



California Sheet Music Collection

1104

ENTRIES PREFIXED WITH AN ASTERISK are vocal numbers; the rest, unless specified, are piano pieces. Box numbers refer to the twelve boxes in which "1104" music is gathered at UCLA, University Research Library, Special Collections. None of the present Special Collections personnel knows the donor of "1104," nor its exact date of acquisition. At least four-fifths of the music in "1104" was published after 1900. The catalogue below lists only nineteenth-century sheet music published in California—247 of the total of 263 items having been published at San Francisco.

The following 89 composers were living in California at the time that their items in "1104" were published: Andres, Baumbach, Belcher, Blake, Blythe, Bödecker, Bonelli, Bosworth, Brenner, Carnes, Clark, Clover, Cummins, Davies, Docrichards, Dohrmann, Espinosa, Evans, Ferrer, Fleissner, Freeman, Gabriel, Georges, Graham, Greene, Greer, Heimburger, Helmers, Hennig, Herold, Hill, Hoffman, Hoffmann, Kaufman, Kerr, Ketten, Kidd, King, Knell, Kohler, Lassaugue, Lawrie, Leach, Loesch, Luther, Mansfeldt, Henry and Stephen Marsh, Massett, Mauri, McCulloch, McCurrie, McKorkell, Mehden, Melton, Morel, Morgan, Neumann, Nicholls, Oettl, Packard, Peck, Pferdner, Piccirillo, Planel, Ray, Reed, Roncovieri, Rosenberg, Schmitz, Schmidt, Schoenberg, Schultz, Scott, Seiler, Shear, Simonsen, Speranza, Stadfeldt, Stuckenholz, Toepke, Train, Troyer, Vansant, Vile, Wedel, Whitney, Wyatt, Yanke.

The most prolific local composers in "1104" are George T. Evans and Charles Schultz, both of whom wrote for the San Francisco theaters where they were music directors. ("1104" items as a whole emphasize the importance of San Francisco theaters. Sacred music was not collected by the anonymous donor[s] of "1104.")

Composers of Latin American birth are represented in "1104" by Ferrer (Baja California) and Planel (Uruguay)—both longtime San Francisco residents. M[igu]el Espinosa (country of birth

unknown) composed one of the most elaborate piano pieces in the "1104" collection.

Women composers in "1104" include Claribel, *Clover*, *Cummins*, Galton, Kotschoubey, *Lassaugue*, and Lillian (perhaps also Dolores and Friederike Hoffman). The italicized women resided in California when they were published. The Jewish contributors to "1104" begin with Charles Kohler (1830–1888), later famous as co-founder, with his wine-growing partner Frohling, of Anaheim. Kohler's being Jewish is attested by Rudolf Glanz, *The Jews of California from the Discovery of Gold until 1880* (New York: Waldon Press, 1960), pp. 110, 139, and 186 (note 6). *The Hebrew*, published at San Francisco, under date of September 4, 1868 (page 4), noted the fact that as early as that year California wines were already being "exported to Germany by the Jewish firm of Kohler and Frohling."

***ABT, FRANZ.** "Liebeswonne" (Love's delight), op. 190. English version by D. Nesfield. San Francisco: M. Gray, 1873. 5 pp. [M.G. 48] (box 6)

Langley's 1873 directory lists David W. Nesfield as music teacher, dwelling at Lick House. The 1883 directory, p. 797, identifies him as a journalist for the S.F. News Letter, residing at Abbotsford House.

***ABT, FRANZ.** "Rose und Nachtigall" (The Rose and the Nightingale), op. 317. English words by Fred Lyster. San Francisco: M. Gray, 1870. 4 pp. [M.G. 261] (box 9)

Langley's 1872 directory lists Frederick Lyster as business manager of California Theater; 1873 directory lists him as music teacher at 127 Kearny.

ADAMS, A. NELSON. "Camp Dewey March." Arr. and Pub. for Military Band by the Author, First Reg. Cal. U.S.V. Band, Manila, P.I.; San Francisco: Benj. Curtaz & Son, 1898; New York: William Pond & Co., Chicago: White, Smith & Co. 4 pp. (box 2)

Before setting himself up as dealer in pianos (San Francisco agent for Sterling pianos in 1895) Benjamin Curtaz was an employee of Woodworth, Allover & Co. (succeeded by Woodworth, Schell & Co.)—a firm selling imported French pianos and harmoniums. See Margaret Blake-Alverson, *Sixty Years of California Song*, p. 89.



- *ALLEN, C. B. "The Days Were Sweet in Summer Time." Words by R. Reece. San Francisco & Portland, Oregon: M. Gray, 1874. 6 pp. [M.G. 977] (box 3)
- ANDRES, CHRISTIAN. "Vigilance Redowa." Taught by Miss Emma Baker and respectfully dedicated to the Association of Merry Bachelors, Third edition. San Francisco: Atwill & Co., 172 Washington St., [1856]. (Oakes, engr.), 3 pp. (box 11)
- Langley's 1860 and 1861 San Francisco directories list Chris Andres merely as "musician." Langley's directories 1874 through 1877 identify Christian Andres as "musician at California Theater" (dwelling at 345 Jessie). Colville's *San Francisco Directory for the year commencing October, 1856* locates "Miss Emma Baker, teacher of music and dancing," in Apollo Hall (Pacific between Stockton and Powell).
- Joseph F. Atwill continued selling "music and fancy goods" at 172 Washington St. through 1860. After a decade elsewhere (including Virginia City, Nevada) he is listed as a merchant, dwelling at 512 Bryant. Wm. H. Oakes cannot be found in San Francisco directories after 1856.
- *ANTHONY, A. "I Am Not a Gossip." Written and sung by Wm. H. Lingard. San Francisco: M. Gray, 1874. 3 pp. [M.G. 953] (box 5)
- William Horace Lingard (1839-1927), English actor and manager, enjoyed a protracted career on the New York stage beginning August 17, 1868, at the Theatre Comique, 514 Broadway (George C. D. Odell, *Annals of the New York Stage VIII*, 500). He specialized in impersonations of famous characters.
- *BALFE, M. W., "Come into the Garden, Maud." Poetry by Alfred Tennyson. San Francisco: M. Gray, 623 & 625 Clay St., n.d. [M.G. 319] (box 8)
- *BARBOUR, WILLIAM B., arr. "Baby's Asleep." Words by Geo. Thatcher. San Francisco: California Music Publishing Co., Geo. W. Hagans, Manager, 1878. 3 pp. (box 1)
- William Barbour, widely travelled blackface minstrel, died at Brooklyn, N.Y., September 5, 1899, aged 51. George Thatcher, born at Baltimore July 15, 1846, joined the San Francisco Minstrels December 10, 1877 (Edward Le Roy Rice, *Monarchs of Minstrelsy* [New York: Kenny Publishing Co., 1911], pp. 190-203).
- *BAUMBACH, A. "To Home and All Its Joys, Farewell." Solo and chorus. Words by W. Richardson. Dedicated to G. H. Hallett. San Francisco: Chas. F. Robbins, [1860]. For sale at A. Kohler; Atwill & Co.; Gray & Herwig; S. Rosa. (box 11)
- In 1860 Charles F. Robbins was a "job-printer, agent [for] Ruggles presses and imported printers' stock." Geo. H. Hallett was that year "agent Contra Costa Laundry" dwelling at 128 Bush.
- *BELCHER, EDWARD A. "Der Zweifler (The Doubter)," German words by F. B. Stritt, trans. by Saml. Osbourne. San Francisco: A. Waldteufel, 1886. 3 pp. (box 3)
- BELCHER, E. A. "Lieber Träumerei Walzer," Gewidmet allen meinen Schälzchen. San Francisco: M. Gray, 1881. 8 pp. [M.G. 1685] (box 6)
- *BELLINI, VINCENZO. "È Serbato a Questo Acciario" ('Tis Thy Mission), cavatina from *Romeo & Giulietta*. Arr. by H. Millard. San Francisco & Portland, Oregon: M. Gray, 1873. 8 pp. (box 4)
- On the cover, Gray's *Fiori d'Italia* collection is advertised to contain gems from 11 Verdi, 10 Donizetti, 4 Bellini, 3 Rossini, 3 Meyerbeer, and 1 or 2 Handel, Mozart, Weber, Mercadante, Halévy, Gounod, Ricci, and 7 other composers' operas.
- BLAKE, B. WARREN. "El Mérito March," Two-step march. San Francisco: The Zeno Mauvais Music Co., 769 Market St., 1899. 3 pp. (box 3)
- BLUMENTHAL, JAKOB. "Elaine Funeral March." San Francisco: Sherman & Hyde, 1875. 5 pp. (box 6)
- BLYTHE, WILLIAM J. "Belles of Kitchen" schottische. San Francisco: M. Gray, 1875. 3 pp. (box 1)
- Langley's 1871 and 1877 directories list William J. Blythe, Jr., musician, dwelling at 227 and 283 Stevenson.
- *BÖDECKER, LOUIS, arr. "Baby Mine" [Sixth edition], sung with great success by Mr. T. B. Dixon of Haverly's Minstrels, also sung and played in *Baby* at the California Theatre. San Francisco: California Music Publishing Company, Geo. W. Hagans, Mgr., 1878. 3 pp. (box 1)
- Langley's 1871 directory lists Louis and William Bödecker, both musicians, residing together at 403 Union. By 1877 they dwelt separately. Now residing at 402 Green, Louis in 1877 was "musician in Buckley's Varieties."
- Thomas B. Dixon joined the original Haverly's Mastodons at Chicago (opening October 21, 1878). He played San Francisco with Emerson's Minstrels in 1881. Born in 1847, he died at Nashua, New Hampshire, November 25, 1890 (Rice, p. 198).
- BÖDECKER, LOUIS. "Diplomacy Co. Lancers." San Francisco: M. Gray, 1878. 6 pp. [M.G. 1537] (box 4)
- Composite photographs of six actors—H. J. Montague and his New York Company in *Diplomacy*—on cover (Houseworth, photo, 12 Montgomery St., San Francisco).
- After success on the London stage Henry James Montague (1844-1878) debuted in New York October 6, 1874, and "became at once the accepted matinée idol" (George C. D. Odell, *Annals of the New York Stage*, IX, 521). *Diplomacy* (1878) was Clement Scott's version of Victorien Sardou's *Dora* (1877).
- BÖDECKER, LOUIS. "Lotus Bloom" waltzes. To Miss Jeffreys-Louis. San Francisco M. Gray, 105 Kearny St., 1878. 6 pp. 2 copies. [M.G. 1538] (box 6)
- Dedicatée's portrait on cover.



- BÖDECKER, LOUIS.** "Rosalind," polka mazurka. San Francisco & Portland, Oregon: M. Gray, 1874. 4 pp. [M.G. 884] (box 9)
Portrait of Lillian Adelaide Neilson on cover.
- ***BÖDECKER, LOUIS.** "Rosy Violet Blue." Words by F. Widman. San Francisco & Portland, Oregon: M. Gray, 1872. 3 pp. [M.G. 625] (box 9)
Langley, 1873, lists Ferdinand Widman as a tinsmith with B. C. Austin.
- BÖDECKER, LOUIS.** "Royal Middy" schottische (or "Sea Cadets"). San Francisco: Geo. W. Hagans, 1880. 3 pp. (box 9)
Langley's 1880 directory identifies George W. Hagans as music typographer at 532 Clay.
- BÖDECKER, LOUIS.** "Tidal Wave," galop. San Francisco & Portland, Oregon: M. Gray, 404 Kearny St., 1874. 3 pp. (box 11)
- BÖDECKER, LOUIS.** See *Rekcedob, Siuol*.
- BONELLI, E. S.** "Olympic Waltz." As performed by Nathan Ballenberg's Orchestra. Composed and dedicated to the members of the Olympic Club, San Francisco. San Francisco: William A. Frey, 1877. 3 pp. (box 8)
Langley's 1878 directory identifies Angelo Bonelli as a "piano-forte maker" for the San Francisco firm of Hemme (August) & Long (Salmon H.)—their piano factory being located between Van Ness Avenue and Franklin. E. S. Bonelli was that year a bookkeeper dwelling at 1713 Howard. In 1880 E.S. Bonelli was "salesman and pianist at Kohler & Chase" and a "teacher of music" at 137 Post. In 1883 E.S. Bonelli sold pianos at 144 Third and his wife was an "assistant at Golden Gate Primary School."
Langley's 1877 directory lists Nathan Ballenberg as teacher of music and bandleader, residing at 711 California, and William A. Frey as a dealer in music, musical instruments, stationery, and fancy goods at 404 Kearny.
- ***BOSWORTH, HENRY M.,** arr. "American Girl," song and chorus. Words and air by Col. Waldron Shear. San Francisco: T. W. Shear, 1880. Geo. W. Hagans, music typographer. 2 pp. (box 1)
Langley's San Francisco directories list Henry M. Bosworth as teacher of music (1871), organist (1873, 1875), and piano teacher (1877). He moved frequently: his addresses in 1871, 1873, 1875, and 1877 were 910 Geary, 9 Stockton, 108 Taylor, and 311 Stockton. Langley's 1877 directory identifies Waldron Shear as a bookkeeper dwelling at "105 Fifteenth rear." In 1883 he ran a laundry at 109 Fifteenth.
- BOSWORTH, H. M.,** arr. "The Challenge Galop," as played by Schmidt & Schlott's Band during the Industrial Fair of the Mechanics' Institute. San Francisco & Portland, Oregon: Gray's Music Stores, 1871. 6 pp. [M.G. 378] (box 2)
In 1875 Joseph Schmidt and Ernest Schlott, bandmasters, were headquartered at 535 California.
- BOSWORTH, H. M.,** arr. "Half-and-Half Polka." San Francisco: A. A. Rosenberg, 139 Kearny Street [1869?]; Sacramento: L. K. Hammer; Portland: Shanahan & Co., 3 pp. [A.A.R.-9] (box 5)
- BOSWORTH, H. M.** "Oh, Nicodemus" schottische. San Francisco: Sherman & Hyde, 139 Kearny St. By special arrangement with Lee & Walker, Philadelphia, Owners of the Copyright, 1874. 2 pp. (box 8)
- BOSWORTH, H. M.** "Gung'l's Railroad Galop," in *Dance Music*. As played by Willis's Band at the Mechanics' Industrial Fair. San Francisco: M. Gray, 609 & 613 Clay Street, 1869. 3 pp. [M.G. 216] (box 8)
- BOSWORTH, H. M.,** arr. "Silver on her heels," schottische by Charles Schultz. San Francisco: M. Gray, 1870. 3 pp. [M.G. 270] (box 9)
- BOSWORTH, H. M.** "Swallow Schottische." San Francisco: M. Gray, 1870. 2 pp. [M.G. 251] (box 10)
Fingering: 0 = thumb, 1 = index.
- BOSWORTH, H. M.,** arr. "Vivian Medley." Founded on the popular songs "Moet and Chandon," "Castles in the Air," "The Lion of the Season," "Wait for the Turn of the Tide," and "Ten Thousand Miles Away." As performed by Schmidt and Schlott's Orchestra during the Fair of the Mechanics' Institute. Dedicated to H. L. Davis. San Francisco: Gray's Music Store, 1871. 6 pp. (box 11)
English-born actor Charles Algernon Vivian (*b ca.* 1830) was rated "the best comic singer that has ever appeared in this country (no exception)" when he debuted at 472 Broadway in New York, November 18, 1867 (George C. D. Odell, *Annals of the New York Stage*, viii, 359).
- ***BRAHAM, HARRY** (as sung by). "I Never Was Meant for the Sea." San Francisco: M. Gray, 1875. 3 pp. Braham's photo on cover. [M.G. 1011] (box 5)
- BRAY, CHARLES E.** "The Two Orphans," schottische. San Francisco: Sherman & Hyde, 1876. 3 pp. (box 11)
- BRENNER, J. H.** "2nd Artillery Regiment March." Dedicated to Col. Wm. Macdonald, Commander, N.G.C. Los Angeles: J. B. Brown, 1892. 4 pp. (box 9)
- BRENNER, J. H.** "Social Schottische." Dedicated to the Portland Social Turn Verein. San Francisco & Portland, Oregon: Matthias Gray; San Jose: A. Waldteufel, 1876. 3 pp. (box 9)
- BRENNER, J. H.** "St. Cecelia March." San Francisco & Portland, Oregon: M. Gray, 1877. 3 pp. [M.G. 1183] (box 9)
- BUDIK, F.** "Schnell-laufer Galopp (Fast Runners Gallop)." Arr. by J. H. Dohrmann. As performed at the Metropolitan Theatre. San Francisco: Sherman & Hyde, n.d. Spaulding & Barto, Printers, 414 Clay St., San Francisco. 3 pp. (box 4)



George Spaulding and Harrison Barto were "book and job printers" at 414 Clay in 1877.

