



Teresa Carreño in Nevada Fresh Data from Primary Sources

NATHAN H. COHEN'S REPORT

THE LEAD ARTICLE, "Carreño's 1875 California Appearances," in *Inter-American Music Review*, v/2 (Spring-Summer 1983), 9-16, offers a detailed account of her activities between May 12, 1875,¹ when she and her first husband, Émile Sauret (*b* Dun-le-Roi, May 22, 1852; *d* London, February 12, 1920), made their initial appearance at San Francisco, and July 3, 1875, when they gave the last of their six concerts at Los Angeles.

Throughout their tour of Southern California that took them as far afield as San Diego, their concerts included vocal numbers by soprano Ida Valerga and by tenor Nathan H. Cohen, both of whom were local singers recruited at San Francisco. Cohen (*b* 1850 at Philadelphia; *d* December 28, 1928, at Hollywood, California) left not only a racy account of his six-week trip with Sauret and Carreño to Los Angeles (and intervening population centers), but also he wrote a gossipy report of the four concerts in

Nevada with which the pair concluded their 1875 Western States foray. In Cohen's words:²

After six weeks we returned to San Francisco. While there, I was offered an engagement in the Bush Street Opera House, to begin a month later. I informed Carreño of the offer and asked her if they needed my services any longer. She replied they would like me to go with them to Virginia City, Nevada, for a week's engagement and after that their season would terminate. That just suited me, as I would be back in time to open at the Bush Street Opera House. We made arrangements for the trip but had no soprano. Ida Valerga could not go. Carreño had a good voice but did not use it professionally. She agreed, however, to sing the duets with me, and I was surprised she had not made more use of her voice. I found out later that it was her intention to appear in opera on her return to Europe. I could not understand that, as she was considered the most brilliant woman pianist in the country. We were short of a prima donna, so I was pleased to have her sing with me, as I knew she would make good.

We started out Monday morning [August 9, 1875] and after an all-day and all-night trip arrived at Carson City, changed cars, and went up the long incline about five thousand feet until we reached Virginia City, the famous mining center, a quaint, picturesque city with irregular streets and some almost perpendicular grades which were difficult to ascend. The Consolidated Virginia, Ophir, Big Bonanza, California Imperial, Gould and Curry, and several other large mines were located here, and millions in bullion were taken out of these mines every month.

We located the principal hotel³ which was excellent for a place so far from civilization. Piper's Opera House was

¹ Published in Stanley F. Chyet, ed., *Lives and voices; a collection of American Jewish memoirs* (Philadelphia: Jewish Publication Society of America, 1972), 71-74.

² At the International Hotel, the daily rate in 1876 was \$4.33 in gold, equivalent to a miner's daily pay. See "Nevada

³ In addition to the *Daily Alta California* review (xxvii/9171, May 13, 1875, 2:8), the youthful pair were mentioned thus in the daily San Francisco theatrical sheet, *Figaro the Organ of Amusements*, May 13, 1875, 2:1. "[Monsieur Sauret entered] first, a violin under his arm and leading a woman whose bearing is of that full, rich sort, that more than leads, that blossoms under the South American sun. Then a duet with violin and piano between the two, an arrangement from "Don Juan" [*Don Giovanni* fantasy by Vieuxtemps and Edouard Wolff (1816-1880)], in which one found that the lady, Madame Carreño Sauret, is a pianist whose style and method, if somewhat too florid, show that she is an accomplished musician. Monsieur is a violinist with a technique as correct as his tones are pure and sweet." The *Figaro* reviewer closed with a tribute to Sauret's playing of a Vieuxtemps *Réverie* "which was one of the most artistic treats of the evening."

a large, rough building with a good, large stage.⁴ We had some trouble getting a good piano, and I remember it cost twenty dollars to move it. The house was sold out for both nights. It was remarkable there were so many music-loving people in a place so remote. I changed my song the first night and sang "The Cruiskeen Lawn."⁵ I never sang before a more appreciative audience. Carreño did remarkably in our duets. She herself felt proud of her efforts. We were encored. My song made a big hit, and I sang a funny one for encore and was recalled. Sauret was encored time after time. He seemed to be at his best. The audience was warm, and that made the difference to us all. We had a great many callers after the concert at the hotel, and the press gave us some excellent notices.

