

CARL BERGMANN IN NEW YORK: CONDUCTING ACTIVITY 1852-1876

Volume I

by

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Abstract

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By

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Carl Bergmann (1821-1876), a cellist and conductor born in Ebersbach, Saxony, emigrated from Vienna to New York in November 1849, a refugee from the political turmoil of 1848. In April 1850 he joined the cello section of the *Germania Orchestra*, which was then based in Baltimore; in July he was elected conductor of that ensemble. After the dissolution of the *Germania* in 1854, Bergmann briefly served as the conductor of the Philharmonic Society of Chicago before settling in New York. There he had a profound impact on concert life, establishing himself as the pivotal figure in the integration of the symphonic and operatic works of Liszt, Wagner, Schumann, and Berlioz into the standard repertory.

Bergmann's initial claim to fame as a conductor in New York was his own series of orchestral concerts which took place on Sunday evenings at the City Assembly Rooms. The programs in this series, which appealed to a mainly but not exclusively German immigrant audience, included New York premières of the works of progressive composers of the day, and functioned as a springboard for later performances by local philharmonic societies and opera companies that served a wider public. Scholars that have studied this period have generally overlooked Bergmann's early freelance activity. This may be attributed to the fact that his Sunday concert series was almost exclusively covered by the New York German press, which (up to now) has not been carefully chronicled. In this dissertation I assess Bergmann's contributions to musical life in mid nineteenth-century New York City, his choice of repertory, which is evidence of his forward-looking artistic agenda, and its reception by the public and the New York press.

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Chapter 1

Biographical Sketch

Introduction

During the first half of the nineteenth century, an increasing dissatisfaction with oppressive aristocratic rule in Europe resulted in a number of democratic revolutions in the German states. They were ultimately repressed in 1848 and severe regulatory action by the authoritarian establishment, in addition to the trauma of the revolution, caused thousands of Germans to leave in search of political freedom abroad. During the decade following the revolutions, approximately one million people immigrated to America from the region that constitutes present day Germany and Austria.¹ One person who sought not only political but artistic refuge in the United States was Carl Bergmann (b. Ebersbach, 1821; d. New York, 1876). In a memorial address given at the time of Bergmann's death, Albert Klamroth² portrays the circumstances of Bergmann's move from Europe to the United States:

¹ John Dizikes, *Opera in America: A Cultural History* (New Haven: Yale University Press, 1993), 231.

² Albert Klamroth (1832-1892) was born near Stetin, Prussia, and was educated for the Ministry at the University of Berlin. In 1854 he immigrated to the United States, where he was involved in the mercantile trade and banking. In 1890 he was appointed chair of German Language and Literature at Normal College of New York (renamed Hunter College in 1914). Prof. Klamroth was a member of various organizations such as the Liederkrantz singing Society, German society, German Scientific Society, German Hospital Society and Isabella Home Society as well as being President of the German Teachers' Seminary. Prof. Klamroth was a member of the "Committee of Seventy" that investigated the corruption of the Tweed circle. Considered an authority in education, he served as a member of the Board of Education from 1873 to 1876 and, despite considerable opposition, instituted the study of German into the city school curriculum. "Obituary. Albert Klamroth." *New York Times*, 25 April 1892, 5.

The defeat of the revolution at the end of 1848 by Windischgraetz³ convinced Bergmann, in the company of some friends, to leave the old fatherland to look for a new home in America. He arrived in New York in 1849 and soon after joined the Germania Society, which went on concert tours throughout the United States. [Initially] accepted as a mere member, he was soon elected conductor of the company, and it was in this position that he laid the foundation of his American reputation as the most talented orchestra conductor of this country—a reputation that stayed with him until his death.

As described further by Klamroth, Bergmann eventually moved to New York following his association with the Germania Musical Society and a brief appointment as music director of the Philharmonic Society of Chicago.

After the dissolution of the Society, Bergmann first went to Boston, then Chicago, but soon followed an inner calling to return to New York to take over the directorship of the Philharmonic Society along with Theodore Eisfeld.⁴ After Eisfeld's resignation Bergmann became the sole conductor, a position that he held until his early and sudden death, and in which he

³ Alfred Fürst Windischgraetz (1787-1862) was the Austrian military commander who led the Imperial (Hapsburg) forces against the insurrections of Prague and Vienna (1848). "The bombardment and occupation of Vienna by Windischgraetz at the end of October effectively ended the urban revolutionary movement that had nourished the Reichstag since its inception." Leonard V. Smith, "Austrian Reichstag," *Encyclopedia of 1848 Revolutions*, 11 March 1997, <<http://www.ohiou.edu/~chastain/authors/smithl.htm>> (Accessed 23 March 2005)

⁴ Theodore Eisfeld (1816-1882), a contemporary of Bergmann, will be discussed further in chapter 4. *Stan Klōs Virtual American Biographies*, s.v. "Theodore Eisfeld," <<http://www.famousamericans.net/theodoreeisfeld>> (Accessed 29 March 2005)

strengthened his reputation as the most ingenious and popular orchestral conductor. The names, or, so to speak, the perception associated with the name Bergmann and the Philharmonic are deeply linked. Both enriched and supplemented each other and cannot be separated. An ingenious conception and masterful leadership on one hand and technically perfect performance on the other hand were united here in a beautiful alliance in the service of the most rewarding of all arts; the lovely music.⁵

⁵ “Die Niederschlagung der Revolution Ende 1848, durch Windischgrätz, veranlasste Bergmann, in Gemeinschaft mit einigen Freunden, dem alten Vaterlande zu entsagen und eine neue Heimath in Amerika zu suchen. Er landete in New York im Jahre 1849 und schloss sich kurz darauf dem Orchesterverein “Germania”, welcher die Vereinigten Staaten concertirend bereiste, an. Als einfaches Mitglied eintretend, wurde er nach kurzer Frist zum Dirigenten der Gesellschaft erwählt und legte in dieser Stellung den Grundstein zu seinem amerikanischen Rufe als einer der talentvollsten Orchesterdirigenten dieses Landes – ein Ruhm, der ihm bis zu seinem Tode treu geblieben. Nach der Auflösung dieses Vereins ging Bergmann, nach kurzem Aufenthalte in Boston, nach Chicago, folgte aber bald einem Rufe nach New York, um im Vereine mit Theodore Eisfeld die Direktion der Philharmonischen Gesellschaft zu übernehmen. Nach Eisfeld’s Resignation als Mit-Dirigent wurde Carl Bergmann alleiniger Director, welche Stellung er bis zu seinem jähen und frühzeitigen Tode innehielt und in welcher er seinen Ruhm als der genialste und populärste Orchesterdirigent befestigte.—Die Namen, nein sozusagen die Begriffe, welche sich an die Namen Bergmann und die Philharmonische Gesellschaft knüpfen, sind miteinander auf das Innigste verbunden. Beide ergänzten sich in und miteinander und können nicht wohl getrennt werden. Genialste Conception und meisterhafte Leitung einerseits und vollendetste Technik der Ausführung andererseits vereinten sich hier zum schönsten Bunde im Dienste der liebenswürdigsten aller Künste; der holden Musik.”— “Zum Andenken an Carl Bergmann,” *New-Yorker Staats-Zeitung*, Saturday, 11 November 1876, 8; *The New-Yorker Staats-Zeitung* is hereafter cited as *NYSZ* [N.B. This is the only source that states Bergmann went to Boston prior to his Chicago period. Further information regarding Bergmann’s conducting activity in Boston prior to Chicago 1854 has yet to be found].

On Saturday, 12 May 1934, an article from the *New-Yorker Staats-Zeitung* appears in stark contrast to the memorial article printed in the same newspaper approximately sixty years earlier:

CARL BERGMANN'S LAST RESTING PLACE RECENTLY

SAVED FROM OBLIVION. No memorial stone commemorates the great Philharmonic conductor and Arion choral leader, whose remains lie in a foreign grave.⁶

Carl Bergmann, who had once held the most prestigious position of musical direction in the United States during the second half of the nineteenth century, had faded from public memory.

⁶ “Carl Bergmanns letzte Ruhestätte der langen Vergessenheit entrissen. Kein Denkstein gemahnt an den grossen Philharmonie-Dirigenten und “Arion”-Leiter, dessen Gebeine in fremdem Grabe liegen.” “Carl Bergmanns letzte Ruhestätte der langen Vergessenheit entrissen,” *NYSZ*, Sunday, 27 May 1934, 1.



Figure 1.1: Carl Friedrich Bergmann

Musical America, 11 November 1916, p. 13

Special Collections, New York Public Library for the Performing Arts. Used by permission.

Biographical Sketch

Carl Friedrich Bergmann was born in Ebersbach, Saxony, probably on Thursday, 12 April 1821.⁷ He received his initial musical education from Johann Gottlob Schneider (1753-

⁷ Bergmann most likely was baptized in the Lutheran Church on Sunday, 15 April 1821. This date is derived from a letter from the Ebersbach Evangelical Lutheran Church's archivist Silke Romer, who, after examining the church books, also stated Bergmann's date of birth as Thursday, 12 April 1821, thus confirming the date of birth in the following biographical sources: Norman Schweikert, "Bergmann, Carl" in *Die Musik in Geschichte und Gegenwart: Personteil*, ed. Ludwig Finscher (Kassel: Barenreiter, 1994), 2: col. 1277-8; *The New Grove Dictionary of American Music*, ed. H. Wiley Hitchcock and Stanley Sadie (London: Macmillan, 1986), s.v. "Bergmann, Carl."; H. Wiley Hitchcock, "Bergmann, Carl" in *The New Grove Dictionary of American Music*, ed. H. Wiley Hitchcock and Stanley Sadie (London: Macmillan, 1986), 1: 191; H. Wiley Hitchcock and Joseph Horowitz, "Bergmann, Carl" in *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie and J. Tyrell (London: Macmillan, 2001), 3: 343; David Francis Urrows, "Bergmann, Carl" in *American National Biography*, ed. John A. Garraty and

1840)⁸ and later, in Zittau, from city music director Pierre Joseph Guillaume Zimmermann (1785-1853). He later studied composition under the organist Adolf Friedrich Hesse (1809-1863) in Breslau, Silesia. Bergmann's main instrument was the cello; however, he was also a proficient pianist, organist, violinist, trombonist, as well as a composer of orchestral pieces. Bergmann was active as a cellist in Breslau, Warsaw, Vienna, Budapest, and Venice from 1842 to 1849. Following his possible implication in the Viennese Democratic Revolution of 1848, Bergmann arrived in New York on Monday, 5 November 1849 aboard the SS Bark Orion.⁹

The first mention following his date of entry into the United States is in April 1850, when he joined a self-governed democratic ensemble, the Germania Musical Society, as a cellist. The

Mark C. Carnes (New York: Oxford University Press, 1999), 2: 638-9; Rudolf Elvers, "Bergmann, Karl" in *Neue Deutsche Biographie*, ed. Historical Committee of the Bavarian Academy of Sciences (Berlin: Duncker & Humbolt, 1966), 2: col. 90. Several other sources, Charles N. Boyd, "Bergmann, Carl" in *Dictionary of American Biography*, ed. Allen Johnson (New York: Charles Scribner's, 1964), 1: 216; as well as Bergmann's obituaries in the *NYSZ*, and *The New York Daily Tribune* state the date of birth as Wednesday, 11 April 1821. The letter further confirmed the spellings of the first name with a "C" and the last name with "nn"; provided a previously unknown middle name "Friedrich"; and supplied names, of Bergmann's parents and grandparents: Johann Christoph Bergmann, a landlord and weaver in Oberdorf, (a suburb of Ebersbach) was the son of the then deceased J. Friedrich Bergmann, a farmer in Obersdorf. Carl's mother, Johanna Elizabeth Wunsche, was the oldest daughter of Johann Christian Wunsche, a landlord, weaver and magistrate on the Haine River. Letter of Silke Romer, Archivist of the Ebersbach Evangelical Congregation (Ebersbach, Germany), Thursday, 18 March 2004.

⁸ Johann Gottlob Schneider was the father of the renowned composer and conductor Johann Christian Friedrich Schneider (1786-1853). *Die Musik in Geschichte und Gegenwart*, ed. Friedrich Blume (Kassel: Barenreiter, 1963), s.v. "Schneider, Johann Christian Friedrich."

⁹ Bergmann traveled with one trunk and in the company of six other Austrian musicians, listed as passengers Nos. 32-38: "Johann Weiss (musician, 28 years), Carl Friedel (musician, 28 years), Ernst Grill (musician, 23 years), Lim. Kuh (musician, 23 years), Rudolf Schilling (musician, 24 years), Carl Bergmann (musician, 35 years), and Carl Fischer (musician, 35 years)." In actuality, Bergmann would most likely have been 28 years old at his date of entry into the United States *Passenger Lists of Vessels Arriving at New York, 1820-1897*. Roll 85. Washington: National Archives Microfilms Publications, 1957.

Germania, which originated in 1848 in Berlin, left Europe after the counterrevolutionary repression, began the summer performing in London, and ultimately arrived in New York on Thursday, 28 September 1848. After a limited success with concerts in New York and Philadelphia, the orchestra found a foothold in the spring of 1849 in Baltimore, where they predominantly concertized during the following two seasons (1849-51), as well as over the summers in a resort community in Newport, Rhode Island. In Baltimore, particularly during the winter season of 1849-50, the contributions of women supporters, whose endeavors resulted in the organization of a subscription series of thirty concerts, were integral in allowing the Germania Society to establish residence there during its first years in America:

Lovely ladies from rich families, who proudly called themselves “Friends of the Germania,” had gone around for days with subscription lists in order to gather the necessary subscribers for these concerts.¹⁰

As this was a particularly critical time following its arrival to the United States, it is conceivable that the Society owed its existence to the volunteers.

¹⁰ Nancy Newman, “Good Music for a Free People: The Germania Musical Society and Transatlantic Musical Culture of the Mid-Nineteenth Century” (Ph.D. diss., Brown University, 2002), 151.



Figure 1.2: Special Collections, New York Public Library for the Performing Arts. Used by permission.

Carl Lenschow's (1820-1890)¹¹ resignation as conductor of the Society, in April 1850, coincides with Bergmann's admission to the orchestra; three months later, in July 1850, the members chose Bergmann to be their conductor. During Bergmann's four-year tenure as conductor, the ensemble relocated to Boston (in the fall of 1851) while continuing to appear in concert halls of both large cities and smaller communities along the eastern seaboard, as well as making spring concert tours of Midwestern cities in 1853 and 1854.¹² Bergmann first took the podium in Manhattan on Saturday, 22 May and Thursday, 27 May 1852, when the Germania Society served as orchestra for both concerts of the Norwegian violin virtuoso and composer Ole Bull (1810-1880). Although the Society's role was essentially to accompany Bull in his distinctive and idiomatic programs, the orchestra also performed overtures to Mendelssohn's A

¹¹ Newman, 562.

¹² Newman, 51.

Midsummer Night's Dream, Flotow's *Martha*, and Verdi's *Nabucco*, as well as Bergmann's own concert overture, *Napoleon's Last Days*.¹³ Bergmann conducted the Society in New York again on Thursday, 15 June 1854 at the Crystal Palace in conjunction with the Musical Congress Concert. Although the event honored the French conductor Louis-Antoine Jullien (1812-1860) as leader of a grand orchestra,¹⁴ the Germania Society was featured by itself in the New York premiere of the Overture to Wagner's *Tannhäuser* (Dresden, 1845).¹⁵ A short series of concerts, advertised as "the Musical Congress," continued at the same venue, and again the Germania Society was subsequently featured on Friday, 16 June 1854 in a performance of Wittman's *Grand Concert Polonaise*;¹⁶ Saturday, 17 June 1854 in a performance of the Scherzo from Beethoven's Symphony No. 7 in A Major, op. 92;¹⁷ on Monday, 19 June 1854 in the New York

¹³ Although the Germania appeared in New York prior to the Ole Bull Concerts and following the Musical Congress Concert, it is yet undetermined if Bergmann participated as there was no mention of his name in any source material. Vera Brodsky Lawrence, *Strong on Music: The New York Music Scene in the Days of George Templeton Strong*. Vol. 2, *Reverberations, 1850-1856* (Chicago: University of Chicago Press, 1995), 261-4.

¹⁴ The grand orchestra was composed of the members of his orchestra, and the Philharmonic Society of New-York, the Germania Society, Maretzek's Opera Orchestra along with the Orchestra of the Musical Fund Society of Philadelphia.

¹⁵ This performance, in addition to a second performance on the following Friday (23 June 1854) by the Germania Society for the Musical Congress, is nearly a year earlier than the Saturday, 21 April 1855 date given by H. Earle Johnson in *First Performances in America to 1900: Works with Orchestra* (Detroit: College Music Society, 1979), 378 and Norman Schweikert in *Die Musik in Geschichte und Gegenwart*, 2nd rev. ed., ed. Ludwig Finscher (Kassel: Barenreiter, 1994), s.v. "Bergmann, Carl." "The Musical Congress: Great Gathering at the Crystal Palace," *New-York Daily Times*, 16 June 1854, 1.

¹⁶ *Crystal Palace Prospectus and Programmes of the New York Musical Congress 1854* (Program Collection of the New York Public Library of the Performing Arts).

¹⁷ In addition to the above mentioned concerts of the Musical Congress, a Sunday Concert was announced to take place on 18 June 1854; however, no program details have been found. "Crystal Palace," *New-York Daily Times*, 17 June 1854, 5.

premiere of the *Grand Polonaise* from Meyerbeer's incidental music to *The Tragedy of Struensee* (Berlin, 1846);¹⁸ on Tuesday, 20 June 1854 in the first American performance of the Grand March from Wagner's opera *Lohengrin* (Weimar, 1850);¹⁹ on Wednesday, 21 June 1854 in the first New York performance of the Finale from Wagner's opera *Tannhäuser*; on Thursday, 22 June 1854 in another performance of the Scherzo from Beethoven's Symphony No. 7;²⁰ and on Friday, 23 June 1854 in the second New York performance of the Overture to Wagner's *Tannhäuser*.²¹ Following the final concert of the Musical Congress series on Monday, 26 June 1854, the Germania Society performed seven afternoon concerts at the Crystal Palace between Tuesday, 27 June and Tuesday, 4 July 1854. The only reference to any repertoire performed by the orchestra appears on Tuesday, 4 July 1854 in the *New-York Daily Times*:

The Fourth of July at the Crystal Palace—The ceremonies of the day were carried out at the Crystal Palace with great spirit and taste, in the presence of from probably four to five thousand persons, among whom were a large number of ladies. At 2 o'clock P.M. the Germania Band arrived, took up

¹⁸ Ibid. *New-York Daily Times*, 19 June 1854, 5.

¹⁹ This performance antedates the New York premiere of Wagner's Grand March from *Lohengrin* listed by Vera Lawrence Brodsky with Bergmann conducting the *Liederfest* of the United German Singing Societies at the Metropolitan Theatre on Monday, 25 June 1855. "Crystal Palace" *New-York Daily Times*, Tuesday, 20 June 1854, 5. It seems likely that this "Grand March" was the famous "Bridal Procession" from the beginning of Act III of *Lohengrin*. It is also possible, however, that this was the *Vorspiel* (Prelude) to Act III instead.

²⁰ "Crystal Palace," *New-York Daily Times*, 22 June 1854, 5.

²¹ "Crystal Palace," *New-York Daily Times*, 23 June 1854, 5.

their position on the platform, and performed several national airs with admirable accuracy.²²

The attendance of women at afternoon rehearsals and matinees was not a new phenomenon in New York in 1854. Allowing unescorted women admittance to open rehearsals as Associate Members, introduced by the Philharmonic Society of New York in 1847, met with such an overwhelmingly positive response that rehearsal subscriptions were offered, the proceeds from which contributed significantly to the financial stability of the orchestra.²³

Shortly following the dissolution of the Germania Society on Tuesday, 12 September 1854, Bergmann's intention of residency in Chicago is mentioned in an issue of *Dwight's Journal of Music*, dated Saturday, 16 September 1854:

Chicago, Ill.—The Chicago Journal is highly gratified to learn that Carl Bergmann, “one of the most talented musicians, one of the best and readiest of composers, for many years leader of the justly favorite Germania Musical Society, will make this city his home, and exert among us his talents, as teacher of Piano-forte, Singing, Violin, Violoncello, Organ, Thorough Bass, and Musical Composition. Our enterprising Philharmonic Society has made a most satisfactory arrangement with Mr. Bergmann, by which he assumes the leadership of the Society, for the ensuing year” . . . we find a description of a fine new Music Hall just

²² Although the Germania Society is listed as performing on these dates, Bergmann is not mentioned in any source material as a participant. “Crystal Palace,” *New-York Daily Times*, 26 June-4 July 1854, 5. “Independence Day,” *New-York Daily Times*, 5 July 1854, 1.

²³ Howard Shanet, *Philharmonic: A History of New York's Orchestra* (New York: Doubleday, 1975), 107.

erected, to meet the demands of that rapidly increasing, very German and very music loving population. It is called Metropolitan Hall, and is to be inaugurated in a few weeks by a concert of the Chicago Philharmonic Society, at which Mr. Bergmann [will conduct].²⁴

Although less than a fifth the size of New York's German-born community, the percentage of German immigrants in relation to the overall population was greater in Chicago; in terms of the growth rate of the German-born population in the United States, Chicago was second only to New York.²⁵

The period between the dissolution of the Germania Society and Bergmann's return from Chicago to the East coast is mentioned in several other sources. A later issue of *Dwight's Journal of Music* from a Chicago correspondent's letter states:

I have often thought of writing you about the musical life in our city, and have only delayed for want of matter, as Concerts and public amusements are with us by no means as frequent as in the good old city of Boston; and I must confine a great part of our enjoyments to private gatherings, such as we create among ourselves; and if friend Bergmann, and some few musicians whom chance has thrown among us, were not here, I think that music, such as you and I want to hear, would be an unknown thing altogether in this Western money-making place. It is quite often, however,

²⁴ "Musical Intelligence." *Dwight's Journal of Music*, 5, no. 24 (16 September 1854): 191.

²⁵ According to the census of 1860, 119,984 German-born residents accounted for fifteen percent of the population in New York, while in Chicago, 22,230 German-born citizens constituted twenty percent of the of overall population of the city. In 1870, the number of German-born in Chicago rose to 53,020, constituting eighteen percent of the population, while New York's rose to 153,940 (sixteen percent of the entire population). Stanley Nadel, *Little Germany, Ethnicity, Religion and Class in New York City, 1845-80* (Urbana: University of Illinois Press, 1990), 22.

that Bergmann and one or two others meet in my house, and with the aid of “that splendid yellow Grand” which you and the Bostonians who visited the Concerts last winter, will certainly recollect, go through some Trios, Sonatas, and even Symphonies, thinking that we must be contented with the four-hand arrangements, as long as we have no orchestra to play symphonies for us. . . . This Society is now practicing under the direction of Bergmann, and will soon commence its series of subscription concerts. I have witnessed some of the rehearsals, and every thing promises fair. They are now practicing *The Seasons*, by Haydn, and will produce *The Spring* in about four weeks. The solo parts are well sustained. Miss Hugonin possesses a fine soprano voice, and some bad habits accompanying her execution will soon disappear under Bergmann’s tuition.²⁶

In addition to contributing his services as pianist, organist, and vocal coach in order to supplement his income as orchestral conductor, it is particularly evident through his participation in evenings of *Hausmusik* that Bergmann was equally engaged in the education of the community through the introduction of classical masterpieces of the day. Four-hand arrangements were the primary vehicles by which amateur and professional musicians became acquainted with repertoire through repetitive exposure in the nineteenth century.²⁷

²⁶ “Carl Bergmann and an Old Acquaintance,” *Dwight’s Journal of Music* (25 November 1854): 54.

²⁷ See Thomas Christensen, “Four-hand Piano Transcription and Geographies of Nineteenth-Century Musical Reception,” *Journal of the American Musicological Society* 52, no. 2 (Summer 1999): 255-98.

In his autobiography, Theodore Thomas (1835-1905)²⁸ indicates that Bergmann conducted two concerts of the Philharmonic Society of Chicago; however, the specific repertoire selections are not mentioned:

Carl Bergmann went to Chicago in November, 1854, and gave a concert, at which, at that time, Christopher Plagge was conductor. He was invited to remain and take charge of the Society, and consented. He gave his first concert [Friday] December 22, 1854, at Metropolitan Hall. His season, however, was limited to two concerts. Musical jealousies arose, and at last became so bitter that Bergmann left in disgust and went back to New York. The Society went to pieces, but was reconstructed in 1856 with Prof. C. W. Webster as conductor.²⁹

Norman Schweikert states a similar perspective:

After the disintegration of the Germania Musical Society [Bergmann] went to Chicago in November of 1854 where he accepted engagements as an organist in an important church and as a conductor of the Chicago Philharmonic Society. Because of intrigues and jealousy he lost his job and went to New York.³⁰

Although information on Bergmann's professional activity in Chicago is obscure, it appears that he fulfilled multiple roles within the musical community rather than exclusively conducting the

²⁸ Joseph Horowitz, "Thomas, Theodore", *Grove Music Online*, ed. L. Macy, <<http://www.grovemusic.com>> (Accessed 29 March 2005)

²⁹ Theodore Thomas, *A Musical Autobiography*, ed. George Upton, (1905; reprint, with an introduction and appendices by Leon Stein, New York: Da Capo Press, 1964), 35.

³⁰ "Bergmann, Carl." *Die Musik in Geschichte und Gegenwart*, 2nd rev. ed., s.v.

orchestra, as the income from this position was most likely inadequate. A consistency among the reports is that there was friction between Bergmann and the city's musical community. The specific nature of the conflict is unknown; however, it is probable that he became dissatisfied as concert life in Chicago could not compare with that in New York, Philadelphia, Baltimore, and Boston. When the opportunity arose to conduct in New York, Bergmann inevitably returned to the East Coast in February of 1855:

Our old friend, Carl Bergmann walked into our sanctum yesterday as fresh as life. He had come by lightning train from Chicago, sick enough of the West, and is engaged to conduct the last of the Philharmonic concerts for this season in New York, on the 21st instant, in place of Mr. Eisfeld, who we grieve to learn, is seriously ill. If Boston does not mean to yield its favorite conductor up to New York, Boston music-lovers must be stirring. Meanwhile we congratulate the Philharmonic.³¹

It would have been logical for Bergmann to return to Boston, as he had established a reputation there as conductor of the Germania Society. However, a former fellow member of the Germania Society, Carl Zerrahn (1826-1909),³² had previously settled in Boston and established himself as director of the major local ensembles. In a letter to the esteemed Boston music critic and editor John Sullivan Dwight (1813-1893),³³ composer Otto Dresel (1826-1890),³⁴ a member

³¹ *Dwight's Journal of Music* 7, no. 1 (12 February 1855): 5.

³² *Stan Klōs Virtual American Biographies*, s.v. "Zerrahn, Carl,"
<<http://www.famousamericans.net/theodoreeisfeld/>> (Accessed March 29, 2005)

³³ Ora Frishberg Saloman, "Dwight, John Sullivan", *Grove Music Online*, ed. L. Macy,
<<http://www.grovemusic.com>> (Accessed 29 March 2005)

of the Boston music community far too qualified to be described as a mere music lover, expressed frustration over the circumstances of losing Bergmann to the Philharmonic Society of New-York, particularly when Bergmann evidently preferred Boston:

I must remind you once more of Bergmann. Fr[ank] Chickering was not in town when I called on him the other day, and I am not acquainted with other leading gentlemen of [or?] any of the Boston worthies. Could you not do something more? Your thinking that Bergmann would surely get all the conducting, if he were coming, has meanwhile found contradiction in the fact that the H[andel] & H[aydn] Soc[iety] and the Mus[ical] Education Soc[iety] have both engaged that bad Flute Player, Zerrahn, as their leader! This is much to be regretted, and much I regret too, that last winter you puffed Mr. Zerrahn's 'batôn' in such a chivalrous manner! He is [deleted: "compared with Bergmann"] after all a perfectly unable leader. This is only by the by. Bergmann is in a very unpleasant position. He hates going to NY, and yet received just now another invitation from the NY Phil[harmonic] Soc[iety] to lead their first concert and rehearsals besides offers from other Soc[ieties] in NY while it seems that Boston, where he would prefer to go, does not want him. Yet Mr. Zerrahn is one of those people who make their way by way of talking, flattering others and themselves and I should not wonder if he got all the conducting for himself next winter. I consider him to be a nuisance in his newly adopted

³⁴ Leonard Burkat and Pamela Fox, "Dresel, Otto" *Grove Music Online*, ed. L. Macy <<http://www.grovemusic.com>> (Accessed 29 March 2005)

character and I would consider it a shame if music[al] Boston would let him (Bergmann) go and let that Flute player gain still more ground! Do what you can, and next Saturday I shall see you when I return to town.³⁵

Ultimately, Bergmann realized that neither Chicago nor Boston could fulfill his artistic aspirations, while the cultural depth and burgeoning German immigrant community of New York seemed to be factors that might further his agenda of conducting standard and contemporary symphonic works, as well as opera.³⁶

New York Conducting Career Overview

In New York, Bergmann initially directed vocal ensembles, such as the Männergesangverein Arion (Arion Men's Glee Club), alternating with Karl Anschütz;³⁷ he also appeared as a cellist in the Mason-Thomas (1855-1860) chamber music series,³⁸ the Italian opera orchestra at the Academy of Music, and as a regular member of the Philharmonic Society of New-York (1855-1857).³⁹

³⁵ Letter of Otto Dresel to J.S. Dwight, New York, 28 August [1854] Boston Public Library Ms. C.1.7. vi P29. Courtesy of David Francis Urrows; this letter was edited by Professor Urrows.

³⁶ After Vienna and Berlin, New York had the third-largest German-speaking population in the world in the latter half of the nineteenth century. Edwin G. Burrows and Mike Wallace, *Gotham: A History of New York City to 1898* (New York: Oxford University Press, 1999), 1111. See fn. 24.

³⁷ Karl Friedrich Nikolaus Anschütz (1818-1870). See Karl H. Wörner, "Anschütz, Karl Friedrich Nikolaus" in *Die Musik in Geschichte und Gegenwart: Personteil*, ed. Friedrich Blume (Kassel: Bärenreiter, 1949-51), 1: col. 506-7.

³⁸ William Mason, *Memories of a Musical Life* (New York, Century Co., 1901), 5-6.

³⁹ Norman Schweikert, "New York Philharmonic Orchestra, 1842-1928" Unpublished manuscript, courtesy of the New York Philharmonic Archive.

Bergmann made his debut with the Philharmonic Society of New-York on 21 April 1855. He served as its co-conductor (with Theodore Eisfeld) from 1855 to 1865, and as sole conductor from 1865 to 1876. After his appointment as music director of the orchestra (1859-1865),⁴⁰ Bergmann began a Sunday “Sacred” concert series that frequently featured performances of standard orchestral repertoire, as well as premieres of works by Berlioz, Liszt, and Wagner. During his tenure with the orchestra, he also programmed and conducted performances with other ensembles. In addition to an auxiliary orchestral ensemble at his own Sunday evening concert series at the City Assembly Rooms, he conducted the Philharmonic Society of Brooklyn in alternation with Eisfeld and Thomas from 1858 to 1873, the Italian Opera Company at the Academy of Music, as well as German opera productions at that theater and the Stadt Theater (37-39 Bowery). Bergmann made his most notable accomplishments as a conductor of German, Italian, and French opera, including American premieres of Wagner’s *Tannhäuser* (4 April 1859—the first complete performance of a Wagner opera in the United States),⁴¹ Verdi’s *La forza del destino* (24 February 1865), Donizetti’s *Don Sebastiano* (25 November 1864), Meyerbeer’s *L’Africaine* (1 December 1865), and Gounod’s *Roméo et Juliette* (15 November 1867).

Bergmann’s professional activity as a conductor was not restricted to Manhattan and Brooklyn. He received a warm reception in Boston, where he performed in a “Sacred” concert held on 14 January 1860:

⁴⁰ Norman Schweikert, “Bergmann, Carl” in *Die Musik in Geschichte und Gegenwart: Personenteil*, ed. Ludwig Finscher (Kassel: Barenreiter, 1994), 2: col. 1277-8.

⁴¹ H. Wiley Hitchcock, “Bergmann, Carl” in *The New Grove Dictionary of American Music*, ed. H. Wiley Hitchcock and Stanley Sadie (London: Macmillan, 1986), 1: 191.

The audience was immense; not a seat, apparently, from floor to ceiling, was unoccupied. The fifty-cent price, the new chandelier, and the safe cover of the indulgence afforded by the change of name from Theatre to “Academy,” doubtless had their part in this. It was pleasant to see our old friend Bergmann on the conductor’s stand. The orchestra is excellent.⁴²

Bergmann also conducted the first and second Anton Rubinstein concerts in Boston, held on 14 and 15 October 1872,⁴³ and the Hans von Bülow concert on Monday, 18 October 1875.⁴⁴ Bergmann also conducted the Grand Singers' Festival of the North American Singers' Association in Cleveland from Monday, 22 to Monday, 29 June 1874.⁴⁵

Personal Portrait of Carl Bergmann

It is difficult to ascertain what Bergmann was like personally, as there are very few instances in which he is quoted. An anecdote of Thomas Goodwin (1799-1886)⁴⁶ illustrates the conductor’s attitude towards conservative musical tastes:

“But Mr. Bergmann,” said someone as they were selecting a programme for the coming concert, “the people don’t like Wagner.” “Den dey must hear him till dey do,” said Bergmann.⁴⁷

⁴² “Sunday Evening: First Sacred Concert,” *Dwight’s Journal of Music*, 16, no. 16 (14 January 1860): 344.

⁴³ “The Rubinstein Concerts,” *Dwight’s Journal of Music*, 32, n. 15 (19 October 1872): 326.

⁴⁴ “Theater und Musik,” *NYSZ*, 19 October 1875, 1.

⁴⁵ “Das Sängerfest in Cleveland,” *NYSZ*, 28 June 1874, 8.

⁴⁶ Linda Richter, “Thomas Goodwin Collection,” June 1996, <<http://www.oberlin.edu/library/special/music/goodwin.html>> (Accessed 29 March 2005)

Similarly, an article in the *Brooklyn Eagle* recounts an incident in which a correspondent visited a rehearsal of the Philharmonic Society of New-York prior to the rehearsal of Bristow's *Arcadian Symphony*:

Just then Bergmann, who had been busily looking through the score of the "Arcadian" symphony, came rushing up to Bristow and told him that there was one passage where the harmony was horrible and he must re-harmonize it. "Yes," replied George, "I heard the discord during the rehearsal, but why the ----(excuse my French, Mr. Medoc) didn't you make your men play G sharp as it is written, instead of G as it isn't written." Carl, laughing, answered, "Vell, George, it vill pe all right," and so it was.⁴⁸

The parodistic portrayal of Bergmann's linguistic limitations in both of these quotations, prevalent in stage dialects of nineteenth-century American minstrelsy, as well as the realism of language in the musical theater of Edward Harrigan and David Braham,⁴⁹ reveals how he was

⁴⁷ Thomas Goodwin. *Sketches and impressions, musical, theatrical and social (1799-1885) including a sketch of the Philharmonic Society of New York; from the after-dinner talk of Thomas Goodwin, music librarian, by R. Osgood Mason*. (New York: London, G. P. Putnam's Sons, 1887), 199.

⁴⁸ Medoc, "General Rehearsal for the Fourth Concert: Carl Bergmann and George Bristow's *Arcadian Symphony*," *Brooklyn Eagle*, 18 February 1874, 1.

⁴⁹ When writers discuss "realism" in Edward Harrigan's (1844-1911) plays and his songs with David Braham (1838-1905), they mean that these works reflect artistically the social milieu of the working-class poor, not that they conform precisely to everyday life. The other linguistic feature considered "realistic" in Harrigan's scripts and lyrics was his use of stage dialect as a result of his focus on lower-class ethnicity. Rather than demanding absolute linguistic accuracy, critics classified any passages not appearing in American English as "realistic." Jon F. Finson, "Realism in Late Nineteenth-century American Musical Theater: The Songs of Edward Harrigan and David Braham" in *Edward Harrigan and David Braham: Collected Songs I. 1873-1882, Music of the United States of America*, 7, no. 1 (Madison, WI: A-R Editions, 1997), xxiv-xxvi.

perceived by the English-language press—as a German immigrant. In self-imposed exile from central Europe, it was a natural course for Bergmann eventually to settle in the largest German diaspora, where he could easily foster relationships with institutions to further his artistic and professional interests; in turn, various institutions, namely the *New-York Staats-Zeitung*, the *Neue Musik Zeitung*, and the *New York Musical Review* furthered the interests of German culture through Bergmann. This symbiotic relationship between the New York German press, Bergmann, and the New York German diaspora in order to institute German opera and the Sunday Evening “Sacred” Concert series—two traditions that bolstered the German canon in American musical culture—continued throughout Bergmann’s career.

An interview with a reporter from the *Brooklyn Eagle* took place the season immediately after Bergmann was replaced by Theodore Thomas as conductor of the Philharmonic Society of Brooklyn.

Bergmann met me with a firm grasp of the hand, a pleasant smile and a kindly word of welcome. He knew me to be a Brooklynite, and without displaying the least amount of animosity inquired how our Philharmonic [Society of Brooklyn] prospered under its new orchestra and conductor [Theodore Thomas], and said he should always rejoice to learn of its prosperity.⁵⁰

From the *Brooklyn Eagle* reporter’s description of Bergmann’s warm salutation, despite the fact that he was no longer the director of the Philharmonic Society of Brooklyn, one may surmise that instead of being arrogant or egotistical, Bergmann was modest and amiable by nature. This lack

⁵⁰ Medoc, “General Rehearsal for the Fourth Concert: Carl Bergmann and George Bristow’s *Arcadian Symphony*,” *Brooklyn Eagle*, 18 February 1874), 1.

of presumption was previously referred to in an early review by the *New-Yorker Staats-Zeitung* of his Sunday “Sacred” Concert series.

Mr. Bergmann, as director, has risen to the expectation and has proven himself as a truthful and skilled musician. Differences over tempo and comprehension have become known but where do art critiques agree anyway, and who decides what was right or better? Thus, Mr. Bergmann also had enemies; but which man of character and wisdom has no enemy? Despite that, Mr. Bergmann has decided to stay in New York; he will teach figured Bass and Cello. It should be widely known that Mr. Bergmann is also a very talented pianist, who even executes the most difficult works of Beethoven and Schumann—but this probably is known by only a few. The modesty of Mr. Bergmann is rather out of place here. Strangely enough, he never mentions his piano skills, otherwise he would already be counted among the most sought-after pianists in New York.⁵¹

In addition to portraying Bergmann as being modest to a fault, this journalist describes him as being “DaVincian” in the versatility of his musical abilities. Another characteristic of Bergmann

⁵¹ “Herr Bergmann hat als Dirigent den gehegten Erwartungen entsprochen, und sich als ein gewandter, einsichsvoller Musiker bewährt. Meinungsverschiedenheiten über Tempo und Auffassung haben sich kund gethan aber wo wären Kunstansichten übereinstimmend und wer vermag zu entscheiden, was richtiger und besser? Also Herr Bergmann hat auch Gegner, aber welcher Mann von Character und Wissenschaft hätte keine Gegner? Abgebrochen hiervon. Herr B. hat sich jetzt entschlossen, in New-York zu bleiben; er wird Unterricht im Generalbaß und auf dem Violoncello geben. Dies möchte bekannt sein, daß aber Herr Bergmann auch ein sehr gewandter Pianist ist, der sogar die meisten der schwierigeren Werke von Beethoven und Schumann mit Geläufigkeit exekutirt—dies wissen wahrscheinlich nur Wenige. Die zu große Bescheidenheit des Herrn B. dürfte hier nicht am rechten Platze erscheinen. Merkwürdig genug, niemals läßt er über sein Pianospiele etwas laut werden, er würde sonst schon zu den gesuchtesten Pianofortelehrern New-Yorks zu zählen sein.” “Musicalisches,” *NYSZ*, 18 November 1875, 5.

alluded to in this early review is conviction, to the point of obstinence, in his own musical interpretation. Nearly two decades later, at the end of his career, this personal trait eventually put him at odds with the venerable concert pianist and conductor Hans von Bülow, for whom Bergmann conducted the orchestras in Bülow's appearances in Boston and New York in 1875. As related by the *New-Yorker Staats-Zeitung*, Bülow had fallen prey to a New York tabloid reporter who, for an article published on the front page of the *Sun*, coaxed from the irascible German virtuoso a scathing critique of Bergmann:

[Bülow] attempts to destroy Carl Bergmann's reputation as a musician and conductor, simply because he couldn't come to an agreement with Bergmann. The American claims that 'Doctors never agree,' and we believe musicians rarely agree also, especially excellent musicians. With his work here, which extends over a period of almost twenty years, Bergmann has proven that he is a proficient musician and conductor, to whom we owe much of the favorable development of the state of our musical affairs, which made it possible in the first place for a Bülow to successfully perform in concerts here. For Bergmann was one of the first in America to advocate the school represented by Wagner, Liszt, and, to a certain extent, Bülow. And Bülow cannot destroy a reputation like Bergmann's by stating: "Bergmann is generally highly overestimated here, and if I can contribute to putting him in the place where he belongs, I will be pleased to do so."

Yet, despite Bülow's venomous attacks, Bergmann reportedly commended his critic, and therefore was portrayed as being apparently devoid of any aggressively malignant personal traits:

In contrast to [Bülow], Bergmann has acted much more nobly, for in spite of his discord with Bülow he has not ceased to praise him publicly.⁵²

Although frequently laudatory in its criticism of Bergmann to benefit German-American cultural life in New York, the position that the *New-Yorker Staats-Zeitung* takes in upholding his reputation and honor against the attacks of the German pianist is particularly significant, as it designates Bergmann as an accepted member of that community. In so doing, the paper bolsters solidarity of the local German community through a re-definition of its identity; whereas before the Bergmann-Bülow, German immigrants struggled against an American-born majority and were themselves considered outsiders, by defending Bergmann against the foreigner Hans von Bülow, the paper established their identity and arrival as a German-American clan within the United States.

Information on Bergmann's marital life is somewhat clouded. The only reference to Bergmann's spouse is found in his obituary. It states that following her death he was consumed by depression which caused him to resign from the Philharmonic Society of New-York and

⁵² "Er [Bülow] versucht z. B. Carl Bergmann's Ruf als Musiker, als Dirigent zu vernichten, einfach, weil er mit Bergmann sich nicht einigen konnte. Der Amerikaner behauptet, daß "Doctors never agree" und wir sind der Ansicht, das Musiker benfalls sich sehr selten einigen können, namentlich hervorragende Musiker. Bergmann hat durch seine hiesige Thätigkeit, welche sich über einen Zeitraum von fast zwanzig Jahren erstreckt, bewiesen, daß er ein tüchtiger Musiker und Dirigent ist, dem wir zum großen Theil die erfreuliche Entwicklung unserer Musickzustände, die es überhaupt einem Bülow möglich machen, hier mit Er zu concertiren, zu verdanken haben. War doch Bergmann einer der Ersten in Amerika, welcher für die Richtung, die durch Wagner, Liszt und zum Theil durch Bülow repräsentirt wird, eintrat. Und einen Ruf, wie den Bergman's kann Bülow nicht vernichten, wenn er behauptet: „Bermann wird hier viel zu sehr überschätzt und wenn ich etwas dazu beitragen kann, ihn auf den Standpunkt zu stellen, wohin er gehört, so werde ich es mit Vergnügen thun.“ Da hat denn doch Bergmann viel edler gehandelt, denn er hat, trotz seiner Zerwürfnisse mit Bülow, nicht aufgehört, hier dessen Lob zu verkünden." "Gott schütze mich vor meinen Freunden," NYSZ, 18 March 1856, 2.

eventually led to his own death at 7:00 p.m. on Thursday, 10 August 1876 at age fifty-five.⁵³ As stated in the *New York Times* obituary:

From a pleasant, happy, sociable nature, he changed to a moody, morose, and at times, a childish person. His friends began to say that his brain was turned by sorrow, and his musical judgment and natural abilities in his profession became so deteriorated that he was obligated to resign his place as conductor of the Philharmonic in the middle of last season . . . Having no family or relatives, he lived alone in apartments in Thirty-second street, between Second and Third avenues,⁵⁴ and was very reserved in his ways,

⁵³ A death certificate confirms information in the following sources stating that Bergmann died on Thursday, 10 August 1876: Norman Schweikert, "Bergmann, Carl" in *Die Musik in Geschichte und Gegenwart: Personenteil*, ed. Ludwig Finscher (Kassel: Barenreiter, 1994), 2: col. 1277-8; H. Wiley Hitchcock, "Bergmann, Carl" in *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie and J. Tyrell (London: Macmillan, 1980), 2: 550; David Francis Urrows, "Bergmann, Carl" in *American National Biography*, ed. John A. Garraty and Mark C. Carnes (New York: Oxford University Press, 1999), 2: 638-9; Charles N. Boyd, "Bergmann, Carl" in *Dictionary of American Biography*, ed. Allen Johnson (New York: Charles Scribner's, 1964), 1: 216. Several other sources, H. Wiley Hitchcock, "Bergmann, Carl" in *The New Grove Dictionary of American Music*, ed. H. Wiley Hitchcock and Stanley Sadie (London: Macmillan, 1986), 1: 191; H. Wiley Hitchcock and Joseph Horowitz, "Bergmann, Carl" in *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie and J. Tyrell (London: Macmillan, 2001), 3: 343; Norman Schweikert, "Bergmann, Carl" in *Die Musik in Geschichte und Gegenwart: Personenteil*, ed. Ludwig Finscher (Kassel: Barenreiter, 1994), 2: col. 1277-8; _____. "Bergmann, Karl," in *Riemann Musik Lexikon: Personenteil*, ed. Wilibald Gurlitt (Mainz: B. Schott's Söhne, 1959), [1]: 148 state the date of death as Wednesday, 16 August 1876. Bergmann's first or primary cause of death was chronic alcoholism and his secondary or immediate cause of death was encephalitis. Evidently he had been suffering from encephalitis for some time, and following the death of his wife, his death was not only hastened, but ultimately caused by chronic alcoholism. Margaretha Gray Bergmann's first or primary cause of death was inflammation of the gall bladder. In the obituaries of the New York newspapers, her name is not listed and no certificate of marriage was found. *The Health Department of the City of New York: Certificate of Death. New York City Department of Records and Information Services Municipal Archives* (Salt Lake City, Utah: Genealogical Society, 12 January 1988).

⁵⁴ According to the 1858-9 City directories, a Carl Bergmann, whose profession is listed as "professor," lived at 13 Stuyvesant Street. In the 1865-7 directories, Carl Bergmann, listed as

rarely seeking his old friends, the musicians, and avoiding their haunts apparently with great care. In his solitary life his case grew daily worse, unknown to his friends, until finally, one day last week, intelligence was brought to the *Aschenbrödel* Society that he was in a dangerous and helpless condition.⁵⁵

The identity of Bergmann's wife is unclear. However, research suggests Bergmann was married to Margaretha Gray Bergmann (1846?-1875). She immigrated to New York from Ireland at the age of seventeen and died on 3 October 1875.⁵⁶ Further support of the claim that Magaretha Gray was Bergmann's wife is the proximity of the address mentioned as his final residence in the New York Times obituary, and the address of her place of death.⁵⁷

The only other evidence of Bergmann being married is found in a letter titled *Lieber Onkel Ernst!* from Dresden, dated 24 January 1941, in which property, a farm house 154 comprising 22 acres and 292 square rods, was sold by a Johann Christoph Bergmann to his youngest son Karl Friedrich Bergmann, on 20 April 1859, for 2300 *Reichstalers*. The letter continues to state that various documents from 1872 to 1873 indicate that Karl Friedrich Bergmann was married to a Christine Elisabeth née Bergmann. In 1873, the following children

"musician," is listed as living at 301 Broome Street. *United States City Directories: New York, New York* (New Haven: Research Publications). Attempts to locate Bergmann in the 1860 and 1870 census (first and second enumeration) in Manhattan and Brooklyn were unsuccessful.

⁵⁵ "Obituary. *Carl Bergman* [sic]." *New-York Times*, 13 August 1876, 6.

⁵⁶ Margaretha Gray Bergmann died at the age of 29 at 249 East 33rd Street, between Second and Third Avenues, in the Twenty-first Ward.

⁵⁷ Based on Margaretha Gray Bergmann's age at death it is possible to speculate that in the event that she and Bergmann were married, they would have wed during the mid-1860s. New York City: Manhattan, Death Records Index 1875-1877 (A-Q). Salt Lake City: Genealogical Society, 1988.

of his were alive: 1) Karl Friedrich Bergmann, 2) Ernst August Bergmann (to whom the letter was addressed).⁵⁸

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Carl Bergmann's absence from accounts of American music history may be explained by the following: unlike Theodore Thomas, who was compelled by a sense of self-importance to self-promotion, Bergmann appears not to have written an autobiography. Furthermore Bergmann, who immigrated to the United States to free himself from European aristocratic governance of artistic expression, namely the promotion of the virtuoso cult, was partial to a democratic commune of artists rather than promoting himself to the position of musical autocrat. As his energies were undoubtedly focused on supplementing the American musical palate with debuts of symphonic works of European contemporary composers, he personally maintained a much lower promotional profile than Thomas. And as Bergmann arrived in this country during his early maturity, his late acculturation prevented him from fully assimilating into the native-born mainstream. Despite the ease with which Bergmann could operate in the New York German community, his reputation eventually was as forgotten as the German subculture, of which his personal and professional life was a part. Reviews of concerts from the German-American press were less accessible to non-German speakers; therefore German New Yorkers' literary devotion

⁵⁸ It is likely that the Karl Friedrich Bergmann mentioned in this letter was not the same individual discussed in this dissertation because of the impossibility for Bergmann to be in Ebersbach to purchase property on 20 April 1859 (he was conducting a benefit concert of Wagner's *Tannhäuser* at the Stadt-Theater on this date). Further evidence that negates the possibility of a commonality between the Karl Friedrich Bergmann described in the letter and the conductor is found in a discrepancy between grandfather, a Johann Christoph Bergmann, stated in the Dresden letter and the grandfather, J. Friedrich Bergmann, stated in the letter of Silke Römer of the Ebersbach Evangelical Luthern Church. Letter: *Lieber Onkel Ernst*, Dresden A 24, Schnorrstr., 361; 24 January 1941 (courtesy of Eugene R. Steele of Sherman, Texas).

to Bergmann, primarily expressed in the *New-Yorker Staats-Zeitung*, was largely unknown to the general American public.

In addition to his engagements with the Philharmonic Societies of New York and Brooklyn, Bergmann organized his own concert series featuring symphonic and choral music as well as maintaining an active operatic conducting schedule. In chapter two, I describe programming patterns, critical response, circumstances and motivations behind the Sunday “Sacred” Concert series and the summer concerts as well as other non-Philharmonic performances. I examine the following subjects: the antecedents and purposes of the Sunday “Sacred” Concert series and the summer concerts, Bergmann’s reasons for organizing them, and what he accomplished with each series. Particular attention will also be paid to Bergmann as a conductor of German, Italian, and French opera.

Chapter 2

Artistic and Professional Establishment: Carl Bergmann's New York Free-lance Conducting activity: 1855-1867

In this chapter, I examine the symphonic concert activity of Carl Bergmann apart from his appearances with the Philharmonic Societies of New York and Brooklyn. During the first ten years of his career in Gotham (1855-65), before he assumed directorship of the New York Philharmonic in 1865, he conducted many other ensembles. It was outside of the Philharmonic, particularly at events in which he conducted orchestral and choral societies (sacred concerts, benefit concerts, grand concerts, as well as *Sängerfeste*, masked balls, and mammoth concerts), that Bergmann introduced his progressive ideas of concert programming. Opera, a medium in which he was equally visible, will be discussed in the following chapter.

Sunday Concerts: Carl Bergmann, the *New-Yorker Staats-Zeitung*, and the New York German Community

A common feature of different immigrant groups that settled in the United States during the nineteenth century was a tendency to rally around their nationalistic institutions. As it was not unusual for the Peace Democratic-controlled *New York World* to assail the Republican government during the emancipation period of the American Civil War in the interests of the peace movement and the New York Irish community,¹ Germans established their collective

¹ Edwin G. Burrows and Mike Wallace, *Gotham: A History of New York City to 1898* (New York: Oxford University Press, 1999), 870-1, 881-2, 886. As a result of the large influx of immigrants from Ireland in the first half of the nineteenth century, this community competed with African Americans for the lower economic niche of New York City's workforce. Although Irish immigrants were initially eager to join the union army to reap the benefits of a steady paycheck as well as to quell anti-Irish Catholic propaganda, bigotry as well as horrendous carnage experienced by Union soldiers in battle extinguished most of the previous patriotic enthusiasm. As voluntary enlistments dwindled, the Unionist government was forced to institute a draft. As a result, Irish Americans were politically inclined towards the Peace Democratic

cultural identity (to a large extent the Central European orchestral, choral and operatic traditions) through the German-language press. The *New-Yorker Staats-Zeitung* acted as the primary bullhorn that mobilized the German community. The following article describes Carl Bergmann's initial Sunday "Sacred" concert series at the City Assembly Rooms:

Sunday Concerts. In order to offer the more artistically minded public something better than what can usually be heard under the above title, an association of artists has decided to give Sunday Concerts in the City Assembly Rooms, which we recommend to all friends of good music. The program and the names of the performers will justify [what we have said here].²

. . . . Large attendance at these concerts would be very beneficial. Their continuity would ensure, namely to us Germans, the existence of these Sunday evenings, given that some of us lament their scarcity so far.³

Party, the agenda of which, as well as that of the *New York World*, advocated a peace settlement with the Confederacy. This was in the interests of the Irish, who sought to avoid obligatory conscription, the anticipated inundation of major Northern cities by freed southern slaves as a result of Emancipation Act, followed by competition for employment. This class struggle was an impetus to the New York draft riots of July 1863.

² "Dem kunstinnigeren Publikum etwas Besseres zu bieten, als man es in der Regel unter vorstehender Firma zu hören bekommt, hat sich eine Gesellschaft von Künstlern entschlossen, in den City-Assembly-Rooms Sonntags Concerte zu geben, die wir aller [sic] Freunden guter Musik empfehlen. Das Programm und die Namen der Executirenden werden, was wir gesagt, rechtfertigen." "Sonntags-Concerte," *NYSZ*, 16 March 1856, 4.

³ "Eine rege Theilnahme an diesen Concerten seitens des Publikums wäre zu wünschen; namentlich würden uns Deutschen mit deren Fortbestand Sonntag-Abende gesichert sein, deren Mangel wohl von Manchem bisher schwer empfunden wurde." "Sonntags-Concerte," *NYSZ*, 30 March 1856, 4.

. . . Indeed, there was a lack of such events for friends of classical music on Sunday evenings until now. And we are convinced, that the location of the City Assembly Rooms and the excellent orchestra will continue to be an epicenter for Sunday entertainment. We will even go to such lengths as to imagine the Sunday Concerts in the City Assembly Rooms becoming a competition to the concerts of the Philharmonic Society, if they continue to exist in such a way and arrangement.⁴

Here a public appeal is made imploring the New York German community to support the creation of a performance series featuring local immigrant artists who would perform and promote the German musical repertory. Although other Sunday Concerts had taken place in New York prior to Bergmann's 1856 series, the anonymous writer of the above feature in the *Staats-Zeitung* portrays the endeavor at the City Assembly Rooms distinctive because the caliber of the programming was unprecedented.

⁴ "Es fehlte in der That bisher an einem solchen Anhaltspunkt für Freunde klassischer Musik an Sonntag-Abenden. Und daß die Lokalität der City Assembly Rooms und das aus den besten Kräften bestehende Orchester einen haltbaren Mittelpunkt für Sonntagsvergnügungen zu bewahren wissen werden, davon sind wir überzeugt. Wir gehen sogar in unserer Ansicht so weit, daß diese Sonntags-Concerte in City Assembly Rooms den Concerten der Philharmonic Society eine Concurrenz bieten würden, wenn sie in solcher Weise und mit diesen Kräften fortbestehen." "Sonntags-Concerte," *NYSZ*, 8 April 1856, 2.



Figure 2.1: Image of the City Assembly Rooms, *Harpers Weekly*, 28 December 1861, p. 824-5. Special Collections, Sterling and Francine Clark Art Institute. Used by permission.

The suggestion that such a series would eventually compete with the Philharmonic Society of New York can be viewed on several levels. From the vantage point of artistic direction, Bergmann's venture was strikingly ambitious, not only in its progressive programming, but also because of the number of programs performed in close succession (eleven performances from 16 March to 1 June 1856), in which much of the repertoire was not repeated. To carry through with such an intensive schedule, Bergmann selected the most capable available instrumentalists for his orchestra and, in doing so, surpassed the Philharmonic Society with a higher-caliber,⁵ albeit smaller ensemble: "There would have to be at least six more musicians in order for an adequate effect to be achieved. Mr. Bergmann knows well where more recruitment

⁵ "Bei einem vortrefflich besetzten Orchestra, bestehend aus den besten Künstlern der Stadt, unter Leitung des Herrn Carl Bergmann." "Unterhaltungen," *NYSZ*, Sunday, 13 March 1864, 8.

for violins and wind instruments is necessary without us specifically pointing to it here.”⁶ In terms of the appeal for audiences, however, there was little conflict of interest with the Philharmonic Society of New York, as Bergmann’s series was held on Sunday, and therefore excluded a majority of the mainstream concert audience, who generally refrained from attending concerts on the Christian Sabbath.

The City Assembly Rooms, advantageously located at 446 Broadway (near Grand Street) adjacent to the large German community of the Lower East Side of Manhattan, were utilized for a variety of events, from musical concerts to fairs.⁷ While some other concert organizations relocated uptown to the Academy of Music and the Fourteenth Street/Union Square area adjacent to the Academy of Music, Bergmann’s 1856 Sunday concert series was situated downtown. This decision of location may suggest a schism between the Anglo/Dutch and German-American cultural patrons. A practical explanation of Bergmann’s selecting a space such as the City Assembly Rooms, which were somewhat removed from the new facilities of Fourteenth Street, may be that the grandeur of the Academy was neither affordable nor necessary for Bergmann’s purposes;⁸ however, it is also possible to discern his shrewd judgement in the selection of a less conspicuous location in which to establish a center for the incubation of progressive German musical culture. In doing so, the proponents of German cultural institutions

⁶ “Die Zahl derselben muss übrigens um sechs wenigstens vermehrt werden, wenn eine entsprechende Wirkung hervorgebracht werden soll. Hr. Bergmann weiß zu gut, wo die Verstärkung in den Geigen und Ergänzung in den Blase-Instrumenten nöthig ist, ohne daß hier darauf speciell hingedeutet wird.” “Musicalisches,” *NYSZ*, 18 March 1856, 2.

⁷ “Unterhaltungen,” *NYSZ*, 16 March 1856, 4.

⁸ That Bergmann chose the City Assembly Rooms because they were smaller, and thus more appropriate to the proportions of his orchestra and audience, is impossible to substantiate due to a lack of information regarding the venue’s capacity.

would avoid the critical scrutiny of the English-language press. Such reasoning proved sound, as some imported European cultural traditions clashed with American moral and religious doctrines.

The nature of this conflict may be traced to the American colonial era, when these doctrines were initially established. Nieuw Amsterdam was founded in the seventeenth century by the Dutch West India Company as a mercantile trade center of a region (Nieuw Nederland) extending from the Delaware Bay to Albany, which later became New York⁹ following an English surprise attack and capture in 1664. The significance of the Dutch presence lies in essential characteristics—namely an acceptance of differences—that transferred from parent republic to budding settlement. Although tolerance for cultural diversity remained intact following the transition to English governance, the Dutch contribution was largely forgotten.¹⁰ The juxtaposition and eventual amalgamation of religious and ethnic pluralism instilled by Dutch settlers and the vastly different moral background of the English colonists (Puritans and Pilgrims) resulted in a highly complex, if not conflicting, system of cultural beliefs and practices.

A particular point of cultural contention was the issue of appropriate Sunday activity. Nearly two centuries after Peter Stuyvesant ceded Nieuw Amsterdam to the English, typical Sunday religious observance, namely the designation of the Christian Sabbath exclusively as a day of rest, contemplation, and church attendance, was not often the norm in large American metropolitan cities such as New York. The following sketch in the *Staats-Zeitung*, however,

⁹ New York was named after James Stuart, The Duke of York [1633-1701] and later King James II.

¹⁰ Russel Shorto, *The Island at the Center of the World: The Epic Story of Dutch Manhattan and the Forgotten Colony That Shaped America* (New York: Doubleday, 2004), 2.

portrays the contrast of Sunday morning tranquility to the noise and confusion of a typical weekday:

South Ferry, where, on a weekday, crossing the street is extremely dangerous due to the congregation of omnibuses and railway cars, is as silent as a cathedral on Sunday. Broadway, neatly swept Saturday night, is as taciturn as a lonely scene in the woods. Both in view, Old Trinity Church, in the lower, and the aristocratic Grace Church, in the upper part of the city, seem to be standing as sentries of Sabbath rest. Gone is the rattling of innumerable carriages, the flood of people pressing hither and thither, and the gigantic closed palaces of merchandise make a doubly serious frown. Both the elegant, pleasure-hunting world and the working part of the population get up late on Sunday morning, and the parts of the city they inhabit are as silent as a graveyard. . . . All along the river everything is silent and at rest; piers and wharves are neatly swept, and all vessels let their colors fly. Empty stand the market-halls and booths, and the liquor bars make a compromise with the Sabbath by covering their floor with sand and half-way closing their doors and shades. Sailors in their best dress stroll toward the houses of worship that are open along the wharves for all nationalities. And in addition, services are held in floating chapels.

In general, the churches are well-attended in the morning; then, even the churches in the lower part of the city present numerous congregations of the devout. . . . No church in New York sees a

community as large, fashionable, and wealthy as old Trinity in the morning; the rest of the day, it might well remain closed. Indeed, the same can be said of almost all fashionable churches in the city; in many of them, the crowd in the morning and meager attendance in the evening make for a striking contrast.¹¹

In addition to religious services there were humanitarian organizations that promoted education of the lower classes.¹² Founded in the 1850s, YMCA libraries, as well as coffee-and-reading

¹¹ “Die South Ferry, dieser große Sammelplatz für Omnibusse und Eisenbahnwaggons, wo es lebensgefährlich ist, die Strasse zu kreuzen, ist so still, wie eine Cathedrale. Der Broadway ist in der Samstag Nacht hübsch gefegt worden und so schweigsam, wie eine Wald-Einsamkeit. Die alte Trinitykirche im untern Theil der Stadt und die aristokratische Grace-Kirche im obern Theil, welche beide in Sicht sind, scheinen gleichsam als Schildwachen der Sabbathruhe dazustehen. Verschwunden ist das Gerassel der zahllosen Fuhrwerke, der auf- und abwogende Menschenstrom, und die riesigen, verschlossenen Waarenpaläste schauen noch einmal so ernsthaft darein. Die elegante, dem Vergnügen nachjagende Welt sowohl, als auch der arbeitsame Theil der Bevölkerung, stehen spät auf am Sonntag Morgen, und in den von ihnen bewohnten Theilen der Stadt herrscht Grabesstille. . . Den ganzen River entlang ist alles still und ruhig; Piers und Werfte sind rein gekehrt, und jedes Fahrzeug hat seine Wimpel flattern. Verödet sind die Markthallen und Buden, und die Branntweinkneipen schließen einen Vergleich mit dem Sabbath, indem sie ihre Fluren mit Sand bestreuen und die eine Hälfte ihrer Thüren und Jalousien schließen. Matrosen in ihrem besten Staat schlendern nach den Bethäusern, die längs der Werften für alle Nationalitäten geöffnet sind, und außerdem wird in schwimmenden Kapellen Gottesdienst abgehalten.

Die Kirchen sind im Allgemeinen des Morgens gut besucht; sogar die Kirchen in der untern Stadt haben dann zahlreiche Versammlungen Andächtiger aufzuweisen. . . Keine Kirche in New-York enthält des Morgens eine so große fashionable und begüterte Gemeinde, als die alte Trinity; den übrigen Tag könnte sie eben so gut geschlossen bleiben. In der That kaun [sic: kann] dasselbe von fast allen fashionablen Kirchen in der Stadt gesagt werden; in vielen bieten das Gedränge am Morgen und der magere Besuch am Abend einen auffallenden Gegensatz dar.” “Sonntag in New York,” *NYSZ*, 2 April 1864, 8.

¹² Burrows and Wallace, 987. Many such institutions catered to German artisans such as woodworkers, machinists, piano makers, and other trades, who constituted almost a quarter of the workforce in nineteenth-century New York.

rooms, opened daily, including Sunday, as alternatives to saloons and other urban attractions. It was in this environment that Bergmann introduced his artistic agenda.¹³

As established by the original Dutch merchant settlers in the seventeenth century, the multicultural character of New York that Bergmann encountered when he arrived in 1849 was, and continued to be, a magnet for immigrants. These immigrants, not sharing ideological motivations—namely religious freedom—of the earlier New England colonists, imported their own cultural practices. The following account of such practices, starkly contrasting to the quietude of Sunday morning, illustrates a leisurely Sunday afternoon of amusement among diverse ethnic groups and classes:

Once the sermon has been survived, the streets begin to fill with those seeking recreation and entertainment. The morning quietness disappears; stuffed with passengers, the cars rattle through the streets; solemn funeral processions with choruses, saved for Sunday afternoon, move about in grave strides; music blares from concert saloons and lager beer halls; and crowds press hither and thither on the sidewalks. Central Park is the greatest attraction, and vehicles of all kinds, from the most precious carriage down to the simplest buggy, hurry toward this destination. The owners of rent stables make a rich harvest today; all their horses and carts have been reserved in advance, and rates for a Sunday afternoon ride range from ten to fifty dollars. Those who do not own a horse and cart and are not willing to rent one take recourse to omnibuses and cars. In the meantime, crowds in the street are continually replenished, and

¹³ Alexis McCrossen, *Holy day, holiday: the American Sunday* (Ithaca, New York: Cornell University Press 2002), 41.

unavoidable groups on street corners grow more numerous. Toward evening, the rush in the side-streets grows, fed by those returning home from their excursions, and the police force is doubled. Some parts of New York are less safe and a visit to them is more dangerous on a Sunday night than on any other night of the week. At midnight everything is silent again. In the early hours of Monday, Mammon, like a giant reinvigorated by wine, takes up the rein again and indefatigably spurs men on, until the dawn of the following Sunday morning again forces him to be temporarily idle.¹⁴

Many of these leisure-time pursuits clashed with established beliefs and laws such as the Sunday Closing Laws or “Blue Laws,” enacted at mid-century,¹⁵ as a result of the influx of Continental

¹⁴ “Ist die Predigt überstanden und die Mittagsmahlzeit eingenommen, dann beginnt sich’s zu regen in den Straßen von Vergnügungs- und Erholungslüstigen. Die Ruhe des Vormittags entweicht; die Cars rasseln, von Passagieren vollgepfropft, durch die Straßen; feirliche Leichenzüge mit Musikchören, für Sonntag Nachmittag aufgespart, bewegen sich gemessenen Schrittes einher; aus den Concert-Salons und Lagerbier-Wirthschaften erschallt schmetternde Musik; und Schaaren wogen auf den Trottoirs auf und nieder. Der Centralpark ist der große Anziehungspunkt, und Gefährte jeder Art, von der kostbarsten Carrosse bis zum einfachensten Buggy herab, eilen diesem Ziele zu. Die Leihstall-Besitzer halten heute reiche Ernte; ihr ganzer Vorrath an Gespannen ist im Voraus engagirt, und die Preise für eine Sonntagnachmittagsfahrt schwanken zwischen zehn und fünfzig Dollars. Wer keine Equipage besitzt und auch nicht gewillt ist, eine zu miethen, nimmt zu den Omnibussen und Cars seine Zuflucht. Mittlerweile erneut sich fortwährend das Gewühl auf den Straßen und die unvermeidlichen Gruppen an den Straßenecken werden zahlreicher. Gegen Abend mehrt sich das Gedränge auf den Seitenwegen durch die Schaaren der von ihren Excursionen Heimkehrenden, und die Polizeimannschaft wird verdoppelt. Manche Theile von New-York sind Sonntag Nachts unsicherer und gefährlicher zu besuchen, als an irgend einem andern Abend der Woche. Um Mitternacht ist alles wieder still. Mit der frühen Stunde des Montags ergreift der Mammon, gleich einem durch Wein gestärkten Riesen, wieder die Zügel und spornt die Menschen unablässig an, bis das Dämmern des nächsten Sonntag Morgens ihn wieder zu einem temporären Müßiggang nöthigt.” “Sonntag in New York,” *NYSZ*, 2 April 1864, 8.

¹⁵ A meeting among Police commissioners regarding how to enact a new Sunday law was reported to take place on Friday, 20 April 1860. Police Commissioners. (*New York Daily Times*,

European immigrants, to prohibit the consumption of alcohol and the observation of perceived frivolous entertainment on Sundays.¹⁶ In one instance, after a call to action that appeared in the *Staats-Zeitung* on Friday, 1 April 1864, a number of citizens from the German community met at the Atlantic Garden to organize an opposition to the promulgation of a new Sunday law that was being addressed by the legislature. This resulted in the *German Association for Protection Against All Restrictive Sunday and Business Laws* sending a delegation to Albany in order to lobby the members of the legislature:

Against the Sunday law. After a call to action that appeared in yesterday's newspaper, a number of citizens of our city convened yesterday at the Atlantic Garden to debate means and ways for our city to prevent passage of the new Sunday law now sent to the legislature. The convention organized itself by electing Mr. Julius Korn as president, Mr. Kramer as vice president, and Mr. Hemper as secretary. Since the convention was only preparatory, the abovementioned central issue was debated but no definite resolution was passed; however, the following gentlemen: S. Kapff, Kasper, P. Falk, Obermann, Ch. Gross, Liebermann and Rückert,

21 April 1860), p. 8; a regulatory law, reported by the *Times*, was enacted in New York City on Thursday, 24 April 1862. *The Concert Saloon Reform* (*New York Daily Times*, 25 April 1862), 5.

¹⁶ McClosen, 10-11. Along with many other long-lived customs, the Puritans brought a strict form of Sunday observance to the New World that influenced how the other British North American colonies developed their own blend of Sunday regulation. Sunday laws—known as "blue laws" because of the supposed color of the paper on which they were published in colonial Connecticut—emerged out of widely shared respect for Sunday. The designation "blue laws," which colloquially refers to those laws that regulate morality, suggests Puritan and Pilgrim influence. Sometime during the first part of the nineteenth century, many Americans came to believe that "tradition" included abstinence from alcohol, strict Sunday observance, and rigid separation of the sexes, and either rejected or cleaved to these imagined traditions. The association of strict Sunday observance with Puritanism persists to this day.

were appointed to a committee which is to call in a mass convention of all those opposed to the law. The German Association for Protection Against All Restrictive Sunday and Business Laws will send a committee to Albany today in order to take appropriate measures with the members of the legislature against the passage of the prohibition law.¹⁷

Paul Falk (1832?-1876), committee member and entrepreneur of pleasure gardens (Broadway Garden, Löwen-Park, Tivoli Theater, Pavilion, Columbia Garden, Volksgarten, and the brewery and hotel Zum Weißen Löwen), presented the imported tradition of “Continental Sabbaths” that included entertainment and alcohol. The so-called Sunday “Sacred” subscription concerts directed by Bergmann and Theodore Thomas, among other conductors, were a part of this tradition. Heralded by the *Staats-Zeitung* as a liberal member of the community and a staunch adversary of the Sunday Regulation Laws, Falk viewed the restrictive legislation as oppressive, arbitrary, and unconstitutional.

On Saturday, 16 June 1866, Falk was the plaintiff in a lawsuit against the Commissioners of the Police Department and the Medical Authority of Manhattan. Representing the plaintiff was Mr. Henry L. Clinton, who claimed the license obtained by the plaintiff prior to

¹⁷ “In Folge eines gestern in der Zeitungen erschienenen Aufrufs fanden sich gestern Nachmittag im Atlantic Garten eine Anzahl Bürger unserer Stadt ein, um sich über Mittel und Wege unserer Stadt zur Verhinderung der Passirung des jetzt der Legislatur vorliegenden neuen Sonntagesetzes zu berathen. Die Versammlung organisierte sich durch die Erwählung des Herrn Dr. Julius Korn zum Präsidenten, des Hrn. Kramer zum Vicepräsidenten und die Hrn. Hemper zum Sekretär. Da die Versammlung nur eine vorbereitende war, so wurde zwar über die oben angedeutete Hauptfrage debattirt, aber kein bestimmter Beschluß gefaßt; dagegen wurden folgende Herren: S. Kapff, Kasper, P. Falk, Obermann, Ch. Gross, Liebermann und Rückert als ein Committee ernannt, welches heute eine Massenversammlung aller derer, die gegen das Gesetz sind, einberufen soll. Von Seiten der deutschen Association zum Schutze gegen alle beschränkenden Sonntags und Verkaufsgesetze wird sich heute ein Committee nach Albany begeben, um bei den Herren Gesetzgebern die geeigneten Schritte gegen die Annahme des Prohibitio-Gesetzes zu könn.” “Unterhaltungen,” *NYSZ*, 22 March 1864, 8.

the Act of 1866 was valid until mid-July, and that if the new law was enforced, Falk would be prevented from running his pleasure garden on Sunday as well as having to shorten his hours of operation, thus incurring damages that would ruin his business. In addition to arguing a stay on the enforcement of the new law until the expiration of the license, Clinton proposed that law did not prohibit hotels from the sale of food and lager beer to travelers on Sunday, as lager beer did not fall under the purview of any excise law:

I ask the opponents' lawyer to show me the law that prohibits a landlord to sell food and/or any beverage not prohibited in an excise law on Sundays. The only limitations in the act of 1857, that I remember, prohibit the sale of strong or high-proof liquor, etc. on Sunday and the sale of such beverages within a certain distance of polling places on Election Day.— For as long as the act of 1857 has been enforced in this city, it has been conceded by all that it does not apply to the sale of lager beer—no more so than it applies to coffee and tea, which hotel owners sell on Sundays. Now, the law does not mention the word *Lagerbier*; it mentions *beer* but not *Bier*. I first have to bring to attention the fact that the ordinary meaning of a word must be intended unless such a reading would obviously invalidate the purpose of the regulation. Spelling the last syllable of the word *Lagerbier* alone would suffice to demonstrate the difference.¹⁸

¹⁸ “Ich bitte den Anwalt auf der anderen Seite, mir das Gesetz zu zeigen, welches einem Gasthofsbesitzer verbietet, Nahrung und irgend ein Getränk am Sonntag zu verkaufen, das nicht in irgend einem Accisegesetz verboten ist. Die einzigen Beschränkungen in der Acte von 1857, deren ich mich entsinne, sind, daß man am Sonntag, keine starken oder spirituösen Liquöre etc. verkaufen soll, daß man am Wahltag nicht innerhalb einer gewissen Entfernung von jedem der

The result of the proposal was the court decision to make a distinction in which the word “beer” in fact implied “strong beer” while lager beer would be relegated to a less intoxicating class of beverages, therefore excluding it from the purview of the Acts of 1862 and 1866. Mr. Clinton’s concluding point was that the Regulatory Law deprived Paul Falk of his liberty without judicial proceeding as it granted the Police excessive power. The significance of this decision to Falk’s clients and supporters was also stated in the *Staats-Zeitung*:

Mr. Clinton remarked that the issues connected to this case were of great interest and importance not only insofar as they regard the plaintiff’s rights but also for a large group of citizens represented by Mr. Falk. His establishment, he said, is one of the largest in the city, and indeed in America. The present case, he said, is especially important for German citizens and citizens of German descent since the latter [Falk and Clinton] claim without exaggeration that no less than 200,000 to 300,000 local residents of this nationality await the decision in this case with the greatest anticipation.¹⁹

Stimmplätze solche Getränke verkaufen soll. So lange man in hiesiger Stadt die Acte von 1857 gelten zu machen suchte, räumten Alle ein, daß sie keine Anwendung auf den Verkauf von Lagerbier habe—ebensowenig als sie auf Kaffee oder Thee Anwendung hatte, welche Sonntags von Hotelbesitzern verkauft werden. Nun ist das Wort Lagerbier in dem Gesetz nicht erwähnt „Beer” ist erwähnt, aber nicht „Bier”. Ich muß hier zunächst darauf aufmerksam machen, daß die gewöhnliche Bedeutung eines Wortes beabsichtigt sein muß, es müßte denn offenbar den Zweck der Bestimmung vereiteln. Das Buchstabiren der letzten Silbe dieses Wortes Lagerbier würde schon hinreichend sein, den Unterschied darzuthun.” “Der Kampf gegen das Sonntags- und Liquorgesetz.—Die Klage des Hrn. Falk gegen die aufgetroyrten Comissioners.—Glänzende Rede des Mr. Clinton.—Muckerthum und republikanische Willkür an den Prager gestellt,” *NYSZ*, 18 June 1866, 8.

¹⁹ “Herr Clinton bemerkte, die mit diesem Fall verknüpften Fragen seien von großem Interesse und Belang, nicht nur soweit sie die Rechte des Klägers betreffen, sondern auch für eine große Classe Bürger, deren Vertreter Herr Falk sei. Sein Local sei eins der größten in der Stadt, ja eins

Falk was further credited with being arrested innumerable times for infractions against the Sunday laws, and at his time of death, seven different charges were held against him. As reported in his obituary, an undeterred Falk, at the end of his career, managed to circumvent the regulatory laws by beginning his presentations at the Tivoli Gardens at midnight, that is, after the Sabbath had ended.²⁰ For Falk and other members of the New-York German business and cultural communities, the nineteenth-century Sunday concert functioned as an economic as well as cultural institution. How this phenomenon became so ingrained into the economic and cultural fabric of this European immigrant community is found in the genesis of European concert culture of the middle-class.

The origins of New York's as Sunday "sacred" concerts may be traced to the beginnings of civil concerts organized by the burgeoning European bourgeoisie of the late seventeenth and early eighteenth centuries. Public performances originally sprang up in taverns and leisure gardens throughout Europe as early as the 1660s, in establishments such as London's Vauxhall Gardens, where various classes congregated to enjoy various forms of amusements, and the entertainers were reimbursed for their performances through refreshment sales.

In the eighteenth century, a different type of civic concert institution evolved separately from the "leisure garden," in which music was presented to the exclusion of refreshments and other amusements. From this emerged a concert organizations or "guilds," that organized series

der größten in Amerika. Der vorliegende Fall sei besonders wichtig für deutsche Bürger und für Bürger von deutscher Abkunft, da diese ohne Uebertreibung behaupten, daß nicht weniger als 2—300,000 hiesige Personen von dieser Nationalität der Entscheidung, die in dieser Sache gefällt werden mag, mit dem tiefsten Antheil entgegensehen." "Der Kampf gegen das Sonntags- und Liquorgesetz.—Die Klage des Hrn. Falk gegen die aufocstroyirten Comissioners.—Glänzende Rede des Mr. Clinton.—Muckerthum und republikanische Willkür an den Prager gestellt," *NYSZ*, 18 June 1866, 8.

²⁰ "Paul Falk," *NYSZ*, 13 January 1876, 8; "Paul Falk," *NYSZ*, 14 January 1876, 8.

of concerts funded by a group of subscribers who would, in effect, purchase shares to insure the financial success of the series. Admission was not necessarily granted based upon the ability to pay the entrance fee, as guilds admitted solely on a membership basis. Another institution emerged in which subscriptions as well as separate tickets were sold to “non-members.” These subscriptions were frequently offered at a discount as opposed to the option of purchasing individual admission.²¹

The *concert spirituel* emerged in Paris in the first half of the eighteenth century. Admission was charged for concerts that occurred during the religious holidays of Lent, Easter, Pentecost, Christmas, and other feast days. As opera and spoken theatre were forbidden during such holidays, the *concert spirituel* satisfied the demand for music and also met the practical needs of theater musicians seeking employment during the various hiatuses.

With the advent of the early-eighteenth-century Paris *concert spirituel* and the appearance in the second half of the eighteenth century of *Geistliche Konzerte* (Spiritual Concerts) in Vienna and Berlin, a gradual liberalization of programming occurred and sacred works gradually gave way to secular symphonies, arias, and instrumental concerti. This concert program structure was likely influenced by the earlier existence of the *Große Concerte* that originated in the free city of Leipzig in 1743.²² Interrupted by the Seven Years War (1756-1763), the *Große Concerte* evolved from a *collegium musicum*, initially directed by Telemann (1702) and later Johann Sebastian Bach (1729-1737). Like Telemann, Bach relied on amateur students

²¹ Hanns-Werner Heister, “Konzertwesen” in *Die Musik in Geschichte und Gegenwart: Sachteil*, ed. Ludwig Finscher (Kassel: Barenreiter, 1994), 5: col. 686-710.

²² Peter Schleuning, *Der Bürger erhebt sich; Geschichte der deutschen Musik in 18. Jahrhundert* (Stuttgart and Weimar: Metzler, 2000), 78.

(*studiosi*) from Leipzig University who had previous musical training to supplement the municipal musicians (*Stadtpeifer* and *Kunstgeiger*) in the Thomas- and Nikolaikirche orchestras.

Originally one concert of the *collegium musicum* was held weekly in taverns and coffee houses under Bach's direction; eventually this single concert grew to two and later three concerts each week. Ultimately, the Gewandhaus Concert Hall was erected in Leipzig specifically to house the *Große Concerte*. As a testament to the humanistic direction of this bourgeois institution, the interior decor of the Gewandhaus depicted the nine muses, through whose power wild passions were subdued; and the inscription above the orchestra stage on the organ reads: *Res severa est verum Gaudium* (A serious matter is the true pleasure). In the late eighteenth and early nineteenth centuries, the purpose of high art was considered to be for moral betterment rather than the glorification of an aristocratic court.²³

The humanist elements of the *Große Concerte* influenced the *concert spirituels* to the *Geistliche Konzerte* to evolve into New York Sunday concerts that were so liberal that they were described as unabashedly hedonistic by the English-language press. This can be attributed to the collision of a two-century-old European civic tradition with a comparatively recent American concert culture. The frequent labeling of Sunday concerts as “sacred” was not an accurate description of an event with a religious subject—as programs of these concerts were normally secular—but instead was a euphemism associated with entertainments and festivities taking place on Sunday in order to circumvent Sabbatarian legislation. Nineteenth-century Sunday subscription concerts, as depicted in advertisements, feature articles, and reviews of the New York German press, do not conform to the specific European models (e.g., garden concerts,

²³ Schleuning, 164.

concerts-spirituels, Geistliche Konzerte); but rather bear the appearance of a hybrid form following their transatlantic migration.

It was on Sundays in this type of concert series that Bergmann initially carved a niche for himself professionally in the New York musical scene of the mid-nineteenth century. As secondary in status to Theodore Eisfeld, Bergmann was less active in the Philharmonic Society during his first decade of service (1855-1865) than when he was the sole director (1866-1876). Bergmann sustained the momentum of his successful Philharmonic debut of 4 April 1855 as a substitute for Eisfeld. In 1856 Bergmann began his own series of Sunday concerts at the City Assembly Rooms. Created and directed solely by Bergmann, unobstructed by the whims of boards of directors, these concerts represent Bergmann's programming inclinations in their most lucid and purest form.

Bergmann had several reasons for undertaking the endeavor of creating his own series. First, it allowed him to increase his conducting activity as well as his exposure to the New York musical community (both musicians and the concert-attending public). Secondly, Bergmann used the Sunday "Sacred" subscription concerts to further his artistic agenda, namely the introduction of contemporary and standard European repertoire, particularly opera, through the repeated programming of operatic preludes and other excerpts, rather than concert overtures.

With the exception of several *New York Daily Times* and *New York Musical Review and Gazette* articles in 1856, Bergmann's Sunday concert activity was covered regularly by the New York German press. That the series was comprehensively publicized in the *Staats-Zeitung* may be attributed to the fact that its readership, the New York German community, was the

audience that would most likely attend.²⁴ Bergmann shrewdly understood that, despite the limited, although by no means meager, distribution, this newspaper provided a secure, appreciative, yet separate and self-contained audience in which, by linguistic boundary, there was little crossover in terms of publicity: “The audience was most excited and easy to satisfy, for it was tolerant of sins against musical taste and it showed ample approval of anything even satisfactory.”²⁵ This portrayal of concertgoers as being forgiving to a fault may be attributed to a broad appeal of the series to different factions of the New York German community. Those in attendance were probably Germans who were not frequent concertgoers but whose purpose for being there was to patronize their own cultural event. Furthermore, reports by critics of “Teutonic” uncouth etiquette in concert halls, such as talking, standing in aisles, and the failure of men to remove their hats during performances, is evidence that German audiences in New York were composed of artisans and workers as well as the privileged and cultured members of the community.²⁶ This broad patronage of Bergmann’s initial Sunday concert series was also reported in the *Staats-Zeitung*: “The performance of the Pilgrims’ Chorus in the previous Sunday concert gained the high approval of connoisseurs and laypeople alike, who vehemently

²⁴ Although, by mid-century, leisurely pursuits on Sunday were not entirely boycotted by the native-born community, this group was not expected to attend as a result of their cultural upbringing and were therefore not targeted as a potential audience.

²⁵ “Das Publikum war ein höchst angeregtes und leicht zu befriedigendes, denn arge Sünden gegen den musikalischen Geschmack nahm es, wohlwollend hin und spendete reichlichen Beifall allem nur einigermaßen Gelungenen.” “Unterhaltungen,” *NYSZ*, 28 April 1856, 2.

²⁶ Vera Brodsky Lawrence, *Strong on Music: The New York Music Scene in the Days of George Templeton Strong*. Vol. 2, *Reverberations, 1850-1856* (Chicago: University of Chicago Press, 1995), 732.

demanded an encore.”²⁷ The laudatory nature of this support enabled Bergmann to program works of Berlioz, Liszt, and Wagner, which he intended to introduce and ultimately instill into New York’s standard classical music concert repertory.²⁸

The concerts were also important as they gave Bergmann the opportunity to rehearse and give initial performances of new repertoire with the musicians who would later perform the same repertoire in the Philharmonic Societies of New York and Brooklyn, and in the principal opera houses of the city. Sunday concerts were a vehicle to give new repertoire a dry run prior to its presentation programs to the “mainstream” audience, while simultaneously solidifying standing with a core audience: the local German American community. Even though Bergmann did not exclusively program new works for the first Sunday concerts, he gave his musicians the opportunity to learn and perform new repertoire under his direction; these performances were well-received in turn by the progressive and amiable *Staats-Zeitung* critics.

²⁷ “Der Vortrag des Pilger-Chors, wie er uns im vergangenen Sonntagsconcert geboten wurde, mußte schon um deßwillen den Beifall aller Kenner und Nichtkenner in hohem Maße erlangen und wurde stürmisch Dacapo verlangt.” “Sonntags-Concerte,” *NYSZ*, 8 April 1856, 2.

²⁸ Howard Shanet. *Philharmonic: A History of New York’s Orchestra* (Garden City, New York: Doubleday, 1975), 107.

**Carl Bergmann's Benefiz und letztes großes
Sonntags-Concert**
findet statt am Sonntag den 1. Juni 1856 in
City Assembly Rooms,
No. 446 Broadway.

Bei dieser Gelegenheit wird das ganze prachtvolle
Sala zum ersten Mal als Concert-Saal eröffnet werden.
Der Sängerbund,
aus 250 Sängern bestehend, vereinigt mit dem
Großen Orchester,
werden das beliebte große dramatische Ton-Gemälde von
Tschirch:
Eine Nacht auf dem Meere,
portragen.

Die Solopartien sind von den beliebten Künstlern:
Herrn Bentler, Tenor, und Dehrlein, Bariton,
aus Gefälligkeit übernommen worden.

Program.
Erste Abtheilung.

1. Ouverture aus der Oper „Lauhäuser“... Richard Wagner
2. Chor: „O, Isis und Osiris“, aus: „Die Zauber-
flöte“..... Wagn.
(Vorgetragen durch den Sängerbund.)
3. Deutscher Gesang..... Fesca.
(Gesungen von den Mitgliedern des Arion.)
4. Adagio, für vier französische Hörner (auf besonderes
Verlangen)..... C. R. v. Weber.
(Vorgetragen von Messrs. F. Schütz, G. Schütz, La Croix und
Prähl.)
5. Charakter. Ouverture: „Der römische Carnival“
(auf Verlangen)..... F. Berlioz.

Zweite Abtheilung.
Eine Nacht auf dem Meere.
Großes dramatisches Ton-Gemälde für Solo, Chor u. Orchester.

1. Chor: „Nacht-Hymne.“
2. Duett für Tenor und Bass, (Die Abreise).
(Gesungen von Messrs. Bentler und Dehrlein.)
3. Chor der Schiffer.
4. Recitativ und Chor (Windstille).
5. Gesang für Tenor (Heimath und Liebe).
(Gesungen von Mr. Bentler.)
6. Recitativ.
7. Bass-Solo und Chor (Seemannsfreude).
(Solo gesungen von Mr. Dehrlein.)
8. Chor und Solo (Sturm).
9. Recitativ und Chor (der Sturm läßt nach).
10. Chor des Schiffsvolks (die Rettung).

Tickets 50 Cents.
Cassen-Öffnung 7 Uhr, Anfang 8 Uhr.
Carl Bergmann, Director.
Thos. Thomas, Concertmeister.

Figure 2.2: “Carl Bergmann’s Benefit and Last Sunday Concert,”
New-Yorker Staats-Zeitung, 1 June 1856, p. 3. General Research Division, The New York Public
Library, Astor, Lenox and Tilden Collection. Used by permission.

Bergmann organized and conducted more than one hundred and fifty Sunday concerts at over a dozen different venues throughout his conducting career in New York. The most extended successions were his own series of weekly Sunday concerts at the City Assembly Rooms, Paul Falk's establishments, Phillip Bernet's Terrace Garden, and Pike's Grand Opera House.²⁹ At Bergmann's first Sunday concert series at the City Assembly Rooms (1856) there was no mention in newspaper advertisements or reviews of refreshments being served, and standard orchestral repertoire as well as contemporary music of the time was featured. One of the most notable events was the American premiere of Berlioz's *Le carnaval romain, ouverture caractéristique*, op. 9, which was performed on 13 April, and later repeated on 27 April and 1 June.³⁰ Bergmann introduced the less aesthetically progressive Concert Overture in A major, No. 7 by Julius Rietz on 13 April 1856.

²⁹ The series at the concerts at the City Assembly Rooms occurred, respectively from 16 March 1856 to 1 June 1856, 11 January 1857, 18 January 1857, and 31 October 1858 to 18 March 1859. The series at Falk's Broadway Garden took place from 13 September 1863 to 25 December 1864; Löwen Park was from 3 June 1866 to 26 August 1866, and performances occurred sporadically at the Tivoli Garden at Saint Mark's in the spring and summer of 1872. The series at Phillip Bernet's Terrace Garden took place from 31 May 1868 to 2 August 1868. And the series at Pike's Grand Opera house took place from 15 October 1871 to 18 February 1872.

³⁰ "Carl Bergmann's Fifth Concert," *New York Musical Review*, 19 April 1856, 115. Berlioz's *Le Carnaval romain* was performed by the PSNY in a public rehearsal and concert under Bergmann's direction, respectively, on 19 October 1861 and 9 November 1861. "Amusements," *New York Daily Times*, 4 October 1861, 7. The same overture was given its Brooklyn premiere by the Philharmonic Society of that city under Bergmann's baton in a public rehearsal on 19 February 1862 and in concert on Saturday, 8 March 1862. "Amusements," *New York Daily Times*, 10 March 1862, 5.

Eisfeld led the Philharmonic Society of New York in a performance of the same work the following spring.³¹ In a review of the premieres, the critic of the *Staats-Zeitung* described the overture by Reitz as easily accessible to the audience (stylistically akin to Mendelssohn); while the programming and execution of the Berlioz were commended, the shortcomings of the composition itself were criticized:

This overture [of Julius Rietz], given such a wonderful performance and musically brilliant presentation, will always be well received even if it has to be called a copy after Mendelssohn. However, such compositions as well as presentations of pieces by Berlioz will always add an interesting flavor to any program. . . . [*Le carnaval romain*] was performed in an engaging and tasteful manner and that, in our opinion, the shortage of original musical ideas is only barely covered by the technically flawless application and use of the individual instruments.³²

Bergmann also presented, on Sunday, 16 March 1856, the American premiere of the “Bridal Procession” (Act II, scene 4) from Wagner’s *Lohengrin* at the City Assembly Rooms;³³ that this was a felicitous choice was evident in the overwhelming approval of the audience:

³¹ New York Philharmonic Programs 1855-1875 (courtesy of the New York Philharmonic Archives).

³² “Diese Overture wird bei so guter Aufführung und bei der musikalisch-brillanten Ausstattung immer eines Beifalls gewiss sein, wenn man sie auch nur als Kopie nach Mendelssohn bezeichnen muss. Indessen werden solche Compositionen, sowie Vorführung von Berlioz’schen Musikstücken jederzeit ein Programm pikant machen. . . . dass sie anregend und geschmackvoll vorgetragen wurde und dass, nach unserm Geschmack, der Mangel an originellen musikalischen Gedanken nur dürftig durch technisch-vollendete Anwendung und Benutzung der einzelnen Instrumentalkräfte bedeckt wird.” “Fünfte der Sacred-Concerte,” *NYSZ*, 15 April 1856, 8.

³³ In addition to Wagner’s “Bridal Procession,” Bergmann conducted the New York premiere of Cherubini’s Overture to *Medea*, as well as the first complete New York performance of Mozart’s

The music of the bridal procession from the opera *Lohengrin*, composed by Richard Wagner, found an enthusiastic reception. This number had to be repeated after stormy requests. R. Wagner's instrumental effects are very original and ingenious, and they offer an abundance of complex harmonies. Wagner demonstrates the art of instrumentation in all his major works—the like has never been shown before. He has a wonderful power to combine the strings and winds to mutual climaxes.³⁴

The “Bridal Procession” was so well received by the concertgoers that they not only demanded an encore that evening, but at the next performance as well:

In the second part the popular *Tannhäuser* overture of Wagner will be performed, and—at multiple request—music from the opera *Lohengrin* by the same composer.³⁵

Symphony No. 41, K. 551 (Vera Brodsky Lawrence, *Strong on Music: The New York Music Scene in the Days of George Templeton Strong*. Vol. 2, *Reverberations, 1850-1856* [Chicago: University of Chicago Press, 1995], 730). This performance of the Mozart symphony antedates Eisfeld's PSNY performance of 10 January 1857, mentioned in H. Earle Johnson, *First Performances in America to 1900: Works with Orchestra* (Detroit: College Music Society, 1979), 211; “Carl Bergmann's First Concert,” *New York Musical Review* 22 March 1856, 83.

³⁴ “Eine entschiedene enthusiastische Aufnahme fand die Musik zum Brautauzug aus der Oper *Lohengrin*, componirt von R. Wagner. Diese Nummer mußte auf stürmisches Verlangen wiederholt werden. R. Wagner's Instrumental-Effekte sind höchst originell, genial und bieten eine Fülle von ergreifender Harmonie. Die Kunst der Instrumentation beweist Wagner in allen seinen großen Werken—wie solche vor ihm noch nicht auf gleicher Höhe aufzuweisen; er hat eine wunderbare Kraft, die Streich- und Blase-Instrumente zu gemeinschaftlichen Glanzeffekten zu vereinigen.” “Musicalisches,” *NYSZ*, 18 March 1856, 2.

³⁵ “Im 2ten Theile wird die beliebte *Tannhäuser* Ouverture von Wagner zur Aufführung kommen und auf vielfaches Verlangen die Musik zur Benutzung aus der Oper *Lohengrin* von demselben Componisten.” “Was wird uns das 2te Sacred Concert am Sonntag bringen?” *NYSZ*, 20 March 1856, 2.

Despite its favorable reception in 1856, including repetitions on Sunday, 11 May at the City Assembly Rooms, the “Bridal Procession” was only programmed sporadically during the following decade in Bergmann’s Sunday concerts.³⁶

Bergmann conducted the American premiere of Schumann’s *Manfred* Overture on a Sunday concert on 27 April 1856; the concert very likely served as preparation for the Philharmonic Society’s performance of the same work conducted by Eisfeld on 21 November 1857 at the Academy of Music. Several other American premieres of Schumann’s orchestral works were included in Bergmann’s 1856 Sunday concert series. Prior to the first performance of the *Manfred* overture, Bergmann conducted the U.S. premiere of the Symphony No. 4 on March 30 (repeated on 25 May). A detailed review finally appeared in the *Staats-Zeitung* on 28 December 1858 in which an anonymous critic described the symphony as: “. . . a work full of sentiment and poetry, but throughout a deep melancholy and sweet enthusiasm show themselves that are unique to Schumann and Mendelssohn; at times, the composer forges ahead in manly expression, but soon he will return to his former melancholic state.”³⁷ The critic alludes to a stylistic similarity between Mendelssohn and Schumann, and effectively draws a distinction between these composers and the *Zukunftsmusik* movement that Bergmann so frequently championed; the reviewer thus advocates that Schumann’s symphony, op. 120, although

³⁶ The sporadic appearances of the Bridal Procession on Bergmann’s Sunday concert series include a performance under the auspices of the Arion Men’s Glee Club, on Sunday, 31 October 1858; then again, five years later, on 4 October 1863, as well as 21 February and 24 March 1864, until it was ultimately performed by the Philharmonic Society of Brooklyn on 25 November 1871.

³⁷ “. . . das ganze Tonwerk ist voll Empfindung und Poesie, aber stets gibt sich in ihm eine tiefe Melancholie und süße Schwärmerei kund, die nur Schumann und Mendelsohn [*sic*] gemein haben; zuweilen bricht sich der Componist mit voller Kraft Bahn, er stürmt vorwärts mit männlichem Ausdruck, aber bald kehrt er wieder in seinen früheren melancholischen Zustand zurück. . . .” “Concert des Herrn Carl Bergmann,” *NYSZ*, 28 December 1858, 8.

contemporary, exuded characteristics akin to the more accessible and familiar Mendelssohn, and therefore should be received with the same favor by New York audiences. This argument is continued in a description of the *adagio* movement:

“The Adagio (a Romance) begins with a sweet, softly blowing theme, for cello and oboe in unison; they immediately remind one of Mendelssohn's *Lieder ohne Worte*.³⁸ The direct comparison between the opening of the symphony's lyrical second movement and the tuneful compositions of Mendelssohn may have been the critics way of promoting the work as being accessible to more aesthetically conservative audience members. A last pitch is made advocating further repetitions to allow the concert-going public the opportunity for a closer acquaintance:

Upon the initial hearing of the symphony, the reviewer must confess that, until now such undivided attention has not been commanded by a work for a long time.—We believe to be acting in the interest of all friends of art if we entreat Mr. Carl Bergmann to perform this symphony again in a later concert of the series, for each time a composition is heard new beauties will be perceived, and one will only feel pleasure and joy in listening to it when one knows all its beauties.³⁹

³⁸ “Das Adagio (eine Romanze) beginnt mit einem süßen, sanftwehenden Thema, für Cello und Oboe Unisono; unwillkürlich wird man dabei an Mendelssohn's [sic] “Lieder ohne Worte” erinnert. . . .” Ibid.

³⁹ “Ref. hörte die Symphonie zum ersten Male, und muß gestehen, daß er seit langer Zeit keinem Tonwerke mit einer solch ungetheilten Aufmerksamkeit gefolgt sei, wie diesem. –Wir glauben, im Interesse der Kunstfreunde zu handeln, wenn wir Hrn. Carl Bergmann ersuchen, in einem der späteren Concerte des Cyclus diese Symphonie nochmals zur Aufführung zu bringen, denn bei einem jedermaligen Hören der Tondichtung wird man neue Schönheiten an derselben wahrnehmen, und erst dann wird man Genuß und Freude haben, die Symphonie zu hören, wenn man ihre Schönheiten vollständig kennt. . . .” Ibid.

The timing of this reviewer's request for further readings can hardly be coincidental, as the Sunday concert of 26 December 1858 was likely to be contiguous to a succession of public rehearsals leading into the Philharmonic Society's premiere of the Schumann symphony on Saturday, 12 February 1859 at the Academy of Music.

Of all the works programmed by Bergmann, none were performed as frequently as excerpts from Wagner's opera *Tannhäuser*. From the first New York Performance of the Prelude to Act I at the Musical Congress of 1854, Bergmann gave more than twenty performances of selections from the opera culminating in the staged American premiere on 4 April 1859. Of these performances, nearly half took place at the City Assembly Rooms on Sunday evenings. In addition to the "Grand March" of Act 2, scene 4 (performed for the first time in the United States by Bergmann at the City Assembly Rooms on 30 March 1856) and the Prelude to Act 1, the "Pilgrim's Chorus" from Act 3, scene 1, programmed three times on both the 1856 and 1859 Sunday concert series, was the most frequently repeated selection from *Tannhäuser* performed prior to the 1859 stage production. With the incorporation of Arion Men's Glee Club (Männergesangverein Arion) into Bergmann's Sunday concert ensemble, the impression, as related in the *Staats-Zeitung*, was indelible:

The most expressive approval and the most encore requests during the last Sunday concert was given to the Arion Men's Glee Club, which supported the concert with its impressive members. The well known Pilgrims Chorus of "Tannhäuser" by Wagner was presented in a truly ravishing way with its original orchestral accompaniment. Richard Wagner, in a special document, expressly opposed any dilettante concert performances of individual vocal numbers from his opera in concerts. Therefore, one

should not perform these compositions, for the sake of existing forces, in any cropped or shortened form in front of the audience.⁴⁰

In 1858 another Sunday series was presented, and, like the series advertised in 1856, this seemingly sedate event again took place at the City Assembly Rooms under the direction of Bergmann. That these series were commonly referred to as Sunday subscription concerts in the announcements and reviews of the *Staats-Zeitung* implies that they were descendants of their European models.

An additional instance of Bergmann's Sunday series as preparatory performances is seen in the case of the orchestral version of Liszt's *Les préludes*, LW G3 [Weimar 1854]. Although Liszt's two-piano arrangement of his symphonic poem had been performed in New York previously in 1857 and 1858,⁴¹ the American orchestral premiere was conducted by

⁴⁰ "Den nachhaltigsten Beifall und Dacaporuf erlangte im vergangenen Sonntagsconcert der Männergesangverein "Arion", welcher mit seinen schönen Kräften das Concert unterstützte. Der berühmte Pilgrim-Chor aus "Tannhäuser" von Richard Wagner wurde mit Original Orchesterbegleitung wahrhaft hinreißend exekutirt.—Rich. Wagner verwahrt sich in einer besonderen Schrift in begründeter Weise ausdrücklich gegen den Dilletanten-Vortrag einzelner Gesangsnummern aus seinen Opern in Concerten. Man soll daher nicht solche Compositionen um der vorhandenen Kräfte willen, nach Belieben zurechtgestutzt, dem Publikum vorführen." "Sonntags-Concerte," *NYSZ*, 8 April 1856, 2.

⁴¹ Vera Brodsky Lawrence, *Strong on Music: The New York Music Scene in the Days of George Templeton Strong*. Vol. 3, *Reverberations, 1850-1856* (Chicago: University of Chicago Press, 1995), 73. Liszt's *Les préludes*, LW C11 for two pianos (four hands) was performed 27 February 1857 at Dodworth Hall (New York) by William Mason (1829-1908) and Candido Berti under the auspices of the American Music Association (*ibid*, 212n). Liszt's arrangement of *Les préludes*, LW C11 for two pianos (four hands) was performed at Mozart Hall on 11 March 1858 as the first of three concerts given by pianist Gustav Satter of Boston; Robert Goldbeck also performed (*ibid*, 296). Goldbeck appeared again in a performance of Liszt's arrangement (LW C11) with William Mason at the Academy of Music on 10 February 1859 for a benefit concert for "Little Ella" Burns, a four-year-old performer.

Bergmann on 6 February 1859⁴² in the City Assembly Rooms, and was repeated two weeks later, 20 February, on the same series. Later that spring, *Les préludes* was performed by the Philharmonic Society of Brooklyn on 16 April and two weeks later by the Philharmonic Society of New York, with Bergmann conducting on both occasions.

Evidence of the performance of Sunday “Sacred” subscription concerts, once again, appeared in 1863, when a series of Sunday concerts directed by Bergmann began at the Broadway Garden.⁴³

The first grand Sacred Concert directed by Mr. Carl Bergmann was held last night at Mr. Paul Falk's elegantly decorated and equipped Broadway Garden. Composed of competent musicians, Mr. Bergmann's orchestra gave a virtuosic performance of a number of pieces from the opera and salon genre yesterday. The venue was overcrowded, and the audience listened attentively to the notes of the orchestra electrified by Karl [sic] Bergmann's baton. The owner of the venue deserves the public's fullest recognition for his intention to introduce, and create a permanent home for concerts similar to the German Sunday subscription or club concerts; and

⁴² Lawrence, 280. A listing in H. E. Johnson's *First Performances in America to 1900* of the “first performance” of Franz Liszt's *Les préludes* (LW G3) by Bergmann and an unnamed orchestra on 5 May 1858 in Irving Hall is erroneous. After an exhaustive search, no evidence was located that a concert took place on that date. The hall in which the concert was to have taken place was erected in 1860 (Johnson, *First Performances in America to 1900* 211).

⁴³ A hiatus in the series may be due to missing issues of the *New Yorker Staats-Zeitung* for the years 1860-1862. Despite the fact that Sunday concerts were occasionally reported in English-language newspapers and music journals, this German-language daily was the most comprehensive record of amusements available to the New York German community.

this recognition, we hope, will not fail to materialize. Until further notice, these concerts will be held every Sunday night.⁴⁴

The Broadway Garden, managed by Falk, was an establishment that served refreshments, including alcoholic beverages. Programming at this series was altogether different from his earlier series; it featured lighter and more varied repertoire, including orchestral selections from the French *opéra* and *opéra-comique* genres by composers Jacques Offenbach (1819-1880), Adolphe Adam (1803-1856), Ferdinand Hérold (1791-1833), and Daniel Auber (1782-1871); operas and operettas by German composers Friedrich Flotow (1812-1883), Franz Abt (1819-1885) and Franz von Suppé (1819-1895)]; waltzes by Johann Strauss (1825-1899) and Joseph Lanner (1801-1843); *galops* and *quadrilles* by Hans Christian Lumbye (1810-1874) and Jacques Offenbach; marches by Josef Gung'l (1809-1889) and Béla Kélar (1820-1882); polkas by Herzog.⁴⁵ Several potpourris arranged by Bergmann were represented with regularity. The performances at the Broadway Garden were the longest existing series of his Sunday concerts, encompassing fifteen months from 1863 through December 1864.

⁴⁴ “Gestern Abend fand in Herrn Paul Falk’s elegant decorirtem und ausgestattetem Broadwaygarten das erste große Sacred-Concert unter Leitung des Herrn Carl Bergmann statt. Das Orchester des Herrn Bergmann ist aus lauter tüchtigen Musikern zusammengesetzt und trug gestern mit Virtuosität eine Anzahl Opern- und Salonpiecen vor. Das Local war überfüllt und die Anwesenden lauschten mit Aufmerksamkeit den Klängen des von Karl Bergmann’s Taktirstock electrisirten Orchesters. Der Eigenthümer des Locales verdient für die Absicht, hier Concerten, ähnlich dem deutschen Sonntags-Abonnements oder Ressourcen[sic: Ressourcen]-Concerten, Eingang und eine bleibende Stätte zu schaffen, die vollste Anerkennung des Publikums, die, wie wir hoffen, auch nicht ausbleiben wird. Bis auf Weiteres finden diese Concerte jeden Sonntag Abend statt.” “Concert.” *NYSZ*, 14 September 1863, 6.

⁴⁵ Lawrence, 590. Perhaps this was C. Herzog, Philharmonic double bassist.

BROADWAY GARDEN,
 545 — Broadway — 545
 zwischen Spring und Prince Street.
 Sonntag den 8. November 1863:
Neuues Sacred Concert
 Dirigent:
Herr Carl Bergmann.

Programm.

Erste Abtheilung:

- 1) Krönungsmarsch.....Meyerbeer
- 2) Overture „Regiments Tochter“.....Donizetti
- 3) Walzer „Matoren“.....Strauß
- 4) Selection aus „Faust“.....Gounod

Arrangirt von Carl Bergmann.
 (Zum ersten Mal in America)

Zweite Abtheilung:

- 5) Introduction „Robert der Teufel“.....Meyerbeer
- 6) Reunion-Galopp.....Lambert
- 7) Lieder ohne Worte.....Mendelssohn
 (Solo für 2 Cornets à Piston.)
- 8) Quadrille „Carnival“.....Strauß

Dritte Abtheilung:

- 9) Overture „König von Foetat“.....Adam
- 10) Romance „Der Blüth“.....Galopp
- 11) Polka „Venise“.....C. Bergmann
- 12) Frankfurt Schützenfest-Marsch.....Hamm

Eintritt 15 Cents der Herr. — Damen frei!
 Anfang 8 Uhr.
 Paul Gall.

Figure 2.3: *New-Yorker Staats-Zeitung*, 8 November 1863, p. 8.

General Research Division, The New York Public Library, Astor, Lenox and Tilden Collection.
 Used by permission.

Popular Garden Concerts

Apart from Sunday concerts, Bergmann also was active in popular garden concerts, which were held most frequently during the summer months at various venues throughout the city. A parodistic portrayal in the *New York Daily Times* suggests that these venues bore the ethnic hallmarks of yet another inherited trans-Atlantic tradition:

On a far greater scale than beer-houses . . . are the German places of entertainment where music is offered for the gratification of the customers. The largest of these halls—some of which are capable of accommodating from two to three thousand people at a time—are situated in the Bowery. Many are roofed with glass, and fitted with fixed tables, which extend in rows, from end to end of the room. Common wooden benches, instead of chairs, are provided for the customers. From the afternoon until a late hour at night, musicians ply their art industriously in a gallery overhead. The players remove their instruments from their lips only to exchange them for mugs of lager-beer. In the intervals of the music they light their pipes or cigars, and sit gravely studying the scores before them, as if they smoked in quavers and crotchets, and drank whenever they had forty bars rest.⁴⁶

This portrait of a concert garden continues through the depiction of a domestic venue in which patrons, immune to restrictions of age or gender, indulge in refreshments and amusements at their liberty:

It is common to see a table in these places occupied only by one family, the smallest baby of which comes in for its share of lager-beer. The tall glasses, like lamp chimneys that stand before some of the customers, contain *Weissbier*, a large glass being necessary to allow for the quantity of froth arising from that light and acid kind of malt liquor. Numerous waiters—many of them mere boys—weave themselves out through the

⁴⁶ “German Restaurants in New-York,” *New York Daily Times*, 21 April 1867, 2.

crowd, with half a dozen mugs of lager in each hand, and a couple of the lamp-chimney arrangements full of *Weissbier* tottering atop of all. Small Teutonic girls, with their yellow hair strained back to a painful degree of tightness by semicircular combs, patrol the alleys with little trays before them, offering assorted *bon-bons* for sale. The side-alley games of various kinds are carried on. There is invariably a shooting-gallery of some twelve yards in length, where the bold marksman from the Hartz Mountains, perhaps, pops little shuttle-cock bolts from a spring gun at a grotesque figure made of painted wood, which, when hit on a bulls-eye whisks round on a pivot, and jerks a lovely woman of painted wood into its place.⁴⁷

The anonymous author concludes by vaguely alluding to restrictions upon theatrical entertainment enforced upon this type of establishment:

Theatrical entertainments used to be a feature of many of these great beer saloons; but the law no longer allows performances of this kind to be mixed up with lager, although music and dominoes are not considered as incompatible with beverages to any desired extent. . . . Crowded as these immense halls are at night, it is very seldom that any disturbance occurs in them. Two or three policemen, in citizen's garb, are on hand in each, indeed, but their services are often not called into requisition. Here and there loud talking may be heard at the tables, for Germans are very disputatious, and lager-bier, notwithstanding all that has been affirmed to the contrary, is intoxicating in its effects. But the excitement produced by

⁴⁷Ibid.

it seems to be of a mild and innocuous character. Gambrinus, the patron saint of Bavarian beer, is but a drowsy duplicate of Bacchus, after all; nor does the festive goat, whose gambols on the sign-boards of the beer houses are supposed to typify the playfulness of the Teuton in a state of malt, appear to be exactly the right animal in the right place.⁴⁸

One extended series of popular summer concerts, conducted by Bergmann in the summer of 1868, was held at the Terrace Garden, located at Third Avenue between 58th and 59th Street. Originally advertised in the *Staats-Zeitung* as a series of one hundred nightly performances, thus including Sunday concerts, the ensemble consisted of handpicked members of the Philharmonic Society. Admission was set at twenty-five cents per concert, or ten dollars for an individual season pass:

Carl Bergmann has the honor to announce to his friends, and to the music-loving public in and around New York, that he will hold a series of 100 summer concerts at the well-known and popular Terrace Garden. . . .
Concerts will be held every night.

Carl Bergmann has set before himself the task of making these summer concerts, which have become so popular, an artistic pleasure. To make this possible, contact has been initiated with publishers of the highest reputation so that new compositions, as soon as they appear, can be presented to the New York public. . . .

The appearance of the garden has been much improved, and all that can contribute to the comfort, the entertainment, and the convenience

⁴⁸Ibid.

of the audience has been undertaken. The orchestra has been rebuilt and raised in order to improve the acoustics.

The restaurant is supervised by Mr. Ph[ilipp] Bernet himself, who will strive to satisfy the patrons in every respect. A watchful eye will be kept on order and proper conduct. . . .

Respectfully, C. Bergmann, conductor.⁴⁹

In addition to the best players from the Philharmonic, instrumental soloists, such as cornettist Friedrich Dietz,⁵⁰ bassoonist Adolf Sohst,⁵¹ clarinetist Edward Boehm,⁵² flautist Franz Rietzel,⁵³ hornist Fr. Gewalt,⁵⁴ oboist L. Ohlemann,⁵⁵ trombonist Herr Shormann,⁵⁶ violin virtuoso

⁴⁹ “Carl Bergmann hat die Ehre, seinen Freunden und dem Musik liebenden Publikum in New-York und Umgegend die Anzeige zu machen, daß er eine Reihe von 100 sommer-Conzerten in dem bekannten und beliebten Terrace-Garten abhalten wird. . . . Die Conzerte werden jeden Abend regelmäßig stattfinden. Carl Bergmann hat sich zur Ausgabe gestellt, diese so populär gewordenen Sommer-Conzerte zu einem Kunstgenuß zu machen. Um diese Aufgabe zu ermöglichen, sind Verbindungen mit Verlagshandlungen ersten Rufes angeknüpft, um neue Tonschöpfungen, sobald sie erschienen, dem New-Yorker Publikum vorzuführen. . . . Der Garten ist sehr verschönert, und Alles, was zur Annehmlichkeit, zur Unterhaltung und zur Bequemlichkeit der Besucher beitragen kann, ist gegeben worden. Das Orchester ist neu gebaut und erhöht, um der Akustik Rechnung zu tragen. Die Restauration steht unter der persönlichen Leitung des Herrn Ph. Bernet, der sich bemühen wird, die Besucher in jeder Weise zufrieden zu stellen. Auf Ordnung und gutes Betragen wird ein wachsames Auge gehalten. . . . Achtungsvoll, C. Bergmann, Conductor.” “Terrace Garten,” *NYSZ*, 26 May 1868, 6.

⁵⁰ Lawrence, 577.

⁵¹ “Terrace Garten,” *NYSZ*, 22 June 1868, 6. There was also mention of a baritone with the name Adolf Sohst (“Unterhaltungen,” *NYSZ*, 30 August 1874, 4). Whether the bassoonist and the baritone were the either the same individual could not be determined.

⁵² Lawrence, 569.

⁵³ Lawrence, 610.

⁵⁴ “Goßes Sacred Concert,” *NYSZ*, 6 April 1868, 6.

⁵⁵ Lawrence, 603.

Bernhard Listemann,⁵⁷ and zither virtuoso Emil Burkhardt, were announced. Overtures of composers Adolphe Adam (*Le roi d'Yvetot*), Ferdinand Hérold (*Zampa*), Conradin Kreutzer⁵⁸ (*A Night in Granada*), Franz von Suppé (*Pique Dame*, *Dichter und Bauer*) were introduced, while those of Auber (*Le Maçon*, *Fra Diavolo*, *Le Serment*, *Les Diamants de la Couronne*, *La muette de Portici*), Rossini (*Le siège de Corinthe*, *La gazza ladra*, *Semiramide*, *Il barbiere di Siviglia*, *Guillaume Tell*, *Otello*), and Flotow (*Martha*, *Stradella*) were most frequently performed. An arrangement of Offenbach's *La belle Hélène* frequently concluded a performance.

After nearly two months of daily performances, Bergmann would only appear on Sunday concerts at the Terrace Garden:

Terrace Garden, 3rd Avenue between 58th and 59th Streets. Engagements for picnics, summer night festivities, etc. now accepted. Concerts of Bergmann's orchestra every Sunday. Phil[ipp] Bernet, proprietor.⁵⁹

Sängerfeste, Monster Concerts

Following his participation in the musical congress of 1855, Bergmann continued to be active in large-scale festivals and entertainments. He most regularly appeared with the Arion Men's Glee Club throughout his professional life in New York. On Sunday, 25 June 1855,

⁵⁶ "Terrace Garten," NYSZ, 29 June 1868, 6.

⁵⁷ "Terrace Garten," NYSZ, 26 May 1868, 6.

⁵⁸ Peter Branscombe, "Conradin Kreutzer", *Grove Music Online* ed. L. Macy (Accessed 11 October 2005), <<http://www.grovemusic.com>>

⁵⁹ "Terrace Garten, 3. Avenue, zwischen 58. und 59. Straße. Engagements für Pic Nics, Sommernachtsfeste u.s.w. werden jetzt abgeschlossen. Jeden Sonntag Concert des Bergmann'schen Orchesters. Phil Bernet, Eigenthümer." "Terrace Garten," NYSZ, 24 July 1868, 6.

Bergmann conducted the American premiere of the Overture to Wagner's *Rienzi* and the second New York performance of the "Grand March" from *Lohengrin* at the annual *Sängerfest* of the United German Choral Societies at the Metropolitan Rooms. In a review of the performance, the *New York Daily Times* critic betrays an aesthetic conservatism altogether different from that of the New York German press:

Mr. Carl Bergmann is undoubtedly entitled to some credit for introducing to our public the works, (or at least as much as we want,) [sic] of Mr. Richard Wagner. The "Tannhäuser" overture, recently played at the Philharmonic concerts under Mr. Bergmann's direction, if we mistake not, was first introduced into this country by that gentleman whilst at the head of the Germania Society. On the present occasion, Mr. Bergmann gave us two other extracts from his favorite Modern; first the overture to an opera called *Rienzi*; second a march from the poetical extravaganza of *Lohengrin*.⁶⁰

A degree of sarcasm can be detected in the critic's tone and language when a parenthetical note of reservation is immediately proximate to the crediting of Bergmann with introducing the works of Wagner to American audiences, as well as the description of selections from *Rienzi* and *Lohengrin* as "extracts." He continues in an explanation of the opera *Rienzi* as a pandering endeavor of a composer whose work, generally received with disdain, is inflicted upon reluctant European audiences:

Rienzi is, we believe, the only opera of Wagner, which can claim to have been in the slightest degree successful. Other operas have been thrust on

⁶⁰ "The German Festival," *New York Daily Times*, 26 June 1855, 1.

the suffering people of Weimar by the propagandist Liszt, (who desecrates the office of his predecessor Hummel), and they are said to rather like them. But “Rienzi” acquired an immediate popularity on its own horse-operatic merits. No one appears to have been more astonished at this than the composer. “What!” said he, “I, but just now isolated, abandoned, without hearth or home, find myself all at once loved, admired, and even contemplated with astonishment” (exquisite modesty!).⁶¹

Following this personal criticism of Wagner, the denigration continues in the critic’s conservative vent on a different tack: that an acceptance of the egregious aesthetic faults in Wagner’s *Rienzi* by German critics, resulting in the success of the opera, can only be attributed to nationalistic favoritism:

One reason for the success of the opera may be found in the fact that Wagner had just returned from Paris, where he had subsisted miserably for three years, but where he had also picked up some popular ideas of choral and instrumental combinations. By those who are familiar with the work “Rienzi” is said to be a lengthy exhibition of scenic pageantry and display, immersed in a confused and glum imitation of Meyerbeer. That it indulges, moreover, in unpardonable *charlatanerie*, is evidenced in the fact that one of the principal choruses is sung by men on horseback. Anything of this kind would be denounced by German critics as being disgustingly absurd in M. Jullien, but in Mr. Richard Wagner, it is quite another thing. It is coarse grained humbug, nevertheless, and does not say

⁶¹ Ibid.

much for the purity of the future—of which Mr. Wagner is the especial prophet. If “*Das Kunstwerk der Zukunft*,” or “The Art mission of the Future,” is to be performed on horseback, we hope the present will be a long while getting up to it.⁶²

Following this diatribe against the opera due to extravagant staging of a particular chorus, the critic commences upon an attack of the overture and march that were performed at the concert of the German festival:

A coarse, deliberate pretentiousness characterizes the “Rienzi” overture. It opens with a pretentious *crescendo* solo for the trumpet; after which there is a pretentious solo for the double basses; then another pretentious figure worked out for the reed instruments; then a pretentious participation by the tenors [violas], and so on until every instrument has been driven to distraction by its own pretentiousness and the pretensions of others. If a modest idea is started in the string department, it is immediately hurled down by the trombones, trumpets and horns. And if there is a word to express the exact musical qualities of the overture, it is—noise.

The march from “Lohengrin” depends entirely upon Trumpet effect. Half a dozen of these loud-tongued instruments tried their hardest to put some spirit into it without effect. It went off like its predecessor in a crash of noise.⁶³

⁶² Ibid.

⁶³ Ibid.

The scathing intensity of this criticism of Wagner, his compositions, and the contemporary musical movement, *Zukunftsmusik*, was not at all uncommon in the English-language press. It is probable that the critic's possessive bias was inflamed at a time when New York was inundated with German culture, and elucidated through a juxtaposition of musical and nationalistic commentary. Bergmann's decision that was in the best interests of his aesthetic agenda to organize a less conspicuous forum (the Sunday concerts) in order to avoid this type of conservative opposition is understandable.

In a parallel editorial, appearing on the same day in the *Times*, an anonymous author comes to terms with the foreign extravaganza, reasoning that although American-born citizens could not appreciate imported German recreational practices, these immigrants were entitled to their festivities as they, like Americans, had settled in the New World in order to throw off the yoke of political oppression, "But the fact that they are associated with the struggles for national freedom which drove them from their homeland, and that they interfere in no way with their duty as citizens of this Republic, should relieve them from unjust suspicion and reproach."⁶⁴ The argument continues that such entertainments should be tolerated, as they are as essential to German immigrants as national holidays and pastimes are to Americans. Regardless of the willingness or unwillingness of native-born residents to accept the peculiarities of German culture, associations (*Verein*) were organized to provide an opportunity for German expatriates to congregate and reaffirm their national and political identity in a foreign country. Bergmann was a member of this immigrant diaspora. Bergmann's participation in similar events (*Sängerbund*, Monster or Mammoth Concerts) continued in association with colleagues Philippe Musard (1792-1859), Harvey B. Dodworth (1822-1891), William Hartmann (?-?), Max Maretzek

⁶⁴ "The German Unions," *New York Daily Times*, 26 June 1855, 4.

(1821-1897), Karl Anschütz, and Theodore Thomas. Bergmann's activities continued to draw mixed reviews from the press which, whether intended to commend or malign, drew a distinction between communities, thus reinforcing difference.

Grand Concerts

Grand Concerts appeared in New York in different guises than their original European antecedents initiated by Telemann and J. S. Bach. Like the eighteenth-century *Großen Concerte* of Leipzig, those in nineteenth-century New York had to stand on their own financially rather than rely on the support of subscribers. In order to attract the requisite number of concertgoers through individual ticket sales, Grand Concerts were frequently billed to feature a particular artist, or to support a particular cause. Advertisements for Grand Benefit concerts for the bereaved of the community, for victims of catastrophic events, or directors of concert series or opera companies that incurred debt, frequently appeared in the English- and German-language press.

A *Staats-Zeitung* article of 22 December 1858 describes both a Monster concert under the auspices of the Ladies National Committee of the Mount Vernon Society and a Grand Concert to benefit the German hospital. In this article, an important distinction is made between these two events through appealing to the more artistically minded of the German community for the benefit of the German hospital. Particularly notable is the description of the Monster concert, in which a sizable ensemble of one hundred and twenty musicians conducted by Bergmann and Musard had been advertised. An admission of twenty-five cents guaranteed a large audience that would enjoy a lavishly decorated Academy of Music, yet the details of the program go unmentioned:

. . . While this [Monster] concert is evidently intended for the curious rather than the art-loving public, a grand concert will be held on December 30 at the Academy of Music that holds a much nobler place, both with respect to its intention and to its artistic significance; we speak of the concert for the foundation of a German hospital. . . .⁶⁵

. . . the purpose alone for which the concert is being held must suffice to draw thousands of Germans to the Academy of Music. . . . Up, then! Germans; show that you really are Germans!!!⁶⁶

In addition to the announced appearances of Anna Caradori (1822-1865), Zimmermann (?-?), Karl Formes (1815-1899), Louis Schreiber (1827-1910), and Edward Mollenhauer (1827-1914), the German community was encouraged to attend as it was literally “in their own interests” to “further a good cause” of supporting their own hospital, while the Monster concert was described as “a mere curiosity.”

Equally frequent throughout Bergmann’s New York career were his appearances as director of Grand Concerts presented by the Arion Men’s Glee Club, whose programs were said to be at the artistic level of the Philharmonic Society. One such program, “dominated by composers of modern times,” in which Bergmann led the combined chorus and orchestra of the Arion Society, took place at Steinway Hall on 14 November 1867. In addition to Liszt’s Piano

⁶⁵ “Während, wie es uns scheint, bei diesem Concert mehr dem neugierigen, als dem kunstliebenden Theile des Publikums Rechnung getragen ist, wird am dreißigsten Dezember in der Academy of Music ein großes Concert veranstaltet werden, welches, sowohl was den Zweck des Unternehmens anbetrifft als auch in Bezug auf seine künstlerische Bedeutung, eine bei Weitem edlere Stellung einnimmt; wir meinen das Concert zur Gründung eines deutschen Hospitals.” “Concerte,” *NYSZ*, 22 December 1858, 6.

⁶⁶ “. . . muß der Zweck, zu welchem das Concert veranstaltet wird, allein genügen, Tausende von Deutschen in die Academy of Music zu ziehen. . . . Auf denn! Ihr Deutsche; zeigt, daß Ihr wirklich Deutsche seid!!!” “Academy of Music,” *NYSZ*, 30 December 1858, 5

Concerto no. 1 in E-flat major, performed by Alida Topp, Bargiel's Prometheus Overture, op. 16, and the Prelude to *Lohengrin*, Bergmann conducted several choral works by Veit as well as *Das Liebesmahl der Apostel*, for orchestra and Male chorus, by Wagner:

Under its conductor, Mr. Carl Bergmann, the "Arion" performed Veit's beautifully melodious "Rothtraut," the "Ritters Abschied" already known from the summer soirees, and "Das Liebesmahl der Apostel" by Wagner. The latter piece is new to America;⁶⁷ it is a composition in which the difficulties definitely outweigh the beauties. All three songs were executed excellently, specifically Wagner's composition, with which the "Arion" proved that it cares more for true art than the recognition of the crowd. "Das Liebesmahl der Apostel" will hardly make many friends here, and even the excellent execution last night could not prevent that a part of the audience left the room in disappointment before its end.⁶⁸

Despite the adverse reactions noted by the critic to Wagner's *Liebesmahl der Apostel*,⁶⁹ the instrumental and vocal soloists gained the favor of those in attendance:

⁶⁷ This work was previously conducted by Bergmann on a Sacred concert, Sunday, 1 April 1860.

⁶⁸ "Der "Arion" trug unter Leitung seines Dirigenten, des Herrn Karl Bergmann, das melodisch schöne "Rothtraut" von Veit, den schon aus den Sommersoireen der zur Genüge bekannten "Ritters Abschied" von Kinkel und "Das Liebesmahl der Apostel" von Wagner vor. Letztere Piece ist für Amerika neu [*sic*]; es ist eine Composition, in welcher die Schwierigkeiten die Schönheiten entschieden überwiegen. Alle drei Lieder wurden vortrefflich executirt, namentlich die Wagner'sche Composition, mit welcher der Arion bewies, daß es ihm mehr um die wahre Kunst, als um die Anerkennung der Menge zu thun ist. "Das Liebesmahl der Apostel" wird sich hier schwerlich viel Freunde erwerben, und selbst die vortreffliche Ausführung konnte gestern Abend nicht verhindern, daß ein Theil des Publikums schon vor Beendigung des Stückes enttäuscht den Saal verließ." "Konzerte," NYSZ, 15 November 1867, 8.

⁶⁹ Previously conducted by Bergmann on a Sacred concert, Sunday, 1 April 1860.

Mme. Kapp-Young sang two arias, and Ms. Alide Topp, the piano virtuoso, of whose excellent playing we have already reported after the first soiree of the Liederkranz, played the grand Concerto in E-flat major by Liszt and the C minor ballade by Chopin. In the first piece, Ms. Topp showed that she is not only capable of developing significant technical ability and force in her playing, but a fine elegance as well. The composition by Chopin was performed with beautiful intelligence and feeling. The large audience did not spare applause or flowers, and none of the participants nor the club holding the concert escaped without performing an encore. The orchestra under Bergmann's direction also performed well.⁷⁰

Bergmann participated in Grand Concerts to assist the victims and bereaved of wars on both sides of the Atlantic. The beneficiaries of these grand benefit concerts ranged from afflicted members of the community, such as the brother of cornet virtuoso Charles Schreiber, who was counted among the wounded, to general concerts to aid the wounded as well as the widowed and orphaned relatives:

The grand concert benefiting the Ladies' Soldiers Relief Fund will be held tonight at the Academy of Music. The best artists of our city and the men's

⁷⁰ “Mme. Kapp-Young sang zwei Arien und Fräulein Alide Topp, die Pianovirtuosin, über deren vortreffliches Spiel wir bereits nach der ersten Soiree des Liederkranzes berichtet haben, spielte das große Es-Dur-Concert von Liszt und die C-Moll-Ballade von Chopin. In der ersten Piece zeigte Fräulein Topp, daß sie nicht nur eine bedeutende technische Fertigkeit und Kraft, sondern auch eine feine Eleganz im Spiel zu entwickeln im Stande ist. Die Chopin'sche Composition wurde mit schönem Verständniß und Gefühl vorgetragen. Das sehr zahlreiche Publikum ließ es an Beifalls- und Blumenspenden nicht fehlen und keiner der Mitwirkenden, sowie auch der konzertgebende Verein konnte sich den Da Capo's entziehen. Auch das Orchester unter der Leitung Bergmanns leistete Anerkennenswerthes.” Ibid.

glee club “Arion” under its experienced director, Carl Bergmann, will participate.⁷¹

In a Grand Concert held at Steinway Hall on Sunday, 2 October 1870, to benefit the injured of the Franco-Prussian War (1870-1871), Bergmann conducted the instrumental portion of a program jointly with Agricola Paur, the director of the Liederkrantz Society, and the combined choruses of the Liederkrantz, Arion and Aschenbrödel Associations with a supporting orchestra of 150 musicians under the auspices of the Aschenbrödel (Cinderella) Association.

The two glee clubs presented the chorales, arranged for instruments by Mr. A. Paur, “Ein' feste Burg ist unser Gott,” “Was ist des Deutschen Vaterland,” “Die Wacht am Rhein,” and Max Bruch's “Römischer Triumphgesang,” conducted by Mr. A. Paur with the accompaniment of the full orchestra. Since the orchestra counted no fewer than 150 musicians, it was no small challenge for the singers to make themselves heard; and they succeeded only in the chorale and in Bruch's composition.

The orchestra, formed from members of the Aschenbrödel, under Bergmann's direction, played Weber's “Jubel overture” and the overture to *Rienzi* with mastery. Ms. Anna Mehlig . . . played Schumann's Concerto for piano and orchestral accompaniment in A minor, a splendid piece, yet one that is intelligible only to the connoisseur.⁷²

⁷¹ “Heute Abend findet in der Academy of Music das große Concert zum besten des Ladies Soldiers Relief Fond statt. Die vorzüglichsten, Künstler unserer Stadt und der Männergesangverein “Arion” unter seinem bewährten Leiter Carl Bergmann wirken mit.” “Wohlthätigkeits-Concert,” *NYSZ*, 15 December 1863, 6.

⁷² “Die beiden Gesangvereine trugen den von Herrn A. Paur instrumentirten Choral: „Ein’ feste Burg ist unser Gott“, „Was ist des Deutschen Vaterland“, „Die Wacht am Rhein“ und Max

As this program was constructed for a patriotic cause, the compositions performed were exclusively German, and, with the exception of the Schumann concerto, accessible to the audience along the thematic lines of “triumph,” jubilation, and nationalistic refrains of “Was ist des Deutschen Vaterland?” and “Die Wacht am Rhein!” The purpose was, therefore, to raise nationalistic sentiment in the community and garner financial support for those in need rather than to challenge the audiences’ aesthetic palate. One critic wrote:

Regarding the program in general, though some objections may be raised against it, one can hardly expect more than was offered last night from a concert arranged for such a purpose and in such hurry. The main point is that significant revenues were obtained, and for this, the three associations that held the concert deserve unanimous and unconditional recognition.

Honor to whom honor is due!⁷³

It was in these types of programs featuring soloists, large choruses, and contemporary repertoire, for which budget and rehearsal time were extremely limited, that Bergmann excelled. As a great deal of his experience, prior to his arrival in the United States, was as a theater conductor, his

Bruch’s „Römischer Triumphgesang“, unter Direction des Herrn A. Paur, mit voller Orchesterbegleitung vor. Da das Orchester nicht weniger als 150 Musiker zählte, so war es für die Sänger keine Kleinigkeit, wirksam durchzugreifen; es gelang ihnen auch nur im Choral und in der Bruchschen Composition. Das aus Mitgliedern des Aschenbrödel-Vereins gebildete Orchester spielte unter Bergmann’s Leitung die Weber’sche Jubelouverture und die Ouverture zu „Rienzi“ meisterhaft. Fräulein Anna Mehlig, die geschätzte Pianovirtuosin, spielte das prächtige, aber doch nur dem Kunstkenner verständliche Schumann’sche Pianoconcert in A-Moll mit Orchesterbegleitung. . . .” “Concert,” *NYSZ*, 3 October 1870, 6.

⁷³ “Was das Programm im Allgemeinen anbetrifft so ließe sich wohl Manches gegen dasselbe einwenden, doch darf man bei einem für einen derartigen Zweck und mit solcher Eile arrangirten Concerte kaum mehr verlangen, als gestern Abend geboten wurde. Die Hauptsache ist und bleibt, daß eine bedeutende Einnahme erzielt wurde, und dafür gebührt den drei Vereinen, die das Concert gegeben haben, einstimmige, bedingungslose Anerkennung. Ehre dem Ehre gebührt!” *Ibid.*

versatility and ability as an accompanist to instrumental or vocal soloists as well as large choral ensembles made him an ideal director for this type of event.

Evidence that he funded his own artistic agenda, particularly in the early stages of his New York career, is found in the announcements of a ‘grand benefit concert’ in his honor on Sunday, 13 March 1859 at the City Assembly Rooms. In addition to conducting contemporary European orchestral works such as Schumann’s Symphony no. 1 in B-flat major or the overture *Efterklänge af Ossian* (Echoes of Ossian) by Niels Gade, Bergmann conducted an overture of the local composer and violinist Edward Mollenhauer. In typical fashion, he interspersed these symphonic works with Mollenhauer performing his own Fantasy for violin, the “Pilgrims March” from *Tannhäuser*, sung by the combined choruses of the Arion and Teutonia, and the first movement of the Beethoven Concerto in E-flat major for piano and orchestra, as well as an unspecified solo work of Chopin performed by pianist Sebastian Bach Mills:

Mr. Bergmann has earned great praise with his subscription concerts, but he was forced to buy this praise with difficulties and sacrifices beyond words. May this last concert also help him recover his financial losses and thus encourage him to arrange a new series of such concerts next winter. . . . May the public recognize Mr. Bergmann's efforts by attending *en masse* tomorrow night.⁷⁴

Bergmann was a proponent of contemporary and standard opera and orchestral repertory, and he also expedited the transplantation and institutionalization of European civic concert

⁷⁴ “Herr Bergmann hat sich durch die Subscriptionsconcerte großen Ruhm erworben, aber er war gezwungen sich diesen durch unsägliche Mühen und Opfer zu erkaufen. Möge dieses letzte Concert ihn auch in materieller Beziehung schadlos halten, und ihn dadurch zugleich ermuthigen, in nächstem Winter einen neuen Cyclus von derartigen Concerten zu arrangiren. . . . Möge das Publikum die Bemühungen des Herrn Bergmann durch zahlreichen Besuch am morgenden Abende anerkennen.” “Bergmann’s Benefice Concert,” *NYSZ*, 12 March 1859, 8.

culture in New York, which, in turn, he utilized to further his own artistic purposes. Not to be overlooked is the integral role that the New York German press played in mobilizing the New York German community while lionizing Bergmann and championing his cause. Although he was not the first to introduce Sunday concerts, “Grand” concerts, or “Benefit” concerts, Bergmann was instrumental in raising the level of performance of such events, and, through their frequency, insuring their popularity in the New York concert scene.

Chapter 3

Artistic Entrenchment to Professional Maturity: Carl Bergmann's New York Opera Conducting Activity: 1856-1876

In this chapter, I discuss the operatic conducting activity of Carl Bergmann. Bergmann presided at the operatic podium first as conductor of the Berkel German opera (1856-7), and later as conductor of the Maretzek Italian opera (1849-78) Company, while also maintaining an extensive freelance conducting schedule and alternating as director of the Philharmonic Societies of New York and Brooklyn. Apart from his involvement in the Berkel and Maretzek companies, the most documented event of his operatic conducting career was the 1859 American premiere of *Tannhäuser*, the first performance of a Wagner opera in the United States. After 1870, Bergmann's New York operatic activity tapered off considerably; his last significant appearances were with touring prima donnas Louise Lichtmay (fl.1870s), Pauline Lucca (1841-1908), and Eugenie Pappenheim (1849-1924), as well as French *opéra bouffe* soprano Marie Aimée (1852-1887).

Opera in Nineteenth-Century New York

Italian was the language most frequently sung in New York opera houses in the third quarter of the nineteenth century. As a result of the demand for Italian repertory, most operatic vocal artists who performed in Manhattan and Brooklyn were from Italy. This resulted in many New York performances of operas with libretti originally written in German, French, or English being sung in Italian by a cast that was predominantly Italian or that was trained in the *bel canto* school. Italian was therefore the language New York audiences grew most accustomed to hearing when attending opera performances.

Although operas were most often performed in Italian, New York's opera scene, patronized by portions of its extraordinarily multicultural populace, was distinctive for an increasing frequency of appearances by German, French, and English companies. The largest influx of German immigrants during the second and third quarters of the century resulted in the emergence of yet another player on the New York opera scene. This ethnic group imported its own operatic tradition, one that met with considerable obstacles and even opposition among the stalwarts of the established Italian tradition. Central European managers and impresarios of opera companies and concert halls, particularly brothers Albert and Max Maretzek, Maurice (?-1863 and 1825?-1887, respectively), Max Strakosch (1835?-1892), Bernhard Ullmann (1817?-1885), Grover and Frederick Rullmann (?-? and 1822?-1887, respectively), periodically produced performances of German repertory that were frequently, but not exclusively, sung in Italian to accommodate the linguistic capabilities of the performers and the taste for Italian opera of New York audiences.

As the audience for opera was limited, various troupes vied to fill concert halls; as the number of companies grew, supply exceeded demand. To alleviate this saturation, various opera troupes alternated residency in New York with touring to other opera centers in the United States (New Orleans, Philadelphia, Chicago, Boston), and what now constitutes Cuba (Havana) and Mexico (Santiago).

Antecedents of the Berkel German Opera Company

A semblance of a German opera season in New York was first introduced in 1854 by German conductor, Philharmonic violist, and arranger Julius Unger (fl.1850s-70s).¹ After conducting a performance in German on 20 February 1854 of Donizetti's *La fille du régiment*, Unger led a season of operas sung in German from October 1854 to May 1855 at the Deutsches Theater, located at 17-19 Bowery. The repertoire included German-translation versions of Bellini's *I Capuleti e i Montecchi*, Auber's *La Muette de Portici*, Adam's *Le Brasseur de Preston*,² and Rossini's *Il barbiere di Siviglia*, as well as German repertory such as Weber's *Der Freischütz*,³ Flotow's *Alessandro Stradella*, and the first American performance in German of Mozart's *Die Zauberflöte* (26 January 1855).

The Unger Opera Company's final performance was followed shortly thereafter by the organization of another German company at Wallack's Theater by Albert Maretzek. This company began its season with a performance on 19 June 1855 of Donizetti's *La fille du régiment*, conducted by Robert Stoepel (1821-1887). After performances of *Zar und*

¹ Norman Schweikert, *New York Philharmonic Orchestra, 1842-1928* (unpublished manuscript). In addition to his operatic conducting activity, Julius Unger was a member of the Philharmonic Society of New York between 1850-71. He also is credited with an orchestral arrangement of *Rigoletto* by Giuseppe Verdi (1813-1901). See Vera Brodsky Lawrence, *Strong on Music: The New York Music Scene in the Days of George Templeton Strong*. vol. 2, *Reverberations, 1850-1856* (Chicago: University of Chicago Press, 1995), 618.

² Alfred Loewenberg, *Annals of Opera: 1597-1940*, 3rd ed. (Totowa, New Jersey: Rowman and Littlefield), 798; the American premiere in French on November 1842 in New Orleans, and the first performance in German in the United States on 1 February 1855 (Lawrence, vol. 2, 618).

³ The American premiere of C. M. von Weber's *Der Freischütz* was an amateur performance given on 22 January and 29 January 1842 at the Franklin Theater (175 Chatham Street); see Lawrence, vol. 1, 165. The first professional production of *Der Freischütz* in New York was given by a German company under the direction of conductor and violinist Michele Rapetti at Palmo's Opera House (39-31 Chambers Street) on 8 December 1845; see Lawrence, vol. 1, 319.

Zimmermann by Albert Lortzing (1801-1851) on 22 June, and *La Muette de Portici* by Daniel Auber (1782-1871) on 2 July, the company disbanded due to lack of public interest.⁴

The Berkel Opera Company

Repertory performed in German was presented with greater regularity in the third quarter of the nineteenth century, at a time when the population of the New York German community had reached a level that permitted cultural autonomy. Inhabiting an area spanning several wards on the lower east side of Manhattan, commonly referred to as *Kleindeutschland*,⁵ this immigrant community boasted its own German-language daily newspapers, a *Stadt-Theater*, and several *Gesangvereine*, as well as a populace of instrumental musicians that supplied the orchestral ranks of local opera houses and philharmonic societies. The *New-Yorker Staats-Zeitung* occupied a crucial role in calling upon the support of the German community, as stated in the following article describing the formation of the Berkel German Opera Company:

We are told that the plan for a new German opera [company] is approaching completion but rehearsals can only begin sometime after Easter because before then no appropriate venue can be had. The producer is Mr. Berkel, whose wife garnered great acclaim on the best stages of Germany and concerning whose achievements the reviews in German

⁴ Lawrence, vol. 2, 620.

⁵ Stanley Nadel, *Little Germany, Ethnicity, Religion and Class in New York City, 1845-80* (Urbana: University of Illinois Press, 1990), 31-2. Encompassing the Tenth, Eleventh, Thirteenth, and Seventeenth Wards on the Lower East Side of Manhattan, *Kleindeutschland* was the largest residential center for German immigrants in the city in the early 1840s. After little more than a decade, the German population of this district had expanded to four times its size; in 1855 the Eleventh Ward was 53 percent German, the Tenth 45 percent, the Seventeenth 43 percent, and the Thirteenth ward was but 33 percent German. The German immigrant populace's growth continued in this area until, in 1875, it reached 65 percent overall.

journals make any praise from our side unnecessary. She appeared in the principal roles of the most popular German operas with great success.

Another important collaborator is the sister of the above-named lady, Madame Picker, who combines a great dramatic talent with an excellent voice and will cause a sensation specifically in tragic roles. The best local tragic artists will form the male cast and it is said that Mr. Bergmann will be Kapellmeister. As we hear, Mr. Berkel has the necessary means to get the operation going, and therefore will not need to rely on direct support from the lovers of the arts among us before having earned their trust. It will only be when everybody can see that the operation is deserving of the highest trust, that the latter's [the lovers' of the arts] active participation will be relied on, and then this participation will certainly not be lacking.⁶

A distinctive characteristic of this cast was that not only were the manager, Adrian von Berkel (?-?), and prima donna Minavon Berkel (?-?) married, but the same *prima donna* and the *comprimaria* were sisters. This close-knit, endogamous professional association, nepotistic by

⁶ "Eine neue deutsche Oper. Wir vernehmen, daß der Plan zu einer neuen deutschen Oper seiner Vollendung nahe ist, der Anfang aber erst einige Zeit nach Ostern gemacht werden kann, da bis dahin kein passendes Lokal zu haben ist. Der Unternehmer ist Hr. Berkel, dessen Frau auf den besten Bühnen Deutschlands beifällige Aufnahme gefunden hat und über deren Leistungen die Kritiken deutscher Journale uns jedes Lobes überheben. Sie ist in den ersten Rollen der beliebtesten deutschen Opern mit vielem Glück aufgetreten. Ein anderes tüchtiges Mitglied ist die Schwester der genannten Dame, Fräulein Picker, die mit einer ausgezeichneten Stimme ein grosses dramatisches Talent verbindet und namentlich in tragischen Partien Furore machen wird. Die besten tragischen hiesigen Künstler werden das männliche Personal bilden und Hr. Bergmann wird als Kapellmeister genannt. Wie wir hören, besitzt Hr. Berkel die nöthigen Mittel, das Unternehmen in Gang zu bringen und ist daher nicht auf die direkte Unterstützung unserer Kunstliebhaber angewiesen, bevor er deren Vertrauen erworben hat. Erst wenn Jeder einsieht, daß das Unternehmen das höchste Vertrauen rechtfertigt, muß auf deren rege Theilnahme gerechnet werden, die dann auch sicherlich nicht fehlen wird." "Eine neue deutsche Oper," NYSZ, 17 March 1856, 2.

modern standards, may also be perceived as common practice among this immigrant culture, whose tendency was to seek support and security from within rather than relying on assistance from outside the nucleus of family or ethnicity.⁷ This clannish nature appears yet again in an appeal for the establishment of a suitable venue:

It is to be expected that this new attempt will lead to a permanent German opera in New York. To this end, what is needed above all is a suitable permanent home, which can be easily purchased by our German merchants, who have always displayed the best intentions in creating what brings honor to the German name. It would not be necessary that such a place be on Broadway. In one of the side streets near Broadway it should be possible to find such a venue. Once such a venue has been found, there will be a focal point for the local artistic community, through which it will be possible to remove many obstacles which so far have obstructed all undertakings of this kind.⁸

In this article a public appeal is made, imploring the German business community to join together to underwrite the creation of a performance space that would be at the disposal of

⁷ This kind of relationship also is characteristic of many traveling opera companies of this period; such as the Seguins company.

⁸ “Es steht zu erwarten, daß dieser neue Versuch zu einer permanenten deutschen Oper in New York führen werde. Dazu gehört aber vor Allem ein eigenes und geeignetes Lokal, welches von unserer deutschen Kaufmannswelt, die stets den besten Willen gezeigt hat, wenn es sich darum handelt, etwas herzustellen, was dem deutschen Namen Ehre macht, mit Leichtigkeit beschafft werden kann. Es würde nicht nöthig sein, daß ein solches Lokal am Broadway gelegen wäre. In einer der Nebenstraßen in der Nähe vom Broadway dürfte eine solche Lokalität zu finden sein. Ist einmal ein solches Lokal vorhanden so haben die hiesigen Künstler einen Concentrationspunkt, durch welchen viele Hindernisse beseitigt sein würden, welche allen bisherigen Unternehmungen dieser Art hemmend in den Weg traten.” “Eine neue deutsche Oper,” NYSZ, 17 March 1856, 2.

German immigrant artists who would perform and promote the German musical repertory. The venture, as also inferred by the writer, would solidify a common sense of pride and solidarity among this subculture in New York; a solidarity that would prove useful in the organization and unification of this rapidly growing ethnic contingent, allowing them a voice in the cultural and political affairs of the city. The suggestion of securing a space off the main thoroughfare of Broadway may be seen as an appeal to merchants investing through the quintessential German sense of frugality; however, like the choice of the City Assembly Rooms for Bergmann's Sunday concert series, a similar train of thought is ascertainable in the desire to select a less immediate location to establish a center for the unimpeded exhibition of German musical culture. In doing so, the proponents of these cultural institutions would avoid the critical scrutiny and xenophobic bias of nativist concertgoers and reviewers.

Ultimately, the initiation of such an institution, as well as the announced American debut of the Berkel Company's production of *Die Zauberflöte* at the Metropolitan Theatre in May 1856, did not come to pass.⁹ Although operas sung in German had been produced previously in New York, the Berkel German Opera Company stood apart from previous similar ventures by virtue of its broad repertory: it included contemporary international operas (Meyerbeer's *Robert le diable*) sung in German, as well as standard German opera repertory (Weber's *Der Freischütz* and Flotow's *Martha*). While announced in the *Staats-Zeitung* and *New York Musical Review* as ultimately an endeavor to create a niche for German repertory on the American stage, initially journalists predicted that the organization of the company was a clannish venture intended to cater to the New York German community.¹⁰ Other essential

⁹ "German Opera," *NYSZ*, 27 April 1856, 2.

¹⁰ Lawrence, vol. 2, 719.

characteristics of Berkel's Company were reported in feature articles from the English-language music journal of Theodore Hagen (1823-1871), the *New-York Musical Review*:

It is settled that we are to have German opera in America; on an appropriate basis in New York. German opera rendered not by a real artist in one role, with the others filled by chorus singers; not with a repertoire consisting of *Martha* and *Der Freischütz* alone; but with a full, complete, and capable troupe, and with a repertoire as varied as at home. . . . Niblo's Garden, the most popular place of amusement in New York, has been leased for a term of months, commencing in September; and there have already arrived in the country, in addition to Madame von Berkel and sister, whom the New York public have heard, Messrs. Pickaneser (tenor) and Weinlich (basso), artists of excellent voices and talent, and capable of a thorough artistic rendering of the roles which will be intrusted [*sic*] to them. Besides these, a mezzo-soprano and baritone are shortly expected, completing the troupe; the orchestra and the chorus are already gathered and in preparation.¹¹

This article continues to list the troupe's prospective repertoire.

The Proposed Repertory of the Berkel Company

The Berkel Opera Company was to be composed exclusively of German singers and the artistic agenda was to present a wide selection of operatic repertory for the patronage of New York's German community. In the end, of the operas listed in this prospectus, many of them

¹¹ "Musical Gossip," *New York Musical Review*, (12 July 1856): 209.

contemporary and on a grand scale, only eleven of twenty-one were produced (See Appendix A).¹²

Financial Failure of the Berkel Company

The arrival from Europe of the prima donna Bertha Johannsen six weeks following the company's debut caused additional financial strain on an organization already grappling with exorbitant overhead expenses, including the lease of Niblo's Garden as well as costs incurred through hiring an orchestra and chorus. The severity of this strain resulted in an operational hemorrhage following the performance of *Martha* on 1 November 1856. According to Hagen, the closure of the company was caused by the financial demands of Johannsen, high rental fees of the hall, following each performance, and deficits caused by inadequate box office revenue:

After having gone through twenty-one performances, and on the eve of a series of new operas, the establishment suddenly broke down. Why? There are several reasons; but the principal and immediate one was the refusal of the new Prima Donna, Mdlle. Johannsen and her husband, Herr Scherer, to sing, without having first received the salary due to them. . . .The principal cause of the failure of this opera, as well as of all operas in this country, is,

¹² Other allusions to projected productions of German opera that remain unsubstantiated include supposed productions of *Die Zauberflöte* by the Berkel troupe in May 1856 at the Metropolitan Theater as well as a production of the same work under Bergmann's direction at the Stadt theater in the fall of 1858 [see *Oper und Concerte* (NYSZ, Saturday, 27 November 1858), 2]. Bergmann eventually conducted the first Italian production, *Il flauto magico*, at the Academy of Music in New York on 21 November 1859 (see Loewenberg, 498). The American premiere was given in New York at the Park theater in English on 17 April 1833. Despite the fact that both Loewenberg and Lawrence [see Loewenberg, 498 as well as Lawrence, vol. 2, 618] state that the first performance in German of the opera took place in the same city on Tuesday, 23 January 1855 by Unger. Primary sources indicate the German debut occurred on Thursday, 26 January 1855. "German Opera," *New-York Daily Times*, 27 January 1855, 4.

in our opinion, the immense rent of the theaters, (three hundred a night at Niblo's) and the high salary which chorus and orchestra are accustomed to receive. . . . if the managers have to pay for house and orchestra alone almost five hundred dollars a night, it is impossible to cover the expenses, especially if the greatest support is expected to come from those who do not want to pay more than fifty cents for admission.¹³

Yet another impediment, continued Hagen, was the limited availability of upper-tier vocal artists to appear abroad due to lengthy contractual obligations. Whereas the length of an Italian singer's season contract in Europe was but several weeks, elite German artists were obliged to commit to several years of service in Germany in exchange for a guaranteed salary equivalent to two thousand dollars. These professional conditions, argued Hagen, resulting in a scarcity of German "stage-singers" of international stature outside of Germany. Johannsen and Scherer's demand to be paid in advance is understandable due to the precarious financial state of opera companies in the United States.

Another reason for the fiscal precariousness of the company even before the arrival of Johannsen was the failure of the New York German community to patronize adequately the Berkel Opera Company following its debut, as described in the unsigned review by the *New York Times* reviewer, (probably Charles Bailey Seymour [1829-69]):

Although our German citizens profess great love for art, . . . [they] practice very little generosity towards it. They expect too much, and pay too little for the prosperous growth of an infant opera. The company now

¹³ "The Late German Opera at Niblo's" *New York Musical Review*, (15 November 1856): 354.

at Niblo's is an illustration of the fact. It is not first rate, to be sure, and it made a false start at the beginning. But it has struggled with creditable zeal, and even [with] moderate artists, much might be accomplished. The nursing period might be got through and a healthy era initiated. All that is necessary is a little patience and a good deal of patronage. But our German citizens fall into their allegiance. They brood over the disappointment of the first night; forget that they pay but fifty-cents for their amusement and grudgingly withhold the small support which might establish a permanent and good troupe. So far as we are concerned, we have no hesitation in saying that we have been surprised and pleased with the perfect way in which several operas have been given by this company, and now that we hear the pecuniary success of the undertaking is not commensurate with the exertions used for insuring it, cannot refrain from expressing our regrets that more interest is not manifested by those who should certainly feel it.¹⁴

A two-month hiatus from the stage was very likely spent in vigorous preparation of a series of productions, including Beethoven's *Fidelio*, which opened at the Broadway Theatre on 29 December 1856. The series was composed of a Sunday concert and eleven performances concluding with *Fidelio* on Saturday, 24 January 1857. That members of the company appeared in the concerts of German pianist Sigismond Thalberg (1812-1871), held at Niblo's Garden on Monday, 16 March and the Academy of Music on Saturday, 21 March, is evidence that management of the company was transferred from

¹⁴ "German Opera," *New-York Times*, 10 October 1856, 4.

Adrian von Berkel to Thalberg's manager, Bernard Ullmann (1817-1885). Following these appearances, the company left New York for Philadelphia under the auspices of Ullmann.¹⁵

The Performed Repertory of the Berkel Company

With the exception of Weigel's *Schweizerfamilie* ('Swiss Family'), most of the ten operas announced but ultimately not produced by the Berkel Company were performed in New York within the following decade. If the Berkel opera company had achieved performances of the entire prospectus, Bergmann would have had significantly more first performances to his credit. In addition to conducting *Tannhäuser* at the Stadt-Theater on 4 April 1859, he eventually conducted the first performance of *La dame blanche* (in German) at the Academy on 15 January 1864. If the Berkel troupe had continued through 1858, an earlier performance of *Tannhäuser* could have preceded the Viennese premiere at the Thalia Theater on 28 August 1857;¹⁶ Bergmann would have also conducted American premieres of Richard Wagner's *Lohengrin*, Conradin Kreutzer's *Das Nachtlager von Granada*, Otto Nicolai's *Die Lustigen Weiber von Windsor*, and Albert Lortzing's *Die Beiden Schützen* as well as the first German-language productions in the United States of Fromental Halévy's *La Juive*, Giacomo Meyerbeer's *Les Huguenots*, and *L'Etoile du Nord*, Wolfgang Amadeus Mozart's *Le nozze di Figaro*, and Carl Maria von Weber's *Oberon*.

¹⁵ Lawrence, vol. 3, 18n.

¹⁶ Loewenberg, 849. The first performance of *Tannhäuser* in Vienna was preceded by the Austrian premiere in Graz on 20 January 1854 (also, the first performance of a Wagner opera in Austria).

Bergmann and the Berkel Company

Bergmann had become the newest local sensation in the New York classical music scene following his substitution for Theodore Eisfeld at the performance of the Philharmonic Society of New York on 21 April 1855; his appearance on 25 June 1855 for the Annual *Liederfest* at the Metropolitan Theater in New York solidified that reputation. The board of directors of the Philharmonic society of New York engaged Bergmann for the following season, temporarily replacing Eisfeld as conductor. By the fall of 1856, his multiple roles as an organizer and director of both his own Sunday concerts at the City Assembly Rooms, and as chamber musician and co-founder, with William Mason, of a chamber series (later known as the Mason-Thomas Quartet Concerts), left an indelible mark on New York concert life. Seemingly the most capable conductor in New York at the time, that he was announced as “Kapellmeister” gave the advertisement of the forthcoming company a significant resonance with both German and native-born concert-goers: “Carl Bergmann is engaged as conductor, and his name alone is assurance of something worth listening to.”¹⁷ By allying itself with a musician such as Bergmann, the Berkel Company gained, through association, a degree of credibility as a high-caliber ensemble known for versatile programming of contemporary and standard operatic repertory.

Although Vera Lawrence suggests that Bergmann “instigated” the importation of the Berkel Company from Europe, a search for evidence to support a theory that Bergmann operated in any other capacity than conductor was inconclusive.¹⁸ Despite the rapid evolution of his professional image, Bergmann’s status was very likely that of a hireling rather than artistic

¹⁷ “Musical Gossip,” *New York Musical Review* (12 July 1856): 209.

¹⁸ Lawrence, vol. 3, 719. “Imported from Germany at the instigation of Carl Bergmann, who fondly envisioned a permanent German opera in New York under his direction, the venture had been supported by a group of prosperous local merchants.”

director. This theory is supported by the inconsistent quality of performance that might have been avoided had Bergmann been able to exercise greater authority. In the company's debut on 16 September 1856 at Niblo's Garden, the critic was critical of the chorus and vocal cast while complimentary of the orchestra. The occasion was the first American performance in German of *Robert le diable* (1831),¹⁹ under the direction of Bergmann, "whose efficient orchestra was much the best and best-controlled that has accompanied opera in New-York." The singing, however, was generally uneven. In marked contrast to a scathing critique of the male cast and the description of the chorus as "although numerically strong . . . [it was] twangy and nasal" is a rave account of the conductor, Bergmann, and the caliber of the orchestra, "The orchestra, under Mr. Carl Bergmann, is superb, and compensates for many of the drawbacks we have referred to. It is quite strong, but its sinews are held together by a master-hand. We long for the famous "Music of the Future," with such an orchestra."²⁰ Like an admiral safely steering an imperiled vessel and all its passengers to port through a tempestuous storm, Bergmann is characterized as an expert

¹⁹ Loewenberg, 736. Although the performance by the Berkel company was the first German production in New York, *Robert le diable* was previously performed in Gotham in English (premiere on 7 April 1834), in Italian (premiere on 17 December 1841), and in French (premiere on 2 July 1845). A discrepancy exists regarding the American premiere of *Robert le diable*; the first performance in French, as claimed in *Annals of Opera* (col. 737), was in New Orleans in November 1840, but the American premiere was sung in English in New York on 7 April 1834. Another source, Henry Arnold Kmen, "*Singing and Dancing in New Orleans: a social history of the birth and growth of balls and opera, 1791-1841*" Ph.D. diss., Tulane University, 1961, states that the American premiere was given in English on 30 March 1835 by James Cadwell's American Theater on Camp Street, a rival of John Davis' Orleans Theatre. This first performance in New Orleans was followed by seven subsequent performances concluding on 14 April, while another, single performance in English occurred in the same venue on 30 December of that year. Kmen also lists the first American performance in French as 12 May 1835 at the Orleans Theatre by John Davis's French opera company. According to Kmen, fifty repetitions of *Robert le diable* were given in French at the Orleans Theatre between the Davis company's first performance on 12 May 1835 and 1 May 1841.

²⁰ "German Opera," *New-York Daily Times*, 17 September 1856, 4.

navigator of complex stage productions in his ability to coordinate an ensemble with singers, despite inadequate means at his disposal. This composure on the podium in the face of adversity is evidence that Bergmann, whose early European career was spent conducting touring ballet and opera companies, evolved from a particular mold and was therefore sure in his capacity as a conductor of theater orchestras.

The first criticism of the company's orchestra was in a review of the production of *Alessandro Stradella* on 20 September 1856, in which the reporter states, in addition to a marked improvement of the tenor Pickaneser (fl. 1850s), "A superb orchestra (rather brassy, however) and an excellent ballet did the rest. We cannot include the chorus in the list of attractions, for that, somehow, is singularly weak and inefficient."²¹ This reference to "brassy" is undoubtedly a problem of balancing the ensemble, for which Bergmann was undeniably accountable; whereas he excelled in controlling the disparate forces in *Robert*, a lack of subtlety and refinement of orchestral sonority was felt in Flotow's opera. Also possible is that, due to extraneous circumstances, the size or constitution of the orchestra had been altered to the detriment of its balance. Yet another factor that may have been out of his control was the preparation time allotted for the instrumental ensemble. Considering the reaction from the press following the performance of *Robert*, it is probable that bolstering the preparation of the vocalists was the most immediate concern. Balance issues were reiterated once again by Seymour following the performance of Auber's *La Muette de Portici* (1828) on 27 September, "The chorus was good; much better than on any former occasion. The orchestra under Mr. Bergmann played with great precision, but was, as heretofore, too brassy. The Finale to the overture was nothing but a

²¹ "German Opera," *New-York Daily Times*, 22 September 1856, 1.

crash.”²² This critique noted an improvement in the quality of the chorus, while the orchestra was again censured for strident sonority. Whether this was a result of Bergmann focusing his energy on the preparation of the vocal forces at the expense of the orchestra is not detailed in the review; however, as noted in the newspaper, the orchestra, a body that was entirely under Bergmann’s jurisdiction, lacked polish.

Not all reporters shared the *Times* critic’s opinions regarding the orchestral ensemble. Although noting that the chorus had “evidently had a severe course of drilling, and is much improved thereby,” the writer of the *New York Herald* warmly commended the orchestra.²³ Following the company’s initial production of *Der Freischütz*, the *Herald* similarly remarked that both the orchestra and chorus “shone to great advantage,” while another reviewer stated that the orchestra under the direction of Bergmann “barely escaped an encore,”²⁴ and even the *Times* critic, Seymour, contradicted his previous stance by relating the various merits of the performance, “the chorus being particularly good, and the orchestra up to the high standard of these entertainments.”²⁵ Two months later, a reviewer from the *Evening Post* reported that, at a New Year’s Eve performance at the Broadway Theatre, “the chorus was particularly bad and the orchestra particularly good,” thus contradicting the admonishments of previous reviews.²⁶

Nonetheless, accounts of flawed execution by the orchestra again surfaced in a performance of Flotow’s *Martha* by the company, which featured the debut of Bertha Johannsen;

²² “German Opera,” *New-York Daily Times*, 29 September 1856, 4.

²³ “Masaniello at Niblo’s Garden,” *New York Herald*, 29 September 1856, 5.

²⁴ “German Opera,” *New York Herald*, 7 October 1856, 7.

²⁵ “German Opera,” *New-York Times*, 6 October 1856, 1.

²⁶ “Music and the Drama,” *The Evening Post*, 2 January 1857, 3.

again Seymour reported “The orchestra under Mr. Bergmann was by no means good. It was noisy and scratchy throughout.”²⁷ It is possible to surmise from this criticism, which coincided with the arrival of the high-caliber prima donna, that the disintegration of the ensemble was due to the re-appropriation of financial resources from the contracting of orchestral musicians to covering the fee of Johannsen.

Further commentary concerning the quality of the Berkel opera orchestra under Bergmann’s direction was made by Theodore Hagen in a review of the American premiere of the production of *Fidelio* on Monday, 29 December 1857. Taking into account the complexity of the score, the performance—sung in German—was deemed “pretty satisfactory” and the orchestra “under the command of Bergmann, did very well, although more rehearsals would have been a decided improvement.”²⁸ The determination of the circumstances under which the orchestra did not have adequate rehearsal time may be found in tumultuous financial issues that plagued the beleaguered company.

The Reception of the Vocal Cast of the Berkel Company

Prior to the arrival of Johannsen, the Berkel Company lacked a *prima donna* comparable in caliber to those active in other New York opera companies. The Berkel opera troupe was not without peer, as the opera impresario and conductor, Max Maretzek, similarly augmented his season of Italian opera with a periodic German production in the lavish accommodation of the Academy of Music. An added bonus, noted in the *Staats-Zeitung*, was the appearance of soprano

²⁷ “Niblo’s Garden,” *New-York Times*, 27 October 1856, 4.

²⁸ “German Opera at the Broadway,” *New York Musical Review*, 10 January 1857, 3.

Anna de LaGrange (1826-1905) in Flotow's *Martha* at the Academy of Music on Saturday, 26 April 1856:

The acting and singing of LaGrange was excellent. It is easy for requirements and understanding of a performed song to become paralyzed by virtuosity and volubility of singing and diction. In the "Last Rose" (for which, in order to make the presentation as attractive as possible, even Bertucca Maretzek joined the orchestra as harp accompanist) Madame LaGrange managed to enrapture the whole auditorium. Several years ago, we were witness to Madame LaGrange's similar success in front of the audience of the Gewandhaus Concerts in Leipzig.

Apart from LaGrange, the resources of the German division of the Maretzek Company were comparatively shallow:

Mr. Quint was quite good as Lyonel; it is a pity that his vocal endowment does not allow a bravura performance of such a piece. Mr. Müller and Madame d' Ormy met all the expectations that one can fairly have of members of a German opera at the Academy. The achievements of the remaining performers (including the chorus) were not as good.

Despite this lack of depth in the German roster of the Maretzek Company, the German press proclaimed the venture of Maretzek, to establish a standing German Opera Company, a noble one, and exhorted the immigrant community to patronize the venture at the Academy of Music on a regular basis.²⁹

²⁹ "Lagrange war in Spiel und Gesang ausgezeichnet. Das Erforderniß und Verständniß des getragenen Gesanges wird durch die Virtuosität und Volubilität in Gesang und Stimme leicht paralysirt. Mit der "letzten Rose" (zu welcher, um die Vorstellung so anziehend wie möglich zu

The rivalry between the companies, as portrayed in the *Staats-Zeitung*, seemed to stimulate the Berkel/Bergmann Company to re-double its efforts. A feature article appeared as early as April 1856 announcing concert and recital appearances of the Berkel/Bergmann Company's *prima donna* and *comprimaria* despite the preparatory stages of the organization; that Bergmann organized both events probably was not coincidental. At a Sunday concert held on 27 April at the City Assembly Rooms, Miss Picker performed "Parto, parto" from Mozart's *La Clemenza di Tito*, K. 621 as well as "Donnez, donnez" from Meyerbeer's *Le prophète* accompanied by Bergmann's orchestra while, the following Tuesday, Mina von Berkel sang "In vain I hope" from Meyerbeer's *Robert le diable* and Abt's "Bleib bei mir" for the Mason-Thomas Chamber Concert held at Dodworth's.³⁰ The *Times* critic described Berkel as "a powerful voice, well trained, and capable of brilliant execution, but deficient in sweetness and style." He continued:

On the stage these defects may probably be less observable, and the constant loudness, which was unpalatable in the concert-room, may also be tamed down by the orchestra. The compass of Berkel's voice does not appear to be very extensive—scarcely carrying it up to the common register of a mezzo-soprano. The piece from "Robert" was, we fancy,

machen, sogar Bertucca Maretzek ins Orchester gestiegen war, um die Harfenbegleitung zu übernehmen) wußte Frau Lagrange das ganze Auditorium hinzureißen. Vor mehreren Jahren waren wir Zeuge, wie Frau Lagrange vor dem Publikum der Gewandhausconcerte in Leipzig einen ähnlichen Erfolg errang. Herr Quint war recht verdienstlich als Lyonel; schade, daß seine Stimmittel zur bravourmäßigen Durchführung einer solchen Partie nicht ausreichen. Herr Müller und Frau d'Ormy genügten jeden Anforderungen, die man billigerweise an die dermaligen Kräfte einer deutschen Oper in der Academy machen kann. Die Leistungen der übrigen Darsteller (einschließlich des Chors) waren nicht ebenbürtig." "Academy of Music," *NYSZ*, 28 April 1856, 2.

³⁰ "Deutsche Oper," *NYSZ*, 27 April 1856, 4.

transposed a tone below the original key, to bring it within the compass of her voice. Madame Berkel possesses two valuable characteristics—faultless intonation, and a great deal of dramatic intensity. We are disposed to think she will make a success on the German Lyric Stage.³¹

This Anglo-American reporter betrays his bias by subtly damning through faint praise—inferring that, although forceful and precise, an artist such as Berkel, who lacked sweetness, style, and vocal range (all characteristics of the *bel canto* tradition), could only succeed singing German opera.

Despite the announcement of an anticipated production of *Die Zauberflöte* that May, a first performance of the work by the Berkel Company did not occur until Tuesday, 16 September 1856. Following this first performance of *Robert le diable* in German, Hagen reacted dubiously to the selection of Meyerbeer's work:

The opera which has been selected for the opening night, Tuesday, September 16th, is, *Robert der Teufel*, which is German only in that its author is a German. We would have preferred a more thoroughly national work for the commencement, but there are good and sufficient reasons for this selection and after all, there is more of the German element in *Robert*, than in Flotow's popular *Martha*.

In commending the New York German business community for its support of Berkel's opening, Hagen again confirms the autonomy of the community, and that initially the company was to perform for a local German immigrant audience:

³¹ "Classical Matinee," *New-York Daily Times*, 1 May 1856, 4.

The German merchants of New-York have thus acted generously towards the new opera company; our own citizens, or such of them as desire national opera in America given in some other way than by fits and starts, as a few hundred dollars may be raised from speculators, must also lend their aid to the new enterprise. If well supported, it will undoubtedly lead in the end, to a permanent establishment not of Italian nor of German, but of national opera here.³²

Here Hagen asserts that by effectively circumventing the traditional polemic between Italian and German opera, the Berkel venture would permanently canonize German opera repertory into the American cultural fabric. In referring to a “national” opera, Hagen portrays his view of a distinct characteristic of German opera in the form of *Robert le diable*:

In 1831, therefore, Meyerbeer produced his *Robert der Teufel*, in which he has infused into the Italian and French elements introduced by Auber [*La Muette de Portici*] and Rossini [*Guillaume Tell*], a German element which interprets with greater fidelity the meaning of the words, and which contains a more serious orchestration and a more characteristic instrumentation. To the esprit, to the jollity of the Frenchman, to the fire of the Italian, at length came the strong-headed, calculating German. He was the head. He gave thought to the whole, and brought the different elements of the French opera into a system.³³

³² “Musical Gossip,” *New York Musical Review*, (6 September 1856): 273.

³³ “Musical Gossip,” *New York Musical Review*, (20 September 1856): 290.

Why did the Berkel Company commence its season with a performance of Meyerbeer's opera? Although originally intended for the Paris Opéra-Comique, yet eventually performed at the Paris Opéra in 1831, Giacomo Meyerbeer's *Robert le diable* was one of the earliest operas to integrate effectively several art forms—theater, music, and visual art. Although the libretto, by Eugène Scribe (1791-1861) and Germaine Delavigne (1790-1868), was not German, the *grand opéra* of the worldly Meyerbeer transcended previous conventional forms to emphasize underlying metaphysical and philosophical themes.³⁴ *Robert le diable* very likely was compelling to Berkel and Bergmann in its modernity, grandiosity and potential universal appeal in multicultural New York. Hagen, therefore portrays his vision of a universal synthesis of operatic traditions achieved by Meyerbeer as preferable to that of the pre-existing Italian *bel canto* tradition so dominant in New York in the second quarter of the nineteenth century. This grand operatic amalgamation, in effect transcending nationalistic and traditional biases, was, in Hagen's estimation, the perfect vehicle for a 'national' aesthetic precedent in the burgeoning, multifarious American musical tapestry.

Given Hagen's inclination to foster and promote the German opera troupe, the oblique nature of his review of the company's opening suggests the performance was sub-par according to New York standards:

We shall not venture a detailed criticism upon a first performance, and of so difficult an opera as *Robert the Devil*, an opera of which every Italian company that have essayed it in America, has made a complete botch. It was not to be expected then, that it should be rendered in perfection by a

³⁴ Steven Huebner, "Giacomo Meyerbeer", *Grove Music Online* ed. L. Macy (Accessed 21 February 2006), <<http://www.grovemusic.com>>

troupe selected with a view to a permanent establishment—a troupe consisting of good artists indeed, but still not stars, nor equal to the sustaining of all the roles in Meyerbeer’s master-piece. That the opera should have been given with any degree of success under such circumstances was sufficient triumph for the opening night; and that this was so, we have to thank, in the first place, Von [sic] Berkel, who individually sustained the performance and proved herself an excellent dramatic artist . . .³⁵

In this review Hagen cleverly defends any shortcomings by the troupe while aggressively criticizing previous attempts by Italian companies. He, however, does not stop short of reiterating the need for higher-caliber artists to match those of other New York companies.

If the commentary of Hagen may be seen as favorable to Berkel’s endeavor while overtly censorious of the proponents of Italian opera and the Academy of Music, Seymour’s appraisal was considerably less charitable to the German troupe’s debut performance. Prior to the opening performance of the company, Seymour presented a favorable portrayal of the cast and conductor in which he predicted the company’s success if it diligently applied itself to its preparations and adhered to standard German operatic repertory. Interesting, however, was his prognostication of the venture’s fate beginning “with one opera, done insufficiently with bad tenor, bass, and chorus, there will be another fiasco to add to the long list of German Opera failures. . .” It effectively pre-empted his ultimate reaction to the troupe’s debut:

Of all recent attempts at German Opera—and they have been numerous—the one inaugurated last night at Niblo’s Garden promises to be the most

³⁵ “The German Opera at Niblo’s,” *New York Musical Review*, 20 September 1856, 290.

substantial and satisfactory. Although the company can scarcely be considered first-class, in any of its departments, and is otherwise unsatisfactory in important respects, it is, nevertheless, the best that has been offered to an American, and will, we hope, prove measurably successful and remunerative.³⁶

Seymour, like Hagen, relayed similar sentiments concerning the superiority of the Berkel Company to previous German productions in New York, as well as a general criticism regarding the choice of repertory. The review also describes the overcrowded attendance as largely German in ethnicity. At the expense of the performing artists, although supportive in numbers, the immigrant audience is credited with being critically outspoken in regard to the quality of the performance:

If the house last night were a fair indication of what is to be expected from our German citizens, there is every reason to look for their warm coöperation and assistance. We have seldom seen Niblo's Theatre more densely crowded, and certainly have never sat in a more critical audience. So uncompromising were auditors in their denunciations, that, at one period, we had fears for the progress of the opera.

The choice of opera was designated by Seymour as the tragic flaw of this debut. *Robert le diable* was commonly regarded, at the time, as a treacherous production, even for established companies to undertake. That a company would venture to make an initial impression by presenting this opera in an opening performance is portrayed as boldness to the degree of

³⁶ "Academy of Music," *New-York Times*, 18 March 1856, 4.

recklessness. The account, although not an outright pan, is harsh in tone, increasing in critical intensity in a description of the cast:

Of the gentlemen, we shall be brief. They were, so far as the opera is concerned, utterly beneath criticism. . . . Mr. Weinlich appears to have a fine organ, but he is altogether unable to manage it, and its crudeness and inequality run riot. Herr Pickaneser is not an improvement on the ordinary run of German Tenors—a race which, we sincerely hope, is peculiar to this city.³⁷

Seymour charitably credited Mina von Berkel with an “acceptable voice” and “impressive dramatic method” while, in the role of Isabella her upper register was “anything but pure in either quality or intonation.” She was better suited to lighter operatic fare where “the compass of the voice [was] not overtaxed.” Similarly, Mademoiselle Picker, as Alice, “had a good voice”; however, like Berkel, her upper register was, in Seymour’s estimation, “harsh” and “gusty.”

A brief mention of the Berkel Company’s debut by the *New-York Daily Tribune* less severely echoes the sentiment concerning the choice of repertory, “On Tuesday we had the first night of the German opera at Niblo’s Garden—not quite so successful as the lovers of art could wish. But “Robert the Devil” is an unlucky opera, and the company did much better on the succeeding nights.”³⁸ Although the opening performance of *Robert* was unanimously deemed as less than satisfactory, it was commonly viewed that matters improved in the second and final performance on Thursday, 18 September 1856:

³⁷ “German Opera,” *New York Times*, 17 September 1856, 4.

³⁸ “Dramatic and Musical Matters,” *New York Herald*, 22 September 1856, 5.

The audience in attendance last evening at the German Opera was smaller than at the opening, but more appreciative, the performers were more self-possessed, and executed their respective parts with better judgment. Carl Bergmann, the conductor of the orchestra, is well-qualified for his place, and is already favorably known to the American public as the leader of the German band.

That there are faults in the performances of the present company, and that the representations and singing fall much behind those at the Academy of Music, cannot be denied, but it must be remembered that the German Opera is in its infancy in New York, while the Italian has attained to a maturer growth, and commands a better patronage and more able singers that it is possible to hope for on the part of the German Company until they shall have fairly established a reputation.³⁹

Despite noting that attendance had dropped following the first performance of *Robert*, a reporter of the *Evening Post* endorsed the company with wishes of excellent financial returns and success in “firmly establishing German opera” in New York. Further optimistic commentary was made the projected feasibility of the venture: namely, the large German population of the city would insure a sustained patronage, thereby preventing a competition with the Italian Company.

The unanimous reaction in the press concerning the choice of repertory leads to two different theories regarding the rationale of such programming: either the choice of opera was simply misguided, or it was an intentional decision on the part of the manager and conductor to use *Robert le diable*, an opera of great complexity, as an excuse for a less than finished

³⁹ “The German Opera at Niblo’s Garden,” *The Evening Post*, 19 September 1856, 3.

performance by a company lacking depth and development in its vocal cast. It is probable that when confronted with the option of either achieving a mediocre performance of a manageable work with which the public had become familiar, or making a valiant attempt at a seemingly insurmountable task, of which all previous attempts had fallen short, the company adopted the latter strategy for its defensibility, as the standard for comparison was considerably lower for Meyerbeer's first grand opera. The selection may have seemed felicitous, particularly with a seasoned conductor such as Bergmann at the helm, under whose able direction the production earned plaudits from Hagen as being the most successful attempt in recent memory.