CARNES, FREDERICK G. "Fannie Marston," polka de concert. San Francisco & Portland, Oregon: M. Gray, 1873. 3 pp. 2 copies. Actress's photo on cover. [M.G. 601] (box 4)

Beginning in Langley's 1872 San Francisco City Directory Frederick G. Carnes is listed as teacher of music dwelling at 776 Howard (1872) and as professor of music at 19 Sixth (1873) and at 512 Leavenworth (1877).

CARNES, FREDERICK G. "She's Every Inch a Queen," schottische. San Francisco & Portland, Oregon: M. Gray, 1876. 3 pp. (box 9)

CARNES, FREDERICK G. "Kentucky Jubilee Singers' Schottische." Introducing the popular plantation melodies of "Darkies on the Levee," "We'll Cross de Ribber of Jordan," "O, Peter, Go Ring Dem Bells," "Swing Low Sweet Chariot." San Francisco: A. L. Bancroft & Co., 1879. 3 pp. [M.G. 96] (box 6)

CELLIER, ALFRED. "Jack and I." Expressly for, and sung by, W. T. Carlton. San Francisco: Sherman & Hyde, 137 & 139 Kearny St., n.d. 4 pp. Carlton's picture on cover. (box 6)

*CLARIBEL [= Charlotte Arlington Barnard, née Pye (1830-1869)]. "You and I," ballad, as sung by J. G. Russell. San Francisco & Portland, Oregon: M. Gray, 1873. 3 pp. [M.G. 770] (box 12)

In 1873 James G. Russell was vocalist at the Alhambra Theater (of which Thomas Maguire was owner).

CLARK, M.B. "Lightning Pleasure Train," a descriptive piece. Oakland: M. B. Clark & Son, 1877. 4 pp. (box 6)

Sections entitled "Leaving Depot," "Whistle," "Down Brake," "Through a Wood," "Over a Bridge," "Homeward Bound."

*CLOVER, MAY. "Weary Waiting Love for Thee." San Francisco: May Clover, 1894. 3 pp. (box 11)

*CUMMINS, ELLA STERLING. "California." Song and chorus, words and music by Ella Sterling Cummins, arranged by George Koppitz. San Francisco: M. Gray, 1883. 3 pp. (box 2)

Langley's 1883 directory lists George Koppitz as "musician" residing at 602 Fell. According to Jessica M. Fredricks, *California Composers* (San Francisco: California Federation of Music Clubs, 1934), p. 19, George Koppitz was born at Hamburg, Germany, in 1832 and died at Sausalito, California, May 16, 1907. During his 46 years in the Bay Area, he wrote prolifically for the "Koppitz orchestra and brass band."

DANA, WILLIAM H. "Bon Voyage" waltz. San Francisco: Blackmar & Co., 1873. 3 pp. (box 2)

*DAVIES, J. MILLS. "The Great Republic," a national hymn. Los Angeles: Davies & Fehr, 1898. 2 pp. (box 4)

DELLEPIANE, FILIPPO. "Any Old Knives to Grind," valse comique, as played by Varney's Band, Virginia City, Nevada. San Francisco: Matthias Gray, 1878. 4 pp. (box 1)

According to *Master Hands in the Affairs of the Pacific Coast* (San Francisco: Western Historical and Publishing Co., 1892), p. 206, F. Dellepiane (b Genoa 1854) obtained a musical diploma January 14, 1874, after five years study at the musical institute in Genoa. *The Business Directory of San Francisco and Principal Towns of California and Nevada 1877* (San Francisco: L. M. McKenney, 1877), p. 133, identifies Dellepiane & Noce in 1877 as operators of a grocery store in Virginia City, Nevada at 111 North C; Varney Dancing Academy was that year located at 49 North C (p. 139). In 1880 F. Dellepiane settled in San Francisco as organist of Simpson Memorial Church and musical director of the San Francisco Operatic Society. Langley's 1883 directory identifies him as music teacher at 25 South Park. In 1889 he was elected president of the Musical Union of San Francisco.

*DERFLA, B. A. "Looking Backward, or, The Waltz of Broken Love." San Francisco: L. Budd Rosenberg Music Publishing House, 1889. 4 pp. (box 6)

*DOCRICHARDS, MOHIRE. "She's Slightly on the Mash, or, What Do You Think They'll Say." Dedicated to Chas. W. Williams. San Francisco & San Jose: A. Waldteufel, 1883. 3 pp. (box 9)

In 1883 Charles W. Williams resided at American Exchange Hotel, 319-325 Sansome.

DOHRMANN, JOHN H. "Pigmy Schottische." Dedicated to Howard P. Taylor. Composed by J. H. Dohrmann, conductor of orchestra at Wade's Opera House. San Francisco: Sherman & Hyde, 1876. 4 pp. 2 copies (box 8)

Concerning John Henry Dohrmann (1840-1921), one of the chief Bay Area musical figures of his epoch, see pp. 39-40 of this issue. In 1873 Howard P. Taylor was a book and job printer. In 1877 he was a business partner in the firm of Taylor and [Charles W.] Nevin.

*DOLORES. "The Brook," words by Tennyson. San Francisco: M. Gray, 613 Clay St., n.d. [M.G.44]. (box 2)

*DUMONT, FRANK. "In the Moonlight at Cape May." Song and dance dedicated to Canfield & Booker. San Francisco: Sherman & Hyde, 139 Kearny St., 1875. 3 pp. Photo of dedicatees on cover. (box 7)

Frank Dumont, born at Utica, New York, January 25, 1848, began his career as a minstrel in the fall of 1862. He ranked among the most fecund composers of songs and writers of sketches in the minstrelsy profession (Rice, p. 198). Eugene Canfield (b Utica, May 3, 1851; d New York City, May 4, 1904) and Harry Brooks "constituted one of the truly great



As Originally Sung at Wade's Opera House.*

COMPOSED BY

J. H. DOHRMANN.

Andante.

Chorus by the seven Pigmies. Pick and Knick, Strick and Klick,

PIANO. *mf* *pp*

Dick and Slick are com-ing now, runs Pick and Knick, Strick and Klick, Dick and Slick, with Blick a-head some-how.

alla 8va *ff* *1st loco* *pp* *2d 8v* *ff*

NOTE.—The small notes in Bass, Bassoon Solo

Entered according to Act of Congress, in the year 1875, by SARKIS & HUBB, in the Office of the Librarian of Congress, at Washington.

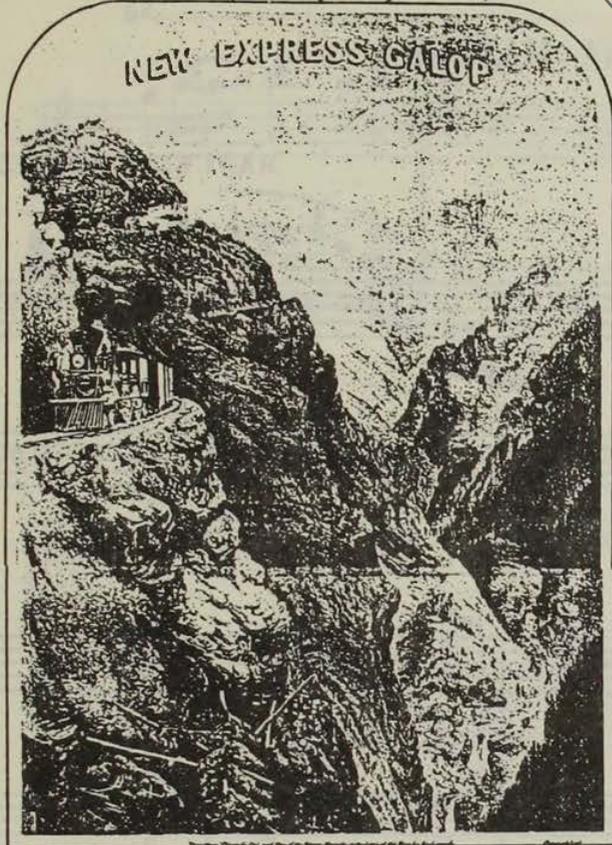
*Four thousand were present when Wade's Opera House opened January 17, 1876. During the first season the Fabbri Company gave one opera each Sunday, beginning with *Les Huguenots*, *Ernani*, and *La Dame blanche*. On March 26, 1876, the Fabbri Opera gave *Magic Flute*.



- song and dance teams of minstrelsy." They took Dumont's "Moonlight at Cape May" to Paris, Berlin, Hamburg, Vienna, and Madrid, always singing it in the language of the country visited (Rice, p. 222).
- *EASTBROOK, FRED. "Bess & I Are Out." San Francisco: M. Gray, 1873. 3 pp. (box 1)
- EIMER, A.C. "Freaks of Frisco," mazurka-caprice, op. 219. San Francisco: M. Gray, 1880. 5 pp. [M.G. 1648] (box 4)
- EHRLER, KARL. "Alpen Rosen (Alpine Roses Waltzes)." San Francisco: M. Gray, 1881. 6 pp. (box 1)
- ESPINOSA, M[IGUEL]. "Grande Caprice Polka." Dedicated "a mon cher père." San Francisco: M. Gray, 1877. 7 pp. [M.G. 1498] (box 4)
- Langley's 1875 and 1877 San Francisco Directories list Manuela Espinosa, widow, dwelling at 114-1/2 Clara and 116 Clara. Langley's 1883 itemizes six male music teachers with Spanish surnames: Santiago Arrillaga, Miguel Espinosa, Manuel Y. Ferrer, Jesús M. Paredes, and Vicente Quevedo; and three women music teachers: Virginia Arriola, Germanica Gallardo, and Clothilde Herrera.
- EVANS, GEO. T. "Drum Major Polka." San Francisco: Gray's Music Stores, 1871. 4 pp. [M.G. 394] (box 3)
- Concerning George T. Evans (1836-1878), a paramount musical figure in his epoch, see pp. 40-41 of this issue. Langley's 1871 directory lists him as "professor of music" residing at 609 Folsom.
- EVANS, GEO. T., arr. "Flying Trapeze Waltz." San Francisco: M. Gray, 1868. 5 pp. [M.G. 153] (box 4)
- EVANS, GEO. T. "Golden Wine Polka." As performed at the North Industrial Exposition by the Evans orchestra, dedicated to Gustave Mahe and written for him by George T. Evans. San Francisco & Portland, Oregon: Matthias Gray, 1874. 3 pp. [M.G. 994] (box 4)
- Langley's 1873 directory identifies Gustav Mahe as director of the French Savings & Loan Society, office at 411 Bush, his residence in San Mateo.
- EVANS, GEO. T., arr. "Half-and-Half Polka." San Francisco: Wm. A. Frey, 1869. 2 pp. 2 copies. (box 5)
- Evans is listed on the title page as Musical Director of the California Theatre. Published from the Gray plates. From 1871 to 1877 Wm. A. Frey continued selling music and musical instruments at 404 Kearny.
- EVANS, GEO. T., arr. "Half-and-Half Polka." San Francisco: M. Gray, 1869. 2 pp. [M.G. 190] (box 5)
- Bosworth's arrangement in F is more elaborate than Evans's in D.
- *EVANS, GEO. T., arr. "If Ever I Cease to Love." As sung by Billy Emerson. San Francisco: M. Gray, 1871. 3 pp. [M.G. 392] (box 5)
- Billy Emerson (*b* Belfast, Ireland, July 4, 1846; *d* Boston, February 22, 1906) "was a unique figure in minstrelsy, for he stood absolutely alone in his chosen profession; never before his advent had his equal been seen" (Rice, pp. 186-187). After separating from two erstwhile business partners, Emerson launched his own minstrel company in February 1870. On November 23, 1870, Emerson's Minstrels debuted "under Tom Maguire's astute management at San Francisco, the city which to this day reveres the memory of Billy Emerson." On May 12, 1873, the company sailed for Australia.
- EVANS, GEO. T., arr. "Ixion Polka." Introducing the popular melodies "Walking Down Broadway" and "They Take an Angel," as performed at the California Theatre. San Francisco: Gray's New Music Store, 1869. 3 pp. [M.G. 186] (box 6)
- Ixion, or, the Man at the Wheel* (1863), a musical burlesque by the English playwright F. C. Burnand (1836-1917), reached the New York stage June 21, 1866, and was again revived with clever local topical allusions in 1868, 1869, and 1870. Ixion, spoiler of the Greek gods' wives, was played by a woman, cantankerous Minerva by a man.
- EVANS, GEO. T., arr. "Ixion Waltz." Introducing the popular melodies "The Bells Go a Ringing for Sarah" and "Beautiful Bells." As performed in *Ixion* at the New California Theatre. San Francisco: Gray's New Music Store, 1869. [M.G. 187] 3 pp. (box 6)
- EVANS, GEO. T. "Kenilworth Galop." Dedicated to Miss Jennie Lee. San Francisco & Portland, Oregon: M. Gray, 1874. 4 pp. [M.G. 946] (box 6)
- *EVANS, GEO. T. "The Lion of the Season." Written and sung by C. Vivian. San Francisco: M. Gray, 1871. 3 pp. [M.G. 375] (box 6)
- *EVANS, GEO. T. "Loving Hearts, or, Happy Faces Round You Mother." Words by Sam Booth. San Francisco: M. Gray, 1872. 3 pp. Portrait on cover. G. T. Brown & Co. Lith., San Francisco. [M.G. 175] (box 5)
- EVANS, GEO. T. "New Express Galop." Dedicated to the Lady Patrons of the Pacific Union Express Co. San Francisco: M. Gray, 1869. 2 pp. [Remaining pages are missing.] (box 8)
- Lithographed cover by Britton (Joseph) & Rey (Jacques Joseph) shows "Cape Horn," Placer Co., Calif., and view of the Sierra Nevada on the line of the Pacific Railroad. According to Harry T. Peters, *California on Stone* (1935), page 62, Britton & Rey "were the Currier & Ives of the West." Britton (1825-1901), born in Yorkshire, and Rey, born in Alsace, emigrated to California in 1849, and their firm, formed in 1852, "was undoubtedly the biggest producer of lithographs in California." Rey, who sang and played the piano, was the artist of the firm, his wife's brother the businessman.
- *EVANS, GEO. T. "The Noisy Swell." Item 6 in "Mr. J. H. Millburn's Musical Bouquet." Photo on cover. San Francisco & Portland, Oregon: M. Gray, 1872. 3 pp. (box 8)
- Other items in the Musical Bouquet: "As Good as Gold," "Artful Joe," "A Starry Night for a Ramble," "Cham-



Dedicated to the Lady Patrons of the Pacific Union Express Co.