We gave our second night concert with the same success, then left there for Carson City, where we had a splendid house. This ended my experience with these celebrated artists. Carreño was a charming woman, always in good humor. She had a great love for her first teacher, Louis Moreau Gottschalk, and would often play his "Last Hope" for an encore. She spoke Spanish, French, and German, as well as English, and was familiar with other tongues; and she did not always talk shop. They were bound for New York, and I for San Francisco. With a few farewell greetings, I thanked them for the great pleasure and experience they had given me. I boarded my train for San Francisco the following day and on my arrival was fondly greeted by my sister Millie and her family.

NEVADA MUSICAL AMBIENCE

What Cohen omits from his narrative, but that contemporary Virginia City and Carson City newspapers reveal, are such details as the titles of various musical selections that were performed, the intelligence level of Nevada music critics, any details from their reviews, and anything concerning musical life

Through a German's Eyes in 1876: The Travels of Ernst von Hesse-Wartegg," ed. Frederic Trautmann, *Nevada Historical Society Quarterly*, xxvi/3 (Fall 1983), 201.

⁴See Robert A. Crawford, "History and Description of Piper's Opera House, Virginia City, Nevada," University of California, Los Angeles, Master of Science thesis, 1950, 6, 28, and 51 for pictures of Piper's Opera House in three epochs: 1868–1875, 1877–1883, 1885–1950.

⁵Concerning this Irish anonymous song with lyrics beginning "In the springtime of the year, O, the sky is blue and clear," see Desirée de Charms and Paul F. Breed, *Songs in Collections, An Index* (Detroit: Information Service Incorporated, 1966), 195–196, item 5892.

in these two Nevada cities—except the generalization that he was surprised that there were "so many music-loving people in a place so remote."

In the spring of 1863, Thomas Maguire (*ca.* 1825–1896), then the leading theatrical impresario in San Francisco, directed the building of an opera house on the east side of D Street between Union and Taylor. His opera house opened in July 1863 with a seating capacity of nearly one thousand persons.⁶ However, Virginia City still lacked any rail connection with San Francisco, and two years later (June 1865) when Louis Moreau Gottschalk concertized at Virginia City, Carson City,⁷ and neighboring mining towns, the trip through the mountains cost him excruciating agony.⁸

In 1868, the year before completion of the transcontinental railroad, German immigrant John Piper purchased a controlling interest in Maguire's Virginia City Opera house and at once changed the name to Piper's Opera House. Born in Fischerhude, State of Hanover, May 25, 1830,⁹ he came to America in 1853 and before 1863 began operating a bar in Virginia City adjacent to Maguire's Opera House. Throughout three changes of location caused by fires the early mornings of October 26, 1875, and March 13, 1883, he continued booking "the best talent in the United States."¹⁰ Dedicated Monday evening, May 4, 1885, Piper's "New Opera House" boasted that same year Adelina Patti on October 21, and Emma Nevada on December 3.¹¹ In 1887 Piper

⁶Crawford, p. 5.

⁷According to Gertrude Streeter Vrooman, "A Brief Survey of the musical history of Western Nevada," *Nevada Historical Society Papers, 1921–1922* (Reno, Nevada, 1922), 122, Gottschalk played his Carson City concert June 3, 1865, at the theatre built there in 1861 by J. Q. Moore.

⁸Louis Moreau Gottschalk, *Notes of a Pianist*, ed. Jeanne Behrend (New York: Alfred A. Knopf, 1964), 205, 311. He arrived at Virginia City June 4, 1865, and left June 13. He also played at Dayton, Dutch Flat, Carson City, and Gold Hill. Travelling before railroads, he summarized thus (p. 314): "Those who are unacquainted with this country could never conceive what the roads are in the mountains, and the dangers of all kinds accompanying the route from San Francisco to Nevada. Let it suffice to say that I remained in the stage from Placerville to Carson City for twenty hours."

⁹For his exact birthdate, see his death notice in the *San Francisco Chronicle*, lxxv/174 (January 5, 1897), 4:4. He died at San Francisco January 3, 1897, leaving a widow, Louise, three sons—George, Edward, Claude—and a daughter, Hazel.