These initial performances were followed on 20 September 1856 by the production of the German Romantic opera *Alessandro Stradella* by Flotow at Niblo's Garden. Here, the excoriating tone of Seymour's critique following the Berkel Company's debut shifts significantly to a mildly patronizing account of how and why the selected repertoire is much more accessible to the fledgling troupe:

The neat and effective way in which Flotow's charming little Opera of "Alessandra [sic] Stradella" was given on Saturday evening shows that much of the prejudice that was excited by the initial performance might have been averted if the choice had fallen on Flotow instead of Meyerbeer. It was given with such smoothness and artistic warmth that our doubts concerning the prosperity of the troupe are almost at an end. We have no right to expect a first-class German opera for fifty cents. If we have a tolerable company, well filled up, good orchestra, good chorus, and good ballet and stage appointments, we should be content. Flotow's opera has

been massacred so often lately that it is quite pleasant to speak of a performance free from butchery, like that of Saturday.

The solicitation of the audience by the *Times* reporter to suspend their expectation of standards considering the low admission fee is a subtle slight against the Berkel Company. In particular, Seymour's assessment of the male cast, whose performance in previous appearances he regarded as nearly condemnable, shifted drastically to a moderately positive, if almost laudatory, portrayal. The tenor Pickaneser, who had neither "a sweet voice, nor a powerful one" was motivated by the outspokenly critical audience to gain control of his organ, and, according to Seymour, carried the performance off in a satisfactory manner:

In "Stradella" the opportunities of the opera depends [*sic*] on the tenor. It is absurd or admirable as he accomplishes. When, therefore, we say that the opera was completely successful, we pay a just compliment to Mr. Pickaneser. He struggled with his role, and conquered it like an artist; winning his conquest by patient effort, and well developed skill.

The supporting male cast, Mr. Beutler and Joseph Weinlich, described as executing their roles "with infinite spirit," were credited equally with the success of the performance. Weinlich performed "more like an artist than on the night of his first appearance," while Mr. Beutler was praised as one "who ought not to be called *secondo* in this company." The female members of the company weathered the critical storm less favorably. As Leonora, Mina von Berkel was chided again by Seymour for "interfer[ing] seriously with the execution of anything like brilliant music [due to] a limited compass of her voice, its flexibility, and its harsh sharpness when forced. . ." (evidently less conspicuous in the more substantive *Robert*). Her only consolation was a sarcastic reference by the critic to her enthusiasm and pulchritude:

The role of Leonora is, we should suppose, new to Berkel. She seemed to be uneasy, and nervous, and failed in every way to improve the favorable impression created on her debut. Declamatory, dramatic music is evidently best adapted to her powers. . . . Flotow's Frenchified strains were altogether too light and aerial for her solid German style, but she looked pretty and pitched into the music with fervor which made great amends.⁴⁰

Like the *Times*, the *Evening Post* echoed a general opinion that the company was better suited to performing less demanding repertory:

A highly successful performance of Flotow's *Alessandro Stradella* was given at Niblo's on Saturday evening. The interest of the plot (a true story) and the vivacity and fresh beauty of the music, combine to make this one of the most charming of light operas. With this, and such other operas as the *Czar und Zimmermann*, etc. (leaving for the Italians the more requiring ones, such as *Robert the Devil* or *Don Giovanni*,) our new German company will become popular and successful.⁴¹

Alessandro Stradella was repeated again at Niblo's Garden the following Tuesday, 23 September to an audience that "was quite national and highly respectable, both as to numbers and appearance."⁴² This considerable draw and the appeal of the production resulted in a favorable prospect by reporters regarding the future of the company:

⁴⁰ "German Opera," *New-York Daily Times*, 22 September 1856, 1.

⁴¹ "German Opera," *The Evening Post*, 22 September 1856, 2.

⁴² "German Opera at Niblo's Garden," *The Evening Post*, 24 September 1856, 2.

The second performance of Flotow's beautiful opera, "*Stradella*," on Tuesday evening was attended by a numerous and brilliant audience. The rendering of this opera by the respective members of the troupe was a decided success, and it bids fair to become highly popular. It will be repeated tonight.⁴³

Stradella was performed by the Berkel Company for a third time on Thursday, 25 September, and it was staged again on Saturday, 21 and 28 October.

The Berkel troupe reached an apogee with its performance of Auber's *La Muette de Portici* on Saturday, 30 September, repeated on Tuesday, 2 October and Thursday, 4 October. The performance elicited laudatory reviews. It is notable that in the span of three weeks the Berkel troupe had managed to swing critical opinion from condemnation to commendation:

A most excellent performance of Auber's "Masaneillo" [*sic*] was given on Saturday night by the German company at Niblo's Theatre; by far the best of the series. The opera has been produced with evident care; *mise en scene*, the costumes, the ballet are perfect. Mr. Pickaneser, the tenor, sang with unusual fire, and deserved all the applause he received. Mr. Weinlich, the basso was also good, although at times he dragged the time dreadfully, and especially in the barcarolle of the last act. This gentleman has a fine voice, and if he gives it proper cultivation, will become an eminent artist. The minor roles were well sustained: indeed, the opera as a whole was admirably rendered, and must tend to increase the popularity of the company.

⁴³ "German Opera at Niblo's," *New-York Daily Tribune*, 25 September 1856, 7.

Other reviews of the performance, although supportive, were more negative, particularly as they drew direct comparison to previous performances by Italian opera companies:

Masaniello was, of course, not to be compared with some of the Italian representatives of the part, but Pickaneser was more than respectable in it. He has a good voice and plenty of it; some of his tones are exquisite, but he has been in a bad school, and both in acting and singing seems to be straining for something beyond his powers. The barcarole in the second act failed for the above reason, but the duet between the tenor and baritone, in the second, was capitally sung, and got a deserved encore.

A reference to an inferior method of singing and acting of Mr. Pickaneser was in comparison to the Italian or *bel canto* approach; however, unlike Seymour, who assigned fault to a lack of fluency in tempo, this account generally denounced the soloist as being unable to execute the aria properly as he was not sufficiently trained. The reviewer continues by endorsing the production and complimenting the remainder of the cast, as well as the staging, “The Elvira was good—so was the Alphonso, and Fenella was cleverly acted. The *mise en scene* was superb. . .

“Masaniello” will be done tomorrow night. Go and see it.”⁴⁴ Following approval of *prima donna* Mina von Berkel as Elvira, baritone Joseph Weinlich as Alphonso, and ballerina Lina Windel as Fenella, the performance of the chorus is commended, thus constituting an improvement on its initial appearances.

At the performance of *Der Freischütz* on 4 October, described as “the first purely German work of the season,” Pickaneser was described as displaying a “clear, pure” but untrained voice and was directed (by the reporter) to embark upon “a severe study” to improve

⁴⁴ “Masaniello at Niblo’s Garden,” *New York Herald*, 29 September 1856, 5.

his potential. Weinlich, as Caspar, was lauded for his drinking song.⁴⁵ A rave review appeared in the *Tribune: Der Freischütz*, “as a whole, was better given than on any previous occasion in this city.” Weinlich was commended and Mina von Berkel was reported as “being encored in her great scene in the second act.” The review concluded with a puzzled inquiry as to why there was only one announced performance when the quality of the production warranted “a run, at least, of twenty nights.”⁴⁶ This performance of *Der Freischütz* was given to a large, and not exclusively German, audience:

On Saturday evening the German Opera gave a very acceptable rendering of Weber’s Opera of “Der Freischütz.” The house (Niblo’s) was very full, and indicated that the enterprise has taken a fast hold on the musical public—German and American. . . . Taken as a whole, the Opera was given in a carefully complete manner. . .

On Tuesday evening Lortzing’s Opera of “Undine” will be produced, and on Saturday “La Dame Blanche.”⁴⁷

These announcements of forthcoming repertory proved erroneous as *Der Freischütz* was repeated on 7 October, in place of *Undine*. This resulted in an erroneous prediction that a future performance of Lortzing’s *Märchenoper* was unlikely:

“Der Freischütz” was repeated last night instead of “Undine” which was to have been produced, but was postponed,—indefinitely we fear. The opera was given in a painstaking and credible manner.⁴⁸

⁴⁵ “The German Opera,” *New York Herald*, 6 October 1856, 5.

⁴⁶ “German Opera,” *New York Herald*, 7 October 1856, 7.

⁴⁷ “German Opera,” *New-York Times*, 6 October 1856, 1.

Contrary to such pessimism, the American premiere of *Undine* was presented just two days later, on 9 October at Niblo's by the cast of the Berkel Company conducted by Bergmann:

"*Undine*," an opera by Lortzing, the production of which was deferred from Tuesday night for further preparation, is to be given this evening at Niblo's, by the German Company, for the first time. If the music possesses but a little of the exquisite beauty of De La Motte Fouqué's story upon which the plot is founded, it will be sufficient.⁴⁹

The English-language press, particularly the *New-York Daily Times*, seemed more preoccupied with characterizations of the audience than with the operatic works and how they were presented. Although *Undine* was superficially described as charming and poetic, the discussion primarily revolves around Lortzing's general output and alleged deficiencies of German opera in general:

A poetic and charming opera called "Undine" was produced here last night. It is from the pen of Lortzing, a composer who is little known in this country, but who, had he lived long enough, would undoubtedly have given the modern German lyric stage a vitality which it does not now possess. . . . A certain happy gracefulness runs through it which is consonant with the subject, and contrasts pleasingly with the elephantine efforts of most German composers, who strain at [illegible] and swallow trombones. Lortzing does not possess the national heaviness. He is highly impressionable; lively or sad, as the over varying moments demand, and

⁴⁸ "German Opera," *New-York Times*, 8 October 1856, 4.

⁴⁹ "German Opera," *Evening Post: New York*, 9 October 1856, 2.

entirely free from the lugubrious torpor which usually characterizes
German sentiment. . . .⁵⁰

Undine was repeated on 11 October, Tuesday, 14 October, Thursday, 16 October, and Saturday, 18 October. Although appearing to be successful by the number of repetitions, an allusion to less-than-expected financial returns foreshadowed the company's ultimate financial collapse:

The last novelty at the German opera has been Lortzing's "Undine," which had quite a brilliant success. Although the efforts of Mr. von Berkel have not been crowned with the pecuniary success which they have merited, we understand that he purposes to complete the season of forty nights, and that he expects several new artists from Europe.⁵¹

The project to find a German *prima donna* to supplement the cast of Berkel's troupe, one who was comparable in ability and training to that of LaGrange, came to fruition in the appearance of soprano Bertha Johanssen in a performance of *Der Freischütz* on Thursday, 23 October 1856. Hailing from the Frankfurt opera, Johanssen was favorably received by the New York press. Seymour, relegating *Freischütz* to the opposite category of the vivacious *Undine*, describes Johanssen as a skilled and prudent dramatic artist, who, being aware of her limitations, appeared disinclined to take unnecessary risks in a performance:

This lady possesses a fine soprano voice of great power, and has it under good control. Her method, so far as we can judge from a single hearing, is substantial, practical and thoroughly dramatic. There is judgment and good taste in everything she does, and she possesses the rare faculty of

⁵⁰ "German Opera," *New-York Times*, 10 October 1856, 4.

⁵¹ "Dramatic and Musical Matters," *New-York Herald*, 13 October 1856, 5.

only attempting what she can do. When we add to these traits the blandishments of a youthful and pleasing person, a commanding figure and susceptibility of temperament, we say all that is necessary to explain what we believe to be a genuine and deserved success.⁵²

This depiction of the anxiously expected and imperatively needed *prima donna* was complimentary, although an allusion was made to “little drawbacks, not worth mentioning,” that were attributed to the singer’s indisposition. Seymour’s favorable review did not match the impassioned and laudatory tone of Hagen, who wrote that sentiment that Johannsen, despite high expectations, “pleased entirely and had a genuine success.”

First of all, she has a fine sympathetic voice, of good compass, and then she knows how to use it like a real artist. Everything she does as a singer shows intelligence and careful study; whatever she undertakes she manages with skill and taste. Besides this, she feels what she sings. . . . Add to this the experienced actress, who knows how to move with perfect ease and grace on the stage, and you have, as near as possible, all the merits of this new *prima donna*.⁵³

Hagen portrayed Johannsen as being without rival as Agathe, particularly in the dramatic intensity she brought to the role that enabled her to inspire and “transport” the audience. This description of Johannsen’s depth of dramatic, as well as vocal, ability continued with her performance of Flotow’s *Martha* the following Saturday:

⁵² “German Opera,” *New-York Times*, 24 October 1856, 4.

⁵³ “German Opera at Niblo’s,” *New York Musical Review*, 1 November 1856: 338-9.

In this part the performer must have at her disposal more resources than is necessary in the *Freischütz*. Martha requires not only tenderness of feeling, like Agathe, but also a thorough command over all the necessary virtues of a high-born lady in her drawing-room. The performer must know how to be coquettish, and yet be able to show real feeling and pure sentiment. Besides, she must be a first-rate singer, who can not only sing such popular and simple music as, for instance, The Last Rose of Summer, (which is, after all, not so easy), but also she must be thoroughly at home in the florid style of singing. If we now say that Mddle. [sic] Johanssen did ample justice to all these requirements, it can be easily imagined that the lady pleases . . .⁵⁴

Not entirely without criticism, Hagen remarked that only when Johanssen was able to execute fiorituras with the same degree of proficiency as her trill, would she be able to be counted “among the first of her profession.” Concerning the other members of the vocal cast, Hagen was complimentary, and even charitable. The indisposed Mina von Berkel, “so hoarse that she could scarcely speak, much less sing,” stoically performed to prevent a cancellation of the performance “and deserve[d] certainly for this sacrifice great credit.” Of the male cast, Pickaneser exhibited great improvement “in the management of his voice” in the role of Lionel, and Weinlich distinguished himself for his acting as well as vocal prowess in the role of Plumkett. Hagen expressed a desire for a baritone, the last remaining rank of the troupe to be filled:

⁵⁴ Ibid.

There is now only a baritone wanted to complete this troupe, and to establish the opera, at least for this season. Let us hope that this indispensable member will make his appearance most speedily.⁵⁵

While securing a high-caliber prima donna and raising the level of performance of the remainder of the company was a positive step, the Berkel troupe lacked the completeness and depth that would avert cancelled or substandard performances in the event of the indisposition of a cast member. In the case of the Berkel cast, the tendency was to perform despite illness rather than jeopardize the standing of the company with its constituency:

Johannsen, the new prima donna of the German Opera Company, made her second appearance on Saturday night in the Opera of “Martha,” better than any we have had in New-York, excepting LaGrange. It is not in this florid music, however, that Johannsen will achieve her greatest success. The opera has been placed on the stage in a careful and complete manner. It went off with complete success, notwithstanding two or three drawbacks, foremost among which was the severe and palpable indisposition of Berkel.⁵⁶

As confirmed in the account of Flotow’s *Martha*, Johannsen was regarded as comparable, if not superior, to Anna LaGrange; the basis for comparison was a role that did not exhibit the highest potential of the recently celebrated *prima donna* of the Berkel Company. Mina von Berkel, due to a less than satisfactory vocal facility, was reported to detract from the performance, while the quality of the orchestra continued to deteriorate. Despite these inadequacies, exceedingly

⁵⁵ Ibid.

⁵⁶ “Niblo’s Garden,” *New-York Times*, 27 October 1856, 4.

positive accounts of the new prima donna, Johannsen, continued to resonate throughout the New York press:

M^rlle Johannsen made her second appearance last evening at Niblo's, as "Martha," in the sprightly opera of Flotow. She fully sustained the reputation which she acquired at her debut. Her execution was of a brilliant character, and fully up to the requirement of the Italian school. She was encored in the ballad of "The Last Rose of Summer," and called out repeatedly. The lady comes from the National Theatre of Frankfort, a town holding the second place in Germany for its cultivation of music, and the excellence of its opera.⁵⁷

Here, as mentioned previously, Johannsen is described as being an artist who employed the *bel canto* approach in terms of her vocal range and virtuosity. Her extraordinary appeal as a stage personality is made in reference to the many curtain calls demanded by the audience. This charisma, as well as her consummate artistry, is similarly echoed by other reviewers. One notable point of contradiction between Seymour and the reviewer of the *Tribune*, however, was her suitability in the role of *Martha*:

Her voice being a full, pure soprano, of sympathetic quality, is well suited to that opera, especially to the dominant theme, "The Last Rose of Summer." Her vocalism is in the best Italian method, and her musical education has evidently been thorough, as, indeed, it must have been to stand the test in Frankfort. She executes with great facility, and although "Martha" has but few brilliant passages, Mlle. Johannsen exhibited

⁵⁷ "German Opera," *New York Herald*, Sunday, 26 October 1856, 4.

evidence of ability[,] which will have fuller development in other roles.

The audience was large and fashionable, and honored the debutant with several encores. Decidedly a new era is inaugurated at Niblo's.⁵⁸

Johannsen appeared again as *Martha* under the auspices of the Berkel German Opera Company on 30 October and 1 November. The extent to which the press was enraptured with the prima donna from Frankfurt is evident in a virtual absence of commentary about other members of the cast, orchestra, conductor, or stage production, with the exception of the replacement of the indisposed Mina von Berkel by Miss D'Ormy.⁵⁹ It would soon be seen, however, that Johannsen's triumph coincided with the beginning of the demise of the Berkel Opera Company.

Bergmann and the American premiere of *Tannhäuser*

An active proponent of the contemporary music of his time, in addition to being an experienced conductor of theater orchestras, it is no coincidence that Bergmann frequently appeared at the podium on the occasion of American operatic premieres. On Monday, 4 April 1859, nearly two years following the final appearance of the Berkel Opera Company in a performance of *Fidelio*, Bergmann conducted the American premiere of *Tannhäuser* at the *Stadt-Theater*. This first performance of an opera of Richard Wagner in the United States was the most documented of any of Bergmann's achievements, and it serves as the biographical cornerstone to his niche in the annals of music history.

⁵⁸ "Niblo's-German Opera," *New-York Daily Tribune*, 27 October 1856, 7.

⁵⁹ "German Opera," *New-York Daily Tribune*, 30 October 1856, 7.

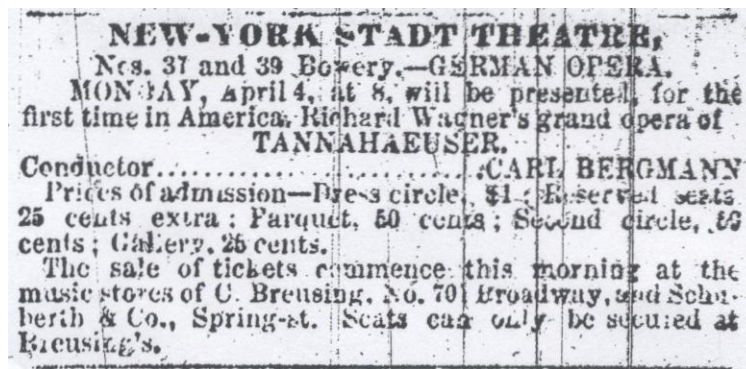


Figure 3.1: *New-York Times*, Monday, 4 April, 1859 (p. 7)

General Research Division, The New York Public Library, Astor, Lenox and Tilden Collection.
Used by permission.

Despite its significance, details regarding the number of repeat performances following the premiere of the opera and the dates of these performances are contradictory in several New York- and Boston-based newspapers and journals. Such is the case in an announcement in the *Staats-Zeitung* of a performance on Wednesday, 30 March, and at 2 o'clock afternoon matinee dress rehearsal on Sunday, 27 March. An announcement of the postponement of the performance and open rehearsal followed:

Because of obstacles that have appeared, the performance of the opera *Tannhäuser* planned for Wednesday the 30th will be held on Monday, April 4. The dress rehearsal will be held only for those involved in the staging today, Sunday, at 1:30 p.m. The day of the public rehearsal will be announced later.⁶⁰

To reassure readers that the postponement was not due to any inferiority on the part of the company, a later announcement stated the “delay” should be interpreted “as an indication that

⁶⁰ “Eingetretener Hindernisse wegen wird die auf Mittwoch den 30. d. M. anberaumte Vorstellung der Oper “Tannhäuser” erst am Montag den 4. April stattfinden. Die Generalprobe findet nur für die dabei Betheiligten heute, Sonntag Mittag ½ 2 Uhr, statt. Der Tag für die öffentliche Probe wird später bekannt gemacht werden.” “Männergesangverein Arion,” *NYSZ*, 27 March 1859, 8.

Mr. Bergmann strives to present the opera with brilliant precision” and that this commendable decision deserved the patience of the public.⁶¹ Since *Tannhäuser* had already been in preparation for several months, the postponement of the initial performance may have been attributed to circumstances other than a lack of preparation.⁶² This theory is supported by the unanimous press response commending the execution by the orchestra and chorus. Further coverage by the *Staats-Zeitung* of performances of *Tannhäuser* in the spring of 1859 is unavailable due to the lack of surviving issues of this paper from 1 April through 1 July of that year.

Contrary to an erroneous review by *Dwight’s Journal of Music* correspondent *Trovatore*, who described the performance as exclusively German, both in patronage and publicity, several English-language newspapers arrived at the consensus that “though there was no really eminent vocalist included in the cast, the *ensemble* was effective, and the choruses, sung by the ‘Arion Glee Club’ were excellent.”⁶³ An altogether different perspective was that the only “fair” solo singing was a result of an “aspiration for certain novel things in the orchestra” achieved “at the expense of the voice, but they [were] worth hearing”; namely, Wagner’s innovative compositional idiom exceeded the traditional vocal limits of opera singers at that time.⁶⁴

Bergmann was generally received by audience and reporters alike at the Stadt-Theater, “Mr. Bergmann on taking his seat in the orchestra was greeted by a ruckus of applause. The German

⁶¹ “Die erste Aufführung dieses großen Tonwerkes ist bis zum nächsten Montag verschoben worden; wir können diese Verzögerung nur dahin deuten, daß Herr Bergmann bemüht ist, die Oper dem Publikum mit glänzender Präcision vorzuführen. Das Streben ist in der That anerkennenswerth und unsere Kunstfreunde werden sich sicherlich recht gern noch wenige Tage gedulden.” “Richard Wagner’s *Tannhäuser*,” *NYSZ*, 28 March 1859, 8.

⁶² “*Tannhäuser* in New York,” *New York Musical Review*, 16 April 1859, 112.

⁶³ “Music and Drama,” *The Evening Post*, 5 April 1859, 2.

⁶⁴ “Musical Intelligence,” *New York Daily Tribune*, 15 April 1859, 5.

opera, under his direction, and with the good artists embraced [*sic*] in the company, may be considered a success.”⁶⁵ Following the premiere, a benefit performance for Bergmann was announced to have taken place on Friday, 8 April.⁶⁶ Although an allusion was made to a third performance prior to the Pickaneser benefit, a specific date for this additional performance is absent from primary sources.⁶⁷

Given that a manager was not mentioned in conjunction with these performances, it may be surmised that the production was organized and was under the sole artistic direction of Bergmann, while members of the Arion Society, whose *Männergesangverein* participated in the production, assisted to a degree in underwriting the venture. The financial instability of the operation was evident in a report of the third and final performance at the Stadt-Theater on Thursday, 28 April, intended as a benefit for the tenor Pickaneser prior to his return to Germany. As relayed by Trovatore, the commencement of the benefit performance, “not equal to the previous ones,” was stalled for an hour due to the orchestral musicians’ refusal to perform “without some material guarantee that they should be paid for the night’s work.”⁶⁸ Based on evidence concerning the performance, it is possible to surmise that the production resulted in a financial deficit; namely, that three of six performances actually occurred, one of which,

⁶⁵ “The German Opera,” *New York Herald*, Tuesday, 5 April 1859, 3.

⁶⁶ “Amusements,” *New-York Times*, 7 April 1859, 7.

⁶⁷ “Correspondence,” *Dwight’s Journal of Music*, (April 23, 1859): 29. Following a performance of *Tannhäuser* on 8 April, a correspondent from *Dwight’s* related, “Six performances were announced to take place, but only three were given.” This was reiterated by Vera Brodsky Lawrence, who also indicated that an additional performance of *Tannhäuser* occurred on Wednesday, 6 April (see *Lawrence*, vol. 3, 230). A thorough search of source material to confirm this performance has proved inconclusive. A possible explanation for this discrepancy may, in fact, reside in a failure by Trovatore to exclude the original date of 30 March from the series.

⁶⁸ “Correspondence,” *Dwight’s Journal of Music*, (7 May 1859): 45-6.

designated as a benefit performance, was delayed by an orchestra reluctant to commence until remunerated.

Bergmann Yields to Anschütz: 1859-1864.

The first performance of Wagner's *Tannhäuser* stood out in stark contrast to the less adventurous productions of Carl Anschütz's German Opera Company, which generally performed operatic repertory well suited to the parochial tastes of New York German audiences. It was this catering to conventional taste that allowed Anschütz to dominate the German operatic field between 1858 and 1864, whereas the opera-going public of New York could tolerate Bergmann's progressive programming only to a certain point. Anschütz's appeal was also a result of consistently polished performances, for which he received due credit from Seymour in reviews of opera productions under his direction:

Mr. Anschütz is precisely the conductor that is needed in this country. He is lovable for two reasons: he can produce a perfect pianissimo, and he does not allow his fiddlers to *scrape*. As an accompaniment, he is precisely the man for Mlle. Frezzolini, subordinating the orchestra completely to the requirement of the singer. He is neat rather than massive, and with an eye to nice little figures in the orchestration rather than a large regard for broad contrasts.⁶⁹

This characterization is altogether different from that of Bergmann, who, according to Seymour, "very often mistakes loudness for volume, and has no kind of mercy for the singers" and whose

⁶⁹ "Italian Opera," *New-York Daily Times*, 8 September 1857, 4.

reception for opera performances was largely mixed, suggesting an inconsistency in the quality of productions.⁷⁰

After the first three American performances of *Tannhäuser*, Bergmann's activity as an opera conductor in New York appears to have entered a period of dormancy between 1859 and 1864. It is possible that this was a result of the financial consequences of *Tannhäuser*: namely, that either Bergmann was reluctant to undertake any future projects because of his own financial losses; or, that a failure to remunerate the musicians of the orchestra and chorus resulted in his reputation being sullied to the extent that, as an independent contractor, he was unable to organize any such ensembles in the future. The inaccessibility of contemporaneous issues of the *Staats-Zeitung* makes it impossible to ascertain with accuracy precisely what his activity was during this period.⁷¹ According to existing newspaper accounts, Carl Anschütz filled the vacuum at the podium of New York German opera productions.

⁷⁰ "German Opera," *New-York Daily Times*, 31 December 1856, 4; This is an excerpt of a review of the first production of *Fidelio* sung in German in the United States on 29 December 1857.

⁷¹ According to reference librarians of the Library of Congress Music Division and Miriam Touba of the New York Historical Society, the most comprehensive collection of nineteenth-century issues of the *NYSZ* currently resides at the New York Public Library Humanities and Social Science Library (where the collections of the New York Historical Society were transferred in 1938). Currently there are several gaps in the Library's *Staats-Zeitung* collection, namely, six months of 1856 (July-December), four months of 1858 (January-April), six months of 1863 (January-June), as well as the complete absence of any issues from 1857, 1860, 1861 and 1862. This tabulation of gaps in the collection is a general description that does not include a list of specific issues of particular days that are missing portions of a particular issue that are incomplete due to damage or defacement (in March 1859, a month prior to the American premiere of *Tannhäuser*, there are seven issues that are incomplete due to defacement and one issue—Saturday, 19 March—that is completely missing).

Bergmann reappeared in 1864 as an opera conductor at New York's Academy of Music in nine productions, including two performances of *Tannhäuser* on 18 and 20 January 1864.⁷² Following the last performance of the series, Hagen combatively characterized the New York press as being predisposed towards the denigration of Wagner's opera, as was similarly the case following the 1859 production under Bergmann at the *Stadt-Theater*:

We should have almost thought that Wagner was a new man, that "Tannhäuser" had just come out, and that it remained but for the critics of New York to decide whether the work and its author should live or die, never to trouble the complacency of our opera judges any more. Of course, he had to die. With one or two honorable exceptions, they slaughtered him to their heart's contents, and glorified the act, thinking they had done something very "smart." Ah! Gentlemen, you come too late, the thing has been done before you, and we are sorry to say, with a little more show of knowledge and discrimination than were at your command.⁷³

Hagen attributed the general criticism of the opera—that it "lacked melody and form"—to the failure of the management to provide suitable libretti, resulting in a lack of comprehension on the part of the audience. That the quality of libretti was an issue elucidates a distinctive characteristic in opera performances in the United States; unlike *L'Opéra* of Paris, where the text was performed in the language of those attending, productions in languages foreign to American

⁷² Other operas performed included Gounod's *Faust* on 6, 8, and 13 January; Beethoven's *Fidelio* on 11 January; and Boieldieu's *La Dame Blanche* on 15, 22 and 25 January 1864. That this company followed its New York performances conducted by Bergmann with a tour under the direction of Anschütz is testimony to the collaborative relationship between these two men.

⁷³ "TANNHÆUSER," *The Musical Review and Musical World*, (29 January 1864): 36-38.

audiences constituted a norm as native and foreign-born concertgoers alike became familiar with, and began to patronize, productions of European operatic genres with regularity.

This increased patronage resulted in a demand for quality libretti to aid in the comprehension of operatic productions. Entrepreneur Frederick William Rullmann [a.k.a. Friedrich/ Friedrich Rullman] (1822?-1887) made it his business to satisfy that demand. A ticket speculator, as well as publisher of libretti, who maintained offices at 111-14 Broadway, Rullmann was the son of Major Augustus Rullmann (1781-1878) who, following military service under Napoleon, immigrated to New York in 1834.⁷⁴ Frederick Rullmann's son, Fred Rullmann, Jr., followed his father into ticket speculation as well as the publishing of libretti and playbooks.⁷⁵ In 1873-4, Rullmann, Sr. made one of several forays into opera management through his support of a German opera company at the *Stadt-Theater* under the direction of Carl Bergmann; and featuring sopranos Pauline Lucca and Louise Lichtmay.⁷⁶

Max Maretzek: Conductor and Impresario of German and Italian Opera

Conductor, composer and impresario Max Maretzek (1821-1897) was born in Brno, Moravia and was active as chorus master and assistant conductor at Her Majesty's Theater in London. Hired to direct the Astor Place Opera Company, he first appeared at the podium in New York in the fall of 1848. The 1853 summer opera season at Castle Garden included the combined

⁷⁴ See "Major Augustus Rullman," *New York Times*, 18 September 1878, 5.

⁷⁵ See "Libretto Ladies and Gentlemen," *Opera News*, (16 October 1939): 9-11.

⁷⁶ See "Die musikalische Saison von 1873-1874," *NYSZ*, 1 March 1874, 2. Rullmann, Sr. later managed an Italian opera company in the 1878-9 season featuring prima donna Alina Alhazara, soprano Matilda Tomassi, tenor Luberti and baritone Boniveri. See "A New Opera Company," *New York Times*, 18 September 1878, 5.

casts of the Maretzek and Henriette Sontag (1806-1854) companies.⁷⁷ Maretzek failed to lease the newly built Academy of Music for an inaugural performance, but eventually succeeded, in April 1856, for a season of Italian and German opera.⁷⁸ Although jointly producing German and Italian productions in 1856, Maretzek's company mainly performed Italian opera in the 1860s. At this time Maretzek enlisted the services of additional conductors, including Bergmann. Like other impresarios of the early chapter of opera in the United States, Maretzek alternated his management of the Academy of Music with seasons of touring and residency at other opera centers in Havana and Santiago. Under Maretzek's aegis, New York enjoyed premieres of many operas including Donizetti's *Dom Sébastien*, Verdi's *La forza del destino*, Meyerbeer's *L'Africaine*, and Gounod's *Roméo et Juliette*, conducted by Bergmann; Gounod's *Faust*, conducted by Maretzek; and Meyerbeer's *L'étoile du Nord*, conducted by Angelo Torriani. There is even evidence that he expanded his enterprise, in December 1867, to include the production of German theatrical drama featuring Fanny Janauschek (1829?-1904).⁷⁹ Maretzek's career as an opera manager extended into the mid-1870's, after which time he was primarily active as a conductor and teacher.⁸⁰

⁷⁷ Henriette Sontag was one of the most celebrated sopranos of the first half of the 19th century, who sang in premieres of Beethoven's Ninth Symphony and *Missa Solemnis*. John Warrack, "Henriette Sontag", *Grove Music Online* ed. L. Macy (Accessed 16 March 2011), <<http://www.grovemusic.com>>

⁷⁸ Lawrence, vol. 2, 687.

⁷⁹ "Amusements," *New-York Times*, 2 December 1867, 4.

⁸⁰ Henry Krehbiel, *Chapters of Opera; Being Historical and Critical observations and Records Concerning the Lyric Drama in New York from its Earliest Days down to the Present Time* (New York: Henry Holt and Co.), 85.

Unterhaltungen.

New-Yorker Stadt-Theater,
45 & 47 Bowery.

Eigentümer:.....Eduard Hamann.
Directoren:.....Otto Hohn & Ed. Hamann.
Regisseur des Schauspiels.....Herr L. Knorr.
Regisseur des Lustspiels und
Vaudeville:.....Herr A. Gerboni.
Musik-Director:.....Herr Perwig.

Mittwoch, den 8. November 1865.

Zum Benefice
für Frau Auguste Steglich-Fuchs.

—o—
Zum ersten Male:
Die Afrikanerin.
Posse mit Gesang und Tanz in 4 Abtheilungen von
Eduard Jacobson. Musik von Hauptner.

Erste Abtheilung:
Die Seiltänzerin.
Zweite Abtheilung:
Freu ist menschlich.
Dritte Abtheilung:
Die Primadonna.
Vierte Abtheilung:
Eine Gedächtnisfeier zu Ehren Meyerbeer's.

Personen:

Präsident von Weißheim.....	Herr Knorr
Schneibus, Director einer Künstlertruppe.....	Herr Klein
Sempronia, seine Schwägerin.....	Frau Hübner
Anton Strampel, Advokat.....	Herr Werber
Friedländer, Banquier.....	Herr Meinhart
Schneller, Theateragent.....	Herr Hübsch
Silten, Polizeirath.....	Herr Gerboni
Schimmeling, Director des Hoftheaters.....	Herr Lange
Hindgen, Restaurateur.....	Herr Worret
Romuald Schreder, } vagierende.....	Herr Fortner
Rosaura Lehmann, } Künstler.....	Frau Hohn
Strunk, Gastwirth.....	Herr Grieben
Schulz, Dorfschulze.....	Herr Stein
Haulhaber, Steuereinnnehmer.....	Herr Hübner
Johann, Bedienter bei Weißheim.....	Herr Weissheit
Josephine Schindelmann.....	Auguste Steglich-Fuchs
Ein Polizist.....	Herr Jünger
Schimmeling, Director.....	Herr Lange
Schneibus, Inspicient.....	Herr Klein
Anton Strampel, Requisiteur.....	Herr Werber
Schäpler, Feuerist.....	Herr Worret
Camilla Häuser, Choristin.....	Frl. Petersen
Risibisi, Tänzerin.....	Frl. Meisel
Sempronia, Logenschließerin.....	Frau Hübner
Sulzsch, Statist.....	Herr Klotz
Schreder, Chorist.....	Herr Fortner
Marcus, Buchhalter } bei.....	Herr Grant
Hiesche, Hausknecht } Friedländer.....	Herr Jacobi
Ein Adjutant des Fürsten.....	Herr Riperti
Banerne Bäuerinnen. Masken. Säger. Sägerinnen. Choristen. Balletpersonal. Theaterarbeiter.	

Figure 3.2: Announcement of Meyerbeer's *L'Africaine*
New-Yorker Staats-Zeitung, 8 November 1865, p. 6

General Research Division, The New York Public Library, Astor, Lenox and Tilden Collection.
 Used by permission.

Bergmann as Conductor of Maretzek's Italian opera Company, 1864-67

In addition to his role as an advocate of German opera in New York, Bergmann was active as a conductor of Maretzek's Italian opera company, for which he conducted more than one hundred and fifty performances between 1864 and 1867.⁸¹ In many instances (see Appendix B), it is difficult to determine if Bergmann was, in fact, the conductor of a particular opera performance: there are no extant-programs, and newspapers of that time tended to write about members of the vocal cast and the manager without crediting the conductor.⁸²

Although it is impossible to be certain without conclusive data, several factors suggest which performances Bergmann did not conduct. That he was often utilized as conductor of first performances leads one to believe that, unlike in the Berkel Company, he exercised a certain degree of latitude in deciding which operas he would conduct. This theory is supported by the fact that he was relatively new to the New York music scene when he was conductor of the Berkel Company in 1857-8, whereas in the mid-1860's he had established himself as the sole conductor of the Philharmonic Society of New York. It was due to his elevated professional stature that he may have become considerably more selective in choosing what projects to accept; at the apex of his career, rather than initiating his own productions, whether operatic or orchestral, he, in his advancing age, very likely, from wisdom gained through experience while

⁸¹ Bergmann became less active as an opera conductor following the limited appearances of the Maretzek Italian Opera Company in New York after 1867.

⁸² Further efforts to locate programs of the Brooklyn performances of Maretzek's company in the archives of the Brooklyn Academy of Music, The Brooklyn Historical Society, the Brooklyn Public Library, the Archives of the Brooklyn Museum, the New- York Historical Society, and the New York Public Library for the Performing Arts yielded no results. In the case of the Brooklyn Academy of Music, the archivist attributed the absence of any nineteenth-century programs of performances that were held at the original facility, founded in 1861 at 176-194 Montague Street, to a fire that, on 30 November 1903, burned the structure to the ground. The current facility, located at 30 Lafayette Avenue, opened in 1908.

lacking the energy of his youth, opted to leave this responsibility to managers such as Maretzek, Rullmann, and Falk. Other conductors of the company, such as Torriani and Max Maretzek, conducted operatic performances following Bergmann's introduction of works in Manhattan. This was frequently necessary as a result of schedule conflicts, such as synchronous productions of the Maretzek Company in Manhattan and Brooklyn (with Bergmann conducting most frequently in Manhattan), as well as conflicts of operatic productions with Bergmann's orchestral conducting schedule in Manhattan and Brooklyn (See Appendix C).

It is possible to discern Bergmann's niche in the Maretzek Company through a comparative analysis of each conductor's repertory during the period that Bergmann was active (1864-1867). Upon examination, it may be seen that Bergmann conducted many of the same operas that Maretzek conducted; however, it is apparent that Bergmann differed in that he conducted premiere performances during this period.

Bergmann received largely unanimous plaudits in his role as conductor of the Maretzek Italian Opera Company, in particular for his preparation and execution of the premiere productions. On 25 November 1864, in a feature article appearing in the *Staats-Zeitung* the same day as the first American production of *Dom Sébastien*, a reporter remarked, "the opera has been rehearsed with great diligence under Carl Bergmann's direction."⁸³ Seymour, indeed, remarked that Bergmann's methods of preparation were overly rigorous, and that his fastidious pursuit of the successful execution of Donizetti's *chef d'œuvre* was at the expense of the freshness of the vocal cast, who, according to Seymour, appeared to suffer from exhaustion in the performance:

⁸³ "Die Oper ist mit vieler Sorgfalt unter Carl Bergmann's Leitung einstudirt worden."
 "Academy of Music," *NYSZ*, 25 November 1864, 8.

This is the proper place to say that the opera was produced under the direction of Mr. CARL BERGMANN, and that every musical intention of the composer was fully realized by that admirable musician. The accession of his firm will and clear intellect to the directing forces of the Academy is a boon to the public. . . . They exerted themselves creditably, but were evidently fatigued by excessive rehearsal, and not so easy in their *rôles* as they will be on the next representation.⁸⁴

On other occasions, when the productions of Maretzek's venture were not held in the highest esteem, other strengths were commended:

Last night's performance of [*Fra Diavolo*] still suffered from many insecurities; Bergmann, who directed the opera with circumspection and understanding, prevented the whole thing from stumbling in the first act with his presence of mind.⁸⁵

Here, Bergmann's uncanny ability to negotiate the potential mishaps of faltering vocalists or instruments is noted. And despite certain inadequacies regarding the execution, director, conductor, and orchestra (particularly for their execution of the overture) were commended on their rendition of Auber's *Fra Diavolo*.

Press reports indicate that Bergmann exhibited a particular zeal for Meyerbeer's operas during his tenure as conductor of the Maretzek Company. Bergmann was undoubtedly operating at the pinnacle of his ability when conducting the expanded vocal and instrumental forces of

⁸⁴ "Amusements," *New-York Times*, 26 November 1864, 4.

⁸⁵ "Die gestrige Vorführung der Oper litt noch an einer Menge Unsicherheiten; im ersten Akte verhinderte nur die Geistesgegenwart Bergmann's, der die Oper mit Umsicht und Verständniß dirigirte, daß die ganze Sache nicht ins Stocken gerieth." "Academy of Music," *NYSZ*, 22 December 1864, 8.

Marezbek's company in large scale works, such as *L'Africaine*; "The chorus and orchestra displayed themselves to great advantage under Bergmann's energetic direction."⁸⁶ "Mr. Bergmann, who has rehearsed the opera, conducts it with his well-known circumspection and energy."⁸⁷ In both of these accounts, excerpted from reviews of performances that occurred two years apart, Bergmann's conducting was described as being energetic, a portrayal that appears infrequently in reviews of performances under his direction. As an operatic conductor, Bergmann most often was praised for his "ease and sureness in directing the whole" of elaborately staged musical dramas.⁸⁸

Programming, Premieres, and Reception of the Marezbek Company under Bergmann

Of the Marezbek Opera Company productions conducted by Bergmann, the enthusiasm with which premieres were received surpassed that elicited by the first performances of the Berkel Company. Fourteen consecutive performances followed the American premiere of Donizetti's *Dom Sébastien, Roi de Portugal*, first conducted by Bergmann on 25 November 1864 at the Academy of Music. Like the premiere of *Tannhäuser*, the initial performance of the opera evidently was delayed due to the necessity of further preparation:

The performance of a new opera is so noteworthy a thing on this side of the ocean that the gentle reader will forgive us if we already will go into

⁸⁶ "Chor und Orchester zeichneten sich unter Bergmann's energischer Leitung vorthailhaft aus. . ." "Academy of Music," *NYSZ*, 13 April 1867, 4.

⁸⁷ ". . . Herr Bergmann, welcher die Oper einstudirt hat, dirigirt dieselbe mit bekannter Umsicht und Energie . . ." "Academy of Music," *NYSZ*, 9 December 1865, 8.

⁸⁸ "Für eine erste Aufführung war die gestrige eine gute; viel zu diesem Resultate trug Karl Bergmann's Ruhe und Sicherheit in der Leitung des Ganzen bei." "Academy of Music," *NYSZ*, 26 November 1864, 8.

some detail today at the first performance of Donizetti's *Don Sebastiano*, which will take place tonight at the local Academy of Music. The opera had been promised to us at the beginning of this year's winter season, but the size of the opus and the rehearsals necessary for it did not permit presenting it to the audience until tonight.⁸⁹

The Italianate listing of the opera and aria titles in the *Staats-Zeitung*, coupled with the fact that the cast was predominantly Italian, strongly suggests that the version performed in New York was, in fact, not the French-language original performed at the Paris Opéra on 13 November 1843, but rather the Italian version first performed at Teatro alla Scala on 14 August 1847.⁹⁰

Like European audiences, American audiences loved the sheer spectacle of grand operas like *Dom Sébastien* and *L'Africaine*. “A set of happy circumstances” (in Seymour’s words) enabled Maretzek to order the creation of five entirely new sets painted by H. W. Caylo, new costumes, and a cast of three hundred employed specifically for the funeral procession crowning the third act, which surpassed “in splendor and brilliance everything that has so far been done on

⁸⁹ “Die Aufführung einer neuen Oper ist auf dieser Seite des Ozeans etwas so Bemerkenswerthes, daß der geneigte Leser uns verzeihen wird, wenn wir schon jetzt auf die erste Aufführung der Donizetti’schen Oper „Don Sebastiano“, welche heute Abend in der hiesigen Academy of Music stattfinden wird, etwas näher eingehen. Die Oper war uns schon am Anfang der diesjährigen Wintersaison versprochen worden, aber die Größe des Werkes, die noch für dasselbe nöthigen Proben erlaubten es nicht eher, als wie am heutigen Abend, daß dieselbe dem Publikum vorgeführt worde. . . .” “Academy of Music,” *NYSZ*, 5 November 1864, 8.

⁹⁰ Although Donizetti’s mental indisposition prevented him from taking an active role in the preparation of the latter version, it is probable that Giovanni Ruffini (1807-1881), who was responsible for the translation of the libretto, adopted many of the same changes that appear in the German version prepared by Donizetti for the first Vienna performance at the *Kärntnertor-Theater* on 6 February 1845; namely, in addition to several cuts in the score, there was a different ending as well as a cabaletta added to Zaida’s aria (Act 2). William Ashbrook, *Donizetti and his Operas* (Cambridge University Press, 1982), 188-9.

the local stages.”⁹¹ Unswayed by the visual spectacle, the *Staats-Zeitung* reviewer described the opera as, musically, “not ris[ing] to the height of the subject matter, which would have been worthy of a work of Meyerbeer.” This criticism may be viewed as a bias of the German press, whose tendency was to view the Italian *bel canto* school as philistine; namely, that this vocal approach exhibited a predilection for virtuosity and beautiful melody while lacking musical and emotional depth. This argument continues with an inference that in several instances the splendor and brilliant visual effect of the staging compensated for the shallow character of the music:

A spectacular finale [*Dom Sébastien*, Act I], whose only interesting trait is an acceptable women’s chorus, closes the act. However, the scenic effect of this finale, the departure of the king’s navy, the thundering cannons, etc. helped to get over this shallow passage.⁹²

In a marked contrast, Seymour lauded Donizetti’s score as “prolific and felicitous in the manner of melody,” and, despite the “piteous plot,” the music was “light and graceful.” He continued to describe the accompaniments as “absolutely delicious,” and the delicate nuance and “coloring” was “such as an Italian only could command.”⁹³ The instrumentation, likewise, was “not over wrought,” while, although more substantial than in other operas of the composer, “it is not the fullness of dull labor, but the luxuriance of a fine fancy.”⁹⁴

⁹¹ “Academy of Music,” *New-York Times*, 26 November 1864, 4-8.

⁹² “. . . nicht zur Höhe des Sujets, welches Werth gewesen wäre, von einem Meyerbeer bearbeitet zu werden, erhebt. . . . Ein Spektakelfinale, in welchem der einzige interessante Zug ein passabler Frauenchor ist, schließt den Akt. Der scenische Effect dieses Aktschlusses, die Abfahrt der Flotte des Königs, das Donnern der Kanonen etc., halfen jedoch über diese seichte Stelle hinweg.” “Academy of Music,” *NYSZ*, 30 November 1864, 8.

⁹³ “Amusements,” *New-York Times*, 26 November 1864, 4.

⁹⁴ “Amusements,” *New-York Times*, 29 November 1864, 5.

Eventually, following the sixth performance, an adjustment in the critical direction of the *Staats-Zeitung* became evident: “It is only when one becomes more acquainted with this opera, that is, having heard it more than once, that one observes all its beauties.”⁹⁵ Yet another point of view, as related in the *New-York Herald*, was that the audience, overwhelmed during the initial performance by the sheer spectacle of the staging, needed several hearings to fully comprehend the work:

If there be any fault in the way *Don Sebastien* [sic] is presented at the Academy, it is that it is too gorgeous. There is so much splendid pageantry, brilliancy of costume and rapid succession of dramatic effect, combined with music of rare excellence, that the mind becomes somewhat bewildered between the conflict of sight and sound. This is something, however, to which the public will become accustomed after hearing the opera a few times.⁹⁶

A similar account was given in *The World*, which stated the bewilderment of the audience by “so large a population of civilians, so numerous an army, so many courtiers, and such hordes of maidens, and elderly dames” that musical numbers were lost in “the splendor of the new dresses, the beauty of the new scene-sets, and in studying the intricacies of the plot.”⁹⁷ Yet another explanation for an unenthusiastic reaction by the audience following the first performance was that the somewhat ambivalent demeanor was entirely the fault of the patrons of the Academy of Music, who were, as described by a *Tribune* reporter, “incapable of an original expression of

⁹⁵ “Erst wenn man mit der Oper näher bekannt wird, d. h. sie öfter gehört hat, findet man die vielen Schönheiten derselben alle heraus.” “Academy of Music,” *NYSZ*, 30 November 1864, 8.

⁹⁶ “The Opera,” *New-York Herald*, 28 November 1864, 5.

⁹⁷ “The New Opera,” *The World-New-York*, 26 November 1864, 5.

opinion, . . . equally innocent of the power to appreciate and the faculty to censure,” and, more caustically, “cold and indifferent, except to the favorite blandishments of individual artists. . . .”⁹⁸

Despite an initially hesitant response, the production consistently attracted large audiences, and the intensity of the public’s reception of *Dom Sébastien* increased with each successive performance. In particular, the extraordinary patronage of women was evident in a review of a matinee performance on Saturday, 17 December, at which “fully sixteen hundred ladies—without counting the other sex” were in attendance despite unfavorable weather conditions; an additional repetition was arranged by Maretzek to satisfy the “numerous applications at the Box office” Seymour similarly commented that in terms of staging, costumes, and décor, *Dom Sébastien* was “probably the best we have ever had placed upon the New-York stage.”⁹⁹ This sentiment was echoed by *The World*, which stated that the excellence of the production resulted in its attendance surpassing that of Gounod’s *Faust*.¹⁰⁰ Such lavish sets did not come without a price, yet despite the enormous expenditure, the price of tickets was not raised:

For many years “Don Sebastien” [*sic*] has been promised in New York by successive managers; but, when the moment arrived for putting the work in rehearsal, no one has ventured to face the enormous expenditure that its preparation demanded. The director is glad that it has been reserved for

⁹⁸ “Academy of Music,” *New-York Daily Tribune*, 28 November 1864, 5.

⁹⁹ “Amusements,” *New-York Times*, 19 December 1864, 4.

¹⁰⁰ “Academy of Music,” *The World-New-York*, 28 November 1864, 4. Gounod’s *Faust* (Paris 1859) was first performed in New York in Italian on 25 November 1863 under the direction of Max Maretzek. “Amusements,” *New-York Times*, 26 November 1863, 4. *Faust* was first performed in New York in German on 18 December 1863 under the direction of Carl Anschütz. “Amusements,” *New-York Times*, 19 December 1863, 6.

him to do so. Confident of the appreciation of the public, he has not hesitated to bring out this opera in the most costly and complete way. The scenery and dresses are entirely new, and produced a sensation at the first representation. They have been prepared at an expense of many thousands of dollars.

Notwithstanding the fact that nearly TWO HUNDRED
ADDITIONAL PERSONS are needed in the performance of DON
SEBASTIEN, THE PRICES OF ADMISSION WILL REMAIN
UNCHANGED.¹⁰¹

It is more than plausible that Maretzek had substantial financial backing from several wealthy patrons, as the magnitude of such an enterprise was impossible to achieve single-handedly. In addition to the sumptuous sets and extras, he had the means at his disposal to present the highest-caliber Italian opera stars of the time to New York audiences. Unanimously revered by the New York press as “an artist of unquestionable eminence,” internationally renowned prima donna Carlotta Carozzi-Zucchi (1831-1898) was compensated with a sizable monthly fee of \$2,500 in gold as prima donna of Maretzek’s opera troupe.¹⁰² Her vocal execution of the role of Zaida, delivered with “extreme intensity and energy,” was complemented by her acting, which was wrought with “dramatic fire.”¹⁰³ Also praised for his acting as well as his singing was the baritone Domenico Bellini, whose Barcarole and *mezzo voce* trio in the final act were

¹⁰¹ “Amusements,” *New-York Times*, 28 November 1864, 4.

¹⁰² “Academy of Music,” *New-York Times*, 2 August 1864, 4. This was stated as being the equivalent of \$6,475.00 USD.

¹⁰³ “Academy of Music,” *New-York Daily Tribune*, 28 November 1864, 5.

commended.¹⁰⁴ Bernardo Massimiliani, however, was unanimously described as deficient, both vocally and dramatically, in his contribution to the heroic characterization of the title role. In a review of the opening night he was described as being “afflicted with hoarseness” but later was offered the consolation that, although not possessing an appropriately powerful vocal means for the role, “he endowed it with all that method and delicate feeling could supply.”¹⁰⁵ Unlike Carrozzi-Zucchi and Bellini, who apparently improved in succeeding appearances, Massimiliani continued to flounder as a singer and an actor:

Of the participants, Madame Carozzi-Zucchi and Signor Bellini deserve special mention, both being excellent singers and actors. Both have again proved themselves artists of the first rank. Unfortunately we cannot say the same of Masimiliani [*sic*]; for as excellently as he sings most of the numbers of this difficult role, his acting is indifferent. He does not participate in ensembles when he is not singing in them. His role offers ample opportunity to demonstrate his acting, yet he makes no use of them and therefore leaves the audience cold.¹⁰⁶

¹⁰⁴ “Academy of Music,” *The World-New-York*, 28 November 1864, 4.

¹⁰⁵ “Academy of Music,” *New-York Daily Tribune*, 28 November 1864, 5.

¹⁰⁶ “Von den Mitwirkenden verdienen namentlich die Carozzi Zucchi und Signor Bellini hervorgehoben zu werden, welche beide gleich excellent im Spiel und Gesang sind. Beide haben sich in diesen Partien von Neuem als Künstler ersten Ranges bewiesen. Von Massimiliani sind wir leider nicht im Stande dasselbe zu sagen; so vortrefflich er auch die meisten Nummern seiner schwierigen Partie singt, so indifferent ist sein Spiel. An den Ensembles betheiligt er sich gar nicht, wenn er nicht in denselben zu singen hat. Seine Partie giebt ihm Gelegenheit genug sich auch als Schauspieler zu zeigen, aber er benutzt sie nicht und läßt deshalb das Publikum kalt.” “Academy of Music,” *NYSZ*, 10 December 1864, 8.

Despite lacking the dramatic intensity and robust vocal delivery to adequately portray the main role, Massimilliani was commended by *the Evening Post* for his performance of the *romanza*, “Deserto in Terra,” which he sang “so well as to elicit warm applause and a call before the curtain.”¹⁰⁷

The success of *Dom Sébastien* was surpassed the following season by the Maretzek companies’ twenty-three performances of Meyerbeer’s *L’Africaine* (first performance Paris, 1865), seventeen of which (not excluding the American premiere) were documented in the local press as having been conducted by Bergmann. Although similar in grandeur to *Dom Sébastien*, and, like Donizetti’s work, sung in Italian instead of the original French, the circumstances surrounding the first American performance of *L’Africaine* were altogether different. While it took nearly two decades for Donizetti’s final opera to reach New York audiences, *L’Africaine* was performed in New York only eight months after its first Paris production.¹⁰⁸ As stated in the *Staats-Zeitung* prior to the performance, Maretzek’s endeavor “has surpassed many European capitals that lag far behind in their preparation for stagings of *L’Africaine*,” as, prior to the New York performance on Friday, 1 December 1865, the opera had only been given in Paris, London, and other, smaller European cities.¹⁰⁹

¹⁰⁷ “The Opera,” *The Evening Post*, 29 November 1864, 1.

¹⁰⁸ Unlike Donizetti’s *Dom Sébastien, roi di Portugal*, which was initially performed in New York nearly two decades after the 1843 world premiere in Paris (and had taken less than a year to compose), *L’Africaine* was composed intermittently during the final twenty-seven years of Meyerbeer’s career, and performed in New York only eight months after the posthumous Paris production was executed under the supervision of composer and theorist François-Joseph Fétilis (1784-1871).

¹⁰⁹ “Maretzek zeigt mit gerechtfertigtem Stolze an, daß er viele der europäischen Hauptstädte, die mit den Vorbereitungen für die Aufführung der “Afrikanerin” noch stark im Rückstande sind, überflügelt hat.” “Die Afrikanerin,” *NYSZ*, 28 November 1865, p. 8; Loewenberg, 971-2. The New York premiere of *L’Africaine* followed first performances in Paris (28 April 1865), London

Following the initial performance, an anonymous *Staats-Zeitung* reviewer blandly stated that, in addition to highlights in the first, fourth and fifth acts, the opera “had no overture proper,” but rather began with “an introduction containing a few motives of the opera.” With regard to the set and the libretto, the review continued that the third act “in spite of its dazzling staging effects, is the weakest,” and, in a rather matter-of-fact tone, “Scribe’s libretto, with its qualities and many defects, is sufficiently well-known.”¹¹⁰ An adjustment of critical posture appeared in another review two days later:

The success of *L’Africaine* on its second night (on Saturday) was almost as complete as on opening night. By the way, one must listen multiple times to an opera by Meyerbeer to recognize all its beauties and fine details. This is true especially with respect to the instrumentation. The opera is repeated tonight.¹¹¹

Although describing much of the plot as “delectable nonsense,” Seymour declared the opera “to be one of the most agreeable operas ever put on stage.” He also observed an enthusiastic

(22 July 1865), Madrid (14 October 1865), Bologna (4 November 1865), Berlin (18 November 1865), Antwerp (25 November 1865), and Brussels (30 November 1865).

¹¹⁰ “Das Scribesche Libretto mit seinen Vorzügen und vielen Fehlern ist zur Genüge bekannt; die Glanzpunkte der Oper liegen im ersten, vierten und fünften Akte, doch auch der zweite Akt ist reich an musikalischen Schönheiten. Der dritte Akt ist trotz seines scenischen, die Augen blendenden Aufwandes der schwächste. Die Oper besitzt keine eigentliche Ouverture; eine Introduktion, die ein paar Motive der Oper enthält, leitet in den ersten Akt ein. . . .” “Academy of Music—Die Afrikanerin,” *NYSZ*, 2 December 1865, 3.

¹¹¹ “Der Erfolg der “Afrikanerin” am zweiten (Samstag) Abend war ein ebenso vollständiger, als der bei der ersten Aufführung. Eine Meyerbeer’sche Oper muß man übrigens mehrere Male hören, um alle ihre Schönheiten und Feinheiten zu erkennen. Namentlich gilt dies in Bezug auf die Instrumentation. Die Oper wird heute Abend wiederholt.” “Academy of Music,” *NYSZ*, 4 December 1865, 5.

reception by the audience, who, in previous years, had been more reserved during first performances of Meyerbeer's operas:

The work, of all others the most important, was produced last evening at the Academy of Music, before an audience of overwhelming proportions, which manifested its pleasure by frequent bursts of applause, and during the *entr'actes* expressed its appreciation in unmistakable terms. The first nights of MEYERBEER's operas have rarely been demonstrative. The music has never been of the sort that could be swallowed at a gulp. It requires many auditions before its beauties are perceived or become impressed on the memory. Most of our readers will recall the placid composure with which "Robert le Diable" and "Les Huguenots" were received when first brought out here. It was only after frequent performances that these grand works became popular. The "African" has fallen on better times. Its acceptance was immediate and positive.¹¹²

That the audiences at the Academy were so accepting of *L'Africaine* may be attributed to their being pre-conditioned by earlier Meyerbeer operas, as well as operatic works of composers such as Donizetti, Verdi, and Wagner, who were influenced by Meyerbeer's international operatic style. Upon the American debut of Meyerbeer's last opera, therefore, New York proved that, not only could it stage a contemporary opera ahead of many European opera centers, but the level of musical sophistication of the city's opera patrons, fostered for years by local companies and touring troupes, had risen to the extent that many contemporary works were palatable. As Seymour described the audience's reaction to an orchestral *ritornello* from *L'Africaine*, New

¹¹² "Academy of Music," *New-York Times*, 2 December 1865, 4.

York had achieved a place among other international opera centers (Paris, London, and Vienna) as a location for the performance of new opera as well as standard repertory:

The orchestra, under Mr. BERGMANN, has been increased in numbers, and is decidedly the best we have had at the Academy for many years. The admirable traits of the score are brought out with much clearness and delicacy. We have already referred to the wonderful ritornello of the fourth act, where twenty-seven instruments preserve exactly the same pitch, and produce an effect which has never before been heard in music. With extraordinary unanimity this strictly musicianly effect was encored on the first night, and enjoyed the same favor on Saturday. It demonstrates the fact that an average New-York audience is pretty much the same here as in Paris or London, where the same *morceau* led to a like result.¹¹³

In terms of spectacle and grandeur, *L'Africaine* was comparable to the production of *Dom Sébastien* the previous year. The set, costumes, and stage “machinery” were created by W.H. Caylo in the tradition “of Paris Opéra.” A notable highpoint in the stage design of the opera was a portrayal of the departure of a ship in the third act, which, despite considerable publicity and discussion in the press, had “not met expectations.”¹¹⁴ Seymour’s criticism of the set design was not with the overall effect but rather with the authenticity of detail:

¹¹³ “Amusements,” *New-York Times*, 4 December 1865, 4.

¹¹⁴ “Costüme, Decorationen und Maschinerien sind nach dem Muster des Pariser Opernhauses angefertigt. . . .” “Die Afrikanerin,” *NYSZ*, 28 November 1865, 8; Dieses Schiff übrigens, über welches schon vor der ersten Ausführung der Oper so viel gesprochen und geschrieben worden ist, hat nicht den Erwartungen entsprochen, welchen man von demselben hegte.” “Academy of Music,” *NYSZ*, 5 December 1865, 8.

In the third act we have the scene-painter's *pièce de résistance*—the great ship, with its cabins, flush deck, mast, sails, rigging, &c. The effect of the “set” is extremely good, and repays the inevitable delay caused by it. One is surprised, however, to notice that in those early days the wheel was used for steering purposes, and that telescopes were quite common. History does not record that either of these articles were invented in the time of *Vasco di Gama*, but it is obvious they ought to have been.

The grandeur of the production was reflected in the extraordinary duration of the opera that had already been “lopped and topped” by Fétis for the Parisian premiere, thus “shedding about a third of its superfluous growth.”¹¹⁵ The New York production, nevertheless, was announced to commence “at half past seven and will probably go past midnight.”¹¹⁶

The enthusiasm for the production grew exponentially with each succeeding performance, to the extent that, in addition to the vocal cast, set painter Caylo and company manager Maretzek received nightly curtain calls for “liberality” in the expenditure on costumes and set design. Seymour declared that the opera surpassed all previous productions in the city:

It is not exaggeration to say that the “African” is the best produced opera ever given in New-York. . . . In all respects, indeed, the warmth of approval is without parallel. No opera by MEYERBEER has ever been produced with such immediate acceptance on the part of the public.¹¹⁷

¹¹⁵ “Musical,” *New-York Times*, 2 December 1865, 4.

¹¹⁶ “Academy of Music,” *NYSZ*, 1 December 1865, 8.

¹¹⁷ “Amusements,” *New-York Times*, 4 December 1865, 4.

The part of Vasco da Gama was entrusted to Italian tenor Francesco Mazzoleni, whose “superb declamatory style” . . . “contributed materially” to the “large, eloquent and manly effect” of the role. In addition to a forceful instrument, Mazzoleni was credited for the versatility of his vocal artistry, displaying “a capacity for the soft and tender expression of love.” Returning as prima donna from her success the previous year, Carozzi-Zucchi, as Selika, was described as having “that passion, that warmth of presentation that is indispensable for a performance of Meyerbeer’s heroines.”¹¹⁸ The part was declared to be well suited to her as “her powers are by no means overtaxed by the difficulties of the music” and “the dramatic opportunities are good, and they are seized successfully by Madame Zucchi.” Bellini, the baritone, was given the highest praise of the entire cast:

The role of *Melusko* [sic] is inferior to none of the opera, and its interpretation, musically and dramatically by Signor BELLINI, raises it to an importance that can hardly be exaggerated. We have never heard this superb artist to greater advantage. His enthusiastic admiration of the work is well known. He is one of the few who have studied it from beginning to end. The result is apparent in the intelligent and forcible rendering which he gives to the rôle, the masterly observance of all *nuances*, and the irresistible power which he throws into its dramatic points.

The bass, G. B. Antonucci, who was described as singing the music of his role “with rare fire,” was also credited with making “the smallest part in the opera” . . . “weighty by his bearing” and “fine voice,” which was “very acceptable in the first and third acts.” The only lukewarm

¹¹⁸ “. . . sie besitzt jene Leidenschaftlichkeit, jene Wärme des Vortrags, welche für die Wiedergabe der Meyerbeer’schen Heldinnen durchaus nöthig ist.” “Academy of Music,” NYSZ, 9 December 1865, 8.

commentary about the cast members concerned Mlle. Ortolani in the role of Inez, the principal melodies of which she performed “well, although somewhat coldly.”¹¹⁹

Bergmann also conducted the Maretzek Italian Opera Company in the American premiere of the original version of *La forza del destino* by Giuseppe Verdi at the Academy of Music on 24 February 1865. It was performed seven more times following the premiere, and excerpts were featured in a benefit for Maretzek.¹²⁰ The critical reception gave the impression that the merits of the work were few; however, unlike *Dom Sebastien* and *L'Africaine*, *La forza del destino* continued to be performed regularly throughout the nineteenth and twentieth centuries. Like Meyerbeer's masterpiece, the New York premiere of *La forza del destino* appeared shortly after the first performances in St. Petersburg, Rome, and Madrid, preceding initial productions in other major European opera centers:¹²¹

Owing to Mr. Maretzek's energy and enterprise we have the opportunity of hearing an important work prior to its production either in London or in Paris. “La Forza del Destino” was written for Saint Petersburg, and was produced there with great success. It was then given at Madrid, where a very favorable verdict was recorded in its [f]avor. Both these cities are small compared with New-York, and the echoes which we catch from them are never of much importance. The career of Verdi's opera begins

¹¹⁹ “Musical,” *New-York Times*, 2 December 1865, 4; “Amusements,” *New-York Times*, 4 December 1865, 4.

¹²⁰ *New-York Times*, Tuesday, 11 April 1865, p. 7

¹²¹ Loewenberg, 959. The New York premiere of *La forza del destino* followed first performances in St. Petersburg (10 November 1862), Rome (7 February 1863), and Madrid (21 February 1863), but preceded London (22 June 1867) and Paris (new version—31 October 1876).

from tonight. If “La Forza” is successful in New-York, its production in London and Paris will be vastly accelerated.¹²²

The opinion that New York was the first major opera center to feature Verdi’s most recent opera was reiterated in the review by Seymour the following day; according to the press, both St. Petersburg and Madrid were “relatively small” and, unlike London, Paris, and New York, they could not successfully support extended runs of the production. The review continued to criticize Bergmann again as overly severe in his preparations of the production:

The performance last evening was good, and reflected credit on the Conductor M. Bergmann. The effects of severe discipline were, however, perceptible in some of the voices. Signora Lucc[a] was evidently distressed, and for an instant lost herself in a vagrant note that was not contemplated by Verdi. Signor Bellini, too, was completely under the weather, and had to omit his cabaletta in the third act.¹²³

Despite the failings of several cast members, it is noted that others, namely Morensi, Massimiliani, and Susini, provided “very excellent readings” to the extent that they previously had not “ever been heard to such advantage.” Generally the reviews of the opera by the English-language press were laudatory: as proclaimed by Seymour, *La forza del destino* “was received with unquestionable favor” to the extent that critics of local periodicals were uncharacteristically “unanimous on the subject of its merits.”¹²⁴

¹²² “Amusements,” *New-York Times*, 24 February 1865, 4.

¹²³ “Amusements,” *New-York Times*, 25 February 1865, 4.

¹²⁴ “Amusements,” *New-York Times*, 27 February 1865, 5.

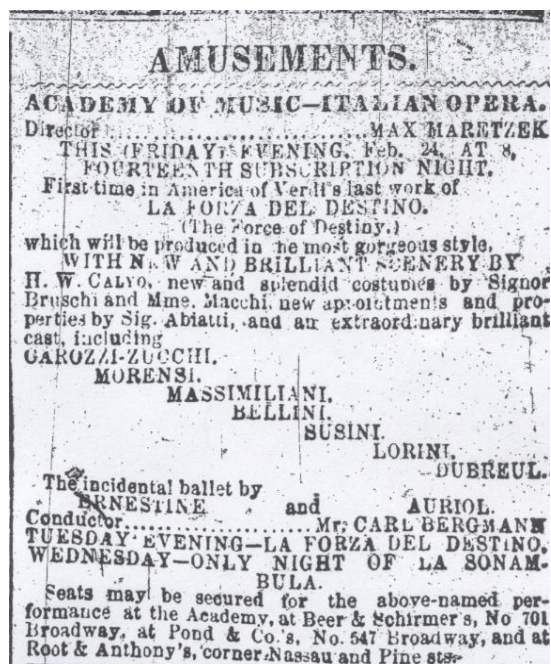


Figure 3.3: Announcement of the American Premiere of Verdi's *La forza del destino*, *New-York Times*, Friday, 27 February 1865, p. 5
(courtesy of the New York Public Library)

Unbeknownst to Seymour, this favorable view of *La forza del destino* was not shared by the critic of the local German-language music journal *New-Yorker Musik-Zeitung*, who, throughout a bitingly sarcastic review, denounced the text as “nonsensical,” “tasteless, crass, and hair-raising,” and the music as lacking originality:

With the exception of the second act, there is little originality and fire to be found in the entire work. And even in the music of this second act, Verdi still repeats himself rather often. There is no doubt that at least in this opera the melodic powers of the composer appear to be rather exhausted.¹²⁵

¹²⁵ “Mit Ausnahme des zweiten Aktes ist wenig ursprüngliches, zündendes in dem ganzen Werke anzutreffen. Und selbst in der Musik dieses Aktes wiederholt sich Verdi noch ziemlich oft. Es ist unzweifelhaft, daß mindestens in dieser Oper die Melodienkraft des Componisten als ziemlich erschöpft erscheint.” “Musikalische Revue,” *New-Yorker Musik-Zeitung*, 8 March 1865, 54.

The critic concludes with a caustically dismissive statement that the opera could be considered acceptable if its melodic and textural content were changed, and that other contemporary operas also could benefit from such revision. This statement is a reaction to certain grotesque characteristics of *La forza del destino*, and betrays a conservative prejudice against emerging progressive aesthetic trends.

Nonetheless, Seymour praises the production, and defends its shortened run as being the result of the abrupt conclusion of Maretzek's opera season rather than a failure of the work itself:

The opera has rarely been heard to greater advantage, and seldom has been received with greater favor. It is a pity that a success so marked and acceptable in every way should be interrupted by the necessities of the ending season. The expense and care that have been bestowed on this work would justify a run of an entire season in any European capital. It would have been reserved, too[,] for the opening of the season, not prodigally bestowed on the end of it, as by Mr. Maretzek.¹²⁶

The run of performances conducted by Bergmann following the American premiere of Gounod's *Roméo et Juliette* on 15 November 1867 was shortened by a different set of circumstances. A reduced price of admission was announced in local newspapers the day before the first performance was to take place.¹²⁷ According to Seymour, "the artists advertised to appear fulfilled the promise without exception," and "the auditorium was filled by an immense

¹²⁶ "Amusements," *New-York Times*, 9 March 1865, 5.

¹²⁷ "General admission was one dollar, while secured seats in the family circle were available for fifty cents to one dollar, and the boxes were ten dollars." "Reduction of Prices," *New York Daily Times*, 14 November 1867, 7.

crowd” whose verdict “appeared to be that the opera was a success.”¹²⁸ The review from Seymour appearing in the Monday issue had a far more sober view of the casts’ execution:

Gounod has labored faithfully to express the poetry of the tradition in his present work, and it is plainly apparent that many of the artists of the Academy troupe engaged in interpreting the music did not understand their composer’s intentions fully. A little more study may develop beauties which escaped everybody on Friday night, and we shall certainly have more to say of the work and of its performance after another hearing.¹²⁹

In particular, Pacini was criticized as being far too mechanical and calculating while lacking an impassioned nature that might have captured the essence of the male title role. Similarly, Orlandini’s portrayal of Mercutio revealed a lack of study and understanding, while Minnie Hauck (1851-1929) lacked dramatic power as well as the maturity necessary to fulfill the role of Juliette.

A strike by the chorus on the evening originally designated for the second performance delayed the next staging of *Roméo et Juliette* by ten days following its premiere. This hiatus prevented multiple hearings within close succession, continuity for the vocal cast, chorus, and orchestra, and accounted for the meager run of only four performances. Most importantly, the break caused by the management/chorus conflict interrupted the continuity of press coverage; thus attention was diverted away from the production itself, and the enthusiasm that might have built with each successive performance was lost. This resulted in a drop in attendance, and the

¹²⁸ “Amusements,” *New-York Times*, 16 November 1867, 4.

¹²⁹ “Academy of Music—Romeo e Giulietta,” *New-York Times*, 18 November, 1867, 5.

opportunity for the New York musical community to become familiar with Gounod's opera was cut short:

Martezek reduced ticket prices as a result of the destruction of the Academy of Music,¹³⁰ and as a result the musicians agreed to a reduction in salary. Prior to the second scheduled performance on Monday, 18 November 1867 the chorus went on strike, demanding their former salaries as a result of the overwhelming success of the opening night. Martezek cancelled the following two performances. The chorus wrote an apology, after which Martezek reinstated the season.¹³¹

The unusually foul weather on the evening of the second performance, in addition to the delay between the excitement of the premiere and its next staging, accounted for the production's loss of momentum. According to reports, public interest stagnated, as "the audience that was present seemed somewhat unimpressible."¹³² George Templeton Strong's assessment of the situation explained the opera's meager five performances, "Opera, by the by, has evaporated for the season. Gounod's 'Romeo and Juliet' did not draw. The chorus revolted, demanding higher pay and Max Martezek collapsed."¹³³

¹³⁰ Located on the northeast corner of Fourteenth Street and Irving Place, the Academy of Music was built in 1854 and destroyed by fire on 22 May 1866. See "Disastrous Conflagration," *New-York Daily Times*, 22 May 1866, 1. The Academy of Music was rebuilt to reopen on 1 March 1867. See 'Amusements,' *New-York Daily Times*, 1 March 1867, 4.

¹³¹ "Amusements," *New-York Times*, 20 November 1867, 4.

¹³² "Amusements," *New-York Times*, 26 November 1867, 5.

¹³³ Entry in the Diary of George Templeton Strong (1820-1875); New York, 17 November [1867] New York Historical Society (courtesy of *Music in Gotham*).

Amusements.

ACADEMY OF MUSIC—TO-NIGHT.
ITALIAN OPERA.
 DIRECTOR..... **MAX MARETZKE.**
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THIS (FRIDAY) EVENING, NOV. 15.
 First night of Gounod's masterwork.
ROMEO & GIULIETTA.
ROMEO & GIULIETTA.
ROMEO & GIULIETTA.

Juliet.....	MISS MINNIE A. HAUGK
The Page.....	SIGRA. BONCONI
Romeo.....	SIG. E. PANCANI
Thalt.....	SIG. TESTA
Mercutio.....	SIG. ORLANDINI
Capulet.....	SIG. ANTONUCCI
Friar Lawrence.....	SIG. MEDINI
Gregory.....	SIG. BARILI
The Duke.....	SIG. MULLER
The Nurse.....	MME. FLURY
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 Secured Seats, from 50 cents to \$1 extra.
 PRIVATE BOXES, \$10.
BOX OFFICE AT THE ACADEMY,
AND ALL THE REGULAR TICKET OFFICES,
NOW OPEN.

Figure 3.4: *New-York Tribune*, Friday, 15 November 1867 (p.7)
 (courtesy of New York Public Library).

On 17 October 1867, Bergmann conducted the New York premiere of a less significant opera, *Don Bucefalo* (Milan, 1847) by Antonio Cagnoni (1828-1896). This production, like *Roméo et Juliette*, received only three additional performances, two of which were under the direction of Bergmann (the other was conducted by Torriani). *Don Bucefalo*, however, was not comparable to other operas of the company:

With Cagnoni's comic opera *Don Bucefalo*, Mr. Maretzek hasn't had much luck. The opera is the work of a beginner, an immature work in which the deficiencies by far outweigh the merits. The opera's action in itself is funny, but the music is largely sad. It lacks inspired, melodic originality, the *esprit* which makes Offenbach's works, in spite of their

shallowness, entertaining and appealing. The opera will hardly remain in the repertoire very long, even though the actors, among whom Mr. Ronconi and Senora Peralta deserve special mention, were quite excellent.¹³⁴

Conclusion

The purpose of a comprehensive examination of the Maretzek and Berkel companies' operatic activity is to contextualize the New York scene in order to determine, not only Bergmann's individual operatic conducting activity, but, more importantly, his role in the early evolution of New York operatic culture in the third quarter of the nineteenth century. Only through this type of examination, and through the comparison of other contemporary opera centers and individuals, is it possible to understand the place New York occupied among other international opera centers (London, Paris, Vienna, and New Orleans, to name a few), as well as Bergmann's contributions that helped propel New York to this place. During his period of activity, for example, it is also possible to determine, through a comparison to other New York conductors, that, although he directed many operas from the standard repertoire, he was distinctive as he most frequently presided at the podium during premieres and less familiar contemporary operas as well as operas of extreme complexity (*Robert le diable*). In the Maretzek

¹³⁴ "Hr. Maretzek hat mit Cagnoni's komischer Oper „Don Bucefalo“ keinen glücklichen Wurf gethan. Die Oper ist das Werk eines Anfängers, eine Jugendarbeit, in welcher die Fehler die Vorzüge weit überwiegen. Die Handlung der Oper ist an und für sich komisch, die Musik zum großen Theil aber eine traurige. Es fehlt ihr die zündende, melodische Originalität, der Geist, welcher die Offenbach'schen Werke bei aller ihrer Flachheit doch unterhaltend und anziehend macht. Die Oper wird sich schwerlich lange auf dem Repertoire [*sic*: Repertoire] halten, trotzdem, daß die Darsteller, unter welchen Hr. Ronconi und Sennora Peralta in erster Reihe zu nennen sind, ganz vorzüglich waren." "Don Bucefalo," *Neue New Yorker Musik-Zeitung*, 26 October 1867, 185.

Company, for example, Bergmann was the conductor who directed operas of the French repertory such as Auber's *Fra Diavolo* and Hérold's *Zampa*, while Maretzek, Nuño and later Torriani presided most frequently over Italian *bel canto* repertory, especially Rossini's *Il barbiere di Siviglia* and *Semiramide*, Donizetti's *La Favorita*, Bellini's *I Puritani*, and Luigi and Federico Ricci's *Crispino e la comare*. Bergmann's progressive aesthetic inclination frequently resulted in attacks by the press for being overly fastidious in his preparation of the vocal cast, while sloppy in terms of his control of the accompanying orchestra; both criticisms describe characteristics that may be attributed to introducing new works to both vocal casts and accompanying instrumentalists. And although not the first to introduce a German-language opera company to New York, Bergmann made the most significant impact, leaving an indelible impression upon New York musical life. He initiated a tradition of German opera productions led by other immigrant opera conductors including Leopold Damrosch (1832-1885), Adolf Neuendorff (1843-1897), and Anton Seidl (1850-1898), for future generations of New York audiences.

Chapter 4

Professional Achievement with the Symphony: Carl Bergmann's Philharmonic Conducting Activity: 1855-1876

For much of his career, Carl Bergmann conducted the Philharmonic Societies of New York and Brooklyn¹. He was the sole conductor of the Philharmonic Society of New York during the fourteenth (1855-6) and seventeenth (1858-9) seasons, alternated with Theodore Eisfeld during the eighteenth through twenty-fourth (1859-65) seasons, and served again as sole conductor from the twenty-fifth through the first four concerts² of the thirty-fourth (1865-76) season, all the while maintaining an active conducting presence in opera, choral concerts and non-Philharmonic orchestra performances. Bergmann was conductor of the Philharmonic Society of Brooklyn for its second (1858-9), fifth (1861-2), ninth (1865-6), and twelfth through the fifteenth (1869-73) seasons. The most documented of his appearances with these two ensembles was as conductor with the Philharmonic Society of New York at the Broadway Tabernacle on its fourth and final concert of the twelfth season on 21 April 1855. After that performance, Bergmann was unanimously appointed conductor the following season.³ As conductor of these two societies, Bergmann not only conducted works of earlier composers, such as Beethoven, Mendelssohn, Mozart, and Weber, but, more importantly, he was central to the introduction of

¹ Hereafter, in the notes only, referred to, respectively, as the PSNY and PSB.

² The fourth concert of the thirty-fourth season took place on Saturday, 19 February 1876 at the Academy of Music. The fifth and sixth concerts, taking place at the same venue on 18 March 1876 and 22 April 1876, were led by PSNY violist George Matzka.

³ Minutes of the Government Meetings of the Philharmonic Society of New-York, 25 August 1855, 62-67. Hereafter, *Government Meetings Minutes* PSNY.

symphonic and operatic works by composers of the *Zukunftsmusik* circle—Liszt, Wagner and Berlioz—and works of other contemporary American and European composers.⁴

Historical Backdrop of the Philharmonic Society of New York

The Philharmonic Society of New York that gave its first public performance at the Apollo Rooms on 7 December 1842⁵ was composed of nearly sixty musicians, many of whom had emigrated from Europe. The members of the Society, like the city of its residence, were a cosmopolitan mix of different nationalities: English, Italian, French, native-born American instrumentalists, and a rapidly burgeoning contingent of German musicians. This latter influx of culturally cultivated German immigrant musicians eventually dominated the Society's roster, and they represented a significant number of audience members for performances in the second half of the nineteenth century.

Several members of the organization frequently alternated conducting with playing in the orchestra during the initial decade, the first season sharing the podium during a single concert. In subsequent years, one individual assumed control of the baton for an entire program. In the second half of the nineteenth century the Society was a self-governed co-operative, electing its own members to the board of directors.⁶ The fact that the Society relied upon its own

⁴ See Table 4.1

⁵ It is possible that this was the fourth of four Philharmonic Societies founded in New York, the initial three founded in 1799, 1816, and 1824 respectively. See Vera Brodsky Lawrence, *Strong on Music: The New York Music Scene in the Days of George Templeton Strong*, vol. 2, *Reverberations, 1850-1856* (Chicago: University of Chicago Press, 1995), xxx. Alternatively, this may have been the third of three Philharmonic Societies founded in New York, the initial two founded in 1799 and 1824 respectively. See Howard Shanet, *Philharmonic: A History of New York's Orchestra* (Garden City, New York: Doubleday, 1975), 43-53.

⁶ Eventually the board included a professional from the community, such as R. Ogden Doremus, George Templeton Strong (1820-75), Henry Stebbins, and Edmund H. Schermerhorn, who

members for artistic direction is characteristic of the ensemble's essential structure. As a self-funded organization, each member contributed dues at the beginning of each season, and, at its conclusion, each had the opportunity, if a member in good standing, to receive a share of the surplus income that was generated by membership dues and individual ticket sales.

Performances and Rehearsals

The Philharmonic Society of New York gave three concerts at the Apollo rooms during its first season (1842-3); four performances were given at different venues the following fifteen seasons (1843-58). A fifth concert was added for the seventeenth season and, a decade later, in 1868-69, the total was raised to six.

From its inception, the Society allowed professional musicians the opportunity to observe its rehearsals in exchange for an annual membership fee, initially five dollars, which gave the designated individual Associate member status. As early as the fourth season (1855-6) amateur musicians also were allowed to acquire Associate membership,⁷ and attendance at rehearsals expanded to the extent that eventually a distinction between "public" and "private" rehearsals was established, the former being advertised regularly in New York newspapers and periodicals. This development caused an increase in rehearsal attendance, as is evident in the minutes of the board of the Society; "Mr. Walker appointed to consult Mr. Niblo in regard to furnishing more room for rehearsals to the members. . . . Moved and seconded that six members of the orchestra be called upon to assist at the doors of the house during the first "rush" at every

occupied the office of President. See "The Philharmonic Society's Serenade to its New President," *The New York Daily Times*, 27 September 1867, 4.

⁷ Shanet, 82.

general rehearsal and concert; carried.”⁸ Rehearsals became more formal as attendance flourished, thus causing their distinction from concerts to diminish. Directors realized the advantage to providing patrons the best experience possible, there being a considerable market for afternoon “rehearsal-goers.” To this end efforts were made to insure that performing members of the Society pay equal attention to punctuality, proper attendance, formal attire, and decorum for both rehearsals and concerts.⁹

Resolved that the Vice President A. Reiff Jr. be instructed to inform Mr.

Bergmann that the private rehearsals must be attended to for two full hours and not to use emphasis to members during the public rehearsals.¹⁰

The intent of this item was for society violinist and Vice President Anthony Reiff Jr.¹¹ to prevail upon Bergmann fully to utilize the allotted time of the private rehearsals with the ensemble to complete the necessary detailed criticism and repetition prior to the public rehearsals, in order to limit any interruptions of the readings of the programmed works for the audience.

⁸ *Government Meetings Minutes* PSNY, 22 September 1855, 66-7.

⁹ “As rehearsals and concerts begin punctually, the “line” on the “roll” will be drawn 5 minutes before time at rehearsals and concerts. At public rehearsals, members of the orchestra are requested to appear in black coat and at concerts in evening dress. Members are requested to remain in their respective seats during rehearsals and concerts [intermission excepted], any one leaving to be fined according to the constitution. Tuning of instruments in the orchestra either at concerts or rehearsals is strictly prohibited. At public rehearsals and concerts members being late are requested not to enter the orchestra, but wait for the end of any part or movement.” *Minutes of the Business Meetings of the PSNY*, 4 November 1870, 86-7. Hereafter, *Business Meetings Minutes* PSNY.

¹⁰ *Minutes of the Meetings of the Directors of the New York Philharmonic Society*, 23 October 1874, 116-7. Hereafter, *Directors’ Meetings Minutes* PSNY.

¹¹ Son of former Vice President and Philharmonic bassoonist and Anthony Reiff. See Shanet, 424.

During the 1850s and 1860s, rehearsals were either scheduled on Saturday mornings and afternoons, or weekday afternoons (see Table 4.1).

Table 4.1: Philharmonic Society of New York Concerts and Public Rehearsals

Metropolitan Hall=^{MH}

Broadway Tabernacle=^{BT}

City Assembly Rooms=^{CAR}

Apollo Rooms=^{AR}

Afternoon Rehearsal, 2:30=^T

Afternoon Rehearsal, 3:00-5:00=^P

Afternoon Rehearsal, 3:30-5:30=^A

Morning Rehearsal, 10:00-12:00=^M

Season	Year	Concert Date	Venue	Public Rehearsal Day/Time	Public Rehearsal Date
First	1842-1843	12/7, 2/18, 4/22	Apollo Rooms	Saturday, 3:30-5:30	
Second	1843-1844	11/18, 1/13, 3/16, 5/18	Apollo Rooms	Saturday, 3:30-5:30	
Third	1844-1845	11/16, 1/11, 3/1, 4/19	Apollo Rooms	Saturdays, 3:30-5:30	
Fourth	1845-1846	11/22, 1/17, 3/7, 4/25	Apollo Rooms	Saturday, 3:30-5:30	
Fifth	1846-1847	11/21, 1/9, 3/6, 4/17	Apollo Rooms	Saturday, 3:30-5:30	
Sixth	1847-1848	11/27, 1/15, 3/4, 4/29	Apollo Rooms	Saturdays, 3:30-5:30	
Seventh	1848-1849	12/2, 1/27, 3/17, 5/12	City Assembly Rooms, Apollo Saloon	Saturday, 3:30-5:30	
Eighth	1849-1850	11/24, 1/12, 3/2, 4/20	Apollo Rooms	Saturday, 3:30-5:30	
Ninth	1850-1851	11/23, 1/11, 3/1, 4/26	Apollo Rooms	Saturday, 3:30-5:30	
Tenth	1851-1852	11/22, 1/10, 2/28, 4/17	Niblo's Garden	Saturday, 3:30-5:30	
Eleventh	1852-1853	11/13, 1/15, 3/5, 4/23	Niblo's Garden	Saturday, 3:30-5:30	

Table 4.1: Philharmonic Society of New York Concerts and Public Rehearsals (continued)

Season	Year	Concert Date	Venue	Public Rehearsal Day/Time	Public Rehearsal Date
Twelfth	1853-1854	11/26 ^{MH} , 1/14 ^{BT} , 3/4 ^{BT} , 4/22 ^{BT}	Metropolitan Hall, Broadway Tabernacle	Saturday, 3:30-5:30	
Thirteenth	1854-1855	12/2, 1/20, 3/10, 4/21	Niblo's Garden	Saturday, 3:30-5:30	
Fourteenth	1855-1856	11/24, 1/12, 3/1, 4/19	Niblo's Garden	Saturday, 3:30-5:30 Saturday, 10-12	10/13 ^A , 11/24 ^M , 1/12 ^M , 3/1 ^M , 4/19 ^M
Fifteenth	1856-1857	11/22, 1/10, 3/7, 4/25	Academy of Music	Saturday, 3:30-5:30 Saturday, 10-12	11/22 ^M , 1/10 ^M , 3/7 ^M , 4/25 ^M
Sixteenth	1857-1858	11/21, 1/9, 3/6, 4/24	Academy of Music	Saturday, 3:30-5:30 Saturday, 10-12	11/21 ^M , 1/9 ^M , 3/6 ^M , 4/24 ^M
Seventeenth	1858-1859	11/20, 1/8, 2/12, 3/26, 4/30	Niblo's Garden	Saturday, 3:30-5:30 Saturday, 10-12	11/20 ^M , 1/8 ^M , 2/12 ^M , 3/26 ^M , 4/30 ^M
Eighteenth	1859-1860	11/19, 1/7, 2/11, 3/24, 4/28	Academy of Music	Wednesday afternoon	4/4
Nineteenth	1860-1861	11/10, 12/22, 2/2, 3/16, 4/20	Academy of Music	Wednesday afternoon	
Twentieth	1861-1862	11/9, 12/21, 2/1, 3/15, 4/26	Irving Hall	Saturday, 3:30-5:30	
Twenty-first	1862-1863	11/8, 12/20, 1/31, 3/14, 4/25	Irving Hall	Saturday, 3:30-5:30	10/11, 10/25, 11/8, 11/22, 12/6, 12/20, 1/3, 1/17, 1/31, 2/14, 2/28, 3/14, 3/28, 4/11, 4/25

Table 4.1: Philharmonic Society of New York Concerts and Public Rehearsals (continued)

Season	Year	Concert Date	Venue	Public Rehearsal Day/Time	Public Rehearsal Date
Twenty-second	1863-1864	11/7, 12/19, 1/30, 3/12, 4/23	Academy of Music	Saturday, 3:30-5:30 Saturday, 10-12	10/10 ^A , 10/24 ^A , 11/7 ^A , 11/21 ^A , 12/5 ^A , 12/19 ^A , 1/2 ^A , 1/16 ^A , 1/30 ^A , 2/13 ^A , 2/27 ^A , 3/12 ^A , 3/26 ^A , 4/9 ^A , 4/23 ^A
Twenty-third	1864-1865	11/5, 12/17, 1/28, 3/11, 4/29	Academy of Music	Saturday, 3-5; Saturday, 10-12	10/8 ^P , 10/22 ^P , 11/5 ^M , 11/19 ^P , 12/3 ^P , 12/17 ^M , 12/31 ^P , 1/14 ^P , 1/28 ^M , 2/11 ^P , 2/25 ^P , 3/11 ^M , 3/25 ^P , 4/8 ^P , 4/29 ^M
Twenty-fourth	1865-1866	11/4, 12/16, 1/27, 3/10, 4/21	Academy of Music	Saturday, 3-5 Saturday, 10-12	10/7 ^P , 10/21 ^P , 11/4 ^M , 11/18 ^P , 12/2 ^P , 12/16 ^M , 12/30 ^P , 1/13 ^P , 1/27 ^M , 2/10 ^P , 2/24 ^P , 3/10 ^M , 3/24 ^P , 4/7 ^P , 4/21 ^M
Twenty-fifth	1866-1867	11/17, 12/15, 1/26, 3/9, 4/20	Steinway Hall	Saturday, 3:00 Saturday, 10:00am	10/20 ^P , 11/3 ^P , 11/17 ^M , 12/1 ^P , 12/8 ^P , 12/15 ^M , 1/5 ^P , 1/19 ^P , 1/26 ^M , 2/2 ^P , 2/16 ^P , 3/2 ^P , 3/9 ^M , 3/23 ^P , 3/30 ^P , 4/13 ^P , 4/20 ^M , 5/4 ^M
Twenty-sixth	1867-1868	11/16, 12/21, 2/1, 3/7, 4/18	Academy of Music ¹²	Friday, 2:30 Saturday, 10-12	10/25 ^T , 11/1 ^T , 11/8 ^T , 11/15 ^T , 11/16 ^M , 12/6 ^T , 12/13 ^T , 12/20 ^T , 12/21 ^M , 1/17 ^T , 1/24 ^T , 1/31 ^T , 2/1 ^M , 2/21 ^T , 2/28 ^T , 3/6 ^T , 3/7 ^M , 3/27 ^T , 4/10 ^T , 4/17 ^T , 4/18 ^M

¹² Krehbiel erroneously states that the orchestra performed in Steinway Hall during the twenty-sixth season (1867-8). See Henry Krehbiel, *The Philharmonic Society of New York: A Memorial* (New York: Novello); *Early Histories of the New York Philharmonic*. ed. H. Shanet (New York: Da Capo, 1979 [1892]), 130.

Table 4.1: Philharmonic Society of New York Concerts and Public Rehearsals (continued)

Season	Year	Concert Date	Venue	Public Rehearsal Day/Time	Public Rehearsal Date
Twenty-seventh	1868-1869	11/28, 1/9, 2/6, 3/6, 4/10, 5/8	Academy of Music	Friday, 2:30	11/13, 11/20, 12/11, 12/18, 1/8, 1/22, 1/29, 2/5, 2/19, 2/26, 3/5, 3/19, 4/2, 4/9, 4/23, 4/30, 5/7
Twenty-eighth	1869-1870	11/27, 1/8, 2/5, 3/5, 4/2, 5/7	Academy of Music	Friday, 2:30	11/12, 11/19, 11/26, 12/10, 12/17, 1/7, 1/21, 1/28, 2/4, 2/18, 2/25, 3/4, 3/18, 3/25, 4/1, 4/22, 4/29, 5/6
Twenty-ninth	1870-1871	11/26, 1/7, 2/4, 3/4, 4/1, 5/6	Academy of Music	Friday, 2:30	11/11, 11/18, 11/25, 12/9, 12/30, 1/6, 1/20, 1/27, 2/3, 2/17, 2/24, 3/3, 3/17, 3/24, 3/31, 4/21, 4/28, 5/5
Thirtieth	1871-1872	12/2, 1/6, 2/3, 3/2, 4/6, 5/4	Academy of Music	Friday, 2:30	11/17, 11/24, 12/1, 12/8, 12/15, 1/5, 1/19, 1/26, 2/2, 2/16, 2/23, 3/1, 3/15, 3/22, 4/5, 4/19, 4/26, 5/3
Thirty-first	1872-1873	11/16, 12/14, 1/18, 2/15, 3/15, 4/19	Academy of Music	Friday, 2:30	11/1, 11/8, 11/15, 11/29, 12/6, 12/13, 1/3, 1/10, 1/17, 1/31, 2/7, 2/14, 2/28, 3/7, 3/14, 3/28, 4/4, 4/18
Thirty-second	1873-1874	11/15, 12/13, 1/17, 2/14, 3/14, 4/18	Academy of Music	Friday, 2:30	10/31, 11/7, 11/14, 11/28, 12/5, 12/12, 1/2, 1/9, 1/16, 1/30, 2/6, 2/13, 2/27, 3/6, 3/13, 3/27, 4/10, 4/17
Thirty-third	1874-1875	11/14, 12/12, 1/23, 2/20, 3/20, 4/24	Academy of Music	Friday, 2:30	11/6, 11/13, 12/4, 12/11, 1/15, 1/22, 2/12, 2/19, 3/12, 3/19, 4/16, 4/23
Thirty-fourth	1875-1876	11/13, 12/11, 1/22, 2/19, 3/18, 4/22	Academy of Music	Friday, 2:30	11/5, 11/12, 12/3, 12/10, 1/14, 1/21, 2/11, 2/18, 3/10, 3/17, 4/7, 4/21

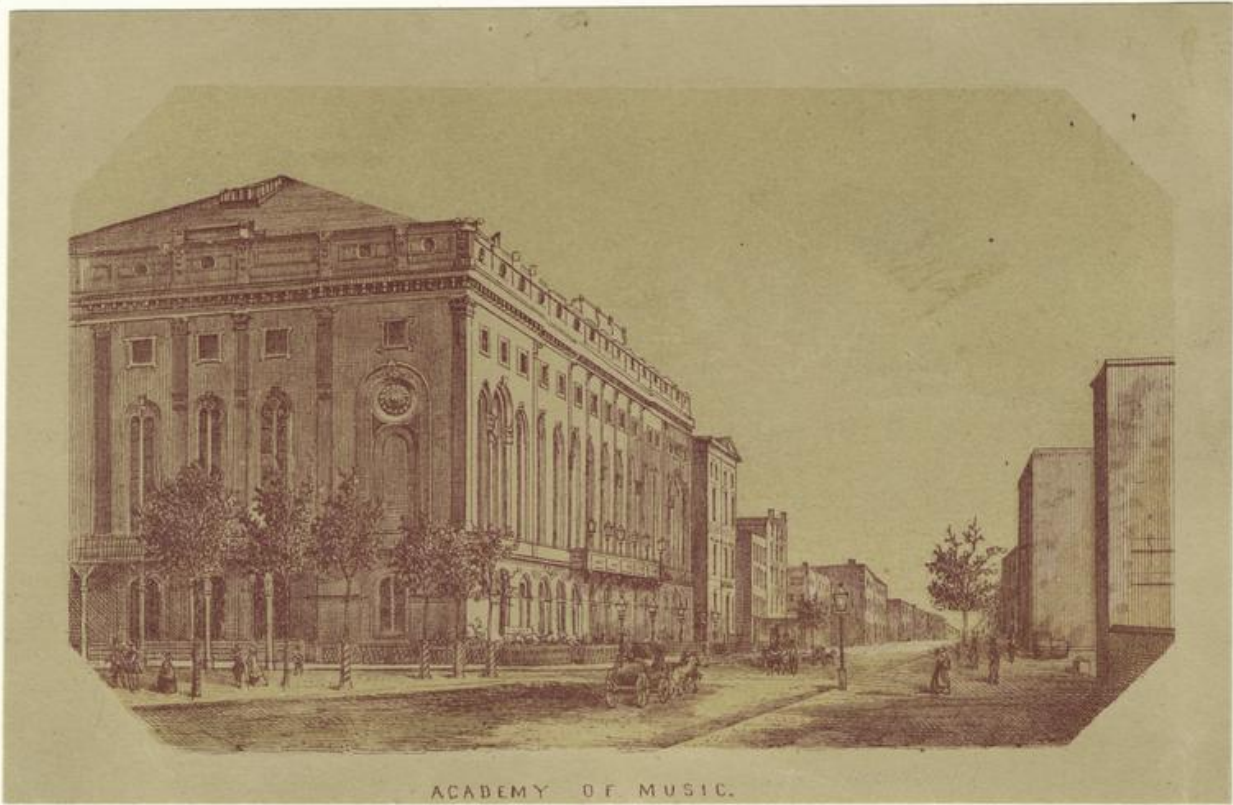


Figure 4.1: Academy of Music, artist unknown; East 15th Street and Irving Place
(courtesy of the New York Public Library)

To a large extent, following the fifteenth season (1856-7), the rehearsals and concerts of the orchestra took place at the Academy of Music, and one season (1858-9) at Niblo's Garden, and two seasons at Irving Hall. As recorded in the *Government Meetings Minutes*, 21 September 1861, Carl Bergmann seconded a proposal that the Academy of Music should be procured for morning rehearsals and concerts, and Irving hall for afternoon rehearsals. An amendment to this motion stating that the rehearsals and concerts should be given at Irving hall was passed. This item directs the committee to take into account that the practicality of arranging a single rehearsal and concert space outweighed the benefits of using the Academy of Music for only the concerts and morning rehearsals and Irving Hall for afternoon rehearsals. Also, the smaller rental fee (\$1,200.00) of Irving Hall undoubtedly was an important factor in determining which venue

to use, particularly considering the financial panic caused by the interruption of commerce with the southern states at the outset of the American Civil War.¹³

The morning and afternoon public rehearsals were heavily patronized by young people and women shortly following the opening of the rehearsals to non-professional musicians in the 1840s. These daytime rehearsals were a crucial factor, in particular, for women attendees, as evening performances were inaccessible to unescorted “ladies.” Those who could not afford the Associate membership could attend rehearsals for fifty cents.¹⁴ These extra tickets were in considerable demand; the board of directors resolved to print two thousand in 1867 instead of the fifteen hundred printed the previous season.¹⁵

In 1867, the Society’s president, Dr. R. Ogden Doremus,¹⁶ described the orchestra’s public rehearsals as something that set the Society apart from its counterparts in Europe; namely, while these other organizations were accessible only to “the select few,” the Philharmonic Society of New York had “thrown its doors open to all,” allowing “the public to enjoy such opportunities for studying the works of the old masters of harmony” and, in doing so, to elevate “musical taste.”¹⁷

¹³ Edwin G. Burrows and Mike Wallace, *Gotham: A History of New York City to 1898* (New York: Oxford University Press, 1999), 866-7.

¹⁴ See Adrienne Fried Block, “Matinee Mania or The Regendering of Nineteenth-century Concert Audiences in New York City,” *19th-Century Music* 31, no. 3 (Spring 2008): 193-216.

¹⁵ *Directors’ Meetings Minutes* PSNY, 25 July 1867, 203-5.

¹⁶ This pronouncement made by Dr. Doremus came upon acknowledgment of a complimentary serenade given by members of the Society at the commencement of his tenure as president.

¹⁷ “The Philharmonic Society-Serenade to its New President,” *The New-York Daily Times*, 27 September, 1867, 4.

Conductors of the Philharmonic Society of New York: 1842-1855

During the initial years following its inception, the performances of the Philharmonic Society of New York were typically conducted by several of its own members. The first performance of the first season was conducted by American-born violinist Ureli Corelli Hill (1802-75), French pianist and horn player Denis-Germain Étienne (1781-1859), and German pianist and trombonist Henry Christian Timm (1811-92). The programs of the remaining two concerts of the first season were also conducted by members of the orchestra; Hill and German organist William Alpers (1816-45) conducted the second performance, while French cellist Alfred Boucher and English composer and double bassist George Loder (1816-68) directed the ensemble in the third and final performance of the season. The four concerts of the second season were conducted individually by Messrs. Hill, Étienne, Loder, and Alpers. Loder returned to the podium on the first performance of the third season, followed by Hill, who led the second and final concerts, and by German violinist Louis Wiegers, who conducted the third.

This pattern changed with the arrival in 1848 of German violinist/violist Theodore Eisfeld,¹⁸ who, after alternation with Loder in seasons seven through ten (1848-51),¹⁹ became the sole conductor, a position that he held for the eleventh and twelfth seasons (1852-54), and later, during the fifteenth and sixteenth (1856-58) seasons. In addition to his service as orchestral member and conductor, Eisfeld played a valuable role by attending nearly all meetings of the Society's board of directors, an administrative body of which he eventually became the Vice-President in 1856.²⁰ Eisfeld's conducting activities were interrupted on two occasions by

¹⁸ Lawrence 2: 595.

¹⁹ Only the final concert of the seventh season, taking place at the Apollo Rooms on 12 May 1849, was conducted by Max Maretzek.

²⁰ *Government Meetings Minutes* PSNY, 16 September 1856, 81.

unforeseen circumstances: in 1855 he was prevented from conducting the rehearsals and concerts due to a protracted illness,²¹ while in 1858 he was incapacitated after surviving a shipwreck of the steamship *Austria* during a transatlantic crossing on 27 September, the details of which he related in a personal letter:

ISLE FALYAL, AZORES, Oct. 4, 1858. I give you some news of my exile.

Since my arrival here, I have been very ill. The terrible shock I have received, morally and physically, has reduced me to such a state of feebleness, that I hope you will excuse my laconicism and incongruity. Hoping also that I may dispense with a recital of the disaster—of those scenes of despair between husbands and wives, between mothers and children, between brothers and sisters, which I witnessed. Oh it is dreadful, and to think that out of more than five hundred persons on board, only seventy-eight are saved!

From the moment that the fire was known beyond doubt, we saw upon the promenade deck neither captain nor officers, nor even sailors, but only the passengers, and they in the most complete disorder. The officers were all very young, even the first engineer, and could not have had much experience, nor a knowledge of their great responsibility. The captain, a man of about forty years of age, was the first to lose his senses and throw himself overboard. That was a good example! The Francis metallic life-

²¹ Eisfeld was absent from the board meetings between 16 February 1855 through 12 November 1855. He attended the board meeting on 17 November 1855 and returned to the podium of the Philharmonic Society for the rehearsals preceding the first concert of the Fifteenth season on 22 November 1856. *Government Meetings Minutes* PSNY, 16 February 1855, 55-69. Despite his condition, Eisfeld did conduct his own benefit concerts on 19 May 1855 and 26 May 1855. See Lawrence 2: 517.

boats were burnt, except two, which were overcrowded and filled with water immediately. The cannon were in the lower part of the ship, so there was not a possibility of discharging one as a sign of distress to draw the attention of the vessels we could see at a great distance. There were no life-preservers, and not even chairs or stools with compressed air, which would have served to sustain us while on the water, nor pumps to put out the fire. I stayed on board till the flames reached me, and then threw myself into the sea, where I swam for two hours and a half with my clothes on, without any support. By this time I had lost my strength, and after offering a prayer and thinking of my friends, I went down. It is supposed that a counter current threw me many times to the surface, when at last I was picked up by the small boat insensible and carried on board the French bark *Maurice*, [of] Captain Ernest Rénaud, one of the bravest and most noble men it is possible to imagine. He had placed me in his own bed, and after trying a thousand experiments, they brought me back to life. During four days I was in a quiet state of delirium, after which I was perfectly prostrated. The 19th of September I was landed at Fayal, where I have been very sick, my chest and lungs being very much influenced by the quantity of salt water I swallowed and the exposure. I shall probably be forced to pass the winter here, and do not think it likely I shall be able to return to New York before April. I have received much attention from different families. The military Governor, American consul, and the consul from Hamburg, have visited me. One German gentleman who lives

here, Mr. A. D'Orey, has treated me so affectionately, that he calls three or four times a day to see that I want for nothing. Please ask the gentleman of the Press to publish this letter that my pupils may know where I am.

THEODORE EISFELD.²²

Eisfeld ultimately returned to conduct the Philharmonic Society of New York in the rehearsals preceding the second concert of the eighteenth season.²³ In addition to his conducting activities, Eisfeld initiated a series of chamber music soirees in 1851 that preceded those of the Mason/Thomas Quartet. Eisfeld returned to Europe following the fifth concert of the twenty-third season (1864-5), leaving the Society after a fifteen-year association.

Bergmann and the Philharmonic Society of New York

Although Bergmann's most notable professional achievements in America were as a conductor, he initially was active as a cellist. Bergmann was accepted into the cello section of the Germania Orchestra in April 1850, where he played until he was elected conductor in July of that year. Following his return to New York from Chicago in February 1855,²⁴ he played cello in the Philharmonic Society of New York,²⁵ the Italian opera orchestra, and in the Mason-Thomas

²² "A Letter from Theodore Eisfeld," *Dwight's Journal of Music*, 13 November 1858, 259.

²³ *Government Meetings Minutes* PSNY, 1 October 1859, 137-8.

²⁴ *Dwight's Journal of Music*, 7, n. 1 (12 February 1855): 5.

²⁵ Bergmann first appeared on the roster of the PSNY as a cellist sharing the second desk with Frederick Bergner (who occupied the outside chair) in the fifteenth season (1856-7); see *Government Meetings Minutes* PSNY, 6 September, 1856, 79-101. He later appeared listed on the roster as sitting third desk, outside chair of the cello section until the twenty-fourth season (1865-6), when he became sole conductor; see *Directors' Meetings Minutes* PSNY, 8 September 1865, 119-122.

Quartet.²⁶ A notable and historically important achievement of this chamber ensemble was the world premiere of Johannes Brahms's Piano Trio in B major, Op. 8, at Dodworth's Saloon on 27 November 1855.²⁷

Bergmann's first opportunity to conduct arose in spring 1855, only a couple of months after his return to New York. An indisposed Eisfeld²⁸ was replaced at the podium at the third concert of the thirteenth season (1854-5) by the president of the board, Henry C. Timm.²⁹ Bergmann was appointed by Scharfenberg at the board meeting on Saturday, 17 March 1855 to conduct the fourth concert and its attendant rehearsals. Although the order of the program was arranged at the board meeting that took place on Saturday, 7 April 1855,³⁰ just two weeks prior to the performance, it is likely that the repertoire for the program had been decided at some earlier date.³¹

²⁶ Founded in 1855, this ensemble was originally listed in newspapers as the Mason-Bergmann Matinee series. This changed when the ensemble reappeared as the Mason-Thomas Quartet in 1858; Bergmann was replaced by Frederick Bergner (1827-1907) in 1861.

²⁷ See "Amusements for Thanksgiving," *New-York Daily Times*, 29 November 1855, 4. Brahms's B major Trio, Op. 8 was written in 1854. Brahms revised the work in 1891, and it is this revised version that is almost always performed today.

²⁸ This hiatus was three seasons prior to Eisfeld's absence caused by the shipwreck.

²⁹ Eisfeld was reported ill at the Board of Directors meeting on 17 February 1855 by the president of the board, Henry C. Timm. Timm, in turn, was proposed by Scharfenberg at the meeting that took place on 3 March, and elected to conduct in place of Eisfeld at the third concert. A majority of the rehearsals prior to the third concert that took place on 10 March at Niblo's concert rooms had probably been conducted by Timm in place of Eisfeld, who had not attended any board meetings that month, presumably due to illness. See *Government Meetings Minutes* PSNY, 3 March 1855, 58.

³⁰ This date of this meeting was erroneously listed by the secretary as Tuesday, 7 March 1855. See *Minutes Government Meetings Minutes* PSNY, 7 April 1866, 60.

³¹ The programming of the Finale to Act I of Mendelssohn's *Die Lorelei*, op. 98 had been finalized at the board meeting that took place on Saturday, 24 February at 4pm, and therefore the proposal and arrangements with the chorus must have been made at an earlier date in the season.

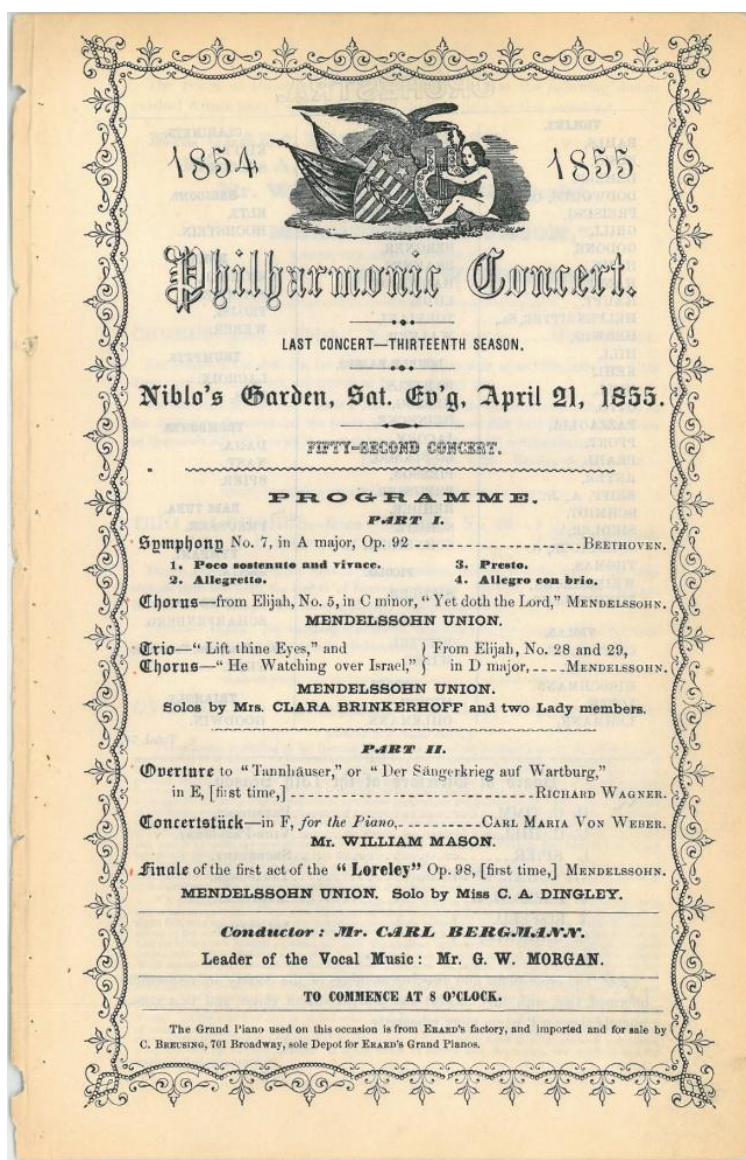


Figure 4.2: Concert Program of Bergmann's Philharmonic Society of New York Debut (courtesy of the New York Philharmonic Archives)

The critical reaction to Bergmann's Philharmonic conducting debut was uniformly favorable. Theodore Hagen wrote in *New-York Musical Review and Gazette*, "In consequence of Eisfeld's illness, Bergmann took the baton, and proved to be an able conductor. . . it was one of

The board meeting that took place on 24 February 1855 was scheduled for 4pm at the store of Scharfenberg and Luis. Those present were Timm, Scharfenberg, Brannes, Pazzaglia and Spier (Eisfeld was absent). See *Government Meetings Minutes PSNY*, 24 February 1855, 58.

the best symphonic performances we have ever heard in New York.”³² The *New York Daily Times* critic was particularly complimentary of Bergmann’s interpretation of Beethoven’s Symphony No. 7, op. 92, stating that he had “the proper sentiment for Beethoven,” particularly in his understanding of “what a pianissimo means” and the choice of tempi that were “judiciously . . . a trifle slower” in the second and third movements. Bergmann’s fastidious approach was also commented upon:

The mechanical difficulties of the *Tannhäuser* overture are great, but when thoroughly mastered, as on Saturday night, the effect is of a popular character. A little more repose would be an improvement we think. The surging of the stringed instruments is too constant. A vociferous encore was demanded, but a member of the orchestra stepped forward and asked the audience to excuse the repetition on account of the fatigue of the performers.

The rest of the Times review summarized the impact of Bergmann’s direction upon the orchestra and those attending. The critic noted the ensemble’s thorough preparation and stated that the successful performance of the demanding contemporary work impressed the public. The critic further alluded to the possibility of the ensemble achieving a proper “pianissimo” [dynamic] with the benefit of Bergmann’s direction for an entire season.³³

This statement proved to be prophetic, as Bergmann, following a compensation of fifty dollars for his services as conductor for the final concert of the thirteenth season, was appointed

³² “The Philharmonic Concert,” *New-York Musical Review and Gazette*, 26 April 1855, 140.

³³ “The Philharmonic Concert,” *New-York Daily Times*, 23 April 1855, 4.

to conduct the rehearsals and concerts for the following season as well.³⁴ This compensation was particularly significant because, before Bergmann, no society member had ever received remuneration for conducting.³⁵

During the next ten seasons Bergmann alternated with Eisfeld conducting the Society orchestra, in addition to serving as a director on the board. Although Bergmann did not have exclusive authority over the selection of repertoire, he was elected to serve on the musical program committee, and he undoubtedly had a strong voice in choosing music that was to be performed at regular concerts and rehearsals.³⁶ Programs that Bergmann conducted bore the stamp of his progressive aesthetic agenda:

The next concert will be under the direction of Mr. Carl Bergmann. Let no one attend it—or the rehearsals—whose physical health is not good; whose nerves are not of the strongest; whose courage is not

³⁴ The secretary communicated to Bergmann via letter that he had been “appointed” conductor for the next season; terms of the position were proposed and he was asked to accept. Bergmann replied and Scharfenberg was appointed to settle with Bergmann “in relation to his terms.” Scharfenberg declined and Hill was sent in his place. No further entries were given on the result of the meeting between Hill and Bergmann, or remuneration for Bergmann’s conducting during the fourteenth season. See *Government Meetings Minutes* PSNY, 5 September 1855, 64. The board of directors elected to give Bergmann a salary of six hundred dollars for the twenty-seventh season (1868-9); See *Directors’ Meetings Minutes* PSNY, 2 April 1869, 255-56. Bergmann was given a salary of one thousand dollars and his share of the dividend for the twenty-eighth season; see *Minutes*, 22 April 1870, 283-284. For the thirtieth and thirty-first seasons his one-thousand-dollar salary was renewed; see *Business Meetings Minutes* PSNY, 12 April 1872, 111-31. At a meeting of PSNY held 2 April 1875, the Board of Directors “recommended \$750, as salary for the conductor; a long debate pro & con ensued, and the recommendation of Board was carried by ballot.” See *Business Meetings Minutes* PSNY, 2 April 1875, 151. At a special meeting held 21 May 1875 Bergmann’s salary was reduced to one hundred dollars “for each concert including all rehearsals—payable after each concert” for the thirty-fourth season (1875-6); See *Business Meetings Minutes*, 21 May 1875, 155; “Section 6, Article 3.”

³⁵ *Government Meetings Minutes* PSNY, 24 April 1855, 61.

³⁶ Bergmann also served on the orchestral committee and was one of several directors who proposed individuals to be performing members in the Society.

unquestionable. The music to be played is of the extremest character, and all for the “future.” There are Liszt’s [sic] “Faust” Symphony; Wagner’s Introduction to “Lohengrin,”³⁷ and Weber’s Overture to “Euryanthe.” Let us hope that the directors will provide a suitable hospital staff and an ambulance corps for the occasion.³⁸

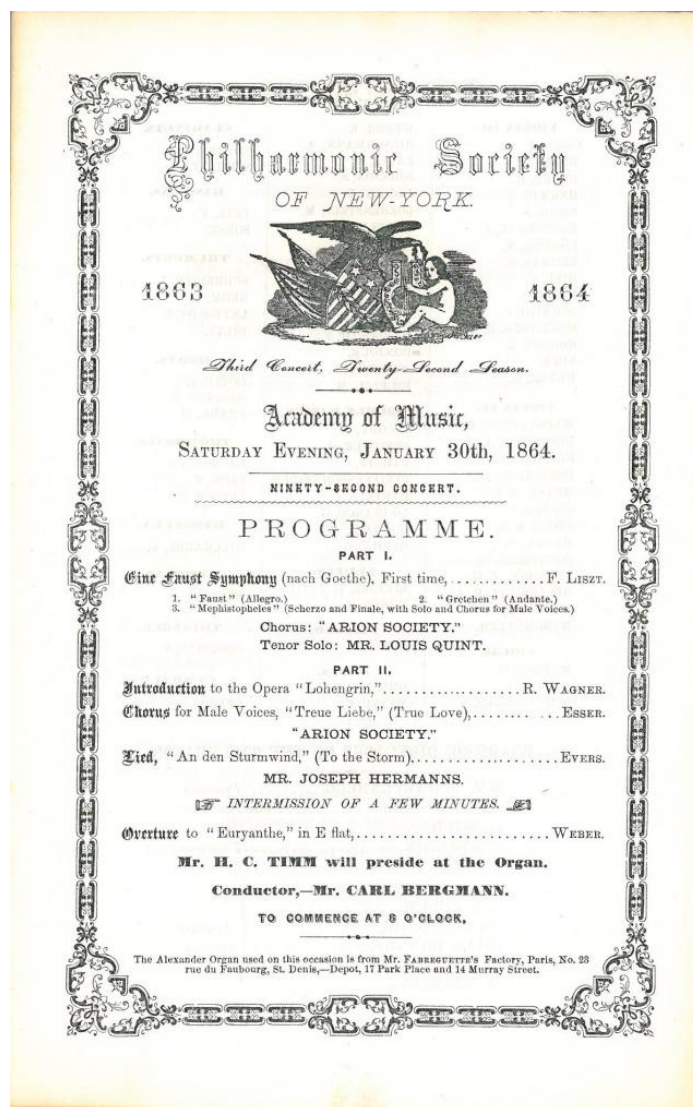


Figure 4.3: Philharmonic Society of New York Concert Program conducted by Bergmann on Saturday, 30 January 1864.
(courtesy of the New York Philharmonic Archives)

³⁷ Prelude to Act I of *Lohengrin*.

³⁸ “Amusements,” *New-York Daily Times*, 21 December 1863, 4.

In addition to the pieces mentioned in the announcement, Bergmann also programmed Esser's "Treue Liebe," Evers' "An den Sturmwind," and Rietz's Concert Overture, op. 7. This programming was further criticized as being too great a burden on audience members:

The restlessness of the audience under the rather heavy infliction of extremes manifested itself in a gentle sibilation during the performance of the *Faust* Symphony—a slight and genteel imitation of weariness. . . . Liszt presents himself in so many aspects to the art-world that his weakest trifle is worthy of consideration. So far, however, from being weak or trifling, this symphony is important, and decidedly the most meritorious orchestral work that has proceeded from his pen. Mr. Bergmann did not err in producing it, but in making the other features of the programme too similar in character.³⁹

Here the critic castigates Bergmann both for having too many pieces, among them Wagner and Liszt, of similar character on the same program. Bergmann's programming was even more harshly censured in the personal diary of George Templeton Strong following the Philharmonic Society of New York performance on Saturday, 15 December 1866 at Steinway Hall:⁴⁰

Then (Part II) came Wagner's "Introduction to the Opera Lohengrin." I heard its opening movement at the rehearsal of a fortnight ago, supposed it was Hector Berlioz's Carnival Overture, and inferred that Hector Berlioz

³⁹ "Amusements." *New-York Daily Times*, 1 February 1864, 4.

⁴⁰ The program on Saturday, 15 December consisted of Beethoven's Symphony No. 4, op. 60, Mendelssohn's Concerto for Violin, op. 64, Wagner's Prelude to Act I, *Lohengrin*, the first movement of Mozart's Concerto No. 20 for Piano, K. 466, Vieuxtemps' Ballade and Polonaise for Violin, op. 38, and Berlioz's *Le carnaval romain*.

was experimenting on a new mechanical method. I did Hector B. injustice. This “Introduction” was as bad as anything he ever wrote and vastly less entertaining. Wagner writes like an “intoxified” pig, Berlioz like a tipsy chimpanzee. Then we had . . . Overture Le Carnaval Romain, op. 7 in A by Berlioz. This was the finale. I can compare it to nothing but the caperings and gibbering of a big baboon, over-excited by a dose of alcoholic stimulus.⁴¹

Strong, who had attended concerts from the Society’s inception, was particularly fond of Beethoven, and typified the less-progressive tastes of some American-born upper-class members of the Society.

Programming

In the course of his twenty-year affiliation with the Philharmonic Society of New York, Bergmann, in varying musical roles, had a significant influence on the Society’s development. The extent of his influence can be determined by the longevity of his association as conductor—the longest in the Society’s history—at an early point in the organization’s evolution. True to his progressive aesthetic agenda, Bergmann prevailed over the program committee to perform nearly one hundred works by the contemporary group of European composers associated with *Zukunftsmusik*: Liszt, Wagner and Berlioz.⁴²

⁴¹ George Templeton Strong, *The Diary of George Templeton Strong*, ed. A. Nevins and M. Thomas (London: Macmillan, 1952), 353-4.

⁴² In addition to performances of works of the *Zukunftsmusik* group, the PSNY also gave World premieres of Symphonies op. 24 and 26 by American composer and PSNY violinist George Frederick Bristow (1825-1898). See Table 5.1.

Philharmonic Society
OF NEW-YORK.

1866  1867

Second Concert,—Twenty-Fifth Season.

STEINWAY HALL,
Saturday Evening, December 15, 1866.

ONE HUNDRED AND SIXTH CONCERT.

PROGRAMME.

PART I.

Symphony, No. 4, Op. 60, in B flat, ... L. VAN BEETHOVEN.
1. Adagio, allegro vivace. 3. Minuetto, allegro vivace.
2. Adagio. 4. Finale, Allegro ma non troppo.

Concerto for the Violin, Op. 64, in F. MENDELSSOHN.
1. Allegro, molto appassionato. 2. Andante. 3. Allegro, molto vivace.

CAMILLA URSO.

PART II.

Introduction to the Opera "Lohengrin," R. WAGNER.
Concerto for the Piano, in D minor, (first movement) MOZART.

Mlle SOPHIE GROSCHEL.

Ballade et Polonaise, for the Violin, Op. 38, ... H. VIEUXTEMPS.
CAMILLA URSO.

Intermission of a few minutes.

Overture, "Le Carnaval Romain," Op. 9, in A, ... BERLIOZ.

Conductor,—CARL BERGMANN.

To Commence at 8 o'clock.

The Grand Piano used on this occasion is from the Factory of Messrs. Steinway & Sons,
Ware-rooms, 71 & 73 East 14th St., between Union Square and Irving Place.

Figure 4.4: Philharmonic Society of New York Concert Program conducted by Bergmann on Saturday, 15 December 1866 (courtesy of the New York Philharmonic Archives)

Table 4.2: Frequently Performed *Zukunftsmusik* repertoire by Bergmann and the Philharmonic Society of New York

Composer	Repertoire Title	Performance Date	Rehearsal Date	Performance and Rehearsal Location
Berlioz	Overture, <i>Les francs-juges</i>	1856: 1/12 1861: 3/16 1862: 4/26 1863: 4/25 1866: 4/21 1875: 4/24	1862: 1/19, 2/16, 3/28 1863: 4/11, 4/25 1866: 3/24, 4/07, 4/21 1875: 4/16, 4/23	Academy of Music, Irving Hall
Berlioz	<i>Le carnaval romain, ouverture caractéristique</i> , op. 9	1861: 11/09 1864: 12/17 1871: 5/06 1874: 12/12	1864: 11/19, 12/03, 12/17 1871: 4/21, 4/28, 5/05 1874: 11/06, 11/13, 12/04, 12/11	Academy of Music
Liszt	<i>Les préludes</i> , symphonic poem after A. de Lamartine, LW G3	1859: 4/30 1861: 12/21 1864: 11/05 1867: 5/04 1872: 3/02 1873: 11/15 1875: 12/11	1859: 4/30 1867: 3/23, 3/30, 4/13, 4/20 1872: 2/16, 2/23, 3/01 1873: 11/01, 11/08, 11/15 1875: 12/03, 12/10	Academy of Music, Steinway Hall
Liszt	<i>Tasso, lamento e trionfo</i> symphonic poem, LW G2	1860: 3/24, 1867: 3/09, 1871: 4/01, 1875: 2/20	1867: 2/02, 2/16, 3/02, 3/09 1871: 3/17, 3/24, 3/31 1875: 2/12, 2/19	Academy of Music
Wagner	Overture to <i>Tannhäuser</i> , WWV 70	1855: 4/21, 11/24 1867: 4/20 1870: 11/26 1872: 11/16	1855: 11/24 1867: 3/23, 3/30, 4/13, 4/20 1870: 11/11, 11/18, 11/25 1872: 11/01, 11/08, 11/15	Niblo's Garden, Academy of Music, Steinway Hall

Bergmann gave over thirty performances of Liszt's music, most frequently of the symphonic poems *Les préludes*,⁴³ and *Tasso*.⁴⁴ Works by Schumann most frequently performed by the Philharmonic Society of New York conducted by Bergmann were the Overture to *Genoveva*, op. 81⁴⁵ and the Symphony No. 4, 120.⁴⁶ In addition to Wagner's Overture to *Tannhäuser*, which Bergmann programmed more frequently in his New York performance career than any other work by Wagner, he also programmed excerpts from Wagner's operas *Lohengrin*, *Tristan und*

⁴³ Bergmann conducted the American orchestral premiere of Liszt's *Les préludes* on Saturday, 6 February 1859 at the City Assembly Rooms. This orchestral premiere was preceded by two performances of Liszt's own arrangement of the same work for two pianos. See Lawrence 3: 73 and 212n. H. Earle Johnson lists the first American orchestral performance of the work conducted by Bergmann on Wednesday, 5 May 1858 in Irving Hall. No evidence was found for a performance on this date, and it is very likely that this listing is erroneous as Irving Hall was erected in 1860.

⁴⁴ Works of Liszt performed less frequently by the PSNY under Bergmann's direction were Piano Concertos Nos. 1 and 2; Polonaise No. 2, LW A171; Episode, "Der nächtlicher Zug (American premiere conducted by Bergmann on 17 November 1866);" *Festklänge* (American premiere conducted by Bergmann on 22 December 1860); "Der Kreuzritter," from *Die Legende von der heiligen Elisabeth* (American premiere conducted by Bergmann on 7 May 1870); *Mazeppa*, symphonic poem after V. Hugo, LW G7; *Ce qu'on entend sur la montagne* (American premiere conducted by Bergmann on 9 January 1869); *Die Ideale*; *Eine Symphonie zu Dantes Divina Comedia* (American premiere conducted by Bergmann on 2 April 1870); and *Eine Faust-Symphonie* (American orchestral premiere conducted by Bergmann on 23 May 1863). The performance on 23 May 1863 was probably of an earlier version of *Eine Faust-Symphonie* that did not include chorus. This premiere precedes the first performance of the work by the PSNY on 1 January 1864 designated the American premiere by H. Earle Johnson. See H. Earle Johnson, *First Performances in America to 1900: Works with Orchestra* (Detroit: College Music Society, 1979), 210. The PSNY performance on 1 January 1864 was probably the first performance of the later version (with chorus) in the United States.

⁴⁵ Bergmann led the Society in the American premiere of Schumann's Overture to *Genoveva*, op. 128 on Saturday, 16 March 1861 at the Academy of Music.

⁴⁶ Works of Schumann performed less frequently by the Society under Bergmann's direction were Schumann's Symphonies Nos. 1, 2, and 3; *Manfred* Overture, op. 115; Overture to *Julius Caesar*, op. 128; the Overture, Scherzo and Finale, op. 52; and Concerto for piano, op. 54 (American premiere conducted by Bergmann on 20 February 1859). The performance of Concerto for piano, op. 54 on 20 February 1859 precedes the performance on 26 March 1859 listed as the American premiere by H. Earle Johnson. See Johnson, 328.

Isolde, *Die Meistersinger von Nürnberg*, the overtures to *Rienzi* and *Der fliegende Holländer*, and the *Faust* Overture, op. 59.⁴⁷ Works by Berlioz were less frequently performed: the overtures *Les francs-juges* and *Le carnaval romain* were heard most frequently; selected movements from *Symphonie fantastique*, parts 3 and 4 of *Roméo et Juliette*,⁴⁸ and the overture *Le roi Lear* were only performed sporadically.

The programming of contemporary works, although significant, did not comprise the majority of the repertoire that the Society performed during Bergmann's tenure. The Philharmonic Society of New York performances revolved around orchestral repertory of earlier composers. Works by Beethoven were performed more frequently than those of any other composers, while compositions of Mendelssohn, Weber and Mozart were also programmed regularly. Bergmann gave over seventy-five performances of Beethoven's music with Philharmonic Society of New York, most frequently of the Symphonies No. 4 and No. 7 and the *Leonore* Overture, No. 3, op. 72a.⁴⁹ The Society, conducted by Bergmann, also frequently performed Mendelssohn's Concerto for Violin, op. 64,⁵⁰ Weber's Overture to *Euryanthe*, J. 291,⁵¹ and Mozart's Symphony No. 38, K. 504.⁵²

⁴⁷ This is a concert overture.

⁴⁸ Bergmann led the Society in the American premiere of Parts 3 and 4 of Berlioz's *Roméo et Juliette*, *symphonie dramatique*, op. 17 on Saturday, 20 April 1867 at Steinway Hall.

⁴⁹ Works of Beethoven performed less frequently by the PSNY under Bergmann's direction were Symphonies Nos. 2, 3, 5, 6, 8, 9; overtures *Fidelio*, *Coriolanus*, *Egmont*, *Die Weihe des Hauses*; Overture and Incidental Music to Goethe's *Faust*; the Violin Concerto, op. 61, and Piano Concertos Nos. 3 and 5; vocal scene and aria "Ah! Perfido," and the complete Incidental Music to *Egmont*, op. 84.

⁵⁰ Works of Mendelssohn performed less frequently by the PSNY under Bergmann's direction were Mendelssohn's Symphonies No. 3-5; overtures *Zum Märchen von der schönen Melusine*, *Die Hebriden*, *Ruy Blas*, *Meeresstille und Glückliche Fahrt*; the Incidental Music to *Ein Sommernachtstraum*; works for piano and orchestra such as the Capriccio brilliant, op. 22, and the Serenade and Allegro giocoso, op. 43 (American premiere led by Bergmann on 23 January

Table 4.3: Frequently Performed works of Beethoven, Mendelssohn, Weber and Mozart by Carl Bergmann and Philharmonic Society of New York

First movement only=^{FM}

Composer	Repertoire Title	Performance Date	Rehearsal Date	Performance and Rehearsal Location
Beethoven	Symphony No. 7, op. 92	1855: 4/21 1861: 3/16 1863: 4/25 1866: 4/21 1870: 12/17 1872: 11/16	1863: 3/28, 4/11, 4/25 1866: 3/24, 4/7, 4/21 1870: 12/09 1872: 11/01, 11/08, 11/15	Niblo's Garden, Academy of Music
Beethoven	Symphony No. 4, op. 60	1856: 4/19 1859: 4/30 1866: 12/15 1867: 1/26 1871: 4/01 1873: 11/15	1856: 4/19 1859: 4/30 1866: 12/01, 12/08, 12/15 1867: 1/05, 1/19, 1/26, 5/04 1871: 3/17, 3/24, 3/31 1873: 10/31, 11/07, 11/14	Niblo's Garden, Steinway Hall, Academy of Music

1859), and Concertos No 1, op. 25 and No. 2, op. 40 for piano; and the opera *Die Lorelei* (American premiere of Finale to Act 1 of *Die Lorelei* led by Bergmann on 21 April 1855), vocal/orchestral oratorios *Elias* and *Paulus*, and the concert aria *Infelice*.

⁵¹ Works of Weber performed less frequently by the PSNY under Bergmann's direction were selections from *Der Freischütz* and *Oberon*; orchestral overtures *Der Beherrscher der Geister*, op. 27, and *Jubel*, op. 59; and the Concert-Stück for Piano, op. 79, and the Concertino for Horn, op. 45.

⁵² Works of Mozart performed less frequently by the PSNY under Bergmann's direction were symphonies K. 543, K. 550, K. 551; Concertos for piano K. 466 (American premiere led by Bergmann on 16 March 1861),⁵² K. 365, K. 503; for Concerto K. 218; unspecified serenade for winds and horns; and selections from the operas *La clemenza di Tito*, *Così fan tutte*, *Don Giovanni*, *Die Zauberflöte*, *Le nozze di Figaro*, and *Idomeneo*.

Table 4.3: Frequently Performed works of Beethoven, Mendelssohn, Weber and Mozart by Carl Bergmann and Philharmonic Society of New York (continued)

Composer	Repertoire Title	Performance Date	Rehearsal Date	Performance and Rehearsal Location
Beethoven	<i>Leonore</i> Overture, No. 3, op. 72a	1859: 3/26 1869: 2/06 1870: 2/05 1872: 2/03 1873: 12/13 1875: 3/20	1859: 3/26 1869: 1/22, 1/29, 2/05 1872: 1/19, 1/26, 2/02 1873: 11/28, 12/05, 12/12 1875: 3/12, 3/19	Niblo's Garden, Academy of Music
Beethoven	Symphony No.5, op. 67	1861: 11/09 1867: 5/04 1870: 3/05 1873: 2/15 1875: 4/24	1867: 5/04/67 1870: 2/18, 2/25, 3/04 1873: 1/31, 2/07, 2/14 1875: 4/16, 4/23	Academy of Music, Steinway Hall
Beethoven	Symphony No. 3, op. 55	1864: 11/5 1868: 11/28 1872: 4/06 1875: 11/13	1864: 10/08, 10/22, 11/05 1868: 11/13, 11/20 1872: 3/15, 3/22, 4/05 1875: 11/05, 11/12	Academy of Music
Beethoven	Piano Concerto No. 5, op. 73	1866: 11/17 1869: 1/09 1870: 2/05 1871: 12/02	1866: 10/20, 11/03, 11/17 1869: 12/11, 12/18, 1/08 1870: 1/21, 1/28, 2/04 1871: 11/17, 11/24, 12/01	Steinway Hall, Academy of Music
Beethoven	Violin Concerto, op. 61	1868: 4/18 ^{FM} 1869: 1/09 ^{FM} 1871: 5/06 1872: 12/14	1868: 3/27, 4/10, 4/17 4/18 ^{FM} 1869: 12/11, 12/18, 1/08 1871: 4/21, 4/28, 5/05 1872: 11/29, 12/06, 12/13	Academy of Music

Table 4.3: Frequently Performed works of Beethoven, Mendelssohn, Weber and Mozart by Carl Bergmann and Philharmonic Society of New York (continued)

Composer	Repertoire Title	Performance Date	Rehearsal Date	Performance and Rehearsal Location
Mendelssohn	Violin Concerto, op. 64	1856: 3/01 1864: 11/05 1865: 12/16 1866: 12/15 1867: 11/16 1875: 12/11	1856: 3/01 1864: 10/08, 10/22, 11/05 1865: 11/18, 12/02, 12/16 1866: 12/01, 12/08, 12/15 1867: 10/25, 11/01, 11/08, 11/15 1875: 12/03, 12/10	
Mendelssohn	Overture, <i>zum Märchen von der schönen Melusine</i> , op. 32	1856: 4/19 1859: 11/19 1866: 1/27 1869: 3/06 1874: 1/17	1856: 4/19 1866: 12/30, 1/13, 1/27 1869: 2/19, 2/26, 3/05 1874: 1/02, 1/09, 1/16	Niblo's Garden, Academy of Music
Mendelssohn	Incidental Music, <i>Ein Sommernachtstraum</i> , op. 61	1857: 4/25 1859: 3/26 1865: 12/16 1868: 4/18 1875: 11/13	1857: 4/25 1859: 3/26 1865: 11/18, 12/02, 12/16 1868: 3/27, 4/10, 4/17, 4/18	Academy of Music
Mendelssohn	Overture, <i>Die Hebriden</i> , op. 26	1861: 12/21 1867: 1/26 1872: 4/06	1861: 12/21 1867: 1/05, 1/19, 1/26 1872: 3/15, 3/22, 4/05	Irving Hall, Academy of Music
Mozart	Aria, "Parto, Parto," from <i>La clemenza di Tito</i> , K. 621	1858: 11/20 1866: 11/17 1870: 11/26	1858: 11/20 1866: 10/20, 11/03, 11/17 1870: 11/11, 11/18, 11/25	Niblo's Garden, Steinway Hall, Academy of Music
Mozart	Vocal Selections, <i>Don Giovanni</i> , K. 527	1859: 11/19 1869: 3/06 1875: 1/23	1869: 2/19, 2/26, 3/05, 1875: 1/15, 1/22	Academy of Music

Table 4.3: Frequently Performed works of Beethoven, Mendelssohn, Weber and Mozart by Carl Bergmann and Philharmonic Society of New York (continued)

Composer	Repertoire Title	Performance Date	Rehearsal Date	Performance and Rehearsal Location
Mozart	Piano Concerto No. 20, K. 466	1861: 3/16		Academy of Music
Mozart	Vocal selections, <i>Die Zauberflöte</i> , K. 620	1864: 4/03 1867: 3/09 1874: 12/12	1864: 3/26, 4/09, 4/23 1867: 2/02, 2/16, 3/02, 3/09 1874: 12/04, 12/11	Academy of Music, Steinway Hall
Mozart	Symphony No. 38, K. 504	1866: 1/27 1871: 2/04, 3/04 1875: 3/20	1866: 12/30, 1/13, 1/27 1871: 1/20, 1/27, 2/03 1875: 3/12, 3/19	Academy of Music
Mozart	Vocal selections, <i>Le nozze di Figaro</i> , K. 492	1870: 2/05 1871: 12/02 1874: 11/14 1876: 1/22	1870: 1/21, 1/28, 2/04, 1871: 11/17, 11/24, 12/01 1874: 11/06, 11/13 1876: 1/14, 1/21	Academy of Music
Schumann	Symphony No. 4, op. 120	1859: 2/12 1862: 2/01 1865: 11/04 1869: 3/06 1872: 2/03 1876: 1/22	1859: 2/12 1865: 10/07 10/21, 11/04 1869: 2/19, 2/26, 3/05 1872: 1/19, 1/26, 2/02 1876: 1/14, 1/21	Niblo's Garden, Academy of Music

Table 4.3: Frequently Performed works of Beethoven, Mendelssohn, Weber and Mozart by Carl Bergmann and Philharmonic Society of New York (continued)

Composer	Repertoire Title	Performance Date	Rehearsal Date	Performance and Rehearsal Location
Schumann	Overture, <i>Genoveva</i> , op. 81	1861: 3/16 1864: 4/23 1870: 3/05 1875: 12/04	1861: 3/16 1864: 3/26, 4/09, 4/23 1870: 2/18, 2/25, 3/04 1875: 11/05, 11/12, 12/03	Academy of Music, Irving Hall
Weber	Overture, <i>Euryanthe</i> , J. 291	1856: 1/12 1859: 4/30 1866: 3/10 1868: 4/18 1870: 4/02 1872: 1/06 1874: 11/14	1856: 1/12 1859: 4/30 1866: 2/10, 2/24, 3/10 1868: 4/18/68 1870: 3/18, 3/25, 4/01 1872: 12/08, 12/15, 1/05 1874: 11/06, 11/13	Niblo's Garden, Academy of Music
Weber	Overture, <i>Der Freischütz</i> , J. 277	1859: 4/30 1860: 12/22 1868: 4/18	1859: 4/30 1868: 3/27, 4/10, 4/17, 4/18	Niblo's Garden, Academy of Music
Weber	Scene & Aria, <i>Der Freischütz</i> , J. 277	1863: 11/07 1870: 3/05 1871: 5/07 1873: 12/13	1863: 10/10, 10/24, 11/07 1870: 4/22, 4/29, 5/06 1871: 4/21, 4/28, 5/05 1873: 11/28, 12/05, 12/12	Academy of Music
Weber	Romanza, <i>Euryanthe</i> , J. 291	1864: 1/30, 4/23	1864: 1/02, 1/16, 1/30, 3/26, 4/09, 4/23	Academy of Music
Weber	<i>Unter blühenden Mandelbäumen</i> , <i>Euryanthe</i> , J. 291	1865: 11/04	1865: 10/07, 10/21, 11/04	Academy of Music

Bergmann and the Philharmonic Society of New York most frequently interspersed programs of symphonic works with chorus, instrumental or vocal soloists. A typical Bergmann program included a symphony, overtures, a concerto, and two arias from Italian opera, or less frequently from German, English, or French operas.⁵³ Bergmann's affinity with opera, coupled with the general appeal vocal soloists had with audiences, prompted the Philharmonic Society of New York board of directors to engage singers on a regular basis.

Historical Backdrop to the Philharmonic Society of Brooklyn

The orchestra of the Philharmonic Society of Brooklyn that gave its first public performance at the Brooklyn Athenaeum⁵⁴ on 14 November 1857⁵⁵ comprised forty musicians⁵⁶ from the Philharmonic Society of New York, conducted by Theodore Eisfeld.⁵⁷ The essential structure of the Philharmonic Society of Brooklyn differed from the Philharmonic Society of New

⁵³ This likely was due to a greater availability of Italian opera singers in New York at this time. See chapter 3, pp. 1-2.

⁵⁴ The Brooklyn Athenaeum and Reading Room was located at the corner of Atlantic and Clinton Streets, and seated 1,200 people. See Maurice Edwards. *How Music Grew in Brooklyn: A Biography of the Brooklyn Philharmonic Orchestra* (Lanham, Maryland: Scarecrow Press, 2006), 5.

⁵⁵ "Amusements," *The Brooklyn Daily Eagle*, 14 November 1857, 2.

⁵⁶ Although it is likely that many of the musicians who comprised the orchestra of the PSB in the first season were players from the PSNY, it is impossible to substantiate this at the present time due to the lack of a musicians' roster for the initial two decades of the existence of the PSB.

⁵⁷ Dr. A. Cooke Hull, treasurer, and member executive committee of the board of directors, reported that four hundred and thirty subscribers had been obtained, and all the arrangements for the first concert were complete. Also, that Mr. J. Noll had been engaged as leader of the orchestra, and Mr. Eisfeld as conductor; that forty of the best performers of New York had been employed, and the first rehearsal given with marked success. See Minutes of the PSB, 3 November 1857, 26-27, hereafter *Minutes PSB*.

York in that its board of directors did not consist of performing members of the ensemble, but, instead, were residents of the City of Brooklyn:

The organization of this society differs in some respects from that of any other of its class. It consists of ladies and gentlemen associated for the purpose of procuring a worthy interpretation of the works (especially orchestral) of the great masters in music, and so adding another to the number of those amusements which tend to elevate and refine the community. The artists of the Society are its employees, not its members: and hence, while it has free recourse to the best vocal and instrumental talent of the Old and New Worlds, its management is unembarrassed by professional rivalries or jealousies of any sort.⁵⁸

⁵⁸ “Amusements.” *Brooklyn Daily Eagle*, 28 October 1859, 1.



Figure 4.5: Brooklyn Athenaeum, c. 1892, photographer unknown; located at 169 Atlantic Avenue, at Clinton Street (courtesy of the Brooklyn Historical Society)

Although, as in Manhattan, a large percentage of Brooklyn residents were foreign born,⁵⁹ the Philharmonic Society of Brooklyn board of directors appeared to have many American-born members. A strong presence of religion was also distinctive to Brooklyn:

The Scriptures tell us that Saul, being troubled with visitations of the evil spirit, employed David to play upon his harp, in order to drive away these troublesome guests by the influence of music. Furthermore we are

⁵⁹ In 1855, nearly a hundred thousand of Brooklyn's total population (205,250) were born abroad. See Burrows, 746.

informed that this scheme met with entire success, relieving the unhappy sufferer from a burden too heavy to bear. To those similarly afflicted, or to those filled with melancholy forebodings of coming evil, we would recommend a visit to the Brooklyn Academy of Music at the time the performances of the Philharmonic Society take place. Such an excursion could not fail to turn the whole tenor of their thoughts into a new channel. They would feel like different beings; and life would not seem so laborious and monotonous. While listening to the heavenly strains of music glimpses of paradise would be opened to their entranced souls.⁶⁰

This advertisement was designed to appeal to religious predilection, drawing comparison to musical references in biblical scriptures, and thus describing the moral and spiritual benefits of attending a Philharmonic Society of Brooklyn performance. Further evidence of an observant prepossession in the community is found in the annotations of the Minutes of the Philharmonic Society of Brooklyn board meetings, which mention the annual allotment of complimentary subscriptions to the local clergy, the clergy's presence at Philharmonic Society of Brooklyn social functions and the proposed establishment of a conservatory of music due to the lack of good choral societies in the City of Brooklyn.⁶¹ This drive for choral music is also described in the Philharmonic Society of Brooklyn board's efforts to perform Beethoven's Ninth Symphony, a composition held in the highest esteem by John Sullivan Dwight, the general editor of the Boston-based musical journal, *Dwight's Journal of Music*. A significant connection between the

⁶⁰ Philharmonic Society—Second Rehearsal. *Brooklyn Eagle*, 19 October 1865, 2.

⁶¹ The source for this impetus for improved choral societies in Brooklyn very likely was the presence of choral directors who were also professional church musicians on the PSB board of directors.

cities of Boston and Brooklyn was found in *Dwight's* Brooklyn correspondent, George William Warren,⁶² a professional church musician, organist, and Philharmonic Society of Brooklyn board member.⁶³

Officers and board members came from various professional backgrounds. Luther B. Wyman,⁶⁴ who occupied the office of President, was a professional church musician; A. Cooke Hull, M.D.,⁶⁵ who occupied the office of Treasurer, was a homeopath; and another homeopathic practitioner, John F. Talmage, M.D.,⁶⁶ was also a member of the board. A fundamental

⁶² George William Warren (1828-1902) church organist Saint Peter's Church, Saint Paul's Church (?-?), Albany; Holy Trinity Church, Brooklyn (1860-?), Saint Thomas Church (1870-1902), New York; Brooklyn correspondent, under the pseudonym "Jem Baggs," for *Dwight's Journal of Music*. See "Musical Correspondence." *Dwight's Journal of Music*, 1 December 1860, 286; Lawrence 3: note 24.

⁶³ Further evidence to support the argument of a cultural link between New England and the native-born American culture of Brooklyn is the Boston Symphony series at the Brooklyn Academy of Music following Theodore Thomas's departure to Chicago in the 1891-2 season. See Edwards, *How Music Grew in Brooklyn*, 31, col. 1.

⁶⁴ Luther B. Wyman (1805-1879) was a bass vocalist and member of the Handel and Haydn Society circa 1825, as well as choral director of Second Presbyterian Church, Troy, New York, circa 1830. Wyman moved to New York in 1843, where he joined the New York Sacred Music Society; he was a member of this society for 15 years, the last five of which he held the office of president. From 1840 to 1870 he was music director of the Unitarian Church, Brooklyn. He was president of the Brooklyn Sacred Music Society from 1840 to 1843. In 1857 he initiated the formation of the Brooklyn Philharmonic Society, an organization to which he was elected president from its inception to his death in 1879. Shortly following the Society's formation, he led the organization of the erection of the Academy of Music. See Gabriel Harrison, "The Progress of Music and Opera in Brooklyn," in *The Civil, Political, Professional and Ecclesiastical History, and Commercial and Industrial Record of the County of Kings and the City of Brooklyn, N.Y. from 1683-1884*, ed. Henry R. Stiles, with the assistance of L. B. Proctor and L. P. Brockett (New York: W. W. Munsell, 1884), 1126.

⁶⁵ Dr. A. Cooke Hull (1818-1868), M.D. homeopathy. See Stiles, *The Civil, Political, Professional and Ecclesiastical History*, vol. 2, 906.

⁶⁶ John Frelinghuysen Talmage, A. M., M. D., (born 11 March 1833, Somerville, New Jersey; died ?) 155 Joralemon street, Brooklyn, N. Y.; homeopath, initially a pupil and later a partner of A. Cooke Hull. See, 'Talmage, John Frelinghuysen' *Cleave's Biographical Cyclopaedia of*

difference, therefore, between the infrastructures of the neighboring societies was that the self-governed Philharmonic Society of New York was underwritten by membership, while the Philharmonic Society of Brooklyn governing body and orchestral musicians were separate entities funded by subscription.⁶⁷ In the case of the Philharmonic Society of Brooklyn, this resulted in tension and ultimately conflict between the board of directors and the musicians.

Tension between the musicians and the Philharmonic Society of Brooklyn board initially became apparent following the extra concert held on 18 May 1861 for the benefit of the Home Relief Fund, when patriotic and labor-oriented interests clashed. Although several high-profile vocal artists, such as Isabella Hinkley, Clara Louise Kellogg, Augustino Susini, Pasquilino Brignoli, and the Italian opera conductor, Emanuele Muzio, volunteered their services, Eisfeld and the orchestral musicians did not. The treasurer of the Philharmonic Society of Brooklyn board of directors reported “that Mr. Eisfeld had a claim against the Society” for conducting an extra performance, organized for the families of volunteers in the “War for the Union,” at the close of the season. This implies that, although vocal soloists of celebrity status who typically commanded high fees were willing to participate in an extra concert as volunteers, the rank-and-file orchestral musicians who accompanied them were less so inclined.⁶⁸ In fall 1862 the orchestral musicians of the Philharmonic Society of Brooklyn threatened to strike if their demands for a pay increase were not met.⁶⁹ In addition to labor pressures emanating from

Homeopathic Physicians and Surgeons, ed. Sylvian Cazalet,
<http://www.homeoint.org/history/cleave/t/talmagejf.htm> (accessed November 15, 2009)

⁶⁷ Both the PSNY and PSB also generated income through individual ticket sales.

⁶⁸ This claim was ultimately resolved by a payment of fifty dollars, and the orchestral musicians were paid a reduced rate of three dollars. See Minutes PSB, 3 May 1861, 59-60.

⁶⁹ On Tuesday evening, 30 September [1862] the executive committee held a special meeting in which they reviewed a document signed by thirty-eight members of the orchestra in which they

the orchestra, the board also was confronted by a subscription crisis. The concerts were suspended by the Philharmonic Society of Brooklyn board of directors in 1868-9 due to a lack of subscription sales.⁷⁰ A second suspension by the Philharmonic Society of Brooklyn board because of low subscription sales was narrowly averted in fall 1871.⁷¹

Performances and Rehearsals

During the period of its association with Carl Bergmann, the Philharmonic Society of Brooklyn scheduled five performances and fifteen rehearsals each season, not counting extra concerts such as benefits. A sixth concert was added to the schedule in the twenty-second season (1879-80). All of the rehearsals, like the Philharmonic Society of New York, were open to the public, and were heavily patronized by women:

Of the second rehearsal of the Philharmonic Society, held yesterday
afternoon in the Brooklyn Academy of Music, we can only say that it met

declined to play, except at a uniform rate of 14 dollars for 3 rehearsals & a concert, thus an advance of four dollars and fifty cents on the previous season's price. The sense of that meeting was entirely opposed to the exorbitant nature of the demand & a resolution had been passed to comply, refusing to accede to their terms. The feeling of the Executive Committee was that another orchestra could be formed in case of an emergency, and a special committee consisting of Messrs. Ryan & Van Dyck was appointed to notify Mr. Einfeld of the strike, to obtain his mediation in the matter and to take measures for the formation of a new orchestra in case the necessity for such a movement should arise. The committee had ascertained that Mr. Einfeld would take no part in breaking up the combination and that it would be impossible to form another orchestra before the initial rehearsals and performances due to the fact that several members of the ensemble whose services were indispensable were attached to the agreement, and they could not be replaced by others. It had been found impossible to break up the clique in any way as all the signers had resolved to "sink or swim" together.

The board resolved to make arrangements with the orchestra, but to reduce the numbers of members of the orchestra to the smallest practicable number, but not less than forty. See Minutes PSB, 4 October 1862, 118-9.

⁷⁰ See Minutes PSB, 13 October 1868, 285-6.

⁷¹ See Minutes PSB, 3 October 1871, 342-4; "Philharmonic Society," *Brooklyn Daily Eagle*, 5 October 1871, 2.

every expectation. A large and brilliant audience was present on this occasion, almost entirely composed of the fair sex. Every seat, with the exception of a few in the body of the house, was occupied. Considering the fact that there were so many there, and also that most of those present were young ladies, there was a remarkable degree of stillness during the performance. Two or three sweet creatures, however, just behind us, did persist in keeping up an animated conversation, not sotto voce, but in a loud tone of voice, which rather interfered with a full enjoyment of the music.⁷²

The correspondent's censorious commentary on the obtrusive behavior of the female audience members was not uncommon as proper concert etiquette during rehearsals and concerts was frequently expounded upon in the local press.

Despite the limited information available for the rehearsal schedule of the first two seasons, it can be determined that a pattern was reached in the second season (1858-9): two Wednesday afternoon rehearsals were followed by a Saturday morning rehearsal on the day of the concert. This pattern changed in the next two seasons (1859-61): all three rehearsals took place on Saturdays, the initial two in the afternoon, the third on the morning of the performance. The schedule reverted to two Wednesday afternoon rehearsals followed by a Saturday morning rehearsal on the day of the performance in the fifth and sixth seasons, and, thereafter, the regular rehearsals generally appear to have take place on Wednesday afternoons.

⁷² "Philharmonic Society—Second Rehearsal." *Brooklyn Daily Eagle*, 19 October 1865, 2.

Table 4.4: Philharmonic Society of Brooklyn Concerts and Public Rehearsals, 1857-1876^N=Joseph Noll^{CB}=Carl Bergmann^{TT}=Theodore Thomas^E=Theodore Eisfeld^{BÆ}= Brooklyn Atheaeum^{BAM}=Brooklyn Academy of Music

*=Extra Concert

Season	Year	Concert Date	Venue	Public Rehearsal Date/Day/Time	Conductor
First	1857-1858	11/14, 12/12, 1/30, 3/27, 6/24	Athenaeum	(1)Sat. 10/31, 3-5 (2)Wed.11/4, 3-5 (3)Fri. 11/13, 3-5	Eisfeld
Second	1858-1859	10/30 ^N , 12/11 ^{CB} , 12/27 ^{CB*} , 1/29 ^{CB} , 2/28 ^{CB*} , 3/05 ^{CB} , 4/16 ^{CB}	Athenaeum	(1)Wed 10/6, 3-5 (2)Wed., 10/20, 3-5 (3)Sat., 10/30, 10-12 (4)Wed., 11/10, 3-5(^{CB}) (5)Wed., 11/24, 3-5(^{CB}) (6)Sat., 12/11, 10-12(^{CB})	Noll (^N), Bergmann(^{CB})
Fourth	1860-1861	11/17 ^{BÆ} , 1/15 ^{BAM*} , 1/19 ^{BAM} , 2/16 ^{BAM} , 3/23 ^{BAM} , 4/27 ^{BAM} , 5/18 ^{BAM*}	Athenaeum, BAM	Sat., 11/3, 3-5 Sat., 1/19, 10-12 Sat., 2/16, 10-12	Eisfeld
Fifth	1861-1862	11/2 ^{CB} , 12/14 ^{CB} , 1/25 ^{CB} , 3/08 ^{CB} , 5/03 ^E	BAM	Wed., 2/19, 3-5 Sat., 3/1, (?) Wed., 3/26, 3-5	Bergmann(^{CB}), Eisfeld(^E)
Seventh	1863-1864	10/31, 12/12, 1/23, 2/03*, 2/06*, 4/16, 5/14	BAM	(1)Wed., 10/07, 3-5 Wed., 10/21, (5)Wed., 11/25, 3-5 (6)Wed., 12/09, 3-5 Wed., 4/13, 3-5	Eisfeld

Table 4.4: Philharmonic Society of Brooklyn Concerts and Public Rehearsals, 1857-1876
(continued)

Season	Year	Concert Date	Venue	Public Rehearsal Date/Day/Time	Conductor
Eighth	1864-1865	10/29, 12/10, 1/21, 3/04, 4/15, 5/06	BAM	(3)Wed., 10/26, 3-5 Wed., 11/09, Tues., 12/06, Wed., 1/04, Wed., 2/01, Wed., 2/15, Wed., 3/01, Wed., 4/12	Eisfeld
Ninth	1865-1866	10/28, 12/09, 1/20, 3/03, 4/14	BAM	(1) Wed., 10/4, 3-5 (2) Wed., 10/18, 3-5 (3) Wed., 10/25, 3-5 Wed., 12/06, 3-5 Wed., 12/20, 3-5 (8) Wed., 1/03, 3-5 (9) Wed., 1/17, 3-5 (10) Wed., 1/31, 3-5 (11) Wed., 2/7, 3-5 (12) Wed., 2/28, 3-5 Wed., 3/28, 3-5 (15) Wed., 4/11, 3-5	Bergmann
Tenth	1866-1867	10/05, 10/17, 10/24, 11/21, 12/05, 3/27	BAM	Wed., 10/05, Wed., 10/17, Wed., 10/24, Wed., 11/21, Wed., 12/05, Wed., 12/19, Wed., 1/16, Wed., 3/27, Wed., 4/10	Thomas
Eleventh	1867-1868	11/9, 12/14, 1/25, 2/22, 4/04	BAM	Wed., 10/23, Wed., 10/30, Wed., 11/06, Wed., 11/27, Wed., 12/05, Wed., 1/25	Thomas
Season Suspended	1868-1869				

Table 4.4: Philharmonic Society of Brooklyn Concerts and Public Rehearsals, 1857-1876
(continued)

Season	Year	Concert Date	Venue	Public Rehearsal Date/Day/Time	Conductor
Twelfth	1869- 1870	11/13, 12/18, 2/26, 3/16, 4/09,	BAM	Wed., 10/20, Wed., 11/03, Wed., 1/03, Wed., 1/12, Wed., 1/19, Wed., 2/09, Wed., 2/16, Wed., 2/23, Wed., 3/16	Bergmann
Thirteenth	1870- 1871	11/19, 12/16, 1/28, 3/11, 4/08	BAM	Wed., 10/19, Wed., 11/02, Wed., 11/16, Wed., 11/30, Wed., 12/08, Wed., 12/14, Wed., 1/04, Wed., 1/11, Wed., 1/25, Wed., 2/15, Wed., 2/22, Wed., 3/08, Wed., 3/22, Wed., 3/29, Wed., 4/5	Bergmann
Fourteenth	1871- 1872	11/25, 12/30, 2/10, 3/16, 4/20	BAM	Wed., 10/25, Wed., 11/22, Wed., 1/10, (10) Thurs., 2/22, Wed., 3/7, Wed., 4/10, Wed., 4/17	Bergmann
Fifteenth	1872- 1873	11/30, 1/11, 2/08, 3/29, 5/10	BAM	Wed., 11/06, Wed., 11/27, Thurs., 12/19, Wed., 2/05, Wed., 2/26, Wed., 3/26, Sat., 5/03	Bergmann

Table 4.4: Philharmonic Society of Brooklyn Concerts and Public Rehearsals, 1857-1876
(continued)

Season	Year	Concert Date	Venue	Public Rehearsal Date/Day/Time	Conductor
Sixteenth	1873-1874	12/20, 1/10, 2/07, 3/07, 4/11, 4/22* ⁷³	BAM		Thomas
Seven-teenth	1874-1875	12/19, 1/16, 2/13, 3/13, 4/17	BAM		Thomas
Eighteenth	1875-1876	12/17, 1/15, 2/12, 3/18, 4/08	BAM		Thomas

The first three seasons (1857-60) the orchestra of the Philharmonic Society of Brooklyn rehearsed and performed at the Brooklyn Athenaeum. The rehearsals and concerts of the orchestra moved to the Brooklyn Academy of Music following the inaugural concert of the building on Tuesday, 15 January 1861,⁷⁴ performed by the orchestra of the Philharmonic Society of Brooklyn and vocal artists; the instrumental portion was conducted by Theodore Eisfeld, while the vocal portion was under the direction of Italian opera conductor Emanuele Muzio (1821-1890).

⁷³ Extra “Testimonial” concert for Theodore Thomas. See Thomas, *Autobiography* 2:57.

⁷⁴ Harrison, “The Progress of Music and Opera in Brooklyn,” in *The Civil, Political, Professional and Ecclesiastical History* 1112, col. 2.



Figure 4.6: Brooklyn Academy of Music, ca. 1902, by Eugene Armbruster (courtesy of the Brooklyn Historical Society)

Conductors of the Philharmonic Society of Brooklyn: 1857-76

In addition to this performance, Eisfeld conducted fifteen public rehearsals and four concerts at the Athenaeum during the first Philharmonic Society of Brooklyn season (1857-8). A similar schedule, modeled after the Philharmonic Society of New York, again took place at the Athenaeum the second season (1858-9) under the direction of Joseph Noll and Carl Bergmann,⁷⁵

⁷⁵ In addition to the initial rehearsals, Joseph Noll conducted the first concert of the second season of the PSB that took place on Saturday, 30 October 1858 at the Brooklyn Athenaeum; Bergmann conducted the remaining concerts of the season, although Bergmann's acceptance of the position of conductor was officially only announced in the Minutes of the PSB board of directors four days prior to the second concert (see *Minutes PSB*, 7 December 1858, 35). He is listed as the conductor in the advertisements of the Brooklyn Daily Eagle. See "Philharmonic Society of Brooklyn." *Brooklyn Daily Eagle*, 10 November 1858, 3. Additionally, the exact dates and times of the public rehearsals of the PSB's second season have yet to be ascertained.

Eisfeld having been incapacitated following his shipwreck during an Atlantic crossing.⁷⁶ The concerts of the Philharmonic Society of Brooklyn began to be held at the Brooklyn Academy of Music on 15 January 1861.⁷⁷ Eisfeld recovered and returned to conduct the Philharmonic Society of Brooklyn rehearsals and concerts of the third and fourth (1859-61)⁷⁸ and the sixth through eighth (1862-5) seasons.⁷⁹ Bergmann returned to conduct the Philharmonic Society of Brooklyn at the Brooklyn Academy of Music in the fifth (1861-2), ninth (1865-6), and twelfth through fifteenth seasons (1869-73). In addition to alternating at the podium with Eisfeld during the sixth season, Theodore Thomas conducted the ensemble the tenth and eleventh seasons (1866-7) and seasons 16-33 (1873-91).

Theodore Thomas and the Philharmonic Society of Brooklyn

Thomas served as violinist in opera, concert, and theatre orchestras, and as a soloist and chamber musician after his emigration from Germany to New York in 1845. Following his 1859 operatic conducting debut he initiated his own orchestra concerts on 13 May 1862 at Irving Hall with a program that not only catered to popular tastes, but also gave the American premiere of

⁷⁶ See note 28.

⁷⁷ “The Opening of the Academy To-night,” *The Brooklyn Daily Eagle*, 15 January 1861, 3. The initial building of the Brooklyn Academy of Music was located at 176-194 Montague Street, and had a seating capacity of 2,200 people. This building was destroyed by fire on 30 November 1903, and a new building was opened at 30 Lafayette Avenue in the fall of 1908. See Kenneth T. Jackson, *The Encyclopedia of New York City* (New Haven: Yale University Press, 1995), 6-11.

⁷⁸ Eisfeld conducted the PSB sixth season in alternation with Theodore Thomas (1835-1905).

⁷⁹ Eisfeld substituted for Bergmann on the fifth concert of the fifth season (1861-2), which took place on Saturday, 3 May 1862 at the Brooklyn Academy of Music.

the Overture to Wagner's *Der fliegende Holländer*.⁸⁰ He was particularly adept at creating such mixed programs that simultaneously pleased and educated audiences with both popular and progressive classical repertoire. Thomas additionally was a reformist in regard to discipline and attendance of orchestral musicians in his ensemble, and, in order to insure that instrumentalists were consistently committed to his orchestra, he endeavored to provide them with yearlong employment through supplemental performances at seasonal garden concert series as well as touring. The result was a unified and disciplined ensemble that, ultimately, was more eligible to fulfill the services required by the Philharmonic Society of Brooklyn board, as a pre-rehearsed, pre-formed ensemble that was loyal only to Thomas.

Philharmonic Society of Brooklyn Programming

In the course of his seven seasons as conductor of the Philharmonic Society of Brooklyn, Bergmann had less of an impact upon the ensemble than Eisfeld or Thomas. Although Bergmann gave Brooklyn premieres of works by Berlioz, Liszt, and Wagner, the public nature of Philharmonic Society of Brooklyn rehearsals was less conducive toward programming unfamiliar repertoire by progressive European composers and other contemporary music of that time, as frequent repetition was particularly awkward during public rehearsals:

If I rightly remember the statement made by the Directors last fall, each member of the Philharmonic Orchestra is paid twenty-one dollars for three rehearsals and a concert. That at the rate of five dollars for each performance, the remaining one dollar being allowed for ferriage, carfare,

⁸⁰ Edwards erroneously lists the first American performance of the overture with the Brooklyn Philharmonic instead of the Theodore Thomas Orchestra on 13 May 1862. See Edwards, *How Music Grew in Brooklyn*, 12, col. 2.

cigars, lager, expenses incurred in coming from New York to Brooklyn. So that each performance is, so far as musicians' pay is concerned, substantially a concert. The rehearsals are public. The listeners are charged for hearing. The musicians are paid for playing. Are not the members of the orchestra bound by every reasonable consideration to prepare for the public performance? When they are hired for a concert they expect to rehearse the programme before the appointed time. When they are hired at the same price for a public rehearsal may they not fairly be expected to rehearse for that? Certainly common sense suggests that they are. It is therefore simply scandalous when an orchestra makes such an exhibition of itself as it did at the last rehearsal. The "Othello" overture by Ritter was practiced from forty to forty-five minutes, occupying clearly as much time as the "pastoral" symphony, the frequent repetition of passages wearying the audience and drawing away some people. . .⁸¹

The critic of the rehearsal continues that the orchestra should either have a private rehearsal or practice individually prior to the public rehearsal rather than "torture the public," and if this is not possible, another orchestra should be acquired. These constraints resulted in an alternative course in programming: namely, instrumental solo and operatic repertoire. Bergmann's ability to accompany vocal and instrumental soloists was frequently utilized as many programs featured soloists in concerti and arias. Despite these conditions, Bergmann, ever true to his agenda of promoting European progressive composers, did manage to perform and give local premieres of

⁸¹ "Philharmonic." *Brooklyn Daily Eagle*, 29 March 1872, 3.

works by the *Zukunftsmusik* group (Wagner, Berlioz, Liszt) and other contemporary American and European composers.⁸²

Table 4.5: Frequently Performed *Zukunftsmusik* repertoire by Bergmann and the Philharmonic Society of Brooklyn

Composer	Repertoire Title	Date of Performance	Date of Rehearsal	Location of Performance and Rehearsal
Liszt	<i>Tasso</i> , symphonic poem, G2	1862: 5/03 1871: 12/30	1862: 3/26, 3-5	Brooklyn Academy of Music
Liszt	<i>Mazeppa</i> : symphonic poem, G7	1866: 3/03 1872: 4/20	1866: 1/31, 2/7, 2/28 1872: 4/10, 4/17	Brooklyn Academy of Music
Wagner	Overture, <i>Rienzi</i> , WWV 49	1862: 1/25 1870: 4/09		Brooklyn Academy of Music
Wagner	Overture to <i>Tannhäuser</i> , WWV 70	1865: 12/09 1872: 4/20	1865: 12/06 1872: 4/10, 4/17	Brooklyn Academy of Music
Berlioz	Overture, <i>Les francs-juges</i>	1861: 12/14 1870: 11/19	1870: 10/19, 11/02, 11/16	Brooklyn Athenaeum, Brooklyn Academy of Music

During his tenure with the Brooklyn orchestra, Bergmann gave only ten performances of Liszt's music: the most frequently-performed works were *Mazeppa*⁸³ and *Tasso*.⁸⁴ Bergmann gave only

⁸² Bergmann led the PSB in the world premiere of Bristow's Symphony, op. 50, "Arcadian" on Saturday, 8 February 1873 at the Brooklyn Academy of Music. Prior to this performance he had conducted the PSNY in the world premieres of Bristow's Symphonies, op. 24 and op. 26 (see Table 4.1).

⁸³ Bergmann led the orchestra of PSB in the Brooklyn premiere of Liszt's *Mazeppa* on Saturday, 3 March 1866 at the Brooklyn Academy of Music.

⁸⁴ Works of Liszt performed less frequently by the PSB under Bergmann's direction were *Huldigungsmarsch* and *Les préludes* (Bergmann conducted the Brooklyn premiere of *Les préludes* on 16 April 1859).

two performances of Wagner's overtures to *Rienzi*⁸⁵ and *Tannhäuser*.⁸⁶ The works of Berlioz were the least frequently performed; the overture, *Les francs-juges*⁸⁷ was only performed on two occasions, while the *Symphonie fantastique* (two movements)⁸⁸ and *Le carnaval romain* were only performed once each.

Table 4.6: Frequently Performed works of Beethoven, Weber, Mendelssohn, Schumann, and Schubert by Carl Bergmann and Philharmonic Society of Brooklyn

Composer	Repertoire Title	Date of Performance	Dates of Rehearsal	Location of Performance and Rehearsal
Beethoven	Symphony No. 6, op. 68	1858: 12/11 1862: 3/08 1872: 4/20	1858: 11/10, 11/24, 12/11 1862: 2/19, 3/01 1872: 4/10, 4/17	Brooklyn Athenaeum, Brooklyn Academy of Music
Beethoven	Symphony No. 5, op. 67	1859: 4/16 1870: 4/09 1872: 11/30	1872: 11/06, 11/27	Brooklyn Athenaeum, Brooklyn Academy of Music
Beethoven	Symphony No. 3, op. 55	1861: 12/14 1869: 11/13 1873: 5/10	1869: 10/20, 11/03 1873: 5/03	Brooklyn Athenaeum, Brooklyn Academy of Music

⁸⁵ Bergmann led the orchestra of PSB in the Brooklyn premiere of Wagner's Overture to *Rienzi* on 25 January 1862 at the Brooklyn Academy of Music.

⁸⁶ Bergmann also led the orchestra of PSB in single performances of Wagner's Wedding March and the Introduction and Chorus to *Lohengrin*, the *Faust* Overture, and the *Kaisermarsch*, WWV 104.

⁸⁷ Bergmann led the orchestra of the PSB in the Brooklyn premiere of Berlioz's overture *Les francs-juges* on Saturday, 14 December 1861 at the Brooklyn Academy of Music.

⁸⁸ See Ora Frishberg Saloman, 'Presenting Berlioz's music in New York, 1846-1890: Carl Bergmann, Theodore Thomas, Leopold Damrosch,' in *European Music and Musicians in New York City, 1840-1900*, ed. John Graziano (Rochester, NY: University of Rochester Press, 2006), 45.

Table 4.6: Frequently Performed works of Beethoven, Weber, Mendelssohn, Schumann, and Schubert by Carl Bergmann and Philharmonic Society of Brooklyn (continued)

Composer	Repertoire Title	Date of Performance	Dates of Rehearsal	Location of Performance and Rehearsal
Beethoven	Symphony No. 4, op. 60	1865: 10/28 1871: 11/25	1865: 10/04, 10/18 1871: 10/25, 11/22	Brooklyn Academy of Music
Beethoven	Symphony No. 9, op. 125	1866: 4/14	1866: 3/28, 4/11	Brooklyn Academy of Music
Beethoven	Symphony No. 7, op. 92	1870: 11/19	1870: 10/19, 11/02, 11/16	Brooklyn Academy of Music
Beethoven	Symphony No. 2, op. 36	1870: 12/16	1870: 11/30, 12/08, 12/14	Brooklyn Academy of Music
Mendelssohn	<i>A Midsummer Night's Dream</i> , op. 61 (Incidental Music)	1858: 12/11 1866: 1/20 1869: 11/13 1873: 3/29	1858: 11/10, 11/24, 12/11 1869: 12/20, 1/03, 1/17 1873: 2/26, 3/26	Brooklyn Athenaeum, Brooklyn Academy of Music
Mendelssohn	Overture, <i>zum Marchen von der schonen Melusine</i> , op. 32	1859: 1/29 1871: 11/25	1871: 10/25, 11/22	Brooklyn Athenaeum, Brooklyn Academy of Music
Mendelssohn	Symphony No. 3, op. 56	1859: 3/05 1872: 3/16	1872: 2/22, 3/07	Brooklyn Athenaeum, Brooklyn Academy of Music
Mendelssohn	Overture, <i>Meerstille und gluckliche Fahrt</i> , op. 27	1862: 5/03 1871: 3/11	1862: 3/26 1871: 2/15, 2/22, 3/08	Brooklyn Academy of Music
Schubert	Symphony No. 9, D. 944	1859: 1/29 1862: 1/25 1871: 1/08	1871: 1/04, 1/11, 1/25	Brooklyn Athenaeum, Brooklyn Academy of Music

Table 4.6: Frequently Performed works of Beethoven, Weber, Mendelssohn, Schumann, and Schubert by Carl Bergmann and Philharmonic Society of Brooklyn (continued)

Composer	Repertoire Title	Date of Performance	Dates of Rehearsal	Location of Performance and Rehearsal
Schumann	Symphony No. 4, op. 120	1861: 11/02 1865: 12/09 1869: 12/18 1872: 2/10	1865: 12/06 1872: 2/10	Brooklyn Athenaenum, Brooklyn Academy of Music
Weber	Overture, <i>Euryanthe</i> , J. 291	1858: 12/11 1866: 3/03	1858: 11/10, 11/24, 12/11 1866: 1/31, 2/7, 2/28	Brooklyn Athenaenum, Brooklyn Academy of Music
Weber	<i>Jubel</i> Overture, op. 59	1869: 11/13 1871: 12/30	1869: 10/20, 11/03	Brooklyn Academy of Music

Bergmann gave over twenty performances of Beethoven's works with Philharmonic Society of Brooklyn; the works performed most frequently were the symphonies No. 3, 5, and 6.⁸⁹ Under Bergmann's baton, the Philharmonic Society of Brooklyn, conducted by Bergmann, also frequently performed works of Mendelssohn, Weber and Schumann, Mendelssohn's Incidental Music to *A Midsummer Night's Dream*, op. 61,⁹⁰ Weber's overture to *Euryanthe*,⁹¹ and Schumann's Symphony No. 4 were included in many programs.⁹²

⁸⁹ Works of Beethoven performed less frequently by the PSB under Bergmann's direction are Symphonies No. 2, op. 36, No. 4, op. 60, No. 7, op. 92, and No. 9, op. 125; Overtures to *Leonore*, No. 3, op. 72a, and *Egmont*, op. 84; the Concertos for Violin, op. 61 (first movement only) and Piano No. 3, op. 37 and No. 5, op. 73; and the Septet, op. 20 (possibly performed as an orchestral transcription, although this cannot be conclusively ascertained).

⁹⁰ Works of Mendelssohn performed less frequently by the PSB under Bergmann's direction were the overtures *Zum Märchen von der schönen Melusine*, *Meeresstille und glückliche Fahrt*, op. 32 and the Overture to *Athalie*, op. 74, and the Symphony No. 3, op. 56.

In addition to instrumental works, Bergmann frequently conducted vocal soloists in operatic selections on Philharmonic Society of Brooklyn programs. Most frequently performed on Bergmann's programs were operatic selections by Donizetti, Rossini, and Verdi.⁹³

Programming in Conjunction with the Philharmonic Society of New York

As rehearsals and concerts of the Philharmonic Societies of New York and Brooklyn frequently occurred at similar times of the year and the orchestral musicians largely were taken from the Philharmonic Society of New York, it was often the case that selections from one society would be found on programs of the other society that occurred during the same season, and, on occasion, during the same month. This, undoubtedly, was not a coincidence, as the rehearsals and performances of one society aided the preparation for the following performance of the same work for the other society. For Bergmann, this was beneficial for promoting the works of *Zukunftsmusik* composers as well as compositions by contemporary composers unfamiliar to the orchestral musicians (see Appendix D).⁹⁴

The Brooklyn premiere of Liszt's *Les préludes* under Bergmann's direction occurred on the fifth concert of the second season of the Philharmonic Society of Brooklyn, on 16 April 1859, and it was followed two weeks later by a Philharmonic Society of New York performance

⁹¹ Works of Weber performed less frequently by the PSB under Bergmann's direction were *Oberon*, J. 306, and the orchestral overtures, *Der Beherrscher der Geister*, op. 27, and *Jubel*, op. 59.

⁹² Works of Schumann performed less frequently by the PSB under Bergmann's direction were the Manfred Overture, op. 115 and the Piano Concerto, op. 54.

⁹³ Operatic selections by composers such as Bellini, Pacini and Meyerbeer were less frequently represented in performances by the PSB under Bergmann's direction.

⁹⁴ This was particularly helpful if a PSNY concert either preceded or occurred around the same time as those of the PSB which, unlike the PSNY, did not have any private rehearsals.

on 30 April 1859. These performances were not only preceded by public rehearsals,⁹⁵ but also by Liszt's two-piano arrangement performed in 1857 and 1858,⁹⁶ and the American orchestral premiere that occurred on Sunday, 6 and 20 February 1859 in the City Assembly Rooms.⁹⁷ The Brooklyn premiere of *Mazeppa* by the orchestra of the Philharmonic Society of Brooklyn, conducted by Bergmann on 3 March 1866, was preceded by performances at a Philharmonic Society of Brooklyn public rehearsal on 28 February, a benefit concert at the Academy of Music for the German Hospital, also conducted by Bergmann, on 3 February 1866, and Philharmonic Society of New York rehearsals on 7 and 21 October 1865, followed by the concert on 4 November 1865.⁹⁸ The critic of the *Staats-Zeitung* stated that *Mazeppa* was less effective than the Mozart Concerto,⁹⁹ the instrumentation of which was "truly charming in its simplicity:

What wealth of means and yet no effect, what profuseness of color, and yet no light. . . . Liszt commits one grave error—no one will doubt his genius as an artist, but he regards the orchestra as a piano school, and that

⁹⁵ With the exception of the general rehearsal of the PSNY on the morning of 30 April 1859, the exact dates and times of the private and public rehearsals preceding the PSB and PSNY April 1859 performances have yet to be determined.

⁹⁶ See chapter 2, note 41.

⁹⁷ See chapter 2, note 42.