Composed by **GEO. T. EVANS** *Author of "The Pioneer"*
 BY THE AUTHOR'S FRIENDS
 PUBLISHED BY M. GRAY, 609 & 613 CLAY ST.

Plate Tall, 30 C7

With Letter up 20 C7

pagne Charlie," "The Roman Fall," ["Noisy Swell"], "After the Opera," "The Grand Parade."

EVANS, GEO. T., arr. "On the Beach," schottische. Dedicated to the patrons of The Cliff House. San Francisco: M. Gray, 1869. 3 pp. [M.G. 166] (box 8)

Lithographed cover by Nahl Bros. (H. W. Arthur and Charles C. Nahl, 1867-1871) shows Cliff House and Seal Rocks at the entrance of San Francisco Harbor. L. Nagel, Print.

*EVANS, GEO. T. "The Pioneer." Words by Richard F. Ryan, melody by Philip R. Nicholls. "As sung with immense success by James G. Russell, at the Alhambra Theatre [Thomas Maguire, proprietor], San Francisco." Dedicated to the Society of California Pioneers. San Francisco & Portland, Oregon: M. Gray, 1872. 3 pp. [M.G. 454] (box 8)

In 1871 Richard F. Ryan, attorney at law, had his office on the SW corner of Montgomery and Clay. Langley's 1873 directory lists James G. Russell, vocalist at Alhambra Theater, dwelling at Lick House. In 1873 Philip Nichols [= Nicholls], professor of music, dwelt at 811 Market. His name is absent from 1875 and later directories. For the music facsimiles see above pp. 43-45.

*EVANS, GEO. T., arr. "Strolling the Fair I'm Going to Confide in You." Written and sung by C. Vivian. San Francisco: M. Gray, 1871. 3 pp. 2 copies. [M.G. 386] (box 10)

EVANS, GEO. T., arr. "Sun Flower Schottische," as performed by the orchestra at the Alhambra. San Francisco: Gray's Music Store, 1868. 3 pp. [M.G. 138] (box 10)

*EVANS, G.T. "United Forever." ["Oh, wherefore that cry"]. As sung with immense success by Mme. Elisa Biscaccianti. Words by T. G. Spear. San Francisco: Gray & Herwig, 613 Clay Street, 1861. 3 pp. (box 11)
 In 1861 Thoms G. Spear was a book and job printer, NE corner Clay and Montgomery.

FERRER, MANUEL Y. "Alexandrina Mazurka de Salon." Composed and arranged for the piano and respectfully dedicated to the members of the Bohemian Club of San Francisco. San Francisco: M. Gray, 1873. 6 pp. [M.G. 614] (box 1)

Concerning Manual Ygnacio Ferrer, see p. 41.

Alexandrina
MAZURKA DE SALON
 COMPOSED AND ARRANGED FOR THE
PIANO
 AND RESPECTFULLY DEDICATED
 to the MEMBERS of the
BOHEMIAN CLUB
 OF SAN FRANCISCO.
 BY
Manuel Y. Ferrer.
 A. WALKER & SONS, Printers
 737 LEWIS ST. SAN FRANCISCO, CALIF.
 M. GRAY, PUBLISHER
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 Price 50 Cts.

M. Y. Ferrer



ALEXANDRINA MAZURKA

MANUEL Y. FERRER

INTRODUCTION Tempo di Mazurka.

The musical score for the Introduction is written in 3/4 time with a key signature of one flat. It consists of two systems of staves. The first system shows the right hand with a melodic line and the left hand with a bass line. Dynamics include piano (p) and piano fortissimo (pp). Pedal markings (ped.) are present under the left hand. The second system continues the piece, ending with a repeat sign and a fermata.

MAZURKA.

The musical score for the Mazurka section is in 3/4 time with a key signature of one flat. It features two systems. The first system includes a first ending (8a) and a second ending (8a) marked with a dashed line. Dynamics range from piano (p) to forte (f). Pedal markings (ped.) are used throughout. The second system continues the piece with intricate melodic lines in the right hand and bass lines in the left hand, including a final flourish with fingerings (1, 2, 3, 4, 3, 2, 1) and a repeat sign.



8ª

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a bass line with a *p* *ped.* marking and a diamond-shaped chord symbol. The system concludes with a repeat sign.

8ª

Second system of musical notation. The treble clef staff features a series of triplet eighth notes. The bass clef staff includes *f* and *ped.* markings, along with diamond-shaped chord symbols. The system ends with a repeat sign.

Third system of musical notation. The treble clef staff shows a complex melodic passage with many beamed notes and fingerings (1-5) indicated. The bass clef staff has *ped.* markings and diamond-shaped chord symbols. The system concludes with a repeat sign.

Fourth system of musical notation. The treble clef staff continues with complex melodic lines and fingerings. The bass clef staff features *mf* and *ped.* markings, diamond-shaped chord symbols, and a first/second ending bracket. The system ends with a repeat sign.

First system of musical notation. Treble clef with a melodic line featuring eighth-note patterns. Bass clef with a supporting line. Dynamics include *p* and *ped.*. An *8^a* (octave) marking is present above the treble staff.

Second system of musical notation. Treble clef with a melodic line including a triplet of eighth notes. Bass clef with a supporting line. Dynamics include *ped.* and *f*. An *8^a* (octave) marking is present above the treble staff.

Third system of musical notation. Treble clef with a melodic line. Bass clef with a supporting line. Dynamics include *p* and *ped.*. An *8^a* (octave) marking is present above the treble staff.

Fourth system of musical notation. Treble clef with a melodic line. Bass clef with a supporting line. Dynamics include *sf* and *ped.*. An *8^a* (octave) marking is present above the treble staff.

Fifth system of musical notation, labeled **TRIO.** Treble clef with a melodic line. Bass clef with a supporting line. Dynamics include *p e cantabile.* and *rf e con grazia.*. An *8^a* (octave) marking is present above the treble staff.



First system of musical notation. The right hand (treble clef) begins with a piano (*p*) dynamic and a melodic line. The left hand (bass clef) provides a rhythmic accompaniment. The system concludes with a fortissimo (*ff*) dynamic and a final chord marked with an 8va (octave) sign.

Second system of musical notation. The right hand features a series of five-fingered chords (marked with a '5') and a piano (*p*) dynamic. The left hand continues with a rhythmic accompaniment. Pedal points are indicated by "ped." markings.

Third system of musical notation. The right hand continues with five-fingered chords and a fortissimo (*sf*) dynamic. The left hand has a rhythmic accompaniment with "ped." markings.

Fourth system of musical notation. The right hand has a melodic line marked "dolce e p" (soft and sweet) and a fortissimo (*ff*) dynamic. The left hand has a rhythmic accompaniment. An 8va sign is present above the right hand.

Fifth system of musical notation. The right hand has a melodic line starting piano (*p*) and ending fortissimo (*ff*). The left hand has a rhythmic accompaniment. An 8va sign is present above the right hand.

CODA.

p
ped.

8^a

ped.

f
ped.

8^a

ped.

ped.

8^a

ped.

ped.

ped.

ff

8^a

ped.



First system of musical notation. The right hand features a complex melodic line with many beamed notes and fingerings (1-5). The left hand provides a harmonic accompaniment with chords and single notes. Pedal markings (*ped.*) are present in the first and third measures. A dynamic marking of *ss* (sississimo) is indicated in the third measure.

Second system of musical notation. The right hand continues with a melodic line. The left hand has a more active accompaniment. A dynamic marking of *p* (piano) is in the first measure. An *8va* (octave) marking is above the right hand in the second measure. Pedal markings (*ped.*) are present in the first and third measures.

Third system of musical notation. The right hand has a melodic line with fingerings (1-4, 3-2, 1-2, 1). The left hand accompaniment includes chords and single notes. A dynamic marking of *f* (forte) is in the second measure. An *8va* (octave) marking is above the right hand in the second measure. Pedal markings (*ped.*) are present in the first and second measures.

Fourth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment is active. Pedal markings (*ped.*) are present in the first and third measures.

Fifth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment is active. Pedal markings (*ped.*) are present in the first and third measures. The system concludes with a dynamic marking of *ff* (fortissimo) and the word *Fin*.



- FERRER, M.Y.** "Anita Schottische." Arranged for the piano by Geo. F. Pettinos. San Francisco: W. H. Oakes, n.d. (1856?) 2 pp. (box 1)
- According to Langley's 1871 and 1873 directories, George F. Pettinos continued as music "professor" or "teacher" dwelling at 426 Second, on the northwest corner of Second and Silver. Concerning Pettinos, see above, pp. 37 and 41.
- FLIEGE, HERMANN.** "Gavotte Circus Renz," op. 105. Dedicated Herrn Director E. Renz. San Francisco: Sherman & Hyde, n.d. 3 pp. (box 4)
- FLEISSNER, OTTO.** "The Daisy Hop," schottische. Dedicated to the Xopos Club, Sacramento, Cal. San Francisco & San Jose: A. Waldteufel, 1884. 3 pp. (box 3)
- ***FREEMAN, ENOCH.** "Our Easy Style." Words by Cogill & Cooper. San Francisco: M. Gray, 1878. 3 pp. [M.G. 1878] (box 8)
- Langley's 1875 directory lists Enoch Freeman as musician at Bella Union Theater, dwelling at 1522 Stockton. He continued at this same address in 1877. Lithographed portraits of both Cogill & Cooper on cover. Charles W. Cogill (*b* New York 1850; *d* San Francisco, March 16, 1913) opened at the Adelphi Theatre in San Francisco with partner Fred Cooper in May 1877 (Rice, p. 210).
- GABRIEL, F. W.** "Pearl Waltz," op. 2. Dedicated to Miss Maggie Westoby, of Benicia, Cal. San Francisco: Sherman, Hyde & Co., 1877. 4 pp. (box 8)
- GALTON, MARY PYNE.** "Lillie the Fair," ballad sung by Miss Dickie Lingard. San Francisco: M. Gray, 1875/1877. 4 pp. [M.G. 1053] (box 6)
- GEORGES, LEONARD.** "She Plays the Concertina." San Francisco: California Music Publishing Company, Geo. W. Hagans, Manager, No. 532 Clay Street, 1878. 3 pp. (box 9)
- Langley's directory beginning February 1878 identifies Leonard Georges as bookkeeper at Sherman, Hyde & Co. The 1876 and 1879 directories identify him as their salesman, the 1881 again as bookkeeper.
- GLOVER, STEPHEN.** "What Are the Wild Waves Saying," duet between Paul & Florence in *Dombey & Son*. San Francisco: M. Gray, 613 Clay St., n.d. 5 pp. [M.G. 51] (box 11)
- GRAHAM, HENRY.** "Sensation Schottische." San Francisco, Stockton & Portland, Oregon: Matthias Gray, 1877. 3 pp. [M.G. 1482] (box 9)
- Langley's directory beginning March 1877 identifies Henry Graham as a "professor of music" dwelling at 708 Commercial.
- ***GREENE, CLAY M.** "Hit Him Again, He's Got No Friends." Sung by Miss Maggie Moore. Arr. by G. Koppitz. San Francisco; Stockton; Portland: M. Gray, 1877. San Jose: A. Waldteufel. 3 pp. (box 5)
- Langley's 1877 directory identifies Clay M. Greene as a stockbroker dwelling at 1534 Mission with his brother Harry A., also a stockbroker.
- GREER, WILLIAM MCFARLAND.** "Lululine Waltz" in "Deux Danses Caractéristiques." San Francisco & Portland, Oregon: M. Gray, 1874. 2 pp. (box 7)
- Langley's directory beginning March 1875, page 331, identifies the composer as teacher of guitar, and also a business partner of Henry M. Henderson. In 1877 he taught both guitar and flute. But in 1878 he abandoned teaching to become a clerk at H. P. Wakelee & Co., druggists.
- ***HALL, GEORGE E. P.** "The Wine of Bohemia." Words by Daniel O'Connell. San Francisco: The San Francisco Newsletter, 1892. (box 12)
- ***HARPER, EDMUND B.** "Truth in Absence," canzonet sung by Miss Emma Howson. Words by Henry Brandreth, Jr. San Francisco: M. Gray, 613 Clay St., n.d. [M.G. 69] (box 11)
- ***HARRIS, CHAS. K.** "Just Tell Her that I Loved Her, Too." Arr. by Jos. Caulder. San Francisco: Chas. K. Harris, 1899. 3 pp. (box 6)
- HEIMBURGER, E.** "The Scotch Song." Dedicated to William H. Sherwood, San Francisco: A. Waldteufel, 737 Market Street, 1888. 3 pp. (box 9)
- ***HELMERS, NEILS S.** "Our Banner Queen." Words [beginning "America dear native land"] by Justitia. To the Hayes & Wheelers Invincibles. San Francisco: Sherman & Hyde, 1876. 3 pp. (box 8)
- Langley's 1875 directory identifies Neils S. Helmers as "teacher of music," residing at 403 Bryant. In 1871 he taught music at 6 Haggin, in 1872 at 463 Bryant.
- HENNIG, OTTO E.** "My Old Savannah Home." Text by John Meadows. San Francisco: L. Budd Rosenberg, with H. S. Crocker & Co., 1889. 3 pp. [Copyright Geo. W. Hagans, 1880] (box 7)
- This song belongs to a series called *Gems of Music*. Langley's directory, beginning April, 1881, identifies Otto E. Hennig as teacher of music residing at 809-1/2 Guerrero.
- ***HENNIG, OTTO E.** "Strolling by the Seaside," op. 63, song and dance (words and music by Hennig). San Francisco: Geo. W. Hagans, 1880. 3 pp. (box 10)
- ***HEROLD, R.** "He Fell at His Post Doing Duty." San Francisco: W. H. Oakes, 1856. 5 pp. (box 5)
- See pp. 15 and 20-25 of this issue.
- HERZOG, A.** "Cuckoo Polka," as played by the Germania Philharmonic Society, arranged by Charles Schultz. San Francisco: Salvator Rosa, 157 Montgomery St., 1857. 4 pp. (box 3)
- HESS, CARL.** "Aladdin Quadrille." San Francisco & Portland, Oregon: M. Gray, 1873. 3 pp. [M.G. 530] (box 4)



To Miss Anita Schottische.

ANITA SCHOTTISCHE

Composed by
M. V. Feyer.