¹⁰Crawford, 52.

¹¹*Ibid.*, 56.



began operating both an opera house at Reno known as McKissick's and the Carson City Opera House.¹² Virginia City was a mere shell of its former self when he died at San Francisco January 3, 1897.¹³

As early as September of 1869 Caroline Richings Barnard's English Opera Company gave a season rated in the Virginia City *Daily Territorial Enterprise* of October 17, 1869, as an "unqualified success." Brignoli's Opera Troupe brought *Don Pasquale* to Virginia City January 10, 1870, *Il Barbiere di Siviglia* January 11, and *Lucia di Lammermoor* January 14.¹⁴ The Agatha States Opera Troupe performed *Faust* at Piper's August 23, 1871.¹⁵ The Aimee Opera Bouffe Troupe brought Offenbach's *La Grande-Duchesse de Gérolstein* to Piper's July 30, 1872, and his *La Périchole* the next night.¹⁶ Nearly every touring opera company that played at San Francisco in the next decade also visited Virginia City.

So far as locally based musicians are concerned, *Bishop's Directory of Virginia City, Gold Hill, Silver City, Carson City and Reno 1878-9* (San Francisco: B. C. Vandall, 1878), page 579, lists fourteen professional musicians. Of the eight listed as music teachers in 1878, English-born tenor E. J. Pasmore¹⁷ led the quartet choir in St. Paul's Episcopal Church, and Cornishman Thomas Cara played the organ.¹⁸ Before Cara, the organist at St. Paul's, G. J. Gee, had published *Canticles for Morning and Evening Prayer arranged for Saint Paul's Church, Virginia,*

¹² *Ibid.*, 61-62.

¹³ See above, note 9. Crawford, 67, included a photostat of his obituary in the *Daily Territorial Enterprise* of January 5, 1897. This necrology mentions his career in Virginia City politics. He was elected a member of the town council May 9, 1865, and mayor April 28, 1866.

¹⁴ *The Journals of Alfred Doten, 1849-1913*, ed. Walter Van Tilburg Clark (Reno: University of Nevada Press, 1973), 1024, 1116 (*La Grande-Duchesse* was premiered at Paris April 12, 1867, *La Périchole*, October 6, 1868).

¹⁵ *Ibid.*, 1136 ("big house—glorious—Biggest house of the opera season").

¹⁶ *Ibid.*, 1171.

¹⁷ Vrooman, "A Brief Survey," 118, calls "Professor Pasmore . . . a musician of high order" whose daughters contributed to the musical life of the community, playing the cello, piano, and violin." She continues: "Under Pasmore there flourished local talent choruses of both men's and mixed voices."

¹⁸ *Bishop's Directory . . . 1878-9*, 593. According to Vrooman, 118, Cara continued as organist to 1900. He succeeded Jack Englebrecht as director of the Virginia City band and played cornet in it. While leading St. Paul's quartet choir, E. J.

Nevada (San Francisco: Frank Eastman, 1868). Pasmore's name crops up in Alfred Doten's diaries as early as January 17, 1870, when he accompanied Adelaide Phillips at a concert during which C. W. Rayner *basso* also sang. On December 12, 1872, Pasmore accompanied on a melodeon the Virginia City Glee Club that he had organized. Doten last met Pasmore Christmas Day 1879 at a dinner hosted in the neighboring mining town of Gold Hill by Robert Lindsay.

How constant was the influx of new music teachers at Virginia City in the mid-1870's can be known from advertisements in the *Daily Territorial Enterprise*.¹⁹ Boasting three music dealers, six churches, two Catholic schools, and four public, Virginia City in 1875 had progressed far beyond what Gottschalk knew when he played there a decade earlier, and even more so from what Mark Twain (Samuel L. Clemens) had known while a reporter for the Virginia City *Daily Territorial Enterprise* September 1862 to May 1864.