⁹⁸ The American premiere of Liszt's *Mazeppa* was conducted by Carl Bergmann on the First PSNY Concert of Season No. 24 (1865-1866) that took place on Saturday, 4 November 1865 at the Academy of Music.

⁹⁹ The American premiere of the Mozart Concerto for Piano, K. 503 was performed on the PSNY concert on 4 November 1865.

will never do. And so his Mazeppa is nothing more than an improvisation for this latter instrument.¹⁰⁰

The critic of the *New-York Musik Zeitung* had general misgivings about the composition by Liszt: “We are far from finding everything in this painting perfect; some of the motives are not very original, and the finale has not been worked out in sufficient detail; but by and large, the master has solved his problem, and in a very admirable fashion.”¹⁰¹

The Philharmonic Society of New York’s performance of Schumann’s Symphony no. 4 on Saturday, 1 February 1862 was not only preceded by its own rehearsals¹⁰² but also by the Brooklyn premiere featured on the first Philharmonic Society of Brooklyn concert of the fifth season (1861-2), given on Saturday, 2 November 1861, and numerous other performances of the symphony conducted by Bergmann.¹⁰³

¹⁰⁰ “Das Concert von Mozart konnte uns aufrichtig gesagt nicht besonders behagen; als Bravourstück ist es für die jetzige Zeit zu altfränkisch, und als Musikstück zu trocken, trotz der wirklich reizenden und in ihrer Einfachheit doch bei Weitem effektvolleren Instrumentation, als die vieler neuerer Componisten, zu denen wir auch Liszt zählen müssen, da uns sein Mazeppa einen ganz evidenten Beweis zu dieser Behauptung liefert. Welche Masse von Mitteln und doch keine Wirkung, welche Verschwendung von Farbe und doch kein Licht. . . . Liszt begeht einen großen Irrthum Niemand wird seine Genialität als Künstler bezweifeln, aber er betrachtet das Orchester als Clavierschule, das geht ein für alle Mal nicht.—Sein Mazeppa ist deshalb auch nichts mehr als eine Improvisation für letztgenanntes Instrument.” “Erstes Concert der philharmonischen Gesellschaft.” *NYSZ*, 12 November 1865, 5.

¹⁰¹ “Wir sind weit davon entfernt, Alles an diesem Bilde vollendet zu finden; die Motive sind theilweise nicht sehr originell, und das Finale ist nicht genug ausgearbeitet; aber im Großen und Ganzen hat der Meister seine Aufgabe gelöst und zwar in einer bewunderungswürdigen Weise.” “Concert der philharmonischen Gesellschaft.” *New-York Musik Zeitung*, 18 November 1865, 2.

¹⁰² The exact dates of the private and public rehearsals preceding the Third PSNY Concert of Season No. 20 (1861-1862) have yet to be determined.

¹⁰³ United States premiere of Schumann’s Symphony no. 4, op. 120 in the City Assembly Rooms on 30 March and 25 May 1856, was followed by another performance on 25 May with Bergmann at the podium. Finally, on 28 December 1858, a Sunday concert of 26 December 1858 was followed the first performance by the PSNY featured on the third concert of Season 17

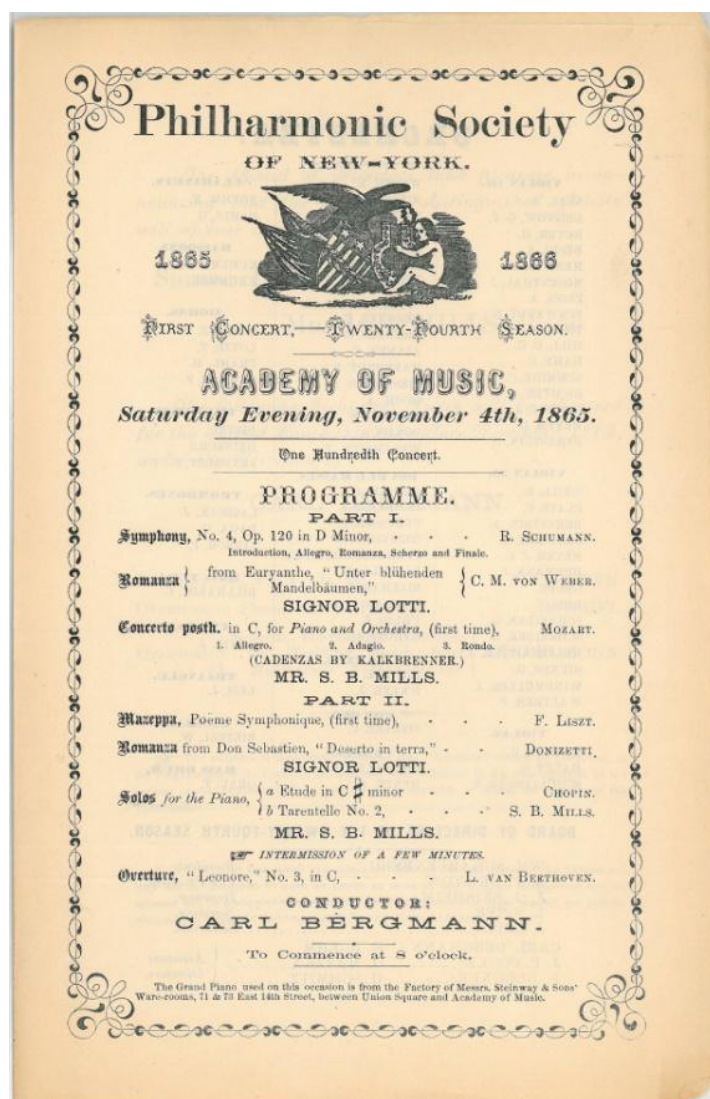


Figure 4.7: Philharmonic Society of New York Concert Program conducted by Bergmann on Saturday, 4 November 1865 (courtesy of the New York Philharmonic Archives)

The Brooklyn premiere of Berlioz's *Le carnaval romain* by the orchestra of the Philharmonic Society of Brooklyn, conducted by Bergmann on 8 March 1862, not only had been preceded by rehearsals¹⁰⁴ but also by private and public rehearsals preceding the Philharmonic

(1858-9) on 12 February 1859 at the Academy of Music. The rehearsals preceding this performance have yet to be determined.

¹⁰⁴ The exact dates of the public rehearsals preceding the Fourth PSB Concert of Season No. 5 (1861-1862) have yet to be determined.

Society of New York performances on 12 February 1859 and 9 November 1861¹⁰⁵ and several Sunday concerts at the City Assembly Rooms following the American premiere on 13 April 1856.¹⁰⁶

Conclusion

The Philharmonic Society of New York and Philharmonic Society of Brooklyn were governed by a board of directors, and they were organizations that existed prior to Bergmann becoming a member. Therefore, although his artistic impact was considerable, his was one voice among many. That his performance career appears to be proportionally greater as a free-lance and opera conductor is because concerts of the Philharmonic Society of New York and Philharmonic Society of Brooklyn represent only a fraction of his philharmonic conducting activity. The evolution of public rehearsals into formal concerts resulted in decreased preparation time for Bergmann and other conductors, as instructional commentary and repetition were considered inappropriate and unappealing to the observing public and were discouraged by the governing board members. An economy of preparation was achieved by frequently featuring instrumental and vocal soloists thus increasing the accompanying role of the orchestra on philharmonic programs.

¹⁰⁵ The dates of the private and public rehearsals preceding the morning dress rehearsal on Saturday, 12 February 1859 of the Third PSNY Concert of Season No. 17 (1858-1859) and those preceding the First PSNY Concert of Season No. 20 (1861-1862) have yet to be determined.

¹⁰⁶ The American premiere of Berlioz's *Le carnaval romain* was followed by further performances conducted by Bergmann on 17 April 1856, 1 June 1856 and on 9 January 1859.

Chapter 5

Conclusions

Carl Bergmann entered the American musical scene as an immigrant musician and refugee from the political turmoil of the European revolutions in the mid-nineteenth century. His training and musicianship swiftly propelled him to positions of leadership in the ensembles with which he was associated, and nearly five years after his arrival, he was invited to direct the Philharmonic Society of New York; at that time, it was the oldest orchestral ensemble in North America. In addition to his twenty-year association with this ensemble, Bergmann had a vigorous free-lance conducting career with various opera companies and musical societies in New York and Brooklyn; yet, fifty years following his death, his achievements were largely forgotten.

To fully comprehend Carl Bergmann's essential contributions and the cultural debt that is owed to him, one only needs to pose the following question: if he had not set foot in New York, would the city have been the same place musically? Would Wagner, Liszt, Berlioz, or other contemporary European composers have had the exposure they did? Would Theodore Thomas have evolved artistically the way he did? Would German opera have found its niche in the repertory of opera houses in New York and other American cities? Would American audiences and orchestral musicians have attained a level of cultural education to prepare them for the arrival of progressive European musicians such as Leopold Damrosch, Anton Rubinstein, and Hans von Bülow?

During his twenty years in New York, Carl Bergmann had a profound impact on concert life, directing over one hundred premieres—more than half American—of both contemporary and earlier compositions, and established himself as the pivotal figure in

the integration of symphonic and operatic works by Liszt, Wagner, Berlioz, and Schumann into the standard repertory.

Germania Performances in New York

Bergmann's initial appearances in New York were as conductor of the Germania orchestra, a touring ensemble first based in Baltimore and later in Boston. He joined the ensemble as cellist in 1850 and was elected conductor shortly after, leading the Germania until its disintegration in 1854. He and the Germania appeared in several performances in Manhattan in May 1852 and in June and July 1854. Bergmann conducted the New York premieres of the *Grand Polonaise* from Meyerbeer's Incidental Music to *The Tragedy of Struensee*, Wagner's Overture and Finale to *Tannhäuser*, and the American premiere of the Grand March to *Lohengrin*¹ at the Musical Congress concerts in 1854. Apart from the 1852 performances, in which the orchestra's primary role was to accompany the soloist Ole Bull, the Musical Congress also spotlighted Bergmann leading the Germania in excerpts by Beethoven, as well as premieres previously mentioned, thus solidifying his standing on the New York musical scene as a conductor of the highest caliber.

Free-lance Conducting Career

In order to supplement his orchestral and opera conducting schedule, Bergmann was active as a freelance conductor for the first decade of his career in New York. His initial claim to fame was his series of Sunday evening orchestral concerts, which were held at the City Assembly Rooms. The programs in this series, which appealed mostly to

¹ See chapter 1, pp. 9-10 and note 19.

German immigrants, included New York premieres of works by progressive composers and constituted a springboard for later performances by philharmonic societies and opera companies that served a wider public. Created and directed solely by Bergmann, it was on this series that his programming inclinations can be seen most clearly. Scholars studying this period have generally overlooked Bergmann's early freelance activity, perhaps because his Sunday concert series was almost exclusively covered by the New York German press which, hitherto, has not been carefully chronicled. In addition to the one hundred fifty Sunday concerts that Bergmann conducted at various venues in New York City, he also appeared as a conductor of Grand, Benefit, Monster, and Summer Garden concerts.

Opera Conducting Career

Bergmann's prior experience as a theater conductor in Europe, combined with a versatility and uncanny presence of mind, made him ideally suited to direct complex staged productions. He presided over a fledgling German opera company whose activity culminated in the 1859 American premiere of *Tannhäuser*. His efforts in this enterprise were one of the first attempts at the establishment of a German-language opera company in New York, and thus initiated a tradition—later perpetuated by Carl Anschütz, Leopold Damrosch, Adolf Neuendorff, and Anton Seidl—of German opera in the United States. As a conductor in the Maretzek Italian Opera Company, he presided at the podium in American premieres of Donizetti's *Dom Sébastien, roi de Portugal* on 25 November 1864, Meyerbeer's *L'Africaine* on 1 December 1865, Verdi's *La forza del destino* on 24

February 1865, Cagnoni's *Don Bucefalo* on 18 October 1867, and Gounod's *Roméo et Juliette* on 15 November 1867.

Chamber Music Activity

Bergmann was initially active as a freelance cellist following his return to New York City from Chicago in February 1855. In addition to participation as a cellist in the Philharmonic Society of New York and the Italian Opera orchestra, he was an original member of the Mason-Thomas Quartet, which gave premieres of major chamber works.²

Philharmonic Activity

As with the Germania Orchestra, Bergmann entered the Philharmonic Society of New York as a member of the cello section; a fortuitous opportunity for him to direct the orchestra occurred when the principal conductor, Theodore Eisfeld, was incapacitated by a protracted illness. The impression that Bergmann made upon the Society was so favorable that he was re-appointed for the following season. Although he alternated with Eisfeld between 1855 and Eisfeld's retirement in 1865—after which he became the sole conductor for ten seasons—Bergmann left his mark on the Philharmonic Society of New York during the twenty years of his association with the organization. In addition to programming classic repertoire—the symphonies, overtures, and concertos by Beethoven, Mendelssohn, Weber, and other earlier composers—he frequently programmed works by progressive European contemporary composers, particularly Liszt. The programming of works by *Zukunftsmusik* composers was facilitated by the breadth of

² See chapter 4, pp. 162-163 and note 28.

Bergmann's influence in the New York music scene: namely, the introduction and preparation of unfamiliar progressive works to both performers and concert-goers through rehearsals and concerts of many ensembles that he conducted (Philharmonic Society of New York, Philharmonic Society of Brooklyn, Sunday Concerts, Maretzek Italian Opera company, Berkel German Opera Company, Arion Mens' Glee Club, Liederkrantz Choral Society). His versatility as a choral, orchestral and operatic conductor was a hallmark of his twenty-year career in New York, the results of which were unsurpassed by his contemporaries. His ubiquity and comprehensive knowledge of the New York performing-arts scene in the third quarter of the nineteenth century allowed him to coordinate performances of repertoire that were adventurous and wide ranging, thus initiating a tradition that would be followed and reinforced by others in years to come.

The examination of Bergmann's New York conducting career illuminates aspects of concert culture in New York through the reviews of his professional activity by the local English- and German-language press. By examining his versatile career, it is possible to contextualize musical life in New York and the United States in the second half of the nineteenth century with greater clarity while providing information that challenges previously held views. Despite his vigorous activity and achievement, Bergmann's place in today's historical accounts of nineteenth-century American cultural life is peripheral in the best of circumstances. Reasons for why the man and his achievements have fallen into oblivion are hypothetical, due to a lack of evidence. Since Bergmann arrived in the United States as an adult, he naturally became situated within the local German enclave, rather than assimilating into the mainstream of American life. Although he secured a niche in musical institutions patronized by the broader New-York

concert-going public, he always remained professionally active in—and closely associated with—the German community. One may speculate that, following his death, Bergmann's reputation lapsed because the community that adopted him disappeared: the readership of the *New-Yorker Staats-Zeitung*, the newspaper that chronicled his career and championed his artistry and progressive programming, assimilated into American society. It is hoped that this study will help to rehabilitate Bergmann's stature as the individual who pioneered the performance of contemporary European music in the United States, thus forging a path for Theodore Thomas, Adolf Neuendorff, Leopold Damrosch, and Anton Seidl.

CARL BERGMANN IN NEW YORK: CONDUCTING ACTIVITY 1852-1876

Volume II

by

MATTHEW REICHERT

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Appendix A: The Proposed Repertory of the Berkel Company

Loewenberg = Alfred Loewenberg, *Annals of Opera: 1597-1940*, 3rd ed. (Totowa, NJ: Rowman and Littlefield, 1978).

Composer	Opera	Librettist	Language Performed/ Billed	Original Language; First Performance	Notes
Daniel-François-Esprit Auber (1782-1871)	<i>La Muette de Portici</i>	A.E. Scribe and G. Delavigne	German	French: <i>La Muette de Portici</i> ; Paris, 1828	First in a series of performances conducted by Bergmann on 27 September 1856
Ludwig van Beethoven (1770-1827)	<i>Fidelio</i>	German translation by J. von Sonnleithner of the French drama by J.-N. Bouilly, <i>Léonore, ou L'amour conjugal</i> , 1804	German	German; Vienna, 1805	American premiere of the opera in German and first in a series of three performances conducted by Bergmann on 29 December 1859—Loewenberg, col. 591
Adrien Boieldieu (1775-1834)	<i>Weisse Dame</i>	A.E. Scribe	German	French: <i>La dame blanche</i> ; Paris, 1825	First in a series of performances conducted by Bergmann on 27 October 1856
Gaetano Donizetti (1797-1848)	<i>Die Regimentstochter</i>	J.H. Vernoy de Saint-Georges and J.F.A. Bayard	German	French: <i>La fille du régiment</i> ; Paris, 1840	First in a series of five performances conducted by Bergmann on 20 September 1856
Friedrich von Flotow (1812-1883)	<i>Martha</i>	W. Friedrich	German	German; Vienna, 1847	First in a series of four performances conducted by Bergmann on 25 October 1856

Appendix A: The Proposed Repertory of the Berkel Company (continued)

Composer	Opera	Librettist	Language Performed/ Billed	Original Language; First Performance	Notes
Fromental Halévy (1799-1862)	<i>Die Jüdin</i>	A.E. Scribe	German	French: <i>La Juive</i> ; Paris, 1835	
Conradin Kreutzer (1780-1849)	<i>Das Nachtlager von Granada</i>	K. Braun, F. von Braunthal	German	German; Vienna, 1834	
Albert Lortzing (1801-1851)	<i>Die beiden Schützen</i>	A. Lortzing	German	German; Leipzig, 1837	
Albert Lortzing	<i>Undine</i>	A. Lortzing	German	German; Magdeburg, 1845	American premiere and first in a series of five performances conducted by Bergmann on 9 October 1856—Loewenberg, col. 846
Albert Lortzing	<i>Zar und Zimmermann</i>	A. Lortzing	German	German; Leipzig, 1837	American premiere and first in a series of three performances conducted by Bergmann on 13 January 1857—Loewenberg, col. 792
Giacomo Meyerbeer (1791-1864)	<i>Die Huguenotten</i>	A.E. Scribe and E. Deschamps	German	French: <i>Les Huguenots</i> ; Paris, 1836	
Giacomo Meyerbeer	<i>Nordstern</i>	A.E. Scribe	German	French: <i>L'étoile du nord</i> ; Paris, 1854	

Appendix A: The Proposed Repertory of the Berkel Company (continued)

Composer	Opera	Librettist	Language Performed/ Billed	Original Language; First Performance	Notes
Giacomo Meyerbeer	<i>Robert der Teufel</i>	A.E. Scribe and G. Delavigne	German	French: <i>Robert le diable</i> ; Paris, 1831	American premiere in German and first in a series of two performances conducted by Bergmann on 16 September 1856—Loewenberg, col. 737
Wolfgang Amadeus Mozart (1756-1791)	<i>Figaro's Hochzeit</i>	L. da Ponte	German	Italian: <i>Le nozze di Figaro</i> ; Vienna, 1786	
Otto Nicolai (1810-1849)	<i>Die Lustigen Weiber von Windsor</i>	S.H. Mosenthal	German	German; Berlin, 1849	
Richard Wagner (1813-1883)	<i>Lohengrin</i>	R. Wagner	German	German; Weimar, 1850	
Richard Wagner	<i>Tannhäuser</i>	R. Wagner	German	German; Dresden, 1845	American premiere and first in a series of three performances conducted by Bergmann on 4 April 1859—Loewenberg, p. 850-1
Carl Maria von Weber (1786-1826)	<i>Der Freischütz</i>	F. Kind	German	German; Berlin, 1821	First of four staged performances by the Berkel opera troupe conducted by Bergmann on 4 October 1856
Carl Maria von Weber	<i>Oberon</i>	J.R. Planché	German	English; London, 1826	
Joseph Weigel (1766-1849)	<i>Schweizerfamilie</i>	I.F. Castelli	German	German; Vienna, 1809	

Appendix B: Activity of the Marezek Opera Company, 1863-1867

Composer	Opera	Conductor	Dates
Auber	<i>Fra Diavolo</i>	Bergmann	1864: 12/20, 12/21, 12/23, 12/24, 12/29, 12/31 1865: 2/3, 2/14, 11/10, 11/15 1866: 2/16, 4/6, 11/28, 12/15
		Maretzek	1864: 12/26, 12/28
		Nuño	1863: 4/4
Bellini	<i>La muette di Portici</i>		
	<i>La sonnambula</i>	Maretzek	1863: 11/13, 11/28, 11/29 1864: 2/25 1865: 3/1
		Torriani	1865: 11/24, 12/21
	<i>Norma</i>	Bergmann	1865: 2/8, 10/20, 10/23, 11/14
		Maretzek	1863: 3/23, 3/27, 4/1, 4/17, 10/10, 10/12, 11/9 1864: 2/08 1865: 3/16
		Nuño	1863: 3/28 1864: 2/20
		Unknown	1866: 2/03 1867: 9/30, 10/05
		Nuño	1863: 4/11
		Maretzek	1864: 2/22 1865: 3/17, 10/10
		Unknown	1867: 9/24
Cagnoni	<i>Don Bucefalo</i>	Bergmann	1867: 10/18, 10/25
		Torriani	1867: 10/29
		Unknown	1867: 11/02
Donizetti	<i>Belisaro</i>	Unknown	1869: 2/16
	<i>Dom Sebastien</i>	Bergmann	1864: 11/25, 11/28, 11/29, 11/30, 12/02, 12/03, 12/06, 12/14, 12/16, 12/24 1864: 12/9, 12/14, 12/19
		Maretzek	
	<i>Don Pasquale</i>	Unknown	1867: 11/16
		Nuño	1863: 3/20, 4/18
		Torriani	1866: 2/26, 3/02, 4/11, 4/13
		Unknown	1863: 3/10 1867: 11/30
	<i>La fille du régiment</i>	Maretzek	1864: 12/05, 12/10, 1865: 3/20
	<i>Linda di Chamounix</i>	Nuño	1863: 3/25, 4/04
		Maretzek	1864: 11/15
		Unknown	1867: 12/06

Appendix B: Marezek Opera Company: 1863-1867 (continued)

Composer	Opera	Conductor	Dates
Donizetti	<i>Lucia di Lammermoor</i>	Nuño	1863: 3/31, 4/11, 11/07
		Marezek	1864: 2/26, 10/07 1865: 2/28
		Bergmann	1865: 2/15
	<i>Lucrezia Borgia</i>	Unknown	1867: 10/08
		Nuño	1863: 11/02, 11/04 11/21 1864: 3/04, 4/06
		Marezek	1865: 9/29
	<i>Poliuto</i>	Nuño	1864: 2/17
		Marezek	1864: 10/25, 10/28 10/29, 10/31, 11/14 12/7, 12/17 1865: 2/4, 9/27
		Bergmann	1865: 4/11
	<i>Roberto Devereux</i>	Unknown	1864: 11/26
		Marezek	1863: 10/5, 10/7
Flotow	<i>Martha</i>	Nuño	1863: 10/23, 10/29, 11/06
		Marezek	1863: 11/6, 11/17 1864: 2/6, 3/30, 11/23 1865: 3/4
		Bergmann	1865: 2/21, 10/13 1866: 2/12, 4/10 1867: 2/12, 4/13
		Unknown	1867: 3/05
		Marezek	1863: 11/27, 11/30, 12/25, 12/30 1864: 2/4, 2/10, 2/12, 2/19, 2/27, 3/11, 3/12, 3/28, 3/31, 4/2, 4/5, 4/8, 4/13, 4/15, 4/16, 10/17, 10/26, 11/18, 12/16
Gounod	<i>Faust</i>	Bergmann	1864: 11/26 1865: 2/7, 2/13, 3/7, 9/30 1866: 2/7, 12/7, 2/7 1867: 10/4
		Nuño	1864: 2/13, 3/08, 4/18, 4/20, 4/22
		Unknown	1863: 3/31 1864: 11/27 1866: 12/22 1867: 10/23
	<i>Roméo et Juliette</i>	Bergmann	1867: 11/15, 11/25, 11/29
Hérold	<i>Zampa</i>	Bergmann	1866: 12/19
		Unknown	1866: 12/17
Meyerbeer	<i>L'Africaine</i>	Bergmann	1865: 11/28, 12/1, 12/2, 12/4, 12/6, 12/8 12/9, 12/11, 12/12, 12/15, 12/16
			1866: 2/6, 2/9, 3/20, 2/6, 2/9
			1867: 4/12

Appendix B: Maretzek Opera Company: 1863-1867 (continued)

Composer	Opera	Conductor	Dates
Meyerbeer	<i>L'Africaine</i>	Maretzek	1866: 2/1 1868: 3/04
		Unknown	1866: 3/13, 3/31 1867: 10/30, 11/01
		Torriani	1866: 03/09, 3/12, 3/14, 3/16, 3/17, 3/26, 11/30, 12/03
	<i>Les Huguenots</i>	Bergmann	1866: 4/2, 4/3, 4/9, 12/5 1867: 10/11, 10/14, 10/19
	<i>Les Huguenots</i>	Unknown	1866: 4/14 1867: 10/16, 10/19, 10/22, 10/28
	<i>Robert le diable</i>	Maretzek	1864: 4/1, 4/4, 4/11, 4/14 1865: 11/3
	<i>Don Giovanni</i>	Bergmann	1865: 11/6
		Maretzek	1863: 11/12, 11/23 1864: 2/3, 3/9, 3/13
		Bergmann	1865: 3/13, 11/20
		Unknown	1866: 3/24
Peri Petrella	<i>Giuditta</i>	Nuño	1863: 11/11, 11/14, 11/16
	<i>Jone</i>	Nuño	1863: 4/06, 4/08, 4/10, 4/13, 5/16, 5/18, 5/23, 10/14, 10/24, 10/30, 11/18 1864: 4/09
Ricci	<i>Jone</i>	Maretzek	1865: 9/25, 9/30
	<i>Crispino e la comare</i>	Torriani	1866: 3/19
		Torriani	1865: 10/24, 10/25, 10/27, 10/31, 11/21, 11/27 1866: 2/20, 4/04, 11/26, 12/10, 12/24
		Unknown	1865: 11/04, 11/07, 11/13 1866: 12/10 1867: 10/01, 10/12, 12/02, 12/07
Rossini	<i>Il barbiere di Siviglia</i>	Maretzek	1866: 12/12, 12/28 1867: 9/27, 11/26
Verdi	<i>Otello</i>	Unknown	1867: 9/25
	<i>Semiramide</i>	Maretzek	1863: 3/30
	<i>Aroldo</i>	Nuño	1863: 5/04, 5/06, 5/09, 5/15
	<i>Un ballo in Maschera</i>	Maretzek	1863: 3/9, 3/18, 3/21, 4/20 1864: 10/12 1865: 10/6
		Bergmann	1867: 3/18, 10/22
		Nuño	1863: 12/23 1864: 2/15
	<i>Ernani</i>	Torriani	1866: 12/26
		Unknown	1864: 4/21
		Nuño	1863: 3/11, 3/14, 5/06, 5/08, 10/19
		Maretzek	1864: 3/7 1865: 10/11
		Bergmann	1865: 2/11, 2/17, 10/4, 10/28

Appendix B: Marezek Opera Company: 1863-1867 (continued)

Composer	Opera	Conductor	Dates
Verdi	<i>Ernani</i>	Unknown	1865: 3/11, 11/11, 11/22, 11/23 1867: 10/07
	<i>I due Foscari</i>	Nuño	1863: 4/14
		Marezek	1864: 2/5
	<i>La forza del destino</i>	Bergmann	1865: 2/24, 2/28, 3/3, 3/6
	<i>Macbeth</i>	Nuño	1863: 10/21, 10/26, 11/26 1864: 3/02
	<i>Rigoletto</i>	Nuño	1863: 5/23, 10/26, 11/26 1864: 3/02
		Marezek	1864: 11/4, 65/3/20
		Torriani	1865: 11/08
	<i>La traviata</i>	Nuño	1863: 3/13, 10/16 10/22, 10/31
		Unknown	1864: 4/21
		Marezek	1864: 10/4 1865: 2/10, 10/16, 10/17
	<i>Il trovatore</i>	Marezek	1863: 3/6, 4/29 1864: 3/1, 10/3, 10/10, 12/12 1865: 2/6
		Nuño	1863: 10/28 1864: 2/01
		Bergmann	1865: 10/9, 11/17, 1866: 3/5, 12/1, 12/14
		Unknown	1867: 10/02, 10/22, 12/04

Appendix C: Maretzek Opera Company Conductor Activity Statistics: 1863-1868

T—Total Performances

M—Manhattan Performance

B— Brooklyn Performances

?—no conductor credit³⁷⁵

Season/Dates	Maretzek	Bergmann	Torriani	Nuno	?	Anschuetz	Season Total
1863 (63/03/06- 63/05/23)	T: 11 M: 11	T: 0	T: 0	T: 24 M: 24	T: 0	T: 1 M: 1	36
1863-4 (63/10/05- 64/04/22)	T: 52 M: 52	T: 0	T: 0	T: 40 M: 40	T: 1 M: 1	T: 0	93
1864-5 (64/10/03- 65/04/11)	T: 48 M: 42 B: 6	T: 57 M: 45 B: 12	T: 0	T: 0	T: 1 M: 1 B: 0	T: 0	106
1865-6 (65/09/25- 66/04/14)	T: 19 M: 16 B: 3	T: 55 M: 40 B: 15	T: 30 M: 25 B: 5	T: 0	T: 17 M: 17 B: 0	T: 0	121
1866-7 (66/11/26- 67/04/12)	T: 3 M: 2 B: 1	T: 21 M: 11 B: 10	T: 20 M: 8 B: 12	T: 0	T: 1 M: 1 B: 0	T: 0	45
1867-8 (67/09/24- 68/03/16)	T: 3 M: 1 B: 2	T: 19 M: 11 B: 8	T: 0	T: 0	T: 25 M: 25 B: 0	T: 0	47
Total	136	152	50	64	45	1	448

³⁷⁵ Although it is plausible that Maretzek may have conducted many of the operas of which the conductor was not credited during the seasons 1865-1866 and 1867-1868, it is impossible to be certain due to the absence of conclusive data.

Appendix D: Preparation Programming between PSB and PSNY involving Bergmann

Date of prep. concert	Ensemble of prep. concert	Conductor of prep. concert	Date of later concert	Ensemble of later concert	Conductor of later concert	Composer	Repertoire	Notes
1859: 3/05	PSB	Bergmann	1859: 3/26	PSNY	Bergmann	Spohr	Aria, “Der Kriegslust ergeben,” <i>Jessonda</i>	Mr. Philip Mayer, bass on both dates
1859: 3/05	PSB	Bergmann	1859: 3/26	PSNY	Bergmann	Beethoven	Overture, <i>Leonore</i> No. 3, op. 72A	
1859: 3/05	PSB	Bergmann	1859: 3/26	PSNY	Bergmann	Lachner	Lied, “Bewusstsein,” (Remembrance)	Mr. Philip Mayer, bass on both dates
1859: 3/05 (1)	PSB	Bergmann	1859: 4/30 (2)	PSNY	Bergmann	Mendelssohn	Serenade, Allegro giocoso, op. 43	(1) William Saar, piano (2) Richard Hoffmann, piano
1859: 4/16	PSB	Bergmann	1859: 4/30	PSNY	Bergmann	Liszt	<i>Les préludes</i> , symphonic poem, LW G3	Brooklyn Premiere
1861: 11/09	PSNY	Bergmann	1862: 3/08	PSB	Bergmann	Berlioz	<i>Le carnaval romain</i> , op. 9	
1861: 2/14	PSB	Bergmann	1862: 3/15	PSNY	Eisfeld	Beethoven	Symphony No. 3 in E-flat major, op. 55	
1861: 11/02	PSB	Bergmann	1862: 3/15	PSNY	Eisfeld	Goldbeck	Two Symphonic Pieces for orchestra and piano	Robert Goldbeck, piano
1861: 11/02	PSB	Bergmann	1862: 2/01	PSNY	Bergmann	Schumann	Symphony No. 4, op. 120	Brooklyn Premiere

Appendix D: Preparation Programming between PSB and PSNY involving Bergmann (continued)

Date of prep. concert	Ensemble of prep. concert	Conductor of prep. concert	Date of later concert	Ensemble of later concert	Conductor of later concert	Composer	Repertoire	Notes
1865: 10/28	PSB	Bergmann	1865: 12/16	PSNY	Bergmann	Bargiel	Overture to <i>Prometheus</i> , op. 16	American Premiere
1865: 10/28	PSB	Bergmann	1865: 11/4	PSNY	Bergmann	Mozart	Piano Concerto No. 25, K. 503	S.B. Mills, piano
1865: 11/04	PSNY	Bergmann	1865: 12/09	PSB	Bergmann	Schumann	Symphony No. 4 , op. 120	
1865: 11/04	PSNY	Bergmann	1866: 3/03	PSB	Bergmann	Liszt	<i>Mazeppa</i> , symphonic poem , LW G7	Brooklyn Premiere
1865: 12/16	PSNY	Bergmann	1866: 1/20	PSB	Bergmann	Mendelssohn	Selections, <i>Ein Sommernachts-traum</i> , op. 61	Complete work performed by PSB on 20 January 1866
1866: 1/20	PSB	Bergmann	1866: 3/10	PSNY	Bergmann	Mendelssohn	Piano Concerto No. 1, op. 25	Richard Hoffmann, piano on both dates
1866: 3/03	PSB	Bergmann	1866: 3/10	PSNY	Bergmann	Weber	Overture to <i>Euryanthe</i>	
1869: 11/13	PSB	Bergmann	1869: 11/27	PSNY	Bergmann	Liszt	Piano Concerto No. 1, LW H4	Alide Topp, piano. The Liszt Concerto performed on 13 November 1869 is not specified; it was probably the Concerto No. 1, LW H4.
1869: 11/13	PSB	Bergmann	1869: 11/27	PSNY	Bergmann	Mendelssohn	Fairy Music, <i>Ein Sommernachts-traum</i> , op. 61	Complete work conducted for PSNY

Appendix D: Preparation Programming between PSB and PSNY involving Bergmann (continued)

Date of prep. concert	Ensemble of prep. concert	Conductor of prep. concert	Date of later concert	Ensemble of later concert	Conductor of later concert	Composer	Repertoire	Notes
1869: 11/13	PSB	Bergmann	1870: 1/08	PSNY	Bergmann	Weber	<i>Jubel Overture</i> , op. 59	
1870: 1/08	PSNY	Bergmann	1870: 2/26	PSB	Bergmann	Raff	Symphony No. 2, op. 140	American Premiere
1870: 1/22	PSB	Bergmann	1870: 3/05	PSNY	Bergmann	Kummer	Air Russe for cello	Frederick Bergner, cello
1870: 3/05	PSNY	Bergmann	1870: 4/09	PSB	Bergmann	Beethoven	Symphony No. 5, op. 67	
1870: 11/19	PSB	Bergmann	1870: 12/17	PSNY	Bergmann	Beethoven	Symphony No. 7, op. 92	
1870: 11/19	PSB	Bergmann	1871: 2/04	PSB	Bergmann	Goldmark	Overture to <i>Sakuntala</i> , op. 13	
1871: 1/28	PSB	Bergmann	1871: 2/04	PSNY	Bergmann	Bergmann	Recitative and Romanza for solo bass clarinet and clarinet ensemble	
1872: 2/03	PSNY	Bergmann	1872: 2/10	PSB	Bergmann	Schumann	Symphony No. 4, op. 120	
1871: 12/02	PSNY	Bergmann	1872: 2/10	PSB	Bergmann	Beethoven	Piano Concerto No. 5, op. 73	Dionys Pruckner, piano
1871: 12/02	PSNY	Bergmann	1872: 2/10	PSB	Bergmann	Weber/Liszt	Polonaise brillante, op. 17, LW H10 for piano	Dionys Pruckner, piano

Appendix D: Preparation Programming between PSB and PSNY involving Bergmann (continued)

Date of prep. concert	Ensemble of prep. concert	Conductor of prep. concert	Date of later concert	Ensemble of later concert	Conductor of later concert	Composer	Repertoire	Notes
1872: 2/03	PSNY	Bergmann	1872: 3/16	PSB	Bergmann	Heinefetter	Overture to <i>Macbeth</i> , op. 13	
1872: 4/06	PSNY	Bergmann	1872: 4/20	PSB	Bergmann	Golterman	Cello Concerto No. 1, op. 14	Frederick Bergner, cello
1872: 12/02	PSNY	Bergmann	1873: 4/20	PSB	Bergmann	Beethoven	Symphony No. 6, op. 68	
1872: 11/30	PSB	Bergmann	1873: 2/15	PSNY	Bergmann	Beethoven	Symphony No. 5, op. 67	
1872: 5/04	PSNY	Bergmann	1873: 2/08	PSB	Bergmann	Beethoven/ Liszt	Andante from Trio, op. 97 (orchestrated by Liszt)	
1872: 11/30	PSB	Bergmann	1873: 2/15	PSNY	Bergmann	Beethoven	Symphony No. 5, op. 67	
1873: 3/15	PSNY	Bergmann	1873: 3/29	PSB	Bergmann	Weber	Konzertstück for piano, op. 79, J. 282	Richard Hoffman, piano

Appendix E: Chronology of Bergmann New York Conducting Activity, 1852-1876

Date entries in the first column start with the year, followed by the month, and day.

Information in brackets denotes either alternative titles, featured artists, ensembles, soloists, arrangers, first performance location/year, or types of premiers.

“GTS” refers to Vera Brodsky Lawrence, *Strong on Music* vol.s 2, 3. Chicago: University of Chicago Press, 1995, 1999.

“Loewenberg” refers to Alfred Loewenberg, *Annals of Opera*. 3rd edition. New York: Rowman and Littlefield, 1978.

Date	Day	Event	Performers	Venue	Program	Source	Notes
52/05/22	Saturday	Ole Bull Concert	Ole Bull (violin soloist), Afred Jaëll (piano), Bergmann (cond.), Germania Society	Metropolitan Hall, 156-160 Hector Street	Mendelssohn: Overture, <i>Ein Sommernachtstraum</i> , op. 61 Flotow: Overture, <i>Martha</i> [Vienna 1847] Verdi: Overture, <i>Nabucco</i> Bull: Cantabile doloroso [Bull] Bull: Rondo giocoso [Bull] Bellini/Bull: Variations on the Aria “L’amo ah! l’amo,” [Bull] Bellini’s <i>I Capuleti e i Montecchi</i> Bull: Fantasia, <i>La Verbena de San Jaun</i> [Bull] Bull: Variations, <i>The Carnival of Venice</i> [Bull] Jaëll: Variations, <i>The Carnival of Venice</i> [Jaëll] Mendelssohn: Concerto No. 1 in G Minor, op. 25 for Piano [Jaëll] Willmer: <i>Un Jour d’été en Norvège</i> [Jaëll] Blumenthal: <i>La Source</i> [Jaëll] Jaëll: Bohemian Polka [Jaëll] Jaëll: Illustration, <i>Rigoletto</i> [Jaëll] Bergmann: Concert Overture, <i>Napoleon’s Last Days</i>	GTS v. 2, p. 261-4	

52/05/27	Thursday	Ole Bull Concert	Ole Bull (violin soloist), Afred Jaëll (piano), Bergmann (cond.), Germania Society	Metropolitan Hall, 156-160 Hector Street	Mendelssohn: Overture, <i>Ein Sommernachtstraum</i> , op. 61 Flotow: Overture, <i>Martha</i> [Vienna 1847] Verdi: Overture, <i>Nabucco</i> Bull: Cantabile doloroso [Bull] Bull: Rondo giocoso [Bull] Bellini/Bull: Variations on the Aria “L’amo ah! l’amo,” Bellini’s <i>I Capuleti e i Montecchi</i> Bull: Fantasia, <i>La Verbena de San Jaun</i> [Bull] Bull: Variations, <i>The Carnival of Venice</i> [Bull] Jaëll: Variations, <i>The Carnival of Venice</i> [Jaëll] Mendelssohn: Concerto No. 1 in G Minor, op. 25 for Piano [Jaëll] Willmer: <i>Un Jour d’été en Norvège</i> [Jaëll] Blumenthal: <i>La Source</i> [Jaëll] Jaëll: Bohemian Polka [Jaëll] Jaëll: Illustration, <i>Rigoletto</i> [Jaëll] Bergmann: Concert Overture, <i>Napoleon’s Last Days</i>	GTS v. 2, p. 261-4	“His (Bull’s) music is of the Romantic school, passionate and at times almost rapt and inspired when it might be coldly tasteful and judicious. His heart runs away with his ear. He forgets and disregards the accompaniment. It requires the perfect drill and ready action of the Germania to keep in as good countenance as it did, and to what delightful flights the performer was carried away. After all, Ole Bull is deficient in artistic accuracy, but the deficit is filled with a degree of genius that few mortals possess [<i>Daily News</i> , 28 May 1852].”—GTS v. 2, p. 262
Date	Day	Event	Performers	Venue	Program	Source	Notes
54/06/15	Thursday	Musical Congress Concert	Jullien (cond.), Bergmann (cond.), Leopold Meignen (cond.), members of the Jullien, Philharmonic Society of New York,	Crystal Palace, 42 nd Street, between Fifth and Sixth Avenues	Part 1. Handel: Selections, <i>Messiah</i> Haydn: Selections, <i>Der Schöpfung</i> Part 2. Beethoven: Symphony No. 5 in C minor, op. 67 Fry: Symphony <i>The Breaking Heart</i> , Adagio Bristow: Sinfonia in E-flat, op. 10 <i>Minuetto</i> [1848] Rossini: Overture, <i>Guillaume</i>	GTS v. 2, p. 465-6; <i>New-York Daily Times</i> , Thursday, 15 June 1854, p. 4	“The Daily Times (June 16, 1854) thought the <i>Tannhäuser</i> Overture, heard for the first time in New York, a “masterly and quaint piece of scoring”; it was interpreted with “great delicacy” by Bergmann and the Germania, who had introduced the work in Boston as early as November 1852.”—GTS

			Germania Society, Maretzek Opera, and Musical Fund Society of Philadelphia Orchestras, Drouet (flute), Paul Julien (violin), Aptomas (harp), and Mrs. Vincent Wallace (piano duo)		<i>Tell</i> Wagner: Overture, <i>Tannhäuser</i> [Dresden 1845] [Bergmann/Germania] [First Time in New York] Jullien: Quadrille, <i>American</i> Jullien: Quadrille, <i>Fireman's</i>		v. 2, 466n; 4:00 PM. “Admission 25 cents”— <i>New-York Daily Times</i> , Thursday, 15 June 1854, p. 4
54/06/16	Friday	Musical Congress Concert	Jullien (cond.), Bergmann (cond.), Leopold Meignen (cond.), members of the Jullien, Philharmonic Society of New York, Germania Society, Maretzek Opera, and Musical Fund Society of Philadelphia Orchestras, Maria S.	Crystal Palace, 42 nd Street, between Fifth and Sixth Avenues	First Part. Rossini: Overture, <i>Guillaume Tell</i> Wittman: Grand Concert Polonaise [Bergmann/Germania] [First Time in U.S.] Auber: Fantasy, <i>Fra Diavolo</i> , solo clarinet Bellini: Aria, “Casta Diva,” <i>Norma</i> [Mdme. Wallace de Bouchelle] Beethoven: Symphony No. 5 in C minor, op. 67, <i>Andante</i> Handel: Song, “O Ruddier than the Cherry,” <i>Aeïs and Galatea</i> [Camoënz] Jullien: Solo, <i>cornet à pistons</i> “The Farewell Waltz—Adieu to America” [Koenig] Haumann: Solo Violin, Romance du Soir Masaniello, avec Variations	<i>New-York Daily Times</i> , Friday, 16 June 1854, p. 5	

			Brainerd		Brilliantes [Julien] Jullien: Quadrille, <i>Fireman's</i> Second Part. Bellini: Opera Selection and Fantasia, <i>I Puritani</i> [arran. Jullien] [Koenig, <i>cornet à pistons</i>; Hughes, <i>Ophecleide</i>] Handel: Air, "I know that my Redeemer liveth," <i>Messiah</i> [Brainerd] Jullien: Waltz, La Prima Donna [Koenig] Wallace: Duet for Two Pianos "L'Eclair" [Mr., Mrs. Wallace, piano] Rossini: Prayer, <i>Mosè in Egitto</i> Kücken: Ballad, "We Meet by Chance" [Henrietta Behrend] Mendelssohn: Wedding March, <i>Ein Sommernachtstraum</i>, op. 61		
54/06/17	Saturday	Musical Congress Concert	Jullien (cond.), Bergmann (cond.), Leopold Meignen (cond.), members of the Jullien, Philharmonic Society of New York, Germania Society, Marezek Opera, and Musical Fund Society of Philadelphia	Crystal Palace, 42nd Street, between Fifth and Sixth Avenues	First Part. Auber: Overture, <i>La muette de Portici</i> [Masaniello] Dodworth: Grand Piece d'Ensemble [Dodworth's Full Band, Dodworth, cond.] Drouet: Solo Flute, Brilliant Variations on a Favorite Melody Wallace: Ballade, "Scenes that are Brightest," <i>Maritana</i> [Mdme. Wallace de Bouchelle] Beethoven: Symphony No. 7 in A major, op. 92, <i>Scherzo</i> [Bergmann/Germania] Davy: Song, "The Bay of Biscay" [Frazer] Jullien: Solo, <i>cornet à pistons</i> "The Farewell Waltz—Adieu to America" [Koenig] Paganini: Solo Violin, "The	<i>New-York Daily Times</i>, Saturday, 17 June 1854, p. 5	

			Orchestras, Maria S. Brainerd		Witches Dance” [Julien] Jullien: Quadrille, <i>Fireman’s</i> Second Part. Meyerbeer: Opera Selection and Fantasia, <i>Les Huguenots</i> [arran. M. Jullien] [M. Lavigne—oboe, S. Hughes—Ophecleide, Schwers, Viola d’Amore] Hatton: Song, “The Skylark,” [Brainerd] Beethoven: Symphony No. 8 in F major, op. 93, <i>Allegretto</i> Aptomas: Solo Harp in G, Fantasia, “Home Sweet Home” Jullien: Polka, “The Cossack Polka,” <i>Petro Il Grande</i> Kücken: Ballad, “We Meet by Chance” [Henrietta Behrend] Mendelssohn: Wedding March, <i>Ein Sommernachtstraum</i>, op. 61		
54/06/18	Sunday	Musical Congress Concert	Jullien (cond.), Bergmann (cond.), Leopold Meignen (cond.), members of the Jullien, Philharmonic Society of New York, Germania Society, Maretzek Opera, and Musical Fund Society of Philadelphia	Crystal Palace, 42 nd Street, between Fifth and Sixth Avenues	Program not known	<i>New-York Daily Times</i> , Friday, 16 June 1854, p. 4	

			Orchestras, Maria S. Brainerd				
54/06/19	Monday	Musical Congress Concert	Jullien (cond.), Bergmann (cond.), Leopold Meignen (cond.), members of the Jullien, Philharmonic Society of New York, Germania Society, Maretzek Opera, and Musical Fund Society of Philadelphia Orchestras, W.V. Wallace and Wallace (piano), Koenig (<i>cornet à pistons</i>) Frazer	Crystal Palace, 42 nd Street, between Fifth and Sixth Avenues	First Part. Weber: Overture, <i>Der Freischütz</i> Jullien: Quadrille, <i>Standard Bearer</i> Fry: Symphony, “The Broken Heart,” Adagio [Meignen] Scotch Ballad, “Coming Through the Rye [M’lle. Wallace Bouchelle] Jullien: Solo, <i>cornet à pistons</i> “The Farewell Waltz—Adieu to America” [Koenig] Balfe: Ballade, “Then you’ll remember me” [Frazer] Wallace: Duet for Two Pianos “The Cracovienne” Jullien: Waltz, “La Prima Donna” [Koenig] Jullien: Quadrille, <i>Fireman’s</i> Second Part. Bellini: Operatic Selection and Fantasia, <i>I Puritani</i> [arrang. M. Jullien] Meyerbeer: Scena, “Robert, toi que j’aime,” <i>Robert le diable</i> [Paris 1831] [Behrend] Lavigne Solo oboe, <i>Souvenirs des Montagnes</i> [Lavigne] Meyerbeer: Grand Polonaise, Incidental Music “Tragedy of Struensee” [First time in U.S.] [Bergmann/Germania] Julien: Violin Solo, Caprice for a violin with one String [Jullien] Mozart: Aria, “Non Più andrai,” <i>Le nozze di Figaro</i> , K. 492	<i>New-York Daily Times</i> , Friday, 19 June 1854, p. 5	The conductor of the Symphony by Fry was erroneously listed in the <i>New-York Daily Times</i> as “M. Maignon” (instead of Leopold Meignen).

54/06/20	Tuesday	Musical Congress Concert	Jullien (cond.), Bergmann (cond.), Leopold Meignen (cond.), members of the Jullien, Philharmonic Society of New York, Germania Society, Maretzek Opera, and Musical Fund Society of Philadelphia Orchestras, W. V. Wallace and Wallace (piano), Koenig (<i>cornet à pistons</i>), Frazer	Crystal Palace, 42 nd Street, between Fifth and Sixth Avenues	Jullien: Polka, <i>The Sleigh</i> First Part. Rossini: Overture, <i>Guillaume Tell</i> Jullien: Quadrille, <i>Ernani</i> Handel: Selections, <i>Messiah</i> Wagner: Grand March, <i>Lohengrin</i> [Weimar 1850] [Bergmann/Germania] [First Time in U.S.] Bellini: Aria, <i>Casta Diva</i> Wallace: Duet for Two Pianos “The Cracovienne” Jullien: Waltz, <i>La Prima Donna</i> [Koenig] Balfe: Song, “The Young Soldier” [Frazer] Alvars: Solo for Harp on Themes, <i>Montechi</i> and <i>Semiramide</i> [Aptomas] Jullien: Quadrille, <i>Fireman’s</i> Second Part. Rossini: Selections, <i>Stabat Mater</i> [arr. Jullien] Maynard: Ballad, “Let Nobody Know” [Behrend] Wagner: Overture, <i>Tannhäuser</i> [Bergmann/Germania] [Second Time—New York] Paganini: <i>Witches’ Dance</i> [Paul Jullien] Beethoven: Symphony No. 5 in C minor, op. 67, <i>Allegro fugato</i> Ricci: Aria, “Sulla Poppa” [Camoenz] Jullien: Galop, <i>The Target</i>	<i>New-York Daily Times</i> , Friday, 20 June 1854, p. 5	
54/06/21	Wednesday	Musical Congress Concert	Jullien (cond.), Bergmann (cond.),	Crystal Palace, 42 nd Street, between	First Part. Herold: Overture, <i>Zampa</i> Jullien: Quadrille, <i>Masaniello</i> Wagner: Finale, <i>Tannhäuser</i>	<i>New-York Daily Times</i> , Saturday, 21 June 1854,	

			Leopold Meignen (cond.), members of the Jullien, Philharmonic Society of New York, Germania Society, Maretzek Opera, and Musical Fund Society of Philadelphia Orchestras, W. V. Wallace and Wallace (piano), Koenig (<i>cornet à pistons</i>), Frazer, Paul Julien (violin), Camoenz, Hughes (oephecleide), Henrietta Behrend, Aptomas (harp), Duhem (Trumpet)	Fifth and Sixth Avenues	[Bergmann/Germania] [First Time] National: Ballad—"Oh! Blame not the Bard" [Wallace Bouchelle] Alard: Fantasy, <i>Norma</i> for violin solo [Paul Julien] Ricci: Aria, "Sulla Poppa" [Camoenz] Wallace: Duet for Two Pianos "The Cracovienne" [Wallace] Second Part. Rossini: Selections, <i>Stabat Mater</i> [arr. Jullien] [Koenig, <i>cornet à pistons</i> ; Hughes, Oephecleide] Kücken: Ballad—"We Met by Chance" [Behrend] Alvars: Solo harp— <i>Les Danse des Fees</i> [Aptomas] Beethoven: Symphony No. 6 in F major, op. 68, "Pastoral," <i>Allegretto</i> Duhem: Solo, Trumpet "Air with Variations" [Duhem] Davy: The Bay of Biscay [Frazer] Jullien: Polka, <i>The Sleigh</i>	p. 5	
54/06/22	Thursday	Musical Congress Concert	Jullien (cond.), Bergmann (cond.), Leopold Meignen	Crystal Palace, 42 nd Street, between Fifth and Sixth	First Part. Auber: Overture, <i>La muette de Portici</i> [Masaniello] Jullien: Quadrille, <i>Californian</i> Beethoven: Symphony No. 7 in A major, op. 92, <i>Scherzo</i>	<i>New-York Daily Times</i> , Saturday, 21 June 1854, p. 5	

			(cond.), members of the Jullien, Philharmonic Society of New York, Germania Society, Maretzek Opera, and Musical Fund Society of Philadelphia Orchestras, Koenig (<i>cornet à pistons</i>), Duhem (trumpet), Henrietta Behrend, Wuille (solo clarinet), Edward Mollenhauer (violin), Friedrich Mollenhauer (violin), Dodworth (bandmaster)	Avenues	[Bergmann/Germania] Jullien: Solo, <i>cornet à pistons</i> Waltz— <i>Adieu to America</i> [Koenig] Meyerbeer: Scena, “Robert toi que j’aime,” <i>Robert le diable</i> [Behrend] Jullien: Polka, <i>Katydid</i> Wuille: Solo Clarinet, Air with Variations [M. Wuille] Jullien: Quadrille, <i>Fireman’s</i> Second Part. Bellini: Operatic Selection and Fantasia, <i>I Puritani</i> [arrang. M. Jullien] Kücken: Ballad—“We Met by Chance” [Behrend] Mollenhauer: Duo for Two Violins [Edward, Friedrich Mollenhauer] Dodworth: Grand Piece d’Ensemble [Dodworth’s Full Band, cond. By Dodworth] Duhem: Solo, Trumpet “Air with Variations” [Duhem] Albert: Tarantella—The Tarantella of Belgephor		
54/06/23	Friday	Musical Congress Concert	Jullien (cond.), Bergmann (cond.), Leopold Meignen (cond.), members of	Crystal Palace, 42 nd Street, between Fifth and Sixth Avenues	First Part. Weber: Overture, <i>Der Freischütz</i> Jullien: Quadrille, <i>Semiramide</i> Wagner: Overture, <i>Tannhäuser</i> [Bergmann/Germania] [Third Time in New York] Jullien: Solo, <i>cornet à pistons</i>	<i>New-York Daily Times</i> , Saturday, 21 June 1854, p. 5	

			the Jullien, Philharmonic Society of New York, Germania Society, Maretzek Opera, and Musical Fund Society of Philadelphia Orchestras, Koenig (<i>cornet à pistons</i>), Duhem (trumpet), Henrietta Behrend, Wuille (solo clarinet), Edward Mollenhauer (violin), Friedrich Mollenhauer (violin), Dodworth (bandmaster)		“The Farewell Waltz—Adieu to America” [Koenig] Beethoven: Air, „Kenst du das Land“ [Behrend] Jullien: Polka, “Sleigh Polka” Meyseder: Solo Flageolet, Air with Variations [M. Collinet] Jullien: Quadrille, <i>Fireman’s</i> Second Part. Rossini: Selections, <i>Stabat Mater</i> [arran. Jullien] [Koenig, <i>cornet à pistons</i>; Hughes, Oephecleide] Lavigne: Solo, Oboe “Souvenirs de Montagnes” [M. Lavigne] Dodworth: Grand Piece d’Ensemble [Dodworth’s Full Band, cond. By Dodworth] Mollenhauer: Duo for Two Violins [Edward, Friedrich Mollenhauer] Mendelssohn: Wedding March, <i>Eine Sommernachtstraum</i>, op. 61		
54/06/26	Monday	Musical Congress Concert	Jullien (cond.), Bergmann (cond.), Leopold Meignen (cond.), members of the Jullien, Philharmonic	Crystal Palace, 42 nd Street, between Fifth and Sixth Avenues	First Part. Rossini: Overture, <i>Guillaume Tell</i> Bellini: Aria, “Casta Diva,” <i>Norma</i> [Wallace Bouchelle] Jullien: Symphony, “The Last Judgement,” <i>Andante</i> Wagner: Overture, <i>Tannhäuser</i> [Bergmann/Germania] [Fourth Time in New York]	<i>New-York Daily Times</i> , Monday, 26 June 1854, p. 5	

			Society of New York, Germania Society, Maretzek Opera, and Musical Fund Society of Philadelphia Orchestras, Koenig (<i>cornet à pistons</i>), Duhem (trumpet), Maria L. Behrend, Henrietta Behrend, Wuille (solo clarinet), Caroline A. Dingley, Dodworth (bandmaster), M. Lavigne (oboe)		Wuille: Clarinet Solo, Air with Variations [Wuille] Handel: Grand Chorus, <i>Hallelujah</i> Hatton: Song, The Skylark [Maria L. Brainerd] Haydn: Chorus, “The Heavens Are Telling,” <i>Der Schöpfung</i> Jullien: Solo, <i>cornet à pistons</i> <i>The Farewell Waltz—Adieu to America</i> [Koenig] Kücken: Ballad—“We Met by Chance” [Behrend] Jullien: Quadrille, <i>Fireman’s</i> Second Part. Jullien: Quadrille, <i>American</i> Rossini: Prayer, <i>Mosè in Egitto</i> Dodworth: Concert Piece [Dodworth’s Band conducted by Dodworth] Haydn: Air, “With Verdure Clad” [Caroline A. Dingley] Jullien: Polka, <i>The West Park Polka</i> [World première] Lavigne: Solo, <i>Oboe Souvenirs de Montagnes</i> [M. Lavigne] The War Marches, Quick Steps, Songs, and Hymns of the present belligerent nations of Europe French Imperial Air. Partant Pour La Syrie “The Marsellaise” Anthem, “God Save The Queen” Air, “Rule Britannia” Celebrated Muscovite Hymn National Russian March of Peter the Great The Cossack Song The Turkish War March	

Date	Day	Event	Performers	Venue	Program	Source	Notes
55/04/16	Monday	Isadora Clark Concert	Bergmann (cond.), Isadora Clark, Camilla Urso (violin), Oswald Bernardi, David Griswald, Siede (flute), Eben (flute)	Metropolitan Theatre, Broadway (opposite Bond Street)	Fry: "Hear the right, Oh, Lord"	GTS v. 2, p. 653	
55/04/21	Wednesday	Fourth (and Last) PSNY Concert of Season No. 13 (1854-1855)	Bergmann (cond.), Clara Brinckerhoff (chief vocalist), C. A. Dingley, Mendelssohn Choral Union, G. W. Morgan (director of vocal music), William Mason	Niblo's, Broadway at Prince Street (NE Corner)	Beethoven: Symphony No. 7 in A major, op. 92 Mendelssohn: "Yet Doth the Lord", "Let Thine Eyes" "He Watching Over Israel," <i>Elijah</i> Wagner: Overture, <i>Tannhäuser</i> [First Time—PSNY, Fifth Time New York] Weber: Konzertstück in F minor for Piano, op. 7 Mendelssohn: <i>Lorelei</i> , op. 98: Act I—Finale [American première -HEJ]	NYMR 55/04/26, p. 140; Odell v.6 p. 417; GTS v. 2, p. 568-9; HEJ p. 255, no. 700; HEJ p. 378, no. 1090	(Review of Concert on 4/19/55—Bergmann's PSNY Conducting Debut) "In consequence of Eisfeld's illness, Bergmann took the baton, and proved to be an able conductor." "...it was one of the best symphonic performances we have ever heard in New York."— <i>NYMR</i> 55/04/26, p. 140 Overture, <i>Tannhäuser</i> first time.—HEJ p. 378, no.1090; <i>Lorelei</i> , op. 98: Act I—Finale first time.—HEJ p. 255, no. 700
55/05/26	Saturday	Repetition of Complimentary PSNY Concert of Season No. 13 (1854-1855)	Bergmann (sectional cellist), Eisfeld (cond.), Caroline Lehmann, Richard Hoffman (piano),	Niblo's, Broadway at Prince Street (NE Corner)	Beethoven: Symphony No. 5 in C Minor, op. 67 Schubert: "Erlkönig" [Lehmann, Timm] Cherubini: Overture, <i>Les Deux journées</i> Chopin: Concerto in E, Romance and Rondo [Hoffman] Gottschalk: <i>The Last Hope</i> , op. 16 for piano [1854] [encore—	Odell, v. 6, p. 416; GTS v. 2, p. 571-2; <i>New-York Daily Times</i> , Monday, 21 May 1855, p. 1	"It was a complimentary concert by the Philharmonic society, aided by Caroline Lehmann and Richard Hoffman, tendered to Theodore Eisfeld, on May 19 th , at Niblo's, Eisfeld retiring from the conductor's desk, in favor

			Kiefer (clarinet), Schreiber (<i>cornet à pistons</i>), Timm (piano accomp.)		Hoffman] Eisfeld: Concerto for Clarinet [Kiefer] Eisfeld: <i>Chanson d'amour</i> for <i>cornet à pistons</i> [Schreiber]		of Carl Bergmann, who was to lead the Society so long to esteem and possibly emolument.”— Odell v. 9, p. 416; “To make up for the miniscule attendance (credited to a torrential rainstorm) at the complimentary concert for Eisfeld on May 19, the Philharmonic and all concerned (including Niblo) voluntarily repeated the concert the following Saturday afternoon at 3:30. . . . Although Bergmann had handsomely offered to conduct, Eisfeld, debilitated though he was, nonetheless insisted on doing so himself. At the repeat concert—because several Philharmonic cellists had gone to Boston with Maretzek’s opera company—Bergmann agreed to play in the cello section of the orchestra.”—GTS v. 2, p. 571-2n
55/06/12	Tuesday	Isadora Clark Concert	Bergmann (cond.), Isadora Clarke (soprano), Arnoldi (tenor), Gasperoni (bass), Henri Appy	Metropolitan Theater, Broadway (opposite Bond Street)	Part 1. Rossini: Overture, <i>La gazza ladra</i> [Not In HEJ] Donizetti: Romanza, “A tanto amore,” <i>La favorite</i> Verdi: Scene and Cavatina, “Ernani! Ernani! Involami,” <i>Ernani</i> Haumann: Violin Solo, “Las Ma	Odell v. 9, p. 416; GTS v. 2, p. 653; <i>New-York Daily Times</i> , 12 June 1855, p. 5	“The American Prima Donna, ISADORA CLARK, will give her third and last Grand concert in this city on Tuesday evening . . .”— <i>New-York Daily Times</i> , 12 June 1855, p. 5

			(violin), Oswald Bernardi (baritone)		Celine” Muller: English Ballade, “The Dream” Bellini: Liberty Duet, “Suona la Tromba,” <i>I Puritani</i> Saldoni: Aria, “Mariani de tus Ojos,” with Variations Auber: Overture, <i>Zanetta</i> [1840] [Not in HEJ] Verdi: Scene and Aria, “Anch’io dischiuso un giorno,” <i>Nabucco</i> Prume: Violin Solo, <i>La Melancolie</i> Verdi: Aria for Baritone, <i>Ernani</i> Schubert: Serenade Donizetti: Quartet, <i>Lucia di Lammermoor</i>		
55/06/25	Monday	Annual Liederfest of German Choral Societies	Bergmann (cond.), J. Noll (leader)	Metropolitan Theatre, Broadway (opposite Bond Street)	Part 1. Wagner: Overture, <i>Rienzi</i> [Dresden 1842] [Bergmann] [First Time—New York] Otto: <i>Im Walde</i> Becker: <i>Wanderlied</i> Rossini: Act II, Finale, <i>Guillaume Tell</i> [Bergmann] Part 2. Wagner: Grand March, <i>Lohengrin</i> [Weimar 1850] [Bergmann] [Second Time—New York] Mozart: Priest’s Chorus, “O Isis and Osiris,” <i>Die Zauber Flute</i>, K. 620 [Bergmann] Zoellner: Chorus, “The World’s Prayer” Kücken: <i>The Warrior’s Song before the Battle</i> Fischer: <i>Warriors Scene</i> [<i>Kriegscene</i>] [Bergmann]	55/06/30 <i>NYMR</i> p. 214; 55/06/16 <i>NYMR</i> p. 193 “Musical Gossip”, Odell v.6, p. 416; GTS v. 2, p. 651; <i>New-York Daily Times</i>, Friday, 26 June 1865, p. 1	“The...German Choral Societies from around the Northeastern, Southern, and Eastern states held an annual festival at New York the last week of June, 1855. CARL BERGMANN will conduct [sic] the united choirs.”—<i>NYMR</i> Monday, 25 June 1855; “German Music Festival”; H.E. Johnson discrepancy regarding New York premiere of Overture, <i>Rienzi</i>.—HEJ p. 376, no. 1088.

55/10/13	Saturday	First PSNY Public Rehearsal of Season No. 13 (1855-1856)	Bergmann (cond.)	Niblo's, Broadway at Prince Street (NE Corner)	Program not known	<i>NYMR</i> Saturday, 20 October 1855 (p. 349)	"Under the able direction of CARL BERGMANN, with an increased orchestra, and some new rules in regard to rehearsals which were much needed, the Philharmonic commences its thirteenth season, deserving the patronage of every lover of music in our city."— <i>NYMR</i> Saturday, 20 October 1855 (p. 349)
55/11/24	Saturday	First PSNY Concert of Season No. 14 (1855-1856)	Bergmann (cond.), Otto Feder, Edward Mollenhauer (violin), Friedrich Mollenhauer (violin)	Niblo's, Broadway at Prince Street (NE Corner)	Beethoven: Symphony No. 6 in F major, op. 68, "Pastoral" Mendelssohn: "Lord God have Mercy!" <i>Paulus</i> Mollenhauer: Concerto in C major for Two violins [Edward, Friedrich Mollenhauer] Gluck: Overture, <i>Iphigénie en Aulide</i> [American première w/Wagner ending-HEJ] Dessauer: <i>Die Lockung</i> Schubert: <i>Morgenstaendchen</i> Mollenhauer: <i>La Sylphide</i> , solo for Violin Wagner: Overture, <i>Tannhäuser</i> [Sixth Time in New York]	<i>NYMR</i> Saturday, 17 November 1855 (p. 381); Odell v. 6, p. 506; New York Philharmonic Programs conducted by Carl Bergmann; HEJ p. 148, no. 392	(Saturday, 24 November 1855) "Of Beethoven's Pastoral Symphony—The execution of this piece by the orchestra was not so good as we anticipated. The picture in all its interesting details, [which] came out as distinctive as possible, is a matter of course..."etc. The critic reacted positively to the details of BERGMANN's preparation; however, he criticized the overall effort of the execution of the whole symphony. On the other hand, the overture of Gluck was hailed as "splendid" and "most impressive of the evening." The critic continues that MR. BERGMANN gave evident proof of his musical as well as literary intelligence

							and of his artistry.— <i>NYMR</i> Saturday, 1 December 1855 (p. 399); Overture, <i>Iphigénie en Aulide</i> First time in the United States w/Wagner ending —HEJ p. 148, no. 392.
55/11/27	Tuesday	Mason and Bergmann Classical Matinee— First Concert of Season No. 1	W. Mason (piano), T. Thomas (violin), T. Mosenthal (violin), G. Matzka (viola), Bergmann (cello), O. Feder (vocal)	Dodworth's, 806 Broadway	Schubert: Quartet in D minor, D. 810, "Death and the Maiden" Wagner : Romanza "Song to the Evening Star," <i>Tannhäuser</i> Chopin: Fantasie Impromptu Heller: Two Preludes (in D flat and G), op. 24 Mendelssohn: Variations Concertantes for Cello and Piano, op. 17 Nicolai: Song, <i>Feldwärts flog ein Vögelein</i> Brahms: Piano Trio in B major, op. 8 [World première]	Thomas/Upton Vol. 2, p. 37, Odell v. 6, p. 502	"William Mason and Carl Bergmann began six classical chamber music matinees." —Odell v. 6, p. 502; this critic credits Mason, who studied with Liszt in Weimar, and Bergmann with performing chamber music of the New Romantic school in Germany and the formation of a "New Era." The critic lauded Bergmann particularly for his musical intelligence "The execution of the quartet was splendid proof of the intelligence of the conductor...BERGMANN introduced himself with Mendelssohn's Variations, most favorably as performed on the violincello." Also— Review: "Execution was good however there was a tendency to rush in the last movement that made the playing somewhat sloppy. Concert happened at 2PM, Tuesday"— <i>NYMR</i> 55/12/18

55/12/01	Saturday	Arion Concert	Bergmann (cond. and cello), T. Thomas (violin), Mosenthal (violin), Schreiber (<i>cornet à pistons</i>), T. Siede (flute), Matzka (viola)	Niblo's, Broadway at Prince Street (NE Corner)	Wagner: Pilgrim's Chorus, <i>Tannhäuser</i> [First Time—New York] [Not In HEJ] Cherubini Marschner Mendelssohn	Odell v. 6, p. 502; <i>NYMR</i> Saturday, 1 December 1855, p. 397, <i>New-York Daily Times</i> , Saturday, 1 December 1855, p. 5	"The Arion (German) Glee Club will give a concert at Niblo's Saloon on Saturday evening, which promises to be very interesting, as CARL BERGMANN is to be the conductor. They will sing amongst other pieces the Pilgrim's Chorus from <i>Tannhäuser</i> , giving us another opportunity of becoming acquainted with this opera, and compositions by CHERUBINI, MARSCHNER, MENDELSSOHN, and others."— <i>NYMR</i> Saturday, 1 December 1855 (p. 397)
55/12/18	Tuesday	Mason-Thomas Chamber Concerts—Second Concert of Season No. 1	W. Mason (piano), T. Thomas (violin), T. Mosenthal (violin), G. Matzka (viola), Bergmann (cello), O. Feder (vocal)	Dodworth's, 806 Broadway	Beethoven: Quartet No. 7, op. 59, no. 1 Bach/Gounod: Meditation on the First Prelude for Piano (trans. for Piano Trio) Chopin: Ballade in A flat major, op. 47 Schumann: Piano Quartet in E-flat major, op. 47	Thomas/Upton Vol. 2, p. 38	
55/12/20	Thursday	Independent concert of the United German Societies	Bergmann (cond.), Feder, Quint	Tabernacle, 340-344 Broadway (between Leonard and Worth)		<i>NYMR</i> Thursday, 20 December 1855 (p. 432); GTS v. 2, p. 652	"BERGMANN conducts an independent concert of the UNITED GERMAN SOCIETIES at the Tabernacle" (not reviewed, but just mentioned as

							critics did not attend, but commented positively based upon hearsay).— <i>NYMR</i> Thursday 20 December 1855 (p. 432); “By the end of the year Bergmann, apparently a man of boundless stamina, had taken on, besides the Philharmonic and the <i>Arion</i> , the conductorship of the New York <i>Sängerbund</i> , a chorus of 300 singers, who, accompanied by an orchestra of fifty and with Quint and Feder as soloists, were heard at the Tabernacle on December 20. Bergmann had been appointed as well to conduct three proposed concerts for the long-dormant Musical Fund Society, announced U.C. Hill and Louis Ernst, its present chairman and secretary. The best soloists were promised, as were programs of the “highest order, without, however, excluding the better works occasionally composed in this country.”—GTS v. 2; p. 652
Date	Day	Event	Performers	Venue	Program	Source	Notes
56/01/12	Saturday	Second PSNY Concert of Season No. 14 (1855-1856)	Bergmann (cond.), Caesare Badiali	Niblo’s, Broadway at Prince Street (NE Corner)	Gade: Symphony No. 1 in C minor, op. 5 Mercadante: “Ella piannghea,” <i>Normanni a Parigi</i>	Odell vol.6, p. 506; New York Philharmonic	American première of Weber Concertino for Horn and Orchestra, op. 4—HEJ p. 391, no. 1121;

					Weber: Concertino for Horn and Orchestra, op. 4 [American première -HEJ] Berlioz: Overture, <i>Les francs-juges</i> Parish-Alvars: Concerto in C major for Harp [American première -HEJ] Verdi: Cavatina, “Il balen del suo sorriso,” <i>Il trovatore</i> [Rome 1853] Weber: Overture, <i>Euryanthe</i>	Programs conducted by Carl Bergmann	American première of Parish-Alvars Concerto in C major for Harp—HEJ p. 282, no. 780.
56/01/29	Tuesday	Mason-Thomas Chamber Concerts—Third Concert of Season No. 1	W. Mason (piano), T. Thomas (violin), T. Mosenthal (violin), G. Matzka (viola), Bergmann (cello)	Dodworth’s, 806 Broadway	Mozart: String Quartet No. 4, in E-flat, K. 428 Weber: Aria, <i>Der Freischütz</i> Liszt: <i>Rhapsodie, Héroïde élégiaque</i> in e minor, LW A60b No. 12 for solo piano [comp. 1846-7] Cherubini: Piano Trio in G minor, No. 2 Cherubini: “Ave Maria” Mason: <i>Grande Waltz de Bravoure</i>	Thomas/Upton Vol. 2, p. 38; Odell’s vol. 6, p. 502	
56/02/26	Tuesday	Mason-Thomas Chamber Concerts—Fourth Concert of Season No. 1	W. Mason (piano), T. Thomas (violin), T. Mosenthal (violin), G. Matzka (viola), Bergmann (cello), Preusser (contrabass)	Dodworth’s, 806 Broadway	Beethoven: String Quartet in F minor, op. 95 Rubinstein: Trio in G minor, No. 2 Heller: Tarantelle for piano, op. 87 Bach: Concerto in D minor for three pianos	Thomas/Upton Vol. 2, p. 38	
56/03/01	Saturday	Third PSNY Concert of Season No. 14 (1855-1856)	Bergmann (cond.), Richard Hoffman	Niblo’s, Broadway at Prince Street (NE Corner)	Mendelssohn: Capriccio Brillante in B minor, op. 22 for Piano Cherubini: Overture, <i>Anacreon</i>	Odell’s v. 6, p. 506, New York Philharmonic	First complete performance in the U.S. of the Bristow Symphony No. 2 in D minor, op. 24,

			(piano), Joseph Burke (violin)		<i>ou L'amour fugitive</i> Mendelssohn: Concerto in E minor for Violin, op. 64 Bennett: Overture, <i>The Wood Nymph</i> , F major, op. 20 Bristow: Symphony No. 2 in D minor, op. 24, "Jullien" [First complete performance in the U.S.—H.E.J.]	Programs conducted by Carl Bergmann; H.E. Johnson <i>First Performances in America</i> , p. 92, #179	"Jullien"—HEJ p. 92, no. 179
56/03/16	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond.), Schmitz (horn), Siede (flute), Henriette Behrend, Otto Feder	City Assembly Rooms, 446 Broadway	First Part. Cherubini: Overture, <i>Medea</i> [First Time—New York] Mendelssohn: Air, "O God! Have mercy," <i>Paulus</i> (Feder) Halévy: Romance, <i>L'éclair</i> for horn and flute Donizetti: Aria, "O mio Fernando," <i>La favorite</i> Spohr: Overture, <i>Jessonda</i> Second Part. Mozart: Symphony No. 41 in C major, K. 551, "Jupiter" [First complete performance in New York] Wallace: Air, "In Happy Moments," <i>Maritana</i> (Feder) Wagner: Bridal Procession, <i>Lohengrin</i> [Weimar 1850] [First Time—New York] Vaccayi: Prayer, <i>Jane Grey</i> Beethoven: Overture, <i>Egmont</i> , op. 84	Odell v.6, p. 503; <i>NYMR</i> Saturday, 22 March 1856 (p. 83); GTS v. 2, p. 730	"Orchestra led by Bergmann"—Odell v.6, p. 503; "CARL BERGMANN'S First Concert."— <i>NYMR</i> Saturday, 22 March 1856 (p. 83); First New York complete performance of Mozart Symphony No. 41, K 551 (antedates Eisfeld's PSNY performance of 10 January 1857 mentioned in H.E. Johnson.— <i>NYMR</i> Saturday, 22 March 1856 (p. 83)
56/03/23	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond.), Schmitz (horn), Henriette Behrend	City Assembly Rooms, 446 Broadway	First Part. Beethoven: Symphony No. 2 in D major, op. 36 Mercadante: Grand Aria, <i>Il giuramento</i> [Behrend] Fuchs: Grand Solo for French Horn Wagner: Bridal Procession,	<i>NYMR</i> Saturday, 5 April 1856 (p. 99)	"CARL BERGMANN'S Second Concert."— <i>NYMR</i> Saturday, 5 April 1856 (p. 99).

					Lohengrin (by request) [Second Time—New York] Wagner: Overture, <i>Tannhäuser</i> Robert Franz: “Ave Maria” [Behrend] arranged for orchestra by Carl Bergmann Mendelssohn: Notturmo, <i>Ein Sommernachtstraum</i> , op. 61 Fesca: Song, “The Wanderer” [Behrend] Mozart: Overture, <i>Le nozze di Figaro</i> , K. 492		
56/03/25	Tuesday	Mason-Thomas Chamber Concerts—Fifth Concert of Season No. 1	W. Mason (piano), T. Thomas (violin), T. Mosenthal (violin), G. Matzka (viola), Franz Herwig (violin or viola ?), C. Bergmann (cello)	Dodworth’s, 806 Broadway	Haydn: String Quartet in G major, No. 63 Schubert: Piano Trio in E-flat major, D. 929 Mendelssohn: String Quintet in A major, op. 18 Chopin: Impromptu, op. 29 Chopin: Waltzes, op. 64	Thomas/Upton Vol. 2, p. 38-39	
56/03/29	Saturday	Henrietta Behrend’s First Grand Concert	Bergmann (cello), Thomas (violin), Mosenthal (violin), Matzka (viola), Edward Mollenahuer (violin) Friedrich Mollenhauer (violin), Allan Irving,	Niblo’s, Broadway at Prince Street (NE Corner)	Mozart: Quartet in E-flat Major, K. 428 [Thomas, Mosenthal, Matzka, Bergmann] Campani: Romanza, <i>Minganno</i> [Irving] Donizetti: Scene and Aria, “O mio Fernando,” <i>La favorite</i> [Behrend] Kuhlau: Grand Duet for Flute and Piano [Eben, King] J.B.Coppinger: Ballade, “Moonlight” Mollenhauer: Duo Concertante for two violins [Edward and Friedrich Mollenhauer, violins]	Odell v.6, p. 503; <i>New-York Daily Times</i> , Saturday, 29 March 1856, p. 3	The Mozart Quartet was most likely K. 428.

			W. A. King (piano), F.J. Eben (flute)		Bishop: Echo Song for voice and flute [Behrend, Eben] Schubert: Quartet in D minor, D. 810, "Death and the Maiden" <i>Andante con moto</i> [Thomas, Mosenthal, Matzka, Bergmann] Weber: Grand Scene and Aria, "Wie nahte mir der Schlummer," <i>Der Freischütz</i> Vieuxtemps: Concerto in E Major for Violin [E. Mollenhauer] [Not in HEJ] Ch. Salomon: Serenade, "I arise from dreams of thee" [Irving] (by request) Fursteneau: Fantasia for Flute, <i>Norma</i> [Eben] Fesca: Song, "The Wanderer" [Behrend] Donizetti: Finale Duetto, "Non veni mai si mesta," <i>Roberto</i> <i>Devereux</i> [Behrend, Irving, King]		
56/03/30	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond.), Henriette Behrend ; Theo. Thomas (violin), Schullinger, Brannis, Herzog, Boehm, Hockstein, Schmitz (members of Septet)	City Assembly Rooms, 446 Broadway	Schumann: Symphony No. 4 in D minor, op. 120 [First Time in America—H.E.J.] Donizetti: Grand Aria, <i>Marino</i> <i>Faliero</i> [Behrend] Beethoven: Septet op. 20, <i>Andante and Variations</i> Mendelssohn: Overture, <i>Die</i> <i>Hebriden</i> , op. 26 Robert Franz: "Ave Maria" (by request) [Behrend] Wagner: Grand March, <i>Tannhäuser</i> [Not In HEJ] Fesca: Song, "The Wanderer" (by request) [Behrend] C. Bergmann: Grand Overture (First Time)	<i>NYMR</i> Saturday, 5 April 1856 (p. 99); H.E. Johnson <i>First</i> <i>Performances</i> <i>in America</i> , p. 328, no. 942	"CARL BERGMANN's Third Concert."— <i>NYMR</i> Saturday, 5 April 1856 (p. 99)

56/04/06	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), Lebrecht (piano), <i>Arion</i> Men’s Glee Club, Friedeborn	City Assembly Rooms, 446 Broadway	Haydn: Symphony in D major [No. 93?, No. 101?] Mendelssohn: Rondo Brillante, op. 29 [Lebrecht] [Not In HEJ] Wagner: Pilgrim’s Chorus, <i>Tannhäuser</i> [Not In HEJ] [Second Time in New York] Beethoven: Overture, <i>Leonora</i> in C major No. 3, op. 72a [First Time—NY] Mozart: March, Aria, Chorus, <i>Die Zauber Flute</i> , K. 620 Heller: <i>Die Forelle</i> (piano solo) [Lebrecht] Schumann: Scherzo in C-sharp minor, op. 52 [First Time-New York] Müller: Chorus, <i>Die Botschaft</i> [<i>Arion</i> Men’s glee club] Nicholas [sic]: Overture, <i>The Merry Wives of Windsor</i>	Odell v.6, p. 503; <i>NYMR</i> Saturday, 19 April 1856 (p. 115)	“CARL BERGMANN’s Fourth Concert.”— <i>NYMR</i> Saturday, 19 April 1856 (p. 115); This performance of the <i>Leonore</i> Overture, No. 3, op. 72a antedates the 20 December 1862 listing of the first New York performance in H.E. Johnson <i>First Performances in America</i> , p.24, no. 60.
56/04/13	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), Thomas (violin soloist), <i>Arion</i> Men’s Glee Club	City Assembly Rooms, 446 Broadway	Rietz: Concert Overture in A major, No. 7 [First Time U.S.] Wagner: Pilgrim’s Chorus, <i>Tannhäuser</i> (by request) [<i>Arion</i> Men’s glee club] [Third Time—New York] Mendelssohn: Concerto for Violin in E minor, op. 64 [Thomas] Mozart: March, Aria, Chorus, <i>Die Zauber Flute</i> , K. 620 (by request) Berlioz: Overture, <i>Le carnaval romain, ouverture caractéristique</i> , op. 9 [First Time U.S.] Schubert: Symphony in C major (unspecified)	Odell v.6, p. 503; <i>NYMR</i> Saturday, 19 April 1856 (p. 115); H.E. Johnson <i>First Performances in America</i> , p. 60, no. 111	“CARL BERGMANN’s Fifth Concert.”— <i>NYMR</i> Saturday, 19 April 1856 (p. 115); Berlioz Overture, <i>Le carnaval romain, ouverture caractéristique</i> , op. 9 [First Time U.S.] —HEJ p. 60, no. 111.
56/04/15	Tuesday	Mason-Thomas	W. Mason	Dodworth’s,	Beethoven: String Quartet No. 7,	Thomas/Upton	

		Chamber Concerts—First Extra Concert of Season No. 1	(piano), T. Thomas (violin), T. Mosenthal (violin), G. Matzka (viola), C. Bergmann (cello), Behrend (vocal)	806 Broadway	in F minor, op. 95 Franz: Ave Maria] Mason: Impromptu, <i>Amitié</i> , <i>pour Amitié</i> Mason: Étude, <i>Le Fuseau</i> Dreyschock: Rhapsodie <i>Wintermarchen</i> for piano Proch: Song, “Wenn ein treues Herz” Schumann: String Quartet in E flat major, op. 47	Vol. 2, p. 39	
56/04/19	Saturday	Fourth PSNY concert of Season No. 14 (1855-1856)	Bergmann (cond.), Edward Mollenhauer (violin in solo and duo), Caesare Badiali (singer), Friedrich Mollenhauer (violin in duo only)	Niblo’s, Broadway at Prince Street (NE Corner)	Beethoven: Symphony No. 4 in B-flat major, op. 60 Vieuxtemps: Concerto No. 1, in E major for Violin, op. 10—first movement Verdi: Scene and Aria, “Dagli immortali vertici,” <i>Attila</i> [Venice 1846] Mendelssohn: Overture, <i>Märchen von der schönen Melusine</i> , op. 32 Mercandente: Aria “Ella piangea,” <i>Normanni a Parigi</i> Mollenhauer: Duo for Two Violins [Edward, Friedrich Mollenhauer; violins] Marschner: Overture, <i>Hans Heiling</i> , op. 80	Odell v.6, p. 503, New York Philharmonic Programs conducted by Carl Bergmann	First PSNY Performance: Marschner Overture, <i>Hans Heiling</i> , op. 80—NYPA/Programs
56/04/20	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), Lebrecht (piano), Schmitz (horn), Siede (flute), Behrend	City Assembly Rooms, 446 Broadway	Mendelssohn: Symphony No. 3 in A minor, op. 56, “Scottish” Weber: Scena and Aria, „Wie nahte mir der Schlummer,” <i>Der Freischütz</i> Mozart: Fantasia in C Minor, op. 11, K. 475 <i>Andante</i> for piano [Lebrecht] Beethoven: Sonata in C-sharp minor, op. 27, No. 2 for piano [Lebrecht]	<i>NYMR</i> Saturday, 3 May 1856 (p. 131); H.E. Johnson <i>First Performances in America</i> , p. 22, no. 58	“CARL BERGMANN’S Sixth Concert.”— <i>NYMR</i> Saturday, 3 May 1856 (p. 131)

					Wagner: March, <i>Tannhäuser</i> Beethoven: Overture, <i>Corolian</i> in C minor, op. 62 [First Time New York—H.E.J.] Schulhoff: Grand Valse de Concert [Lebrecht] Halévy: Romanza for French Horn and Flute, <i>L'éclair</i> Fesca: Romanza, "The Winged Messenger" Nicolai: Overture, <i>Die lustigen Weiber von Windsor</i>		
56/04/27	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond.), A. Picker, A. Emmerth (piano)	City Assembly Rooms, 446 Broadway	Mozart: Symphony No. 39 in E- flat Major, K. 543 Mozart: Grand Aria, "Parto ma tu ben mio," no. 9, Act 1, <i>La clemenza di Tito</i> , K. 621 [Picker] Thalberg: Fantasia, Air Russi for piano-forte [Emmerth] Berlioz: <i>Le carnaval romain</i> , <i>ouverture caractéristique</i> , op. 9 (by request) Schumann: Overture, <i>Manfred</i> , in E-flat minor, op. 115 [First Time in America—H.E.J.] Meyerbeer: Grand Aria, "Donnez, donnez" <i>Le prophète</i> [Paris 1849] [Picker] Szekely: Tempest (piano solo) Szekely: La Sirene (piano solo) Rietz: Concert Overture in A major, op. 7	<i>NYMR</i> Saturday, 3 May 1856 (p. 131); H.E. Johnson <i>First Performances in America</i> , p. 325, no. 937	"CARL BERGMANN's Seventh Concert."— <i>NYMR</i> Saturday 3 May 1856 (p. 131); American première performance of the Manfred Overture, op. 115.—HEJ p. 325, no. 937.
56/04/27	Sunday	Mason-Thomas Chamber Concerts—Second Extra Concert of Season No. 1	W. Mason (piano), T. Thomas (violin), T. Mosenthal (violin), G. Matzka	Dodworth's, 806 Broadway	Schumann: Quartet No. 3 in A major, op. 41 Torrente: Aria di Capella "Show me Thy ways, O Lord" Mason: Impromptu, <i>Amitié</i> , <i>pour Amitié</i> Dreyschock: Rhapsodie,	Thomas/Upton Vol. 2, p. 39	

			(viola), Bergmann (cello); Clara M. Brinkerhoff (vocal)		<i>Wintermahrchen</i> Donizetti: Cavatina, “Un voce al cor d’internò” Beethoven: Trio in B flat, op. 97		
56/04/29	Tuesday	Mason-Thomas Chamber Concerts—Sixth Concert of Season No. 1	W. Mason (piano), T. Thomas (violin), T. Mosenthal (violin), G. Matzka (viola), Bergmann (cello), Berkel (vocal)	Dodworth’s, 806 Broadway	Beethoven: String Quartet in B- flat, No. 13, op. 130 Meyerbeer: Aria, “In vain I hope,” <i>Robert le diable</i> Mason: <i>Silver Spring</i> for piano Mason: <i>Lullaby</i> for piano Mason: <i>Étude de Concert</i> for piano Abt: Song “Bleib bei mir” Schumann: Piano Quintet, op. 44	Thomas/Upton Vol. 2, p. 39	
56/05/04	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), <i>Arion</i> Men’s glee club, H. Schmitz, G. Schmitz, Le Criox, Prah (horn quartet)	City Assembly Rooms, 446 Broadway	Hugo Ulrich: Triumphant Symphony, op. 9 (1853) [First Time in U.S.] Beethoven: Prisoners Chorus, <i>Fidelio</i> , op. 72 [<i>Arion</i> Men’s glee club] Mendelssohn: Grand Overture, <i>Athalie</i> , op. 74 Weber: Adagio for Four French Horns Cherubini: Soldier’s Chorus, <i>Les deux Jounes</i> [<i>Arion</i> Men’s glee club] Litolff: Overture, <i>Maximilian Robespierre</i> , op. 55 [Not in HEJ] [American première?]	<i>NYMR</i> Saturday, 17 May 1856 (p. 146); H.E. Johnson <i>First Performances in America</i> , p. 368, no. 1063.	“CARL BERGMANN’S Eighth Concert.”— <i>NYMR</i> Saturday, 17 May 1856 (p. 146); This performance of the Ulrich Symphony antedates that which is listed as the “first performance in this country” on 28 February 1880 in HEJ p. 368, no. 1063.
56/05/11	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), Schmitz (horn), Rietzel (flute)	City Assembly Rooms, 446 Broadway	Beethoven: Symphony No. 8 in F major, op. 93 Weber: Adagio for Four French Horns Wagner: Bridal Procession, <i>Lohengrin</i> Schumann: Overture, Scherzo	<i>NYMR</i> Saturday, 17 May 1856 (p. 146); Johnson p. 326, no. 938	“CARL BERGMANN’S Ninth Concert”— <i>NYMR</i> Saturday, 17 May 1856 (p. 146)

					and Finale in E, op. 52 [First complete Performance in New York—HEJ] Halévy: Romanza, <i>L'éclair</i> for French Horn and Flute Cherubini: Overture, <i>Medea</i>		
56/05/12	Monday	Grand Oratorio Concert	Bergmann (cond.), New York Harmonic Society	Dodworth's, 806 Broadway	Handel: <i>Judas Maccabaeus</i>	<i>New-York Daily Times</i> , Monday, 12 May 1856, p. 3; GTS, v. 2, p. 736	
56/05/25	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond.), Thomas (violin), Pauls (viola), Brannis (cello), Herzog (bass), Rietzel (flute), Meyer (oboe), Boehm (clarinet), Hochstein (fagatto), G. Schmitz (horn)	City Assembly Rooms, 446 Broadway	Schumann: Symphony No. 4 in D minor, op. 120 (by particular request) L. Spohr: Adagio, <i>Nonetto</i> [Not In HEJ] Wagner: Grand March, <i>Tannhäuser</i> (by request) [Third Time—New York] Berlioz: <i>Waverly, grande ouverture</i> , op. 1 [New York première —HEJ] C. Bergmann: Trio for Two French-Horns and Fagatto Mendelssohn: Andantino, "Song of Praise" Litolff: Overture, <i>Maximilian Robespierre</i> , op. 55	<i>NYMR</i> Saturday, Saturday 31 May 1856 (p. 163); H.E. Johnson <i>First Performances in America</i> , p. 62, no. 115.	"CARL BERGMANN's Tenth Concert"— <i>NYMR</i> Saturday, Saturday 31 May 1856 (p. 163) New York première of the <i>Waverly, grande ouverture</i> , op. 1 as listed in H.E. Johnson <i>First Performances in America</i> , p. 62, no. 115.

56/05/27	Tuesday	Isadora Clark Concert	Bergmann (cond.), Isadora Clarke (soprano), Brignoli (first tenor), Amodio (first baritone), Manzocchi	Niblo's, Broadway at Prince Street (NE Corner)	Verdi: Grand Scene, <i>Ernani</i> Schuberth: Serenade	Odell v.6, p. 503; GTS, v. 2, p. 745; <i>New-York Daily Times</i> , Saturday, 24 May 1856, p. 3; <i>New-York Daily Times</i> , 28 May 1856, p. 4	"On May 27 at Niblo's Saloon the American soprano Isadora Clark gave a program essentially of Italian opera arias...accompanied by a small but good orchestra conducted by Carl Bergmann."—GTS, v. 2, p. 745; "The Ameican Prima Donna ISADORA CLARK will give her first grand concert."— <i>New-York Daily Times</i> , Saturday, 24 May 1856, p. 3.
56/06/01	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond.), German <i>Sängerbund</i> (chorus); H. Schmitz, G. Schmitz, La Croix, and Prahl (horn quartet); Beutler, Oehrlein (solo vocalists)	City Assembly Rooms, 446 Broadway	Part I Wagner: Overture, <i>Tannhäuser</i> Mozart: Priest's Chorus, "O Isis and Osiris," <i>Die Zauber Flute</i> , K. 620 German Song: "Fesca" Weber: Adagio for four French Horns Berlioz: <i>Le carnaval romain, ouverture caractéristique</i> , op. 9 Part II Tschirch: <i>A Night at Sea</i> , Grand Dramatic Trio Picture, for Solo, Chorus, and Orchestra	Odell's VI, 505; <i>NYMR</i> Saturday, 14 June 1856 (v. 7, N. 6, WN 107); <i>NYSZ</i> Sunday, 1 June 1856	"Carl Bergmann's Benefit Concert. Mr. Bergmann came to us almost unknown, scarcely a year ago, and now he holds the eyes of every man able to judge, the honorable position of the best conductor in this city; one whose knowlege goes hand in hand withpractical experience and true artistic conception. This Benefit Concert consisted mostly of repetitions of works which had been given before, with exception of the vocal piece, "A night on the sea."— <i>NYMR</i> Saturday 14 June 1856 (v. 7, n. 6, wn. 107); Last Grand Sunday Sacred Concert. This was the last of eleven concerts.—Odell

							v.6, p. 505; Also listed as “Behrend and Bergmann Sacred Concert”—Odell v.6, p. 504.
56/06/05	Thursday	Mollenhauer Concert	Bergmann (cond.), Henry Mollenhauer (cello), Edward Mollenhauer (violin), Friedrich Mollenhauer (violin), Bertucca-Maretzek, Adelaide Ventaldi, Quinto	Dodworth’s, 806 Broadway	Program not found	GTS v. 2, p. 748	
56/06/16	Monday	Sängerbund Annual Pic-Nic and Concert	Bergmann (cond.)	Bellevue Gardens, Eighty-First street and the East River	Stunz Silcher Mendelssohn Meyerbeer Wagner: “Pilgrims Chorus”, <i>Tannhäuser</i> [Fourth Time—New York]	GTS, v. 2, p. 736-7	“The <i>Sängerbund</i> , whose combined forces—on this occasion comprising twenty-one male choral societies accompanied by seven bands of music—marched in well-ordered formations from their headquarters at Mechanics’ Hall (160 Hester Street) . . .to City Hall Park . . .then to the East River where they boarded steamers taking them to the festival grounds at the Bellevue Gardens. . .Bergmann conducted a concert comprising works for male chorus by Stunz and

							Silcher, but also Mendelssohn, and Wagner.”—GTS, v. 2, p. 736-7
56/06/30	Monday	Harmonic Society	Bergmann (cond.), Mr. and Mrs. Stephen Leach (vocalists), Jameson, Johnson and Alden (vocalists), Harmonic Society Chorus	Dodworth’s, 806 Broadway	Handel Haydn Charles E. Horn Sir Henry Bishop	GTS, v. 2, p. 736-7	“Apparently Bergmann was capable of spreading himself too thin. Among his hundred-and-one other professional activities, he accepted the conductorship of the Harmonic society upon Bristow’s unexplained resignation from the post. . . As late as October, Bergmann continued to be listed in the Musical World as conductor of the Harmonic Society. An error, stormed an irate official of the society. . . “Mr. Bergmann made an engagement with us for the season, but finding he neglected us for four successive nights—after promising, within an hour before rehearsal each time, that he would be with us in the evening, we were compelled to dismiss him, as we could not place any dependence upon him. . .”—GTS v.2, p. 737
56/09/16 56/09/18	Tuesday Thursday	German Opera [Berkel]	Bergmann (cond.), Pickaneser, Weinlich, Beutler, von Berkel, Picker,	Niblo’s, Broadway at Prince Street (NE Corner)	Meyerbeer: <i>Robert le diable</i> [Paris 1831] [In German]	Odell v.6, p. 562; <i>DJM</i> 20 September 1856, v. 9, n. 251, p. 199;	“The orchestra, under Mr. CARL BERGMANN, is superb, and compensates for many of the drawbacks we have referred to. It is quite strong, but its sinews are held together by a

			Thomas (leader)			<i>New-York Daily Times</i> , Wednesday, 17 September 1856, p. 5	master hand.”— <i>DJM</i> p. 199; “The new German Opera Troupe, under the direction of CARL BERGMANN, will give their initial performance at NIBLO’S GARDEN tomorrow night. Meyerbeer’s Robert the Devil has been selected for the opening piece, and will introduce all the leading artists. We hear, on every side, the highest ecomiums [sic] concerning this company, and if it be equal to its reputation there can scarcely be a doubt of its success. The admission has been wisely fixed at fifty cents.”— <i>New-York Daily Times</i> , Monday, 15 September 1856, p. 1; First performed in New York: in English on 7 April 1834, in Italian on 17 December 1841, in French on 2 July 1845, and in German on 16 September 1856; First performed in New Orleans in French in November 1840.—Loewenberg, col. 737
56/09/20 56/09/23 56/09/25 56/10/21 56/10/28	Saturday Tuesday Thursday Tuesday Saturday	German Opera [Berkel]	Bergmann (cond.), Minna von Berkel, Pickaneser, Weinlich, Beutler,	Niblo’s, Broadway at Prince Street (NE Corner)	Flotow: <i>Alessandro Stradella</i> [Hamburg 1844]	<i>New-York Daily Times</i> , 20 September 1856, p. 5; <i>New-York Daily Times</i> ,	“The incidental ballet will be sustained by LINA WINDEL, JULIA WEINLICH, and the CORPS DE BALLET. Admission 50 Cents”— <i>New-York Daily Times</i> , Saturday, 20 September

			Oehrlein, Lina Windel (ballet), Julia Lehmann (ballet), Corps de Ballet, Thomas (leader)			Monday, 22 September 1856, p. 5; <i>New-York Daily Times</i> , Sunday, 24 September 1856, p. 5 New York Daily Times, Tuesday, 21 October 1856, p. 5	1856, p. 5; First performed in New York: in German on 29 November 1853, in Italian on 20 April 1860.— Loewenberg, col. 844. “Second and Last performance.”— <i>New-York Daily Times</i> , Monday, 22 September 1856, p. 5 “Last night.”— <i>New-York Daily Times</i> , Saturday, 21 October 1856, p. 5
56/09/27 56/09/30	Saturday Tuesday	German Opera [Berkel]	Bergmann (cond.), Flora (ballet), Julia Lettmann (ballet), Corps de Ballet, Thomas (leader)	Niblo’s, Broadway at Prince Street (NE Corner)	Auber: <i>La muette de Portici</i> [<i>Masaniello</i>] [Paris 1828]	<i>New-York Daily Times</i> , Friday, 26 September 1856, p. 5; <i>New-York Daily Times</i> , Sunday, 1 October 1856, p. 5	“First night of AUBER’S grand opera. INCIDENTAL BALLET will be sustained by Mlle. FLORA and Mlle. JULIA LETTMANN, and the CORPS DE BALLET. The price of admission has been fixed to the standard of fifty cents.”— <i>New-York Daily Times</i> , Friday, 26 September 1856, p. 5; First performed in New York: in French on 15 August 1831; in English on 28 November 1831; in German in November 1854; and in Italian on 18 June 1855.—Loewenberg, col. 712. “Last night of <i>Masaniello</i> .”— <i>New-York Daily Times</i> , Sunday, 1 October 1856, p. 5

56/10/04 56/10/07 56/10/23	Saturday Tuesday Thursday	German Opera [Berkel]	Bergmann (cond.), Thomas (leader), Berkel. Picker, Pickaneser, Weinlich, Beutler	Niblo's, Broadway at Prince Street (NE Corner)	Weber: <i>Der Freischütz</i> [Berlin 1821]	<i>New-York Daily Times</i>, Sunday, 4 October 1856, p. 3; <i>New-York Daily Times</i>, Friday, 7 October 1856, p. 5, Saturday, 8 October 1856, p. 5 <i>New-York Daily Times</i>, Thursday, 23 October 1856, p. 5	“LORTZING UNDINE was postponed, DER FREISCHUTZ was repeated.”—<i>New-York Daily Times</i>, Saturday, 8 October 1856, p. 5 “All the affairs of life except eating and paying notes have been put off until after the election. During the next fortnight next to nothing will be done, nothing thought of, nothing written or read but what appertains to the business at hand. . . . The opera-house is converted into an electioneering tabernacle, and political orators take the place of Italian tenors and baritones. The whole business of the country has been abandoned for the President-making, and nothing can be done between now and the 4th of November which does not in some way bear upon the great question of the day. . . .”—<i>New-York Daily Times</i>, Wednesday, 22 October 1856, p. 5
56/10/09 56/10/11 56/10/14 56/10/16 56/10/18	Thursday Saturday Tuesday Thursday Saturday	German Opera [Berkel]	Bergmann (cond.), Berkel, Picker, Pickaneser, Weinlich,	Niblo's, Broadway at Prince Street (NE Corner)	Lortzing: <i>Undine</i> [Magdeburg 1845]	<i>New-York Daily Times</i>, Friday, 10 October 1856, p. 6;	“First night.”—<i>New-York Daily Times</i>, Friday, 10 October 1856, p. 6; First performance in New York (American première) in German on 9

			Beutler, Thomas (leader)			<i>New-York Daily Times</i>, Monday, 13 October 1856, p. 6; <i>New-York Daily Times</i>, Wednesday, 15 October 1856, p. 6; <i>New-York Daily Times</i>, Saturday, 18 October 1856, p. 4	October 1856.— Loewenberg, col. 846. “Second night.”—<i>New-York Daily Times</i>, Saturday, 11 October 1856, p. 6 “Third night.”—<i>New-York Daily Times</i>, Wednesday, 15 October 1856, p. 6 “Fourth night.”—<i>New-York Daily Times</i>, Wednesday, 15 October 1856, p. 6 “Last night.”—<i>New-York Daily Times</i>, Saturday, 18 October 1856, p. 4
56/10/25 56/10/30 56/11/01	Saturday Thursday Saturday	German Opera [Berkel]	Bergmann (cond.), Johannsen, Berkel, Thomas (leader)	Niblo’s, Broadway at Prince Street (NE Corner)	Flotow: <i>Martha</i> [Vienna 1847]	<i>New-York Daily Times</i>, Wednesday, 24 October 1856, p. 5 Odell v.6, p. 562; <i>DJM</i> Saturday, 1 November 1856, p. 39, v. 10, n. 5; <i>New-York Daily Times</i>, Friday, 31 October 1856, p. 5	“The orchestra under BERGMANN was by no means good. It was noisy and scratchy throughout.”—<i>New-York Daily Times</i>, Monday, 27 October 1856, p. 4; First performance in New York: in English was on 1 November 1852, in German on 13 March 1855, in Italian on 7 January 1859.— Loewenberg, col. 865.
56/10/27	Monday	German Opera [Berkel]	Bergmann (cond.),	Niblo’s, Broadway at	Donizetti: <i>La fille du régiment</i> [Paris 1840]	Odell v.6, p. 562	First performance in New York; in French on 19 July

			Berkel, Lina Windel, Thomas (leader)	Prince Street (NE Corner)			1843, in English on 5 June 1844, in German on 15 May 1855 ; First performance in New Orleans in French on 7 March 1843.—Loewenberg, col. 805.
56/11/22	Saturday	First PSNY Concert of Season 15 (1856-1857)	Eisfeld (cond), Bergmann (sectional cellist), LaGrange (singer) William Doehler (violin), Robert Goldbeck (piano)	Academy of Music, East 15 street and Irving Place	Beethoven: Symphony No. 5 in C minor, op. 67 Mozart: Aria, “Non mi dir,” <i>Don Giovanni</i> Schubert/David: Fantasia, “The Praise of Tears” (Doehler) Cherubini: Overture, <i>Medea</i> Chopin: Etude, “Arpeggio,” op. 10, No. 11 in E-flat major Goldbeck: “La Cavalcade” (Golbeck) Rode: Concert Variations (La Grange) Gade: Overture, “In the Highlands,” op. 7	New York Philharmonic Programs 1855-1875 ³⁷⁶	
56/11/27	Thursday	Thalberg Concerts	Bergmann (cond.), Sigismond Thalberg (piano), d’Angri, Morelli, Mathide d’Angri	Niblo’s, Broadway at Prince Street (NE Corner)	Rossini: Cavatina, <i>Semiramide</i> Vaccai: Variations, <i>Pietro Il Grande</i> Beethoven: Concerto No. 3 in C minor, op. 37 for Piano [First complete performance in America] Thalberg: Fantasia, <i>Lucrezia Borgia</i> Thalberg: Grand Variations, <i>L’Elisir d’Amore</i>	Odell v.6, p. 595; GTS v. 2, p. 716; <i>New-York Daily Times</i> , Friday, 28 November 1856, p. 1	“ . . . he appeared . . . with Bergmann’s orchestra . . . at Niblo’s on November 29, at Niblo’s on the afternoon of December 2 (gratis) for the city’s public school children; on the evening of December 2 at Niblo’s Saloon . . . again . . . on December 4, 9 and 11 while the admirable Mme. D’Angri, assisted by Mlle. Mathide d’Angri and Morelli, gave semi-staged performances in costume

³⁷⁶ Courtesy of the New York Philharmonic Archives.

							of scenes from <i>Roméo and Juliette</i> , <i>Semiramide</i> , and the <i>Barber of Seville</i> .”—GTS v. 2, p. 716; The date listed above as the American première of the Beethoven Concerto in C Minor for Piano is incongruous with the date [56/11/29] listed in H.E. Johnson <i>First Performances in America</i> .—HEJ p. 47, no. 81
56/12/02	Tuesday	Thalberg Concerts	Bergmann (cond.), Sigismond Thalberg (piano), d’Angri, Morelli	Niblo’s, Broadway at Prince Street (NE Corner)	Overture Bellini: Aria, <i>I Capuleti e i Montecchi</i> [Morelli] Beethoven: Concerto No. 5 in E-flat major, op. 73 for Piano, “Emperor” [Thalberg] Verdi: Aria, <i>I Masnadieri</i> [d’Angri] Overture Thalberg: Fantasia, <i>La fille du regiment</i> Rossini Rondo, <i>L’italiana in Algeri</i> [d’Angri] March	Odell v. 6, p. 595; GTS v. 2, p. 716; <i>New-York Daily Times</i> , Tuesday, 2 December 1856, p. 5	Although the <i>New-York Daily Times</i> announced this as the American première of the Beethoven Concerto in E-flat for Piano, two prior performances Boston and New York are listed in H.E. Johnson <i>First Performances in America</i> , p.48, no. 83.
56/12/04	Thursday	Thalberg Concerts	Bergmann (cond.), Sigismond Thalberg (piano), d’Angri, Morelli, Mathide d’Angri, Patina	Niblo’s, Broadway at Prince Street (NE Corner)	Rossini: Selections, <i>Semiramide</i> Bellini: <i>I Capuleti e i Montecchi</i> , Third Act Thalberg: Fantasia, <i>Norma</i> Thalberg: Fantasia, <i>Lucia di Lammermoor</i> [Thalberg] Thalberg: Fantasia, <i>La sonnambula</i> [Thalberg] Thalberg: Fantasia, <i>Semiramide</i> [Thalberg]	Odell v.6, p. 595; GTS v. 2, p. 716; <i>New-York Daily Times</i> , 6 December 1856, p. 6	
56/12/09	Tuesday	Thalberg Concerts	Bergmann (cond.), Sigismond	Niblo’s, Broadway at Prince Street	Program not found	Odell v.6, p. 595; GTS v. 2,	

			Thalberg (piano), d'Angri, Morelli, Mathide d'Angri	(NE Corner)		p. 716	
56/12/11	Thursday	Thalberg Concerts	Bergmann (cond.), Sigismond Thalberg (piano), d'Angri, Morelli, Mathide d'Angri	Niblo's, Broadway at Prince Street (NE Corner)	Program not found	Odell v.6, p. 595; GTS v. 2, p. 716	
56/12/29	Monday	German Opera [Berkel]	Bergmann (cond.), Berkel German Opera Troupe, Johannsen, Thomas (leader)	Broadway Theatre, 326 Broadway	Beethoven: <i>Fidelio</i> (complete) [Vienna 1805]	<i>New-York Daily Times</i> , Monday, 29 December 1856, p. 4	“Prices of Admission: Dress Circle One Dollar, Parquet Fifty Cents, Second Tier Fifty Cents, Family Circle Fifty Cents, Third Tier Twenty-Five Cents, Gallery Twenty- five Cents; First performance of complete opera in German. ” — <i>New-York Daily Times</i> , Monday, 29 December 1856, p. 4; First performed in New York: in English on 9 September 1839, in German on 29 December 1856, in Italian on 10 March 1882.— Loewenberg col. 591.
56/12/31	Wednesday	German Opera [Berkel]	Bergmann (cond.), Johannsen, Reichards, Behringer, Thomas	Broadway Theatre, 326 Broadway	Weber: <i>Der Freischütz</i>	<i>New-York Daily Times</i> , Monday, 29 December 1856, p. 4; <i>New-York</i>	“Prices of Admission: Dress Circle One Dollar, Parquet Fifty Cents, Second Tier Fifty Cents, Family Circle Fifty Cents, Third Tier Twenty-Five

			(leader), Berkel German Opera Troupe			<i>Daily Times</i> , Wednesday, 31 December 1856, p. 6	Cents, Gallery Twenty-five Cents.”— <i>New-York Daily Times</i> , Monday, 29 December 1856, p. 4
Date	Day	Event	Performers	Venue	Program	Source	Notes
57/01/06	Tuesday	German Opera [Berkel]	Bergmann (cond.), Berkel German Opera Troupe, Thomas (leader)	Broadway Theatre, 326 Broadway	Flotow: <i>Martha</i> [Vienna 1847]	<i>New-York Daily Times</i> , Monday, 5 January 1857, p. 5	
57/01/08	Thursday	German Opera [Berkel]	Bergmann (cond.), Berkel German Opera Troupe, Thomas (leader)	Broadway Theatre, 326 Broadway	Auber: <i>Le Maçon</i>	<i>New-York Daily Times</i> , Monday, 29 December 1856, p. 4; <i>New-York Times</i> , Thursday, 1 January 1857, p. 6; <i>New-York Times</i> , Thursday, 8 January 1857, p. 5	An earlier performance of <i>Le Maçon</i> by Auber on Friday, 2 January 1857 was cancelled due to the illness of the prima donna Mme. von Berkel. “There were two performances of GERMAN OPERA last week at the BROADWAY [THEATRE], a third was announced but did not take place, owing to the indisposition of Mme. Berkel. Indeed those that did come off were spoiled by the substitution of unrehearsed operas at the last moment, rendered necessary by the same cause. . .”— <i>New-York Times</i> , Thursday, 8 January 1857, p. 5; First performed in New York: in French on 1 August 1827, in German on 8 January 1857.—Loewenberg, col. 696.
57/01/10	Saturday	Second PSNY	Eisfeld (cond),	Academy of	Mozart: Symphony in C Major,	New York	

		Concert of Season 15 (1856-1857)	Bergmann (sectional cellist), Sheerer-Johannsen (singer), Gottschalk (pianist), Guyon (pianist)	Music, East 15 street and Irving Place	K. 551, "Jupiter" Mozart: Aria, "Parto, parto," <i>La clemenza di Tito</i> , K. 621 (Sheerer-Johannsen) Henselt: Concerto in F minor, op. 16 [Movment I] Wagner: Overture, <i>Faust</i> Pacini: Aria, "I toi frequenti palpiti," <i>Niobe</i> (Sheerer-Johannsen) Gottschalk: Morceau de Concert, <i>Il trovatore</i> (Gattschalk, Gyon) Schindelmeisser: Overture, <i>Uriel Acosta</i>	Philharmonic Programs 1855-1875	
57/01/11	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond.), Berkel German Opera Troupe, Carl Bergmann Orchestra, <i>Arion</i> Men's glee club	Broadway Theatre, 326 Broadway	Program not found	Odell v.6, p. 596; GTS v. 3, p. 18n; <i>New-York Times</i> , Saturday, 10 January 1857, p. 5	
57/01/13	Tuesday	German Opera [Berkel]	Bergman (cond.), Berkel German Opera Troupe, Thomas (leader)	Broadway Theatre	Lortzing: <i>Zar and Zimmermann</i> [Leipzig 1837][US Premiere]	<i>New-York Daily Times</i> , Saturday, 10 January 1857, p. 5	A performance of Lortzing <i>Zar and Zimmermann</i> was originally scheduled for Friday, 9 January 1857; however, due to the indisposition of Mme. Berkel, the performance was cancelled (hence: First performed in New York: in German on 13 January 1857 , in English on 8 February 1882.—Loewenberg, col. 792.)
57/01/15	Thursday	German Opera	Bergman	Broadway	Lortzing: <i>Zar and Zimmermann</i>	<i>New-York</i>	

		[Berkel]	(cond.), Berkel German Opera Troupe, Thomas (leader)	Theatre, 326 Broadway		<i>Daily Times</i> , Saturday, 15 January 1857, p. 5; <i>New-York Daily Tribune</i> , 15 January 1857, p. 2	
57/01/17	Saturday	German Opera [Berkel]	Bergman (cond.), Berkel German Opera Troupe, Thomas (leader)	Broadway Theatre, 326 Broadway	Auber: <i>Le Maçon</i>	<i>New-York Daily Times</i> , Saturday, 10 January 1857, p. 5; <i>New-York Daily Tribune</i> , Saturday, 17 January 1857 (p. 2)	“Second time in America.”— <i>New-York Daily Tribune</i> , Saturday, 17 January 1857 (p. 2)
57/01/18	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), Berkel German Opera Company, Carl Bergmann Orchestra, <i>Arion</i> Men’s glee club	Broadway Theatre, 326 Broadway		GTS v. 3, p. 18n	
57/01/20	Tuesday	German Opera [Berkel]	Bergman (cond.), Berkel German Opera Troupe, Thomas (leader)	Broadway Theatre, 326 Broadway	Beethoven: <i>Fidelio</i>	<i>New-York Daily Times</i> , Monday, 19 January 1857, p. 4	The engagement of the GERMAN OPERA COMPANY draws to a close, and will terminate on Saturday next . . .— <i>New-York Times</i> , Monday, 19 January 1857, p. 4; Tuesday Evening, January 20, will be presented for the second time, and by special request, Beethoven’s <i>Fidelio</i> .—

							<i>New-York Daily Tribune</i> , Tuesday, 20 January 1857, p. 7
57/01/22	Thursday	German Opera [Berkel]	Bergman (cond.), Berkel German Opera Troupe, Thomas (leader)	Broadway Theatre, 326 Broadway	Donizetti: <i>La fille du régiment</i>	<i>New-York Daily Times</i> , Thursday, 22 January 1857, p. 5	“THURSDAY EVENING, January 22, 1857, will be presented, for the first time, the beautiful comic opera of THE CHILD OF THE REGIMENT”.— <i>New-York Times</i> , Thursday, 22 January 1857, p. 5
57/01/24	Saturday	German Opera [Berkel]	Bergman (cond.), Berkel German Opera Troupe, Thomas (leader)	Broadway Theatre, 326 Broadway	Beethoven: <i>Fidelio</i>	<i>New-York Daily Times</i> , Thursday, 23 January 1857, p. 5	
57/02/24	Tuesday	Thalberg Grand Matinée	Bergmann (cello), Sigismond Thalberg (piano), Ole Bull (violin)	Niblo's, Broadway at Prince Street (NE Corner)	Beethoven: Piano Trio in B-flat Major, op. 11 Thalberg: Fantasy, <i>Don Giovanni</i> , K. 527 Thalberg: Etude [repeated once] Thalberg: Fantasy, <i>I puritani</i> Chopin: Mazurkas Thalberg: Fantasia and Variations on <i>Lucrezia Borgia</i> , op. 50	<i>New-York Daily Times</i> , Wednesday, 25 February 1857, p. 4	
57/03/07	Saturday	Thalberg Concert	Bergmann (cond.), Parodi, Patti Strakosch, Maurice Strakosch, D'Angri, Sigismond Thalberg (piano and organ),	Athenaeum (Brooklyn), corner of Atlantic and Clinton Streets	Beethoven: Concerto No. 3 in C minor, op. 37 for Piano Verdi/Thalberg: <i>Miserere, Il trovatore</i> for organ [Thalberg]	Odell v. 6, p. 601; <i>New-York Daily Times</i> , Tuesday, 3 March 1857, p. 3	“THALBERG'S FAREWELL CONCERT.”— <i>New-York Times</i> , Tuesday, 3 March 1857, p. 3

			Joseph Burke, Tiberni				
57/03/07	Saturday	Third PSNY Concert of Season 15 (1856-1857)	Eisfeld (cond), Bergmann (sectional cellist)	Academy of Music, East 15 street and Irving Place	Schumann: Symphony in C major, op. 61 Haydn: “On Mighty Pens,” <i>Die Schöpfung</i> (Roode) Ernst: Solo, <i>Rondo Papageno</i> (E. Mollenhauer) Rietz: Overture in A, op. 7 Weber: Scene and Aria, “Ocean, Thou Mighty Monster!” <i>Oberon</i> (Roode) Mollenhauer: Solo, <i>La Sylphide</i> Beethoven: Overture, <i>Egmont</i> , op. 84	New York Philharmonic Programs 1855-1875	
57/03/16	Monday	German Opera	Bergmann (cond.), <i>Sängerbund</i> , D’Angri	Niblo’s, Broadway at Prince Street (NE Corner)	Beethoven: <i>Fidelio</i> , Act I Beethoven: Symphony No. 4 in B-flat major, op. 60, <i>Andante</i> Mozart: Choral excerpts, <i>Die Zauber Flute</i> , K. 620 Rossini: Choral Excerpts, <i>Guillaume Tell</i> [Paris 1829]	Odell v.6, p. 598; GTS v. 3, p. 24	First performed (Rossini) in New York: in English on 19 September 1831, in French on 16 June 1845, in Italian on 9 April 1855, in German on 18 April 1866; First performed in New Orleans in French on 13 December 1842.— Loewenberg, col. 721.
57/03/21	Saturday	Thalberg’s Grand Concert	Bergmann (cond.), Sigismund Thalberg (piano), German Opera Company, Strakosch Opera Company, Parodi, Patti- Strakosch, Wilhorst, Elena d’Angri,	Academy of Music, East 15 street and Irving Place	Bellini: <i>Norma</i> , Act I Mozart: <i>Don Giovanni</i> K. 527, Act II Beethoven: <i>Fidelio</i> , Act I Verdi: <i>Il Trovatore</i> [Rome 1853, Paris 1857], Act IV	GTS v. 3, p. 18, p. 24	“Carl Bergmann conducted the German Opera Company, Strakosch conducted his company, and Signor Pedro de Abella for Thalberg and D’Angri,” Organized by Ullman—GTS v. 3, p. 18; <i>Don Giovanni</i> K. 527 was first performed in New York: in Italian on 23 May 1826 (first performance in United States), in German, on 2 April 1856, in English on 29 May 1862.—

			Bertha Johannsen, Beutler, Weinlich, Oehrlein				Loewenberg, col. 455-6.
57/04/25	Saturday	Fourth PSNY Concert of Season 15 (1856-1857)	Eisfeld (cond.), Bergmann (sectional cellist)	Academy of Music, East 15 street and Irving Place	Litolff: Overture, <i>Chant des Belges</i> , op. 101 Meyerbeer: Aria, "Invano il fato," <i>Robert le diable</i> Mendelssohn: Overture, <i>Ein Sommernachtstraum</i> , op. 61 Mendelssohn: Scherzo, <i>Ein Sommernachtstraum</i> , op. 61 Mendelssohn: Entr'Acte, <i>Ein Sommernachtstraum</i> , op. 61 Mendelssohn: Nocturne, <i>Ein Sommernachtstraum</i> , op. 61 Mendelssohn: Wedding March, <i>Ein Sommernachtstraum</i> , op. 61	New York Philharmonic Programs 1855-1875	
57/06/27	Saturday	Grand Music Festival <i>Allgemeiner Sängerbund, Liederkrantz, Arion</i> Men's glee club, New York	Anschütz, Bergmann, Paur, Maretzek (conds.)	Academy of Music, East 15 street and Irving Place	Program not found	Odell v. 7, p. 66	
57/10/05 57/10/07 57/10/08 57/10/09 57/10/10 57/10/13 57/10/17 57/10/20	Monday Wednesday Thursday Friday Saturday Tuesday Saturday Tuesday	Ballet	Bergmann (cond.), Domenico Ronzani, Cesare Cecchetti, Giovanni Pratesi, Fillipo Baratti, Gaspare Pratesi, Gaetana Pratesi, Emma	Broadway Theatre, 326 Broadway	Ronzani: <i>Faust</i> [Music by Panizza, Costa, and Balett]	Odell v.7, p. 2; <i>New-York Times</i> , Saturday, 3 October 1857, p. 5; <i>New-York Times</i> , Saturda Wednesday, 7 October 1857, p. 6;	

			Santolini, Louise Lamoureux, Heister (Artist)			<i>New-York Times</i>, Saturda Thursday, 8 October 1857, p. 5; <i>New-York Times</i>, Saturda Friday, 9 October 1857, p. 9; <i>New-York Times</i>, Saturda Saturday, 10 October 1857, p. 5; <i>New-York Times</i>, Saturda Tuesday, 13 October 1857, p. 3 <i>New-York Times</i>, Saturday, 17 October 1857, p. 6; <i>New-York Times</i>, Tuesday, 20 October 1857, p. 3	
57/10/14 57/10/15 57/10/24	Wednesday Thursday Saturday	Ballet	Bergmann (cond.), Domenico Ronzani,	Broadway Theatre, 326 Broadway	Ronzani: <i>Il Biricchiro di Parigi</i> (Le Gamin de Paris) [Music by Panizza, Costa, and Balett]	Odell v. 7, p. 3; <i>New-York Times</i> ,	“A new ballet of action in three acts and four scenes, was produced here last night with complete

			Cesare Cecchetti, Giovanni Pratesi, Fillipo Baratti, Gaspare Pratesi, Gaetana Pratesi, Emma Santolini, Louise Lamoureux, Heister (Artist)			Wednesday, 14 October 1857, p. 5; <i>New-York Times</i> , Wednesday, 15 October 1857, p. 3 <i>New-York Times</i> , Saturday, 24 October 1857, p. 5	success. It is called “Il Birrichino di Parigi,”—a work that has been done into [sic] in a variety of shapes.”— <i>New-York Times</i> , Thursday, 15 October 1857, p. 5 “Benefit for SIGNORE DOMENICO RONZANI.”— <i>New-York Times</i> , Wednesday, 15 October 1857, p. 3
57/10/22 57/10/26	Thursday Monday	Ballet	Bergmann (cond.), Domenico Ronzani, Cesare Cecchetti, Giovanni Pratesi, Fillipo Baratti, Gaspare Pratesi, Gaetana Pratesi, Emma Santolini, Louise Lamoureux, Heister (Artist)	Broadway Theatre, 326 Broadway	Ronzani: <i>Il Cavallo d'Oro</i> (The Golden Horse) [Music by Panizza, Costa, and Balett]	Odell v. 7, p. 3; <i>New-York Times</i> , Saturday, 22 October 1857, p. 6 Saturday, 24 October 1857, p. 5	“The ballet finished on November 7, 1857.”—Odell v. 7, p. 3
57/10/28 57/10/29	Wednesday Thursday	Ballet	Bergmann (cond.), Domenico Ronzani, Cesare Cecchetti, Giovanni	Broadway Theatre, 326 Broadway	Ronzani: <i>Faust</i> , Act II [Music by Panizza, Costa, and Balett] Ronzani: <i>Il Cavallo d'Oro</i> (The Golden Horse) [Music by Panizza, Costa, and Balett]	Odell v. 7, p. 3; <i>New-York Times</i> , Wednesday, 28 October 1857, p. 3;	

			Pratesi, Fillipo Baratti, Gaspere Pratesi, Gaetana Pratesi, Emma Santolini, Louise Lamoureux, Heister (Artist)			<i>New-York Times</i> , Thursday, 29 October 1857, p. 6	
57/11/07	Saturday	Ballet	Bergmann (cond.), Domenico Ronzani, Cesare Cecchetti, Giovanni Pratesi, Fillipo Baratti, Gaspere Pratesi, Gaetana Pratesi, Emma Santolini, Louise Lamoureux, Heister (Artist)	Broadway Theatre, 326 Broadway	Ronzani: <i>Il Biricchiro di Parigi</i> , Act I & II [Music by Panizza, Costa, and Balett] Ronzani: <i>Il Cavallo d'Oro</i> (The Golden Horse), selections [Music by Panizza, Costa, and Balett]	<i>New-York Times</i> , Saturday, 7 October 1857, p. 6	“Afternoon performance. Doors open at 1 o’clock, begins precisely at 1 ½. No performance in the evening.”— <i>New-York Times</i> , Saturday, 7 October 1857, p. 6; “The Ronzani Ballet Troupe at Boston. Boston, Thursday, November 12. The Ronzani Ballet Troupe created quite a <i>furor</i> at the Boston Theatre this evening. At least 2,000 people were present to witness the performances, and the receipts amounted fully to \$1,100.”— <i>New-York Times</i> , Saturday, 13 November 1857, p. 5
57/11/21	Saturday	First PSNY Concert of Season 16 (1857-1858)	Eisfeld (cond), Bergmann (sectional cellist)	Academy of Music, East 15 street and Irving Place	Spohr: Symphony No. 4, op. 86 <i>Die Weihe der Töne</i> Weber: Scene, “Softly sighs the voice of the Evening,” <i>Der Freischütz</i> (Milner) Golterman: Concerto for Cello	New York Philharmonic Programs 1855-1875	

					(H. Mollenhauer) Schumann: Overture, <i>Manfred</i> , op. 115 Servais: Fantasy for Cello and Orchestra, <i>Souvenir de Spa</i> Bellini: Scene, "Qui la voce," <i>I</i> <i>Puritani</i> Beethoven: <i>Leonore</i> Overture, No. 3 op. 72a		
Date	Day	Event	Performers	Venue	Program	Source	Notes
58/03/13	Saturday	Mason-Thomas Chamber Concerts—Third Concert of Season No. 2	W. Mason (piano), T. Thomas (violin), T. Mosenthal (violin), G. Matzka (viola), Bergmann (cello), Timm (piano)	Dodworth's, 806 Broadway	Schumann: Sonata No. 2 in D minor, Violin and Piano (1851) Beethoven: String Quartet in E minor, op. 59, No. 2 Wolf, J. C. Louis: Piano Trio in D minor	Thomas/Upton Vol. 2, p. 40	
58/03/27	Saturday	Mason-Thomas Chamber Concerts—Fourth Concert of Season No. 2	W. Mason (piano), T. Thomas (violin), T. Mosenthal (violin), G. Matzka (viola), Bergmann (cello), Timm (piano)	Dodworth's, 806 Broadway	Mozart: String Quartet No. 10, K. ? Schumann: Andante and Variations for Two Pianos, op. 26 (1843) Schubert: Quartet in D minor, D. 810, "Death and the Maiden," <i>Andante con moto</i> Cherubini: Quartet in E-flat Major—Scherzo (1814) Beethoven: Trio in B-flat major, op. 97	Thomas/Upton Vol. 2, p. 40	
58/04/10	Saturday	Mason-Thomas Chamber Concerts—Fifth Concert of Season No. 2	W. Mason (piano), T. Thomas (violin), T. Mosenthal (violin), G. Matzka	Spingler Institute, Union Square	Schumann: Quartet in F Major, op. 41, No. 2 (1848) Beethoven: Sonata for Violin and Piano in G major, op. 30 J. S. Bach: Triple Concerto, for Three Pianos and Strings [in D minor, BWV 1063 ? ; or in C	Thomas/Upton Vol. 2, p. 40-1; <i>New-York</i> <i>Times</i> , Friday, 9 April 1858, p. 2	

			(viola), Bergmann (cello), Scharfenberg (piano), Timm (piano), C. Preusser (Double Bass)		major, BWV 1064 ?]		
58/04/17	Saturday	Mason-Thomas Chamber Concerts–Sixth Concert of Season No. 2	W. Mason (piano), T. Thomas (violin), T. Mosenthal (violin), G. Matzka (viola), Bergmann (cello)	Dodworth’s, 806 Broadway	Beethoven: String Quartet No. 11 in F minor, op. 95 Handel: Fugue in E minor for piano Mendelssohn: Rondo and Capriccioso, op. 14 for Piano J. S. Bach: Chaconne (arranged by Mendelssohn with piano accomp.) Schumann: Quintet in E-flat major, op. 44 (1843)	Thomas/Upton Vol. 2, p. 41	
58/06/27	Tuesday	Grand Music Festival Concert	Bergmann (cond.), Anschütz (cond.), Maretzek (cond.), Theodore Thomas and Joseph Noll (leaders), Chorus of members of the Allegemeiner Sangerbund, <i>Liederkrantz</i> , <i>Arion</i> Men’s glee club and Harmonia Societies, Harmonia of	Academy of Music, East 15 street and Irving Place	First Part. Weber: Overture, <i>Oberon</i> , J. 306 [Anschütz] [Not in H.E.J.] Mozart: Priest’s Chorus, “O Isis and Osiris,” <i>Die Zauber Flute</i> , K. 620 [Sängerbund] Schumann: Overture, Scherzo and Finale in E, op. 52 [Bergmann] Haydn: Chorus, “The Heavens are Telling,” <i>Die Schöpfung</i> [<i>Liederkrantz</i> -Maretzek] Meyerbeer: Coronation March, <i>Le prophète</i> [Paris 1849] [Maretzek] [Not in H.E.J.] Second Part. Beethoven: Symphony No. 9 in D minor, op. 125 [Anschütz]	GTS v. 3, p. 180-183, <i>New-York Times</i> , Tuesday, 27 June 1858, p. 8	“Crowding the Academy stage represented all, or nearly all of the instrumental performers of New York and vicinity, comprising members of the Philharmonic, the Italian Opera, the Musical Fund Society, all the different orchestras of the city theaters, and also of all the various [military] bands.” In addition, three hundred members of the city’s foremost German singing societies appeared with their respective conductors; a quartet of the best solo singers currently present in the city of neighborhood participated;

			Hoboken, Caradori (soprano) and Zimmermann, Pickaneser and Weinlich				and “the most celebrated conductors now in the country”—Anschütz, Bergman and Maretzek— conducted at both the concert and the “Grand Rural Festival, or Pic-Nic,” held the following day at Jones Wood.”—GTS v. 3, p. 180
58/06/28	Monday	Grand Pic-Nic and Ball	Bergmann (cond.), Anschütz (cond.), Maretzek (cond.), Theodore Thomas and Joseph Noll (leaders)	Academy of Music, East 15 street and Irving Place	Weber: Overture, <i>Euryanthe</i> Meyerbeer: Fackeltanz [Not in H.E.J.] Weber: Hunters Chorus, <i>Euryanthe</i> Verdi: Overture, <i>Nabucco</i> Wagner March, <i>Tannhäuser</i> Smith: Star-Spangled Banner	GTS v. 3, p. 180	“Although the vast attendance was predominantly German . . . other nationalities were also represented, particularly American. . . Performed on a huge platform under trees, and variously conducted by Anschütz, Bristow, Rietzel, Bergmann, Noll, and Weber, the musical program—during which was interpolated Fry’s address and a speech in “learned German” by a Professor Fuster of Vienna—consisted of . . . and a particularly hair- raising rendition of “The Star-Spangled Banner” by more than 2000 performers: 1400 members of the singing societies, 300 in the band, and 300 “members of the procession supplemented by great numbers of joiner- in from the audience.

							After the concert the gigantic platform was “arranged” for the Grand Ball to follow, and the picnickers danced to the strains of a quadrille orchestra of eighty musicians until closing time, seven P.M.”—GTS v. 3, p. 182-183 [Bergmann did not appear in any announcements of New York newspapers or Journals between Monday, 28 June 1858 and Saturday, 30 October 1858.]
58/10/31	Sunday	Arion Concert	Bergmann (cond.), Thomas (orchestral and soloist), Mosenthal (orchestral violin and piano accompanist for Thomas’s solo), Grill, Matzka, Bergner, Herzog, Kiefer, Schreiber, Lacroix (orchestral musicians)	City Assembly Rooms, 446 Broadway	Weber: Overture, <i>Oberon</i> , J. 306 Wagner: Women’s Chorus, <i>Lohengrin</i> [Not in H.E.J.] Mendelssohn: Hymn to the Artists Bergmann: Funeral March [Not in H.E.J.] Beethoven: <i>Leonore</i> Overture, No. 3 op. 72a [check NY Star on Sept. 10, 1839 for an earlier performance— H.E.J.] Abt: Ade Wagner: Pilgrim’s Chorus, <i>Tannhäuser</i> [Sixth Time—New York] Schumann: Hunters’ Chorus Vieuxtemps: Rêverie and Adagio [Not in H.E.J.] Schreiber: Fantasy for <i>cornet à pistons</i> Schubert- Schreiber: Ave Maria	Odell v. 6, p. 192; NYSZ Tuesday, 2 November 1858, p. 8	
58/11/20	Saturday	First PSNY Concert of	Bergmann (cond.),	Niblo’s, Broadway at	Gade: Symphony No. 5 in D minor, op. 25 [American	Odell v. 7, p. 195,	PSNY First Performance: Gade Symphony No. 5 in

		Season No. 2 (1858-1859)	Hattie Andem (singer), L. Schreiber (cornet à pistons), Philip Mayer (singer), C. Brannes (corno obligato), C. Timm (piano obligato); Edward Mollenhauer, J. Noll, G. Matzka, F. Bergner (quartet obligato)	Prince Street (NE Corner)	première — HEJ Mozart: Aria, “Parto, parto,” <i>La clemenza di Tito</i> , K. 621 Fuchs (H.): Recitativo and Aria, <i>Guttenberg</i> Spohr: Quartet-Concerto, Op 131 [Not in H.E.J.] Lachner : “Ueberall du” (“Thou Everywhere”) Schreiber: Fantasiestuck for cornet à pistons: Movement I Wallace: “The Harp in the Air,” <i>Maritana</i> Rossini: Overture, <i>Le siège de Corinthe</i> [Not in H.E.J.]	New York Philharmonic Programs conducted by Carl Bergmann; H.E. Johnson <i>First Performances in America</i> , p. 143, no. 372	D minor, op. 25; Spohr Quartet-Concerto, Op 131; Rossini Overture, <i>Le siège de Corinthe</i> — NYPA/Programs; PSNY 1858-1859 Season: concerts increased to five. —Odell v. 7, p. 195; American première of the Gade Symphony No. 5 in D minor, op. 25.—HEJ p. 143, no. 372 ³⁷⁷
58/11/23	Tuesday	Mason-Thomas Chamber Concerts—First Concert of Season No. 3	W. Mason (piano), T. Thomas (violin), T. Mosenthal (violin), G. Matzka (viola), C. Bergmann (cello)	Dodworth’s, 806 Broadway	Schumann: Quartet in A major, op. 41, No. 3 (1842) [American Première] Beethoven: Sonata in A major, op. 69, piano and cello Bach: Chaconne for violin (with piano accompaniment by Schumann) Schubert: Piano Trio in B-flat major, (op. 99) D. 898 (1836)	Thomas/Upton Vol. 2, p. 41	
58/12/11	Saturday	Second PSB Concert of Season No. 2 (1858-1859)	Bergmann (cond.), Lucy Escott, William Mason (piano)	Athenaeum (Brooklyn), corner of Atlantic and Clinton Streets	Part 1. Beethoven: Symphony No. 6 in F major, op. 68, “Pastoral” Weber: Aria, “Softly Sighs the Voice of Evening,” <i>Der Freischütz</i> A. Henselt: Concerto in F Minor for Piano (1847) <i>Larghetto</i> ,	Odell v. 7, p. 200; <i>DJM</i> Saturday, 25 December 1858 p. 308, v. 14, n. 13; H.E. Johnson <i>First</i>	“Maria S. Brainerd, Madame de Lussan appeared at later concerts.”—Odell v. 7, p. 200; First performance in Brooklyn of the <i>Larghetto</i> and <i>Allegro Agitato</i> of the Henselt Concerto in F

³⁷⁷ The designation ‘first performance’ does not include open rehearsals in which the work may have appeared before the public prior to the official premiere.

					<i>Allegro Agitato</i> [First Time—PSB] Venzano: <i>Il mio Valser</i> Part 2. Mendelssohn: Overture, <i>Ein Sommernachtstraum</i>, op. 61 W. Mason: Grand Galop Fantastique W. Mason: Silver Springs [Encore] Verdi: “Ah, Forse é lui,” <i>La Traviata</i> Weber: Overture, <i>Euryanthe</i> [First Time—PSB??]	<i>Performances in America</i>, p. 39, no. 73	Minor for Piano.”—HEJ p. 39, no. 73
58/12/12	Sunday	Sunday Evening “Sacred” Concert	Bergmann (conductor), Edward Mollenhauer (violin solo), Louis Schreiber (<i>cornet à pistons</i>), <i>Teutonia Männerchor</i>, Arion Men’s glee club, H. Schmitz (horn), F. Rietzel (flute). E. Weber (choral cond.)	City Assembly Rooms, 446 Broadway	Part I. Beethoven: Symphony No. 4 in B-flat major, op. 60 Kücken: Chorus “On the Rhine” Schreiber: Phantasy on Themes, <i>Nachwandlerin</i> Schreiber: Phantasy on Themes, <i>Pirat</i> Schreiber: Souvenir di Bellini for solo <i>cornet à pistons</i> (Henry Schreiber, <i>cornet à pistons</i>) Part II. Mendelssohn: Overture, <i>Ein Sommernachtstraum</i>, op. 61 Becker: Chorus, “The Chapel” [Teutonia] Paganini: <i>Witches Dance</i> for Violin [E. Mollenhauer] Halévy: Romance, <i>L’éclair</i> for Horn and Flute [Schmitz, Reitz] Fischer: Warriors Scene [Arion Men’s glee club, Teutonia] Litolff: Overture, <i>Maximilian Robespierre</i>, op. 55	NYSZ Tuesday, 16 November 1858, p. 8; NYSZ Saturday, 27 November 1858; NYSZ Tuesday, 30 November 1858, p. 8; NYSZ Wednesday, 8 December 1858 (p. 8); NYSZ Sunday, 14 December 1858 (p. 8); GTS v. 3, p. 197; <i>New-York Times</i>, Saturday, 11 December 1858, p. 5;	“Apart from his duties at the Philharmonic, Bergmann conducted a new series of biweekly Sunday evening “sacred and classical” concerts at the City Assembly Rooms—a kind of continuation of his memorable series in 1856. With the Philharmonic musicians . . . and an orchestra of forty. . .”—GTS v. 3, p. 197

						<i>New-York Times</i> , Saturday, 11 December 1858, p. 5	
58/12/16	Thursday	Mount Vernon Promenade Concert	Bergmann (cond.), Musard (cond.)	Academy of Music, East 15 street and Irving Place		<i>New-York Times</i> , Wednesday, 1 December 1858, p. 3	“On the second day of the MOUNT VERNON FESTIVAL, there will be given a Grand INSTRUMENTAL PROMENADE CONCERT under the united direction of CARL BERGMANN, conductor of the New York Philharmonic Society, and MONS. MUSARD, when the splendid ball decorations will be retained. . . .”— <i>New-York Times</i> , Wednesday, 1 December 1858, p. 3
58/12/22	Wednesday	Grand Monster Concert	Bergmann (cond.), Musard (cond.)	Academy of Music, East 15 street and Irving Place	Weber: Overture, <i>Oberon</i> , J. 306 [Not in H.E.J.] Mendelssohn: Wedding March, <i>Ein Sommernachtstraum</i> , op. 61 Herold: Overture, <i>Zampa</i> Musard: Aouves Musard: Quadrille, “Beef and Mutton” <i>The Cattle Show</i> Musard: Galop, <i>Express Train</i> Musard: Polka, <i>Mount Vernon</i>	Odell v. 7, p. 159; GTS v. 3, p. 221; <i>NYSZ</i> Saturday, 18 December 1858, p. 8	
58/12/24	Friday	Grand Monster Concert	Bergmann (cond.), Musard (cond.)	Academy of Music, East 15 street and Irving Place	Part 1. Weber: Overture, <i>Oberon</i> , J. 306 Herzog: Polka, <i>Cuckoo</i> Lumbye: Waltz, <i>Kroll’s Waltz with Bells</i> Musard: Quadrille, <i>Echo</i> Litolff: Grand March [Not in H.E.J.]	GTS v. 3, p. 221; <i>New-York Times</i> , 24 December 1858, p. 3	“HAYDN CHRISTMAS SYMPHONY for solo toy instruments.”— <i>New-York Times</i> 24 December 1858, p. 3

					Part 2. Rossini: Overture, <i>Guillaume Tell</i> Musard: Galop, <i>Express Train</i> Legendre: Solo on airs, <i>Lucrezia Borgia</i> for <i>cornet à pistons</i> Musard: Quadrille, <i>Les Zouaves</i> Haydn: Symphony in D minor, H. 26, “Weihnachtssymphonie” (?) [Not in H.E.J.] Part 3. Auber: Overture, <i>Fra Diavolo</i> [Not in H.E.J.] Musard: Quadrille, <i>Gotham</i> [concluding with a rendition of the electric telegraph Potpourri including 30 different airs] Musard: Polka, <i>Mount Vernon</i> Prim: Grand Galop		
58/12/26	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), Anetta Carradori, C. Demuth (piano)	City Assembly Rooms, 446 Broadway	Schumann: Symphony No. 4 in D minor, op. 120 Weber: Aria “Wie nahte mir der Schlummer,” <i>Der Freischütz</i> Lachner: Lied, <i>Waldvögelein</i> [Carradori] with obligato horn [Schmitz] Gabriele: Romance, <i>Das Nachlager</i> [as an encore] Hummel: Concerto for Piano (Andante, Rondo) Wagner: Overture, <i>Tannhäuser</i> Beethoven: Prisoners’ Chorus, <i>Fidelio</i> , [Not in H.E.J.] Wagner: Choral excerpts, <i>Rienzi</i> Rietz: Concert Overture in A [First Time U.S.]	Odell v. 7, p. 193; GTS v. 3, p. 197, 221; NYSZ Tuesday, 14 December 1858, p. 8; NYSZ Monday, 27 December 1858, p. 8; NYSZ Tuesday, 28 December 1858, p. 8	“Carl Bergmann’s Second Orchestral Concert in City Assembly Rooms” N.B. He offered more before Winter passed.—Odell v. 7, p. 193; “At the second concert of this series . . . Anetta Carradori sang an aria from <i>Der Freischütz</i> and an unspecified German Song.”—GTS v. 3, p. 197; “Additionally, with the Arion and Teutonia Societies, Bergmann presented two works that he had previously given on 26 December 1858, at the second concert of his current Sunday night series at the City Assembly Rooms: the Prisoners’

							Chorus from <i>Fidelio</i> and a recitative and chorus from Wagner's <i>Rienzi</i> , the latter an early composition, defensively explained Hagen (<i>Review and Gazette</i> , January 22, 1859, p. 19), written long before Wagner had conceived of "the Music of the Future."—GTS v. 3, p. 277
58/12/28	Tuesday	Mason-Thomas Chamber Concerts—Second Concert of Season No. 3	W. Mason (piano), T. Thomas (violin), T. Mosenthal (violin), G. Matzka (viola), Bergmann (cello)	Dodworth's, 806 Broadway	Beethoven: Quartet in B-flat major, op. 18, No. 6 W. Mason: Ballade in B major W. Mason: Étude in B-flat minor Schubert: Tarantelle for violin Bargiel: Trio in F major, op. 6	Thomas/Upton Vol. 2, p. 41	
58/12/30	Thursday	Benefit Performance for the German Hospital	Bergmann (cond.), E. Krüger (cond.), Sorge (cond.), German Societies of New York (300 singers from the <i>Sängerbund</i> , Arion Men's glee club, and <i>Harmonia</i> Societies), Carradori, Zimmermann, Formes, Schreiber	Academy of Music, East 15 street and Irving Place	Part 1. Beethoven: Symphony No. 5 in C minor, op. 67 Haydn: "Nun baut die Flur," <i>Der Schöpfung</i> Rossini: "Inflammatus," <i>Stabat Mater</i> E.Mollenhauer: Adagio and Rondo Mozart: Chorus, <i>Die Zauber Flute</i> , K. 620 Part. 2. Rossini: Overture, <i>Guillaume Tell</i> Schreiber: Solo for <i>cornet à pistons</i> Wagner: Grand March, <i>Lohengrin</i>	Odell v. 7, p. 160, GTS v. 3, p. 221-2; <i>NYSZ</i> Wednesday, 22 December 1858	"[Bergman conducted] as massive concert for the benefit fo the German Hospital by the German Society. Taking place at the Academy of Music, "very kindly tendered by Mr. Ullman free of charge," the participants were . . . and an orchestra of eighty. Tickets . . . were an inflated two dollars for the parquet, boxes, and balcony, one dollar for the second tier, and fifty cents for the ampitheatre."—GTS v. 3, p. 221-2

			(<i>cornet à pistons</i>), Edward Mollenhauer (violin)				
Date	Day	Event	Performers	Venue	Program	Source	Notes
59/01/08	Saturday	Second PSNY Concert of Season No. 17 (1858-1859)	Bergmann (cond.), Madeline Johnson-Graever (piano), Bruno Wollenhaupt (violin-debut), Arion Men's glee club and Teutonia Choral Society	Niblo's, Broadway at Prince Street (NE Corner)	Beethoven: Symphony No. 7 in A major, op. 92 Mendelssohn: Concerto No. 2 in D minor, op. 40 for Piano Beethoven: Prisoner's chorus, <i>Fidelio</i> Schubert: Overture, <i>Fier a bras</i> , D.796 Wagner: Recitative and Chorus, <i>Rienzi</i> [First Performance-Recitative] [Not in HEJ] Weber: Overture, <i>Der Beherrscher der Geister</i>	Odell v. 7, p. 195; New York Philharmonic Programs conducted by Carl Bergmann	First PSNY Performance: Schubert Overture, "Fier-a-bras," D.796—NYPA/Programs; "Additionally, with the Arion and Teutonia Societies, Bergmann presented two works that he had previously given on December 26, 1858, at the second concert of his current Sunday night series at the City Assembly Rooms: the Prisoners' Chorus from <i>Fidelio</i> and a recitative and chorus from Wagner's <i>Rienzi</i> , the latter an early composition, defensively explained Hagen (Review and Gazette, January 22, 1859, p. 19), written long before Wagner had conceived of "the Music of the Future."—GTS v. 3, p. 277
59/01/09	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond.), T.Thomas (violin soloist), four Philharmonic musicians (horn)	City Assembly Rooms, 446 Broadway	Rubinstein: Symphony No. 2, op. 42, "Ocean" [First Time in America] Berlioz: <i>Le carnaval romain, ouverture caractéristique</i> , op. 9 Weber: Overture, <i>Euryanthe</i> Schubert: Tarantelle [Thomas] Mendelssohn: Hymn to Art [<i>An die Künstler</i>] op. 68	GTS v. 3, p. 282; NYSZ Tuesday, 28 December 1858, p. 8; H. E. Johnson p. 299, no. 860	". . . at the third of his Sunday evening "sacred" concerts, on January 9, he conducted the first American performance of Anton Rubinstein's "Ocean" Symphony, op. 42"—GTS v. 3, p. 282; H.E. Johnson states [p.

					Weber: Quartet for Four French Horns		299, no. 860] Rubinstein Symphony no. 2 in C, op. 42 was first performed in Irving Hall on 8 January 1859 by Bergmann in an event announced as “Bergmann Concert.” It is very likely that this is erroneous as Irving hall was erected in 1860.
59/01/23	Sunday	Sunday Evening “Sacred” concert	Bergmann (cond.), W. Saar (piano), Bergner (cello), Noll (violin), Matzka (viola), Boehm, Schmitz, Eltz, Brannes, and Bartels	City Assembly Rooms, 446 Broadway	Mozart: Symphony in C Major, K. 551, “Jupiter” Cherubini: Overture, <i>Medea</i> Gluck: Overture, <i>Iphigénie en Aulide</i> Mendelssohn: Serenade and Allegro giocoso, op. 43 (piano/orch.) [American première—HEJ] Liszt: <i>Ungarische Rhapsodie</i> (?), LW G21 [comp. 1857-1860, publ. 1875] [First Time in U.S.] Franchomme: Fantasia for cello and orch. Mendelssohn: Nocturne, <i>Ein Sommernachtstraum</i> , op. 61 (arrang. for solo cello) Beethoven: Septet, <i>Variations</i>	Odell v. 7, p. 193, GTS v. 3, p. 282; H. E. Johnson p. 215, no. 613	At his fourth Sunday concert Bergmann conducted . . .—GTS v. 3, p. 282; According to Grove Music Online, there are six Liszt <i>Ungarische Rhapsodien</i> for orchestra, LW G21 composed between 1857-1860; published by Schuberth of Leipzig in 1874-5; H.E. Johnson states [p. 215, no. 613] earliest Hungarian Rhapsodie was 27 May 1875; also states [p. 241, no. 681] that the American première Mendelssohn <i>Serenade</i> and <i>Allegro giocoso</i> , (piano/orch.) was on 30 April 1859. Neither Lawrence nor Johnson listed the Rhapsodie or Allegro giocoso as First performances.
59/01/29	Saturday	Third PSB Concert of Season No. 2 (1858-1859)	Bergmann (cond.), Maria S. Brainard (soprano),	Brooklyn Athenaeum (Brooklyn), corner of	Part I. Schubert: Symphony (unspecified) (Allegro, Adagio, Scherzo, Finale)	Report of the Board of Directors of the	

			Charles Guilmette (basso), Aptommas (harp)	Atlantic and Clinton Streets	Calcott: Song, “The Last Man” (Guilmette) P. Alvares: Grand Concerto for Harp, <i>En mi Liemol</i> (Composed and dedicated to his friend, Molique) Bellini: Scene and Aria, “Ah! Mon creder,” “Ah! Non giunge,” <i>La somnambula</i> Part II. Mendelssohn: Overture, <i>Märchen von der schönen Melusine</i>, op. 32 Balfe: “I dreamt that I dwelt in Marble Halls,”—<i>Bohemian Girl</i> [Brainerd] Aptommas: Fantasie, <i>Home Sweet Home</i> for harp (By special request) Verdi: Duet, “Pure siccome un angelo,” <i>La Traviata</i> Rossini: Overture, <i>Le siège de Corinthe</i>	Philharmonic Society of Brooklyn, Second Season, 1858-9 (p. 11-12)	
59/02/06	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), Anetta Caradori (soprano), V.R. Lebrecht (piano)	City Assembly Rooms, 446 Broadway	Beethoven: Symphony No. 1 in C major, op. 21 Liszt: <i>Les Préludes</i>, sym. poem after ‘A. de Lamartine,’ LW G3 [Weimar 1854] [First Orchestral Performance in America] Mendelssohn: Overture, <i>Athalie</i> Haydn: “On Mighty Pens,” <i>Die Schöpfung</i> [Caradori] Schumann: “Widmung,” op. 25 (Dedication) [Caradori] Mendelssohn: Concerto in G minor for Piano J. Schulhoff: <i>Galop di bravura</i>	GTS v. 3, p. 280-3	H. Earl Johnson states that the first performance of <i>Les Préludes</i> was conducted by Bergmann and an unknown orchestra in New York on 5 May 1858. Evidence to support this date as the American premiere was not found. “For his fifth program Bergmann conducted . . . the first local performance of Liszt’s <i>Les Préludes</i> .”—GTS v.3, p. 283 “. . . and Liszt <i>Les Preludes</i> (after Lamartine) a work he (Bergmann) had

							introduced at his Sunday concert on February 6.”—GTS v. 3, p. 280; “First Time in America.”— <i>New-York Times</i> , Saturday, 5 February 1859, page 3; “The <i>Les Préludes</i> , LW C11 for two pianos (four hands), arranged by Liszt, was performed 27 February 1857 at Dodworth’s Hall (New York) by Mason and Berti under the auspices of the American Music Association.”—GTS vol. 3, p. 73; “Liszt’s arrangement of <i>Les Préludes</i> , LW C11 for two pianos (four hands) was performed at Mozart Hall on 11 March 1858 as the first of three concerts given by pianist Gustav Slater of Boston (Robert Goldbeck also performed).”—GTS vol. 3, p. 212n; “Goldbeck again appeared in a performance of Liszt’s arrangement [LW C11] with William Mason at the Academy of Music on 10 February 1859 for a Benefit Concert for “Little Ella” Burns, four year old disease.”—GTS vol. 3, p. 296.
59/02/08	Tuesday	Mason-Thomas Chamber	W. Mason (piano),	Dodworth’s, 806	Schumann: Sonata in A minor for violin and piano, op. 105	Thomas/Upton Vol. 2,	Tickets One Dollar.— <i>New-York Times</i> ,

		Concerts—Third Concert of Season No. 3	T. Thomas (violin), T. Mosenthal (violin), G. Matzka (viola), C. Bergmann (cello), Augustus Besig (violin)	Broadway	Haydn: Quartet in D minor, No. 43 Rubinstein: Étude for piano, op. 23, No. 2 Mendelssohn: Quintet in B-flat major, op. 87	p. 41-2; <i>New-York Times</i> , Tuesday, 8 February 1859, p. 3	Tuesday, 8 February 1859, p. 3
59/02/12	Saturday	Third PSNY Concert of Season No. 17 (1858-1859)	Bergmann (cond.), Marie Elina Couran (singer), William Saar (piano)	Niblo's, Broadway at Prince Street (NE Corner)	Haydn: Symphony No. 104 in D Major, "London" [American première—HEJ] Donizetti: Aria (unspecified), <i>La favorite</i> Chopin: Concerto No. 1 for Piano and Orchestra in E, op. 11—second and third movements Schumann: Symphony No. 4 in D minor, op. 120 Topliffe: Sacred Song: "Consider the Lillies" Field (John): Notturmo for Piano, E-flat major Rubinstein: Étude in D major for Solo Piano, op. 23 Ries: Festival Overture and <i>Marche Triomphale</i> , op. 172, in E-flat	Odell v. 7, p. 196, New York Philharmonic Programs conducted by Carl Bergmann; Johnson p. 182, no. 495	First PSNY Performance: Schumann Symphony No. 4 in D minor, op. 120—NYPA/Programs; New York Philharmonic Programs conducted by Carl Bergmann
59/02/20	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond.), S.B. Mills (piano), Louis Schreiber (cornet à pistons)	City Assembly Rooms, 446 Broadway	Schumann: Concerto [in A minor, op. 54] for Piano and Orchestra [Leipzig 1846] [First Performance in America] Liszt: <i>Concertparaphrase über Mendelssohn's Hochzeitsmarsch and Elfenreigen aus dem Sommernachtstraum</i> , LW A166 [comp. 1849-50, published 1860 by B&H] Liszt: <i>Les Préludes</i> , sym. poem	GTS v. 3, p. 283	"At the sixth and final Sunday night concert (February 20), as we know, Bergmann gave the première of Schumann's Piano Concerto with Mills, . . ."—GTS v.3, p. 283; This is most likely the Schumann Piano Concerto in A Minor, op.54, the same work performed by

					after ‘A. de Lamartine,’ LW G3 [Weimar 1854] Nicolai: Overture, <i>The Merry Wives of Windsor</i> Schreiber: <i>Adagio</i> and <i>Rondo</i> Wagner: Romance, <i>Tannhäuser</i> Lortzing: Choral excerpts, <i>Zar and Zimmermann</i>		Mills and the Philharmonic Society of New York under the direction of Bergmann on 26 March 1859.
59/03/05	Saturday	Fourth PSB Concert of Season No. 2 (1858-1859)	Bergmann (cond.), Philip Mayer (basso), William Saar (pianist)	Athenaeum (Brooklyn), corner of Atlantic and Clinton Streets	Part I. Mendelssohn: Symphony No. 3, in A minor, op. 56, “Scottish” Spohr: Aria, “Der Kriegslust ergeben” <i>Jessonda</i> Mendelssohn: Serenade, <i>Allegro giocoso</i> op. 43 for piano Part II. Beethoven: <i>Leonore</i> Overture No. 3, op. 72a F. Lachner: Song, “Thou everywhere” (Mayer) with C. Brannes, <i>cornet à pistons</i> obligato Chopin: Nocturne, in E-flat Rubinstein: Etude in C for piano, op. 23 (Saar) Weber: Overture, <i>Der Beherrscher der Geister</i>	Report of the Board of Directors of the Philharmonic Society of Brooklyn, Second Season, 1858-9 (p. 12-13)	
59/03/07	Monday	PSNY Extra Concert of Season No. 17 (1858-1859)—Testimonial to George F. Bristow	Bergmann (cond.), vocal—Brainerd, Caradori (soprano), Coleman, Westevelt, Rhemmio (sic), D. Miranda, Philip Mayer; instrumental	Academy of Music, East 15 street and Irving Place	Schumann: Andante and Variations for two pianos (Hoffman, Timm) Bristow: Jullien Symphony (selected movement) Bristow: “The Twilight Hour,” <i>Rip Van Winkle</i> (Westervelt) Handel: Double Chorus Mendelssohn: Double Chorus	Odell v. 7, p. 160; <i>New-York Times</i> , 26 February 1859, p. 3; GTS v. 3, p. 290	“A testimonial to George F. Bristow, March 7 th , was vocalized by Miss Brainerd, Caradori, Miss Coleman, Mrs. Westevelt, Miss Rhemmio (sic), D. Miranda, Philip Mayer, and rendered instrumental by Richard Hoffman, Joseph Burke, Timm, Mason, Aptommas, J. Noll, and the Philharmonic Society. Those were the

			—Richard Hoffman, Joseph Burke, Timm, Mason, Aptommas, J. Noll, PSNY, Harmonic Society				days of benefits; a ‘testimonial’ was offered on March 11 th to J. B. Browne ‘by his pupils.’ Why, we wonder?”—Odell v. 7, p. 160; “Tickets 50 Cents”— <i>New-York Times</i> , 26 February 1859, p. 3
59/03/13	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), Edward Mollenhauer (violin), S. B. Mills (piano), Bergner (cello), <i>Arion</i> Men’s glee club, <i>Teutonia</i> society	City Assembly Rooms, 446 Broadway	Mendelssohn: Symphony No. 2 in B-flat Major, op. 52, “Hymn of Praise” Gade: Overture, <i>Ossian</i> E. Mollenhauer: Concert Overture [First Performance] Beethoven: Concerto No. 5 in E-flat major, op. 73 for Piano (first movement) Chopin: Unidentified Solo piece E. Mollenhauer: Fantasie for Violin Wagner: Pilgrims Chorus, <i>Tannhäuser</i> [Fifth Time—New York]	GTS v. 3, p. 283; NYSZ Friday, 4 March 1859, p. 8; Sunday, 6 March 1859, p. 7; Saturday, 12 March 1859, p. 8; Sunday, 13 March 1859, p. 8; Monday, 14 March 1859, p. 8; Wednesday, 16 March 1859, p. 8	“Following this well-attended event came Bergmann’s even better attended post-finale benefit on March 13 . . .”—GTS v. 3, p. 283; “BERGMANN’S Grand Benefit Concert. Admission 50 Cents, Doors open at 7, To commence at 8 o’clock.”— <i>New-York Times</i> , Friday, 11 March 1859, p. 3
59/03/15	Tuesday	Mason-Thomas Chamber Concerts—Fourth Concert of Season No. 3	W. Mason (piano), T. Thomas (violin), T. Mosenthal (violin), G. Matzka (viola), Bergmann (cello), J. W. Mozart (soprano),	Dodworth’s, 806 Broadway	Beethoven: Sonata No. 2, in C minor, op. 30 for piano and violin Meyerbeer: Aria, “Ah! Mon fils,” <i>Le prophète</i> [Paris 1849] Mendelssohn: Variations Concertantes, op. 17, for cello and piano Reinecke: Andante for two pianos, op. 6 Schubert: “Elegy of Tears” for voice and piano	Thomas/Upton Vol. 2, p. 41	

			J.S. Jameson (piano)		Schumann: Piano Quartet in E-flat major, op. 47		
59/03/20	Sunday	Sunday Evening “Sacred” Concert (Benefit for Carl Bergmann)	Carl Bergmann (cond.), Edward Mollenhauer (violin), Sebastian Bach Mills (piano), Fredrich Bergner (cello), <i>Arion</i> Men’s Glee Club, <i>Teutonia</i> Glee Club	City Assembly Rooms, 446 Broadway	First part. Schumann: Symphony No. 1 in B-flat major, op. 38 Mollenhauer: Fantasy for violin (Edward Mollenhauer) Beethoven: Concerto No. 3 in E-flat major for Piano, First movement (Mills) Second part. Gade: Overture, <i>Ossianis Nachklänge</i> [Ossian's Echos] Wagner: Pilgrim's choir, <i>Tannhäuser</i> (<i>Arion</i> Men’s glee club, <i>Teutonia</i>) Chopin: Solo for piano (Mills) E. Mollenhauer: Concert overture	NYSZ Sunday 13 Mar 1859, p. 8	
59/03/26	Saturday	Fourth PSNY Concert of Season No. 17 (1858-1859)	Bergmann (cond.), Philip Mayer (singer), S. B. Mills (piano), Charles Brannes (horn obligato)	Niblo’s, Broadway at Prince Street (NE Corner)	Bristow: Symphony in F-sharp Minor, op. 26 [World première—HEJ] Spohr: Aria, “der Krieges Lust ergeben” <i>Jessonda</i> Schumann: Concerto in A minor, op.54 for piano [American première—HEJ] Beethoven: <i>Leonore</i> Overture, No. 2, op. 72a Lachner: “Bewusstsein” (Remembrance) Liszt: <i>Concertparaphrase über Mendelssohn’s Hochzeitsmarsch and Elfenreigen aus dem Sommernachtstraum</i> , LW A166 [comp. 1849-50, published 1860 by B&H] [Mills] Marschner: Overture, <i>Le Vampyr</i>	Odell v. 7, p. 196; New York Philharmonic Programs conducted by Carl Bergmann; Johnson p. 92, no. 180 (Bristow), Johnson p. 328, no. 943	

59/04/04	Monday	German Opera	Bergmann (cond.), Elise Siedenburger, Pickaneser, Pickaneser, Graff, Lehmann, Botten, Urchs, and Brand	Stadt Theater, 37-39 Broadway	Wagner: <i>Tannhäuser</i>	Odell v. 7, p. 171; NYSZ Friday, 25 March 1859, p. 8; NYSZ Saturday, 26 March 1859, p. 8; NYSZ Sunday, 27 March 1859, p. 8; NYSZ Monday, 28 March 1859, p. 8; Tuesday, 29 March 1859, p. 8; NYSZ Thursday, 31 March 1859, p. 6; Shanet. <i>Philharmonic, A History of New York's Orchestra</i> , 169; <i>New-York Times</i> , Friday, 1 April 1859, p. 7	First performed in New York: in German on 4 April 1859 (first Wagner opera in America) , in English on 4 April 1888, in French on 10 December 1909; First performed in New Orleans in Italian on 12 December 1877.—Loewenberg, p. 850-1.
59/04/08	Friday	German Opera	Bergmann (cond.), Elise Siedenburger, Pickaneser, Pickaneser, Graff, Lehmann,	Stadt Theater, 37-39 Broadway	Wagner: <i>Tannhäuser</i>	GTS v.3, p.230; <i>New-York Times</i> , Friday, 1 April 1859, p. 7	

			Botten, Urchs, and Brand				
59/04/09	Saturday	Extra PSNY Concert of Season No. 17 (1858-1859)	Bergmann (cond.), Eisfeld (cond.), Juliana May, Maria Brainerd, Philip Mayer, S.B. Mills, Louis Schreiber (horn), Richard Hoffmann, Joseph Burke	City Assembly Rooms, 446 Broadway	Beethoven: Symphony No. 3 in E-flat major, op. 55 Weber: Overture, <i>Oberon</i> Mendelssohn: Overture, <i>Fingal's Cave</i> , op. 26 Eisfeld: Solo for Horn (Schreiber)	Odell v. 7, p. 196, GTS v. 3, p. 232n; <i>New-York Times</i> , Monday, 4 April 1859, p. 7; <i>New-York Times</i> , Thursday, 7 April 1859, p. 7; New York Musical Review 16 April 1859, p. 112	PSNY at Academy— “welcome in honor of Theodore Eisfeld, who returned from Fayal”; “On April 9 th , the Philharmonic society tendered a testimonial to Theodore Eisfeld, on his return from Fayal; Miss Brainerd, Juliana May, Philip Mayer, S.B. Mills, Richard Hoffman, Joseph Burke and Bergmann participated.”—Odell v. 7, p. 160; “Bergmann conducted the orchestra, except for a composition by Eisfeld, conducted by the composer.”—GTS v. 3, p. 232n; “Welcome concert to THEODORE EISFELD, (he having just arrived from Fayal,) on Saturday Evening, April 9, 1859, At the City Assembly Rooms, No. 446 Broadway. Full particulars hereafter. Tickets \$1. May be had at the principal music stores.”— <i>New-York Times</i> , Monday, 4 April 1859, p. 7; “Mr. THEODORE EISFELD, who so miraculously escaped death at the burning of the Astrio, has at last returned to us, and was heartily

							welcomed in the concert given complimentary to him at the Academy. Mr. BERGMANN conducted, and the members of the PHILHARMONIC SOCIETY, as well as a great many of our principle artists, took part in the performances. Mr. EISFELD conducted an overture of his own. The whole affair was very hearty, but we are afraid the pecuniary result was not satisfactory.”—New York Musical Review 16 April 1859, p. 112
59/04/16	Saturday	Fifth PSB Concert of Season No. 2 (1858-1859)	Bergmann (cond.), Gazzaniga (soprano), H. Schmitz (french horn), Brannes (french horn), Prahl (french horn), G. Schmitz (french horn)	Athenaeum (Brooklyn), corner of Atlantic and Clinton Streets	Part I. Beethoven: Symphony No. 5 in C minor, op. 67 Meyerbeer: Aria, “Ah! Mon Fils,” <i>Le prophète</i> [Paris 1849] Lorenz: Nocturne—Solo for French Horn Part II. Liszt: <i>Les Préludes</i> , sym. poem after ‘A. de Lamartine,’ LW G3 [Weimar 1854] [Brooklyn première—HEJ] Verdi: Romanza, “Addio del passato”, <i>La Traviata</i> Weber: Quartet for French Horns Cherubini: Overture, <i>Le Deux Journées</i>	Odell v. 7, p. 200; Report of the Board of Directors of the Philharmonic Society of Brooklyn, Second Season, 1858-9 (p. 13-14); Johnson p. 211, no. 601	“The Society, from the first, held public rehearsals, prior to the stately concert...”; Odell states that this was the Third PSB concert—Odell v. 7, p. 200
59/04/26	Tuesday	Mason-Thomas Chamber Concerts—Fifth Concert of	W. Mason (piano), T. Thomas (violin), T. Mosenthal	Dodworth’s, 806 Broadway	Schumann: Trio in D minor, op. 63, for piano, violin and cello Berlioz: <i>Rêverie et caprice</i> , romance for Violin, op. 8 [1841] Mason: Ballade in B major	Thomas/Upton Vol. 2, p. 42	

		Season No. 3	(violin), G. Matzka (viola), Bergmann (cello), Preusser, Schmitz, Kuhlmann, and Goepel		Rubinstein: Étude, op. 23, No. 2 Schubert: Octet in F major, D. 803, for winds and strings, (2 violins, viola, cello, bass, bassoon, clarinet, horn)		
59/04/28	Thursday	German Opera Benefit for Pickaneser	Bergmann (cond.), Siedenburger, Pickaneser, Pickaneser, Graff, Lehmann, Botten, Urchs, and Brand	Stadt Theater, 37- 39 Broadway	Wagner: <i>Tannhäuser</i>	Odell v. 7, p. 171; GTS v.3, p. 232; <i>New-York Times</i> , Tuesday, 26 April 1859, p. 7	
59/04/30	Saturday	Fifth and Last PSNY Concert of Season No. 17 (1858-1859)	Bergmann (cond.), Richard Hoffman (piano), F. Inman (singer)	Niblo's, Broadway at Prince Street (NE Corner)	Beethoven: Symphony No. 4 in B-flat major, op. 60 Meyerbeer: Aria, "Nobil Signor," <i>Les Huguenots</i> Mendelssohn: Serenade and Allegro Giocoso in B major, op. 43 Liszt: <i>Les Préludes</i> , sym. poem after 'A. de Lamartine,' LW G3 [Weimar 1854][First Performance by PSNY] Arne (Thomas): Aria, "Where the Bee Sucks" <i>Tempest</i> Litolff: "Spinnlied" in A-flat major for Piano, op. 51 Chopin: Polonaise in A-flat major, op. 53 Weber: Overture, <i>Euryanthe</i>	Odell v. 7, p. 196, New York Philharmonic Programs conducted by Carl Bergmann; Johnson p. 241, no. 681	"The Albion states that Madame F. Inman canceled." Discrepancy: First PSNY Performance of Liszt's Les Préludes—Odell v. 7, p. 196, NYPA/Programs.
59/05/17	Tuesday	Mason-Thomas Chamber Concerts—Sixth	W. Mason (piano), T. Thomas	Dodworth's, 806 Broadway	Mozart: Piano Quartet in G minor, K. 478 (Mason, Mosenthal, Matzka, Bergmann)	Thomas/Upton Vol. 2, p. 42	American première of Beethoven Quartet in C- sharp minor, No. 14, op.

		Concert of Season No. 3	(violin), T. Mosenthal (violin), G. Matzka (viola), C. Bergmann (cello), Adelaide Wollenhaupt		Mendelssohn: <i>Zuleika</i> for voice Schubert: <i>Rondeau Brillant</i> for piano and violin, D. 895 (op. 70) Rossini: “La Separazione” Beethoven: Quartet in C-sharp minor, No. 14, op. 131 [American première]		131—Thomas/Upton Vol. 2, p. 42.
59/05/19	Thursday	Concert of S. B. Mills	S. B. Mills (piano), Bergmann (cello), Noll (violin), Mills (piano), Brainerd, Thomas, Simpson	Niblo’s, Broadway at Prince Street (NE Corner)	Part 1. Mendelssohn: Piano Trio [in D minor, op. 49 or C minor, op. 66?] Thalberg: Etude, <i>Tremelo</i> in A Moscheles: Duet, <i>Homage to Handel</i> [Mr. and Mrs. Mills] Part 2. Liszt: <i>Pilgerchor aus Tannhäuser</i> for solo piano, (?) LW A210 [comp. 1861, 1 st publ. 1864, revised publ. 1885] [Mills] Liszt: <i>Concertparaphrase über Mendelssohn’s Hochzeitsmarsch and Elfenreigen aus dem Sommernachtstraum</i> , LW A166 [comp. 1849-50, published 1860 by B&H] [Mills] Chopin: Solo for piano	<i>New-York Times</i> , Monday, 23 May 1859, p. 4	“The programme of the concert was not well made up, being much too serious in its character.”— <i>New- York Times</i> , Monday, 23 May 1859, p. 4
59/06/24	Friday	Monster Concert of the Metropolitan Music Society	Bergmann (cond. of orchestra), H.B. Dodworth (cond. Of Military Band), G. Bristow (cond.), S. B. Mills	Palace Garden and Hall, Fourteenth Street near Sixth Avenue	Liszt: <i>Concertparaphrase über Mendelssohn’s Hochzeitsmarsch and Elfenreigen aus dem Sommernachtstraum</i> , LW A166 [comp. 1849-50, published 1860 by B&H] [Mills] Thalberg: Etude, <i>Tremelo</i> in A [Mills]	<i>New-York Times</i> , Friday, 21 June 1859, p. 7	“Tickets 25 Cents”— <i>New- York Times</i> , Friday, 21 June 1859, p. 7

			(piano), E. Mollenhauer (violin), Schreiber (trumpet), H. Mollenhauer (cello), Lentze (euphonium), E. Boehm (clarinet), C. Rehm (trumpet), P. Eltze (bassoon)				
59/06/25	Saturday	Monster Concert of the Metropolitan Music Society	Bergmann (cond. of orchestra), H.B. Dodworth (cond. Of Military Band), G. Bristow (cond.), S. B. Mills (piano), E. Mollenhauer (violin), Schreiber (trumpet), H. Mollenhauer (cello), Lentze (euphonium), E. Boehm	Palace Garden and Hall, Fourteenth Street near Sixth Avenue		<i>New-York Times</i> , Saturday, 25 June 1859, p. 7	"Tickets 25 Cts".— <i>New- York Times</i> , Saturday, 25 June 1859, p. 7

			(clarinet), C. Rehm (trumpet), P. Eltze (bassoon)				

59/06/26	Sunday	Sunday “Sacred” Concert—Metropolitan Music Society Promenade Concerts	Bergmann (cond.), Dodworth (cond.), S.B. Mills (piano), Edward Mollenhauer (violin), Louis Schreiber (<i>cornet à pistons</i>)	Palace Gardens and Hall, Fourteenth Street near Sixth Avenue	Liszt: <i>Les Préludes</i> , sym. poem after ‘A. de Lamartine,’ LW G3 [Weimar 1854] Chopin: Piano Concerto in E minor [Bergmann/Mills] Weber: Orchestra pieces trans. for Band Meyerbeer: Orchestra pieces trans. for Band Schreiber: Concerto <i>cornet à pistons</i> [Dodworth] [Schreiber] Rossini: “Cujus animan”, <i>Stabat Mater</i> [Dodworth] [tras. For euphonium] Paganini: <i>Moses in Egypt</i> Fantasy for violin(on one String)	GTS v. 3, p. 284; <i>New-York Times</i> , Friday, 24 July 1859, p. 7	
59/06/27	Monday	Monster Concert of the Metropolitan Music Society	Bergmann (cond. of orchestra), H.B. Dodworth (cond. Of Military Band), G. Bristow (cond.), S. B. Mills (piano), E. Mollenhauer (violin), Schreiber (trumpet), H. Mollenhauer (cello), Lentze (euphonium),	Palace Garden and Hall, Fourteenth Street near Sixth Avenue	Program not found	<i>New-York Times</i> , Saturday, 25 June 1859, p. 7	“Tickets 25 Cents”— <i>New-York Times</i> , Saturday, 25 June 1859, p. 7

			E. Boehm (clarinet), C. Rehm (trumpet), P. Eltze (bassoon)				
59/06/28	Tuesday	Monster Concert of the Metropolitan Music Society	Bergmann (cond. of orchestra), H.B. Dodworth (cond. of military band), G. Bristow (cond.), S. B. Mills (piano), E. Mollenhauer (violin), Schreiber (trumpet), H. Mollenhauer (cello), Lentze (euphonium), E. Boehm (clarinet), C. Rehm (trumpet), P. Eltze (bassoon)	Palace Garden and Hall, Fourteenth Street near Sixth Avenue	Program not found	<i>New-York Times</i> , Saturday, 25 June 1859, p. 7	“Tickets 25 Cents”— <i>New- York Times</i> , Saturday, 25 June 1859, p. 7
59/06/29	Wednesday	Monster Concert of the Metropolitan Music Society	Bergmann (cond. of orchestra), H.B. Dodworth (cond. Of Military	Palace Garden and Hall, fourteenth street near sixth avenue	Program not found	<i>New-York Times</i> , Saturday, 25 June 1859, p. 7	“Tickets 25 Cents”— <i>New- York Times</i> , Saturday, 25 June 1859, p. 7; “Matinee, begins at 2 o’clock.”— <i>New-York Times</i> , Monday, 27 June 1859, p. 7

			Band), G. Bristow (cond.), S. B. Mills (piano), E. Mollenhauer (violin), Schreiber (trumpet), H. Mollenhauer (cello), Lentze (Euphonium), E. Boehm (clarinet), C. Rehm (trumpet), P. Eltze (bassoon)				
59/06/30	Thursday	Monster Concert of the Metropolitan Music Society	Bergmann (cond. of orchestra), H.B. Dodworth (cond. of military band), G. Bristow (cond.), S.B. Mills (piano), E.Mollenhauer (violin), Schreiber (trumpet), H. Mollenhauer (cello), Lentze	Palace Garden and Hall, fourteenth street near sixth avenue	Program not found	<i>New-York Times</i> , Wednesday, 29 June 1859, p. 7	"Tickets 25 Cents"— <i>New- York Times</i> , Saturday, 25 June 1859, p. 7

			(euphonium), E. Boehm (clarinet), C. Rehm (trumpet), P. Eltze (bassoon)				
59/07/18 -07/24	Monday- Sunday	Grand Super- Mammoth Festival and Fête Champêtre	Bergmann (cond.), Max Maretzek (cond.), Carl Anschütz (cond.), Bristow (cond.), Ernst Grill (cond.), Carl Prox (cond.), Julius Unger (cond.), Robert Stoepel (cond.)	Jones Wood	Program not found	GTS v. 3, p. 308-9; NYSZ Friday, 1 July 1859, p. 8; NYSZ Thursday, 7 July 1859, p. 8; NYSZ Saturday, 9 July 1859; NYSZ Tuesday, 12 July 1859, p. 6; <i>New-York Times</i> , Thursday, 23 June 1859, p. 7	“On Sunday, July 24, the entertainment was restricted, as before, to a Mammoth Sacred Triple concert, performed by the Mammoth Orchestra with a Mammoth Chorus, at three, six, and seven P. M. The Mammoth Festival was a resounding success, and an Autumn Mammoth Festival was devoutly hoped for. Notwithstanding the diversity of its attractions, wrote Burkhardt (Dispatch, July 23, 1859), the festival as an “art Affair” deserved to be affectionately remembered forever.”— GTS v.3, p. 309
59/11/10	Thursday	Schiller Festival	Bergmann (cond.), Orchestra of seventy; <i>Liederkranz</i> , Sängerbund choral societies, Paur, Anschütz, J. Rietz, Lagrange,	Academy of Music, East 15 street and Irving Place	Beethoven: Overture, <i>Egmont</i> , op. 84 Wagner: Prelude, <i>Lohengrin</i> [First Time in New York, Second Performance in US] Beethoven: Overture, <i>Corolian</i> , op. 62 Schumann: Symphony No. 4 in D minor, op. 120 Wagner: Introduction to Act II, <i>Tannhäuser</i> [First Time—New York]	Odell v. 7, p. 295, GTS v. 3, p. 260; NYSZ Friday, 11 November 1859, p. 3; Johnson p. 380, no. 1093; <i>New-York Times</i> , 7	“Commences at 7:30 PM.”— <i>New-York Times</i> , 7 November 1859, p. 7; “Strong did not attend the remainder of the Schiller Festival, which culminated in a gigantic, five-hour- long tribute at the Academy of Music the following evening. The program consisted chiefly of declamations of

			Formes, Griff		Bergmann: Funeral March Schneider: Overture, <i>Gaudeamus igitur</i> Liszt: <i>Les Préludes</i> , sym. poem after ‘A. de Lamartine,’ LW G3 [Weimar 1854] Beethoven: Funeral March, <i>Egmont</i> , op. 84 Weber: <i>Jubel</i> Overture, op. 59 Mozart: Finale, <i>Don Giovanni</i> , K. 527 <i>German Chorale</i> “Now We Thank Thee All The Lord”	November 1859, p. 7	Schiller’s poems and <i>tableaux vivants</i> (twelve in number) representing his plays, enacted by players from the Stadt-Theater and accompanied and interspersed with music supplied by an orchestra of 100 conducted by Carl Bergmann. Among the musical works heard, complete and in fragments . . . “(see program)—GTS v. 3, p. 260; Johnson states [p. 380, no. 1093] that the Prelude to <i>Lohengrin</i> , performed on 10 November 1859 by the Germania Orchestra in Philadelphia at the Academy of Music under the direction of Carl Sentz, was the Second performance in the United States; Bergmann’s performance of the Prelude at the Schiller Festival is not listed by Johnson.
59/11/19	Saturday	First PSNY Concert of Season No. 18 (1859-1860)	Bergmann (cond.), Stigelli (singer), Arthur Napoleon (piano)	Academy of Music, East 15 street and Irving Place	Schubert: Symphony No. 9 in C major, D. 944, “The Great” Mendelssohn: Overture, <i>Märchen von der schönen Melusine</i> , op. 32 Mozart: Cavatina, “Il mio tesoro intanto,” <i>Don Giovanni</i> , K. 527 A. Napoleon: Grand Caprice for Piano on Airs from <i>Martha</i> Stigelli: “Die Thrane” (“The Tear”) Beethoven: Overture, <i>Fidelio</i>	Odell v. 7, p. 298, New York Philharmonic Programs conducted by Carl Bergmann	First PSNY Performance: Beethoven Overture to <i>Fidelio</i> —Odell v. 7, p. 298; Prelude to Act I of <i>Lohengrin</i> — NYPA/Programs, and Odell v. 7, p. 298; PSNY première of Beethoven Overture, <i>Fidelio</i> .— Johnson p. 25, no. 62.