Arranged for the
Piano by
Geo. F. Pettings.

SAN FRANCISCO.

Published by **W. H. OAKES** and for Sale
at all the Music Stores.

Introduction.

Andante.

Schottische.



First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several triplets marked with a '3' and a slur. Pedal markings are present in the bass staff, labeled "Ped." with a star symbol.

Second system of musical notation, continuing the piece. It maintains the same complex rhythmic texture and includes more triplets and pedal markings in the bass staff.

Third system of musical notation. The notation continues with intricate rhythmic patterns and includes several triplets and pedal markings.

Fourth system of musical notation. This system shows a continuation of the dense rhythmic texture with multiple triplets and pedal markings.

Fifth system of musical notation. The piece continues with complex rhythmic figures and includes several triplets and pedal markings.

Sixth system of musical notation, the final system on the page. It features a grand staff with a treble clef and a bass clef, containing complex rhythmic patterns, triplets, and pedal markings.



- In 1873 C. D. Hess and Maurice Grau were managers of the [Clara Louise] Kellogg English Opera Company (George C. D. Odell, *Annals of the New York Stage*, ix, 460). Between January 25 and February 14, 1875, the C. D. Hess Opera Company gave English language versions of *Il trovatore*, *Martha*, *Faust*, *Mignon*, *Ernani*, and Balfe's *Talisman* at the New York Academy (*Annals*, ix, 593).
- HESS, CARL. "Aladdin Schottische. Dedicated to Betty and Emily Rigl. San Francisco: M. Gray, 1873. 3 pp. [M.G. 529] (box 4)
- HESS, CARL, arr. "Carnival Guard March." San Francisco: M. Gray, 1874; New York: W. A. Pond & Co.; Chicago: Lyon & Healy. 3 pp. [M.G. 938] (box 2)
- HESS, CARL, arr. "March," by Jos. Gung'l, op. 158. Dedicated to the Flyers of 1872 [horses]. San Francisco & Portland, Oregon: M. Gray, 1872. 3 pp. [M.G. 489] (box 6)
- HESS, CARL, arr. "Snowed in Galop," by H. Herman, op. 47. Dedicated to the snow-bound passengers in 1872, U.P.R.R. San Francisco & Portland, Oregon: M. Gray, 1872, 4 pp. [M.G. 419] (box 9)
- HILL, BARTON. "Forever Near Thee," in answer to "The Long, Long, Weary Day." Arr. by Charles Schultz. San Francisco: M. Gray, 1875. 3 pp. [M.G. 1013] (box 3)
- Langley's directory beginning March 1875 identifies Barton Hill as the acting manager of California Theater, dwelling at 407 Sutter. By 1878 he was co-owner and manager. Charles Schultz conducted the California Theater orchestra 1871-1880.
- HILL, BARTON. "Gondolier," barcarolle. Arr. by Charles Schultz. San Francisco & Portland, Oregon: M. Gray, 1875. 3 pp. [M.G. 1014] (box 4)
- HOFFMAN, CHAS. H. "Elaine Valse." Dedicated to Mrs. R. C. Johnson, San Francisco. San Francisco: McCurrie & Weber, Publishers. 123 Post St., 1875. 7 pp. (box 6)
- In 1875 Charles H. Hoffman was a "teacher of music" residing at 1021 Polk. The dedicatee was wife of Robert C. Johnson, partner in an iron and steel import firm.
- HOFFMAN, FRIEDERIKE. "Mille," Valse Brillante. Dedicated to Miss Emily Pfister. San Jose: A. Waldteufel, 287 Music Hall; San Francisco & Portland, Oregon: M. Gray; New York: Wm. A. Pond & Co., 1873. 4 pp. [M.G. 612] (box 7)
- HOFFMANN, J., arr. "Naiad Queen," march, op. 26. As played at the California Theatre during the performance of the *Naiad Queen*. San Francisco: Schuberth & Co., 643 Clay Street, 1874, 4 pp. (box 8)
- One of the most enduring mammoth spectacles of the century, J. S. Dalrymple's *The Naiad Queen, or, The Revolt of the Naiads. A grand romantic operatic spectacle, in three acts* first played in New York April 21, 1841 at the New National Theatre. The libretto by Charles F. Gordon was republished at Boston (1857), Detroit (1868) and elsewhere. George C. D. Odell's *Annals of the New York Stage*, iv, 468, through ix, 413, documents its New York revivals to January 26, 1874.
- HOMEIER, LOUIS. "Alcazar Cottage Waltzes." San Francisco: A. Waldteufel, 1890. 7 pp. (box 1)
- HORTER, MAX. "Minnie Warren Waltz." San Francisco: Bancroft, Knight & Co., 733 Market Street; Boston: O. Ditson & Co.; New York: W. A. Pond & Co.; Philadelphia: G. Andre & Co.; Cleveland: S. Brainard's Sons; Cincinnati: John Church & Co., 1877. 6 pp. (box 7)
- A. L. Bancroft & Co. Lith., San Francisco, on cover.
- *HUSSEY, FRANK. "The Lily of the Lake," song and chorus, in *Songs and Ballads of Mr. Louis Braham*, Tenor of Emerson's Minstrels. San Francisco: M. Gray, 1871. 3 pp. [M.G. 335] (box 6)
- Frank Hussey (*b* Nantucket, Massachusetts, October 26, 1834) travelled the globe as a comedian and blackface minstrel entertainer (Rice, p. 91).
- "Independent City Guards Quick Step." Dedicated to the Sacramento Union Brass Band and played by them on the occasion of the visit of the Guards to San Francisco, Oct. 27, 1858. San Francisco: Geo. H. Baker, 1859. 2 pp. (box 5)
- See pp. 35-36.
- *JOHNSON, LEE. "My Honolulu Lady," tempo di Schottische. Sung by Carroll Johnson. San Francisco: The Zeno Mauvais Music Company, 1898. 3 pp. Singer's full length portrait in color on cover. (box 7)
- Born in Carlingford, Ireland, December 16, 1851, Carroll Johnson enjoyed a spectacular stage career, becoming known as the Beau Brummel of minstrelsy (Rice, pp. 230-231).
- *KAMMERMEYER, E. C. "A Coonville Barbecue" (Characteristic March and Two-Step) Chorus begins: "Dere will be dancing all the day." Los Angeles: The Eck Publishing Co., 1899. 3 pp. (box 3)
- KAUFMAN, A. G. "Stanford University March," as played with great success by Roncovieri's American Concert Band. San Francisco: Broder & Schlam, 26-28-30 O'Farrell St., 1895. 4 pp. (box 10)
- *KERR, JAMES A. "Darling Little Jessie." Words and music by James A. Kerr, author of *Lily Maud*, *Elaine*, *Last Farewell*, *Darling Jennie*, &c." Respectfully dedicated to Miss Mattie B. Davis. San Francisco: Sherman & Hyde, 1876. 3 pp. (box 3)
- In 1871 James A. Kerr was a teacher of music residing at 1026 Folsom, in 1875 a "professor of music" living at Revere House, in 1879 a demonstrating pianist at Kohler &



Chase with residence at Blundell House, in 1882 again a teacher at 1237 Stockton, and in 1883 at 109 Eighth.

*KERR, JAMES A. "Let Me Kiss Those Weeping Eyes," ballad, song and chorus. Words and music by James A. Kerr. Dedicated to Miss Maud Granger. San Francisco: M. Gray, 1877. 3 pp. Her picture on cover [M.G. 1195] (box 6)

*KETTEN, HENRY. "Those Evening Bells." To Mrs. J. E. Tippett. Words by Thomas Moore. San Francisco: M. Gray; New York: William A. Pond & Co.; Boston: O. Ditson & Co.; Chicago: Lyon & Healy; San Jose: A Waldteufel, 1880. 4 pp. [M.G. 1641] (box 11)

*KIDD, GEO. "Swinging on Our Front Gate," op. 12. Song and chorus, sung by John Dyllin, California's motto vocalist. San Francisco & San Jose: A. Waldteufel, 1880. 3 pp. (box 10)

In 1878 George Kidd was a "musician at Adelphi Theater" dwelling at 8 Jansen. In 1882 George M. Kidd, "musician," resided at 705 Vallejo.

KING, FRANK LOUI. "Songsters of Paradise," op. 1, no. 1. San Jose: A. Waldteufel, 1883. 6 pp. (box 10)

The 1895 72-page *Catalogue of the King Conservatory of Music* at San Jose (copy in Bancroft Library, Berkeley), lists F. Loui King, A.M., B.M., as dean. "He claims 25 years of teaching experience, 17 in California" (p. 11). Moszkowski, whose endorsement dated November 16, 1895, at Berlin appears at page 8, had been his mentor.

The *San Jose Directory 1882-83* has him residing at 268 Second. Prior to opening his own conservatory at San Jose (population in 1890: 47,895), he had to 1890 been dean of the conservatory and professor of instrumental music at University of the Pacific (College Park), where in 1890 his wife and four others (Henry Bickford Pasmore, professor of vocal music; Mrs. Lina Hillman Smith, assistant teacher of vocal music; Walter S. Perkins, teacher of violin; Evadne M. Hunkins, instrumental music) comprised the music faculty.

By 1895 he had composed at least 25 opuses (*Catalogue*, p. 58) and had performed his *Introduction and Polonaise di Bravura* with the San Jose Orchestral Society. His solo works which he taught his pupils included a *Valse elegante*, *Nocturne*, impressionistic *Harmony of the Pines*, *Tarantella*, *Capricietto*, *Polka caprice*, and *Etude* (*Catalogue*, pp. 51, 53, 56, 58, 60, 63, 71).

Bishop's Directory of the City of San Jose for 1876 (San Francisco: B. C. Vandall, 1876), p. 239, lists Achille Waldteufel at 287 First St. as "agent for Steinway pianos and Burdett organs, importer and dealer of books, stationery, sheet music, musical instruments and fancy goods." [*L.M.*] *McKenney's District Directory for 1879*, p. 350, places Waldteufel ("books, stationery, music, etc.") at 315 First. *McKenney's San Jose City Directory 1884-5*, p. 212, continues listing him ("music and stationery"), but not the 1887 or later San Jose directories.

KNELL, JOHN, arr. "Nobody's Darling but Mine." Sung with great success by Mr. Edwin Harley, B.W.P. and

W. Minstrels. San Francisco: C.M.P. Co., 532 Clay St., n.d. 1 p. (incomplete) (box 8)

From 1875 to 1877, John Knell, "teacher of music," resided at 940 Folsom. In 1881 he was a musician at Standard Theater, residing at 1212 Mission; in 1883, again music teacher, now at 1024 Larkin. Edwin Harley made his first appearance with Maguire's Minstrels in San Francisco February 23, 1874 (Rice, p. 218).

KOHLER, CHAS. "Assembly Schottische." San Francisco: Atwill & Co., 172 Washington Street, 1854. Entered by Dan. H. Dougliss in the Clerk's Office of the District Court of the North District of California. 4 pp. (box 1)

Charles Kohler began his career in California as a musician and is listed as such in the *San Francisco Business Directory for the year commencing January 1, 1856* (San Francisco: Beggett, Joseph & Co., 1856), p. 169. Among the other 21 listed as musicians was John Frohling, who next year joined him in the wine growing business. Hubert Howe Bancroft, *The Works*, xxiv (*History of California*, vii [1860-1890]) (San Francisco: The History Co., 1890), p. 101, summarized Charles Kohler's life thus: "The first to make wine on a large scale, he was born in [the grand-duchy of] Mecklenburg-Schwerin in 1830, and received a business education. In 1850 he emigrated to New York, coming to San Francisco in 1852. In 1857, Kohler, John Frohling, and George Hansen planted a large tract in vines, selling shares among a number of Germans, from which the colony of Anaheim was started. Kohler was a member of the San Francisco vigilance committee in 1856, one of the original incorporators of the table-road system in San Francisco, and founder of the German Savings Bank and of the San Francisco Fire Insurance Company. He died in 1888."

In 1876, Kuhler & Frohling commissioned George G. W. Morgan to provide lyrics for a propaganda song advertising their wines, "The Wines of Los Angeles County." Possibly Charles Kohler himself arranged the uncredited music.

KONTSKI, CHEVALIER DE. "Polish Patrol," op. 380. Los Angeles: Bartlett Music Co., 1895. 6 pp. (box 8)

A picture of the aged Antoni Katski = Antoine de Kontski (1817-1899), "composer of over 400 salon pieces," appears on the cover.

*KOTSCHOUBEY, L. "Did He but Know!" (Oh! Dites-Lui). Musique de la Princesse, paroles de Adolphe Larmande. San Francisco: M. Gray, 1877 [M.G. 1188]. 3 pp. (box 3)

The Princesse Kotschoubey was Mlle. Alix Bressant, later dame d'Artigues. *National Union Catalog*, ccciv, 455, lists this same song, "Oh! dites-lui (l'ultimo rimprovero)," romance chantée par Tamberlick (London: Schott, n.d.; copy at University of Virginia, Charlottesville).

KRAL, J. N. "Habsburg March," op. 86. Sacramento: John F. Cooper, 1891. Revised edition copyrighted 1891, by Broder & Schlam (J. P. Broder & Co., Music Publishers, San Francisco). 3 pp. (box 5)



ASSEMBLY SCHOTTISCH

By

CHS: KOHLER.

[1854]

piano.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano dynamic marking 'p'. The lower staff is in bass clef with the same key signature and time signature. The music features a rhythmic pattern of eighth and sixteenth notes in the upper staff, and chords and single notes in the lower staff.

The second system of musical notation continues the piece. It features similar rhythmic patterns and chordal accompaniment as the first system. A piano dynamic marking 'p' is visible at the end of the system.

The third system of musical notation concludes the piece. It maintains the established rhythmic and harmonic language, ending with a final chord in the lower staff.



The first system of musical notation, consisting of a grand staff with a treble and bass clef. The music is in 2/4 time and features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with chords and eighth notes.

The second system of musical notation, continuing the piece. It includes a piano (p) dynamic marking in the first measure of the right hand.

The third system of musical notation, continuing the piece. It includes a piano (p) dynamic marking in the final measure of the right hand.

The fourth system of musical notation, continuing the piece. It includes a piano (p) dynamic marking in the final measure of the right hand.

The fifth system of musical notation, continuing the piece. It includes a piano (p) dynamic marking in the final measure of the right hand.

Assembly



First system of musical notation, piano (p), with pedal markings (Ped) and asterisks (*).

Second system of musical notation, piano (p), with pedal markings (Ped) and asterisks (*).

Third system of musical notation, piano (p), with pedal markings (Ped) and asterisks (*).

Fourth system of musical notation, piano (p), with pedal markings (Ped) and asterisks (*).

Fifth system of musical notation, piano (p), with pedal markings (Ped) and asterisks (*).



The first system of musical notation, consisting of a grand staff with a treble and bass clef. The music is in 2/4 time and features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. A piano dynamic marking 'p' is present at the end of the system.

The second system of musical notation, continuing the piece. It features similar rhythmic patterns and harmonic structures as the first system.

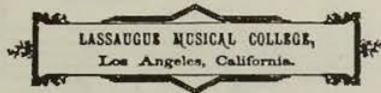
The third system of musical notation, showing further development of the musical themes.