NEVADA RECORD OF THE SAURET-CARREÑO CONCERTS

Before leaving California for Nevada, Sauret and Carreño contracted rental of Piper's Opera House from Piper's agent in San Francisco, J. M. McCabe.²⁰ On August 10, 1875, the *Daily Territorial Enterprise*, xxxi/8, 2:7, included this notice: "New To-Day. Piper's Opera House, Friday and Saturday, August 13 and 14. Two Grand Concerts of Mons. Émile Sauret, the greatest living violinist, and Madam Carreña Sauret, the eminent pianist. . . . Prices of

Pasmore was simultaneously County Superintendent of Public Schools that in 1878 included a high school and three grade schools (*Bishop's . . . 1878-9*, 49). The two music teachers in the public schools were Mrs. H. A. Wastell and Mrs. Frank Layton.

¹⁹ The very week of Sauret and Carreño's arrival at Virginia City, a newcomer named Miss Perrin advertised herself in the *Enterprise*, xxxi/10 (August 12, 1875), 2:7, as a "graduate of Boston Conservatory accepting twelve students" for piano lessons. Her method was the "Boston Conservatory Method."

²⁰ See Piper's advertisement in *Figaro* (San Francisco), May 13, 1865, 2:4: "Piper's Opera House. This elegant theatre can be rented by the night or week. Contact J. M. McCabe, 332 Bush Street. Stars and travelling companies liberally treated with application to John Piper, Manager and Proprietor."



Admission, Dress Circle and Orchestra, One Dollar. Parquette Fifty Cents. Private Box Five Dollars." The review in the *Enterprise* (xxx1/12, August 14, 3:5), after extolling Sauret, continued thus:

Madam Sauret is also an artist, whether seated at the piano or standing in song. Her voice is that full soprano which is indispensable in the opera or oratorio. It is cultivated and well under control. In her style of vocalization she reminds one of Carlota Patti . . . [who] was the most wonderful singing machine ever introduced to the American stage, and it is no mean compliment to liken Madam Sauret to her in vocalization, of which she was queen. She also resembles her in the manner in which she holds her powers well in hand for a *coup de maître* and makes it. At the piano she has wonderful execution, her skill as a performer surpassing her ability in song. Some of her accompaniments to her husband's violin were exquisitely neat and tender, especially when not confined to the mechanical rule of the notes. But whether at the piano, or in song, she is an artist and well worth hearing.

In the duet Madam Sauret would at times cover Cohen's voice with an avalanche of melody, but would again rise all the purer and sweeter.

Even the August 14 review containing lavish praise of both Sauret and Carreño failed, however, to attract a full house at their concluding concert that Saturday night. The reviewer in Sunday's *Enterprise* (xxx1/13, August 15, 3:2) berated his fellow townspeople, who could be excused for not coming only because they had "not realized in advance what splendid music was to be rendered."

No one can play the violin better than Sauret, no one can excel Madam Sauret in her execution on the piano. A pianist in our hearing declared that her rendering of Thalberg's "Last Rose of Summer" was perfect, that her "Trovatore" was grand, that the final duet on the violin and piano was not to be described until new words were coined in our dull language.

According to the reviewer, Sauret's first piece Saturday night was Paganini's "Witches' Dance," followed by the "Carnival of Venice." According to the reviewer, Sauret in all respects equalled Ole Bull²¹—both of whom had regaled Virginia City with "Old Folks at Home" for an encore.

²¹ According to Vrooman, 118, "Ole Bull in 1869 played in the old Piper's."

The distance over the Virginia & Truckee Railroad of 21 miles from Virginia City to Carson City was famous from completion of track in October 1869 at a cost of \$1,750,000 for being the crookedest in the nation. Because of the curves, the traveller in 1875 went around a complete circle seventeen times. Trains ran, however, at high enough speed for the traveller departing Virginia City at 10 A.M. to reach Carson City at noon.²²

At Carson City, capital of Nevada from 1861, the leading musician in 1875 was Felix M. Merzbach. Advertising himself as "Professor of Music and Agent for Steinway, Chickering, and Hallet & Davis Pianos," he maintained his office at John G. Fox's music store. On Saturday, August 14, 1875, the *Carson Daily Appeal*, 2:3, carried an announcement headed "Grand Concert. Monsieur Sauret the Greatest living Violinist and Madame Carreña Sauret. Carson Theater Monday Evening 16th August." Sunday's repeated advertisement quoted the price of admission as "one dollar." The review in the *Carson Daily Appeal* of August 17, 3:3 headed "The Concert Last Night" outlined the program. First, Cohen and Carreño sang a duet; next, she "splendidly performed" Thalberg's "Last Rose of Summer" variations, followed by her "well rendered" Trovatore. Sauret's "Carnival of Venice" was encored. She "sweetly sang 'Home, Sweet Home,' but if she had devoted more study to the words it would have improved the performance." Cohen sang his Irish song. In her "Grand Valse piano solo Madame Sauret displayed fine and rapid execution." Summarizing, the reviewer assured readers that the concert "was quite satisfactory to the audience."