					[PSNY première—HEJ] Wagner: <i>Lohengrin</i> Prelude to Act I [First Time PSNY; Second Time in New York]		
59/11/21	Monday	Italian Opera	Bergmann (cond.), <i>Arion</i> Men's glee club, Colson, Gazzaniga, Strakosch, Berkel, Stigelli	Academy of Music, East 15 street and Irving Place	Mozart: <i>Die Zauber Flute</i> , K. 620 (Italian)	Odell v.7, p. 258; GTS v. 3, p. 261; <i>New-York Times</i> , Friday, 18 November 1859, p. 7	First Performance in New York (Italian).— <i>New-York Times</i> , Monday, 21 November 1859, p. 7; N.B. Peculiar that the Arion would be listed as singing in an Italian production of <i>Die Zauber Flute</i> , as claimed by the New-York Times; First performed in New York: in English on 17 April 1833, in German on 23 January 1855, in Italian on 21 November 1859 .—Loewenberg, col. 498.
59/11/23	Wednesday	Italian Opera	Bergmann (cond.), <i>Arion</i> Men's glee club, Colson, Gazzaniga, Strakosch, Berkel, Stigelli	Academy of Music, East 15 street and Irving Place	Mozart: <i>Die Zauber Flute</i> , K. 620 (Italian)	Odell v.7, p. 258; GTS v. 3, p. 263	“On November 21 st , the Magic Flute was sung with Pauline Colson as Astrafiammante, Patti-Strakosch as Papagena, Gazzaniga as Pamina, Mme. von Berkel as the first lady and the first boy, Stigelli (his first appearance in a Mozart Opera) as Tamino, Ferri as Papageno, Junca as Sarastro, Müller as the Speaker, Amadio as Monastatos, and Mme. Reichardt and Mrs. Bergner in the parts of the second and third Ladies or Boys. Carl Bergmann

							conducted this really Teutonic work. It was repeated on the 23 rd and 25 th of November.”—Odell v.7, p. 258
59/11/25	Friday	Italian Opera	Bergmann (cond.), <i>Arion</i> Men’s glee club, Colson, Gazzaniga, Strakosch, Berkel, Stigelli	Academy of Music, East 15 street and Irving Place	Mozart: <i>Die Zauber Flute</i> , K. 620	Odell v.7, p. 258; GTS v. 3, p. 264; <i>New-York Times</i> , Wednesday, 23 November 1859, p. 7	
59/11/26	Saturday	Italian Opera	Bergmann (cond.), <i>Arion</i> Men’s glee club, Colson, Gazzaniga, Strakosch, Berkel, Stigelli	Academy of Music, East 15 street and Irving Place	Mozart: <i>Die Zauber Flute</i> , K. 620	<i>New-York Times</i> , Saturday, 26 November 1859, p. 7	“This day (Saturday) at 1 o’clock, doors open at noon. . . . Last matinee but one of the MAGIC FLUTE.”— <i>New-York Times</i> , Saturday, 26 November 1859, p. 7
59/11/30	Wednesday	Italian Opera	Bergmann (cond.), <i>Liederkrantz</i> Society	Academy of Music, East 15 street and Irving Place	Meyerbeer: <i>Les Huguenots</i> [Paris 1836]	<i>New-York Times</i> , Wednesday, 30 November 1859, p. 7	First performed in New York: in French on 11 August 1845, in Italian on 24 June 1850, in German on 23 April 1866, in English on 6 December 1869; First performed in New Orleans in French on 29 April 1839.—Loewenberg, col. 778.
59/12/02	Friday	Italian Opera	Bergmann (cond.), <i>Liederkrantz</i> Society	Academy of Music, East 15 street and Irving Place	Meyerbeer: <i>Les Huguenots</i>	<i>New-York Times</i> , Thursday, 1 December 1859, p. 7	
59/12/27	Tuesday	Italian Opera	Bergmann (cond.)	Academy of Music, East	Mozart <i>Don Giovanni</i> K. 527 [Prague 1787]	<i>New-York Times</i> ,	First performed in New York: in Italian on 23 May

				15 street and Irving Place		Thursday, 26 December 1859, p. 7	1826, in German on 2 April 1856, in English on 29 May 1862.—Loewenberg, col. 455-6.
Date	Day	Event	Performers	Venue	Program	Source	Notes
60/02/10	Friday	Italian Opera	Bergmann (cond.), Colson, Junca, Stigelli	Academy of Music, East 15 street and Irving Place	Weber: <i>Der Freischütz</i> [Berlin 1821]	GTS v. 3, p. 321-2; <i>New-York Times</i> , Tuesday, 7 February 1860, p. 7	“Der Freischütz in the Italian version . . .” [DISCREPANCY—this performance is mentioned as happening on Thursday, 9 February 1860 in GTS]—GTS v. 3, p. 321-2; “On FRIDAY, the first night in Italian of Weber’s opera, DER FREISCHUTZ, with the new recitatives by Berlioz.”— <i>New-York Times</i> , Tuesday, 7 February 1860, p. 7; The first performance in New York: in English on 2 March 1825, in French on 13 August 1827, an amateur production in German on 22 January 1842, a professional production in German on 8 December 1845, in Italian on 21 October 1850; The first performance in Philadelphia in German was on 23 March 1840.—Loewenberg, col. 678-9; <i>Der Freischütz</i> performed with Berlioz’s recitatives—Saloman, <i>Presenting Berlioz’s Music in New York</i>
60/02/12	Sunday	Sunday “Sacred” concert	Bergmann (cond.),	Academy of Music, East	Rossini: <i>Stabat Mater</i> Beethoven: Overture	<i>New-York Times</i> ,	“Admission Parquet and Boxes 50 cents.,

			Muzio (cond.), Colson, . Strakosch, Stigelli, Ferri, Brignoli, Amodio, Susini, Junca, Muller, Quinto	15 street and Irving Place	(unspecified) Donizetti: Aria, "I martiri," <i>Poliuto</i> Stigelli: "The Tear" [Stigelli] Mozart: Priest's Chorus, "O Isis and Osiris," <i>Die Zauber Flute</i> , K. 620 Meyerbeer: Coronation March, <i>Le prophète</i> [Paris 1849]	Wednesday, 8 February 1860, p. 7; <i>New-York Times</i> , Saturday, 11 February 1860	Amphitheatre 25 cents. At 7:30 PM."— <i>New-York Times</i> , Saturday, 11 February 1860
60/02/16	Thursday	Italian Opera	Bergmann (cond.), Colson, Junca, Stigelli	Academy of Music, East 15 street and Irving Place	Weber: <i>Der Freischütz</i>	<i>New-York Times</i> , Friday, 17 February 1860, p. 1	"A very interesting performance of DER FREISCHUTZ was given last night. The attendance was bad, owing partly to the weather and due to the fact that an American audience does not particularly care for this opera."— <i>New-York Times</i> , Friday, 17 February 1860, p. 1; <i>Der Freischütz</i> performed with Berlioz's recitatives—Saloman, <i>Presenting Berlioz's Music in New York</i>
60/02/18	Saturday	Grande Concert-The Seventh Regiment Band, National Guard Band	Bergmann (cond.), Muzio (cond.), C. S. Grafulla (cond.—band) Seventh Regiment National Guard Band, Colson, Strakosch, Maurice Stakosch	Academy of Music, East 15 street and Irving Place	Program not found	<i>New-York Times</i> , Thursday, 16 February 1860, p. 7	"Doors open at 7 o'clock, Concert begins at 7:30 PM."— <i>New-York Times</i> , Thursday, 16 February 1860, p. 7

			(pianist), Stigelli, Amodio, Junca. Louis Schreiber (<i>cornet à pistons</i>)				
60/02/25	Saturday	Grand Farewell Matinee Performance— Italian Opera Company	Muzio (cond.), Bergmann (cond.), Gazzaniga, Colson, Strakosch, Brignoli, Stigelli, Ferri, Amodio, Susini, Junca	Academy of Music, East 15 street and Irving Place	Donizetti: <i>Lucia di Lammermoor</i> [Naples 1835] Donizetti: <i>La favorite</i> , Fourth Act [Paris 1840] Weber: <i>Der Freischütz</i> [Berlin 1821], Second Act	<i>New-York Times</i> , Monday, 20 February 1860, p. 7; <i>New-York Times</i> , Wednesday, 29 February 1860, p. 7	“THE GRAND GERMAN NIGHT.—In active preparation. Flotow’s Opera of “STRADELLA” which will be the only opera in German performed this season.”— <i>New-York Times</i> , Monday, 20 February 1860, p. 7; <i>Lucia di Lammermoor</i> first performed in New York: in Italian on 15 September 1843, in English on 17 November 1845; First performed in Havana in Italian on 27 October 1840; First performed in Mexico in Italian on 12 July 1841; First performed in New Orleans in French on 28 December 1841.— Loewenberg, col. 772; <i>La favorite</i> first performed in New York: in French on 25 June 1845, in English on 4 October 1847, in Italian on 21 December 1855; First performed in French in New Orleans on 9 February 1843. First performed in Havana in Italian in 1849.— Loewenberg, p. 812.

60/03/03	Saturday	Mason-Thomas Chamber Concerts—First Concert of Season No. 4	W. Mason (piano), T. Thomas (violin), T. Mosenthal (violin), G. Matzka (viola), C. Bergmann (cello), Stigelli	Dodworth's, 806 Broadway	Schubert: Quartet in G major, D. 887 Stigelli: “Die Thräne” Chopin: Ballade in A-flat major, op. 47 Schubert: “Trokene Blumen” for voice and piano Beethoven: Piano Trio in D major, op. 70, No. 1	Thomas/Upton Vol. 2, p. 42-3	
60/03/24	Saturday	Fourth PSNY Concert of Season No. 18 (1859-1860)	Bergmann (cond.), Pietro Centemeri (baritone), Johnson-Graever	Academy of Music, East 15 street and Irving Place	Beethoven: Symphony No. 2 in D major, op. 36 Verdi: Scene and Aria, “Dadl’ immortali vertici” Hummel: Concerto in A minor for Piano op. 85 Liszt: <i>Tasso, lamento e trionfo</i> sym. poem, LW G2 [Weimar 1849] [American première] Litolff: Souvenirs d’Hartzberg, <i>Meditations Musicales</i> , op. 43 Donizetti: Romanza, <i>Maria Padilla</i> Weber: Overture, <i>Der Freischütz</i>	Odell v.7, p. 298, New York Philharmonic Programs conducted by Carl Bergmann; Johnson p. 210, no. 600	First PSNY Performance—Liszt <i>Tasso, Lament and Triumph</i> ,” Symphonic Poem—NYPA/Programs; and Odell v.7, p. 298
60/04/01	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), S. B. Mills (piano), Frederich Bergner (cello)	City Assembly Rooms, 446 Broadway	Schumann: Symphony No. 4 in D minor, op. 120 Liszt: <i>Les Préludes</i> , sym. poem after ‘A. de Lamartine,’ LW G3 [Weimar 1854] Beethoven: <i>Leonore</i> Overture, No. 3, op. 72a Chopin: Piano Concerto in E-minor Servais: Fantasy for Cello and Orchestra, <i>Souvenir de Spa</i> Wagner: <i>Das Liebesmahl der Apostel</i> (“The Lord’s Supper”) for chorus/orchestra [First Time	GTS v. 3, p. 372, <i>New-York Times</i> , Thursday, 29 March 1860, p. SU3	First New York Performance: Wagner <i>Das Liebesmahl des Apostel</i> —GTS v. 3, p. 372; “On April 1, at the City Assembly Rooms, Bergmann presented his only Sunday evening concert of the season His concert consisted almost entirely of repeats. . . The only novelty on the program was an early, pre-Music-of-the-Future choral

					New York-GTS] [American première—HEJ]		piece by Wagner, <i>Das Liebesmahl des Apostel</i> ("The Lord's Supper") for chorus and orchestra. . ."–GTS v. 3, p. 372.
60/04/14	Saturday	Mason-Thomas Chamber Concerts—Second Concert of Season No. 4	W. Mason (piano), T. Thomas (violin), T. Mosenthal (violin), G. Matzka (viola), C. Bergmann (cello), Lussan (mezzo)	Dodworth's, 806 Broadway	Mozart: Quartet No. 2 in D minor, K. 421 Mozart: "Voi che sapete," <i>Le nozze di Figaro</i> , K. 492 Mason: Barcarolle Mason: Ballade Mason: Nocturne Bach: Chaconne Schubert: "Ave Maria" Schumann: Trio in D major, piano, violin, cello, op. 70, No. 1	Thomas/Upton Vol. 2, p. 43	
60/04/21	Saturday	Mason-Thomas Chamber Concerts—Third Concert of Season No. 4	W. Mason (piano), T. Thomas (violin), T. Mosenthal (violin), G. Matzka (viola), C. Bergmann (cello), Mozart (soprano), Schwartz (Contrabass)	Dodworth's, 806 Broadway	Schumann: Quartet in A major, op. 41, No. 3 Donizetti: Aria, "O mio Fernando," <i>La favorite</i> Mendelssohn: Trio in C minor, op. 66 Abt: Song, "When the swallows homeward fly" Beethoven: Quintet in C major, op. 29	Thomas/Upton Vol. 2, p. 43	
60/04/28	Saturday	Fifth PSNY Concert of Season No. 18 (1859-1860)	Bergmann (sectional cellist), Eisfeld (cond.), German <i>Liederkrantz</i>	Academy of Music, East 15 street and Irving Place	Mozart: Overture, <i>Die Zauber Flute</i> , K.620 Abt: "Ich denke nur an Dich" Weber: "Ocean, Thou Mighty Monster," <i>Oberon</i> , J. 306 Mozart: Aria, "O cara Imagine," <i>Die Zauber Flute</i> , K. 620 Haertel, A.: "Mein!" ("Mine!"),	New York Philharmonic Programs 1855-1865	Weber Aria is listed as "Ozean, du Ungeheuer," in New York Philharmonic Programs, indicating the possible performance in German.

					Chorus for Male Voices Beethoven: Symphony No. 9 in D minor, op. 125 (with Final Chorus)		
60/05/12	Saturday	Mason-Thomas Chamber Concerts—Second Concert of Season No. 4	W. Mason (piano), T. Thomas (violin), T. Mosenthal (violin), G. Matzka (viola), C. Bergmann (cello)	Dodworth's, 806 Broadway	Haydn: Quartet in D major, op. 64 Beethoven: Sonata No. 23 in F minor op. 57 for piano, "Appassionata" Berlioz: <i>Rêverie et caprice, romance</i> for violin, op. 8 [1841] (Thomas) Beethoven: Quartet in A minor, op. 132 [American première]	Thomas/Upton Vol. 2, p. 43	[Following a search of New York newspapers and Music Journals, no listings involving Bergmann were found between Saturday, 12 May 1860 to Tuesday, 30 October 1860.]
60/10/30	Tuesday	Mason-Thomas Chamber Concerts—First Concert of Season No. 5	Mason (piano), T. Thomas (violin), Bergmann (cello), T. Mosenthal (violin), G. Matzka (viola)	Dodworth's, 806 Broadway	Beethoven: Piano Trio in C minor, op. 1, No. 3 Schubert: Quartet in D minor, D. 810, "Death and the Maiden" Chopin: Étude, op. 25, no. 11 Schumann: Piano Quintet, op. 44	Odell v. 7, p. 366; Thomas/Upton Vol. 2, p. 44	
60/11/10	Saturday	First PSNY Concert of Season No. 19 (1860-1861)	Bergmann (sectional cellist), Eisfeld (cond.), Schroeder Dümmler (vocal), Joseph Noll (violin)	Academy of Music, East 15 street and Irving Place	Schumann: Symphony No. 2 in C, op. 61 Meyerbeer: Aria, "Va! Dit elle," <i>Robert le diable</i> (Schroeder Dümmler) Mendelssohn: Overture, <i>Meerstille und glückliche Fahrt</i> , op. 27 Vieuxtemps: Concerto No. 2 in F-sharp minor, op. 19 (Noll) Wagner: "Prayer," <i>Tannhäuser</i> (Schroeder Dümmler) Beethoven: Overture, <i>Leonore</i> No. 1, in C	New York Philharmonic Programs 1855-1865	
60/11/27	Tuesday	Mason-Thomas Chamber	Mason (piano),	Dodworth's, 806	Haydn: Quartet in B-flat major Liszt: Andante Finale and March	Thomas/Upton Vol. 2, p. 44	This was the last concert in which Bergmann appeared.

		Concerts—Second Concert of Season No. 5	T. Thomas (violin), Bergmann (cello), T. Mosenthal (violin), G. Matzka (viola)	Broadway	aus der Oper <i>König Alfred</i> for solo piano, LW A183 [Raff] [comp.& publ.1853] T. Thomas: Divertissement for viola (Matzka) Mozart: Sonata in A major for piano and violin, K. 331 (Mason/Thomas) Beethoven: Quartet in C major, No. 9, op. 59, no. 3		His place was filled thereafter by F. Bergner.—Thomas/Upton Vol. 2, p. 44
60/12/22	Saturday	Second PSNY Concert of Season No. 19 (1860-1861)	Bergmann (cond.), S. B. Mills, F. Bergner (cello)	Academy of Music, East 15 street and Irving Place	Beethoven: Symphony No. 6 in F major, op. 68, “Pastoral” Schumann: Concerto in A minor, op. 54 for Piano Liszt: <i>Festklänge</i> , sym. poem, LW G10 [Weimar 1854] [New York première—HEJ] Kummer: <i>Air Russe</i> , Fantasie for Cello Liszt: <i>Rigoletto</i> : praphrase de concert for Piano [Verdi] [comp.1855, publ. 1860 by Schuberth of Leipzig] Weber: <i>Jubel</i> Overture, op. 59	Odell v. 7, p. 369, New York Philharmonic Programs conducted by Carl Bergmann; Johnson p. 213, no. 605	There are two versions, according to Grove Music Online, of <i>Festklänge</i> , sym. poem, LW G10 [1854]: the original published in 1856 (Leipzig: B&H), and the revised published in 1861 (Leipzig: B&H)
Date	Day	Event	Performers	Venue	Program	Source	Notes
61/01/24	Thursday	Subscription Concert- <i>Arion</i> Men’s glee club	Anschütz and Bergmann (conds.), <i>Arion</i> Men’s glee club, Noll (leader)	Irving Hall, 17 Irving Place	Part 1. Beethoven: Symphony No. 4 in B-flat major, op. 60 Abt: Vineta—Chorus [Anschütz] Schreiber: <i>Capriccio fantastique</i> for cornet à pistons Reissiger: Ballade, <i>Rolland’s Rock</i> for Solo Chorus and Orchestra [First time-NYT] Schumann: Festival Overture for Tenor, Chorus, Orchestra, op. 123 [1853] [New York première—GTS] Part 2.	Odell v.7, p. 367, GTS v. 3, p. 446-7; <i>New-York Times</i> , 16 January 1861, p. 1	First American Performance: Meyerbeer Schiller March, Schumann Festival Overture op. 123; Schreiber <i>Capriccio fantastique</i> ; Seymour throughout the whole program, with the exception of the Meyerbeer, was excellent and thus the program should be repeated without the Schiller March. —GTS v. 3, p. 447; Tickets . . . Fifty cents— <i>New-York</i>

					Liszt: <i>Les Préludes</i> , sym. poem after 'A. de Lamartine,' LW G3 [Weimar 1854] Abt: Spring Song [Anschütz] Rietz: <i>Altdeutscher Schlachtgesang</i> ("Warrior's Song") [Anschütz] Meyerbeer: Schiller March [American première—GTS]		<i>Times</i> , Wednesday, 30 January 1861, p. 7
61/02/02	Saturday	Second PSNY Concert of Season No. 19 (1861-1862)	Bergmann (sectional cellist), Eisfeld (cond.), Louis Scheiber (<i>cornet à pistons</i>)	Academy of Music, East 15 street and Irving Place	Schumann: Symphony No. 3, in E-flat, op. 97 Kreutzer: <i>Frühlingsnahe</i> Schreiber: Fantasia Capriccioso (Schreiber) Haydn: Symphony No. 2, in B-flat Schubert: <i>Nachthelle</i> Eisfeld: Elegie Cantabile (Schreiber) Wagner: Overture, <i>Tannhäuser</i>	New York Philharmonic Programs 1855-1865	
61/02/03	Sunday	Subscription Concert- <i>Arion</i> Men's glee club	Anschütz and Bergmann (conds.), <i>Arion</i> Men's glee club	Irving Hall, 17 Irving Place	Beethoven: Symphony No. 4 in B-flat major, op. 60 Liszt: <i>Les Préludes</i> , sym. poem after 'A. de Lamartine,' LW G3 [Weimar 1854] Abt: Two Songs Rietz: <i>Altdeutscher Schlachtgesang</i> ("Warrior's Song") Reissiger: Ballade, <i>Rolland's Rock</i> Schumann: Festival Overture for Tenor, Chorus, Orchestra, op. 123 Schreiber: <i>Capriccio fantastique</i> for <i>cornet à pistons</i>	Odell v.7, p. 367; GTS v. 3, p. 447	At the suggestion of the <i>Times</i> critic Seymour, this concert was a repeat from January 24. The reason the concert was repeated was inclement weather on 24 January prevented many from attending the performance. Seymour thought the whole program, with the exception of the Meyerbeer, was excellent and thus the program should be repeated without the Schiller's March.—GTS v. 3, p. 447
61/03/16	Saturday	Fourth PSNY Concert of Season No. 19	Bergmann (cond.), Richard	Academy of Music, East 15 street and	Beethoven: Symphony No. 7 in A major, op. 92 Mozart: Concerto No. 20 in D	New York Philharmonic Programs	

		(1860-1861)	Hoffman (piano), Edward Mollenhauer (violin)	Irving Place	minor for Piano, K. 466 [American première—HEJ] Schumann: Overture, <i>Genoveva</i> in C minor, op. 128 [American première—HEJ] E. Mollenhauer: Concerto in A major for Violin Tedesco: <i>L'Passe</i> , Second Nocturne in F minor for piano, op. 47 Lubeck: Grande Polonaise in F major for Piano Berlioz: Overture, <i>Les francs- juges</i>	conducted by Carl Bergmann; Johnson p. 267, no. 736 (Mozart); Schumann p. 324, no. 934	
61/03/28	Thursday	Subscription Concert- <i>Arion</i> Men's glee club	Anschütz and Bergmann (conds.), <i>Arion</i> Men's glee club, New-York <i>Singakademie</i> Womens' Chorus, Joseph Noll (violin soloist), Henry Mollenhauer (cello)	Irving Hall, 17 Irving Place	Part 1. Schumann: Symphony No. 4 in D minor, op. 120 [Bergmann] Schubert: <i>Gesang der Geister über den Wassern</i> ("Song of the Spirits on the Face of the Waters") Mendelssohn: Concerto in E minor, op. 64 for Violin Liszt: <i>Festmarsch zur GoethesJubiläumsfeier</i> , LW G5 [comp. 1849-1857, publ. 1859] [Bergmann, cond.] [First Time] ("Goethe March") Part 2. Mozart: Overture, <i>Die Zauber Flute</i> , K. 620 Häser: The Forest [chorus alone] Goltermann: Concerto for Cello (No. ?) [Henry Mollenhauer] [Cantilene and Finale] [First Time] Wagner: Pilgrims' March and Chorus, <i>Tannhäuser</i>	Odell v.7, p. 367; GTS v. 3, p. 447; <i>DJM</i> Saturday, 6 April 1861, p. 7, v. 18, n. 1; <i>New-York Times</i> , Wednesday, 27 March 1871, p. 7	First New York Performance: Liszt <i>Festmarsch</i> (according to Grove Music Online there are two versions of <i>Festmarsch zur GoethesJubiläumsfeier</i> , LW G5: the orchestral version published by Schuberth in 1859; the piano four hands arrangement, <i>Festmarsch zum Goethe- jubiläumsfeier</i> , LW B19 also published by Schuberth in 1859 and a revised edition of the piano four hands version published by Schuberth: Leipzig in 1870. The orchestral version was based upon Liszt's <i>Festmarsch zur Säcularfeier von Goethes Geburtstag</i> for solo piano, LW A164, in which no

							date of publication is listed in Grove Music Online) ; Goltermann Concerto–GTS v. 3, p. 447; “Second Concert; Subscription tickets for the two remaining concerts one dollar, single tickets \$.75 cents, Reserved seats, \$.25 extra.”— <i>New-York Times</i> , Wednesday, 27 March 1871, p. 7.
61/04/06	Saturday	Grand Concert-Bruno Wollenhaupt	Bergmann (cond.), Bruno Wollenhaupt (violin solo), Pietro Centimeri (baritone)	Irving Hall, 17 Irving Place	Part 1. Weber: Overture, <i>Oberon</i> , J. 306 Vieuxtemps: Concerto in E Major for violin [Wollenhaupt] Verdi: Aria, <i>Attila</i> [Centimeri] Part 2. Ernst: Airs Hongrois for Violin [Wollenhaupt] Meyerbeer: Romanza, <i>Dinorah</i> [Centimeri] [Paris 1859] Wollenhaupt: Fantaisie, <i>Les Hirondelles</i> [Wollenhaupt] Part 3. Beethoven: Symphony No. 2 in D major, op. 36	<i>New-York Times</i> , Saturday, 6 April 1861, p. 7	“Tickets \$1 each. Doors open at 7. Concert to commence at 8 o’clock.”— <i>New-York Times</i> , Saturday, 6 April 1861, p. 7
61/04/18	Thursday	Symphonic/Choral Concert	Anschütz and Bergmann (conds.), <i>Arion</i> Men’s glee club, New-York <i>Singakademie</i> Womens’ Chorus, W. Barth (piano accompanist)	Irving Hall, 17 Irving Place	Beethoven: Fantasie in C minor, op. 80 for piano, orch., and chorus, “Choral Fantasy” Halévy: “Drinking Chorus”, <i>La Juive</i> Rebling: Chorus <i>Thurmerlied</i> Becker: “The Church” (<i>a cappella</i> chorus) Mozart: Symphony No. 41 in C major, K. 551, “Jupiter” [Bergmann] Nicolai: Festival Overture, <i>Ein feste Burg</i> [First American	GTS v. 3, p. 448	First New York Performance: Beethoven Fantasie, op. 80; Rebling Chorus <i>Thurmerlied</i> ; Becker “The Church” (<i>a cappella</i> chorus); First American Performance: Nicloai Festival Overture, <i>Ein feste Burg</i> ; Berlioz March, <i>Rakoczy</i> .—GTS v. 3, p. 448

					Performance-GTS] [Bergmann] Berlioz: “Marche de Rákóczi,” <i>La damnation de Faust, légende dramatique</i> , op. 24 [Paris 1846] [Bergmann]		
61/04/20	Saturday	Fourth PSNY Concert of Season No. 19 (1861-1862)	Bergmann (sectional cellist), Eisfeld (cond.)	Academy of Music, East 15 street and Irving Place	Mozart: Symphony No. 2 in G minor Mendelssohn: Scene and Aria, <i>Infelice</i> , op. 94 (Brainerd) Sarr: Illustration dramatique, <i>Tannhäuser</i> (Saar) Beethoven: Overture, <i>Egmont</i> Mendelssohn: <i>Erste Walpurgisnacht</i> , op. 60	New York Philharmonic Programs 1855-1865	
61/06/28	Friday	Grand Benefit Concert—Carl Bergmann	Grand Benefit Concert—Carl Bergmann	Stadt Theater, 37- 39 Broadway	Wagner: <i>Tannhäuser</i> [selections]	<i>New-York Times</i> , Sunday, 30 June 1861, p. 5	
61/07/12	Friday	Grand Military Concert	Bergmann (conductor of orchestral works), Frederick B. Helmsmuller (conductor), Twenty- second Regiment Band, Johanna Vollandt, S. C. Campbell (baritone), four brass and woodwind soloists, Robert Goldbeck (piano)	Academy of Music, East 15 street and Irving Place	Program not found	GTS v. 3, p. 438	

61/07/22	Monday	Grand Concert	Noll (violin), Herwig (violin), Besig (viola), Bergmann (cello, cond.), S.B. Mills (piano), Berkel	Saint Julien Hotel, Grant Street, Staten Island	Haydn: Quartet in G Major, op. 77, No. 1 Meyerbeer/Mills: Fantasia, <i>Le Pardon de Ploëmel</i> [Mills] Meyerbeer: Romance, <i>Les Huguenots</i> [Berkel] Rubinstein: Trio in B-flat No. 3, op. 52 [Noll, Bergmann, Mills] Henselt: Fantasia, <i>L'Elisir d'Amore</i> [Mills]	<i>New-York Times</i> , Monday, 22 July 1861, p. 5	
61/08/03	Saturday	Grand Concert	Noll (violin), Herwig (violin), Besig (viola), Bergmann (cello, cond.), S.B. Mills (piano), Lotti (tenor)	Saint Julien Hotel, Grant Street Staten Island	Schumann: Quartet in F Major, op. 41, No. 2 [Noll, Herwig, Besig, Bergmann] Schubert: "Serenade [Lotti] Schuberth: Duo Concertante, on Rossini's <i>Guillaume Tell</i> [Noll, Bergmann] Liszt: <i>Rigoletto: paraphrase de concert</i> for solo piano, LW A187 [Verdi] [comp.1855, publ. 1860 by Schuberth of Leipzig] [Mills] Beethoven: Piano Trio in E-flat [Mills, Noll, Bergmann] Prudent: Fantasia, <i>Lucia</i> Flotow: Romanza, <i>Martha</i> [Vienna 1847]	<i>New-York Times</i> , Monday, 3 August 1861, p. 4, 8	
61/10/19	Saturday	First PSNY Rehearsal of Season No. 20 (1861-1862)	Bergmann (cond.)	Irving Hall, 17 Irving Place	Beethoven: Symphony No. 5 in C minor, op. 67 Berlioz: <i>Le carnaval romain, ouverture caractéristique</i> , op. 9 Wagner: Overture, <i>Rienzi</i>	<i>New-York Times</i> , Friday, 4 October 1861, p. 7	"Terms of Subscription.— For Five Concerts and Fifteen rehearsals, Associate members, one admission to all, \$3. Subscribers, three admissions to each of the Concerts, only \$10. Extra rehearsal tickets only 50 Cents each. Subscription received at the Music Stores of Scharfenberg and Luis, No. 769 Broadway,

							corner of 9 th Street; C. Breusing, No. 701 Broadway, and at J. G. Beisheim, Secretary, No. 7373 Broome Street, or at Irving Hall, at the time of rehearsals. By order, J.G. Beisheim, secretary, No. 373 Broome Street.”— <i>New-York Times</i> , Friday, 4 October, 1861, p. 7
61/11/02	Saturday	First PSB Concert from Season No. 5 (1861-1862)	Bergmann (cond.), Blanchard (soprano from Milan), Goldbeck (piano), Bergner (cello), Joseph Noll (violin)	Brooklyn Academy of Music, 176-194 Montague Street	Haydn: Symphony in B-flat [No. ?] [First Time- <i>DJM</i>] Goldbeck: Two Symphonic pieces, orchestra and piano.1. Idyl [First Time- <i>DJM</i>]. 2. Hunting Scene Schumann: Symphony No. 4 in D minor, op. 120 [First Time- <i>DJM</i>] [Brooklyn première—HEJ] Servais: Concerto <i>Militaire</i> for cello Servais: Duo Tyrolienne for cello and violin Litolff: Overture, <i>Girondisten</i> , op. 80 [First Time— <i>DJM</i>]	<i>DJM</i> 23 November 1861 p. 271, v. 20, n. 8; <i>Brooklyn Eagle</i> , Friday, 25 October 1861 (pg. 1); Odell v. 7, p. 458; Johnson p. 113, no. 264	Unspecified Haydn Symphony could have been H. 85, 98, 102, 107, 108.
61/11/09	Saturday	First PSNY Concert from Season No. 20 (1861-1862)	Bergmann (cond.), Abby Fay (singer), S.B. Mills (piano)	Irving Hall, 17 Irving Place	Beethoven: Symphony No. 5 in C minor, op. 67 Bellini: “Care Compagne,” <i>La sonnambula</i> Chopin: Concerto No. 2 in F minor for Piano, op. 21 [American première—HEJ] Berlioz: <i>Le carnaval romain, ouverture caractéristique</i> , op. 9 Pacini: Aria, “I tuoi frequenti palpiti,” <i>Niobe</i> Henselt: Variations de Concert on themes by Donizetti [Mills]	Odell v.7, p. 451; New York Philharmonic Programs conducted by Carl Bergmann; Johnson p. 113, no. 264	PSB had more brilliant stars this year than PSNY; Bergmann only conducted concerts #1, #3 and Eisfeld conducted the rest.—Odell v.7, p. 451.

					Wagner: Overture, <i>Rienzi</i>		
61/11/09	Saturday	Twenty-second Regiment Band Concert	Bergmann (cond.), Johann Vollandt, Robert Goldbeck, J. R. Thomas, S.C. Campbell	Venue not found	Program not found	Odell v.7, p. 451.	
61/12/07	Saturday	Grand Military Concert	Bergmann (conductor of orchestral music), Frederick B. Helmsmüller (conductor of band music), Twenty-second Regiment Band, Johanna Vollandt (debutante), S.C. Campbell (baritone), Robert Goldbeck (piano), four brass and wind soloists	Academy of Music, East 15 street and Irving Place	Program not found	GTS v. 3, p. 438-9; <i>New-York Times</i> , Monday, 9 December 1861, p. 8	“On December 7, at the Academy of Music, the Twenty-Second Regiment Band, under Frederick B. Helmsmüller, gave a “Grand Military Concert” . . . Carl Bergmann, who conducted the orchestral works on the program.”—GTS v. 3, p. 438-9
61/12/14	Saturday	Second PSB Concert of Season No. 5 (1861-1862)	Bergmann (cond.), Lussan (mezzo), Bruno Wollenhaupt (violin)	Brooklyn Academy of Music, 176-194 Montague Street	Beethoven: Symphony No. 3 in E-flat major, op. 55, “Eroica” Berlioz: <i>Les francs-juges</i> [First Time PSB—HEJ] E.C. Phelps: Overture Beethoven: “Perfido Sperjaro,” <i>Fidelio</i> Verdi: “Ernani Involami,” <i>Ernani</i>	Odell v.7, p. 458; <i>Brooklyn Daily Eagle</i> , Saturday, 14 December 1861, p. 3; <i>Brooklyn Daily Eagle</i> ,	“A new composition of a Mr. E.C. Phelps claimed the attention of the audience as coming from the hand of a Brooklyn man.”— <i>Brooklyn Daily Eagle</i> , Monday, 16 December 1861, p. 2

						Monday, 16 December 1861, p. 2; Johnson p. 62, no. 14	
61/12/21	Saturday	Second PSNY Concert of Season No. 20 (1861-1862)	Bergmann (sectional cellist), Eisfeld (cond.), E. Mollenhauer (violin), Pietro Centemeri (baritone)	Academy of Music, East 15 street and Irving Place	Mozart: Symphony No. 38 in D major, K. 504, "Prague" Flotow: "Pieta Signore," <i>Alessandro Stradella</i> Mendelssohn: Overture, <i>Die Hebriden</i> , op. 26 Beethoven: Concerto in D major, op. 61 for Violin Donizetti: "L'Amor funesta" Liszt: <i>Les Préludes</i> , sym. poem after 'A. de Lamartine,' LW G3 [Weimar 1854]	New York Philharmonic Programs 1855-1865	
Date	Day	Event	Performers	Venue	Program	Source	Notes
62/01/25	Saturday	Third PSNY Concert of Season No. 5 (1861-1862)	Bergmann (cond.), Clara Louise Kellogg (soprano), German <i>Liederkrantz</i> of New York	Brooklyn Academy of Music, 176- 194 Montague Street	Schubert: Symphony No. 7 in C Major Verdi: Bolero, <i>Sicilian Vespers</i> Hartel: Chorus, "Mein" ["Mine"] Gluck: Overture, <i>Iphigénie en Aulide</i> [First Time] Bellini: Andante and Allegro, <i>La sonnambula</i> [Kellogg] Schubert: <i>Nachthelle</i> , Chorus for Male Voices, Orch. [D. 892] Wagner: Overture, <i>Rienzi</i> [First Time PSB—H.E.J.]	Odell v.7, p. 451; <i>DJM</i> Saturday, 22 February 1862, p. 374, v. 20, n. 21; Johnson p. 148, no. 392	"Bergmann is indeed a most thorough conductor and has a genuine enthusiasm, which lends inspiration to all under his baton."— <i>DJM</i> 22 February 1862, p. 374, v. 20, n. 21; H.E. Johnson states that this is the first performance in the United States of the Gluck's Overture, <i>Iphigénie en Aulide</i> , with the Wagner ending.
62/02/01	Saturday	Third PSNY Concert of Season No. 20 (1861-1862)	Bergmann (cond.), Rudolfi (singer), Ernst Hartmann (piano)	Irving Hall, 17 Irving Place	Schumann: Symphony No. 4 in D minor, op. 120 Mendelssohn: "It is Enough," <i>Elijah</i> Beethoven: Concerto No. 3 in C minor, op. 37 for Piano Brahms: Serenade No. 2 in A	Odell v.7, p. 451, New York Philharmonic Programs conducted by Carl	First Performance in United States: Brahms Serenade No. 2 in A major, op. 16—NYPA/First Performance in United States List.; Public Rehearsal at 10 o'clock

					major, op. 16 [American première—HEJ] Bellini: Aria, “Ah per sempre,” <i>I Puritani</i> Liszt: Polonaise No. 2 in E major (Muller-Berghaus) Eisfeld: “La Solitude,” Nocturne for French Horn Weber: Overture, <i>Ruler of the Spirits</i>	Bergmann; Johnson p. 81, no. 152	AM. Fifty cents admission charge.— <i>New-York Times</i> , Friday, 31 January 1862, p. 7; The description in GTS vol. 3, p. 469 of Polonaise No. 2 in E major as Searle 223 (LW A 171) performed by a solo pianist is misleading as the indication Muller-Berghaus implies this was not a performance of a solo piano work, but was most likely an arrangement involving orchestral instruments to some extent, by violinist Karl Friedrich Muller-Berghaus (1829-1907).—Lynda MacGregor, “Müller”, <i>Grove Music Online</i> ed. L. Macy (Accessed 3 March 2006), < http://www.grovemusic.com >.
62/02/09	Sunday	Harrison’s Concert	Bergmann and Anschütz (cond.), <i>Arion</i> Men’s glee club, Bruno Wollenhaupt, Hermann Wollenhaupt, S. B. Mills, Henry Mollenhauer, Isidor Lehmann	Irving Hall, 17 Irving Place	Schubert: <i>Gesang der Geister über den Wassern</i> , D. 538 Schubert: <i>Nachtgesang im Walde</i> accomp. four horns, op. 139b Schumann: <i>Der Rose Pilgerfahrt</i> accomp. four horns, op. 112 Liszt: <i>Reiterlied</i> (Die bange Nacht ist nun herum) (Herwegh) for Men’s chorus, LW M4	GTS v. 3, p. 530	Series of Sunday Concerts at Irving Hall organized by Mr. Harrison—GTS v. 3, p. 530; According to Grove Music Online, there are two versions of Liszt’s <i>Reiterlied</i> : 1 st version [Vierstimmige Männergesänge no. 3], B-flat (Allegro eroico) for mens’ chorus and piano, LW M4; and 2 nd version [Vierstimmige Männergesänge no. 4], C

			(German actor and singer), Joseph Weinlich				(Mässig), for male chorus, LW M5—both were composed between 1841-2 and were published by + Schott in 1843. Attempts to determine which version was performed at this particular concert were inconclusive.
62/02/15	Saturday	Benefit Concert for George Schneider	Bergmann (cond.), Noll (violin), Schwartz (violin), Bergner (cello), Eben (flute), Letsch (trombone), Ridolfi (baritone), Harmonia Society of Hoboken	Irving Hall, 17 Irving Place	Program not found	GTS v. 3, p. 537; <i>New-York Times</i> , Saturday, 15 February 1862, p. 5	“To assist their stricken and needy colleague, the violinist George Schneider his Philharmonic bretheren . . . and an orchestra conducted by Bergmann, the Harmonia Society (of Hoboken?), and an orchestra conducted by Bergmann united for a concert on February 15 (Times, February 17, 1862).”—GTS v. 3, p. 537
62/02/19	Wednesday	Second PSB Rehearsal for the Fourth Concert of Season No. 5 (1861-1862)	Bergmann (cond.)	Brooklyn Academy of Music, 176-194 Montague Street	Beethoven: Symphony No. 6 in F major, op. 68, “Pastoral” Mendelssohn: Overture, <i>Athalia</i> [First Time PSB] Berlioz: <i>Le carnaval romain, ouverture caractéristique</i> , op. 9 [First Time PSB]	<i>DJM</i> 22 February 1862, p. 374	“What a blessing to Brooklyn is its “Philharmonic!” Every other Wednesday afternoon, all through the season, these delightful rehearsals offer to the student and music lover the rarest examples and a degree of solid comfort which I hope (but do not believe) is fully appreciated by every subscriber. Then the concerts are as nearly perfect as careful drilling,

							good taste and liberal appointments can make them. It is something to live in a city, which boasts an established “Philharmonic.” It is a musical centre, a criterion, a stand-point of taste, in the highest degree useful to every devotee to the divine art.”— <i>DJM</i> Saturday, 22 February 1862, p. 374
62/02/20	Thursday	Grand Concert—Mrs. J. E. Thomas Annual Concert	Bergmann (cond.), Zimmerman, Mina Geary, Gustavus Geary, Weinlich, Noll, A. S. Caswell	Irving Hall, 17 Irving Place	Program not found	<i>New-York Times</i> , Thursday, 20 February, 1862, p. 7	
62/03/08	Saturday	Fourth PSB Concert of Season No. 5 (1861-1862)	Bergmann (cond.), Carlotta Patti (contralto) and Mancusi, H. Schmitz (horn)	Brooklyn Academy of Music, 176-194 Montague Street	Part 1. Beethoven: Symphony No. 6 in F major, op. 68, “Pastoral” Donizetti: Cavatina, <i>Linda di Chamounix</i> [Patti] Eisfeld: Nocturne, <i>La Solitude</i> for horn [Schmitz] Part 2. Mendelssohn: Overture, <i>Athalia</i> Verdi: Romanza, <i>Il ballo in maschera</i> [Mancusi] Beethoven: Symphony No. 8 in F major, op. 93, <i>Allegretto</i> Donizetti: Duetto, <i>L’elisir d’ amore</i> [Patti, Mancusi] Berlioz: <i>Le carnaval romain, ouverture caractéristique</i> , op. 9 [First time PSB- <i>DJM</i> , NYT]	Odell v.7, p. 458; <i>DJM</i> Saturday, 22 March 1862, p. 408, v. 20, n. 25; <i>New-York Times</i> , Monday, 10 March 1862, p. 5	

62/03/15	Saturday	Third PSNY Concert of Season No. 20 (1861-1862)	Bergmann (sectional cellist), Einfeld (cond.), Ludecus (singer)	Academy of Music, East 15 street and Irving Place	Beethoven: Symphony No. 3 in E-flat, op. 55, "Eroica" Mendelssohn: Scene and Aria, <i>Infelice</i> , op. 94 Goldbeck: Deux Morceaux Symphoniques for orchestra and piano (Goldbeck) Schumann: Song, "Widmung," <i>Myrthen</i> , op. 25 (Ludecus) Neukirchner: Fantasie, <i>Ländliche Scene</i> for Bassoon (Eltz) Marschner: Overture, <i>Der Vampyr</i> , op. 42	New York Philharmonic Programs 1855-1865	
62/03/16	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond. and cello soloist), Arion Men's glee club, S. B. Mills (piano), Louis Schreiber (<i>cornet à pistons</i>)	Irving Hall, 17 Irving Place	Beethoven: <i>Leonore</i> Overture, No. 3, op. 72a Liszt: <i>Reiterlied</i> ("Die bange Nacht ist nun herum") (Herwegh) for Men's chorus, LW M4 [Arion Men's glee club] Schreiber: <i>Effusions du coeur</i> for <i>cornet à pistons</i> Schumann: Concerto in A minor, op. 54 for Piano Liszt: <i>Orpheus</i> , sym poem, LW G9 [comp. 1853-4, publ. 1856, Leipzig: Breikopf and Härtel] Bergmann: "Sounds from the Alps" for cello Wagner: Grand Scene, <i>Rienzi</i> [Arion Men's glee club] [First Time-DJM] Donizetti/Meyer: Fantasie for piano (and orchestra), <i>Lucrezia Borgia</i> Weber: Overture, <i>Euryanthe</i>	GTS v. 3, p. 530-531; <i>DJM</i> Saturday, 22 March 1862, p. 408, v. 20, n. 25	
62/03/18	Tuesday	Grand Benefit Concert for the Graham Old Ladies Home	Bergmann (cond.), German <i>Liederkrantz</i> of	Brooklyn Academy of Music, 176-194	Schumann: <i>Das Paradis udn die Peri</i> [Leipzig 1843]	Odell v.7, p. 454; GTS v. 3, p. 538,	"A Grand Concert in aid of the Graham's Old Ladies Home, Industrial School Association, and Home for

			New York, Clara Louisa Kellogg (soprano), Joseph Noll (leader), Schroeder Duemmler (soprano), Schifftner (soprano), Quint (tenor), Fred Steins (basso), L. Schreiber (<i>cornet à pistons</i>)	Montague Street		<i>Brooklyn Eagle</i> , Saturday, 15 March 1862 (p. 1)	destitute children at the Academy of Music, Tuesday Evening, March 18 th , 1862. Miss Clara Louise Kellogg, soprano, Madame Schroeder Duemmler, soprano, Miss Schifftner, soprano, Mr. Quint, tenor, Fred Steins, basso, Mr. L. Schreiber <i>cornet à pistons</i> , Mr. Carl Bergmann, conductor, Mr. Joseph Noll, leader, and the German <i>Liederkrantz</i> of N. Y. of 150 Performers, Mr. A. Paur, director. All the above artists have generously volunteered their valuable aid.”— <i>Brooklyn Eagle</i> , Saturday 15 March 1862 (p. 1); According to H. E. Johnson, <i>Das Paradise und die Peri</i> was first performed in New York in 1848.
62/03/27	Thursday	Grand Music Festival— Harrison	Carl Anschütz (cond.), Bergmann, Maria Brainerd, Josephine Meyers, M.E. Hawley, Mancusi, Gustavus Geary, J.R. Thomas, H.A. Wollenhaupt,	Irving Hall, 17 Irving Place	Program not found	<i>New-York Times</i> , Wednesday, 26 March 1862, p. 7	“Tickets to morning and evening performances . . .one dollar; morning-doors open at 12 o’clock, commencing at 1; Evening—doors open at 7 o’clock, commencing at 7 ³ / ₄ .”— <i>New-York Times</i> , Wednesday, 26 March 1862, p. 7

			Theodore Thomas, B. Wollenhaupt, Mosenthal, Clare W. Beames, H.B. Dodworth, Louisa Meyers, Mina Geary, J.E. Thomas, Geo. Crozier, F. Ridolfi, S.B. Mills, William Saar, William Mason, Edward Boehm, P. Eltz, Bergner, Matzka, G. F. Bristow, H.C. Timm, Thomas- Mason Quartet, Chorus from the New-York Harmonic Society, full orchestra, military band, Strakosch, Brignoli, Mancusi				
62/05/03	Saturday	Fifth PSB Concert of	Bergmann (cond.),	Brooklyn Academy of	Spohr: Symphony, <i>The Seasons</i> Liszt: <i>Tasso, lamento e trionfo</i>	Odell v.7, p. 458;	“Pape played a composition by Strakosch

		Season No. 5 (1861-1862)	Tobesi, Willie Barresmore Pape	Music, 176- 194 Montague Street	sym. poem, LW G2 [Weimar 1849] Mendelssohn: Overture, <i>Meeresstille und glückliche Fahrt</i> , op. 27 Strakosch: Variations on Yankee Doodle	<i>DJM</i> Saturday, 22 March 1862, p. 409, v. 20, n. 25	(Maurice or Max?)– Variations on Yankee Doodle.”—Odell v.7, p. 458
62/05/11	Sunday	Sunday “Sacred” Concert—Grand Benefit Concert	Bergmann (cond.), Anschütz (cond.), Johanssen	Irving Hall, 17 Irving Place	Program not found	<i>New-York Times</i> , Sunday, 7 May 1862, p. 7	“Louis Schreiber’s Grand Sacred Concert. For the benefit of his brother Charles, seriously wounded at the battle of Belmont, . . . Admission 50 cents”— <i>New-York Times</i> , Sunday, 7 May 1862, p. 7 [Bergmann did not appear in announcements of any New York Newspapers and Journals between Sunday, 11 May 1862 and Saturday, 18 November 1862.]
62/11/08	Saturday	First PSNY Concert of Season No. 21 (1862-1863)	Bergmann (sectional cellist), Eisfeld (cond.), William Mason (piano), E. Mollenhauer (violin)	Academy of Music, East 15 street and Irving Place	Beethoven: Symphony No. 4 in B-flat, op. 60 Schubert/Liszt: Fantasie for Piano in C, op. 15 (first time) Schumann: Overture, <i>Manfred</i> , op. 115 Mendelssohn: Concerto for Violin, op. 64 (E. Mollenhauer) Chopin: Ballade in A-flat for piano, op. 47 (Mason) Hiller: Overture, <i>Ein Traum in der Christnacht</i>	New York Philharmonic Programs 1855-1865	
62/12/20	Saturday	Second PSNY Concert of Season No. 21	Bergmann (sectional cellist),	Academy of Music, East 15 street and	Gade: Symphony No. 1 in C minor, op. 5 Eisfeld: Scena Italiana di	New York Philharmonic Programs	

		(1862-1863)	Eisfeld (cond.), Pietro Centemeri (singer), J.N. Pattison (piano)	Irving Place	Concerto (Centemeri) Mendelssohn: Capriccio Brillante in B minor, op. 22 (Pattison) Liszt: Liszt: <i>Tasso, lamento e trionfo</i> sym. poem, LW G2 [Weimar 1849] Mozart: “Non piu andrai,” <i>Le nozze di Figaro</i> (Centemeri) Bach: Prelude and Fugue in A minor, BWV 551 Beethoven: Overture, <i>Leonore</i> , No. 3	1855-1865	
Date	Day	Event	Performers	Venue	Program	Source	Notes
63/01/31	Saturday	Third PSNY Concert of Season No. 21 (1862-1863)	Bergmann (sectional cellist), Eisfeld (cond.), J.R. Thomas (singer), S.B. Mills (piano)	Academy of Music, East 15 street and Irving Place	Schumann: Symphony No. 1 in B-flat, op.38 Schubert: Song, “The Wanderer” (J.R. Thomas) Rubinstein: Concert Overture in B-flat, op. 60 (first time) Clapisson: Romance, “My Soul to God, my Heart to Thee” Chopin: Impromptu Fantasia in E-flat, op. 66 (piano) Mills: Tasrantelle (piano) Wagner: Overture, <i>Tannhäuser</i>	New York Philharmonic Programs 1855-1865	
63/03/14	Saturday	Fourth PSNY Concert of Season No. 21 (1862-1863)	Bergmann (sectional cellist), Eisfeld (cond.), J.E. Perring (singer), Camilla Urso (violin), F. Bergner (cello)	Academy of Music, East 15 street and Irving Place	Mozart: Symphony in C major, k. 551 “Jupiter” Haydn: Aria, “In Native Worth,” <i>The Creation</i> (Perring) Beriot: Concerto No. 2 in B minor, op. 32 (movments II, III) (Urso) Wagner: Overture, <i>Faust</i> Bergner: Solo, “Reverie” (Bergner) Beethoven: Song, “Adelaide” (Perring) Vieuxtemps: Fantasia Caprice in	New York Philharmonic Programs 1855-1865	

					A major, op. 11(Urso) Schumann: Overture, Scherzo and Finale in E major, op. 52		
63/04/25	Saturday	Fifth (Last) PSNY Concert of Season #21 (1862-1863)	Bergmann (cond.), Richard Hofmann (piano), Louis Schreiber (<i>cornet à pistons</i>)	Irving Hall, 17 Irving Place	Beethoven: Symphony No. 7 in A major, op. 92 Mendelssohn: Concerto No. 2 in D minor, op. 40 for Piano Gade: Overture, <i>Echoes from Ossian</i> Beethoven: Romance for <i>cornet à pistons</i> Heller: <i>Promenades d'un Solitaire</i> No. 2 in D-flat Chopin: Polonaise in A-flat major, op. 53 Berlioz: Overture, <i>Les francs- juges</i>	Odell v.7, p. 531; New York Philharmonic Programs conducted by Carl Bergmann	PSNY concerts held at Irving Hall; first four conducted by Eisfeld, the last (#5) by Bergmann (#1:11/8, #2: 12/20, #3: 01/31, #4: 03/14, #5: 04/25); “Various members of Albert Maretzek’s Santiago Opera Troupe have returned to the city— mostly the worse for wear. Mr. Carl Bergmann, the musical director thereof, occupied his desk in the Philharmonic orchestra on Saturday night, and will conduct the next concert (and last) of the Society on the 25 th of April.”— <i>New- York Times</i> , Monday, 16 March 1863, p. 8
63/05/23	Saturday	Grand Instrumental Concert	Bergmann (cond.), S.B. Mills (piano), Johannsen	Irving Hall, 17 Irving Place	Liszt: <i>Eine Faust-Symphonie in Drei Charakterbildern</i> after J.W. von Goethe, LW G12 [publ. 1861] [First performance in America- without chorus] Schumann: Concerto in A minor, op. 54 for Piano Liszt: <i>Fantaisie sur des motifs favoris de l’opéra La sonnambula</i> [Bellini], LW A56 [publ. 1842, 1853] Schubert: <i>Liebesbotschaft</i> Schumann: <i>Wanderlied</i> Berlioz: <i>Le carnaval romain, ouverture caractéristique</i> , op. 9	<i>DJM</i> Saturday, 30 May 1863, v. 23, n. 5	New York. May 25.— “The most interesting concert of the past two weeks was that given by Mr. Carl Bergmann on Saturday evening last, at Irving Hall. The programme consisted almost exclusively of what old people call “future music”—that is, music by composers yet living, or not yet cold enough in their graves to have become “classic.”— <i>DJM</i> Saturday, 30 May 1863, v.

					Wagner: Introduction, <i>Lohengrin</i>		23, n. 5; According to Grove Music Online, there are two versions of Liszt <i>Eine Faust-Symphonie</i> : 1 st version for orchestra, the second included the addition of a ‘mystic chorus’ and Tenor soloist, added in 1857; revisions continued and the work was published by Schuberth of Leipzig in 1861. It is possible that this performance by unnamed orchestra conducted by Bergmann was of the previous version; Composed from 1839-1842(?) there were two versions of <i>Fantaisie sur des motifs favoris de l’opéra La sonnambula</i> [Bellini], LW A56: 1 st version was published by Lanner of Paris in 1842, the second edition was initially published by Schuberth of Leipzig in 1853 and reprint (by the same company) occurred in 1871.
63/09/13	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.)	Broadway Garden, 545 Broadway		Odell v. 7, p. 607; NYZ Tuesday, 8 September 1963 (p. 6)	“I find Carl Bergmann giving Sunday concerts at the Broadway Garden beginning on 13 September 1863; with this we inaugurate our concert giving for 1863-64.”—Odell v. 7, p. 607; “First Sacred Concert.”— NYZ

							Tuesday, 8 September 1963 (p. 6)
63/09/17	Thursday	Benefit Concert	Bergmann (cond.), Anschütz (cond.), Heidenreich (cond.)	Atlantic Garden	Program not found	<i>NYSZ</i> Thursday, 17 September 1863, p. 8	"To benefit Mr. Heinrich Weiss, the former leader of the Atlantic Garden music corps."— <i>NYSZ</i> Thursday, 17 September 1863, p. 8
63/09/20	Sunday	Sunday Evening "Sacred" Concert Series	Bergmann (cond.), Saul Berstein (trombone)	Broadway Garden	Rossini: Overture, <i>Guillaume Tell</i> Sachse: Concerto for Trombone Bergmann: Overture Wagner: Introduction, Act 3, <i>Lohengrin</i>	<i>NYSZ</i> Saturday, 19 September 1863 (p. 6)	"Second Sacred Concert. An orchestra composed of the best forces under the direction of Mr. Carl Bergmann. Admission 15 Cts for Men. Women Free! Commencement 8 o'clock."— <i>NYSZ</i> Saturday, 19 September 1863, p. 6
63/09/27	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond.)	Broadway Garden	Bergmann: Echo Galop	<i>NYSZ</i> Saturday, 26 September 1863 (p. 6); <i>NYSZ</i> Monday, 28 September 1863	"Third Sacred Concert. Admission 15 Cents for Men. Women free."— <i>NYSZ</i> Monday, 28 September 1863
63/10/04	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond.)	Broadway Garden	Weber: Overture, <i>Freischütz</i> Meyerbeer: Introduction and Scene I, Act I, <i>Les Huguenots</i> Wollenhaupt: Hungarian March Beethoven: Symphony No. 8 in F major, op. 93, <i>Allegretto scherzando</i> Wagner: Bride's Procession, <i>Lohengrin</i> Gung'l: <i>Heimaths-Klänge</i>	<i>NYSZ</i> Saturday, 3 October 1863 (p. 6); <i>NYSZ</i> Monday, 5 October 1863, p. 8	"Fourth Sacred concert. Admission 15 Cents for Men. Commencement 8 o'clock. Ladies Free."— <i>NYSZ</i> Monday, 5 October 1863, p. 8
63/10/10	Saturday	First PSNY Rehearsal of Season No. 22 (1863-1864)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Schumann: Symphony No. 2 in C major, op. 61 Beethoven: Overture, <i>Coriolan</i> , in E minor, op. 62	<i>New-York Times</i> , Saturday, 10 October 1863,	3:30 PM.— <i>New-York Times</i> , Saturday, 10 October 1863, p. 7

					Wagner: Overture, <i>Der fliegende Holländer</i> [Dresden 1843]	p. 7	
63/10/11	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), Schmitz (horn), Schüllinger (horn), Kuhlmann (fagott)	Broadway Garden	Weber: Overture, <i>Oberon</i> , J. 306 Wollenhaupt: Hungarian March (<i>auf Verlangen</i>) Bergmann: Echo-Galopp (<i>auf Verlangen</i>) Bergmann: Serenade (<i>First Time</i>) Trio, 2 horn and bassoon Gung’l: Heimaths-Klänge (<i>auf Verlangen</i>)	NYSZ Saturday, 10 October 1863 (p. 6)	“Fifth Sacred concert. Admission 15 Cents for Menn. Ladies free.”— NYSZ Saturday, 10 October 1863 (p. 6)
63/10/18	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.)	Broadway Garden	Program not found	NYSZ Saturday, 17 October 1863, p. 8; Sunday, 18 October 1863 (p. 8)	“Sixth Sacred concert. Admission 15 Cents for Men. Ladies free. Commencement 8 o’clock.”—NYSZ Saturday, 17 October 1863, p. 8
63/10/25	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.)	Broadway Garden	Program not found	NYSZ Sunday, 25 October 1863 (p. 8)	“Seventh Sacred concert. Admission 15 Cents for Men. Ladies free. Commencement 8 o’clock. Most respectfully . . . Paul Falk.”—NYSZ Sunday, 25 October 1863 (p. 8)
63/11/01	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.)	Broadway Garden	Part 1. Flotow: Overture, <i>Stradella</i> Donizetti: Trio and Finale, <i>Lucrezia Borgia</i> Wollenhaupt: <i>Hungarian March</i> Part 2. Meyerbeer: “Prayer and Consecration,” <i>Les Huguenots</i> Lumbye: Galop, <i>Fjernt fra Danmark</i> Wittmann: <i>Polonaise brilliant</i> (enthaltend Solo’s for mehrere Instrumente)	NYSZ Sunday, 1 November 1863 (p. 8)	“Eighth Sacred concert. Admission 15 Cents for Men. Ladies free. Commencement 8 o’clock.”—NYSZ Sunday, 1 November 1863 (p. 8)

					Strauss: Quadrille, <i>Volksgarten</i> Part 3. Weber: Overture, <i>Preciosa</i> Gung'l: Oberländler, <i>Heimathsklänge (Auf Verlangen)</i> Strauss: Polka, <i>Aurora</i> Gung'l: <i>Friedrich's March (22nd Regiment March)</i>		
63/11/07	Saturday	First PSNY Concert of Season #22 (1863-1864)	Bergmann (cond.), Clara Louise Kellogg (soprano), S.B. Mills (piano)	Academy of Music, East 15 street and Irving Place	Schumann: Symphony No. 2 in C major, op. 61 Weber: Grand Scene, <i>Der Freischütz</i> Hiller: Concerto in F-sharp minor, op. 69 for Piano Beethoven: Overture, <i>Coriolan</i> in E minor op. 62 Eisfeld: Variations de Bravura, for Soprano Wagner: Overture, <i>Der fliegende Holländer</i> [Dresden 1843]	Odell v.7, p. 611, New York Philharmonic Programs Conducted by Carl Bergmann	“During the course of the 1863-1864 season the PSNY gave five concerts at Academy of Music; Bergmann conducted the first, third and fifth concerts, while Eisfeld conducted the second and the fourth. First PSNY Performance: Hiller Concerto in F-sharp minor, op. 69 for Piano and Orchestra; Eisfeld Variations de Bravura, for Soprano”—Odell v.7, p. 602; “Tickets \$1.50 each.”— <i>New-York Times</i> , Monday, 2 November 1863, p. 7
63/11/08	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.)	Broadway Garden	Part 1. Meyerbeer: Coronation March, <i>Le prophete</i> [Paris 1849] Donizetti: Overture, <i>La fille du regiment</i> Strauss: Waltz, <i>Matoren</i> : Gounod: Selection, <i>Faust</i> [Paris, 1859] Arranged by Carl Bergmann. (first time in America) Part 2. Meyerbeer: Introduction, <i>Robert le diable</i>	NYSZ Sunday, 8 November 1863 (p. 8)	“Ninth Sacred concert. Admission 15 Cents for Men. Ladies free. Commencement 8 o'clock.”— <i>NYSZ Sunday</i> , 8 November 1863 (p. 8); The first performance of Gounod’s <i>Faust</i> (in Italian) in New York was 25 November 1863 conducted by Max Maretzek.— Lowenberg, col. 940

					Lumbye: Reunion-Galopp Mendelssohn: Lieder ohne Worte (Solos for 2 <i>cornet à pistons</i>) Strauss: Quadrille, <i>Carnival</i> Part 3. Adam: Overture, <i>Le roi d'Yvetot</i> Halévy: Romance, <i>L'éclair</i> Bergmann: Polka, <i>Louisen</i> Hamm: <i>Frankfurt Schützenfest-March</i>		
63/11/15	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond.)	Broadway Garden	Part 1. Meyerbeer: Krönungsmarsch, <i>Le prophète</i> [Paris 1849] Rossini: Overture, <i>Guillaume Tell</i> Gounod: Selection, <i>Faust</i> Arranged by Carl Bergmann [Paris, 1859] Part 2. Gluck: Overture, <i>Iphigénie en Aulide</i> Herzog: Fantasie-Polka (<i>First Time</i>) Glinka: Capriccio brillante on <i>Jota aragonesa (First Time)</i> Strauss: Quadrille, <i>Anna</i> Part 3. Auber: Overture, <i>Zanetta</i> [1840] Ritzel: Galop, <i>Eine Nacht auf dem Ocean</i> Gung'l: <i>Heimathsklänge</i> (Auf besonderes Verlangen.) Gung'l: Friedrichs-March (22nd Regiment March)	NYSZ Saturday, 14 November 1863, p. 6; Sunday, 15 November 1863, p. 8	"Broadway Garden. Sacred Concert. Sunday, November 15, 1868: Tenth Sacred Concert. Second Time: Faust! Selections from <i>Faust</i> by Gounod, arranged by Carl Bergmann. In memory of the 76th Anniversary of W.C. Gluck birth and death: Overture, <i>Iphigénie en Aulide</i> by W.C. Gluck. Respectfully . . . Paul Falk; Tenth Sacred Concert."— NYSZ Saturday, 14 November 1863, p. 6
63/11/21	Saturday	Fourth PSNY Rehearsal of Season No. 22 (1863-1864)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Program not found	<i>New-York Times</i>, Thursday, 19 November 1863, p. 7	

63/11/22	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.)	Broadway Garden	Program not found	NYSZ Sunday, 22 November 1863, p. 8	“Eleventh Sacred Concert.”— <i>NYSZ</i> Sunday, 22 November 1863, p. 8
63/11/28	Saturday	<i>Arion</i> Men’s glee club Grand Vocal and Instrumental Concert	Bergmann (cello and cond.), Henry Mollenhauer (cello), Bergner (cello), Luhde (cello), <i>Arion</i> Men’s glee club, S.B. Mills (piano), William Lotti (tenor), Constant Demuth (piano), Stella Bonheur (Soprano)	Irving Hall, 17 Irving Place	Part 1. Weber: Overture, <i>Euryanthe</i> Abt: <i>Die stille Wasserrose</i> [<i>Arion</i> Men’s glee club] Liszt: <i>Valse de l’opéra Faust de</i> <i>Gounod</i> for solo piano, LW A208 [comp.& publ. 1861] Gounods: Fanfare and Soldier’s chorus, <i>Faust</i> [Paris, 1859] (First Time) Part 2. Beethoven: <i>Leonore</i> Overture, No. 3, op. 72a Weber: Romanze, <i>Euryanthe</i> Hummel: Concert for Pianoforte in B minor, op. 89 [Demuth] (Movement I.) (First Time) Kücken: <i>Auf dem Rhein</i> Lachner: Serenade for 4 Violincellos (Bergner, Mollenhauer, Luhde, Bergmann) (First Time) Wagner: Solo and Chorus, <i>Rienzi</i> (Lotti, <i>Arion</i> Men’s glee club, Orchestra) Liszt: <i>Festmarsch zur</i> <i>Goethes Jubiläumsfeier</i> , LW G5 [comp. 1849-1857, publ. 1859]	NYSZ Thursday, 26 November 1863, p. 8, <i>New-York</i> <i>Times</i> , Saturday, 26 November 1863, p. 6	“Tickets 50 cents. Doors open at Seven o’clock, begins at Eight o’clock.”— <i>New-York Times</i> , Saturday, 26 November 1863, p. 6; DISCREPANCY: “A young lady vocalist, Mlle. STELLA BONHEUR, created an exceedingly favorable impression in <i>Ah! Forse e</i> <i>lui</i> from “ <i>La Traviata</i> .” . . . The orchestra played a couple of overtures with effect, and wound up with the Rakoczy March. . . .The hall was well filled, and the concert so much a success that more than half the pieces had to be repeated.”— <i>New-York</i> <i>Times</i> , Monday, 30 November 1863, p. 4
63/11/29	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.)	Broadway Garden	Part 1. Rossini: Overture, <i>La gazza</i> <i>ladra</i> Lanner: Waltz, <i>Hymens</i> <i>Feierklänge</i> Wagner: Introduction, <i>Lohengrin</i> Gounod: Selection, <i>Faust</i> (arranged by C. Bergmann)	NYSZ Sunday, 29 November 1863, p. 8	“Twelfth Sacred Concert.”— <i>NYSZ</i> Sunday, 29 November 1863, p. 8

					(Fourth Time) [Paris, 1859] Part 2. Nicolai: Overture, <i>Die lustigen Weiber von Windsor</i> Strauss: Polka, <i>Aurora Ball</i> Matzka: Solo for viola, <i>Air allemand</i> (Max Schwartz.) Kersen: <i>Kriegs Galop</i> Part 3. L. Meyer: Polonaise Abt: “Die Schwalden” C. Bergmann: Klänge von der Alp (First Time) Wagner: March, <i>Tannhäuser</i>		
63/12/06	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.)	Broadway Garden	Part 1. Fahrbach: March Weber: Overture, <i>Oberon</i>, J. 306 Strauss: Waltz, <i>Accelerationen</i> Flotow: Potpourri, <i>Martha</i> Part 2. Beethoven: Overture, <i>Egmont</i>, op. 84 C. Bergmann: Echo Galopp (by popular demand) Gounod: Selection, <i>Faust</i> (Eighth Time) [Paris, 1859] Arranged by Carl Bergmann Strauss: Quadrille, <i>Saison</i> Part 3. Auber: Overture, <i>Fra Diavolo</i> Donizetti: Romance, <i>Dom Sébastien, roi de Portugal</i> Strauss: Polka, <i>Aurora</i> Meyerbeer: Krönungs March, <i>Le prophète</i> [Paris 1849]	NYSZ Sunday, 6 December 1863, p. 8	“Thirteenth Sacred Concert.”—NYSZ Sunday, 6 December 1863, p. 8
63/12/13	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), Dremis (clarinet)	Broadway Garden	Part 1. Herold: March, <i>Zampa</i> Strauss: Waltz, <i>Willen und Wogen</i> Wirtmann: Polonaise Brillante	NYSZ Sunday, 13 December 1863, p. 8	“Fourteenth Sacred Concert.”—NYSZ Sunday, 13 December 1863, p. 8

					Wagner: Pilgrims Chorus and March, <i>Tannhäuser</i> Part 2. Meyerbeer: Overture, <i>Les Huguenots</i> Graffe: Solo for Clarinette Lumbye: <i>Fjernt fra Danmark</i> Gounod: Selection, <i>Faust</i> Arranged by Carl Bergmann [Paris, 1859] Part 3. Bergmann: Marcia funebre Herzog: Fantasie-Polka Bergmann: <i>Klänge von der Alp</i> (by popular demand) Hamm: Schützen March		
63/12/15	Tuesday	Benefit Concert	Bergmann (cond.), <i>Arion</i> Mens' glee club, Virginia Lorini, Strakosch, Lucy Simons, De Lussan (mezzo), Jenny Kempton, Mozart, S.B. Mills, De Cordova, Habelmann (tenor), Frank Gilder, Muzio, C.S. Grafulla, Abella (accompanist)	Academy of Music, East 15 street and Irving Place	De Cordova: Poem, "The Soldier"	<i>New-York Times</i> , Wednesday, 9 December 1863, p. 7; <i>NYSZ</i> Tuesday, 15 December 1863	"To benefit the Ladies' Soldiers Relief Fund."— <i>NYSZ</i> Tuesday, 15 December 1863; "Grand Musical and Literary Soirée for the benefit of the Relief Fund of the Ladies Home for Sick and Wounded Soldiers (located at the corner of Lexington and 51 st Street)"; — <i>New-York Times</i> , Wednesday, 9 December 1863, p. 7
63/12/19	Saturday	Second PSNY Concert of	Bergmann (sectional)	Academy of Music, East	Beethoven: Symphony No. 6 in F major, op. 68, "Pastoral"	New York Philharmonic	

		Season No. 22 (1863-1864)	cellist), Eisfeld (cond.), Robert Goldbeck (piano), Mdme. Virginia Lorini	15 street and Irving Place	Mozart: "Ah no! mio bene," <i>Don Giovanni</i> , K. 527 Goldbeck: <i>Morceau Symphonique</i> No. 4, <i>Le Songe</i> Gade: Overture, <i>I højlandene</i> , D major, op. 7 [1844] Mason: Ballad in B major for Piano Artôt: Concert Variations for Soprano and Violin Wagner: Overture, <i>Rienzi</i>	Programs 1855-1865	
63/12/20	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond.), Eller (oboe)	Broadway Garden	Part 1. Auber: Overture, <i>La muette de Portici</i> [<i>Masaniello</i>] Lanner: Waltz, <i>Vesther</i> Meyerbeer: "Prayer and Consecration," <i>Les Huguenots</i> Gounod: Selection, <i>Faust</i> [Paris, 1859], arranged by Carl Bergmann Part 2. Adam: Overture, <i>Le roi d'Yvetot</i> Kummer: Solo for Oboe Lumbye: <i>Traumbilder</i> , Grand Potpourri (first performance) Weber: Quartet for 4 horns (first performance) Part 3. Auber: Overture, <i>Fra Diavolo</i> Wittman: <i>Flora Galopp</i> Flotow: Selection, <i>Martha</i> (by popular demand) Fahrbach: Hessian March	NYSZ Sunday, 20 December 1863, p. 8	"Fifteenth Sacred Concert."— NYSZ Sunday, 20 December 1863, p. 8
63/12/27	Sunday	Polyhymnia	Bergmann (cond.), Carl Anschütz (cond.), Krüger (cond.), Gerschwyller (alto),	Metropolitan Rooms, 156-160 Hector Street	Part 1. Haydn: Quartet No. 2 (part 1-Stringed Instruments) Gounod: Romance "Flower Song," <i>Faust</i> [Mrs. Gerschwyller, Kerssen] Wedermeyer: Fantasy for	NYSZ Sunday, 24, 25, 26, 27 December 1863, p. 8	"Tickets 50 Cents For a gentleman with a woman. Commencement 8 o'clock. After the Concert: Ball."— NYSZ Sunday, 24, 25, 26, 27 December 1863, p. 8; According to Grove Music

			Lagenbach (vocalist), Langenbach, Keppler, Wedemeyer (cello), <i>Arion</i> Men's glee club, Kerksen (piano accompaniment)		Violoncello Abt: Männerchor, "Die stille Wasserrose," op. 192 no. 2 [<i>Arion</i> Men's glee club] Gung'l: Quartet <i>Heimathsklänge</i> (Stringed Instruments) Kücken: Lied for Tenor, "Der Winter" Haydn: Quartet No. 2 (Movement 2) (Stringed Instruments) Liszt: <i>Reiterlied</i> ("Die bange Nacht ist nun herum") (Herwegh) for Men's chorus [<i>Arion</i> Men's glee club] LW ? Part 2. A. Romberg: Oratorio: Schiller's <i>Glocke; Vivos voco, mortuos plango fulgura frango</i> Polyhymnia: under the direction of Fr. Krüger.		Online, there are two versions of Liszt's <i>Reiterlied</i> : 1 st version [Vierstimmige Männergesänge no. 3], B-flat (Allegro eroico) for mens' chorus and piano, LW M4; and 2 nd version [Vierstimmige Männergesänge no. 4], C (Mässig), for male chorus, LW M5—both were composed between 1841-2 and were published by Mainz: Schott in 1843. Attempts to determine which version was performed at this particular concert were inconclusive.
Date	Day	Event	Performers	Venue	Program	Source	Notes
64/01/03	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond.), A. Schmidt (Clarinet)	Broadway Garden	Part 1. Litolff: Grand March Rossini: Overture, <i>Guillaume Tell</i> Lanner: Waltz, <i>Le Adeux</i> Gounod: Selection, <i>Faust</i> (12 th performance), Arrang. Bergmann Part 2. Herold: Overture, <i>Zweitemof</i> (?) Voss: Solo for Clarinet (first American Performance) Bergmann: <i>Echo Galopp</i> Lumbye: <i>Träumbilder</i> , Potpourri (third and last performance) Part 3. Strauss: Quadrille, <i>Magic Bullets</i>	<i>NYSZ</i> Sunday, 3 January 1864, p. 8	"Seventeenth Sacred Concert. Commencement 8 o'clock."— <i>NYSZ</i> Sunday, 3 January 1864, p. 8

					Wagner: Introduction, <i>Lohengrin</i> Herzog: Polka-Fantasie Wagner: Pilgrims Chorus and March, <i>Tannhäuser</i>		
64/01/06	Wednesday	German Opera [Anschütz]	Bergmann (cond.), <i>Arion</i> Men's glee club, Frederici, Johannsen, Himmer, Steinecker, Weinlich	Academy of Music, East 15 street and Irving Place	Gounod: <i>Faust</i> [Paris 1859]	<i>New-York Times</i> , Wednesday, 6 January 1864, p. 4	Erroneous listing in <i>New-York Times</i> : "First Performance."— <i>New-York Times</i> , Wednesday, 6 January 1864, p. 4; "In consequence of the continued indisposition of Mr. Anschütz, that gentleman's place in the orchestra had to be taken by Mr. Bergmann. The baton could hardly have passed into abler hands. The performance was in every respect excellent, and will be repeated on Friday next. Boieldieu's opera of "La Dame Blanche" is in preparation and will be produced early in the next week."— <i>New-York Times</i> , Thursday, 7 January 1864, p. 4; <i>Faust</i> was first performed in Philadelphia in German on 18 November 1863; in New York: in Italian on 25 November 1863, in German on 18 December 1863, in English on 18 May 1868, and in French on 27 April 1881.—Loewenberg, col. 940.
64/01/08	Friday	German Opera [Anschütz]	Bergmann (cond.),	Academy of Music, East	Gounod: <i>Faust</i> [Paris 1859]	<i>New-York Times</i> , Friday,	"Second performance. To give the effect of the

			Arion Men's glee club, Frederici, Johannsen, Himmer, Steinecker, Weinlich	15 street and Irving Place		8 January 1864, p. 7	soldiers chorus in the fourth act the <i>Arion</i> Society have kindly volunteered to assist, and a full military band will also appear."— <i>New-York Times</i> , Friday, 8 January 1864, p. 7
64/01/10	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond.), Bernstein (violin)	Broadway Garden	Part 1. Auber: Overture, <i>La muette de Portici</i> [<i>Masaniello</i>] Strauss: Waltz, Molore Mendelssohn: Frühlings Gesang (first time) Wagner: Selection, <i>Tannhäuser</i> Part 2. Meyerbeer: Overture, <i>Robert le diable</i> Artôt: Solo for Violin, <i>Souvenir de Bellini</i> Strauss: Quadrille, <i>Carnival</i> Flotow: Finale, Act I, <i>Martha</i> [Vienna 1847] (first time) Part 3. Nicolai: Overture, <i>Die lustigen Weiber von Windsor</i> Bellini: Quintet, <i>Puritani</i> (first time) Lumbye: Galop, <i>Fjernt fra Danmark</i> Hamm: <i>Frankfurt Schützen-March</i>	NYSZ Sunday, 10 January 1864, p. 8	"Eighteenth Sacred Concert. Commencement 8 o'clock."— NYSZ Sunday, 10 January 1864, p. 8
64/01/11	Monday	German Opera [Anschütz]—Benefit of Johanneson	Bergmann (cond.), Arion Men's glee club, Hermans, Johannsen, Himmer, Habelmann,	Academy of Music, East 15 street and Irving Place	Beethoven: <i>Fidelio</i>	<i>New-York Times</i> , Saturday, 9 January 1864, p. 7	"In consequence of the continued illness of Mr. Anschütz, Mr. C. Bergmann has kindly consented to conduct the opera for the present. Wednesday, January 13 1864 Fourth

			Steinecke, Graff				performance.”— <i>New-York Times</i> , Friday, 8 January 1864, p. 7
64/01/13	Wednesday	German Opera [Anschütz]	Bergmann (cond.), <i>Arion</i> Men’s glee club, Frederici, Johannsen, Himmer, Steinecker, Weinlich	Academy of Music, East 15 street and Irving Place	Gounod: <i>Faust</i> [Paris 1859]	<i>New-York Times</i> , Monday, 11 January 1864, p. 4	“Fourth Performance.”— <i>New-York Times</i> , Friday, 8 January 1864, p. 7
64/01/15	Friday	German Opera [Anschütz]	Bergmann (cond.), Johanssen, Canissa, Kronfeld, Frederici, Hablemann, Habelmann, Graff, Hermanns	Academy of Music, East 15 street and Irving Place	Boieldieu: <i>La Dame Blanche</i> [Paris 1825]	Odell v.7, p. 582; <i>New-York Times</i> , Friday, 15 January 1864, p. 7; <i>New-York Times</i> , Monday, 4 January 1864, p. 4	First performed in New York: in French on 24 August 1827, in English on 23 April 1828, in German on 15 January 1864. —Loewenberg, col. 699.
64/01/17	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), Bernstein (violin)	Broadway Garden	Part 1. Strauss: Grand March, <i>Variatinsky</i> Weber: Overture, <i>Freischütz</i> Strauss: Waltz, <i>Die Ersten Kuren</i> Flotow: Finale, <i>Martha</i> [Vienna 1847] Part 2. Adam: Overture, <i>Le roi d’Yvetot</i> Artôt: Solo for Violin, <i>Souvenir de Bellini</i> (by popular demand) Strauss: Quadrille, <i>El Dorado</i> Gounod: Selection, <i>Faust</i> , Arranged by Carl Bergmann Part 3. Herold: Overture, <i>Zweikampf</i>	<i>NYSZ Sunday</i> , 17 January 1864, p. 8	“Nineteenth Sacred-Concert. Commencement 8 o’clock.”— <i>NYSZ Sunday</i> , 17 January 1864, p. 8

					Wagner: Romanze, <i>Tannhäuser</i> Solo for trombone and <i>cornet à pistons</i> Strauss: Polka, <i>Aurora</i> Wagner: Pilgrim's chorus and March, <i>Tannhäuser</i>		
64/01/18	Monday	German Opera [Anschütz]	Bergmann (cond.), Johannsen, Frederici, Canissa, Himmer, Habelmann, Steinecke, Hermanns, and Graff	Academy of Music, East 15 street and Irving Place	Wagner: <i>Tannhäuser</i>	Odell v.7, p. 582; <i>New-York Times</i> , Friday, 15 January 1864, p. 7; <i>New-York Times</i> , Saturday, 16 January 1864, p. 7	"Benefit of Mr. Steinecke."— <i>New-York Times</i> , Saturday, 16 January 1864, p. 7
64/01/20	Wednesday	German Opera [Anschütz]	Bergmann (cond.), Johannsen, Frederici, Canissa, Himmer, Habelmann, Steinecke, Hermanns, and Graff	Academy of Music, East 15 street and Irving Place	Wagner: <i>Tannhäuser</i>	<i>New-York Times</i> , Thursday, 21 January 1864, p. 5	[Second performance.]
64/01/22	Friday	German Opera [Anschütz]	Bergmann (cond.), Johannsen, Canissa, Kronfeld, Frederici, Hablemann, Habelmann, Graff, Hermanns	Academy of Music, East 15 street and Irving Place	Boiieldieu: <i>La Dame Blanche</i>	<i>New-York Times</i> , Saturday, 23 January 1864, p. 4	
64/01/24	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond.)	Paul Falk's Broadway Garden	Part 1. Bergmann: <i>March</i> Reissiger: Overture, <i>Die</i>	<i>NYSZ Sunday</i> , 24 Jaunary 1864, p. 8	"Twentieth Sacred- Concert, Commencement 8 o'clock. Admission 15

					<i>Felsenmühle zu Etalières</i> Strauss: Waltz, <i>Die ersten Kuren</i> Meyerbeer: "Prayer and Consecration," <i>Les Huguenots</i> Part 2. Bergmann: Overture Elz: Fantasie <i>La sonnambula</i> (Solo for Bassoon) Bolone (?): Polka, <i>Nachtigall</i> Gounod: Selections, <i>Faust</i> (fourteenth performance), Bergmann (arrang.) Part 3. Wagner: Introduction, <i>Lohengrin</i> Lumbye: Galopp <i>Castilian</i> Gung'l: <i>Heimathsklänge</i> (by popular demand). Mendelssohn: March, <i>Ein Sommernachtstraum</i>, op. 61		Cents for Man and a Lady. Paul Falk."— <i>NYSZ</i> Sunday, 24 January 1864 (p. 8).
64/01/25	Monday	German Opera	Bergmann (cond.), Johanssen, Canissa, Kronfeld, Frederici, Hablemann, Habelmann, Graff, Hermanns	Brooklyn Academy of Music, 176- 194 Montague Street	Boieldieu: <i>La Dame Blanche</i>	<i>New-York Times</i> , Saturday, 23 January 1864, p. 4	
64/01/26	Tuesday	Grand Masked Ball of the <i>Arion</i> Mens' glee club	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Program not found	<i>NYSZ</i> Tuesday, 30 January 1864, p. 6	"The hiring and supervision of the music corps has been kindly accepted by Mr. Carl Bergmann."— <i>NYSZ</i> Tuesday, 30 January 1864, p. 6
64/01/30	Saturday	Third PSNY Concert of Season No. 22	Bergmann (cond.), <i>Arion</i> , Louis	Academy of Music, East 15 street and	Liszt: <i>Eine Faust-Symphonie in Drei Charakterbildern</i> after J.W. von Goethe, LW G12 [publ.	Odell v.7, p. 612; New York	First PSNY Performance: Liszt A <i>Faust</i> Symphony— NYPA/Programs; Odell

		(1863-1864)	Quint (vocal)	Irving Place	1861][First Performance in America-with chorus] Wagner: Prelude to Act I of <i>Lohengrin</i> Esser: “Treue Liebe” Evers: “An den Sturmwind” Weber: Romanza, <i>Euryanthe</i> Rietz: Concert Overture in A major, op. 7	Philharmonic Programs Conducted by Carl Bergmann; <i>New-York Times</i> , Monday, 21 December 1863, p. 4; Johnson p. 210, no. 598	v.7, p. 612; “The next concert will be under the direction of Mr. Carl Bergmann. Let no one attend it—or the rehearsals—whose physical health is not good; whose nerves are not of the strongest; whose courage is not unquestionable. The music to be played is of the extremest character, and all for the “future.” There are Lizst’s “Faust” Symphony; Wagner’s Introduction to “Lohengrin,” and Weber’s Overture to “Euryanthe.” Let us hope that the directors will provide a suitable hospital staff and an ambulance corps for the occasion.”— <i>New-York Times</i> , Monday, 21 December 1863, p. 4; This performance of <i>Eine Faust-Symphonie</i> is listed as the American première by H.E. Johnson. An orchestra version was performed by an unnamed orchestra conducted by Bergmann at Irving hall on Saturday, 23 May 1863. This earlier performance may have been of an previous version composed without chorus. See 63/05/23 notes.

64/01/31	Sunday	Sunday Evening “Sacred” Concert Series	Bergmann (cond.), Weiss (<i>cornet à pistons</i>)	Broadway Garden	Part 1. Litolf: March <i>Wiener Studenten Legion</i> [First performance] Auber: Overture, <i>Le Serment</i> [1832] [First Time] Strauss: Waltz <i>Sobrielen</i> [First Time] Fradel (arrang.): Quadrille, <i>Faust</i> [First Time] Part 2. Beethoven: Overture, <i>Fidelio</i> , op. 72 Weber: Solo, <i>cornet à pistons</i> [First Time] Dietrich: Galopp, <i>Gestride</i> [First Time] F. Krüger: Grand Potpourri <i>E pluribus unum</i> [First Time] Part 3. Auber: Overture, <i>Zanetta</i> Mendelssohn: Allegretto. <i>Lobgesang</i> P. Steinhagen: Polka <i>Rerssiert</i> [First Time] Hamm: <i>Schützen</i> March [by popular demand]	NYSZ Saturday, 30 January 1864 (p. 6)	“Broadway Garden— Sunday, January 31, 1862 [sic:1864], Twenty-first Sacred Concert. Conductor: Mr. Carl Bergmann.—Bergmann’s new and best music of the season.—Paul Falk.”— NYSZ 64/01/30 (p. 6)
64/02/07	Sunday	Sunday Evening “Sacred” Concert Series	Bergmann (cond.), Eber (<i>flute</i>), Edward Schmitz	Broadway Garden	Part 1. Meyerbeer: Coronation March, <i>Le prophète</i> [Paris 1849] Rossini: Overture, <i>Guillaume Tell</i> [<i>Auf Verlangen</i>] Strauss: Waltz <i>Motoren</i> Fradel (arrang.): Quadrille, <i>Faust</i> Part 2. Auber: Overture, <i>Zanetta</i> Terschak: Concerto for flute Bergmann: Echo Gallop [by popular demand] F. Krüger: Grand Potpourri <i>E</i>	NYSZ Sunday, 7 February 1864 (p. 8)	“Broadway Garden— Sunday Februar y 7, 1862 [sic: 1864], Twenty-first [sic: 22nd] Sacred Concert. Conductor: Mr. Carl Bergmann.—Advance Notice: Saturday, February 14, 1864: Complimentary-Benefit for Carl Bergmann.—Paul Falk.”— NYSZ 64/02/07 (p. 8)

					<i>pluribus unum</i> [First Time] Part 3. Auber: Overture, <i>Fra Diavolo</i> [by popular demand] Halévy: Romance, <i>L'éclair</i> (Edward Schmitz) Strauss: Auzera-Polka Gung'l: Die Breissfreibeide (Grand Potpourri)		
64/02/14	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond.)	Broadway Garden	Program not found	NYSZ Thursday, 11 February 1864 (p. 6); Friday, 12 February 1864 (p. 6); Sunday, 14 February February 1864 (p. 8)	"Complimentary Benefit for Carl Bergmann."— NYSZ Thursday, 11 February 1864 (p. 6); Friday, 12 February 1864 (p. 6); Sunday, 14 February February 1864 (p. 8)
64/02/21	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond.), Wedemeyer (cello solo)	Paul Falk's Broadway Garden	Part 1. Simmers: <i>Knonsienhasser</i> March Weber: Overture, <i>Freischütz</i> (by popular demand) Strauss: Waltz, <i>Erstes Kuren</i> Strauss: Selections, <i>Jone</i> Part 2. Rossini: Overture, <i>Le siège de</i> <i>Corinthe</i> Kummer: Solo for violincello Kerssen: Galopp Invernale Lumbye: <i>Traumbilder</i> Grand Potpourri (by popular demand) Part 3. Donizetti: Overture, <i>La fille du</i> <i>regiment</i> Wagner: Brides Procession, <i>Lohengrin</i> Gung'l: <i>Homeland Sounds</i>	NYSZ Sunday, 21 February 1864, p. 8 (Yr. 16)	"Twenty-fourth Sacred- Concert."— <i>NYSZ</i> Friday 21 February 1864, p. 6; "Twenty-third Sacred Concert."— <i>NYSZ</i> Sunday, 14 February 1864, p. 6.

					Moffat: Grand March-Potpourri		
64/02/28	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), Schmitz (horn)	Broadway Garden, 545 Broadway, between Spring and Prince Streets	Part 1. Mollenhauer: Grand Triumph March Flotow: Overture, <i>Martha</i> [Vienna 1847] Lanner: Waltz, <i>Die Schwimmer</i> Bergmann: Selections, <i>Faust</i> , arranged by Carl Bergmann Part 2. Beethoven: Overture, <i>Egmont</i> , op. 84 Schmitz: Solo for Horn, “Variations with Echoes” Meyerbeer: Selections, <i>Les</i> <i>Huguenots</i> Kerssen: <i>Ein Kirschweihfest in</i> <i>Steyermark Fantasie</i> for Orchestra (First Time) Part 3. Gounod: Cortège, <i>La Reine de</i> <i>Saba</i> [Paris 1862] (First Time) Bellini: Quartet, <i>I Puritani</i> Herzog: Fantasie-Polka Adam: Overture, <i>Le roi d’Yvetot</i>	NYSZ Sunday, 28 February 1864 (p. 8)	“Broadway Garden. Sunday, February 28, 1864: 25 th Sacred Concert to Benefit the German Hospital. The Womens’ Association.”— <i>NYSZ</i> Sunday, 28 February 1864 (p. 8).
64/03/03	Thursday	Commencement of Bellvue Hospital Medical College	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Mendelssohn: Wedding March, <i>Ein Sommernachtstraum</i> , op. 61 Rossini: Overture, <i>Guillaume</i> <i>Tell</i> Beethoven: Symphony No. 5 in C minor, op. 67 Bergmann: Echo Galop Gounod: Selections, <i>Faust</i> Meyerbeer: Coronation March, <i>Le prophète</i> [Paris 1849]	<i>New-York</i> <i>Times</i> , Tuesday, 1 March 1864, p. 7	
64/03/05	Saturday	Grand Concert— Testimonial to L. F. Harrison	Carl Bergmann (cond.), Theodore Thomas	Irving Hall, 17 Irving Place	Part I. Rossini: Overture, <i>Guillaume</i> <i>Tell</i> [Paris 1829] Chopin: Waltz [Mills] Chopin: Étude in C-sharp Minor	Odell v. 7, p. 610; <i>New-York</i> <i>Times</i> , Tuesday, 1	“Door opens at 7, to commence at 8. Tickets one dollar.”— <i>New-York</i> <i>Times</i> , Tuesday, 1 March 1864, p. 7;

			(cond.), Abella (cond.), Henry Timm (cond.), Medori, Brignoli, S.B. Mills (piano), Bruno Wollenhaupt (violin soloist), New York Singakademie, <i>Arion</i> Men's glee club		[Mills] Italian Ballad [Mazzoleni] Ernst: <i>Fantaisie brillante sur Otello di Rossini</i> , op. 11 for Violin [Mainz 1839] [Wollenhaupt] Gounod: Soldier's Chorus, <i>Faust</i> [Liederkrantz, <i>Arion</i> Mens glee club, New York <i>Sing- Akademie</i>] Ch. Fradel: Introduction, <i>Bourgeois Gentilhomme</i> [First Time-NYT] Meyerbeer: Grand Aria, <i>Robert le diable</i> [Medori] Chopin: Concerto in E Minor [Mills] Donizetti: Duet, <i>Poliuto</i> [<i>Les Martyrs</i> —Paris 1840] [Medori, Mazzoleni] Mendelssohn: Overture, <i>Ruy Blas</i> , op. 95 [Leipzig 1839]	March 1864, p. 7; <i>New-York Times</i> , Saturday, 5 March 1864, p. 6	Charles Fradel (1821?-?), American performer (pianist) and composer of original works and transcriptions, was active in New York in the 1860's and 1870's. A performance, listed as "Mr. Fradel's concert," took place in Irving Hall on 16 March 1866.— <i>New-York Times</i> , 16 March 1866, p. 5; GTS v. 3, p. 582
64/03/06	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond.)	Broadway Garden	Program not found	NYSZ Sunday, 6 March 1864, p. 8	"Sixteenth Sacred- Concert."—NYSZ Sunday, 6 March 1864, p. 8
64/03/12	Saturday	Fourth PSNY Concert of Season No. 22 (1863-1864)	Bergmann (sectional cellist), Eisfeld (cond.), A. Paur (chorus director), E. Mollenhauer (violin), Rotter (singer), Paulitsch (singer), Quint (singer), Lierkrantz	Academy of Music, East 15 street and Irving Place	Haydn: Symphony No. 3 in E- flat (?) Mozart: Recitave and Aria, "Dove sono," <i>Le nozze di Figaro</i> (Rotter) Beethoven: Concerto in D major, op. 61 for violin and orchestra (E. Mollenhauer) Mendelssohn: Hymn of Praise (Rotter, Paulitsch, Quint, Liederkrantz)	New York Philharmonic Programs 1855-1865	Haydn Syphony probably H. 103, "Drumroll"

64/03/13	Sunday	Sunday Evening “Sacred” Concert	Society Bergmann (cond.), Saul (horn)	Broadway Garden	Part 1. Siemers: Augustenburger March Weber: <i>Jubel Overture</i> , op. 59 Lanner: Waltz, <i>Les Adieu</i> Auber: Selections, <i>La muette de Portici</i> [Masaniello] Part 2. Nicolai: Overture, <i>Die lustigen Weiber von Windsor</i> Sachs: Fantasie, <i>Norma</i> for solo trombone J. M. Schmidt: <i>Arion</i> -Polka Hamm: Der lustige Figaro (Grand Quodlibet) Part 3. Wagner: Introduction, <i>Lohengrin</i> Mendelssohn: <i>Frühlingsgesang</i> , Duett for 2 cornet à pistons Strauss: Quadrille, <i>Modern</i> Vellmann: <i>Schleswig-Holsteinsche Volkshymne</i>	NYSZ Sunday, 13 March 1864 (p. 8)	“Schleswig-Holstein Benefit concert in the Broadway Garden, 540 Broadway, Sunday, 13 March 1864. An excellent orchestra comprised of the best artists of the city conducted by Carl Bergmann. Programm... The Committee is hopeful that there is a large audience at the concert, the proceeds of which are for the benefit of our oppressed brothers in Schleswig-Holstein. The German National Association committee for for Schleswig-Holstein.”— NYSZ Sunday, 13 March 1864 (p. 8)
64/03/20	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.)	Broadway Garden	Program not found	NYSZ Sunday, 20 March 1864 (p. 8)	“Twenty-eighth Sacred Concert. Commencement 8 o’clock. Admission 15 Cents for a gentleman and a lady. Paul Falk.”— NYSZ Sunday, 20 March 1864 (p. 8)
64/03/27	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), Sobs (Bassoon)	Broadway Garden	Part 1. Gung’l: March, <i>En Avant</i> Weber: Overture, <i>Freischütz</i> Lanner: Waltz, <i>Künstler Ball</i> Gounod: Selection, <i>Faust</i> (arranged by C. Bergmann) Part 2.	NYSZ Sunday, 21 February 1864, p. 8	“Twenty-ninth Sacred Concert.”— NYSZ Sunday, 27 March 1864, p. 8

					Meyerbeer: Overture, <i>Robert le diable</i> Jacoby: Solo for Bassoon (Sobs) J. A. Schmidt: <i>Arien-Polka</i> (Third Time) (Grand Potpourri) Strauss: <i>Traumbilder</i> Grand Potpourri (by popular demand) Part 3. Wollenhaupt: Hungarian March Lumbye: <i>Champagner-Galopp</i> (First Time) Bellini: Quartet, <i>Puritani</i> Hamm: <i>Frankfurter Schützen</i> March		
64/04/03	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), Schmitz (horn)	Broadway Garden	Part 1. Gung’l: March, <i>Schleswig-Holstein</i> Rossini: Overture, <i>Guillaume Tell</i> Strauss: Waltz, <i>Minow-Klänge</i> Gounod: Selection No. 2, <i>Faust</i> (First Time) Part 2. Donizetti: Overture, <i>La fille du regiment</i> H. Schmitz: Solo for Horn (Schmitz) Lumbye: <i>Beduinen-Galopp</i> (First performance) Strauss: <i>Grand Potpourri</i> (performed for the second time by popular demand) Third Part. Auber: Overture, <i>Fra Diavolo</i> Statzny: <i>Papageno-Polka</i> (first performance) Strauss: Quadrille, <i>Charivari</i> Wohlgemuth: <i>Hessian Artillery March</i>	NYSZ Sunday, 3 April 1864, p. 8	“Thirtieth Sacred Concert. Admission 15 Cents For a gentleman and a lady.”— NYSZ Sunday, 3 April 1864, p. 8.
64/04/10	Sunday	Sunday Evening	Bergmann	Broadway	Part 1.	NYSZ Sunday,	“31 st Sacred Concert.”—

		"Sacred" Concert	(cond.), Sobs (bassoon)	Garden	Gung'l: March, <i>En Avant</i> Weber: Overture, <i>Der Freischütz</i> Lanner: Waltz, <i>Künstler Ball</i> Gounod: Selection, <i>Faust</i> (arranged by C. Bergmann) Part 2. Meyerbeer: Overture, <i>Robert le diable</i> Jacoby: Solo for Bassoon J. A. Schmidt: <i>A.l.n. Polka</i> (Third performance) Strauss: <i>Ein Strauss</i> Grand Potpourri (First performance) Part 3. Wollenhaupt: Hungarian March Lumbye: Champagner-Galopp (First performance) Bellini: Quartet, <i>Puritani</i> Hamm: <i>Frankfurter Schützen-March</i>	10 April 1864 (p. 8)	NYSZ Sunday, 10 April 1864 (p. 8)
64/04/17	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond.)	Broadway Garden	Program not found	NYSZ Sunday, 17 April 1864 (p. 8)	"32 nd Sacred Concert."— NYSZ Sunday, 17 April 1864 (p. 8)
64/04/23	Saturday	Fifth (and Last) PSNY Concert of Season #22 (1863-1864)	Bergmann (cond.), Lotti (tenor), Richard Hoffamn	Academy of Music, East 15 street and Irving Place	Schubert: Symphony No. 9 in C major, D. 944, "The Great" Schumann: Overture, <i>Genoveva</i> in C minor, op. 81 Mozart: Unspecified Aria, <i>Die Zauber Flute</i> , K. 620 Hummel: Concerto in A minor for Piano Weber: Romanza, <i>Euryanthe</i> Rietz: Concert Overture in A major, op. 7	Odell v. 7, p. 611; New York Philharmonic Programs Conducted by Carl Bergmann	
64/04/24	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond.)	Broadway Garden, 545 Broadway, between	Part 1. Gung'l: <i>Friedrich's March</i> Nicolai: Overture, <i>Die lustigen Weiber von Windsor</i> Strauss: Waltz, <i>Die ersten Curen</i>	NYSZ Sunday 24 April 1864, p. 8.	"33 rd Sacred Concert. Shakespeare Festival; celebrating the 300th birthday of William Shakespeare."—NYSZ

				Spring and Prince Streets	Bergmann: <i>Faust</i> Potpourri (arranged by Bergmann) Part 2. Mendelssohn: Overture, <i>Ein Sommernachtstraum</i> , op. 61 Mendelssohn: Scherzo, <i>Ein Sommernachtstraum</i> , op. 61 Mendelssohn: Nocturne, <i>Ein Sommernachtstraum</i> , op. 61 Mendelssohn: Wedding March, <i>Ein Sommernachtstraum</i> , op. 61 Part 3. Lumbye: Reunion-Galopp Wagner: Bridal Procession, <i>Lohengrin</i> Strauss: <i>Müller-Polka</i> Auber: Overture, <i>Fra Diavolo</i>		Sunday 24 April 1864, p. 8
64/04/25	Wednesday	F. Bergner's Concert	Thomas, Noll, Mosenthal, Reyer, Matzka, M. Schwartz, Bergmann, F. Hoh, Louis Schreiber, H. Mollenhauer, W. Mason, A. H. Pease	Dodworth Hall	Program not found	Odell v. 7, p. 611	
64/05/01	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond.)	Broadway Garden	Program not found	NYSZ Sunday, 1 May 1864, p. 8	"34 th Sacred Concert."— NYSZ Sunday, 1 May 1864, p. 8
64/05/08	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond.)	Broadway Garden	Program not found	NYSZ Sunday, 8 May 1864, p. 8	"35 th Sacred Concert."— NYSZ Sunday, 8 May 1864, p. 8
64/05/15	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond.)	Broadway Garden	Program not found	NYSZ Sunday, 15 May 1864, p. 8	"36 th Sacred Concert. A message to the audience, that everything will be

							done to make the experience as cool and comfortable as possible. Respectfully . . . Paul Falk.”— NYSZ Sunday, 15 May 1864, p. 8
64/05/22	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.)	Broadway Garden, 545 Broadway, between Spring and Prince Streets	Part 1. Herold: Overture, <i>Zampa</i> Verdi: Duet, <i>Il Trovatore</i> Lanner: Waltz, <i>Steuerische Tänze</i> Kontzky: <i>Le Reveille de Lion</i> [First time] Part 2. <i>Dedicated to the memory of G. Meyerbeer.</i> Meyerbeer: Overture, <i>Robert le diable</i> Meyerbeer: Polonaise, <i>Struensee</i> Meyerbeer: “Prayer and Consecration”, <i>Les Huguenots</i> Meyerbeer: Fackeltanz (?) Part 3. Wagner: Overture, <i>Rienzi</i> (First time) Verdi: Trio, <i>Atilla</i> Lumbye: Gallopp, <i>Reunion</i> Schreiber: Grand Triumph March	NYSZ Sunday, 22 May 1864, p. 8	“37th Sacred Concert”— NYSZ Sunday, 22 May 1864, p. 8
64/05/29	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.)	Broadway Garden	Program not found	NYSZ Sunday, 29 May 1864, p. 8	“38 th Sacred Concert. Commencement 8 o’clock. Admission 25 cents. For A gentleman and a lady, each additional lady 15 cents. . . . Paul Falk.”— NYSZ Sunday 29 May 1864 (p. 8).
64/06/05	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.)	Broadway Garden	Program not found	NYSZ Sunday, 5 June 1864, p. 8	39th Sacred Concert.

64/06/12	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), Eben (flute)	Broadway Garden	Part 1. Gung’l: Friedrich’s March Rossini: Overture, <i>Guillaume Tell</i> Strauss: Waltz, <i>Ein tag in Baden</i> Petrella: Selection, <i>Jone</i> Part 2. Mendelssohn: Overture, <i>Ein Sommernachtstraum</i> , op. 61 Terschak: Concerto for flute Lumbye: <i>Glocken-Galopp</i> Gounod: Selections, <i>Faust</i> , arranged by Carl Bergmann Part 3. Adam: Overture, <i>Le roi d’Yvetot</i> Strauss: Müller Polka Gung’l: <i>Homeland Sounds</i> Mendelssohn: “Wedding March,” <i>Ein Sommernachtstraum</i> , op. 61	NYSZ Sunday, 12 June 1864, p. 8	“40th Sacred Concert.”— NYSZ Sunday, 12 June 1864, p. 8
64/06/19	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.)	Broadway Garden	Flotow: Overture, <i>Martha</i> [Vienna 1847] Meyerbeer: Overture, <i>Les Huguenots</i> Hamm: Potpourri, <i>Der Lustige Figaro</i> Donizetti: Trio, <i>Lucrezia Borgia</i> Wohlgemath: <i>Hessian Artillery-March</i>	NYSZ Sunday, 19 June 1864, p. 8	“41th Sacred Concert. Commencement 8 ½ o’clock. Admission 25 cents for a gentleman and a lady, each additional lady 15 Cents.”— NYSZ Sunday, 19 June 1864, p. 8

64/06/26	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.)	Broadway Garden	Program not found	NYSZ Sunday, 26 June 1864, p. 8	“42nd Sacred-Concert. Commencement 8:30 o’clock. Admission 25 cents for a gentleman and a lady, each additional lady 15 Cents. Through extraordinary ventilation the above-mentioned place is the coolest and most comfortable within the city, and therefore, in spite of the advanced season, the patronage of the Sacred Concerts taking place there will not suffer, but, rather, may become even stronger than before.”— NYSZ Sunday, 26 June 1864, p. 8
64/07/03	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.)	Broadway Garden	Flotow: Overture, <i>Martha</i> [Vienna 1847] Rossini: Overture, <i>Guillaume Tell</i> Wagner: Romance, “Der Abendstern” (The North Star) Solo for horn and trombone Berlioz: Rákóczi March, <i>La damnation de Faust, légende dramatique</i> , op. 24 [Paris 1846] Hamm: Potpourri, <i>Der Lustige Figaro</i>	NYSZ Sunday, 3 July 1864, p. 8	“43rd Sacred-Concert. Commencement 8:30 o’clock. Through an extraordinary well established ventilation, the above-mentioned place is the coolest and most comfortable within the city.—Paul Falk.”— NYSZ Sunday, 3 July 1864, p. 8
64/07/10	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.)	Broadway Garden	Herold: Overture, <i>Zampa</i> Meyerbeer: Overture, <i>Les Huguenots</i> Wagner: Introduction, <i>Lohengrin</i> Gounod: Selection, <i>Faust</i>	NYSZ Sunday, 10 July 1864 (p. 8)	“44th Sacred-Concert. Commencement 8:30 o’clock. Admission 25 Cents for A gentleman and a lady, each additional lady 15 Cents.”— NYSZ

					(arrangement by Carl Bergmann) <i>Gung'l: Oberländer</i>		Sunday, 10 July 1864 (p. 8)
64/07/17	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond.), Eben (flute), Deacon (<i>cornet à pistons</i>)	Broadway Garden	Riess: Concert-Overture in A Meyerbeer: Overture, <i>Les Huguenots</i> Balfe: Overture, <i>Gipley</i> Auber: Overture, <i>La muette de Portici</i> [<i>Masaniello</i>] Krüger: Potpourri, <i>E pluribus unum</i> Heynemeyer: Fantasy for flute Gounod: Flower-Aria, <i>Faust</i> (solo for <i>cornet à pistons</i>)	NYSZ Sunday, 17 July 1864 (p. 8)	"44th Sacred-Concert. Commencement at 8:30 o'clock. Admission 25 Cents for A gentleman and a lady. This evening: Last Sacred Concert. As a result of the current concert season being the most successful to date, the signed conveys his sincere gratitude to the public for extraordinary attendance because only through the considerable success of the venture was it possible to present a uninterrupted series of forty five consecutive concerts. Respectfully—Paul Falk."— NYSZ Sunday, 17 July 1864 (p. 8)
64/09/18	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond.)	Broadway Garden	Program not found	NYSZ Thursday, 15 September 1864 (p. 6), NYSZ Saturday, 17 September 1864 (p. 6); NYSZ Sunday, 18 September 1864	"The first of the Broadway Garden Sacred Concerts this season will take place on Sunday September 18, 1864; Conductor: Hr. Karl [sic] Bergmann,—Until then.—Paul Falk."— NYSZ Thursday, 15 and Saturday, 17 September 1864 (p. 6); "Opening concert of the second season on Sunday, 18 September 1862 Conductor: Mr. Carl Bergmann. Admission 25 cents for Men. Ladies 10

							Cents Commencement 8 o'clock. As last year, the undersigned is endeavoring this season to make the Sunday Concerts predominant, and this will be possible with the enthusiastic support of the audience.—Paul Falk.”— <i>NYSZ</i> Sunday, 18 September 1864 (p. 8).
64/09/19	Monday	Monster Concert	Bergmann (cond.), Thomas (cond.), F. Hartmann (cond.), Thomas Baker (cond.), Luke F. Cozzens (speaker), Joseph Noll (cond.), Max Maretzek (cond.), <i>Arion</i> Men's glee club, orchestra of two hundred musicians, mammoth military band	Jones Wood	Wagner: Overture, <i>Rienzi</i> [Bergmann, cond.] Verdi: Potpourri, <i>La traviata</i> [Thomas, cond., band] Celebratory address by the honorable Luke. F. Cozzens Gounod: March, Soldier's Chorus, <i>Faust</i> [<i>Arion</i> Men's glee club; F. Hartmann, cond.] Méhul: Overture, “La chasse” <i>Le jeune Henri</i> [Baker, cond.] Donizetti: Finale, <i>Lucia di Lammermoor</i> [Noll, cond.] Meyerbeer: March, <i>Le prophète</i> [Paris 1849] [Maretzek, cond.]	<i>NYSZ</i> Saturday, 17 September 1864 and Monday, 19 September 1864, p. 6; <i>New-York Times</i> , Thursday, 15 September 1864, p. 7	“Held by Musicians' Mutual Protective Union for the foundation of a Music Institute.”— <i>NYSZ</i> Saturday, 17 September 1864 and Monday, 19 September 1864, p. 6
64/09/25	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), Dietz (<i>cornet à pistons</i>)	Broadway Garden	Beethoven: Overture, <i>Fidelio</i> , op. 72 Rossini: Overture, <i>Guillaume Tell</i> Petrella: Selection, <i>Jone</i> Türks: Solo for <i>cornet à pistons</i> Bergmann: Potpourri, <i>Faust</i>	<i>NYSZ</i> Sunday, 25 September 1864 (p. 8)	“Second Sacred Concert of the Second Season. Admission 25 Cents for Men. Ladies 10 Cents Commencement 8 o'clock.”— <i>NYSZ</i> Sunday, 25 September 1864 (p. 8).

64/10/02	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.)	Broadway Garden	Program not found	<i>NYSZ Sunday</i> , 2 October 1864 (p. 8)	“Third Sacred Concert of the Second Season. Admission 25 Cents for Men. Ladies 10 Cents Commencement 8 o’clock. Respectfully . . .”—Paul Falk— <i>NYSZ Sunday</i> , 2 October 1864 (p. 8).
64/10/08	Saturday	First PSNY Rehearsal for the First Concert of Season No. 23 (1864-1865)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Program not found	<i>New-York Times</i> , Monday, 10 October 1864, p. 4	“The first Philharmonic rehearsal of the season took place at the Academy this afternoon. The attendance was very slight, as it is apt to be at the commencement of the season.”— <i>New-York Times</i> , Monday, 10 October 1864, p. 4
64/10/09	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.)	Broadway Garden	Program not found	<i>NYSZ Sunday</i> , 9 October 1864 (p. 8)	“Fourth Sacred Concert of the Second Season. Admission 25 Cents for Men. Ladies 10 Cents Commencement 8 o’clock. Respectfully . . .—Paul Falk.”— <i>NYSZ Sunday</i> , 9 October 1864 (p. 8).
64/10/16	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.)	Broadway Garden	Program not found	<i>NYSZ Sunday</i> , 16 October 1864 (p. 8)	“Fifthe Sacred Concert of the Second Season. Admission 25 Cents for Men. Ladies 10 cents. Commencement 8 o’clock. Respectfully . . .—Paul Falk.”— <i>NYSZ Sunday</i> , 16 October 1864 (p. 8).
64/10/23	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.)	Broadway Garden	Program not found	<i>NYSZ Sunday</i> , 23 October 1864 (p. 8)	“Sixth Sacred Concert of the Second Season. Admission 25 Cents for Men. Ladies 10 Cents Commencement 8 o’clock.

							Respectfully . . .—Paul Falk.”— <i>NYSZ</i> Sunday, 23 October 1864 (p. 8).
64/10/30	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.)	Broadway Garden	Program not found	<i>NYSZ</i> Sunday, 30 October 1864 (p. 8)	“Seventh Sacred Concert of the Second Season. Admission 25 Cents for Men. Ladies 10 Cents Commencement 8 o’clock. Respectfully . . .—Paul Falk.”— <i>NYSZ</i> Sunday, 30 October 1864 (p. 8).
64/11/05	Saturday	First PSNY Concert of Season No. 23 (1865-1866)	Bergmann (cond.), S. B. Mills (piano), Theodore Thomas (violin)	Academy of Music, East 15 street and Irving Place	Beethoven: Symphony No. 3 in E-flat major, op. 55, “Eroica” Weber: Polonaise Brilliant for Piano, op. 72 (arrang. Liszt) [American première—HEJ] Mendelssohn: Concerto in E minor, op. 64 for Violin Weber: Overture, <i>Oberon</i> , J. 306 Liszt: <i>Les Préludes</i> , sym. poem after ‘A. de Lamartine,’ LW G3 [Weimar 1854]	New York Philharmonic Programs conducted by Carl Bergmann; Johnson p. 218, no. 623	First PSNY Performance: Weber Polonaise Brillante for Piano, op. 72—NYPA/Programs; Orchestral accompaniment for Weber Polonaise Brilliant for Piano arranged by Liszt. PSNY Concerts No. 2, 3, and 5 conducted by Eisfeld—Odell v. 7, p. 697
64/11/06	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.)	Broadway Garden	Program not found	<i>NYSZ</i> Sunday, 6 November 1864 (p. 8)	“Eighth Sacred Concert of the Second Season. Admission 25 Cents for Men. Ladies 10 Cents Commencement 8 o’clock. Respectfully . . .—Paul Falk.”— <i>NYSZ</i> Sunday, 6 November 1864 (p. 8).
64/11/13	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.)	Broadway Garden	Program not found	<i>NYSZ</i> Sunday, 13 November 1864 (p. 8)	“Ninth Sacred Concert of the Second Season. Admission 25 Cents for Men. Ladies 10 Cents Commencement 8 o’clock. Respectfully . . .—Paul Falk.”— <i>NYSZ</i> Sunday, 13 November 1864 (p. 8).
64/11/16	Wednesday	Italian Opera	Bergmann (cond.)	Academy of Music, East	Mozart: <i>Don Giovanni</i> , K. 527	<i>NYSZ</i> Wednesday,	“ <i>Dom Sébastien, roi di Portugal</i> was not ready

				15 street and Irving Place		16 November 1864, p. 8, <i>New-York Times</i> , 16 November 1864, p. 7	this week so Don Giovanni was substituted in its place.”— <i>NYSZ</i> Wednesday, 16 November 1864, p. 8
64/11/18	Friday	Italian Opera	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Gounod: <i>Faust</i> [Paris 1859]	<i>NYSZ</i> Wednesday, 16 November 1864, p. 8, <i>New-York Times</i> , 16 November 1864, p. 7	First given in New York: in Italian on 25 November 1863, in German on 18 December 1863, and in French on 27 April 1881.—Loewenberg, col. 940
64/11/20	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.)	Broadway Garden	Program not found	<i>NYSZ</i> Sunday, 20 November 1864 (p. 8)	“Tenth Sacred Concert of the Second Season. Admission 25 Cents for Men. Ladies 10 Cents Commencement 8 o’clock. Respectfully . . .”—G. SCHMÆLZLEIN— <i>NYSZ</i> Sunday, 20 November 1864 (p. 8).
64/11/21	Monday	Italian Opera	Bergmann (cond.), Maretzek Opera Company, Carozzi-Zucchi, Kellogg, Morensi, Lotti (tenor), Weinlich, Bellini, Ernestine, Susini, Dubreuil, Auriol	Academy of Music, East 15 street and Irving Place	Mozart: <i>Don Giovanni</i> , K. 527	Odell v.7, p. 678; <i>NYSZ</i> Sunday, 20 November 1864 (p. 8), <i>New-York Times</i> , Monday, 21 November 1864, p. 7	
64/11/22	Tuesday	Italian Opera	Bergmann	Academy of	Verdi: <i>Rigoletto</i> [Venice 1851]	<i>NYSZ</i>	First performed in New

			(cond.), Maretzek Opera Company, Jennie Van Zandt, Morensi, Massimiliani, Bellini, Weinlich, Ernestine, Dubreuil, Auriol	Music, East 15 street and Irving Place		Tuesday, 22 November 1864 (p. 8)	York: in Italian on 19 February 1855, in German on 14 December 1870, in English on 27 January 1874.—Loewenberg, col. 891.
64/11/25	Friday	Italian Opera	Bergmann (cond.), Maretzek Opera Company, Carozzi- Zucchi, Massimiliani, Lorini, Bellini, Muller, Reichardt, Ximeres, Susini, Lancioni, Auriol	Academy of Music, East 15 street and Irving Place	Donizetti: <i>Dom Sébastien, roi de Portugal</i> (in Italian) [Paris 1843]	Odell v.7, p. 678; NYSZ Thursday, 24 November 1864 (p. 6); NYSZ Friday, 25 November 1864 (p. 8); <i>New-York Times</i> , Thursday, 24 November 1864, p. 7	(First American Performance—Odell v.7, p. 678), Repeated nine times.—NYSZ Friday, 25 November 1864 (p. 8); Doors open at 6 ¾ and performance will begin at 7 ½; First performed in Italian in Rio de Janeiro in 1856, in Buenos Aires on 13 December 1856, in New York on 25 December 1864, in Mexico on 6 December 1866.— Loewenberg, col. 833.
64/11/26	Saturday	<i>Arion</i> Men's glee club Vocal and Instrumental Concert	Bergmann (cond.), William Hartmann (cond.), <i>Arion</i> Men's glee club, W. Lotti (tenor), H.	City Asembly Rooms	Part 1. Weber: Overture, <i>Oberon</i> , J. 306 Liszt: "Rheinweinielied" (Wo such ein Feuer) (G.Herwegh) [<i>Vierstimmige Männergesänge no. 1</i>] for male chorus and piano, LW M2 [Jena 1841] [<i>Arion</i> Men's glee club] Gounod: Aria "Sei mir gegrüßt,	NYSZ Friday, 25 November & Saturday 26, November 1864 (p. 6)	"Vocal and Instrumental Concert, conducted by Wm. Hartmann, and the friendly cooperation of the following Messrs.: C. Bergmann, W. Lotti, H. Mollenhauer, C. Demuth. Grand Piano provided by Steinway & Sons. <i>Arion</i> .

			Mollenhauer, C. Demuth		du heil'ge Stätte,"<i>Faust</i> (Lotti) Flotow: Aria, <i>Martha</i> [Vienna 1847] [Lotti's Encore] Hummel: Concerto for Piano, op. 85 (Demuth) Marschner: Chorus, <i>Unverzagt</i> [Arion Men's glee club] Part 2. Liszt: <i>Les Préludes</i>, sym. poem after 'A. de Lamartine,' LW G3 [Weimar 1854] Schuberth: Concert for Violincello, <i>Souvenir de Hollande</i> Schumann: <i>Jagd-Licher</i> [Arion Men's glee club] Schumann: <i>Jagd-Morgen</i> [Arion Men's glee club] Schumann: "Bei der Flasche" [Arion Men's glee club] Herz: Variations de Concert, <i>William Tell</i> [Demuth] Abt: "Schlachtlied" [Arion Men's glee club]		The dress rehearsal will take place on Friday, 25 November at 12 o'clock, in the City Assembly Rooms. <i>Arion</i>. Instead of taking place on Sunday the 27th, the evening Amusements are postponed to the following Saturday after the concert in Pythagoras hall.—The Committee."—<i>NYSZ</i> Friday, 25 November 1864 (p. 6).
64/11/27	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond.)	Broadway Garden	Program not found	<i>NYSZ</i> Sunday 27 November 1864 (p. 8)	"Twelfth Sacred Concert of the Second Season. Admission 25 cents for Men. Ladies 10 cents. Commencement 8 o'clock. Respectfully . . .—G. SCHMÆIZLEIN."—<i>NYSZ</i> Sunday, 27 November 1864 (p. 8).
64/11/28 64/11/29 64/11/30 64/12/02 64/12/03 64/12/09	Monday Tuesday Wednesday Friday Saturday Friday	Italian Opera	Bergmann (cond.), Maretzek Opera Company, Carozzi-Zucchi,	Academy of Music, East 15 street and Irving Place	Donizetti: <i>Dom Sébastien, roi de Portugal</i> (in Italian) [Paris 1843]	<i>NYSZ</i> Wednesday, 28 November 1864 (p. 6); Wednesday, 30 November 1864, p. 8;	"The ballet belonging to the opera will be carried out by Mlle. Ernestine and Mlle. Auriol. The opera Don Sebastian [will take place] next Saturday in Brooklyn."—<i>NYSZ</i>

			Massimiliani, Lorini, Bellini, Susini			Thursday, 1 December 1864 (p. 6); <i>NYSZ</i> Friday 2 December 1864 (p. 6), <i>New-York Times</i> Friday, 2 December 1864, p. 7; <i>NYSZ</i> Saturday, 9 December 1864 (p. 6)	Wednesday, 28 November 1864 (p. 6) “The transformation of the opera into a ball will be carried out by Mlle. Ernestine and Mlle. Auriol (Fourth Time).”— <i>NYSZ</i> Friday, 2 December 1864 (p. 6)
64/12/04	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.)	Broadway Garden	Program not found	<i>NYSZ</i> Sunday, 4 December 1864 (p. 8)	“Twelfth Sacred Concert of the Second Season. . .”—G. SCHMÆLZLEIN— <i>NYSZ</i> Sunday, 4 December 1864 (p. 8).
64/12/06	Wednesday	Italian Opera	Bergmann (cond.), Maretzek Opera Company	Brooklyn Academy of Music, 176- 194 Montague Street	Donizetti: <i>Dom Sébastien, roi de Portugal</i> (in Italian) [Paris 1843]	<i>New-York Times</i> , Tuesday, 6 December 1864, p. 7	“Performance at 8 P.M.”— <i>New-York Times</i> , Tuesday, 6 December 1864, p. 7
64/12/11	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), W. Wechlung (flutiste naturel)	Broadway Garden	Concertino sur la Russe Carneval of Venice	<i>NYSZ</i> Sunday, 11 December 1864, p. 8	“2 nd Concert Season. Broadway Garden Sacred Concerts. Sunday, December 11, 1864: Thirtieth Sacred Concert. Conductor: Mr. Carl Bergmann. The next concert distinguishes itself especially through the first appearance of the famous flutist Mr. W. Wechsung in the following 2 pieces:

							1) Russian Concertino 2) Carnival of Venice. The current concert is particularly attractive because of [Mr. Wechsung's] successful appearances in the largest European halls (and in the N. Y. <i>Stadt-Theater</i>). This concert is a good opportunity for friends of the Arts to admire the talent of the Mr. Wechsung. Admission 25 cents for Men. Ladies 11 cents. Commencement 8 o'clock. Respectfully . . .— G. SCHMÆLZLEIN.”— <i>NYSZ</i> Saturday, 10 December 1864 (p. 8).
64/12/14	Wednesday	Italian Opera	Bergmann (cond.), Marezek Opera Company, Carozzi-Zucchi, Massimiliani, Lorini, Bellini, Susini	Academy of Music, East 15 street and Irving Place	Donizetti: <i>Dom Sébastien, roi de Portugal</i> (in Italian) [Paris 1843]	<i>NYSZ</i> Monday, 12 December 1864, p. 5	“Performance at 8 P.M.”— <i>New-York Times</i> , Wednesday, 14 December 1864, p. 7
64/12/15	Thursday	Grand Benefit Concert—Friedrick Mollenhauer	Charles [sic] Bergmann, Clara Lang, Weinlich, S.B. Mills, Matzka, Master Emille Mollenhauer, George	Niblo's, Broadway at Prince Street (NE Corner)	Program not found	<i>Brooklyn Eagle</i> , 5 December 1864, p. 2; <i>New-York Times</i> , Tuesday, 13 December 1864, p. 5	

			Carmeinke, Schreiner, Huettel				
64/12/16	Friday	Italian Opera	Bergmann (cond.), Maretzek Opera Company, Kellogg (soprano), Morensi, Lotti, Bellini, Susini, Zapucci, Muller, Ernestine, Auriol	Academy of Music, East 15 street and Irving Place	Gounod: <i>Faust</i> [Paris 1859]	NYSZ Thursday, 15 December 1864 (p. 6)	
64/12/17	Saturday	Second PSNY Concert of Season No. 23 (1864-1865)	Bergmann (sectional cellist), Eisfeld (cond.)	Academy of Music, East 15 street and Irving Place	Mendelssohn: Symphony No. 3 in A minor, op. 56 Abt: Chorus, <i>Die stille Wasserrose (Liederkrantz)</i> Ritter: Concerto for violoncello (Bergner)[American premiere- HEJ] Mozart: Overture, Overture, <i>Die Zauber Flute</i> , K. 620 Mendelssohn: <i>Festgesang an die Künstler</i> (Liederkrantz) Berlioz: <i>Le roi Lear</i> , <i>grande ouverture</i> , op. 4	New York Philharmonic Programs 1855-1865; Johnson p. 253, no. 696	
64/12/18	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), Eben (flute), W. Wechsung, (flutist)	Broadway Garden	Meyerbeer: Coronation March, <i>Le prophète</i> [Paris 1849] Rossini: Overture, <i>Guillaume Tell</i> Halévy: Selections, <i>La Juive</i> Weber: Overture, <i>Der Freischütz</i> Terschak: Solo for Flute (Eben) Wechsung: Concertino a la	NYSZ Friday, 16 December 1864; NYSZ Sunday, 18 December 1864.	“Broadway Garden. Sunday, December, 1864: Fortieth Grand Concert, conducted by Mr. Carl Bergmann. Second appearance of Mr.W. Wechsung (flutist) [performing] two pieces. The general applause with

					Musard (Wechsung) Henselt: Introduction and Variations (Wechsung)		which Mr. Wechsung was received last Sunday justified the undersigned to invite al friends of the Arts. Most Respectfully . . . G. Schmälzlein.”— <i>NYSZ</i> Friday 16 December 1864 (p. 6) “Friends of the Arts should not miss the current concert.”—Sunday, 18 December 1864 (p. 8).
64/12/19	Monday	Italian Opera	Bergmann (cond.), Maretzek Opera Company, Carozzi- Zucchi, Massimiliani, Lorini, Bellini, Susini	Academy of Music, East 15 street and Irving Place	Donizetti: <i>Dom Sébastien, roi de Portugal</i> (in Italian) [Paris 1843]	<i>NYSZ</i> Monday, 19 December 1864, p. 6; <i>New-York Times</i> , Saturday, 17 December 1864, p. 7	“The transformation of the opera into a ball will be carried out by Mlle. Ernestine and Mlle. Auriol. The opera, <i>Don Sebastian</i> next Saturday in Brooklyn.”— <i>NYSZ</i> Monday, 19 December 1864 (p. 6); “Last night.”— <i>New-York Times</i> , Saturday, 17 December 1864, p. 7.
64/12/21	Wednesday	Italian Opera	Maretzek Opera Company, Bergmann (cond.), Kellogg (soprano), Morensi (volcalist), Lotti (tenor), Bellini, Lorini, Dubreuil, Weinlich, Muller	Academy of Music, East 15 street and Irving Place	Auber: <i>Fra Diavolo</i> [Paris 1830]	Odell v.7, p. 678; <i>NYSZ</i> Wednesday, 21 December 1864 (p. 6); <i>New-York Times</i> , 20 December 1864, p. 9	“ <i>Fra Diavolo</i> —First time in Italian in the United States.”—Odell v.7, p. 678; “Today, Wednesday, December 21 at 8 o' clock in the evening; the first magnificent evening of Auber's opera: <i>Fra Diavolo</i> . The transformation of the opera into a ball will be carried out by Mlle. Ernestine and Mlle. Auriol.”— <i>NYSZ</i> Wednesday, 21 December

			(vocalist).				1864 (p. 6), NYSZ Thursday, 22 December 1864 (p. 8)
64/12/22	Thursday	Italian Opera	Bergmann (cond.), Marezek Opera Company, Carozzi-Zucchi, Massimiliani, Lorini, Bellini, Susini	Brooklyn Academy of Music, 176-194 Montague Street	Donizetti: <i>Dom Sébastien, roi de Portugal</i> (in Italian) [Paris 1843]	NYSZ Monday, 21 December 1864 (p. 6); <i>New-York Times</i> , Thursday, 22 December 1864, p. 7	“Thursday the 22nd: last evening of opera in Brooklyn. By popular demand: <i>Don Sebastian</i> .”—NYSZ Thursday, 22 December 1864 (p. 6).
64/12/23	Friday	Italian Opera	Bergmann (cond.), Marezek Opera Company	Academy of Music, East 15 street and Irving Place	Auber: <i>Fra Diavolo</i>	NYSZ Friday, 23 December 1864, p. 6; <i>New-York Times</i> , Thursday, 22 December 1864, p. 7	“Performance at 8 P.M.”— <i>New-York Times</i> , Thursday, 22 December 1864, p. 7
64/12/24	Saturday	Italian Opera	Bergmann (cond.), Marezek Opera Company, Carozzi-Zucchi, Massimiliani, Lorini, Bellini, Susini	Academy of Music, East 15 street and Irving Place	Donizetti: <i>Dom Sébastien, roi de Portugal</i> (in Italian) [Paris 1843]	NYSZ Monday, 21 December 1864 (p. 6); <i>New-York Times</i> , Thursday, 22 December 1864, p. 7	Thursday the 22nd: last evening of opera in Brooklyn. By popular demand: <i>Don Sebastian</i> .”—NYSZ Thursday, 22 December 1864, p. 6; “Matinee performance beginning at 1 P.M.”— <i>New-York Times</i> , Thursday, 22 December 1864, p. 7
64/12/25	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), Braun (cello)	Broadway Garden	Flotow: Overture, <i>Martha</i> [Vienna 1847] Petrella: Aria, <i>Jone</i> Weber: <i>Jubel Overture</i> , op. 59 Braun: Solo for Violoncello. Souvenir de <i>Lucrezia</i> [Braun] Gounod: Potpourri, <i>Faust</i>	NYSZ Saturday, 24 December 1864 (p. 6), Sunday, 25 December 1864 (p. 8)	“It is anticipated that the concert will attract a large audience due to its select program. Respectfully. . . G. Schmälzlein.”—NYSZ Friday, 24 December 1864 (p. 6).

					Auber: Overture, <i>Fra Diavolo</i> Wagner: March, <i>Tannhäuser</i>		
64/12/26	Monday	Italian Opera	Bergmann (cond.), Maretzek Opera Company, Morensi, G. Lotti, Bellini, Lorini, Dubreuil, Ernestine, Weinlich, Auriol	Academy of Music, East 15 street and Irving Place	Auber: <i>Fra Diavolo</i>	NYSZ Monday, 26 December 1864 (p. 6); <i>New-York Times</i> , Saturday, 24 December 1864, p. 7	“Academy of Music.— Italian Opera. Last week of the Opera Season. Today (Monday Night) December 26 at 8 o’clock: third performance of Aubers new adaption of <i>Fra Diavolo</i> , which was received with approval at its initial performances. Wednesday, December 28; Benefit for Miss Kellogg: <i>Fra Diavolo</i> .”— <i>NYSZ</i> Monday, 26 December 1864 (p. 6); “Third performance.”— <i>New-York Times</i> , Tuesday, 27 December 1864, p. 5
64/12/28	Wednesday	Italian Opera— Benefit Kellogg	Bergmann (cond.), Maretzek Opera Company, Morensi, G. Lotti, Bellini, Lorini, Dubreuil, Ernestine, Weinlich, Auriol	Academy of Music, East 15 street and Irving Place	Auber: <i>Fra Diavolo</i>	<i>New-York Times</i> , Monday, 26 December 1864, p. 7	“Starts at 8 P.M.”— <i>New-York Times</i> , Monday, 26 December 1864, p. 7
64/12/29	Thursday	Italian Opera— In a Benefit for the French Benevolent Society	Bergmann (cond.), Maretzek Opera Company, Morensi, G. Lotti,	Academy of Music, East 15 street and Irving Place	Auber: <i>Fra Diavolo</i>	NYSZ Monday, 26 December 1864 (p. 6); <i>New-York Times</i> , Monday, 26	

			Bellini, Lorini, Dubreuil, Ernestine, Weinlich, Auriol			December 1864, p. 7	
Date	Day	Event	Performers	Venue	Program	Source	Notes
65/02/02	Thursday	Italian Opera	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Donizetti: <i>Dom Sébastien, roi de Portugal</i> (in Italian) [Paris 1843]	<i>New-York Times</i> , Saturday, 28 January 1865, p. 7	
65/02/03	Friday	Italian Opera	Bergmann (cond.), Kellogg (soprano), Morensi, Lotti, Bellini, Lorini, Dubreuil, Weinlich, Muller	Academy of Music, East 15 street and Irving Place	Auber: <i>Fra Diavolo</i>	<i>New-York Times</i> , Friday, 3 February 1865, p. 7	
65/02/06	Tuesday	Italian Opera	Bergmann (cond.), Kellogg (soprano), Morensi, Lotti, Bellini, Lorini, Ernestine, Auriol	Academy of Music, East 15 street and Irving Place	Gounod: <i>Faust</i> [Paris 1859]	<i>New-York Times</i> , Wednesday, 7 February 1865, p. 7	“Fourth Subscription night.”— <i>New-York Times</i> , Wednesday, 7 February 1865, p. 7
65/02/09	Thursday	Italian Opera	Bergmann (cond.), Kellogg (soprano), Morensi, G. Lotti, Bellini, Dubreuil,	Brooklyn Academy of Music, 176- 194 Montague Street	Auber: <i>Fra Diavolo</i>	<i>Brooklyn Eagle</i> , Monday, 30 January 1865, p. 4	“Grand Italian Opera. Director Max Maretzek. First time of Auber’s new version of his brillaint Opera of <i>Fra Diavolo</i> . The incidental ballet will be executed by Mlle. Ernestine and Mlle. Auriol.

			Weinlich, Muller, Ernestine (ballet dancer), Auriol (ballet dancer)				Secured seats and tickets can now be had in Brooklyn at the Box Office of the Academy, and in New York at Root & Anthony, corner Warren and Pine Sts.”— <i>Brooklyn Eagle</i> , Wednesday, 8 February 1865 (p. 1)
65/02/13	Monday	Italian Opera	Bergmann (cond.), Sig. Maccaferri, Bellini, Susini	Academy of Music, East 15 street and Irving Place	Gounod: <i>Faust</i> [Paris 1859]	<i>New-York Times</i> , Saturday, 11 February 1865, pg. 7	“Due to the indisposition of Carozzi-Zucchi, Ernani was replaced by Faust.”— <i>New-York Times</i> , Tuesday, 14 February 1865, pg. 4
65/02/14	Tuesday	Italian Opera	Bergmann (cond.), Kellogg (soprano), Morensi, Lotti, Bellini, Lorini, Dubreuil, Weinlich, Muller, Ernestine, Auriol	Academy of Music, East 15 street and Irving Place	Auber: <i>Fra Diavolo</i>	<i>New-York Times</i> , Tuesday, 14 February 1865, p. 7	
65/02/17	Friday	Italian Opera	Bergmann (cond.), Carozzi-Zucchi, Maccaferri, Bellini, Susini	Academy of Music, East 15 street and Irving Place	Verdi: <i>Ernani</i> [Venice 1844]	<i>New-York Times</i> , Saturday, 17 February 1865, pg. 7	“First performed in New York: in Italian on 15 April 1847, First performed in Havana during Carnival 1847.”—Loewenberg, col.838.
65/02/20	Monday	Italian Opera	Bergmann (cond.), Marezek Opera Company	Academy of Music, East 15 street and Irving Place	Donizetti: <i>Dom Sébastien, roi de Portugal</i> (in Italian) [Paris 1843]	<i>New-York Times</i> , Friday, 17 February 1865, p. 7	
65/02/21 65/02/23	Tuesday Thursday	Italian Opera	Bergmann (cond.),	Academy of Music, East	Flotow: <i>Martha</i> [Vienna 1847]	<i>New-York Times</i> ,	

			Maretzek Opera Company	15 street and Irving Place		Monday, 20 February 1865, p. 4; <i>New-York Times</i> , Monday, 22 February 1865, p. 7	
65/02/24	Friday	Italian Opera	Bergmann (cond.), Carozzi- Zucchi, Morensi, Lorini, Susini, Bellini, Massimiliani, Dubreuil, Ernestine, Auriol	Academy of Music, East 15 street and Irving Place	Verdi: <i>La forza del destino</i> [St. Petersburg 1862]	Odell v.7, p. 678; <i>New-York Times</i> , Wednesday, 22 February 1865, p. 7	“First Performace in America”—Odell v.7, p. 678; “No performance this (Wednesday) evening. In consequence of the extensive preparations necessary for Verdi’s Grand Opera. La Forza Del Destino. On Friday Evening next, and being determined not to postpone any longer the production of this great work, the Director has decided to have no performance of opera tonight, Wednesday, February 22, and devote the evening instead to one final rehearsal of the new work. Special notice: Ticket’s bought for to- nights performance can be exchanged before Friday for any other performance, or the money will be returned. On Friday Evening, February 24, First Night in America of Verdi’s last work . . . <i>La forza del destino</i> .”— <i>New- York Times</i> , Wednesday, 22 February 1865, p. 7;

							First given in New York (and United States) in Italian on 24 February 1865; in Buenos Aires on 9 July 1866, in Rio de Janeiro in 1871, in Santiago, Chile in 1883.—Loewenberg, col. 959; The version of <i>La forza del destino</i> was undoubtedly the same as what was premiered in St. Petersburg in 1862, as Verdi only began to revise the opera with the assistance of librettist Antonio Ghislanzoni (1824-1893) in 1868 for a new production at Teatro alla Scala in 1869.—Roger Parker, “La forza del destino”, <i>Grove Music Online</i> ed. L. Macy (Accessed 8 March 2006), < http://www.grovemusic.com >
65/02/27	Monday	Italian Opera	Bergmann (cond.), Maretzek Opera Company	Booklyn Academy of Music	Verdi: <i>Ernani</i> [Venice 1844]	<i>New-York Times</i> , Saturday, 22 February 1865, pg. 7	“Benefit for Carozzi-Zucchi.”— <i>New-York Times</i> , Saturday, 22 February 1865, pg. 7
65/02/28 65/03/03 65/03/06	Tuesday Friday Monday	Italian Opera	Bergmann (cond.), Carozzi-Zucchi, Morensi, Lorini, Susini, Bellini, Massimiliani,	Academy of Music, East 15 street and Irving Place	Verdi: <i>La forza del destino</i>	<i>New-York Times</i> , Saturday, 25 February 1865, p. 7; <i>New-York Times</i> , Friday, 3 March 1865, p. 7; <i>New-York</i>	“Third performance in America.”— <i>New-York Times</i> , Friday, 3 March 1865, p. 7

			Dubreuil, Ernestine, Auriol			<i>Times</i> , Monday, 6 March 1865, p. 4	
65/03/07	Tuesday	Italian Opera	Bergmann (cond.), Kellogg (soprano), Morensi, Lorini, Weinlich, Ernestine, Auriol	Academy of Music, East 15 street and Irving Place	Gounod: <i>Faust</i> [Paris 1859]	<i>New-York Times</i> , Tuesday, 7 March 1865, p. 7	
65/03/08	Wednesday	Italian Opera	Bergmann (cond.), Carozzi- Zucchi, Morensi, Lorini, Susini, Bellini, Massimiliani, Dubreuil, Ernestine, Auriol	Academy of Music, East 15 street and Irving Place	Verdi: <i>La forza del destino</i>	<i>New-York Times</i> , Monday, 6 March 1865, p. 4	
65/03/09	Thursday	Italian Opera	Bergmann (cond.), Kellogg (soprano), Morensi, Lorini, Weinlich, Ernestine, Auriol	Academy of Music, East 15 street and Irving Place	Gounod: <i>Faust</i> [Paris 1859]	<i>New-York Times</i> , Thursday, 8 March 1865, p. 7	
65/03/10	Friday	Italian Opera	Bergmann (cond.), Carozzi- Zucchi, Morensi, Lorini,	Academy of Music, East 15 street and Irving Place	Verdi: <i>La forza del destino</i>	<i>New-York Times</i> , Monday, 6 March 1865, p. 4	

			Susini, Bellini, Massimiliani, Dubreuil, Ernestine, Auriol				
65/03/11	Saturday	Fourth PSNY Concert of Season No. 23 (1864-1865)	Bergmann (cond.), German <i>Liederkrantz</i> , Richard Hoffman (piano)	Academy of Music, East 15 street and Irving Place	Haydn: Symphony No. 103 in E-flat major, “Drum Roll” Palestrina: “Fratres Ego,” Motet, “Impropria” Beethoven: Concerto No. 3 in C minor, op. 37 for Piano Bargiel: Overture, <i>Medea</i> op. 22, in F minor [American première—H.E.J.] Liszt: “Credo,” <i>Missa solennis zur Erweihung der Basilika in Gran</i> , for Soprano, Alto, Tenor, Bass, Mixed Chorus, and Orchestra, LW I2 [Esztergom 1856] Berlioz: <i>Le carnaval romain</i> , <i>ouverture caractéristique</i> , op. 9	Odell v.7, p. 454; New York Philharmonic Programs conducted by Carl Bergmann; <i>New-Yorker Musik-Zeitung</i> Wednesday, 22 March 1865, p. 65; Johnson p. 20, no. 48	“First Time—Haydn Symphony No. 103 in E- flat major, “Drum Roll”— Odell v.7, p. 454; Johnson indicates that the op. number for the Bargiel is 26.
65/03/13	Monday	Italian Opera	Bergmann (cond.), Carozzi- Zucchi, Kellogg (soprano), Morensi, Lotti, Susini, Bellini, Dubreuil, Ernestine, Auriol	Academy of Music, East 15 street and Irving Place	Mozart: <i>Don Giovanni</i> , K. 527	Odell v.7, p. 678; <i>New-York Times</i> , Saturday 11 March 1865, p. 7	
65/03/14	Tuesday	Italian Opera	Bergmann (cond.), Carozzi- Zucchi,	Brooklyn Academy of Music, 176- 194	Verdi: <i>La forza del destino</i>	<i>New-York Times</i> , Wednesday, 8 March 1865,	

			Morensi, Lorini, Susini, Bellini, Massimiliani, Dubreuil, Ernestine, Auriol	Montague Street		p. 7	
65/03/15	Wednesday	Italian Opera	Bergmann (cond.), Kellogg (soprano), Morensi, Lotti, Lorini, Bellini, Dubreuil, Ernestine, Auriol	Brooklyn Academy of Music, 176- 194 Montague Street	Auber: <i>Fra Diavolo</i>	<i>New-York Times</i> , Thursday, 14 March 1865, p. 7	
65/03/18	Saturday	Italian Opera	Bergmann (cond.), Carozzi- Zucchi, Morensi, Lorini, Susini, Bellini, Massimiliani, Dubreuil, Ernestine, Auriol	Academy of Music, East 15 street and Irving Place	Verdi: <i>La forza del destino</i>	<i>New-York Times</i> , Saturday, 18 March 1865, p. 9	Matinee
65/03/21	Tuesday	Italian Opera	Bergmann (cond.), Carozzi- Zucchi, Massamiliani, Lorini, Bellini, Weinlich, Ernestine,	Academy of Music, East 15 street and Irving Place	Donizetti: <i>Dom Sébastien, roi de Portugal</i> (in Italian) [Paris 1843]	<i>New-York Times</i> , Saturday, 21 March 1865, p. 7	

65/03/23	Thursday	Italian Opera	Auriol Bergmann (cond.), Kellogg (soprano), Morensi, Lotti, Lorini, Bellini, Weinlich, Dubreuil, Ernestine, Auriol	Academy of Music, East 15 street and Irving Place	Auber: <i>Fra Diavolo</i>	<i>New-York Times</i> , Thursday, 23 March 1865, p. 7	“Grand Matinée.”— <i>New-York Times</i> , Thursday, 23 March 1865, p. 7
65/04/11	Tuesday	Italian Opera	Bergmann (cond.), Maretzek (cond.), Carozzi-Zucchi, Massimiliani, Bellini, Weinlich, Morensi, Lorini, Ernestine, Auriol	Academy of Music, East 15 street and Irving Place	Donizetti: <i>Poliuto</i> [Naples 1848] Verdi: <i>La forza del destino</i> [The Encampment Scene and the Rataplan]	<i>New-York Times</i> , Tuesday, 11 April 1865, p. 7	Later this month Bergmann was in Chicago for the opening of Crosby’s Opera house where he participated (as conductor) in 24 operatic performances. This opening was delayed by Lincoln’s assassination.— <i>The opera quarterly</i> , p. 79 Vol. 12, no. 1 (1995); <i>Poliuto</i> was first performed in New York: in Italian on 25 May 1859; in Naples, South Carolina on 30 November 1848, in Boston on 16 December 1849, in Mexico in October 1858; in New Orleans in French (<i>Les Martyrs</i>) on 24 March 1846.—Loewenberg, col. 808.
65/07/16	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), A. Paur (cond.),	Academy of Music, East 15 street and Irving Place	Liszt: <i>Les Préludes</i> , sym. poem after ‘A. de Lamartine,’ LW G3 [Weimar 1854] [Bergmann] C. Klein: Psalm for Chorus and	<i>NYSZ Sunday</i> , 16 July 1865 (p. 6)	

			Zimmermann, Bernhard (tenor), Steins (baritone), Trost (bass), <i>Liederkrantz, Sing-Akademie, Teutonia, Concordia Hoboken Choral Societies</i>		Orchestra [Paur] Marschner: Double Chorus of the Saxons and Normans mit Orchestra, <i>Der Templer and die Judin</i> [Paur] Mendelssohn: <i>Walpurgisnacht</i> . op. 60 <i>Oratorium for gemischten Chor, Sol, and Orchestra</i> [Zimmerman, Bernhard, Steins, Trost]		
65/07/17	Monday	Grand Choral and Instrumental Concert of the <i>Sängerfest</i>	Bergmann (orchestral cond.), Paur (choral cond.), 2000 singers, Bernhard, Steins, Rotver (soprano)	Academy of Music, East 15 street and Irving Place	Litolff: Overture, <i>Maximilian Robespierre</i> , op. 55 [Bergmann] Rebling: Thümerlied Kücken: Auf greift zum Schwert Mendelssohn: "In the thicket of Colonos," <i>Oedipus in Colonos</i> [American première—HEJ] Wagner: Overture, <i>Rienzi</i> [Bergmann] Lachner: Hymn to Music Zölner: Prayer of the Earth Rietz: Battle Hymn	<i>DJM</i> Saturday, 22 July 1865, p. 71, v. 25, n. 9; Johnson p. 256, no. 701	"Mendelssohn: 2000 voices with orchestra."—HEJ
65/07/20	Thursday	<i>Arion</i> Men's glee club Picnic and Summer Night Festival	Bergmann (cond.), William Hartmann (cond.)	Falk's Lion Park	Abt: <i>Die Wasserrose</i>	<i>NYSZ</i> Tuesday, 18 July 1865 (p. 6)	"The <i>Arion</i> Mens' Glee club had a picnic and summernight festival on Thursday, July 20 in Falk's Lion Park. The musical part was under the direction of Messrs. Carl Bergmann, Carl Anschütz and Wm. Hartmann. Mr. Apollo, Bacchus and some other bother singers of Olympus also graciously accepted the invitations sent to them. The departure

							of the invited guests from the headquarters, at 23 Third Avenue at 3 o'clock PM. Commencement of the Festival at 4 o'clock. Tickets \$1 for and man with a lady, but not transferable for another gentleman. . . ."— <i>NYSZ</i> Wednesday, 19 July 1865 (p. 6)
65/09/19	Tuesday	Benefit "Monster" Concert for Musicians' Mutual Protective Union	Bergmann, Maretzek (conds.), <i>Arion</i> Men's glee club, Thomas Baker	Jones Wood's	Program not found	Odell v.7, p. 692	
65/09/30	Saturday	Italian Opera	Bergmann (cond.), Bosio, Mazzoleni (tenor), Adelaide Phillips, Bellini, Antonucci (bass)	Academy of Music, East 15 street and Irving Place	Gounod: <i>Faust</i> [Paris 1859]	<i>New-York Times</i> , Monday, 2 October 1865, p. 4	"Matinee performance. Opening of Maretzek Italian Opera Season."— <i>New-York Times</i> , 2 October 1865, p. 4
65/10/04	Wednesday	Italian Opera	Bergmann (cond.), Carozzi-Zucchi, E. Irfre, G. Marra, Antonucci (bass)	Academy of Music, East 15 street and Irving Place	Verdi: <i>Ernani</i> [Venice 1844]	<i>New-York Times</i> , Wednesday, 4 October 1865, p. 7	
65/10/07	Saturday	First PSNY Public Rehearsal of Season No. 24 (1865-1866)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Schumann: Symphony No. 4 in D minor, op. 120 Liszt: <i>Mazeppa</i> , sym. poem after V. Hugo, LW G7 [Weimar 1854]	<i>New-York Times</i> , Saturday, 14 October 1865, p. 7	

					Beethoven: <i>Leonore</i> Overture, No. 3, op. 72a		
65/10/09	Monday	Italian Opera	Bergmann (cond.), Carozzi-Zucchi, De Rossi, Mazzoleni (tenor), Bellini, Barili	Academy of Music, East 15 street and Irving Place	Verdi: <i>Il trovatore</i> [Rome 1853, Paris 1857]	<i>New-York Times</i> , Friday, 7 October 1865, p. 7	First performed in New York: in Italian on 2 May 1855, in English on 4 October 1858, in French on 9 January 1867, in German on 13 September 1870.—Loewenberg, col. 903; First performed in New Orleans in French on 13 April 1857.
65/10/13	Friday	Italian Opera	Bergmann (cond.), Clara Louise Kellogg (soprano), Adelaide Phillipps, Irfre, Antonucci (bass)	Academy of Music, East 15 street and Irving Place	Flotow: <i>Martha</i> [Vienna 1847]	<i>NYSZ</i> Friday, 13 October 1865, p. 6	
65/10/14	Saturday	Grand Concert of the <i>Arion</i> Men's glee club	Bergmann (cond.), Hartmann, <i>Arion</i> Men's glee club, Bossisio, M. Lotti, Appy, Schreiner (accompanist), Weinlich, Quint, Muller	Irving Hall, 17 Irving Place	Weber: Overture, <i>Euryanthe</i> C. Kreutzer: "Frühlings-Nahen" [Arion] Meyerbeer: Romanze, <i>Robert le diable</i> [Bossisio] Liszt: "Ueber allen Gipfeln ist Ruh" [Arion] Donizetti: Romanza, <i>Dom Sébastien, roi de Portugal</i> (in Italian) [Paris 1843] Suvari: Solo for Violoncello [H. Mollenhauer] Bargiel: Overture, <i>Medea</i> Verdi: Bolero, <i>Le Vêpres siciliennes</i> [Bosisio] Silcher: Volkslieder Meyerbeer: Quartet aus <i>Le Prophète</i> [Lotti, Quint, Müller,	Odell v.8, p. 95; <i>New-York Times</i> , Saturday, 14 October 1865, p. 4	"Raff's Prize Cantata is one of principle novelties of the performance."— <i>New-York Times</i> , Saturday, 14 October 1865, p. 4

					Weinlich] Raff: <i>Feste-Cantata</i> [Weinlich, Arion, Orchestra]		
65/10/20	Friday	Italian Opera	Bergmann (cond.), Carozzi- Zucchi, Enrichetta Bosisio, Massimiliani, Antonucci (bass)	Academy of Music, East 15 street and Irving Place	Bellini: <i>Norma</i> [Milan 1831]	NYSZ Thursday, 19 October 1865, p. 6; <i>New-York Times</i> , Thursday, 19 October 1865, p. 7	First performed in New York: in English on 25 February 1841, in Italian on 20 September 1843; First performed in Havana in Italian on 12 August 1836, in Mexico in Italian on 12 February 1836.— Loewenberg, col. 739.
65/10/21	Saturday	Second PSNY Public Rehearsal of Season No. 24 (1865-1866)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Schumann: Symphony No. 4 in D minor, op. 120 Liszt: <i>Mazeppa</i> , sym. poem after V. Hugo, LW G7 [Weimar 1854] Beethoven: <i>Leonore</i> Overture, No. 3, op. 72a	<i>New-York Times</i> , Saturday, 17 October 1865, p. 7	
65/10/21 65/10/23	Saturday Monday	Italian Opera	Bergmann (cond.), Carozzi- Zucchi, De Rossi, Mazzoleni (tenor), Bellini, Barili	Academy of Music, East 15 street and Irving Place	Verdi: <i>Il trovatore</i> [Rome 1853]	<i>New-York Times</i> , Saturday, 21 October 1865, p. 7; <i>New-York Times</i> , Monday, 23 October 1865, p. 7	
65/10/25	Wednesday	Last PSB Rehearsal for the First Concert of Season No.9 (1865-1866)	Bergmann (cond.), Kellogg (soprano), Bellini, Mills	Academy of Music, East 15 street and Irving Place	Program not found	<i>New-York Times</i> , Monday, 23 October 1865, p. 5	“Hoffman was ill. Mills took his place.”— <i>New- York Times</i> , Thursday, 26 October 1865, p. 4
65/10/28	Saturday	Italian Opera Matinee	Bergmann (cond.), Carozzi- Zucchi, E. Ifire, G. Marra,	Academy of Music, East 15 street and Irving Place	Verdi: <i>Ernani</i> [Venice 1844]	<i>New-York Times</i> , Thursday, 19 October 1865, p. 7	“1 o’clock. Tickets One dollar.”— <i>New-York Times</i> , Thursday, 19 October 1865, p. 7

			Antonucci (bass)				
65/10/28	Saturday	First PSB Concert of Season No. 9 (1865-1866)	Bergmann (cond.), Clara Louise Kellogg (soprano), Bellini, S. B. Mills	Brooklyn Academy of Music, 176- 194 Montague Street	Beethoven: Symphony No. 4 in B-flat major, op. 60 Donizetti: Cavatina, “In questo semplice,” <i>Betty</i> [Kellogg] Mozart: Concerto in C Major for Piano [K. 503?] [Mills] Bargiel: Overture, <i>Prometheus</i> [First Time in U.S.—NYT, H.E.J.] Mills: Tarantella No. 2 [Mills] Liszt: Rhapsodie (?) [Mills] Donizetti: Romanza, “O Lisbona,” <i>Dom Sébastien, roi de Portugal</i> (in Italian) [Paris 1843] [Kellogg] Bellini: Duett, “Prouta io son,” <i>Don Pasquale</i> [Kellogg, Bellini] Meyerbeer: Grand Polonaise, <i>Struensee</i>	Odell v.8, p. 115; <i>New-York Times</i> , Thursday, 26 October 1865, p. 4; <i>New-Yorker Musik-Zeitung</i> 4 November 1865, p. 260; Johnson p. 19, no. 47	S. B. Mills replaced Richard Hoffman who was ill.— <i>New-York Times</i> , Thursday, 26 October 1865, p. 4; H.E. Johnson states that the Bristow Overture to Columbus, op. 32 was given its First performance on this concert. This performance of the Mozart Concerto in C Major piano and orchestra by S.B. Mills was likely the the same concerto [K. 503] that he performed with the Philharmonic Society on Saturday, 4 November 1865.
65/10/30	Monday	Italian Opera	Bergmann (cond.), Carozzi- Zucchi, Bellini, Barili, Dubreuil, B. de Rossi, Massimiliani, Antonucci (bass)	Academy of Music, East 15 street and Irving Place	Verdi: <i>Un ballo in maschera</i> [Rome 1859]	<i>New-York Times</i> , Thursday, 19 October 1865, p. 7	First performed in New York: in Italian on 11 February 1861, in English on 5 February 1871, and in German on 11 December 1889.—Loewenberg, col. 937.
65/11/03 65/11/06	Friday Monday	Italian Opera	Bergmann (cond.), Carozzi- Zucchi, Ortolani, Irfre, Lorini, Antonucci	Academy of Music, East 15 street and Irving Place	Meyerbeer: <i>Robert le diable</i>	<i>New-York Times</i> , Thursday, 3 November 1865, p. 7; <i>NYSZ</i> Saturday, 4 November	First performed in New York: in English on 7 April 1834, in Italian on 17 December 1841, in French on 2 July 1845, in German on 16 September 1856.— Loewenberg, col. 737.

65/11/04	Saturday	First PSNY Concert of Season No. 24 (1865-1866)	(bass) Bergmann (cond.), Lotti (tenor), S. B. Mills (piano)	Academy of Music, East 15 street and Irving Place	Schumann: Symphony No. 4 in D minor, op. 120 Weber: “Unter bluhenden Mandelbaumen,” <i>Euryanthe</i> Mozart: Concerto in C major for Piano, op. posth. [American première—HEJ] Liszt: <i>Mazeppa</i> , sym. poem after V. Hugo, LW G7 [Weimar 1854] [American première—HEJ] Donizetti: “Deserto in terra,” <i>Dom Sébastien, roi de Portugal</i> Chopin: Étude in C-sharp minor Mills: Tarentelle No. 2 Beethoven: <i>Leonore</i> Overture, No. 3, op. 72a	1865, p. 9 Odell v.8, p. 100; New York Philharmonic Programs conducted by Carl Bergmann; Johnson p. 269, no. 714 (Mozart); Johnson p. 603, p. 212 (Liszt)	First PSNY performance: Mozart Concerto op. posth. in C major for Piano; Liszt Symphonic Poem No. 6, <i>Mazeppa</i> – NYPA/Programs; Odell’s v. 8, p. 100; Johnson states that the Mozart op. posth. is K. 503. “ . . . The concerto by Mozart, performed with excellence by Mr. Mills, was certainly very interesting when the master presented it in Prague in 1787; but now, we do demand that quite different interests be addressed in such composition. The figurations in it are, after all, a little too old, and what Mr. Kalkbrenner has added is not exactly new either. . . .”—NYMZ Sunday, 18 November 1865.
65/11/10 65/11/15	Friday Wednesday	Italian Opera	Bergmann (cond.), Clara Louise Kellogg (soprano), Fanny Stockton, Mazzoleni (tenor), Lorini, Bellini,	Academy of Music, East 15 street and Irving Place	Auber: <i>Fra Diavolo</i>	<i>New-York Times</i> , Friday, 10 November 1865, p. 7; Friday, 15 November 1865, p. 7	“General Grant was in attendance.”— <i>New-York Times</i> , Friday, 15 November 1865, p. 7

			Barili, Dubreuil				
65/11/14	Thursday	Italian Opera	Bergmann (cond.), Carozzi- Zucchi, Bosisio, Massimiliani, Antonucci (bass)	Academy of Music, East 15 street and Irving Place	Bellini: <i>Norma</i>	<i>New-York Times</i> , Wednesday 14 November 1865, p. 7	
65/11/17	Friday	Italian Opera	Bergmann (cond.), Carozzi- Zucchi, Rossi, Mazzoleni (tenor), Bellini, Barili	Academy of Music, East 15 street and Irving Place	Verdi: <i>Il trovatore</i> [Rome 1853]	<i>New-York Times</i> , Thursday, 16 November 1865, p. 7	
65/11/18	Saturday	Fourth PSNY Public Rehearsal of Season No. 24 (1864-1865)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Program not found	<i>New-York Times</i> , Saturday, 18 November 1865, p. 7	
65/11/20	Monday	Italian Opera	Bergmann (cond.), Clara Louise Kellogg (soprano), Fischer, E. Irfre, Bellini, Dubreuil, Rovere	Academy of Music, East 15 street and Irving Place	Mozart: <i>Don Giovanni</i> , K. 527	<i>NYSZ</i> Saturday, 18 November 1865, p. 6; <i>New-York Times</i> , Saturday, 18 November 1865, p. 7	
65/12/01 65/12/02 65/12/04 65/12/06 65/12/08 65/12/11	Friday Saturday Monday Wednesday Friday Monday	Italian Opera	Bergmann (cond.), Maretzek Italian Opera Company, Carozzi-	Academy of Music, East 15 street and Irving Place	Meyerbeer: <i>L'Africaine</i> [Paris 1865] (in Italian)	<i>NYSZ</i> Friday, 1 December 1865 (p. 8); <i>New-York Times</i> , Saturday, 2	First American Performance.— <i>NYSZ</i> Tuesday, 28 November 1865; <i>NYSZ</i> Friday, 1 December 1865 (p. 8); First performed in New

65/12/12 65/12/14 65/12/15	Tuesday Thursday Friday		Zucchi, Mazzoleni (tenor), Ortolani, Bellini, Antonucci (bass), Lorini, Barili, Reichardt, Muller			December 1865, p. 7; Monday, 4 December 1865 (p. 8); <i>New-York Times</i> , Sunday, 10 December 1865, p. 4;	York: in Italian on 1 December 1865 , in German on 2 May 1871.— Loewenberg, col. 972. “Second Night.”— Monday, 4 December 1865 (p. 8); <i>New-York Times</i> , Saturday, 2 December 1865, p. 7; “Commencing at 7 ½ o’clock.”— <i>New-York Times</i> , Saturday, 11 December 1865, p. 4
65/12/05	Tuesday	Italian Opera	Bergmann (cond.), Maretzek Italian Opera Company, Clara Louise Kellogg (soprano), Adelaide Phillips, Irfre, Antonucci (bass), Lorini, Barili, Muller, Reichardt	Academy of Music, East 15 street and Irving Place	Flotow: <i>Martha</i> [Vienna 1847]	<i>New-York Times</i> , Tuesday, 5 December 1865, p. 4	
65/12/09 65/12/16	Saturday	Italian Opera— Grand Matinee Performance	Bergmann (cond.), Maretzek Italian Opera Company, Carozzi- Zucchi, Mazzoleni (tenor), Ortolani, Bellini, Antonucci	Academy of Music, East 15 street and Irving Place	Meyerbeer: <i>L’Africaine</i> [Paris 1865] (in Italian)	<i>New-York Times</i> , Wednesday, 6 December 1865, p. 7; Friday, 15 December 1865, p. 7	“To commence at one o’clock.”— <i>New-York Times</i> , Friday, 15 December 1865, p. 7

			(bass), Lorini, Barili, Reichardt, Muller				
65/12/09	Saturday	Second PSB Concert of Season No. 9 (1865-1866)	Bergmann (cond.), Adelaide Phillips, Bosisio, Massimiliani	Brooklyn Academy of Music, 176- 194 Montague Street	Part 1. Schumann: Symphony No. 4 in D minor, op. 120 Wagner: Overture, <i>Tannhäuser</i> Meyerbeer: “Complainte de la Mendicante,” <i>Le prophète</i> Donizetti: Duetto, <i>Roberto</i> <i>Devereaux</i> [Bosisio, Massimiliani] Part 2. Bristow: Overture, <i>Columbus</i> [First Time-NYT] Meyerbeer: Cavatina, <i>Robert le</i> <i>diable</i> [Bosisio] Donizetti: Romanza, <i>Dom</i> <i>Sébastien, roi de Portugal</i> Mercadante: Duetto, <i>Il</i> <i>Giuramento</i> [Bosisio, Phillips] Wagner: Overture, <i>Tannhäuser</i>	Odell v. 8, p. 115; <i>New-York</i> <i>Times</i> , Wednesday, 13 December 1865, p. 4	
65/12/16	Saturday	Second PSNY concert of Season No. 24 (1865- 1866)	Bergmann (cond.), Jehin-Prume (violin)	Academy of Music, East 15 street and Irving Place	Beethoven: Symphony No. 8 in F major, op. 93 Mendelssohn: Concerto in E minor, op. 64 for Violin Bargiel: Overture, <i>Prometheus</i> [Manhattan première—HEJ] Prume: Fantasia Brillante for Violin Mendelssohn: Overture, <i>Ein</i> <i>Sommernachtstraum</i> , op. 61 Mendelssohn: Scherzo, <i>Ein</i> <i>Sommernachtstraum</i> , op. 61 Mendelssohn: Intermezzo, <i>Ein</i> <i>Sommernachtstraum</i> , op. 61 Mendelssohn: Nocturne, <i>Ein</i> <i>Sommernachtstraum</i> , op. 61	Odell v.8, p. 101, New York Philharmonic Programs conducted by Carl Bergmann; Johnson p. 20, no. 47	First PSNY Performance: Bargiel Overture, <i>Prometheus</i> — NYPA/Programs; Odell v.8, p. 101

					Mendelssohn: Wedding March, <i>Ein Sommernachtstraum</i> , op. 61		
65/12/17	Sunday	Sunday “Sacred” Concert	Bergmann (cond.)	Germania Assembly Rooms, 291 & 293 Bowery	Program not found	<i>New-York Times</i> , Saturday, 16 December 1865	
Date	Day	Event	Performers	Venue	Program	Source	Notes
66/01/20	Saturday	Third PSB Concert of Season No. 9 (1865-1866)	Bergmann (cond.), Marie Louise Segur (vocal), Richard Hoffman (piano)	Brooklyn Academy of Music, 176- 194 Montague Street	Mozart: Symphony No. 3 in D major, K. ? Beethoven: Overture, <i>Egmont</i> , op. 84 Weber: Aria, “Agatha’s Prayer,” <i>Der Freischütz</i> Mendelssohn: Concerto in G minor, op. 25 for Piano Wallace: Fantasia, <i>Maritana</i> for piano Pacini: Air, <i>Saffo</i> Mendelssohn: <i>Ein Sommernachtstraum</i> , op. 61	Odell v.7, p. 454, Odell v. 8, p. 115; <i>New-York Times</i> , Wednesday, 13 December 1865, p. 4	The Mozart Symphony performed in this concert was most likely Symphony No. 38 in D major, K. 504, “Prague,” as this was performed again under the direction of Bergmann on 27 January 1866 by the Philharmonic Society of New York at the Academy of Music.
66/01/27	Saturday	Third PSNY concert of Season No. 24 (1865- 1866)	Bergmann (cond.), James Wehli (piano)	Academy of Music, East 15 street and Irving Place	Mozart: Symphony No. 38 in D major, K. 504, “Prague” Mendelssohn: Capriccio Brillante in B minor, op. 22 for Piano Mendelssohn: Overture, <i>Märchen von der schönen Melusine</i> , op. 32 Wehli: Fantasie, Gounod’s <i>Faust</i> for Piano Berlioz: <i>Symphonie fantastique: episode de la vie d’un artiste</i> , op. 14 (Movements I-IV)	Odell v. 8, p. 100, New York Philharmonic Programs conducted by Carl Bergmann.	First PSNY Performance: Symphony No. 38 in D major, K. 504, “Prague” Odell v. 8, p. 100; First United States Performance of Berlioz <i>Symphonie Fantastique</i> in C major, op. 14 (Movements I-IV)– NYPA/First Performance in the United States
66/02/03	Saturday	Grand Concert to Benefit the German Hospital	Bergmann (cond.), Carl Anschütz (cond.), Agricol Paur (cond.),	Academy of Music, East 15 street and Irving Place	First Part. Beethoven: <i>Leonore</i> Overture, No. 3, op. 72a (Anschütz) Meyerbeer: Aria, <i>L’Africaine</i> [Formes] Mills: Fantasia, <i>Faust</i> for piano	<i>NYSZ</i> Tuesday, 13 January 1866 (p. 6); <i>New-Yorker Musik-Zeitung</i>	Preliminary notice. Academy of Music. Grand Benefit Concert for the German hospital. Saturday, February 3, 1866. The collaboration of prominent

			Theodore Thomas (cond.), William Formes, S. B. Mills (piano), Elena D'Angri		[Mills] Rossini: Rondo, <i>La cenerentola</i> [D'Angri] Lachner: Hymne an die Musik 23 Gesang-Vereine and ein aus 60 Mann bestehendes Orchestra, unter Leitung des A. Paur. Part 2. Liszt: <i>Mazeppa</i>, sym. poem after V. Hugo, LW G7, Allegro marciale [Weimar 1854] (Bergmann, cond.) Meyerbeer: Cavatina, "No, No, No," <i>Les Huguenots</i> [D'Angri] Liszt: March, <i>Rákóczi</i> Symphonic Arrangement, LW G29 [publ. 1871, Leipzig: Schuberth] Wagner: Overture, <i>Tannhäuser</i> [Thomas] Rietz: <i>Old German Schlachtgesang</i> Grand chorus and orchestra under the direction of Mr. A. Paur	Monday, 29 January 1866, p. 64	soloists, "23 Singing societies" and a "Grand Orchestra". The following are seating prices: Box seat @ \$3. Balcony and Parquett @ \$2, including the right to reserve the Family Circle @ 50 cents. The sale of the tickets begins Thursday, 11 January at the following locations: Schuberth & Co., 820 Broadway; Beer & Schirmer, 701 Broadway; Westermann, 442 Broadway; W. Radde, 550 Pearl Street, and in the offices of all German newspapers. Louis Geilfuss, Secretary."—<i>NYSZ</i> Tuesday, 13 January 1866 (p. 6)
66/02/06 66/02/08 66/02/09 66/02/19 66/02/27 66/03/06 66/03/20	Tuesday Thursday Friday Monday Tuesday Tuesday Tuesday	Italian Opera	Bergmann (cond.), Carozzi-Zucchi, Mazzoleni, Bellini, Antonucci (bass), Lorini, Barili, Muller	Brooklyn Academy of Music, 176-194 Montague Street	Meyerbeer: <i>L'Africaine</i> [Paris 1865] (in Italian)	<i>New-Yorker Musik-Zeitung</i> Wednesday, 7 February 1866, p. 78; <i>New-York Times</i> , Saturday, 17 February 1866, p. 7; <i>NYSZ</i> Sunday, 18 February 1866, p. 8; <i>New-York Times</i> ,	"Benefit for Signor Mazzoleni (tenor)." —<i>New-York Times</i>, Tuesday, 6 March 1866, p. 7; "Benefit for Signor Bellini. In the course of the evening Arditi's <i>Il Garibaldino</i> will be repeated." —<i>New-York Times</i>, Tuesday, 20 March 1866, p. 7

						Tuesday, 27 February 1866; Tuesday, 20 March 1866, p. 7	
66/02/12	Monday	Italian Opera	Bergmann (cond.), Clara Louise Kellogg (soprano), Adelaide Phillips, E. Irfre, Antonucci (bass)	Academy of Music, East 15 street and Irving Place	Flotow: <i>Martha</i> [Vienna 1847]	<i>New-York Times</i> , Monday, 12 February 1866, p. 4	
66/02/13 66/02/14 66/02/23	Tuesday Wednesday Friday	Italian Opera	Bergmann (cond.), Carozzi-Zucchi, Massimiliani, Bellini, Antonucci (bass), Lorini, Kruger (incidental ballet), Leotyne Vidal (incidental ballet)	Academy of Music, East 15 street and Irving Place	Donizetti: <i>Dom Sébastien, roi de Portugal</i> (in Italian) [Paris 1843]	<i>New-York Times</i> , Tuesday, 13 February 1866, p. 7; Wednesday, 14 February 1866, p. 7; <i>NYSZ</i> Thursday, 22 February 1866, p. 6; <i>New-York Times</i> , Friday, 23 February 1866, p.4	
66/02/16	Friday	Italian Opera	Bergmann (cond.), Clara Louise Kellogg	Academy of Music, East 15 street and Irving Place	Auber: <i>Fra Diavolo</i>	<i>NYSZ</i> Thursday, 15 February 1866, p. 7;	

			(soprano), Stockton, Mazzoleni (tenor), Bellini, Lorini, Barili, Dubreuil, Muller			<i>New-York Times</i> , Thursday, 15 February 1866, p. 8	
66/02/17	Saturday	Italian Opera	Bergmann (cond.), Carozzi- Zucchi, Irfre, Antonucci (bass), Brandini	Academy of Music, East 15 street and Irving Place	Verdi: <i>Ernani</i> [Venice 1844]	<i>NYSZ</i> Saturday, 17 February 1866, p. 6; <i>New-York Times</i> , Saturday, 17 February 1866, p. 7	
66/02/21	Wednesday	Italian Opera	Bergmann (cond.), Carozzi- Zucchi, Massimilini, Bellini, Barili	Academy of Music, East 15 street and Irving Place	Donizetti: <i>Poliuto</i>	<i>NYSZ</i> Wednesday, 21 February 1866, p. 6; <i>New-York Times</i> , Wednesday, 21 February 1866, p.4	
66/02/28	Wednesday	Twelfth PSB Rehearsal for the Fourth Concert of Season No. 9 (1865-1866)	Bergmann (cond.)	Brooklyn Academy of Music, 176- 194 Montague Street	Program not found	<i>Brooklyn Daily Eagle</i> , Wednesday, 28 February 1866, p. 2	
66/03/03	Saturday	Fourth PSB Concert of Season No. 9 (1865-1866)	Bergmann (cond.), Mazzoloni, Ortolani, F. Letsch	Brooklyn Academy of Music, 176- 194 Montague	Gade: Symphony in C minor Liszt: <i>Mazeppa</i> , sym. poem after V. Hugo, LW G7 [Weimar 1854] [Brooklyn première— HEJ]	Odell v. 8, p. 116; <i>Brooklyn Daily Eagle</i> , Thursday, 1	Johnson states that Thomas conducted this concert.