The fourth system of musical notation, featuring a piano dynamic marking 'p' at the beginning.

The fifth system of musical notation, which concludes the piece with a final cadence. A dashed line above the staff indicates a continuation or a specific performance instruction.



- LANDAU, WILHELM. "Waltz Souvenir to San Francisco." San Francisco: Sherman, Clay & Co., n.d. 6 pp. (box 11)
- LANE, G. B., arr. "The Scott-Siddons Waltz," as performed by Nathan Ballenberg's Orchestra. San Francisco: M. Gray, 1878. 7 pp. Portrait on cover. [M.G. 1540] (box 9)
- *LASCELLES, CHAS. "Ye Swore by Stars and Moon, Laddie." Sung with great success by Madame Anna Bishop. San Francisco: M. Gray, 613 Clay St., 1865. 3 pp. (box 12)
- *LASSAUGUE, EMILIE. "Songsters of Spring." Los Angeles: Lassaugue Music College, 1885. 4 pp. (box 10)
Concerning "Madame Lassaugue," see next issue of *Inter-American Music Review*.



Dedicated as a token of grateful and heartfelt respect to the members of the Press, the Clergy, and the Citizens and Citizenesses of this City of Los Angeles, who, when I was cheated and ill-treated by John W. Ellis and O. W. Hanna, sustained, comforted, and aided me to earn my living here honorably.

SONGSTERS OF SPRING

CANZONET

Written and Composed by

Madame Lassaugue.

LOS ANGELES, CALIFORNIA,
PUBLISHED BY THE LASSAUGUE MUSICAL COLLEGE.

Copyright 1885 by Miss Lassaugue.

- *LAWRIE, JAMES R. "The Dews Are Sleeping on the Grass," song and chorus by James R. Lawrie, Professor of Music, Santa Clara College, California. San Francisco: Atwill & Co.; Sacramento: R. Dale & Co., n.d. [Engraved by T. Birch & Son, 44 Crosby St., N.Y.] (box 3)
- Teaching at Santa Clara College before 1860, James R. Lawrie continued being listed among the "teachers of

- LAWRIE, JAMES R. "The Santa Clara Polka." San Francisco: M. Gray, 609 & 613 Clay St., n.d. 5 pp. (box 9)
- *LEACH, STEPHEN WALTER. "Departure," a canzonet as sung by Mrs. R. K. Marriner at the Ladies' Jinks given by the San Francisco Bohemian Club. San Francisco: Sherman & Hyde, 1874. 2 pp. (box 3)
Concerning Leach, see page 46; music at pages 50-52.
- LE DUC, A. "La Chatelaine," fantasia. San Francisco: Matthias Gray, n.d. 6 pp. [M.G. 214]. (box 2)
- *LEYBOURNE, GEO. "Moet and Chandon." Sequel to "Champagne Charlie." Written by H. Hurrille. San Francisco & Portland, Oregon: M. Gray, 1872. 3 pp. 2 copies. Vivian's portrait on cover. [M.G. 347] (box 7)
- LILIAN. "Paquita Polka," op. 43. Respectfully dedicated to Miss Cora Packard. San Francisco: Sherman & Hyde, 1877. 4 pp. (box 8)
- *LINGARD, WM. H. "Happy Paddy." Written, composed and sung by Wm. H. Lingard [whose picture adorns the cover]. San Francisco: M. Gray, 1874. 3 pp. [M.G. 950] (box 5)
- *LLOYD, ARTHUR. "Not for Joseph." Comic Song As Sung with great success by Johnny Mack at the Temple of Music, San Francisco. Song 35¢. Polka 40¢. The melodies "Not for Joseph" and "Pretty Little Sarah" are contained in the polka arranged with violin ad. lib. by J. L. Schmitz. Written by G.C.H. San Francisco: M. Gray, 1868. 3 pp. [M.G. 126] (box 8)
Teamed with Lew Dockstader, Johnny Mack played with Whitmore and Clark's Minstrels in 1874. He died at Hoo-sick Falls, New York, February 28, 1891 (Rice, p. 242).
- LOESCH, GEO. "Tivoli March." Christmas Souvenir. Dedicated to the patrons of the Tivoli Gardens by Geo. Loesch, Musical Director, Tivoli Gardens. Performed by the Tivoli Orchestra, between first and second acts of *The Bronze Horse*. San Francisco: John D. Robertson, 621 Sansome St., 1881. Geo. W. Hagens, Music Typo., 532 Clay St., San Francisco. 4 pp. (box 11)
In 1881 John D. Robertson published *The Footlight* at 621 Sansome, in 1882 and 1883 at 538 California. The Langley 1882 directory continues identifying George Loesch as leader of Tivoli Gardens Orchestra. The 1883 directory lists him only as "musician" dwelling at 1725 Stevenson.

- *LUTHER, H. W. "Our Flag Is Half-mast High." Song and chorus, words and music by H. W. Luther. In memory of Abraham Lincoln, assassinated April 14, 1865. San Francisco: M. Gray, 613 Clay Street, [1865]. 3 pp. (box 8)
- In 1865 H. W. Luther, dwelling at 1108 Powell, was a jeweler with R. B. Gray & Co. From 1866 through 1869 he was an engine turner with the same San Francisco firm.



SONGSTERS OF SPRING.

Written and Composed by
MADAME LASSAUGUE.

Brightly and Joyously.

f

Song - - sters of Spring, in my hap - pi - er days, — Dear — un - to
list — to your songs they re - call — by-gone hours: — The hum — of the

p

me — were your wild art - less lays; — Oh, — how I shared in your
hee, — and the fra - - grance of flowers; And the friends I have lost — and the

cres.

ff

0599



songs of de - - light, From the dawn - - ing of day to the fall - - - ing of
 friends that re - - main, The home where each morn - ing I once heard your

night - strains. And Oh thro'

still do I love the pure mu - - sic ye fling, like notes dropt from
 life I shall love ev - ry bird that doth sing, Sweet friends of my

Heav - - en a - round us in Spring, And still do I love the pure
 child - hood, dear song - - sters of Spring, Thro' life I shall love ev - ry



mu - - sic ye fling, -- Like notes dropt from Heav - - en a - round us in
bird -- that doth sing, -- Sweet friends of my child - - hood, dear song - - sters of

hurry and sustain.

spring. -- And still -- do I love -- the pure mu - - sic ye fling, -- Like
spring. -- Thro' life -- I shall love -- ev - ry bird -- that doth sing, -- For

slower.

ff original time.

notes -- dropt from Heav - - en a - round us in spring. Song - sters of
your -- sake sweet song - - sters, dear song - - sters of spring. Song - sters of

much slower.

spring, Sweet song - - sters of spring; Mak - - ing earth E - - den, Sweet
spring, Dear song - - sters of spring; Friends of my child - hood, Dear
loud and heavy.



song - - - sters of spring. —
song - - - sters of spring. —

The first system of music features a vocal line with lyrics and a piano accompaniment. The lyrics are "song - - - sters of spring." with a long dash indicating a continuation of the word "song". The piano part consists of chords and moving lines in both hands.

quicker. *all in one.*

The second system shows the piano accompaniment. It includes the instruction "quicker." at the beginning and "all in one." at the end. The music features a more active piano part with chords and moving lines.

As I with animation.

p *ff*

The third system begins with the instruction "As I with animation." and dynamic markings "p" (piano) and "ff" (fortissimo). The piano part is more complex, with many chords and moving lines.

quicker. *quicker.*

The fourth system features the instruction "quicker." twice. The piano part is very active, with many chords and moving lines, and ends with a final chord.



- *M. C. "Flirting on Skates." As sung by Billy Emerson at Maguire's Opera House. Arr. by Geo. T. Evans. San Francisco: M. Gray, 1871. 3 pp. [M.G. 320] (box 4)
- *M. C. "That Little Church Around the Corner." San Francisco: M. Gray, 1871. 3 pp. [M.G. 326] (box 10)
- MANSFELDT, HUGO. "Romance, d'après une chanson de Franz Liszt." San Francisco: A. Waldteufel, 1886. 5 pp. (box 9)
- See *Inter-American Music Review* vii:2, pp. 33-78, 85-87.
- MARSH, HENRY. "De Murska Waltzes." Dedicated to the Hungarian Nightingale Ilma de Murska. San Francisco: McCurrie & Weber, 128 Post Street, Publishers. 1875. 5 pp. 2 copies. De Murska's photo on cover. Price 50¢. (boxes 3 and 6)
- "Teacher of music," Henry Marsh dwelt at 2305 Jones in 1875. In 1877, while still residing at the same address, he was an "importer of pianos and music, and agent for Chappell & Co.," with office at 118 Fifth. In 1883 he was an agent for Fay pianos.
- MARSH, STEPHEN H. "The Japan Waltz." Dedicated to Lilie, eldest daughter of Charles E. De Long. San Francisco: Gray's New Music Store, 1875. 7 pp. (box 6)
- In 1875 Stephen H. Marsh, "professor of music," dwelt at 2427 Larkin. He continued being listed as music teacher or professor in Langley's 1876 through 1881 directories at various different addresses.
- *MARTI, FELIX. "Give Me Kisses," ballad. Words by W. J. Wetmore, M.D. Dedicated to Miss Addie Wilder, Lowell, Mass. San Francisco: M. Gray, 1875. 3 pp. (box 4)
- *MASSETT, STEPHEN. "A Sabbath Scene." Words from the New York Home Journal. Dedicated to Miss Lucy Gwin of San Francisco. San Francisco: D. H. Douglass; New York: William Dressler, 1856. 4 pp. (box 9)
- Dr. Wm. M. Gwin was elected to the U.S. Senate by the first California Legislature. Concerning Stephen C. Massett, see pp. 7-15; also p. 117 below.
- *MASSETT, STEPHEN C. "Clear the Way! or, Song of the Wagon Road." Music composed and dedicated to the pioneers of the Great Pacific Rail Road, words by Charles Mackay. San Francisco: Stephen C. Massett, 1856. 5 pp. (box 2)
- As Harry T. Powers observed in his less than authoritative *California on Stone*, page 61: "The view on the cover shows a steam engine headed for California, with three Indians in the foreground." However, Powers called the lithographer responsible for the art work an "unknown" named Boyd. Colville's 1856 San Francisco directory, page 20, and Langley's 1860 directory, page 73, identify Boyd as Theodore C. Boyd, engraver. In 1860 he was an agent for the Episcopal Church Book Company. In Langley's 1861 directory, page 538, he advertised himself at 310 Montgomery Street, as having been established in San Francisco "since 1854," and boasted, "I make my own drawings." Powers also failed to observe that it was W. H. Oakes, not Boyd, who engraved Massett's music.
- *MASSETT, STEPHEN C. "I Would Not Have Thee Young Again." To Miss Ella Watson of San Francisco, Cal. D. H. Douglass, 1855. 3 pp. (box 5)
- *MASSETT, STEPHEN C. "I'll Look for Thee Mary." Words by B. W. Carey. San Francisco: J. F. Atwill & Co., 1852. 3 pp. (box 5)
- *MASSETT, STEPHEN. "Learning to Walk." Words by George Cooper. Dedicated to Mrs. Romualdo Pacheco of California and sung by Mad. Anna Bishop. San Francisco: M. Gray, 623 & 625 Clay St., 1873. Elaborate color cover by Britton & Rey, Lithographers, S.F. 4 pp. [M.G. 630] (box 6)
- Romualdo Pacheco (Santa Barbara, October 31, 1831; Oakland, January 23, 1899) was Lieutenant Governor 1871-1875, and Governor of California in 1875. He served in the United States House of Representatives 1879-1883. He married Mary McIntire in 1863.
- From 1875 to 1877 Joseph F. Atwill, California's first music publisher, was secretary to the Pacheco Coal Mining Company, office at 240 Montgomery. Langley's 1879 San Francisco directory lists Romualdo Pacheco, resident of Oakland, as partner of [William E.] Hale & Pacheco, stockbrokers.
- *MASSETT, STEPHEN. "The Love Knot," ballad. Words by Hon. Mrs. Norton. San Francisco: Atwill & Co.; New York: Wm. Hall & Son, 1852. 3 pp. (box 6)
- *MASSETT, STEPHEN. "Violet Eyes," ballad. Dedicated to Miss Fanny Keith Meiggs. San Francisco: M. Gray, 1871. 3 pp. [M.G. 337] (box 11)
- MAURI, HENRI. "The New Olympic Waltz." As performed at the Formal Opening of the New Rooms of the Olympic Club. To H. P. Fletcher, President, W. S. Lawton, Superintendent. San Francisco: M. Gray, 1879. 9 pp. [M.G. 1578] (box 8)
- Dedictees' photos by Thomas Housworth & Co., 12 Montgomery St., are on the cover, with pictures of four club rooms. In 1879 and 1880 the Mauri Brothers were "importers of corks and cork woods."
- *MCCULLOCH, J. "Leap Year Has Come and Passed." The Centennial Christmas Song. San Francisco: M. Gray, 105 Kearny St.; New York: W. A. Pond & Co.; San Jose: A. Waldteufel; Boston: O. Ditson & Co.; Philadelphia: F. A. North & Co., 1876. [M.G. 584] (box 6)
- In 1875 John McCulloch was a "professor of music" residing on the NW corner of 22d and Shotwell. He continued in San Francisco (at different addresses) through 1882.