Merzbach, the likeliest writer of the review, did, however, complain that the piano on which Carreño played was "poor"—doubtless because not rented from him for the concert. The review ended thus: "The troupe go hence direct to New York, the concert last night being the last, for the present at least, on the Pacific Coast."

²² Dan De Quille [William Wright], *The Big Bonanza. An Authentic Account of the Discovery, History and Working of the World-Renowned Comstock Lode of Nevada* (London: Eyre & Spottiswoode, 1969 [first publication in USA, 1876]), 165.

La Corbeille des Fleurs, Op. 9

LA CORBEILLE DE FLEURS

WALZE

TERESA CARREÑO, Op. 9

Andantino
poco oppres.

delica.
eross.

ra
ra

Valse-Presto n. n. 1-75
mf oppres.



8
8
8
8
8
8

ff *allegro*
que me acordó la música

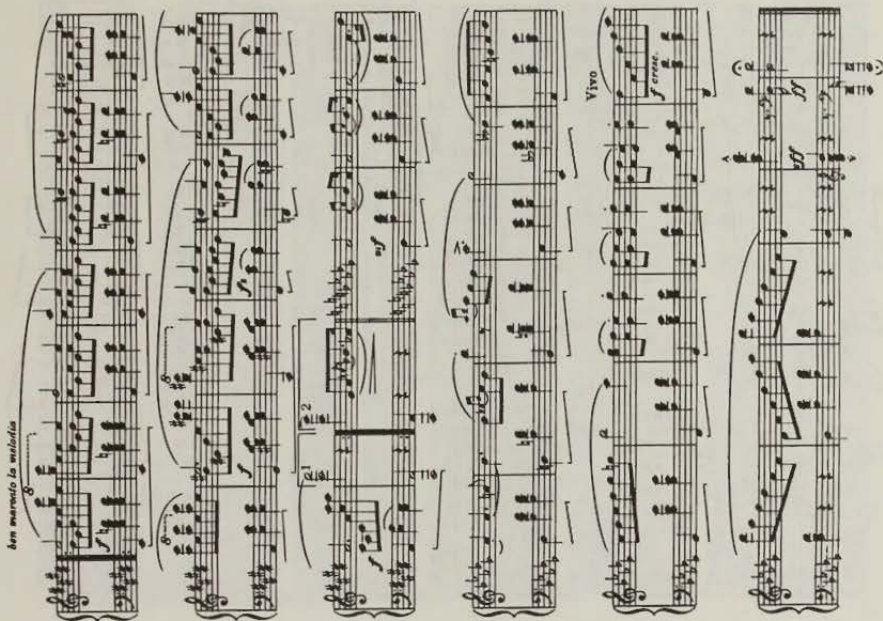
mf *oppress.*
reclamando
una carita

pp
canta.
ff *corde*

dim.

Detailed description: This is a musical score for piano and voice, consisting of ten systems of notation. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piano part is written on a grand staff (treble and bass clefs), and the voice part is written on a single staff. The score includes various dynamics such as *ff* (fortissimo), *mf* (mezzo-forte), *pp* (pianissimo), and *ff corde*. It also features tempo markings like *allegro* and *oppress.* (oppressivo). The lyrics are in Spanish and are placed below the voice staff. The score is divided into sections by bar lines and includes phrasing slurs and breath marks. The first system starts with a piano introduction marked *ff* and *allegro*. The second system begins with the lyrics "que me acordó la música". The third system has the lyrics "reclamando una carita". The fourth system includes the lyrics "canta." and "ff corde". The fifth system ends with "dim.". The score concludes with a final cadence.