			(trombone)	Street	Weber: Overture, <i>Euryanthe</i> Félicien David: Concertino Scheneye: Divertisement	March 1866, p. 2; Johnson p. 212, no. 603.	
66/03/05	Monday	Italian Opera	Bergmann (cond.), Carozzi- Zucchi, Bina di Rossi, Mazzoleni (tenor), Bellini, Barili	Academy of Music, East 15 street and Irving Place	Verdi: <i>Il trovatore</i> [Rome 1853]	NYSZ Sunday, 4 March 1866, p. 8; <i>New-York Times</i> , Monday, 5 March 1866, p.4	
66/03/10	Saturday	Fourth PSNY Concert of Season No. 24 (1865-1866)	Bergmann (cond.), Carmelina Poch (vocal), Richard Hoffman (piano)	Academy of Music, East 15 street and Irving Place	Schumann: Symphony No. 3 in E-flat major, op. 97, “Rhenish” Donizetti: Aria, “O mio Fernando,” <i>La favorite</i> Mendelssohn: Concerto No. 1 in G minor, op. 25 for Piano Wagner: Prelude to <i>Tristan and Isolde</i> Rossini: “Selva Opaca,” <i>Guillaume Tell</i> Weber: Overture, <i>Euryanthe</i>	Odell v.8, p. 101, New York Philharmonic Programs conducted by Carl Bergmann	PSNY Performance: Wagner Prelude to <i>Tristan und Isolde</i> — NYPA/Programs
66/04/02 66/04/03 66/04/09	Monday Tuesday Monday	Italian Opera	Bergmann (cond.), Carozzi- Zucchi, Phillips, Cairolì, Mazzoleni (tenor), Bellini, Ardavani, Antonucci (bass), <i>Arion</i> Men’s glee club	Academy of Music, East 15 street and Irving Place	Meyerbeer: <i>Les Huguenots</i>	NYSZ Monday, 2 April 1866, p. 7; <i>New-York Times</i> , Wednesday, 4 April 1866; NYSZ Wednesday, 4 April 1866; NYSZ Monday, 9 April 1866	“Tonight, Meyerbeer’s <i>Les Huguenots</i> , the greatest work for the lyrical stage, will be performed for the first time [this season].”— NYSZ Monday, 2 April 1866; “ <i>Les Huguenots</i> . Meyerbeer’s greatest work, which was performed last night for the first time this season with exceptionally splendid decorations and a competent cast, will be repeated tonight.”—NYSZ Tuesday, 3 April 1866; “The regular season of the

							Italian Opera ends this week; in tonight's show, Meyerbeer's <i>Les Huguenots</i> will be repeated."— <i>NYSZ</i> Monday, 9 April 1866
66/04/06	Friday	Italian Opera	Bergmann (cond.), Mazzoleni (tenor), Bellini, Dubreuil, Kellogg (soprano)	Academy of Music, East 15 street and Irving Place	Auber: <i>Fra Diavolo</i>	<i>NYSZ</i> Monday, 2 April 1866; <i>New-York Times</i> , Saturday, 6 April 1866, p. 4	
66/04/10	Tuesday	Italian Opera	Bergmann (cond.), Clara Louise Kellogg (soprano), Adelaide Phillipps, Irire, Antonucci (bass)	Academy of Music, East 15 street and Irving Place	Flotow: <i>Martha</i> [Vienna 1847]	<i>NYSZ</i> Tuesday, 10 April 1866, <i>New-York Times</i> , Tuesday, 10 April 1866, p. 4	
66/04/14	Saturday	Fifth (and Last) PSB Concert of Season No. 9 (1865-1866)	Bergmann (cond.), Carmelina Poch (soprano), Matilda Toedt (violin), Schmitz, Lotze, Gewaltdt, Moslein (french horn quartet)	Brooklyn Academy of Music, 176-194 Montague Street	Beethoven: Symphony No. 9 in D minor, op. 125 [First Time-PSB] [I. Allegro ma non troppo, II. Molto vivace, III. Adagio] Donizetti: Aria, "Oh mio Fernando" <i>La favorite</i> [Poch] de Beriot: Concerto for violin No. 6 [Toedt] Weber: Overture, <i>Oberon</i> , J. 306 Verdi: Bolero, <i>Les vèpres siciliennes</i> [Poch] Weber: Quartet for French Horns [Schmitz, Lotze, Gewaltdt, Moslein] Litolff: Overture, <i>Maximilian Robespierre</i> , op. 55	Odell v. 8, p. 116; <i>New-York Times</i> , 14 April 1866, p. 4	

66/04/21	Saturday	Fifth (and Last) PSNY Concert of Season No. 24 (1865-1866)	Bergmann (cond.), William Mason (piano), Maria Brainerd (soprano)	Academy of Music, East 15 street and Irving Place	Beethoven: Symphony No. 7 in A major, op. 92 Mendelssohn: Scene and Aria <i>Infelice</i> op. 94 Burgmüller: Concerto in F-sharp minor for Piano, op. 94 [American première—HEJ] Wagner: <i>Faust</i> Overture Handel: Aria, “Let the bright Seraphim,” <i>Sampson</i> Berlioz: Overture, <i>Les francs- juges</i>	Odell v.8, p. 101, New York Philharmonic Programs conducted by Carl Bergmann; Johnson p. 103, no. 227.	
66/04/22	Sunday	Benefit Concert	Bergmann (cond.), Ferdinand Amend (cond.), Henne, Wilhelm Formes, Joseph Weinlich, Hermanns, Aschm, Lersch, orchestra of 86 members of the Aschenbrödel Association, 70 singers of the Cecilia Association and Haydn Men’s glee club (directed by Carl Traeger)	Academy of Music, East 15 street and Irving Place	Part 1. Weber: Overture, <i>Oberon</i> , J. 306 Abt: “Waldröslein” [Woodland Rose] Rossini: Duo for piano and violin, <i>Guillaume Tell</i> [Herrmann, Böttger] Donizetti: <i>Ballata</i> [Henne] Weber: Adagio for 4 horns [Weber, Schmitz, Gewalt, Brahl, F. Moeslein] German Song [Formes] Mozart: Priest’s Chorus, “O Isis and Osiris,” <i>Die Zauber Flute</i> , K. 620 Part 2. Wagner: Overture, <i>Rienzi</i> Meyerbeer: <i>Ballata</i> , “The Monk” [Henne] [First time in America] [Asche]: Clarinet Solo [Asche] Bellini: Cavatina [Henne] Halévy: “Trickitor,” <i>La Juive</i> Letsch: Trombone Solo, <i>The Tear</i> Meyerbeer: Torch Dance, <i>Le prophète</i>	NYSZ Saturday, 21 April 1866	“Arranged by the St. Cecilia Association to benefit the St. Francis German Hospital on Fifth Street.”— NYSZ Saturday, 21 April 1866
66/06/02	Saturday	Popular Concert	Bergmann	Paul Falk’s	Program not found	Odell v.8,	“Carl Bergmann began

			(cond.)	Lion Park		p. 72, NYSZ Friday, 28 June 1866	concerts in rivalry to Theodore Thomas' Summer Night Concerts (Odell's v. 8, p. 101) at the Terrace Garden; The popular concerts, held on Saturday afternoons at Paul Falk's Lion Park . . . have recently become more well attended than at the beginning of the season."— <i>NYSZ</i> Friday, 28 June 1866
66/06/03	Sunday	Sunday "Sacred" Concert	Bergmann (cond.)	Paul Falk's Lion Park	Program not found	<i>NYSZ</i> Saturday, 14 July 1866	"Bergmann's Concerts, which take place every Sunday at Paul Falk's Lion Park, attract the public attention more and more."— <i>NYSZ</i> Saturday, 14 July 1866
66/06/09	Saturday	Grand Benefit Concert for Emile Rullmann	Bergmann (cond.), Maretzek (cond.), Torriani (cond.), Milleri, Poch, D'Angri, Mazzoleni (tenor), S. B. Mills, Kellogg (soprano), Bellini, Antonucci (bass), Poch, Abello, Rosa	Irving Hall, 17 Irving Place	Herlod: Overture, <i>Zampa</i> [orchestra] Verdi: Preghiera, <i>Nabucco</i> [Milleri] Rossini: Duo, <i>Semiramide</i> [Mazzoleni] Verdi: Ballade, <i>Rigoletto</i> [Mills] Liszt: <i>Ungarische Rhapsodie</i> (?) for piano solo, LW (?) [Mills] Ricci: Duet, <i>Crispino e la comare</i> [Kellogg, Bellini] Meyerbeer: March, <i>Le prophète</i> [orchestra] Verdi: Aria, <i>La traviata</i> [Bellini] Lola: Spanish Song [Poch] Verdi: Aria, <i>Attila</i> [Antonucci] Wallace: English Ballade, "The Windows that Waft" [Kellogg] Malibran: <i>Rataplan</i> [D'Angri] Gounod: Chorus, <i>Faust</i> [Abello,	<i>New-York Times</i> , Saturday, 9 June 1866, p. 4	"This is the first of two concerts which took place at 1 o'clock; Emile Rullmann was the Janitor of the Academy of Music."— <i>New-York Times</i> , Saturday, 9 June 1866, p. 4; Liszt wrote sets of <i>Ungarische Rhapsodien</i> for solo piano LW A60b, A60c, A132, and A224. According to Grove Music Online, all were composed prior to the date of performance (A60b, A60c comp. 1846-7 and publ. 1847 by Haslinger of Vienna; A132: various entries of dates/places of

					Rosa, Maretzek, Bergmann]		compostion publication; A224 comp. 1863? and publ. 1871 by Shuberth of Hamburg) while only A244 was published after the June 9, 1866.
66/06/10	Sunday	Sunday “Sacred” Concert	Bergmann (cond.)	Paul Falk’s Lion Park	Program not found	NYSZ Saturday, 14 July 1866	
66/06/17	Sunday	Sunday “Sacred” Concert	Bergmann (cond.)	Paul Falk’s Lion Park	Program not found	NYSZ Saturday, 14 July 1866	
66/06/23	Saturday	Promenade Concert	Bergmann (cond.)	Paul Falk’s Lion Park	Program not found	NYSZ Saturday, 23 June 1866	“Paul Falk’s Belvedere Lion Park, 8. Ave. & 110 Street. Fourth Promenade Concert. Commencement 4 ½ o’clock. Admission free.”— <i>NYSZ</i> Saturday 23 June 1866
66/06/24	Sunday	Sunday “Sacred” Concert	Bergmann (cond.)	Paul Falk’s Lion Park	Program not found	NYSZ Saturday, 14 July 1866	
66/06/29	Friday	Grand Concert	Carl Bergmann (cond.)	Paul Falk’s Lion Park	Program not found	NYSZ Friday, 29 June 1866	“Carl Bergmann’s Orchestra will perform a grand afternoon and evening concert today at Paul Falk’s Lion Park.”— <i>NYSZ</i> Friday, 29 June 1866
66/06/30	Saturday	Popular Concert	Bergmann (cond.)	Paul Falk’s Lion Park	Program not found	NYSZ Friday, 29 June 1866	“Fifth Concert. Commencement 4 ½ o’clock. Admission free.— <i>NYSZ</i> Saturday 23 June 1866 (p. 6) Lion Park. Carl Bergmann’s orchestra will give an afternoon and evening concert in Paul Falk’s Lion Park there is this afternoon lion park a Grand in the afternoon

							Concert and evening Concerto in Paul Falk's. The programs of both concerts are excellent."— NYSZ Friday, 28 June 1866 (p. 8)
66/07/01	Sunday	Sunday "Sacred" Concert	Bergmann (cond.)	Paul Falk's Lion Park	Program not found	NYSZ Saturday, 14 July 1866	
66/07/07	Saturday	Popular Concert	Bergmann (cond.)	Paul Falk's Belvedere Lion Park	W. Candidus: Grand-March (First Time) Meyerbeer: Selection, <i>L'Africaine</i> (First Time) [Paris 1865] Ricci: Selection, <i>Crispino e la comare</i> (First Time) Meyerbeer: Overture, <i>Les Huguenots</i> (First Time) Strauss: Potpourri	NYSZ Saturday, 14 July 1866	"Paul Falk's Belvedere Lion Park, 8. Ave. & 110 Street. Sixth Promenade Concert. Commencement 4 o'clock. Admission Free."— NYSZ Saturday, 7 July 1866
66/07/08	Sunday	Sunday "Sacred" Concert	Bergmann (cond.)	Paul Falk's Lion Park	Program not found	NYSZ Saturday, 14 July 1866	
66/07/12	Thursday	Arion Mens' glee club Summer Night Festival	Bergmann (cond.), C. Rietzel (cond.)	Funk's Wonne Garden, 63 rd Street and East River	Program not found	NYSZ Thursday, 12 July 1866	
66/07/13	Friday	Arion Mens' glee club Summer Night Festival	Bergmann (cond.), C. Rietzel (cond.)	Funk's Wonne Garden, 63 rd Street and East River	Program not found	NYSZ Friday, 13 July 1866	
66/07/14	Saturday	Arion Mens' glee club Summer Night Festival	Bergmann (cond.), C. Rietzel (cond.)	Funk's Wonne Garden, 63 rd Street and East River	Program not found	NYSZ Saturday, 14 July 1866	

66/07/15	Sunday	Sunday “Sacred” Concert	Bergmann (cond.)	Paul Falk’s Lion Park	Program not found	NYSZ Saturday, 14 July 1866	
66/07/21	Saturday	Popular Concert	Bergmann (cond.)	Paul Falk’s Belvedere Lion Park	Program not found	NYSZ Saturday, 21 July 1866, p. 8	Commencement 4 o’clock. Admission free.”— <i>NYSZ</i> Saturday, 21 July 1866 “Paul Falk’s Belvedere Lion Park, 8 th Ave. and 110 th St. Saturday, 21 July 1866. Eighth concert. Begins at 4 p.m. Conductor: Mr. Carl Bergmann! Free admission! Paul Falk.”— <i>NYSZ</i> Saturday, 21 July 1866, p. 8
66/07/22	Sunday	Sunday “Sacred” Concert	Bergmann (cond.)	Paul Falk’s Lion Park	Program not found	NYSZ Saturday, 14 July 1866	
66/07/24	Tuesday	Grand Picnic and Summer Night Festival	Bergmann (cond.), F. Rietzel (cond.); two grand orchestras	Paul Falk’s Belvedere Lion Park	Program not found	NYSZ Tuesday, 24 July 1866	“Two grand orchestras for concert, dance, and promenade music directed by Mr. Carl Bergmann and Mr. F. Rietzel. In addition, the new mammoth orchestrion of the famous Bohemian organ maker Tollwerkz, not presented until now in other venues due to a lack of space, will for the first time play German national melodies and <i>Zukunftsmusik</i> [Music of the Future]. The festival begins at 4 p.m.”— <i>NYSZ</i> Tuesday, 24 July 1866
66/07/26	Thursday	Grand Picnic and Summer Night Festival	Bergmann (cond.), F. Rietzel (cond.);	Paul Falk’s Belvedere Lion Park, 8 th Avenue	Program not found	NYSZ Friday, 28 June 1866	“In addition, the new mammoth orchestrion of the famous Bohemian organ maker Tollwerkz,

				between 108 and 109 Streets			not presented until now in other venues due to a lack of space, will for the first time play German national melodies and <i>Zukunftsmusik</i> . The Festival will begin at 4 p.m. . . .”—NYSZ Tuesday, 24 July 1866
66/07/28	Saturday	Popular Concert	Bergmann (cond.)	Paul Falk’s Belvedere Lion Park	Program not found	NYSZ Saturday, 28 July 1866, p. 8	
66/07/29	Sunday	Sunday “Sacred” Concert	Bergmann (cond.)	Paul Falk’s Lion Park	Program not found	NYSZ Saturday, 14 July 1866	
66/08/04	Saturday	Popular Concert	Bergmann (cond.)	Paul Falk’s Lion Park	Program not found	NYSZ Saturday, 4 August 1866, p. 8	
66/08/05	Sunday	Sunday “Sacred” Concert	Bergmann (cond.)	Paul Falk’s Lion Park	Program not found	NYSZ Saturday, 14 July 1866	
66/08/11	Saturday	Popular Concert	Bergmann (cond.)	Paul Falk’s Lion Park	Program not found	NYSZ Friday, 28 June 1866	
66/08/12	Sunday	Sunday “Sacred” Concert	Bergmann (cond.)	Paul Falk’s Lion Park	Program not found	NYSZ Saturday, 14 July 1866	
66/08/18	Saturday	Popular Concert	Bergmann (cond.)	Paul Falk’s Lion Park	Program not found	NYSZ Friday, 28 June 1866	
66/08/19	Sunday	Sunday “Sacred” Concert	Bergmann (cond.)	Paul Falk’s Lion Park	Program not found	NYSZ Saturday, 14 July 1866	
66/08/25	Saturday	Popular Concert	Bergmann (cond.)	Paul Falk’s Lion Park	Program not found	NYSZ Saturday, 25 August 1866	“Paul Falk’s Belvedere Lion Park, 8. Ave. & 110 Str. Evening Illumination. Commencement 4 o’clock. Admission free.”—NYSZ Saturday, 25 August 1866
66/08/26	Sunday	Sunday “Sacred” Concert	Bergmann (cond.)	Paul Falk’s Lion Park	Program not found	NYSZ Saturday, 14	

						July 1866	
66/09/01	Saturday	Popular Concert	Bergmann (cond.)	Paul Falk's Lion Park	Program not found	NYSZ Saturday, 1 September 1866	"Last concert during this season."—NYSZ Saturday, 1 September 1866
66/09/03	Monday	Summer Festival Concert and Picnic	Bergmann (cond.)	Jones Wood	Program not found	NYSZ Saturday, 11 August 1866, p. 8	"To celebrate the construction of the German Hospital. —NYSZ Saturday, 11 August 1866, p. 8; The cornerstone ceremony and Festival/Picnic originally scheduled for Monday, 13 August was postponed to Monday, 3 September. After the morning cornerstone ceremony the Festival concert and picnic will begin at 2 p.m. at Jones Wood."—NYSZ Saturday, 11 August 1866, p. 8
66/10/11	Thursday	Italian Opera	Bergmann (cond.), Carmen Poch, Mazzoleni (tenor), Bellini, Fossatti, Natali-Testa	Brooklyn Academy of Music, 176-194 Montague Street	Verdi: <i>Il trovatore</i> [Rome 1853]	NYSZ Thursday, 11 October 1866, p. 6	
66/10/12	Friday	Italian Opera	Bergmann (cond.), C. L. Kellogg (soprano), Natali Testa, Mazzoleni (tenor), Bernardi, Dubrueil, Fosati,	Brooklyn Academy of Music, 176-194 Montague Street	Auber: <i>Fra Diavolo</i>	NYSZ Friday, 12 October 1866, p. 6; <i>New-York Times</i> , Friday, 12 October 1866, p. 4	

			Giorgio Ronconi				
66/11/05	Monday	Italian Opera	Carl Bergmann (cond.), Kellogg (Margherita, soprano), Stella Bonheur (soprano), Mazzoleni (Faust, tenor), Bellini, Antonucci (bass), Fossati, Fleury	Brooklyn Academy of Music, 176-194 Montague Street	Gounod : <i>Faust</i> [Paris 1859]	<i>Brooklyn Eagle</i> , Saturday, 27 October, 3 November 1866 (p. 1)	
66/11/17	Saturday	First PSNY Concert of Season No. 25 (1866-1867)	Bergmann (cond.), Carl Wolfsohn (piano), Nathalie Seelig (soprano)	Steinway Hall, 71-73 East 14th Street	Schumann: Symphony No. 2 in C major, op. 94 Mendelssohn: Scene and Aria <i>Infelice</i> op. 94 Beethoven: Concerto No. 5 in E-flat major, op. 73 for Piano Liszt: Episode, “Der nächtlicher Zug,” Lenau’s <i>Faust</i> , LW G16 [comp. 1857-61, publ. 1866, Leipzig: Schuberth] [American première—HEJ] Mozart: Aria, “Parto, parto” <i>La clemenza di Tito</i> , K. 621 Bristow: Overture, <i>Columbus</i>	Odell v.8, p. 237; New York Philharmonic Programs conducted by Carl Bergmann; Johnson p. 215, no. 612	First PSNY Performance: Liszt Episode “Der nächtlicher Zug” from Lenau’s <i>Faust</i> ; Bristow Overture, <i>Columbus</i> —NYPA/Programs
66/12/14	Friday	Italian Opera	Bergmann (cond.)	Winter Garden	Verdi: <i>Il trovatore</i> [Rome 1853]	<i>New-York Times</i> , Friday, 14 December 1866, p. 4	
66/12/15	Saturday	Italian Opera Matinee	Bergmann (cond.)	Winter Garden	Auber: <i>Fra Diavolo</i>	<i>New-York Times</i> , Monday, 17 December 1866, p. 4	
66/12/15	Saturday	Second PSNY	Bergmann	Steinway	Beethoven: Symphony No. 4 in	Odell v.8,	

		Concert of Season No. 25 (1866-1867)	(cond.), Camilla Urso (violin), Sophie Groschel (piano)	Hall, 71-73 East 14th Street	B-flat major, op. 60 Mendelssohn: Concerto in E Minor for Violin, op. 64 Wagner: Prelude to Act I, <i>Lohengrin</i> Mozart: Concerto No. 20 in D minor for Piano, K. 466, Movement I Vieuxtemps: Ballade and Polonaise for Violin, op. 38 Berlioz: <i>Le carnaval romain, ouverture caractéristique</i> , op. 9	p. 237; New York Philharmonic Programs conducted by Carl Bergmann; <i>New-York Times</i> , Monday, 17 December 1866, p. 4	
66/12/29	Saturday	Vocal and Instrumental Concert	Bergmann (cond.), Carl Anschütz (cond.), William Groscurth (cond.), C. Traeger (cond.), E. Weber (cond.), Adolph Sohst, Rosa Schumann (piano), F. Bergner (cello), J. Bernstein (violin), F. Letsch (trombone), New-York <i>Sängerrunde</i> and Beethoven <i>Männerchor</i> , Himmer-Friederici, F. Heind'l	Irving Hall, 17 Irving Place	Part 1. Weber: Overture, <i>Freischütz</i> Keller: <i>Arioso</i> Hummel: Trio for Piano, violin and cello, op. 12 Trombone-Solo (Letsch) Beethoven: Chorus (Male Voices) Part 2. Herold: Overture, <i>Zampa</i> Schumann: "Widmung," op. 25, no. 1 Schumann: "Es fiel ein Reif in der Frühlingsnacht," op. 64, no. 3 Heind'l: Fantasie for Flute Marschner: Aria, <i>Hans Heiling</i> Greger: Chorus (Male Voices)	NYSZ Friday, 28 December 1866 (p. 6)	Tickets \$1.00.

			(flute), Wilhelm Formes				
Date	Day	Event	Performers	Venue	Program	Source	Notes
67/01/06	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.)	Paul Falk’s Belvedere Lion Park	Program not found	NYSZ Sunday, 6 January 1867	
67/01/26	Saturday	Third PSNY Concert of Season No. 25 (1866-1867)	Bergmann (cond.), William Mason (piano), Wenzel Kopta (violin)	Steinway Hall, 71-73 East 14th Street	Volkmann: Symphony No. 1, op. 44 in D minor [American première—HEJ] Beethoven: Concerto No. 4 in G major, op. 58 for Piano Mendelssohn: Overture, <i>Die Hebriden</i> , op. 24 Vieuxtemps: Concerto No. 5 in A minor, violin, op. 37 Cherubini: Overture, <i>Les deux journées</i>	Odell v.8, p. 237; New York Philharmonic Programs conducted by Carl Bergmann; Johnson p. 372, no. 1074	“First Time: Volkmann Symphony in D minor— NYPA/Programs; Public Rehearsal 10 o’clock.”— <i>New-York Times</i> , Friday, 25 January 1867, p. 7
67/03/01	Friday	Grand <i>Bal D’opera</i> to Inaugurate the New Academy of Music	Bergmann (cond.), Ernest Grill (cond.), C. S. Grafulla (cond.); one hundred and fifty performers	Academy of Music, East 15 street and Irving Place	Program not found	<i>New-York Times</i> , Wednesday, 28 February 1867; <i>New-York Times</i> , Friday, 1 March, 1867, p. 7	“Bal D’opera.—The Bal d’Opera tickets are among the things that were plenty, but are now in demand. The Academy will be inaugurated to-morrow night in the most brilliant possible manner, and every indication of social and artistic success that could be desired is already afforded. The music of the entertainment will be a feature worthy of the occasion and of the able men who prepare it, while the display of toilette and the convocation of notables will be unprecedented. It will not be forgotten that to the purchase of season tickets

							for the opera complimentary tickets to the ball will be issued, and it is pleasant to add, the sale of these is already very active.”— <i>New-York Times</i> , Wednesday, 28 February 1867
67/03/02	Saturday	Promenade Soirée	Bergmann (cond.), Grill (cond.), Grafulla (cond.)	Academy of Music, East 15 street and Irving Place	Program not found	NYSZ Thursday, 28 February 1867, p. 8; <i>New-York Times</i> , Wednesday, 28 February 1867	“Amusements. Inauguration Promenade Matinee.—On Saturday, at 1 o’clock, the new Academy of Music will be thrown open for the grand inaugural promenade matinee. The three colossal orchestras under the direction of Bergmann, Grill and Grafulla which are to provide the music at the Bal’d’Opera to-morrow night, will interpret the beauties of a well-prepared programme, and all the gay and festive accessories which are expected to insure the unprecedented success of the ball will be retained for this occasion. The promenade will continue from 1 until 4 o’clock, affording ladies from the adjacent cities, as well as those who are not disposed to attend the ball itself, an admirable opportunity for spying out the beauties of the place and otherwise informing themselves

							concerning the local.”— <i>New-York Times</i> , Wednesday, 28 February 1867
67/03/04	Monday	Grand Farewell Concert—Lotti	Bergmann (cond.), Carl Anschütz (cond.), J. N. Pattison (pianist), Ed. Mollenhauer (violin), Naddi (prima donna)	Steinway Hall, 71-73 East 14th Street	Program not found	<i>New-York Times</i> , Friday, 1 March 1867, p. 7	
67/03/08	Friday	Italian Opera	Bergmann (cond.), Kellogg (soprano), Testa, Mazzoleni (tenor), Bernardi, Dubreuil, Fossati, Giorgio Ronconi, Kruger (incidental ballet), Teresa (incidental ballet)	Academy of Music, East 15 street and Irving Place	Auber: <i>Fra Diavolo</i>	<i>New-York Times</i> , Friday, 8 March 1867, p. 7	
67/03/09	Saturday	Fourth PSNY Concert of Season No. 25 (1866-1867)	Bergmann (cond.), Lotti (tenor), S. B. Mills (piano)	Steinway Hall, 71-73 East 14th Street	Mozart: Overture, <i>Die Zauber Flute</i> , K. 620 Donizetti: “Deserto in terra,” <i>Dom Sébastien, roi de Portugal</i> Chopin: Concerto No. 2 for Piano, op. 21 Beethoven: Symphony No. 2 in	Odell v.8, p. 237; New York Philharmonic Programs conducted by Carl	“Public Rehearsal 10:00 A.M.”— <i>New-York Times</i> , Thursday, 7 March 1867, p. 7

					D major, op. 36 Mozart: “Il mio Tesoro Intanto,” <i>Don Giovanni</i> , K. 527 Liszt: <i>Tasso, lamento e trionfo</i> sym. poem, LW G2 [Weimar 1849]	Bergmann	
67/03/13	Wednesday	Italian Opera	Bergmann (cond.), Clara Louise Kellogg (soprano), Natali Testa, Mazzoleni (tenor), Antonucci (bass), Marra, Fossati, Fleury, Kruger (incidental ballet), Teresa (incidental ballet)	Academy of Music, East 15 street and Irving Place	Gounod: <i>Faust</i> [Paris 1859]	<i>New-York Times</i> , Wednesday, 13 March 1867, p. 7	
67/03/18	Monday	Italian Opera	Bergmann (cond.); Parepa-Rosa, Natali Testa, Mazzoleni (tenor), Bellini, Bacelli	Academy of Music, East 15 street and Irving Place	Verdi: <i>Il trovatore</i> [Rome 1853]	NYSZ Monday, 18 March 1867, p. 6	“Mme. Parepa-Rosa’s debut.”— <i>New-York Times</i> , Tuesday, 19 March 1867, p. 5
67/03/19	Tuesday	Italian Opera	Bergmann (cond.), Parepa-Rosa, Natali Testa, Mazzoleni (tenor), Antonucci	Academy of Music, East 15 street and Irving Place	Bellini: <i>Norma</i>	NYSZ Tuesday, 19 March 1867, p. 6	

			(bass)				
67/03/22	Friday	Italian Opera	Bergmann (cond.), Clara Louise Kellogg (soprano), Natali Testa, Baragli (tenor), Antonucci (bass), Fossati	Academy of Music, East 15 street and Irving Place	Flotow: <i>Martha</i> [Vienna 1847]	<i>New-York Times</i> , Thursday, 21 March 1867, p. 7	
67/03/26	Tuesday	Italian Opera	Bergmann (cond.), Clara Louise Kellogg (soprano), McCullough, Baragli (tenor), Bellini, Bacelli, Fosatti, Giorgio Ronconi, Kruger (incidental ballet), Teresa (incidental ballet)	Academy of Music, East 15 street and Irving Place	Mozart: <i>Don Giovanni</i> , K. 527	<i>New-York Times</i> , Tuesday, 26 March 1867, p. 7	“ . . . The representation of this immortal work, last night, was phenomenal in more instances than that, however. All the artist’s seemed to be on their mettle, and even Carl Bergmann’s controlling spirit has but seldom appeared to be so predominant over the orchestra and in the concerted pieces, as on this occasion.”— <i>New-York Times</i> , Wednesday, 27 March 1867, p. 5
67/03/29	Friday	Italian Opera	Bergmann (cond.), Clara Louise Kellogg (soprano), McCullough, Baragli (tenor), Bellini,	Academy of Music, East 15 street and Irving Place	Mozart: <i>Don Giovanni</i> , K. 527	<i>NYSZ</i> Wednesday, 27 March 1867, p. 6	“Friday, March 29, 8 o’clock in the evening: Second and absolutely last performance of Mozart’s <i>Don Giovanni</i> . . .”— <i>NYSZ</i> Wednesday, 27 March 1867, p. 6

			Bacelli, Fosatti, Giorgio Ronconi, Kruger (incidental ballet), Teresa (incidental ballet)				
67/03/30	Saturday	PSNY Public Rehearsal No. 13 of Season No. 25 (1866-1867)	Bergmann (cond.)	Steinway Hall, 71-73 East 14th Street	Program not found	<i>New-York Times</i> , Friday, 29 March 1867, p. 7	“3 o’clock. Admission 50 cents.”— <i>New-York Times</i> , Friday, 29 March 1867, p. 7
67/04/01	Monday	Italian Opera	Bergmann (cond.), Carmen Poch, Mazzoleni (tenor), Marra, Antonucci (bass)	Academy of Music, East 15 street and Irving Place	Verdi: <i>Ernani</i> [Venice 1844]	<i>New-York Times</i> , Monday, 1 April 1867, p. 7	“The free list is entirely suspended, with exception of tickets issued to the press.”— <i>New-York Times</i> , Monday, 1 April 1867, p. 7
67/04/12 67/04/15	Friday Monday	Italian Opera	Bergmann (cond.), <i>Arion</i> Men’s glee club, Mazzoleni (tenor), Bellini, Bacelli, Muller, Kruger (incidental ballet), Bernardi, Antonucci (bass), Fosanti, Reichardt, Teresa	Academy of Music, East 15 street and Irving Place	Meyerbeer: <i>L’Africaine</i> [Paris 1865]	<i>New-York Times</i> , Friday, 12 April 1867, p. 6; <i>NYSZ</i> Saturday, 13 April, 1867	“First performance this season of Meyerbeer’s last work <i>L’Africaine</i> [8 p.m.]”— <i>New-York Times</i> , Friday, 12 April 1867, p. 6

			(incidental ballet)				
67/04/17	Wednesday	Italian Opera	Bergmann (cond.), Carmen Poch, Natali Testa, Mazzoleni (tenor), Testa, Bellini, Giorgio Ronconi	Academy of Music, East 15 street and Irving Place	Herold: <i>Zampa</i> [Paris 1831]	<i>New-York Times</i> , Wednesday, 17 April 1867, p. 7	First performed in New York: in French on 12 August 1833, in English on 29 March 1841, in German on 21 May 1862, in Italian on 17 December 1866.— Loewenberg, col. 733.
67/04/20	Saturday	Fifth PSNY Concert of Season No. 25 (1866-1867)	Bergmann (cond.), S. B. Mills	Steinway Hall, 71-73 East 14th Street	Mozart: Symphony No. 41 in C major, K. 551, “Jupiter” Liszt: Concerto No. 1 in E-flat major for Piano, LW H4 [Weimar 1855] Berlioz: <i>Roméo et Juliette</i> , <i>symphonie dramatique</i> , op. 17, Parts III and IV [American première] Chopin: Impromptu (Unspecified) Chopin: Étude (Unspecified) Wagner: Overture, <i>Tannhäuser</i>	Odell v.8, p. 237; New York Philharmonic Programs conducted by Carl Bergmann	First PSNY Performance: Liszt Concerto No. 1 in E- flat major for Piano; Berlioz <i>Roméo et Juliette</i> op. 1 (Mvts. III and IV)— NYPA/Programs; Odell v.8, p. 237; Public Rehearsal No. 15, 10 o’clock, admission Fifty cents.— <i>New-York Times</i> , Saturday, 20 April 1857, p. 7
67/04/22	Friday	Italian Opera	Bergmann (cond.), <i>Arion</i> Men’s glee club, Mazzoleni (tenor), Bellini, Bacelli, Muller, Kruger (incidental ballet), Bernardi, Antonucci (bass),	Academy of Music, East 15 street and Irving Place	Meyerbeer: <i>L’Africaine</i> [Paris 1865]	<i>New-York Times</i> , Monday, 22 April 1867, p. 4	

			Fosanti, Reichardt, Teresa (incidental ballet)				
67/04/23	Tuesday	Italian Opera	Bergmann (cond.), Clara Louise Kellogg (soprano), Natali Testa, Mazzoleni (tenor), Marra, Antonucci (bass), Fossati, Fleury, Kruger (incidental ballet), Teresa (incidental ballet)	Academy of Music, East 15 street and Irving Place	Gounod : <i>Faust</i> [Paris 1859]	<i>New-York Times</i> , Tuesday, 23 April 1867, p. 4	
67/04/27	Saturday	Italian Opera	Bergmann (cond.), Carmen Poch, Ortolani, Mazzoleni (tenor), Benardi, Bellini, Antonucci (bass), Bacelli, Fossati, Kruger (incidental ballet), Teresa	Academy of Music, East 15 street and Irving Place	Meyerbeer: <i>L'Africaine</i> [Paris 1865]	<i>NYSZ</i> Saturday, 27 April 1867, p. 6; <i>New-York Times</i> , Saturday, 27 April 1867	"Matinee at 1 PM."— <i>New- York Times</i> , Saturday, 27 April 1867

			(incidental ballet)				
67/05/04	Saturday	Grand (and Last) PSNY Concert of Season No. 25 (1866-1867)	Bergmann (cond.), William Johnson (orator), William Mason (piano), Emile Guyon (piano), Rotter (soprano), F. Steins (baritone), German <i>Liederkrantz</i> of New York—Agricol Paur (director)	Steinway Hall, 71-73 East 14th Street	Beethoven: Symphony No. 5 in C minor, op. 67 Oration on History of the Philharmonic Society of New York Liszt: <i>Les Préludes</i> , sym. poem after ‘A. de Lamartine,’ LW G3 [Weimar 1854] Mozart: Concerto No. 10 for Two Pianos, K. 365 Bruch: Cantata <i>Frithjof’s Saga</i> for Soprano and Baritone, Male chorus and Orchestra Weber: <i>Jubel</i> Overture, op. 59	Odell v.8, p. 237; New York Philharmonic Programs conducted by Carl Bergmann; <i>New-York Times</i> , Saturday, 4 May 1867, p. 7	“Reverend Franklin Johnson will deliver the appropriate address on the occasion.”— <i>New-York Times</i> , Saturday, 4 May 1867, p. 7; Discrepancy: Concert not listed in Henry Edward Krehbiel. ‘The Philharmonic Society of New York,’ <i>Early Histories of the New York Philharmonic</i> , ed. B. Friedland (New York: Da Capo), 136.
67/06/06	Thursday	Grand Concert: L. F. Harrison’s Grand Music Festival	Bergmann (cond.), Carmelina Poch (soprano), J. N. Pattison (piano), Bellini (baritone), Baragli (tenor), G.W. Morgan (organ), Wenzel Kopta (violin), G.W. Colby (accompanist)	Steinway Hall, 71-73 East 14th Street	Beethoven: Symphony No. 3 in E-flat major, op. 55 Donizetti: Romanza, <i>Dom Sébastien, roi de Portugal</i> Beethoven: Concerto in D Major, op. 61 for Violin [Kopta] Verdi: Aria, <i>Macbeth</i> [Poch] Henselt: Concerto in F Minor, op. 16 for piano [Pattison] Mozart: Aria, “Il mio tesore,” <i>Don Giovanni</i> , K. 527 [Baragli] Hesse: Theme and Variation in A Major for Organ [Morgan] Verdi: Trio, <i>I Lombardi</i> [Poch, Baragli, Bellini] Rossini: Overture, <i>Guillaume Tell</i>	Odell v. 8, p. 237; <i>New-York Times</i> , Monday, 3 June 1867, p. 7	“Bergmann conducted an orchestral program at which the soloists were. . . (see performers)”—Odell v. 8, p. 237; “Tickets 1 dollar; reserved seats fifty cents extra.”— <i>New-York Times</i> , Monday, 3 June 1867, p. 7
67/08/15	Thursday	Grand Concert- <i>Arion</i> Men’s glee	Bergmann (cond.)	Paul Falk’s Lion Park	Program not found	<i>New-York Times</i> ,	“ <i>Arion</i> Vocal Society. Grand Summer Nights on

		club Summer Nights Festival				Thursday, 15 August 1867, p. 7	Thursday, August 15, at Paul Falk's Lion Park at 110 th St. and 8 th Ave. commencing at 6 o'clock p.m. on which occasion the Great Paris Exposition, with all the royal visitors and the great prize distribution by Napoleon III., will be seen. Splendid decorations and illuminations. Brilliant fireworks. Two grand orchestras. Conductor. Carl Bergmann. Tickets \$2 each, admitting one gentleman and ladies . . .”— <i>New-York Times</i> , Thursday, 15 August 1867, p. 7
67/09/23	Monday	Italian Opera	Bergmann (cond.), Parepa-Rosa, A. M. Hauk, A. Ronconi, Bellini, Baragli (tenor)	Academy of Music, East 15 street and Irving Place	Mozart: <i>Don Giovanni</i> , K. 527	<i>New-York Times</i> , Monday, 23 September 1867, p. 7	“Opening Night of the Season.”— <i>New-York Times</i> , Monday, 23 September 1867, p. 7
67/09/26	Wednesday	Italian Opera	Bergmann (cond.), Parepa-Rosa, A. M. Hauk, A. Ronconi, Bellini, Baragli (tenor)	Academy of Music, East 15 street and Irving Place	Mozart: <i>Don Giovanni</i> , K. 527	<i>New-York Times</i> , Wednesday, 26 September 1867, p. 7	“Opening Night of the Season.”— <i>New-York Times</i> , Monday, 23 September 1867, p. 7
67/09/28	Saturday	Italian Opera	Bergmann (cond.), Parepa-Rosa, A. M. Hauk, A. Ronconi, Bellini,	Academy of Music, East 15 street and Irving Place	Mozart: <i>Don Giovanni</i> , K. 527	<i>New-York Times</i> , Wednesday, 26 September 1867, p. 7	“Opening Night of the Season.”— <i>New-York Times</i> , Saturday, 26 September 1867, p. 7

			Baragli (tenor)				
67/10/04	Friday	Italian Opera	Bergmann (cond.), Amelia Hauck, Anastasi, Antonucci (bass), Testa, Bellini	Academy of Music, East 15 street and Irving Place	Gounod: <i>Faust</i> [Paris 1859]	<i>New-York Times</i> , Saturday, 5 October 1867, p. 4	
67/10/11	Friday	Italian Opera	Bergmann (cond.), Parepa-Rosa, Angela Peralta, Natali Testa, Anastasi, Bellini, Orlandini, Medini	Academy of Music, East 15 street and Irving Place	Meyerbeer: <i>Les Huguenots</i>	<i>NYSZ</i> Thursday, 10 October 1867, p. 7	
67/10/14	Monday	Italian Opera	Bergmann (cond.), Parepa-Rosa, Peralta, Medini, Anastasi	Academy of Music, East 15 street and Irving Place	Meyerbeer: <i>Les Huguenots</i>	<i>NYSZ</i> Tuesday, 15 October 1867	
67/10/18	Friday	Italian Opera	Bergmann (cond.), Peralta, Natali Testa, Baragli (tenor), Orlandini, Testa, Fleury, Giorgio Ronconi	Academy of Music, East 15 street and Irving Place	Cagnoni: <i>Don Bucefalo</i> [Milan 1847] [First time in America-NYT]	<i>New-York Times</i> , Thursday, 17 October 1867, p. 7	“First Time in America.”— <i>New-York Times</i> , Thursday, 17 October 1867, p. 7; First Performance in New York on 18 October 1867; in Santiago, Chile in 1868.—Loewenberg, col. 863.
67/10/21	Monday	Italian Opera	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Mozart: <i>Don Giovanni</i> , K. 527	<i>New-York Times</i> , Saturday, 19 October 1867,	“Don Bucefalo was announced for repetition this evening, but the unexpected indisposition

						p. 7	of Senora Peralta compels a change in the programme this week. On Monday, therefore, “Don Giovanni” will be given, and on Tuesday, “Il trovatore” in which both of which Mme. Parepa-Rosa will appear.”— <i>New-York Times</i> , Monday, 21 October 1867, p. 5
67/10/25	Friday	First PSNY Public Rehearsal of Season No. 26 (1867-1868)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Program not found	<i>New-York Times</i> , Saturday, 12 October 1867, p. 7	“2:30 PM.”— <i>New-York Times</i> , Friday, 25 October 1867, p. 4
67/10/25	Friday	Italian Opera	Bergmann (cond.), Peralta, Natali Testa, Baragli (tenor), Orlandini, Testa, Fleury, Giorgio Ronconi	Academy of Music, East 15 street and Irving Place	Cagnoni: <i>Don Bucefalo</i>	<i>New-York Times</i> , Friday, 25 October 1867, p. 4	“Cagnoni’s <i>Don Bucefalo</i> was performed in place of Norma on 29 October; conducted by Toriani.”— <i>New-York Times</i> , 30 October 1867, p. 4
67/11/01	Friday	First PSNY Public Rehearsal of Season No. 26 (1867-1868)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Program not found	<i>New-York Times</i> , Wednesday, 30 October 1867, p. 7	2:30 PM.— <i>New-York Times</i> , Wednesday, 30 October 1867, p. 7
67/11/14	Thursday	Grand Concert—Annual Concert of Arion Men’s glee club	Bergmann (cond.), Louise Kapp-Young, Alida Topp (piano), orchestra of sixty	Steinway Hall, 71-73 East 14th Street	Bargiel: Overture, <i>Prometheus</i> op. 16 Veit: <i>Rothtraut</i> [Arion Men’s glee club] Weber: <i>Jubel</i> Overture, op. 59 Wagner: <i>Das Liebesmahl der Apostel</i> [Arion Men’s glee club] [Second Time Performed in New York]	<i>NYSZ</i> Thursday, 14 November 1867, p. 8; <i>New-York Times</i> , Thursday, 14 November 1867, p. 4;	“Mme. Kapp-Young sang two arias . . .”— <i>NYSZ</i> Thursday, 14 November 1867, p. 8

					Liszt: Concerto No. 1 in E-flat major for Piano, LW H4 [Weimar 1855] [Topp] Chopin: Ballade No. 1, in G Minor [Topp] Wagner: Overture, <i>Lohengrin</i> Kinkel: “Ritter’s Abschied” Meyerbeer: <i>Romanza, Robert le diable</i> Donizetti: Aria, <i>Poliuto</i>	<i>New-York Times</i> , Thursday, 15 November 1867, p. 4; <i>DJM</i> Saturday, 23 November 1867, p. 144, v. 29, n. 18	
67/11/15 67/11/25 67/11/27 67/11/29	Friday Monday Wednesday Friday	Italian Opera	Bergmann (cond), Maretzek’s Opera Company, Pacini, Minnie Hauck, Ronconi, Testa, Orlandini, Antonucci (bass), Medini, Barili, Muller, Velden, Reichardt, Fleury	Academy of Music, East 15 street and Irving Place	Gounod: <i>Roméo and Juliette</i> (in Italian) [Paris 1867] [First complete performance in New York]	Odell v. 8, p. 346; <i>New-York Times</i> , Thursday, 14 November 1867, p. 7; Saturday, 16 November 1867, p. 4; Monday, 18 November 1867, p. 5; Friday, 22 November 1867, p. 7; Wednesday, 27 November 1867, p. 7; Wednesday, 28 November 1867, p. 4	First performed in New York: in Italian on 15 November 1867, in English on 14 January 1881, in French on 8 December 1893.—Loewenberg, col. 990. “Last performance.”— <i>New New Daily Times</i> Friday, 29 November 1867, p. 7
67/11/16	Saturday	First PSNY Concert of Season No. 26 (1867-1868)	Bergmann (cond.), Richard Hoffman (piano), Camilla Urso (violin)	Academy of Music, East 15 street and Irving Place	Beethoven: Symphony No. 6 in F major, op. 68, “Pastoral” Mozart: Concerto No. 20 in D minor for Piano, K. 466 Schumann: Overture, <i>Manfred</i> in E-flat minor, op. 115 Mendelssohn: Concerto in E	Odell v. 8, p. 375; New York Philharmonic Programs conducted by Carl	[Synopsis of review] Martezeck reduced ticket prices as a result of the destruction of the Academy of Music, and as a result the musicians agreed to a reduction in

					minor for Violin, op. 64 Liszt: <i>Mazeppa</i> , sym. poem after V. Hugo, LW G7 [Weimar 1854]	Bergmann	salary. Prior to the second scheduled performance on Monday, 18 November 1867 the chorus went on strike, demanding their former salaries as a result of the overwhelming success of the opening night. Maretzek cancelled the following two performances (11/18/67). The chorus wrote an apology, after which Maretzek reinstated the season.—New York Daily Times Wednesday, 20 November 1867, p. 4
67/12/01	Sunday	Italian Opera	Bergmann (cond.), Maretzek's Opera Company, Parepa-Rosa, Pacini, Minnie Hauck, Ronconi, Testa, Bellini, Antonucci (bass), Medini, Barili, Muller, Velden, Reichardt, Fleury	Brooklyn Academy of Music, 176- 194 Montague Street	Gounod: <i>Roméo et Juliette</i> (in Italian) [Paris 1867]	<i>New-York Times</i> , Thursday, 5 December 1867, p. 7	
67/12/06	Friday	First Public Rehearsal for Second PSNY Concert of Season No. 26	Bergmann (cond.), Alida Topp (piano)	Academy of Music, East 15 street and Irving Place	Program not found	New York Philharmonic Programs 1865-1875	2:30 PM.—New York Philharmonic Programs 1865-1875

		(1867-1868)					
67/12/21	Saturday	Second PSNY Concert of Season No. 26 (1867-1868)	Bergmann (cond.), Alida Topp (piano)	Academy of Music, East 15 street and Irving Place	Schubert: Symphony No. 9 in C major, D. 944, "The Great" Weber: <i>Konzertstück</i> in F minor for Piano, op. 7 Ritter: Overture, <i>Othello</i> [American première—HEJ] Liszt: Fantasie über Motive aus Beethovens <i>Ruinen von Athen</i> for Piano and orchestra, LW H9 [Pest 1853] (with orchestra accompaniment) [American première—HEJ] Mendelssohn: Overture, <i>Calm Sea and Prosperous Voyage</i> , op. 27	New York Philharmonic Programs conducted by Carl Bergmann; Odell v. 8, p. 399; Johnson p. 295, no. 845 (Ritter); Johnson p. 217, no. 619 (Liszt)	
Date	Day	Event	Performers	Venue	Program	Source	Notes
68/01/17	Friday	First Public Rehearsal for Third PSNY Concert of Season No. 26 (1867-1868)	Bergmann (cond.), Alida Topp (piano)	Academy of Music, East 15 street and Irving Place	Program not found	New York Philharmonic Programs 1865-1875	2:30 PM.—New York Philharmonic Programs 1865-1875
68/02/01	Saturday	Third PSNY Concert of Season No. 26 (1867-1868)	Bergmann (cond.), S. B. Mills (piano), solo vocal quartet: H. M. Smith (soprano, from Boston), Ella J. Mayer (contralto), W. J. Hill (tenor), M. Duschnitz (basso); Harmonic society with F. R. Ritter	Academy of Music, East 15 street and Irving Place	Spoehr: Overture, <i>Jessonda</i> Schumann: Concerto in A minor, op. 54, for Piano Beethoven: Symphony No. 9 in D minor, op. 125 with Final Chorus and Quartet of soloists	New York Philharmonic Programs conducted by Carl Bergmann	

			(director)				
68/02/21	Friday	First Public Rehearsal for Fourth PSNY Concert of Season No. 26 (1867-1868)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Program not found	New York Philharmonic Programs 1865-1875	2:30 PM.—New York Philharmonic Programs 1865-1875
68/03/05	Thursday	Grand <i>Bal Masque</i> of the <i>Arion</i> Men's glee club	Bergmann (music director)	Academy of Music, East 15 street and Irving Place	Program not found	<i>Brooklyn Eagle</i> , Thursday, 20 February 1868	The <i>Arion</i> .—The grand <i>bal masque</i> of the <i>Arion</i> Society will be given at the Academy of Music on the 5 th of March. Messrs. William Baeder, W. Candidus, L. A. Grill, George Hanft, J.O. Hundt, H. Kuendahl, F. Spanngenberg, Philip Stanfer, and Franz Waibel, compose the Board of Trustees for the year. Mr. Carl Bergmann is the Musical Director. Messrs. Wm Baeder is the President, and H. Richard Secretary of the Kleiner Rath (small council). The gatherings of the Society during the present season promise to be unusually brilliant.— <i>Brooklyn Eagle</i> , Thursday, 20 February 1868 (p. 2)
68/03/07	Saturday	Fourth PSNY Concert of Season No. 26 (1867-1868)	Bergmann (cond.), Parepa-Rosa	Academy of Music, East 15 street and Irving Place	Mozart: Symphony No. 40 in G minor, K. 550 Weber: "Ozean, du Ungeheuer," <i>Oberon</i> , J. 306 Wagner: Prelude to Act I, <i>Lohengrin</i> Mozart: "Deh vieni non tardar," <i>Le nozze di Figaro</i> , K. 492	Odell v. 8, p. 375; New York Philharmonic Programs conducted by Carl Bergmann	

					Mendelssohn: Symphony No. 4 in A major, op. 90, <i>Italian</i>		
68/03/27	Friday	First Public Rehearsal for Fourth PSNY Concert of Season No. 26 (1867-1868)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Program not found	New York Philharmonic Programs 1865-1875	2:30 PM.—New York Philharmonic Programs 1865-1875
68/04/05	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), E. Grill (cond.), Julius Unger (cond.), Rudolph Henning (cello), L. Heinecke (<i>cornet à pistons</i>), Fuchsius (tenor), Griesmer (baritone), A. Gebhardt (flute), Fr. Gewahlt (horn), <i>Colonia</i> glee club (conductor: Carl Sahn)	Germania Assembly Rooms, 291 & 293 Bowery	First Part. W. Candidus: <i>Arion</i> March Nicolai: Overture, <i>Die lustigen Weiber von Windsor</i> Goltermann: Cello Concerto (Rudolph Henning, soloist) Abt: “Ohin” for men's choir (<i>Colonia</i> glee club) Schubert: "Ave Maria" for <i>cornet à pistons</i> solo (L. Heinecke, soloist) Gounod: Selection, <i>Roméo et Juliette</i> arranged by Julius Unger Second Part. Wagner: Overture, <i>Rienzi</i> Servais: Fantasy for cello (Rud. Henning, soloist) Carl Sahn: "Song of the Corsair," baritone solo, duet for tenor and baritone, choir and orchestral accompaniment (Fuchsius, Griesmer, soloists) Tittl: Serenade for flute and horn (A. Gebhardt, Fr. Gewahlt, soloists) Rossini: Overture, <i>Guillaume Tell</i>	<i>NYSZ</i> Saturday, 4 April, 1868, p. 6; <i>NYSZ</i> Monday, 6 April, 1868, p. 6	“Germania Assembly Rooms. Sunday, April 5. Grand Sacred concert, with the kind participation of the <i>Colonia</i> glee club (conductor: Carl Sahn), Mr. Rudolph Hennig, Mr. L. Heinecke, Mr. A. Gebhardt, Mr. Fr. Gewalt, and a grand orchestra composed of 40 of the most excellent instrumentalists under the direction of Mr. Carl Bergmann, Mr. E. Grill and Mr. Julius Unger. Admission: 25 cents. Concert begins at 8 p.m. Julius Unger invites a numerous audience.”— <i>NYSZ</i> 4 & 6 April, 1868, p. 6. Concerts. A Sacred concert arranged by Mr Julius Grill will be held tomorrow night at the Germania Assembly Rooms. The participating grand orchestra will be conducted by Mr. Carl Bergmann, Mr E. Grill, and Mr Julius Unger. The

							"Colonia" glee club, Mr Rudolph Henning, cello, and Mr W. Heinecke, french horn, will also participate in this concert, the proceeds of which will go to the abovementioned competent and deserving musician."— <i>NYSZ</i> Saturday, 4 April 1868
68/04/13	Monday	Italian Opera	Bergmann (cond.), M. Hauk, Testa, Lotti, Antonucci (bass)	Academy of Music, East 15 street and Irving Place	Flotow: <i>Martha</i> [Vienna 1847]	<i>NYSZ</i> Tuesday, 14 April 1868	
68/04/18	Saturday	Italian Opera Grand Matinee	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Auber: <i>Fra Diavolo</i>	<i>NYSZ</i> Thursday, 16 April 1868, p. 6	"Afternoon Matinee, 1 p.m.; Tickets are one dollar."— <i>NYSZ</i> Thursday, 16 April 1868, p. 6
68/04/18	Saturday	Fifth (and Last) PSNY Concert of Season No. 26 (1867-1868)	Bergmann (cond.), Theodore Thomas (violin), <i>Arion</i> Men's glee club	Academy of Music, East 15 street and Irving Place	Schumann: Symphony No. 1 in B-flat major, op. 38 Veit: Lieder, "The King in Thule" Kinkel: "Farewell" [<i>Arion</i> Men's glee club] Beethoven: Concerto in D major, op. 61 for Violin (Thomas), I. Allegro ma non troppo Mendelssohn: Overture, <i>Ein Sommernachtstraum</i> , op. 61 Mendelssohn: Scherzo, <i>Ein Sommernachtstraum</i> , op. 61 Mendelssohn: Allegro Appassionato, <i>Ein Sommernachtstraum</i> , op. 61 Mendelssohn: Andante, <i>Ein Sommernachtstraum</i> , op. 61 Mendelssohn: Wedding March,	<i>NYSZ</i> Friday, 17 April 1868, p. 6; New York Philharmonic Programs conducted by Carl Bergmann	"The third and last open rehearsal is on Friday, 17 April 1868 at 2:30 in the afternoon at the Academy of Music."— <i>NYSZ</i> Friday, 17 April 1868, p. 6

					<i>Ein Sommernachtstraum</i> , op. 61 Bruch: <i>Roman Triumph</i> Weber: Overture, <i>Der Freischütz</i>		
68/05/16	Saturday	Grand Benefit Concert	Bergmann (conductor), Camilla Urso, S. B. Mills	Academy of Music, East 15 street and Irving Place	Beethoven: Symphony No. 2 in D major, op. 36 Vieuxtemps: Concerto in D Minor, op. 31 for Violin [1850] Liszt: <i>Mazeppa</i> , sym. poem after V. Hugo, LW G7 [Weimar 1854] Rossini: Overture, <i>Guillaume Tell</i> Meyerbeer: <i>Fackeltanz</i>	Odell v. 8, p. 349; <i>New-York Times</i> , Saturday, 16 May 1868, p. 7	“For the widow of the late A. Hirschmann. 8 o’clock. Tickets one dollar each.”— <i>New-York Times</i> , Saturday, 16 May 1868, p. 7
68/05/25	Monday	Summer Concerts	Bergmann (cond.)	Terrace Garden, Third Avenue, between 58th and 59th streets	Program not found	Odell v. 8, p. 338, 374	“Bergmann begins summer night concerts at Terrace Garden to compete with Thomas.”—Odell v. 8, p. 338, 374; DISCREPANCY: Article in the <i>New-Yorker Staats-Zeitung</i> announced that Bergmann’s Terrace Garden Concerts began on 31 May 1868— <i>New-Yorker Staats-Zeitung und Herold</i> , 26 May 1868, p. 6.
68/05/31	Sunday	Sunday “Sacred” Concerts	Bergmann (cond.), Gewalt (horn), Rietzel (flute)	Terrace Garden, Third Avenue, between 58th and 59th streets	E. Faust: <i>Schützen</i> March Meyerbeer: Overture, <i>Les Huguenots</i> Strauss: Waltz, <i>Marienklänge</i> Lange: Meditation A. Thomas: Overture, <i>Raymondo</i> Strauss: Victoria Polka Vieuxtemps: Reverie Wagner: Finale, <i>Lohengrin</i> Meyerbeer: “Indian March,” <i>L’Africaine</i> Titl: Serenade, Solo for Horn	NYSZ Sunday, 31 May 1868 (p. 8); NYSZ Monday, 1 June 1868, p. 8	“Terrace Garden, Third Avenue, between 58 th and 59 th streets. Owner . . . Philipp Bernet. Today, Sunday, 31. 3:30 o’clock in the afternoon and 8 o’clock in the evening: two grand concerts. Admission price 25 Cents for each Concert. The concert will take place as scheduled regardless of weather conditions. Season tickets

					and Flute Strauss: Polka-Mazurka, <i>Nachtschatten</i> Offenbach: Quadrille, <i>La belle Hélène</i>		holders are entitled to attend all Concerts during the entire summer season, a \$10 discount. —NYSZ Sunday, 31 May 1868 (p. 8) “Terrace Garden. The regular concert season will open tonight at the Terrace Garden on 3 rd Avenue between 58 th and 59 th Sts, after a "pre-celebration" in the form of two Sacred concerts yesterday. Mr. Carl Bergmann will conduct the concerts at the Terrace Garden, which we accept as satisfactory warranty that they will be excellent. The concert's program is promising.”—NYSZ Monday, 1 June 1868, p. 8)
68/06/01	Monday	Carl Bergmann's populäre Garden-concerte	Bergmann (cond.), B. Listemann (violin)	Terrace Garden, Third Avenue, between 58th and 59th streets	Keler-Bela: <i>Saison</i> March Rietz: Concert Overture Strauss: Waltz, <i>Telegramm</i> Lumbye: Fantasie Wagner: Overture, <i>Rienzi</i> Bazzini: <i>Rondo des Lutins</i> , Violin Solo Strauss: Polka, <i>Moulinet</i> Würst: Fantasie Beethoven: Overture, <i>Fidelio</i> , op. 72 Bergmann: Galop, <i>Echo</i> Wagner: Bridal Prozession, <i>Lohengrin</i> Offenbach: Quadrille, <i>La Grande-Duchesse de Gérolstein</i>	NYSZ Monday, 1 June 1868 (p. 6)	“Terrace Garden, Third Avenue, between 58 and 59 th streets. Philipp Bernet, owner. Today, Monday, Evening, June 1, 1868, Carl Bergmann's popular Garden Concerts. Grand Opening Concert. Admission price 25 Cents The concert will take place as scheduled regardless of weather conditions. Season tickets holders are entitled to attend all Concerts during the entire summer season, a \$10

							discount.”— <i>NYSZ</i> Tuesday, 1 June 1868 (p. 6)
68/06/02	Tuesday	Carl Bergmann’s popular garden concerts	Bergmann (cond.)	Terrace Garden, Third Avenue, between 58th and 59th streets	Faust: March, <i>Gruss</i> Rossini: Overture, <i>Le siège de Corinthe</i> Strauss: Waltz, <i>Studententräume</i> Lange: Leberwohl Weber: Overture, <i>Oberon</i> , J. 306 Offenbach: Polka, <i>Privat Paris</i> Beethoven: Symphony No. 8 in F major, op. 93, <i>Allegretto</i> Meyerbeer: “Conspiracy,” <i>Les Huguenots</i> A. Thomas: Overture, <i>Raymondo</i> (by popular demand) Halévy: Romanze, Solo for Horn and Flute, <i>L’éclair</i> Lumbye: Galop, <i>Castilien</i> Offenbach: Quadrille, <i>La belle Hélène</i>	<i>NYSZ</i> Tuesday, 2 June 1868 (p. 6)	“Terrace Garden, Third Avenue, between 58 and 59 th streets. Philipp Bernet, owner. Carl Bergmann’s popular Garden Concerts. Commencement 8 o’clock in the evening. Admission price 25 cents. Season tickets holders are entitled to attend all Concerts during the entire summer season, a \$10 discount.”— <i>NYSZ</i> Tuesday, 2 June 1868 (p. 6)
68/06/03	Wednesday	Carl Bergmann’s popular garden concerts	Bergmann (cond.), C. Boehm (clarinet)	Terrace Garden, Third Avenue, between 58th and 59th streets	Bergmann: March Auber: Overture, <i>Fra Diavolo</i> Strauss: Waltz, <i>Dorfschwalben</i> Petrella: Seletion, <i>Jone</i> Nicolai: Overture, <i>Die lustigen Weiber von Windsor</i> Meyerbeer: <i>Schattentanz</i> , Dinorah, Solo for Clarinet Faust: Galopp, <i>Faust</i> Hamm: Potpourri Flotow: Overture, <i>Martha</i> [Vienna 1847] Verdi: Trio, <i>Atilla</i> Herzog: Polka, <i>Cuckoo</i> Strauss: Quadrille, <i>Artists</i>	<i>NYSZ</i> Wednesday, 3 June 1868 (p. 6)	“Terrace Garden, Third Avenue, between 58 and 59 th streets. Philipp Bernet, owner. Carl Bergmann’s popular Garden Concerts. Admission price 25 cents. No postponement in the event of inclement weather.”— <i>NYSZ</i> Sunday, 3 June 1868 (p. 6).
68/06/05	Friday	Carl Bergmann’s popular garden concerts	Bergmann (cond.), B. Listemann (violin),	Terrace Garden, Third Avenue,	Gung’l: March Rossini: Overture, <i>La gazza ladra</i> Strauss: Waltz, “der schönen	<i>NYSZ</i> Thursday, 4 and Friday, 5 June 1868	“Terrace Garden, Third Avenue, between 58 and 59 th streets. Philipp Bernet, owner. Carl Bergmann’s

			Gewahlt (horn), Rietzel (flute)	between 58th and 59th streets	Donau” Lange: “Lebwohl,” Meditation Würst: March, Fantasy piece Bazzini: Rondo des Lutins, Violin Solo Beethoven: Symphony No. 4 in B-flat major, op. 60, <i>Andante</i> Mozart: Turkish March, [trans. Piano Sonata in A, K. 331] Meyerbeer: Overture, <i>Robert le diable</i> Titl: Serenade for French Horn and Flute Lumbye: Galopp, <i>Reunion</i> Offenbach: Quadrille, <i>La belle Hélène</i>	(p. 6)	popular Garden Concerts this evening at 8 o’clock. Admission price 25 Cents The concert will take place as scheduled regardless of weather conditions.”— <i>NYSZ</i> Thursday, 4 June 1868 (p. 6). “Terrace Garden, Third Avenue, between 58 and 59 th streets. Philipp Bernet, owner. Carl Bergmann’s popular Garden Concerts this evening at 8 o’clock. Admission price 25 Cents”— <i>NYSZ</i> Friday, 5 June 1868 (p. 6)
68/06/06	Saturday	Carl Bergmann’s popular garden concerts	Bergmann (cond.), <i>Arion</i> Men’s glee club	Terrace Garden, Third Avenue, between 58th and 59th streets	Bruch: <i>Roman Triumph Song</i>	<i>NYSZ</i> Saturday, 6 June 1868, p. 8	“First Summer Night Festival of Men’s glee club <i>Arion</i> . These homely evening entertainments will be held every two weeks.”— <i>NYSZ</i> Monday, 8 June 1868, p. 8
68/06/07	Sunday	Sunday “Sacred” Concert	Bergmann (cond.)	Terrace Garden, Third Avenue, between 58th and 59th streets	L. Schreiber: March Flotow: Overture, <i>Stradella</i> Strauss: Waltz, <i>Lustschwärmer</i> Donizetti: Selection, <i>La fille du regimen</i> Weber: Selection, <i>Freischütz</i> Bach: <i>Frühlingserwachen</i> Hamm: Fantasie, <i>Der T....l ist los</i> Herold: Overture, <i>Zampa</i> Lumbye: <i>Einer Mutter Traum</i> Herzog: Fantasie-Polka Meyerbeer: “Coronation March,” <i>Le prophète</i>	<i>NYSZ</i> Friday, 7 June 1868 (p. 8)	“Terrace Garden, Third Avenue, between 58 and 59 th streets. Philipp Bernet, owner. Carl Bergmann’s popular Garden Concerts This Sunday Evening, June 7, 1868 . . . Admission price 25 cents. No postponement in the event of inclement weather.”— <i>NYSZ</i> Friday, 5 June 1868 (p. 6) “Concerts. The <i>Arion</i> will hold its first musical evening entertainment tonight at the Terrace

							Garden, with the participation of Bergmann's orchestra. Tomorrow, two Sacred concerts will again be held at the Terrace Garden.”— <i>NYSZ</i> Saturday, 6 June 1868, p. 8
68/06/08	Monday	Carl Bergmann’s popular garden concerts	Bergmann (cond.), B. Listemann (violin), Gewahl (horn), Rietzel (flute)	Terrace Garden, Third Avenue, between 58th and 59th streets	Budik: March, <i>In Reih und Glied</i> Auber: Overture, <i>Le Serment</i> [1832] Strauss: Waltz, <i>Bürgersinn</i> Flotow: Finale, <i>Martha</i> [Vienna 1847] Auber: Overture, <i>Le Maçon</i> [1825] Bach: <i>Die Abend-Glocke</i> Bergmann: <i>Echo Gallopp</i> Meyerbeer: Fantasie, <i>L’Africaine</i> Flotow: <i>Fackeltanz</i> No. 2 in E-flat major Hamm: Selection, <i>Tannhäuser</i> Offenbach: Polka, <i>La vie Parisienne</i> Strauss: Quadrille, <i>Berceuse</i>	<i>NYSZ</i> Monday, 5 June 1868 (p. 6)	“Terrace Garden, Third Avenue, between 58 and 59 th streets. Philipp Bernet, owner. Carl Bergmann’s popular Garden Concerts. This Monday evening. Admission price 25 cents. No postponement in the event of inclement weather.”— <i>NYSZ</i> Monday, 8 June 1868 (p. 6)
68/06/09	Tuesday	Carl Bergmann’s popular garden concerts	Bergmann (cond.), Listemann (violin)	Terrace Garden, Third Avenue, between 58th and 59th streets	Gung’l: March A. Thomas: <i>Raymondo</i> Strauss: Waltz, <i>Promotionen</i> Gounod: Fantasie. Faust No. 2 Meyerbeer: Overture, <i>Robert le diable</i> Lange: <i>Abscheids-Gedanken</i> Ernst: <i>Carnival of Venice</i> , Solo for Violin Hamm: <i>Der lustige Figaro</i> Nicolai” Overture, <i>Die lustigen Weiber von Windsor</i> Strauss: Polka-Mazurka, <i>Nachtschatten</i>	<i>NYSZ</i> Monday, 5 June 1868 (p. 6)	“Terrace Garden, Third Avenue between 58 th and 59 th streets. Philipp Bernet, owner. Carl Bergmann’s popular Garden Concerts. This Tuesday evening . . . Admission price 25 Cents No postponement in the event of inclement weather.”— <i>NYSZ</i> Tuesday, 9 June 1868 (p. 6)

					Rietzel: Polonaise Offenbach: Quadrille, <i>La belle Hélène</i>		
68/06/10	Wednesday	Carl Bergmann's popular garden concerts	Bergmann (cond.), Gewahalt (Waldhorn), Rietzel (flute)	Terrace Garden, Third Avenue, between 58th and 59th streets	Kéler Béla: <i>Saison</i> March Auber: Overture, <i>La muette de Portici</i> [Masaniello] Strauss: Waltz, <i>Dorfschwalden</i> Mozart: Turkish March [trans. Piano Sonata in A, K. 331] Bach: Lied Strauss: Polka, <i>Moulinet</i> Hamm: Fantasie, <i>Der T....l ist los</i> Adam: Overture, <i>Le roi d'Yvetot</i> Halévy: Romance, <i>L'éclair</i> , <i>Solo for Waldhorn and Flute</i> Lumbye: Reunion-Galopp Offenbach: Quadrille, <i>La Grande-Duchesse de Gérolstein</i>	NYSZ Wednesday, 10 June 1868 (p. 6)	"Terrace Garden, Third Avenue between 58 th and 59 th streets. Philipp Bernet, owner. Carl Bergmann's popular Garden Concerts. This Wednesday evening . . . Admission price 25 cents. No postponement in the event of inclement weather."—NYSZ Wednesday, 10 June 1868 (p. 6)
68/06/11	Thursday	Carl Bergmann's popular garden concerts	Bergmann (cond.), Gewahalt (Waldhorn), Rietzel (flute)	Terrace Garden, Third Avenue, between 58th and 59th streets	Hermann: March, <i>Sängerlust</i> Rossini: Overture, <i>Le siège de Corinthe</i> Strauss: Waltz, <i>Morgenblätter</i> Wagner: Finale, <i>Rienzi</i> Auber: Overture, <i>Fra Diavolo</i> Schuberth: Serenade Herzog: Cuckoo Meyerbeer: Verschörung, <i>Les Huguenots</i> Flotow: Overture, <i>Martha</i> [Vienna 1847] Lumbye: Gallop, <i>Reunion</i> Wagner: Wedding March, <i>Lohengrin</i> Strauss: Quadrille, <i>Artists</i>	NYSZ Wednesday, 11 June 1868 (p. 6)	"Admission price 25 cents. No postponement in the event of inclement weather."—NYSZ Wednesday, 11 June 1868 (p. 6)
68/06/12	Friday	Carl Bergmann's popular garden concerts	Bergmann (cond.), Gewahalt (Waldhorn), Rietzel (flute)	Terrace Garden, Third Avenue, between 58th	Program not found	NYSZ Wednesday, 12 June 1868 (p. 6)	"Admission price 25 Cents No postponement in the event of inclement weather."—NYSZ Wednesday, 12 June 1868

				and 59th streets			(p. 6)
68/06/13	Saturday	Carl Bergmann's popular garden concerts	Bergmann (cond.)	Terrace Garden, Third Avenue between 58 and 59 Streets	Program not found	NYSZ Wednesday, 13 June 1868 (p. 6)	"Carl Bergmann's popular Garden Concert this (Sunday) evening, 14 June 1868. Admission price 25 cents. No postponement in the event of inclement weather."—NYSZ Wednesday, 14 June 1868 (p. 6)
68/06/14	Sunday	Carl Bergmann's popular garden concerts	Bergmann (cond.), M. B. Listemann (violin)	Terrace Garden, Third Avenue between 58 and 59 Streets	Gung'l: March Rossini: Overture, <i>La gazza ladra</i> Strauss: Waltz, <i>Marienklänge</i> Vieuxtemps: <i>Reverie</i> Weber: Overture, <i>Oberon</i> , J. 306 Ernst: <i>Carnival of Venice</i> , solo for Violin Bach: Lied, <i>Frühlingserwachen</i> Strauss: Bouquet, <i>Grand Potpourri</i> Flotow: Overture, <i>Stradella</i> Herzog: Fantasie Polka Bach: Lied, <i>Abendglocke</i> Offenbach: Quadrille, <i>La belle Hélène</i>	NYSZ Sunday, 14 June 1868 (p. 8)	"Carl Bergmann's popular Garden Concerts each Evening at 8 o'clock. Admission price 25 Cents No postponement in the event of inclement weather."—NYSZ Sunday, 14 June 1868 (p. 8)
68/06/15	Monday	Carl Bergmann's popular garden concerts	Bergmann (cond.)	Terrace Garden, Third Avenue between 58 and 59 Streets	Schuberth: March Herold: Overture, <i>Zampa</i> Lanner: Waltz, <i>Aurora</i> . <i>Balltänze</i> Lange: <i>Abschieds-Gedanken</i> Weber: Overture, <i>Freischütz</i> Meyerbeer: Schalltentanz, <i>Dinorah</i> Strauss: <i>Victoria-Polka</i> Wagner: Fantasie, <i>Tannhäuser</i> Auber: Overture, <i>Le Serment</i> [1832] Strauss: Polka, Mazurka,	NYSZ Monday, 15 June 1868 (p. 6)	"Admission price 25 Cents No postponement in the event of inclement weather."—NYSZ Monday, 15 June 1868 (p. 6)

					<i>Nachtschatten</i> Rietzel: Polonaise Offenbach: Quadrille, <i>La Grande-Duchesse de Gérolstein</i>		
68/06/16	Tuesday	Carl Bergmann's popular garden concerts	Bergmann (cond.), Listemann (violin)	Terrace Garden, Third Avenue between 58 and 59 Streets	Faust: <i>SchützenMarch</i> Adam: Overture, <i>Le roi d'Yvetot</i> Strauss: Waltz, <i>An der schönen Donau</i> Wagner: Finale, <i>Lohengrin</i> Rossini: Overture, <i>Semiramide</i> Bazzini: <i>Rondo des Lutins</i> , Violin Solo Faust: Gallopp, <i>Poltergeist</i> Meyerbeer: Grand Duett, <i>Les Huguenots</i> Thomas: Overture, <i>Raymondo</i> Offenbach: Polka-Vive <i>Parisienne</i> Rossini: Aria, <i>Stabat Mater</i> Mendelssohn: <i>HochzeitsMarch</i> , <i>Ein Sommernachtstraum</i> , op. 61	NYSZ Tuesday, 16 June 1868, p. 6	"Admission price 25 Cents Commencement at 8 o'clock in the evening. No postponement in the event of inclement weather."—NYSZ Tuesday, 16 June 1868, p. 6
68/06/17	Wednesday	Carl Bergmann's popular garden concerts	Bergmann (cond.)	Terrace Garden, Third Avenue between 58 and 59 Streets	Kéler Béla: March, <i>Season</i> Auber: Overture, <i>La muette de Portici</i> [Masaniello] Lanner: Waltz, <i>Lebenspulse</i> Gounod: Fantasia, Faust No. 1 [arrang. By Bergmann] Beethoven: Overture, <i>Fidelio</i> , op. 72 Schuberth: Serenade Bergmann: <i>Echo Gallopp</i> Hamm: <i>Der T . . . ist los</i> , Fantasia Quodlibet Nicloai: Overture, <i>Die lustigen Weiber von Windsor</i> Strauss: Waltz, <i>Herz Töne</i> Verdi: Trio, <i>Attila</i> Strauss: Quadrille, <i>Carneval</i>	NYSZ Wednesday, 17 June 1868, p. 6	"Admission price 25 Cents No postponement in the event of inclement weather."—NYSZ Wednesday, 17 June 1868, p. 6
68/06/18	Thursday	Carl Bergmann's popular garden	Bergmann (cond.),	Terrace Garden,	Vuhik (?): March, <i>In Reih und Glied</i>	NYSZ Thursday, 18	"Admission price 25 Cents Commencement 8 o'clock

		concerts	Gewalt (horn), Rietzel (flute)	Third Avenue between 58 and 59 Streets	Suppé: Overture, <i>Poet and Farmer</i> Strauss: Waltz, <i>Studententräume</i> Weber: Selection, <i>Freischütz</i> Meyerbeer: Overture, <i>Robert le diable</i> Halévy: Romance, <i>L'éclair</i> , Solo for French horn and flute Strauss: Polka, <i>Aurora</i> Petrella: Selection, <i>Jone</i> Rossini: Overture, <i>Semiramide</i> Lumbye: Fantasie, <i>Einer Mutter Traum</i> Herzog: Polka, <i>Kutuk (?)</i> Offenbach: Quadrille, <i>La belle Hélène</i>	June 1868, p. 6	in the evening. No postponement in the event of inclement weather.”— NYSZ Thursday, 18 June 1868, p. 6
68/06/19	Friday	Carl Bergmann's popular garden concerts	Bergmann (cond.), B. Listemann (violin)	Terrace Garden, Third Avenue between 58 and 59 Streets	Herrmann: March, <i>Sängergruss</i> Rossini: Overture, <i>Il babilere di Siviglia</i> Strauss: Waltz, <i>Marienklänge</i> Mozart: Turkish March [trans. Piano Sonata in A, K. 331] Mendelssohn: Overture, <i>Ein Sommernachtstraum</i> , op. 61 Ernst: <i>Carneval von Venedig</i> , Solo for Violin Beethoven: Symphony No. 3 in E-flat major, op. 55, “Eroica,” <i>Allegretto</i> Meyerbeer: Indian March, <i>L'Africaine</i> Offenbach: Overture, <i>Orpheus</i> Lumbye: Gallopp, <i>Castilianer</i> Bach: Gesang, <i>Abendglocke</i> Offenbach: Quadrille, <i>La belle Hélène</i>	NYSZ Friday, 19 June 1868 (p. 6)	“Admission price 25 Cents No postponement in the event of inclement weather.”—NYSZ Friday, 19 June 1868 (p. 6)
68/06/20	Saturday	Carl Bergmann's popular garden concerts	Bergmann (cond.)	Terrace Garden, Third Avenue	Bergmann: March Flotow: Overture, <i>Martha</i> [Vienna 1847] Strauss: Waltz, <i>Morgenblätter</i>	NYSZ Saturday, 15 June 1868 (p. 6)	“Admission price 25 Cents No postponement in the event of inclement weather.”—NYSZ

				between 58 and 59 Streets	Wagner: Phantasie- <i>Tannhäuser</i> Donizetti: Overture, <i>La fille du regiment</i> Vieuxtemps: <i>Reverie</i> Strauss: Polka, <i>Figaro</i> Strauss: Ton bouquet, <i>Grand Potpourri</i> Meyerbeer: <i>KrönungsMarch</i> , <i>Le prophète</i> Bach: Gesang, <i>Frühlingserwachen</i> Strauss: Mazurka, <i>Arm in Arm</i> Strauss: Quadrille, <i>Artists</i>		Saturday, 20 June 1868 (p. 6)
68/06/21	Sunday	Carl Bergmann's popular garden concerts	Bergmann (cond.), Sohst (bassoon)	Terrace Garden, Third Avenue between 58 and 59 Streets	Pieske: March— <i>Soldaten—Abschied</i> Herold: Overture, <i>Zampa</i> Strauss: Waltz— <i>Die Publicisten</i> Gounod: Fantasie—Faust No. 2 Wagner: Overture, <i>Rienzi</i> David: Adagio and Rondo for Solo Bassoon Parlow: <i>Amboss</i> —Polka Hamm: <i>Le Musical Confectioner</i> — <i>Fantasie Quodlidet</i> Suppé: Overture, <i>Pique Dame</i> Lange: Gebet, <i>An die Madonna</i> Kéler Béla: Galopp— <i>Sturmmarsch</i> Offenbach: Quadrille, <i>La belle Hélène</i>	NYSZ Sunday, 21 June 1868 (p. 8)	“Admission price 25 Cents No postponement in the event of inclement weather.”—NYSZ Sunday, 21 June 1868 (p. 8)
68/06/22	Monday	Carl Bergmann's popular garden concerts	Bergmann (cond.), Sohst (bassoon)	Terrace Garden, Third Avenue between 58 and 59 Streets	Zickoff: March—Hurrah Flotow: Overture, <i>Stradella</i> Strauss: Waltz— <i>Promotionen</i> Wagner: Souvenir— <i>Tannhäuser</i> Auber: Overture, <i>Fra Diavolo</i> Rossini: Aria, <i>Stabat Mater</i> Strauss: Polka, <i>S giebt nur a Kaiserstadt, S giebt nur a Wien</i> Meyerbeer: “Conspiracy,” <i>Les</i>	NYSZ Monday, 22 June 1868 (p. 6)	“Admission price 25 Cents No postponement in the event of inclement weather.”—NYSZ Monday, 22 June 1868 (p. 6)

					<i>Huguenots</i> Rossini: Overture, <i>La gazza ladra</i> Lumbye: Galopp, <i>Beduinen</i> Schumann: <i>Abendlied</i> Offenbach: Quadrille, <i>Orpheus</i>		
68/06/23	Tuesday	Carl Bergmann's popular garden concerts	Bergmann (cond.), Listemann (violin)	Terrace Garden, Third Avenue between 58 and 59 Streets	L. Schreiber: <i>Festmarsch</i> Auber: Overture, <i>Le Serment</i> [1832] Strauss: Waltz, <i>Village Swallows</i> Lange: Farewell, <i>Meditation</i> Weber: Overture, <i>Oberon</i> , J. 306 Vieuxtemps: <i>Bolero</i> , Solo for Violin Strauss: Polka, <i>Aurora</i> Meyerbeer: Phantasie, <i>L'Africaine</i> Rossini: Overture, <i>Le siège de Corinthe</i> Lumbye: Galopp, <i>Reunion</i> Wagner: Bridal Prozession, <i>Lohengrin</i> Offenbach: Quadrille, <i>Grand Duche ss</i>	NYSZ Tuesday, 23 June 1868 (p. 6)	"Admission price 25 Cents No postponement in the event of inclement weather."—NYSZ Tuesday, 23 June 1868 (p. 6)
68/06/24	Wednesday	Carl Bergmann's popular garden concerts	Bergmann (cond.), Gewahl (horn), W. Rietzel (flute)	Terrace Garden, Third Avenue between 58 and 59 Streets	Faust: <i>Schützenmarsch</i> Suppé: Overture, <i>Poet and Farmer</i> Strauss: Waltz, <i>Telegramm</i> Wagner: Finale, <i>Rienzi</i> Weber: Overture, <i>Freischütz</i> Titl: Serenade for French Horn and Flute Strauss: Polka, <i>Victoria</i> Hamm: <i>Der T ist los—Fantasie</i> Meyerbeer: <i>Fackeltanze (?)</i> Lange: Prayer to the <i>Madonna</i> Hermann: Galopp, <i>Jugendfeuer</i>	NYSZ Wednesday, 24 June 1868 (p. 6)	"Admission price 25 Cents No postponement in the event of inclement weather."—NYSZ Wednesday, 24 June 1868 (p. 6)

					Offenbach: Quadrille, <i>La belle Hélène</i>		
68/06/25	Thursday	Carl Bergmann's popular garden concerts	Bergmann (cond.)	Terrace Garden, Third Avenue between 58 and 59 Streets	Heinsdorff: March, <i>Preussische Landmehr</i> Adam: Overture, <i>Le roi d'Yvetot</i> Lanner: Waltz— <i>Lebenspuls</i> Rossini: Overture, <i>Semiramide</i> Schubert: Serenade Herzog: Polka, <i>Phantasie</i> Nicolai: Overture, <i>Die lustigen Weiber von Windsor</i> Strauss: Mazurka, <i>Arm in Arm</i> Lange: Overture, <i>Prayer to the Madonna</i> Mendelssohn: <i>Hochzeitsmarsch, Ein Sommernachtstraum</i> , op. 61	NYSZ Thursday, 25 June 1868 (p. 6)	"This (Thursday) evening, June 25 1868. Admission price 25 Cents Commencement at 8 o'clock in the evening. No postponement in the event of inclement weather."— NYSZ Thursday, 25 June 1868 (p. 6)
68/06/26	Friday	Carl Bergmann's popular garden concerts	Bergmann (cond.), Listemann (violin)	Terrace Garden, Third Avenue between 58 and 59 Streets	Kéler Béla: March, <i>Season</i> Rossini: Overture, <i>Il barbiere di Siviglia</i> Strauss: Waltz, <i>Auf der schönen blauen Donau</i> Weber: Selection, <i>Der Freischütz</i> Weber: Overture, <i>Euryanthe</i> Vieuxtemps: Grosse Fantasie, Solo for Violin Beethoven: Symphony No. 4 in B-flat major, op. 60, <i>Larghetto</i> Meyerbeer: Grand Duett, <i>Les Huguenots</i> Suppé: Overture, <i>Pique Dame</i> Strauss: Polka, <i>Figaro</i> Rossini: Aria, <i>Stabat Mater</i> Offenbach: Quadrille, <i>La belle Hélène</i>	NYSZ Friday, 26 June 1868 (p. 6)	"Admission price 25 Cents Commencement at 8 o'clock in the evening. No postponement in the event of inclement weather."— NYSZ Friday, 26 June 1868 (p. 6)
68/06/27	Saturday	Carl Bergmann's popular garden concerts	Bergmann (cond.), Listemann (violin)	Terrace Garden, Third Avenue between 58	Kéler Béla: March, <i>Season</i> Rossini: Overture, <i>Il barbiere di Siviglia</i> Strauss: Waltz, <i>Auf der schönen blauen Donau</i>	NYSZ Saturday, 27 June 1868 (p. 6)	"Admission price 25 Cents Commencement at 8 o'clock in the evening. No postponement in the event of inclement weather."—

				and 59 Streets	Weber: Selection, <i>Der Freischütz</i> Weber: Overture, <i>Euryanthe</i> Vieuxtemps: Gro sse Fantasie, Solo for Violin Beethoven: Symphony No. 4 in B-flat major, op. 60, <i>Larghetto</i> Meyerbeer: Grand Duett, <i>Les Huguenots</i> Suppé: Overture, <i>Pique Dame</i> Strauss: Polka, <i>Figaro</i> Rossini: Aria, <i>Stabat Mater</i> Offenbach: Quadrille, <i>La belle Hélène</i>		NYSZ Saturday, 27 June 1868 (p. 6)
68/06/28	Sunday	Carl Bergmann's popular garden concerts	Bergmann (cond.), Ohlemann (oboe), Rietzel (Flute)	Terrace Garden, Third Avenue between 58 and 59 Streets	Strauss: March, <i>Versian</i> Auber: Overture, <i>Les Diamants de la Couronne</i> [1841] Grill: Waltz, <i>Arion Festklänge</i> Vieuxtemps: <i>Reverie</i> Wagner: Overture, <i>Rienzi</i> Velke: Romanze, <i>Die klangende Nachtigall</i> , Solo for Oboe and Flute Kéler Béla: <i>Storm Galopp</i> Wagner: Fantasie, <i>Tannhäuser</i> Rossini: Overture, <i>Guillaume Tell</i> Bach: Gesang, <i>Frühlingserwachen</i> Strauss: 'S giebt nur a <i>Kaiserstadt</i> , 'S giebt nur a <i>Wien</i> Mendelssohn: March der Priester, <i>Athalia</i>	NYSZ Sunday, 28 June 1868 (p. 8)	"Grill Waltz, <i>Arion Festklänge</i> : Expressly composed for the <i>Arion</i> Singing Society as a welcome on its happy return from the Singing Festival in Chicago. Admission price 25 Cents Commencement at 8 o'clock p.m. No postponement in the event of inclement weather."— NYSZ Sunday, 28 June 1868 (p. 8)
68/06/29	Monday	Carl Bergmann's popular garden concerts	Bergmann (cond.), Sohst (horn), Gewalt (horn), Shormann (trombone)	Terrace Garden, Third Avenue between 58 and 59 Streets	Gung'l: March, <i>Schleswig-Holstein</i> Meyerbeer: Overture, <i>Robert le diable</i> Ziehrer: Waltz, <i>Auf hoher See</i> Gounod: Selection, <i>Faust</i> No. 1 Donizetti: Overture, <i>La fille du</i>	NYSZ Monday, 29 June 1868 (p. 6)	"Admission price 25 Cents Commencement at 8 o'clock p.m. No postponement in the event of inclement weather."— NYSZ Monday, 29 June 1868 (p. 6)

					<i>regiment</i> Bergmann: Trio for French horns and bassoon Strauss: Polka, <i>Moulinet</i> Donizetti: Finale, <i>Lucrezia Borgia</i> Flotow: Overture, <i>Martha</i> [Vienna 1847] Bach: Gesang, <i>Abendglocke</i> Strauss: Mazurka, <i>Nachtshatten</i> Offenbach: Quadrille, <i>La belle Hélène</i>		
68/06/30	Tuesday	Carl Bergmann's popular garden concerts	Bergmann (cond.), Listemann (violin)	Terrace Garden, Third Avenue between 58 and 59 Streets	Faust: <i>Schützenmarsch</i> Flotow: Overture, <i>Stradella</i> Strauss: Waltz, <i>Marienklänge</i> Meyerbeer: "Conjunction," <i>Les Huguenots</i> Rietz: <i>Fest-Overture</i> Ernst: <i>Fantasie über ungarische Melodien</i> W. Rietzel: Gallop, <i>Souvenir</i> Strauss: <i>Ton Bouquet</i> , Potpourri Rossini: Overture, <i>La gazza ladra</i> Heinicke: "Lied ohne Worte," <i>cornet à pistons solo</i> Strauss: Polka, <i>Victoria</i> Offenbach: Quadrille, <i>Orpheus</i>	NYSZ Tuesday, 30 June 1868 (p. 6)	"Admission price 25 Cents Commencement at 8 o'clock p.m. No postponement in the event of inclement weather."—NYSZ Tuesday, 30 June 1868 (p. 6)
68/07/01	Friday	Carl Bergmann's popular garden concerts	Bergmann (cond.), Emil Burkhardt (Zither soloist), F. Dietz	Terrace Garden, Third Avenue between 58 and 59 Streets	Program not found	NYSZ Friday, 1 July 1868 (p. 6)	"Admission price 25 Cents Commencement at 8 o'clock p.m. No postponement in the event of inclement weather."—NYSZ Friday, 1 July 1868 (p. 6)
68/07/05	Sunday	Carl Bergmann's popular garden concerts	Bergmann (cond.), Bernard Listemann (violin)	Terrace Garden, Third Avenue between 58	Faust: March, <i>Arion</i> Men's glee club Balfe: Overture, <i>Fountain of Love</i> Strauss: Waltz, <i>Village</i>	NYSZ Friday, 1 Juli 1868 (p. 6); <i>New-York Times</i> , Sunday, 5 July	"Admission price 25 Cents Commencement at 8 o'clock p.m. No postponement in the event of inclement weather."—

				and 59 Streets	Swallows Petrella: Selections, <i>Jone</i> Kreutzer: Overture, <i>A Night in Granada</i> Grill: Overture, <i>Devil's Polka</i> Vieuxtemps: Fantasia on Slavonian Airs for solo violin [Listemann] Hamen: Grand Fantasia, <i>The Musical Confectioner</i> Rossini: Overture, <i>Otello</i> Bokle: Romanza, "The Plaintive Nightingale" Lumbye: Galop, <i>Castillian</i> Strauss: Quadrille, <i>Homage</i>	1868, p. 7	NYSZ Friday, 1 Juli 1868 (p. 6)
68/07/06	Monday	Carl Bergmann's popular garden concerts	Bergmann (cond.), Listeman (violin)	Terrace Garden, Third Avenue between 58 and 59 Streets	March, <i>Sängerlust</i> Waltz, <i>Morgenblätter</i> Kuckuku Polka Flotow: Overture, <i>Martha</i> [Vienna 1847] Rossini: Aria, <i>Stabat Mater</i> Rossini: Overture, <i>Elizabeth [Il barbiere di Siviglia]</i> Wagner: Finale, <i>Rienzi</i> Schuberth: Serenade Meyerbeer: Fantasia, <i>L'Africaine</i> Galopp, <i>Jerome Park</i> Offenbach: Quadrille, <i>Grand Duchesse</i>	NYSZ Monday, 6 July 1868 (p. 6)	"Admission price 25 Cents Commencement at 8 o'clock p.m. No postponement in the event of inclement weather"— NYSZ Monday, 6 July 1868 (p. 6)
68/07/07	Tuesday	Carl Bergmann's popular garden concerts	Bergmann (cond.)	Terrace Garden, Third Avenue between 58 and 59 Streets	March, <i>In Reih' und Glied</i> Adam: Overture, <i>König Yvetot</i> Strauss: Waltz, <i>Publicisten Abschiedsgedanken</i> Weber: Overture, <i>Oberon, J. 306</i> Bergmann: Trio for French horns and bassoon Wagner: Fantasia, <i>Tannhäuser</i> Weber: Overture, <i>Orpheus [sic]</i>	NYSZ Tuesday, 7 July 1868 (p. 6)	"Admission price 25 Cents Commencement at 8 o'clock p.m. No postponement in the event of inclement weather."— NYSZ Thursday, 7 July 1868 (p. 6)

					<i>Abendlied</i> <i>Champagner-Galopp</i> Meyerbeer: Coronation March, <i>Le prophète</i>		
68/07/08	Wednesday	Carl Bergmann's popular garden concerts	Bergmann (cond.)	Terrace Garden, Third Avenue between 58 and 59 Streets	March, <i>Season</i> Overture, <i>Serment</i> Waltz, <i>Schöner Donau</i> Wagner: Finale, <i>Lohengrin</i> Weber: Overture, <i>Freischütz</i> <i>Gebet an die Madonna</i> Polka, <i>Figaro</i> Fantasie, <i>Quodlidet</i> Donizetti: Overture, <i>La fille du Régiment</i> <i>Frühlingsgesang</i> Galopp, <i>Jugendfeuer</i> <i>Hochzeitsmarsch</i>	NYSZ Wednesday, 8 July 1868 (p. 6)	"Admission price 25 Cents Commencement at 8 o'clock p.m. No postponement in the event of inclement weather"— NYSZ Wednesday, 8 July 1868 (p. 6)
68/07/09	Thursday	Carl Bergmann's popular garden concerts	Bergmann (cond.)	Terrace Garden, Third Avenue between 58 and 59 Streets	Program not found	NYSZ Thursday, 9 July 1868 (p. 6)	"Admission price 25 Cents Commencement at 8 o'clock pm. No postponement in the event of inclement weather."— NYSZ Thursday, 9 July 1868 (p. 6)
68/07/10	Friday	Carl Bergmann's popular garden concerts	Bergmann (cond.)	Terrace Garden, Third Avenue between 58 and 59 Streets	Program not found	NYSZ Friday, 10 July 1868 (p. 6)	"Admission price 25 Cents Commencement at 8 o'clock p.m. No postponement in the event of inclement weather"— NYSZ Friday, 10 July 1868 (p. 6)
68/07/11	Saturday	<i>Arion</i> Men's glee club and <i>Liederkrantz</i>	Bergmann (cond.), Paur (cond.), <i>Arion</i> Men's glee club, <i>Liederkrantz</i> Society	Jones Wood	Meyerbeer: Coronation March, <i>Le prophète</i> Weber: Overture, <i>Der Freischütz</i> Gounod: Potpourri, <i>Faust</i> Rossini: Overture, <i>Guillaume Tell</i> Meyerbeer: <i>Fackeltanz</i> Bruch: <i>Römischer</i>	NYSZ Monday, 13 July 1868, p. 8	

					<i>Triumphgesang</i> [Paur, Arion Men's glee club, <i>Liederkrantz</i>] Wagner: Battle Song, <i>Rienzi</i> [Bergmann, Arion Men's glee club, <i>Liederkrantz</i>] Frey: <i>Wie kam die Liebe</i> [<i>Liederkrantz</i>] Veit: <i>Roth-Traut</i> [Arion Men's glee club]		
68/07/15	Wednesday	Carl Bergmann's popular garden concerts	Bergmann (cond.)	Terrace Garden, Third Avenue between 58 and 59 Streets	Program not found	NYSZ Wednesday, 15 July 1868 (p. 6)	“Terrace Garden, Engagements for Pic Nics, Sommernachtsfeste u.s.w. werden jetzt abgeschlossen. Jeden Sonntag Concert des Bergmann'schen Orchestras. Phil. Bernet, Eigenthümer; Admission price 25 Cents Commencement at 8 o'clock p.m. No postponement in the event of inclement weather.”—NYSZ Wednesday, 15 July 1868 (p. 6)
68/07/19	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), R. Rietzel (flute)	Terrace Garden, Third Avenue between 58 and 59 Streets	Kéler Béla: <i>Saison-March</i> Auber: Overture, <i>La muette de Portici</i> [Masaniello] Strauss: Waltz, <i>Marienklänge</i> Vieuxtemps: <i>Reverie</i> Weber: Overture, <i>Freischütz</i> Velk: <i>Die klängende Nachtigall</i> , Flute solo Strauss: Polka, <i>Aurora-Ball</i> Hamm: Fantasie, <i>Der Teufel ist los</i> Rossini: Overture, <i>Otello, ossia il moro di Venezia</i> Lumbye: Galop, <i>Reunion</i>	NYSZ Sunday, 19 July 1868 (p. 8)	“Terrace Garden. Grand Sonntags-Concert des Carl Bergmann'schen Orchestras. Admission price 25 Cts. Commencement at 8 o'clock p.m. Kein Auschub wegen schlechten Wetters.”—NYSZ Sunday 19 July 1868 (p. 8); “Terrace Garden. In diesem beliebten Sommer-Etablissement, welche jetzt im schönsten Schmuck

					Bach: Lied, <i>Abend-Glocken</i> Offenbach: Quadrille, <i>Orpheus</i>		seiner Blumen und prächtigen Laubbäume prangt, beginnt heute ein Cyclus populärer Garden-Conzerte.”— <i>NYSZ</i> Monday, 20 July 1868 (p. 8).
68/07/26	Sunday	Sunday “Sacred” Concert	Bergmann (cond.)	Terrace Garden, Third Avenue, between 58th and 59th streets	Program not found	<i>NYSZ</i> Friday, 24 July 1868, p. 6	
68/08/02	Sunday	Sunday “Sacred” Concert	Bergmann (cond.)	Terrace Garden, Third Avenue, between 58th and 59th streets	Program not found	<i>NYSZ</i> Friday, 24 July 1868, p. 6	
68/08/07	Friday	Summer Night Festival of <i>Arion</i> Men’s glee club	Bergmann (cond.), Rietzel (cond.)	Kapff’s Lion Park	Program not found	<i>NYSZ</i> Friday, 7 August 1868, p. 8	
68/10/19 68/10/21 68/10/23	Monday Wednesday Friday	Italian Opera	Bergmann (cond.), Gioza (cond.), Clara Louise Kellogg (soprano), Frede De Gebele (contralto), Lotti (tenor), Petrelli (baritone), Coleti (bass), Alard (cello), Alida Topp (piano)	Academy of Music, East 15 street and Irving Place	Gounod: Third Act, <i>Faust</i> Donizetti: Cavatina, <i>Lucia di Lammermoor</i> [Kellogg] Liszt: <i>La Campanella</i> Liszt: Two Rhapsodies	<i>New-York Times</i> , Tuesday, 13 October 1868, p. 9; Thursday, 22 October 1868, p. 8	

68/11/18	Wednesday	Henrietta Markstein's Concert	Bergmann (cond.), Henrietta Markstein (piano), Wenzel Kopta (violin), Lussan (mezzo)	Steinway Hall, 71-73 East 14th Street	Weber: Overture, <i>Oberon</i> , J. 306 Mendelssohn: Caprice in B minor, op. 22 Mendelssohn: Overture, <i>Ein Sommernachtstraum</i> , op. 61 Prudent: Grand Fantasia for Piano <i>Lucia</i> Liszt: Ungarische Rhapsodie No. 2, LW G21 [comp.1856-60; publ. 1874-5 by Schuberth of Leipzig]	<i>DJM</i> Saturday, 5 December 1868, p. 357, v. 28, n. 19; <i>NYSZ</i> Thursday, 19 November 1868, p. 8	DISCREPANCY: Odell states that this concert occurred on Thursday, 18 November 1869.
68/11/28	Saturday	First PSNY Concert of Season No. 27 (1868-1869)	Bergmann (cond), Adelaide Phillips	Academy of Music, East 15 street and Irving Place	Beethoven: Symphony No. 3 in E-flat major, op. 55, "Eroica" Handel: Aria, "Lascia ch'io pianga," <i>Rinaldo</i> Gade: Overture, <i>Hamlet</i> [American première—HEJ] Gluck: "Che farò senza Euridice," <i>Orfeo ed Euridice</i> Berlioz: <i>Symphonie fantastique: épisode de la vie d'un artiste</i> , op. 14 Mvts. III, IV	Odell v. 8, p. 522; New York Philharmonic Programs conducted by Carl Bergmann; Johnson p. 142, no. 365	"Brooklyn Philharmonic suspended for a year (1868-1869) while PSNY increased its number of concerts from five to six under Bergmann and transferred to Academy of Music [. . .] But the New York society, this season, still under Bergmann, raised the number of its concerts to six, and transferred to the Academy of Music, where it continued to play for many years to come."—Odell v. 8, p. 522. First Performance in the United States: Gade Overture, <i>Hamlet</i> —NYPA List of First Performances in the United States; First Performance in the United States: <i>Hamlet</i> ; Gluck "Che farò senza Euridice" from <i>Orfeo ed Euridice</i> .
Date	Day	Event	Performers	Venue	Program	Source	Notes
69/01/04	Monday	Grand Concert—Ole Bull	Bergmann (cond.), Ole Bull	Steinway Hall, 71-73 East 14th	Program not found	<i>New-York Times</i> , Sunday, 3	"Admission one dollar. Doors open at 7 o'clock, Concert begins 8

			(violin), S. W. Barton (soprano), Gustavus F. Hall (baritone), James H. Wilson (pianist)	Street		January 1869, p. 7	o'clock."— <i>New-York Times</i> , Sunday, 3 January 1869, p. 7
69/01/05	Tuesday	Grand Concert— Ole Bull	Bergmann (cond.), Ole Bull (violin), S.W. Barton (soprano), Gustavus F. Hall (baritone), James H. Wilson (pianist)	Steinway Hall, 71-73 East 14th Street	Program not found	<i>New-York Times</i> , Sunday, 3 January 1869, p. 7	“Admission one dollar. Doors open at 7 o'clock, Concert begins 8 o'clock.”— <i>New-York Times</i> , Sunday, 3 January 1869, p. 7
69/01/08	Friday	Full PSNY Rehearsal for the Second Concert of Season No. 27 (1868-1869)	Bergmann (cond.), Camilla Urso (violin), S. B. Mills (piano)	Academy of Music, East 15 street and Irving Place	Program not found	<i>New-York Times</i> , Friday, 8 January 1869, p. 7	
69/01/09	Saturday	Second PSNY Concert of Season No. 27 (1868-1869)	Bergmann (cond.), Camilla Urso (violin), S. B. Mills (piano)	Academy of Music, East 15 street and Irving Place	Haydn: Symphony in B-Flat major (Unspecified) Beethoven: Concerto in D major for Violin, op. 61, I. Allegro non troppo Catel: Overture, <i>Semiramide</i> Beethoven: Concerto No 5 in E-flat major, op. 73 for Piano Liszt: <i>Ce qu'on entend sur la montagne</i> (Bergsymphonie), <i>méditation symphonie after Hugo</i> , LW G1 [publ. 1857] [American première—HEJ]	Odell v.8, p. 523; New York Philharmonic Programs conducted by Carl Bergmann; Johnson p. 212, no. 602	First Performance in America: Liszt Symphonic Poem, <i>Ce qu'on entend sur la Montagne</i> ; NYPA/List of First American Performances; First PSNY performance of Catel Overture, <i>Semiramide</i> ; previously performed by Thomas Orchestra—NYPA/Programs; Odell v. 8, p. 523.

69/01/12	Tuesday	Grand Concert— Ole Bull	Bergmann (cond.), Ole Bull (violin), S.W. Barton (soprano), Gustavus F. Hall (baritone), James H. Wilson (pianist)	Steinway	Program not found	<i>New-York Times</i> , Tuesday, 12 January 1869, p. 7	“Ole Bull’s Last Grand Concert. Admission One dollar; Reserved seats Fifty cents extra.”— <i>New-York Times</i> , Tuesday, 12 January 1869, p. 7; “Ole Bull’s Grand Concert at the Brooklyn Academy of Music Wednesday, 20 January 1869 and at the Tabernacle Jersey City on Tuesday, 19 January 1869” (conductor not listed)— <i>New-York Times</i> , Monday, 18 January 869, p. 7
69/01/22	Friday	First Public Rehearsal for Third PSNY Concert of Season No. 27 (1869-1870)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Program not found	New York Philharmonic Programs 1865-1875	2:30 PM.—New York Philharmonic Programs 1865-1875
69/02/04	Monday	Grand Formal Ball of the <i>Arion</i> Men’s Glee club	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Program not found	<i>NYSZ</i> Tuesday, 5 February 1869; <i>New-York Times</i> , Tuesday, 26 January 1869, p. 7	Fifteenth Season.— <i>New-York Times</i> , Tuesday, 26 January 1869, p. 7
69/02/06	Saturday	Third PSNY Concert of Season No. 27 (1868-1869)	Bergmann (cond.), Ole Bull (violin)	Academy of Music, East 15 street and Irving Place	Mendelssohn: Symphony No. 5 in D Major, op. 107, <i>Reformation</i> [Second Performance in New York— HEJ] Bull: Concerto in A major for Violin Schubert: Symphony No. 8 in B minor, D. 759, “Unfinished”	Odell v. 8, p. 346; New York Philharmonic Programs conducted by Carl Bergmann.	PSNY First Performance: Schubert Symphony No. 8—NYPA/First PSNY Performances; Mendelssohn Symphony No. 5—NYPA/Programs; Odell v. 8, p. 523.

					Bull: <i>Polacca Guerriera</i> for Violin Beethoven: <i>Leonore</i> Overture, No. 3, op. 72a		
69/02/19	Friday	First Public Rehearsal for Fourth PSNY Concert of Season No. 27 (1868-1869)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Program not found	New York Philharmonic Programs 1865-1875	2:30 PM.—New York Philharmonic Programs 1865-1875
69/03/06	Saturday	Fourth PSNY Concert of Season No. 27 (1868-1869)	Bergmann (cond.), La Grange (vocal)	Academy of Music, East 15 street and Irving Place	Part 1. Bach: Overture, Air on the G String, Suite No. 3 in D major, BWV 10, III. Gavotte Beethoven: Scene and Aria, <i>Fidelio</i> , op. 72 Wagner: Double Chorus, <i>Lohengrin</i> [Arion] Part 2. Mendelssohn: Overture, <i>Märchen von der schönen Melusine</i> , op. 32 Mozart: Letter Aria, <i>Don Giovanni</i> , K. 527 Schumann: Symphony No. 4 in D minor, op. 120	Odell v.8, p. 523; New York Philharmonic Programs conducted by Carl Bergmann; Neue New Yorker Musik-Zeitung 13 March 1869, p. 504	
69/03/19	Friday	First Public Rehearsal for Fifth PSNY Concert of Season No. 27 (1868-1869)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Program not found	New York Philharmonic Programs 1865-1875	2:30 PM.—New York Philharmonic Programs 1865-1875
69/04/10	Saturday	Fifth PSNY Concert of Season No. 28 (1868-1869)	Bergmann (cond.), Gazzaniga, S. B. Mills (piano)	Academy of Music, East 15 street and Irving Place	Liszt: <i>Die Ideale</i> , sym. poem after Schiller, LW G15 [Weimar 1857] Meyerbeer: Cavatina, “Ah, mon fils,” <i>Le prophète</i> Mendelssohn: Concerto No. 2 in D minor, op. 40 for Piano Wagner: Overture, <i>Faust</i>	Odell v. 8, p. 523; New York Philharmonic Programs conducted by Carl Bergmann.	PSNY First Time: <i>Die Ideale</i> , sym. poem after Schiller—Odell v. 8, p. 523

					Rizzo: <i>Salve Maria</i> Beethoven: Symphony No. 1 in C major, op. 21.		
69/05/08	Saturday	Sixth PSNY Concert of Season No. 28 (1868-1869)	Bergmann (cond.), Edwin Booth (Actor, reader of Byron's <i>Manfred</i> soliloquy), Charles H. Jarvis (piano), <i>Liederkrantz</i>	Academy of Music, East 15 street and Irving Place	Gluck: Overture, <i>Iphigénie en Aulide</i> Beethoven: Concerto No. 4 in G major, op. 58 for Piano Schumann: Overture, <i>Manfred</i> in E-flat minor, op. 115 [American première—HEJ] Weber: Overture, <i>Oberon</i> , J. 306	Odell v. 8, p. 523; New York Philharmonic Programs conducted by Carl Bergmann; Johnson p. 333, no. 955	"On May 26 (afternoon), the grateful society paid a return courtesy visit to Booth's Theater, at which Booth repeated that interesting performance (A reading of Byron's <i>Manfred</i> followed by a performance of Schumann's Music). Ole Bull also appeared."—Odell v. 8, p. 523. First Performance in the United States: Schumann <i>Manfred</i> , op. 115—NYPA/ First Performance in the United States.
69/05/18	Tuesday	Jerome Hopkins Concert—The Orpheon Festival in New York	Bergmann (cond.), Alice Dagrón (soprano), Franko Hess (soprano), Louisa Livingston (contralto), Geo. G. Rockwood (tenor), Jerome Hopkins (pianist) Master Ottiwell and Seyroux (choir boy soloists), C.H. Dibble	Academy of Music, East 15 street and Irving Place	Meyerbeer: Aria, <i>Robert le diable</i> Haydn: "The Heavens are Telling," <i>Die Schöpfung</i> Weber: ? <i>Te Deum Laudamus</i> Hopkins: Concert Waltz Hopkins: Sepoy March Handel: Chorus, "Hallelujah," <i>Messiah</i>	<i>DJM</i> Saturday, 5 June 1869, p. 48, v. 29, n. 6; <i>New-York Times</i> , Wednesday, 19 May 1869, p. 4	

			(accompanist), E. Millet (accompanist)				
69/06/02	Wednesday	German Opera	Bergmann (cond.), Johannsen, Frederici, Lotti, Weinlich, Steinecke	Stadt-Theater	Flotow: <i>Martha</i> [Vienna 1847]	Odell v. 8, p. 486	“Carl Bergmann gave a few operas at the Stadt-Theater—Martha, on June 2 nd , Faust, on June 4 th , and possibly Der Freischütz on the 5 th ; the singers included Johannsen, Frederici [<i>sic</i>] Lotti, Weinlich, and Steinecke. . .”—Odell v. 8, p. 486
69/06/04	Friday	German Opera	Bergmann (cond.)	Stadt-Theater	Gounod: <i>Faust</i>	Odell v. 8, p. 486	
69/06/05	Saturday	German Opera	Bergmann (cond.)	Stadt-Theater	Weber: <i>Der Freischütz</i>	Odell v. 8, p. 486	“Carl Bergmann gave a few operas at the Stadt-Theater—Martha, on June 2 nd , Faust, on June 4 th , and possibly Der Freischütz on the 5 th ; the singers included Johannsen, Friderici [<i>sic</i>] Lotti, Weinlich, and Steinecke. . .”—Odell v. 8, p. 486
69/06/12	Saturday	Memorial Concert for Charles C.B. Seymour	Bergmann, Parepa-Rosa, Irma, Agatha States, Lumley, William Castle, Geo. Simpson, J.R. Thomas, Ed. Seguin, Ole Bull, S.B. Mills, Carl Rosa, Carl Anschütz,	Steinway Hall, 71-73 East 14th Street	Program not found	<i>New-York Times</i> , 2 June 1869, p. 7	“Matinee at 1 o’clock pm. Tickets one dollar.”— <i>New-York Times</i> , 2 June 1869, p. 7

			G.W. Colby, C.L. Kellogg (soprano), Rose-Bell, McCullough, H. Testa, Zelda Seguin, J.B. Bowler, J. Ernst Perring, S.C. Campbell, G.F. Hall, J. Levy, G.W.Morgan, F. Bergner, Edward Hoffman				
69/07/29	Wednesday	<i>Arion</i> Men's glee club Concert	Bergmann (cond.), <i>Arion</i> Men's glee club	Terrace Garden, Third Avenue, between 58th and 59th streets	Veit: <i>Schön-Rothtraut</i> Schubert: <i>Nachtgesang</i> Albert: Barcarolle, <i>Astorgo</i>	<i>NYSZ</i> Thursday, 29 July 1869 (p. 2)	
69/08/19	Thursday	<i>Arion</i> Men's glee club concert	Carl Bergmann (cond.), <i>Arion</i> Men's glee club, Franz Remmert (vocal soloist), Wm. Candidus (vocal soloist), Fuchs	Terrace Garden, 58 th Street near Lexington Avenue	Spohr: Aria, <i>Jessonda</i> Mozart: Aria, <i>Die Zauber Flute</i> , K. 620 Wagner: Selections, <i>Rienzi</i>	<i>NYSZ</i> Tuesday 17, Wednesday 18 August 1869 (p. 6)	"Mens' glee club <i>Arion</i> . Donnerstag den 19. August. Vierte Abend- Unterhaltung und Concert mit verstärktem Orchestra unter Leitung von Carl Bergmann, im brilliant illuminirten Terrace Garden, 58. Stra sse, nahe Lexington Avenue. Tickets 50 Cents for Nichtmitglieder."— <i>NYSZ</i> Tuesday, 17 August 1869 (p. 6).
69/09/09	Thursday	<i>Arion</i> Men's glee	Carl	Terrace	Program not found	<i>NYSZ</i> Sunday,	"Männergesang-Verein

		club Concert	Bergmann (cond.), <i>Arion</i> Men's glee club	Garden, 58 th Street near Lexington Avenue		5; Wednesday, 8; Thursday, 9 September 1869 (p. 6)	<i>Arion</i> . Fünfte, letzte und Gala-Abendunterhaltung (Saison 1869). Donnerstag den 9. Sept. Grand Instrumental und Vocal-Concert, Humoristische Vorträge, Brillante Illumination. Das Committee. Admission for Nichtmitglieder 50 Cents."— <i>NYSZ</i> Sunday, 5 September 1869 (p. 6).
69/10/20	Saturday	PSB—First Rehearsal of Season No. 12 (1867-1868)	Bergmann (cond.), Adelaide Phillipps, Alide Topp	Brooklyn Academy of Music, 176-194 Montague Street	Beethoven: Symphony No. 3 in E-flat major, op. 55, "Eroica" Bennett: Overture, <i>The Wood Nymph</i> Weber: <i>Jubel Overture</i> , op. 59	Odell v. 8, p. 683; <i>Brooklyn Eagle</i> , Wednesday, 20 October 1869 (p. 2)	
69/11/03	Saturday	PSB—Second Rehearsal of Season No. 12 (1867-1868)	Bergmann (cond.), Adelaide Phillipps, Alide Topp	Brooklyn Academy of Music, 176-194 Montague Street	Program not found	<i>Brooklyn Eagle</i> , Wednesday, 20 October 1869 (p. 2)	
69/11/11	Thursday	Benefit for the German Hospital	Bergmann (cond.), Ida Rosenburgh, Remmert, Candidus, S.B. Mills (pianist)	Steinway Hall, 71-73 East 14th Street	Raff: Concert Overture in F major, op. 123 Meyerbeer: Romanza (of Ines), <i>L'Africaine</i> [Rosenburgh] Millard: Ballade Chopin: Concerto in C Minor [Mills] Liszt: <i>Concertparaphrase über Mendelssohn's Hochzeitsmarsch und Elfenreigen aus dem Sommernachtstraum</i> , LW A166 [comp. 1849-50, published 1860 by B&H] [Mills] Möhling: <i>Gruss an das Meer</i> Liszt: "Der Gesang um	<i>NYSZ</i> Friday, 12 November 1869	"Mr. Remmert and Mr. Candidus, both members of the association, sang solos and a duet, of which specifically the latter was favorably received with great applause . . ."— <i>NYSZ</i> Friday, 12 November 1869; No date of composition, publication or performance in Grove Music Online for <i>Der Gesang um Mitternacht</i> .

					Mitternacht" (Ich schreite mit dem Geist) (Herweg) (<i>Sechs Männerchöre no. 4</i>), LW M6 Bruch: <i>Salamis</i>		
69/11/13	Saturday	PSB—First Concert of Season No. 12 (1867-1868)	Bergmann (cond.), Adelaide Philipps, Alide Topp (piano)	Brooklyn Academy of Music, 176-194 Montague Street	Beethoven: Symphony No. 3 in E-flat major, op. 55, "Eroica" Bennett: Overture, <i>The Wood Nymph</i> Mendelssohn: "Fairy Music," <i>Ein Sommernachtstraum</i> , op. 61 Liszt: Concerto for Piano (?) Rossini: Aria, "Non più mesta," <i>La Cenerentola</i> Handel: "Lascia ch'io pianga," "Rondo," <i>La cenerentola</i> Weber: Jubel Overture, op. 59	Odell v. 8, p. 683; Minutes of the Board of the Philharmonic Society of Brooklyn (Brooklyn Philharmonic Society. Corresp. 1863-1901), <i>Brooklyn Eagle</i> , Monday, 15 November 1869, p. 2	1869-1870 "After the silence of a year, the Brooklyn Philharmonic returned to the leadership of Carl Bergmann, who brought back Noll and other players dispensed with during what seems to have been the somewhat disastrous direction of Theodore Thomas." "The public gladly acclaimed the restoration of its prized orchestra."—Odell v. 8, p. 683.
69/11/14	Sunday	<i>Arion</i> Men's glee club concert	Bergmann (cond.), <i>Arion</i> Men's glee club, Kopka, S. B. Mills, W. Candidus (tenor)	Steinway Hall, 71-73 East 14th Street	Program not found	Odell v. 8, p. 516	
69/11/27	Saturday	First PSNY Concert of Season No. 28 (1869-1870)	Bergmann (cond.), Alida Topp (piano), Scott-Siddons, reader	Academy of Music, East 15 street and Irving Place	Mozart: Symphony No. 39, E-flat major, K. 543 Liszt: Concerto No. 1 in E-flat major for Piano, LW H4 [Weimar 1855] Mendelssohn: Overture & Incidental Music, <i>Ein Sommernachtstraum</i> , op. 61	Odell v. 8, p. 659; New York Philharmonic Programs conducted by Carl Bergmann.	"and Mrs. Scott-Siddons read parts of <i>A Midsummer Night's Dream</i> , as the orchestra and a full chorus performed Mendelssohn's music."—Odell v. 8, p. 659.
69/12/09	Thursday	Carl Bergmann Orchestra	Bergmann (cond.), Jennie		Program not found	Odell v. 8, p. 683	

			Landsmann, Bergner				
69/12/10	Friday	First Public Rehearsal for Second PSNY Concert of Season No. 28 (1869-1870)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Program not found	New York Philharmonic Programs 1865-1875	2:30 PM.—New York Philharmonic Programs 1865-1875
69/12/18	Saturday	PSB—Second Concert of Season No. 12 (1867-1868)	Bergmann (cond.), Anna Mehlig (piano), Nettie Sterling, Levy	Brooklyn Academy of Music, 176-194 Montague Street	Schumann: Symphony No. 4 in D minor, op. 120 Berlioz: <i>Symphonie fantastique: épisode de la vie d'un artiste</i> , op. 14 (unspecified excerpts) [PSB First Performance—HEJ] Hummel: Concerto in B Minor, op. 89 for Piano [Mehlig] Rossini: “Di tanti palpiti,” <i>Tancredi</i> [Sterling] Schumann: Songs [Sterling] Ballad [Sterling] Beriot: Air for Violin (transcribed for Trumpet) [Levy] Maud Waltz [Levy] Meyerbeer: <i>Fackeltanz</i> in C Minor, No. 3	Odell v. 8, p. 683, Minutes of the Board of the Philharmonic Society of Brooklyn (Brooklyn Philharmonic Society. Corresp. 1863-1901); <i>Brooklyn Eagle</i> , Monday, 20 December 1869, p. 3; Johnson p. 63, no. 116	“The second concert (12/18) had Anna Mehlig, Nettie Sterling (who sang the ravishing “Di tanti palpiti” from <i>Tancredi</i> by Rossini), and Levy as a big trio to celebrate this, the sixteenth programme of the society. Schumann’s Fourth Symphony, in D major [<i>sic</i>], and part at the least of Berlioz’s <i>Symphonie Fantastique</i> steadied the program.”— <i>Brooklyn Eagle</i> , Monday, 20 December 1869, p. 3
Date	Day	Event	Performers	Venue	Program	Source	Notes
70/01/03	Monday	First PSB Rehearsal for the Third Concert of Season No. 12 (1869-1870)	Bergmann (cond.)	Brooklyn Academy of Music, 176-194 Montague Street	Program not found	<i>Brooklyn Eagle</i> , Monday, 3 January 1870, p. 2	3 o’clock.— <i>Brooklyn Eagle</i> , Monday, 3 January 1870, p. 2
70/01/08	Saturday	Second PSNY Concert of Season No. 28 (1869-1870)	Bergmann (cond.), Ole Bull (violin), S. B. Mills (piano)	Academy of Music, East 15 street and Irving Place	Raff: Symphony No. 2 in C major, op. 140 [American première—HEJ] Mozart: Concerto No. 4 in D major for Violin, K. 218 Chopin: Concerto No. 2 for	Odell v. 8, p. 659; New York Philharmonic Programs conducted by	First Performance in the United States—Raff Symphony No. 2 in C major, op. 140—NYPA/List of First American Performances.

					Piano and Orchestra Berlioz: <i>Le roi Lear</i> , <i>grande ouverture</i> , op. 4 Bellini: <i>Fantasia, I Capuleti e i Montecchi</i> Weber: <i>Jubel Overture</i> , op. 59	Carl Bergmann; Johnson p. 289, no. 814	
70/01/12	Wednesday	Second PSB Rehearsal for the Third Concert of Season No. 12 (1869-1870)	Bergmann (cond.)	Brooklyn Academy of Music, 176-194 Montague Street	Program not found	<i>Brooklyn Eagle</i> , Monday, 3 January 1870, p. 2	3 o'clock.— <i>Brooklyn Eagle</i> , Monday, 3 January 1870, p. 2
70/01/17	Monday	Testimonial Concert for Frederick Mollenhauer	Bergmann (cond.), Marie Allbot [sic], Fannie Goodwin, G. W. Morgan, S. B. Mills, Carl Anschütz, O. Bottscher, Fred Stein, C. Alves	Venue not found	Program not found	Odell v. 8, p. 687	"Testimonial, given by ladies of Williamsburg, for struggling Frederick Mollenhauer; Marie Abot [sic], Fannie Goodwin, G.W. Morgan, S. B. Mills, Carl Anschütz, C. Bergmann, O. Bottscher, Fred Steins, and C. Alves participated."
70/01/19	Wednesday	Third PSB Rehearsal for the Third Concert of Season No. 12 (1869-1870)	Bergmann (cond.)	Brooklyn Academy of Music, 176-194 Montague Street	Program not found	<i>Brooklyn Eagle</i> , Monday, 3 January 1870, p. 2	3 o'clock.— <i>Brooklyn Eagle</i> , Monday, 3 January 1870, p. 2
70/01/21	Friday	First Public Rehearsal for Third PSNY Concert of Season No. 28 (1869-1870)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Program not found	New York Philharmonic Programs 1865-1875	2:30 PM.—New York Philharmonic Programs 1865-1875
70/01/21	Friday	German Opera	Bergmann (cond.),	Academy of Music, East	Weber: <i>Der Freischütz</i>	Odell v. 8, p. 625, NYSZ	"The first in a series of three performances

			Himmer-Frederici, Rotter, Candidus, F. Remmert, Denhoff, Arion Men's glee club, Sing-Akademie, New York Sing Academy	15 street and Irving Place		Wednesday, 19 January 1870, p. 6, <i>NYSZ</i> Friday, 21 January 1870, p. 6; <i>New-York Times</i> , Friday, 21 January 1870, p. 7	arranged by the Arion Men's glee club."— <i>NYSZ</i> Friday, 21 January 1870
70/01/22	Saturday	Third PSB Concert of Season No. 12 (1867-1868)	Bergmann (cond.), Eliza Carlotti (soprano), F. Bergner (cello), Charles H. Jarvis (piano)	Brooklyn Academy of Music, 176-194 Montague Street	Mendelssohn: Symphony No. 3 in A minor, op. 56, <i>Scottish</i> Rossini: Cavatina, "Bel raggio Lusinghier," <i>Semiramide</i> [Carlotti] Chopin: Concerto for Piano in F minor Spontini: Overture, <i>La Vestale</i> Kummer: Fantasia, <i>Air Russe</i> for Cello Mozart: Aria, "Batti, batti," <i>Don Giovanni</i> , K. 527 Wagner: Overture, <i>Tannhäuser</i>	Odell v. 8, p. 683; <i>Brooklyn Eagle</i> , Thursday 20 January (p. 3); <i>New-York Times</i> , Tuesday, 25 January 1870, p. 5, Minutes of the Board of the Philharmonic Society of Brooklyn (Brooklyn Philharmonic Society. Corresp. 1863-1901)	"Philharmonic Society of Brooklyn. The third concert of the season will take place at the Academy of Music, on Saturday, January 22 nd , at 8 P.M. Madame Eliza Carlotti, soprano, Mr. Chas. H. Jarvis, pianoforte, Mr. F. Bergner, violoncello; with the full orchestra of the society. Extra tickets to members, \$1.00, tickets to non-members, \$1.50."— <i>Brooklyn Eagle</i> , Friday, 21 January (p. 3); See Review <i>New-York Times</i> , Tuesday, 25 January 1870, p. 5
70/01/28 70/01/29	Friday Saturday	German Opera	Bergmann (cond.), Himmer-Frederici, Rotter, Candidus, F. Remmert,	Brooklyn Academy of Music, 176-194 Montague Street	Weber: <i>Der Freischütz</i>	New York Daily News Thursday, 27 January 1870, p. 7	"A performance of <i>Der Freischütz</i> on Monday, 24 January 1870 at the Brooklyn Academy of Music was announced as being "postponed until further notice" due to the

			Denhoff, E. Herder, Geo. Ely, H. Schwikardy, E. Apfelbaum, <i>Arion</i> Men's glee club, New York <i>Sing- Akademie</i>				illness of Mr. Candidus."— <i>New-York Times</i> , Monday, 24 January 1870, p. 7; "Admisssion one dollar. Reserved seats one dollar extra, boxes for four persons ten dollars, Family Circle fifty cents."— <i>New York Daily News</i> Thursday, 27 January 1870, p. 7
70/02/05	Saturday	Third PSNY Concert of Season No. 28 (1869-1870)	Bergmann (cond.), Kellogg (soprano), Anna Mehlig	Academy of Music, East 15 street and Irving Place	Spohr: Symphony No. 4, op. 86 <i>Die Weihe der Töne</i> Rossini: Cavatina, "Di piacer mi balza il cor," <i>La gazza ladra</i> Beethoven: Concerto No. 5 in E- flat major, op. 73 for Piano Goldmark: Overture, <i>Sakuntala</i> [American première—HEJ] Mozart: Aria, "Deh vieni, non ta dar," <i>Le nozze di Figaro</i> , K. 492 Beethoven: <i>Leonore</i> Overture, No. 2, op. 72a	Odell v. 8, p. 659; New York Philharmonic Programs conducted by Carl Bergmann; Johnson p. 151, no. 405	
70/02/09	Wednesday	Public Rehearsal for the Fourth PSB Concert of Season No. 12	Bergmann (cond.)	Brooklyn Academy of Music, 176- 194 Montague Street	Raff: Symphony No. 2 in C major, op. 140 Bargiel: Overture, <i>Medea</i> Bristow: Overture, <i>Columbus</i>	<i>Brooklyn Daily Eagle</i> , Thursday, 10 February 1870, p. 2	This was the first reading of the Symphony No. 2 in C Major of Joachim Raff by the Philharmonic Society of Brooklyn prior to the concert performance on 26 February 1870.
70/02/16	Wednesday	Eleventh PSB Rehearsal of Season No. 12 (1867-1868)	Bergmann (cond.)	Brooklyn Academy of Music, 176- 194 Montague Street	Program not found	Odell v. 8, p. 683, <i>Brooklyn Eagle</i> , Wednesday, 16 February 1870	

70/02/18	Friday	First Public Rehearsal for Fourth PSNY Concert of Season No. 28 (1869-1870)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Program not found	New York Philharmonic Programs 1865-1875	2:30 PM.—New York Philharmonic Programs 1865-1875
70/02/22	Tuesday	German Opera	Bergmann (cond.), Parepa-Rosa, Pauline Canissa, William Candidus, Fr. Remmertz, E. Herder, C. Dehnhoff, Geo. Ely; <i>Arion</i> Men's Glee club, New-York Sing Academy	Academy of Music, East 15 street and Irving Place	Weber: <i>Der Freischütz</i>	NYSZ Monday, 14 February 1870, p. 2; <i>New-York Times</i> , Tuesday, 22 February 1870, p. 7	“By General request the <i>Arion</i> Society, kindly assisted by the New York Sing Academy, will repeat Carl Maria von Weber's grand romantic opera <i>Der Freischütz</i> on Washington's Birthday. Admission one dollar; Reserved seating extra one dollar; boxes for four persons ten dollars; Family Circle fifty cents.”— <i>New-York Times</i> , Tuesday, 22 February 1870, p. 7
70/02/23	Wednesday	Twelfth PSB Rehearsal of Season No. 12 (1867-1868)	Bergmann (cond.)	Brooklyn Academy of Music, 176-194 Montague Street	Program not found	Odell v. 8, p. 683, <i>Brooklyn Eagle</i> , Wednesday, 23 February 1870	
70/02/26	Saturday	Fourth PSB Concert of Season No. 12 (1867-1868)	Bergmann (cond.), Kellogg (soprano), Quartet of French Horns—H. Schmidt, Gewahl, Bernstein,	Brooklyn Academy of Music, 176-194 Montague Street	Raff: Symphony No. 2 in C major, op. 140 [First Time-PSB] Bellini: “Ah! non credea mirarti,” <i>La sonnambula</i> Bargiel: Overture, <i>Medea</i> Bellini: “Ah! Non giunge”, <i>La sonnambula</i> Bristow: Overture, <i>Columbus</i>	Odell v. 8, p. 683, <i>Brooklyn Eagle</i> , Thursday, 24 February 1870 (p. 3); <i>Brooklyn Eagle</i> , Saturday, 26	Discrepancy: Odell lists Anna Mehlig, pianist, as one of the performers.—Odell v. 8, p. 683

			and Prahl			February 1870 (p. 2)	
70/03/05	Saturday	Fourth PSNY Concert of Season No. 28 (1869-1870)	Bergmann (cond.), Emily Davison (cello), F. Bergner (cello); F. Rietzel, L. Ohlemann, E. Boehm, A. Sohst, H. Schmitz (musicians from the PSNY)	Academy of Music, East 15 street and Irving Place	Rietz: Quintet Weber: Scene & Aria, <i>Der Freischütz</i> Kummer: Fantasia <i>Air Russe</i> for Cello Schumann: Overture, <i>Genoveva</i> in C minor, op. 81 Beethoven: Symphony No. 5 in C minor, op. 67	Odell v. 8, p. 659; New York Philharmonic Programs conducted by Carl Bergmann.	
70/03/11	Friday	German Opera	Bergmann (cond.), Bertha Johannsen, Pauline Canissa, William Candidus, Fr. Remmertz, E. Herder, C. Dehnhoff, Geo. Ely; <i>Arion</i> Men's Glee club, New-York Sing Academy	Academy of Music, East 15 street and Irving Place	Weber: <i>Der Freischütz</i>	NYSZ Tuesday, 8 March 1870, p. 6; <i>New-York Times</i> , Tuesday, 8 March 1870, p. 8	"Last night's rerun of <i>Der Freischütz</i> at the Academy of Music, arranged by the <i>Arion</i> Men's glee club, differed from previous performances only in that Mrs. Bertha Johannsen sang the part of "Agathe."— <i>New-York Times</i> , Tuesday, 8 March 1870, p. 8
70/03/16	Wednesday	Thirteenth PSB Rehearsal of the Season No. 12 (1869-1870)	Bergmann (cond.)	Brooklyn Academy of Music, 176- 194 Montague Street	Beethoven: Symphony No. 5 in C minor, op. 67 Meyerbeer: Overture, <i>Struensee</i> Wagner: Overture, <i>Rienzi</i>	<i>Brooklyn Eagle</i> , Tuesday, 15 March 1870 (p. 1)	"Philharmonic Society of Brooklyn. Thirteenth Rehearsal—Wednesday 16 March at 3:00 P. M. The following orchestral pieces will be rehearsed for the fifth and last concert to

							take place Saturday 9 April. . .”— <i>Brooklyn Eagle</i> , Tuesday, 15 March 1870 (p. 1)
70/03/18	Friday	First Public Rehearsal for Fifth PSNY Concert of Season No. 28 (1869-1870)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Program not found	New York Philharmonic Programs 1865-1875	2:30 PM.—New York Philharmonic Programs 1865-1875
70/04/02	Saturday	Fifth PSNY Concert of Season No. 28 (1869-1870)	Bergmann (cond.), Parepa-Rosa (singer), Carl Rosa (violin), chorus of boys, A. H. Messiter (organ acc.)	Academy of Music, East 15 street and Irving Place	Liszt: <i>Eine Symphonie zu Dantes Divina Comedia</i> , LW G14 [comp. 1855-6, publ. 1859 by B&H: Leipzig] [American première—HEJ] Beethoven: Overture, <i>Corolian</i> in C minor, op. 62 Beethoven: “Ah, Perfido,” Scene and Aria for Soprano Lipinsky: Concerto <i>Militaire</i> for Violin Weber: Overture, <i>Euryanthe</i>	Odell v. 8, p. 659; New York Philharmonic Programs conducted by Carl Bergmann; Johnson p. 208, no 588.	First Performance in the United States: Liszt Symphony to Dante’s <i>Divina Comedia</i> —NYPA/List of First American Performances
70/04/09	Saturday	Fifth PSB Concert of Season No. 12 (1869-1870)	Bergmann (cond.), Emeline Reed (soprano), Adelaide Phillips (contralto), Giorgio Ronconi (baritone), Richard Hoffman (piano)	Brooklyn Academy of Music, 176-194 Montague Street	Beethoven: Symphony No. 5 in C minor, op. 67 Meyerbeer: Cavatina, “Robert toi que J’aime,” <i>Robert le diable</i> Mendelssohn: Concerto No. 1 in G minor, op. 25 for Piano [Hoffman] Meyerbeer: Polonaise, <i>Struensee</i> Bellini: Aria (from Act II), <i>Beatrice di Tenda</i> [Ronconi] Ricci: Duet, “Vedi, O cara,” <i>Crispino e la comare</i> [Reed, Ronconi] Wagner: Overture, <i>Rienzi</i>	<i>Brooklyn Eagle</i> , Thrusday, 7 April 1870 (p, 13); <i>Brooklyn Eagle</i> , Friday, 8 April 1870 (p. 1)	“Philharmonic Society of Brooklyn. Twelfth Season. Fifth Concert. Saturday Evening, 9 April at 8 o’clock at the Academy of Music. . . With the full orchestra of the Society. Office of the Society, 120 Montague Street.”— <i>Brooklyn Eagle</i> , Friday 8 April 1870 (p. 1)
70/04/22	Friday	First Public Rehearsal for the Sixth PSNY Concert of	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Program not found	New York Philharmonic Programs 1865-1875	Time not mentioned.

		Season No. 28 (1869-1870)					
70/04/29	Friday	Old' Saint Ann's Oratorio Society of Brooklyn Grand Choral Festival (Rev. Henry Webbe, president)	Carl Bergmann (cond.), W. F. Sherwin (cond.), John P. Morgan (cond.), Theodore Thomas Orchestra, Mehlig (piano), S. B. Mills (piano), Anna Bishop (vocal), Carlotta Patti, Theodore Ritter (piano), Sarasate (violin), Clara Louise Kellogg (soprano), J. N. Pattison (piano), George Simpson (Tenor), Remmert (basso), Arion Men's glee club, Candidus, Simpson, George Colby (accompanist)	Brooklyn Academy of Music, 176- 194 Montague Street	Ritter: Aria (Patti)	<i>Brooklyn Eagle</i> , Saturday, 23 April 1870 (p. 1)	"The Ticket Office will open at Chandler Bros., Montague Street, Brooklyn on Monday, April 25 at seven o'clock A.M. Each ticket will bear an embossed monogram. Prices \$2 and \$3. Reserved and Numbered. Parquette, Balcony, and Dress Circle, Five Dollars. The Boxes will be sold at the highest offer. Proposals to be made to Mr. Frank D. Snow, at the Ticket Office."— <i>Brooklyn Eagle</i> , Saturday, 23 April 1870 (p. 1)

70/05/01	Sunday	<i>Aschenbrödel</i> Society Concert	Bergmann (cond.), Theodore Thomas (cond.), <i>Arion</i> Men's glee club, F. Bergner (cello), A. Liesegang (cello), M. Brandt (cello), A. Hoch (cello), Just Pfeiffenschnei der (contrabass), Ferd. Von Inten (piano), Fred Steins	Germania Assembly Rooms, No. 291 & 293 Bowery	Part 1: Conductor...Carl Bergmann Weber: Overture, <i>Oberon</i> , J. 306 Carl Schubert: Quintet for 4 Violoncellos and Contrabass [first American performance] Part 2. Beethoven: Symphony No. 2 in D major, op. 36, <i>Larghetto</i> Chopin: Concerto in E minor for piano, (Movements II, III) Part 2: Conductor ...Theodore Thomas Wagner: Overture, <i>Rienzi</i> Jensen: Concert-Lied, <i>Alt Heidelberg du seine</i> Mendelssohn: Symphony No. 5 in D major, op. 107, "Reformation," <i>Scherzo</i> Wagner: Transcription, <i>Tannhäuser</i> for solo piano Meyerbeer: <i>Fackeltanz</i> No. 1 in B for Orchestra	NYSZ Sunday, 1 May 1870 (p. 8)	"Aschenbrödel-Verein. Grand Concert for einen wolthätigen Zweck, Sonntag den 1. Mai 1870, in den "Germania Assembly Rooms", No. 291 & 293 Bowery. Commencement 8 o'clock p.m. Unter gefälliger Mitwirkung der im Programm genannten Künstler und eines Orchestras von über 100 Musiker [sic]. Hierauf Ball. Admissionskarten zu 50 Cents @ Person zu haben im Clubhause No. 74 E. 4. Stra sse, und an der Thüre am Concert- Abend. Probe: Sonntag den 1. Mai, 10 o'clock. Vormittags, in "Germania Assembly Rooms". For das Arrangements Committee: Geo. Matzka, Vorsitzer."—NYSZ Sunday, 1 May 1870 (p. 8)
70/05/07	Saturday	Sixth PSNY Concert of Season No. 28 (1869-1870)	Bergmann (cond.), Anna Mehlig (piano), William Candidas (tenor), Franz Remmert (baritone), <i>Arion</i> Men's glee club,	Academy of Music, East 15 street and Irving Place	Schumann: Symphony No. 2 in C major, op. 61 Beethoven: Concerto No. 4 in G major, op. 58 for Piano, I. First Movement Wagner: Unspecified chorus, <i>Die Meistersinger von Nürnberg</i> [Munich 1868] Gade: Overture, <i>Echoes for Ossian</i> Liszt: „Der Kreutzritter," <i>Die Legende von der heiligen</i>	Odell v. 8, p. 659; New York Philharmonic Programs conducted by Carl Bergmann; p. 220, no. 630.	First PSNY Performance: Gade Overture, <i>Echoes for Ossian</i> ; Liszt "Crusaders" from <i>Oratoria of Elizabeth</i> — NYPA/Programs; Liszt <i>Oratorio of Elizabeth</i> instrumentation (according to Grove Music Online): soprano soloist, alto soloist, 3 baritone soloists, bass soloist, chorus,

			Women's Chorus		<i>Elisabeth</i> (orat., O. Roquette), LW I4 [Pest 1865] [American première—HEJ] Beethoven: Overture, <i>Fidelio</i> , op. 72		orchestra, organ.
70/05/21	Saturday	Grand Concert of the American Musical Fund Society	Bergmann (cond.), Manzocchi, Ana Mehlig, S.B. Mills, Edward Mollenhauer, <i>Arion</i> Men's glee club	Academy of Music, East 15 street and Irving Place	Program not found	<i>New-York Times</i> , Saturday, 21 May 1870, p. 4	
70/06/13	Monday	Beethoven Centenary Music Festival	Bergmann (cond.), Carl Zerrahn (cond.), Max Maretzek (cond.), Carl Rosa (cond.), James Peck (cond.), George Bristow (choral cond.), Patrick S. Gilmore (cond.), Boston Anvil Company, Kellogg (soprano), Rose Hersen, Canissa, Rotter, Bertha Johannsen, Anna Bishop, Frida de	Third Avenue Skating Rink	First Part. Beethoven: Symphony No. 5 in C minor, op. 67 Rossini: Grand Aria and Chorale, <i>Stabat Mater</i> [Parepa-Rosa] Mendelssohn: Chorale, <i>Denn er, der Herr unser Gott</i> Second Part. Weber: Overture, <i>Oberon</i> , J. 306 Flotow: Overture, <i>Stradella</i> Handel: Aria, "Let the Bright Seraphim" <i>Samson</i> Handel: Chorus, "Hallelujah" <i>Judas Maccabaeus</i> Key: The Star-Spangled Banner	NYSZ Thursday, 26 May 1870, p. 6	"A combined mammoth chorus of over 3000 skilled vocalists, comprising the leading choral societies of America. A grand anniversary orchestra of 550 virtuosos . . . four military bands."—NYSZ Thursday, 26 May 1870, p. 6

			Gebele, Lefranc, Wil. Castle, Habelmann, Filippi, Lotti, J. Herrmanns, Randolphi, W. Formes, Paraepa-Rosa				
70/06/14	Tuesday	Beethoven Centenary Music Festival	Bergmann (cond.), Lefrane, Rebna, Joseph Hermann	American Institute Coliseum	Part 1. Beethoven: Symphony No. 2 in D major, op. 36 (selected movements) Mendelssohn: "Danket Gott" Wagner: Overture, <i>Rienzi</i> Verdi: " <i>Miserere</i> ," <i>Il trovatore</i> [Rome 1853] Part 2. Litolff: Overture, <i>Maximilian Robespierre</i> , op. 55 Auber: Grand Duo Rossini: Grand Trio, <i>Guillaume Tell</i> Flotow: Grand Quintet and Finale, <i>Martha</i> [Vienna 1847] Handel: Chorale, <i>Vollendet is das gro sse Werk</i> Maretzek: Galop, <i>Jubilee</i>	NYSZ Friday, 13 June 1870	
70/07/30	Saturday	Grand Concert of the <i>Arion</i> Men's glee club	Bergmann (cond.), <i>Arion</i> Men's glee club	Terrace Garden, Third Avenue and 58 th Street	Program not found	<i>New-York Times</i> , Sunday, 31 July 1870, p. 4	"Third entertainment of the season."— <i>New-York Times</i> , Sunday, 31 July 1870, p. 4
70/08/31	Wednesday	National Musical Congress		Steinway Hall, 71-73 East 14th Street	Program not found	<i>Brooklyn Eagle</i> , Wednesday, 31 August 1870 (p. 4)	
70/10/02	Sunday	Benefit Concert	Bergmann (cond.),	Steinway Hall, 71-73	Paur (arr.): <i>Ein feste Burg ist unser Gott</i> [Paur]	NYSZ Friday, 30 September	"To benefit the fund for the support of the injured

			Agricol Paur (cond.), T. Thomas (cond.), Anna Mehlig (piano), Anna Rosetti (soprano), W. Candidus, F. Steins, F. Remmertz, Anna Rosetti (soprano), <i>Arion</i> Men's glee club, <i>Aschenbrödel</i> Society, <i>Liederkrantz</i> Society	East 14th Street	Paur (arr.): <i>Was ist des Deutschen Vaterland</i> [Paur] Paur (arr.): <i>Die Wacht am Rhein</i> [Paur] Bruch: <i>Roman Triumph Song</i> [Paur] Weber's: <i>Jubel Overture</i> , op. 59 [Bergmann] Wagner: <i>Overture, Rienzi</i> [Bergmann] Schumann: <i>Concerto in A minor</i> , op. 54 for piano [Mehlig] [Bergmann]	1870; <i>NYSZ</i> Saturday, 1 October 1870 (p. 6)	of the German armies.— <i>NYSZ</i> Friday, 30 September 1870; Steinway Hall. Grand Vocal and Instrumental-Concert. Sunday, October 2 at 8 o'clock p.m. to benefit the Patriotic Assistance Fund, sponsored by the Cinderella Arion and <i>Liederkrantz</i> societies, in collaboration with Miss Anna Mehlig, piano, Anna Rosetti, soprano, (first performance in America), Messer.s W. Candidus, F. Steins and F. Remmertz. Conductors: C. Bergmann, A. Paur und T. Thomas. Tickets \$1. Reserved Seats \$1 extra may be purchased in all music stores and in the Evenings at the box office."— <i>NYSZ</i> Saturday, 1 October 1870 (p. 6)
70/10/10	Monday	Clara Louise Kellogg's Concert	Bergmann (cond.), George W. Colby (cond.), Clara Louise Kellogg (soprano), Fillippi (vocalist), Wehli (piano), Randolfi, members of PSNY	Brooklyn Academy of Music, 176-194 Montague Street	Program not found	Odell v. 9, p.105; <i>New-York Times</i> , Sunday, 8 October 1870, p. 5	"On October 10 th Clara Louise Kellogg appeared at the Academy with the same people who supported her in New York on the 8 th —Fillippi, Wehli, Randolfi, Colby, and members of the New York Philharmonic Society, directed by Bergmann."—Odell v. 9, p.105
70/10/19	Wednesday	First PSB Rehearsal of	Bergmann (cond.),	Brooklyn Academy of	Program not found	<i>Brooklyn Eagle</i> ,	

		Season No. 13 (1870-1871)	Noll (violin)	Music, 176- 194 Montague Street		Wednesday, 24 August 1870 (p. 3)	
70/11/02	Wednesday	Second PSB Rehearsal of Season No. 13 (1870-1871)	Bergmann (cond.), Noll (violin), Bergner (cello)	Brooklyn Academy of Music, 176- 194 Montague Street	Beethoven: Symphony No. 7 in A major, op. 92 Goldmark: Overture, <i>Sakuntala</i> Berlioz: <i>Overture, Les francs- juges</i>	<i>Brooklyn Eagle</i> , Wednesday, 24 August 1870 (p. 3); <i>DJM</i> Saturday, 5 November 1870, p. 343	
70/11/16	Wednesday	Third PSB Rehearsal for the First Concert of Season No. 13 (1870-1871)	Bergmann (cond.), Noll (violin)	Brooklyn Academy of Music, 176- 194 Montague Street	Program not found	<i>Brooklyn Eagle</i> , Wednesday, 24 August 1870 (p. 3); <i>New-York Times</i> , Wednesday, 16 November 1870, p. 7	“Third rehearsal at 3 o’clock.”— <i>New-York Times</i> , Wednesday, 16 November 1870, p. 7
70/11/19	Saturday	First PSB Concert of Season No. 13 (1870-1871)	Bergmann (cond.), Anna Rosetti (soprano of Cologne), Noll (violin), Schwartz (viola), Bergner (cello), Reheder (bass), Boehm (clarinet), Sohst (Bassoon), Gewalt (corno)	Brooklyn Academy of Music, 176- 194 Montague Street	First Part. Beethoven : Septet in E-flat Second Part. Beethoven: Symphony No. 7 in A major, op. 92 Goldmark: Overture to <i>Sakuntala</i> Berlioz: <i>Les francs-juges</i>	Odell v. 9, p. 124; <i>Brooklyn Eagle</i> , Wednesday, 24 August 1870 (p. 3)	

70/11/26	Saturday	First PSNY Concert of Season No. 29 (1870-1871)	Bergmann (cond.), Rosa Czillig (singer), Edward Boehm (clarinet), S. B. Mills (piano)	Academy of Music, East 15 street and Irving Place	Beethoven: Symphony No. 8 in F major, op. 93 Mozart: Aria, “Parto, parto,” <i>La clemenza di Tito</i> , K. 621 Liszt: Concerto No. 2 in A major for Piano, LW H6 [Weimar 1857] [New York première—HEJ] Schubert: Symphony No. 8 in B minor, D. 759, <i>Unfinished</i> , Movements I and II Meyerbeer: Cavatina, “Ah, mon fils,” <i>Le prophète</i> Wagner: Overture, <i>Tannhäuser</i>	Odell vol. 10, p. 98-99, New York Philharmonic Programs conducted by Carl Bergmann; Johnson p. 217, no. 618	“Mozart Aria, “Parto, parto” from <i>La clemenza di Tito</i> clarinet obligato by Edward Boehm.”—Odell vol. 10, p. 98-99
70/11/29	Tuesday	Y.M.C.A. Free Concert for Members	Bergmann and his Orchestra	Venue not found	Program not found	Odell v. 10, p. 106, <i>Brooklyn Eagle</i> , Friday, 25 November 1870 (p. 1)	
70/11/30	Wednesday	Fourth PSB Rehearsal of Season No. 13 (1870-1871)	Bergmann (cond.), Noll (violin)	Brooklyn Academy of Music, 176-194 Montague Street	Program not found	<i>Brooklyn Eagle</i> , Wednesday, 24 August 1870 (p. 3)	
70/11/30	Wednesday	Young Men’s Christian Association of Brooklyn First Grand Concert	Bergmann (cond.), Varian Hoffman, Antonio Barili (accompanist)	Brooklyn Academy of Music, 176-194 Montague Street	Program not found	<i>Brooklyn Eagle</i> , Tuesday, 29 November 1870 (p. 4)	“B.Y.M.C.A. First Grand Concert.—To-morrow the Young Men’s Christian Association of this city, give their first grand instrumental and vocal concert for the season of 1870-71, at the Academy of Music. Mr. Carl Bergmann, leader of the Philharmonic Society, with his orchestra, is responsible for the instrumental portion

							music, while Madame Varian-Hoffman will sing, accompanied by the noble Roman pianist, Maestro Antonio Barili. Further particulars in advertising columns.”— <i>Brooklyn Eagle</i> , Tuesday, 29 November 1870 (p. 4)
70/12/08	Thursday	Fifth PSB Rehearsal of Season No. 13 (1870-1871)	Bergmann (cond.), Noll (violin)	Brooklyn Academy of Music, 176-194 Montague Street	Program not found	<i>Brooklyn Eagle</i> , Wednesday, 24 August 1870 (p. 3)	
70/12/09	Friday	First Public Rehearsal of the second Concert of Season No. 29 (1870-1871)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Rubinstein: Symphony No. 2, op. 42, “Ocean” Cherubini: Overture, <i>Anacreon</i> Mendelssohn: Overture, <i>Ruy Blas</i> in C minor, op. 95	New York Philharmonic Programs 1865-1875	2:30 PM.
70/12/14	Wednesday	Sixth PSB Rehearsal of Season No. 13 (1870-1871)	Bergmann (cond.), Noll (violin)	Brooklyn Academy of Music, 176-194 Montague Street		<i>Brooklyn Eagle</i> , Wednesday, 24 August 1870 (p. 3)	
70/12/16	Friday	Second PSB Concert of Season No. 13 (1870-1871)	Bergmann (cond.), Carlo Lefranc, Richard Hoffman, Chorus of the Philharmonic Society	Brooklyn Academy of Music, 176-194 Montague Street		Odell v. 9, p. 124; <i>Brooklyn Eagle</i> , Wednesday, 24 August 1870 (p. 3); <i>New-York Times</i> , Friday, 16 December 1870, p. 4	Discrepancy: “Second Concert, Saturday, 17 December 1870.”— <i>Brooklyn Eagle</i> , Wednesday, 24 August 1870 (p. 3); “Mr. Wyman stated that it would be necessary to alter the date of the second concert from Saturday 17 December to the night before, the Beethoven Festival in New York, falling on the 17 th ; and that accordingly the

							Academy [Brooklyn] had been engaged for the 16 th for the second concert.”—Records of the Brooklyn Philharmonic Society. Minutes 5/1857-5/1876 (p. 327)
70/12/17	Saturday	Second PSNY concert of Season No. 29 (1870-1871)	Bergmann (cond.), Marie Krebs (piano), Louise Lichtmay (soprano), George Vanderhoff (reader)	Academy of Music, East 15 street and Irving Place	Beethoven: Symphony No. 7 in A major, op. 92 Beethoven: Scene and Aria, <i>Fidelio</i> , op. 72 Beethoven: Concerto No. 5 in E-flat major, op. 73 for Piano Beethoven: Overture, <i>Egmont</i> , op. 84 Beethoven: Vocal selections, <i>Egmont</i> , op. 84	Odell v. 10, p. 98-99; New York Philharmonic Programs conducted by Carl Bergmann.	Extra-Concert celebrating centenary of Beethoven’s birth; First PSNY Performance: Vocal selections from <i>Egmont</i> —NYPA/Programs
Date	Day	Event	Performers	Venue	Program	Source	Notes
71/01/04	Wednesday	Seventh PSB Rehearsal of Season No. 13 (1870-1871)	Bergmann (cond.), Noll (violin)	Brooklyn Academy of Music, 176-194 Montague Street	Program not found	<i>Brooklyn Eagle</i> , Wednesday, 24 August 1870 (p. 3)	
71/01/06	Friday	General Rehearsal of the Second Concert of Season No. 29 (1870-1871)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Rubinstein: Symphony No. 2, op. 42, “Ocean” Cherubini: Overture, <i>Anacreon</i> Mendelssohn: Overture, <i>Ruy Blas</i> in C minor, op. 95	New York Philharmonic Programs 1865-1875	2:30 PM.
71/01/07	Saturday	Third PSNY Concert of Season No. 29 (1870-1871)	Bergmann, Anton Rubinstein (conds.), Richard Hoffamn (piano)	Academy of Music, East 15 street and Irving Place	Rubinstein: Symphony No. 2 in C major, op. 42, “Ocean” Beethoven: Concerto No. 3 in C minor op. 37 for Piano Cherubini: Overture, <i>Anacron ou L’amour fugitive</i> Bennett: Concerto No. 4 for Piano, Barcarolle [American première—HEJ] Mendelssohn: Overture, <i>Ruy Blas</i> , op. 95	Odell’s X, 98-99, New York Philharmonic Programs conducted by Carl Bergmann; Johnson p. 58, no. 105; <i>New-York</i>	“Rubinstein conducted his own Symphony”—Odell v.10, p. 98-99. DISCREPANCY—Odell states that concert happened on Tuesday, 17 January 1871. First PSNY Performance: First PSNY Performance: Rubinstein Symphony No. 2 in C major, op. 42.—

						<i>Times</i> , 8 January 1871, p. 5	NYPA/Programs; <i>New-York Times</i> [8 January 1871] and Johnson [p. 58, no. 105] state that this was the American première of the Barcarolle of the the Bennett Piano concerto.
71/01/11	Wednesday	Eighth PSB Rehearsal of Season No. 13 (1870-1871)	Bergmann (cond.), Noll (violin)	Brooklyn Academy of Music, 176-194 Montague Street	Program not found	<i>Brooklyn Eagle</i> , Wednesday, 24 August 1870 (p. 3)	
71/01/20	Friday	First Public Rehearsal of the Third Concert of Season No. 29 (1870-1871)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Mozart: Symphony No. 38 in D major, K. 504, “Prague” Goldmark: Overture, Sakuntala Schumann: Overture, Scherzo and Finale, op. 52	New York Philharmonic Programs 1865-1875	2:30 PM.
71/01/25	Wednesday	Ninth PSB Rehearsal of Season No. 13 (1870-1871)	Bergmann (cond.), Noll (violin)	Brooklyn Academy of Music, 176-194 Montague Street	Program not found	<i>Brooklyn Eagle</i> , Wednesday, 24 August 1870 (p. 3)	
71/01/28	Saturday	Third PSB Concert of Season No. 13 (1870-1871)	Bergmann (cond.), Gazzaniga, Boehm (bass clarinet)	Brooklyn Academy of Music, 176-194 Montague Street	Part 1. Schubert: Symphony No. 9 in C major, D. 944 Beethoven: Cantique de Penitence [Gazzaniga] Bergmann: Recitative and Romanza (bass clarinet, accompanied by clarinets and bassoons.) [Boehm, Gable, Sohst, Frederich] Part 2. Spohr: Overture, <i>Jessonda</i> op. 63 A. Thomas: Aria, <i>Mignon</i> [Gazzaniga]	Odell v. 9, p. 124; <i>Brooklyn Eagle</i> , Wednesday, 24 August 1870 (p. 3); <i>New-York Times</i> , Saturday, 28 January 1871	“Tickets \$1.50, Reserved seats \$2.00.— <i>New-York Times</i> , Saturday, 28 January 1871; Lindpanter’s [sic] overture, with which the programme closed, belonged to the somewhat florid style of compositions with which the Brooklyn Philharmonic make it a practice to conclude even the most severely classical selection of preceding pieces.”— <i>New-York Times</i> , Sunday,

					Lindpaintner: Overture, <i>Gurriere</i> [First Time]		29 January 1871, p. 5
71/01/31	Tuesday	Brooklyn Y.M.C.A. Benefit Concert	Bergmann (cond.), Marie Louise Segur (soprano), Carl Bergmann's Orchestra	Brooklyn Academy of Music, 176-194 Montague Street	Beethoven: Symphony No. 2 in D major, op. 36, <i>Andante</i> Tittl: Serenade for flute and cornet à pistons Cantique de Noel [Segur] Weber: Selections, <i>Der Freischütz</i> [Segur] Mendelssohn: Wedding March, <i>Ein Sommernachtstraum</i> , op. 61	Odell v. 10, p.107; <i>Brooklyn Eagle</i> , Tuesday, 31 January 1871 (p. 1); <i>Brooklyn Eagle</i> , Wednesday, 1 February 1871 (p. 3)	
71/02/04	Saturday	Fourth PSNY Concert of Season No. 29 (1870-1871)	Bergmann (cond.), Edward Boehm (clarinet), F. Bergner, A. Liesegang, C. Bergmann, A. Hoch (cello quartet)	Academy of Music, East 15 street and Irving Place	Mozart: Symphony No. 38 in D major, K. 504, "Prague" Bergmann: Recitative and Romanze Goldmark: Overture, <i>Sakuntala</i> Lachner: Serenade, Quartet for Four Cellos Schumann: Overture, Scherzo and Finale in E, op. 52	Odell's v. 10, p. 98-99, New York Philharmonic Programs conducted by Carl Bergmann	"Soloists consisted only of members of PSNY."—Odell's v. 10, p. 98-99 ; First PSNY Performance of Bergmann Recitative and Romanze—NYPA/Programs
71/02/15	Wednesday	Tenth PSB Rehearsal of Season No. 13 (1870-1871)	Bergmann (cond.), Noll (violin)	Brooklyn Academy of Music, 176-194 Montague Street	Program not found	<i>Brooklyn Eagle</i> , Wednesday, 24 August 1870 (p. 3)	
70/02/17	Friday	First Public Rehearsal of the Fourth Concert of Season No. 29 (1870-1871)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Schumann: Symphony No.3 in E-flat, op. 97, "Rhenish" Bargiel: Overture, <i>Medea</i> Reinecke: Overture, <i>Aladdin</i>	New York Philharmonic Programs 1865-1875	2:30 PM.
71/02/20	Monday	Italian Opera—Grand Benefit Concert for the Samaritan Home	Bergmann (cond.), Albites (director), Nimerger,	Academy of Music, East 15 street and Irving Place	Verdi: <i>Il trovatore</i> [Rome 1853]	<i>New-York Times</i> , Monday, 20 February 1871, p. 7	"Tickets \$2, Boxes (four seats) \$10."— <i>New-York Times</i> , Monday, 20 February 1871, p. 7

			Gazzaniga, Leoni, Valentine				
71/02/22	Wednesday	Eleventh PSB Rehearsal of Season No. 13 (1870-1871)	Bergmann (cond.), Noll (violin)	Brooklyn Academy of Music, 176- 194 Montague Street	Program not found	<i>Brooklyn Eagle</i> , Wednesday, 24 August 1870 (p. 3)	
71/03/04	Saturday	Fifth PSNY Concert of Season No. 29 (1870-1871)	Bergmann (cond.), Kellogg (soprano)	Academy of Music, East 15 street and Irving Place	Schumann: Symphony No. 3 in E-flat major, op. 97, "Rhenish" Rubinstein: Scene and Aria, "E Dunque Vero?" op. 58 [1861] Bargiel: Overture, "Medea," op. 22, in F minor Rossini: Cavatina, "Bel raggio Lusinghier," <i>Semiramide</i> Reinecke: Overture, <i>Aladdin</i> [American première—HEJ]	Odell v. 10, p. 98-99; New York Philharmonic Programs conducted by Carl Bergmann; Johnson p. 291, no. 825	"The orchestra played ...Bargiel's Medea Overture, and Reinecke's overture to "Aladdin," both poor, dead things."— Odell v. 10, p. 98-99.
71/03/08	Wednesday	Twelfth PSB Rehearsal of Season No. 13 (1870-1871)	Bergmann (cond.), Noll (violin)	Brooklyn Academy of Music, 176- 194 Montague Street	Program not found	<i>Brooklyn Eagle</i> , Wednesday, 24 August 1870 (p. 3)	
71/03/11	Saturday	Fourth PSB Concert of Season No. 13 (1870-1871)	Bergmann (cond.), Clara Louise Kellogg (soprano)	Brooklyn Academy of Music, 176- 194 Montague Street	Haydn: Symphony No. 12, in B- flat Rubinstien: Scene and Aria, "E Dunque Vero?" op. 58 Wagner: Overture, <i>Faust</i> Rossini: Cavatina, „Bel raggio Lushinghier," <i>Semiramide</i> "The light is fading from the sky"[Encore] Mendelssohn: Overture, <i>Meerstille und glückliche Fahrt</i> , op. 27	<i>DJM</i> Saturday, 25 March 1871, p. 423, v. 30, n. 27 ; Odell v. 9, p. 124; <i>Brooklyn Eagle</i> , Wednesday, 24 August 1870 (p. 3)	
71/03/17	Friday	First Public Rehearsal of the Fifth PSNY	Bergmann (cond.)	Academy of Music, East 15 street and	Beethoven: Symphony No. 4 in B-flat major, op. 60 Liszt: <i>Tasso, lamento e trionfo</i>	New York Philharmonic Programs	2:30 PM.

		Concert of Season No. 29 (1870-1871)		Irving Place	sym. poem, LW G2 [Weimar 1849] Gade: Overture, <i>In the Highlands</i> , D major, op. 7		
71/03/18	Saturday	Benefit for U. C. Hill	Bergmann (cond. and cello), Clara Louise Kellogg (soprano), Pauline Ninninger, Leoni, S. B. Mills, Willie Hess (violin), Bergner (cello), Liesegang (cello), A. Hoch (cello), members of Philharmonic and <i>Aschenbrödel</i> Societies	Academy of Music, East 15 street and Irving Place	Beethoven: Overture, <i>Egmont</i> , op. 84 Onslow: Quintet, op. 33 Chopin: Concerto in E minor for Piano Schubert: Symphony No. 8 in B minor, D. 759, "Unfinished," First movement Lachner: Serenade for Four Violoncellos Weber: Overture, <i>Euryanthe</i>	Odell v.9, p. 73; <i>DJM</i> Saturday, 25 March 1871, p. 42, v. 30, n. 27	"There was also a violin performance by Master Willie Hess (who is only eleven years old) who gives promise of becoming a great artist at some future day."— <i>DJM</i> Saturday, 25 March 1871, p. 42, v. 30, n. 27
71/03/22	Wednesday	Thirteenth PSB Rehearsal of Season No. 13 (1870-1871)	Bergmann (cond.), Noll (violin)	Brooklyn Academy of Music, 176-194 Montague Street	Program not found	<i>Brooklyn Eagle</i> , Wednesday, 24 August 1870 (p. 3)	
71/03/29	Wednesday	Fourteenth PSB Rehearsal of Season No. 13 (1870-1871)	Bergmann (cond.), Noll (violin)	Brooklyn Academy of Music, 176-194 Montague Street	Program not found	<i>Brooklyn Eagle</i> , Wednesday, 24 August 1870 (p. 3)	
71/04/01	Saturday	Sixth PSNY	Bergmann	Academy of	Beethoven: Symphony No. 4, B-	Odell v. 10,	

		Concert of Season No. 29 (1870-1871)	(cond.), Marie Krebs (piano)	Music, East 15 street and Irving Place	flat major, op. 60 Rubinstein: Concerto No. 4 in D minor for Piano [American première—HEJ] Gade: Overture, <i>In the Highlands</i> , D major, op. 7 Mendelssohn: Scherzo, <i>A Midsummer Night's Dream</i> , for piano Liszt: <i>Tasso, lamento e trionfo</i> sym. poem, LW G2 [Weimar 1849]	p. 98-99, New York Philharmonic Programs conducted by Carl Bergmann; Johnson p. 302, no. 873	
71/04/05	Wednesday	Fifteenth PSB Rehearsal of Season No. 13 (1870-1871)	Bergmann (cond.), Noll (violin)	Brooklyn Academy of Music, 176-194 Montague Street	Program not found	<i>Brooklyn Eagle</i> , Wednesday, 24 August 1870 (p. 3)	
71/04/08	Saturday	Fifth (and Last) PSB Concert of Season No. 13 (1870-1871)	Bergmann (cond.), Adelaide Phillips, Matilda Toedt (violin), Maria Krebs (piano)	Brooklyn Academy of Music, 176-194 Montague Street	Bristow: Symphony in F-sharp [First Performance by PSB—HEJ] Mozart: Aria, <i>La clemenza di Tito</i> , K. 621 Rossini: Cavatina, “Una voce poco fa,” <i>Il barbiere di Siviglia</i> Schumann: Concerto in A minor, op. 54 for Piano	Odell v. 9, p. 124; Odell v. 10, p. 123; <i>Brooklyn Eagle</i> , Wednesday, 24 August 1870 (p. 3); Johnson p. 92, no. 180	Discrepancy: Odell states the concert happened on Friday, 28 April 1871.
71/04/13	Thursday	Grand Concert	Bergmann (cond.), Cassie Renz, Adelaide Phillips, G. Leoni (contralto), G. Ronconi (baritone)	Steinway Hall, 71-73 East 14th Street	Program not found	<i>New-York Times</i> , Monday, 10 April 1871, p. 7	
71/04/15	Saturday	Grand Concert	Bergmann (cond.), Cassie Renz,	Steinway Hall, 71-73 East 14th	Program not found	<i>New-York Times</i> , Monday, 10	

			Adelaide Phillips, G. Leoni (contralto), G. Ronconi (baritone)	Street		April 1871, p. 7	
71/04/21	Friday	First Public Rehearsal of the Seventh PSNY Concert of Season No. 29 (1870-1871)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Raff: Symphony No. 3, op. 153, "Im Walde" Mozart: Overture, <i>Idomeno</i> , K. 366 Berlioz: Overture, <i>Carnival Romain</i>	New York Philharmonic Programs 1865-1875	2:30 PM.
71/05/06	Saturday	Seventh (and Last) PSNY Concert of Season No. 29 (1870-1871)	Bergmann (cond.), Leopold Damrosch (violin), Marie Krebs (vocal)	Academy of Music, East 15 street and Irving Place	Weber: "Wie nahte mir der schlummer," <i>Der Freischütz</i> Beethoven: Concerto in D major for Violin, op. 61 Mozart: <i>Idomeneo, re di Creta</i> K. 366 Dachauer: "Marguerite at Spinning Wheel", Goethe's <i>Faust</i> Berlioz: <i>Le carnaval romain, ouverture caracteristique</i> , op. 9	Odell vol. 10, p. 98-99, New York Philharmonic Programs 1865-1875	Discrepancy: Krehbiel claims performance took place on Sunday, 7 May 1871; see Henry Edward Krehbiel. 'The Philharmonic Society of New York,' <i>Early Histories of the New York Philharmonic</i> , ed. B. Friedland (New York: Da Capo), 136.
71/05/24	Wednesday	Grand Complimentary Concert to Kate Morensi	Bergmann (cond.), Gulager (soprano), H. Millard (tenor), Fred Steins (basso), Geo. Wm. Warren (organ)	Brooklyn Academy of Music, 176-194 Montague Street	Program not found	<i>Brooklyn Eagle</i> , Saturday, 20 May 1871; <i>Brooklyn Eagle</i> , Monday, 22 May 1871; <i>Brooklyn Eagle</i> , Tuesday, 23 May 1871 (p. 3)	"The gentlemen actively interested in this concert are determined to make it one of the very best of the season, and will spare neither pains nor expense to make it worthy the occasion and deserving the most hearty patronage of the public. Miss Morensi, herself a host, will have the assistance of Mrs. Gulager [not Gallagher, as erroneously printed], and Mr. H. Millard [not Maillard] of New York, Messrs. Fred Steins,

							George Wm. Warren and Carl Bergmann, with an efficient Phiharmonic orchestra. A feature of the occasion will be the first introduction in the Academy of Music of a pipe organ, built by Mortimer Brothers, of New York. There will be a most delightful programme offered, and all the youth, beauty and fashion of Brooklyn will be there to enjoy it. The concert is next Wednesday evening.”—<i>Brooklyn Eagle</i>, Saturday, 20 May 1871 (p. 3) “... also, a large and efficient orchestra from the Philharmonic Society. Mr. Bergmann, Conductor. Tickets \$1; Reserved Seats \$1.50. The box office will be opened for the sale of seats on Saturday morning, 20th inst.”—<i>Brooklyn Eagle</i>, Monday, 22 May 1871 (p. 3)
71/06/08	Thursday	Summer Evening Concerts	Bergmann (cond.)	Brooklyn Rink, Clermont Avenue	Program not found	<i>Brooklyn Eagle</i>, Monday, 29 May 1871; <i>Brooklyn Eagle</i>, Wednesday, 31 May 1871; <i>Brooklyn Eagle</i>,	

						Thursday, 1; Friday, 2 June 1871; <i>Brooklyn Eagle</i> , Wednesday, 7 June 1871 (p. 1)	
71/06/10	Saturday	Summer Evening Concerts	Bergmann (cond.), Letsch (trombone solo)	Brooklyn Rink, Clermont Avenue	Bergmann: <i>Fest March</i> Flotow: Overture, <i>Martha</i> [Vienna 1847] Strauss: Waltz, <i>An der schoenen blauen Donau</i> Baer: Solo for Trombone, Variations by Letsch Weber: <i>Jubel Overture</i> , op. 59 Lumbye: Galop, <i>Beduinen</i> Halèvy: Fantasia, <i>La Juive</i> Strauss: Polka, <i>La Coquette</i> Strauss: Mazurka, <i>Arm in Arm</i> Rossini: Overture, <i>La gazza ladra</i> Stigelli: Solo for Trombone, “The Tear” Cuzant: Quadrille, <i>Pickpocket</i> Wagner: March, <i>Tannhäuser</i>	<i>Brooklyn Eagle</i> , Saturday, 10 June 1871 (p. 1)	
71/06/14	Wednesday	Summer Evening Concerts	Bergmann (cond.)	Brooklyn Rink, Clermont Avenue	Strauss: March, <i>Barantinsky</i> Auber: Overture, <i>Les Diamants de la Couronne</i> [1841] Meyerbeer: <i>Fackeltanz</i> Beethoven: Overture, <i>Fidelio</i> , op. 72 Gounod : Selection (No. 2) <i>Faust</i> Lumbye: Galop, <i>Beduinen</i> Suppé: Overture, <i>Poet and Peasant</i> Rossini: Solo of Trombone— <i>Cujus Animas</i> Faust: Polka, <i>Edelweiss</i>	<i>Brooklyn Eagle</i> , Wednesday 14 June 1871 (p. 1)	

					Gung'l: March, <i>Parisien</i>		
71/06/17	Saturday	Summer Evening Concerts	Bergmann (cond.)	Brooklyn Rink, Clermont Avenue	Program not found	<i>New-York Times</i> , Wednesday 17 June 1871 (p. 4)	
71/06/19	Monday	Summer Evening Concerts	Bergmann (cond.)	Brooklyn Rink, Clermont Avenue	Gung'l: March Herold: Overture, <i>Zampa</i> Strauss: Waltz, <i>New Vienna</i> Rossini: Finale, <i>Guillaume Tell</i> Rossini: Overture, <i>La gazza ladra</i> Halévy: Serenade for flute and french horn, <i>L'Elair</i> Strauss: Polka, <i>La Coquette</i> Strauss: Mazurka, <i>Arm in Arm</i> Gung'l: Fantasie, <i>Carnival de Venice</i> Weber: <i>Jubel Overture</i> , op. 59 Gounod: Fantasie, <i>Faust</i> Faust: Galop, <i>O'er hill, o'er dale</i> Wagner: March, <i>Tannhäuser</i>	<i>Brooklyn Eagle</i> , Wednesday 19 June 1871 (p. 1)	
71/06/20	Tuesday	Summer Evening Concerts	Bergmann (cond.)	Brooklyn Rink, Clermont Avenue	Program not found	<i>New-York Times</i> , Tuesday, 20 June 1871, p. 4	
71/06/21	Wednesday	Summer Evening Concerts	Bergmann (cond.)	Brooklyn Rink, Clermont Avenue	Bergmann: <i>Fest March</i> A. Thomas: Overture, <i>Raimondo</i> Strauss: Waltz, <i>Koenigslieder</i> Weber: Selection, <i>Der Freischütz</i> Flotow: Overture, <i>Stradella</i> Gounod: <i>Ave Maria</i> with cornet à pistons obligato Verdi: "Anvil Chorus," <i>Trovatore</i> Wagner: Finale, <i>Rienzi</i> Rossini: Overture, <i>Guillaume</i>	<i>Brooklyn Eagle</i> , Wednesday, 21 June 1871 (p. 1)	"Special Notice.—To-morrow (Thursday) evening the Rink will be occupied by the Adelphi Academy. Holders of season tickets will be admitted as usual, but no tickets will be sold at the door."— <i>Brooklyn Eagle</i> , Wednesday, 21 June 1871 (p. 1)

					<i>Tell</i> Lumbye: Galop, <i>Beduinen</i> Gung'l: March		
71/06/22	Thursday	Summer Evening Concerts	Bergmann (cond.)	Brooklyn Rink, Clermont Avenue	Program not found	<i>New-York Times</i> , Thursday, 22 June 1871, p. 4	
71/06/23	Friday	Summer Evening Concerts	Bergmann (cond.)	Brooklyn Rink, Clermont Avenue	Faust: March Auber: Overture, <i>Les Diamants de la Couronne</i> [1841] Herold: Finale, <i>Zampa</i> Wagner: Overture, <i>Rienzi</i> Verdi: Trio for Clarinet, Horn, Trombone, <i>Atilla</i> Bergmann: Galop, <i>Echo</i> Meyerbeer: Second Finale, <i>Les Huguenots</i> Suppé: Overture, <i>Poet and Peasant</i> Strauss: Waltz, <i>Nil Fluten</i> Lumbye: Galop, <i>Castilian</i> Wagner: March (unspecified)	<i>Brooklyn Eagle</i> , Friday, 23 June 1871 (p. 1)	“At the time, Heines, Mme. Varian Hoffman, and F. Remmertz were features of Bergmann’s concerts at the Rink, concerts which ceased on August 26 th .”—Odell v. 9, p. 129.
71/06/24	Saturday	Summer Evening Concerts	Bergmann (cond.)	Brooklyn Rink, Clermont Avenue	Program not found	<i>Brooklyn Eagle</i> , Saturday, 24 June 1871, p. 4	
71/06/25	Sunday	Reception concert of the Twelfth General Singers' Festival of the North-Eastern Singers' Association	Bergmann (cond.), Paur (cond.), Louise Lichtmay (soprano), Rotter-Diessenbach (soprano), Becker (soprano), Marie Krebs	Germania Assembly Rooms, Academy of Music, East 15 street and Irving Place, and the Skating Rink at 63 rd Street	Mendelssohn: Sanctus, Cantata for Soloists, Mixed Chorus [Paur] Liszt: Concerto No. 1 in E-flat major for Piano, LW H4 [Weimar 1855] [Krebs] Wagner: Battle Song, <i>Rienzi</i> [Bergmann] Beethoven: Concerto in D major, op. 61 for Violin, Allegro [Damrosch] Lindpaintner: Overture	NYSZ Sunday, 17 July 1870; Odell v. 9, p. 68-69	“At their last delegates' meeting, the glee clubs of the North-Eastern Singers' Association of New York and the surrounding areas have adopted the musical program drafted by Mr. Karl [<i>sic</i>] Anschütz, Mr. Karl [<i>sic</i>] Bergmann, and Mr. Agricola Paur. According to this program, the musical part of the

			(piano), W. Candidus (tenor), Ed. Bierling (baritone), and F. Steins (baritone), New-York German <i>Liederkrantz</i> , New-York <i>Sing-Akademie</i>		[Bergmann]		twelfth general singers' festival of the North-Eastern Singers' Association will consist of two public rehearsals and five concerts, i.e., the reception concert, two main or mass-audience concerts, a so-called artists' matinee, and the prize singing. The three above mentioned conductors will direct these concerts together . . .”— <i>NYSZ</i> Sunday, 17 July 1870
71/06/26	Monday	Matinee of the Twelfth General Singers' Festival of the North-Eastern Singers' Association	Bergmann (cond.)	Steinway Hall, 71-73 East 14th Street	Weber: <i>Jubel Overture</i> , op. 59 [Prize singing of various clubs] Liszt: March, <i>Mazeppa</i> , sym. poem after V. Hugo, LW G7 [Weimar 1854] [Prize singing of five different clubs] Mendelssohn: <i>Ruy Blas</i> [Prize singing of six clubs]	<i>NYSZ</i> Wednesday, 14 June 1871	(The judges will be Mr. F. L. Ritter, Mr. Geo. Matzka, Mr. S.P. Werren, Mr. F. von Breuning and Mr. H.C. Timm.) “The following prizes have been offered by the festival committee: For the 1 st class, a grand piano by Geo. Steck & Co., worth \$1500. For the 2 nd class, a cycloid piano by Lindemann & Sons, worth \$700. For the 3 rd class, a magnificent case for books and sheet music, worth \$500.”— <i>NYSZ</i> Wednesday, 14 June 1871
71/10/15	Sunday	Grand Benefit Concert of the Chicago Sufferers	Bergmann (cond.), D. L. Downing (leader), James Fisk's Ninth	Pike's Grand Opera House	Program not found	<i>New-York Times</i> , Saturday, 14 October 1871, p. 7	“The proceeds of this concert will be applied to the sufferers by [sic] the recent terrible fires in Chicago. Tickets to all parts of the House One dollar.”— <i>New-York Times</i> ,

			Regiment Band and Orchestra, J. Levy (<i>cornet à pistons</i>)				Saturday, 14 October 1871, p. 7
71/10/22	Sunday	Sunday “Sacred” Concert	Bergmann (cond.), D. L. Downing (leader), Col. James Fisk’s Ninth Regiment Band and Orchestra, J. Levy (<i>cornet à pistons</i>)	Pike’s Grand Opera House	Program not found	<i>New-York Times</i> , Sunday, 22 October 1871, p. 7	
71/10/29	Sunday	Third Grand Instrumental and Vocal Concert	Bergmann (cond.), D. L. Downing (leader), Col. James Fisk’s Ninth Regiment Band and Orchestra, J. Levy (<i>cornet à pistons</i>), Castellan (violin), DeTry (cello), Emma Howson, Fabette	Pike’s Grand Opera House	Program not found	<i>New-York Times</i> , Sunday, 22 October 1871, p. 7	
71/11/05	Sunday	Grand Concert	Bergmann (cond.),	Pike’s Grand Opera House,	Program not found	Odell v.9, p.163;	

			Aimee, Levy (<i>cornet à pistons</i>), De Try (cello)	23 rd Street and Eighth Avenue		<i>New-York Times</i> , Sunday, 5 November 1871, p. 7	
71/11/12	Sunday	Fifth Popular Concert	Bergmann (cond.), Blanche, Gaston Gottschalk, D. L. Downing (leader), Col. James Fisk's Ninth Regiment Band and Orchestra, J. Levy (<i>cornet à pistons</i>)	Pike's Grand Opera House	Program not found	<i>New-York Times</i> , Sunday, 12 November 1871, p. 7	
71/11/19	Sunday	Sunday "Sacred" Concert	Bergmann (cond.), Cassie Renz, D. L. Downing (leader), Col. James Fisk's Ninth Regiment Band and Orchestra, J. Levy (<i>cornet à pistons</i>), Castellan (violin), DeTry (cello)	Pike's Grand Opera House	Program not found	<i>New-York Times</i> , Saturday, 18 November 1871, p. 7	
71/11/22	Wednesday	Third PSB Rehearsal of	Bergmann (cond.),	Brooklyn Academy of	Beethoven: Symphony No. 4 in B-flat major, op. 60	<i>Brooklyn Eagle</i> ,	"Brooklyn Philharmonic. Third Rehearsal,

		Season No. 14 (1871-1872)	Clara Louise Kellogg (soprano), S.B. Mills (piano)	Music, 176-194 Montague Street	Mendelssohn: Overture, <i>Märchen von der schönen Melusine</i> , op. 32 Wagner: Overture, <i>Lohengrin</i> Meyerbeer: Vocal selections, <i>Robert le diable</i> Verdi: Vocal selections, <i>La Traviata</i> Chopin: Piano Pieces (?) Tausig: Piano Pieces (?)	Tuesday 21 November 1871 (p. 1)	Wednesday, November 22, at 3, Tickets 50 Cents, Miss Clara Louise Kellogg, Mr. S.B. Mills, Pianist. A full orchestra under Mr. Carl Bergmann. The entire programme for the concert of Saturday evening will be rendered.”— <i>Brooklyn Eagle</i> , Tuesday 21 November 1871 (p. 1)
71/11/24	Friday	Second PSNY Rehearsal of Season No. 30 (1871-1872)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Beethoven: Symphony No. 6, in F Major, op. 68 Wagner: Overture, <i>Meistersinger</i> Schumann: Overture, <i>Julius Caesar</i> , in F Minor, op. 128 [1851]	<i>New-York Times</i> , Sunday, 26 November 1871, p. 4; Minutes of the Board of Directors Meeting, p. 2	
71/11/25	Saturday	First PSB Concert of Season No. 14 (1871-1872)	Bergmann (cond.), Clara Louise Kellogg (soprano), S.B. Mills (piano)	Brooklyn Academy of Music, 176-194 Montague Street	Part 1. Beethoven: Symphony No. 4 in B-flat major, op. 60 Meyerbeer: “Nel Lesclar la Normandia,” <i>Robert le diable</i> [Kellogg] (Mozart: “Vedrai Carino,” <i>Don Giovanni</i> , K. 527—as encore) [Kellogg] Chopin: Concerto in E minor, op. 11; <i>Romanza, Rondo</i> [Mills] Mendelssohn: Overture, <i>Märchen von der schönen Melusine</i> , op. 32 Part 2. Wagner: Wedding March, <i>Lohengrin</i> Verdi: “Ah! Forse è lui,” <i>La Traviata</i> [Kellogg]	Odell v. 8, p. 115; Odell v. 9, p. 238; <i>Brooklyn Eagle</i> , Wednesday, 22 November 1871 (p. 4); <i>Brooklyn Eagle</i> , Monday, 27 November 1871, p. 2; <i>New-York Times</i> , Monday, 27 November 1871, p. 5	“Bergmann.—It is said that Carl Bergmann will direct both the Brooklyn and New York Philharmonic orchestras next season. Some grumble at this and say Bergmann belongs to the Musical Ring. However that may be he is an admirable conductor, and if he will only add to his knowledge enterprise, and produce as much new music in a Philharmonic year as Theodore Thomas produces in a week, the Philharmonicans will not care how many rings he

					(Clay: English Ballad, "She Wanders down the Mountainside."—encore) Tausig: Waltz, <i>Capricio d'après Strauss</i> [Mills] Wagner: Introduction and Chorus, <i>Lohengrin</i>		belongs to."— <i>Brooklyn Eagle</i> , Thursday, 24 August 1871, p. 4
71/12/01	Friday	General PSNY Rehearsal for the First Concert of Season No. 30 (1871-1872)	Bergmann (cond.), Gulager (soprano), Dionys Prucker (piano)	Academy of Music, East 15 street and Irving Place	Program not found	<i>New-York Times</i> , Sunday, 26 November 1871, p. 4; Minutes of the Board of Directors Meeting, p. 2	
71/12/02	Saturday	First PSNY Concert of Season No. 30 (1871-1872)	Bergmann (cond.), Gulager (soprano), Dionys Prucker (piano)	Academy of Music, East 15 street and Irving Place	Beethoven: Symphony No. 6 in F major, op. 68, "Pastoral" Mozart: Recitative, "E Susanna non vien!"; Aria, "Dove sono i bei momenti," <i>Le nozze di Figaro</i> , K. 492 Wagner: Prelude to Act I, <i>Die Meistersinger von Nürnberg</i> [Munich 1868] Beethoven: Concerto No. 5 in E-flat major for Piano Donizetti: Aria, "In questo semplice," <i>Betty</i> Liszt: Polonaise Brilliant von Weber for Piano, op. 17, LW H10 [publ. in 1851 by Schlesinger of Berlin] Schumann: Overture, <i>Julius Cäsar</i> , op. 128 [1851]	New York Philharmonic Programs 1865-1875	
71/12/07	Thursday	Grand Vocal and Instrumental Concert of the Brooklyn	Bergmann (cond.)	Brooklyn Academy of Music, 176-194	Program not found	<i>Brooklyn Eagle</i> , Monday, 23 October 1871	"B.Y.M.C.A. Academy of Music. The first of the grand vocal and instrumental concerts. Carl

		Y.M.C.A.		Montague Street		(p. 1)	Bergmann and his popular orchestra. Free to members. Will be given Thursday evening, December 7. Tickets and reserved seats now ready at the rooms, corner of Fulton St. and Gallain place. Membership \$2 Annually.”— <i>Brooklyn Eagle</i> , Monday, 23 October 1871 (p. 1)
71/12/08	Friday	First Public Rehearsal of the Second PSNY Concert of Season No. 30 (1871-1872)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Raff: Symphony No. 3, op. 153, “Im Walde” Mendelssohn: Overture, <i>Die Hebriden</i> in B minor, op. 26 Weber: Overture, <i>Euryanthe</i>	New York Philharmonic Programs	2:30 PM.
71/12/10	Sunday	Sunday “Sacred” Concert	Bergmann (cond.), Louise Lichtmay (soprano), D. L. Downing (leader), Col. James Fisk’s Ninth Regiment Band and Orchestra, J. Levy (<i>cornet à pistons</i>), Castellan (violin), DeTry (cello), E. Boehm (clarinet)	Pike’s Grand Opera House	Program not found	<i>New-York Times</i> , Saturday, 9 December 1871, p. 7	“Tenth Concert.”— <i>New-York Times</i> , 9 December 1871, p. 7
71/12/17	Sunday	Sunday “Sacred”	Bergmann		Program not found	Odell v.9,	

		Concert	(cond.), Salvotti, Eliza de Try (cello), Teresa Castellan, Downings Band			p.164	
71/12/24	Sunday	Sunday “Sacred” Concert	Bergmann (cond.), Ninth Regiment Music Corps	Grand Opera House	Part 1. Donizetti: Overture, <i>La fille du regiment</i> Gung'l: Waltz, <i>Rheinsagen</i> Donizetti: Cavatina, <i>Poliuto</i> [Salvotti] Alard: Grand Duo, “Franchomme” [Kastellan and De Erb] Stigelli: Trombone-Solo, “Die Thräne“ [F. Letsch (first appearance in these concerts)] Haydn: Children’s Symphony (Stringed Instruments), Allegro – Minuetto – Finale. Part 2. Rossini: Overture, <i>Guillaume Tell</i> Michaelis: <i>Weihnachts</i> Polka Millard: <i>Waiting</i> Rossini: “Cujus animam” (by request), Grand Duo, <i>Guillaume Tell</i> [Castellan und De Erb] Peplow: Galopp, <i>Feldjäger</i>	NYSZ Saturday, 23 December 1871	Grand Christmas concert.”— NYSZ Saturday, 23 December 1871
71/12/30	Saturday	Second PSB Concert of Season No. 14 (1871-1872)	Bergmann (cond.), Leopold Damrosch (violin), Annie Louise Cary (contralto)	Academy of Music, East 15 street and Irving Place	Spohr: Symphony No. 4, op. 86 in F Major Mercadante: “Or la sull’onda” Beethoven: Concerto in D Major, op. 61 for Violin, <i>Allegro</i> Liszt: <i>Tasso, lamento e trionfo</i> sym. poem, LW G2 [Weimar 1849] Rossini: “Ah! qual giorno,”	Odell v. 9, p. 238; <i>Brooklyn Eagle</i> , Tuesday, 2 January 1872, p. 2; <i>Brooklyn Eagle</i> ,	

					<i>Semiramide</i> Weber: <i>Jubel</i> Overture, op. 59	Thursday, 28 December 1871, p. 3	
71/12/31	Sunday	Sunday “Sacred” Concert	Bergmann (cond.), Eliza Mooney, D. L. Downing (leader), Col. James Fisk’s Ninth Regiment Band and Orchestra, J. Levy (<i>cornet à pistons</i>), Castellan (violin), DeTry (cello), Letsch (trombone)	Pike’s Grand Opera House	Program not found	<i>New-York Times</i> , Wednesday, 27 December 1871, p. 7	
Date	Day	Event	Performers	Venue	Program	Source	Notes
72/01/06	Saturday	Second PSNY Concert of Season No. 30 (1871-1872)	Bergmann (cond.), S. B. Mills (piano)	Academy of Music, East 15 street and Irving Place	Weber : Overture, <i>Euryanthe</i> Reinecke: Concerto in F-sharp minor for Piano [American première—HEJ] Haydn: Symphony No. 88 in G major Raff: Symphony No. 3, op. 153, “Im Walde” [New York première—HEJ]	Odell v. 9, p. 211; New York Philharmonic Programs 1865-1875; Johnson (Reinecke) p. 929, no. 829; (Raff) p. 289, no. 815	First Performance in the United States: Reinecke Concerto in F-sharp minor for Piano and Orchestra; Raff Symphony No. 3 in F major, op. 153 – NYPA/List of First American Performances
72/01/07	Sunday	Sunday “Sacred” Concert	Bergmann (cond.), D. L. Downing (leader),	Grand Opera House	Program not found	<i>New-York Times</i> , Wednesday, 3 January 1872, p. 7	

			Col. James Fisk's Ninth Regiment Band and Orchestra, J. Levy (<i>cornet à pistons</i>), Marie Aimee				
72/01/10	Wednesday	First PSB Rehearsal of the Third Concert of Season No. 14 (1871-1872)	Bergmann (cond.)	Brooklyn Academy of Music, 176-194 Montague Street	Schumann: Symphony No. 4 in D minor, op. 120 Wagner: Kaiser March Phelps: Fantasy in C minor, "A Winter Melody"	<i>Brooklyn Eagle</i> , Tuesday, 2 January 1872, p. 2	
72/01/19	Friday	First Public Rehearsal of the Third PSNY Concert of Season No. 30 (1871-1872)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Schumann: Symphony No. 4 in D minor, op. 120 Heinefetter: Overture, <i>Macbeth</i> Berlioz: Overture, <i>Les francs-juges</i>	New York Philharmonic Programs	2:30 PM.
72/01/28	Sunday	Sunday "Sacred" Concert	Bergmann (cond.), Charles Santley (baritone), D. L. Downing (leader), Col. James Fisk's Ninth Regiment Band and Orchestra, J. Levy (<i>cornet à pistons</i>), Marie Aimee	Pike's Grand Opera House	Program not found	<i>New-York Times</i> , Saturday, 27 January 1872, p. 9	
72/02/03	Saturday	Third PSNY Concert of Season No. 30	Bergmann (cond.), Henriette	Academy of Music, East 15 street and	Schumann: Symphony No. 4 in D minor, op. 120 Haydn: "With Verdure Clad",	New York Philharmonic Programs	

		(1871-1872)	Corradi (soprano), Pablo Sarasate (violin)	Irving Place	<i>Die Schöpfung</i> Bruch: Concerto No. 1 in G minor for Violin [American première—HEJ] Heinefetter: Overture, <i>Macbeth</i> , op. 13 Donizetti: Aria, “Di quai soavi lagrim,” <i>Poliuto</i> Beethoven: <i>Leonore</i> Overture, No. 3, op. 72a	1865-1875; Johnson p. 94, no. 192	
72/02/04	Sunday	Sunday “Sacred” Concert	Bergmann (cond.), M. Fretore (soprano), Castellan (violin), DeTry (cello), D. L. Downing (leader), James Fisk’s Ninth Regiment Band and Orchestra	Pike’s Grand Opera House	Program not found	<i>New-York Times</i> , Thursday, 1 February 1872, p. 7	“Sixteenth Concert by the Ninth Regiment Band. First appearance in America of Mme. M. Fretore, soprano of the Grand Opera, Paris . . . Reserved seats \$1, Admission 50 cents.”— <i>New-York Times</i> , Thursday, 1 February 1872, p. 7
72/02/10	Saturday	Third PSB Concert of Season No. 14 (1871-1872)	Bergmann (cond.), Pruckner, Van Zandt	Brooklyn Academy of Music, 176-194 Montague Street	Part 1. Schumann: Symphony No. 4, in D minor, op. 120 Beethoven: Concerto No. 5 in E-Flat major, op. 73 for Piano [Pruckner] Rossini: Aria, “Di piacere” <i>La gazza ladra</i> [Zandt] Phelps: Fantasie in C Minor, op. 27 “Winter Melody” [First Time ?] Balfe: The Power of Love, <i>Satanella</i> [Zandt] [by request] Schumann: Fantasiestück, <i>Des Abends</i> [Pruckner]	Odell v. 9, p. 238; <i>Brooklyn Eagle</i> , Tuesday, 13 February 1872, p. 11	There are two Polonaises of Weber arranged by Liszt (according to Grove Music Online): Polonaise brilliant for Piano Solo, LW A175 [1851] and Polonaise brilliant von Weber, op. 17 for Piano and Orchestra, LW H10 [1849, dedicated to A. Henselt]. Although it is likely that the orchestral version was used, attempts to determine which version was performed at this

					Liszt: Polonaise, E Major [Weber] (?) [Pruckner] Wagner: <i>Kaiser March</i> [First Time-Eagle]		particular concert were inconclusive.
72/02/11	Sunday	Ninth Regiment Music Corps	Bergmann (cond.), Graziella Ridgeway, Castellan, De Fry, L. Downing (leader)	Grand Opera House	Program not found	NYSZ Sunday, 11 February 1872 (p. 8), <i>New-York Times</i> , Thursday, 8 February 1872, p. 8	“Amusements. Grand Opera House. Sunday 11 February, 8 o’clock in the evening: Seventeenth Grand Concert of the 9th Regiment band and the collaboration of the popular Soprano Miss Graziella Ridgeway, Milles. Castellan and De Fry. Mr. Carl Bergmann, conductor. Mr. L. Downing, Leader.”—NYSZ Sunday, 11 February 1872 (p. 8)
72/02/16	Friday	First Public Rehearsal of the Fourth PSNY Concert of Season No. 29 (1870-1871)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Ritter: Symphony No. 2 Schumann: Overture, <i>Manfred</i> in E-flat minor, op. 115 Berlioz: Overture, <i>Les francs-juges</i>	New York Philharmonic Programs	2:30 PM.
72/02/18	Sunday	Ninth Regiment Music Corps	Bergmann (cond.)	Grand Opera House	Program not found	NYSZ Saturday, 17 February 1872	
72/03/02	Saturday	Fourth PSNY Concert of Season No. 30 (1871-1872)	Bergmann (cond.), Franz Remmert (vocal), Anna Mehlig (piano)	Academy of Music, East 15 street and Irving Place	Ritter: Symphony No. 2 in E minor Gluck: Aria (Unspecified), <i>Iphigénie en Aulide</i> Schumann: Concerto in A minor, op. 54 for Piano Beethoven: Overture, <i>Corolian</i> in C minor, op. 62 Boieldieu: Aria, <i>Jean de Paris</i> Liszt: <i>Les Préludes</i> , sym. poem after ‘A. de Lamartine,’ LW G3 [Weimar 1854]	Odell v. 9, p. 211; New York Philharmonic Programs 1865-1875	

72/03/15	Friday	First Public Rehearsal of the Fifth PSNY Concert of Season No. 30 (1871-1872)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Beethoven: Symphony No. 3 in E-flat major, op. 55, "Eroica" Bargiel: Overture, <i>Prometheus</i> Mendelssohn: Overture, <i>Die Hebriden</i> in B minor, op. 26	New York Philharmonic Programs	2:30 PM.
72/03/16	Saturday	Fourth PSB Concert of Season No. 14 (1871-1872)	Bergmann (cond.), Adelaide Phillips (vocal), B.C. Bent (cornet à pistons)	Brooklyn Academy of Music, 176-194 Montague Street	Mendelssohn: Symphony No. 3 in A minor, op. 56, "Scottish" Meyerbeer: Aria, "Nobil Signor," <i>Les Huguenots</i> [Phillipps] Donizetti: Aria, "Ah mio Fernando," <i>La favorite</i> [Phillipps] Schubert: Symphony No. 8 in B minor, D. 759, "Unfinished" Heinefetter: Overture, <i>Macbeth</i>	Odell v. 9, p. 238; <i>Brooklyn Daily Eagle</i> , Tuesday, 5 March 1872, p. 1; <i>Brooklyn Daily Eagle</i> , Monday, 18 March 1872, p. 2	"The other orchestral pieces were the first two movements of the Unfinished Symphony, by Schubert, and an overture entitled "Macbeth," by a German composer named Heinefetter. The former is a meritorious work, but the latter should be purged from the philharmonic repertoire. Had such a composition been presented to the orchestra with an Anglo-saxon name, as that of its composer, instead of a Teutonic one, it would have been condemned at once. Half the audience left before it was concluded. . ."— <i>Brooklyn Eagle</i> , Monday, 18 March 1872, p. 2
72/04/06	Saturday	Fifth PSNY Concert of Season No. 30 (1871-1872)	Bergmann (cond.), German <i>Liederkrantz</i> , F. Bergner (cello)	Academy of Music, East 15 street and Irving Place	Beethoven: Symphony No. 3 in E-flat major, op. 55, "Eroica" Frey: "Wie kam die Liebe" Goltermann: Concerto for Cello No. 1 Mendelssohn: Overture, <i>Die Hebriden</i> in B minor, op. 26 Lachner: <i>Kriegers Gebet</i> Bargiel: Overture, <i>Prometheus</i>	Odell v. 9, p. 211; New York Philharmonic Programs 1865-1875	
72/04/10	Wednesday	Rehearsal for the	Bergmann	Brooklyn	Program not found	<i>Brooklyn</i>	

		Last PSB Concert of Season No. 14 (1871-1872)	(cond.)	Academy of Music, 176-194 Montague Street		<i>Daily Eagle</i> , Monday, 1 April 1872, p. 2	
72/04/20	Saturday	Last PSB Concert of the Season No. 14 (1871-1872)	Bergmann (cond.), Parepa-Rosa, F. Bergner (cello), Dietz (trumpet obligato)	Brooklyn Academy of Music, 176-194 Montague Street	Part 1. Beethoven: Symphony No. 6 in F major, op. 68, "Pastoral" Gounod: Aria, "Oh ciel dans ton obscurité," <i>La Reine de Saba</i> [Paris 1862] Golterman: Concerto No. 1 for Cello [Bergner] Part 2. Ritter: Overture, <i>Othello</i> [First Time-Eagle] Handel: Aria, "Let the Bright Seraphim," <i>Samson</i> [Parepa-Rosa] [Dietz, Trumpet obligato] Wagner: Overture, <i>Tannhäuser</i>	<i>Brooklyn Eagle</i> , Friday, 19 April 1872, p. 2	
72/04/28	Sunday	Concert of the <i>Aschenbrödel Verein</i>	Bergmann (cond.), Bergner (cello), F. Remmertz (baritone), E.A. Lefebre (saxophone), Ant. Straub (piano accompanist), grand orchestra of 100 men	Germania Assembly Rooms, 291 & 293 Bowery	Rietz: Concert Overture Singler: Air Suisse, Solo Saxophone [Lefebre, Straub] Mendelssohn: Symphony No. 4 in A major, op. 90, Adagio Boieldieu: Aria, <i>Jean de Paris</i> [Remmertz and Orchestra] Kummer: <i>Fantasie Russe</i> , Solo Violoncello [Bergner and Orchestra] Méhul: <i>Jagd-Overture</i> Verdi: "In Felice," <i>Ernani</i> [Remmertz and Orchestra] Liszt: <i>Huldigungsmarsch</i> , LW G8 [publ. 1858]	Odell v.9, p. 184; <i>NYSZ</i> Sunday, 28 April 1872	"Dress rehearsal today, Sunday, at exactly 10 AM."— <i>NYSZ</i> Sunday, 28 April 1872; According to Grove Music Online, Liszt's <i>Huldigungsmarsch</i> , LW G8 [publ. 1858] is an orchestral arrangement of his earlier <i>Huldigungs-Marsch</i> , LW A182 [also publ. 1858 by Bote and Bock of Berlin].
72/05/04	Saturday	Sixth PSNY Concert of Season No. 30 (1871-1872)	Bergmann (cond.), Antoinette Sterling (singer),	Academy of Music, East 15 street and Irving Place	Schubert: Symphony No. 9 in C major, D. 944, "The Great" J.S. Bach: "Schlummerlied," <i>Christmas Oratorio</i> Mozart: Concerto No. 23 in A	New York Philharmonic Programs 1865-1875; Johnson	"Doubtless some subscribers wondered why, in a season that boasted the presence in New York of such artists as Christine

			Richard Hoffman (piano), Henry C. Timm (piano acc.)		major for Piano, K. 488 [American première] Beethoven: Trio in B flat, op. 97, "Archduke," Andante (orchestrated by Liszt) Schumann: <i>Dichterliebe</i> , Nos. 7, 8, and 15 Liszt: <i>Mazeppa</i> , sym. poem after V. Hugo, LW G7 [Weimar 1854]	p. 266, no. 734	Nilsson, and Parepa-Rosa, not to mention Santley, Wachtel and Mme. Patey, a greater effulgence had not been allowed on soloists of at least one or more of the concerts."—Odell v. 9, p. 212; Johnson states [p. 266, no. 734] that this was the American première of Mozart Concerto no. 12 in A, K. 414; no mention of Mozart Concerto No. 23 in A major, K. 488.
72/05/26 72/06/02 72/06/09 72/06/16 72/06/23 72/06/16 72/07/13	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond.); Carl Richter's Band	Tivoli, 18 & 20 Saint Mark's Place (8 th Street, between 2nd & 3rd Avenue)	Programs not found	NYSZ Friday, 24 May 1872 (p. 6); Saturday, 25 May 1872 (p. 6); Sunday, 26 May 1872 (p. 8); Friday, 31 May 1872, p. 6; Saturday, 1 June 1872, p. 6; Sunday, 2 June 1872 p. 8; Sunday, 9 June 1872, p. 8; Saturday, 15 June 1872, p. 6; Saturday, 22 June 1872; Saturday, 13	"Amusements. Paul Falk's Popular Concerts in the Tivoli, 18 & 20 Saint Mark's Place (8 th street) between 2nd & 3rd Avenue. Paul Falk's Popular Concerts each Sunday evening. Orchestral conductor: Mr. Carl Bergmann. First Sunday Concert; Sunday, May 26. Conductor: Carl Bergmann."—NYSZ Friday, 24 May 1872, p. 6; NYSZ Saturday, 25 May 1872, p. 6; NYSZ Sunday, 26 May 1872, p. 8 "Karl Bergmann held the first Sunday concert last night at the new entertainment venue "Tivoli" on St. Marks Place. The spacious establishment was completely overcrowded.