- McCURRIE, C. "Little Torment." San Francisco: M. Gray; A. Waldteufel, 1878. 3 pp. [M.G. 1512] (box 6)
 Belongs to *Dance Music for the Piano*. In 1871 and 1872 Charles H. McCurrie was a "clerk with M. Gray" (dwelling at 1010 Stockton). In 1873 he was a "salesman with Matthias Gray" (residing at 716 California). In 1875 he and another Matthias Gray clerk Julius Weber withdrew to run their own store selling "music and musical instruments" at 123 Post. In 1877 the firm advertised as "wholesale and retail music dealers" at 213 Kearny. But from 1878 to 1880 Charles H. McCurrie was again a "salesman for Matthias Gray." In 1882 he was an independent "piano tuner and agent." Before April 1883 he moved away from San Francisco.
- McKORKELL, W. "The Challenge Schottische." As performed by Fuller & Walcott's Quadrille Band. San Francisco: A. Kohler; Sacramento: R. Dale; San Jose: Loewy Bros.; Stockton: L.C. Van Allen; Marysville: G. Army; Portland, Oregon: E.G. Randall, 1859. 3 pp. (box 2)
 Concerning McKorkell, see p. 20 of this issue. In 1856 he dwelt at 175 Washington. His name is in none of the directories of the 1860's.
- *McKORKELL, WM. "Do I Not Love Thee." Words written and adapted to a German Air by James N. Olney, Esq. Symphonies and Accompaniment by Wm. McKorkell. Dedicated to Miss Sue Virginia Swearingen. San Francisco: Published by W. H. Oakes & for sale by E. J. Muggridge, 113 Montgomery St., [1856]. Price 50¢. 3 pp. (box 3)
- MEHDEN, LOUIS VON DER. "San Francisco Carnival Galop." San Francisco: M. Gray; San Jose: A. Waldteufel, 1875. 3 pp. [M.G. 1088] (box 9)
 In 1871 Louis von der Mehden, Peter Sengstacken, and Henry Linne ran a liquor saloon and restaurant at the corner of Main and Mission. In 1872 his brother Henry ran a liquor saloon at Mission and Fourth. Leaving the liquor business Louis von der Mehden in 1875 advertised as a music teacher at 612 Powell. That same year his brother Henry von der Mehden taught music at the Industrial School on Old Ocean House Road. In 1883 both were still teaching music in San Francisco.
- MELTON, ALFRED. "Mia Carissima," waltzes. As played by Ballenberg's and other leading bands. Dedicated to Miss Flora Sharon, San Francisco. San Francisco: M. Gray, Steinway Hall, 117 Post St.; New York: W. A. Pond & Co.; San Jose: A. Waldteufel; Chicago: Lyon & Healy, 1880. 12 pp. [M.G. 1628] (box 7)
 In 1879-1880 Alexander D. Sharon managed the prestigious Palace Hotel.
- MERZ, CARL, transcriber. "Won't You Tell Me Why, Robin." San Francisco & Portland, Oregon: M. Gray, 1873. 5 pp. *Claribela No. 5*. [M.G. 775] (box 12)
 The other five songs transcribed from Claribel: "Take back the heart," "Come back to Erin," "I cannot sing the old songs," "Silver Chimes," "Five o'clock in the morning."
- *MILLER, HARRY, arr. "Scotch Lassie, Jean." San Francisco: Sherman, Clay & Co.; Boston: Oliver Ditson & Co.; New York: C. H. Ditson & Co.; Chicago: Lyon & Healy; Savannah: Ludden & Bates; Baltimore: Otto Sutro; Cincinnati: Geo. D. Newhall & Co.; Philadelphia: J. E. Ditson & Co. [copyrighted 1876 but a later issue]. 3 pp. (box 9)
- MOLLENHAUER, BERNARD. "Fifth Avenue, Grand Waltz." Composed and dedicated to my dear friend, Jas. W. Morrissey." San Francisco: Sherman & Hyde, 1875. 10 pp. (box 5)
 Composite picture on cover of 11 actors in Daly's 5th Avenue Theatre.
- *MOODY, D. B. "Waiting for the Rain." Words by Annie A. Fitzgerald. San Francisco & Portland, Oregon: M. Gray; San Jose: A. Waldteufel, 1875. 3 pp. (box 11)
- *MOREL, CHAS. F. "But Thee," ballad. Arr. by F. Bach. San Francisco: Sherman & Hyde, 1877. 3 pp. (box 2)
 In 1877 Charles F. Morel, teacher of French at Urban Academy, dwelt at 729 California. In 1882 he taught modern languages at Pacific Business College where his son was currently a student.
- *MORGAN, JOHN P. "My Love, He Built Me a Bonny Bower." To Miss Emma C. Thursby. San Francisco: Sherman & Hyde, 139 Kearny St., 1876. 3 pp. Thursby's portrait on cover. 2 copies. (box 7)
 John Paul Morgan (*b* Oberlin, February 3, 1841; *d* Oakland, January 5, 1879), the son of an Oberlin College professor, studied with George N. Allen and Charles H. Churchill. After two years of private teaching at Oberlin he left in the spring of 1863 to study at Leipzig Conservatory. Upon returning he cooperated in September of 1865 with George W. Steele in establishing the Oberlin Conservatory of Music. A year later he left for New York City, where from 1866 to 1873 he played organ in various churches (including Trinity). In 1867 G. Schirmer published his *Te Deum laudamus for solo quartett or chorus with solos*, Op. 3, and his translation of the fifth edition of E. F. E. Richter's *Lehrbuch der Harmonie (Manual of Harmony)*. In 1869 A. S. Barnes published his compilation, *Episcopal Common Praise*. In 1873 tuberculosis forced him to seek a milder West Coast climate.
 Oberlin College archive holds one other work published before his departure from the East, a *Motette from Psalm LXXXVI (Bow down thine ear, O Lord)* (Cleveland: S. Brainard); also, a manuscript collection of "Exercises for four musical courses at the Conservatory of Music, Leipsic, 1863-1864."
 Langley's 1875 and 1876 directories identify John P. Morgan as an official of the San Francisco Musicians Mutual Protective Association (545 California St.). In June 1875 he succeeded J. H. Dohrmann as musical director of the Oakland Harmonic Society. He trained the mammoth chorus (2000 members) that sang in the San Francisco 1878 Musical Festival at Mechanics' Pavilion May 28 and at Grand Opera House June 3 (*Elijah*).



DO I NOT LOVE THEE?

Words by
J. N. Olney, Esq.

Arranged by
W. McKorkell.

Andantino.

 Musical notation for the piano introduction, consisting of a grand staff with treble and bass clefs. The tempo is marked "Andantino." and the dynamics include "f" and "poco rallto". A triplet of eighth notes is marked with a "3".

Do I not love thee? go ask the moon-light, Silver with radiance each tower and

 Musical notation for the first line of the song, including a vocal line and a piano accompaniment. The piano part starts with a dynamic marking of "p".

tree, When doth its mild ray yield the purest pleasure, When doth its gleaming seem brightest to

 Musical notation for the second line of the song, including a vocal line and a piano accompaniment. A "Ped" (pedal) marking is present at the end of the piano part.

me; 'Tis when its soft light blend-eth with thine eyes, love, 'Tis then the

poco stringendo. a tempo.

 Musical notation for the third line of the song, including a vocal line and a piano accompaniment. The tempo changes from "poco stringendo." to "a tempo."



ritard.

moon-beam is bright-est to me.

grazioso

f

ff

 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 vocal line begins with the lyrics "moon-beam is bright-est to me." and ends with a fermata. The piano accompaniment includes the instruction "grazioso" and dynamic markings "f" and "ff".

Do I not love thee? go ask the streamlet, glid-ing so tran-quilly on to the

p

 The second system of the musical score. The vocal line continues with the lyrics "Do I not love thee? go ask the streamlet, glid-ing so tran-quilly on to the". The piano accompaniment features a flowing, arpeggiated texture and is marked with a piano dynamic "p".

ritard.

sea, When doth its bosom bear the dearest im-age, When doth its wa-ters seem pur-est to

 The third system of the musical score. The vocal line continues with the lyrics "sea, When doth its bosom bear the dearest im-age, When doth its wa-ters seem pur-est to". The piano accompaniment continues with a similar arpeggiated texture. The system concludes with a "ritard." marking.

poco stringendo.

me; 'Tis when its bright waves thy fair form re-flect-eth, 'Tis then the

 The fourth system of the musical score. The vocal line continues with the lyrics "me; 'Tis when its bright waves thy fair form re-flect-eth, 'Tis then the". The piano accompaniment features a more active, rhythmic texture and is marked with "poco stringendo".



stream - let is pur - est to me.

 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 lyrics "stream - let is pur - est to me." are written below the vocal line. The piano accompaniment includes a dynamic marking of *fp* (fortissimo piano) in the right hand.

Do I not love thee? go ask the song-bird, Trilling its wild notes of soft mel-o-

 The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics "Do I not love thee? go ask the song-bird, Trilling its wild notes of soft mel-o-" are written below the vocal line. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

-dy, When doth its warbling fondest thoughts a - wa - ken, When doth its mu - sic seem sweetest to

 The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics "-dy, When doth its warbling fondest thoughts a - wa - ken, When doth its mu - sic seem sweetest to" are written below the vocal line. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the right hand.

poco stringendo. a tempo. ritard.

me; 'Tis when thy dear voice mingles with its strains love, 'Tis then the song-bird is sweetest to me.

 The fourth system of the musical score. It continues the vocal line and piano accompaniment. The lyrics "me; 'Tis when thy dear voice mingles with its strains love, 'Tis then the song-bird is sweetest to me." are written below the vocal line. The piano accompaniment includes dynamic markings of *mf* (mezzo-forte) and *ritard.* (ritardando) in the right hand.



My Love, He Built Me a Bonny Bower.

AUTHOR OF TEXT, UNKNOWN.
con moto

JOHN P. MORGAN.

VOICE. *con moto*

My love he built me a bonny bower, And

PIANO. *p* *dim. e rit.* *a tempo.*

Ped. *

clad it a' wi' lil-ye flower: A brawer bower ye ne'er did see Than

cres. *mf* *p* *mf*

my true love, my true love he built for me.

p *rit* *a tempo* *rit*

Entered according to Act of Congress, in the year 1876, by SWEET & HYDE, in the Office of the Librarian of Congress, at Washington.



But think na ye my heart was sair When I laid the moul' on his yel - low

Ped *

hair? O think na ye my heart was wae When I tur - ned a - bout,

mf *mf* *p*

Ped *

tur - ned a - bout a - - way to gae.

p *rit* *a tempo* *rit*

p Ped * Ped *



Nae liv - ing man I'll love a - gain, Since that my love - ly knight is

Ped. *

alain: Wi ae lock of his yel - low hair I'll bind my heart,

mf

rit *mf* *p* *mf*

bind my heart for - ev - - er - - - mair.

p *rit* *a tempo* *rit.* *pp*

Donny Bower



- *MORGAN, JOHN P. "1876 Centennial National Song," German voice part. Words by Bayard Taylor. Oakland: J. E. White, 1876. 4 pp. (box 3)
- *"My Mary Ann!" sung with rapturous applause by Charley Backus, of the San Francisco Minstrels. San Francisco: Atwill & Co., 172 Washington St., n.d. [1855]. Charley Backus's portrait on cover. 3 pp. (box 7)
Charles Backus (*b* Rochester, New York, 1831; *d* New York City June 21, 1883) "went to California in 1852, and two years later organized Backus's minstrels there; in 1855 he took the company to Australia. He returned to San Francisco in 1861, and after playing several engagements there, was one of the organizers on September 15, 1864, of Birch, Wambold and Backus's Minstrels" (Rice, p. 70).
- NEUMANN, SAMUEL. "Enchantment Schottische." San Francisco: I.L.A. Brodersen Co., Publishers, 1882. [Engraved by Gotthoid & Temple, Philadelphia, Pa.]. 3 pp. (box 3)
In 1882 Samuel Neumann was a teacher of music at 117 Sixth and a collector for Woodworth, Schell & Co., piano dealers.
- *NICHOLLS [= NICHOLS], PHILIP R. "Be Merry Whenever You Can," picnic song, Words by J. R. Nealy. San Francisco: Gray & Herwig, 1860. 3 pp. (box 1)
Concerning Nicholls = Nichols, Philip R., see p. 26.
- *NICHOLLS, PHILIP R. "Dolly Hayes," ballad, written and dedicated to the daughter of Michael Hayes, Esq., by T. J. Donnelly. San Francisco: Published by the author, n.d. 2 pp. (box 3)
Langley's directory for the year commencing September, 1861, identifies Michael Hayes as in real estate business (in which he continued through 1867).
- *NICHOLLS, PHILIP R. "Erin Shall Be Free." Dedicated to his son, Chas. E. Fennell. Written and inscribed to J. O'Mahoney, Esq., and the Fenian Brotherhood of America, words by Michael Fennell. San Francisco: n.p. [copyright Michael Fennell], 1863. 2 pp. (box 3)
In 1861 Michael Fennell was a contractor, in 1864 a mason, in 1869 editor of the *Caucasian and Workingman's Journal*, in 1871 co-proprietor and editor. From 1873 he drops out of Langley's directories.
- *NICHOLLS, P. R. "I Have No Brother Now." Words by Michael Fennell. San Francisco: William P. Harrison, Music and Job Printer, No. 417 Clay Street, 1865. 3 pp. (box 5)
- *NICHOLLS, P. R. "Millie of the Vale," ballad. San Francisco: A. Kohler, 178 Washington St., and 276 Stockton St.; Sacramento: R. Dale; San Jose: Loewy Bros., F. Biestat; Stockton: L. C. Van Allen, Kierski Bros.; Marysville: G. Amy; Portland, Oregon Territory: E. G. Randall, 1859. 4 pp. (box 7)
Copyrighted by Andrew Kohler April 22, 1859.
- NORTHRUP, THEO. H. "She," schottisch, op. 87, bk. 4, no. 6. San Francisco: L. Budd Rosenberg Publishing House, 1887. 3 pp. (box 9)
- *OETTL, JULIUS. "I'll Never Forget Thee." Words by S. W. de Lacy. San Jose: A. Waldteufel, 1883. 3 pp. (box 5)
Oettl's "March of the Golden West" (San Francisco: Broder and Schlam, 1893) is excerpted on the back cover of A. G. Kaufman's "Stanford University March."
- *OWEN, CHARLES E., arr. "I'm Too Affectionate, I Know." Words by Charles Le Cocq. Sung by Miss Lulu Stevens. San Francisco: M. Gray; San Jose: A. Waldteufel, 1879. 3 pp. [M.G. 1576] (box 5)
- PACKARD, C. S. "Our Wedding Tour," waltzes. San Francisco: A. Waldteufel, 707 Market Street, 1884. 7 pp. (box 8)
Langley's 1883 directory locates Chester S. Packard at 1909 Stevenson.
- PARLOW, A. "Ballenberg's Grand Centennial March," op. 104. San Francisco: Sherman & Hyde, n.d. [1876]. 3 pp. (box 4)
- *PARROTT, JOHN. "Love for Love." Words by Richard Brinsley Sheridan. San Jose and San Francisco: A. Waldteufel, 1884. 4 pp. (box 6)
- PAULL, E. T. "Chariot Race, or, Ben Hur March." San Francisco: Sherman, Clay & Co.; New York: C. H. Ditson & Co.; Chicago: Lyon & Healy; Boston: Oliver Ditson & Co., 1894. 5 pp. (box 2)
- PECK, GEORGE. "The San Francisco Quadrilles." Respectfully dedicated to the Ladies of California. San Francisco: Atwill & Co., 1852. Lith. B. F. Butler. Price \$1.50. d° with acc' of Violin \$2.00. 5 pp. (box 9)
"G. Peck has arranged an accompaniment for the Violin or Flute, to the above Quadrilles, which may be had together or separate," on cover. Contents "From the Melodies of the New Orleans Serenaders": "Poor Nelly," "The Old Folks at Home," "Carry Me Long," "The Virginia Rosebud," "Nelly Bly."
Concerning George Peck, see page 7.
- PFERDNER, ADOLPH. "Royal March," op. 45. Dedicated to Frank W. Stechhan. San Francisco: Sherman & Hyde, 1877. 6 pp. (box 9)
Langley's 1877 directory identifies Adolph Pferdner as "piano tuner, Sherman & Hyde" and Frank W. Stechhan as "salesman, Sherman & Hyde." According to *Sherman and Hyde's Musical Review*, February 1876, Pferdner was a graduate of the "Berlin Conservatory." At age 15 he had won a "best pupil" prize.
- PICCIRILLO, F. D. "Key to the Golden Gate," waltz. A miei Allievi (to my pupils). San Francisco: F. D. Piccirillo, 1894. 3 pp. (box 8)



"MILLIE OF THE VALE."

Written and Composed by P. R. NICHOLLS.