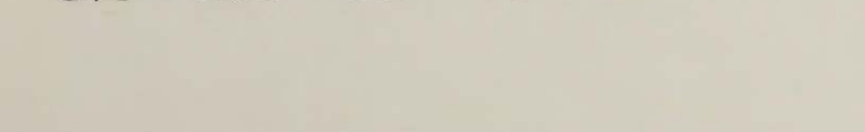
Am mazzetto la mistralia



Musical score system 1, featuring piano accompaniment and vocal line. The piano part includes a first ending marked '1' and a second ending marked '2'. The vocal line is marked 'Vivo' and 'cresc.'.



Musical score system 2, continuing the piano accompaniment and vocal line. The piano part includes a first ending marked '1' and a second ending marked '2'. The vocal line is marked 'Vivo' and 'cresc.'.



Musical score system 3, concluding the piano accompaniment and vocal line. The piano part includes a first ending marked '1' and a second ending marked '2'. The vocal line is marked 'Vivo' and 'cresc.'.

Plainte, Op. 17

Andante (M^{te}: 66 = d)

PIANO


piano
piano molto
piano assai
piano assai sostenuto

con sord.
dim. e rallent. f. d. + Leggerissimo
espress.
a tempo e sempre p



piano
piano assai
piano assai sostenuto

con sord.
a tempo
dolce.
tranquilla.
appassionato.
p poco agitato.



Handwritten musical score system 1, consisting of two staves. The first staff begins with the tempo marking *al. And. B* and the dynamic marking *ppp aggraciatissimo.* The second staff includes the dynamic marking *rit. pp*. The music features complex rhythmic patterns with many beamed notes.



Handwritten musical score system 2, consisting of two staves. The first staff includes the dynamic marking *pp* and the tempo marking *al. And.*. The second staff includes the dynamic marking *pp* and the tempo marking *al. And.*. The music continues with complex rhythmic patterns and includes the dynamic marking *ppp* and the tempo marking *al. And.* in the final measure.

Le Printemps, Op. 25 (© 1879
by Edward Schuberth & Co., 23 Union Sq.)

LE PRINTEMPS

TERESA CARREÑO

Allegro brillante.

cresc. al accel.

rit.

p

p

p

Valse.
Presto.

p

p

p

p

p

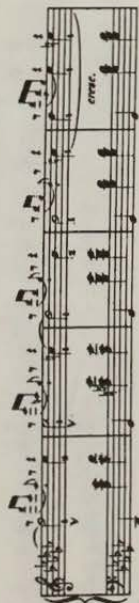


una corda.
ha un accento al canto.
p



First system of musical notation, featuring a treble and bass staff with a piano (*p*) dynamic marking and performance instructions *una corda.* and *ha un accento al canto.*

cresc.




Second system of musical notation, showing a crescendo (*cresc.*) dynamic marking.

dim.
p



Third system of musical notation, featuring a decrescendo (*dim.*) and piano (*p*) dynamic marking.



Fourth system of musical notation, showing a piano (*p*) dynamic marking.

cresc.



Fifth system of musical notation, showing a crescendo (*cresc.*) dynamic marking.



Sixth system of musical notation, featuring a piano (*p*) dynamic marking.

com grazia.




Seventh system of musical notation, featuring the instruction *com grazia.*

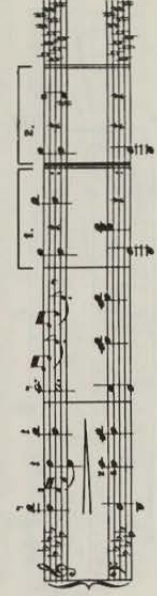


Eighth system of musical notation.

cresc.