						July 1872. <i>New-York Times</i>, Sunday, 26 May 1872, p. 7. Odell v. 9, p. 185.	The program was of the so-called popular kind, i.e., it had something for everyone. Classical music alternated with popular salon pieces. The execution of the individual pieces under Bergmann's seasoned direction left little to be desired. These concerts are to be held every Sunday during the summer season.”— <i>NYSZ</i> Monday, 27 May 1872; “Amusements. Paul Falk’s Tivoli, 18-20 Saint Mark’s Place. This evening at 8 o’clock and Sunday afternoon at 4 o’clock: Free concert of Richter’s Ensemble. Sunday Evening at 9 o’clock: 4th popular Sacred Concert. Conductor: Mr. Carl Bergmann. Pavillion, 688 Broadway, near 4th Street. Each evening at 8 o’clock.”— <i>NYSZ</i> Saturday, 15 June 1872, p. 6; “The third "Sacred" concert conducted by Mr. Karl Bergmann will be held tomorrow night at the Tivoli on St. Marks Place.”— <i>NYSZ</i> Saturday, 22 June 1872; “Karl [sic] Bergmann will hold his fourth Sunday Concert tomorrow night at Paul Falk’s Tivoli.”—<i>NYSZ</i>

							Saturday, 13 July 1872
72/06/23	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.)	Tivoli, 18 & 20 Saint Mark’s Place (8 th Street, between 2nd & 3rd Avenue)	Program not found	NYSZ Saturday, 22 June 1872	“The third “Sacred” concert conducted by Mr. Karl Bergmann will be held tomorrow night at the Tivoli on St. Marks Place.”— <i>NYSZ</i> Saturday, 22 June 1872
72/07/08	Monday	Johann Strauss Promenade Concert	Bergmann (cond.), Johann Stauss (cond.), Bonawitz (piano)	Academy of Music, East 15 street and Irving Place	Strauss: <i>Künstlerleben</i> Waltz [Strauss] Strauss: <i>An der Schönen blauen Donau</i> [Strauss] Strauss: Pizzicato Polka [Strauss] Strauss: Circassian March [Strauss] Strauss: Galop [Strauss] Wagner: Overture, <i>Rienzi</i> [Bergmann] Rossini: Overture, <i>Guillaume Tell</i> [Bergmann] Liszt: <i>Pilgerchor aus Tannhäuser</i> for solo piano, LW A210 [comp. 1861, 1 st publ. 1864, revised publ. 1885 by Forstner of Berlin] [Bonawitz] Bonawitz: Transription, <i>Luther’s Hymn</i>	Odell v. 9, p. 192; <i>New-York Times</i> , Monday, 8 July 1872, p. 7	“Carl Bergmann rendered selections of various kinds of Strauss and Strauss appeared and conducted his own pieces. Concerts were given at the Academy of Music on July 8, 10 and it is assumed, on the ninth.”—Odell’s v.9, p. 192; <i>NYSZ</i> Monday, 8 July 1872; Transcriptions by Liszt related Wagner’s <i>Tannhäuser</i> (according to Grove Music Online) include: Overture zu Tannhäuser [1849], O du mein holder Abendstern, Rezitativ and Romanz aus der Oper Tannhäuser, Zwei Stucke aus Tannhäuser and Lohengrin, Pilgerchor aus Tannhäuser, Drei Lieder auf J. Wolff’s <i>Tannhäuser</i> ; but “March,” <i>Tannhäuser</i> was not found.
72/07/10	Wednesday	Johann Strauss Promenade Concert	Bergmann (cond.), Johann Stauss (cond.), Bonawitz	Academy of Music, East 15 street and Irving Place	Strauss: Thousand and One Nights Waltz Strauss: Galop, <i>Tritsch Tratsch</i> Strauss: Waltz, <i>Morgenblätter</i> Strauss: Annen Polka	Odell v. 9, p. 192; <i>NYSZ</i> Thursday, 11 July 1872	“Carl Bergmann rendered selections of various kinds of Strauss and Strauss appeared and conducted his own pieces. Concerts

			(piano)		Strauss: Waltz, <i>On the Blue Danube</i> Strauss: Pizzicato Polka Strauss: Circassian March Bonawitz: Impromptu		were given at the Academy of Music on July 8, 10 and it is assumed, on July 9.”—Odell v. 9, p. 192
72/07/11	Thursday	Grand Concert of Peschka-Leutner	Bergmann (cond.), Peschka-Leutner, Full Band of the Prussian “Emperor Franz” Regiment Grenadiers of the Guard, in Full Parade Uniform, Brooklyn Jubilee Vocal Society, C.W. Barry (contralto)	Brooklyn Rink	Key: The Star-Spangled Banner Mozart: Aria, “Der Hölle Rache kocht in meinem Herzen,” <i>Die Zauberflöte</i> , K. 620	<i>Brooklyn Daily Eagle</i> , Thursday, 11 July 1872, p. 1; <i>NYSZ</i> Tuesday, 16 July 1872	“Tickets only one dollar.”— <i>Brooklyn Daily Eagle</i> , Thursday, 11 July 1872, p. 1
72/07/13	Sunday	Sunday “Sacred” Concert	Bergmann (cond.)	Tivoli, 18 & 20 Saint Mark’s Place (8. Strasse) zwischen 2. & 3. Avenue	Program not found	<i>NYSZ</i> Saturday, 13 July 1872	“Karl [sic] Bergmann will hold his fourth Sunday Concert tomorrow night at Paul Falk’s Tivoli.”— <i>NYSZ</i> Saturday, 13 July 1872
72/07/15	Monday	Grand Concert of Peschka-Leutner	Bergmann (cond.), Peschka-Leutner (soprano), Strauss Orchestra, J.H. Bonawitz (accompanist)	Academy of Music, East 15 street and Irving Place	Proch: Variations Mozart: Aria, “Der Hölle Rache kocht in meinem Herzen,” <i>Die Zauber Flute</i> , K. 620 Wagner: Overture, <i>Tannhäuser</i> Liszt: Réminiscences de <i>Lucia di Lammermoor</i> , LW A22 [Donizetti] [comp. 1835-6, publ. 1840] Liszt: <i>Rákóczi-March</i> ,	<i>New-York Times</i> , Sunday, 14 July 1872, p. 7; <i>NYSZ</i> Sunday, 21 July 1872	According to Grove Music Online, Liszt’s Réminiscences de <i>Lucia di Lammermoor</i> was published in 1840—Milan: Ricordi, Leipzig: Hofmeister, Paris: Latte.

					<i>Symphonisch bearbeitet</i> [publ. 1871] Chopin: Impromptu		
72/07/16	Tuesday	Popular Concert	Bergmann (cond.)	Paul Falk's Garden, Saint Mark's Place	Program not found	NYSZ Monday, 15 July 1872	
72/07/17	Wednesday	Grand Concert of Peschka-Leutner	Bergmann (cond.), Peschka-Leutner (soprano), Strauss Orchestra, J.H. Bonawitz (accompanist)	Academy of Music, East 15 street and Irving Place	Bellini: Cavatina and Aria, <i>I puritani</i> Mozart: Aria, "Der Hölle Rache kocht in meinem Herzen," <i>Die Zauber Flute</i> , K. 620 Verdi: "Ernani, Involami," <i>Ernani</i> Verdi: "Bolero," <i>Les Vêpres siciliennes</i> Mühldorfer: Peschka Bravoura Polka	<i>New-York Times</i> , Sunday, 14 July 1872, p. 7; NYSZ Wednesday, 17 July 1872; NYSZ Thursday, 18 July 1872; NYSZ Sunday, 21 July 1872	"Also performed an unnamed coloratura waltz dedicated to her (Peschka-Leutner). The orchestra will perform a few unnamed classical pieces as well as "some of Strauss's most popular waltzs."—NYSZ Wednesday, 17 July 1872
72/07/19	Friday	Grand Concert of Peschka-Leutner	Bergman (cond.), Peschka-Leutner (soprano), Strauss Orchestra, J.H. Bonawitz (accompanist)	Academy of Music, East 15 street and Irving Place	Program not found	<i>New-York Times</i> , Sunday, 14 July 1872, p. 7; NYSZ Saturday, 20 July 1872; NYSZ Sunday, 21 July 1872	
72/09/15	Sunday	Sunday "Sacred" Concert	Bergman (cond.)	Irving Hall, 17 Irving Place	Program not found	NYSZ Saturday, 14 September 1872	
72/09/23	Monday	Grand Concert of Anton Rubinstein	Bergmann (cond.), Anton Rubinstein (piano), Henri	Steinway Hall, 71-73 East 14th Street	Rubinstein: Concerto in D Minor, No. 4 for Piano [Rubinstein] Handel: Air and Variations in D Minor [Rubinstein] Mozart: Rondo in A Minor, K.	NYSZ Monday, 16 September 1872; NYSZ Wednesday,	Rubinstein's American debut.

			Wienawski (violin), Louise Liebhart, Louise Ormény (contralto), L. Rembielinski (accompanist)		511 [Rubinstein] Weber: Grand Aria, <i>Der Freischütz</i> [Liebhart] G. B. Allen: Ballade, “Little Bird so Sweetly Singing” [Liebhart] Mendelssohn: Concerto in E Minor, op. 64 for Violin [Wieniawski] Wienawski: Russian Airs [Wieniawski] Wieniawski: <i>Légende</i> [Wieniawski] Beethoven-Rubinstein: Turkish-March, <i>Die Ruinen von Athen</i> [Rubinstein] Schumann: Etudes Symphoniques [Rubinstein] Bellini: <i>Capuletti e Montecchi</i> [Ormény] Rossini: “Non piu mesta,” <i>La cenerentola</i> [Ormény] Rubinstein: Barcarole, G Major [Rubinstein] Rubinstein: Melodie, F Major [Rubinstein] Rubinstein: Valse, Caprice [Rubinstein]	18 September 1872; <i>New-York Times</i> , Sunday, 22 September 1872	
72/09/25	Wednesday	Grand Concert of Anton Rubinstein	Bergmann (cond.), Anton Rubinstein (piano), Henri Wienawski (violin), Louise Ormény (contralto), L.	Steinway Hall, 71-73 East 14th Street	Schumann: Carnival, op. 9 [Rubinstein] Beethoven: Concerto No. 4, op. 58 for Piano [Cadenza by Rubinstein] Liszt: <i>Erlkönig, Lieder von Schubert</i> for solo piano, LW A42 [comp. 1837-8] [Rubinstein] Liszt: <i>Etude pour le piano-forte en quarante-huit exercices dans tous les tons majeurs et mineurs</i> ;	NYSZ Monday, 23 September 1872; <i>New-York Times</i> , Sunday, 22 September 1872; <i>New-York Times</i> , Monday, 23 September 1872	“The second of the series of Rubinstein concerts will be given at Steinway Hall this evening. The programme is a fresh one, and quite as well fitted as Monday’s to show to advantage the merits of Mr. Rubinstein and Mr. Wieniawski.”— <i>New-York Times</i> , Monday, 23 September 1872

			Rembielinski (accompanist)		no. 1 in C Major, Allegro con fuoco, op. 6, LW A8 [comp. 1826] [Rubinstein] Wieniawski: Fantasy, Gounod's <i>Faust</i> [Wieniawski] Vieuxtemps: Air and Variations [Wieniawski] Wagner: Overture, <i>Rienzi</i> [Bergmann, cond.]	September 1872; <i>New-York Times</i> , Thursday, 26 September 1872	
72/09/27	Friday	Grand Concert of Anton Rubinstein	Bergmann (cond.), Anton Rubinstein (piano), Henri Wienawski (violin), Louise Liebhart, Louise Ormény (contralto), L. Rembielinski (accompanist)	Steinway Hall, 71-73 East 14th Street	Schumann: Concerto in A minor, op. 54 for Piano [Rubinstein] Rubinstein: Suite, op. 38 [Rubinstein] <i>Sarabande, Passapied, Courante, Gavotte</i> Beethoven: Sonata in C Major [Rubinstein] Chopin: Nocturne in C minor [Rubinstein] Chopin: Polonaise [Wienawski] Paganini: Variations on "O mamma, mamma cara," <i>Il carnevale di Venezia</i> , op. 10 [Wienawski] Annon.: Hungarian Song [Ormeni]	<i>NYSZ</i> Monday, 23 September 1872; <i>New-York Times</i> , Sunday, 22 September 1872	
72/09/30	Monday	Grand Concert of Anton Rubinstein	Bergmann (cond.), Anton Rubinstein (piano), Henri Wienawski (violin), Louise Liebhart, Louise Ormény (contralto), L.	Brooklyn Academy of Music, 176-194 Montague Street	Beethoven: Overture, <i>Egmont</i> , op. 84 Rubinstein: Concerto in D Minor, No. 4 for Piano G. B. Allen: Ballade, "Little Bird so Sweetly Singing" [Liebhart] Wienawski: Fantasia brilliant, Gounod's <i>Faust</i> , op. 20 [1868] [Wieniawski] Handel: Air and Variations in D Minor Mozart: Rondo in A Minor, K. 51	Odell v. 9, p. 351; <i>DJM</i> Saturday, 19 October 1872, p. 326, v. 32, n. 15; <i>Brooklyn Eagle</i> , Tuesday, 24 September 1872, p. 1; <i>Brooklyn Eagle</i> , Monday, 30	"In the 1872-1873 season Bergmann and orchestra appeared with Rubinstein."—Odell v.9, p. 338; "First Appearance in Brooklyn."— <i>Brooklyn Eagle</i> , Tuesday, 24 September 1872, p. 1

			Rembielinski (accompanist)		Beethoven/ Rubinstein: Turkish March, <i>Die Ruinen von Athen</i> [Rubinstein] Mozart: Duet, "Sull'aria," <i>Le nozze di Figaro</i> , K. 492 [Liebhart, Ormeny] Schumann: Etudes Symphoniques [Rubinstein] Rossini: Aria, <i>La cenerentola</i> [Ormeny] Vieuxtemps: Air and Variations [Wienawski] Rubinstein: Barcarole, G Major [Rubinstein] Rubinstein: Melodie, F Major [Rubinstein] Rubinstein: Valse, Caprice [Rubinstein]	September 1872, p. 2; <i>New-York Times</i> , Friday, 4 October 1872, p. 7	
72/10/01	Tuesday	Grand Concert of Anton Rubinstein	Bergmann (cond.), Anton Rubinstein (piano), Henri Wienawski (violin), Louise Liebhart, Louise Ormény (contralto), L. Rembielinski (accompanist)	Steinway Hall, 71-73 East 14th Street	Rubinstein: Concerto No. 3 in G Major for Piano, op. 45 Field: Nocturne Schubert: Minuet in B Minor Chopin: Ballade in G Minor, op. 23 Mendelssohn: Songs without words in A-flat, A Minor, B Major Liszt: <i>Concertparaphrase über Mendelssohn's Hochzeitsmarsch und Elfenreigen aus dem Sommernachtstraum</i> , LW A166	<i>New-York Times</i> , Tuesday, 1 October 1872	
72/10/03	Thursday	Grand Concert of Anton Rubinstein	Bergmann (cond.), Anton Rubinstein (piano), Henri	Steinway Hall, 71-73 East 14th Street	Rubinstein: Concerto No. 3 in G Major for Piano, op. 45 Field: Nocturne Schubert: Minuet in B Minor Chopin: Ballade in G Minor, op. 23	<i>New-York Times</i> , Tuesday, 1 October 1872	Sixth Rubinstein Concert.— <i>NYSZ</i> Tuesday, 1 October 1872

			Wienawski (violin), Louise Liebhart, Louise Ormény (contralto), L. Rembielinski (accompanist)		Mendelssohn: Songs without words in A-flat, A Minor, B Major Liszt: <i>Concertparaphrase über Mendelssohn's Hochzeitsmarsch und Elfenreigen aus dem Sommernachtstraum</i> , LW A166		
72/10/04	Friday	Grand Concert of Anton Rubinstein	Bergmann (cond.), Anton Rubinstein (piano), Henri Wienawski (violin), Louise Liebhart, Louise Ormény (contralto), L. Rembielinski (accompanist)	Steinway Hall, 71-73 East 14th Street	Rubinstein: Concerto for Piano	<i>New-York Times</i> , Tuesday, 1 October 1872	
72/10/07	Monday	Grand Concert of Anton Rubinstein	Bergmann (cond.), Anton Rubinstein (piano), Henri Wieniawski (violin), Louise Liebhart (soprano), Louise Ormeny (contralto),	Steinway Hall, 71-73 East 14th Street	Program not found	<i>New-York Times</i> , Friday, 4 October 1872, p. 7	

			Mons. L. Rembielinski (accompanist)				
72/10/08	Tuesday	Grand Concert of Anton Rubinstein	Bergmann (cond.), Anton Rubinstein (piano), Henri Wieniawski (violin), Louise Liebhart (soprano), Louise Ormeny (contralto), Mons. L. Rembielinski (accompanist)	Academy of Music, East 15 street and Irving Place	Program not found	<i>Brooklyn Eagle</i> , Wednesday, 2 October 1872 (p. 1); <i>New-York Times</i> , Friday, 4 October 1872, p. 7	Rubinstein. Brooklyn Academy. Tuesday Evening, October at 8 precisely. Positively last appearance here of Anton Rubinstein, the Greatest Living Pianist, Henri Wienawski, the world renowned violinist. Mlle. Louise Liebhart, celebrated Soprano. Mlle. Louise Ormeny, favorite Contralto, A Full Orchestra, under the direction of Mr. Carl Bergmann. Scale of prices—Reserved seats, \$2.00; Sale of seats commences at Box office of Brooklyn Academy and 114 Broadway, N. Y. on Thursday Morning, at 8 o'clock.— <i>Brooklyn Eagle</i> , Wednesday 2 October 1872 (p. 1)
72/10/10	Thursday	Grand Concert of Anton Rubinstein	Bergmann (cond.), Anton Rubinstein (piano), Henri Wieniawski (violin), Louise Liebhart (soprano), Louise	Steinway Hall, 71-73 East 14th Street	Program not found	<i>New-York Times</i> , Tuesday, 8 October 1872, p. 7; <i>NYSZ</i> Wednesday, 9 October 1872	Rubinstein Last Concerts.— <i>New-York Times</i> , Tuesday, 8 October 1872, p. 7

			Ormeny (contralto), Mons. L. Rembielinski (accompanist)				
72/10/11	Friday	Grand Concert of Anton Rubinstein	Bergmann (cond.), Anton Rubinstein (piano), Henri Wieniawski (violin), Louise Liebhart (soprano), Louise Ormeny (contralto), Mons. L. Rembielinski (accompanist)	Steinway Hall, 71-73 East 14th Street	Program not found	<i>New-York Times</i> , Tuesday, 8 October 1872, p. 7	Rubinstein Last Concerts. Last night and benefit for Anton Rubinstein— <i>New-York Times</i> , Tuesday, 8 October 1872, p. 7
72/11/06	Wednesday	First PSB Rehearsal of Season No. 15	Bergmann (cond.)	Brooklyn Academy of Music, 176-194 Montague Street	Beethoven: Symphony No. 5 in C minor, op. 67 Gluck: Overture, <i>Iphigénie en Aulide</i> Liszt: <i>Mazeppa</i> , sym. poem after V. Hugo, LW G7 [Weimar 1854]	<i>Brooklyn Eagle</i> , Monday, 4 November 1872, p. 1	
72/11/16	Saturday	First PSNY Concert of Season No. 31 (1872-1873)	Bergmann (cond.), Anton Rubinstein (piano)	Academy of Music, East 15 street and Irving Place	Wagner: Overture, <i>Tannhäuser</i> Rubinstein: Concerto No. 4 in D minor for Piano Erdmannsdorfer: Overture, <i>Prinzessin Ilse</i> Chopin: Preludes Beethoven/Rubinstein: March, <i>Ruins of Athens</i> [Encore] Beethoven: Symphony No. 7 in A major, op. 92	New York Philharmonic Programs 1865-1875; <i>DJM</i> 14 December 1872, p. 349	First PSNY Performance: Erdmannsdorfer Overture, <i>Prinzessin Ilse</i> —NYPA/Programs
72/11/18	Monday	German Opera	Bergmann	Terrace	Verdi: <i>Il trovatore</i> [Rome 1853]	<i>New-York</i>	“Mme. Louise Lichtmay’s

			(cond.), Louise Lichtmay (soprano), Clara Perl, Wilhelm Horn, Fritz de la Fontaine	Garden, Third Avenue, between 58th and 59th streets		<i>Times</i> , Saturday, 16 November 1872, p. 9, <i>NYSZ</i> Monday, 18 November 1872	Grand Opera Company. On Monday Evening, 8 p.m. orchestra chairs, \$1.50; reserved seats, \$1.00; general admission, 75 Cents; single seats in private boxes, \$1.50; proscenium boxes, \$15.”— <i>New-York Times</i> , Saturday, 16 November 1872, p. 9.
72/11/20	Wednesday	German Opera	Bergmann (cond.), Pauline Bredelli, Clara Perl, Carl Beetz, Carl Formes, Fritz de la Fontaine	Terrace Garden, Third Avenue, between 58th and 59th streets	Flotow: <i>Martha</i> [Vienna 1847]	<i>NYSZ</i> Monday, 25 November 1872	
72/11/24	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), Lichtmay (soprano), Clara Perl, Carl Beetz, Fontaine, Bredelli	Terrace Garden, Third Avenue, between 58th and 59th streets	Mozart: “Der Hölle Rache kocht in meinem Herzen,” <i>Die Zauber Flute</i> , K. 620	Odell v. 9, p. 301; <i>New-York Times</i> , Sunday, 24 November 1872, p. 7; <i>NYSZ</i> Saturday, 23 November 1872	“The artists, on Sunday, November 24 & December 1, appeared in concert, with Carl Bergmann leading the orchestra.”— Odell v. 9, p. 301
72/11/25	Monday	German Opera	Bergmann (cond.), Louise Lichtmay (soprano), Clara Perl, Carl Beetz, Fritz de la Fontaine	Terrace Garden, Third Avenue, between 58th and 59th streets	Flotow: <i>Mrtha</i> [Vienna 1847]	<i>NYSZ</i> Monday, 25 November 1872	“Mme. Louise Lichtmay’s Grand Opera Company. On Monday Evening, 8 p.m. orchestra chairs, \$1.50; reserved seats, \$1.00; general admission, 75 Cents; single seats in private boxes, \$1.50; proscenium boxes, \$15. Because of “difficulties

							that have occurred,” Martha was performed again last night instead of the announced <i>Lucrezia Borgia</i> .”— <i>NYSZ</i> Tuesday, 26 November 1872, p. 9
72/11/27	Wednesday	PSB Rehearsal for the First PSB Concert of Season No. 15 (1872-1873)	Bergmann (cond.)	Brooklyn Academy of Music, 176-194 Montague Street	Program not found	<i>Brooklyn Daily Eagle</i> , Monday, 2 December 1872, p. 4	
72/11/27	Wednesday	German Opera	Bergmann (cond.), Louise Beckmann, Clara Perl, Carl Beetz, Fritz de Lafontaine	Terrace Garden, Third Avenue, between 58th and 59th streets	Auber: <i>Fra Diavolo</i>	<i>NYSZ</i> Monday, 25 November 1872	“Mme. Louise Lichtmay’s Grand Opera Company. On Monday Evening, 8 p.m. orchestra chairs, \$1.50; reserved seats, \$1.00; general admission, 75 Cents; single seats in private boxes, \$1.50; proscenium boxes, \$15.”— <i>NYSZ</i> Monday, 25 November 1872, p. 9
72/11/28	Thursday	German Opera	Bergmann (cond.), Louise Lichtmay (soprano), Carl Speigler	Terrace Garden, Third Avenue, between 58th and 59th streets	Halévy: <i>La Juive</i> [Paris 1835]	<i>NYSZ</i> Monday, 25 November 1872	First performed in New York: in French on 16 July 1845, in Italian on 30 April 1860, in German on 23 September 1864, in Yiddish on 20 May 1921, in Russian on 16 June 1922; First performed in New Orleans in French on 13 February 1844— Loewenberg, col. 767.
72/11/29	Friday	First Public Rehearsal of the First PSNY Concert of Season No. 31	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Raff: Symphony No. 4 in G minor, op. 167 Berlioz: Love Scene, <i>Roméo et Juliette</i> , <i>symphonie dramatique</i> Beethoven: Overture, <i>Die Weihe</i>	New York Philharmonic Programs	2:30 PM.

		(1872-1873)			<i>des Hauses</i> , in C Major, op. 124		
72/11/29	Friday	German Opera	Bergmann (cond.), Louise Lichtmay (soprano), Clara Perl, Carl Beetz, Fritz de Lafontaine	Terrace Garden, Third Avenue, between 58th and 59th streets	Donizetti: <i>Lucrezia Borgia</i> [Milan 1833]	NYSZ Friday, 29 November 1872	First performed in New York: in Italian on 25 November 1844, in German on 18 March 1856, in English on 13 October 1871; First performed in New Orleans in Italian on 11 May 1843.—Loewenberg, col. 755.
72/11/30	Saturday	First PSB Concert of Season No. 15 (1872-1873)	Bergmann (cond.), Anna Mehlig (piano), Kellogg (soprano)	Brooklyn Academy of Music, 176-194 Montague Street	Beethoven: Symphony No. 5 in C minor, op. 67 Gluck: Overture, <i>Iphigénie en Aulide</i> Liszt: Rhapsodie (?) Mozart: Duet, “Letter Aria,” <i>Don Giovanni</i> , K. 527 Donizetti: Scena, <i>Lucia di Lammermoor</i> Schumann: Concerto for Piano in A minor Liszt: <i>Mazeppa</i> , sym. poem after V. Hugo, LW G7 [Weimar 1854]	Odell v.9, p.366; DJM Saturday, 14 December 1872, p. 349, v. 32, n. 18; NYSZ Saturday, 30 November 1872; <i>Brooklyn Daily Eagle</i> , Friday, 29 November 1872, p. 3; <i>Brooklyn Daily Eagle</i> Monday, 2 December 1872, p. 2	
72/12/01	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), Louise Lichtmay (soprano), Louise Beckmann, Wilhelm Horn,	Terrace Garden, Third Avenue, between 58th and 59th streets	Part 1. Weber: Overture, <i>Freischütz</i> Méhul: Aria, <i>Joseph</i> [Horn] Meyerbeer: The Page’s Aria, <i>Les Huguenots</i> [Beckmann] Mozart: Aria, <i>Le nozze di Figaro</i> , K. 492 [Formes] Arditi: <i>Il Bacio</i> Waltz [Bredeli] Kreutzer: Trio, <i>Nachtlager von</i>	Odell v. 9, p. 301; NYSZ Friday, 29 November 1872; NYSZ Saturday, 30 November 1872	“Entrance price for the Evening Concert: Tickets 50 Cents and reserved seats a dollar.”—NYSZ Friday, 29 November 1872

			Karl Formes, Pauline Bredelli, Carl Speigler, Anna Romanus		<i>Granada</i> [Beckmann, Beetz, Fontaine] Part 2. Thomas: Overture, <i>Raymond, ou Le secret de la reine</i> Lortzing: Aria, <i>Wassenschmied</i> [Speigler] Schuberth: <i>Aufenthalts, Ständchen</i> [Romanus] Esser: Lied “Einen Engel nenn’ ich mein” [Beetz] Weber: “Unbesangenheit” [Beckmann] Taubert: “Vom listigen Grasmücklein” [Beckmann] Mendelssohn: March, <i>Ein Sommernachtstraum</i> , op. 61		
72/12/02	Monday	German Opera	Bergmann (cond.), Louise Beckmann, Clara Perl, Wilhelm Horn, Carl Beetz, Carl Speigler, Carl Formes	Terrace Garden, Third Avenue, between 58th and 59th streets	Auber: <i>Fra Diavolo</i>	NYSZ Monday, 2 December 1872	“Mme. Louise Lichtmay’s Grand Opera Company. On Monday Evening, 8 p.m. orchestra chairs, \$1.50; reserved seats, \$1.00; general admission, 75 Cents; single seats in private boxes, \$1.50; proscenium boxes, \$15.”— NYSZ Monday, 2 December 1872
72/12/05	Thursday	German Opera	Bergmann (cond.)	Stadt Theater, 37- 39 Broadway	Nicolai: <i>Die Lustigen Weiber von Windsor</i> [Berlin 1849]	<i>New-York Times</i> , Wednesday, 4 December 1872, p. 4	First performed in New York: in German on 27 April 1863, in English on 5 February 1886 (trans. by H. E. Krehbiel.).— Loewenberg, col. 872.
72/12/09	Monday	German Opera	Bergmann (cond.), Wilhelm Horn, Carl Speigler	Stadt Theater, 37- 39 Broadway	Bellini: <i>Norma</i>	NYSZ Monday, 9 December 1872	“Mme. Louise Lichtmay’s Grand Opera Company. On Monday Evening, 8 p.m. orchestra chairs, \$1.50; reserved seats, \$1.00; general admission,

							75 Cents; single seats in private boxes, \$1.50; proscenium boxes, \$15.— <i>NYSZ</i> Monday, 9 December 1872; Lichtmay was ill.”— <i>NYSZ</i> Sunday, 15 December 1872, p. 4
72/12/11	Monday	German Opera	Bergmann (cond.), Louise Lichtmay (soprano), Clara Perl, Carl Beetz, Carl Formes, Wilhelm Horn	Stadt Theater, 37-39 Broadway	Auber: <i>Fra Diavolo</i>	<i>NYSZ</i> Wednesday, 10 December 1872	“Mme. Louise Lichtmay’s Grand Opera Company. On Monday Evening, 8 p.m. orchestra chairs, \$1.50; reserved seats, \$1.00; general admission, 75 Cents; single seats in private boxes, \$1.50; proscenium boxes, \$15.”— <i>NYSZ</i> Wednesday, 10 December 1872
72/12/13	Friday	German Opera	Bergmann (cond.), Carl Speigler, Horn, Lichtmay (soprano), Bredelli, Fontaine, Carl Formes, Beethoven Glee Club	Stadt Theater, 37-39 Broadway	Mozart: <i>Die Zauber Flute</i> , K. 620	<i>NYSZ</i> Monday, 14 December 1872	“Seating Prices: Balcony Boxes \$2.00; Parquet Box \$1.50; First balcony stall \$1.50; Second Parquet Stall \$1.00; First Tier 75 Cents; Main floor 50 Cents; Second Tier 30 Cents; Gallerie 20 Cents Tickets are available in the Theater-Office, and at the corner of 14 th Street and Fourth Avenue, and at Koch bros., 285 Broadway.”— <i>NYSZ</i> Tuesday, 19 December 1872
72/12/14	Saturday	Second PSNY Concert of Season No. 31 (1872-1873)	Bergmann (cond.), Anna Drasdil (contralto), Benno Walter (violin),	Academy of Music, East 15 street and Irving Place	Raff: Symphony No. 4 in G minor, op. 167 [American première—HEJ] Haydn: Canzonetta “Spirit’s Song” Hob.XXVIa:41. Beethoven: Concerto in D	New York Philharmonic Programs 1865-1875; Johnson p. 290, no. 816	

			Henry Timm (piano accomp. of songs)		major, op. 61 for Violin Berlioz: <i>Roméo et Juliette</i> , <i>symphonie dramatique</i> , op. 17, Love Scene Hiller: Song “Prayer” Pinsuti: Song “Son of the Ocean Isle” Beethoven: Overture, <i>Die Weihe des Hauses</i> , in C Major, op. 124		
72/12/16	Monday	German Opera	Bergmann (cond.), Louise Lichtmay (soprano), Clara Perl, Louise Beckmann, Carl Speigler, Fritz de la Fontaine, Carl Beetz	Stadt Theater, 37- 39 Broadway	Nicolai: <i>Die lustigen Weiber von Windsor</i>	NYSZ Sunday, 15 December 1872, p. 8	
72/12/18	Wednesday	German Opera	Bergmann (cond.), Louise Beckmann, Clara Perl, Pauline Bredelli, Louise Lichtmay (soprano), Fritz de la Fontaine, Gustav Donald, Theodor Klotz, Clara Perl	Stadt Theater, 37- 39 Broadway	Suppé: <i>Flotte Bursche</i> [Vienna 1863] Baumann: <i>Das Versprechen hinter'm Herd</i> Arditi: Waltz Kalliwoda: “Tyrolerlied” [in the Austrian dialect] Proch: “S'Morgensensterl'n” [in Austrian dialect]	NYSZ Wednesday, 18 December 1872	First performed in New York in German on 25 October 1865.— Loewenberg, col. 961.
72/12/19	Thursday	PSB Rehearsal for the Second	Bergmann (cond.)	Brooklyn Academy of	Program not found	<i>Brooklyn Eagle</i> , 20	

		PSB Concert of Season No. 15		Music, 176-194 Montague Street		December 1872, p. 4	
72/12/20 72/12/25	Friday Saturday	German Opera	Bergmann (cond.), Speigler, Louise Lichtmay (soprano), Beetz, Pauline Bredelli, William Horn, Maria Marwig (solo dancer)	Stadt Theater, 37-39 Broadway	Meyerbeer: <i>Robert le diable</i>	NYSZ Tuesday, 17 December 1872; Thursday, 26 December 1872	
72/12/26	Thursday	German Opera	Bergmann (cond.)	Terrace Garden, Third Avenue, between 58th and 59th streets	Offenbach: <i>Le Mariage aux Lanternes</i> Baumann: <i>Das Versprechen hinter'm Herd</i>	NYSZ Monday, 23 December 1872	“Yuletide Performance of Louise Lichtmay’s Grand Opera Company at 8 pm. Tickets at 50 Cents each are available in the Terrace Garden Ticket Office, 59 Street.”—NYSZ Monday, 23 December 1872
72/12/27	Friday	German Opera	Bergmann (cond.), Louise Lichtmay (soprano), Pauline Bredelli, Louise Beckmann, Clara Lang-Ziegler, Louise Beckmann, Clara Perl, Carl Speigler, Wilhelm	Stadt Theater, 37-39 Broadway	Mozart: <i>Die Zauber Flute</i> , K. 620	NYSZ Friday, 28 December 1872	

			Horn, Carl Formes, Fritz de la Fontaine, Carl Beetz				
72/12/30	Monday	German Opera	Bergmann (cond.), Louise Lichtmay (soprano), Pauline Bredelli, Wilhelm Horn, Carl Beetz, Carl Speigler	Stadt Theater, 37- 39 Broadway	Halévy: <i>La Juive</i>	NYSZ Monday, 30 December 1872	
Date	Day	Event	Performers	Venue	Program	Source	Notes
73/01/01	Wednesday	German Opera	Bergmann (cond.), Louise Lichtmay (soprano), Louise Beckmann, Carl Speigler, Beetz, Louise Beckmann, Carl Formes, Fritz de la Fontaine	Stadt Theater, 37- 39 Broadway	Weber: <i>Der Freischütz</i>	NYSZ Wednesday, Wednesday, 1 January 1873	
73/01/03	Friday	First Rehearsal for the Third PSNY Concert of Season No. 31 (1872-1873)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Weber: Overture, <i>Oberon</i> , J. 306 Liszt: “Hirtengesang,” <i>Christus</i> , LW 17 [American première— HEJ] [comp. 1866-72, publ. 1872, 1 st Perf. 29 May 1873, Weimar] Schumann: Symphony No. 2 in C major, op. 61	New York Philharmonic Programs 1865-1875	This rehearsal took place at 2:30 pm. The performance of the orchestral part “Hirtengesang,” <i>Christus</i> , LW 17 preceded the World première of the complete work in Weimar on 29 May 1873.
73/01/03	Friday	German Opera	Bergmann	Stadt	Meyerbeer: <i>Les Huguenots</i>	NYSZ Friday,	“Tomorrow night <i>Les</i>

73/01/06 73/01/08	Monday Wednesday		(cond.), Louise Lichtmay (soprano), Margarethe de Lalois, Pauline Bredelli, Louise Beckmann, Wilhelm Horn, Carl Speigler, Joseph Weinlich, Carl Beetz	Theater, 37- 39 Broadway		3 January 1873; Wednesday, 5 January 1873, p. 4	<i>Huguenots</i> are to be repeated; <i>Der Freischütz</i> and <i>Il trovatore</i> are intended for the week's remaining two opera evenings.— <i>NYSZ</i> Sunday, 5 January 1873, p. 4; Seating Prices: Balcony Boxes \$2.00; Parquet Box \$1.50; First balcony stall \$1.50; Second Parquet Stall \$1.00; First Tier 75 Cents; Main floor 50 Cents; Second Tier 30 Cents; Gallerie 20 Cents Tickets are available in the Theater-Office, and at the corner of 14 th Street and Fourth Avenue, and at Koch bros., 285 Broadway.— <i>NYSZ</i> Tuesday, 19 December 1872
73/01/10	Friday	German Opera	Bergmann (cond.)	Stadt Theater, 37- 39 Broadway	Verdi: <i>Il trovatore</i> [Rome 1853]	<i>NYSZ</i> Sunday, 5 January 1873, p. 4	
73/01/11	Saturday	Second PSB Concert of Season No. 15	Bergmann (cond.), Dargel (<i>cornet à pistons</i>), Adelaide Phillipps (soprano), Belz, Lippoldt, Schumann, Kohser (horn quartet)	Brooklyn Academy of Music, 176- 194 Montague Street	Schumann: Overture, <i>Manfred</i> in E-flat minor, op. 115 Donizetti: Aria, "Oh, mio Fernando," <i>La favorite</i> Mozart: Aria, "Voi che sapete" <i>Le nozze di Figaro</i> , K. 492 Haydn: Symphony in G major, H. 100, "Military" Liszt: <i>Huldigungsmarsch</i> , LW G8 [publ. 1858]	<i>Brooklyn Daily Eagle</i> , Sunday, 21 January 1873, p. 4	"They (horn quartet) played selections from Marschner, Mendelssohn, and, on a very hearty recall, a capriccio by Lorenz."— <i>Brooklyn Daily Eagle</i> , Monday, 13 January 1873, p. 2.
73/01/18	Saturday	Third PSNY Concert of	Bergmann (cond.),	Academy of Music, East	Weber: Overture, <i>Oberon</i> , J. 306 Chopin: Concerto No. 2, in F	New York Philharmonic	First Performance [American première]: Liszt

		Season No. 31 (1872-1873)	S. B. Mills (piano), Camilla Urso (violin)	15 street and Irving Place	minor for Piano Liszt: “Hirtengesang,” <i>Christus</i> , LW 17 [American première— HEJ] [comp. 1866-72, publ. 1872, 1 st Perf. 29 May 1873, Weimar] Mozart: Concerto No. 4 in D major for Violin, K. 218 Schumann: Symphony No. 2 in C major, op. 61	Programs 1865-1875	“Hirtengesang” from <i>Christus</i> —NYPA/Programs This performance of the orchestral section “Hirtengesang,” from <i>Christus</i> , LW 17 preceded the World première of the complete work in Weimar on 29 May 1873. This performance was not the first time sections of <i>Christus</i> had been performed, as Anton Rubinstein (1829-1894) had conducted the Vienna Philharmonic in a performance of the entire first part on New Year’ Eve concert 1871.— Edward Garden, “Anton Rubinstein”, <i>Grove Music Online</i> ed. L. Macy (Accessed 21 February 2006), < http://www.grovemusic.c om >
73/01/31	Friday	First Public Rehearsal of the Fourth PSNY Concert of Season No. 31 (1872-1873)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Gade: Symphony No. 8 in B minor, op. 47 [American première—HEJ] Matzka: Overture, <i>Galilei</i> , in A major [World première—HEJ] Beethoven: Symphony No. 5 in C minor, op. 67	New York Philharmonic Programs 1865-1875	2:30 pm.
73/02/05	Wednesday	Public Rehearsal for the Third PSB Concert of Season No. 15 (1872-1873)	Bergmann (cond.), Antoinette Sterling (contralto), Camilla Urso (violin),	Brooklyn Academy of Music, 176- 194 Montague Street	Bristow: Symphony, <i>Arcadian</i> , op. 50 (1872) Litolf: Overture, <i>Maximilian Robespierre</i> , op. 55 Beethoven: Trio in B flat, op. 97, “Archduke,” Andante (orchestrated by Liszt) [Rocco]	<i>Brooklyn Daily Eagle</i> , Tuesday, 4 February 1872, p. 1	

			L. Rocco (harp), V.W. Caufield (accompanist)				
73/02/08	Saturday	Third PSB Concert of Season No. 15 (1872-1873)	Bergmann (cond.), Antoinette Sterling (contralto), Camilla Urso (violin), L. Rocco (harp), V.W. Caufield (accompanist)	Brooklyn Academy of Music, 176-194 Montague Street	Bristow: Symphony, <i>Arcadian</i> , op. 50 (1872) [World Premiere-HEJ] Litolff: Overture, <i>Maximilian Robespierre</i> , op. 55 Beethoven: Trio in B flat, op. 97, "Archduke," Andante (orchestrated by Liszt)	Odell v. 9, p. 366, <i>Brooklyn Eagle</i> , Tuesday 21 January, Friday 7 February 1873 (p. 1)	DISCREPANCY: World premiere of Acadian Symphony attributed to Theodore Thomas in HEJ [see H. Earle Johnson, <i>First Performances in America to 1900</i> , page 92, No. 181]. World Premiere: Bristow Symphony <i>Arcadian</i> – Odell v. 9, p. 366; The Arcadian Symphohony, by George F. Bristow, composed expressly for the Society, will be given at this concert.
73/02/15	Saturday	Fourth PSNY Concert of Season No. 31 (1872-1873)	Bergmann (cond.), Carl Speigler (bass), Bergner (cello)	Academy of Music, East 15 street and Irving Place	Gade: Symphony No. 8 in B minor, op. 47 [American première—HEJ] Haydn: Aria, <i>Die Schöpfung</i> (Unspecified) (with orchestra accompaniment) Bargiel: Adagio for Cello , op. 38 Matzka: Overture, <i>Galilei</i> , in A major [World première—HEJ] Beethoven: Symphony No. 5 in C minor, op. 67	New York Philharmonic Programs 1865-1875; Johnson p. 143, no. 374 (Gade); (Matzka) p. 230, no. 664	First American Performances: Gade Symphony No. 8 in B minor–NYPA/Programs
73/02/26	Wednesday	Tenth PSB Rehearsal of Season No. 15 (1872-1873)	Bergmann (cond.)	Brooklyn Academy of Music, 176-194 Montague Street	Wagner: Vorspiel, <i>Die Meistersinger von Nürnberg</i> [Munich 1868] Spohr: Symphony No. 4 in F, <i>Weihe der Töne</i> , op. 86, <i>Andante</i> Mendelssohn: Overture, <i>Ein Sommernachtstraum</i> , op. 61 Mendelssohn: Scherzo, <i>Ein</i>	<i>Brooklyn Eagle</i> , Saturday, 22 February 1873 (p. 1)	Brooklyn Philharmonic. Fifteenth Season. Tenth Rehearsal, Wednesday, February 26. Tickets to each rehearsal 50 Cents. . . Fourth Concert, March 29, 1873. Mrs. Charles Moulton, Soprano, Mr.

					<i>Sommernachtstraum</i> , op. 61 Mendelssohn: Intermezzo, <i>Ein Sommernachtstraum</i> , op. 61 Mendelssohn: Nocturne, <i>Ein Sommernachtstraum</i> , op. 61 Mendelssohn: Wedding March, <i>Ein Sommernachtstraum</i> , op. 61		Richard Hoffman, Pianist.— <i>Brooklyn Eagle</i> , Saturday 22 February 1973 (p. 1).
73/02/28	Friday	First Public Rehearsal of the Fifth PSNY Concert of Season No. 31 (1872-1873)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Haydn: Symphony No. 92 in G major, "Oxford" Liszt: Symphony to Dante's <i>Divina Comedia</i>	New York Philharmonic Programs 1865-1875	2:30 PM
73/03/01	Saturday	Grand Concert of the American Musical Fund Society	Bergmann (cond.), Henrietta Corredi, Camilla Urso, F. Letsch (trombone), Antoine Reiff, S.B. Mills (piano), G.W. Morgan, Ida G.V. Hill	Steinway Hall, 71-73 East 14th Street	Morgan: Overture (?) Bristow: Overture (?)	NYSZ Monday, 3 March 1873	"First Concert of the season for the Musical Fund Society."—NYSZ Monday, 3 March 1873
73/03/15	Saturday	Fifth PSNY Concert of Season No. 31 (1872-1873)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Haydn: Symphony No. 92 in G major, "Oxford" Rossini: Cavatina, "Bel raggio Lusinghier" from <i>Semiramide</i> Weber: Konzertstück in F minor for Piano, op. 7 Liszt: Symphony to Dante's <i>Divina Comedia</i>	New York Philharmonic Programs 1865-1875	
73/03/26	Saturday	Twelfth PSB Rehearsal of Season No. 15 (1872-1873)	Bergmann (cond.), Annie Louise Cary (contralto), Richard Hoffman	Brooklyn Academy of Music, 176-194 Montague Street	Program not found	<i>Brooklyn Eagle</i> , Saturday 25 March 1973 (p. 1).	"Brooklyn Philharmonic. Twelfth Rehearsal. Wednesday, March 26. At 3, with the entire programme of the Fourth Concert. Miss Annie Louise Cary, Contralto.

			(pianist)				Mr. Richard Hoffman, Pianist. Full Orchestra under Carl Bergmann. Fourth Concert, Saturday Evening, March 29. Tickets \$1.50; Reserved Seats 50 Cents extra. To be had at Chandler's, adjoining the Academy of Music, on Friday and Saturday next."— <i>Brooklyn Eagle</i> , Sunday, 26 March 1873.
73/03/28	Friday	First Public Rehearsal of the Sixth PSNY Concert of Season No. 31 (1872-1873)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Program not found	New York Philharmonic Programs 1865-1875	2:30 PM
73/03/29	Saturday	Fourth PSB Concert of Season No. 15 (1872-1873)	Bergmann (cond.), Annie Louise Cary (contralto), Richard Hoffman (pianist)	Brooklyn Academy of Music, 176-194 Montague Street	First Part. Spohr: Andante, Symphony No. 4 in F Major, op. 86, <i>Die Weihe der Töne</i> Weber: Konzertstück [Hoffman] Chopin: Andante and Polonaise [Hoffman] Rossini: "Pensi alla patria," <i>L'italiana in Algeria</i> [Cary] Irish Song, "Kathleen Mauvorneen" [encore-Cary] Gluck: Aria, "Che faro senza Euridice," <i>Orfeo</i> [Cary] Wagner: Vorspiel, <i>Der Meistersinger von Nürnberg</i> [Munich 1868] Second Part. Mendelssohn: Incidental Music, <i>Ein Sommernachtstraum</i> , op. 61	<i>Brooklyn Eagle</i> , Saturday, 22 February 1873 (p. 1); <i>Brooklyn Daily Eagle</i> , Thursday, 31 March 1873, p. 4; <i>New-York Times</i> , Friday, 28 March 1873, p. 4	"Fourth Concert, March 29, 1873. Mrs. Charles Moulton, Soprano, Mr. Richard Hoffman, Pianist.— <i>Brooklyn Eagle</i> , Saturday, 22 February 1873 (p. 1); Fourth Concert, Saturday Evening March 29 th , Miss Annie Louise Cary, Contralto, Mr. Richard Hoffman, pianist. Tickets \$1.50; Reserved seats 50 Cents extra. To be had at Chandler's, adjoining the Academy of Music, on Friday and Saturday after 8 A.M."— <i>Brooklyn Eagle</i> , Saturday, 29 March 1873, p. 1; Odell states that Annie Louis Cary and

							Richard Hoffman performed on the Fourth PSB Concert of Season No. 15 (1872-1873).—Odell v. 9, p. 366; “Saturday’s program was without a Philharmonic precedent, in that it contained no symphony . . .”— <i>Brooklyn Daily Eagle</i> , Thursday, 31 March 1873, p. 4.
73/04/19	Saturday	Sixth PSNY Concert of Season No. 32 (1873-1874)	Bergmann (cond.), Anna Drasdil (contralto), Ernst Schiever (violin)	Academy of Music, East 15 street and Irving Place	Schumann: Overture, Scherzo and Finale, in E, op. 52 Spohr: Concerto No. 8 in A minor for Violin Rubinstein: Symphony No. 2 in C major, op. 42	New York Philharmonic Programs 1865-1875	
73/04/27	Sunday	Grand Benefit Concert of the Aschenbrödel Society	Bergmann (cond.), Anna Finkenaedt (piano)	Germania Assembly Rooms, 291 & 293 Bowery	Mendelssohn: Concerto No. 1 in G Minor, op. 25 for Piano Liszt: <i>Rigoletto</i> : paraphrase de concert for Piano [Verdi] [comp.1855, publ. 1860 by Schubert of Leipzig]	NYSZ Sunday, 27 April 1873	“Sixth benefit concert.”—NYSZ Sunday, 27 April 1873
73/05/03	Saturday	Last PSB Rehearsal of Season No. 16 (1872-1873)	Bergmann (cond.), Henrietta Beebe, Louise Finch, C. G. Bush, G. E. Aiken, F. Bergner	Brooklyn Academy of Music, 176-194 Montague Street	Program not found	<i>Brooklyn Eagle</i> , Saturday, 3 May 1873, p. 1	
73/05/10	Saturday	Fifth (and Last) PSB Concert of Season No. 16 (1872-1873)	Bergmann (cond.), Henrietta Beebe, Louise Finch, C. G. Bush, G. E. Aiken (English Glee	Brooklyn Academy of Music, 176-194 Montague Street	Beethoven: Symphony No. 3, op. 55, “Eroica” Bishop: English Song, “Bid Me Discourse” Henrietta Beebe, Louise Finch, C. G. Bush, G. E. Aiken (English Glee Club) “Dafodils” Henrietta Beebe (English Glee Club)	Odell v. 9, p. 366; <i>Brooklyn Daily Eagle</i> , Friday, 2 May 1873, p. 3; <i>Brooklyn Daily Eagle</i> ,	“Henrietta Beebe took the place of Mrs. Charles Moulton. Vocal Quartets and ballads.”—Odell v. 9, p. 366; Johnson states [p. 295, no. 848] that Ritter Symphony is No. 3 in C.

			Club), F. Bergner		“Hark! The Lark” Henrietta Beebe (English Glee Club) “Fie, Fie” [encore] Henrietta Beebe (English Glee Club) Ritter: Symphony (in one movement) [American première—HEJ] Meyerbeer: Fackeltanz	Monday, 12 May 1873, p. 2; Johnson p. 295, no. 848	
73/10/12	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), Leo. Willner (cond.), Leo. Willner (cond.), Jul. Bernstein (cond.), Emilie Kohl (piano), W. Saul (trombone), E. Kegel (clarinet), Walter (tenor), Henry Leidel jr. (soprano), Odd Fellows <i>Sängerbundes</i> directed by E. Pinkert	Germania Assembly Rooms, 291 & 293 Bowery	Part 1. Weber: Overture, <i>Oberon</i> , J. 306 Trombone-Solo (W. Saul) Strauss: Pizzicata-polka David: Variations for Clarinet Abt: Lied, “Fly Little Bird” (sung by Leidel) Liszt: <i>Mazeppa</i> , sym. poem after V. Hugo, LW G7 [Weimar 1854] Part 2. Mozart: Overture, <i>Don Giovanni</i> , K. 527 Adam: Aria, <i>Le Postillon de Lonjumeau</i> [Walter] Mendelssohn: Concerto No. 1 in G Minor, op. 25 for Piano Lumbye: Fantasie, <i>Traumbilder</i> Nessler: Lied, “The Morning is Awakened” Hamm: Potpourri, <i>Musikalische Witze</i> Wagner: March, <i>Tannhäuser</i>	NYSZ Sunday 12 October 1873 (p. 8)	“Germania Assembly Rooms, Grand Sacred Concert and Ball under the direction of Messrs. Carl Bergmann and Messrs. Leo Willner, Jul. Bernstein, as well as with the collaboration of Miss Emilie Khel [<i>sic</i> : Kohl], Piano, Mr. Saul, trombone, E. Kegel, Clarinet, Mr. Walther, Tenor, Henry Leidel, jr., Vocal, 60 of the best New York musicians, the Odd Fellows Singing Societies directed by E. Pinkert. Hereupon: Ball. Commencement 8 o’clock sharp. Admission 50 Cents for 1 gentleman and lady. Extra Ladies Tickets 25 Cents. The Committee.”— <i>NYSZ Sunday</i> , 12 October 1873 (p. 8)
73/11/15	Saturday	First PSNY Concert of Season No. 32 (1873-1874)	Bergmann (cond.), Anna Drasdil (contralto), Ernst Schiever (violin)	Academy of Music, East 15 street and Irving Place	Beethoven: Symphony No. 4 in B-flat major, op. 60 Gluck: Scene, <i>Orfeo ed Euridice</i> Spohr: Concerto No. 9 in D minor for Violin and Piano Bruch: Prelude, <i>Loreley</i> [American première—HEJ] Rossini: Cavatina, “Di tanti	New York Philharmonic Programs 1865-1875	“The concerts of the long- established philharmonic for 1873-1874 seem to me unusually interesting; all given on Saturday evenings, were as usual, preceded by a public rehearsal, on the preceding

					palpiti,” <i>Tancredi</i> Liszt: <i>Les Préludes</i> , sym. poem after ‘A. de Lamartine,’ LW G3 [Weimar 1854]		Friday afternoons.”—Odell v. 9, p. 483; First PSNY Performance: Bruch Prelude to <i>Loreley</i> — NYPA/Programs; Johnson states [p. 93, no. 189] Bruch Prelude to the opera <i>Die Lorely</i> , op. 16.
73/11/16	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), Paulina Canissa, Jacob Graf, Carl Remmert, and Isidor Lehmann, New-York <i>Sängerrunde</i>	Germania Assembly Rooms, 291 & 293 Bowery	Part 1. Wagner: Overture, <i>Rienzi</i> Mozart: Aria, <i>Le nozze di</i> <i>Figaro</i> , K. 492 Liszt: <i>Der 18. Psalm</i> , LW I5, “Coeli enarrant gloriam Dei, Die Himmel erzählen die Ehre Gottes” [2nd version publ. 1871] New-York <i>Sängerrunde</i> (1. Aufführung) Verdi: Cavatina, <i>Ernani</i> (Canissa) Abt: “Am See” (New-York <i>Sängerrunde</i> , Remmert) Part 2. Méhul: Overture, <i>Jagd</i> Wagner: Romance, <i>Tannhäuser</i> (Lehmann) Donizetti: Duet: <i>Linda</i> (Canissa, Lehmann) Beschnitt: Neuer Frühling Bellini: Duet, <i>Puritani</i> Liszt: <i>Huldigungsmarsch</i> , LW G8 [publ. 1858]	NYSZ Thursday, 13 November 1873 (p. 6)	“New-York <i>Sängerrunde</i> . To celebrate the 25 th Anniversary of the festival’s founding: Grand Concert Sunday 1November 16, 1873 in the Germania Assembly Rooms, 291 & 293 Bowery, under the friendly collaboration of Miss Pauline Canissa and Messrs. Jacob Graf, Carl Remmert and Isidor Lehmann, in addition to an orchestra of 45 men, under the direction of Mr. Carl Bergmann. . . . Commencement 8 o’clock in the evening. Tickets \$2 for 1 Gentelman and Ladies are available to all society members. After the concert: Ball. G. Minster, corresponding Secretary.”—NYSZ Thursday, 13 November 1873 (p. 6).
73/11/28	Friday	First Public Rehearsal of the Second PSNY Concert of Season No. 32	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Mendelssohn: Symphony No. 4 in A major, op. 90, “Italian” Beethoven: <i>Leonore</i> Overture, No. 2, op. 72a Rubinstein: Symphony No. 1 in	New York Philharmonic Programs 1865-1875; Johnson p.	2:30 PM.

		(1873-1874)			F major	299, no. 859	
73/12/13	Saturday	Second PSNY Concert of Season No. 32 (1873-1874)	Bergmann (cond.), Gulager (soprano)	Academy of Music, East 15 street and Irving Place	Mendelssohn: Symphony No. 4 in A major, op. 90, "Italian" Weber: "Wie nahte mir der schlummer," <i>Der Freischütz</i> Beethoven: <i>Leonore</i> Overture, No. 2, op. 72a Bellini: "Ma la sola," <i>Beatrice di Tenda</i> Rubinstein: Symphony No. 1 in F major [American première—HEJ]	New York Philharmonic Programs 1865-1875; Johnson p. 299, no. 859	First PSNY Performance: Rubinstein Symphony No. 1 in F major; Beethoven <i>Leonore</i> Overture, No. 2, op. 72a—Odell v. 9, p. 483
Date	Day	Event	Performers	Venue	Program	Source	Notes
74/01/02	Friday	First Public Rehearsal of the Third PSNY Concert of Season No. 32 (1873-1874)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Mendelssohn: Overture, <i>Märchen von der schönen Melusine</i> , op. 32 Schubert: Fantasy in F minor (Arranged by E. Rudorff) Schumann: Symphony No. 1 in B-flat major, op. 38	New York Philharmonic Programs 1865-1875	2:30 PM
74/01/16	Friday	PSNY Dress Rehearsal of Season No. 32 (1873-1874)	Bergmann (cond.), S. B. Mills	Academy of Music, East 15 street and Irving Place	Mendelssohn: Overture, <i>Märchen von der schönen Melusine</i> , op. 32 Henselt: Concerto in F minor for Piano, op. 16 Schubert: Fantasy in F minor (Arranged by E. Rudorff) Chopin: Étude in G-sharp minor, op. 25 Chopin: Tarantelle, op. 43 Schumann: Symphony No. 1 in B-flat major, op. 38	New York Philharmonic Programs 1865-1875	In NYPA/Programs conducted by Carl Bergmann the Chopin Étude is listed as unspecified. In Odell v. 9, p. 483 the Chopin Étude is listed as: G-sharp minor.
74/01/17	Saturday	Third PSNY Concert of Season No. 32 (1873-1874)	Bergmann (cond.), S. B. Mills	Academy of Music, East 15 street and Irving Place	Mendelssohn: Overture, <i>Märchen von der schönen Melusine</i> , op. 32 Henselt: Concerto in F minor for Piano, op. 16 Schubert: Fantasy in F minor (Arranged by E. Rudorff) Chopin: Étude in G-sharp minor,	New York Philharmonic Programs 1865-1875	In NYPA/Programs conducted by Carl Bergmann the Chopin Étude is listed as unspecified. In Odell v. 9, p. 483 the Chopin Étude is listed as: G-sharp minor

					op. 25 Chopin: Tarantelle, op. 43 Schumann: Symphony No. 1 in B-flat major, op. 38		
74/01/18	Sunday	Sunday Evening “Sacred” Concert; Grand Benefit for Carl Bergmann	Bergmann (cond.), Geo. Matzka (cond.), Lina Luckhardt (piano), J. Graf (tenor), F. Remertz (baritone), F. Bergner (cello), A. Liesegang, A. Hoch, New-York <i>Sängerrunde</i> , <i>Aschenebrödel</i> -Verein	Germania Assembly Rooms, 291 & 293 Bowery	Verdi: Infelice, <i>Ernani</i> Liszt: Der 18. Psalm, LW I5, “Coeli enarrant gloriam Dei, Die Himmel erzählen die Ehre Gottes” [2nd version publ. 1871] Chopin: Nocturno for piano solo Kullak: Gazelle for piano solo Lachner: Serenade for Four Violoncellos Wagner: Overture, <i>Tannhäuser</i> Mozart: Aria, <i>Die Zauber Flute</i> , K. 620 Liszt: <i>Valse de l’opéra Faust de</i> <i>Gounod</i> for solo piano, LW A208 [comp.& publ. 1861] Beschnitt: “O Wald” Matzka: <i>Triumph March</i>	NYSZ Friday, 16 January 1874, p. 6; NYSZ Saturday, 17 January 1874, p. 6; NYSZ Monday, 19 January 1874, p. 6	“Preliminary notice. Grand Concert arranged by the Cinderella Society and N.Y. Sängerbund, conducted by Carl Bergmann, in the Germania Assembly Rooms, 291 & 293 Bowery, Sunday, January 18, 1874. In addition to the New-York <i>Sängerrunde</i> and a large Orchestra the following artists will collaborate: Miss Lina Luckhardt, Piano, J. Graff, Tenor, F. Remertz, Baritone, F. Bergner, A. Liesegang, A. Hoch, Commencement 8 o’clock in the evening. Admission 50 Cents a person. After the concert: <i>Tanzkränzchen</i> (Dance- wreath). Program will be announced in next Sunday paper. Arrangements Committee.”— NYSZ Friday, 16 January (p. 6), Saturday 17 January (p. 6), Sunday 18 January (p. 8) 1874; According to Grove Music Online, two versions of Der 18. Psalm, LW I5 were published: 1st version (comp. 1860) in 1861 by

							Carl Götz of Weimar, 2nd version (comp. 1870) in 1871 by Schuberth of Leipzig.
74/01/30	Friday	First Public Rehearsal of the Fourth PSNY Concert of Season No. 32 (1873-1874)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Gade: Overture, <i>Michel Angelo</i> Wagner: Overture, <i>Faust</i> Bristow: Symphony No. 4 in E minor, op. 49 <i>Arcadian</i>	New York Philharmonic Programs 1865-1875	2:30 PM.
74/02/13	Friday	PSNY General Rehearsal of the Fourth PSNY Concert Season No. 32 (1873-1874)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Program not found	<i>Brooklyn Eagle</i> , Wednesday, 18 February 1874 (p. 1)	
74/02/14	Saturday	Fourth PSNY Concert of Season No. 32 (1873-1874)	Bergmann (cond.), Henri Wieniawski (violin)	Academy of Music, East 15 street and Irving Place	Gade: Overture, <i>Michel Angelo</i> [American première—HEJ] Mendelssohn: Concerto in E minor, op. 64 for violin [Wieniawski] Wagner: Overture, <i>Faust</i> Bach: Sonata in G minor, BWV 1001 for violin [Andante, Fugue](Wieniawski) Bristow: Symphony No. 4 in E minor, op. 49, “Arcadian”	New York Philharmonic Programs 1865-1875	
74/02/27	Friday	First Public Rehearsal for the Fifth PSNY Concert of Season No. 32 (1873-1874)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	No program found	New York Philharmonic Programs 1865-1875	
74/03/01	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), Anna Windt (14 year old pianist), Ad. Sohst (baritone), H.	Germania Assembly Rooms, 291 & 293 Bowery	Gade: Overture, <i>Michael Angelo</i> Liszt: <i>Rigoletto</i> : praphrase de concert for Piano [Verdi] [comp.1855, publ. 1860 by Schuberth of Leipzig] (Windt) Beethoven: Symphony No. 5 in C minor, op. 67,	NYSZ Sunday 1 March 1874 (p. 8)	“Cinderella Society Grand Concert and Ball.”— <i>NYSZ Sunday</i> , 1 March 1874 p. 8

			Brandt (violin), Franke (accompanist), <i>Aschenbrödel- Verein</i>		<i>Andante and Finale</i> Lipinsky: Military Concerto for Violin (H. Brandt) Liszt: Hungarian Rhapsody No. 2 (Windt) Schumann: Symphony No. 4 in D minor, op. 20, [Romanze and Scherzo] Speier: <i>Der Trompeter</i> (Ad. Sohst) Nicolai: <i>Die lustigen Weiber von Windsor</i>		
74/03/02	Monday	German Opera	Bergmann (cond.), Pauline Lucca (Zerlina), Lichtmay (Donna Anna), Pflüger (Octavio), Lehmann (Don Juan), Hermanns (Leporello), Römer, Müller	Stadt Theater, 37- 39 Broadway	Mozart: <i>Don Giovanni</i> , K. 527	Odell v. 9, p. 441; NYSZ Sunday, 1 March 1874	“ <i>Don Giovanni</i> in German.”— NYSZ Sunday, 1 March 1874
74/03/04	Wednesday	German Opera	Bergmann (cond.), Lucca	Stadt Theater, 37- 39 Broadway	Meyerbeer: <i>Les Huguenots</i>	Odell v. 9, p. 441; NYSZ Sunday, 1 March 1874, <i>New-York Times</i> , Thursday, 5 March 1874, p. 5	
74/03/06	Friday	German Opera	Bergmann (cond.), Lucca	Stadt Theater, 37- 39 Broadway	Auber: <i>Fra Diavolo</i>	Odell v. 9, p. 441; <i>New-York Times</i> , Friday, 6 March 1874,	“There is no mention of who conducted the remainder of Pauline Lucca’s operatic performances. Carl

						p. 7	Bergmann was replaced by another conductor, Mr. Carlberg; however, there is no evidence in the announcement in the <i>New-York Times</i> , if Mr. Carlberg relieved Bergmann for the rest of the Lucca appearances, or if it was only a temporary substitution: “Miss Lucca did not sing in “Don Juan” at the Stadt Theatre, last evening, because of an indisposition, nor will she appear to-morrow. She is, however, announced for Tuesday, when “Fra Diavolo is to be repeated. We have to note that Mr. Carlberg will supersede Mr. Bergmann as leader of the orchestra.”— <i>New-York Times</i> , Sunday, 8 March 1874, p. 5.
74/03/08	Sunday	Grand Concert of the New-York <i>Sängerrunde</i>	Bergmann (cond.), Kräly	Germania Assembly Rooms, 291 & 293 Bowery	Program not found	NYSZ Monday, 9 March 1874	
74/03/12	Thursday	Wieniawski Farewell Concert	Bergmann (cond.), Graziella Ridgeway, Victor Maurel, Arrighotti (tenor), P. Ferranti, M. Rembielinski	Steinway Hall, 71-73 East 14th Street	Wieniawski: Polonaise No. 2 [Wieniawski] Bach: Partita No. 3 in E Major, BWV 1006, Preludium Vivace [Wieniawski] Wieniawski: Capriccio Valse in E Major [Wieniawski] Beethoven: Romance in F major, op. 50 for violin [Wieniawski]	Odell v.9, p. 481; <i>NYSZ</i> Sunday, 8 March 1874 (p. 8); <i>New-York Times</i> , Friday, 13 March 1874, p. 4	“An orchestra conducted by Bergmann.”—Odell’s v. 9, p. 481; Steinway Hall. Thursday, March 12. Positively last grand farewell concert by Europe’s greatest violinist Henri Wienawski before his departure for Havana on the 14 of this month in

			(accompanist)		Bach: Partita No. 1 in B Minor, BWV 1002, Bourrée Double [Wieniawski] Wieniawski: La carnavalesque [Wieniawski] Wieniawski: Légende [Wieniawski] Fauré: Les Rameaux [Maurel] Schubert: Serenade [Maurel] Rossini: Aria, “Largo al factotum,” <i>Il barbiere di Siviglia</i> [Ferranti] Verdi: Aria, <i>La forza del destino</i> [Arrighetti] Thomas: Polonaise, <i>Mignon</i> [Ridgeway] Artôt: Theme and Variations [Ridgeway, Wieniawski]		which the following artists will collaborate: Miss G. Ridgeway, Mr. V. Maurel, Mons. B. Capoul, Sig. P. Ferranti and a Grand Orchestra. Musicdirector . . . Carl Bergmann, accompanist . . . M. Rembielinski. Admission price one dollar; reserved Seats 50 cents extra. Tickets are to be had now in the box Office in 39 Unions Square and in 114 Broadway.”— <i>NYSZ</i> Sunday, 8 March 1874 (p. 8)
74/03/14	Saturday	Fifth PSNY Concert of Season No. 32 (1873-1874)	Bergmann (cond.), Antonia Henne (contralto), Emile Guyon (piano), A. Reiff, jr. (accompanist for songs)	Academy of Music, East 15 street and Irving Place	Mozart: Symphony No. 41 in C major, K. 551, “Jupiter” Gluck: “Che farò senza Euridice,” <i>Orfeo ed Euridice</i> Chopin: Concerto No. 1, op. 11 for Piano, II. Romance, III. Rondo Rubinstein: “O Frage Nicht!” Rubinstein: “Nachall” Raff: Symphony No. 5 in E major, <i>Leonore</i>, op. 177	New York Philharmonic Programs 1865-1875	
74/03/18	Wednesday	German Opera	Bergmann (cond.)	Stadt Theater, 37-39 Broadway	Nicolai: <i>Die lustigen Weiber von Windsor</i>	Odell v. 9, p. 441; <i>New-York Times</i> , Wednesday 18 March 1874, p. 7	
74/03/27	Friday	First Public Rehearsal for the Sixth PSNY Concert of	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Grimm: Suite No. 2 [American première—HEJ] Goldmark: Overture, <i>Sakuntala</i> Beethoven: <i>Egmont</i> op. 84	New York Philharmonic Programs 1865-1875	

		Season No. 32 (1873-1874)			[complete]		
74/04/18	Saturday	Sixth PSNY Concert of Season No. 32 (1873-1874)	Bergmann (cond.), Ilma di Murska, W. H. Pope (reader of poetry)	Academy of Music, East 15 street and Irving Place	Grimm: Suite No. 2 [American première—HEJ] Beethoven: “Ah, Perfido,” Scene and Aria for Soprano Goldmark: Overture, <i>Sakuntala</i> Meyerbeer: Aria, “Invano il fato,” <i>Robert le diable</i> Beethoven: Overture and Incidental Music to Goethe’s <i>Faust</i> Beethoven: <i>Egmont</i> op. 84 [complete]	New York Philharmonic Programs 1865-1875; Johnson p. 163, no. 149	First PSNY Performance: Grimm Suite No. 2— NYPA/Programs
74/07/12	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), D. L. Downing (cond.), Ninth Regiment Band, B. C. Bent (solo <i>cornet à pistons</i>), Carlo (solo- piccolo), Morelli (solo- clarinet), Jasper (solo- oboe), Reitz (solo- posaune), F. X. Diller (solo-tuba)	Jones Wood Colosseum, East Side Boulevard, btwn. 68 and 69 Streets	Program not found	Odell v.9, p. 453; NYSZ Tuesday, 16 July 1874, p. 6; NYSZ Sunday, 19 July 1874, p. 4; NYSZ Tuesday, 21 July 1874	
74/07/19	Sunday	Annual German Singing Societies Celebration	Bergmann and D.L. Downing (conds.) New-York <i>Sängerrunde</i> ,	Jones Wood’s Colosseum and Washington	Program not found	Odell v.9, p. 453; NYSZ Tuesday, 16 July 1874, p. 6;	“Two-day inauguration festival.”— NYSZ Tuesday, 21 July 1874

			Beethoven, Teutonia, Social, Helvetia, Hudson, Harmonie, and Brooklyn <i>Sängerbund</i>	Park		NYSZ Sunday, 19 July 1874, p. 4; <i>NYSZ</i> Tuesday, 21 July 1874	
74/07/20	Monday	Annual German Singing Societies Celebration	Bergmann and D.L. Downing (conds.) New-York <i>Sängerrunde</i> , Beethoven, Teutonia, Social, Helvetia, Hudson, Harmonie, and Brooklyn <i>Sängerbund</i>	Jones Wood's Colosseum and Washington Park	Mozart: Priest's Chorus, "O Isis and Osiris," <i>Die Zauber Flute</i> , K. 620 Wagner: Battle Hymn, <i>Rienzi</i>	<i>NYSZ</i> Tuesday, 21 July 1874	Second day of inauguration festival.
74/08/18	Tuesday	Serenade and Torch Procession and Banquet for Carl Bergmann	Fifth United States Artillery Regiment Band	Venue not found	Program not found	<i>NYSZ</i> Friday, 21 August 1874	
74/08/27	Thursday	Benefit for German Hospital	Bergmann (cond.), Damrosch (cond.), <i>Arion</i> Men's glee club (Leopold Damrosch, director), New-York <i>Männerchor</i> (R. Schmelz, director), Beethoven	Jones Wood Colosseum, East Side Boulevard, btwn. 68 and 69 Streets	Part 1. Weber: Overture, <i>Oberon</i> , J. 306 Genée: Italian Salute New York Männerchor (R. Schmelz, director), Roebrich (tenor-solo) Wagner: Introduction, <i>Lohengrin</i> (Orchestra) Beethoven: Song "Die Ehre Gottes aus der Natur" (Beethoven Männerchor, C. Träger) Part 2. Rossini: Overture, <i>Guillaume</i>	Odell v.9, p. 453, <i>NYSZ</i> Sunday, 23 August 1874, p. 8; <i>New-York Times</i> , 27 August 1874, p. 5	"Grand Concert and Summer Evening festival given for the benefit of the German hospital, under the auspices of the following organizations: the <i>Arion</i> Mens' Glee club, New York Mens' chorus, Beethoven Mens' chorus, New-York <i>Sängerrunde</i> , and <i>Teutonia</i> Mens' chorus. The Concert will be conducted by Carl Bergmann and Dr.

			<i>Männerchor</i> (C. Träger), and New-York <i>Sängerrunde</i> (Carl Bergmann, dir.); Roebrich (tenor), Carl Bernard (tenor), Franz Remmert (baritone), Wagner (Tenor)		<i>Tell</i> Wagner: Schlachtgesang, <i>Rienzi</i> (Chorus with orchestra) Carl Bernard (tenor solo) Mendelssohn: "Der frohe Wandersmann" (Chorus) Liszt: "Wo such ein Feuer," <i>Rheinweinlied</i> (G. Herwegh) [Vierstimmige Männergesänge no. 1] for male chorus and piano, LW M2 [Jena 1841] (Massenchor mit orchestra) 3 Theil. Herold: Overture, <i>Zampa</i> (Orchestra) Engelsberg: Muttersprache <i>Arion</i> Men's glee club (Leopold Damrosch, director), Franz Remmert (baritone-solo) Schubert: Serenade (Orchestra) Beschnitt: O Wald New-York <i>Sängerrunde</i> (Carl Bergmann, dir.) Meyerbeer: Fackeltanz No. 4 in C major (Orchestra)		Leopold Damrosch. Beginning at 8 o'clock in the evening. Tickets for a gentleman and lady are a dollar. The Festival Committee."— <i>NYSZ</i> Sunday, 23 August 1874, p. 8;
74/08/30	Sunday	Grand Opera, Oratorio and Military Concert	Bergmann (cond.), D. L. Downing (cond.), F. Rokohl (soprano), Th. Habelmann (tenor), Ad. Sohst (baritone)	Jones Wood Colosseum, East Side Boulevard, btwn. 68 and 69 Streets	Part 1.: Intrumental unter Leitung des D. L. Downing. Kreutzer: Overture, <i>Das Nachtlager in Granada</i> Vieuxtemps: Reverie Nicholson: Excelsior-Polka B. C. Bent: Phantasie for <i>cornet à pistons</i> Cooney: Waltz, Nautilus (Second Time) Meyerbeer: Operatic Reminiscences Part 2. Vocal and Instrumental works	<i>NYSZ</i> Saturday 28 August 1874 (p. 6); <i>NYSZ</i> Sunday, 30 August 1874	

					under the direction of C. Bergmann. Weber: <i>Jubel Overture</i>, op. 59 Mathei: Non e ver Ad. Sohst (baritone solo) Wagner: Introduction to Act III, <i>Lohengrin</i> Haydn: Chorus “Der Himmel erzählen” <i>der Schöpfung</i> [Chorus, <i>Die Schöpfung</i>] (Rokohl, Habelmann, Sohst, Chorus and Orchestra) Part 3. Rossini: Overture, <i>Guillaume Tell</i> Weber: SceneAria, <i>Der Freischütz</i> (Rokohl) B. C. Bent: Solo for Coronet Rossini: <i>Inflamatus, Stabat Mater</i> (Rokohl) Part 4. Adam: Overture, <i>Le roi d’Yvetot</i> Esser: “Mein Engel” Verdi: <i>Miserere, Il trovatore</i> (Rokohl, Habelmann, Chor, Orchestra) Handel: Hallelujah, <i>Messiah</i> (Chor, Orchestra)		
74/09/27	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), MacKenzie, Klaucek, Braga, Orlandini	Park Theater	Program not found	Odell v.9, p. 557; <i>New-York Times</i> , Sunday, 27 September 1874, p. 5	
74/11/08	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), F. Rockohl (soprano), Jul. Stamm	Germania Assembly Rooms, 291 & 293 Bowery	Weber: Overture, <i>Der Freischütz</i> Chopin: Polonaise in C minor (Julius Stamm, piano solo) Liszt: <i>Valse de l’opéra Faust de</i>	NYSZ Sunday 1 November 1874 (p. 8)	

			(piano), B. Bent (<i>cornet à pistons</i>)		Gounod for solo piano, LW A208 [comp.& publ. 1861] (Julius Stamm, piano solo) Flotow: Aria, <i>L'Ombre</i> (Rockohl) [Paris 1870] Lachner: Suite in B, <i>Minuet</i> , March (Bent) Jul. Rietz: Concert Overture in A Major (Bent) Beriot: Variations for Solo Soprano (Frl F. Rockohl) Proch: Variationen for Solo Soprano (Frl. F. Rockohl) Liszt: <i>Vom Fels zum Meer!</i> <i>Deutscher Siegesmarsch</i> , LW G11		
74/11/14	Saturday	First PSNY Concert of Season No. 33 (1874-1875)	Bergmann (cond.), Bianca Donadio, Lina Luckhardt (piano), Leopold Meyer (violin)	Academy of Music Academy of Music, East 15 street and Irving Place	Beethoven: Symphony No. 6 in F major, op. 68, "Pastoral" Mozart: Aria, "Voi che sapete," <i>Le nozze di Figaro</i> , K. 492 Raff: Concerto in C minor for Piano, op. 185 [American première—HEJ] Dietrich: Overture, <i>Normanezug</i> Herold: Aria, <i>Le Pré aux Clercs</i> Schumann: <i>Arabesque</i> for piano Weber: Overture, <i>Euryanthe</i>	New York Philharmonic Programs 1865-1875; Johnson p. 290, no. 820	First PSNY Performance: Raff Concerto in C minor for Piano and Orchestra—NYPA/Programs
74/11/15	Sunday	Sunday Evening "Sacred" Concert	Bergmann (cond.), Franz Remertz (bariton), Ernst Marquard (piano)	Germania Assembly Rooms, 291 & 293 Bowery	Part 1. Weber: Overture, <i>Der Freischütz</i> Mendelssohn: Capriccio brilliant in B minor, op. 22, Piano and Orchestrabegleitung (Marquard, piano) Gernsheim: Wächterlied for Chorus with orchestral accompaniment (New-York <i>Sängerrunde</i>) Reinecke: Aria, <i>Almansor</i> , for baritone and orchestra, op. 124	NYSZ Thursday 12 (p. 6), Friday 13 (p. 6), Sunday 15 (p. 8) November 1874	Liszt wrote sets Hungarian Rhapsodies for solo piano LW A60b, A60c, A132, and A224. According to Grove Music Online, all were composed prior to the date of performance (A60b, A60c comp. 1846-7 and publ. 1847 by Haslinger of Vienna; A132: various entries of dates/places of composition publication; A224 comp.

					[American première] (Remmertz, baritone solo) Abt: Chorus, die blaue Nacht (New-York <i>Sängerrunde</i>) Wagner: Introduction, <i>Lohengrin</i> Part 2. Reitz: Concert Overture Schubert: Dithyrambe (Remmertz, baritone solo) Matzka: Deutsch (New-York <i>Sängerrunde</i>) Liszt: Ungarische Rhapsodie (?) (Marquard, piano solo) Mendelssohn: Hochzeitsmarsch, <i>Ein Sommernachtstraum</i> , op. 61		1863? and publ. 1871 by Shuberth of Hamburg) while only A244 was published after the June 9, 1866.
74/11/17	Tuesday	The People's Symphony Concerts	Bergmann (cond.), Emma C. Thursby (soprano), Anna Finkelstadt (piano), New York Philharmonic Society	Brooklyn Academy of Music, 176-194 Montague Street	Program not found	<i>Brooklyn Eagle</i> , Tuesday, 10 November 1874 (p. 1); Odell v.9, p.628	"The orchestra comprised of musicians from PSNY conducted by Bergmann."—Odell v.9, p.628
74/11/22	Sunday	Sunday "Sacred" Concert and Grand Benefit concert for the German Hospital	Bergmann (cond.), United Glee Clubs of the West Side; Anna Unger, Karl Bernard, S.E. Walter, M. Werner	Central Park Garden	Program not found	NYSZ Sunday, 15 November 1874, p. 4; <i>New-York Times</i> , Monday, 23 November 1874	
74/11/27	Saturday	First Public Rehearsal of the Second PSNY Concert of	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Schumann: Symphony No. 3 in E-flat major, op. 97, "Rhenish" Rubinstein: Overture, Triumphal, op. 43 [New]	New York Philharmonic Programs 1865-1875	2:30 PM; Discrepancy: Listed as Second Private Rehearsal in new rehearsal format; see Minutes of the

		Season No. 33 (1874-1875)			Berlioz: <i>Le carnaval romain</i> , <i>ouverture caractéristique</i> , op. 9		Board of Directors Meetings, p. 98 (1/30/1874), p. 109 (6/11/1874).
74/12/12	Saturday	Second PSNY Concert of Season No. 33 (1874-1875)	Bergmann (cond.), Ida Rosburgh (singer)	Academy of Music, East 15 street and Irving Place	Schumann: Symphony No. 3 in E-flat major, op. 97, “Rhenish” Haydn: “On Mighty Pens,” <i>Die Schöpfung</i> Beethoven: Trio, op. 97: Andante (orchestrated by Liszt) Bach: <i>Chaconne</i> , in D minor (orchestrated by Joachim Raff and dedicated to the Philharmonic Society of New York) Mozart: Recitative and Aria, <i>Die Zauber Flute</i> , K. 620 Berlioz: <i>Le carnaval romain</i> , <i>ouverture caractéristique</i> , op. 9	New York Philharmonic Programs 1865-1875	First Performance in the United States: Bach/Raff <i>Chaconne</i> in D minor for Orchestra—NYPA/List of American premières; The first Beethoven Cantata also has a link with the second cantata of 1870, in that both contain an orchestration of the Adagio from Beethoven’s Trio in B flat, op. 97, “Archduke.”—Humphrey Searle, <i>The Music of Liszt</i> , 2 nd rev. ed. New York: Dover, 1966.
Date	Day	Event	Performers	Venue	Program	Source	Notes
75/01/08	Friday	First Public Rehearsal for the Third PSNY Concert of Season No. 33 (1874-1875)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Haydn: Symphony No. 95 in C minor [First Time— NYSZ] Wagner: Prelude to <i>Tristan and Isolde</i> [Munich 1865] Weber: Overture, <i>Der Beherrscher der Geister</i> in D minor, op. 122 Raff: Symphony No. 6 in D minor, op. 189	New York Philharmonic Programs 1865-1875	“The concert began with Haydn’s Symphony in C minor which, as the program declared, was performed for the first time here. Intelligible to anyone with its clear and simple ideas, and speaking to the heart of anyone at all receptive to and endowed with feeling for music, the symphony was performed with excellence.”— NYSZ Monday, 25 January 1875, p. 5; This rehearsal was the first reading of the Symphony No. 6 in D minor, op. 189 by Joachim Raff prior to the New York

							première on 23 January 1875.
75/01/23	Saturday	Third PSNY Concert of Season No. 33 (1874-1875)	Bergmann (cond.), Henry Butman	Academy of Music, East 15 street and Irving Place	Haydn: Symphony No. 95 in C minor Mozart: Aria, “Non mi dir,” <i>Don Giovanni</i> , K. 527 Bach: Chaconne, in D minor Wagner: Prelude to <i>Tristan and Isolde</i> [Munich 1865] Rossini: Cavatina “Bel raggio Lusinghier,” <i>Semiramide</i> Raff: Symphony No. 6 in D minor, op. 189 [New York première —HEJ]	New York Philharmonic Programs 1865-1875; Johnson p. 290, no. 818	First PSNY Performance: Haydn Symphony No. 95 in C minor; Raff Symphony No. 6 in D minor, op. 189— NYPA/Programs; Bach Chaconne, in D minor (repeated by request); Motto for Raff Symphony No. 6—“ <i>Selbst, gestrebt. – selitten, getritten. – sestorben, unworden.</i> ”— NYPA/Programs
75/01/31	Sunday	Sunday Evening “Sacred” Concert	Bergmann (cond.), Ida Rosburg (coloratura soprano), Lina Luckhardt (piano), Adolph Sohst (baritone), C. G. Richter (violin), W. G. Dietrich (pianist)	Germania Assembly Rooms, 291 & 293 Bowery	C. G. Richter: Overture, “Queen Bodiffa” [New]	NYSZ Wednesday, 27 January 1875 (p. 6); NYSZ Saturday, 30 January 1875, p. 5; NYSZ Sunday, 31 January 1875	
75/02/05	Friday	First Public Rehearsal for the Fourth PSNY Concert of Season No. 33 (1874-1875)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Spohr: Symphony No. 3 in C minor, op. 78 [American première —HEJ] Weber: Overture, <i>Ruler of the Spirits</i> Liszt: <i>Tasso, lamento e trionfo</i> sym. poem, LW G2 [Weimar 1849] Lassen: Festival Overture, op. 51 [New York première —HEJ]	New York Philharmonic Programs 1865-1875	2:30 PM
75/02/20	Saturday	Fourth PSNY	Bergmann	Academy of	Spohr: Symphony No. 3 in C	New York	First PSNY Performance:

		Concert of Season No. 33 (1874-1875)	(cond. and cello), S. B. Mills (piano)	Music, East 15 street and Irving Place	minor, op. 78 [American première —HEJ] Schumann: Concerto in A minor, op. 54 for Piano Liszt: <i>Tasso, lamento e trionfo</i> sym. poem, LW G2 [Weimar 1849] Bargiel: Adagio for Cello, op. 38 Lassen: Festival Overture, op. 51 [New York première —HEJ]	Philharmonic Programs 1865-1875 ; Johnson (Spohr) p. 339, no. 986; (Lassen) p. 208, no. 588	Spohr Symphony No. 3 in C minor, op. 78; Lassen Festival Overture, op. 51– NYPA/Programs
75/02/28	Sunday	Sunday Evening “Sacred” Concert and Grand Benefit	Bergmann (cond.), <i>Deutscher Liederkrantz</i> , German Quartet Club, Melomanics, Mozart Society, Verteran’s Club, New-York <i>Sängerrunde</i> , Caecilian Club, Club for Social Reform, Abt-schüller, Philharmonic Quartet Club, Mozart Men’s glee club, Sachleben (cello), A. Sohst (baritone)	Germania Assembly Rooms, 291 & 293 Bowery	Part 1. Reissiger: Overture, <i>Yelva</i> Billeter: Chorus, <i>Der Lenz beginnt</i> (Gesamverein Melomanen) H. Mohr: Chorus, <i>Die Hoffnung</i> (Deutscher Quartet-Club) W. Tschirch: Chorus, “Mein Heimaththal” (Odd Fellow Liedertafel) F. Abt: “Es hat nicht sollen sein,” Bariton-solo (A. Sohst) E. Koellner: Chor, “Sängermarsch” (Mozart-Verein) F. Abt: Chorus, <i>Waldeszauber</i> (Veteranen Gesangverein) J. Beschnitt: Chorus, “O Wald, wie etwa schön” (New-York <i>Sängerrunde</i>) Part 2. Beethoven: Overture, <i>Egmont</i> , op. 84 H. Nagiller: Chorus, “Mignon” (<i>Deutscher Liederkrantz</i>) F. Kuecken: Chorus, “Auf dem Rhein” (<i>Cäcilien-Verein</i>) C. Hoffmann: Chorus, “Du bist	NYSZ Thursday, 25 February 1875, p. 6	

					mein Traum in stiller Nacht” (Social Reform-Gesangverein) C. Mueldorfer: Chorus, “Abendsegen” (Abt-Schüler) Sachleben: Fantasie for Cello (Sachleben) Stoepler: Chorus, “Aus der Jugendzeit” (Philharmonic Quartet-Club) C. Kreutzer: Chorus, “Liebe” (Mozart Männerchor) Meyerbeer: Krönungsmarsch, <i>Le prophète</i>		
75/03/20	Saturday	Fifth PSNY Concert of Season No. 33 (1874-1875)	Bergmann (cond.), Leopold Damrosch (violin)	Academy of Music, East 15 street and Irving Place	Mozart: Symphony No. 38 in D major, K. 504, “Prague” Damrosch: Concerto for Violin Beethoven: <i>Leonore</i> Overture, No. 3, op. 72a Mendelssohn: Symphony No. 3 in A minor, op. 56, “Scotch” Wagner: Overture, <i>Der fliegende Holländer</i> [Dresden 1843]	New York Philharmonic Programs 1865-1875	First PSNY Performance: Damrosch Concerto for Violin and Orchestra– NYPA/Programs
75/04/09	Friday	First Public Rehearsal for the Sixh PSNY Concert of Season No. 33 (1874-1875)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Program not found	New York Philharmonic Programs 1865-1875	2:30 PM.
75/04/18	Sunday	Concert of the <i>Aschenbrödel-Verein</i>	Bergmann (cond.), Carl Hemmann (violoncello), Joseph Poznanski (piano)	Ferrero’s Assembly Room, Tamany Building (143 East Fourteenth Street)	Beethoven: Overture, <i>Fidelio</i>, op. 72 Hill: “Das Herz am Rhein” Goltermann: Concert in A-minor for Violoncello (Movement I) Mendelssohn: Concerto No. 1 in G Minor, op. 25 for Piano (Poznanski) Wagner: Overture, <i>Tannhäuser</i> Mozart: Aria, <i>Le nozze di Figaro</i>, K. 492 (Frl. Johanna Lehmann)	NYSZ Sunday, 4 April 1875 (p. 8); Odell v. 9, p. 588	

					Ed. Wolff: Tarantelle de Concerto (Poznanski) Meyerbeer: Fackeltanz [No. 1 in B-flat major] (auf Verlangen)		
75/04/24	Saturday	Sixth PSNY Concert of Season No. 33 (1874-1875)	Bergmann (cond), Annie Borie (soprano), Julie Rivé (piano)	Academy of Music, East 15 street and Irving Place	Schumann: Overture, <i>Manfred</i> in E-flat minor, op. 115 Beethoven: “Ah, Perfido,” Scene and Aria for Soprano Liszt: Concerto No. 1 in E-flat major for Piano, LW H4 [Weimar 1855] Bennett: Fantasie Overture, op. 42 Berlioz: Overture, <i>Les francs-juges</i> Schumann: <i>Faschingsschwank aus Wien</i> for the Piano Beethoven: Symphony No. 5 in C minor, op. 67	New York Philharmonic Programs 1865-1875	First PSNY Performance: Bennett (William) Fantasie Overture, op. 42– NYPA/Programs
75/05/16	Sunday	Sunday Evening “Sacred” Concert [Whitsunday]	Bergmann (cond.), Benj. C. Bent, Downings 9. reg Kapelle	Jones Wood Colosseum	Part 1. Kreutzer: Overture, <i>Das Nachtlager in Granada</i> Wagner: Introduction and Bridal Chorus, <i>Lohengrin</i> Koppey: Terpsichoreana, Grand Potpourri of European National Dances Meyerbeer: Opera, <i>Reminiscenzen</i> (Downings Ninth Regiment Band) Part 2. Liszt: <i>Der 18. Psalm</i> , LW I5 “Coeli enarrant gloriam Dei, Die Himmel erzählen die Ehre Gottes” [2nd version publ. 1871] Levy: <i>cornet à pistons</i> solo [Levy] Mühldorfer: Chorus, “Grüs Gott, Frühling” (New-York <i>Sängerrunde</i>)	NYSZ Sunday 9, Friday 14 May 1875	According to Grove Music Online, two versions of Der 18. Psalm, LW I5 were published: 1st version (comp. 1860) in 1861 by Carl Götz of Weimar, 2nd version (comp. 1870) in 1871 by Schuberth of Leipzig.

					Weber: Overture, <i>Euryanthe</i> (Downings Ninth Regiment Band) Part 3. Abt: "Schlachtlied" Weber: "Ocean, du Ungeheuer," <i>Oberon</i> , J. 306 Benj. C. Bent: <i>cornet à pistons</i> solo Insenmann: "Steh jezt, du deutscher Eichenwald" (New-York <i>Sängerrunde</i>) Meyerbeer: Fackeltanz No. 4 [in C major] (Downings Ninth Regiment Band)		
75/07/27	Monday	Summer Night Festival and Concert	Bergmann (cond.), New-York <i>Sängerrunde</i>	Terrace Garden, Third Avenue, between 58th and 59th streets	Program not found	NYSZ Tuesday, 27 July 1875, p. 8	
75/08/01	Sunday	Grand Opera-Oratorio Concert	Bergmann (cond.), Pauline Bredelli (Benjamin), Charles Fritsch (Joseph), Franz Remmert (Jacob), A. Blum (Simeon), Grand Chorus	Terrace Garden Theater	Méhul: <i>Joseph</i> [Paris 1807]	NYSZ Sunday, 25 July 1875, p. 4	"Mr. E. Gross, who arranged this oratorio performance, intends to offer the public an opera presentation in the near future, which in any case promises to be more successful."—NYSZ Sunday, 25 July 1875, p. 4; First performed in New York in German in May 1857.—Loewenberg, col. 601.
75/08/21	Saturday	Grand Concert and Summer Night's Festival	Bergmann, Leopold Damrosch (conds.),	Jones Wood Coliseum	First Part. Rossini: Overture, <i>Guillaume Tell</i> Vieuxtemps: Reverie	Odell v. 9, p. 588-9; <i>New-York Times</i> ,	"Admission 50 cents, 25 cents for ladies."— <i>New-York Times</i> , Sunday, 15 August 1875, p. 11

			Reinhard (cond.), Traeger (cond.) Bischoff, Remmert, Arion Men's glee club, New-York <i>Männerchor</i> , Beethoven <i>Männerchor</i> , New York <i>Sänggerrunde</i>		Rossini: Aria for Tenor, <i>Guillaume Tell</i> Mozart: Overture, <i>Die Zauber Flute</i> , K. 620 Second Part. Abt: "Schachtlied" Rietz: Grand Chorus, "Morgenlied" Spohr: Duet for Tenor and Baritone, <i>Jessonda</i> Damrosch: Grand Chorus, "Blood and Iron" Gernsheim: "Wächterlied" [Chorus and Orchestra] Third Part. Nicolai: Overture, <i>Die lustigen Weiber von Windsor</i> Verdi: Finale, <i>Macbeth</i> Wagner: Romance, "To the Evening Star," <i>Tannhäuser</i> Mendelssohn: Hochzeitsmarsch, <i>Ein Sommernachtstraum</i> , op. 61	Sunday, 15 August 1875, p. 11	
75/08/28	Saturday	Grand Celebration Concert of the 126 th Anniversary of Goethe	Bergmann (cond.), Gilmore (cond.), F. Levy (<i>cornet à pistons</i>), Alex. H. Bischof	Gilmore Concert Garden	Wagner: Overture— <i>Tannhäuser</i> Levy: Solo for <i>cornet à pistons</i> [Levy] Beethoven: Overture, <i>Egmont</i> , op. 84 Introductory address, Anthony Ruppaner. Festival address, William Cullen Bryant (unveiling of the monument) Liszt: <i>Festmarsch zur Goethes Jubiläumsfeier</i> , LW G5 [comp. 1849-1857, publ. 1859] Festival poem; written and read by Bayard Taylor. Schubert: <i>Der Erlkönig</i> W.O. Mildner: Cantata <i>Den Manen Goethes</i>	Odell v. 9, p. 588-9; <i>NYSZ</i> Sunday, 15 August 1875, p. 4; <i>NYSZ</i> Saturday, 28 August 1875, p. 8	"The main number of the festival will be a festival cantata <i>Den Manen Goethe's</i> written by Mr. E. Leonard and composed by Prof. W.O.Wildner. The banquet will be held at the Brunswick Hotel."— <i>NYSZ</i> Saturday, 28 August 1875, p. 8

					Wagner: Grand March, <i>Tannhäuser</i>		
75/10/25	Sunday	Sunday “Sacred” and Grand Benefit Concert of the <i>Aschenbrödel</i> Society	Bergmann (cond.), Matzka (cond.), Rokohl, Arbuckle (<i>cornet à pistons</i>), J. Witters (flute)	Germania Assembly Rooms, 291 & 293 Bowery	Program not found	NYSZ Friday, 22 October 1875, p. 1	
75/11/05	Friday	First PSNY Matinee of Season No. 34 (1875-1876)	Bergmann (cond.), Emily Butman (soprano)	Academy of Music, East 15 street and Irving Place	Beethoven: Symphony No. 3 in E-flat major, op. 55, “Eroica” Mercadante: Cavatina, <i>Zaira</i> (Butman) Lachner: Ball-Suite in D major, op. 170 Rossini: Cavatina, “Bel raggio lusinghier,” <i>Semiramide</i> (Butman) Bülow: Overture in C minor, <i>Julius Caesar</i> , op. 10 [American première]	New York Philharmonic Programs 1865-1875; <i>New-York Daily Tribune</i> , Wednesday, 3 November 1875, p. 7	“First Matinee Nov. 5. 2 ½ P.M.” “Tickets with reserved seats, 75 cents.”— <i>New-York Daily Tribune</i> , Wednesday, 3 November 1875, p. 7; “Meeting of the Board of Directors held June 18, 1875 . . . Resolved that the recommendation of the Society at large be accepted that two private rehearsals a Matinee and General Public Rehearsal shall preceed each Concert.”—Minutes of Directors of the New York Philharmonic Society from 1871 to 1877, p. 129; Meeting of the Board of Directors held Tuesday, October 5 th 1875 . . . Resolved that the Vice President be hereby empowered to engage Mrs. H. Butman for the Matinee Nov 5 th for not exceeding \$50.00. .”—Minutes of

							Directors of the New York Philharmonic Society from 1871 to 1877, p. 131; Meeting of the Society held Friday Nov. 19, 1875, . . . Resolved that the Thanks of the society are due to Mrs. Emily Butman, for her kind assistance at the Concert, and be it further resolved that the Secretary furnish the Lady with a Box and the necessary tickets for the present season.—Minutes of the Business Meetings of The New York Philharmonic Society, 1866-1882, p. 167.
75/11/12	Friday	General Rehearsal for First PSNY Concert of Season No. 34 (1875-1876)	Bergmann (cond)	Academy of Music, East 15 street and Irving Place	Program not found	<i>New-York Daily Tribune</i> , Friday, 12 November, 1875, p. 7	
75/11/13	Saturday	First PSNY Concert of Season No. 34 (1875-1876)	Bergmann (cond.), Emily Butman (soprano), Nanetta Falk-Auerbach (piano)	Academy of Music, East 15 street and Irving Place	Bülów: Overture in C minor, <i>Julius Casesar</i> , op. 10 [American première —HEJ] Brahms: Concerto No. 1 in D minor, op. 15 for Piano Rossini: Cavatina, “Bel raggio lusinghier,” <i>Semiramide</i> (Butman) Liszt: <i>Concertparaphrase über Mendelssohn’s Hochzeitsmarsch and Elfenreigen aus dem Sommernachtstraum</i> , LW A166 [comp. 1849-50, published 1860 by B&H] Pfeffer [sic]: “Liebesbotschaft”	New York Philharmonic Programs 1865-1875; Johnson p. 103, no. 224	“Much disappointment was felt at the non-appearance of Mr. Wachtel. The popular tenor took part in Friday’s rehearsal, when he sang “Ella mi fu rapita,” from Rigoletto, and a lied by Pfeffer, but yesterday illness overtook him, and an apology had to be offered for his absence. Mrs. Butman, who happened to be at the Academy, presented

					Beethoven: Symphony No. 3 in E-flat major, op. 55, "Eroica"		herself in Mr. Wachtel's stead, and sang—the reader will probably be surprised—"Bel raggio."—New-York Times, Sunday, 14 November 1875, p. 6
75/12/03	Friday	Second PSNY Matinee of Season No. 34 (1875-1876)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Spoehr: Symphony No. 4, op. 86, <i>Die Weihe der Töne</i> Schumann: Overture, <i>Genoveva</i> in C minor, op. 81 Mozart: Serenade for 2 oboes, 2 clarinets, 2 bassoons, 2 horns (k. 375 or 388 ?) Liszt: <i>Les Préludes</i> , sym. poem after 'A. de Lamartine,' LW G [Weimar 1854]	New York Philharmonic Programs 1865-1875; <i>New-York Daily Tribune</i> , Friday, 3 December 1875, p. 3	"Second Matinee, Friday, Dec. 3, 2 ½ P.M. . . . Tickets with reserved seats, 75 cents."— <i>New-York Daily Tribune</i> , Friday, 3 December 1875, p. 3
75/12/10	Friday	General Rehearsal for the Second PSNY Concert of Season No. 34 (1875-1876)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Program not found	New York Philharmonic Programs 1865-1875	
75/12/11	Saturday	Second PSNY Concert of Season No. 34 (1875-1876)	Bergmann (cond.), Joseph White (violin)	Academy of Music, East 15 street and Irving Place	Spoehr: Symphony No. 4, op. 86, <i>Die Weihe der Töne</i> Mendelssohn: Concerto in E minor for Violin, op. 64 Schumann: Overture, <i>Genoveva</i> in C minor, op. 81 Bach: Chaconne for Violin, in D minor Liszt: <i>Les Préludes</i> , sym. poem after 'A. de Lamartine,' LW G [Weimar 1854]	New York Philharmonic Programs 1865-1875	
Date	Day	Event	Performers	Venue	Program	Source	Notes
76/01/14	Friday	Third PSNY Matinee of Season No. 34 (1875-1876)	Bergmann (cond.), Antonia Henne # (soprano)	Academy of Music, East 15 street and Irving Place	Haydn: Symphony No. 99 in E-flat major Meyerbeer: Aria, "Ah, mon fils," <i>Le Prophète</i> [Henne] Beethoven: Overture, <i>Corolian</i> ,	New York Philharmonic Programs conducted by Carl	"Third Matinee. Friday, Jan. 14. 2 ½ P.M. . . . Tickets with reserved seats, 75 cents."— <i>New-York Daily Tribune</i> ,

					in C minor, op. 62 Metzdorff: Symphony No. 1 in F major [American première]	Bergmann; <i>New-York Daily Tribune</i> , Friday, 14 January 1876, p. 3	Friday, 14 January 1876, p. 3
76/01/21	Friday	General Rehearsal for the Third PSNY Concert of Season No. 34 (1875-1876)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Program not found	New York Philharmonic Programs conducted by Carl Bergmann	
76/01/22	Saturday	Third PSNY Concert of Season No. 34 (1875-1876)	Bergmann (cond.), Eugenie Pappenheim (singer), Lina Luckhardt (piano)	Academy of Music, East 15 street and Irving Place	Haydn: Symphony No. 99 in E-flat major Reinecke: Concerto No. 2 in E minor, op. 120 for Piano [American première —HEJ] Beethoven: <i>Ah, Perfido</i> , Scene and Aria for Soprano Beethoven: Overture, <i>Corolian</i> , in C minor, op. 62 Mozart: Recitative and Aria, <i>Le nozze di Figaro</i> , K. 492 Metzdorff: Symphony No. 1 in F major [American première —HEJ]	New York Philharmonic Programs conducted by Carl Bergmann; Johnson (Reinecke) p. 292, no. 830; (Metzdorff) p. 257, no. 704	First Performance in the United States: Metzdorff Symphony No. 1 in F major—NYPA/List of American premières
76/01/31	Monday	German Opera	Bergmann (cond.), Eugene Pappenheim, Clara Perl, Frl. Romanus, Alves (Faust), Günzburger, (Valenitn), Fassbender (Mephisto), Franosch (Wagner)	Stadt Theater, 37-39 Broadway	Gounod: <i>Faust</i>	Odell v.10, p. 53-54	
76/02/02	Wednesday	German Opera	Bergmann	Stadt	Nicolai: <i>Die Lustigen Weiber</i>	NYSZ	

			(cond.), Eugenie Pappenheim, Clara Perl, Franosch, Alves, Wassmann, Günzberger, Fassbender, Hübsch, Janitzky	Theater, 37- 39 Broadway	<i>von Windsor</i>	Wednesday, 2 February 1876, p. 1	
76/02/04	Friday	German Opera	Bergmann (cond.), Eugenie Pappenheim, Lina Wassman, Günzberger, Carl Beetz, Fassbender, Franosch	Stadt Theater, 37- 39 Broadway	Weber: <i>Der Freischütz</i>	NYSZ Friday, 4 February 1876	Debut of Carl Beetz.”— NYSZ Friday, 4 February 1876
76/02/07	Monday	German Opera	Bergmann (cond.), Eugenie Pappenheim, Beetz, Fassbender, Lina Wassmann, New-York <i>Sängerrunde</i>	Stadt Theater, 37- 39 Broadway	Weber: <i>Der Freischütz</i>	NYSZ Saturday, 5 February 1876	
76/02/09	Wednesday	German Opera	Bergmann (cond.), Carl Beetz, Pappenheim, Clara Perl, Romanus, Günzburger, Fassbender, Franosch	Stadt Theater, 37- 39 Broadway	Gounod: <i>Faust</i>	Odell v.10, p. 53-54; NYSZ Tuesday, 8 February 1876, p. 8	

76/02/11	Friday	Fourth PSNY Matinee of Season No. 34 (1875-1876)	Bergmann (cond.), Otilie J. Klaucek (piano)	Academy of Music, East 15 street and Irving Place	Schumann: Symphony No. 4 in D minor, op. 120 Liszt: Ungarische Rhapsodie (?) for solo piano Cherubini: Overture, <i>Faniska</i> [New York première] Chopin: Solo for piano (?) Liszt: <i>Ce qu'on entend sur la montagne</i> (Bergsymphonie), <i>méditation symphonie after Hugo</i> , LW G1 [publ. 1857]	New York Philharmonic Programs conducted by Carl Bergmann; <i>New-York Daily Tribune</i> , Friday, 11 February 1876, p. 3	"Fourth Matinee, Friday, Feb. 11 at 2 ½ P.M. . . . Tickets, with reserved seats, 75 cents."— <i>New-York Daily Tribune</i> , Friday, 11 February 1876, p. 3
76/02/11	Friday	German Opera	Julius Berstein (cond.), Clara Perl, Carl Beetz, Günzburger, Franosch, Romanus, Janitzki	Stadt Theater, 37-39 Broadway	Verdi: <i>Il trovatore</i> [Rome 1853]	Odell v.10, p. 53-54; <i>NYSZ</i> Friday, 11 February 1876, p. 8; <i>NYSZ</i> Saturday, 12 February 1876, p. 8	"Instead of the conductor, Karl Bergmann, who has been taken ill, Mr. Julius Bernstein directed the opera, with skill and circumspection."— <i>NYSZ</i> Saturday, 12 February 1876, p. 8
76/02/18	Friday	General Rehearsal for the Fourth PSNY Concert of Season No. 34 (1875-1876)	Bergmann (cond.)	Academy of Music, East 15 street and Irving Place	Program not found	New York Philharmonic Programs conducted by Carl Bergmann	
76/02/19	Saturday	Fourth PSNY Concert of Season No. 34 (1875-1876)	Bergmann (cond.), Julia Rivé (piano)	Academy of Music, East 15 street and Irving Place	Liszt: <i>Ce qu'on entend sur la montagne</i> (Bergsymphonie), <i>méditation symphonie after Hugo</i> , LW G1 [publ. 1857] Beethoven: Concerto No. 5, op. 73, E-flat major (Piano) Cherubini: Overture, <i>Faniska</i> [New York première—HEJ] Chopin: Rondeau for Piano in E-flat major, op. 1 Schumann: Symphony No. 4 in D minor, op. 120	New York Philharmonic Programs conducted by Carl Bergmann; Johnson p. 111, no. 258	
76/08/12	Saturday	Wake and Funeral of Carl	<i>Arion</i> Men's glee club,	Musicians' Head	Wagner: Pilgrim's Chorus, <i>Tannhäuser</i>	<i>NYSZ</i> Sunday, 13 August	

		Bergmann	New-York <i>Sängerrunde</i>	Quarters, 14 th Street		1876, p. 4	
76/11/02	Thursday	Carl Bergmann Memorial Concert	Leopold Damrosch (cond.), Agricol Paur (cond.), PSNY, <i>Liederkrantz</i> , <i>Arion</i> Men's glee club, New-York <i>Sängerrunde</i> ; Ogden Doremus and Albert Klamroth (speakers)	Steinway Hall, 71-73 East 14th Street	Address (in English) by Doremus Schubert: Ghost Chorus Address (in German) by Klamroth Wagner: Pilgrim's Chorus, <i>Tannhäuser</i> Liszt: <i>Les Préludes</i> , sym. poem after 'A. de Lamartine,' LW G3 [Weimar 1854]	Odell v. 10, p. 309; NYSZ Friday, 12 November 1876 (p. 6)	

CARL BERGMANN IN NEW YORK: CONDUCTING ACTIVITY 1852-1876

Volume III

by

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Appendix F: German-English Translation of Selected Performance Reviews

„Arion“. Aus den Anzeigespalten werden unsere Leser ansehen, daß der Gesang-Verein „Arion“ am 31sten Januar seinen jährlichen Maskenball abhalten wird. Jeder, der den vorjährigen Maskenball des „Arion“ besuchte, wird sich noch mit Vergnügen desselben erinnern. Nicht wenig trug damals die Aufführung der „Mordgrundbruck“ zur allgemeinen Erheiterung bei. Auch dieses Jahr wird der „Arion“ seine Freunde und Bekannte mit der Aufführung einer eigends für diesen Maskenball von Henry Max Cohnheim gedichteten und von Herrn Carl Bergmann componirten Operette überraschen. Außerdem wird das schöne Lokal in Chinese-Buildings mit Buckley's Theater, sowie die Einrichtung, daß Herr L. Tivy die Weine und Herr Wilh. Bühler die Speisen besorgt, nicht verfehlen, diesen Ball zu einem der besuchtesten der Saison zu machen.—NYSZ Sunday, 20 January 1856, p. 4

[“Arion.” Our readers will see from the advertisement section that the “Arion” glee club will hold its annual masked ball on January 31. Anyone who has attended the “Arion’s” masked ball of last year will remember it fondly. Not the least contribution to the general exhilaration was made by the performance of *Die Mordgrundbruck* [*Murder Creek Bridge*]. This year, too, the “Arion” will surprise its friends and acquaintances with the performance of an operetta written by Henry Max Cohnheim, and composed by Mr. Carl Bergmann, exclusively for this masked ball. In addition, the beautiful venue at the Chinese Buildings with Buckley’s Theater, as well as the fact that Mr. L. Tivy and Mr. Wilh. Bühler are in charge of the wines and the buffet, respectively, will not fail to make this ball one of the season’s best attended.—NYSZ Sunday, 20 January 1856, p. 4]

Sonntags-Concerte. Dem kunstsinnigeren Publikum etwas Besseres zu bieten, als man es in der Regel unter vorstehender Firma zu hören bekömmt, hat sich eine Gesellschaft von Künstlern entschlossen, in den City-Assembly-Rooms Sonntags Concerte zu geben, die wir aller [*sic*] Freunden guter Musik empfehlen. Das Programm und die Namen der Executirenden werden, was wir gesagt, rechtfertigen.—NYSZ Sunday, 16 March 1856, p. 4

[Sunday Concerts. In order to offer the more artistically minded public something better than what can usually be heard under the above title, an association of artists has decided to give Sunday Concerts in the City Assembly Rooms, which we recommend to all friends of good music. The program and the names of the performers will justify [what we have said here].—NYSZ Sunday, 16 March 1856, p. 4]

Unterhaltungen. Grosses Sacred Concert. Heute Abend in den City Assembly Rooms, 446 Broadway, unter Mitwirkung von Frä. Henriette Behrends, des Hrn. Otto Feder und seines grossen Orchester unter der Leitung von Carl Bergmann . . . Tickets 50 Cents. Zu kaufen in Hall u. Son’s Musikladen, 289 Broadway; Schuberth in 539 Broadway; und Abends an der Kasse. Eröffnung um 7 Uhr. Anfang 8 Uhr.—NYSZ Sunday, 16 March 1856, p. 4

[Entertainment. Grand Sacred concert. This Evening in the City Assembly Rooms, 446 Broadway, with the collaboration of Miss Henriette Behrends, Mr. Otto Feder and his

grand orchestra under the direction of Carl Bergmann . . . Tickets 50 Cents. For purchase at Hall and Son's Music box, 289 Broadway; Schuberth 539 Broadway, and evenings at the cash office. [The doors] Open at 7 p.m. Beginning at 8 p.m.—NYSZ Sunday, 16 March 1856, p. 4]

Eine neue deutsche Oper. Wir vernehmen, daß der Plan zu einer neuen deutschen Oper seiner Vollendung nahe ist, der Anfang aber erst einige Zeit nach Ostern gemacht werden kann, da bis dahin kein passendes Lokal zu haben ist. Der Unternehmer ist Hr. Berkel, dessen Frau auf den besten Bühnen Deutschlands beifällige Aufnahme gefunden hat und über deren Leistungen die Kritiken deutscher Journale uns jedes Lobes überheben. Sie ist in den ersten Rollen der beliebtesten deutschen Opern mit vielem Glück aufgetreten. Ein anderes tüchtiges Mitglied ist die Schwester der genannten Dame, Fräulein Picker, die mit einer ausgezeichneten Stimme ein grosses dramatisches Talent verbindet und namentlich in tragischen Partien Furore machen wird. Die besten tragischen hiesigen Künstler werden das männliche Personal bilden und Hr. Bergmann wird als Kapellmeister genannt. Wie wir hören, besitzt Hr. Berkel die nöthigen Mittel, das Unternehmen in Gang zu bringen und ist daher nicht auf die direkte Unterstützung unserer Kunstliebhaber angewiesen, bevor er deren Vertrauen erworben hat. Erst wenn Jeder einsieht, daß das Unternehmen das höchste Vertrauen rechtfertigt, muß auf deren rege Theilnahme gerechnet werden, die dann auch sicherlich nicht fehlen wird. Es steht zu erwarten, daß dieser neue Versuch zu einer permanenten deutschen Oper in New York führen werde. Dazu gehört aber vor Allem ein eigenes und geeignetes Lokal, welches von unserer deutschen Kaufmannswelt, die stets den besten Willen gezeigt hat, wenn es sich darum handelt, etwas herzustellen, was dem deutschen Namen Ehre macht, mit Leichtigkeit beschafft werden kann. Es würde nicht nöthig sein, daß ein solches Lokal am Broadway gelegen wäre. In einer der Nebenstraßen in der Nähe vom Broadway dürfte eine solche Lokalität zu finden sein. Ist einmal ein solches Lokal vorhanden, so haben die hiesigen Künstler einen Concentrationspunkt, durch welchen viele Hindernisse beseitigt sein würden, welche allen bisherigen Unternehmungen dieser Art hemmend in den Weg traten.—NYSZ Monday, 17 March 1856, p. 2

[A new German Opera. We are told that the plan for a new German Opera [company] is approaching completion but rehearsals can only begin sometime after Easter because before then no appropriate venue can be had. The producer is Mr. Berkel, whose wife garnered great acclaim on the best stages of Germany and concerning whose achievements the reviews in German journals make any praise from our side unnecessary. She appeared in the principal roles of the most popular German operas with great success. Another important collaborator is the sister of the above named lady, Miss Picker, who joins with a excellent dramatic soprano voice, will cause a sensation specifically in tragic roles. The best local tragic artists will form the male cast and it is said Mr. Bergmann will be Kapellmeister. We hear Mr. Berkel has the necessary means to get the operation going, and therefore will not need to rely on direct support from the lovers of the arts among us before having earned their trust. It will only be when everybody can see that the operation is deserving of the highest trust, that the latter's [the lovers' of the arts] active participation will be relied on, and then this participation will certainly not be amiss; he

was not the direct contributor of our artistic life until before he had faith in the Arts. First, as everybody knows, the undertaking needs the highest trust.

It is to be expected, that this new attempt will lead to a permanent German opera in New York. To this end, what is needed above all is a suitable permanent home, which can be easily purchased by our German merchants, who have always displayed the best intentions in creating what brings honor to the German name. It would not be necessary that such a place be on Broadway. In one of the side streets near Broadway one should be able to find such a venue. Once such a venue has been found, there will be a focal point for the local artistic community, removing many obstacles which so far have obstructed all undertakings of this kind.—NYSZ Monday, 17 March 1856, p. 2]

Musicalisches. Das „Sacred Concert“ am Sonntag Abend in den Assembly Rooms ist glänzend von Statten gegangen; der Saal war ziemlich gefüllt und das Publikum ein ausgewähltes musikalisches, welches durch seine lebhaften Beifallsbezeugungen seine Zufriedenheit bekundete. Wir zweifeln nicht, daß diese Unternehmung von Sonntagsconcerten „fashionable“ wird, und solche müssen es werden, da leider am Sonntag nirgends eine Gelegenheit geboten wird, ein paar Stunden in guter Gesellschaft zu sein, wo gute classische Musik geboten wird. Die Leistungen des Orchesters unter Leitung von Carl Bergmann müssen tüchtig genannt werden. Die Zahl derselben muss übrigens um sechs wenigstens vermehrt werden, wenn eine entsprechende Wirkung hervorgebracht werden soll. Hr. Bergmann weiß zu gut, wo die Verstärkung in den Geigen und Ergänzung in den Blase-Instrumenten nöthig ist, ohne daß hier darauf speciell hingedeutet wird. Unter den Orchester-Vorträgen hebe ich als meisterhaft exekutirt hervor das Mozart'sche Prachtwerk: die Jupiter-Sinfonie, mit dem unübertrefflichen Fugen-Finale. Hier hat Mozart eine Aufgabe gelöst, welche bei jedem studirten Musiker Bewunderung erregt. In gleicher Weise und Höhe hat die Musikliteratur Nichts aufzuweisen. Eine entschiedene enthusiastische Aufnahme fand die Musik zum Brautauzug aus der Oper Lohengrin, componirt von R. Wagner. Diese Nummer mußte auf stürmisches Verlangen wiederholt werden. R. Wagner's Instrumental-Effekte sind höchst originell, genial und bieten eine Fülle von ergreifender Harmonie. Die Kunst der Instrumentation beweist Wagner in allen seinen großen Werken—wie solche vor ihm noch nicht auf gleicher Höhe aufzuweisen; er hat eine wunderbare Kraft, die Streich- und Blase-Instrumente zu gemeinschaftlichen Glanzeffekten zu vereinigen. Die Jessonda-Ouverture von Spohr ist ein alter Juwel und stets die Zierde in den Programms classischer Concerte. Außer einer Kleinigkeit in der 2ten Violine wurde auch dieses Werk mit warmem Interesse für den großen Meister aufgeführt. In größter Präcision, jung, frisch, lebendig und kräftig erschien zum Schluß die Egmont-Overture von Beethoven. Noch habe ich zu erwähnen, daß die Herren Siede und Schmitz (Flöte und Horn) mit vielem Geschmack eine hübsche Romanze aus einer Oper von Halévy vortrugen und solche wiederholen mußten. Die Gesang-Vorträge boten sehr viel Interessantes. Fräulein Behrend ist eine sehr fein geschulte Sängerin und ihre Stimme ist angenehm. Das Publikum nahm ihre Vorträge enthusiastisch auf. Herr Feder, der beliebte Bariton, mit seiner vollen Stimme, war diesmal entschieden glücklich, in der Paulus-Arie von Mendelssohn—mit der Arie aus Wallace Maritana fand er jedoch weniger Ansprache.

Die deutsche Oper, welche unter guten Auspicien vorbereitet wird, zieht die Aufmerksamkeit des Publikums auf sich. Die Presse, welche Gelegenheit hatte, einen Theil der Opernkkräfte kennen zu lernen, spricht sich höchst günstig aus. Herr von Berkel will durchaus Tüchtiges leisten; er ist ein vorsichtiger Geschäftsmann, der seine Mittel nur zu einem soliden Unternehmen verwendet. Da sich Herr von Berkel mit Herrn Bergmann als Orchesterchef berathet—so wird in artistischer Beziehung schon Achtungswerthes geleistet werden. Herr C. Bergmann, von dem schon öfter in diesem Blatte die Rede war, fängt an hier immer populärer zu werden, und es dürfte zweckmässig [sic] erscheinen, hier einige Notizen über ihn zu veröffentlichen. Er ist 1821 in Ebersbach, in Sachsen, geboren, studierte Compositionslehre unter Hesse in Breslau, war einige Zeit Orchester-Director einer reisenden Opern- und Ballettruppe und ging 1852 nach den Vereinigten Staaten, wurde Direktor der bekannten Orchester-Gesellschaft "Germania," lebte nach ihrer Auflösung in Chicago und wurde im vorigen Herbst von der hiesigen Philharmonischen Gesellschaft als Orchesterchef berufen. Herr Bergmann hat als Dirigent den gehegten Erwartungen entsprochen, und sich als ein gewandter, einsichtsvoller Musiker bewährt. Meinungsverschiedenheiten über Tempo und Auffassung haben sich kund gethan—aber wo wären Kunstansichten übereinstimmend und wer vermag zu entscheiden, was richtiger und besser? Also Herr Bergmann hat auch Gegner, aber welcher Mann von Character und Wissenschaft hätte keine Gegner? Abgebrochen hiervon. Herr B. hat sich jetzt entschlossen, in New-York zu bleiben; er wird Unterricht im Generalbaß und auf dem Violoncello geben. Dies möchte bekannt sein, daß aber Herr Bergmann auch ein sehr gewandter Pianist ist, der sogar die meisten der schwierigeren Werke von Beethoven und Schumann mit Geläufigkeit exekutirt—dies wissen wahrscheinlich nur Wenige. Die zu große Bescheidenheit des Herrn B. dürfte hier nicht am rechten Platze erscheinen. Merkwürdig genug, niemals läßt er über sein Pianospiele etwas laut werden, er würde sonst schon zu den gesuchtesten Pianofortelehrern New-Yorks zu zählen sein.—NYSZ Tuesday, 18 March 1856, p. 2

[Musical News. The Sacred Concert on Sunday Evening in the Assembly Rooms has been a magnificent event. The concert hall was nearly full and the audience, an exclusively musical one, evinced its satisfaction with lively applause. We have no doubt that this undertaking of Sunday concerts is becoming fashionable, and as such it must be because on Sunday there is no other occasion to spend a few hours in good company where good classical music is played. Worth mentioning are the accomplishments of the orchestra under the direction of Carl Bergmann. There would have to be at least six more musicians in order for an adequate effect to be achieved. Mr. Bergmann knows well where more recruitment for violins and the wind instruments is necessary for greater effectiveness without us pointing to it here specifically. Among the orchestra's performances I would like to point out Mozart's masterwork, the *Jupiter* Symphony, with its unsurpassed fugal finale. Here, Mozart has solved a problem in a way that has been admired by all professional musicians. There is nothing comparable in the literature of music. The music of the bridal procession om the opera *Lohengrin*, composed by Richard Wagner, found an enthusiastic reception. This number had to be repeated after stormy requests. R. Wagner's instrumental effects are very original and ingenious, and they offer an abundance of complex harmonies. Wagner demonstrates the art of instrumentation in all his major works—the like has never been shown before. He has a wonderful power to

combine the strings and winds to mutual climaxes. Spohr's *Jessonda* Overture is an old jewel and always an ornament of classical concert programs. Besides a small detail in the second violin, this work was also presented with kind interest for the grand master. In highest precision, young, fresh, lively and powerful, Beethoven's *Egmont* Overture appeared at the end. I still have to mention that Messrs. Siede and Schutz (flute and horn) performed a beautiful Romance from an opera of Halévy with much taste and had to give an encore. The song performances offered many interesting details. Miss Behrend is a very well skilled singer and her voice is very enjoyable. The public responded to her performance enthusiastically.

Mr. Feder, the beloved baritone, with his full voice, this time was lucky with Mendelssohn's *Paulus* aria; however, he found a less positive response with the aria from Wallace's *Maritana*.

The German opera, which was prepared under good auspices, captures the attention of the public. The press, which had the opportunity to get to know part of the opera's members, speaks favorably of them. Mr. von Berkel wants to achieve a lot; he is a careful businessman who only uses his funds for trustworthy investments. Since Mr. von Berkel consults with Mr. Bergmann as the conductor, the artistic quality will be exceptional. Mr. Bergmann, who has been a subject in this publication regularly, becomes more and more popular over here, and it might seem useful to give some more information about him. He was born in 1821 in Ebersbach, Saxony; studied composition with Hesse in Breslau. For some time he was the orchestra director of a traveling opera and ballet company. In 1852 he came to the United States, became the director of the well-known orchestra society *Germania*, and after its dissolution he lived in Chicago. Last fall, he was called to be the conductor of the local Philharmonic society. Mr. Bergmann, as director, has risen to the expectation and has proven himself as a truthful and skilled musician. Differences over tempo and comprehension have become known—but where do art critiques agree anyway, and who decides what was right or better? Thus, Mr. Bergmann also had enemies; but which man of character and wisdom has no enemy? Despite that, Mr. Bergmann has decided to stay in New York; he will teach figured Bass and Cello. It should be widely known that Mr. Bergmann is also a very talented pianist, who even executes the most difficult works of Beethoven and Schumann—but this probably is known by only a few. The modesty of Mr. Bergmann is rather out of place here. Strangely enough, he never mentions his piano skills otherwise he would already be counted among the most sought-after pianists in New York.—NYSZ Tuesday, 18 March 1856, p. 2]

Was wird uns das 2te Sacred Concert am Sonntag bringen? Dies ist die Frage aller wahren Musikfreunde, welche sich für gute classische Musik interessieren!

Nun wir können hier schon heute mit der Antwort dienen. An der Quelle habe ich mich nach dem Programme erkundigt und dasselbe besteht in nachfolgenden Nummern. Den Anfang soll Beethoven's 2te Sinfonie machen, darauf folgt Gesang von Fräulein Behrend, welche im ersten Concerte wahres Furore gemacht hat. Als No. 3 folgt Mendelssohn's Violin-Concert, von dem jungen, talentvollen Thomas aufgeführt. Herr Thomas hat sich als Solist lange nicht hören lassen, Musiker und Amateurs sind gespannt, wie er diese Aufgabe lösen wird. Im 2ten Theile wird die beliebte Tannhäuser Ouverture von Wagner zur Aufführung kommen und auf vielfaches Verlangen die Musik

zur Benutzung aus der Oper Lohengrin von demselben Componisten. Dann kommt wieder Gesang von Fräulein Behrend, darauf das beliebte Notturmo aus Mendelssohn's Sommernachtstraum für Orchester und zum Schluß eine neue Ouverture, welche hier noch nicht gehört. Das Programm wird hinreichen, ein zahlreiches Publikum anzuziehen.—NYSZ Tuesday, 20 March 1856, p. 2

[What will the second Sacred Concert bring us this Sunday? This is the question that interests all the true friends of music, who believe in good classical music. Well we can help with the answer today already. I inquired about the program from the source, and it will consist of the following parts. The beginning will be made with Beethoven's Second Symphony, followed by a song sung by Miss Behrend, who made a sensational performance in the first concert. No. 3 will be Mendelssohn's Violin Concerto played by the young and talented Thomas. Mr. Thomas has not performed as a soloist for quite some time; musicians and music lovers are wondering how he will perform the task. In the second part the popular *Tannhäuser* Overture of Wagner will be performed, and – at multiple request – music from the opera Lohengrin by the same composer. Afterwards, another song by Miss Behrend followed by the popular Nocturne from Mendelssohn's Midsummer Night's Dream for orchestra and, at the end of the concert, a new overture which has not been heard yet. This will be an adequate program to reach a large audience.—NYSZ Tuesday, 20 March 1856, p. 2]

Musikalisches. Das zweite Sonntags-(Sacred) Concert in den City Assembly Rooms wird morgen sicher stattfinden. Die Nachfrage nach Billetten ist ziemlich stark und steht ein gefülltes Haus zu erwarten. Das Program ist höchst anziehend. Statt eines Violin-Concertes wird ein Solo für Horn von Hrn. Schmitz geblasen. Fräulein Behrend wird Schubert's Ave Maria und den Wanderer von Fesca singen. Den Anfang macht Beethoven's D-dur Symphonie, im 2ten Theile folgt die Tannhäuser-Ouverture und zum Schluß die brillante Ouverture zu Figaro's Hochzeit von Mozart. Werden die Leistungen diesmal auf gleicher Höhe mit denen des ersten Concerts stehen, so kann den Unternehmern für die Folge ein glänzendes Prognostikon gestellt werden.

Der Pianist und Componist Wels hat mit Schuberth & Co. einen Vertrag auf eine Reihe von Kompositionen abgeschlossen, welche gleichzeitig in Hamburg und New-York erscheinen werden. Unter den Manuscripten befinden sich auch diejenigen, welche mit so vielem Succes in dem Gottschalk'schen Concert vorgetragen wurden.

Die deutsche Oper unter Adrian von Berkel hat durch die Zusage des beliebten Bariton Herrn Mengis ein achtungswerthes Mitglied gewonnen. Ein tiefer Baß und ein trefflicher stimmbegabter Tenor stehen in Aussicht und das Engagement ist auf dem Punkt zum Abschluß zu kommen. Daß Hr. v. B. sich nicht übereilt und Alles erst gehörig vorbereitet, bevor er mit seinen Mitgliedern vor das Publikum tritt, ist eine lobenswerthe Vorsicht und wir genehmigen ganz, daß erst sämmtliche Mitglieder eingetroffen sein sollen, bevor ein Probe-Concert veranstaltet werden soll. Die Aussichten, etwas Reelles in der Kunst gefördert zu sehen, gestalten sich immer günstiger und fester.— Seit Kurzem ist das Gerücht in Umlauf, Pianist Schulhoff sei wahnsinnig und Rob. Schumann sei rettungslos. Nach den mit letzter Post erhaltenen Nachrichten bestätigt sich weder das Eine noch das Andere. Frau Clara Schumann giebt mit dem Violinisten Joachim mit großem Erfolge Concerte. Das Künstlerpaar ist seit den ganzen Winter [sic]

auf Kunstreisen in Deutschland und wurde überall enthusiastisch empfangen.—NYSZ Thursday, 22 March 1856, p. 2

[Musical: The second “Sacred” Sunday concert will definitely take place tomorrow in the City Assembly Rooms. The demand for the tickets is rather large and one can expect a full house. The program is highly anticipated. Instead of a violin concerto there will be a solo for horn performed by Mr. Schmitz. Miss Behrend will sing Schubert’s “Ave Maria” and Fesca’s “The Wanderer.” The beginning was Beethoven’s D major Symphony followed in the second part by the *Tannhäuser* Overture, and it ended with Mozart’s brilliant overture to *Le nozze di Figaro*. If the receipts this time are the same as the ones of the first concert one can surmise a brilliant future for the entrepreneurs. Together with Schuberth and Company the pianist and composer Wels has fulfilled a contract on a number of compositions which will appear at the same time in Hamburg and New York. Among these manuscripts one also finds those pieces which were played with so much success in Gottschalk’s concert.

The German Opera under Adrian von Berkel, with the addition of the beloved baritone Mr. Mengis, has won a remarkable member. A deep bass and a correct and vocally gifted tenor are under consideration and their engagement is on the point of conclusion. That Mr. von Berkel doesn’t rush and prepares everything before he and his members come before the public shows a praiseworthy care, and we fully agree with his decision that a trial concert should only take place when all members have arrived. The prospect of bringing forward something real in the Arts gets more opportune and stronger.

Lately there is gossip that the pianist Schulhoff is crazy, and that Robert Schumann is unretrievable. According to the latest news neither one is true. Mrs. Clara Schumann is giving very successful concerts with the violinist Joachim. The artistic pair is on tour in Germany the whole winter and was enthusiastically received everywhere.—

NYSZ Thursday, 22 March 1856, p. 2]

Das vierte Concert der Philharmonischen Gesellschaft in dieser Saison findet heute Abend in Niblo’s Garten statt. Zur Aufführung kommt eine Sinfonie in F-Moll von Geo. Bristow, die Ouverture „Weihe des Hauses“ von L. von Beethoven und Marschner’s Vampyr-Ouverture. Das Concert wird durch die Herren Molls und Ph. Mayer unterstützt werden.—NYSZ Wednesday, 26 March 1856, p. 8

[The Philharmonic Society’s fourth concert of this season will be held tonight at Niblo’s garden. The society will perform a Symphony in F minor by Geo. Bristow, the overture *Weihe des Hauses* by L. von Beethoven, and Marschner’s *Vampyr* Overture. The concert will be supported by Messrs. Molls and Ph. Mayer.—NYSZ Wednesday, 26 March 1859, p. 8]

Sonntagsconcerte in City Assembly Rooms. (Eingesandt.) Wieder wurde dem musikalischen Publikum ein genussreicher Abend am vergangenen Sonntag durch das zweite Concert in City Assembly Rooms geboten. Das Programm an diesem Abend konnte die hochgespanntesten Ansprüche in jeder Beziehung befriedigen. Klassische Kompositionen sowohl, wie anerkannte Werke der Neuzeit, wurden zur Aufführung gebracht.—Als Hauptpunkt stand Beethoven’s zweite Symphony an der Spitze und ihr

schlossen sich Wagner's Tannhäuser und Mozart's Figaro-Ouverture würdig an. Die Werke sind zu oft gehört und besprochen worden, um einer weiteren Erwähnung ihres Werthes hier zu bedürfen. Was deren Ausführung in diesem Concerte betrifft, so geschah Alles, was durch einen vorzüglichen Dirigenten und einem von dem besten Geiste beseelten und mit tüchtigen Kräften versehenen Orchester beansprucht werden kann [sic]. Außer diesen Piecen wurden noch kleinere, die Brautprocession aus Wagner's "Lohengrin" und das Notturmo aus "Der Sommernachtstraum" von Mendelssohn mit derselben Gewissenhaftigkeit und Präcision zu Gehör gebracht. Frl. Behrend sind wir dankbar für die Wahl des Franz'schen "Ave Maria", wie Herrn Bergmann für dessen, dem Liede angemessene Instrumentationen. Der bekannte Hornvirtuos Herr Schmitz erfreute uns durch den Vortag brillanter Variationen.

Das dritte Concert hat ein fast noch interessanteres Programm. Besonders aufmerksam machen wir auf die Robert Schumann'sche Symphonie, vor deren Schwierigkeiten man bisher hier zurückschreckte. Es ist eines der besten Werke Schumann's und wurde in der frühern Periode seines Wirkens entworfen;—es leidet nicht an der hemmenden Schwere, die seine spätern Compositionen dem Publikum unzugänglich machen [sic]. Die geistreiche Ouverture zur *Fingalshöhle* von Mendelssohn und eine Ouverture von Bergmann werden den Haupttheil des Programmes bilden. Frl. Behrend ist auch für dieses Concert wieder gewonnen.

Eine rege Theilnahme an diesen Concerten seitens des Publikums wäre zu wünschen; namentlich würden uns Deutschen mit deren Fortbestand Sonntag-Abende gesichert sein, deren Mangel wohl von Manchem bisher schwer empfunden wurde. — NYSZ Sunday, 30 March 1856, p. 4

[Sunday concerts in the City Assembly Rooms. (Sent in). Again last Sunday, the musical public was invited to attend a delightful evening at the second concert in the City Assembly Rooms. The evening's program could satisfy the highest expectations in every respect. Classical compositions as well as accredited works of the modern times were brought to the audience.—The program's main piece was Beethoven's Second Symphony, followed worthily by overtures to Wagner's *Tannhäuser* and Mozart's overture to *Le nozze di Figaro*. These works have been heard and discussed too often to give another account of their merit here. Regarding their presentation at this concert, everything was done that could be expected from an excellent conductor and an orchestra impressed by the best spirit and provided with competent members. Besides these pieces there were smaller works, the Brides' Procession from Wagner's *Lohengrin* and the Nocturne from Mendelssohn's *Ein Sommernachtstraum*, which were performed with the same assiduousness and precision. We are grateful to Miss Behrend for the choice of Franz's "Ave Maria", as well as Mr. Bergmann's instrumentation, which was appropriate to the song. The famous horn virtuoso Mr. Schmitz delighted with the performance of brilliant variations. The third concert has an almost more interesting program. We above all call attention to Robert Schumann's symphony, whose difficulties were, until now, feared over here. It is one of the best of Schumann's works, which was created early in his career;—it is not yet afflicted with the debilitating heaviness that makes his later compositions so inaccessible for the audience. The ingenious overture, *Fingalshöhle* by Mendelssohn and an overture by Bergmann will create the main part of the program. Luckily Miss Behrend has been prevailed upon to perform again at the concert.

Large attendance at these concerts would be very beneficial. Their continuity would ensure, namely to us Germans, the existence of these Sunday evenings given that some of us lament their scarcity so far.—NYSZ Sunday, 30 March 1856, p. 4]

Die unter der Leitung von Herrn Carl Bergmann in City Assembly Rooms, 336 Broadway, veranstalteten Sonntags-Concerte erfreuen sich immer mehr des ungetheilten Beifalls des New-Yorker Publikums. Es fehlte in der That bisher an einem solchen Anhaltspunkt für Freunde klassischer Musik an Sonntag-Abenden. Und daß die Lokalität der City Assembly Rooms und das aus den besten Kräften bestehende Orchester einen haltbaren Mittelpunkt für Sonntagsvergnügungen zu bewahren wissen werden, davon sind wir überzeugt. Wir gehen sogar in unserer Ansicht so weit, daß diese Sonntags-Concerte in City Assembly Rooms den Concerten der Philharmonic Society eine Concurrenz bieten würden, wenn sie in solcher Weise und mit diesen Kräften fortbestehen.

Am vergangenen Sonntage, den 6ten d. M. wurde uns das 4te der Bergmann'schen Sonntags-Concerte geboten. An ein Orchester, wie das aus den vorzüglichsten Musikern bestehende dieser Sonntags-Concerte, stellt man mit Recht die höchsten Anforderungen. Wir sagen gewiß nicht zu viel, wenn wir die sämmtlichen Leistungen des Orchesters, namentlich im jüngsten Concert, als ausgezeichnet bezeichnen, wenn wir sie als von ächter Kunstliebe durchdrungen darstellen. Wir möchten behaupten, daß hier alles Handwerksmäßige, womit die Kunst so oft hier behaftet ist, fern geblieben. Unsere Behauptung wird durch den künstlerischen Vortrag der Haydn'schen Symphonie in D-dur No. 11, durch die schwunghafte Ausführung der s.g. "Dritte Leonore" Ouverture von Beethoven (zu dem gleichnamigen Schauspiel von Holten) und durch die fein nüancirte Durchführung des Scherzo aus der R. Schumann'schen Symphonie (Op. 52) begründet. In der That, ein Programm, das uns Haydn, Mozart, Beethoven, Mendelssohn, Rich. Wagner, Schumann bietet, und das so, wie am letzten Sonntag vorgetragen wird, kann ohne Prätensionen klassisch genannt werden.—

Die Solo-Stimmen des Concertes brachten uns Mendelssohn's Rondo brillant und St. Hellers Caprice: die "Forelle" für Clavier, vorgetragen von Fräulein Lebrecht. Es war dieß das erste öffentliche Auftreten der Fräulein Lebrecht in New-York und wir können ihr zu ihrem Debüt nur Glück wünschen. Was muß man nicht sonst von Claviervirtuoson und besonders von Claviervirtuosinnen ertragen? Wie oft müssen wir uns gefallen lassen, daß solche Helden (nomina sunt odiosa) selbst Mendelssohn'sche Compositionen förmlich nach ihrem Leib zuschneiden, daß sie Passagen, wo sie einige eingelernte Clavierphrasen glänzend an den Mann bringen können, bis zum Exceß outriren und daß sie die übrigen, wie ihnen dünkt undankbaren Sätze, a piacere (im Doppelsinn des Wortes) spielen. Wir freuen uns, daß Fräulein Lebrecht nicht in dieser Weise gespielt, daß sie uns gezeigt, wie ernst es ihr mit ihrem Studium gewesen, und wie ihr weder Talent noch Geschmack fehlt, etwas Künstlerisches zu leisten.

Der ihr reichlich gespendete Beifall war ein höchst verdienter. Wenn Fräulein Lebrecht sich durch öfteres Auftreten jene plastische Ruhe noch aneignet, die im Parlour wie im Concert Saal nie den vollständigen Effekt auf die Zuhörer verfehlt, so wird dieselbe erfolgreich mit allen Clavier-Künstlern der New-Yorker Saison in die Schranken treten können.

Den nachhaltigsten Beifall und Dacaporuf erlangte im vergangenen Sonntagsconcert der Männergesangverein "Arion", welcher mit seinen schönen Kräften das Concert unterstützte. Der berühmte Pilgrim-Chor aus "Tannhäuser" von Richard Wagner wurde mit Original-Orchesterbegleitung wahrhaft hinreißend exekutirt.—Rich. Wagner verwahrt sich in einer besonderen Schrift in begründeter Weise ausdrücklich gegen den Dilletanten-Vortrag einzelner Gesangsnummern aus seinen Opern in Concerten. Man soll daher nicht solche Compositionen um der vorhandenen Kräfte willen, nach Belieben zurechtgestutzt, dem Publikum vorführen. Der Vortrag des Pilger-Chors, wie er uns im vergangenen Sonntagsconcert geboten wurde, mußte schon um deßwillen den Beifall aller Kenner und Nichtkenner in hohem Maße erlangen und wurde stürmisch Dacapo verlangt. Nicht minderen Beifall erlangte die erhabene Arie "O Isis und Osiris" mit Chor aus der Zauberflöte. Hr. Friedeborn trug aber auch diese herrliche Arie mit so sonorer Stimme und mit so vielem künstlerischem Verständniß vor, daß wir uns nicht erinnern, sie je besser von ihm oder einem andern ebenso begabten Sänger je gehört zu haben. Er erwarb sich den Dank aller Anwesenden durch die Wiederholung.

Wenn wir schließlich nur kurz der Verdienste des Hrn. Carl Bergmann,—des intelligenten und künstlerischen Leiters der Sonntagsconcerte in City Assembly Rooms—erwähnen, so geschieht dies nur, weil seine künstlerischen Bestrebungen und seine gediegenen Leistungen zu bekannt und zu gewürdigt sind, als daß es noch nöthig wäre, hier dieselben besonders hervorzuheben.—NYSZ Tuesday, 8 April 1856, p. 2

[The Sunday concerts, held under the direction of Carl Bergmann in the City Assembly Rooms, 336 Broadway, enjoy even greater popularity with the New York public. Indeed, there was a lack of such events for friends of classical music on Sunday evenings until now. And we are convinced, that the location of the City Assembly Rooms and the excellent orchestra will continue to be an epicenter for Sunday entertainment. We will even go to such lengths as to imagine the Sunday Concerts in the City Assembly Rooms becoming a competition to the concerts of the Philharmonic Society, if they continue to exist in such a way and arrangement.

Last Sunday, on the 6th of this month, we were given the fourth of Bergmann's Sunday Concerts. Rightfully, one has the highest expectations of an orchestra consisting of such excellent musicians. We don't exaggerate when we say that the performance of the orchestra, namely in the recent concert, was remarkable, and permeated by a true love of art. We like to claim that the emphasis on mechanical details, with which art is so often afflicted, was absent. Our comment is due to the artistic expression of Haydn's Symphony No. 11, the swinging performance of the so-called "Third Leonore" Overture of Beethoven (after the play of the same name by Holten), and the finely nuanced presentation of the Scherzo from Schumann's Symphony, Op. 52. In fact, a program that offered us Haydn, Mozart, Beethoven, Mendelssohn, Richard Wagner, and Schumann, presented like the one last Sunday, can therefore be called 'classical' without pretension.

The solo voices of the concert brought us Mendelssohn's Rondo Brilliant and Stephen Heller's Caprice: the "Trout" for piano, performed by Miss Lebrecht. It was the first public appearance of Miss Lebrecht in New York and we want to wish her lots of luck for the debut. What do we have to endure otherwise from piano virtuosi and above from female virtuosi? How often do we have to put up with these heroes (nomina sunt odiosa-names are ugly) tailoring even Mendelssohnian compositions to their liking; or

them presenting a few well-practiced passages excessively while playing other, seemingly unappreciated, parts ‘a piacere’ (in the double meaning of the word). We are pleased that Miss Lebrecht did not play in this way, but that she showed us how seriously she took her studies and that she lacks neither talent nor taste to perform artistically. She deserved the ample applause that was given to her. If Miss Lebrecht would acquire some of the singer’s calm, that never fails to affect the audience in the parlor or the concert hall, she will be able to compete easily with all other piano artists of this New York season.

The most expressive approval and the most encores during the last Sunday concert was given to the Arion Mens’ Glee Club, which supported the concert with its impressive members. The well known “Pilgrims Chorus” of *Tannhäuser* by Wagner was presented in a truthfully ravishing way with its original orchestral accompaniment. Richard Wagner, in a special document, expressly opposed any dilettante concert performances of individual vocal numbers from his opera in concerts. Therefore, one should not perform these compositions, for the sake of existing forces, in any cropped or shortened form in front of the audience. This is one reason why the performance of the “Pilgrims Chorus” in the previous Sunday concert gained the high approval of connoisseur and laypeople alike, who vehemently demanded an encore. No less applause gained the inspiring aria ‘Isis and Osiris’ from Mozart’s Opera *Die Zauberflöte*. Mr. Friedeborn performed this remarkable aria also with such a sonorous voice and artistic understanding that we cannot remember having ever heard it this way from him or any singer of similar talent. He earned the gratification from all those present with his encore.

If we now only briefly mention the achievements of Carl Bergmann, the intelligent and artistic director of the Sunday Concerts in the City Assembly Rooms, it is due to the fact that his artistic ambitions and his high accomplishments are so well known and appreciated that it is not necessary to put an extra emphasis on them here.—NYSZ Tuesday, 8 April 1856, p. 2]

City Assembly Rooms. Wenn wir unsere Leser auf das heute, Sonntag den 13., in City Assembly Rooms stattfindende Sacred-Concert unter der Leitung von Carl Bergmann aufmerksam machen, so glauben wir zugleich einen ungewöhnlichen Genuss in Aussicht stellen zu können. Die frühern in derselben Weise in City Assembly Rooms vorgeführten Concerte haben sich des ungetheilten Beifalls und der regen Theilnahme des gebildeten Publikums von New York zu erfreuen gehabt. Das jüngste am vergangenen Sonntag stattgefundene hat in seinen einzelnen Nummern so viel Anklang gefunden, daß heute einige derselben auf besonderes Verlangen nochmals vorgeführt werden. Es sind dies die durch den Männergesangsverein “Arion” vorgetragenen Piecen: Pilgrimchor aus *Tannhäuser* von Richard Wagner und Arie und Chor “O Isis und Osiris” aus Mozart’s *Zauberflöte*. Ganz besonders glauben wir aber auf die heute uns vorzuführende grosse Symphonie von Franz Schubert aufmerksam machen zu wollen. Bekanntlich hat Franz Schubert zu seinen Lebzeiten mit bitteren Erfahrungen und vielen Widerwärtigkeiten in Betreff der Veröffentlichung und Aufführung seiner Werke zu kämpfen gehabt. Robert Schumann hat sich bei einer Reise nach Wien und bei Nachforschungen bei Franz Schubert’s Bruder das Verdienst erworben, unter anderem auch die auf dem heutigen Programm stehende grosse Symphonie aufgefunden und veröffentlicht zu haben. Daß die exekutirenden Musiker diese Symphonie mit Liebe, Geschmack und Pietät, wie es solche

Meisterwerke verdienen, vorzuführen verstehen, davon haben wir in den stattgefundenen Concerten Beweise gehabt. Aber auch andern Richtungen der neuern musikalischen Bestrebungen ist in dem heutigen Programm durch die beiden Ouverturen von Berlioz Rechnung getragen. Besonders aufmerksam machen wir auf das von Hrn. Thomas vorzutragende Mendelssohn'sche [*sic*] Violinconcert.

[...] Herr Theo. Thomas, Violinist, und der Männergesangsverein Arion werden mitwirken. [...] Ticket 50 Cents. Kassenöffnung 7 Uhr.—Anfang 8 Uhr.—NYSZ Sunday, 13 April 1856, p. 2

[City Assembly Rooms. When we bring to the attention of our readers today's Sacred concert (Sunday 13), under the direction of Carl Bergmann in the City Assembly Rooms, we believe that we can promise an extraordinary experience at the same time. The earlier concerts held in the same way in the City Assembly Rooms enjoyed the undivided praise and lively attendance of the intellectual public of New York. The individual pieces of the most recent concert have met with such favor that some of them will be repeated today on special demand. They are the ones that were presented by the Arion Men's Glee Club: The Pilgrims' Chorus of Richard Wagner's *Tannhäuser*, and the Aria and Chorus "O Isis and Osiris" from Mozart's *Die Zauberflöte*. But today we believe we should bring special attention to the "Great" Symphony of Franz Schubert to be performed today. It is known that Franz Schubert had, during his lifetime, bitter experiences and much adversity in getting his works published and performed. Robert Schumann deserves praise, during a trip to Vienna and through inquiries with Franz Schubert's brother, for finding and publishing, among other works, Schubert's grand Symphony on today's program. The musicians have demonstrated in previous concerts that they know how to perform the symphony with love, taste, and reverence as such masterpieces deserve. With the two overtures by Berlioz, other directions of contemporary musical endeavor are allowed for in today's program too. We would like to bring special attention to Mr. Thomas' performance of Mendelssohn's Violin Concerto.

Mr. Theo. Thomas and the Arion Men's Glee Club will participate. Tickets 50 cents, Box Office opens at 7 PM. Starts at 8 PM.—NYSZ Sunday, 13 April 1856, p. 2]

Herr Carl Bergmann hat uns am vergangenen Sonntag, den 13. d. Mts. das fünfte der Sacred-Concerte in City-Assembly-Rooms vorgeführt. Der Beweis, wie sehr diese Concerte sich Bahn brechen bei dem musikverständigen und musikliebenden Publikum, ist das stark besetzte Haus gewesen.

Wir müssen es diesen Sacred-Concerten zum besonderen Lobe rechnen, daß sie vielseitig sind. Rietz, Berlioz, Rich. Wagner, Mendelssohn, Mozart—und Franz Schubert, waren die Namen der Componisten, welche das jüngste Programme brachte. Wie weit auseinandergehend sind die Richtungen dieser Componisten; und doch waren diese einzelnen Blätter und Blumen zu einem schönen Kranze vereinigt.

Die erste Nummer des Concertes war die s.g. Rietz'sche Gesangs-Festouverture, componirt im Jahre 1838 zu dem unter Mendelssohn's Leitung damals in Düsseldorf stattgefundenen rheinischen Gesangsfestes [*sic*]. Diese Overture wird bei so guter Aufführung und bei der musikalisch-brillanten Ausstattung immer eines Beifalls gewiss sein, wenn man sie auch nur als Kopie nach Mendelssohn bezeichnen muss. Indessen

werden solche Compositionen, sowie Vorführung von Berlioz'schen Musikstücken jederzeit ein Programm pikant machen.

Der Gesangverein "Arion" trug den Pilgerchor aus *Tannhäuser* von Richard Wagner und die Arie mit Chor aus der *Zauberflöte* auf besonderes Verlangen wiederholt vor und darf sich gratulieren, daß er dieses Mal fast noch glücklicher und beifälliger seine Aufgabe löste. Die schönen Kräfte des "Arion" können unter Hrn. Bergmann's Leitung zu großer Bedeutung kommen.

Daß Hr. Thomas das Mendelssohn'sche Violin-Concert mit höchstem Verständniß und vieler Bravour vortragen würde, davon waren wir im Voraus bei diesem strebenden Künstler überzeugt. Hr. Thomas ist in glücklichen Jahren und Verhältnissen, und die Kunst, in welcher er jetzt schon so höchst Bemerkenswerthes leistet, darf noch viel von ihm erwarten. Er erntete für den Vortrag des Mendelssohn'schen Concertes lebhaften Beifall. Wir möchten den Wunsch ausdrücken, das Hr. Thomas uns einmal ein Vieuxtemps'sches Violin-Concert in einem dieser Sacred-Concerte vortragen möchte. An Virtuosen, welche von Wunderkindern bis zum Mannesalter immer auf derselben Stufe geblieben, kann man solche Ansinnen freilich nicht stellen: wohl aber an Hrn. Thomas. Wir müssen uns darauf beschränken von der Berlioz'schen Ouverture "Carneval von Venedig" [*sic*: Le carnaval romain] nur zu sagen, daß sie anregend und geschmackvoll vorgetragen wurde und daß, nach unserm Geschmack, der Mangel an originellen musikalischen Gedanken nur dürftig durch technisch-vollendete Anwendung und Benutzung der einzelnen Instrumentalkräfte bedeckt wird.

Der Raum ist uns nur spärlich für unser Gegenwärtiges zugemessen. Wie sehr müssen wir daher bedauern, über den Glanzpunkt des Programms, über die C-dur Symphonie von Franz Schubert uns nur kurz verbreiten zu können. Franz Schubert, der Componist des Schwanengesangs, dessen Lieder in dem französischen Boudoir, im englischen ParLOUR ebenso sehr von wahrhaft Musikverständigen geschätzt und geliebt werden wie sie in deutschen Herzen heimisch sind, hatte zu seinen Lebzeiten mit Sorgen und Kummer aller Art zu kämpfen. Wie schwer hielt es ihm, seine Compositionen zu veröffentlichen. Er hinterließ viele seiner besten Werke als unbekannte Manuscripte. Robert Schumann hat sich bei einer Reise nach Wien das Verdienst erworben, viele von Schubert's herrlichen Werken aufgefunden zu haben. So auch diese C-dur Symphonie. Wir erlauben uns statt aller Kritik folgende Zeilen aus Robert Schumann's gesammelten Schriften über Musik und Musiker in Bezug auf diese C-dur Symphonie von Franz Schubert hier anzuführen und können nicht umhin die jüngste Ausführung durch die Künstler als ihrer und des Componisten würdig zu erklären:

In den Rückblicken auf das Leipziger Musikleben 1837-38, sagt Robert Schumann: "Sag ich es gleich offen: wer diese Symphonie nicht kennt, kennt noch wenig von Schubert, und dies mag nach dem, was Schubert bereits der Kunst geschenkt, allerdings als ein kaum glaubliches Lob angesehen werden. Es ist so oft und zum Verdruß von Componisten gesagt worden, "nach Beethoven abzustehen von symphonistischen Planen [*sic*]", und zum Theil auch wahr, daß außer einzelnen bedeutenden Orchesterwerken, die aber immer mehr zur Beurtheilung des Bildungsganges ihrer Componisten von Interesse waren, einen entschiedenen Einfluß aber auf die Masse, wie auf das Fortschreiten der Gattung nicht übten, das meiste Andere nur mattes Spiegelbild Beethoven'scher Weisen war, jener lahmen, langweiligen Symphonienmacher nicht zu gedenken, die Puder und Perücke von Haydn und Mozart passabel nachzuschaffen die Kraft hatten, aber ohne die

dazu gehörigen Köpfe. Berlioz gehört Frankreich an und wird als interessanter Ausländer und Tollkopf zuweilen genannt. Wie ich gehant und gehofft hatte, und mancher vielleicht mit mir, daß Schubert, der formenfest, phantasie reich und vielseitig sich schon in so vielen andern Gattungen gezeigt, auch die Symphonie von seiner Seite packen, daß er die Stelle treffen würde, von der ihr und durch sie der Masse beizukommen, ist nun in herrlichster Weise eingetroffen.“—NYSZ Sunday, 15 April 1856, p. 2

[Mr. Bergmann directed last Sunday, the 13th of this month, the 5th Sacred Concert in the City Assembly Rooms. The fully packed house was proof of the success these concerts enjoy with music connoisseurs and the music loving public.

We must specially credit the Sacred Concert with being versatile. Reitz, Berlioz, Richard Wagner, Mendelssohn, Mozart, and Franz Schubert were the names of the composers which were offered on the most recent program. How disparately different directions are these composers' styles and yet these individual leaves and flowers united in one beautiful wreath.

The first number of the concert was Reitz's so-called "Song Festival" Overture, composed in 1838 for the Rhein Song Festival in Dusseldorf under the direction of Mendelssohn. This overture, given such a wonderful performance and a musically brilliant presentation, will always be well received even if it has to be called a copy of Mendelssohn. However, such compositions as well as presentations of pieces by Berlioz will always add an interesting flavor to any program.

On special demand, the Glee Club "Arion" repeated their performance of the Pilgrims' Chorus from Richard Wagner's *Tannhäuser* and the Aria with Chorus from *Die Zauberflöte*. The club can be proud of having performed this time even more felicitously and pleasingly. The artistic talents assembled in the Arion may yet come to great importance under the direction of Bergmann.

Given his ambition we were convinced that Mr. Thomas would play Mendelssohn's Violin Concerto with the highest understanding and success. Mr. Thomas is at a felicitous age and good circumstances, and art – which he already performs so remarkably – has yet a lot to expect from him. He received lively applause for his performance of Mendelssohn's Concerto. We would like to express a wish that Thomas might one day perform a Violin Concerto by Vieuxtemp [*sic*: Vieuxtemps] in one of these Sacred Concerts. From virtuosos, who from infant prodigies remained the same until manhood, one cannot demand such; but from Thomas one can.

About Berlioz's overture, *Le carnaval romain*, we have to limit ourselves to saying that it was performed in an engaging and tasteful manner and that, to our taste, the shortage of original musical ideas is only barely covered by the technically flawless application and use of the individual instruments.

The space to present comments is limited. How much must we therefore regret being able to dwell only briefly on the highlight of the program, Franz Schubert's Symphony in C major. Franz Schubert, the composer of the Swan Song, whose songs are admired by music connoisseurs in French *boudoirs* and English parlors as much as they are at home in German hearts, in his lifetime had to fight with worries and sorrows of all kinds. He had many difficulties publishing his compositions. He left many of his best works only as manuscripts, unknown to anyone. Robert Schumann deserves praise for having discovered many of Schubert's magnificent works during a trip to Vienna—thus also the

Symphony in C major. Instead of another review, we take the liberty to quote the following lines concerning the C major Symphony from Robert Schumann's collected writings about music and musicians. Furthermore, we cannot help but declare the most recent performance by the artist worthy of both themselves and the composer.

In retrospect of the musical scene in Leipzig in 1837-38, Robert Schumann says, "I will be honest with you: whoever does not know this symphony knows yet little of Schubert; and this might be regarded as hardly credible praise given that Schubert contributed to the musical arts already. It has been said often, to the chagrin of many composers, that 'after Beethoven, symphonic composition should be renounced.' And it is partially true that except for a few distinguished works for orchestra, which were however important primarily for the assessment of their composers' progress but did not exert much influence on the public or on the progression of the genre, most other works are just a feeble reflection of Beethoven's style; not to mention those lame, boring symphony makers who might have the power to immitate the powder and wig of Haydn and Mozart in an acceptable way but without the appertaining heads. Berlioz belongs to France, and is mentioned sometimes as an interesting foreigner and madcap. As I, and maybe some others, had anticipated and hoped for, Schubert—who had previously proven his command of form, and his imaginative and versatile talent in many other musical genres—was able to tackle the symphony from his side, and to meet the demands of the genre, and through it, the demands of the masses."—NYSZ Sunday, 15 April 1856, p. 2]

Deutsche Oper. Die erste Vorstellung unter der Leitung und dem Risiko des Herrn Max Maretzek hatte gestern in der "Academy of Music" statt. Ueber deren Erfolg, der hoffentlich ein erfreulicher, konnte zur Zeit, als das Sonntagsbl[att] zur Presse ging, noch nicht berichtet werden.—Ein zweites, schon öfter berührtes Unternehmen, das des Herrn Berkel, wird in etwa drei Wochen, wie wir hören, mit der "Zauberflöte" an's Licht treten. Als Lokal wird das "Metropolitan Theater" genannt. Die bei letzterer Gesellschaft engagierten Primadonna's wird man jedoch schon vor erwähnter Frist zu hören bekommen: Fräul. Picker singt heute im 7ten Concert in City-Assembly-Rooms eine Arie aus Titus von Mozart, und Frau v. Berkel wird am Dienstag in der Mason-Bergmann'schen Matinee auftreten und nebst der großen Arie "Umsonst mein Hoffen etc." aus Robert der Teufel ein Lied von Abt vortragen.

Im Stadttheater werden nächstens zwei hier neue Stücke zur Aufführung kommen: der über seinen Vater noch immer in Ungewißheit lebende "Fechter von Ravenna" und "der Schuster als Millionair" von Weyrauch, eine Posse mit Gesängen, deren Texte den witzigen Mitredakteur am Kladderadatsch, Kalisch, zum Verfasser haben sollen. Genannte Posse wird schon am kommenden Mittwoch losgelassen zum Vortheil des Komikers Hrn. Otto.—NYSZ Sunday, 27 April 1856

[German Opera: The first presentation, under the direction and at the risk of Mr. Max Maretzek, took place at the Academy of Music yesterday. The outcome, which hopefully was a successful one, could not yet be reported at the time the Sunday paper went to press.—A second undertaking which we have mentioned frequently, namely that of Mr. Berkel, is, as we have learned, the premiere of *Die Zauberflöte* in about three weeks. The "Metropolitan Theater" is said to be the designated location. We, however, will get to hear the prima donnas, who have been taken under contract at the latter company, in

advance of above mentioned date: Miss Picker sings an aria from Mozart's *Titus* during the seventh concert at City Assembly Rooms today; and Miss v. Berkel will appear at the Mason-Bergmann's Matinee on Tuesday, and, together with the major aria "In vain, I hope" from *Roberto di Diablo*, will perform a song by Abt.