PIANO FORTE

MODERATO. *p*

'Twas at ear - - ly dawn on a sum - mer's fra - grant morn, When I

first met with Mil - lie of the Vale; 'Twas her own bright beau - - ty that



won me to her side, And I whis - - per'd to her Love's glow - ing tale. With at - -

ten - tive ear she was list'ning all the while, With a sigh she re - sponded to my vow, And the

birds were warb - ling so mer - ri - ly and gay, And the dewdrops were sparkling on each bough.

Mil - lie, Dear Mil - lie, Dear Mil - lie of the Vale: And the birds were warb - ling so



mer - ri - ly and gay, And the dewdrops were sparkling on each bough.

2. O, my heart was glad when she first be - came my bride, For her
3. When the win - - - ter came with its rude and chill - - ing winds, And with

beau - - - ty out - shone the sun's bright rays, And her gen - - tle voice always
snow - - - drifts that swept o'er hill and dale, Of the flow'rs that drooped 'mid the

cheer'd me on my path, As she sang forth the songs of oth - - er days. Round the
ra - ging of the storm, Was my own dear - - est Mil - - lie of the Vale. Now the



cot - tage door, when the moon was clear and bright, We would join in the rus - tic dance with glee, And the
 sum - mer time, with the warbling of the birds, Comes a - - gain with its fragrance fresh and gay, But the

good old folks loved to gaze up - on the scene, For they once were as young and blithe as we!
 flow'r I cher - ish'd will nev - er more re - turn, And I mourn for my loved one far a - way!

Mil - lie, Dear Mil - lie, Dear Mil - lie of the Vale: And the good old folks loved to
 Mil - lie, Dear Mil - lie, Lost Mil - lie of the Vale: But the flow'r I cher - ished will

gaze up - on the scene, For they once were as young and blithe as we!
 nev - er more re - turn, And I mourn for my loved one far a - way!



- PICCIRILLO, F. D. "Midwinter Exposition," *Tempo di Tarantella*. Dedicated to Mrs. M. Kate de Young. San Francisco: F. D. Piccirillo, 1894. 3 pp. (box 7)
 "Burke Engr., San Francisco, Cal." Lith. of exposition site on cover with composer in oval.
- *PLANEL = PLANELL, L. T. "Hymne à la France," paroles de F. Des Farges. Offert aux Dames Françaises de San Francisco Pour le Denier de la Patrie. San Francisco: L. T. Planel, 1872. 2 pp. (box 5)
 In the 1830's Planel's parents were residents of Montevideo, Uruguay, where he was born. His father, Louis Antoine Planel, was a native of Dieppe, France, and his mother was born at Montélimar, France (Lauro Ayestarán, *La música en el Uruguay*, Vol. I [Montevideo: SODRE = Servicio Oficial de Difusión Radio Eléctrica, 1953], 231). His younger brother Federico = Frédéric was born at Montevideo May 1, 1822. For further details on L. T. Planel, see pp. 26-27 and 30 of this issue. See the music of the "Hymne à la France" above at pp. 28-29.
- *PLANEL, L. T. "Le Maître d'École Alsacien." Paroles de [Louis-Gaston] Villemer & [Lucien] Delormel. San Francisco & Portland, Oregon: Gray's Music Store, 1872. 3 pp. (box 7)
 See music facsimiles above at pp. 31-33.
- PLANEL, L. T. "Music School Polka." Composed for the piano and dedicated to his pupils. San Francisco: A. Kohler, 178 Washington St., and 276 Stockton St.; Sacramento: R. Dale; San Jose: Loewy Bros.; Stockton: L. C. Van Allen, Kierski Bros.; Marysville: G. Amy; Portland, O. T.: E. G. Randall, n.d. [1859]. (box 7)
 Lith. of Mr. & Mrs. Planel Vocal and Instrumental Music School, 257 Stockton St., on cover. Fingering system: x = thumb, 1 = index finger, 4 = little finger.
- PLANEL, L. T. "The Rose," varsoviana, op. 76, as taught at Mr. Hazard's Dancing Academy. Dedicated to Miss Zoe Hazard. San Francisco: Atwill & Co., 1856. 4 pp. (box 4)
 An upbeat moderate 3/4 dance, this varsoviana carries dancing step instructions. No. 1 in *Flowers of California*. According to *Colville's San Francisco Directory for the year Commencing October 1856*, p. 96, P. F. Hazard maintained his dancing academy in Pickwick Hall on Bush St. Engraving of a richly attired maiden by Gustave Drouaillet on the cover.
- PRATT, CHARLES E. "All Aboard!" galop. Dedicated to Mr. N[athan] Ballenberg. San Francisco: Sherman & Hyde, 1876. 5 pp. (box 1)
 According to *Sherman & Hyde's Musical Review*, II/8 (August 1875), Music at Home section: "Mr. Charles E. 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 [Ilma di Murska] and violin [Émile Sauret]."
- *PRATT, CHARLES E. "Is My Darling True to Me?" Composed for and sung by Alice Dunning [Lingard]. Words by George Cooper. San Francisco: Sherman & Hyde, 1875. 3 pp. Photo on cover. (box 8)
- *PRATT, CHAS. E. "She's Just a Sweet Bouquet," in *Four Gems of Song*. Words by George Cooper. San Francisco: Sherman, Clay & Co., 139 Kearny St. [copyrighted 1877 by Sherman, Hyde & Co.] 3 pp. Photo on cover. (box 4)
- RAY, FRED. "Yacht Club Schottische." Arr. by John C. Walling. Sacramento: Hammer's Music Store, 1894. 3 pp. (box 12)
- *REED, C. H. "Song for Dear Old Father." San Francisco: J. P. Broder & Co., 1889. 4 pp. (box 10)
 In 1877 Charles Reed was a musician in Charles Alpers' Metropolitan Band (offices at 607 Kearny). In 1882 Charles H. Reed was an independent musician residing at 114 Ninth and in 1883 at 1511-1/2 Market.
- *REED, CHARLEY. "Sweet Mooneyville." San Francisco: I.L.A. Brodersen & Co. [Sheet Music Department of Kohler & Chase], 1884. Britton & Rey, Lith., San Francisco, Cal. 3 pp. (box 10)
- REKCEDOB, SIUOL (= Bödecker, Louis). "F Company Waltzes," arranged from the "German Quadrille." San Francisco: Geo. W. Hagans, 532 Clay St., 1880. 5 pp. (box 3)
 "Performed by Meyer W. Lutz's orchestra, London, Gilmore's Band, New York, and Blum's orchestra, San Francisco."
- RONCOVIERI, ALFRED. "La Fiesta March." San Francisco: Broder & Schlam; London: Charles Sheard & Co., 1896. 4 pp. (box 4)
 "Respectfully dedicated to John F. Francis, President, La Fiesta of Los Angeles '96," by the "Originator of Illustrated Music and Director of Roncovieri's Great American Concert Band of San Francisco, Cal."
 In 1865 Alfred Roncovieri *films* enters Langley's Directory as a "chorister" dwelling at 33 Hinckley. The 1877 directory lists him as a musician at 31 Hinckley, at which same address lived Marie L. Roncovieri, widow of Louis M., operatic singer. Further concerning Alfred Roncovieri *père* and *films* in *San Francisco Theatre Research*, First Series, Vol. IX (San Francisco: Works Progress Administration, 1939), 10-13.
- ROSENBERG, A. A. "All the Rage," polka. San Francisco: A. A. Rosenberg, n.d. (1869) [A.A.R.-14] (box 1)
 Augustus A. Rosenberg was a "professor of music," dwelling at 214 Powell in 1864, at 321 Powell in 1865, and at 508 Mason in 1875. In 1881 he was a "teacher of music" at 827 Twentieth, and in 1883 at Marble Court. In 1871 he was an "importer and dealer in pianos and organs" with offices at 20-22 Sutter.
- ROSENBERG, A. A. "La Belle Julie," mazurka. San Francisco: A. A. Rosenberg, 1869. 4 pp. (box 1)



- ROSENBERG, A. A., arr. "Minstrel Echoes Waltz," consisting of Popular Melodies as sung by Murphy, Mack, Cotton and Thompson at Maguire's Opera House. To the Misses Hannah and Yetta Steppacher. San Francisco: A. A. Rosenberg, 139 Kearny St.; Stockton: R. Davis; Sacramento: L. K. Hammer; Portland, Oregon: Shanahan & Hillman, n.d. [1869]. [A.A.R-13] (box 7)
- Medley of popular songs "Love among the Roses," "The Grecian Band," "Tassells on her Boots."
- Langley's 1867 and 1869 directories list Meyer Steppacher as "sexton, Jewish synagogue Emanu-El, dwelling at 602 Sutter." With him in 1869 dwelt Jacob Steppacher, "reporter, Alta California." In 1883 Meyer Steppacher was "sexton, Temple Emanu-El," still dwelling at 602 Sutter, but Jacob at the same address was now a "clerk."
- *S.M.S. "Life." Words by Corry Cornwall Procter. To Miss Julia C. Gately, of San Francisco, Cal. San Francisco: M. Gray, 1881. 3 pp. [M.G. 1661] (box 6)
- *SCHACK, ALBERT P. "Beautiful Visions of Home," ballad with chorus. San Francisco: Lith. M. Schmidt & Co., 1876. 6 pp. (box 1)
- SCHMITZ, JOSEPH L. "Champagne Charlie Polka," as played with great applause by the Orchestra of Maguire's Opera House (piano & flute or violin). San Francisco: M. Gray, 1868. 3 pp. [M.G. 123] (box 2)
- Langley's directory for the year commencing October 1864 identifies Joseph L. Schmitz as "leader of the orchestra at Maguire's Opera House," a post that he held through 1867. Langley's directory for the year commencing December 1869 lists Joseph L. Schmitz as "professor of music" with his office at 207 Montgomery. In 1876 he was a "musician at Maguire's New Theater," in 1882 and 1883 a "teacher of music" residing at 1413 Pacific.
- SCHMIDT, LOUIS. "Vogel Waltz (Dearest Maiden, dance with me)." Arr. from male quartet by F. A. Vogel. To Miss M. E. Shepard. San Francisco: M. Gray; New York: W. A. Pond & Co.; San Jose: A. Waldteufel; Chicago: Lyon & Healy, 1881. 4 pp. [M.G. 1667] (box 11)
- In 1881 Louis Schmidt was a music teacher residing at 810 Leavenworth and organist for Hebrew Congregation Emanu-El on Sutter between Stockton and Powell.
- *SCHOENBERG, LOUIS. "Since Bidelia Jane Danced the Racquet." Song and dance, schottische, as played by Louis Hemeler's, Ballenberg's, Blum's, Von der Mehden's, Savernier's and all the principal orchestras in San Francisco. Dedicated to S. D. Newbauer. San Francisco: Louis Schoenberg, 1881. 3 pp. (box 9)
- In 1879 Louis Schoenberg was chief proprietor of the California White Lead Works.
- SCHUBERT, FRANZ. "Serenade," German, French, Italian, and English words. San Francisco: M. Gray, 613 Clay Street, n.d. 4 pp. [M.G. 21] (box 9)
- SCHULTZ, CHARLES. "Bonnie Little Belle." San Francisco: Sherman & Hyde, 1875. 3 pp. (box 1)
- After conducting the orchestra at the California Theater 1871 to 1880, Charles Schultz returned in 1883 as "musical director" at the same theater now re-named Haverly's California Theater (north side of Bash between Kearny and Dupont). In 1881 he was "leader of the orchestra at the German Theatre" (the name which the former California Theater bore in 1881).
- SCHULTZ, CHARLES. "California Creedmoor Team," march. San Francisco: Matthias Gray; San Jose: A. Waldteufel, 1877. 3 pp. (box 2)
- *SCHULTZ, CHARLES. "Ching-chow-chung," Chinese Song and Dance. San Francisco: M. Gray, 1873; Portland, Oregon. 3 pp. [M.G. 524] (box 2)
- SCHULTZ, CHARLES. "Daisy Schottische," introducing the popular song "The Girl in the Dollar Store." As played by the Orchestra at the California Theatre. Composed by Chas. Schultz, Leader. San Francisco: M. Gray, 1869. 3 pp. (box 3)
- *SCHULTZ, CHARLES. "Don't Judge a Man by the Coat that He Wears." Words by W. H. Ashton. "Written expressly for J. H. Milburn." San Francisco: M. Gray, 1872. 3 pp. (box 5)
- Portrait on cover of Vivian, surrounded by listing of 13 hits comprising the Great Vivian's Musical Boutique: "Be a Man," "Wait for the Turn of the Tide," "Smiling through the Fair," "Come and See Me," "Ten Thousand Miles Away," "Don't Judge a Man," "Castles in the Air," "Up a Tree," "The style in which It's done," "Lion of the Season," "I Will Stand by my Friend," "Shelling Green Peas," "Champagne Charlie." Price of music with portrait, 40 cts., price, plain, 30 cts.
- SCHULTZ, CHARLES. "F Company Polka," dedicated to Co. F, 2d Regt., N.G.C. San Francisco: M. Gray; San Jose: A. Waldteufel, 1879. 3 pp. [M.G. 1610] (box 3)
- SCHULTZ, CHARLES. "Fireman's March." Fifth edition. "Composed and dedicated to the officers and members of the San Francisco Fire Department." San Francisco: Salvator Rosa, 615 Montgomery St. [Wm. P. Harrison Company, Printers, 417 Clay Street], 1864. 3 pp. (box 4)
- *SCHULTZ, CHARLES. "The Girl in the Dollar Store." Words by E. S. Marble. Song and dance, as performed by E. S. Marble and Willie Edouin at the California Theatre. San Francisco: M. Gray, 1869. 3 pp. [M.G. 219] (box 4)
- After a career on the legitimate stage, Edward S. Marble (*b* Buffalo, New York, September 6, 1846; *d* Brooklyn, August 9, 1910) joined Thatcher, Primose and West's Minstrels in 1884 as interlocutor and later wrote and produced *Tuxedo* for George Thatcher (Rice, p. 187).
- *SCHULTZ, CHARLES. "I Shouldn't Like to Say" ("A Lady's Seriocomic Sketch written by Wm. H. Lin-