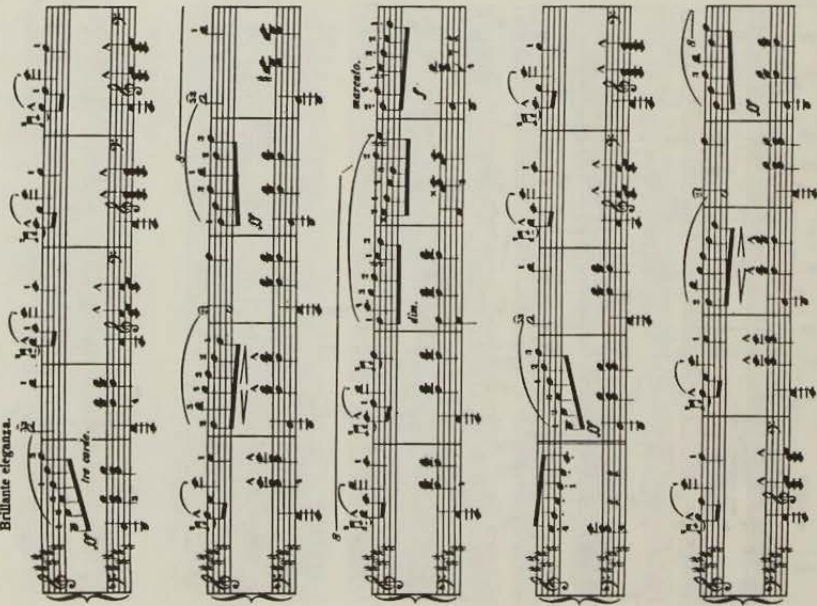


Ninth system of musical notation, showing a crescendo (*cresc.*) dynamic marking.

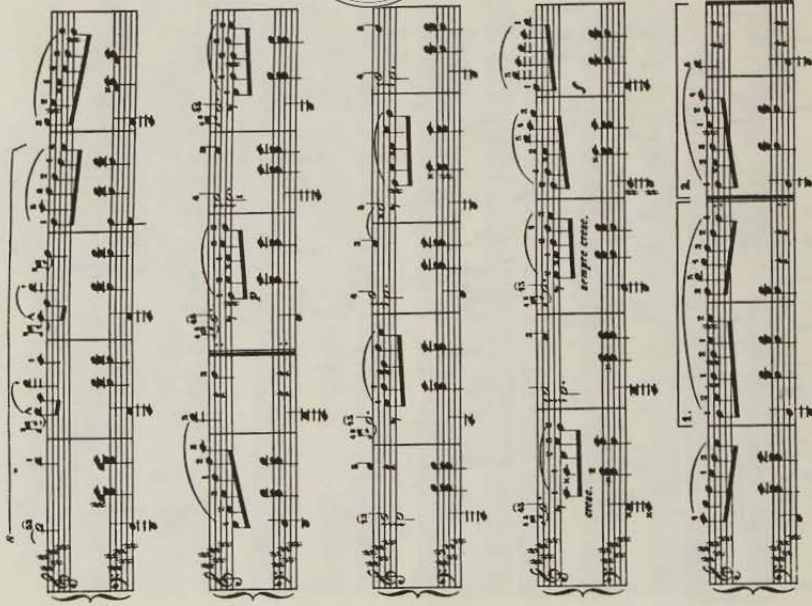


Tenth system of musical notation, featuring first and second endings.

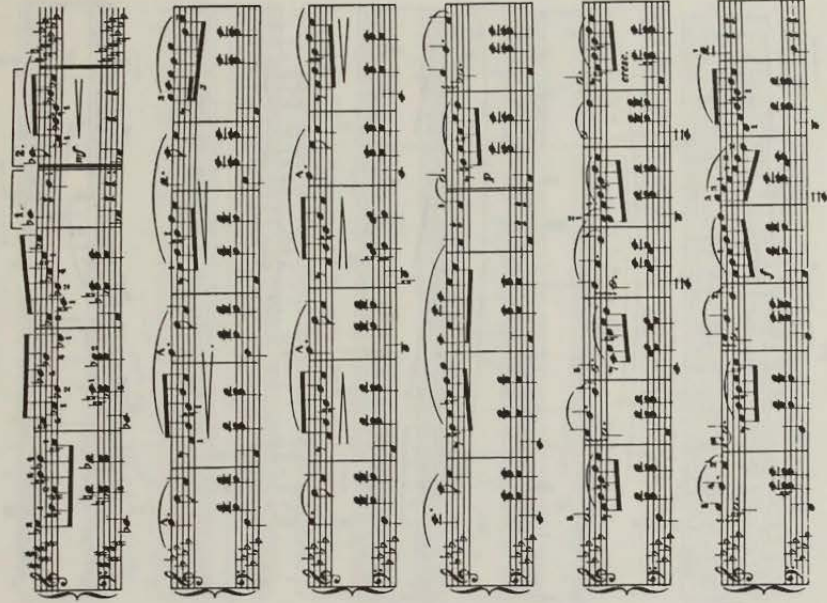
Brillante eleganza.