Two plays, that have not yet been introduced here, will be performed at the Stadt theater soon, namely the "Fencer of Ravenna", who has not yet heard of his father, and "The Cobbler as a Millionaire" by Weyrauch, a farce with songs, the texts of which are rumored to be by the witty co-editor of 'Kladderadatsch', Kalisch. The mentioned farce will already be released next Monday, to the advantage of the comedian Mr. Otto.—NYSZ Sunday, 27 April 1856]

Academy of Music: Deutsche Oper. Am vorigen Samstag abend wurde zum ersten Male in der Academy unter Max Maretzek'schen Auspicien eine Deutsche Oper, und zwar "Martha" von Flotow, gegeben. Wenn auch Flotow, der Schüler und Nachahmer Aubers [sic], jedenfalls ein sonderbarer Repräsentant deutscher Operncomponisten ist, so mußte doch überhaupt die deutsche Oper an sich in dem fashionabelsten Theater von New-York aufgeführt, das Interesse jedes Deutschen in Anspruch nehmen. Diese Voraussetzung hatte auch nicht getäuscht. Schon um 7 1/2 Uhr war in den oberen und unteren Räumen der Academy of Music kein Platz mehr zu bekommen, und kaum dürfte eine Opernvorstellung seit "Tell" pekuniär so gelungen zu bezeichnen [sic] sein. Das Publikum war ein höchst angeregtes und leicht zu befriedigendes, denn arge Sünden gegen den musikalischen Geschmack nahm es wohlwollend hin und spendete reichlichen Beifall allem nur einigermaßen Gelungenen. Madame Lagrange war in Spiel und Gesang ausgezeichnet. Das Erforderniß und Verständniß des getragenen Gesanges wird durch die Virtuosität und Volubilität in Gesang und Stimme leicht paralysirt. Mit der "letzten Rose" (zu welcher, um die Vorstellung so anziehend wie möglich zu machen, sogar Madame Bertucca Maretzek ins Orchester gestiegen war, um die Harfenbegleitung zu übernehmen) wußte Frau Lagrange das ganze Auditorium hinzureißen. Vor mehreren Jahren waren wir Zeuge, wie Frau Lagrange vor dem Publikum der Gewandhausconcerte in Leipzig einen ähnlichen Erfolg errang. Herr Quint war recht verdienstlich als Lyonel; schade, daß seine Stimmittel zur bravourmäßigen Durchführung einer solchen Partie nicht ausreichen. Herr Müller und Frau d'Ormy genügten jeden Anforderungen, die man billigerweise an die dermaligen Kräfte einer deutschen Oper in der Academy machen kann. Die Leistungen der übrigen Darsteller (einschließlich des Chors) waren nicht ebenbürtig.

Es ist gar nicht daran zu zweifeln, daß das deutsche Publikum New-Yorks sich für die weitem Vorstellungen der deutschen Oper in der Academy lebhaft interessiren und dieselbe fleißig besuchen wird und sollte es auch nur sein, um in dieser Maretzek'schen Unternehmung die Vorbereitung und Anbahnung einer stehenden deutschen Oper für die nächste Saison begrüßen und unterstützen zu können.

Nach der Vorstellung begab sich das Orchester zu der Wohnung der Mad. La Grange und brachte derselben eine glänzende Serenade, als Anerkennung ihrer künstlerischen Leistungen sowie auch ihrer liebenswürdigen Persönlichkeit.

Heute Abend kommt die große Oper "die Puritaner" zur Aufführung.—NYSZ Monday, 28 April 1856, p. 2

[Academy of Music: German opera. This previous Saturday evening, a German opera, namely *Martha* by Flotow under the auspices of Max Maretzek was presented at the Academy for the first time. Even though Flotow, the disciple and imitator of Auber, is, by all means a strange representative of German opera composers, the German opera itself, being presented at one of the most glamorous theaters of New-York, had to catch the attention of any German. This expectation was not deceived. Already at 7:30 pm, no seat in the upper and lower rooms of the Academy of Music was to be had, and probably hardly an opera performance since *Tell* was that successful financially. The audience was most excited and easy to satisfy for it was tolerant of sins against musical taste and it showed ample approval of anything even satisfactory. The acting and singing of Miss Lagrange was excellent. The prerequisites and grasp of the performed song are easily paralyzed by the virtuosity and fluency of the singing and diction. By performing the "Last Rose" (for which, in order to make the presentation as attractive as possible, even Miss Bertucca Maretzek joined the orchestra as harp accompanist) Miss Lagrange could enrapture the whole auditorium. Several years ago, we were witness to Miss Lagrange's similar success in front of the audience of the Gewandhaus Concerts in Leipzig. Mr. Quint was quite good as Lyonel; it is a pity that his vocal skills do not allow a bravura performance of such a piece. Mr. Müller and Miss d' Ormy met all expectations, which one can fairly have of members of a German opera at the Academy. The achievements of the remaining performers (including the chorus) were not as good.

There is no doubt that the German public of New York will show lively interest in further performances of German opera through regular visits to the Academy in order to welcome and support in this undertaking of Maretzek; the preparation and introduction of a standing German opera for next season.

After the performance the orchestra went to the apartment of Miss La Grange and presented her with a brilliant serenade in acknowledgement of her artistic achievements as well as her lovely personality.

Tonight, the grand opera *The Puritan* will be performed.—NYSZ Monday, 28 April 1856, p. 2]

Die deutsche Oper hier, welche unter der umsichtigen Leitung des Hrn. von Berkel immer mehr an Reife gewinnt, hat gute Nachrichten aus Deutschland erhalten. Das Unternehmen findet Anklang in Deutschland und es stehen tüchtige Künstler in Aussicht.

Die berühmte Sängerin Sophie Cruvelli, welche sich Anfang dieses Jahres mit Graf Vignier verheirathet, befindet sich in Italien und es ist stark die Rede, daß ihre Leidenschaft für die Kunst ein Wiedererscheinen auf der Bühne in Aussicht stellt. Ob der Graf die Kunstreisen mitmachen wird, ist nicht gewiß. O glücklicher Graf, welch schönes Loos, seine Frau von Andern so vergöttern [*sic*] zu sehen!!—NYSZ Saturday, 10 May 1856, p. 2

[The German opera here, which is approaching maturity under the circumspect direction of Mr. von Berkel, has received good news from Germany. The enterprise has a good reputation in Germany, and proficient artists are to be expected.

The famous singer Sophie Cruvelli, who got married to Count Vignier beginning this year, is in Italy and there is intense talk that her passion for art is predicting her reappearance on stage. It is not sure whether the count joins her on her artistic tour. O

happy count, what a nice fortune to see his wife being so admired by others!—NYSZ Saturday, 10 May 1856, p. 2]

In City Assembly Rooms findet heute das letzte Sonntags-Concert für diese Saison statt, und zwar zum Vortheil des Musikdirektors Hrn. Carl Bergmann. Die Hauptnummer des Abends bildet die vor mehreren Monaten mit so vielem Beifall unter Hrn. Bergmann's Leitung aufgenommene „Nacht auf dem Meere“ von Tschirch. Sämmtliche zum „Sängerbund“gehörenden Vereine, sowie die Solosänger H. H. Beutler und Oehrlein, werden an der Aufführung dieser herrlichen Composition Theil nehmen. Außerdem bringt das Programm noch viele sehr werthvolle und beliebte Piecen. Der für die bisherigen Sonntags-Concerte nur zur Hälfte benutzte Saal wird für diese Gelegenheit der mit Recht erwarteten großen Zuhörerschaft in seiner ganzen Ausdehnung offen stehen.—NYSZ Sunday, 1 June 1856, p. 2

[Today at City Assembly Rooms the last Sunday-Concert for this season takes place, namely to the advantage of the music director Mr. Carl Bergmann. The principal piece of this evening represents “Night on the Sea” by Tirsch, which, several months ago, was received with so much approval under the direction of Mr. Bergmann. All the societies belonging to the Sängerbund, together with the soloists Messrs. HH Beutler and Oehrlein, will take part in the performance of this magnificent composition. Moreover the program still offers many very precious and popular pieces. The hall of which only one half was used for the previous Sunday-Concerts, for this occasion, will await the rightly expected large audience in its full dimension.—NYSZ Sunday, 1 June 1856, p. 2]

Concert des Arion. Ueber das am Sonntag stattgehabte Concert des Arion, dem wir nur eine kurze Erwähnung widmen konnten, lassen wir heute einen ausführlicheren Bericht folgen; das Concert verdient eine sorgfältigere Beachtung, da durch dasselbe jedem Musikfreunde ein Kunstgenuß bereitet wurde, wie er selten hier in New York zu finden ist. Warum aber sind die Genüsse so selten? Warum muß erst eine so traurige Veranlassung, wie diese war, vorhanden sein, um die Deutschen daran zu erinnern, daß der Kunstsinn in ihnen noch nicht erloschen ist? Muß denn der Deutsche immer dem Yankee nachlaufen, der seinen einzigen musikalischen Genuß darin findet sich in der 14. Str. etwas von den Verdi Co'schen Produkten vorsingen zu lassen? Oder sollten gar die deutschen Musiker selbst zu materielle Gesinnungen hegen, um nicht einmal der Muse, der sie huldigen, etwas Zeit zu opfern? Das wollen wir, das können wir nicht annehmen, denn es wäre eine Schmach für die Musiker. Wir haben vorgestern gesehen und gehört, mit welchem Enthusiasmus die einzelnen Vorträge von der zahlreich versammelten Zuhörerschaft (es mochten wohl 1500 Personen sein) aufgenommen wurden; das deutsche Gemüth, welches nur ein kleines Quantum von Interesse für Musik in sich trägt, mußte sich vorgestern erhoben fühlen; und jetzt glauben wir, daß es an der Zeit ist, während des bevorstehenden Winters einen ganzen Cyclus von derartigen Concerten zu arrangiren; die Orchesterkräfte sind da, Bergmann ist der rechte Mann, dieses Orchester zu leiten, der Teutonia-Männerchor wird sicherlich ebenfalls seine Mitwirkung nicht versagen, warum will man also ein Unternehmen ruhen lassen, welches zum Ruhme der deutschen Nation in Amerika beiträgt?

Das Publikum wird seine Unterstützung nicht versagen; es sind zu viele Musikliebhaber und Musikkenner in New York; und selbst der weniger musikalisch Gebildete wird durch das Hören derartiger Concerte herangebildet; er höre während der ganzen Woche nichts als Verdi, Donizetti, Bellini, und er wird Melodien in Fülle haben, womit sich sein Gehör beschäftigen kann; dann höre er Sonntags eines dieser Concerte (wir nehmen bestimmt an, daß solche stattfinden werden), und er wird vielleicht zuerst nicht so gleich befriedigt sein, aber bald wird er staunen über die Compositionen unserer alten deutschen Meister, er wird sie bewundern wegen ihrer Gedankenfülle, die sich nicht so sehr durch die Menge der Melodien, sondern durch die Ausarbeitung einer Melodie kund gibt: Wenn diese Zeit gekommen ist, so wird die Kunst mit Riesenschritten vorwärts schreiten, wir werden in den nächsten Jahren vielleicht regelmäßige Sinfonie-Soireen haben und die Anstrengungen der mitwirkenden Kräfte werden gewiß auch durch einen materiellen Erfolg gekrönt werden.—Jetzt zu dem stattgehabten Concert. Dasselbe wurde mit Weber's Oberon-Ouverture eröffnet, ausgeführt von dem aus 40 Musikern bestehenden Orchester unter Direktion des Herrn Bergmann; wir nennen nur die Namen: Thomas, Mosenthal, Grill, Matzka, Bergner, Herzog, Kiefer, Schreiber, Lacroix, die Bürgen für die gerundete Durchführung sind. Besonders erfreute uns die Behandlung des ersten Andante, in welchem die Violinen und Violen die Passagen zart und duftig ausführten, und ebenso der Cello-Einsatz des Herrn Bergner geschmackvoll war; in dem Allegro klangen die Orchestersätze voll und kräftig.

Der Frauenchor aus Wagners "Lohengrin" wurde, für Orchester arrangirt, vorgetragen; er zeichnet sich, wie die meisten Compositionen des Zukunftsdichters durch die prachtvollen Harmonien aus; schade nur, daß Wagner in seinen Werken mehr geben will, als das menschliche Ohr zu fassen vermag.—Die Gesangsvereine "Arion" und "Teutonia-Männerchor" sangen Mendelsohn Bartholdy's [sic] "Hymne an die Künstler" mit Orchesterbegleitung; hört man Wagner und Mendelsohn in unmittelbarer Aufeinanderfolge, so ist das Vorbild des Verstorbenen bei den Compositionen des noch Lebenden nicht zu verkennen; Mendelsohn's sind meist weich gehalten, seine Kraft bricht sich zuweilen Bahn, aber bald sinkt er gleichsam wieder in seinen früheren ruhigen Zustand zurück; aus allen seinen Compositionen blicken seine "Lieder ohne Worte", in dem Mittelsatze der "Hymne" sind auch Reminiscenzen von seiner A moll Sinfonie zu finden. Die Ausführung der Composition war korrekt; die Chöre klangen voll und schön, nur waren die Tenöre etwas zu dünn. Da wir gerade von Mendelsohn und Wagner sprechen, so liegt eine andere Composition, die ebenfalls in diesem Concerte zur Aufführung kam, diesen am nächsten, wir meinen damit den "Trauermarsch" von Carl Bergmann; die Composition hat keinen Anspruch auf Originalität, aber sie ist gewandt instrumentirt: das Vorbild der beiden genannten Componisten ist klar zu erkennen. Es ist das erste Mal, daß wir Hrn. Bergmann als Componisten begegnen; es wäre zu wünschen, daß einmal eine größere Arbeit des Componisten zur Aufführung käme. Die Leonoren-Ouverture, sicherlich die schwierigste Ouverture Beethovens, wurde vom Orchester mit der erforderlichen Freiheit und Präcision durchgeführt. Dem leitenden so wie dem executirenden Theile kann dafür nicht genug Anerkennung gezollt werden; denn wie wir hören, ist die Ouverture nach einer einmaligen Probe zur Aufführung gekommen. Es würde nun hier zu weit führen auch die einzelnen Gesangs-vorträge [sic: Gesangsvorträge] zu besprechen, überdies haben die Vereine "Arion" und "Teutonia Männerchor" mit seinem Dirigenten Weber, einen so ruhmlichen [sic: rühmlichen]

Namen, daß eine Erwähnung des schon Bekannten überflüssig wäre: besonderen Beifall erwab [sic] sich das “Ade” von Abt, der Pilgerchor aus dem “Tannhäuser” von Wagner, und der Jagdchor mit Hornbegleitung von Rob. Schumann.—Herr Th. Thomas spielte die Reveree [sic], ein Adagio von Vieuxtemps; er führt den Bogen sehr elegant, und entlockt dem Instrumente zarte, seelenvolle Töne (das Thema auf der G Saite hätte etwas voller klingen können), dagegen ist sein Bogenstrich zu leidenschaftlich; er gebraucht oft zu Noten, die gebunden sein sollen, mehrere Bogenstriche, wodurch leicht der Charakter der elegischen Composition verloren gehen kann.—Ein Theil des dem Herrn Thomas gespendeten Beifalls gebührt auch dem Herrn Mosenthal, welcher ihn auf dem Piano begleitete; er bewies durch sein decentes Accompagnement auf dem Piano, daß er selbst ein tüchtiger Violinspieler sei, denn nur Jemand, der selbst das zarte Instrument zu behandeln versteht, ist im Stande, den zarten Nuancen auf dem Piano zu folgen.—Herr Schreiber blies eine Phantasie auf dem Cornet a Piston; wir müssen gestehen, daß wir, so oft wir Herrn Schreiber zu hören Gelegenheit haben, noch stets über sein pianissimo, welches er auf dem Instrumente hervorbringt, gestaunt haben; es ist Etwas, was ihm wohl Niemand nachmachen wird. Der Da Caporuf der Menge veranlaßte den Künstler, nach dieser Fantasie das Schubert'sche “Ave Maria” mit Quartettbegleitung vorzutragen: die elegischen Compositionen scheinen für Herrn Schreiber besonders geeignet zu sein.—Wir schließen unsern Bericht mit dem Wunsche, bald recht bald über ein ähnliches Concert referiren zu können.—NYSZ Tuesday, 2 November 1858, p. 8

[Arion concert. We now dedicate a more comprehensive report to last Sunday's concert of the Arion club, which we mentioned only briefly before; the concert deserves a more careful consideration because it offered to any friend of the arts artistic pleasures such as are hard to find here in New York. But why are such pleasures so rare? Why did it take a sad occasion such as the present one to remind the Germans that their sense for the arts has not yet been extinct? Does the German always have to run after the Yankee, who finds his sole musical pleasure in having some product of Verdi and Co. sung at him on 14th Street? Or should the German musicians themselves harbor such materialistic convictions as not to sacrifice some time even to the muse they worship? We do not want, indeed we cannot think so, for it would be a disgrace to the musicians. The day before yesterday, we saw and heard the enthusiasm with which the individual presentations were received by the audience of about 1500; any German soul that harbors even a small quantum of interest in music had to feel lifted up the day before yesterday; and now we believe that the time has come to arrange a whole cycle of such concerts during the coming winter. The ensemble musicians are available, Bergmann is the right man to direct this orchestra, the Teutonia men's chorus will certainly not refuse to join; so why suspend an endeavor that contributes to the glory of the German nation in America? The public will not refuse to help; there are too many amateurs and connoisseurs of music in New York; and even those less educated in musical matters are educated in listening to such concerts; let them hear during the week nothing but Verdi, Donizetti, Bellini, and they will have melodies aplenty for their ears to busy themselves with; then let them attend one of these concerts (which, we assume it for certain, there will be), and they will maybe not be satisfied at once, but soon they will marvel at the compositions of our old German masters, they will admire them for their intellectual wealth which shows not such much in the number of melodies but in the execution of one: When that time has

come, art will advance in giant steps; in the next few years, we may come to have regular symphonic evening concerts; and the labor of those involved will certainly be rewarded by material success as well.—Now to last Sunday's concert. Weber's *Oberon* Overture opened the concert, executed by the orchestra of 40 conducted by Mr. Bergmann; we will give only the names Thomas, Mosenthal, Grill, Matzka, Bergner, Herzog, Kiefer, Schreiber, Lacroix as guarantors of a well-rounded execution. We were especially pleased by the treatment of the first andante, in which the violins and violas executed their parts in a tender and fragrant fashion, and Mr. Bergner's cello entry was equally tasteful; in the allegro, the orchestral parts were voluminous and forceful.

The women's chorus from Wagner's *Lohengrin* was given in an arrangement for orchestra; like most compositions by the tone-poet of the future, it is distinguished by its splendid harmonies; regrettably, Wagner wants to give more than the human ear can grasp in his works.—The Arion and Teutonia glee clubs men's chorus sang Mendelsohn Bartholdy's *Hymn to the Artists* with orchestra accompaniment; hearing Wagner and Mendelsohn in immediate succession, one cannot fail to recognize the model of the late composer in the compositions of the living one; Mendelsohn's are mostly soft, at times his force will forge ahead, but then soon he will, as it were, sink back into his earlier, quiet state; the *Lieder ohne Worte* peer out of all his compositions, and in the middle movement of the *Hymn* one can find reminiscences of his Symphony in A minor. The execution of the composition was correct; the sound of the choruses was full and beautiful, except for the tenors, which were a little tenuous. Since we are speaking of of Mendelsohn and Wagner, there is another composition, also presented during this concert, which is closest to them: the "Funeral March" of Carl Bergmann, which has no claim to originality but is certainly orchestrated skillfully; the model of the two composers mentioned is clearly recognizable. It is the first time that we encounter Mr. Bergmann as a composer; it would be desirable that a longer work of the composer be executed some day. The *Leonore* overture, certainly Beethoven's most difficult overture, was executed by the orchestra with the required freedom and precision. We cannot offer enough recognition to either the conducting or the executing part; for as we hear, the overture was presented after a single rehearsal. It would lead too far to discuss the individual vocal performances, and in any case the Arion and Teutonia associations, with their conductor Weber, enjoy such fame that to mention what is well-known would be superfluous; special applause was elicited by Abt's "Ade", the Pilgrims' Chorus from Wagner's *Tannhäuser* and the Hunters' Chorus with horn accompaniment by Robert Schumann.—Mr. Th. Thomas played the *Rêverie*, an adagio by Vieuxtemps; he leads the bow in a very elegant manner, and elicits tender and soulful tones from the instrument (the theme on the G string could have sounded a little more fully), but his stroke is too passionate; often, for notes that ought to be legato, he uses multiple strokes, which will often dispel the true character of this elegiac composition.—Part of the applause for Mr. Thomas is due also to Mr. Mosenthal, who accompanied him on the piano; his discreet accompaniment on the piano proved him an able violinist, for only someone who can handle the tender instrument is in a position to follow its tender nuances on the piano.—Mr. Schreiber played a Phantasy on the *coronet à piston*; we have to confess that each time we get to hear Mr. Schreiber we have marveled at the pianissimo which he produces on this instrument; that is something in which he may well never be paralleled. The "Da capo" calls from the crowd moved the artist to present, after this Phantasy, Schubert's

"Ave Maria" accompanied by string quartet: elegiac compositions seem to suit Mr. Schreiber especially well.—We close this report by expressing our wish that we may soon have occasion to give report of a similar concert.—NYSZ Tuesday, 2 November 1858, p. 8]

Oratorium. Mendelssohn's "Paulus" kommt am 18. d. dem offiziellen "Danksagungstage", im Cooperinstitut zur Aufführung. Die Chöre werden von der "Mendelssohn Union" gesungen und das Orchester ist das der "Philharmonic Society".—NYSZ Thursday, 11 November 1858, p. 8

[Oratorio. Mendelssohn's *Paulus* will be played on the 18th, the official "Thanksgiving Day," at the Cooper Institute. The choruses will be sung by the Mendelssohn Union and the orchestra will be that of the Philharmonic Society.—NYSZ Thursday, 11 November 1858, p. 8]

Deutsche Orchester "Concerte" veranstaltet von Carl Bergmann. Wir sprachen bei Gelegenheit des Referates über das vor einigen Wochen vom "Arion" zum Besten der Hinterbliebenen des verunglückten Melichar in City Assembly Rooms veranstaltete Concert unsere Ansicht dahin aus, daß es an der Zeit wäre, einen Cyclus von derartigen Concerten zu arrangiren: wir stützten diese Ansicht sowohl auf unsere vortrefflichen Orchesterkräfte, die gewiß bereit sind, die Kunst auf amerikanischem Boden zu fördern, und auf das deutsche Publikum, welches das Unternehmen jedenfalls unterstützen wird, da das erste Concert schon bewiesen hat, welche Begeisterung die vorgetragenen Musikstücke bei den Zuhörern hervorgebracht haben.—Was wir damals noch als Wunsch aussprachen, soll jetzt verwirklicht werden; in Folge des allgemeinen Beifalls, welches sich das stattgehabte Concert mit Recht zu erfreuen hatte, hat sich Herr Carl Bergmann entschlossen, im Laufe des Winters einen Cyclus von sechs derartigen Concerten zu veranstalten; was Herr Bergmann als Musiker gilt, brauchen wir nicht noch einmal zu erwähnen, er ist weit und breit bekannt; besondere Anerkennung verdient aber die Uneigennützigkeit, mit welcher Herr Bergmann sich diesem Unternehmen unterzieht; nicht eine materielle Absicht treibt ihn an, sondern es ist der ernste Wille, der deutschen Kunst in New-York den Weg zu bahnen. Jetzt ist es aber die Sache des Publikums, den Unternehmer für seine Anstrengungen durch rege Theilnahme zu unterstützen.

Die Kosten, dies Unternehmen in Gang zu bringen, sind groß, (sie betragen circa \$200 pr. Abend); deshalb ist eine Betheiligung seitens des Publikums nothwendig. Um diesem die Genüsse zu möglichst niedrigem Eintrittspreise zu verschaffen, hat der Unternehmer beschlossen, eine Subscriptionsliste herumzuschicken, auf der Diejenigen, welche dem Unternehmen wohlwollen, ihre Namen zu verzeichnen haben. Der Subscriptionspreis für alle sechs Soireen beträgt nur \$2.50.—Wir zweifeln nicht, daß unsere deutschen Kunstfreunde, deren es hier in Menge giebt, diese Gelegenheit nicht unbenutzt vorübergehen lassen werden, ohne zu beweisen, daß es ihnen selbst um die Förderung der deutschen Kunst hier zu thun ist. Das Orchester in diesen Concerten wird aus den ersten Instrumentalkräften New-Yorks bestehen, auch haben die auf die vortheilhafteste Weise bekannten Gesangsvereine "Arion" und "Teutonia Männerchor" ihre Mitwirkung zugesagt.—NYSZ Friday, 12 November 1858, p. 8

[German orchestra "concerts" directed by Carl Bergmann. On the occasion of our report of the concert held a few weeks ago at the City Assembly Rooms by the "Arion" to benefit the survivors of the unfortunate Melichar, we expressed our opinion that the time had come to arrange a cycle of such concerts; we based this view both on our excellent orchestral musicians, who are certainly prepared to further the musical arts on American soil, and on the German public, which will in any case support the endeavor, since the first concert already proved how much enthusiasm could be elicited from the audience by the musical pieces presented.—What we expressed as a wish at the time is now meant to be realized; in consequence of the general praise which the concert justly enjoyed, Mr. Carl Bergmann has decided to hold a cycle of six such concerts over the course of the winter; we need not mention again what Mr. Bergmann is worth as a musician, since he is well-known everywhere; but special recognition is deserved by the unselfishness with which Mr. Bergmann undertakes this endeavor; he is driven not by materialist interest, but by the solemn will to open the way for German music in New York. Now it is up to the public to support the entrepreneur in his efforts by lively attendance.

The costs incurred by setting this endeavor in motion are great (they amount to around \$200 per night); hence, a contribution from the public is necessary. In order to offer these pleasures to the latter at as low a price as possible, the entrepreneur has decided to send a subscription list around on which those who wish the endeavor well should sign their names. The subscription price for all six evening concerts is merely \$2.50.—We do not doubt that our German friends of the arts, of which there are many here, will not let this opportunity pass to prove that they personally care for the promotion of German art here. The orchestra in these concerts will consist of the finest musicians of New York, and the Arion and the Teutonia men's glee club, which have earned wide recognition with their excellence, have promised their cooperation.—NYSZ Friday, 12 November 1858, p. 8]

Concerte. Die nächste Wintersaison scheint auch auf dem Gebiete der Concerte sehr ergiebig werden zu wollen. Außer den von Carl Bergmann arrangirten sechs Orchestersoireen, deren erste am Sonntag, den 28. ds. in den City Assembly Rooms stattfinden soll, wird auch ein junger Pianist, Arthur Napoleon, der erst vor kurzer Zeit von Europa hier angekommen ist, mehrere Concerte in der Metropolis geben. Referent selbst hatte vor mehreren Jahren Gelegenheit, den Knaben zu hören, und schon damals bewunderte er die technische Fertigkeit und Eleganz des Vortrages, mit welcher das Kind die Salonpiecen behandelte. Jedenfalls hat sich das Talent des jungen Künstlers seit dieser Zeit noch weiter ausgebildet und dürfte er jetzt vielleicht mit Recht unter die Piano-Virtuosen der modernen Schule zu zählen sein.—NYSZ Tuesday, 16 November 1858, p. 8

[Concerts. The coming winter season, with respect to concerts, seems poised to become very fruitful. In addition to the six orchestral evening concerts arranged by Carl Bergmann, the first of which will be held on Sunday the 28th at City Assembly Rooms, a young pianist, Arthur Napoleon, who has only recently arrived from Europe, will give concerts at the Metropolis. The present writer had occasion a few years ago to hear the boy play, and even then he admired the technical skill and elegance with which the child handled salon pieces. In any case, the talent of the young artist has developed further, and

now he may well deserve to be counted among the piano virtuosos of the modern school.—NYSZ Tuesday, 16 November 1858 p. 8]

Oper und Concerte. Die diesjährige Saison der italienischen Oper naht sich ihrem Ende; in den letzten Vorstellungen wird den Opernfreunden noch viel Interessantes geboten werden. Nachdem gestern eine Wiederholung des “Robert” vor gut besetztem Hause stattgefunden, giebt der Impresario [sic] heute um 1 Uhr eine Matinee mit einem reichhaltigen Programm. Zuerst Verdi’s “Trovatore” mit Mlle. Ghioni als Azucena und Lorini als Maurico; dann der zweite Akt der “Nachwandlerin” mit Madame Laborde als Amine, eine ihrer Glanzparthieen; im Zwischenakte wird Madame Gazzaniga das hier mit so vielem Beifall aufgenommene spanische Lied “La Narraniera” singen. Die Vorstellung schließt mit Szenen aus dem Donizetti’schen Liebestrank. Es unterliegt keinem Zweifel, daß die Vorstellung an zahlreichem Besuch den bereits stattgehabten Matinees nicht nachstehen wird, zumal, da es die letzte in dieser Saison sein wird.

Am Montag Abend wird das New Yorker Publikum Gelegenheit haben, seine entscheidende Stimme abzugeben, ob der “Courrier des Etats Unis” mit Recht behauptet hat, daß Mlle. Piccolomini in der Rolle der “Lucrezia Borgia” die unzweideutigsten Beweise des Mißfallens hervorgerufen hat. Bei dem Enthusiasmus, der hier in New York unter dem Opernpublikum für die Sängerin herrscht, ist allerdings an dergleichen mißliebige Ovation nicht zu denken, in Gegentheile glauben wir, daß dieser Coup allein für Ullman die günstigsten Folgen, nämlich ein bis auf den letzten Platz gefülltes Haus bringen wird. Besonderen Reiz gewinnt die Vorstellung noch durch das erste Auftreten des Herrn Formes in der Rolle des Herzogs.

Mit der nächsten Woche wird die Saison schließen, und zwar sind für die beiden letzten Abende Meyerbeer’s Hugenotten bestimmt, die, (vorausgesetzt daß die Tondichtung nicht zu entsetzlich zusammengestrichen wird), genußreiche Abende versprechen. Tamarino singt den Raoul, Formes den Marcel, Madame Laborde die Margarete, und Mlle. Poiniot wird als Valentine debütieren. Die Repräsentation des Pagen Urbain ist uns noch nicht bekannt.

Auch in der deutschen Oper im Stadttheater ist etwas Außerordentliches zu Werke, nämlich Mozart’s “Zauberflöte.” Verwendet man die nöthige Sorgfalt und Präzision auf die Einstudirung, wird Chor und Orchester genügend besetzt, so wird die Aufführung hiesigen Anforderungen sicherlich genügen. Wie wir hören, wird Herr Carl Bergmann die Leitung des Werkes übernehmen. Unter seiner Aegide hegen wir die besten Hoffnungen für das Gelingen des Unternehmens.

Auch die seit einiger Zeit angekündigten Orchesterkonzerte des Herrn Carl Bergmann werden bald ihren Anfang nehmen. Die Subscriptionen haben den günstigsten Erfolg gehabt, und gibt uns dies einen erfreulichen Beweis für den Kunstsinn unseres deutschen Publikums.

Schließlich wollen wir noch einer kleinen Operette gedenken, die im Laufe der nächsten Woche im Stadttheater zur Aufführung kommen wird, nämlich: “Die [sic] Ochsenmenuett” von Haydn. Das Tonwerk ist reizend, leicht ansprechend und in der den [sic: dem] Componisten [sic] stets eigenen kindlichen Weise gehalten. Der Handlung liegt eine wahre Anekdote zu Grunde. Die Hauptpartieen bieten den Darstellern keine übergroßen technischen Schwierigkeiten; deßhalb glauben wir, daß die kleine Oper, die in Deutschland noch stets gerne gehört und gesehen wird, auch hier nicht erfolglos

vorübergehen wird. Die Hauptpartieen liegen in den Händen der Frau von Berkel und des Herrn Graff. Möge sich das Stadttheater öfter mit derartigen, leichteren Tonwerken beschäftigen.—NYSZ Saturday, 27 November 1858, p. 2

[Opera and concerts. This year's season of the Italian opera is nearing its end; the last shows will offer much of interest to the friends of the opera. After yesterday's repetition of *Robert* before a well-filled house, the impresario offers today at 1pm a matinee with a rich program. First, Verdi's *Trovatore* with Ms Ghioni as Azucena and Lorini as Mauricio; then the second act of the *Nachtwandlerin* with Mrs. Laborde as Amine, one of her pièces de résistance; in between, Mrs. Gazzaniga will sing the Spanish song "La Narraniera" that was received here with so much applause. The show closes with scenes from Donizetti's *Elisir d'Amore*. In regard to the previous matinees, there is no doubt that the show will be second to none in terms of attendance, especially since it will be this season's last.

On Monday night, New York's public will have occasion to cast its decisive vote on whether the *Courrier des Etats Unis* was right in claiming that Miss Piccolomini in the role of *Lucrezia Borgia* has elicited the most unambivalent expressions of disapproval. Given the enthusiasm among New York's opera audiences for the singer, there is no reason to expect such unfavorable reactions; to the contrary, we believe that this coup alone will have the most favorable consequences for Ullmann, namely, a house sold out to the last seat. The show gains special attraction by the first appearance of Mr. Formes in the role of the duke.

Next week will be the season's last, and Meyerbeer's *Les Huguenots* has been decided upon for the last two nights; both of which promise to be pleasurable provided that the opera is not too horribly abridged. Tamarino sings Raoul, Formes the role of Marcel, Mrs. Laborde that of Margarette and Miss Piniot will debut as Valentine. We do not know yet who will play the page Urbain.

In the German opera at the Stadt theater, too, something extraordinary is on the way: Mozart's *Die Zauberflöte*. If the necessary care and precision are devoted to the rehearsals, if the chorus and orchestra are sufficiently filled, the presentation will certainly meet local standards. As we hear, Mr. Carl Bergmann will assume direction of the work. Under his aegis, we harbor the best of hopes for the success of the endeavor.

Also, the orchestra concerts of Mr. Carl Bergmann, which have been announced for a while, will begin soon. The bid for subscriptions has been very successful, which we take as encouraging proof of the artistic sense of our German public.

Finally, we also wish to mention a small operetta that will be presented next week at the Stadt theater: *Die [sic] Ochsenmenuett* by Haydn. The work is charming, easily grasped and held in the childlike fashion proper to the composer. The plot is based on a true story. The lead roles do not present the performers with overly great technical difficulties; and so we believe that the little opera, which is still heard and seen in Germany with pleasure, will not pass through New York without success either. The lead roles are in the hands of Mrs. von Berkel and Mr. Graff. May the Stadt theater take up easier works of this kind more often.—NYSZ Saturday, 27 November 1858, p. 2]

Der Tag des ersten Orchesterkonzertes des Herrn Bergmann, ist noch nicht fest bestimmt; die Subscriptionslisten, zu denen nur noch eine geringe Anzahl Unterschriften zur

Deckung der Kosten erforderlich ist, sollen heute geschlossen werden. Soweit uns das Programm des ersten Concertes bekannt ist, läßt dasselbe Nichts zu wünschen übrig. Wir werden nicht verfehlen, noch einmal auf das Unternehmen, welches mit Recht das vollste Interesse des deutschen Publikums in Anspruch nimmt, zurückzukommen.—NYSZ Tuesday, 30 November 1858, p. 8

[The date of the first of Mr. Bergmann's orchestra concerts has not yet been determined; the subscription lists, which lack only a few signatures to cover the costs, are to be closed today. The program of the first concert, as far as we know it, leaves nothing to be desired. We will not fail to return to this endeavor which deservedly attracts the fullest attention of the German public.—NYSZ Tuesday, 30 November 1858, p. 8]

Carl Bergmann's Concerte. Das erste, der von Herrn Carl Bergmann in den City Assembly Rooms arrangirten Orchester-Concerte wird am nächsten Sonntag stattfinden. Die Zusammenstellung des Programms ist vortrefflich; wir nennen hier nur: Beethoven's Sinfonie No. 4 (B dur)[B-flat major], die sowohl durch ihre prächtige Instrumentirung wie durch ansprechende, leichte Melodien Jedermann entzücken muß. Mendelssohn's [sic] Overture zu Shakespeare's "Sommernachtstraum," eine Overture, die hier nur selten zur Aufführung kommt, aber originell, mit charakteristischer Färbung in ihren sanft wehenden Weisen ist. Als Gegensatz zu dieser Mendelssohn'schen Tondichtung wird Litolff's pomphafte Overture zu Griepenkerl's "Robespierre," für volles Orchester geschrieben, aufgeführt. Die Massenwirkungen sind geistreich behandelt, namentlich durch die Einfließung der Marseillaise. Es läßt sich von dem trefflichen Orchester, welches aus den besten Instrumentalisten besteht, eine gute Durchführung der Compositionen erwarten.

Die Herren Mollenhauer (Violinist) und Schreiber (Cornet a Piston), werden das Concert durch Solovorträge unterstützen, den Vocaltheil des Abends haben die Gesangsvereine "Arion" und "Teutonia Männerchor" übernommen.

In diesem ersten Concerte glauben wir einen Fortschritt in der Entwicklung musikalischen Geschmacks zu erblicken, und wir erwarten mit Bestimmtheit, daß dieses Unternehmen fleißig unterstützt wird, zumal da der Eintrittspreis zu dem Cyclus, der aus sechs Concerten besteht, nur \$2.50 Cts. ist. Die sechs Concerte des ersten Cyclus werden in 14tägigen Zwischenräumen stattfinden.—NYSZ Wednesday, 8 December 1858, p. 8

[Carl Bergmann's concerts. The first of the concerts arranged by Mr. Carl Bergmann at the City Assembly Rooms will take place next Sunday. The program is composed excellently; we will mention only: Beethoven's Symphony No. 4 (B-flat major), which must charm everyone with its lavish instrumentation and its pleasant and easily grasped melodies. Although rarely played here, Mendelssohn's Overture to Shakespeare's *A Midsummer Night's Dream* is original and has characteristic coloring in its tender and airy tunes. As a contrast to this composition by Mendelssohn, Litolff's pompous overture to Griepenkerl's *Robespierre*, set for full orchestra, will be played. The mass-effects are treated cleverly, specifically by including the Marseilles. Given the outstanding orchestra, consisting of the best instrumentalists, a good execution of the compositions is to be expected.

Messrs. Mollenhauer (violin) and Schreiber (*cornet à piston*) will support the concert with solo appearances, and the glee clubs Arion and Teutonia mens' chorus glee clubs have taken the vocal part of the evening upon themselves.

In this first concert, an advancement in the development of musical taste is evident.

Certainly this endeavor will be supported avidly, especially since admission to the six concert series is only \$2.50. The six concerts of the first series will take place every 14 days.—NYSZ Wednesday, 8 December 1858, p. 8]

Das erste Subscriptions-Concert des Hrn. Carl Bergmann fand gestern Abend in den City Assembly Rooms vor einem sehr zahlreichen Publikum statt; die Vorträge fanden allgemeinen, wohlverdienten Beifall, namentlich die Beethoven'sche Symphonie in B dur von den Orchesterpielen, die Solovorträge der Herren Schreiber und Mollenhauer und die Gesänge der Vereine "Teutonia Männerchor" und "Arion." Nach der Stimmung, die wir gestern Abend in dem Zuhörerraum bemerkten, glauben wir mit Bestimmtheit den folgenden Concerten des Cyclus ein günstiges Prognosticon stellen zu können.—Wir bedauern, einen speciellen Bericht über die Leistungen des gestrigen Concertes wegen Mangel an Raum auf morgen verschieben müssen [*sic*: zu müssen].—NYSZ Monday, 13 December 1858, p. 8

[Mr. Carl Bergmann's first subscription concert took place last night at the City Assembly Rooms before a very large audience. The performances met with general and well-deserved applause; specifically, among the orchestral pieces, Beethoven's Symphony in B-flat major, the solo appearances by Messrs. Schreiber and Mollenhauer, and the vocal music of the Teutonia and Arion glee clubs. From the audience's general mood last night, it is possible to give a favorable prognosis for the subsequent concerts of the series.—We regret having to postpone, due to a lack of space, a specific report about yesterday's performance until tomorrow.—NYSZ Monday, 13 December 1858, p. 8]

Subscriptions-Concert des Herrn Carl Bergmann. Das Programm des ersten Concerts des Herrn Carl Bergmann am vergangenen Sonntag in den City-Assembly Rooms war ein glänzendes, es wurde quantitativ zu viel geboten; wäre die Dauer des Concertes eine kürzere gewesen, so hätte der Zuhörer den großen erhabenen Compositionen mit aufmerksamerem Ohre folgen können. Wir wünschen [*sic*: wünschen] im Interesse des Unternehmens, daß Herr Bergmann bei der Festsetzung der späteren Programme darin die Vorsicht gebrauchen möge, niemals eine Uebersättigung zu veranlassen. Jeder, oder, wir wollen sagen, doch die Meisten, welche dieses Concert besuchen, fragen nicht nach dem Wieviel, sondern nur nach dem Was wird geboten?, und Wie wird es geboten? Nur die beiden letzten Fragen sind zur Zufriedenheit sämmtlicher Besucher zu lösen. Die Namen Beethoven, Mendelssohn, Litolff, bürgen für den gediegenen Werth der Compositionen, wie die Namen der mit wirkenden Kräfte für die gerundete präzise Ausführung derselben. Dessenungeachtet wollen wir uns nicht scheuen, Einzelnes, was wir anders gewünscht hätten, auszusprechen, so wie wir überhaupt spezieller die einzelnen Compositionen berühren wollen. —

Den Anfang des Concerts machte Beethoven's Symphonie B dur, ein Tonwerk, voller Geist, mit wunderbaren Harmonien und prachtvoller Instrumentation. Bei Betrachtung der neun Beethoven'schen Symphonieen drängt sich uns unwillkürlich die Frage auf:

Welche von diesen mag wohl die Schönste sein? Man steitet sich hin und her, Einige sprechen der C moll, Andere der A dur, noch Andere der D moll den Preis zu. Wir müssen gestehen, daß alle drei, was großartige Instrumentirung und poetische Gedankenfülle anbetrifft, oben anstehen, nicht so leicht wird der Laie davon befriedigt werden; er hört sie; staunt vielleicht über die großartigen, wundervollen Massenwirkungen, aber er fühlt sich nicht durch die Musik angezogen. Die am leichtesten verständlichen Symphonieen Beethoven's sind die C dur, die sogenannte kleine F dur No. 8, und die hier in dem Concert aufgeführte B dur Symphonie. In der letztgenannten findet sich Alles vereinigt, was den Musikkenner, wie dem Musikfreunde das Werk kostbar machen kann.

Die Ausführung des hiesigen Orchesters befriedigte im Allgemeinen, namentlich ist die Präcision, mit welcher die ganze Tondichtung behandelt wurde, anerkennenswerth; manche Nüancen hätten wir etwas mehr hervorgehoben gewünscht, namentlich meinen wir damit die Crescendo's in den Violinen, die den Uebergang vom piano zum forte etwas mehr hätten hervorheben sollen. Das Adagio der Symphonie wurde meisterhaft executirt; wir haben bereits öfter bei unsern hiesigen Orchestern die Bemerkung gemacht, daß sie in den vollen Orchestersätzen niemals das leisten, was sie in den Tondichtungen vermögen, die mehr die Soloinstrumente in Anspruch nehmen. Der letzte Satz der Symphonie würde noch mehr Wirkung gehabt haben, wenn die Violinen das Thema etwas leichter gegeben hätten. Die Sommernachtstraum-Ouvertüre wurde allerdings nicht mit der Zartheit wiedergegeben, die der Componist dabei im Auge hatte, aber immerhin war die Leistung eine befriedigende; das Orchester wußte namentlich den Schluß der Ouverture zart und lieblich zu behandeln; zum Gelingen des Werkes trugen [*sic*] wesentlich die vorzügliche Präzision der Blasinstrumentalisten bei. Litolff's Robespierre Ouverture wurde hier zum ersten Male aufgeführt, nur ist zu bedauern, daß gerade dieses Tonwerk, welches nur durch die Massen wirken kann, den Schluß des Concertes bildete, und die Zuhörer der Tondichtung nicht mehr die gehörige Aufmerksamkeit widmeten. – Die Durchführung befriedigte so weit, nur waren die Blechinstrumente den Streichinstrumenten gegenüber viel zu stark.

Die beiden Gesangvereine "Arion" und "Teutonia Männerchor" beteiligten sich bei dem Concert eifrig, und fanden Seitens ihrer Freunde, sowie des allgemeinen Publikums lebhaften Beifall.

Herr Schreiber blies mit gewohnter Virtuosität eine Fantasie für Cornet a Piston über Themas aus der "Nachtwandlerin" und "Piraten". Sein schöner Ansatz, Zartheit des Tones und Fertigkeit in der Executirung der Staccato's und Passagen entzücken das Ohr des Hörers jedesmal von Neuem.

Herr E. Mollenhauer entfaltete in dem Paganini'schen Hexentanz eine stets an ihm gerühmte Eleganz des Vortrages und eminente Fingerfertigkeit; seine Behandlung der Flageolets hätte etwas sauberer sein können, wie überhaupt die Intonation etwas reiner zu wünschen gewesen wäre.

Die Romanze aus der Oper: "Der Blitz" von Halvey [*sic*: Halévy], vermochte keine besondern Sympathieen zu erwecken, indessen trifft die Schuld nicht die ausführenden Herren Schmitz und Rietzel, sondern die Composition selbst.

Das zweite Concert findet am 26. Dezember statt; es bringt viel Interessantes; das Programm nennt die Namen Schumann, Beethoven, Rietz etc. Wir werden in der

nächsten Woche Gelegenheit nehmen, auf das Programm zurückzukommen.—NYSZ
Sunday, 14 December 1858, p. 8

[Subscription concert of Mr. Carl Bergmann. The program of Mr. Carl Bergmann's first concert last Sunday at the City Assembly Rooms was excellent, though too much was offered in quantitative terms; if the concert had been shorter, the listener could have followed the great and sublime compositions with a more attentive ear. We wish, in the best interests of the endeavor, that Mr. Bergmann may, in determining the programs of future concerts, use caution and never cause over-saturation. Everyone, or, we should say, most people who attend this concert ask not "How much" but only "What is being performed?," and "How is it performed?" Only these last two questions must be answered to the satisfaction of the entire audience. The names of Beethoven, Mendelssohn, and Litolff guarantee the solid worth of the compositions just as the names of the musicians involved guarantee a well-rounded performance. Nonetheless, we shall not refrain from mentioning individual points of each composition's performance that we wish had been executed differently.

The concert began with Beethoven's Symphony in B-flat major, a work full of wonderful harmonies and lavish instrumentation. Looking at Beethoven's nine symphonies, we cannot but ask ourselves: which one of them may be the most beautiful? The quarrel moves back and forth; some award the prize to the Symphony in C minor, some to that in A major, still others to that in D minor. We have to confess that all three, when it comes to excellent instrumentation and wealth of poetic invention, are in the first position, yet the layperson will not be so easily satisfied; he listens; he maybe marvels at the magnificent and wonderful mass-effects, but he is not attracted by the music. The most easily understood among Beethoven's symphonies are those in C major, the so-called small one in F major No. 8, and the one played at this concert, in B-flat major. In the latter, everything is brought together that can make the work precious to both the connoisseur and lover of music.

The execution by the local orchestra was generally satisfactory; specifically, the overall precision [in the performance] of the composition deserves recognition. Some nuances should have had more emphasis; specifically, the crescendos in the violins should have emphasized the transition from piano to forte a little more. The adagio of the symphony was executed in masterly fashion; we have had occasion to remark that the local orchestras never perform as well in pieces set for tutti as they do in compositions that feature solo instruments. The last movement of the symphony would have been even more effective if the violins had played the theme a little more lightly. The Overture to *A Midsummer Night's Dream*, on the other hand, was not played with the tenderness that the composer envisioned, but the performance was no less satisfactory; specifically, the orchestra knew to treat the end of the overture tenderly and charmingly; the success of the work depended to a great extent on the precision of the wind section. Litolff's overture *Robespierre* was performed here for the first time, and it is only to be regretted that this musical work, which can be effective only by virtue of its weight, was at the end of the concert, and thus the listeners no longer gave the required attention to this composition.—The performance was altogether satisfactory; only the brass were much too strong in relation to the string instruments.

The two glee clubs, Arion and Teutonia Männerchor, participated in the concert with enthusiasm, and met with great applause from friends and the general audience.

Mr. Schreiber blew, with usual virtuosity, a phantasy for *cornet à piston* on themes from the *Nachwandlerin* ["The Somnambulist"] and from the *Pirat* ["The Pirate".] His beautiful liping, the softness of his tone and his dexterity in the execution of staccatos and passage work repeatedly charmed the listener's ears.

Mr. E. Mollenhauer brought to Paganini's *Witches' Dance* the elegance of presentation and eminent dexterity he is always praised for; however his treatment of the harmonics could have been a little cleaner, and, in general, his intonation left more purity to be desired.

The Romance from the opera *L'éclair* by Halévy did not arouse particular sympathies, yet it is not the performers, Messrs. Schmitz and Rietzel, but the composition itself which is to blame.

The second concert will take place on December 26; this interesting program will include works by Schumann, Beethoven and Rietz. Next week we will have occasion to discuss the program further.—NYSZ Tuesday, 14 December 1858, p. 8]

[...] Die vorzügliche Sängerin steht sicherlich noch in dem besten Andenken aller Kunstfreunde, und ihr bereits hier festbegründeter Ruf macht jede weitere Bemerkungen über die Leistungen der Künstlerin überflüssig. Der zweite Tag des Festes, am Dienstag, besteht aus einem großen Balle, der der Leitung des Hrn. Musard anvertraut ist. Hoffentlich wird Musard als Maitre de Plaisir im Stande sein, das wieder gut zu machen, was er als Orchester-Dirigent verschuldet hat. Den Schluß des dreitägigen Festes bildet am Mittwoch ein großes Monstre-Concert, wobei als Dirigenten die Herren Bergmann und Musard fungiren werden. Ueber das Programm dieses Concertes verlautet noch nichts, indessen läßt sich erwarten, daß Herr Carl Bergmann die Controverse zu Monsier Musard bilden würde. Mit dem Weihnachtsfeste zugleich aber beginnen auch die Stürme der musikalischen Ereignisse. Am 25. December, also am Weihnachtstage, führt die Philharmonic Society in der Academy of Music Handels "Messias" auf; am 26. gibt Herr Carl Bergmann in City Assembly Rooms sein zweites Suscriptionsconcert, welches eine besonders interessante Auswahl des Programmes darbietet. Am 28. findet das schon kürzlich erwähnte, vom deutschen Frauenverein zum Besten der deutschen Kranken, Witwen und Waisen im Cooper Institute veranstaltete Concert statt. Hayden's Schöpfung, ausgeführt durch den "deutschen Liederkranz" dürfte wohl einen [*sic*] der genußreichsten Abende dieses Winters werden.—NYSZ Saturday, 18 December 1858, p. 8

[...] The excellent singer is certainly still held in the best memory by all friends of the arts, and her fame, already on a solid foundation here, makes any further remarks about her achievements unnecessary. The second day of the festival, Tuesday, consists in a grand ball, directed by Mr. Musard. Hopefully Mr. Musard will be able to make up as *Maitre de Plaisir* for what he is to be blamed as an orchestra conductor. The finale of the festival, on Wednesday, will be a grand Monster concert conducted by Messrs. Bergmann and Musard. Nothing has been said yet about the program of that concert, but it is to be expected that Mr. Bergmann's portion will contrast to that of Mr. Musard. The Christmas holidays bring a storm of musical events. On Christmas Day, the Philharmonic Society will perform Handel's *Messiah* at the Academy of Music; on the 26th, Mr. Bergmann

gives his second subscription concert at the City Assembly Rooms, which will offer an especially interesting selection. On the 28th, there will be the concert, mentioned recently, held by the German Women's Association at the Cooper Institute to benefit the sick, widows, and orphans of the German community. Haydn's *Creation*, performed by the German Liederkranz, will probably become one of the most enjoyable evenings this winter.—NYSZ Saturday, 18 December 1858, p. 8]

Concerte. Die von der „Mount Vernon Gesellschaft“ veranstaltete Gala-Festlichkeit wird heute mit einem großartigen Monsterconcerte beschlossen werden. Das Orchester, aus 120 Musikern bestehend, ist der Leitung der Herren Carl Bergmann und Musard anvertraut; die Anzeigen beschränkten sich bis jetzt rein auf Aeüßerlichkeiten, ohne der aufzuführenden Musikstücke auch nur mit einer Sylbe zu gedenken. Der Eintrittspreis ist auf 25 Cents angesetzt, es läßt sich daher erwarten, daß das Concert zahlreiche Besucher finden wird, zumal, da es dem Auge sehr wohlthuend sein muß, die prächtigen Räume der Academy of Music in voller Pracht decorirt zu sehen.—Während, wie es uns scheint, bei diesem Concert mehr dem neugierigen, als dem kunstliebenden Theile des Publikums Rechnung getragen ist, wird am dreißigsten Dezember in der Academy of Music ein großes Concert veranstaltet werden, welches, sowohl was den Zweck des Unternehmens anbetrifft als auch in Bezug auf seine künstlerische Bedeutung, eine bei Weitem edlere Stellung einnimmt; wir meinen das Concert zur Gründung eines deutschen Hospitals.—Ohne nochmals auf den Zweck, welcher jeden Deutschen zur Unterstützung auffordern muß, zurückkommen zu wollen, stellt das Concert wahrhafte, gediegene Kunstgenüsse in Aussicht.

Die mitwirkenden Kräfte sind die Damen Carradori und Zimmermann, die Herren Carl Formes, Schreiber, E. Mollenhauer, und mehrere Gesangsvereine. Die Leitung des Orchesters haben die Herren Carl Bergmann, E. Krüger und Sorge übernommen.—Jeder, der also sein eigenes Interesse im Auge hat und zugleich auch dem guten Zwecke förderlich sein will, wird dieses Concert nicht unbeachtet vorübergehen lassen. Wir werden bei Veröffentlichung des Programmes nochmals demselben eine kurze Besprechung widmen.—NYSZ Wednesday, 22 December 1858, p. 2

[Concerts. The Gala festival held by the Mount Vernon Society will conclude tonight with a grand Monster Concert. The orchestra, composed of 120 musicians, will be conducted by Messrs. Carl Bergmann and Musard; announcements so far have been limited to externals, without mentioning the musical pieces to be performed. Admission has been set at 25 cents, and the concert is expected to draw a large audience, especially as the decorated rooms at the Academy of Music are so attractive.—While this concert is evidently intended for the curious rather than the art-loving public, a grand concert will be held on December 30 at the Academy of Music that holds a much nobler place, both with respect to its intention and to its artistic significance; we speak of the concert for the foundation of a German Hospital.—Not wanting to return once more to its purpose, which must appeal to every German for support, the concert lets one expect true and tasteful musical pleasures.

Participants are Mrs. Carradori and Zimmermann, Messrs. Carl Formes, Schreiber, E. Mollenhauer, as well as a number of glee clubs. Messrs. Carl Bergmann, E. Krüger and Sorge have taken the direction of the orchestra upon themselves.—Anyone

who considers their own interests while wishing to further a good cause, will not let this concert pass by unregarded. We will devote another short notice to it on the occasion of the publication of the program.—NYSZ Wednesday, 22 December 1858, p. 2]

Subscriptions-Concert des Hrn. Carl Bergmann findet morgen Abend in den City Assembly Rooms statt. Das Program ist verständig und vielversprechend zusammengestellt. Die Eröffnung bildet Schumann's Symphonie in D moll No. 4, eine der nur selten vorgetragenen Tondichtungen des genialen Componisten; um so anerkennenswerther ist das Streben des Hrn. Bergmann, das größere Publikum mit den Schöpfungen unserer modernen Meister bekannt zu machen. Die beiden anderen Instrumental-Piecen des Abends gehören ebenfalls der gegenwärtigen Periode an, die Concert Ouvertüre von Julius Rietz und die Wagner'sche Ouverture zum "Tannhäuser", welche letztere man vielleicht sogar als Zukunftsmusik in eine noch spätere Zeit, als die Gegenwart zu zählen berechtigt sein dürfte. Jedenfalls ist die Ouverture ein Meisterwerk von Instrumentation und kann gut durchgeführt, seine Wirkung nicht verfehlen. Hoffentlich wird das Orchester sein Möglichstes thun, um dem Werke die gehörige Geltung zu verschaffen.—Die Männerchöre "Arion" und "Teutonia" werden einen Chor aus "Rienzi" von R. Wagner und den Gefangenenchor aus "Fidelio" vortragen.—Von den Gesangsvorträgen der Madame Carradori heben wir namentlich das Lachner'sche Lied "Waldvöglein" hervor, ein Lied, voll Poesie und tiefer Empfindung. Die Hornbegleitung hat Hr. Schmitz übernommen. Ein junger Pianist, Hr. Demuth wird sich zum ersten Male öffentlich hören lassen, und hat zu seinem Debut eine Andante und Rondo aus einem Hummel'schen Concert gewählt. Der Pianist ist uns nicht bekannt, man versichert uns jedoch, daß er Vortreffliches leistet, und daß vorzugsweise seine Art und Weise des Vortrages der klassischen Schule alle Ehre macht.—Nun, wir werden ja selbst hören und urtheilen. Das Concert, welches viel Anziehendes, Gediegenes und Mannigfaches bietet, muß ein zahlreiches Auditorium anlocken, wenn das deutsche Publikum sich nicht das Zeugniß einer mangelhaften Bildung ausstellen will.—NYSZ Saturday, 25 December 1858, p. 8

[Mr. Carl Bergmann's Subscription Concert will take place tomorrow night at the City Assembly Rooms. The program has been constructed sensibly and is promising. The concert will begin with Schumann's Symphony in D minor No. 4, a rarely-played composition by the ingenious composer; Mr. Bergmann deserves more recognition for striving to make the larger public acquainted with the creations of our modern masters. The two other instrumental pieces of the evening also belong to the present time; the concert overture by Julius Rietz and Wagner's overture to *Tannhäuser*, the latter of which may even be justified in counting as music of the future, among the works of a time later than the present. In any case, the overture is a masterful work in its instrumentation and, when executed well, cannot fail to be effective. We hope that the orchestra will do everything in its power to win the work the recognition it deserves.—The Arion and Teutonia men's glee clubs will perform a chorus from Wagner's *Rienzi* and the prisoners' chorus from *Fidelio*.—Among the pieces sung by Mrs. Carradori, we put special emphasis on Lachner's lied "Waldvögelein," a song full of poetry and deeply-felt emotion. Mr. Schmitz has taken the horn accompaniment upon himself. A young pianist, Mr. Demuth, will be heard in public for the first time, and has chosen for his debut an

Andante and Rondo from a Concerto by Hummel. We are not acquainted with the pianist, but we are being assured that he is an excellent performer, and that his manner of playing the composers of the classical school does him honor.—Well, we shall listen and judge for ourselves. The concert, with its charm, taste, and variation, must attract a large audience lest the German public give testimony to a lack of education.—NYSZ Saturday, 25 December 1858, p. 8]

Das zweite Subscriptionsconcert des Herrn Carl Bergmann hatte sich eines recht zahlreichen Besuches zu erfreuen, wenn auch die Theilnahme des Publikums noch immer nicht in dem Maße vorhanden ist, wie sie dem Unternehmen zu wünschen wäre. Bergmann hat gezeigt, daß er etwas wahrhaft Gutes und Gediegenes zu leisten im Stande ist; nun wohlan, jetzt ist es die Sache des Publikums, den Unternehmer nach Kräften zu unterstützen. Wir haben bei Gelegenheit des ersten Concertes schon über die unproportionirte Besetzung der Instrumente gesprochen, und bedauern, heute nochmals darauf zurückkommen zu müssen, zu einer richtigen Anzahl von Blaseinstrumenten waren fünf erste, drei zweite Violinen; wo sollen die Streich-Instrumente in den vollen Orchestersätzen die nöthige Kraft hernehmen? —Wir wissen recht wohl, daß es nicht die Schuld des Herrn Bergmann ist, wenn ein Mangel der Orchesterkräfte fühlbar ist. Wir sind der festen Ueberzeugung, daß der Dirigent Alles aufbieten würde, ein Orchester herzustellen, das seines Gleichen in New-York suchen muß, wenn das Publikum ihm darin treulich beistehen würde? Aber unser deutsches Publikum, das sich gar gerne “kunstliebend” und “kunstverständlich” nennt und nennen läßt, ist träge und lässig, wenn es heißt, ein Unternehmen eines bewährten Mannes, ein Unternehmen, welches die vollste Würdigung verdient, zu unterstützen. Man hört in der Academy of Music eine italienische Oper zehnmal, weil es zum sogenannten “feinen Ton” gehört, und bezahlt hohe Preise. Hier ist der Subscriptionspreis für 6 Tickets nur \$2.50, und die Concerte können dem Unternehmer noch nicht einmal einen materiellen Gewinn gewähren, ja, noch mehr, er ist nicht im Stande, das Unternehmen in solchem Glanze herzustellen, wie er es gerne möchte. —Es ist eine Schande für die deutschen Kunstfreunde, nicht mehr für die Förderung der allgemeinen Bildung beizutragen, zumal, da in diesen Concerten für einen geringen Eintrittspreis so Vortreffliches geleistet wird. —

Das Programm des gestrigen Concertes war gut gewählt, doch wäre eine Kürzung desselben zweckmäßig gewesen. Die einzelnen Compositionen wurden mit rauschendem Beifall aufgenommen. Madame Caradori wurde nach der Arie aus dem Freischütz hervorgerufen und sang die Romanze der Gabriele aus dem “Nachtlager.” Auch der Pianist, Herr C. Demuth erwarb sich vielen wohlverdienten Beifall; wir werden in unserer morgenden Nummer Gelegenheit nehmen, näher auf die einzelnen Leistungen des gestrigen Abends einzugehen, und schließen unseren heutigen Bericht mit dem Wunsche, daß das Publikum bei dem nächsten Concert, welches am 9. Januar stattfindet, sich recht zahlreich einfinden möge und somit beweise, daß es für die wahre Kunst empfänglich ist.—NYSZ Monday, 27 December 1858, p. 8

[Mr. Carl Bergmann's second subscription concert enjoyed lively attendance, though the public still does not take interest in the endeavor to the degree one would wish. Bergmann has shown that he is capable of achievements of truly good quality and taste; well then, now it is for the public to support the entrepreneur as well as it can. We already

spoke of the disproportionate staffing of the instruments on the occasion of the first concert and regret having to return to the matter today; next to the right number of winds, there were five first and three second violins; where are the strings to summon the necessary force in the tutti passages?—We know full well that it is not Mr. Bergmann's fault if a lack of instrumentalists is felt. We are firmly convinced that the conductor would do everything in his power to assemble an orchestra that would be unequalled in New York if the public were to support him faithfully. Yet our German public, which likes and has attributed to itself a "love for the arts" and an "aesthetic sense," becomes sluggish and negligent when it comes to supporting the endeavor of a well-tried man; an endeavor deserving the fullest recognition. People listen to an Italian Opera at the Academy of Music ten times and pay high prices because it is supposedly "good form." Here, the subscription price for six tickets is only \$2.50, and the concerts don't even result in material gain for the organizer, nay what is more, he is incapable of setting up the endeavor up in the splendor he would like.—It is a shame for the German friends of the arts not to contribute more to the improvement of general education, especially since in these concerts, performances are so excellent for such a low price.

—Yesterday's program was well chosen, but an abridgment would have been well-advised. The individual compositions were received with thunderous applause. Madame Caradori was called out after the aria from *Der Freischütz* and sang Gabriele's Romance from *Das Nachtlager*. The pianist, Mr. Demuth, also earned much well-deserved applause; we will have occasion in tomorrow's edition to go into greater detail about last night's individual performances, and close today's report with the wish that the next concert on January 9 be well attended, proving that the audience is receptive to true art.—NYSZ Monday, 27 December 1858, p. 8]

Concert des Herrn Carl Bergmann. Den wenigen Worten, die wir in unserer gestrigen Nummer dem zweiten Subscriptions-Concerte des Hrn. Bergmann im Allgemeinen widmeten, wollen wir heute noch einige Bemerkungen über die einzelnen Compositionen des Abends, sowie über deren Ausführung hinzufügen.—Den Anfang des Concertes bildete Robert Schumann's Symphonie in D moll No. 4; das ganze Tonwerk ist voll Empfindung und Poesie, aber stets gibt sich in ihm eine tiefe Melancholie und süße Schwärmerei kund, die nur Schumann und Mendelsohn [*sic*] gemein haben; zuweilen bricht sich der Componist mit voller Kraft Bahn, er stürmt vorwärts mit männlichem Ausdruck, aber bald kehrt er wieder in seinen früheren melancholischen Zustand zurück. Wer die Werke Schumann's genau verfolgt, wird in allen Schöpfungen des Meisters diese tiefe Schwermuth finden. Die Symphonie beginnt mit einer kurzen Introduction, die durch eine "Steigerung" in dem Tempo in das Allegro hinübergeleitet wird. Das Thema desselben ist geschickt durch alle Instrumente vertheilt; der Satz wird in der Mitte etwas verwickelter, deßhalb muß die Ausführung Seitens des Orchesters vollständig korrekt und sauber sein, wenn nicht ein Theil der Composition dem Hörer unverständlich bleiben soll. Das Orchester war recht wacker, ja, wir würden sagen, vortrefflich, hätten sich hie und da die Violinen etwas mehr Geltung zu verschaffen gewußt. Das Adagio (eine Romanze) beginnt mit einem süßen, sanftwehenden Thema, für Cello und Oboe Unisono; unwillkührlich [*sic*] wird man dabei an Mendelsohn's [*sic*] "Lieder ohne Worte" erinnert; Hr. Bergner führte die Celloparthie mit gewohnter Meisterschaft durch; seine weichen,

zarten Töne, die er dem Instrumente zu entlocken versteht, sind der Composition so ganz entsprechend.

Das Scherzo ist ziemlich kräftig gehalten und voll instrumentirt; um so schöner macht sich das Trio, welches zart und milde gehalten, dabei voll der prachtvollsten Harmonieen ist. Die Violinfiguren hätten auch hierin etwas deutlicher klingen können, nicht etwa, als ob wir den ausführenden Kräften daraus einen Vorwurf machen wollten, sondern wir beziehen dies viel mehr auf die mangelnde Anzahl der Instrumente, die dem Gelingen des Ganzen förderlich wären.

Durch einen kurzen Zwischensatz im Adagio, in welchen eine Choralmelodie den Blechinstrumenten untergelegt ist, hat der Componist das Scherzo mit dem Finale verbunden, welches er theils in spielend leichter theils in kräftiger Weise mit gleicher Berücksichtigung der Streich- und Blasinstrumente durchführt; im zweiten Theile hat er außerdem noch eine kurze Fuge durch alle Instrumente geschickt hindurchgewebt; die Ausführung des letzten Satzes verdient die vollste Anerkennung, nur zuweilen etwas zu viel Blechinstrumente.

Ref. hörte die Symphonie zum ersten Male, und muß gestehen, daß er seit langer Zeit keinem Tonwerke mit einer solch ungetheilten Aufmerksamkeit gefolgt sei, wie diesem.—Wir glauben, im Interesse der Kunstfreunde zu handeln, wenn wir Hrn. Carl Bergmann ersuchen, in einem der späteren Concerte des Cyclus diese Symphonie nochmals zur Aufführung zu bringen, denn bei einem jedesmaligen Hören der Tondichtung wird man neue Schönheiten an derselben wahrnehmen, und erst dann wird man Genuß und Freude haben, die Symphonie zu hören, wenn man ihre Schönheiten vollständig kennt.

Madame Caradori unterstützte das Concert durch einige Gesangsvorträge; sie sang zuerst die große Agathenarie aus dem Freischütz: "Wie nahte mir der Schlummer". Die Stimme der Sängerin ist stark und voll, ihr Ansatz der Töne sicher, wenn auch mitunter nicht ganz rein; in der tieferen Lage besitzt die Stimme eine mächtige Gewalt, dagegen gebricht es derselben in der Höhe an Klarheit. Der Hauptfehler der Madame Caradori war, derartige zarte, innige Vorträge zu wählen, die der Stimmfärbung der Sängerin nicht entsprechen. Wir bemerkten beim ersten Recitativ gleich eine gewisse Schärfe des Tons, die dem Charakter der zarten Weber'schen Composition durchaus nicht zusagt; auch den Vortrag des Andante der Arie hätten wir inniger und milder gehalten gewünscht, besser gelang der Sängerin das Allegro, nur müssen wir sie vor einer Art oder besser gesagt Unart warnen, wir meinen den doppelten Ansatz bei den gehaltenen Tönen; bei italienischen Compositionen kann man es sich wohl gefallen lassen, ja zuweilen klingt es sogar schön, bei deutschen Compositionen jedoch niemals; uns scheint überhaupt, als halte Madame Caradori nicht gar viel von der deutschen Gesangsschule, sonst würde sie sich schwerlich erlaubt haben, zum Schluß der Arie einen Doppelschlag hineinzulegen, der nicht nur schlecht klingt, sondern auch die ganze Arie verunstaltet.—Es thut uns leid, mit dem Publikum, welches die Leistung der Sängerin mit Enthusiasmus aufnahm, in Controverse gerathen zu müssen, indessen der Wahrheit die Ehre! Auf den Beifallsruf des Publikums fühlte sich Madame Caradori veranlaßt, eine Romanze aus dem "Nachtlager" zu singen. Ihr Vortrag war fein nuancirt, doch vermißten wir die nöthige Leichtigkeit; dasselbe müssen wir auch bei dem "Waldvögelein" von Ignatz Lachner (mit obligatem Horn) bemerken, einem der reizendsten kleinen Lieder der [sic: des] Componisten. Die Hornbegleitung führte Herr [sic] Schmitz befriedigend durch.

Ein junger Pianist, Herr C. Demuth, spielte ein Andante und Rondo aus einem Himmel'schen [sic] Concert mit Orchester-Begleitung. Der Name des Pianisten war bisher völlig unbekannt und wir müssen gestehen, daß uns bei der Ankündigung des Programmes so manche Zweifel und Bedenken aufstiegen. Ein Himmel'sches [sic: Hummel] Concert! Hier in Amerika! Das will Viel heißen! Nun, um so mehr waren wir erfreut, einen Pianisten zu hören, der, frei von jedem Firlefanzen und Humbug, nach der alten, klassischen Schule gebildet ist; der Anschlag des Herrn Demuth ist kräftig und schön, der Vortrag ist elegant, die Fingerfertigkeit läßt nichts zu wünschen übrig; etwas Bewegungen mit dem Körper würden dem Auge des Zuhörers wohlthuender sein.— Wie wir hören, beabsichtigt Hr. Demuth, sich hier in New York als Pianolehrer niederzulassen; nun, wenn er das Talent hat, Andern seine eigene treffliche Methode mitzutheilen, so können wir ihn mit gutem Gewissen Allen empfehlen, die in dem Pianospiele eine gediegene Ausbildung erlangen wollen.—Die Ouverture zum „Tannhäuser“ wurde vorzüglich durchgeführt; so oft wir dieses Tonwerk hören, staunen wir über die Fülle von Gedanken, über die Instrumentirung, die mit Recht geistvoll zu nennen ist; zugleich aber zweifeln wir noch immer, ob man ein solches Werk noch berechtigt ist, ein ansprechendes Tonstück zu nennen, oder ob nicht vielmehr der Name eines musikalischen Chaos passender wäre; uns scheint es immer, als wollte Wagner etwas Großartiges schaffen und sein Streben war dabei, etwas hervorzubringen, was ihm selbst auf Kosten der musikalischen Schönheit den Ehrentitel „genial“ verschaffte.— Unsere Zweifel wurden immer größer, als wir den nachfolgenden Gefangenenchor aus Beethoven's „Fidelio“ hörten; da ist Klarheit, Instrumentation, Harmonie, Alles vereint, zugleich aber auch Jedem verständlich; Orchester sowohl wie die Gesangsvereine „Arion“ und „Teutonia“ thaten ihr Möglichstes, um dem Werke die vollste Geltung zu verschaffen.—Die beiden letzten Piecen des Abends (Chor aus „Rienzi“ und Ouverture von Rietz) war uns nicht mehr möglich anzuhören, da unser musikalisches Gehör bereits erschlaft war. Wir sind immer noch der Meinung, daß eine Kürzung der Concerte im Interesse des Unternehmens wäre.

Das nächste Concert am 9. Januar bringt eine Symphonie in C dur von Anton Rubinstein, eine Ouverture „Le Carneval [sic] Romain“ von H. Berlioz und die Ouverture zu „Euryanthe“ von C. M. v. Weber. Später mehr davon!—NYSZ Tuesday, 28 December 1858, p. 8

[Mr. Carl Bergmann's Concert. We dedicated some words in our previous number to the second subscription concert in yesterday's edition. Today we would like to make several observations about the individual compositions of the evening as well as their performance.—The concert began with Robert Schumann's Symphony in D minor No. 4; a work full of sentiment and poetry, but throughout a deep melancholy and sweet enthusiasm show themselves that are unique to Schumann and Mendelssohn; at times, the composer forges ahead in manly expression, but soon he will return to his former melancholy state. One who closely follows Schumann's works will find, in all creations of the master, this deep melancholy. The symphony begins with a short introduction which leads, by "stepping up" the tempo, into the Allegro. The latter's theme is skillfully distributed across all instruments; in its middle, the movement becomes more complicated, and hence the execution by the orchestra must be perfectly correct and neat lest a part of the composition remain unintelligible to the listener. The orchestra was

brave, and we would say excellent if the violins had known here and there to assert their importance. The Adagio (a Romance) begins with a sweet, softly-blowing theme, for cello and oboe in unison; they immediately remind one of Mendelsohn's *Lieder ohne Worte*; Mr. Bergner executed the cello part with the usual mastery; the soft and tender notes which he knows to coax out of his instrument are exactly appropriate in this composition.

The scherzo is set and arranged in a rather vigorous and full manner; the more beautiful is the trio, in a tender and mild style yet full of the most splendid harmonies. Here, too, the violin figures could have been a little more distinct; but we say this not to reproach the instrumentalists who played, but rather we refer to the insufficient number of those instruments, a more sufficient staffing of which, would benefit the success of the whole. The composer has linked the Scherzo to the Finale with a short Adagio interlude in which an underlying choral melody is played by the brass section; the Finale is occasionally executed in a playful and light manner, while in other sections, in a more vigorous style by both the winds and strings. In the second part, the composer has also skillfully threaded a short fugue through all instruments. The execution of the final movement deserves the fullest recognition, except that, at times, the brass was overpowering. Upon the initial hearing of the symphony, the reviewer must confess that, until now such undivided attention has not been commanded by a work for a long time.—We believe to be acting in the interest of all friends of art if we entreat Mr. Carl Bergmann to perform this symphony again in a later concert of the series, for each time a composition is heard new beauties will be perceived, and one will only feel pleasure and joy in listening to it when one knows all its beauties.

Madame Caradori supported the concert with several appearances; first she sang the great aria of Agathe from *Der Freischütz*: "Wie nahte mir der Schlummer [How did slumber come upon me]." The singer's voice is strong and full, her intonation sure, if not always entirely clean; in the lower register, her voice has a powerful force, whereas in the higher one, it lacks clearness. Madame Caradori's main mistake was to choose such tender and affectionate pieces that do not match the color of her voice. Already during the first recitative we noticed a certain sharpness of tone that clashes with the character of Weber's tender composition. The presentation of the Aria's Andante, too, we would have wished to be more affectionate and tempered. The singer did better in the *Allegro*, but we have to warn her of the technique, namely a redoubled attack in sustained tones that may be appropriate for a beautiful sound in Italian compositions, but never in German compositions. We generally feel that Madame Caradori does not approve of the German school of singing, for otherwise she would hardly have taken licence to insert a redoubled attack that did not only sound bad in itself but disfigures the entire aria.—We regret contradicting the audience, which received the singer's performance with enthusiasm, but honor be to truth! Madame Caradori felt compelled by the ovations of the audience to sing a romance from *Das Nachtlager*. Her rendering was subtly nuanced, but we missed the necessary levity; the same we have to remark with respect to the "Waldvögelein" (with obbligato horn) by Ignatz Lachner, one of the composer's most charming little songs. Mr. Schmitz's execution of the horn accompaniment was satisfactory. Accompanied by orchestra, a young pianist, Mr. C. Demuth, played an Andante and Rondo from a Concerto by Hummel. The name of the pianist was heretofore unknown and we must confess that the announcement of the program raised some reservations. A

Concerto by Himmel! Here in America! That is saying a lot! We were even more pleased to hear a pianist educated in the manner of the old classical school (without any fancy nonsense). Mr. Demuth's touch is vigorous and beautiful, and his dexterity and elegant interpretation leave nothing to be desired. However, some movement of his body would please the listener's eye.—As we hear, Mr. Demuth intends to settle here in New York as piano teacher. If he has the talent to impart his own excellent method to others, then we can recommend him in good conscience to everyone who wishes to receive a solid education on the piano.—The overture to *Tannhäuser* was excellently executed; whenever we hear this work, we marvel at the wealth of ideas and the instrumentation, which deserves to be called inspired. Yet, at the same time, we doubt whether this work should be called appealing, or whether the designation as musical chaos is more appropriate; it always seems as though Wagner intended to create something great and his aspiration was to bring something forth that would earn him the honorific title of "genius," even at the expense of musical beauty.—Our doubts increased when we heard the "Prisoners' chorus" from Beethoven's *Fidelio*. There, clarity, instrumentation, and harmony are all united while at the same time they are intelligible to anyone. The orchestra, as well as the Arion and Teutonia glee clubs did their best to bring the work its full recognition.—We were unable to listen to the last two pieces of the evening (Chorus from *Rienzi* and the overture by Rietz) because our musical ear had grown tired. We still believe that an abridgment of the concerts would be in the interest of the endeavor.

The next concert, on January 9, brings a Symphony in C major by Anton Rubenstein, an overture *Le Carnaval Romain* by H. Berlioz, and the overture *Euryanthe* by C. M. v. Weber. More later!—NYSZ Tuesday, 28 December 1858, p. 8]

Academy of Music. Heute Abend findet das große Concert zur Gründung eines "deutschen Hospitals" statt. Das Programm des Concerts ist vortrefflich zusammengestellt: den Anfang macht Beethoven's Sinfonie in C moll, eine der großartigsten Schöpfungen des unsterblichen Meisters. Viele stellen sie sogar als die großartigste hin.

Wir zweifeln nicht, daß die Ausführung Seitens des Orchesters unter Leitung des Herrn Carl Bergmann dem Werke alle Ehre machen wird. Madame Caradori wird die Arie "Nun baut die Flur" aus der "Schöpfung", und das "Inflammatus" aus dem "Stabat Mater" vortragen. Der geniale Violinist E. Mollenhauer wird ein Adagio und Rondo (eigene Composition)] executiren.

Den Schluß des ersten Theils bildet der "Priesterchor" aus der "Zauberflöte", von dem "Sängerbund" und "Arion" gesungen.

Der zweite Theil wird mit der Ouverture zu "Wilhelm Tell" von Rossini eröffnet; es folgen sodann mehrere Solovorträge, unter denen eine Fantasie für Cornet a Piston von Herrn Schreiber, und zum Schluß der große Marsch aus "Lohengrin" von Richard Wagner.

Ohne nochmals auf die vortreffliche Auswahl der Musikstücke zurückkommen zu wollen, muß der Zweck, zu welchem das Concert veranstaltet wird, allein genügen, Tausende von Deutschen in die Academy of Music zu ziehen. Die Eintrittspreise sind: Parquet \$2, Zweiter Rang \$1, Gallerie 50 Cents, somit ist also Jedem ermöglicht, sein Schärfflein zu dem großen Unternehmen beizutragen. Auf denn! Ihr Deutsche; zeigt, daß Ihr wirklich Deutsche seid!!!—NYSZ Thursday, 30 December 1858, p. 5

[Academy of Music. Tonight will be the grand benefit concert for the foundation of a "German Hospital." The concert's program is superb: it will begin with Beethoven's Symphony in C minor, one of the greatest creations of the immortal master (many even say, his greatest).

We do not doubt that the performance by the orchestra under Mr. Bergmann's direction will do honor to the work. Madame Caradori will sing the aria "Nun baut die Flur" from *Die Schöpfung*, and "Inflammatum" from the *Stabat Mater*. The brilliant violinist, E. Mollenhauer, will play his own Adagio and Rondo.

The first part will end with the "Priesterchor" from *Die Zauberflöte*, sung by the Sängerbund and Arion glee clubs. The second part will open with the overture, *Wilhelm Tell* by Rossini, followed by a number of solo appearances, among which a Fantasy for cornet à piston by Mr. Schreiber; and, at the end, the grand march from Richard Wagner's *Lohengrin*.

Without returning to the excellent selection of pieces, the purpose alone for which the concert is being held must suffice to draw thousands of Germans to the Academy of Music. Admissions are: Orchestra, \$2, 2nd balcony, \$1, gallery, 50 cents; enabling everyone to make his contribution to the great endeavor. Up, then! Germans; show that you really are Germans!!! —NYSZ Thursday, 30 December 1858, p. 5]

Concerte. Die fast unheimliche Ruhe eines Kirchhofes, welche auf unserer musikalischen Welt jetzt lastet, wird durch einige wenige Concerte in der nächsten Zeit unterbrochen werden.

Am Montag Abend wird Hr. George Bristow, Direktor der Harmonic Society eine Soiree in der Academy of Musik veranstalten, zu welchen die hervorragendsten Größen ihre Mitwirkung zugesagt haben. Miß Maria Brainerd, Mad. Caradori, Mrs. Westervelt, der Baritonist Ph. Mayer und der englische Tenorist Hr. Miranda haben den gesanglichen Theil des Abends übernommen; von Instrumentalkräften nennen wir außer der philharmonischen Gesellschaft die Herren Mason und Timm (Pianisten), die Herren Joseph Burke und Noll (Violinisten) und die Herren Uptomas und Richard Hoffmann; es steht also ein vielversprechender Abend in Aussicht, den die Musikfreunde gewiß nicht unbeachtet vorübergehen lassen werden, zumal da der Eintrittspreis nur auf 50 Cents festgesetzt ist.—

Das letzte Concert des Hrn. Carl Bergmann wird erst am 13. März in den City Assembly Rooms stattfinden. Von dem Programm des Abends nennen wir vorläufig Schumann's B dur Sinfonie, und Solovorträge der Herren Mills, Edw. Mollenhauer und Bergner.—Auch unsere Nachbarn jenseits des Hudson werden Ende d. M. in Jersey City ein Concert veranstalten. Das Programm des Concertes ist noch nicht fest gesetzt, indessen stehen namhafte Künstler an der Spitze. Das Concert beansprucht die Theilnahme des Publikums um so mehr, als ein wohlthätiger Zweck damit verbunden ist.—NYSZ Friday, 4 March 1859, p. 8

[Concerts. The almost uncanny graveyard quiet which now weighs down upon our musical world will be interrupted by at least a few concerts in the coming weeks.

On Monday night, Mr. George Bristow, director of the Harmonic Society, will hold a *soirée* at the Academy of Music in which the most outstanding stars have promised to

appear. Miss Maria Brainerd, Mad. Caradori, Mr. Westervelt, the baritone Ph. Mayer and the English tenor Mr. Miranda have taken the vocal part of the evening upon themselves; other instrumentalists we should mention, beside the Philharmonic Society, are Messrs. Mason and Timm (pianists), Messrs. Joseph Burke and Noll (violin) and Messrs. Uptomas and Richard Hoffmann; thus, a promising evening is to be expected that friends of music will certainly not want to let pass unregarded, especially since admission has been set to only 50 cents.

Mr. Carl Bergmann's final concert will take place on March 13 at the City Assembly Rooms. Of the program of that evening, we mention for now only Schumann's Symphony in B-flat major, as well as solo recitals by Mr. Mills, Mr. Edw. Mollenhauer, and Mr. Bergner.—Our neighbors across the Hudson River will also hold a concert in Jersey City at the end of the month. The program of that concert has not been fixed yet, but renowned artists will lead it. The concert has the more claim to the public's attention since it is linked to a charitable cause.—NYSZ Friday, 4 March 1859, p.8]

Carl Bergman's Benefice-Concert findet eingetretener Hindernisse wegen erst am Sonntag den [...] März in City Assembly Rooms statt.—NYSZ Sunday, 6 March 1859, p. 7

[Because of obstacles that have appeared, Carl Bergmann's benefit concert will be held only on Sunday, March [13] at the City Assembly Rooms.—NYSZ Sunday, 6 March 1859, p. 7]

Bergmann's Benefice Concert. Morgen Abend findet in den City Assembly Rooms das letzte der Bergmann'schen Concerte statt, zugleich als Benefice für den Unternehmer bestimmt. Herr Bergmann hat sich durch die Subscriptionsconcerte großen Ruhm erworben, aber er war gezwungen, sich diesen durch unsägliche Mühen und Opfer zu erkaufen. Möge dieses letzte Concert ihn auch in materieller Beziehung schadlos halten, und ihn dadurch zugleich ermuthigen, in nächstem Winter einen neuen Cyclus von derartigen Concerten zu arrangiren.

Das Programm ist vortrefflich gewählt; von Orchesterpiecen nennen wir Robert Schumann's Sinfonie No. 1 in B dur, die Ouverture "Ossianis Nachklänge" von Niels. W. Gade, einem Schüler Mendelssohn's, der die Richtung seines Lehrers verfolgt, und eine Concert-Ouverture von Edw. Mollenhauer. Der Violinvirtuose wird auch eine Fantasie vortragen, sowie Herr Bergner sich auf dem Violoncello hören lassen wird. Die Vereine "Arion" und "Teutonia" singen den Pilgerchor aus dem "Tannhäuser". —Herr Mills spielt den ersten Satz des Beethoven'schen Es-dur-Concertes, sowie eine Chopin'sche Salonpiece. Der Künstler ist bereits aus dem vergangenen Concerte her zu bekannt, als daß wir noch etwas über ihn zu erwähnen, für nöthig halten. —Möge das Publikum die Bemühungen des Herrn Bergmann durch zahlreichen Besuch am morgenden Abende anerkennen.—NYSZ Saturday, 12 March 1859, p. 8

[Bergmann's benefit concert. Tomorrow evening, the last of Bergmann's concerts, which is also intended to be a benefit for the entrepreneur, will take place at the City Assembly Rooms. Mr. Bergmann has earned great praise with his subscription concerts, but he was forced to buy this praise with difficulties and sacrifices beyond words. May this last

concert also help him recover his financial losses and thus encourage him to arrange a new series of such concerts next winter.

The program is excellently chosen; of the orchestra pieces, we mention Robert Schumann's Symphony No. 1 in B-flat major, the Overture *Ossians Nachklänge* by Niels W. Gade—a student of Mendelssohn who follows the direction of his teacher—and a concert overture by Edw. Mollenhauer. The violin virtuoso will also perform a Fantasy, and Mr. Bergner will be heard on the cello. The Arion and Teutonia glee clubs will sing the “Pilgrims’ Chorus” from *Tannhäuser*.—Mr. Mills plays the first movement of Beethoven's E-flat major Concerto as well as a salon piece by Chopin. The artist is so well known from the last concert that we find it unnecessary to say anything more about him.—May the public recognize Mr. Bergmann's efforts by attending *en masse* tomorrow night.—NYSZ Saturday, 12 Mar 1859, p.8]

Unterhaltungen. City Assembly Rooms, 446 Broadway. Carl Bergmann's Benefiz Concert, Sonntag, 13. März. Folgende Künstler haben ihre gefällige Mitwirkung zugesagt: Hr. Mills, Pianoforte; Hr. Mollenhauer, Violine; ein Orchester von 40 der ersten Künstler von New York, und die Gesangsvereine “Arion” und “Teutonia”. Conduktor . . . Carl Bergmann. Programm. Erster Theil. 1) Sinfonie in B dur, No. 1, R. Schumann, a. Andante un poco maestoso, Allegro molto vivace. b. Larghetto, c. Scherzo. d. Allegro animato. 2) Fantasie für Violine, Mollenhauer (Hr. Mollenhauer). 3) Erster Theil des Concertes in E dur [sic] für Pianoforte, L. v. Beethoven (Hr. Mills). Zweiter Theil. 4) Ouverture, “Ossian”, Niels W. Gade. 5) *Pilgerchor* aus der Oper “Tannhäuser”, R. Wagner (“Arion” und “Teutonia”). 6 Solo für Pianoforte, F. Chopin (Hr. Mills). 7) Concert-Ouverture, E. Mollenhauer. Eintritt 50 Cts.

Thüren offen um 7 Uhr, Anfang um 8 Uhr Abends.—NYSZ Sunday, 13 March 1859, p. 8

[Entertainment. City Assembly Rooms, 446 Broadway. Carl Bergmann's Benefit Concert, Sunday, March 13. The following artists have kindly promised their participation: Mr. Mills, piano; Mr. Mollenhauer, violin; an orchestra of forty of the leading instrumentalists of New York, and the Arion and Teutonia glee clubs. Conductor . . . Carl Bergmann. Program. First part. 1) Symphony in B-flat major No. 1, R. Schumann, a. Andante un poco maestoso, Allegro molto vivace. b. Larghetto, c. Scherzo. d. Allegro animato. 2) Fantasy for violin, Mollenhauer (Mr. Mollenhauer). 3) First movement of the Concerto in E major [sic] for piano, L. v. Beethoven (Mr. Mills). Second part. 4) Overture, “Ossian,” Niels W. Gade. 5) Pilgrims’ chorus from the opera *Tannhäuser* by R. Wagner (Arion and Teutonia). 6 Solo for piano, F. Chopin (Mr. Mills). 7) Concert overture, E. Mollenhauer. Admission 50 cents. Doors open at 7 p.m., concert begins at 8p.m.—NYSZ Sunday, 13 Mar 1859, p. 8]

Das Benefice-Concert des Hrn. Carl Bergmann, welches gestern Abend in den City Assembly [sic] stattfand, hatte den großen Saal fast bis auf den letzten Platz gefüllt; es galt uns dies als Beweis, daß unser Publikum bereit ist, die Verdienste, die sich der Unternehmer durch die Concerte dieses Winters erworben, durch wackere Unterstützung anzuerkennen. Möge auch Hr. Bergmann diese Theilnahme der Kunstfreunde im Gedächtnisse bewahren, und in der nächsten Saison mit frischem Muthe, neu gestärkt wiederum einen Cyclus von Concerten arrangiren. Der Kunstsinn in New York hat jetzt

eine Stufe erreicht, von welcher er nicht mehr herabzusinken vermag, wohl aber ist es möglich, ihn noch bedeutend zu heben.

Von dem Programm des gestrigen Abends errangen den meisten Beifall Schumann's D moll Sinfonie No. 4, die Pianovorträge des Hrn. Mills und das Violinsolo des Hrn. Mollenhauer.—Wir beschränken uns für heute auf diese wenigen Worte, in der Absicht, in unserem morgenden Blatte Ausführlicheres über die Vorträge und Compositionen des Abends zu berichten.—NYSZ Monday, 14 March 1859, p. 8

[The benefit concert of Mr. Carl Bergmann, which took place last night at the City Assembly [sic] filled the great room almost to the last seat; we took this as proof that our public is willing to recognize the merits that the entrepreneur has gained with this winter's concerts by staunch support for him. May also Mr. Bergmann preserve this sympathy of the friends of the arts in his memory, and next season arrange again, with fresh courage and new vigor, another cycle of concerts. The artistic education in New York has now reached a level from which it cannot sink again, but it is still possible to lift it up considerably.

Of last night's programs, the biggest applause was won by Schumann's Symphony in D minor No. 4, the piano recitals by Mr. Mills and Mr. Mollenhauer's solo violin performance.—We limit ourselves to these few words with the intention of reporting in greater detail about the performances and compositions of the evening in tomorrow's paper.—NYSZ Monday, 14 Mar 1859, p. 8]

Concert des Herrn Carl Bergmann. Zu den im unserem vorgestrigen Blatte über das Concert am Sonntag Abend gemachten Bemerkungen wollen wir noch Einiges über die Tonwerke und deren Ausführung hinzufügen und beginnen zu dem Zwecke mit den Orchestercompositionen. Mit Schumanns D-moll Sinfonie No. 4 wurde der Abend eröffnet, dieselbe Symphonie, die wir bereits schon einmal in diesen Concerten, so wie auch in dem letzten philharmonischen Concerte hörten. Wiederum entzückte uns die tiefe Poesie in den dargelegten Gedanken, die zarte Empfindung in den Melodien, aufs Neue wurden wir ergriffen von der sinnigem Instrumentirung und von den schwärmerischen durch das ganze Tonwerk gezogenen melancholischen Weisen des Cello. —Mit der Ausführung seitens des Orchesters konnte man wohl zufrieden sein; Manches jedoch ging unter dem zu starken Einfluß der Blechinstrumente verloren, da die Streichinstrumente es nicht vermochten, dieser Kraft gegenüber immer durchzudringen; namentlich vermißten wir die kräftigen Celloeinsätze, ein Lieblingsinstrument Schumanns, welches auch in allen seinen Compositionen bevorzugt ist, weshalb man ihm stets die gehörige Berücksichtigung schenken sollte. Trotz dieser Mängel blieben doch noch der Schönheiten genug, um die Durchführung eine im Ganzen gelungene nennen zu können; auch das Publikum bekundete seine Zufriedenheit durch reichen Beifall. "Ossians Nachklänge," eine Ouverture von Niels W. Gade, einem Schüler Mendelssohns, der auch mit treuer Ergebenheit der Richtung seines Lehrers gefolgt ist. Cello und Oboe, die beiden Instrumente, die am besten die Melancholie auszudrücken vermögen, die den klagenden Schmerz wiederzugeben im Stande sind, werden auch von ihm protegirt. Der Bau dieser Ouverture ist der "Athalia" am ähnlichsten. Gade beginnt mit einem sehnensuchsvollen Thema für Cello, welches nach einander von der Clarinette, der Violine und den Hörnern aufgenommen wird. Dann legt er den Blaseinstrumenten die Melodie

unter und läßt die Streichinstrumente in kurzen Accorden begleiten. Sodann geht er in einen vollen Orchestersatz über, der jedoch bald von einer süß klingenden Melodie des [sic] Oboe unterbrochen wird, Horn und die Streichinstrumente folgen und das Cello bringt Anklänge an das erste Thema, welches dann in derselben Weise zum zweiten Male behandelt ist. Der Componist schließt mit den Celli's [sic], in welche sich ein verklingender Harfenaccord mengt. Daß wir dieses Instrument hier entbehren mußten, ist zu bedauern, da es den Charakter der Composition noch klarer zeigt. Herr Bergmann schien diesen leider unverbesserlichen Mangel eingesehen zu haben, und änderte den Namen der Ouverture in "Ossian," so daß die Bezeichnung "Nachklänge" wenigstens nicht mißbraucht werden sollte. Im Uebrigen war das Orchester sehr wacker und wir zweifeln nicht, daß auch unser Publikum, welches diesmal keineswegs erwärmt schien, bei einer Wiederholung der Composition wird Geschmack abgewinnen können. Die ganze Tondichtung besteht nur aus drei Themen—das erste, mit dem das Cello beginnt, das zweite, welches für volles Orchester geschrieben ist und das dritte, welches vom [sic] Oboe zuerst angestimmt wird. Diese drei Melodien sind so geschickt durch alle Instrumente gezogen, die Gegensätze sind so entschieden hingestellt, daß eine Ermüdung niemals zu befürchten ist.

Den Schluß des Abends bildete eine Concert-Ouverture von Edw. Mollenhauer, die Gedanken klar wiedergibt und nicht etwa, wie man es häufig bei anderen Componisten findet, durch gesuchte Ideenverbindungen genial zu sein bemüht ist; auch wußte Herr Mollenhauer durch eine wohlthuende Kürze das Tonwerk zu heben. Wir haben bereits mehrfach erfahren, daß namentlich Concert Ouverturen durch übermäßige Länge verlieren, während sie richtig eingetheilt sicherlich ansprechen würden. Die Themas der Overture sind geschickt angelegt und hübsch schattirt, wiewohl nicht ganz original; am deutlichsten zeigt sich eine Aehnlichkeit zwischen dem Allegro und dem Thema der Lindpaintnerschen Ouverture zu Göthes "Faust." Die ganze Fassung des Tonwerkes ist die einer Schauspiel-Ouverture, und würde auch als solche am Platze sein. Soviel über den Componisten Mollenhauer, jetzt zu dem Violinvirtuosen, der sich an demselben Abend in einer Fantasie hören ließ. War Herr Edw. Mollenhauer als Componist bisher ziemlich unbekannt, so hat doch sein Name als Violinspieler in New York einen vortrefflichen Klang. Er erfreut vorzüglich durch den genialen Vortrag, durch die Eleganz, mit welcher die kleineren Nuancirungen behandelt, durch die Tonfülle, die er den Saiten zu entlocken versteht und schließlich durch die eminente Fertigkeit. Am meisten befriedigte uns der Künstler im Adagio, welches er schön zart und geschmackvoll vortrug. Auch das Thema des Rondo's klang recht niedlich, besonders rein klang das Flageolet. Was die Variationen anbelangt, so haben wir Gelegenheit gehabt, aufs Neue zu bewundern, mit welcher Leichtigkeit Herr Mollenhauer die technischen Schwierigkeiten überwindet, können aber doch nicht umhin zu bemerken, daß selbst die Virtuosität eines Mollenhauer nicht im Stande ist, durch diese fortwährenden Passagen, Cadenzen, Doppelgriffe und Octavengänge für die Dauer zu fesseln. Bei der großen Kunst, die wir zu schätzen wissen, doch zu viel Kunststücke! Die Gesangsvereine "Arion" und "Teutonia" unterstützten das Concert durch den Vortrag des Pilgerchores aus Wagners "Tannhäuser"; sie sangen recht geschmackvoll schattirt und erwirkten einen äußerst günstigen Totaleindruck.

Der Pianist Herr Mills spielte den ersten Satz des Es-dur Concertes von Beethoven und ein Concertstück von Chopin. Was die Beethovensche Composition betrifft, so zeichnet

sich dieselbe durch Klarheit aus, mit welcher sowohl Piano wie Orchester behandelt sind. Herr Mills excellirte durch den korrekten Vortrag der Composition, durch die detaillierte Zergliederung jedes Gedankens, durch die feine Ausführung und Wiedergabe jeder Cadenz. Wie wir schon neulich bemerkt, wollen wir nicht viel von der eminenten Fertigkeit des Herrn Mills sagen, weil diese auch bei anderen Pianisten zu finden ist, sondern wir wollen nur von der Art und Weise sprechen, wie ein Künstler diese Fertigkeit zur Geltung bringt. Er fühlt, was er spielt, er sucht nicht durch eine rapide, dabei incorrecte Fertigkeit zu blenden, sondern ist stets bemüht, den Intentionen des Componisten gerecht zu werden. Wir erwähnen z. B. die Stelle, in welcher die rechte Hand das Thema hat, während der linken Hand chromatische Läufe untergelegt sind. Wir waren erstaunt, mit welcher Correctheit Herr Mills dieses durchführte. Sein Anschlag, der im forte eben so energisch und kräftig, wie im Piano zart und elegant, berechtigt ihn zur Ausführung jeder Gattung von Pianocompositionen; dies zeigte uns Herr Mills in der Chopinschen Composition, die er in dem modernen Styl geschmackvoll und salonmäßig executirte. Der stürmische, wohlverdiente Beifall rief den Künstler nochmals an das Piano; er begann Liszt's Paraphrase über den "Sommernachtstraum," aber leider brach er in der Mitte der Composition ab, anscheinend zu erschöpft, was übrigens leicht erklärlich wäre. Wie wir hören, gedenkt Herr Mills sich hier niederzulassen, um Unterricht im Piano zu ertheilen. Ein Künstler, der mit solchem Geist in die Compositionen Beethovens, Schumanns und Mendelssohns einzudringen vermag, muß wahrlich auch ein trefflicher Lehrmeister sein.

Viele Freunde des Herrn Carl Bergmann haben an denselben die Aufforderung ergeben lassen, dem Siebengestirn der Concerte noch ein achttes hinzuzufügen. Wir wollen der Weichherzigkeit des Herrn Bergmann vertrauen.—NYSZ Wednesday, 16 March 1859, p. 8

[Carl Bergmann's concert. In addition to the remarks pertaining to Sunday evening's concert made in the paper the day before yesterday, we wish to add further commentary concerning the compositions and their execution. Beginning with the orchestral compositions—Schumann's Symphony in D minor No. 4 opened the night, the same symphony that we already heard once in these concerts as well as in the last Philharmonic concert. Again, we were enthralled by the profound poetry of the ideas presented, by the tender melodic sentiment; again, we were captured by the sensitive setting and the enraptured and melancholy melodies of the cello woven through the entire composition.—The orchestra's execution was satisfactory; but something was lost, as the strings were not always capable of competing with the brass instruments; specifically, we missed the strong entrances of the cello—a favorite instrument of Schumann's, which is treated with favor in all of his compositions—and hence always deserve due consideration. Despite these faults, there was enough beauty to justify calling the execution successful on the whole; the audience, too, expressed its satisfaction with great applause.

Ossians Nachklänge, an overture by Niels W. Gade, a student of Mendelssohn who has followed his teacher's direction faithfully. Cello and oboe, the two instruments best capable of expressing melancholy, of reproducing sorrowful lament, are also favored by him. The structure of this overture most closely resembles the *Athalia*. Gade begins with a theme for cello full of longing, which is subsequently taken up by a clarinet, violin, and

horns. Then he assigns a melody to the winds and has the strings accompany in short chords. He then moves on to an orchestral tutti that is soon interrupted by a sweet melody of the oboe. This melody is likewise adopted by the horns and strings, and the celli reminisce about the first theme that is treated for the second time in the same way. The composer closes with the celli, which are joined by a chord of the harp that dies away. It is regrettable that we had to miss the latter instrument here because it displays the character of the composition even more clearly. Mr. Bergmann seems to have understood this lack, unfortunately incorrigible, and changed the name of the overture to *Ossian*, so that the designation of *Nachklänge* [Echos] would at least not be misused. Otherwise, the orchestra was very brave, and we do not doubt that our public, which seemed rather unexcited this time, would acquire a taste for the composition, were it to be repeated. The whole composition consists of only three themes—the first, introduced by the cello, the second, set for full orchestra, and the third, played initially by the oboe. These three melodies are so skillfully orchestrated and the contrasts are presented with such decision that fatigue is not feared.

The evening concluded with a concert overture by Edw. Mollenhauer which clearly represents its ideas and does not, as one often finds in other composers, strive to be ingenious by sought-after combinations of ideas. In addition, Mr. Mollenhauer knew to enhance the composition by making it pleasantly brief. We have more than once experienced that concert overtures depreciate specifically by exaggerated length, when they would certainly be appealing if correctly laid out. The themes of the overture are skillfully placed and neatly shaded, although not entirely original; the most lucid similarity is between the Allegro and the theme of Lindpaintner's overture for Goethe's *Faust*. The whole frame of the composition is that of an overture for theater, and it would be appropriate for that purpose. This much concerns Mollenhauer the composer; now to the violin virtuoso, who was heard during the same night with a Fantasy. Whereas Mr. Edw. Mollenhauer was so far fairly unknown as a composer, his name as a violinist rings an excellent note in New York. He is especially pleasing with his ingenious playing, the elegance with which he treats small nuances, the volume he is able to coax out of the strings, and with his eminent dexterity. The artist satisfied us best in the Adagio, which he played with a beautiful tenderness and taste. The theme of the Rondo, also, sounded rather neat, and the harmonics were especially pure. As for the variations, we admired the ease with which Mr. Mollenhauer overcomes technical difficulties, yet cannot help but remark that even the virtuosity of a Mollenhauer is incapable of keeping us enthralled throughout ongoing passage work, cadenzas, double stops and octaves. Even with great art, which we do appreciate: too much artistry!

The Arion and Teutonia glee clubs supported the concert by presenting the "Pilgrims' Chorus" from Wagner's *Tannhäuser*. They sang with tasteful hues and made a very favorable impression altogether.

Mr. Mills, the pianist, played the first movement of Beethoven's E-flat major Concerto and a Concert Piece by Chopin. Regarding this composition of Beethoven, it is distinguished by the clarity with which both the piano and the orchestra are treated. Mr. Mills excelled with his stylistically correct performance of the composition, the detailed analysis of every idea, the fine execution of every cadenza. As we have recently remarked, we do not want to say much about Mr. Mill's eminent dexterity because that can be found in other pianists, too; but wish to speak of the manner in which an artist

brings this dexterity to bear. He feels what he plays, he does not seek to blind his audience by a rapid but incorrect dexterity but always strives to do justice to the intentions of the composer.

We mention, for example, the passage in which the right hand has the theme as the left hand is engaged with a chromatic scale figure. We were astonished by the correctness with which Mr. Mills executed this. His touch, as energetic and vigorous in the forte as it is tender and elegant in the piano, enables him to execute piano pieces of all genres; this Mr. Mills demonstrated in the composition by Chopin, which he played in the modern fashion, with taste and salon-style. The tumultuous and well deserved applause, called the artist back to the piano. He began to play Liszt's paraphrase of *A Mid-Summer Night's Dream*, but sadly stopped in the middle of the composition, apparently too exhausted to continue. As we hear, Mr. Mills intends to settle here in order to give piano instruction. An artist who can penetrate the compositions of Beethoven, Schumann, and Mendelssohn with such spirit must certainly also be an apt teacher.

Many friends of Mr. Carl Bergmann have entreated him to have the seven sister concerts followed by an eighth one. We'll have faith in Mr. Bergmann's soft-heartedness.—NYSZ Wednesday, 16 Mar 1859, p. 8]

Wohlthätigkeits-Concert. Am nächsten Sonntag findet in den City Assembly Rooms ein Concert unter Leitung des Herrn Mollenhauer statt, dessen Ertrag einem sehr edlen Zwecke gewidmet wird. Es handelt sich darum, einem Erblindeten die Mittel zu verschaffen, europäische Heilanstalten zu besuchen, um wieder in Besitz des verlorenen kostbaren Sinnes zu gelangen. Der Verunglückte ist deutscher Abkunft. Wir können unseren Lesern keine schönere Art der Sonntagsandacht empfehlen, als durch Besuch des Concertes dazu beizutragen, daß ein Mitmensch in Stand gesetzt werde, die "herrliche Schöpfung" mit seinem Auge zu bewundern.—NYSZ Thursday, 17 March 1859, p. 7

[Benefit concert. Next Sunday, a concert will be held at the City Assembly Rooms under the direction of Mr. Mollenhauer, the proceeds of which are dedicated to a very noble cause. They are meant to supply a man who has lost his sight with the means to visit sanatoriums in Europe so as to regain this lost and precious sense. The afflicted man is of German descent. We cannot recommend to our readers a more beautiful kind of Sunday worship than by contributing their attendance at the concert to enable a fellow citizen to admire the "great creation" with his eyes.—NYSZ Thursday, 17 March 1859 p. 7]

Männergesangverein "Arion." New Yorker Stadt-Theater, No. 37 und 39 Bowery. Mittwoch den 30. März. Zum ersten Male in Amerika: Tannhäuser, und Der Sängerkrieg auf Wartburg. Große romantische Oper in 3 Akten von Richard Wagner. Unter Direction von Herrn Carl Bergmann, und gefälliger Mitwirkung von Madame Siedenburger, Madame Pickaneser; der Herren Pickaneser, Graff, Lehmann, Lotti, Bölten, Urchs und Brandt, und einem Orchester von 40 der besten Musiker New Yorks. Neue Costüme und Decorationen. Näheres in einer späteren Anzeige. Der Verkauf der Tickets beginnt am Freitag den 25. März, Mittags 1 Uhr, bei J. Schuberth, 98 Spring St., L. Tiry, 231 Broadway, und in der Office des N. Y. Stadt-Theaters, 37 & 39 Bowery.

Bei Vorzeigung eines Logen-oder 1. Rang-Tickets, kann der Inhaber desselben für 25 Cts. Eintritt zu der am Sonntag den 27. März, nachmittags 2 Uhr, stattfindenden General-Probe, erlangen.—NYSZ Friday, 25 March 1859, p. 8

[Arion Men's glee club. New York City Theatre, 37-39 Bowery. Wednesday, March 30. For the first time in America: *Tannhäuser, und der Sängerkrieg auf Wartburg*. Grand Romantic opera in 3 Acts by Richard Wagner. Under the direction of Mr. Carl Bergmann, and with the participation of Madame Siedenburg, Madame Pickaneser; of the Messrs. Pickaneser, Graff, Lehmann, Lotti, Bölten, Urchs and Brandt, and an orchestra composed of 40 of the best musicians of New York. New costumes and decorations. More in a later announcement.

Sale of the tickets begins on Friday, March 25, at 1p.m., at J. Schuberth; 98 Spring St., L. Tiry, 231 Broadway, and at the office of the New York City Theatre, 37-39 Bowery.

Holders of a box or first gallery ticket will be admitted for 25 cents to the dress rehearsal on Sunday, March 27, at 2p.m.—NYSZ Friday, 25 March 1859, p. 8]

Das vierte Concert der Philharmonischen Gesellschaft in dieser Saison findet heute Abend in Niblo's Garten statt. Zur Aufführung kommt eine Sinfonie in F-Moll von Geo. Bristow, die Ouverture "Weihe des Hauses" von L. von Beethoven und Marschner's Vampyr-Ouverture. Das Concert wird durch die Herren Mills und Ph. Mayer unterstützt werden.—NYSZ Saturday, 26 March 1859, p. 8

[This season's fourth concert of the Philharmonic Society will be held tonight at Niblo's Garden. The program comprises a Symphony in F minor by Geo. Bristow, the overture *Weihe des Hauses* by L. von Beethoven and Marschner's Vampire Overture. The concert will be supported by Messrs. Mills and Ph. Mayer.—NYSZ Saturday, 26 Mar 1859, p. 8]

Männergesangverein "Arion." New Yorker Stadt-Theater, No. 37 und 39 Bowery. Montag den 4. April 1859. Zum ersten Male in Amerika: *Tannhäuser, und Der Sängerkrieg auf Wartburg*. Große romantische Oper in 3 Akten von Richard Wagner. Unter Direction von Herrn Carl Bergmann, und gefälliger Mitwirkung von Madame Siedenburg, Madame Pickaneser; der Herren Pickaneser, Graff, Lehmann, Lotti, Bölten, Urchs und Brandt, und einem Orchester von 40 der besten Musiker New Yorks. Neue Costüme und Decorationen. Näheres in einer späteren Anzeige. Da von Seiten des "Arion" sowohl, als der Direktion des N. Y. Stadttheaters[sic: Stadttheaters] die umfassendsten Arrangements getroffen sind, um die Oper in einer des Dichters und Componisten, Richard Wagner, würdigen Weise zur Aufführung zu bringen, so sind die Eintrittspreise wie folgt festgestellt: Eine ganze Loge \$10. Ein einzelner Logenplatz \$2. Erster Rang \$1. Zweiter Rang 50 Cts. Parterre 50 Cts. Gallerie 25 Cents. Der Verkauf der Tickets beginnt am Freitag den 25. März, Mittags 1 Uhr, bei J. Schuberth, 98 Spring St., L. Tivy, 231 Broadway, und in der Office des N. Y. Stadt-Theaters, 37 & 39 Bowery. Eingetretener Hindernisse wegen wird die auf Mittwoch den 30. d. M. anberaumte Vorstellung der Oper "Tannhäuser" erst am Montag den 4. April stattfinden. Die Generalprobe findet nur für die dabei Betheiligten heute, Sonntag Mittag ½ 2 Uhr, statt.

Der Tag für die öffentliche Probe wird später bekannt gemacht werden.—NYSZ Sunday, 27 March 1859, p. 8

[(see preceding translation from begin to . . . announcement, but note the changed date.) As both the Arion and the direction of the New York *Stadt* Theatre have taken the most comprehensive measures in order to present the opera in a performance worthy of the poet and composer, Richard Wagner, admissions have been set as follows:

An entire box, \$10. A single seat in a box, \$2. (First gallery), \$1. Second gallery, 50 cents. Orchestra, 50 cents. Third gallery, 25 cents.

(See paragraph in preceding translation concerning ticket sales; but note that L. Tivy has become L. Tivy.)

Because of obstacles that have appeared, the performance of the opera *Tannhäuser* planned for Wednesday the 30th will be held only on Monday, April 4. The dress rehearsal will be held only for those involved in the staging today, Sunday, at 1:30p.m. The day of the public rehearsal will be announced later.—NYSZ Sunday, 27 March 1859, p. 8]

Richard Wagner's *Tannhäuser*. Die erste Aufführung dieses großen Tonwerkes ist bis zum nächsten Montag verschoben worden; wir können diese Verzögerung nur dahin deuten, daß Herr Bergmann bemüht ist, die Oper dem Publikum mit glänzender Präcision vorzuführen. Das Streben ist in der That aner kennenswerth und unsere Kunstfreunde werden sich sicherlich recht gern noch wenige Tage gedulden.—NYSZ Monday, 28 March 1859, p. 8

[Richard Wagner's *Tannhäuser*. The premiere of this great composition has been postponed to next Monday; we can interpret this delay only as an indication that Mr. Bergmann strives to present the opera with brilliant precision. This striving is indeed commendable, and certainly, our friends of the arts will gladly be patient for a few more days.—NYSZ Monday, 28 March 1859, p. 8]

Männergesangverein "Arion." New Yorker Stadt-Theater, No. 37 und 39 Bowery. Montag den 4. April 1859. Zum ersten Male in Amerika: *Tannhäuser*, und Der Sängerkreis auf Wartburg. Große romantische Oper in 3 Akten von Richard Wagner. Unter Direktion von Herrn Carl Bergmann, und gefälliger Mitwirkung von Madame Siedenburg, Madame Pickaneser; der Herren Pickaneser, Graff, Lehmann, Lotti, Bölten, Urchs und Brandt, und einem Orchester von 40 der besten Musiker New Yorks. Neue Costüme und Decorationen. Näheres in einer späteren Anzeige.

Da von Seiten des "Arion" sowohl, als der Direktion des N. Y. Stadtheaters die umfassendsten Arrangements getroffen sind, um die Oper in einer des Dichters und Componisten, Richard Wagner, würdigen Weise zur Aufführung zu bringen, so sind die Eintrittspreise wie folgt festgestellt:

Eine ganze Loge \$10. Ein einzelner Logenplatz \$2. Erster Rang \$1. Zweiter Rang 50 Cts. Parterre 50 Cts. Gallerie 25 Cents.

Der Verkauf der Tickets beginnt am Freitag den 25 März, Mittag 1 Uhr bei J. Schuberth 86 Spring St., L. Tivy 23 Broadway, und in der Office des N.Y. Stadt-Theaters, 37 & 39 Bowery.

Eingetretener Hindernisse wegen wird die auf Mittwoch den 30. d. M. anberaumte Vorstellung der Oper "Tannhäuser" erst am Montag den 4. April stattfinden. Die Generalprobe findet nur für die dabei Betheiligten heute, Sonntag Mittag ½ 2 Uhr statt. Der Tag für die öffentliche Probe wird später bekannt gemacht werden.—NYSZ Tuesday, 29 March 1859, p. 8

[(see preceding translation. Note: Schubert's address has changed – it is now 28 Spring Street, unless that's a typo or blurred. Entire article reprinted including "today, Sunday".)—NYSZ Tuesday, 29 March 1859, p. 8]

Männergesangverein "Arion." New Yorker Stadt-Theater, No. 37 und 39 Bowery. Montag de 4. April 1859. Zum ersten Male in Amerika: Tannhäuser, und Der Sängerkreis auf Wartburg. Große romantische Oper in 3 Akten von Richard Wagner. Unter Direktion von Herrn Carl Bergmann, und gefälliger Mitwirkung von Madame Siedenburger, Madame Pickaneder; der Herren Pickaneder, Graff, Lehmann, Lotti, Bölten, Urchs und Brandt, und einem Orchester von 40 der besten Musiker New Yorks. Neue Costüme und Decorationen. Näheres in einer späteren Anzeige. Da von Seiten des "Arion" sowohl, als der Direktion des N. Y. Stattheaters die umfassendsten Arrangements getroffen sind, um die Oper in einer des Dichters und Componisten, Richard Wagner, würdigen Weise zur Aufführung zu bringen, so sind die Eintrittspreise wie folgt festgestellt: Eine ganze Loge \$10. Ein einzelner Logenplatz \$2. Erster Rang \$1. Zweiter Rang 50 Cts. Parterre 50 Cts. Gallerie 25 Cents

Dem vielfach ausgesprochenen Wunsche zu entsprechen, ist die Einrichtung getroffen, daß Inhaber von Tickets für den ersten Rang reservirte Sitze @ 25 Cts. erhalten können. Um eine Ueberfüllung des Hauses zu verhüten, wird nur eine ganz fest bestimmte, der Größe der einzelnen Plätze entsprechende Anzahl von Tickets ausgegeben, nach deren Verkauf die Kasse geschlossen wird.

Tickets sind zu haben bei C. Breusing 701 Broadway; J. Schubert, 98 Spring St.; L. Tivy 231 Spring St., und in der Office des New Yorker Stadttheaters, 37 & 39 Bowery.—NYSZ Thursday, 31 March 1859, p. 6

[(see again preceding translation down to "ticket prices.")]

In order to meet a frequently expressed wish, arrangements have been made that ticket-holders for the first gallery can obtain a seat reservation @ 25 cents.

In order to prevent an overcrowding of the house, only a firmly determined number of tickets corresponding to the sizes of the individual seating areas will be sold; then, the box office will be closed.

Tickets are on sale at C. Breusing, 701 Broadway; (see above for further box offices)—NYSZ Thursday, 31 March 1859, p. 6]

Jones Wood. Jährliches Mammuth-Musik-Fest. Die vollständigen Vorbereitungen sind gemacht für Ein Mammuth-Fest, Anfangend am Montag, den 18. Juli 1859.

Dasselbe wird eine ganze Woche hindurch fortgesetzt, und wird ausgeführt in einer so liberalen, großartigen und ausgezeichneten Weise, daß es gewiß eben so populär wird wie das vorjährige. Es wird geleitet durch: Carl Anschütz, Carl Bergmann, Robert Stoepel, Max Maretzek, und Andere. Näheres später.—NYSZ Friday, 1 July 1859, p. 8

[Jones's Wood. Annual Mammoth Music Festival. Preparations are complete for a Mammoth Festival to begin on Monday, July 18, 1859. This festival will continue for an entire week, and will be held in a manner so generous, grand and excellent that it will certainly be as popular as last year's. It is directed by Carl Anschütz, Carl Bergmann, Robert Stoepel, Max Maretzek, and others. More later.—NYSZ Friday, 1 July 1859, p. 8]

Die Mammoth-Musikfeste in Jones Wood. Die im vorigen Jahre so allgemein mit Beifall aufgenommenen Musikfeste unter Max Maretzek & Co. werden bald wieder ihren Anfang nehmen und zwar diesmal eine ganze Woche fortdauern. Die Arrangements sollen, wie wir hören, die vorjährigen an Attraction übertreffen, da die Unternehmer durch den gehabten Erfolg zu größeren Ausgaben aufgemuntert sind. Wenngleich wir an ländlichen Festen durchaus keinen Mangel haben, so erinnern wir uns doch mit Vergnügen an die vom [sic] letzten Sommer in Jones Wood unter der Aegide von Maratzeck [sic] gehaltenen und hoffen, daß die bevorstehenden den früheren nicht nachstehen werden.

Schillerfest. Delegaten von mehreren deutschen Gesellschaften traten vergangene Woche zusammen und beriefen eine [sic] Festcommittee von 9 Mitgliedern, um eine Feier von Schillers Geburtstag zu veranstalten. Man wird sich wahrscheinlich auf eine Prozession beschränken.—NYSZ Thursday, 7 July 1859, p. 8

[Mammoth Music Festivals in Jones's Wood. The music festivals directed by Max Maretzek & Co. that met with unanimous applause last year will soon recommence and this time continue for an entire week. The arrangements, we hear, will surpass last year's since the entrepreneurs are encouraged by their previous success to invest in the enterprise. Although there is certainly no shortage of festivals across the country, we remember with pleasure those held last year under Maratzeck's [sic] direction at Jones's Wood, and hope that the upcoming one will not take second place to last year's.

Schiller Festival. Delegates of various German societies met last week and elected a nine member festival committee to preside over a celebration on Schiller's birthday. This celebration will probably be limited to a procession.—NYSZ Thursday, 7 July 1859, p. 8]

Unterhaltungen. Jones Wood. Mammuth Musik-Fest und Fete Champetre, am 18. Juli und den darauffolgenden Tagen. Die vereinigten Directoren dieses großartigen musikalischen Congresses sind nun im Stande anzuzeigen, daß es ihnen gelungen ist, ein Musik- und Gesang-Fest in so großartigem Maßstabe zu arrangiren, wie es früher in diesem Lande noch nicht dagewesen. Seit einem halben Jahrhundert werden solche Feste jährlich in Deutschland, England und Frankreich abgehalten und haben außerordentlich viel zur Verbreitung der musikalischen Kunst und Wissenschaft unter allen Ständen beigetragen. Die Directoren sind erfreut zu melden, daß ihnen die vollste Mitwirkung von allen Künstlern für Musik und Gesang bereitwilligst zugesichert wurde. Als voriges Jahr der erste Versuch gemacht wurde, im Freien ein großes Musikfest in Jones Wood zu geben, hatten die Directoren noch manche Hindernisse, Ungunst der Betheiligten und die Zweifel des Publikums zu bekämpfen; auch dieses wurde zum größten Theil überwunden und ungeachtet der ungünstigen Witterung übertraf der Erfolg alle Erwartungen und die Künstler wurden für ihre Anstrengungen durch das günstigste Resultat belohnt, während

das Publikum im Allgemeinen, welchem die Versicherung gegeben war, daß es am Platze sei, ein Mammuth-Fest ersten Ranges mit einem fast freien Eintritt zu veranstalten, gespannt die Wiederkehr des Sommers und eine Wiederkehr des Festes erwartete. So gleichmäßig bestärkt durch die Unterstützung der Presse, des Publikums und der Kunstgenossen, haben die Directoren ihre Arrangements soweit vollendet, daß sie im Stande sind, ein Mammuth-Fest, welches eine Woche dauert, anzukündigen, das so glänzend und in künstlerischer Beziehung vollendet sein wird, daß es alle früheren Versuche in Schatten zu stellen verspricht; denn es enthält ein ausgezeichnetes musikalisches Ensemble, dasselbe vereinigt alle die anziehenden Festlichkeiten des Cremoine und Vauxhall Gardens, London, und des Jardin Mable, Paris, umfassend außerordentliche Vergnügungen der verschiedensten Art und von populärem Charakter, in Verbindung mit einem täglichen Großen Ball im Freien. Die Ausführungen schließen jeden Abend mit einer Ausgezeichneten pyrotechnischen Darstellung, die neuen und prachtvollen Entwürfe sind angefertigt ausschließlich für diese Gelegenheit. Zwei Hundert Mitwirkende, unter Leitung von Stoepel, Anschütz, Bristow, Auger, Bergmann, Grill, Prox, and Max Maretzek.

Die Programme sind ausgewählt aus den großen, populären, klassischen Werken der berühmten Meister, und den brilliantesten Schöpfungen neuerer Componisten.

Ferner, unter Andern, eine Große Kriegs-Symphonie, betitelt Italien und Oesterreich, besonders für diese Concerte componirt. Für die Bälle im Freien sind arrangirt acht geräumige Plattformen zum Tanzen und vier besondere Orchester, nämlich . . .—NYSZ Thursday, 7 July & 9 July 1859, p. 8

[Entertainment. Jones's Wood. Mammoth Music Festival and *Fête Champêtre*, July 18 and the following days. The united directors of this great musical congress are able to announce that they have succeeded in arranging a music and song festival on such a grand scale as has not existed before in this country. For the last half-century, such festivals have been held every year in Germany, England, and France, and have contributed exceptionally to the spread of the art and science of music among all ranks. The directors are pleased to announce that all artists for music and song have most gladly promised their fullest participation. When a first attempt was made last year to hold a great outdoor music festival in Jones's Wood, the directors had to fight various obstacles, unfavorable opinions among those involved, and doubts on the part of the public; these, too, were for the most part overcome, and in spite of the unfavorable weather, the success surpassed all expectations and the artists were rewarded for their labors with most satisfying results, while the public, having received reassurance, that it is quite right that a Mammoth Festival be held with almost free admissions, eagerly expected the return of summer and the event.

Encouraged equally by the support of the press, the public, and of their fellow artists, the directors have perfected their arrangements to the degree that they are able to announce a week-long Mammoth Festival that will be so dazzling and artistically sublime that it will overshadow all previous attempts; for it will include an excellent musical ensemble, which unites all the festive attractions of Cremoine and Vauxhall Gardens, London, *Jardin Mobile*, Paris, comprising exceptional entertainments of the most diverse and popular character, in conjunction with a Great Ball, in the outdoors. Performances close every night with an excellent pyrotechnical display, for which new and lavish designs

have been exclusively conceived. Two hundred participants will be directed by Stoepel, Anschütz, Bristow, Auger, Bergmann, Prox, and Maretzek.

The program has been selected from the great, popular, classical works of the famous masters, and the most brilliant creations of younger composers. Furthermore, among others, a Great War Symphony, entitled "Italy and Austria," was composed especially for these concerts. For the outdoor balls, eight spacious platforms have been arranged for dancing, and four special orchestras: . . .—NYSZ Thursday 7 July, with addition of missing passage from identical (?)—NYSZ Saturday, 9 July 1859, p. 8]

Jones Wood. Mammuth Musik-Fest und Fete Champetre, für eine Woche, Tag und Nacht, anfangend am Montag, den 18. Juli 1859. Vereinigend die prächtigsten musikalischen Ensemble, welche je dem Publikum vorgeführt worden sind, mit all jenen anziehenden Zügen fremdgemischter Unterhaltung, welche Cremone und Vauxhall Garden, London, und den Jardin Mobile, Paris, mit Recht so berühmt gemacht haben. Mammuth Concert-Orchesters, geleitet von Anschütz, Bergmann, Stoepel, Grill, Anger; Prox und Max Maretzek. . .—NYSZ Tuesday, 12 July 1859, p. 6

[Jones's Wood. Mammoth Musical Festival and *Fête Champêtre*, over the course of a week, day and night, beginning on Monday, July 18, 1859. Uniting the most splendid musical ensembles ever presented to the public, with all the attractive traits of foreign entertainment mixed in that have made Cremona and Vauxhall Garden, London, and *Jardin Mobile*, Paris, so deservedly famous. Mammoth Concert Orchestras, conducted by Anschütz, Bergmann, Stoepel, Grill, Anger, Prox and Maretzek.—NYSZ Tuesday, 12 July 1859, p. 6]

Die Festvorstellung in der Academy. Die Zuschauerräume. Am Abend des zehnten November bot das Innere unseres prächtigen Opernhauses ein glänzendes, großartiges Schauspiel dar. In allen seinen Räumen, von der vordersten Sitzreihe im Parterre bis zu dem äußersten Ende der Gallerie, war das große Haus dicht gefüllt. Und wozu strömte diese Menschenmenge zusammen? Weshalb prägte sich auf den Gesichtern Aller diese festlich-ernste Stimmung aus? War es vielleicht das Debut einer Königin des Gesanges, das man erwartete? oder die erste Aufführung einer genialen Tondichtung? oder sollte vielleicht an diesem Abend einer der berühmten Staatsmänner des Landes von den Brettern, die die Welt bedeuten, herab zum Volke reden?

Nichts von allem dem. Mit stolzester Befriedigung konnte jeder Deutsche sich sagen: Diese Masse ist hier, um dem größten Dichter des deutschen Volkes für die ewigen Werke, mit welchen sein schöpferischer Genius die Welt bereicherte, und für die erhabene Beredsamkeit, mit welcher er für die Freiheit der ganzen Menschheit in die Schranken trat, ihre begeisterte Anerkennung zu zollen.

Die Academy war schon die Scene der enthusiastischsten künstlerischen Triumphe; sie ward schon durchdonnert von dem Beifallssturm, welchen der Genius einer Gräfin, einer Lagrange, eines Karl Formes—erregte; sie lauschte schon den unsterblichen Weisen Beethovens und Mozarts; aber noch nie haben sich ihre Pforten zu einer erhabeneren Ovation geöffnet, als an diesem Abend. Mit dem Schillerfest hat die Academy als Kunstinstitut ihren Culminationspunkt erreicht. Schon eine Stunde vor dem Beginne der Festvorstellung begann die Wallfahrt nach dem Opernhause in der vierzehnten Straße.

Unablässig strömte das Volk herbei, seinen Dichter zu feiern und füllte die oberen Räume des Opernhauses. Nach sieben Uhr nahm man unter den Zuströmenden reichere Toiletten wahr, auch Equipagen rollten einher—die Geldaristokratie erschien, um dem Geistesfürsten Schiller ihre Huldigung darzubringen. Auch Personen mit entschieden amerikanischen Physiognomien bemerkten wir jetzt. Anglo-Amerikaner erschienen, theils wohl nur aus einer leicht begreiflichen Neugierde, ein so viel besprochenes Fest ihrer deutschen Mitbürger sich anzusehen, theils aber auch aus wirklicher Verehrung für den deutschen Dichter, dessen Verdienste um die ganze Menschheit sie schon vorher zu schätzen gelernt hatten.

Daß die Damenwelt überaus zahlreich vertreten war, versteht sich von selbst. Ist doch Schiller auch der Favoritpoet der Frauen, deren Lob er in ewigen Liedern gesungen. Der Anblick, welchen, als der Augenblick der Eröffnung der Vorstellung herannahte, das Innere des Hauses darbot, war ein überaus glänzender. So weit das Auge reichte, ein Meer festlich gekleideter, erwartungsvoller Menschen, Und rings auf hohem Balcone, Die Damen in schönem Kranz.

Die Vorstellung begann mit der Beethoven'schen Egmont Overture . . . —
NYSZ Friday, 11 November 1859, p. 3

[The gala performance at the Academy. The auditorium. On the evening of November 10, the interior of our splendid opera house presented a sparkling, magnificent display. All the spaces of the large opera house, from the first row of the orchestra to the furthest end of the gallery, were tightly packed. And for what did this crowd congregate? Why were all faces marked by this solemnly festive mood? Was it perhaps the expectation of the debut of a queen of song or the execution of an ingenious composition? Or perhaps, on this night, was one of the famous statesmen of the country to talk to the people from the *planks that mean the world* [a phrase, usu. applied to the theatrical stage]?

None of that. With the proudest satisfaction, every German could tell himself: this crowd is here to express its enthusiastic recognition of the eternal works of the greatest German poet through which his creative genius graced the world, and for the sublime eloquence with which he defended the liberty of all mankind.

The Academy has been the scene of the most enthusiastic artistic triumphs; thundering in it was the roaring applause called forth by the genius of Griff, Lagrange, Karl Formes; it has heard the immortal melodies of Beethoven and Mozart; but never have its doors opened for a more sublime ovation than on that night. The Academy as an artistic institution has reached its apex with the Schiller Festival. A full hour before the festival began, the pilgrimage to the opera house started on Fourteenth Street. Incessantly, the crowd streamed in to celebrate its poet and filled the upper spaces of the opera. After seven o'clock, one noticed richer dresses among those streaming in, and carriages came rolling—the monied aristocracy appeared in order to bring their tribute to Schiller, the prince of minds. Now, we also decidedly noticed American faces. Anglo-Americans appeared, partly, it would seem, only out of a curiosity, to look at a festival of their German fellow citizens that has so much been talked about, but partly also out of true devotion for the German poet whose merits for all of mankind they had already come to appreciate earlier.

That the ladies were in attendance in great numbers goes without saying for Schiller is also the favorite poet of women, of whose praise he has sung in eternal songs.

The display offered by the interior of the opera as the moment drew nearer when the show was to begin was exceedingly splendid. As far as the eye could see, a sea of people in festive clothes, full of expectation, and round on the high balconies the ladies formed a beautiful wreath [this is from a poem, likely penned by Schiller].

The show began with Beethoven's *Egmont* overture . . . —NYSZ Friday, 11 November 1859 p.3]

. . . Trauermarsch von C. Bergmann. Eine ernste Musik umschloß das Tableau, es sind die Klänge des Bergmann'schen Trauermarsches, eines Musikstückes voll Tiefe und Empfindung, in der Instrumentation wirkungsreich und treffend; Trommelwirbel mit dem Einsatz des Horns leitet den Marsch ein, wehmüthig klagen die Holzinstrumente, bis auch die Streichinstrumente in ihre Gesänge einstimmte [*sic*]; die Blasinstrumente unterbrechen die Trauermusik noch einmal, und dann folgt eine elegische, weiche Melodie für die Violinen, welche dem Tonstück einen festeren Charakter verleiht.—NYSZ Friday, 11 November 1859

[. . . Funeral march by C. Bergmann. A solemn music enclosed the *tableau*: the sounds of Bergmann's funeral march, a composition full of depth and emotion, effectively and aptly set; a drum roll with the entry of the horn introduces the march, wistfully the woodwinds lament until the strings join them; the winds once again interrupt the funeral music, and then an elegiac and soft melody in the violins follows, giving the composition a firmer character.—NYSZ Friday, 11 November 1859]

Broadway Garten. In diesem eleganten Unterhaltungslocal findet morgen Abend das erste Sonntagsconcert der Herbstsaison statt. Wie im vorigen Winter die Sonntagsconcerte im Broadwaygarten ein zahlreiches Auditorium erfreuten, so werden auch die bevorstehenden musikalischen Aufführungen dieser Art, die der wackere Wirth, Herr Falk, in Aussicht stellt, ganz gewiß großen Anklang finden und den Freunden guter und gewählter Musik einen reinen Genuß gewähren, um so mehr, als der rühmlichst bekannte Capellmeister Hr. Carl Bergmann die Leitung dieser Concerte übernommen hat. Es bedarf nicht erst der Erwähnung, daß auch in anderweitiger Hinsicht alle Anordnungen getroffen sind, die Gäste zu befriedigen.—NYSZ Saturday, 12 September 1863, p. 2.

[Broadway Garden. At this elegant entertainment venue, this season's first Sunday concert will be held tomorrow night. Just as the Sunday concerts at Broadway Garden entertained a large audience last winter, the upcoming musical performances announced by the brave landlord, Mr. Falk, will certainly be very well received and offer genuine pleasure to the friends of good and select music; the more so as the renowned conductor, Mr. Carl Bergmann, has undertaken the direction of these concerts. It need not be mentioned that in every other respect, all arrangements have been made to satisfy the guests.—NYSZ Saturday, 12 September 1863, p. 2]

Conzert. Gestern Abend fand in Herrn Paul Falk's elegant decorirtem und ausgestattetem Broadwaygarten das erste große Sacred-Conzert unter Leitung des Herrn Carl Bergmann statt. Das Orchester des Herrn Bergmann ist aus lauter tüchtigen Musikern zusammengesetzt und trug gestern mit Virtuosität eine Anzahl Opern- und Salonpiecen

vor. Das Local war überfüllt und die Anwesenden lauschten mit Aufmerksamkeit den Klängen des von Karl Bergmann's Taktirstock electrifizierten Orchesters. Der Eigenthümer des Locales verdient für die Absicht, hier Concerten, ähnlich dem [sic] deutschen Sonntags-Abonnements oder Ressourcen-Concerten, Eingang und eine bleibende Stätte zu schaffen, die vollste Anerkennung des Publikums, die, wie wir hoffen, auch nicht ausbleiben wird. Bis auf Weiteres finden diese Concerte jeden Sonntag Abend statt.—NYSZ Monday, 14 September 1863, p. 2

[Concert. The first grand Sacred Concert directed by Mr. Carl Bergmann was held last night at Mr. Paul Falk's elegantly decorated and equipped Broadway Garden. Composed of competent musicians, Mr. Bergmann's orchestra gave a virtuosic performance of a number of pieces from the opera and salon genre yesterday. The venue was overcrowded, and the audience listened attentively to the notes of the orchestra electrified by Karl [sic] Bergmann's baton. The owner of the venue deserves the public's fullest recognition for his intention to introduce, and create a permanent home for concerts similar to the German Sunday subscription or club concerts; and this recognition, we hope, will not fail to materialize. Until further notice, these concerts will be held every Sunday night.—NYSZ Monday, 14 September 1863, p. 2]

Benefiz-Concert. Zum Besten des Hrn. Heinrich Weiß, des früheren Leaders des Atlantic Garten Musikcorps, welcher aber jetzt schon mehre Monate schwer krank darnieder liegt, findet heute Abend im Atlantic Garten ein großes Doppel-Concert statt. Zwei Orchester, eins aus Streich-, das andere aus Blechinstrumenten bestehend, werden abwechselnd unter der Leitung der HH. Carl Anschütz, Carl Bergmann und F. Heidenreich spielen. Das Concertprogramm ist aus lauter vortrefflich ausgewählten Piecen zusammengesetzt.—NYSZ 17 September 1863, p. 8

[Benefit concert. A grand double concert will be held tonight at the Atlantic Garden to benefit Mr. Heinrich Weiss, the former Leader of the Atlantic Garden music corps, who has been confined to his bed by sickness for a few months now. Two orchestras, one comprised of strings, the other of brass instruments, will alternately play under the direction of Mr. Anschütz, Mr. Carl Bergmann, and Mr. F. Heidenreich. The concert program will feature excellent musical selections.—NYSZ Thursday, 17 September 1863, p. 8]

Concert. Morgen Abend findet in Herrn Paul Falk's "Broadway Garden" das zweite große Sacred Concert unter Leitung des Herrn Carl Bergmann statt. Das Programm wird wieder ebenso reichhaltig und gut gewählt sein, wie das des ersten Concertes.—NYSZ Saturday, 19 September 1863, p. 2

[Concert. Tomorrow night, the second grand Sacred Concert under the direction of Mr. Carl Bergmann will be held at Mr. Paul Falk's Broadway Garden. The program will again be as varied and well-selected as that of the first concert.—NYSZ Saturday, 19 September 1863, p. 2]

Concert. Hr. Falk scheint mit seinen "Sacred" Concerten zu reüssieren; auch gestern Abend war der Broadway Garden wieder überfüllt. Das Orchester unter Hrn. Carl Bergmann's Leitung trug 12 Piecen, unter diesen mehrere Opernsachen und auch etwas Zukunftsmusik, was uns bei Herrn Bergmann, dem fähigsten und genialsten Pioniere der neueren Richtung der Musik in Amerika, nicht auffallen darf, vor. Fein nuancirt wurde namentlich Rossini's Overture zu "Wilhelm Tell" gespielt; an Stelle des versprochenen Posaunensolo's wurde ein Violinsolo eingeschoben. Das Publikum verlor schwerlich etwas bei diesem Tausche, denn die Piece wurde von Hrn. Bernstein mit künstlerischer Auffassung und Eleganz vorgetragen.—NYSZ Monday, 21 September 1863, p. 8

[Concert. Mr. Falk seems to be successful with his "Sacred" concerts; last night, the Broadway Garden was again overcrowded. The orchestra, under Mr. Carl Bergmann's direction, presented twelve pieces, among which were various opera pieces and also *Zukunftsmusik*. Bergmann's programming of *Zukunftsmusik* is not surprising as he is the most competent and inspired pioneer of the more recent direction of music in America. Specifically, Rossini's Overture, *William Tell* was performed with fine nuances; in place of the trombone solo that had been promised, a violin solo was inserted. The audience hardly lost anything in this exchange, since the piece was performed by Mr. Bernstein with artistic understanding and elegance.—NYSZ Monday, 21 September 1863, p. 8]

Concert. Das dritte Concert unter Carl Bergmann's Leitung findet morgen Abend in Falk's Broadway Garten statt. Das Programm enthält wieder mehrere anziehende, interessante Piecen.—NYSZ Saturday, 26 September 1863, p. 2

[Concert. The third concert under Carl Bergmann's direction will be held tomorrow night at Falk's Broadway Garden. Again, the program includes various attractive and interesting pieces.—NYSZ Saturday, 26 September 1863, p. 2]

Sacred-Conzerte. Im Stadt-Theater wurde gestern Abend wieder der Anfang mit den einst beliebten Sacred-Concerten gemacht. Werden dieselben aber in der Art und Weise, wie sie gestern begonnen wurden, fortgeführt, so dürften sie sich schwerlich einer langen Lebensdauer erfreuen. Einige abgedroschene Couplets, einige festliche Liedchen unterbrochen von den stereotypen Ausrufen: "Apples, Cakes, Candies!" können doch unmöglich das Publikum anziehen. Warum werden nicht kleine Lustspiele gegeben und tüchtige Sängerinnen und Sänger für diese Abende engagirt? Wir sind überzeugt, daß bei einem solchen Arrangement sowohl Publikum, wie Direction zufrieden sein würden. Das gestrige Concert erfreute sich nur eines sehr schwachen Besuchs. Im Broadway Garten spielte gestern Abend wieder Karl Bergmanns Orchester vor einem überfüllten Saale. Das Programm brachte mehrere interessante Nummern, die vortrefflich executirt wurden. Eine sehr wirksame und originelle Composition des Hrn. Bergmann, der "Echo Gallopp" fand viel Beifall.—NYSZ Monday, 28 September 1863

[Sacred Concert. At the Stadt Theatre, the once-popular sacred concerts were resumed last night. Yet if they will be continued in the manner in which they commenced last night, they will hardly enjoy a long life. A few worn couplets, a few festive little songs,

interrupted by the stereotypically repeated calls of "Apples, Cakes, Candies!" cannot possibly attract the public. Why doesn't one perform little comedies, why not engage competent singers? We are convinced that both the audience and the direction would be satisfied by such an arrangement. Last night's concert enjoyed only a small attendance. Last night at the Broadway Garden, Karl [sic] Bergmann's orchestra played once more before an over-crowded audience. The program included various interesting pieces which were executed with excellence. A very effective and original composition of Mr. Bergmann, the "Echo Gallop," met with much applause.—NYSZ Monday, 28 September 1863, p. 2]

Sacred-Concert. Morgen Abend findet in Herrn Paul Falk's Broadway Garten wieder ein großes Sacred Concert unter Leitung des Herrn Karl Bergmann statt. Das Nähere darüber erfahren unsere Leser aus den betreffenden Anzeigen auf einer andern Seite unseres Blattes.—NYSZ Saturday, 3 October 1863, p. 2

[Sacred concert. Tomorrow night, another grand Sacred concert under the direction of Mr. Karl Bergmann will be held at Paul Falk's Broadway Garden. Our readers will find more information in the respective advertisements on another page of our paper.—NYSZ Saturday, 3 October 1863, p. 2]

Sacred Concert. Herrn Falk's "Sacred Concert" [sic] scheinen beim Publikum Mode zu werden; ein jedes derselben findet den geräumigen Broadway Garten überfüllt. Das Programm des gestrigen Concertes enthielt einige sehr interessante Nummern, z. B. die Overture zum "Freischütz", die Introduction und erste Scene des ersten Actes aus Meyerbeer's "Hugenotten", das Allegretto Scherzando der achten Symphonie von Beethoven und den Brautzug aus Wagner's "Lohengrin", welche Piecen correct und präcis executirt wurden. Zur Erinnerung an den leider zu früh verstorbenen Musiker und Componisten H. A. Wollenhaupt wurde dessen "Ungarischer Marsch", eine melodiose und charakteristische Composition, welche sich durch eine sehr gefällige Instrumentation auszeichnet, gespielt.—NYSZ Monday, 5 October 1863, p. 2

[Sacred concert. Mr. Falk's "Sacred" concerts seem to become fashionable among the public; as at each performance the spacious Broadway Garden is overcrowded. The program of yesterday's concert included some very interesting selections, e.g., the overture to *Der Freischütz*, the Introduction and first scene of the first act of Meyerbeer's *Les Huguenots*, the Allegretto scherzando of Beethoven's Eighth Symphony and the Bridal Procession from Wagner's *Lohengrin*, which were executed in a correct and precise manner. In memory of the musician and composer, H. A. Wollenhaupt—who unfortunately died prematurely—his *Ungarischer Marsch* [Hungarian March], a melodious and characteristic composition distinguished by its very pleasant setting, was played.—NYSZ Monay, 5 October 1863, p. 2]

Sonntags-Concerte. Morgen beginnen in der New-Yorker Turnhalle wieder die Sonntags-Concerte, welche sich im vorigen Winter den allgemeinen Beifall des deutschen Publikums erworben hatten. Herr F. Krüger, der fähige Dirigent der Turner-Liedertafel, ist auch dieses Jahr wieder mit der Leitung der Sonntags-Concert betraut worden.

In Paul Falk's Broadway Garten findet morgen Abend das vierte Sacred Concert unter Karl Bergmann's Leitung statt.—NYSZ Saturday, 10 October 1863, p. 8

[Sunday Concerts. Tomorrow, the Sunday concerts that earned the unanimous applause of the German public last winter will recommence at the New York *Turnhalle*. Mr. F. Krüger, the able conductor of the Gymnasts' Glee Club [*Turner-Liedertafel*], has again been appointed to direct the Sunday concerts.

The fourth Sacred Concert under Carl Bergmann's direction will be held tomorrow night at Paul Falk's Broadway Garden.—NYSZ Saturday, 10 October 1863, p. 8]

Sacred Concert. In der Turnhalle wurde gestern Abend wieder der Anfang mit den in letzter Saison so beliebten Sacred-Concerten gemacht. Ein vollständiges Orchester und die Turnliedertafel wirkten in dem gestrigen Concerte mit. Die Turnliedertafel sang unter anderen Sachen auch den Krüger'schen "Weinchor", und zwar mit derselben Vollendung und Präcision, wie auf dem letzten Bezirks-Turnfest in Jersey City. Turner Fahl, der sich einer sehr schönen, biegsamen Tenorstimme erfreut, trug Speyer's schönes Lied "Die drei Liebchen" mit Verständniß und gutem Ausdruck vor. Die Orchesterpiecen wurden sehr sorgfältig executirt und fanden viel Beifall. Für die nächsten Concerte sind einige sehr gute Solosänger und Sängerinnen gewonnen.—NYSZ Monday, 12 October 1863, p. 8

[Sacred concert. The Sacred concerts, so popular last season, commenced again last night at the *Turnhalle*. The Gymnasts' Glee Club and a complete orchestra participated in yesterday's concert. Among other things, the glee club sang Krüger's *Weinchor* with the same perfection and precision as at the last district Gymnastics festival in Jersey City. Fahl, a gymnast who is graced with a very pleasant and flexible tenor, performed Speyer's beautiful song "Die drei Liebchen" [The Three Sweethearts] with intelligence and satisfactory expression. The orchestral pieces were very carefully executed and met with much applause. For the next concerts, a few very good solo singers have been engaged. —NYSZ Monday, 12 October 1863 p. 8]

Sacred-Concert. In Paul Falk's Broadway-Garten wird morgen Abend wieder ein Sacred-Concert von einer vollzähligen Capelle unter Carl Bergmann gegeben. Das Programm weist mehrere interessante Piecen auf.—NYSZ Saturday, 17 October 1863, p. 8

[Sacred concert. Another Sacred concert will be given tomorrow night at Paul Falk's Broadway Garden by a full orchestra under Carl Bergmann. The program lists various interesting pieces.—NYSZ Saturday, 17 October 1863]

Sacred-Concert. Das gestrige Sacred-Concert unter Hrn. Carl Bergmann's Leitung in Falk's Broadway Garden hatte, wie gewöhnlich, ein außerordentlich zahlreiches Publikum angelockt. Unter den zur Aufführung gelangten Piecen gefiel namentlich ein Solo für Posaune von Sachse über Motive aus der "Norma", welches von Hrn. Saul [sic: Bernstein] sehr sauber executirt wurden [sic]; auch die übrigen Nummern des Programms fanden vielen Beifall.—NYSZ Monday, 19 October 1863, p. 8

[Sacred concert. Yesterday's sacred concert under Mr. Carl Bergmann's direction at Falk's Broadway garden attracted, as usual, an extraordinarily large audience. Among the pieces performed, a solo for trombone by Sachse over motives from *Norma*, executed very neatly by Mr. Saul [*sic*: Bernstein], was especially pleasing; the other numbers of the program also met with much applause.—NYSZ Monday, 19 October 1863, p. 8]

Sacred-Concert. In Herrn Paul Falk's Broadway-Garden findet morgen Abend wieder ein "Sacred-Concert" unter Leitung des Herrn Carl Bergmann statt.—NYSZ Saturday, 24 October 1863, p. 8

[Sacred concert. Another Sacred concert under Mr. Carl Bergmann's direction will be held tomorrow night at Mr. Paul Falk's Broadway Garden.—NYSZ Saturday, 24 October 1863, p.8]

Concert in der Turnhalle. Für das gestern Abend abgehaltene dritte Sonntags-Abend-Concert war die Turnhalle fast zu klein, so stark war der Zudrang zu demselben. Das Programm war ein recht interessantes, der "Uhland Bund" sang mehrere Lieder vor, welche sehr beifällig aufgenommen wurden und das Orchester spielte unter andern Sachen auch ein neues Potpourri von F. Krüger, "e pluribus unum" betitelt. Dasselbe ist sehr gut arrangirt und reich an interessanten Einzelheiten, zu welchen das Oboe-Solo aus der "Regimentstochter", das Solo für Fagott aus "Don Juan" und die Cello-Cadenza aus dem "Tannhäuser" gehören. Einer der mittleren Sätze, in welchem zwischen dem, den Baßgeigen untergelegten Thema, "Im tiefen Keller sitz im [*sic*] hier" und den tremolirenden ersten Violinen Melodien aus dem "Freischütz", der Nachtwandlerin", "Preciosa", "Weiße Dame" etc. vorkommen, ist unbedingt der beste Theil des Ganzen. Das Potpourri schließt sehr zeitgemäß mit der russischen Volkshymne. Die Piece, die auch sehr gut executirt wurde, wurde laut applaudirt und der Componist gerufen.—NYSZ Monday, 26 October 1863, p. 8

[Concert at the Turnhalle. The *Turnhalle* was almost too small for last night's third Sunday Night Concert, so great was the rush for it. The program was a rather interesting one, the *Uhland Bund* [Uhland federation; Ludwig Uhland, German Romantic/Biedermeier poet] performed a number of songs which were received with applause, and the orchestra played, among other things, a new potpourri by F. Krüger entitled *e pluribus unum*. The latter is very well-arranged and rich in interesting details, among which the solo for oboe from *La fille du régiment*, the solo for bassoon from *Don Juan*, and the cello cadenza from *Tannhäuser*. One of the middle movements, in which melodies from *Der Freischütz*, *Die Nachtwandlerin*, *Preciosa*, *Weiße Damen* [White Ladies], etc. appear between the theme *Im tiefen Keller sitz' ich hier* [Here In the Deep Basement I Sit], in the basses, and the *tremolando* of the first violins, is by all means the best part. The potpourri closes, quite in touch with the times, with the Russian popular anthem. The piece, which was also executed very well, received loud applause, and the composer was called to the stage.—NYSZ Monday, 26 October 1863, p. 8]

Concerte. Wir machen auf die in Paul Falk's Broadway-Garden und in der Turnhalle in Orchardstreet morgen Abend stattfindenden Concerte aufmerksam. In der Turnhalle wird das im letzten Concert so beifällig aufgenommene Krüger'sche Potpourri: "E pluribus unum" wiederholt.—NYSZ 31 October 1863, p. 8

[Concert. We bring to our readers' attention the concerts to be held tomorrow night at Paul Falk's Broadway Garden and at the *Turnhalle* on Orchard Street. At the *Turnhalle*, Krüger's potpourri *E pluribus unum*, which was so favorably received during the last concert, will be performed again.—NYSZ Saturday, 31 October 1863, p. 8]

Concert Philharmonic Society. Heute Abend findet in der Academy of Music das erste Concert der Philharmonic Society in dieser Saison statt. Zur Aufführung kommt unter anderen Sachen von R. Schumann, Beethoven's Ouverture "Coriolanus" und die Ouverture zum "fliegenden Holländer" von Richard Wagner. Das Concert wird von Hrn. Carl Bergmann dirigirt.—NYSZ Saturday, 7 November 1863, p. 2]

[Concert Philharmonic Society. Tonight, this season's first concert of the Philharmonic Society will be held at the Academy of Music. To be performed are, among others, pieces by R. Schumann, Beethoven's *Coriolanus* overture, and the overture to *Der Fliegende Holländer* [The Flying Dutchman] by Richard Wagner. The concert will be conducted by Carl Bergmann.—NYSZ Saturday, 7 November 1863, p. 2]

Sacred-Concerte. In der Turnhalle sowohl wie auch in Falk's Broadway Garten finden morgen Abend Sacred Concerte statt.—NYSZ Saturday, 7 November 1863, p. 2

[Sacred concert. Both at the *Turnhalle* and at Falk's Broadway Garden, Sacred concerts will be held tomorrow night.—NYSZ Saturday, 7 November 1863, p. 2]

Sonntags-Concert. In der Social-Reform-Halle, No. 281 Grandstr., wird morgen Abend bei freiem Eintritt von tüchtigen Kräften ein großes Concert aufgeführt.—NYSZ Saturday, 7 November 1863, p. 2

[Sunday concert. A grand concert will be performed tomorrow night at the Social-Reform-Halle [Social Reform Hall], 28 Grand St., by proficient performers. Admission is free.—NYSZ Saturday, 7 November 1863, p. 2]

Sacred Concert. In dem gestern Abend in Paul Falk's Broadway Garten abgehaltenen neunten Sakred Concerte der Bergmann'schen Capelle kam unter andern Sachen auch ein Potpourri aus der Gounod'schen Oper "Faust", arrangirt von Carl Bergmann, zum ersten Male zur Aufführung. Die Zusammenstellung—die Oper ist uns unbekannt—bestand aus mehreren Arien, einem Tanz und einem Marsche, letzterer die Perle des Ganzen. Interessant war namentlich auch eine Stelle, in welcher die Holzinstrumente die Melodie haben, während die Triangel den Takt markirt. Im Arrangement und den Verbindungen macht sich an einigen Stellen die Vorliebe des Herrn Carl Bergmann für die Technik der Schule der Neuzeit, jedoch nicht zum Nachtheil der Piece, bemerklich. Von den andern Nummern des Programms zeichneten sich der Krönungsmarsch von Meyerbeer, die

Ouverture zur “Tochter des Regiments” und die Romanze aus Halévy’s “Der Blitz” durch eine sehr sorgfältige und exakte Ausführung aus.—NYSZ Monday, 9 November 1863, p. 8

[Sacred concert. At the ninth Sacred concert of Bergmann's orchestra, held last night at Paul Falk's Broadway Garden, a potpourri from Gounod's opera *Faust*, arranged by Carl Bergmann, was performed for the first time. The arrangement—we do not know the opera—consisted of various arias, a dance and a march, the latter of which was the gem of the whole thing. Specifically, one passage was interesting in which the woodwinds have the melody while a triangle marks the beat. In the arrangement and the connections, Mr. Carl Bergmann's predilection for the technique of the contemporary school can sometimes be noted, but not to the detriment of the piece. Of the other numbers on the program, the “Coronation March” by Meyerbeer, the overture to *La fille du régiment* and the Romanza from Halévy's *L'éclair* were distinguished by a very careful and precise execution.—NYSZ Monday, 9 November 1863, p. 8]

Sonntags-Concerte. Hr. Carl Bergmann's Capelle giebt morgen Abend wieder ein Sacred Concert in Paul Falk's Broadway Garten. In der Turnhalle findet ebenfalls wieder ein großes Vocal- und Instrumental-Concert statt. Im Atlantic Garten spielt Herr Heidenreich mit einem großen Orchester am Nachmittag und Abend.—NYSZ Saturday, 14 November 1863, p. 8

[Sunday concerts. Mr. Carl Bergmann's orchestra will perform another Sacred concert tomorrow night at Paul Falk's Broadway Garden. At the *Turnhalle*, too, a grand vocal and instrumental concert will be held. At the Atlantic Garden, Mr. Heidenreich and a grand orchestra will play in the afternoon and evening.—NYSZ Saturday, 14 November 1863, p. 8]

Sonntagsconcerte. Herr F. C. Urchs giebt morgen Abend in den Metropolitan Rooms in Hester Street ein großes Vocal- und Instrumental-Concert. In Paul Falk's Broadway-Garten und in der Turnhalle finden ebenfalls morgen wieder Concerte statt.—NYSZ Saturday, 21 November 1863, p. 8

[Sunday concerts. Mr. F. C. Urchs will hold a grand vocal and instrumental concert tomorrow night at the Metropolitan Rooms on Hester Street. Concerts will also again be held at Paul Falk's Broadway Garden and at the *Turnhalle*.—NYSZ Saturday, 21 November 1863, p. 8]

Sonntagsconcerte. In der Turnhalle findet morgen Abend wieder ein Vocal- und Instrumental-Concert statt. Herrn Carl Bergmann's Capelle giebt in Paul Falk's Broadway Garten ein Sacred Concert. Im Atlantic Garten ist Nachmittags und Abends Instrumentalmusik und in der Social Reform Halle in Grandstr. wird eine musikalisch-deklamatorische Abendunterhaltung abgehalten.—NYSZ Saturday, 28 November 1863, p. 8

[Sunday concerts. Another vocal and instrumental concert will be held tomorrow night at the *Turnhalle*.

Mr. Carl Bergmann's orchestra will hold a Sacred Concert at Paul Falk's Broadway Garden. At the Atlantic Garden, there will be instrumental music in the afternoon and evening, and at the Social Reform Hall on Grand St., evening entertainment including music and declamations will be presented.—NYSZ Saturday, 28 November 1863, p. 8]

Sonntags-Concerte. In der Turnhalle und in Paul Falk's Broadway Garten finden morgen Abend die üblichen Sacredconcerte statt. Im Atlantic Garden giebt es wieder großartige Janitscharenmusik.—NYSZ Saturday, 5 December 1863, p. 2

[Sunday concerts. The usual Sacred concerts will be held tomorrow night at the *Turnhalle* and at Paul Falk's Broadway Garden. At the Atlantic Garden again there will be great *Janitscharenmusik*.—NYSZ Saturday, 5 December 1863, p. 2]

Concert. Der gemischte Chor "Cäcilia" giebt morgen Abend in den Metropolitan Rooms in Hesterstr. ein großes Concert unter Leitung seines Dirigenten L. Sahm. Auf das Concert wird ein Ball folgen.—NYSZ Saturday 5 December 1863, p. 2

[Concert. The mixed chorus *Cäcilia* will hold a grand concert under its conductor, L. Sahm, at the Metropolitan Rooms on Hester St. tomorrow night. The concert will be followed by a ball.—NYSZ Saturday, 5 December 1863, p. 2]

Sonntags-Concerte. In der Turnhalle in Orchard Street findet morgen Abend ein großes Vocal- und Instrumental-Concert unter Leitung des Herrn Krüger statt. Die Bergmann'sche Capelle giebt in Paul Falk's Broadway-Garden wieder eines ihrer beliebten Sacred-Concerte. Im Atlantic-Garten wird Nachmittags und Abends Janitscharen-Music stattfinden.—NYSZ Saturday, 12 December 1863, p. 8

[Sunday concerts. A grand vocal and instrumental concert under Mr. Krüger's direction will be held tomorrow night at the *Turnhalle* on Orchard Street. Bergmann's orchestra will perform another one of its popular Sacred concerts at Paul Falk's Broadway Garden. At the Atlantic Garden, there will be Janissary music in the afternoon and evening.—NYSZ Saturday, 12 December 1863, p. 8]

Wohlthätigkeits-Conzert. Heute Abend findet in der Academy of Music das große Concert zum besten des Ladies Soldiers Relief Fond statt. Die vorzüglichsten Künstler unserer Stadt und der Männergesang-Verein "Arion" unter seinem bewährten Leiter Carl Bergmann wirken mit.—NYSZ Tuesday, 15 December 1863, p. 2

[Benefit concert. The grand concert benefiting the Ladies' Soldiers Relief Fund will be held tonight at the Academy of Music. The best artists of our city and the Arion men's glee club under its experienced director, Carl Bergmann, will participate.—NYSZ Tuesday, 15 December 1863, p. 2]

Sacred Concert. Wir hatten gestern Abend Gelegenheit, wieder einem der beliebten Bergmann'schen Sacredconcerte in Paul Falk's Broadway Garten beizuwohnen. Unter den zur Aufführung gelangten Piecen sprachen namentlich die Fahnenweihe aus den "Hugenotten" von Meyerbeer, die Bergmann'sche Zusammenstellung von Melodien aus Gounod's "Faust", das Solo für Oboe, Variationen über das Lied "der Abendstern" aus Wagner's "Tannhäuser", und das Potpourri von Lumbye "Traumbilder", in welchem das Zithersolo vertrefflich executirt wurde, sehr an. Das Concert war außerordentlich gut besucht.—NYSZ Monday, 21 December 1863, p. 2

[Sacred concert. We had the opportunity last night again to attend one of Bergmann's popular Sacred concerts at Paul Falk's Broadway Garden. Among the pieces performed, the "Flag Consecration" from Meyerbeer's *Hugenotten*, Bergmann's arrangement of melodies from Gounod's *Faust*, the solo for oboe: variations on the song "The Evening Star" from Wagner's *Tannhäuser*, and the Lumbye's potpourri *Traumbilder* were especially pleasant. The concert was extraordinarily well attended.—NYSZ Monday, 21 December 1863, p. 2]

Sonntags-Concerte. Der Gesangsverein "Polyhymnia" giebt morgen Abend in den Metropolitan Rooms in Hesterstr. ein großes Concert, an welches sich ein Ball schließen wird. Die Polyhymnia (gemischter Chor) wird von dem "Arion" unterstützt werden. Die Herren Anschütz, Bergmann und Krüger werden dirigiren. Im zweiten Theile des Concertes wird die Polyhymnia unter Leitung ihres Dirigenten Fr. Krüger die Romberg'sche Composition zu Schiller's "Lied von der Glocke" zur Aufführung bringen. Die Soli werden von den Fräulein Gerschwyller und den Herren Langenbach und Wedemeyer executirt werden.

In Paul Falk's Broadway Garten und in der Turnhalle finden morgen Abend die üblichen Sonntagsconcerte statt.—NYSZ Saturday, 26 December 1863, p. 2

[Sunday concert. The glee club *Polyhymnia* will hold a grand concert tomorrow night to be followed by a ball at the Metropolitan Rooms on Hester St. The *Polyhymnia* (a mixed chorus) will be supported by the Arion. Messrs. Anschütz, Bergmann, and Krüger will conduct. During the second part of the concert, the *Polyhymnia*, under the direction of its conductor, Fr. Krüger, will perform Romberg's composition of Schiller's *Lied von der Glocke* [Song of the Bell: the 19th century German poem]. The solos will be performed by Miss Gerschwyller, Messrs. Langenbach and Wedemeyer.

At Paul Falk's Broadway Garden and at the *Turnhalle*, the usual Sunday concerts will be held tomorrow night.—NYSZ Saturday, 26 December 1863, p. 2]

Concert der "Polyhymnia". Dieser strebsame Verein, dessen Mitglieder zum größten Theil aus der Gesangschule des Sängerbundes hervorgegangen sind, hielt gestern Abend in den Metropolitan Rooms in Hesterstr. ein Vocal- und Instrumental-Concert ab, welches sehr gut besucht war. Die Hauptnummer des Concertes war das Romberg'sche Tongemälde "Schiller's Glocke"; die Soli der Composition wurden von den Herren R. Langenbach, Weinlich, Keppler und Mme. Ehlers recht brav executirt; ein gleiches gilt von den Herren, die das gemischte Chor der "Polyhymnia" sangen. Herr Fr. Krüger dirigirte das Ganze mit Umsicht und Verständniß. Von den übrigen Nummern des

Programms erwähnen wir noch des vom “Arion” unter Carl Bergmanns Leitung meisterhaft gesungenen Abt’schen Liedes “die stille Wasserrose”, in welchem der “Arion” wieder einmal seine Virtuosität im Vortrage der schönen Pianostellen bewies. Ein Fräulein Gerschwyller, welches im Besitz einer recht angenehmen, vollen Altstimme ist, sang das “Blumenlied” aus Gounod’s “Faust” und wurde von Herrn Kerssen recht sauber auf dem Piano begleitet. Fräulein Gerschwyller und der “Arion” mußten *Dacapo* singen.—NYSZ Monday, 28 December 1863, p. 8

[Concert of the *Polyhymnia*. This ambitious association, whose members have largely come out of the singing school of the *Sängerbund*, held a very well-attended vocal and instrumental concert last night at the Metropolitan Rooms on Hester St. The main piece of the concert was Romberg’s tone-painting [oratorio] *Schiller’s Glocke*; Messrs. R. Langenbach, Weinlich, Keppler and Mme. Ehlers performed the solos of the composition quite well; the same can be said of the gentlemen in the *Polyhymnia* mixed chorus. Mr. Fr. Krüger conducted the whole thing with circumspection and intelligence. Of the other numbers, we mention Abt’s song “The Quiet Water-Rose,” sung masterfully by the Arion under Carl Bergmann’s direction, which once again proved its virtuosic ability in the performance of pleasant piano passages. A Miss Gerschwyller, who has a rather pleasant and full alto, sang the “Flower song” from Gounod’s *Faust*, and was accompanied neatly on the piano by Mr. Kerssen. Miss Gerschwyller and the Arion had to sing an encore.—NYSZ Monday, 28 December 1863, p. 8]

Sonntagsconcerte. Carl Bergmann giebt mit seinem Orchester ein Sacred Concert in Paul Falk’s Broadway Garten. In der Turnhalle findet ein Vocal- und Instrumental-Concert statt; außerdem werden im Atlantic-, Harmonie- und Liberty-Garten die üblichen Sonntagsconcerte abgehalten.—NYSZ Saturday, 9 January 1864, p. 8

[Sunday concerts. Carl Bergmann and his orchestra are holding a Sacred concert at Paul Falk’s Broadway Garden. At the Turnhalle, a vocal and instrumental concert will be held; moreover, the usual Sunday concerts will be held at the Atlantic, Harmony, and Liberty Gardens.—NYSZ Saturday, 9 January 1864, p. 8]

Sonntags-Concerte. Morgen Abend findet in der Turnhalle ein großes Instrumental- und Vocal-Concert zum Besten des Dirigenten, Hrn. Krüger, statt. Außer mehreren interessanten Instrumentalsachen kommt unter Mitwirkung des gemischten Chors “Polyhymnia” Romberg’s Oratorium “Das Lied von der Glocke” zur Aufführung. In Paul Falk’s Broadway Garten gibt die Bergmann’sche Capelle wieder eines der beliebten Sacred-Concerte.—NYSZ Saturday, 16 January 1864, p. 8

[Sunday-Concerts. Tomorrow night in the gymnasium, a big instrumental and vocal concert will be performed in honor of the conductor, Mr. Kruger. In addition to several interesting instrumental pieces, Romberg’s Oratorio “The Song of the Bell” will be performed with the participation of the mixed chorus “Polyhymnia.” Carl Bergmann’s Ensemble will perform again a much-loved Sacred Concert in Paul Falk’s Broadway Garden.—NYSZ Saturday, 16 January 1864, p. 8]

Advertisement: "Broadway Garten—Sonntag den 31sten Januar 1862, 21st Sacred Concert, Dirigent: Herr Carl Bergmann.—Programm vollständig neu und das beste der Saison.—Paul Falk.—NYSZ Saturday, 30 January 1864, p. 6

[Advertisement: "Broadway Garden – Sunday, January 31, 1862, 21st Sacred Concert, conductor: Mr. Carl Bergmann. The program is entirely new and the best of the season.—Paul Falk.—NYSZ Saturday, 30 January 1864, p. 6]

Amusement. Männer-Gesang-Verein "Arion" – Der große Masken-Ball wird in diesem Jahre Donnerstag, den 11. February 1864 in der Academy of Music in bedeutend vermehrter und verbesserter Auflage stattfinden. Es wird Alles aufgeboten werden, den Besuchern einen Genuss zu verschaffen, welcher ihnen noch lange in Erinnerung bleiben soll.

Ganz besondere Aufmerksamkeit wird der Bequemlichkeit der Tanzenden gewidmet und jede Ueberfüllung des Locales durch die Beschränkung der Billete auf eine bestimmte Anzahl verhütet werden.

Unter den hauptsächlichsten Maskenscherzen heben wir hervor: Der Weg nach Oben, oder Blondin in der Westentasche. Verschiedene kleinere, doch imposante Züge werden die Besucher mit Erstaunen erfüllen. Der neugebackene Kaiser Max I. von Mexiko hat seinen Besuch freundlichst zugesagt und wird Allerhöchst selbst seinen Thron besteigen, worauf es später schöner wird. Sodann wird Faust's schönster Zug ohne Phiole aufgeführt und die erste Probefahrt der Flug-Maschine ohne die Concurrenz des Marine-Ministeriums in glänzendster Weise stattfinden. Eintrittskarten @ \$3 für einen Herrn und 2 Damen (jede Dame mehr \$1), sind nur bei Mitgliedern des Vereins und den Unterzeichneten zu haben; sie sind nicht übertragbar. Das Haupt-Billet-Bureau wird in der Musikalienhandlung der Herren Beer & Schirmer, 701 Broadway, sich befinden und jeden Nachmittag von 3 bis 6 Uhr geöffnet sein. Am Ball-Abende werden keine Eintrittskarten verkauft.

Die Masken-Garderobe ist den Buchheister' und Stollwerk'schen Etablissements entnommen; auch werden diese Herren eine Anzahl eleganter Anzüge im Ball-Lokale selbst zum Ausleihen bereit halten. Die Oberleitung über die beiden engagirten Musikcorps hat Hr. Carl Bergmann freundlichst übernommen.

Zur größeren Garantie der Vorzüglichkeit von Speise und Getränken hat das Committee-Mitglied Herr A. Goetze die Ueberwachung dieses Departements speziell übernommen.—NYSZ Tuesday, 30 January 1864, p. 6

[Arion Men's Glee Club—the grand masked ball will take place with a significantly increased and improved circulation this year on Thursday, 11th of February 1864 at the Academy of Music. Everything will be done to provide the visitors with a joyful event, which they should still remember after a long time.

Special attention is paid to the comfort of the dancers and any overload of the location will be prevented by the restriction of the tickets to a certain number.

We are emphasizing major masquerade jokes, namely 'The Way to the Top' or 'Blond in the Vest Pocket.' Diverse smaller but impressive pieces will fulfill the visitor with astonishment. The new emperor Max I of Mexico kindly confirmed his visit and he himself will most probably ascend the throne, after which it will get nicer. Then Faust's

most beautiful part will be presented without Phiole and the first test drive of the flight-machine, without the competition of the navy-ministry, will take place in an illustrious manner. Admission tickets, which cost \$3 for one gentleman and two ladies (each lady an additional \$1), can only be purchased from members of the society and the undersigned; they are not transferable. The major ticket office will be located at the music shop of Messrs. Beer & Schirmer, 701 Broadway, and be open to the public each afternoon from 3 to 6 o'clock. During the ball, night admissions tickets will not be sold.

The masquerade wardrobe is gathered from Buchheister's and Stollwerk's establishment; these gentlemen will have a number of elegant suits ready to be borrowed at the ball location itself. The supervision of both of the hired music corps has been kindly accepted by Mr. Carl Bergmann.

To the larger guarantee of the superiority of food and drinks, the committee-member Mr. A Goetze has in specific accepted the supervision of this department.—NYSZ Tuesday, 30 January 1864, p. 6]

Sonntags-Conzerte. [...] Herr Carl Bergmann giebt mit seinem Orchester im Broadway Garten ein Concert.—NYSZ Saturday, 30 January 1864, p. 8

[Sunday concerts. [...] Mr. Carl Bergmann and his orchestra will hold a concert at the Broadway Garden.—NYSZ Saturday, 30 January 1864, p. 8]

Drittes Philharmonisches Concert. Das dritte Concert der Philharmonic Society von New-York in dieser Saison wurde am Samstag Abend in der Academy of Music gegeben. Trotz des an diesem Abend herrschenden Unwetters war das anwesende Publikum ebenso zahlreich und elegant, als in den zwei vorhergehenden Concerten dieser Gesellschaft. Das Concert fand unter Herrn Carl Bergmann's Leitung statt, und diesem Umstande haben wir es wohl zu verdanken, daß die unter dem Namen „Zukunftsmusik“ bekannte Richtung der edlen Musica stark bei Entwerfung des Programmes berücksichtigt wurde. Außer der Introduction zu Wagners „Lohengrin“ und der Ouverture zur „Euryanthe“ von Weber, brachte das Concert F. Liszt's „Faustsinfonie.“ Diese Sinfonie kam am Anfange der Saison in einem Concerte in Irving Hall zur Ausführung und besprachen wir bei dieser Gelegenheit ausführlich das Allegro (Faust) und das Scherzo (Mephisto), welches letztere unbedingt der beste Theil der sogenannten Sinfonie ist. Gerechtigkeit gegen das ganze Werk erheischt es, daß wir auch dem zweiten Theil, dem Andante (Gretchen) dieselbe Aufmerksamkeit widmen. Die Faustsage hat mehre unserer großen Dichter und Tonsetzer zum [sic: zur] dichterischen oder musikalischen Behandlung angeregt. An Göthe's unsterbliche Dichtung „Faust“ reihen sich mehre musikalische Behandlungen des Sujet's; Schumann hat seine Faustmusik geschrieben, Wagner nahm eines seiner ersten Werke, setzte ein passendes Motto davor, arbeitete es etwas um, und nannte den Tonsatz Faust-Ouverture. Gounod benützte Goethe's Werk zu seiner Oper „Faust,“ und Liszt endlich unternahm es, die drei Hauptcharaktere der Dichtung musikalisch zu schildern, oder, wie sich die Zukunftsmusiker ausdrücken würden, zu malen. Gewiß ist es ein an und für sich gewagtes Unternehmen, ein ganzes Menschenleben mit all seinen geheimnißvollen Tiefen und Stimmungen, seinem Sonnenlicht und Nachtdunkel in den engen Rahmen eines Sinfoniesatzes zusammenpressen zu wollen. Obgleich Empfindungen und Gefühle, für welche die Musik die gefügigste Interpretation ist, leicht und natürlich ausgedrückt

werden können, so hat sich Herr Liszt doch damit begnügen müssen, nur einige der Hauptzüge der Charaktere zu schildern. Dies ist auch höchst wahrscheinlich der Grund, daß die Zahl der Motive des Tonwerkes eine ziemlich beschränkte ist. Der zweite Theil der Sinfonie ist unbedingt der schwächste; dieses gleichmäßige Andante (eigentlich Adagio), in welchem sich dieses „Gretchen“ bewegt, verbietet ihm seine Leidenschaft, seine Liebe bis zum höchsten Grade zu steigern. Die engen Dimensionen eines Sinfoniesatzes gestatten nicht, allen Momenten der Dramatik gerecht zu werden. Die bildende Kunst war sich aller dieser Hindernisse besser bewußt, als der Tondichter. Sie wagte es stets nur einen einzelnen Moment aus dem Leben des „Gretchen“, die Domszene, erste Begegnung mit Faust u.s.w. darzustellen. Die innern Mängel der Tondichtung sind ebenfalls so zahlreich, daß wir Zweifel hegen, ob Liszt überhaupt berufen sei, die Faustdichtung in ein sinfonisches Gewand zu kleiden. Trotz aller Instrumentaleffecte, von denen das Andante strotzt, vermißt man die wahren Züge einer „Gretchen“—Natur. Liszt's „Gretchen“ ist ein sentimentales, bleiches Geschöpf, das Romane gelesen hat und nach einem anbetenden Liebhaber, der tanzen und Guitarre spielen kann, schmachtet. Ihre Leidenschaft hat etwas coquett affectirtes und ihr Condeux versetzt uns mit dem Schmettern der Becken eher in den Wirbel und Tumult eines großen Balles, als in die Regionen des „ewig Weiblichen“. Die Bilder, die uns Liszt in dieser Tondichtung gibt, sind wohl im Grunde genommen die „schwankenden Gestalten, die früh sich einst dem trüben Blick gezeigt“, aber es sind doch bei Weitem nicht die hehren, wahren Poesie-Gestalten, die uns aus dem ersten Theil der Fausttragödie entgegenstrahlen. Die Sinfonie sowie auch die andern Instrumentalpiecen wurden mit jenem Schwunge und jener Präcision vorgetragen, die wir nur bei unsern Philharmonikern finden. Außerdem sang noch der „Arion“ einen Chor, und zwar vortrefflich, und Herr Herrmans, der beliebte Bassist der deutschen Oper, trug Ever's Lied „An den Sturmwind“ vor. Herr Hermanns sang so schön, daß das Publikum derart ins Feuer gerieth, wie man es bei diesen Concerten sonst nie erlebt hat und mußte, obgleich es gegen die Regeln der Gesellschaft war, noch ein Lied zum Besten geben. Für das nächste, am 12. März stattfindende Concert wird Mendelssohn's „Lobgesang“ und Haydn's dritte Sinfonie in E-Moll vorbereitet. Der deutsche Liederkranz wird in diesem Concerte mitwirken.—NYSZ Tuesday, 2 February 1864, p. 8

[Third Philharmonic concert. The Philharmonic Society of New York's third concert of this season was held Saturday evening at the Academy of Music. In spite of the severe weather at the time, the audience was just as numerous and elegant as it had been at the two preceding concerts of this society. The concert was under the direction of Mr. Carl Bergmann, and it is probably due to this fact that among the schools of the noble Music, the one known as "Zukunftsmusik" was accorded great importance in the selection of the program. Besides the Introduction to Wagner's *Lohengrin* and the overture to *Euryanthe* by Weber, the concert brought F. Liszt's *Faust-Symphonie*. This symphony was performed at the beginning of the season during a concert at Irving Hall, and at the time we gave a detailed review of the Allegro (Faust) and the Scherzo (Mephisto), which latter one is without a doubt the best part of the so-called symphony. Fairness toward the entire work demands that we pay the same attention also to the second part, the Andante (Gretchen). The legend of *Faustus* has inspired many of our great poets and composers to give a poetic or musical treatment. Goethe's immortal poetic work, *Faust*, is followed by

a series of musical treatments of the subject; Schumann wrote his Faust music, Wagner took one of his first works, prefaced it by a fitting motto, modified it a little, and called the composition *Faust-Ouverture*. Gounod used Goethe's work for his opera *Faust*, and finally, Liszt undertook to give musical portrayals of the poem's main characters or, as the "Zukunftsmusiker" would call it, to paint them. Certainly, the endeavor of condensing an entire human life with all its mysterious depths and moods, its sunlight and dark of night, into the narrow frame of a symphonic movement, is in and of itself a daring one. Even though sentiments and emotions, for which music is the most pliable interpreter, can be expressed with ease and naturally, Mr. Liszt has had to content himself with portraying only some of the characters' main traits. That is most probably the reason why the number of motifs in the entire work is rather limited. The symphony's second part is without a doubt its weakest; the even Andante (or rather Adagio) in which this "Gretchen" moves, prevents her from raising her passion, her love to the highest degree. The narrow dimensions of a symphonic movement do not allow for justice to be rendered to all moments of the dramatic development. The fine arts, more conscious of these obstacles than the composer, never dared to depict more than a single moment from the life of "Gretchen," the scene at the dome, the first encounter with Faustus, etc. The tone poem's inner deficiencies are also rather numerous, and so we doubt whether Liszt is at all competent to give a symphonic vestment to the Faustus poem. In spite of all the instrumental effects with which the Andante bristles, one misses the true traits of "Gretchen's" nature. Liszt's "Gretchen" is a sentimental and pale creature that has read novels and pines for an adoring lover who can dance and play the guitar. Her passion has something of the coquettishly affected, and her codex, with its clanging of cymbals, takes us to the vortex and tumult of a grand ball rather than to the regions of the "eternal female." The images Liszt gives us in this tone-poem probably are indeed the "wavering forms that long since moved past the cloudy eyes," but they are by far not the sublime and true poetic forms that radiate out of the first part of the Faustus tragedy. The symphony, as well as the other instrumental pieces, was performed with the verve and precision that we find only in our Philharmonic. In addition, the "Arion" sang a choral piece, and with excellence, and Mr. Hermanns, the popular bass from the German opera, presented Ever's song *An den Sturmwind*. Mr. Hermanns sang so beautifully that the audience was on fire in a way never seen in these concerts, and against the rules of the society, he had to perform another song. For the next concert, to be held on March 12, Mendelssohn's *Lobgesang* and Haydn's Symphony No. 3 in E minor are in preparation. The German Liederkranz will participate in the concert.—NYSZ Tuesday, 2 February 1864, p. 8]

Benefiz für Herrn Carl Bergmann. In Paul Falk's Broadway-Garten findet morgen Abend ein großes Benefiz-Concert für Herrn Carl Bergmann statt. Es kommen eine Anzahl neuer und interessanter Piecen zur Ausführung.—NYSZ Saturday, 13 February 1864, p. 8

[Benefit for Mr. Carl Bergmann. A grand benefit concert for Mr. Carl Bergmann will be held tomorrow night at Paul Falk's Broadway Garden. A number of new and interesting pieces will be performed.—NYSZ Saturday, 13 February 1864, p. 8]

“Benefiz Concert. Nächsten Sonntag [sic] findet im Broadway Garten ein großes Benefiz-Concert für Herrn Carl Bergmann statt.”—NYSZ Friday, 12 February 1864, p. 6; “23. Sacred Concert”—NYSZ Sunday, 14 February 1864, p. 6

[“Benefit Concert. Next Sunday [sic], a grand benefit concert will be held for Mr. Carl Bergmann in the Broadway Garden.”—NYSZ Sunday, 14 February 1864, p. 6]

“Vierundzwanzigstes Sacred Concert”—NYSZ Friday, 12 February 1864, p. 6; “23. Sacred Concert”—NYSZ Sunday, 14 February 1864, p. 6

[Twenty-fourth Sacred Concert.—NYSZ Friday, 12 February 1864, p. 6; Twenty-third Sacred Concert.—NYSZ Sunday, 14 February 1864, p. 6]

Zum Besten des deutschen Hospitals findet nächsten Sonntag in Paul Falk’s Broadway Garden ein großes Sacred-Concert unter Hr. Carl Bergmann’s Leitung statt.—NYSZ Wednesday, 24 February 1864, p. 8

[For the benefit of the German Hospital, a grand Sacred concert under Mr. Carl Bergmann's direction will be held next Sunday at Paul Falk's Broadway Garden.—NYSZ Wednesday, 24 February 1864, p. 8]

Concert zum Besten des deutschen Hospitals.—Der Ertrag des morgen Abend in Paul Falk’s Broadway-Garten stattfindenden 25. Sacred Concert’s der Carl Bergmann’schen Capelle ist für den Fond des deutschen Hospitals bestimmt. Es kommen in diesem Concert einige sehr interessante Novitäten zur ersten Aufführung.—NYSZ Saturday, 27 February 1864, p. 8

[Concert for the benefit of the German Hospital.—The proceeds of the 25th Sacred concert of Carl Bergmann's orchestra, to be held tomorrow night at Paul Falk's Broadway Garden, are destined for the German Hospital fund. A number of very interesting novelties will be performed at this concert.—NYSZ Saturday, 27 February 1864, p. 8]

Unterhaltungen. Broadway Garden. Sonntag den 28. Februar 1864: Zum Besten des Deutschen Hospitals 25. Sacred-Concert, Dirigent Carl Bergmann. Der edle Zweck dieses Concertes, das heutige vorzügliche Programm sowie die Popularität dieser Concerte, lassen die Unterzeichneten hoffen, daß sich ein geehrtes Publikum recht zahlreich einfinden wird, um durch einen kleinen Beitrag immer mehr die Verwirklichung eines Deutschen Hospitals zu fördern. Achtungsvoll Der Frauen-Verein. Programm in den Sonntagsblättern.—NYSZ Sunday, 28 February 1864, p. 8

[Sunday, February 28, 1864: For the benefit of the German Hospital – 25th Sacred concert, conductor: Carl Bergmann. The noble cause of this concert, today's excellent program, and the popularity of these concerts instill in the undersigned the hope that an honored public will appear in great numbers in order to further, with a small contribution, the realization of a German Hospital. Respectfully, the Women's Association. The program can be found in the "Sonntagsblätter."—NYSZ Sunday, 28 February 1864, p. 6]

Sacred Concert. Zum Besten des deutschen Hospitals fand gestern in Paul Falk's Broadway Garten ein grosses Concert der Bergmann'schen Capelle statt. Das Concert war sehr gut besucht; das Programm brachte mehrere höchst interessante Nummern, unter andern die Beethoven'sche Overture zu "Egmont", Variationen mit Echo-Effekten für Horn componirt und vorgetragen von Herrn Schmitz, und eine Fantasie für Orchester von Kerssen, betitelt "Ein Kirchweihfest in Steyermark." Die letzte Piece war neu; in dem engen Rahmen einer Fantasie führt sie uns eine Anzahl Tonbilder, die recht geschickt ausgewählt und charakteristisch wieder gegeben sind, vor. An ein langsam verziehendes und verhallendes, nächtliches Gewitter knüpft sich die Schilderung eines Morgens in den Alpen Steyermarks, das Austreiben der Heerden, Gebet der Hirten u.s.w. an, dann kommt die Kirchweih mit ihrem Festschießen und Tanzen, denen erst der hereinbrechende Abend ein Ende macht. Die Composition ist frisch und lebendig und dadurch, daß sie den Volkston, ohne in's Gewöhnliche zu fallen, richtig trifft, leicht verständlich. Sämmtliche Nummern des Programmes wurden unter Herrn Bergmann's Leitung mit Schwung und Präcision executirt.—NYSZ 29 February 1864, p. 8

[The best of the German benefit concert was given yesterday in Paul Falk's Broadway Garden; a big concert with the Bergmann Orchestra, the concert was very well researched, the program consisted of many highly interesting pieces, among which Beethoven's *Egmont* Overture, Variation with Echo Effekte composed for horn and recited by Herr Schmitz, with a Fantasy for orchestra by Kerssen entitled, *A Church Feast in Steyermark*. The last piece was new; in the narrow range of a fantasy it consists of a musical portrait, that very well describes and characteristically expressed themselves. At a slow tempo it reveals the night weather becoming the silver of a morning in the Alps of Steyermark. . . and then comes the church with its festivities and dancing which had ended the night before. The composition is fresh and lively so that the folk melody, without being typically stylized, gives the right message that is easily understood. Some pieces of the program were executed under Mr. Bergmann's direction with swing and precision.—NYSZ 29 February 1864, p. 8]

Gegen das Sonntagsgesetz. In Folge eines gestern in den Zeitungen erschienenen Aufrufs fanden sich gestern Nachmittag im Atlantic Garten eine Anzahl Bürger unserer Stadt ein, um sich über Mittel und Wege unserer Stadt zur Verhinderung der Passirung des jetzt der Legislatur vorliegenden neuen Sonntagsgesetzes zu berathen. Die Versammlung organisierte sich durch die Erwählung des Herrn Dr. Julius Korn zum Präsidenten, des Hrn. Kramer zum Vicepräsidenten und des Hrn. Hemper zum Sekretär. Da die Versammlung nur eine vorbereitende war, so wurde zwar über die oben angedeutete Hauptfrage debattirt, aber kein bestimmter Beschluß gefaßt; dagegen wurden folgende Herren: S. Kapff, Kasper, P. Falk, Obermann, Ch. Gross, Liebermann und Rückert als ein Committee ernannt, welches heute eine Massenversammlung aller derer, die gegen das Gesetz sind, einberufen soll.