- gard"). San Francisco: M. Gray, 1874. 3 pp. 2 copies. [M.G. 948] (box 6)
- *SCHULTZ, CHARLES. "Love's Sweetest Messengers." Music by Prof. Charles Schultz, Chef d'Orchestre of the California Theatre. San Francisco: M. Gray, 1870. 3 pp. [M.G. 300] (box 5)
- SCHULTZ, CHARLES. "March of the First Regiment, Second Brigade". Composed for and dedicated to its commander, Col. W. L. Barnes. San Francisco & Portland, Oregon: M. Gray, 1874. 5 pp. [M.G. 955] (box 7)
- Cover lithographed by G. T. Brown & Co. Lith., San Francisco.
- SCHULTZ, CHARLES. "Neilson Grand March." As played by the renowned California Theatre Orchestra. Dedicated to Miss Lillian Adelaide Neilson (photo on cover). San Francisco: Sherman & Hyde, 139 Kearny Street, n.d. (box 8)
- SCHULTZ, CHARLES. "Palace of Truth," polka mazurka. San Francisco & Portland, Oregon: M. Gray, 1872. 4 pp. [M.G. 444] (box 8)
- SCHULTZ, CHARLES. "Return to Me," as sung in the *Palace of Truth* at the California Theatre. Words by "HAL." San Francisco & Portland, Oregon: M. Gray, 1872. 3 pp. [M.G. 443] (box 9)
- *SCHULTZ, CHARLES. "Silver on Her Heels." Words by E. S. Marble. San Francisco: Gray's Music Store, 1870. 3 pp. 2 copies. (box 9)
- SCHULTZ, CHARLES. "When the Stars Begin to Peep," schottische. San Francisco & Portland, Oregon: M. Gray, 1873 [1874]. 3 pp. [M.G. 590] (box 12)
- SCOTT, GUSTAV A. "Bridal Wreath," mazurka brilliant. San Francisco: Salvator Rosa, 1862. [Chas. F. Robbins & Co., Music Printers, San Francisco] 3 pp. (box 2)
- Concerning Gustav A. Scott, see p. 47.
- SCOTT, GUSTAV A. "Forget Me Not," bagatelle de salon. San Francisco & Portland, Oregon: M. Gray, 1872. 7 pp. [M.G. 430] (box 4)
- *SCOTT, GUSTAV A. "Gold Is King!" (The Miners' Song). Words by Thos. S. Williams. San Francisco: Salvator Rosa, 618 Montgomery St., 1863. 3 pp. (box 4)
- "To the miners of California and Washoe, who by Free Labor and Free Votes have demonstrated to the Union that Cotton is not King, this Song is dedicated by a Californian."
- SCOTT, GUSTAV A. "Grand Centennial Galop," op. 58. Dedicated "to Mrs. L. S. Sherman, of San Francisco, Cal." San Francisco: Sherman & Hyde, 1876. 10 pp. (box 4)
- *SCOTT, GUSTAV A. "O Say, Thou Best and Brightest." Words by Thomas Moore. San Francisco: Gray & Herwig, 163 Clay Street, 1860. 4 pp. (box 8)
- SCOTT, GUSTAV A. "Pacific Railroad Polka." Dedicated to Miss Emma Starr, of San Francisco. San Francisco: Gray & Herwig, 1860. 3 pp. (box 8)
- Includes directions for whistling.
- *SCOTT, GUSTAV A. "Songs of Home (O sing once more those dear familiar airs)." To Mrs. Chas. A. Hawley, San Francisco, Cal. San Francisco: Frisbee & Co.; New York: G. Schirmer; Boston: O. Ditson & Co.; Chicago: Root & Cady, 1868. 2d copy, M. Gray. 6 pp. 2 copies. [M.G. 259]. (box 10)
- *SCOTT, GUSTAV A. "When Out on Ocean's Tide," ballad. Words by Rev. Mr. Hibbin, U.S.N., Chaplain, U.S. Flagship Pensacola. Sung with great success at her concerts by Mrs. Lizzie Parker Northrup. San Francisco: A. A. Rosenberg, 139 Kearny St.; Sacramento: L. K. Hammer; San Jose: George H. Hare, 1869. 4 pp. (box 12)
- *SCUDERE, SALVATORE. "Dormi pure (Slumber peacefully)." English version by David Nesfield. Dedicated to Miss Neilson. San Francisco & Portland, Oregon: M. Gray, 1874. 7 pp. Portrait on cover. [M.G. 936] (box 9)
- SEILER, S. "Chimes of Long Ago." Los Angeles: S. Seiler, 1897. 5 pp. (box 2)
- SEILER, S. "Fife and Drum Patrol." Dedicated to Prof. C. Strassberger, St. Louis, Mo. San Francisco: S. Seiler, 1894. 5 pp. (box 4)
- SEILER, S. "Native Sons," two-step march. To Master Paul Archibald Averill, San Francisco, Cal. Los Angeles: S. Seiler, 1977 Santee, 1898. 5 pp. (box 8)
- *SHEAR, T. WALDRON. "Huzza! 'Tis the Fourth of July." San Francisco: T. W. Shear, 1874. 2 pp. (box 5)
- *SIMONSEN, MARTIN. "The National Rally." Poetry by Eliza A. Pittsinger. San Francisco: Eliza A. Pittsinger, 1863. 3 pp. (box 8)
- *SORGE, ENRICO. "Music and Love," waltz song. San Francisco. I.L.A. Brodersen & Co. [Sheet Music Department of Kohler & Chase], 1883. 5 pp. (box 7)
- *SORGE, ENRICO. "To Amarillis." San Francisco: I.L.A. Brodersen, 1885. 6 pp. (box 11)
- *SPERANZA, DOMENICO. "E Partita! (She Has Departed!)." Words by Fred Biesta. Composed expressly for the favorite baritone Signor Giovanni G. Tagliapietra by Domenica Speranza, Director of the Italian Musical Institute of San Francisco. San Francisco: M. Gray; San Jose: A. Waldteufel, 1876. Photo of Tagliapietra on cover. 5 pp. [M.G. 1177] (box 4)



- Langley's 1876 directory identifies Domenico Speranza as a teacher of music dwelling at 1800 Stockton. In 1882 and 1883 he was "professor vocal and instrumental music and director Italian Musical Institute, 104 Kearny."
- STADTFELD, JACOB, JR. "Rosedale," polka militaire, op. 1. To Lawrence Barrett. San Francisco & Portland, Oregon: M. Gray, 1872. 7 pp. [M.G. 448] (box 9)
From 1860 Jacob Stafeld[t], Sr., was a melter at the U.S. Branch Mint in San Francisco. In 1873 he was a "gold-ingot maker" in the Melter and Refiner's Department, U.S. Branch Mint. In 1882 Jacob Stadfeld, Jr., was a "mining secretary."
- STUCKENHOLZ, W. "Baby Mine," schottische. San Francisco: Matthias Gray, 1878. 3 pp. [M.G. 1525] (box 1)
In 1878 William Stuckenholtz, "musician" dwelt at 920 Washington. In 1883 he taught music at 230 Post.
- *TOEPKE, WILLIAM. "May-be." To my esteemed friend August Mignon. San Francisco: M. Gray, Steinway Hall, 117 Post Street, 1882. 8 pp. [M.G. 1704] (box 7)
In 1869 William Toepke was a "musician" dwelling at 1025 Washington, in 1871 at 1112 Mason. From 1876 to 1883 he taught music at 1625 Sutter.
- *TRAIN, GUSTAVE. "Athalie," romance, paroles de Almire Gandonniere. San Francisco: n.p., n.d. 2 pp. (box 1)
In 1860 Gustave Train worked at the Café des Arts and in 1861 operated a billiards and liquor establishment at 629 Pacific.
- *TROYER, CARLOS. "Lead Thy Mother Tenderly," Song or Quartette for Mixed Voices. No. 1 in *Songs of Sunset Land*. San Francisco: A. Waldteufel, 437 Market St., 1884. 3 pp., 2 pp. (box 6)
Songs in this cycle include "Song of the Sunset Land," "Lead Thy Mother Tenderly," "The Funny Old Man in the Moon," "Swing Song," "Song of the Little People," "Baby Bye, 'Tis Time I should Forget," "The Raftman's Song," "Slumber Song," "I Love the Old Songs Most," "Mooley Cow," "Fortune's Wheel," all published by A. Waldteufel in 1884. See Troyer article in *The New Grove Dictionary* (1980).
- *TROYER, CARLOS. "Slumber Song." Words by Margaret Johnson. No. 9 in *Songs of the Sunset Land*. San Francisco and San Jose: A. Waldteufel, 1884. 4 pp. (box 9)
- *TROYER, CARLOS. "Songs of the Sunset Land (There Stood Upon the Mountain Crest)." Words by Richard E. White. San Francisco: A. Waldteufel, 737 Market Street, 1884. 3 pp. (box 10)
- UEBERSCHAR. "Corso Galop." As played by Herold's Grand Orchestra at the Eleventh Industrial Exposition of the Mechanics' Institute. Arr. by Louis Bödecker. San Francisco & Portland, Oregon: M. Gray; San Jose: A. Waldteufel, 1876. 3 pp. [M.G. 100] (box 3)
- UNGER, FERD. [Fred. on cover]. "Montclair Waltz." San Francisco: Sherman & Hyde, sole agents for the Weber Piano. 1874. 3 pp. (box 7)
- *VANSANT, WILLIAM S. "The Almighty Dollar!" Words and music by William S. Vansant. Dixon, Solano Co.: John A. Apperson, 1886. 4 pp. 2 copies. (box 3)
- VILE, E.C.E. "Fairest of the Fair Polka." San Francisco: C. Eaton; Santa Clara: E.C.E. Vile, 1872. Music engraved by Spaulding & Barto, San Francisco. 4 pp. (box 3)
- VILE, E.C.E. "The Pebbly-Beach Mazurka." Published at Santa Clara College, S. J., Santa Clara College Printing Office. San Jose: A. Waldteufel; San Francisco: Chas. Eaton; Santa Clara: N. D. Valentine, 1870. 4 pp. (box 8)
- VIVALDI, LORENZO. "Pommery Sec Waltz." Dedicated to the Comtesse de Polignac. San Francisco: Matthias Gray Co., 105 Kearny St., n.d. 4 pp. (box 8)
- WEDEL, GUSTAVE. "Golden Park," schottische. "Dedicated to my pupils." San Francisco: M. Gray, 1874. 3 pp. (box 4)
At various addresses, Gustave Wedel taught music from 1871 (in which year he was also a "correspondent") to 1883.
- WEST, FAR [pseud.], arr. "Emmett's Lullaby" as played in *Baby* by the California Theater Orchestra. San Francisco: M. Gray, 105 Kearny St., 1878. 3 pp. [M.G. 1526] (box 6)
- *WEST, FAR. [pseud.] "Good-bye, God Bless You All!" (his last words), ballad with chorus. To the Dramatic Profession in memory of the late H. L. Montague. Ballad with chorus. San Francisco: M. Gray, 105 Kearny Street, 1878. San Jose: A. Waldteufel, 1878. 3 pp. [M.G. 1539] (box 3 and 4)
H. J. Montague (1844-1878) portrait on cover.
- *WEST, HARRY. "Sweeter than Marmalade." Arranged expressly for Mrs. J. C. Williamson (Miss Maggie Moore). San Francisco: M. Gray, 1878. 3 pp. [M.G. 1547] (box 10)
- WHITNEY, HAMILTON J. "The Belles of Placerville," galop caprice. San Francisco: Sherman, Hyde & Co., 1877. 3 pp. (box 1)
- WILDER, OSWALD, arr. "Funeral March." Dedicated to the memory of General E.R.S. Canby (picture on cover). San Francisco: M. Gray, 1873. 3 pp. [M.G. 452] (box 4)
Although in parentheses the name (Beethoven) appears above the first bars, the indebtedness to the second movement of the Eroica is extremely slight.



Born in Kentucky, Edward Richard Sprigg Canby (1817-1873) graduated from the U.S. Military Academy in 1839, served in the Mexican War, and in 1865 commanded forces capturing Mobile, Alabama. In 1869 he volunteered for the Pacific Coast. He was assassinated by Modocs in Siskiyou County, California, April 11, 1873.

*WYATT, JOHN. "How the Soldier Talks." Dedicated to F. D. Kohler. Words by Private O'Reilly. San Francisco: M. Gray, 613 Clay St., 1864. 2 pp. (box 5)

In 1861, John Wyatt was a "musician at Metropolitan Theatre" and in 1864 "violinist" dwelling at 1511 Mason. In 1864 he had left San Francisco. In 1864 Frederick D. Kohler operated the Blue Wing saloon at 526 Montgomery.

YANKE, R. L. "Caprice Lancers," as played by Ballenberg's Orchestra [medley of 8 popular songs]. Introducing the popular melodies of "Don't Make a Noise!" "I'll Keep a Sweet Kiss for You, Darling," "Awfully Awful," "Hit Him Again; He's got no

Friends," as played by Ballenberg's celebrated orchestra. Dedicated to Mrs. J. C. Williamson (Miss Maggie Moore). San Francisco: M. Gray; San Jose: A. Waldteufel; Chicago: Lyon & Healy, 1880. [M.G. 1645] 6 pp. (box 2)

Concerning Richard L. Yanke, see *Inter-American Music Review* VII:2 (Spring-Summer 1986), p. 48, n. 25.

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Bibliographical Note

Margaret Miller Rocq, editor of *California Local History, A Bibliography and Union List of Library Holdings*, 2d ed. (Stanford: Stanford University Press, 1970), listed numerous San Francisco, Oakland, and San Jose city directories useful for identifying residents with their dates (her items 7978, 7986, 7988, 7993, 7995; 14, 17; 13736, 13737, 13739). J. Carlyle Parker's *An Index to the Biographies in 19th Century California County Histories* (Detroit: Gale Research Company, 1979), itemized entries in *The Bay of San Francisco* (Chicago: Lewis Publishing Co., 1812) on Manuel Y. Ferrer, Rudolph Herold, Andrew Kohler, Hugo Mansfeldt, Louis Schmidt, Sr., and Gustav A. Scott. *Master hands in the affairs of the Pacific Coast* (San Francisco: Western Historical Publishing Co., 1892) adds biographies of Filippo Dellepiane and George Koppitz. Edward Le Roy Rice's *Monarchs of Minstrelsy* (New York: Kenny Publishing Company, 1911) tops all other vademecums for the many blackface entertainers whose songs were published at San Francisco. George C. D. Odell's indexed *Annals of the New York Stage*, IV through IX (New York: Columbia University Press, 1926-1938), fills in many useful biographical details concerning entertainers who began and interspersed their American careers with New York appearances.

Cornel Lengyel edited *Music of the Gold Rush Era, A San Francisco Songster 1849-1939, The Letters of Miska Hauser, Early Master Teachers, Celebrities in El Dorado 1850-1906* (San Francisco: W.P.A. History of Music Project, 1938-1940). Lawrence Estavan edited *San Francisco Theatre Research, Volume I* (San Francisco: W.P.A.

Project 8386, 1938). However, these secondary sources teem with errors. As a result, details must be constantly verified from newspapers (*Daily Alta California*, *San Francisco Call*, *San Francisco Chronicle*), compilations from newspapers such as Frank Soulé, *et al.*, *The Annals of San Francisco* (New York: D. Appleton & Co., 1855) and Dorothy H. Huggins, *Continuation of the Annals of San Francisco* (San Francisco: California Historical Society, 1939), and from other primary sources.

The admirably indexed *California Historical Quarterly* yields occasional tidbits. As an example, Thomas Starr King's account of the dedication of the First Unitarian Church at San Francisco July 17, 1864, contains high praise of Stephen Walter Leach's eight-voice setting of Whittier's "Son of Man" hymn (*California Historical Quarterly*, xxxi [1952], 249):

I never saw an audience more thoroughly brought into communion with the spirit of a Hymn than the congregation with Whittier's aspiration of faith. The music in which it was endowed was charming. It was varied, and thoroughly religious.

However, not the *California Historical Quarterly* but the periodical that ran from 1874 to 1879, *Sherman and Hyde's Musical Review* (see above, pages 49-70) vindicates itself as by far the best source for specifically musical events of its epoch. To cite typical news items in 1876 and 1877 issues:

Wade's Opera House opened January 17, 1876, with 4000 present to hear an orchestra conducted by J. H. Dohrmann. The Fabbri Opera gave Mozart's *Magic Flute* at Wade's March 26