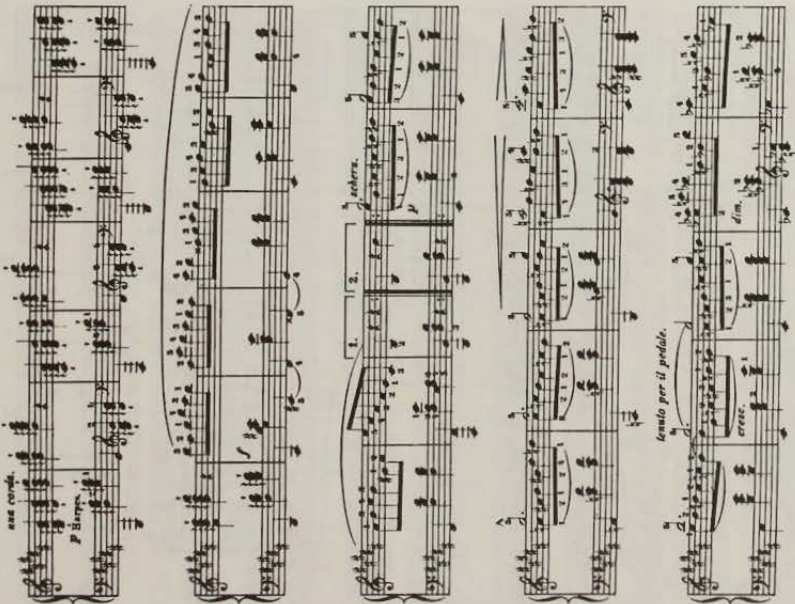
Musical score system 1, consisting of five staves. The first staff has a dynamic marking of *pp* and a tempo marking of *tr. cord.*. The system includes various musical notations such as notes, rests, and slurs.



Musical score system 2, consisting of five staves. The system includes various musical notations such as notes, rests, and slurs. Dynamic markings include *pp.*, *cresc.*, and *smorz. cresc.*. A first ending bracket is present at the end of the system.



Musical score system 1, consisting of six staves. The first staff is marked *mf*. The system includes various musical notations such as notes, rests, and dynamic markings.



Musical score system 2, consisting of six staves. The first staff is marked *mf* *ritard.*. The system includes various musical notations such as notes, rests, and dynamic markings. It features first and second endings marked *1.* and *2.*, and a section marked *scenza.*. The final staff includes the instruction *tenuto per il pedale.* and dynamic markings *erac.* and *dim.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *p* and *piu mosso*. A large slur covers the entire system.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *ff*.

Third system of musical notation, marked *triforzando*.

Fourth system of musical notation, marked *molto rinforz.*

Fifth system of musical notation, marked *ff* and ending with a double bar line.

Coda.

Sixth system of musical notation, labeled "Coda." It features a grand staff with treble and bass clefs, marked *ff*.

Seventh system of musical notation, continuing the piece.

Eighth system of musical notation, marked *presente.* and *con forza.*

Ninth system of musical notation, marked *ff*.

Tenth system of musical notation, marked *ff* and ending with a double bar line.

Le Sommeil de l'Enfant, Op. 35

Alligretto quasi andante. (M. ag. J.) en espress.

Piano

triquete.

pp

cresc.

f

pp

sempre legato

pp

pp

cresc.

un poco capite.

pp

o tempo.

triquete.

pp

triquete.

triquete.

cresc.

all. mod.

pp

o tempo.

pp

pp

cresc.



Reserben
al tempo.
solo a poco cresc. - - - - -
un poco sibilato.

do.

stretto.

dacento e tranqu.

dim.
a tempo

molto aggr.

cresc.

me corda
pp

me corda.
a tempo.

colando.

me corda.
ppp