Von Seiten der deutschen Association zum Schutze gegen alle beschränkenden Sonntags- und Verkaufsgesetze wird sich heute ein Committee nach Albany begeben, um bei den Herren Gesetzgebern die geeigneten Schritte gegen die Annahme des Prohibitio-Gesetzes zu thun.—NYSZ Tuesday, 22 March 1864, p. 8

[Against the Sunday law. After a call to action that appeared in yesterday's newspaper(s?), a number of citizens of our city convened yesterday at the Atlantic Garden to debate means and ways for our city to prevent passage of the new Sunday law now sent to the legislature. The convention organized itself by electing Mr. Julius Korn as president, Mr. Kramer as vice president, and Mr. Hemper as secretary. Since the convention was only preparatory, the abovementioned central issue was debated but no definite resolution was passed; however, the following gentlemen: S. Kapff, Kasper, P. Falk, Obermann, Ch. Gross, Liebermann and Rückert, were appointed to a committee which is to call in a mass convention of all those opposed to the law.

The German Association for Protection Against All Restrictive Sunday and Business Laws will send a committee to Albany today in order to take appropriate measures with the members of the legislature against the passage of the prohibition law.—NYSZ Tuesday, 22 March 1864, p. 8]

“33. Sacred Concert”; “Anfang 8 Uhr”, “Eintritt 15 cents der Herr und Eine Dame”, “Paul Falk”; “Shakespeare-Feier. Dem Geehrten Publikum hiermit achtungsvoll die Anzeige, daß der zweite Theil des heutigen Programmes vollständig dem Andenken des 300 jährigen Geburtstages William Shakespeare's gewidmet ist.”—NYSZ Sunday, 24 April 1864 p. 8

[33rd Sacred Concert. Begins at 8 pm. Admission 15 cents for a gentleman and one lady. Paul Falk. Shakespeare Festival. The honored public is made aware that the second part of today's program is entirely dedicated to the memory of the 300th birthday of William Shakespeare.—NYSZ Sunday, 24 April 1864, p. 8]

“35. Sacred Concert”; “Anfang 8 Uhr”, “Entritt 15 cents der Herr und Eine Dame”, “Zur Nachricht geehrten Publikums, daß ich alle Einrichtungen getroffen, um mein Lokal so angenehm kühl als möglich zu machen. Achtungsvoll—“Paul Falk”—NYSZ Sunday, 8 May 1864, p. 8

[35th Sacred Concert Begins at 8pm. Admission 15 cents a gentleman and one lady. The honored public is made aware that I have taken all measures to make my premises as pleasantly cool as possible. Respectfully, “Paul Falk”—NYSZ Sunday 24 April 1864, p. 8]

“37. Sacred Concert”; “Anfang 8 Uhr”, “Eintritt 15 cents der Herr und Eine Dame”, “Der Unterzeichnete erlaubt sich ein geehrtes Publikum darauf aufmerksam zu machen, daß sein Lokal mit der besten Ventilation versehen ist, und die so erfolgreichen “Sonntags-Concerte” den Sommer hindurch fortzusetzen gedenkt; gleichzeitig auf das heutige vorzügliche Programm aufmerksam machend, zeichnet Achtungsvoll “Paul Falk”; Notiz. Die Herren Orchester-Mitglieder werden höchlichst ersucht, sich präzise 11 Uhr Morgens zur Probe einzufinden. Carl Bergmann.—NYSZ Sunday, 22 May 1864 p. 8

[37th Sacred concert; begins at 8 p.m.; admission 15 cents a gentleman and one lady; The signatory takes leave to bring it to the attention of an honored public that his venue is equipped with the best air-conditioning, and that he intends to continue the highly successful ‘Sunday concerts’ throughout the summer; and having brought to attention

also today's exquisite program, signs respectfully "Paul Falk". Note. The gentlemen members of the orchestra are strongly requested to arrive at 11 a.m. sharp for the rehearsal. Carl Bergmann.—NYSZ Sunday 22 May 1864, p. 8]

Unterhaltungen. "Notiz. Der Unterzeichnete sieht sich gezwungen, einem geehrten Publikum anzeigen zu müssen, daß er von heute an die Eintrittspreise für die so beliebten Sonntags-Concerte unter Direktion des Herrn Karl Bergmann auf 25 cents für einen Herrn und eine Dame, für eine Dame mehr 15 cents, erhöhen muß. Die Gründe dafür hält der Unterzeichnete für seine Pflicht einem geehrten Publikum vorzulegen. In der letzten Sitzung der Musical Protective Society wurde der Beschluss gefaßt, die Preise sämtlicher Herren Musiker bedeutend zu erhöhen, und da solches auf die von mir mit so bedeutendem Erfolg arrangierten Sacred Concerte ebenfalls Anwendung fand, so blieb mir nur die Wahl diese so beliebten Concerte eingehen zu lassen, oder mich an die Generosität und den Kunstsinn eines geehrten Publikums zu wenden, um zum ersten Male in New-York derartige Concerte (die einzigen ihrer Art) ununterbrochen Winter und Sommer fortführen zu können.

Ich hoffe keine Fehlbitte zu thun, wenn ich trotz der erhöhten Eintrittspreise auf denselben zahlreichen Besuch als früher rechne und zeichne mit der Versicherung der größten Hochachtung eines geehrten Publikums, ergebenster—Paul Falk;

"38. Sacred Concert"; "Anfang 8 Uhr", "Eintritt 25 cents der Herr und Eine Dame, jede Dame mehr 15 cents", "Ergebenst" "Paul Falk"—NYSZ Sunday, 29 May 1864, p. 8

[Entertainment. Note. The signatory finds himself forced to announce to an honored public that beginning today, he has to raise the admission to the popular Sunday Concerts directed by Mr. Karl Bergmann to 25 cents for a gentleman and one lady, and 15 cents for another lady. The signatory deems it his obligation to bring the reasons to the knowledge of an honored public. At the last meeting of the Musical Protective Society a decision was made to substantially raise the salary of all musicians; and since this applies also to the Sunday Concerts that I have arranged to such great success, I was left with the choice to discontinue these popular concerts, or to turn to the generosity and the love for the arts of an honored public in order to able to continue, for the first time in New York, such concerts (the only ones of their kind) throughout the winter and the summer. I hope not to ask in vain if, in spite of the raised admissions, I expect as lively attendance as in the past, and sign by assuring the honored public of my greatest respect, yours dutifully, Paul Falk

38th Sacred Concert. Begins at 8pm. Admission 25 cents a gentleman and one lady, each additional lady 15 cents. Dutifully, Paul Falk.—NYSZ Sunday, 29 May 1864, p. 8]

Broadway Garten. Heute Abend: Letztes Sacred-Concert. Bei dem heutigen Schlusse der von mir arrangierten, bis jetzt erfolgreichsten Concert-Saison erlaubt sich der Unterzeichnete seinen besten Dank für die so außerordentliche Teilnahme seitens eines geehrten Publikums ganz ergebenst abzustatten, da nur durch diese Protektion ich im Stande war, 45 Concert in ununterbrochener Reihe, mit dem größten Erfolge begleitet, abhalten zu können.

Möge ein geehrtes Publikum die Versicherung annehmen, daß mein ganzes Bestreben stets darauf hingerichtet sein wird, mir das Wohlwollen eines geehrten Publikums zu erhalten und immer mehr zu befestigen. Achtungsvoll... Paul Falk.—
NYSZ Sunday, 17 July 1864, p. 8

[Broadway Garden. Tonight: Last Sacred concert. At today's finale of the most successful concert season thus far arranged, I, the undersigned, take leave to express my deepest gratitude to the honored public for its extraordinary participation which alone has enabled me to hold 45 concerts in an unbroken series and with the greatest success. May the honored public accept my assurances that all my striving will always be directed toward maintaining and further securing the benevolence of the honored public. Respectfully . . . Paul Falk.—NYSZ Sunday, 17 July 1864, p. 8]

Sonntagskonzert. Nächsten Sonntag nehmen in Paul Falk's Broadway Garten die beliebten Sonntagskonzerte der Bergmann'schen Kapelle wieder ihren Anfang.—NYSZ Friday, 16 September 1864, p.8

[Sunday concert. Next week, the popular Sunday concert of Bergmann's orchestra will recommence at Paul Falk's Broadway Garden.—NYSZ Friday, 16 September 1864, p. 8]

Großes Riesen-Concert. Mammuth-Fest und Fete Champetre abgehalten im Jones Wood, am 19. September 1864. Gegeben von der Musical Mut. Protective Union zur Gründung eines Musik-Instituts.

Ein Orchester, bestehend aus 600 Musikern, eine Zusammenstellung, wie sie in den Vereinigten Staaten von Amerika noch nicht gesehen wurde, wird das Concert vortragen, wodurch dieses Fest den großen Musikfesten in Europa in keiner Weise nachstehen wird. Der durch seine Leistungen rühmlichst bekannte Männergesangsverein "Arion" hat seine Mitwirkung freundlichst zugesagt. Der ehrenwerthe Luke F. Cozzens wird bei dieser Gelegenheit die Festrede halten.

Das Fest wird mit einem großen Balle auf 2 großen Plattformen um 11 Uhr Morgens eröffnet und währt bis 1 Uhr Nachmittags.

Hierauf eine Stunde Pause. Anfang des Concerts 2 Uhr Nachmittags.

Programm.

Ouverture zu der Oper Rienzi von Rich. Wagner dirigirt von Carl Bergmann.

Potpouri aus der Oper Traviata von Verdi (ein Mann Militair Musik) dirigirt von Herrn Theodor Thomas.

Festrede gesprochen von dem achtbaren Luke F. Cozzens.

Marsch aus der Oper Faust von Gounod, gesungen von dem Arion Männerchor mit Orchesterbegleitung, dirigirt von Herrn F. Hartmann.

Jagd-Ouverture von Mehul, dirigirt von Herrn Thomas Baker.

Finale aus der Oper Lucia v. Donizetti (Militair Musik) dirigirt von Herr Joseph Noll.

Marsch aus der Oper der Prophet, von Meyerbeer, dirigirt von Herrn Max Maretzek.

Nach dem Concert beginnt das Tanzen wieder auf beiden Plattformen.

Tickets 50 Cents—Kinder unter 12 Jahren frei. N. B. Im Falle ungünstiger Witterung wird das Fest auf Montag den 26 September verschoben.

H.D. Beissenherz, Präsident. D. Schaad, Secret.

Im Auftrage –Henry Tiffington, Vorsitz der Druck-Committee.—NYSZ 17 and 19 September 1864, p. 6

[Grand Mammoth Concert. Mammoth Concert and Fete Champetre at Jones's Wood, September 19, 1864. Held by the Musical Mut. Protective Union for the foundation of a Music Institute.

An orchestra composed of six hundred musicians, a large gathering not yet seen in the United States of America, will present the concert, making it, in all respects, second to none to Europe's great musical festivals in any way. The Arion men's glee club, whose performances have earned it the best reputation, has generously promised its participation. The honorable Luke F. Cozzens will deliver a celebratory address.

The festival opens with a grand ball on two platforms at 11 a.m. and continues until 1 p.m. [Yes, that's slightly off, in the German too. Of course, the ball ends at 1, not the festival.] Intermission of one hour. The concert begins at 2 p.m. Program.

1. Overture to the opera *Rienzi* by Rich. Wagner, conducted by Carl Bergmann.
2. Potpourri from the opera *Traviata* by Verdi ([I can't make sense of this: One-Man Military Music]), conducted by Mr. Theodore Thomas.
3. Celebratory address by the honorable Luke F. Cozzens.
4. March from the opera *Faust* by Gounod, sung by the Arion men's glee club with accompanying orchestra conducted by Mr. F. Hartmann.
5. Hunt overture by Méhul, conducted by Mr. Thomas Baker.
6. Finale from the opera *Lucia* by Donizetti (military music) conducted by Mr. Joseph Noll.
7. March from the opera *The Prophet* by Meyerbeer, conducted by Mr. Max Maretzek.

After the concert, dancing resumes on both platforms.

Tickets 50 cents—Children aged 12 or less admitted at no charge. N.B. In the event of inclement weather, the festival is postponed to Monday, September 26.

H.D. Beissenherz, President. D. Schaad, Secretary. P.P. Henry Tiffington, President of the Print Committee.—NYSZ Saturday, 17 September and Monday, 19 September 1864, p. 6]

Carl Bergmann's Sonntagsconcerte. Diese Concerte hatten in vorigem Winter solchen Anklang gefunden, daß Herr Paul Falk vom Broadway Garten beschlossen, dieselben auch in dieser Saison wieder einzuführen. Der Name Carl Bergmann als Dirigent bürgt uns dafür, daß dieselben auch dieses Jahr einen eben so großen Erfolg, wie im vorigen haben werden. Wenn dies der Fall ist, so hofft Herr Falk, im nächsten Jahre dem Publikum ein besseres und bequemer Concertlokal bieten zu können. Das erste dieser Sonntags-Abendconcerte findet morgen statt; das Programm desselben, auf welches wir verweisen, ist ein gediegenes und reichhaltiges.—NYSZ Saturday, 17 September 1864

[Carl Bergmann's Sunday concerts. These concerts were so warmly received that Mr. Paul Falk of the Broadway Garden has decided to reintroduce them this season. The name Carl Bergmann as conductor is a guarantee to us that they will be as successful again this year as they were last year. If that is the case, Mr Falk hopes to be able to offer a better and more comfortable venue to the public next year. The first of these Sunday

evening concerts will be held tomorrow; the program, to which we refer the reader, is tasteful and rich.—NYSZ Saturday, 17 September 1864]

Das Mammuth-Concert. Der Musical Protectiv [sic] Union findet heute in Jones Wood statt. Sechshundert Musiker und der “Arion” wirken in demselben mit. Der Ertrag soll zur Gründung eines Musikinstitutes verwendet werden.—NYSZ 19 September 1864, p. 8

[The Mammoth Concert. Of the Musical Protective Union will be held today at Jones’s Wood. Six hundred musicians and the Arion will participate. The proceeds are destined for the foundation of a musical institute.—NYSZ Monday, 19 September 1864]

Monstre-Concert. Das Riesenconcert der Musical Mutual Protective Union, welches gestern in Jones Wood stattfand, war außerordentlich gut besucht. Das Orchester, dasselbe, welches bei der Aufführung der Schöpfung benützt worden war, erwies sich als viel zu klein, so daß von den versprochenen 600 Musikern nur 200 placirt werden konnten. Das Concert eröffnete die originelle Ouverture zu Wagner’s “Rienzi”, welche delikate und fein unter Karl Bergmann’s energischer Leitung executirt wurde. Der “Arion” sang den Soldatenchor aus “Faust” mit voller Orchesterbegleitung; die Piece hatte im Freien, obgleich sie vom Publikum Da Capo verlangt wurde, lange nicht die Wirkung wie in den geschlossenen Räumen der Academy. Hr. [sic: Hr.] Luke F. Cozans hielt die Festrede. Derselbe sprach über die Einwirkungen der Musik auf die körperliche und geistige Ausbildung der Menschen, und gab eine Geschichte der Entstehung und allmählichen Entwicklung der Instrumentalmusik. Die Rede sprach sehr an. Vor und nach dem Concerte wurde getanzt.—NYSZ Tuesday, 20 September 1864, p. 2

[Monster Concert. The gigantic concert of the Musical Mutual Protective Union, held yesterday at Jones’s Wood, was exceptionally well attended. The orchestral stage, the same used in the performance of *the Creation*, turned out to be, by far, too small, so that of the 600 musicians that had been promised, only 200 could be arranged. The concert was opened with the original overture to Wagner’s *Rienzi*, which was executed with delicacy and finesse under Karl Bergmann’s resolute direction. The Arion sang the “Soldier’s Chorus” from *Faust* with full orchestral accompaniment; the piece was, by far, not as effective outdoors as in the closed rooms of the Academy, even though the audience demanded an encore. Mr. Luke F. Cozans gave the celebratory address. He spoke of the influences of music upon the physical and intellectual education of man, and gave a history of the origin and slow development of instrumental music. The speech was warmly received. There was dancing before and after the concert.—NYSZ Tuesday, 20 September 1864, p. 2]

Broadway Garden. Die beliebten Karl Bergmann’schen Sonntagskonzerte haben seit Sonntag vor acht Tagen in diesem Lokale wieder ihren Anfang genommen und scheint das Publikum gewillt zu sein, dieselben, wie früher, recht eifrig zu unterstützen. Sollten sich diese Konzerte auch in diesem Winter erfolgreich bewähren, so beabsichtigt der Unternehmer, Herr Paul Falk, für nächsten Winter ein geräumigeres und mehr geeigneteres [sic] Konzertlokal zu bauen. In künstlerischer Hinsicht werden diese Konzerte immer als Erfolge gelten, denn mit einem aus den ersten Musikern der Stadt zusammengesetzten Orchester, an dessen Spitze Karl Bergmann steht, läßt sich schon

etwas leisten. Bergmann findet als Orchester-Dirigent selten seines Gleichen; sein Taktstock elektrisiert, sein Auge beherrscht das Orchester. Unter seiner Leitung kommen sowohl die sinnigen, schwierigen Werke eines Beethoven, als auch die in süßen Melodien tänzelnden Strauß'schen Walzer zur vollen Geltung. Das Programm des gestrigen Konzertes war ein äußerst interessantes; im ersten Theile des Konzertes sprach namentlich ein neues Potpourri aus Gounod's "Faust", wahrscheinlich von Herrn Bergmann selbst arrangirt, sehr an. Das Konzert war so gut besucht, daß es schwer hielt, von einer Seite des Saales zur andern zu gelangen.—NYSZ 26 September 1864, p. 8

[Broadway Garden. Karl Bergmann's popular Sunday concerts have resumed eight days ago at this venue, and the public seems willing to show as ample support for them as in the past. If the concerts hold up successfully again this winter, the entrepreneur, Mr. Paul Falk, intends to build a more spacious and more appropriate concert venue for next winter. With respect to artistic quality, these concerts will always count as successes, for an orchestra composed of the finest musicians of the city, with Karl [*sic*] Bergmann at the helm, is capable of something quite extraordinary. As an orchestra conductor, Bergmann rarely meets a peer; his baton electrifies, his eye commands the orchestra. Under his direction, both the profound and difficult works of Beethoven and the waltzes of Strauss, dallying in sweet melodies, are presented to advantage. Last night's concert was very interesting; in the first part of the concert, specifically, a new potpourri from Gounod's *Faust*, probably arranged by Mr. Bergmann himself, was very warmly received. The concert was so well attended that it was difficult to get from one side of the audience to the other.—NYSZ Monday, 26 September 1864, p. 8]

Sonntags-Concert. Das dritte der Bergmann'schen Sonntagsconcerte findet morgen Abend in Paul Falk's Broadway Garten statt.—NYSZ 1 October 1864, p. 8

[Sunday concert. The third of Bergmann's Sunday concerts will be held tomorrow night at Paul Falk's Broadway Garden.—NYSZ Saturday, 1 October 1864, p. 8]

Philharmonic Society. Die philharmonische Gesellschaft wird auch in diesem Winter fünf große Concerte und fünfzehn öffentliche Proben geben. Das Programm, welches die Gesellschaft für diese fünf Concerte aufgestellt hat, ist ein großartiges; es follensolgende Werke zur Aufführung kommen: Beethoven's Sinfonie Eroica, die Schottische Sinfonie No. 3, A-dur, von Mendelssohn, die erste Sinfonie von Schumann, Eine Faust Sinfonie von Liszt; Ouverturen: Iphigenie von Gluck; Zauberflöte, Mozart; Egmont, Beethoven; Oberon, Weber; Sommernachtstraum, Mendelssohn; Manfred, Schumann; zum Hamlet von Gade; König Lear, Berlioz; die Präludien von Liszt; Medea, Bargiel. Unter gütiger Mitwirkung des deutschen Liederkranzes von New-York: die neunte Sinfonie von Beethoven, das Credo aus der Grauner Messe von Liszt, Palestrina's „Fratres ego“ (achtstimmig), der Menschheit Würde (Männerchor) von Mendelssohn, und Schubert's „Mondscheinständchen“ (Männerchor). Wer Vieles bringt, wird gewiß Jedem etwas bringen, und so werden auch diese Concerte Jedem, er mag diese oder jene Richtung der Musik lieben oder vorziehen, etwas bringen. Das erste der Concerte findet Samstag den 5. November statt, dasselbe wird von Herrn Carl Bergmann dirigirt werden und als Hauptpiecen die „Eroica“, die Präludien und die Oberon-Ouverture bringen. Die erste

Probe wird nächsten Samstag nachmittag 3 Uhr in der Academy of Music abgehalten werden.—NYSZ Wednesday, 5 October 1864, p. 8

[Philharmonic Society. The Philharmonic Society will again perform five grand concerts and fifteen public rehearsals over the course of this winter. The program arranged by the society for these five concerts is magnificent; the following works are to be performed: Beethoven's *Eroica* Symphony, Mendelssohn's "Scottish" Symphony No. 3 in A major, Schumann's Symphony No. 1, Liszt's *Faust-Symphonie*; overtures: *Iphigenie* by Gluck; *Zauberflöte*, Mozart; *Egmont*, Beethoven; *Oberon*, Weber; *Ein Sommernachtstraum* Mendelssohn; *Manfred*, Schumann; *Hamlet* by Gade; *King Lear*, Berlioz; the *Preludes* by Liszt; *Medea*, Bargiel. With the kind participation of the German Liederkranz of New York: Beethoven's Ninth Symphony, the *Credo* from Liszt's *Grauner Messe*, Palestrina's *Fratres ego* (for eight voices), *Der Menschheit Würde* (men's chorus) by Mendelssohn, and Schubert's *Mondscheinständchen* (men's chorus). He who offers much will certainly offer something to everyone, and so these concerts, too, will have something for everyone, whether he may love or prefer this or that school of music. The first of the concerts will be held on Saturday, November 5, conducted by Mr. Carl Bergmann, with the *Eroica*, the *Preludes* and the *Oberon* overture as its main pieces. The first rehearsal will be held next Saturday at 3 p.m. at the Academy of Music.—NYSZ Wednesday, 5 October 1864, p. 8]

Sonntags-Concert. Das dritte der Bergmann'schen Sonntagsconcerte findet morgen Abend in Paul Falk's Broadway Garten statt.—NYSZ 5 October 1864

[Same text, including "third"]—NYSZ Wednesday, 5 October 1864, p. 8
[Sunday concert. The third of Bergmann's Sunday concerts will be held tomorrow night at Paul Falk's Broadway Garden.—NYSZ Wednesday, 5 October 1864, p. 8]

Sonntagsconcert. In Paul Falk's Broadway Garten findet morgen Abend das 4. Sonntagsconcert unter Leitung des Herrn Karl Bergmann statt. Das Programm des Concertes ist ein höchst interessantes.—NYSZ Saturday, 8 October 1864, p. 8

Sonntagsconcert. In Paul Falk's Broadway Garten giebt die Bergmann'sche Capelle morgen Abend ihr fünftes Concert —NYSZ Saturday, 15 October 1864, p. 8

Bergmann's Concerte. Das sechste der Bergmann'schen Sonntagsconcerte, welches morgen Abend in Paul Falk's Broadway Garten stattfindet, bringt wieder ein höchst interessantes Programm.—NYSZ Saturday, 22 October 1864, p. 8

Sonntagsconcerte. In Paul Falk's Broadway Garten, in der Turnhalle und im Atlantic-Garten finden morgen die üblichen Sacredconcerte statt.—NYSZ Saturday, 29 October 1864, p. 8

Sonntagsconcerte. Es finden morgen Abend Concerte mit vollem Orchester in den Germania Assembly Rooms, Dirigent F. Krüger, in Paul Falk's Broadway Garten unter Carl Bergmann's Leitung, in der Turnhalle und im Atlantic Garten statt.—NYSZ 5 November 1864, p. 8

[(similar announcements: Saturday, 8 October, Saturday, 15 October, Saturday, 22 October, Saturday, 29 October, Saturday, 5 November. Concerts at PF's Broadway Garden: 4th ("highly interesting program"); 5th; 6th ("highly interesting program"); then the

"usual Sacred concerts" at Broadway Garden, the Turnhalle, and the Atlantic Garden; at the Germania Assembly Rooms (conductor F. Krüger), Broadway Garden (Carl Bergmann, conductor), at the Turnhalle, and at the Atlantic Garden.)]

Concert der Philharmonic Society. Die Aufregung, welche die Vorbereitungen für die Präsidentenwahl stets begleitet und alle Schichten und Klassen der Gesellschaft durchdringt, und der grandiose McClellan Fackelzug, der am Samstag Abend stattfand, hatte den Besuch des ersten Concertes der Philharmonic Society in der diesjährigen Saison beeinträchtigt. Die Leute, welche bei solchen Gelegenheiten die Academy of Music nur besuchen um etwas zu sehen und gesehen zu werden, waren am Samstag Abend nicht erschienen.

Das erste Concert der Philharmonie wurde in würdiger Weise mit Beethoven's „Sinfonie Eroica“ eröffnet. Man kann von dieser Sinfonie behaupten, daß sie wie die meisten Werke der Componisten der neueren Richtung der Musik, descriptive Musik ist; aber demungeachtet ist sie doch weit entfernt von der heutigen Programm-Musik. Jede neue Aufführung dieser großartigen Schöpfung ruft neue Bewunderung für den Meister hervor, der sich selbst darin das Denkmal eines Heros gesetzt hat, wenn auch die Sinfonie dem Andenken eines Heros der Waffen gewidmet ist. „Welch wunderbar Gemisch von Held und Klub!“ möchte man aber mit Strabo ausrufen, hört man die erschütternden Klänge des Marcia funebre wechseln mit den tändelnden Weisen des Scherzo. Die Sinfonie wurde übrigens mit jenem Schwung vorgetragen, zu dem ihre unvergängliche Schönheit immer hinreißen muß.

Für die Verehrer Liszt's und seine [*sic*: seiner] Richtung war das Concert ein Festessen, da außer den Präludien dieses Componisten auch die Weber'sche Polonaise Opus 72, E-dur mit der Liszt'schen Orchesterbegleitung zur Aufführung kam. Herr Mills spielte die Weber'sche Polonaise auf einem prächtig klingenden Steinway'schen Flügel mit technischer Vollendung, Sicherheit und Eleganz. Die Liszt'sche Orchesterbegleitung war uns neu; die Eigenheiten der Richtung, zu deren ersten Vertretern der Componist gehört, treten auch in ihr mehr, als gut und schön ist, hervor, doch bleibt sie trotz einiger barocken Stellen genial, namentlich da, wo das Thema der Polonaise im Wechsel mit dem Piano vom Orchester mit vollem Satze aufgenommen wird. Diese Stellen sind brilliant und glänzend instrumentirt und geistreich durchgearbeitet. Nach Herrn Mills spielte Herr Thomas das Mendelssohn'sche Violinenconcert Opus 64 mit Orchesterbegleitung. Das Spiel des Herrn Thomas hätte im Allegro molto appassionato [*sic*] und im Andante etwas weniger virtuos, aber dafür inniger und wärmer sein können, dagegen trug er den dritten Theil des Concertes, das Allegro molto vivace vortrefflich und ganz so niedlich und capriciös gehalten, wie es dieser Theil der Composition verlangt, vor. Auf die recht feurig gespielte, prächtige Oberonouverture folgte als Schlußpiece des Concertes Liszt's „Präludium“. Diese simfonische Dichtung für Orchester verdankt man bekanntlich dem sentimental-barocken Einfalle Lamartine's: „Was anders ist unser Leben als eine Reihenfolge von Präludien zu jenem unbekannten Gesange, dessen erste und feierliche Note der Tod anstimmt?“ ihre Entstehung.

In den folgenden Zeilen entwirft der Dichter das Bild eines Menschenlebens, welcher Entwurf der Liszt'schen Composition zur Grundlage diente:

„Die Liebe ist das Frühroth jedes Herzens—ein Sturm zerstört ihre holden Illusionen—die verwundete Seele sucht in der Stille des Landlebens die widrigen Erinnerungen einzuwiegen—das Leben fordert den Mann wieder—er eilt auf die Wahlstatt um im

Gedränge des Kampfes wieder zum Bewußtsein seiner selbst und in den vollen Besitz seiner Kraft zu gelangen.“ Diese ganze Reihe von sich aneinanderschließenden Stimmungen hat Liszt versucht in seiner Composition zu schildern; es ist ihm gelungen, die Hauptzüge des Gedichtes fein und geistreich wiederzugeben. Darin liegt jedoch die Vorzüglichkeit der Composition nicht, sondern darin, daß auch ohne die erklärenden Worte, ohne gerade als Programmmusik zu gelten, die „Präludien“ ein geistreiches, geniales Werk sind. Executirt wurden die „Präludien“ exellent [*sic*: exzellent], die leitende Hand Bergmanns, welcher das ganze Concert dirigierte, waltete über allen Instrumenten mit gewohnter Festigkeit, Alles andeutend, nichts übergehend, wie wir es von einem Dirigenten von ächtem Schrot und Korn verlangen können.

Im zweiten Concert der philharmonischen Gesellschaft wird unter Mitwirkung des deutschen Liederkranzes Mendelssohn's „Festgesang an die Künstler“ und Schuberts „Mondschein-Ständchen“ zur Aufführung kommen.—NYSZ Monday, 7 November 1864, p. 8

[Concert of the Philharmonic Society. The excitement that always accompanies the preparations for the presidential election and penetrates all strata and classes of society, and McClellan's grandiose torchlight procession on Saturday evening, affected the attendance of the Philharmonic Society's first concert of this season. Those who attend the Academy of Music on such occasions only to see and to be seen, did not appear on Saturday evening.

The Philharmonic's first concert commenced in dignified fashion with Beethoven's *Eroica* Symphony. One can say of this symphony that like most works of the composers of the new school of music, it is descriptive; and yet it is far from today's program music. Even if the symphony is dedicated to the memory of a hero of arms, each new performance of this magnificent creation induces new admiration for the master, who, in it erected a hero's monument to himself. "What a wondrous mixture of hero and club!" one wants to exclaim with Strabo upon hearing the deeply moving sounds of the Marcia funebre alternating with the dallying ditties of the Scherzo. The symphony was performed with the verve that its unfading beauty must always inspire. For the devotees of Liszt and his school, the concert was a banquet, for besides that composer's *Les préludes*, Weber's *Polonaise*, opus 72, in E major, with Liszt's orchestral accompaniment was also performed. Mr. Mills played Weber's *Polonaise* on a gorgeous Steinway grand piano with technical perfection, sureness and elegance. Liszt's orchestral accompaniment was new to us; the idiosyncrasies of the school among whose first representatives the composer ranks, emerge also here more than is good and well. In spite of a few distorted passages, the accompaniment remains inspired, especially where the *Polonaise*'s theme is taken up by the full orchestra in alternation with the piano. These passages are arranged with brilliance and splendor and ingeniously elaborated. After Mr. Mills, Mr. Thomas played Mendelssohn's Violin Concerto opus 64 with orchestral accompaniment. Mr. Thomas's playing could have been a little less virtuoso and instead more deeply and warmly felt in the Allegro molto appassionato and the Andante, whereas he presented the third movement of the concerto, the Allegro molto vivace, with excellence and just as neatly and capriciously as is demanded by this part of the composition. The *Oberon* overture, performed with fire and splendor, was followed by the final piece, Liszt's *Les préludes*. As is well known, this symphonic poem for orchestra owes its genesis to Lamartine's sentimental-overelaborate idea: "What is our life but a

series of preludes to that unknown song whose first and solemn note is sounded by death?"

In the lines that follow, the poet sketches the image of a human life that served as basis of Liszt's composition: "Love is the morning-red of any heart—a storm destroys its fair illusions—the wounded soul seeks to cradle the adverse memories to rest in the calm of life in the country—life calls for the man again—he rushes to the battlefield to regain, in the throng of battle, consciousness of himself and full possession of his powers." This whole sequence of moods Liszt has attempted to portray in his composition; he has succeeded to render the main traits of the poem subtly and ingeniously. But the composition's exquisiteness lies not therein but rather in the fact that without explanatory words, without being taken for program-music proper, the *Preludes* is an ingenious and inspired work. *Les préludes* was executed excellently; as we can ask of a true conductor, Bergmann's guiding hand, which conducted the entire concert, presided over all instruments with its customary firmness, hinting at everything and missing nothing. During the Philharmonic Society's second concert, Mendelssohn's *Festgesang and die Künstler* and Schubert's *Mondschein-Ständchen* will be performed with the participation of the German Liederkränz.—NYSZ Monday, 7 November 1864, p. 8]

Academy of Music. "Don Sebastiano" kann in dieser Woche noch nicht gegeben werden; aus diesem Grunde wird heute der "Don Juan" unter Carl Bergmann aufgeführt und am Freitag Abend der "Faust" wiederholt werden. Am Samstag Abend wird Mrs. van Zandt in Brooklyn als "Gilda" in Verdi's "Rigoletto" debütieren.—NYSZ Wednesday, 16 November 1864, p. 8

[Academy of Music. *Dom Sébastien, roi di Portugal* is not yet ready to be performed this week; therefore, *Don Juan* directed by Carl Bergmann will be given today, and *Faust* will be repeated Friday evening. On Saturday evening, Mrs. van Zandt will debut as "Gilda" in Verdi's *Rigoletto*.—NYSZ Wednesday, 16 November 1864, p. 8]

Oper und Concert. Der heutige Tag darf für alle Künstlerfreunde und Musikliebhaber der Metropolis für einen Festtag gelten; wer nach Musik lechzt, der kann Befriedigung finden, seinen Durst zu stillen; wem es darum zu thun ist, alle Gattungen von Musik zu hören, der hat heute Gelegenheit in Hülle und Fülle, sein Muthchen zu kühlen. Die Academy of Music ist der Platz, in welchem Polyhymnia heute ihren Sitz genommen hat; mögen alle Verehrer der edlen Muse erscheinen, um zu genießen, um einen Tag ihr zu weihen. Um 10 Uhr Morgens findet die vierte öffentliche Probe der „Philharmonic Society“ statt. Die Matinee beginnt um 1 Uhr mit der „Italianischen Vesper“, in welcher Madame Colson singt; dann folgt das Miserere aus dem „Trovatore“ mit dem folgenden Duett, gesungen von Mad. Albertini und den Herren Beaucarde und Amodio; den Schluß bildet der vierte Act der „Favorita“ mit Mad. Gazzoniga [sic] und Herrn Beaucarde.—Abends acht Uhr ist das erste Concert dieser Saison der „Philharmonie Society.“ zur Aufführung kommt von Orchestercompositionen: „Sinfonie C-dur von Fr. Schubert, Ouverture zu Fidelio von Beethoven, Mendelssohn's Melusinen-Ouverture, und Introduction aus „Lohengrin“ von Richard Wagner; Arthur Napoleon wird seine Martha-Fantasie vortragen, und Herr Georg Stigelli wird sich in New-York zum ersten Male als Liedersänger (Als solcher ist er weltberühmt) hören lassen; er wird außer der B-dur Arie

auf [sic: aus] „Don Juan“ mehrere seiner eigenen Compositionen (Die Thräne, schönste Augen) singen.—NYSZ Saturday, 19 November 1859, p. 5

[Opera and concert. Today can be regarded a festive day for all friends of the arts and lovers of music of the metropolis; those who yearn for music will be sated, will slake their thirst; those who would like to hear all kinds of music, will have plenty of opportunity to do so today. The Academy of Music is where Polyhymnia has taken her seat today; may all admirers of the noble muse come to enjoy, and to dedicate a day to her. The Philharmonic Society's fourth public rehearsal will be held at 10 a.m. The matinee starts at 1 p.m. with the *Italian Vespers*, in which Madame Colson will sing; followed by the miserere and duet from *Il Trovatore*, sung by Mad. Albertini and Messrs. Beucarde and Amodio; the matinee will end with the fourth act from *La favorita* with Mad. Gazzaniga and Mr. Beucarde.—The Philharmonic Society's first concert of this season will be held at 8 p.m.: the society will perform the following orchestral compositions: Symphony in C major by Fr. Schubert, overture to *Fidelio* by Beethoven, Mendelssohn's *Melusine* overture, Introduction to *Lohengrin* by Richard Wagner; Arthur Napoleon will present his *Martha* Fantasy, and Mr. Georg Stigelli will be heard for the first time in New York, as a singer of *lieder* (in which capacity he is world-famous); in addition to the aria in B-flat major from *Don Giovanni*, he will sing various compositions of his own (*Die Thräne, Schönste Augen*).—NYSZ Saturday, 19 November 1859, p. 5]

Philharmonic Society von New-York. Achtzehnte Saison 1859-1860. Das erste Concert findet statt in der Academy of Music am Sonnabend den 19. November, unter Mitwirkung der Künstler Herren Stigelli (Tenor) und Arthur (Pianist). Herr Carl Bergmann, Dirigent.—Einlaßkarten sind zu haben in den Musikalienhandlungen der Herren Scharfenberg u. Luis, No. 769 Broadway; C. Breusing, 701 Broadway, und M. Walker, 167 Fulton Straße, Brooklyn.—Mitglieder werden ersucht, Extra-Einlaßkarten vor dem Tage des Concertes zu entnehmen, da der Preis derselben am Concert-Abend an der Kasse \$1.50 ist. Keine reservirten Plätze.—Kassenöffnung Abends 7 Uhr,—Anfang 8 Uhr. Im Auftrage: L. Spier, Sekretär.—NYSZ Saturday, 19 November 1859, p. 5

[Philharmonic Society of New York. Eighteenth season, 1859-1860. The first concert will be held at the Academy of Music on Saturday, November 19, with the participation of the artists Messrs. Stigelli (tenor) and Arthur (piano). Mr. Carl Bergmann, conductor.—Tickets are on sale at the music stores of Messrs. Scharfenberg and Luis, 769 Broadway; C. Breusing, 701 Broadway; and M. Walker, 167 Fulton St., Brooklyn.—Members are requested to retrieve their special tickets before the day of the concert, since they will be sold at \$1.50 on the evening of the concert. No seat reservations.—The box office opens at 7 p.m.,—the concert will begin at 8 p.m. By order: L. Spier, secretary.—NYSZ Saturday, 19 November 1859, p. 5]

Das erste philharmonische Concert der achtzehnten Saison fand am Samstag Abend in den Räumen der Academy of Music statt. Unter dem zahlreichen Zuhörerkreis, welcher sich, wie gewöhnlich zu diesen Soireen einfindet, konnte man die verschiedensten Klassen der Kunstfreunde wahrnehmen, man konnte deutlich bemerken, wie mannigfach die Eindrücke, welche die Musik auf den Menschen übt, sein können; hier sieht man eine Gruppe junger Damen in einem Gespräche, welches so laut geführt wird daß einige

Herren, welche unglücklich genug sind, sich in der Nähe dieser Plaudertaschen zu befinden, sich gezwungen fühlen, so schonungsvoll als möglich ein Zeichen des Stillschweigens zu gebieten, dort sieht man einige Musikliebhaber, welche mit geschlossenen Augen den Tönen lauschen, damit ihre Aufmerksamkeit durchaus durch nichts Aeußerliches abgezogen werde; in den unteren Räumen lustwandeln junge „Dandies“ mit lackirten Glanzstiefeln und weißen Glacehandschuhen; sie hören die Musik eben nur, weil sie ihnen als Mittel zum Zweck dient, sich geschniegelt zu zeigen, beurtheilen aber auch die Compositionen, wie die Ausführung sehr milde, indem sie auf die Frage eines Freundes: „Well, how do you like it to-night“ nicht viel mehr erwidern, als: „Oh it's a pretty good concert,“ und somit Beethoven, Mozart, Mendelssohn, wie Richard Wagner die vollste Lobspende zu ertheilen glauben.

Als aufmerksamste Zuhörer dürfen wir wohl die Musiker und Kritiker betrachten; sie kommen, um zu hören, verhalten sich ruhig und still während des Concertes, und lassen sich nur selten zum stürmischen Beifall hinreißen.

Das Concert brachte in seinem Instrumentaltheile außer Beethovens mehr liebeathmender, als majestätischer Fidelio-Ouverture in E-dur, Schubert's C-dur Sinfonie, Mendelssohn's [sic] Melusinen-Ouverture, und die Introduction in A-dur aus „Lohengrin“.

Mit der Zusammenstellung der Compositionen können wir nicht ganz einverstanden sein; Franz Schubert, Mendelssohn und Richard Wagner müssen in der Auseinanderfolge eine Monotonie hervorrufen, die abspannend und ermattend auf das Ohr des Hörers wirkt, zumal da die Schubert'sche Sinfonie sich durch eine übermäßige Länge auszeichnet.

Schubert steht als Liederkomponist unerreicht da, seine „schöne Millerin“ [sic: Müllerin], sein „Schwanengesang“ sind weit und breit bekannt; der Bau der Sinfonie aber verlangt ein anderes Talent, hier ist ein klares Erfassen des Stoffes erforderlich, Rundung in der Ausführung, und eine deutliche Zeichnung des Charakters; der zweite Satz, das Andante, zeichnet sich vor den übrigen aus; obgleich auch dieser Satz zu lang ist und Wiederholungen der musikalischen Gedanken enthält, finden wir doch die Gegensätze treffend gestellt, Streichinstrumente und Holzinstrumente vermitteln die Grundzüge des Satzes; das Scherzo ist launig und heiter, herrlich und empfunden, nur zu weit ausgesponnen. Das ganze Werk hat seinen Hauptwerth in der Instrumentation, welche mit Sorgfalt und Geschick durchgeführt ist.—Mendelssohn's [sic] „Melusinen-Ouverture“ ist eine phantastische, märchenhafte Composition; Oboe und Flöte, die durchspielenden Figuren der Streichinstrumente sind gleichsam sinnberauschend und feenhaft; sie wiegen sich in süßen Träumen, bis sie zum Schluß immer schwächer werden und sanft entschlummern.—Die Introduction aus „Lohengrin“ halten wir in einem Concerte für unstatthaft, und wenn wir in der Oper die Wirkung derselben bezweifeln, so ist dieselbe in einem Concerte geradezu unmöglich. Ueber den musikalischen Werth der Composition ein ander Mal.—Die Ausführung der Tonstücke unter Bergmann's Leitung war ganz vorzüglich, nur wäre eine bessere Besetzung der Clarinetten wünschenswerth.—Arthur Napoleon spielte eine Caprice über „Martha“, besser „Potpourri“ genannt, mit der gewöhnlichsten Salontechnik; in einem philharmonischen Concerte hätten wir etwas Anderes gewünscht.—Der Tenorist, Hr. Stigelli, unterstützte das Concert durch den Vortrag der B-dur-Arie aus „Don Juan“ und zweier Lieder; die Stimme des Künstlers klang sehr weich und schön, alle Härten waren sorgfältig

vermieden, und der Ton war leicht und fest.—Die Auffassung der Mozart'schen Arie widerstrebt unserem Gefühle vollständig; durch Hrn. Stigelli erhält sie den Charakter einer Bravour-Arie; sollte sie das wirklich sein? Sollte Mozart an äußere Effekte, deren man sich jetzt bedient, gedacht haben? Und, wenn er daran gedacht hat, warum hat er es denn nicht angedeutet? Hätte er in seiner Partitur nicht andeuten können, daß der Sänger anstatt F zu halten, auch nach B hinaufgehen kann? Hätte er nicht am Schlusse das A-B in die Octave setzen können, wenn es ihm gut geschienen hätte? Hat ein deutscher Sänger (der Italiener ist gewöhnt, zu thun, wie es ihm beliebt), ein Recht, sich willkührliche Aenderungen zu erlauben? Wir sagen „nein“; mag man es Kleinigkeitskrämerei oder sonst etwas nennen, wir finden, daß der ruhige, sanfte Charakter der ganzen Arie durch diese Abänderungen zerstört wird, und namentlich der Schluß macht aus der Composition ein modernes Stück, wie man in der italienischen Oper dutzendweise finden kann.—Wir sind stets geneigt, uns dem Urtheil der Menge, welche die Arie stürmisch Da Capo verlangte, zu beugen, diesmal jedoch bedauern wir, mit dem Auditorium controversiren zu müssen.—Hr. Stigelli sang die Arie schön in seiner Art, aber eben diese Art entreißt uns die Arie; wir schätzen in Hrn. Stigelli den großen Künstler; darum nehmen wir keinen Anstand, dies zu erwähnen; bei Brignoli haben wir es nicht der Mühe werth gehalten, einzelne Nüancen näher zu berühren.—Selbst wenn unsere Meinung in Betreff der Künstlerschaft des Hrn. Stigelli nach dieser Arie geschwankt hätte, alle Zweifel sind nach dem Vortrage der beiden Lieder gehoben; mit diesem Gefühl, mit dieser zarten Empfindung, mit diesem musikalischen Geschmack, mit so fein gezeichneten Schattirungen kann nur ein wahrer „Künstler“ singen; Hr. Stigelli sang zuerst die „Thräne“ (eigene Composition), ein Lied voll Elegie und Milde; die Pianofortebegleitung ist charakteristisch ausgestattet und erhöht den Werth des Liedes noch bedeutend, wir werden, nachdem das Lied im Druck erschienen ist, noch einmal auf dasselbe zurückkomme [*sic*: zurückkommen]; auf das stürmische Da-Capo-Verlangen des Auditorium nach diesem Liede sang Hr. Stigelli seine weltbekannten „schönsten Augen“; das Lied ist schon oft, sehr oft gesungen worden, in dieser Weise, mit dieser Fülle der Empfindung, mit dieser Gluth des Entzückens, mit diesem schmachttenden Verlangen singt es Keiner, außer ihm, der es so herzlich empfunden, der seine Gefühle den Tönen anvertraut hat.—Das Haus jubelte laut, und selten ist ein Künstler mit diesem Enthusiasmus aufgenommen worden.—Bei dieser Gelegenheit müssen wir mit wenigen Worten das treffliche Accompanement des Hrn. Timm erwähnen, welcher beide Lieder mit der ihr [*sic*: ihm] eigenen Klarheit und Nuancirung begleitete.—Das nächste Concert am 7. Januar bringt eine Sinfonie von Spohr, Ouverture von Mendelssohn und Richard Wagner.—NYSZ Monday, 21 November 1859, p. 8

[The eighteenth season's first Philharmonic concert was held on Saturday evening in the rooms of the Academy of Music. Among the numerous audience that had, as usual, come for these soirees, one could observe the most different kinds of friends of the arts, and notice distinctly how different the impressions made by music upon men can be; here one sees a group of young ladies in a conversation that is held at such a volume that a few gentlemen who are unfortunate enough to sit close to these chatterboxes, feel compelled to send, as gently as possible, signals commanding silence; there one sees a few lovers of music listening with their eyes closed so that nothing external at all may distract their attention; in the lower rooms, young “dandies” perambulate in lacquered shiny boots and

white glacé gloves; they hear just enough of the music because it serves them as a means to the end of showing themselves dressed up, but they also judge the compositions as mildly as their execution, answering a friend's question "Well, how do you like it to-night" with not much more than "Oh it's a pretty good concert," believing they have thus given the fullest acclaim to Beethoven, Mozart, Mendelssohn as well as Richard Wagner. The most attentive listeners we can probably discern in the musicians and the critics; they come to hear, sit still and keep quiet during the concert, and are only rarely carried to enthusiastic applause.

The concert's instrumental part brought Beethoven's more love-breathing than majestic *Fidelio* Overture in E major, Schubert's Symphony in C major, Mendelssohn's *Melusine* Overture, and the Introduction in A major from *Lohengrin*.

We cannot entirely agree with this selection of compositions; Franz Schubert, Mendelssohn, and Richard Wagner, in this sequence, cannot but result in a monotony that strains and tires the listener's ear, especially since Schubert's Symphony is distinguished by its excessive length.

As a composer of *lieder*, Schubert is unrivalled his *Schöne Müllerin*, and his *Schwanengesang* are known far and wide; but the construction of a symphony demands a different talent, a clear grasp of one's materials is necessary here, a well-rounded execution, and a distinct delineation of character; the second movement, the andante, stands out from the rest; though this movement, too, is too long and contains repetitions of musical ideas, we yet find the oppositions felicitously displayed, and strings and woodwinds communicate the movement's basic traits; the scherzo is facetious and cheerful, magnificent and truly felt, only drawn out too long. The entire work's main value lies in its instrumentation, which was done carefully and with skill.—

Mendelssohn's *Melusine* overture is a fantastic, magical composition; oboe and flute, and the continual figures of the strings are quasi intoxicating to the senses like fairies; they sway in sweet dreams until, toward the end, they grow ever weaker and softly die away.—We think the Introduction from *Lohengrin* inappropriate in a concert, and if we doubt its effectiveness in the opera, it is nearly impossible so in a concert. We will discuss the composition's musical value another time.—The execution of the pieces under Bergmann's direction was quite excellent, only the recruitment of better clarinetists would be desirable.—Arthur Napoleon played a caprice, rather: a potpourri based on *Martha*, with the most ordinary salon technique; in a Philharmonic concert, we would have wished for something different.—The tenor, Mr. Stigelli, supported the concert with a performance of the B-flat major aria from *Don Giovanni* and two *lieder*; the artist's voice was very soft and fair, carefully avoiding all harshness, and his timbre was light and firm.—His approach to the Mozart aria was completely counter to our sentiments; Mr. Stigelli gives it the character of a bravura aria; should that be what Mozart intended? Should Mozart have thought of exterior effects such as are used now? And if he thought of them, why didn't he indicate thus? Could he not have indicated in his score that the singer, instead of holding the F, can also rise to B-flat? Could he not have set the final A-B-flat an octave higher if that had seemed good to him? Does a German singer have the right (the Italian is accustomed to doing as he pleases) to take arbitrary licence to make changes? We say "no;" one can call that pettifoggery or whatever, but we think that the calm and gentle character of the entire aria is destroyed by these changes, and especially the closing turns the composition into a modern piece such as one can find dozens of in

the Italian opera.—We are always inclined to defer to the judgment of the crowd, which vehemently demanded the aria da capo, but this time we regrettably have to argue with the audience.—Mr. Stigelli sang the aria beautifully in his manner, but precisely this manner robs us of the aria; we esteem the great artist in Mr. Stigelli; and that is why we do not forbear to mention the matter; with Brignoli, we did not think it worth the effort to discuss nuances in detail.—Even if our opinion of Mr. Stigelli's artistic worth had been shaken after this aria, his presentation of the two songs has dispelled all doubt; only a true "artist" can sing with such feeling, with such tender sentiment, with such musical taste, and with so finely delineated shadings; Mr. Stigelli first sang *Die Träne* (a composition of his own), a song rife with elegiac and mild sentiment; the piano accompaniment is characteristic and greatly heightens the song's value; we shall return to the song once it has appeared in print; upon the audience's vehement demand that he sing this song da capo, Mr. Stigelli sang his world-famous *Schönste Augen*; the song has been sung often, indeed very often, yet no one but him, who has felt it so dearly, and has entrusted his feelings to the notes, sings it in this manner, with such plenteous sentiment, such glowing rapture, such yearning desire.—The audience was jubilant, and rarely has an artist been received with such enthusiasm.—On this occasion, we must mention in a few words the skillful accompaniment by Mr. Timm, who accompanied both songs with the clarity and nuance typical of him.—The next concert, on January 7, will bring a symphony by Spohr, and overtures by Mendelssohn and Richard Wagner.—NYSZ Monday, 21 November 1859, p. 8]

Concert Philharmonic Society. Heute Abend findet in der Academy of Music das erste Concert der Philharmonic Society in dieser Saison statt. Zur Aufführung kommt unter anderen Sachen von R. Schumann, Beethoven's Overture „Coriolanus“ und die Overture zum „fliegenden Holländer“ von Richard Wagner. Das Concert wird von Hrn. Carl Bergmann dirigirt.—NYSZ Saturday, 7 November 1863, p. 8

[Concert of the Philharmonic Society. This season's first concert of the Philharmonic Society will be held tonight at the Academy of Music. Among other things, a work by R. Schumann, Beethoven's *Coriolanus* overture, and the overture to *Der fliegende Holländer* by Richard Wagner will be performed. The concert will be conducted by Mr. Carl Bergmann.—NYSZ Saturday, 7 November 1863, p. 8]

Concert der Philharmonic Society. In den Räumen der Academy of Music, welche noch mit den letzten Flittern des großen Russenballes prangten, fand am Samstag Abend das erste Concert der Philharmonic Society in dieser Saison Statt. Alte und junge Schönen, die mit ihren Toiletten glänzen wollten, alte und junge Dandies, welche ihre lackirten Stiefel, ihre Röcke nach der neuesten Façon, ihre ächten und falschen Brilliantnadeln funkeln lassen wollten, füllten auch, wie in den früheren Jahren wieder einen Theil der Academy, aber auch die Kunstfreunde, Musiker und Musikkenner, hatten sich zahlreich eingefunden, um den Klängen des Orchesters der Philharmonischen Gesellschaft, welche sich Verdienste um die Ausbreitung der edlen Musika, und was mehr sagen will, um die klassische Musik erworben hat, zu lauschen. In dem Programme dieses ersten Concertes war fast jeder Richtung der Musik, jedem Geschmacke Rechnung getragen, wenn auch die Jünger der Zukunftsmusik ein wenig besser, als die Romantiker und Klassiker, bedacht worden waren. Eröffnet wurde das Concert mit R. Schumann's erster Sinfonie in

C dur. In dieser ersten, größern Arbeit Schumann's für Orchester, welche hier schon öfters gehört wurde und daher ziemlich bekannt ist, fällt uns namentlich die Gnade dieses Componisten, reiche und wechselnde Melodien in den bunten, farbigsten Schattirungen zu schaffen, und dieselben logisch auf einander folgen zu lassen, auf; interessant, fließend und frisch ist namentlich der letzte Satz, das Allegro molto vivace, während sich in den ersten Sätzen manche Länge bemerklich macht. Die Sinfonie, sowie auch die übrigen Piecen wurden von Herrn Bergmann mit Umsicht und Energie geleitet.

Fräulein Clara Louise Kellogg trug zwei Piecen vor, die große Arie der Agathe aus dem 2. Akt des „Freischütz“ und eine Bravourvariation von Herrn Theodor Eisfeld. In der Arie bewies die geschätzte Sängerin durch ihren weichen innigen Vortrag und die vortreffliche Gliederung und Markirung der Cantilene eine verständige Auffassungsgabe und echten Kunstsinn, während sie in den Variationen, die übrigens ein hübsch erfundenes Salonstück sind, sich als tüchtige Coloratursängerin zeigte. Herr Mills spielte eine Liszt'sche Transcription, einen Walzer nach Motiven aus Gounod's „Faust“, und ein neues Concert in drei Sätzen von F. Hiller mit Orchesterbegleitung mit meisterhafter Technik. Das Hiller'sche Concert enthält viele schöne Gedanken, die mitunter freilich etwas bekannt klingen, ohne daß man jedoch sagen könnte, sie wären alt. Beethoven, der Meister unter den Tonsetzern, war durch eines der herrlichsten Werke seiner schönsten Zeit, durch die „Coriolan-Ouverture“ vertreten.

Wenn man dieses an genialen Gedanken, Melodien und charakteristischen Einzelheiten so reiche Werk hört und dabei bedenkt, daß Beethoven dasselbe nur so nebenbei, fast zu gleicher Zeit mit der vierten Sinfonie in B-dur, den drei großen Violinquartetten, Opus 59, der C-moll Sinfonie, der Pastoralsinfonie, dem Clavierconcert in G-dur, der Phantasie Opus 80, der Misse in C-, und der F-moll Sonate schrieb, dann muß man wirklich über die Fruchtbarkeit seines Genies staunen. Es sind nun fast 60 Jahre her, im Winter von 1806 auf 1807, daß Beethoven die Coriolan Overture und auch bald darauf die Overture zu Göthe's Egmont componirte. Die Idee der Helden, ihr Kampf und ihr Untergang beseelte den Meister, gaben seinem rastlos schaffenden Geiste den Anstoß, die leitenden Gedanken.

Die Hauptgedanken der Coriolan Overture sind so scharf, so prägnant ausgedrückt, das sie selbst dem Laien leicht verständlich werden: gleich am Anfang der Composition, in den ersten Tönen, tritt uns in dem dreimal lange ausklingenden C, dem jedesmal darauf folgenden, heftigen Accordschlage und dem plötzlichen Schweigen nach ihm der trotzig stolze des römischen Patriziers entgegen, welcher „Biegen oder Brechen“ zum Wahlspruch sich erkoren hat. Dann beginnt die Unruhe, der Sturm in seinem Innern, das sich in Haß und Liebe zu der Stadt, die ihn erzeugt, gebildet hat, theilt, und die er doch nur um seiner selbst willen bekriegt. Dazwischen klingen die Bitten der Gemahlin, ruft die flehende Stimme der Mutter; aber immer wieder empört sich der Stolz und flammt zuletzt noch einmal in derselben Gluth auf, wie zu Anfang.

Damit ist aber auch Coriolan's Kraft gebrochen, der Groll, der noch finster und trotzig ihn durchzuckt, wird matter und matter, wie fernes Wetterleuchten, das Schwert des Helden entsinkt dem Arm des Helden und sein Verhängniß hüllt sich in Schweigen.

Die hiesige Aufführung brachte das Werk klar und scharf in allen seinen einzelnen Zügen zur Anschauung.

Das Concert schloß mit der Overture zum „Fliegenden Holländer“, welche wir früher noch nie von einem so vollständigen Orchester gehört hatten; aber trotz der äußerst

sorgfältigen Ausführung war der Eindruck, den diese Ouverture auf uns machte, ein fast peinlicher. Kolossale Anläufe zum Ueberschwänglichen, Unendlichen laufen unanshörlich in die nämlichen, erzwungenen, auf die Spitze getriebenen Contraste aus. Die Ouverture beginnt gleich mit vollem Orchestersatz, jedes Instrument muß helfen, einen donnernden Lärm zu erzeugen, welcher das Heulen des Sturmes, das Geschrei der Matrosen, das Kreischen und Pfeifen der Taue und die brausenden, rauschenden, sich überstürzenden Wogen des Meeres charakterisirt, und zwar nicht ohne Geschick und Genie; aber der Lärm dauert fort, Tremolos und chromatische Tonleiter, eine greller und schriller wie die andere, jagen sich ohne Aufhören; nur zweimal macht der Componist Versuche, eine ruhigere, gemilderte Stimmung eintreten zu lassen, doch diese Momente sind ebenso kurz wie die Pausen in einem Sturme. Kaum glaubt das Ohr eine lichte Oase in diesem finstern Tonchaos gefunden zu haben, kaum glaubt man, daß ein durch die Wolken brechender Sonnenstrahl dem dunklen Bilde Farben, Licht und Schatten verleihen wird, da bricht der Sturm von Neuem los, von Neuem rast er durch das Orchester, des Zuhörers Aufmerksamkeit ermüdend und ihn schließlich betäubend.—
NYSZ Monday, 9 November 1863, p. 8

[Concert of the Philharmonic Society. This season's first concert of the Philharmonic Society was held on Saturday evening in the rooms of the Academy of Music, which were still decorated with the remaining spangles of the grand ball of the Russians. Old and young beauties in shining dress, old and young dandies displaying their lacquered boots, their coats according to the most recent fashion, their true and false brilliant-studded pins: as in previous years, they filled part of the Academy, but the friends of the arts, musicians and connoisseurs of music, had also come in great numbers to listen to the sounds of the orchestra of the Philharmonic Society, which has rendered great services to the propagation of the noble muse and, what is more, to classical music. The program of this first concert took account of almost every school of music, every taste, although the disciples of *Zukunftsmusik* received a little more consideration than the Romantics and the classical composers. In this first larger work of Schumann's for the orchestra, which has been heard frequently here, making it rather well-known, we are struck especially by this composer's gift for creating rich and varying melodies in the most colorful shades, and for making them follow each other logically; especially the last movement, the *allegro molto vivace*, is interesting, flowing and fresh, whereas in the first movements, some passages drag on noticeably. The symphony as well as the other pieces were conducted by Mr. Bergmann with circumspection and energy.

Miss Clara Louise Kellogg presented two pieces, the grand aria of Agathe from the 2nd act of *Der Freischütz*, and a bravura variation by Mr. Theodore Eisfeld. In the aria, the esteemed singer showed a deep understanding and true artistic sense with her soft and heartfelt delivery and an excellent disposition and articulation of the cantilena, whereas in the variations, a nicely invented salon piece by the way, she appeared as a proficient coloratura singer. Mr. Mills played a transcription by Liszt, a waltz after motifs from Gounod's *Faust*, and a new Concerto with orchestral accompaniment in three movements by F. Hiller, with masterful technique. Hiller's Concerto contains many fair ideas, which, however, sometimes sound familiar, which is not to say that they are dated. Beethoven, the master among composers, was represented with one of the most magnificent works from his best period, the *Coriolanus* Overture.

One cannot but be astonished by how prolific his genius was if one hears this work, which is so rich in inspired ideas, melodies, and characteristic details, and considers at the same time that he wrote it on the side, working almost at the same time on the Fourth Symphony in B-flat major, the three great violin quartets [i.e. string quartets], op. 59, the Symphony in C minor, the *Pastoral* Symphony, the Piano Concerto in G major, the Fantasy, op. 80, the Mass in C, and the F minor Sonata [the “Appassionata”]. It is now almost 60 years since, in the winter of 1806-7, Beethoven composed the *Coriolanus* Overture and soon after the overture to Goethe’s *Egmont*. The idea of heroes, their struggle and downfall inspired the master, and provided his restless and creative mind the initial impulse and guiding notions.

The main ideas of the *Coriolanus* Overture are expressed so clearly and concisely that they are easily understood even by the lay listener: at the very beginning of the composition, in its first bars, we meet the defiant pride of the Roman patrician, who has chosen “To Bend or Break” for his motto, in the triple long-decaying C, each followed by a vigorous chord, and the sudden silence. Then the unrest commences; the storm inside him, as he is divided between hatred and love for the city that brought him forth, for which he fights in the end only for his own sake. That is interrupted by the entreaties of his wife, and the imploring voice of his mother calls; but again and again, his pride revolts, finally flaring up once again with a fervor equal to that of the beginning. But thus is the strength of Coriolanus broken, the remaining tremors of gloomy and sullen spite in him grow weaker and weaker like a far-off thunderstorm, the hero’s sword sinks from his arm, and his fate is shrouded in silence.

The concert ended with the overture to *Der fliegende Holländer*, which we had never before heard performed by such a complete orchestra; but in spite of the extraordinarily careful execution, the impression this overture made on us was almost painful. Colossal attempts at the exalted, at the infinite again and again end in the same forced and exaggerated contrasts. The overture is set for the full orchestra from its very beginning, all instruments must assist to create a thunderous noise, which characterizes the storm’s howls, the sailor’s cries, the screeching and soughing noises of the hawsers, and the booming and rushing and breaking billows of the sea; and characterizes them skillfully and not without genius; but the noise continues, tremolos and chromatic scales, one more garish and strident than the other, chase each other without cease; only twice does the composer attempt to create a calmer and moderated mood, but these moments are just as brief as the lulls in a storm. As soon as the ear thinks it has found an oasis of light in this gloomy tonal chaos, as soon as one believes that a ray of the sun, piercing the clouds, will lend the dark image light and shade, the storm recommences, once more rages through the orchestra, tiring the listener’s attention and finally benumbing him.—NYSZ Monday, 9 November 1863, p. 8]

Broadway Garden, 545 Broadway. Abschied! Mit dem heutigen Tage habe ich mein oben genanntes Geschäft an Herrn G. Schmälzlein käuflich übergeben.

Ich kann diese Gelegenheit nicht vorübergehen lassen, ohne einem geehrten Publikum meinen besten Dank für die großartige Unterstützung, welche mir und meinem Etablissement so reichlich zu Theil geworden, abzustatten.

Möge dieselbe gütige Gesinnung mir auch für fernere Unternehmungen vorbehalten bleiben. Ihr ergebener, Paul Falk.

Bezugnehmend auf obige Anzeige, glaubt der Unterzeichnete die Versicherung geben zu können, daß das von meinem Vorgänger so glänzend geführte Etablissement in derselben Art und Weise fortgesetzt wird, und namentlich die Sonntags-Conzerte, unter Direktion des Herrn Carl Bergmann, keinerlei Veränderung unterliegen. Achtungsvoll G. Schmälzlein.—NYSZ Monday, 21 November 1864, p. 6

[Broadway Garden, 545 Broadway. Farewell! As of today, I have sold my establishment at above address to Mr. G. Schmälzlein.

I cannot let this occasion pass without expressing my highest gratitude to the honored public for the generous support it has shown for me and my business.

May the same favor be bestowed upon me in future enterprises. Humbly yours, Paul Falk.

With reference to above announcement, the undersigned believes himself able to give assurances that the establishment conducted so splendidly by my predecessor will be continued in the same fashion, and that the Sunday concerts under Mr. Carl Bergmann's direction will not be subject to any change. Respectfully, G. Schmälzlein.—

NYSZ Monday, 21 November 1864, p. 6]

Broadway Garten. Dieses Lokal ist aus den Händen des Herrn Paul Falk in die des Herrn Schmälzlein übergegangen. Die Bergmann'schen Sonntagskonzerte werden jedoch dadurch keine Unterbrechung erleiden, sondern nach wie vor jeden Sonntag Abend stattfinden. Herr Falk, dessen Unternehmungsgeist bekannt ist, wird gewiß nicht lange der Ruhe pflegen, sondern eines Tages wieder mit etwas Neuem, Ueberraschenden vor das Publikum treten.—NYSZ Tuesday, 22 November 1864, p. 8

[Broadway Garden. This establishment has passed from the hands of Paul Falk into those of Mr. Schmälzlein. Bergmann's Sunday concerts, however, will not suffer an interruption but continue as before every Sunday night. Mr. Falk, who is well-known for his entrepreneurial spirit, will certainly not rest for long but one day will appear before the public with something new and surprising.—NYSZ Tuesday, 22 November 1864, p. 8]

Academy of Music. Die Aufführung einer neuen Oper ist auf dieser Seite des Ozeans etwas so Bemerkenswerthes, daß der geneigte Leser uns verzeihen wird, wenn wir schon jetzt auf die erste Aufführung der Donizetti'schen Oper „Don Sebastiano“, welche heute Abend in der hiesigen Academy of Music stattfinden wird, etwas näher eingehen. Die Oper war uns schon am Anfang der diesjährigen Wintersaison versprochen worden, aber die Größe des Werkes, die noch für dasselbe nöthigen Proben erlaubten es nicht eher, als wie am heutigen Abend, daß dieselbe dem Publikum vorgeführt wurde. Donizetti schrieb seinen „Don Sebastiano“ im Jahr 1844: er soll für die Vollendung dieses Werkes, das letzte, welches er mit Ausnahme [sic] von „Caterina Cornaro“ schrieb, nur zwei Monate gebraucht haben. Scribe, der beste und bühnenkundigste aller Libretto-Schreiber der Neuzeit, arbeitete den Text für „Don Sebastiano“ aus. Scribe, der die Texte für fast alle Meyerbeer'schen großen Opern geschrieben hat, verstand es, nicht nur seinem Gegenstande gerecht zu werden, sondern auch dem Componisten Gelegenheit zur Entwicklung seines Talents zu geben. Neben bei vergaß er es auch nie, die mechanischen und sinnlichen Hülfsmittel der Bühne in Anwendung zu bringen. Ein anderer Vorzug der [sic] Scribe'schen Libretto's ist noch ihre Eigenschaft, den Zuhörer

durch den Gang und die Entwicklung der Handlung zu fesseln und mit sich forzureißen.

Der romantische Lebenslauf Don Sebastiano's, eines Königs von Portugal, der ungefähr im Jahre 1557 den Thron dieses Landes bestieg, bildet den Hauptinhalt der Oper. Don Sebastiano unternahm eine Anzahl Kreuzzüge gegen die Mauren und wurde auf einem dieser Züge, im Jahre 1578, getödtet. Die Portugiesen, glaubten jedoch nicht, daß er wirklich todt sei, sondern hofften, daß er einst erscheinen und seine Armee zu neuen Siegen führen werde [*sic*: werde]. Dies gab Veranlassung, daß sich eine Menge Betrüger in Portugal erhoben, welche behaupteten, Dan [*sic*] Sebastiano zu sein und den Thron des Reiches beanspruchten. Soweit die Geschichte; der Verfasser des Textes hat sich natürlich erlaubt, dieselbe, wie es ihm gerade im den Kram paßte, abzuändern. Der erste Akt spielt in Lissabon; wir erblicken beim Aufgang des Vorhanges den Hafea [*sic*: Hafen (harbor)] der Stadt mit der Flotte des Don Sebastiano, bereit zu einem Zuge gegen die Ungläubigen auszulaufen. Soldaten, Seeleute und das Volk vom Lissabon beleben die Scene. Der König ist im Begriff sich einzuschiffen, als ein Soldat sich ihm naht und um eine Unterredung bittet. Don Sebastiano erkennt in dem Solodaten dem portugiesischen Dichter Camoens, welcher des Königs Gnade für eine Ungläubige, eine Araberin Namens Zaida, die von Soldaten in diesem Augenblick über die Bühne zum Tode geführt wird, weil sie an einer Vergiftung betheilt gewesen sein sollte, erfleht. Der König begnadigt die Unglücklichen zur Verbannung nach Afrika und segelt dann mit seiner Flotte ab.

Der zweite Akt spielt in Afrika; wir sehen Zaida im Hause ihres Vaters Ben Selim und einen arabischen Krieger um ihre Gunst werbend. Zwischen den Mauern [*sic*: Mauren (an Arab population in Spain)] und Christen findet eine blutige Schlacht statt; Sebastiano, welcher geschlagen und verwundet wird, hat seine Rettung von Tod und Gefangenschaft der Zaida, deren Leben er einst gerettet hat, zu verdanken. Zaida verliebt sich in den armen König. Im dritten Akte befinden wir uns wieder in Lissabon und zwar in dem königlichen Palaste. Zaida und der Araber, welcher sie liebt sind als Gesandte an dem königlichen Hof geschickt worden. Die nächste [*sic*: nächste] Scene vor der Cathedrale in der Hauptstadt; ein Trauerzug zu Ehren des Königs, welchen man als todt annimmt, zieht durch die Straßen.

Don Sebastiano und Camoens, welche eben nach Portugal zurückgekehrt sind, Abadialos und Zaida begegnen der Prozession vor der Cathedrale; Camoens stellt sich dem Trauerzug in den Weg und verkundet dem Volke, daß der König noch lebt; Sebastiano gibt sich zu erkennen; Abadialos, welcher seinen Nebenbuhler erkennt, rächt sich dadurch, daß er erklärt, er selbst habe den König in der Schlacht getödet. Don Sebastiano wird als Betrüger [*sic*: Betrüger] verhasst und zum Tode verurtheilt; Zaida wird als ungläubige und Betrügerin zu demselben Schicksale verdammt [*sic*: rerdammt]. Mit Hülfe Camoens' versuchen der König und Zaida im letzten Akte aus dem Thurme, in welchem sie gefangen gehalten werden, zu entfliehen und gehen bei diesem Vesuche zu Grunde. Das ist der ungefähre, kurz gefaßte Hauptinhalt der Oper, über deren Werth als Composition wir in den nächsten Nummern unseres Blattes Gelegenheit haben werden, uns auszusprechen.

Die Oper ist mit vieler Sorgfalt unter Carl Bergmann's Leitung einstudirt worden; die Hauptpatien sind in folgender Weise besetzt: Zaida (die Afrikanerin)—Carrozzi-Zucchi; Sebastian (der König)—Massimiliani; Camoens (der Dichter)—Bellini; Giovanni (Groß-Inquisitor)—Susini Abadialos (arabischer Liebhaber)—Lorini.

Eine Anzahl neuer Dekorationen sind für diese Oper angefertigt worden, nämlich eine Ansicht des Hafens von Lissabon, das Innere eine maurischen Wohnung, ein großer Platz in Lissabon, das Zimmer des Großinquisitors, die Halle der Inquisition, und ein Gefängnißthurm bei Mondschein.—NYSZ Friday, 25 November 1864, p. 8

[Academy of Music. The performance of a new opera is so noteworthy a thing on this side of the ocean that the gentle reader will forgive us if already today we will go into some detail concerning Donizetti's *Dom Sébastien, roi di Portugal*, which will be performed tonight at the local Academy of Music. The opera had been promised to us at the beginning of this year's winter season, but the size of the work and the rehearsals necessary for it did not permit presenting it to the audience until tonight. Donizetti wrote his *Dom Sébastien, roi di Portugal* in 1844: and it is said that to complete this work, his last with the exception of *Caterina Cornaro*, he needed only two months. Scribe, the best and most stage-experienced of all recent librettists, wrote the text for *Dom Sébastien, roi di Portugal*. Scribe, who wrote the texts for almost all grand operas by Meyerbeer, was not only able to do justice to his subject matter but also to provide the composer with the opportunity to develop his talent. Besides, he never forgot to make use of the mechanical and sensory auxiliaries of the stage. Another merit of Scribe's libretto is that it captivates and enthralls the listener with the progression and development of the action.

The romantic life of Dom Sébastien, King of Portugal, who ascended the throne of that country around the year 1557, forms the main plot of the opera. Dom Sébastien, King of Portugal, undertook a series of crusades against the Moors, and was killed during one of these crusades in the year 1578. The Portuguese, however, did not believe that he was truly dead, and hoped that he would one day appear and lead his army to new victories. This incited the appearance in Portugal of many impostors who maintained they were Dom Sébastien, roi di Portugal, and laid claim to the throne of the empire. Thus, the history; the author of the libretto of course took the liberty to change it as he pleased. The first act is set in Lisbon; when the curtain rises, we see the harbor of the city with Dom Sébastien, roi di Portugal's fleet, ready to depart for a crusade against the infidels. Soldiers, sailors, and the people of Lisbon animate the scene. The king is about to disappear when a soldier approaches him and asks him for a private conversation. Dom Sébastien, roi di Portugal recognizes the soldier as the Portuguese poet Camoens, who asks the king's mercy for an infidel woman, an Arab called Zaida, who is at this moment dragged across the stage toward her death by soldiers because she supposedly was involved in a poisoning. The king reduces her penalty to banishment to Africa, and then departs with his fleet.

The second act is set in Africa; we see Zaida in the house of her father, Ben Selim, and an Arabian warrior, who is courting her. A bloody battle is being fought between the Moors and the Christians; Sebastiano, vanquished and wounded, is indebted for his escape from death and imprisonment to Zaida, whose life he had once saved. Zaida falls in love with the poor king. In the third act, we are back in Lisbon, and now at the royal palace. Zaida and the Arab who loves her, have been sent to the royal court as envoys. The next scene is set in front of the capital's cathedral; a funeral procession honoring the king, who is taken to be dead, moves through the streets.

Dom Sébastien, roi di Portugal and Camoens, who have just returned to Portugal, and Abadialos and Zaida meet the procession in front of the cathedral; Camoens stops the funeral train and announces to the people that the king is still alive; Sebastiano reveals his

identity; Abadialos, who recognizes his rival in love, takes revenge by declaring that he himself killed the king in battle. Dom Sébastien, roi di Portugal is arrested and condemned to death as an impostor; Zaida is condemned to the same fate as an infidel and an impostor. With the help of Camoens, the king and Zaida attempt in the last act to flee from the tower in which they are held prisoners, and die in this attempt. This is, in broad strokes, the main content of the opera, of whose compositional value we will have occasion to give our opinion in the next numbers of this paper.

The opera has been rehearsed with great diligence under the Carl Bergmann's direction; the main parts are cast as follows: Zaida (the African)—Carrozzi-Zucchi; Sebastian (the king)—Massimiliani; Camoens (the poet)—Bellini; Giovanni (Grand Inquisitor)—Susini; Abadialos (Arabian lover)—Lorini.

A number of new decorations have been made for this opera, i.e., a view of the harbor of Lisbon, a Moorish interior, a grand plaza in Lisbon, the room of the Grand Inquisitor, the hall of the Inquisition, and a moonlit prison-tower.—NYSZ Friday, 25 November 1864, p. 8]

Conzert des Arion. Der Männergesangverein "Arion" wird morgen Abend in den City Assembly Rooms im Broadway ein großes Vocal- und Instrumental-Conzert unter Leitung seines Dirigenten Wm. Hartmann abhalten. Ein tüchtiges Orchester und die Herren C. Bergmann, W. Lotti, H. Mollenhauer und C. Demuth wirken in diesem Conzerte mit.—NYSZ 25 November 1864, p. 8

[Concert of the Arion. The Arion men's glee club will hold a grand vocal and instrumental concert under the direction of its conductor, Wm. Hartmann, tomorrow night at the City Assembly Rooms on Broadway. A capable orchestra and Messrs. C. Bergmann, W. Lotti, H. Mollenhauer, and C. Demuth will participate.—NYSZ Friday, 25 November 1864, p. 8]

Academy of Music. Wir haben es heute gewissermaßen mit dem Schwanengesang eines der genialsten und fruchtbarsten der italienischen Tonsetzer zu thun, nämlich mit Donizetti's „Don Sebastian“, welche Oper auf dieser Seite des Oceans gestern zum ersten Male in der hiesigen Academy of Music in Scene ging. Die Dichter sagen, das Lied, welches die dem Apollo geweihten Vögel vor ihrem Tode singen, ist ihr schönstes und dieser Ausspruch findet auch in diesem Falle Anwendung, da der „Don Sebastiano“ wohl für die bedeutendste Arbeit Donizetti's gelten kann. Die Oper hat überall, wo sie aufgeführt wurde, Furore gemacht und ist erst durch die moderne Tableauoper vom Repertoire verdrängt worden. Die Oper ist größer und umfangreicher, als irgend eines der früheren Werke dieses Componisten. Als er das Libretto erhielt, erfaßte ihn der kriegerrische Geist desselben; es beschloß ganz im Gegensatze zu seiner früheren Richtung eine große, tragische Oper zu schreiben. Dieser Vorsatz des Componisten ist im ersten Akte, namentlich im Orchester, deutlich erkennbar; Trompeten, Hörner, Posaunen und die leitenden Instrumente, übereinstimmend mit dem Geiste der Handlung.

Aber in dem nächsten Akte wird er seinem Entschlusse untreu; seine Lieblingsinstrumente, denen er im ersten Akte ganz untreu geworden ist, treten wieder an ihn heran; er kann die süßschmeichelnden Töne der Flöte, den weichen, wollüstigen Klang der Klarinette, der Liebe girrenden Guitarrenbegleitung nicht länger entbehren und, ehe wir es merken, sind wir wieder ganz im Donizetti drin. Seinen alten Ruf als

glücklicher Erfinder der schönsten Melodien bewährt Donizetti auch in dieser Oper; wir finden durch die ganze Oper hindurch eine Menge interessanter, frischer, anmuthiger Melodien. Schwach sind die großen Ensemblenummern, da ihnen die musikalische Steigerung, die Entwicklung die [sic] Leidenschaften, welche Meyerbeer so trefflich in Tönen zu schildern weiß, fast gänzlich fehlen.

Wir sind bei der vorgerückten Stunde, zu welcher wir schreiben, nicht im Stande auf Einzelheiten einzugehen und wollen nur kurz erwähnen, daß der Schwerpunkt der Oper das große Sextett im vierten Akte ist, welches in der Art und Weise des Sextetts in der „Lucie“ gearbeitet ist. Nächst dieser Nummer ist der große Trauermarsch im dritten Akt die bemerkenswertheste. Für eine erste Aufführung war die gestrige eine gute; viel zu diesem Resultate trug Karl Bergmann's Ruhe und Sicherheit in der Leitung des Ganzen bei. Die Ausstattung der Oper, auf welche wir in einer unserer nächsten Nummern zurückkommen werden, ist in jeder Hinsicht eine brillante; der Zug im dritten Akte übertrifft an Pracht und Glanz unserers Erachtens nach Alles, was bis jetzt auf der hiesigen Bühne in dieser Hinsicht geleistet wurde. Die Oper wird nächsten Montag und Dienstag wiederholt werden. Heute Mittag kommt im der Matinee „Faust“ und Abends in Brooklyn „Rigoletto“ zur Aufführung. Das Haus war gestern Abend, wie sich am Ende von selbst versteht, überfüllt; wir glauben, daß „Don Sebastian“ einige Zeit lang das Repertoire beherrschen wird.—NYSZ Saturday, 26 November 1864, p. 8

[Academy of Music. We have here, so to speak, the swan song of one of the most inspired and prolific composers; that is, Donizetti's opera *Dom Sébastien, roi di Portugal*, which was staged for the first time on this side of the ocean last night at the local Academy of Music. The poets say that the song which the birds, sacred to Apollo, sing before their death is their most beautiful one, and this saying applies also in this case, since *Dom Sébastien, roi di Portugal* may well be regarded as the most significant work of Donizetti. The opera has caused a sensation wherever it was performed, and has been ousted from the repertoire only by the modern *Tableau* opera. The opera is larger than any previous work of the composer. When he received the libretto, he came under the sway of its warlike spirit; he decided, quite against his previous tendency, to write a grand tragic opera. This intention of the composer is clearly tangible in the first act, and specifically in the orchestra; trumpets, horns, trombones, and the lead instruments, in agreement with the spirit of the action.

But in the next act, he becomes unfaithful to this intention; his favorite instruments, to which he had been unfaithful in the first act, approach him again; he can no longer do without the sweetly cajoling tones of the flute, the soft and voluptuous sound of the clarinet, the guitar cooing of love, and ere we know it we are back in Donizetti. He confirms his old reputation as felicitous inventor of the most beautiful melodies; we find throughout the opera a multitude of interesting, fresh, and elegant melodies. The grand ensemble numbers are weak, almost entirely lacking the musical intensification and development of passion which Meyerbeer so ably depicts in notes.

Given the advanced hour at which we are writing, we are unable to comment in detail, and wish only to mention briefly that the center of the opera is the grand sextet in the fourth act, which is arranged in the manner and [a word is missing in the German] of the sextet in *Lucie*. Besides this number, the grand funeral march in the third act is the most noteworthy number. Yesterday's performance was good for a premiere; that was in good

measure a result of Karl [sic] Bergmann's ease and sureness in directing the whole. The décor of the opera, to which we will return in one of our next numbers, is in every respect a brilliant one; the procession in the third act to our mind surpasses in splendor and brilliance everything that has so far been done on the local stages. The opera will be repeated on Monday and Tuesday of next week. At today's matinee, *Faust* will be performed, and tonight in Brooklyn, *Rigoletto*. The house was overcrowded last night, as it naturally would be; we believe that *Dom Sébastien, roi di Portugal* will dominate the repertoire for some time.—NYSZ Saturday, 26 November 1864, p. 8]

Conzert des Arion. Heute Abend gibt der "Arion," unter Leitung des Herrn Hartmann und Mitwirkung der Herren Bergmann, Lotti, H. Mollenhauer und C. Demuth ein großes Vocal und Instrumental-Conzert in den City Assembly Rooms in Broadway. Der "Arion" wird mehrere hier noch unbekannte Sachen, z. B. das "Rheinweinlied" von F. Liszt und Schumman's "Jagdlieder" für Männerchor und Hornquartett singen. Das Orchester spielt die Ouverture zum "Oberon" und die "Präludien" von Liszt. Das Programm des Conzertes ist, wie aus den hier aufgeführten Nummern zu ersehen ist, ein höchst interessantes. Nach dem Conzert wird eine Abendunterhaltung die Mitglieder des Vereins in Pythagoras Hall vereinigen.—NYSZ 26 November 1864, p. 8

[Concert of the Arion. Tonight, the Arion, under the direction of Mr. Hartmann and with the participation of Messrs. Bergmann, Lotti, H. Mollenhauer and C. Demuth, will hold a grand vocal and instrumental concert at the City Assembly Rooms on Broadway. The Arion will sing a number of pieces currently unknown here, such as the "Rheinweinlied [Rhine Wine Song]" by F. Liszt and Schumann's "Jagdlieder [Songs of the Hunt]" for men's chorus and horn quartet. The orchestra will play the overture to *Oberon* [Weber] and Liszt's *Les préludes*. The program of the concert is, as can be told from the numbers we have mentioned, a very interesting one. After the concert, the members of the association will reunite at Pythagoras Hall for evening entertainment.—NYSZ Saturday, 26 November 1864, p. 8]

Concert des Arion. Das am Samstag Abend in den City Assembly Rooms am Broadway abgehaltene Conzert des Männergesangsvereins "Arion" war nicht nur ein Success in künstlerischer, sondern auch in pecuniärer Hinsicht. Der Saal war vollkommen gefüllt; es mochten über tausend Personen in demselben sein. Das Orchester spielte unter C. Bergmann's Leitung die "Oberon Ouverture" und Liszt's "Präludien," über welche wir uns erst kürzlich bei Gelegenheit des ersten philharmonischen Conzertes ausgesprochen haben. Herr Demuth, ein etwas einseitiger, aber trotzdem recht tüchtiger Pianist, trug ein Hummel'sches Conzert für Piano und Orchester, und Variationen über ein Motiv aus "Wilhelm Tell" von Henry Herz vor. Sein Spiel fand verdienten Beifall Herr W. Lotti, dessen schöne Tenorstimme sich in dem Conzertsale viel besser, als im Opernhause, Geltung verschaffte, sang die Arie „Sei mir begrüßt, du heil'ge Stätte" aus Gounods "Faust" und als Dacapo-Lied seine Favoritarie aus der "Martha." Der "Arion" gab fünf Lieder und fast ebenso viele Dacapopiecen zum Besten. Neu war uns unter denselben das Rheinweinlied von Liszt mit Orchesterbegleitung, eine ebenso imposante wie geistreiche Composition, und zwei Jagdlieder von R. Schumann, mit Hornquartett-Begleitung. Letztere beiden Piecen machten weniger Eindruck, als sie ihres musikalischen Werthes halber verdient hätten. Nach dem Conzerte hielten die Mitglieder des "Arion" eine

gemüthliche Abendunterhaltung in Pythagoras Hall, bei welcher die materiellen Genüsse die geistigen in den Hintergrund drängten.—NYSZ 28 November 1864

[Concert of the "Arion." The concert of the men's glee club "Arion" held Saturday night at the City Assembly Rooms on Broadway was a success not only in artistic, but also in financial respects. The room was sold out; there may have been more than a thousand persons in it. The orchestra, directed by C. Bergmann, played the overture to *Oberon* and Liszt's *Preludes*, about which we have recently, on the occasion of the first Philharmonic concert, given our opinion. Mr. Demuth, a somewhat one-sided but quite competent pianist, presented a Concerto for piano and orchestra by Hummel and variations upon a theme from "William Tell" by Henry Herz. His performance met with deserved applause. Mr. W. Lotti, whose handsome tenor voice was much more effective in the concert room than at the opera, sang the aria "Sei mir begrüßt, du heil'ge Stätte" from Gounod's *Faust* and, as an encore, his favorite aria from *Martha*. The Arion presented five songs and almost as many encore pieces. Among the latter, the "Rhine Wine Song" by Liszt—a composition as imposing and striking as it is witty—with accompanying orchestra, and two hunt songs by R. Schumann with accompanying horn quartet, were new to us. From the standpoint of artistic value, the latter two pieces left less of an impression than they deserved. After the concert, the members of the Arion held leisurely evening entertainment at Pythagoras Hall, in which material outweighed spiritual pleasures.—NYSZ Monday, 28 November 1864 , p. 2]

Academy of Music. Heute Abend wird „Don Sebastian” mit seiner glänzenden Ausstattung und vortrefflichen Besetzung zum dritten Male gegeben.—NYSZ Tuesday, 29 November 1864, p. 8

[Academy of Music. Tonight, Dom Sébastien, roi di Portugal will be performed for the third time with splendid sets and costumes and an excellent cast.—NYSZ Tuesday, 29 November 1864, p. 8]

Academy of Music. Donizetti's große Oper, „Don Sebastian” wurde gestern Abend zum dritten Male vor einem vollen Hause gegeben. Wir haben schon früher gesagt, daß die Musik sich nicht zur Höhe des Sujets, welches Werth gewesen wäre, von einem Meyerbeer bearbeitet zu werden, erhebt.

Die Introduction zur Oper, welche wohl kaum auf den Namen einer Ouverture Anspruch machen kann, bringt als Hauptthema den großen Chor und Trauermarsch des dritten Aktes und leitet schließlich in den Eröffnungsschor in D-dur über; dieser Chor, welcher von Soldaten, Seeleuten und Volk gesungen wird, ist kräftig und martialisch gehalten. Die Arie oder vielmehr Romanze für den Bariton (Camoens) ist unbedeutend und steht weit hinter dem Chor „Giustizia divina” und der Recitativ-Arie der Zaida (Sopran) “Signor clemente e pio,” welche die so gewöhnliche Guitarrenbegleitung und die Zwischenspiele der Flöten und Clarinetten gleich als ein echtes Kind Donizetti's erkennen läßt, zurück. Trompetenfanfaren leiten von letzterer Nummer in ein kurzes, feuriges Lied für Sebastian (Tenor) über; dann kommt eine größere Ensemblenummer mit der Prophezeiung des Camoens, die von guter Wirkung ist. In dieser Ensemblepiece bedient sich der Componist fast durchgehends auf der Bühne des bequemen unisono und

im Orchester des vollen Satzes. Ein Spektakelfinale, in welchem der einzige interessante Zug ein passabler Frauenchor ist, schließt den Akt. Der scenische Effect dieses Aktschlusses, die Abfahrt der Flotte des Königs, das Donnern der Kanonen etc., halfen jedoch über diese seichte Stelle hinweg. Der zweite Akt ist durchweg sehr schwach; der Frauenchor, der ihn eröffnet, entbehrt jeder charakterischen Bedeutung. Die Romanze „Terra adorata“ kann man sich allenfalls gefallen lassen, namentlich, weil sie der Zaida Gelegenheit giebt, ihre Mittel zur vollen Geltung zu bringen; aber der andere Theil des Aktes welcher auf dem Schlachtfelde von Alcazar Kebir spielt, ist mit seinen lärmenden Chören, die jeder charakteristischen Färbung entbehren, ermüdend und langweilig, ja nicht einmal, was man noch von Donizetti erwarten könnte, melodisch. Das Duett, dessen Motiv an eine ältere Donizetti'sche Molodie erinnert, und die Tenorarie „Deserto in terra“ find jedoch hiervon ausgenommen; die Melodie dieser Arie ist recht ansprechend und wird sich jedenfalls hier einbürgern. Die Einleitung zu dieser Arie bildet eine Cadenza für die Clarinette, die Begleitung haben die Violinen, Flöten und Hörner. Ein kurzes Vorspiel eröffnet den dritten Akt, welcher an bemerkenswerthen Nummern nur ein Duett zwischen Sebastian und Camoens und den Trauermarsch enthält. So einfach dieser Marsch in seinem Entwurfe ist, so großartig und ergreifend ist er auch. Der vierte Akt ist der beste der ganzen Oper; ein kurzes, erstes Präludium und ein ähnlicher Chor der Richter der Inquisition, in deren Hallen wir uns am Anfange dieses Aktes befinden, sind die ersten Nummern desselben. Der Glanz und Schwerpunkt der Oper ist aber das Septett, welches fast die Hälfte dieses Aktes bildet. Die Scene, welche Veranlassung zu diesem Septett, welches vom Sopran, drei Tenören und drei Bässen gesungen wird, gibt, ist eine höchst wirksame und effektreiche. Sebastian wird von dem Großinquisitor verhört und als Betrüger schließlich mit Zaida, welche gesteht, daß sie ihm auf dem Schlachtfelde von Alcazar Kebir das Leben und die Freiheit gerettet hat und ihn liebt, zum Tode verdammt. Abatardo, der arabische Häuptling, welcher Zaida ebenfalls liebt, behauptet dagegen aus Rache gegen die Treulose, daß er den König mit eigener Hand getödtet habe. Das Septett hat den Componisten bezeichnet, es ist sinnig und melodisch und wird, wenn auch nur erträglich gesungen, das Publikum stets begeistern. Auch der fünfte Akt hat seine eigene Introduction, die selbst besteht in einer Art von Reverie über das Thema der Baritonarie, welche in diesem Akte enthalten ist. An ein interessantes Duett zwischen Tenor und Sopran, Sebastiano und Zaida, die sich als Gefangene in einem Thurm befinden, schließt sich eine Barcarole für den Bariton, deren edle und schöne, volkstümliche Melodie unmittelbar in eine Arie, mit welchem die Oper schließen sollte, da der Rest des Aktes nichts enthält, was die Befriedigung des Zuhörers steigern könnte, überleitet.

Trotz der vielen Schwächen bleibt aber Donizetti's „Don Sebastian“ immer eine bemerkenswerthe, geniale Oper, die es schon verdient, daß man sie einmal anhört, namentlich da die Künstler der Maretzek'schen Gesellschaft den Rollen fast ohne Ausnahme vollkommen gerecht werden und die Direktion nichts versäumt hat, um dieselbe mit großem Pomp und Glanz in Scene zu setzen. Die gestrige dritte Aufführung des Werkes kann eine fast vollkommene genannt werden; Chor und Orchester namentlich verdienen eine Anerkennung ihrer Leistungen. Heute Abend wird „Faust“ gegeben. „Don Sebastian“ wird am Freitag wiederholt.—NYSZ Wednesday, 30 November 1864, p. 8

[Academy of Music. Donizetti's grand opera *Dom Sébastien, roi di Portugal* was performed last night for the third time before a full house. We have said before that the music does not rise to the height of the subject matter, which would have been worthy of a work of Meyerbeer.

The opera's introduction, which can hardly claim the title of an overture, brings as its main theme the grand chorus and funeral march of the third act, and then leads into the opening chorus in D major; this chorus, sung by soldiers, seamen, and the people, is in a powerful and martial style. The aria, or rather romanza, for the baritone (Camoens) is insignificant and falls far behind the chorus "Giustizia divina" and the recitative-aria of Zaida (soprano) "Signor clemente e pio," which is immediately recognizable as a true child of Donizetti's by the characteristic guitar accompaniment and the interludes of the flutes and clarinets. Trumpet fanfares lead from this latter number into a short and fiery song for Sebastian (tenor); then a longer ensemble number follows with the prophecy of Camoens, which is quite effective. In this ensemble piece, the composer almost exclusively uses the easy unison on the stage and a full setting in the orchestra. A spectacular finale, whose only interesting trait is an acceptable women's chorus, closes the act. However, the scenic effect of this finale, the departure of the king's navy, the thundering cannons, etc. helped to get over this shallow passage. The second act is very weak throughout; the women's chorus which opens it is devoid of any characteristic significance. If anything, the romanza "Terra adorata" is acceptable, specifically because it furnishes Zaida with an occasion to bring all her skills to bear; but the other part of the act, set on the battlefield of Alcazar, is tiresome and boring with its noisy choruses devoid of any characteristic coloring, and is not even, as one would expect from Donizetti, melodious. The duet, whose motive is reminiscent of an older Donizetti melody, and the aria for tenor "Deserto in terra," however, must be excepted; the melody of the aria is rather appealing and will certainly find a home here. [It may become part of the individual-arias-in-concerts circuit.] The introduction to this aria is made by a cadenza for clarinet, accompanied by violins, flutes, and horns. A short prelude opens the third act, in which a duet between Sebastian and Camoens and the funeral march are the only remarkable numbers. This march is as simple in its sketch as it is grandiose and gripping. The fourth act is the best one in the entire opera; its first numbers are a short, first prelude and a similar chorus of the judges of the Inquisition, in whose halls we are at the beginning of the fourth act. The highlight and center of the opera, however, is the septet which occupies almost half of this act. The scene which provides the occasion for this septet, sung by the soprano, three tenors, and three basses, is powerful and rich in effects. Sebastian is interrogated by the Grand Inquisitor and is finally condemned to die as a swindler with Zaida, who confesses that she has saved his life and liberty on the battlefield of Alcazar and that she loves him. On the other hand, Abatardo, the Arabian chief, who is also in love with Zaida, claims that he killed the king with his own hand in order to take revenge on the unfaithful one. The septet is an example of the composer at his best, for it is clever and melodious, and if sung even only acceptably, will always enthral the audience. The fifth act, too, has its own introduction, which in itself consists in a kind of reverie on the theme of the baritone aria contained in this act. An interesting duet between tenor and soprano, Sebastiano and Zaida, who are captive in a tower, is followed by a barcarole for the baritone, whose noble and beautiful folk melody leads

immediately into an aria with which the opera should end because the remainder of the act contains nothing that could further heighten the pleasure of the listener. Despite the many weaknesses, however, Donizetti's "Dom Sébastien, roi di Portugal" will always remain a remarkable and inspired opera that well deserves to be listened to, especially since the artists of Maretzek's troupe live up to their roles almost without exception, and the direction has neglected nothing in bringing it to the stage with great pomp and brilliance. Yesterday's third performance of the work may be called an almost perfect one; specifically, the chorus and the orchestra deserve recognition for their performances. Tonight, *Faust* will be performed. *Dom Sébastien, roi di Portugal* will be repeated on Friday.—NYSZ Wednesday, 30 November 1864, p. 8]

Academy of Music. In der italienischen Oper geht heute zum vierten Male Donizetti's große Oper „Don Sebastian“ in Scene. Jede Aufführung des „Don Sebastian“ fand bis jetzt vor einem vollen Hause statt und bei jeder Aufführung gefiel die Oper dem Publikum besser, als bei der vorhergegangenen. In nächster Woche wird Miß Kellog in der „Regimentstochter“ auftreten. „Fra Diavolo“ ist ebenfalls in Vorbereitung begriffen.—NYSZ Friday, 2 December 1864, p. 8

[Academy of Music. Donizetti's grand opera *Dom Sébastien, roi di Portugal* will be staged for the fourth time tonight at the Italian opera. So far, all performances of *Dom Sébastien, roi di Portugal* played before a full house, and each audience liked the opera better than the preceding one. Next week, Miss Kellog will appear in *La fille du régiment*. Also, *Fra Diavolo* is in preparation.—NYSZ Friday, 2 December 1864, p. 8]

Sonntagskonzerte. Im Broadway Garten geben Carl Bergmann, in den Germania Assembly Rooms Fr. Krüger und in der Turnhalle F. Noll mit ihren Orchestern die üblichen Sonntags-Conzerte.—NYSZ Saturday, 3 December 1864, p. 8

[Sunday concerts. At Broadway Garden, Carl Bergmann, at the Germania Assembly Rooms, Fr. Krüger, and at the *Turnhalle*, F. Noll are holding the usual Sunday concerts with their orchestras.—NYSZ Saturday, 3 December 1864, p. 8]

Academy of Music. „Don Sebastian“ wird heute Abend in der Academy of Music zum sechsten Male gegeben.—NYSZ Friday, 9 December 1864, p. 8

[Academy of Music. *Dom Sébastien, roi di Portugal* will be performed for the sixth time tonight at the Academy of Music.—NYSZ Friday, 9 December 1864, p. 8]

Academy of Music. „Don Sebastian“ wurde gestern Abend zum sechsten Male vor einem vollen Hause gegeben. Erst wenn man mit der Oper näher bekannt wird, d. h. Sie öfter gehört hat, findet man die vielen Schönheiten derselben alle heraus. Von den Mitwirkenden verdienen namentlich die Carozzi Zucchi und Signor Bellini hervorgehoben zu werden, welche beide gleich excellent im Spiel und Gesang sind. Beide haben sich in diesen Partien von Neuem als Künstler ersten Ranges bewiesen. Von Massimiliani sind wir leider nicht im Stande dasselbe zu sagen; so vortrefflich er auch die meisten Nummern seiner schwierigen Partie singt. So indifferent ist sein Spiel. An den Ensembles theilte er sich gar nicht, wenn er nicht in denselben zu singen hat. Seine

Partie giebt ihm Gelegenheit genug sich auch als Schauspieler zu zeigen, aber er benutzt sie nicht und läßt deshalb das Publikum kalt. Susini wird der Partie des Großinquisitors, so weit es ihm seine Stimmittel gestatten, vollkommen gerecht. Seine Auffassung und Darstellung der Rolle zeigen, daß der Sänger ein denkender Künstler ist. Ausstattung, Ballet, Chor und Orchester lassen jetzt nichts mehr zu wünschen übrig. In der heutigen Matinee wird „Die Regimentstochter“ wiederholt. Miß Kellogg als „Marie“ und Susini als „Sulpice.“ Lotti singt den „Togio.“—NYSZ Saturday, 10 December 1864, p. 8

[Academy of Music. Last night, *Dom Sébastien, roi di Portugal* was performed before a full house for the sixth time. It is only when one becomes more acquainted with this opera, that is, having heard it more than once, that one observes all its beauties. Of the participants, Mrs. Carozzi-Zucchi and Signor Bellini deserve special mention, both being excellent singers and actors. Both have again proved themselves artists of the first rank. Unfortunately we cannot say the same of Masimiliani [*sic*: Massimiliani]; for as excellently as he sings most of the numbers of this difficult role, his acting is indifferent. He does not participate in ensembles when he is not singing in them. His role offers ample opportunity to demonstrate his acting, yet he makes no use of them and therefore leaves the audience cold. Susini fully lives up to the role of the Grand Inquisitor as far as his vocal means allow. His take on and presentation of the role demonstrate that he is an artist of understanding. The décors, the ballet, the chorus, and the orchestra now leave nothing to be desired anymore. *La fille du régiment* will be repeated in today's matinee. Miss Kellogg as "Marie" and Susini as "Sulpice." Lotti sings "Togio."—NYSZ Saturday, 10 December 1864, p. 8]

Sonntags-Conzerte. Im Broadway-Garten giebt die Bergmann'sche Capelle morgen Abend ihr vierzehntes Concert. Der "Pfiffikus" Herr Wechsung wird sich wieder in demselben hören lassen.—NYSZ Sat. 17 December 1864, p. 8

[Sunday concerts. Bergmann's orchestra is holding its fourteenth concert tomorrow night at Broadway Garden. The "Pfiffikus" ["crafty devil"] Mr. Wechsung will again be heard.—NYSZ Saturday, 17 December 1864, p. 8]

Academy of Music. Die Direktion der italienischen Oper zeigt an, daß die jetzige Woche die Letzte der Saison sein wird. Heute Abend soll noch einmal „Don Sebastian“ gegeben werden, Mittwoch geht sodann zum ersten Male der „Fra Diavolo“ mit den neuen Recitativen und dem gleichfalls neuen Ballet in Scene.—NYSZ Monday, 19 December 1864, p. 8

[Academy of Music. The directors of the Italian opera announces that the current week will be this season's last one. Tonight, *Dom Sébastien, roi di Portugal* will be performed once again; on Wednesday, *Fra Diavolo* with the new recitatives and the new ballet will be staged for the first time.—NYSZ Monday, 19 December 1864, p. 8]

Academy of Music. Es scheint fast, als ob Maretzek die letzte Woche der jetzigen Saison noch zu einer recht interessanten machen will und deßhalb noch kurz vor den Schluß derselben eine Rovität—dennals solche kann wohl Auber's umgearbeiteter „Fra Diavolo“ hier fast gelten—vorführt. Der „Fra Diavolo“ d. h. Das Original, ist um 5 Nummern

vermehrt worden: an Seit der nichts weniger als schönen Dialoge sind Recitative getreten, eine Verbesserung, die ganz am Platze ist. Die neuen Piecen sind eine Arie für den Bariton, ein Duett für den Tenor und die zwei Bassisten und eine Tarantelle. Die Aufführung des Werkes war mit vielen Schwierigkeiten verknüpft: es fehlte an einem Tenor, der im Stande war, die Titelrolle zu übernehmen. Obgleich dieselbe für einen Helden-tenor bestimmt ist, mußte sie doch Herrn Lotti zugeteilt werden, der, wenn erst sicherer in der Partie ist, derselben ziemlich gerecht werden wird; daß an einigen Stellen seine Kräfte mit dem guten Willen nicht gleichen Schritt halten können, ist in Berücksichtigung der Umstände zu entschuldigen.

Die gestrige Vorführung der Oper litt noch an einer Menge Unsicherheiten; im ersten Akte verhinderte nur die Geistesgegenwart Bergmann's, der die Oper mit Umsicht und Verständniß dirigierte, daß die ganze Sache nicht ins Stocken gerieth. Kellogg als „Zerline“ war äußerst brav; ihre große Arie im zweiten Akte wurde *Dacapo* verlangt. Morensi als „Pamela“ zeichnete sich durch Unsicherheit und falsche Einsätze aus; die Partie des Engländers liegt zwar außerhalb des Bereiches des Signor Bellini, doch genügte der verwendbare Künstler bereits gestern Abend, was mehr ist, als wir dem Signor Lorini und anderen der Mitwirken den sagen können. Die zweite Aufführung des „*Fra Diavolo*“ welche Morgen Abend stattfindet wird jedenfalls eine bedeutend bessere und für den Zuhörer genußreichere sein. Die Direction und Herr Bergmann verdienen übrigens für die Einstudierung und Vorführung dieser an Melodien und komischen Situationen so reichen, unterhaltenden Auber'schen Oper die Anerkennung als Publikums. Schließlich wollen wir noch hinzufügen, daß die Ouverture zu dem Werke heute Abend vortrefflich executirt wurde.—NYSZ Thursday, 22 December 1864, p. 8

[Academy of Music. It almost appears as though Maretzek wants to make the last week of this season an especially interesting one, and therefore presents, shortly before its end, a novelty—which Auber's remade *Fra Diavolo* can almost be called. *Fra Diavolo*, that is to say, the original, has been augmented by five numbers: the dialogs, no less than beautiful, are complimented by recitatives, an improvement that is entirely opposite. The new pieces are an aria for baritone, a duet for the tenor and the two basses, and a tarantella. The staging of the work entailed many difficulties: there was no tenor available capable of taking on the title role. Though the latter is meant for an heroic tenor, it still had to be given to Mr. Lotti, who, as soon as he will be more sure in his role, will mostly live up to it; the fact that in some places his voice does not keep up with his good intentions is excusable, given the circumstances.

Last night's performance of the opera still suffered from many insecurities; Bergmann, who directed the opera with circumspection and understanding, prevented the whole thing from stumbling in the first act with his presence of mind. Kellogg, as „Zerline,” was exceptionally competent; her grand aria in the second act was requested as an encore. Morensi, as „Pamela,” distinguished herself by insecurity and missed cues; Signor Bellini, the versatile artist, already yesterday was satisfactory in the role of the Englishman, although it is outside his area, and that is more than we can say of Signor Lorini and the other participants. In any event, tomorrow night's second performance of *Fra Diavolo* will be significantly better and more pleasurable for the listener. The direction and Mr. Bergmann, for the rest, deserve the audience's recognition for the preparing and presenting of Auber's opera, so entertaining and rich in melodies and

comical situations. Finally, we would like to add that the overture to this work was performed excellently tonight.—NYSZ Thursday, December 22 1864, p. 8]

Sonntags-Concerte. Für die Sonntags-Concerte, welche morgen Abend, also am ersten Weihnachtstage stattfinden, und von Seiten der betreffenden Unternehmer ganz besondere Arrangements getroffen worden, um dieselben so anziehend wie möglich zu machen. Herrn Karl Bergmann's Capelle giebt Abends im Broadway Garten ein grosses Concert mit vortrefflichen Programm. Das Krüger'sche Orchester spielt am Nachmittag und Abend in Bennett's Germania Assembly Rooms; im Atlantic-Garten findet ebenfalls ein großes Nachmittags- und Abend-Concert, ausgeführt von einer tüchtigen, starken Capelle, statt. Das übliche Abendconcert im Harmonie-Garten fällt aus.—NYSZ 24 December 1864, p. 8

[Sunday concerts. For the Sunday concerts to be held tomorrow night, i.e., on Christmas Day, special arrangements have been made by the respective entrepreneurs to make them as attractive as possible. Mr. Karl Bergmann's orchestra will hold a grand concert with an excellent program in the evening at Broadway Garden. Krüger's orchestra will play in the afternoon and evening at Bennett's Germania Assembly Rooms; another grand afternoon and evening concert, played by a competent and large orchestra, will be held at the Atlantic Garden. The usual evening concert at the Harmony Garden is cancelled.—NYSZ Saturday, 24 December 1864, p. 8]

Musikalische Revue. Die That ist geschehen. Auch wir haben die neue Oper Verdi's gesehen. Die Macht der Verhältnisse bewegt uns eben Alle. Aber wie eigen, wir fühlen noch ganz so wie vor dem Ereignisse. Uns schmeckt das Essen noch ganz so wie früher, und das ist gewiß ein großes Verdienst, welches der Oper zugeschrieben werden muß. Mindestens können wir getrost von der Musik sagen, sie hat uns nicht die Suppe verdorben. Ja, der Kelch ist an uns vorübergegangen, und obgleich uns sonst so etwas gar nicht lieb ist, so müssen wir doch in diesem Falle gestehen, daß wir mit unserem Loose ganz zufrieden sind.

Daß die menschliche Natur eben viel aushalten kann, beweist diese Oper auf's Neue. Die italienische und auch die deutsche Oper hat uns an Manches gewöhnt, das man als auserlesene Blüthe des höheren Blödsinns betrachten muß. Selbst Mozart, der außer seinem kolossalen Genie auch noch die Gabe hatte, sich den Verhältnissen annzuschmiegen und dem Geschmacke des Tages manche Concessionen zu machen, trifft der obige Vorwurf. Aber so blödsinnig auch bisher manche Operntexte gewesen sind, Verdi hat in seinem neuesten Producte doch noch eine Steigerung hervorgebracht. Bekanntlich rufen sehr viele seiner Texte die schauerliche Periode der Räuber- und Geistergeschichten zurück. Nonnen und Banditen sind ihm die liebsten Genossen, Mord und Todtschlag ist ein wahres Gaudium für ihn, und die Wollust, mit welcher er sich in dunkeln Gängen, Klöstern und alterthümlichen Thürmen aufhält, ist unbeschreiblich. Er nennt das romantisch, und er setzt seinen Stolz darein, in diesem Sinne Romantiker zu sein. Nun, in seiner neuesten Oper *La Forza del Destino* finden wir nicht bloß alles dies zur Genüge, sondern noch verschiedenes Anderes, das höchst erbaulich genannt werden muß. Der Vater der Heldin stirbt glücklicherweise schon im ersten Akte, aber die andern sterben leider erst alle am Schlusse der Oper. Warum sie sterben, wird einem nicht ganz klar; aber das ist eben das „Verhängniß.“ Alles in der Oper ist komisch, weil unnatürlich

und unwahr, mit Ausnahme des Klosterpförtners, der komisch sein soll und schon mehr traurig genannt werden muß. Und dennoch ist gerade diese Figur die originellste und interessanteste in der ganten Oper. Was hatte daraus gemachte werden können im Gegensatz zu den düstern Eindrücken, welche die Hauptfiguren des blutigen Dramas machen ! Aber freilich dazu hätte es einer andern Organisation bedurft, als diejenige ist, deren sich Verdi zu erfreuen hat. Wenn irgend etwas das Fehlerhafte in dieser documentiren kann, so ist es eben die Wahl eines Textes, wie wir ihn dieser „Macht des (traurigen) Geschickes“ finden. Und gerade diese Wahl gibt uns auch Aufschluß über die Verirrungen des musikalischen Genies Verdi's. All' das Geschmacklose, Krasse und Haarsträubende in seiner Musik wird dadurch erklärt. Daß der Mann Genie hat, ist gar keine Frage, ein bloßes Talent würde sich solche Ungereimtheiten und Verirrungen, solche Unordnungen gar nicht zu Schulden kommen lassen. Ueberdies gibt es Melodien und Ensemblesätze in „Ernani“ und „Rigoletto“ und im „Ballo di Maschera,“ die nur als die Ausströmungen des Genies betrachtet werden können. Freilich mit dieser neuesten Oper ist wenig davon zu merken. Mit Ausnahme des zweiten Aktes ist wenig ursprüngliches, zündendes in dem ganzen Werke anzutreffen. Und selbst in der Musik dieses Aktes wiederholt sich Verdi noch ziemlich oft. Es ist unzweifelhaft, daß mindestens in dieser Oper die Melodienkraft des Componisten als ziemlich erschöpft erscheint. Auf der andern Seite läßt sich nicht läugnen, daß die Behandlung sorgfältiger ist, als wir gewohnt sind in Verdi'scher Musik zu finden. Das Gebet im zweiten Akte ist schön empfunden und gut gemacht. Aber namentlich ist dem Orchester größere Aufmerksamkeit geschenkt, man glaubt manchmal kaum, daß man mit Verdi zu thun hat, wenn man diese Orchestration hört. Das Endresultat unserer Beurtheilung dieses Opus des populären Italieners möchten wir dahin fassen, daß mit einem andern Texte und mit anderen Melodien die Oper als eine höchst annehmbare Gabe bezeichnet werden müsse. Freilich läßt sich das von den meisten neuen Opern sagen.—New Yorker Musik-Zeitung. Wednesday, 8 March 1865, p. 54

[Musical Review. The deed is done. We, too, have seen Verdi's new opera. We are all, as it were, subject to the grand forces of society. Yet how strange, we feel exactly as we did before the event. Our food tastes just as it did, and that certainly is a great merit which we must attribute to the opera. At least, we can say assuredly that the music did not spoil our soup. Yes, this cup has been removed from us, and although we usually do not at all like this kind of thing, we have to admit that in this case, we are quite happy with our fate. This opera proves anew that human nature can withstand a lot. The Italian as well as the German opera have accustomed us to various things that must be regarded as exquisite blossoms of higher nonsense. Even Mozart, who in addition to his colossal genius also had the gift of smoothly adapting to the powers that be and of making concessions to the taste of the day, is open to this charge. Yet as nonsensical as some opera librettos have been so far, Verdi has yet succeeded to surpass them in his most recent product. It is well-known that many of his texts recall the gruesome era of robber and ghost stories. Nuns and bandits are his favorite comrades, blood and thunder are truly fun to him, and the voluptuousness with which he spends time in dark hallways, monasteries, and ancient towers, is indescribable. He calls that Romantic, and it is his pride to be a Romantic in this sense. Well, in his most recent opera *La forza del destino*, we find not only quite enough of all of this but various other things that must be called highly edifying. The

father of the heroine luckily dies already in the first act, but the others unfortunately only die at the end of the opera. Why they die does not become entirely clear; but that exactly is the "fate." Everything in the opera is funny, because unnatural and untruthful, with the exception of the monastery's gate keeper, who is meant to be funny and has to be called rather sad. And yet it is exactly this character that is the most original and interesting one in the entire opera. What could have been made of it, in contrast with the dismal impression made by the main characters of the bloody drama! Yet that, of course, would have required an organization different from the one that Verdi enjoyed. If anything documents what's wrong with the latter, it is the choice of a text such as we find in this "power of (sad) fate." And it is precisely this choice that reveals to us the aberrations of the musical genius of Verdi. All that is tasteless, crass, and hair-raising in his music is explained by it. There can be no question that the man is a genius; mere talent would not perpetrate such aberrations and inconsistencies, such disarray. Moreover, there are melodies and ensemble settings in *Ernani* and *Rigoletto* and in the *ballo di maschera* that cannot be regarded as anything other than emanations of genius. In this new opera, however, little of that is noticeable. With the exception of the second act, there is little originality and ignition to be found in the entire work. And even in the music of this second act, Verdi still repeats himself rather often. There is no doubt that at least in this opera the melodic powers of the composer appear to be rather exhausted. On the other hand, it cannot be denied that the melodic treatment is more careful than we are used to finding in Verdi's music. The prayer in the second act is beautifully felt and well done. But more importantly, the orchestra has received greater attention, to the extent that one sometimes hardly believes it is Verdi when one hears this orchestration. The final result of our critique of this opus from the popular Italian, we should like to say, is that with a different text and different melodies, the opera would have to be called a highly acceptable offering. That, however, can be said of most recent operas.—New-Yorker Musik-Zeitung, Wednesday, 8 March 1865, p. 54]

Größere Contraste als die beiden Werke, mit welchen dieses Concert angefangen und beschlossen wurde, kann man sich in der Musik kaum denken. Und dennoch werden sie noch durch die überboten, welche uns in den beiden Vocalwerken entgegneten. Palestrina und Liszt! Die einfache Quintenfortschreitung und die complicirteste Chromatic [*sic*]! Jahrhunderte liegen zwischen beiden, und eben weil das so ist, sollten wir es als selbstverständlich betrachten—daß wir heutzutage anders schreiben, als zu Palestrina's Zeiten. Dieser war auch ein großer Reformator, laßt uns dessen eingedenk bleiben, wenn uns die Erzeugnisse der neudeutschen Schule zur Beurtheilung übergeben werden. Damit wollen wir jedoch durchaus nicht zugeben, daß uns heute das Credo der Lisztschen Messe besser gefallen hätte als vor einigen Jahren, wenn [*sic*] es uns durch den Liederkranz zum ersten Male geboten wurde. Wir wollen nur damit anführen, daß, was und heute als confus uns unverständlich erscheinen mag, sich nach Jahrhunderten als höchst einfach und klar herausstellen kann. Um gerecht gegen das Lisztsche Fragment zu sein, müßte man es von Künstlern ersten Ranges nach mannigfachen Proben hören. Es liegt in der Natur der Sache, daß Dilettanten die kolossalen Schwierigkeiten, welche das Werk bietet, nicht bewältigen können.

Von wesentlichem Interesse in dem Concerte war die Vorführung der Ouverture von Bargiel. Dieser Componist (wenn wir nicht irren ein Schwede) ist erst seit einigen Jahren in der musikalischen Welt bekannt. Im Anfange zeichneten sich seine

Compositionen durch einen starken Schumannismus aus. Nach und nach aber gestaltete sich seine Musik unabhängiger, und in seiner *Medea-Ouverture* tritt uns ein höchst selbstständiger Geist entgegen, natürlich in der neuen Richtung wurzelnd, aber frei von ihren Unarten und Verirrungen. Es ist eine Tüchtigkeit in dem Werke, die zu den allergrößten Hoffnungen berechtigt.

Der Solovortrag des Abends konnte in keinen besseren Händen sein, als in denen des Herrn Richard Hoffmann, der mit einer gesunden Technik einen gebildeten Geschmack vereinigt. . . . (continues with Thomas Soiree)—Neue New Yorker Musik-Zeitung, Wednesday, 22 March 1865, p. 65

[Musical review. Of the greatest interest during the past fourteen days was of course the fourth Philharmonic concert at the Academy of Music, and Mr. Theodore Thomas's fourth symphonic soiree at Irving Hall. We were offered good music, both old and new, in each concert, and thus a contribution not only toward the refinement of our musical taste but also toward our betterment as humans. If it is true already that with the arrival of a Beethoven sonata in a family's home, a better spirit, a more noble striving commences in it: how much more effect then will the orchestral sonata have, as one could call the symphony. The tone-images in their alternating hues, in and of themselves, must move more profoundly than when they are rendered by one instrument only, and how much more must this be the case when Beethoven's or a kindred spirit reigns in them!

The Philharmonic concert's program was as follows:

Symphony No. 1 in E-flat major, Haydn

Fratres ego for mixed chorus, Palestrina [Liederkranz]

Concerto in C minor, Beethoven

Overture, *Medea*, Bargiel

Credo from *Missa Solennis zur Erweihung der Basilika in Gran* (LW I2), Liszt

[Liederkranz]

Overture, *Le carnaval romain*, Berlioz

Conductor, Carl Bergmann

One can hardly think of a greater contrast in music than that between the two works with which this concert began and ended. And yet it was surpassed by what we encountered between the two works of vocal music. Palestrina and Liszt! The simple progression in fifths and the most complicated chromatics! Centuries lie between them, and because that is the case, we should regard it as self-evident—that we today write in a different manner than in Palestrina's times. The latter was also a great reformer; let us not forget when the works of the new German school are submitted to our judgment. However, that is certainly not to admit that today we would have liked the credo from Liszt's mass better than a few years ago, when the Liederkranz first performed it for us. We should say that what today may appear to us to be confused and incomprehensible may turn out to be very simple and clear in several centuries. In order to do justice to Liszt's fragment, one would have to hear it performed by artists of the first rank after many rehearsals. It is in the nature of the matter that dilettantes could not master the colossal difficulties contained in the work.

Of central interest in this concert was the performance of Bargiel's overture. This composer (a Swede, if we are not mistaken) has been known in the musical world only for a few years. In the beginning, his works were characterized by a strong

Schumannism. But by and by, his music took a more independent shape, and, in his *Medea* Overture, we meet a very autonomous mind, of course rooted in the new school but free of its bad habits and aberrations. The work bespeaks a competence that justifies the greatest expectations.

The evening's solo performance could not have been in better hands than those of Mr. Richard Hoffmann, who unites a solid technique with an educated taste. [...]—
New Yorker Musik-Zeitung, Wednesday, 22 March 1865, p. 65]

Carl Bergmann soll in Chicago als Direktor der Philharmonischen Gesellschaft engagiert sein. Das wäre sehr gut für Chicago, indessen erlauben wir uns einige bescheidene Zweifel an der Richtigkeit der Nachricht. Oder sollte Bergmann wirklich wie Cäsar lieber der Erste in Fäsulä als der Zweite in Rom sein wollen?—Neue New Yorker Musik-Zeitung, Wednesday, 28 June 1865, p. 153

[It is reported that Carl Bergmann has been engaged as director of the Philharmonic Society in Chicago. That would be very good for Chicago, yet we take license to humbly express our doubt regarding the accuracy of this report. Or should Bergmann really, like Caesar, prefer to be the first man in Faesula over being the second in Rome?—Neue New Yorker Musik-Zeitung, Wednesday, 28 June 1865, p. 153]

Vermischete Anzeigen. Neuntes Allgem. Sänger-Fest. Vorläufige Anzeige. Sonnabend den 15 Juli : Empfang der fremden Sänger.
Sonntag den 16. Juli : Großes Empfangs-Concert.
Montag Morgens den 17. Juli : Oeffentliche Haupt-Probe.
Montag Abends den 17. Juli : Haupt-Concert der Vereinigten Sänger.
Dienstag den 18. Juli : Preis-Singen.
Mittwoch den 19. Juli : Großes Picnic und Preis-Vertheilung.
Zu gleicher Zeit diene dem geehrten Publikum zur gef. Nachricht, daß die allgemeinen Arrangements so weit gediehen, daß in den nächsten Tagen das vollständige Programm veröffentlicht werden kann. Louis Geilfuß, corr. Secr.—NYSZ Saturday, 8 July 1865, p. 8

[Mixed announcements. Ninth General Singers' Festival. Preliminary announcement.
Saturday, July 15: Reception of the out-of-town singers.
Sunday, July 16: Grand reception concert.
Monday, July 17, morning: Public dress rehearsal.
Monday, July 17, evening: Main concert of the United Singers.
Tuesday, July 18: Singing Contest.
Wednesday, July 19: Grand picnic and prizes awarded.
At the same time, may the honored public kindly receive the note that the general arrangements have progressed such that the complete program will be published in the next few days. Louis Geilfuss, corr. Secr.—NYSZ Saturday, 8 July 1865, p. 6]

Musikalische Revue. Das Hauptinteresse der letzten vierzehn Tage concentrirte sich auf das vierte philharmonische Concert in der Academy of Music und die vierte Symphonie-Soiree des Herrn Theodor Thomas in Irving Hall. In beiden wurde uns gute Musik geboten, Altes und Neues, und somit nicht bloß für die Veredelung des musikalischen Geschmackes gewirkt, sondern auch dazu beitragen, bessere Menschen aus uns zu

machen. Wenn es schon wahr ist, daß mit dem Einzuge einer Beethovenschen Sonata [sic] in eine Familie ein besserer Geist, ein edleres Streben in derselben angebahnt wird, wie viel mehr muß dann in diesem Sinne die Orchester-Sonate, wie man die Symphonie wohl nennen könnte, wirken. Die Tonbilder in ihren wechselnden Klangfarben müssen schon an und für sich tiefer bewegen, als wenn sie bloß von einem einzelnen Instrumente wiedergegeben werden, wie viel mehr muß aber dies der Fall sein, wenn in ihnen ein Beethovensch oder dem verwandter Geist herrscht!

Das Programm des philharmonischen Concerts lautete wie folgt:

Symphonie No. 1 aus [sic] Es dur Haydn

Fratres ego, für gemischten Chorgesang Palestrina [Liederkranz]

Concert aus [sic] C moll Beethoven

Ouverture, Medea Bargiel

Credo aus der Graner Messe Liszt [Liederkranz]

Ouverture, Le carnaval [sic] romain [Berlioz]

Dirigent Carl Bergmann—New-Yorker Musik-Zeitung, Wednesday 12 July 1865, p. 160

[Mr. Carl Bergmann, whose extraordinary gift as a conductor seems to be undisputed, will conduct the orchestra pieces at the request of the festival director, Mr. Paur. This honorable task could not have been entrusted to better hands, and Mr. Bergmann's acceptance indicates a laudable spirit of fraternity and love of the arts. The program, now definitive, is as follows:

Sunday concert.

Liszt, *Les Préludes*, sym. poem after A. de Lamartine, LW G3 [Weimar 1854]

[Bergmann]

C. Klein, Psalm for chorus and orchestra [Paur]

Marschner, Double chorus of the Saxons and Normans with orchestra, *Der Templer und die Jüdin* [Paur]

Mendelssohn, *Die erste Walpurgisnacht*, op. 60. Oratorio for mixed chorus, solos, and orchestra (Zimmermann, Bernhard, Steins, Trost)—New-Yorker Musik-Zeitung, Wednesday 12 July 1865, p. 160]

Neuntes allgemeines Sängerfest. Heute Abend findet in den Germania Assembly-Rooms eine Delegatensitzung statt; es wird in derselben das vollständige Programm vorlegt werden. Morgen Nachmittag um 1 ½ Uhr wird in der Liederkranz-Halle eine Probe des gemischten Chores und des Orchesters abgehalten werden.—NYSZ Thursday, 13 July 1865, p. 2

[Ninth General Singer's Festival. Tonight, a meeting of delegates will be held at the Germania Assembly Rooms; during this meeting, a complete program will be presented. Tomorrow afternoon at 1:30, a rehearsal of the mixed chorus and orchestra will be held at the Liederkranz hall.—NYSZ Thursday, 13 July 1865, p. 2]

Academy of Music. Neuntes Allgem Sänger-Fest. Sonntag den 16. Juli: Großes Sacred Concert, in welchem die festgebenden Vereine, die gemischten Chöre (Liederkranz, Sing-Akademie, Teutonia und Concordia Hoboken) und ein Orchester, von 100 Künstlern mitwirken.

Les Preludes. Symphonische Dichtung . . . Franz Liszt

Psalm für Chor und Orchester . . . C. Klein

Doppelchor der Sachsen und Normannen, mit Orchester, aus: Templer und Jüdin. .
.Marschner

Walpurgisnacht-Oratorium für gemischten Chor, Soli und Orchester . . . F. Mendelssohn-Bartholdi

Solis: Mad. Zimmermann, Herren Bernhard (Tenor), Steins (Bariton), Trost (Baß).

Dirigenten: A. Paur, Carl Bergmann.

Um Andrang an der Casse zu vermeiden, wird dieselbe schon um 6 Uhr, die Thüren um 7 Uhr geöffnet. Anfang 8 Uhr.

Billete . . . Ein Dollar; Reservirte Sitze . . . 50 Cents extra; Privat-Logen (4 Sitze) . . . \$8-00; Amphitheater . . . 50 Cents.—NYSZ Sunday, 16 July 1865, p. 2

[Academy of Music. Ninth General Singers' Festival. Sunday, July 16: Grand Sacred concert, with the participation of the organizing associations, the mixed choruses Liederkranz, Sing-Akademie, Teutonia ??? (Concordia Hoboken) and an orchestra of 100 artists.

1) *Les préludes*. Symphonic Poem . . . Franz Liszt.

2) Psalm for chorus and orchestra . . . C. Klein

3) Double chorus of the Saxons and the Normans with orchestra, from: *Der Templer und die Jüdin* . . . Marschner

4) *Walpurgis* Night Oratorium for mixed chorus, solos and orchestra . . . F. Mendelssohn-Bartholdi

Solos: Mad. Zimmermann, Messrs. Bernhard (tenor), Steins (baritone), Trost (bass).

Conductors: A. Paur, Carl Bergmann.

To avoid crowding, the ticket office will open at 6p.m.; the doors will open at 7p.m.

Concert begins at 8p.m.

Tickets . . . One dollar; reserved seats . . . 50 cents more; Volivat?? boxes (4 seats) . . . \$8.00; orchestra . . . 50 cents.—NYSZ Sunday, 16 July 1865, p. 2]

Der zweite Tag des Sänger-Festes. Das Empfangs-Concert. Schon seit Monaten hatte sich in unserer Stadt eine fortwährend steigende Begeisterung für das Fest kund gegeben, die durch die Gesamtwirkung der Presse deutscher, wie englischer Zunge mächtig angeregt und gefördert wurde. Darum darf es kein Wunder nehmen, wenn wir mittheilen, daß das Empfangs-Concert, welches gestern Abend in der Academy of Musik stattfand, trotz des höchst ungünstigen Wetters gut besucht war. Die Theilnahme konnte nicht größer, die Huldigungen, die man Sängern und Orchester zu Theil werden ließ, nicht wärmer, nicht inniger sein. Und das Programm des Concertes? Mit dem konnte und war Jedermann zufrieden! [*sic*] Ein Empfangsconcert muß kurz sein, damit es Gäste und Gastgeber nicht zu lange von einander trennt. Das Concert brachte nur vier Nummern zu Gehör, aber sowohl die Auswahl derselben wie ihre Zusammenstellung müssen wir loben.

Die erste Nummer war Liszt's war Lists "Präludien", eine Composition, deren Kunstwerth selbst die entschiedensten Gegner der neuen Richtung nicht schmälern können. Interessant und genial in allen ihren Theilen ist die Liszt'sche Composition fast einem jeden verständlich, ohne daß man erst die Erklärungen unserer modernen Kunstphilosophen darüber gelesen hat, oder eines gedruckten Programmes zum Verständniß bedarf. Ohne Programm, ohne Worte, ohne Erklärung sind die "Präludien"

ein geistreiches, geniales Musikstück. Wir selbst haben uns oft genug in diesen Blättern ausführlich über diese Präludien ausgesprochen, halten es aber bei der jetzigen Gelegenheit für ganz am Platz, einem älteren Aufsätze Folgendes über die Entstehung der Präludien zu entlehnen. "Was ander ist unser Leben, als eine Reihenfolge von Präludien zu jenem unbekannten Gesang, dessen erste und feierliche Note der Tod anstimmt?" Diesem sentimental-barocken Einfalle Lamartines verdankt eine von Liszt's symphonischen Dichtungen für Orchester den Namen (Praludien).

In den, diesen folgenden Zeilen entwirft der Dichter das Bild eines Menschenlebens, welches jener musikalischen Dichtung zum speziellen Vorwurf dient "Die Liebe ist das Frühroth jedes Herzens—ein Sturm zerstört ihre holden Illusionen—die verwundete Seele sucht in der Stille des Landlebens die widrigen Erinnerungen einzuwiegen—das Leben fordert den Mann wieder—er eilt auf die Wahlstatt, um im Gedränge des kampfes wieder zum Bewußtsein seiner selbst und in den vollen Besitz seiner Kraft zu gelangen."

Auf dieses Werk der neuen Richtung, auf welches die Zukunftsmusiker mit Befriedigung hinweisen, folgte der "Psalm" für Orchester und Chor, eine im schroffsten Gegensatze zu den vorhergehenden "Praludien" streng klassische und ernste Composition. Kräftiger und kriegerischer, als sie vielleicht in Wirklichkeit sind, schlugen auf diesen Psalm die Klänge des Doppelchores der Sachsen und Normannen aus Marschner's "Templer und die Jüdin" ans Ohr. Wir bekennen gern, daß wir mit erneuerter Freude wieder einmal diesen melodiosen Chor hörten, dessen jugendlicher, schwungvoller Geist uns anwehte wie erquickender Waldesduft und uns die längst entschwundenen Gestalten eines kerngesunden, thatenfesten Geschlechtes in's Gedächtniß zurückruft.

Den Schluß des Ganzen, wir möchten sagen die Perle des Ganzen, bildete Mendelssohn's "Walpurgisnacht". Wie steigt doch Mendelssohn bei jeder wiederholten Aufführung eines seiner Werke im Preise! Das haben wir bei der gestrigen Aufführung der "Walpurgisnacht" wieder einmal recht empfunden. Und in welchem prächtigen Contaste stand diese tief poetische, romantische Tondichtung mit der vorangehenden Nummer? Der Eindruck, welchen der erste Chor des Volkes:

"Es lacht der Mai;
Der Wald ist frei
Von Eis und Reifgehängen,
Der Schnee ist fort
Am grünen Ort
Erschallen Lustgesänge."

Dieser Frühlingsjubel, der vom Druck des Winters befreiten Seelen mit seinen lieblichen, reinen und hellen Accorden, war ein äußerst gewinnender. Ueberhaupt war die Aufführung der "Walpurgisnacht" eine recht gute. Die Solisten verdienten alle die Anerkennung, welche ihnen gezollt wurde.

Nach der herrlichen Introduction und dem schönen Tenorsolo, gleich der prachtvolle Chor der Damenstimmen! —Nur schade, daß wegen der mangelhaften Akustik die mit großer Bravour gesungenen Altstimmen, in ihren dankbarsten Schlußtakten "Im grünen Hain erschallen Lustgesänge" nicht zur vollsten Geltung kommen konnten.—NYSZ Monday, 17 July 1865, p. 2

[The second day of the Singers' Festival. The reception concert. A continuously rising enthusiasm has been vocal in our city for months, strongly incited and furthered by the concerted effect of the German- and English-speaking press. Thus it cannot surprise when we report that the reception concert, held last night at the Academy of Music, was well attended in spite of the very inclement weather. The attention could not have been greater, the devotion expressed toward the singers and the orchestra could not have been warmer and more deeply felt. And the program of the concert? Everyone could be, and was, satisfied by it. A reception concert must be short in order to not separate guests and hosts for too long. The concert brought only four numbers, but both their selection and their combination deserves our praise.

The first number was Liszt's *Preludes*, a composition whose artistic value even the most determined opponents of the new school cannot detract from. Interesting and inspired throughout, Liszt's composition is intelligible to almost anyone, without first reading the explanations of our modern philosophers of art, or the help of a printed program. Without program, without words, without explanation, the *Preludes* are a witty and inspired piece. Often enough we have given our opinion of these *Preludes*, but we now find it in good order to borrow the following from an older essay concerning the genesis of the *Preludes*: "What is our life other than a series of preludes to that unknown song whose first and solemn note Death sounds?" This sentimental-distorted notion gave the name to one of Liszt's symphonic poems for orchestra (*Preludes*).

In the following lines, the poet sketches the image of a human life which served as a specific theme to that musical poem: "Love is the red of dawn of any heart—a storm destroys its fair illusions—the wounded soul seeks to rock to sleep the adverse memories in the silence of rural life—life makes its demands on the man again—he rushes to the field of honor, to regain in the crowd of battle a consciousness of himself and the full command over his powers."

This work of the new school, to which the champions of *Zukunftsmusik* refer with satisfaction, was followed by the *Psalm* for orchestra and chorus, a composition which, in contrast to the preceding *Preludes*, is strictly classical and serious. After this *Psalm*, the double chorus of the Saxons and Normans from Marschner's *Der Templar und die Jüdin* struck the ear with more force and belligerence than they may in reality be. We gladly confess that once again, we heard with renewed pleasure this melodious chorus whose youthful and lively spirit wafted toward us like the refreshing odors of woodlands and was reminiscent of a profoundly healthy and enterprising generation.

The end of the program, and we should like to say, its gem, was Mendelssohn's *Die erste Walpurgisnacht*. How Mendelssohn's praise grows with every new performance of his work! This was the impression during last night's performance of the *Walpurgisnacht*. And what a splendid contrast did this profoundly poetic Romantic composition form with the preceding number? The impression made; by the first chorus of the people:

"May smiles;

The woods are free

Of ice and white frost,

Gone is the snow and

At the green scene

Rejoicing songs are heard"

This rejoicing in spring of the souls freed from the weight of winter, with its lovely clear and bright chords won many hearts. Overall, the performance of the *Die erste Walpurgisnacht* was quite good. The soloists all deserved the praise they received.

After the splendid introduction and the beautiful tenor solo, the chorus of the women's voices entered immediately!—Sadly, due to the poor acoustics, the altos, singing with great bravura, could not bring their most grateful concluding bars "In the green grove, rejoicing songs are heard" to their fullest effect.—NYSZ Monday, 17 July 1865, p. 2]

Der Ausflug des Arion. Eine der glänzendsten Affairen, ein würdiger Schluß des großen Sängerfestes, war der gestrige Ausflug des "Arion" nach der Löwen-Brauerei. Gegen vier Uhr setzte sich die gegen hundert Wagen zählende Cavalcade in Bewegung. Jeder Wagen war mit einer deutschen und americanischen Flagge und mit zwei Wagenschildern geziert, auf welchen sich der Name des Vereins besand. In den vordersten Wagen waren die Beamten des Arion und die eingeladenen Vereine untergebracht; vor diesen Wagen ritten die Mitglieder des Arrangements-Committees, welche gelbe Schärpen und schwarzrothgelbe Schleifen trugen. Der Wagenzug gewährte als er durch den Broadway, fünfte Avenue und den Central Park zog, einen prächtigen Anblick. Als die ersten Wagen vom Belvedere aus sichtbar wurden, ertönten Kanonenschüsse; am Absteigeplatz waren die Schweiselbande und die Hellebardiere aufmarschirt, welche die Herannahenden mit Hurrahs empfangen. Bald nach der Ankunft began das Concert, welches von den Herren Bergmann und Hartmann dirigirt wurde. Der Arion sang unter andern Piecen auch sein Bravourlied „die Wasserrose,“ deren prächtige Pianostellen leider zum Theil durch die Unruhe des Publikums verloren gingen. Bald nach neun Uhr fand ein komischer Maskenzug statt, den zu spät kommenden "Arion" auf einem mit sechs Eseln bespannten Wagen darstellend; nach einem Umzuge stellte sich der Zug an dem Orchester auf und Herr Hund hielt eine humoristische Ansprache, in welcher auch des Sängerfestesgedacht wurde. Von da begab sich der Zug nach dem oberen Saale, wo die große, 80 Gallonen haltende Sowie eingeweiht wurde, dann began das Bankett.—Herr Falk hatte den Park und das Belvedere brilliant illuminirt, ein prächtiges Feuerwerk wurde ebenfalls abgebrannt. Das Fest war außerordentlich zahlreich besucht; alle Anwesenden amüsirten sich vortrefflich. Die Arrangements und Ausstattung des Zuges hatte Herr Stollwerk, Mitglied des Arion, besorgt.—NYSZ Friday, 21 July 1865, p. 2

[Excursion of the Arion. One of the most splendid affairs, a worthy finale to the grand Singers' Festival, was yesterday's excursion of the Arion to the *Löwen* brewery. Around 4 p.m., the cavalcade of almost a hundred cars set into motion. Every car was adorned with a German and an American flag and with two signs bearing the name of the club. In the first cars were the officers of the Arion and the invited associations; before these cars rode the members of the arrangement committee, wearing yellow sashes and black, red, and yellow ribbons. Moving up Broadway, Fifth Avenue, and through Central Park, the train of cars was a magnificent sight. When the first cars came into sight of the Belvedere, cannon-shots were heard; the *Schwefelbande* and the *halberdiers* had marched onto the plaza where the arriving guests would descend, and greeted them with hoorays. Soon after the arrival, the concert began, conducted by Messrs. Bergmann and Hartmann. The Arion sang, among other pieces, its bravura song *Die Wasserrose*, the splendid piano passages were unfortunately lost due to inquietude among the audience. Shortly after nine

p.m., a comedy act in masks was performed, representing the Arion coming late on a carriage drawn by six donkeys; after a parade, the troupe stopped at the orchestra, and Mr. Hund delivered a humorous speech, remembering the Singers' Festival. From there, the train moved to the upper room where the grand cold punch of 80 gallons was officially tapped, and the banquet began. Mr. Falk had brilliantly illuminated the park and the Belvedere, and gorgeous fireworks were lit. The party was extraordinarily well-attended; the entire audience enjoyed it very much. The arrangements and decorations for the train were catered by Mr. Stollwerk, a member of the Arion.—NYSZ Friday, 21 July 1865, p. 2]

Die Concerte der Philharmonischen Gesellschaft von New-York.—Heute Nachmittag um drei Uhr findet die erste Probe der hiesigen Philharmonic Society in der Academy of Musik statt. Am 4. November wird das erste Concert abgehalten werden. Die Subscriptionspreise für die fünf Concerte sind erhöht worden; associirte Mitglieder haben \$8 für eine Eintrittskarte zu den fünf Concerten und fünfzehn Proben, subscribirende Mitglieder aber \$15 für drei Tickets zu jedem der fünf Concerte zu zahlen. Carl Bergmann wird die Concerte der Philharmonischen Gesellschaft in diesem Winter leiten.

Von den fünfzehn Orchesterpielen, welche zur Aufführung kommen werden, sind nur vier, die hier noch nicht gespielt worden sind. Als Solisten sind vor der Hand nur die Pianisten S. B. Mills, Richard Hoffmann und William Mason gewonnen worden.—NYSZ Saturday, 7 October 1865, p. 8

[Concerts of the Philharmonic Society of New York.—This afternoon at 3 p.m., the first rehearsal of the Philharmonic Society will be held at the Academy of Music. The first concert will be held on November 4. Subscription rates for the five concerts have been raised; associate members have to pay \$8 for admission to the five concerts and fifteen rehearsals, subscribing members, \$15 for three tickets to each of the five concerts. Carl Bergmann will conduct the Philharmonic Society's concerts this winter.

Of the fifteen orchestra pieces that will be performed, only four have not previously been played here. As for soloists, so far, only the pianists S. B. Mills, Richard Hoffmann, and William Mason have been enlisted.—NYSZ Saturday, 7 October 1865, p. 8]

Das Concert des „Arion“ mit dem folgenden Programme war gut besucht und bot des Interessanten sehr viel.

Weber	<i>Euryanthe</i> -ouverture
C.Kreutzer	Frühlings-Nahen [Arion]
Meyerbeer	Romanze, <i>Robert le diable</i> [Mlle. Bossisio]
Liszt	Ueber allen Gipfeln ist Ruh' [Arion]
Donizetti	Romanza, <i>Dom Sébastien, roi de Portugal</i> (in Italian) [Paris 1843]
Suvari	Solo für Violoncello [H. Mollenhauer]
Bargiel	Ouverture, <i>Medea</i>
Verdi	Bolero aus „Die Sicilianische Vesper“ [Mlle. Bossisio]
Silcher	Volkslieder
Meyerbeer	Quartett aus <i>Der Prophet</i> [Lotti, Quint, Müller, Weinlich]
Raff	Fest-Cantate [Weinlich, Arion, Orchester]

Die Herren Carl Bergmann und Wm. Hartmann leiteten die verschiedenen Vorträge von Seiten des Orchesters und der Sänger. Der letztere verdient Dank, daß er seine Sänger

etwas Anderes lernen läßt als Lieder von Abt und Kücken, und daß der Vortrag der zum Theil schwierigen Komponisten von Liszt und Raff den Ansprüchen genügte, die man überhaupt an derartige Leistungen von Seiten eines Dilettanten-Vereins stellen kann. Warum gerade Signora Bossisio die Sängerin des Abends sein mußte, begreifen wir nicht, irgend eine andere hätte auch genügt.— Neue New Yorker Musik-Zeitung Sunday 21 October 1865, p. 245

[The concert of the “Arion” with the following program was well attended and offered much that was interesting.

Weber	Overture, <i>Euryanthe</i>
C.Kreutzer	Frühlings-Nahen [Arion]
Meyerbeer	Romance, <i>Robert le diable</i> [Bossisio]
Liszt	Ueber allen Gipfeln ist Ruh’ [Arion]
Donizetti	Romanza, <i>Dom Sébastien, roi de Portugal</i> (in Italian) [Paris 1843]
Suvari	Solo for Violoncello [H. Mollenhauer]
Bargiel	Overture, <i>Medea</i>
Verdi	Bolero, <i>Le Vêpres siciliennes</i> [Bossisio]
Silcher	Volkslieder
Meyerbeer Wenlich]	Quartett from <i>Le Prophète</i> [Lotti, Quint, Müller, Wenlich]
Raff	Fest-Cantate [Weinlich, Arion, Orchester]

Messrs. Carl Bergmann and Wm. Hartmann directed the various presentations of the orchestra and singers, respectively. The latter deserves gratitude for allowing his singers to study works other than songs by Abt and Kücken, and because the presentation of the sometimes difficult compositions by Liszt and Raff lived up to the highest standards one can demand from dilettante glee clubs performing such works. We do not understand why Signora Bossisio had to be the evening’s singer; as any other would have sufficed.—NYMZ Sunday 21 October 1865, p. 245]

Das erste philharmonische Concert in Brooklyn, welches in mysteriöser Weise stattfand, enthielt das folgende Programm: Symphonie No. 4, Beethoven; Pianoconcert in C, Mozart, gespielt von Hrn. Mills; Ouverture zu Prometheus von Bargiel; Tarantella von Mills und zehnte Rapsodie von Liszt, gespielt von Hrn. Mills; Polonaise aus Struensee. Die Gesangspiecen waren der italienischen Schule entnommen und paßten nicht in das Programm. Hr. Bergmann dirigitte. Das zweite Concert bringt Schumann’s Symphonie No. 4, Bristow’s Ouverture Characteristique und die Tannhäuser-Ouverture.—New Yorker Musik-Zeitung 4 November 1865, p. 260

[The first Philharmonic concert in Brooklyn, which took place in a mysterious fashion, contained the following program: Symphony No. 4, Beethoven; Piano Concerto in C, Mozart, played by Mr. Mills; overture to *Prometheus* by Bargiel; tarantella by Mills and tenth rhapsody by Liszt, played by Mr. Mills; polonaise from *Struensee*. The vocal pieces were taken from the Italian school and did not fit the program. Mr. Bergmann conducted. The second concert will bring Schumann’s Symphony Mo. 4, Bristow’s *Ouverture Characteristique*, and the *Tannhäuser* Overture.—NYMZ 4 November 1865, p. 260]

Erstes Concert der philharmonischen Gesellschaft. Dieser Verein, der sich zur Aufgabe setzte, nebst unseren alten klassischen Werken auch die neuesten Produkte unserer besseren Tondichter dem Publikum vorzuführen, hat schon bei dem ersten Concerte der Saison mit lobenswerthem Eifer beiden Zielpunkten Rechnung getragen. Zur Aufführung kamen Schuman's [sic] D moll Symphonie, ein Clavierconcert (Oeuvre posthume) von Mozart; Mazeppa (symphonische Dichtung) von Liszt, Etude von Chopin, Tarantella von Mills und endlich die große Leonoren-Ouverture von Beethoven.

Die Clavierpiecen wurden von Herrn Mills mit wahrer Vollendung vorgetragen. Es ist über die Leistungen dieses Herrn schon so oft berichtet worden, daß wir uns beschränken müssen, ihn in der obigen Weise zu erwähnen.

Das Concert von Mozart konnte uns aufrichtig gesagt nicht besonders behagen; als Bravourstück ist es für die jetzige Zeit zu altfränkisch, und als Musikstück zu trocken, trotz der wirklich reizenden und in ihrer Einfachheit doch bei Weitem effektvolleren Instrumentation, als die vieler neuerer Componisten, zu denen wir auch Liszt zählen müssen, da uns sein Mazeppa einen ganz evidenten Beweis zu dieser Behauptung liefert. Welche Masse von Mitteln und doch keine Wirkung, welche Verschwendung von Farbe und doch kein Licht. Mazeppa springt mit einem Schlage vor den geistigen Blick des Zuhörers und durchrast in Triolen halb im 9/4, halb im 4/4 Takt die Steppe, und was für eine Steppe! Liszt läßt auf derselben nur Dissonanzen wachsen aus dem dünnen Sandboden einer ausgebrannten Phantasie. Seine Sympathie für Mazeppa müssen die armen Geiger und Contrabassisten entgelten: auf dem wilden Rosse seiner Musik treibt er diese armen Mazeppa's in den Tod. Endlich sinkt das Roß erschöpft zu Boden. Die Bässe und Cello's heulen ein klägliches Duo, aus dem sie durch einen Kosacken-Marsch erlöst werden, der wirklich alle Vorzüge eines solchen besitzt; nur Eines war Schade, daß das Auditorium nicht aus Kosacken bestand! Liszt begeht einen großen Irrthum Niemand wird seine Genialität als Künstler bezweifeln, aber er betrachtet das Orchester als Clavierschule, das geht ein für alle Mal nicht.—Sein Mazeppa ist deshalb auch nichts mehr als eine Improvisation für letztgenanntes Instrument.—Die Symphonie von Schumann offenbart bei allen Vorzügen dieses großen Meisters auch alle seine Mängel; reiche, tiefe Empfindung, glühende Sehnsucht nach dem Urquell alles Schönen, wunderbare Instrumentation und reiche rythmische Wendungen, aber Monotonie durch übergroße Verarbeitung seiner Themata. Reizend schön ist die Romanze und das Scherzo, und erfrischend wirkt der letzte Satz, in dem der Grundgedanke der ganzen Schöpfung erst zur vollen Geltung kommt.—Sollen wir auch etwas über Beethoven's Ouverture sagen? Nein, hier beugt die Kritik ihr Haupt und lauscht noch in der Erinnerung der unvergänglichen Harmonien dieses unsterblichen Meisters.—Die Execution betreffend bemerkten wir zu unserer Freude, namentlich bei den Geigern, ein kräftigeres gleichartigeres Spiel; wir sahen neue und junge Gesichter; den Bogen verstehen sie aber zu führen.

Zum Schlusse möchten wir noch die bescheidene Frage an das Direktorium der Gesellschaft stellen: Warum bekommen wir nicht einmal eines der größeren Werke von Niels Gade zu hören, einem Manne, der in seinen Compositionen die Fortschritte der Instrumentirung mit der Classicität unserer alten Meister verbindet?!—NYSZ Sunday, 12 November 1865, p. 5

[First concert of the Philharmonic Society. This society, which has made it its mission to present to the public, besides our old classical works, also the most recent products of the better ones among our tone-poets, has met both objectives with laudable zeal even in its first concert of the season. The pieces performed were Schumann's Symphony in D minor, a Piano Concerto [K. 503] by Mozart; *Mazeppa* (a symphonic poem) by Liszt, an Etude by Chopin, a Tarantella by Mills, and finally Beethoven's grand *Leonore* Overture. The piano pieces were performed by Mr. Mills with true perfection. So often have the accomplishments of this gentleman been reported that we must limit ourselves to mention him in this fashion.

To be honest, we could not take true pleasure in Mozart's Concerto; as a bravura piece, it is too quaint for today's taste, and as a piece of music, too dry, in spite of the instrumentation, which is truly charming and in its simplicity much more effective than that of many new composers, among which we must count Liszt since his *Mazeppa* furnishes us clear evidence for this claim. What wealth of means, and yet no effect, what profuseness of color, and yet no light. *Mazeppa* suddenly leaps before the listener's inner eye and careens through the steppe in triplets, partly in 9/4-time, partly in 4/4-time, and what a steppe! On it, Liszt grows dissonances only out of the meager and sandy soil of a burnt-out imagination. The poor violinists and double-bass players pay dearly for Liszt's sympathies for *Mazeppa*: he drives these poor *Mazeppas* to their death on the wild horse of his music. Finally, the horse kisses the dust in exhaustion. The double-basses and celli howl a miserable duet, from which a Cossack march, that has truly all advantages of such a march, saves them; a pity only that the audience was not composed of Cossacks! Liszt commits one grave error—no one will doubt his genius as an artist, but he regards the orchestra as a piano school, and that will never do.—And so his *Mazeppa* is nothing more than an improvisation for this latter instrument.—Schumann's symphony reveals besides all the qualities of this composer, also all his deficiencies; rich and deep sentiment, a glowing longing for the primal source of all beauty, a wonderful instrumentation and rich rhythmical turns, but a monotony resulting from overdrawn treatment of his themes. The romance and the scherzo are of charming beauty, and the last movement, where the fundamental thought of the entire creation only comes into its own, is refreshing.—Shall we also say something about Beethoven's overture? No, here the critic bows his head and listens to the unfading harmonies of this immortal master echoing in his memory.—Regarding the execution, we noted with pleasure more forceful and even playing, specifically among the violins; we saw new and young faces, but they know how to wield the bow.

At last we wish to address this humble question to the directors of the society: Why don't we get to [hear] at some point one of the major works of Niels Gade, a man whose compositions combine a progressive instrumentation with the classical style of our old masters?

[line missing from original text] between 1831 and 1834, he was Berlioz's most assiduous student in Paris. If the poetry of his performing style was innate, if he had gained understanding and skill in Vienna, it was here that he acquired the elegance that made his bravura doubly astonishing. The years from 1834 to 1850 comprise the time of the triumphs he celebrated all over the continent as well as in England, where he married a daughter of the country who stood by him in equal loyalty in bright hours as well as those dark ones which, unfortunately, soon came to outnumber the former. During his last

years, his illness, a disease of the spinal cord, grew to ever more saddening proportions. When he visited Gastein for the last time three years ago, he resembled, according to eye-witnesses, an expiring creature, and only rarely passed the mark of a brief flaring-up of his old spirit across his face. His material circumstances also were unfavorable, though the self-sacrificing devotion of his friends and admirers never forsook him. He could never part with his violin, a splendid Guarneri, though for years it had been a mute instrument for him; for he did not have the power anymore to wield the bow that has now dropped from his hands forever.—NYSZ Sunday, 12 November 1865, p. 5]

Das erste philharmonische Concert brachte mit Ausnahme der *Mazeppa*-Illustration von Liszt und dem Klavierconcert von Mozart in C nichts Neues. Die Schumann'sche Symphonie in D moll ist schon oft hier gehört worden, und zwar unter derselben tüchtigen Leitung des Herrn Carl Bergmann. Sie machte auch diesmal einen freundlichen Eindruck. Sie ist voll von feinen, geistreichen und humoristischen Zügen; bunte Phantasiebilder, die in jedem Takte die Innigkeit und tiefe Gemüthswelt des Komponisten verrathen. Sie erschüttert uns nicht, aber sie regt uns stets an, mit Ausnahme des Schlußsatzes des vierten Theiles, der sich im Vergleich zu dem Uebrigen nicht auf gleicher Höhe der Ursprünglichkeit hält.

Einen mächtigen, zündenden Eindruck machte Liszt's „*Mazeppa*.“ Hier war Alles Leben, Bewegung, Feuer. Hier konnte man noch einmal durchleben, und zwar in erhöhtem Maße, was uns Byron vorgeführt hat. Dies ist auch musikalische Malerei, aber eine, welche dem Wesen der musikalischen Kunst nicht widerstrebt. Die Vorstellungen, die wir durch das Lesen des Gedichtes gewonnen, sind durch die musikalische Illustration ergreifender, anregender geworden, und damit ist die Aufgabe erfüllt, welche die musikalische Kunst der Gegenwart haben kann. Eine Malerei, wie sie Beethoven in seiner Pastoral-Symphonie hat, würden wir einem heutigen Komponisten mit Recht nicht nachsehen, aber ein musikalisches Bild der Gefühlsregungen, wie sie durch die Idee des illustrierten Gedichtes hervorgerufen ist, ein solches Bild können wir uns schon gefallen lassen, zumal wenn es, wie in diesem Falle, von einem Berufenen entworfen worden ist.

Wir sind weit davon entfernt, Alles an diesem Bilde vollendet zu finden; die Motive sind theilweise nicht sehr originell, und das Finale ist nicht genug ausgearbeitet; aber im Großen und Ganzen hat der Meister seine Aufgabe gelöst und zwar in einer bewunderungswürdigen Weise.

Das Mozart'sche Concert, von Herrn Mills ausgezeichnet vorgetragen, war gewiß sehr interessant, als der Meister es im Jahre 1787 in Prag vortrug; aber wir verlangen heut zu Tage doch ganz andere Interessen in derartigen Kompositionen ausgesprochen. Das Figurenwerk darin ist denn doch ein bischen zu alt, und was Herr Kalkbrenner dazu gethan hat, ist auch eben nicht neu.

Das Concert wurde mit dem Vortrage der Beethoven'schen Leonoren-Ouverture No. 3 beschlossen.—Neue New Yorker Musik-Zeitung Sunday, 18 November 1865

[With the exception of Liszt's illustration of *Mazeppa* and the Piano Concerto in C by Mozart, the first Philharmonic concert brought nothing new. Schumann's Symphony in D minor has been heard many times here in New York, under the same proficient direction of Mr. Carl Bergmann. Once again, it left a friendly impression. It is full of subtle and inspired traits; colorful images of fancy, which in every bar betray the composer's ardent and profound emotional inwardness. It does not shatter us, but it stimulates us; with the

exception of the fourth section of the final movement, which, in comparison with the rest, does not retain the same level of originality.

A powerful spark issued from Liszt's *Mazeppa*. Here, all was life, movement, fire. Here one could once again experience, and experience in heightened form, what Byron has presented us. This, too, is musical painting, but one that is not in antagonism with the essence of the art of music. The visions that we have received in reading the poem have become more gripping, more exciting by virtue of musical illustration, and thus the task that the art of music can have in the present is accomplished. We would rightly not accept in a contemporary composer a painting such as Beethoven has in his "Pastoral" Symphony, but a musical image of emotions such as are instigated by the idea of the illustrated poem: such a painting we can accept, and the more so when, as in this case, it has been designed by one who has a calling to do so.

We are far from finding everything in this painting perfect; some of the motifs are not very original, and the finale has not been worked out in sufficient detail; but by and large, the master has solved his problem, and in a very admirable fashion.

The Concerto by Mozart, performed with excellence by Mr. Mills, was no doubt very interesting when the master presented it in Prague in 1787; but by now, we do demand that quite different interests be addressed in such composition. The figurations are, after all, a little too old, and what Mr. Kalkbrenner has added is not exactly new either.

The concert ended with the performance of Beethoven's *Leonore* Overture No. 3.—NYMZ Sunday, 18 November 1865, p. 2]

Die Afrikanerin. Am nächsten Freitag Abend wird Meyerbeer's "Afrikanerin", das letzte Werke des großen Tonsetzers, zum ersten Male auf dieser Seite des Oceans in Scene gehen.

Maretszek zeigt mit gerechtfertigtem Stolze an, daß er viele der europäischen Hauptstädte, die mit den Vorbereitungen für die Aufführung der "Afrikanerin" noch stark im Rückstande sind, überflügelt hat. Die Hauptrollen liegen in den Händen der besten Mitglieder des Instituts; Costüme, Decorationen und Maschinerien sind nach dem Muster des Pariser Opernhauses angefertigt; Chor, Orchester und Statistenpersonal ist ganz bedeutend verstärkt worden. Bereits gestern wurde der größere Theil der reservirten Sitze für die zwei ersten Aufführungen der Oper vergeben.

Heute findet wegen den Vorbereitungen für die "Afrikanerin" keine Vorstellung in der Academy of Music statt.—NYSZ 28 November 1865, p. 8

[*L'Africaine*. Next Friday night, Meyerbeer's *L'Africaine*, the great composer's last work, will be staged for the first time on this side of the ocean.

Maretszek indicates, with just pride, that he has surpassed many European capitals which lag far behind in their preparation for stagings of *L'Africaine*. The lead roles are in the hands of the best members of the institute; the designs of costumes, decorations and stage machinery follow the example of the Paris opera; the chorus, the orchestra and the extra staff have been significantly enlarged. Already yesterday, a majority of the reserved seats for the first two shows of the opera have been sold.

Due to the preparations for *L'Africaine*, there will be no show at the Academy of Music tonight.—NYSZ 28 November 1865, p. 8]

Academy of Music. "Die Afrikanerin" wird heute zum ersten Male gegeben. Wie unsere Leser aus der betreffenden Anzeige ersehen können, liegen die Hauptrollen der Oper in den Händen der tüchtigsten Mitglieder der Truppe. Die neuen Dekorationen und Maschinerien sind von Mr. H. W. Calyn nach Pariser Mustern angefertigt worden; das Chor- und Orchesterpersonal ist bedeutend verstärkt worden. Die heutige Vorstellung beginnt um halb acht Uhr und wird wohl bis nach Mitternacht dauern. Am Samstag Abend findet eine Extravorstellung statt, in welcher die Afrikanerin wiederholt wird.—NYSZ 1 December 1865, p. 8

[Academy of Music. *L'Africaine* will open tonight. As our readers can see in the respective notice, the lead roles of the opera are in the hands of the most talented members of the troupe. The new decorations and stage machinery have been made by Mr. H.W. Calyn following Paris examples; the chorus and orchestra have been significantly enlarged. Tonight's show begins at half past seven and will probably go past midnight. On Saturday night, there will be an extra show, during which *L'Africaine* will be repeated.—NYSZ 1 Dec 1865, p.8]

Academy of Music—Die Afrikanerin. Diesseit und jenseit des Oceans ist schon so viel über dieses nachgelassene Werk Meyerbeer's kritisirt und geschrieben worden, daß es fast als eine Unmöglichkeit erscheint, ohne literarischen Diebstahl zu begehen, noch etwas, namentlich etwas Neues, darüber zu sagen. Die ersten kritischen Größen von Paris und London haben ihr Urtheil über das Werk bereits abgegeben und uns bleibt vielleicht nur noch übrig, den Eindruck zu schildern, welchen die Oper auf uns selbst gemacht hat. Das Scribesche Libretto mit seinen Vorzügen und vielen Fehlern ist zur Genüge bekannt; die Glanzpunkte der Oper liegen im ersten, vierten und fünften Akte, doch auch der zweite Akt ist reich an musikalischen Schönheiten. Der dritte Akt ist trotz seines scenischen, die Augen blendenden Aufwandes der schwächste. Die Oper besitzt keine eigentliche Ouverture; eine Introduction, die ein paar Motive der Oper enthält, leitet in den ersten Akt ein. Ines ist mit ihrer Vertrauten, Anna, auf der Scene; sie denkt an den nun schon zwei Jahre abwesenden Vasco di Gama und in ihrer Erinnerung taucht ein Lied auf, welches er bei seiner Abreise vor ihrem Fenster sang. Es ist eine graziöse Romanze (Lebt wohl des Tagos schöne Ufer) mit Harfenbegleitung, deren Melodie das Ohr leicht auffaßt. Ines Vater, Don Diego, tritt auf; er hat ihre Hand einem Großen des Reiches, Don Pedro, versprochen und theilt ihr mit, daß die Expedition des Bartolomeo Diaz verunglückt, Vasco di Gama nicht mehr unter den Lebenden ist. Don Pedro tritt ein und ein unbedeutendes Terzett entwickelt sich aus der dramatischen Situation. Grandios ist das darauf folgende Finale: der gesammte königliche Rath, der Großinquisitor, Kirchenfürsten usw. treten ein. Die Handlung beginnt mit einem vom Großinquisitor und der Geistlichkeit intonirtem Gebete: "Du den die Welt verehrt". Eine Berathung der Großen des Reiches folgt. Vasco di Gama wird hereingeführt, er ist der Einzige, der von Diaz' Leuten am Leben geblieben ist und erzählt nun in einem edel gehaltenen Recitativo den Untergang der Expedition; er erimuthigt zu neuen Unternehmungen und bietet sich selbst zum Führer einer solchen an. Zwei Sklaven, Selika und Nelusko, führt er vor, um zu beweisen, daß jenseits des Cap der Stürme eine neue welt liegt. Er hat sie beide an der Westküste Afrikas gekauft, aber sie stammen aus einem fernen, östlichen Lande. Eine Orchesterphrase mit entschieden orientalischem Colorit kündigt den Eintritt der Beiden an und auf diese Weise werden diese beiden Figuren, im Gegensatz zur europäischen

Welt, durch die ganze Oper hindurch geschildert. Sie werden über ihr Land und den Weg dahin examinirt, aber wollen ihre Heimath nicht verrathen.

Musik und Debatte werden lebhafter, Vasco's Projekt wird verworfen; die Priester (Bässe) stimmen ihr Gebet wieder an; Vasco de Gama lästert im Zorn den hohen Rath und wird zur Stafe von den Priestern excommunicirt und vom Großinquisitor zu lebenslänglicher Kerkerhaft verurtheilt. Die musikalische Steigerung dieses Finales ist von überwältigender Wirkung. Die zuerst von Vasco gesungene Phrase wird von den anderen Solisten und schließlich vom Chor aufgenommen und bringt mit voller Anwendung des Chores und Orchesters den Akt zum Abschluß. Dieses Finale ist fast von allen Kritikern der alten Welt als ein Muster großartiger historisch—dramatischer Tonmalerei gerühmt, ja als der dramatischer [*sic*] Höhepunkt der Oper bezeichnet worden. Der zweite Akt spielt im Kerker, in dessen Mitte eine Säule steht, an welche Vasco eine Seekarte befestigt hat. Vasco schläft, Selika singt einen Vers vom Schlummerlied, dessen Motiv an eine ähnliche Stelle in der Dinorah erinnert; eine lebhaftere Caballetta schließt sich diesem Liede an. Das Ganze ist im orientalischen Geschmack gehalten, melodisch und höchst originell harmonisirt und begleitet. Die nächste Arie des Nelusko bildet einen prächtigen Gegensatz zu der ersten Nummer des Aktes. Nelusko will sich von einem Nebenbuhler und sein Land von dem gefährlichen Entdecker befreien, mit zu Boden gesenkten Augen schleicht er herbei, um Vasco zu erdolchen, aber ein strafendes Wort, eine Bewegung Selikas entwaffnen ihn. Er liebt sie und außerdem ist sie seine Königin, denn Selika ist die vertriebene, legitime Königin von Madagascar. Die Arie, die er singt, drückt Wuth, Liebe, Unterwürfigkeit aus. Nun mindert sich das musikalische Interesse. Die nächste Scene ist fast lächerlich, sie endet mit einer Umarmung von Vasco und Selika. In diesem Momente öffnet sich das Thor des Kerkers, Ines und Dom Pedro erscheinen. Ines sieht die Gruppe; sie zeigt Vasco an, daß er frei, sie aber die Gattin Dom Pedros sei. Vasco, um den Verdacht der Treulosigkeit von sich abzuwenden, schenkt ihr die Sklavin und den Sklaven. Dom Pedro, der aus den Karten und Plänen Vasco's ersehen hat, daß es möglich ist, den Weg nach Indien zu finden, sagt dem Befreiten, daß er jetzt in eigener Person eine Entdeckungsreise anführen werde. Die Vorwürfe Vasco's, Dom Pedro's Triumph, Ines Verzweiflung, Selika's Eifersucht, Nelusko's Freude über die Aussicht auf Rache (er soll nämlich Dom Pedro als Lootse auf der Expedition dienen und hofft auf diese Weise ihn und alle seine Begleiter zu verderben), bilden die Unterlage für ein Quintett, in dem die so gewaltig contrahirenden Stimmungen meisterhaft charakterisirt sind.

Damit endet der zweite Akt. Der dritte spielt auf dem Admiralschiff des Dom Pedro, welches sich auf hoher See befindet. In diesen Akte giebt es ebenso viel zu sehen, wie zu hören; es ist hier sehr bedeutend gekürzt worden. Der erste Chor der Seeleute, halb kriegerisch, halb barcarolenartig gehalten, begrüßt den anbrechenden Tag; bald mischen sich antwortend die Frauenstimmen hier ein. Diesem Doppelchor folgt ein effektvolles Recitativ, in welchem Nelusko, der Pilot des Schiffes ist und das ganze Vertrauen des Admirals genießt, ein Manöver anbefiehlt, während das Meer braust und ein heraufziehender Sturm tobt. Das Manöver wird ausgeführt, das Schiff ist gerettet, aber es läuft seinem sicheren Verderben entgegen. Nelusko singt nun dem Schiffsvolk eine dämonisch gehaltene Ballade mit bizarrer Begleitung, die an das Trinklied im Freischütz, oder auch an das Piff-Paff aus den Hugenotten erinnert, vor. Der Sturm wächst, ein portugiesisches Schiff wird signalisirt, ein Boot legt an und aus demselben steigt—Vasco

di Gama. Er warnt Don Pedro vor dem Verrath seines Lootsen. Der Admiral glaubt ihm nicht, läßt ihn an den Mastbaum binden und befiehlt ihn zu tödten. Ines und Selika flehen vergeblich um Schonung für ihn, da wird das Schiff plötzlich von Indiern überfallen, es entsteht ein Kampf, in welchem die Wilden siegen—der Vorhang fällt. Im Original läuft das Schiff in diesem entscheidenden Augenblick auch noch auf eine Klippe auf und scheitert. Das wilde Kriegsgeheul der Indier, die Angstrufe der Frauen sind ohrenzerreißend.

Den schärfsten Contrast zu dem dritten Akte bildet der nun folgende vierte. Wir sind in Indien, Priester und Bajadere beleben die indische Landschaft, über welche der ewig blaue Himmel Indien's strahlt. Selika ist wieder Königin und schwört den alten Göttern auf's Neue Treue und daß kein Fremdling lebend den heiligen Boden Hindostan [*sic*: Hindostan's] verlassen soll.

Die gefangen genommenen Portugiesen sind alle bis auf Vasco di Gama und die Frauen getödtet worden. Vasco tritt auf und schwelgt im Anschauen der tropischen Landschaft, ohne Ahnung von dem ihm bevorstehenden Geschick. Das poetische Andante, welches er singt, ist eine der schönsten Stimmen der Oper; ein wilder Chor folgt darauf; Vasco soll getödtet werden, wird aber von Selika dadurch gerettet, daß sie ihn für ihren Gatten erklärt. Ein herrliches Liebesduett beginnt und dann beginnt sofort das indische Hochzeitsfest. Die Braminen beten und Bajadere singen und tanzen einen reizenden Hochzeitsreigen. Aber in diesen Liebesrausch tönt plötzlich von fern eine klagende Stimme; es ist Ines, sie singt "Lebt wohl des Tagos schöne Ufer." Vasco erschrickt, er will nach der Seite hin eilen, von welcher die Stimme herübertönt, aber die Bajadere umringen ihn und ziehen ihn zu Selika hin, welche unter den ausgespannten Schleiern auf den Palast zuschreitet. Selika hat genug gesehen, sie beschließt Vasco und Ines zu retten und sich zum Opfer zu bringen. Ein Duett zwischen Selika und Ines leitet den letzten Akt ein, es schildert einen Kampf der Hochherzigkeit und Großmuth zwischen diesen beiden Frauen. Selika singt. Ines, deren Hand durch Pedro's Tod wieder frei geworden ist, wird mit Vasco vereint auf dessen harrendes Schiff gebracht. Dann verwandelt sich die Scene; wir erblicken eine öde Gegend, beschattet von den breiten Zweigen des Giftbaumes. Es beginnt die orchestrale Einleitung der Schlußscene, jenes wunderbare Ritornel, welches von den Steichquartettinstrumenten unisono gespielt wird. Selika tritt auf; sie sammelt die von dem Giftbaume (Manganillero) herabgefallenen Blüthen auf, deren tödtlichen Duft sie einathmet. Es beginnt der lyrische Sterbemonolog; ein Kanonenschuß ertönt. Die Augen der Sterbenden sind auf das seiner Heimath zueilende Schiff Vasco di Gamas gerichtet; sie stirbt während zarte Engelschöre und überirdische Töne erklingen.

"Die Afrikanerin" wurde gestern Abend zum ersten Male gegeben; Max Maretzek hat sich den Ruhm erworben, diese Oper dem hiesigen Publikum zuerst vorzuführen. Daß die Beschaffung und Aufführung dieser Oper mit colossalen Schwierigkeiten verknüpft war, davon kann sich nur der einen vollständigen Begriff machen, welcher den Proben oder doch wenigstens einer Aufführung beigewohnt hat. Es ist heute nicht unsere Absicht, auf Einzelheiten einzugehen, da eine erste Aufführung einer neuen Oper immer an einer Menge kleiner und großer Unebenheiten leidet. "Die Afrikanerin" wird heute Abend wiederholt.—NYSZ 2 December 1865, p. 3

[Academy of Music. *L'Africaine*. So much writing and so many reviews have been published on each side of the ocean concerning this posthumous work of Meyerbeer that it seems almost impossible to say something, let alone something new, about it without committing literary theft. The preeminent critics of Paris and London have announced their judgment of this work and all that remains is to relate the impression that the opera made on us. Scribe's Libretto, with its qualities and defects, is sufficiently well-known; the opera's highlights are in the first, fourth and fifth acts, but the second act, too, is rich in musical beauty. The third act, in spite of the scenic effort which dazzles the eye, is the weakest. The opera has no overture proper; an introduction, containing a few motifs of the opera, marks its beginning. Inez is on stage with her confidante, Anna; she thinks of Vasco di Gama, who has been away for two years now, and from her memory rises a song which he sang before his departure in front of her window. It is a graceful romance (Farewell, fair shores of the Tago) accompanied by a harp, easily grasped by the ear. Inez' father, Don Diego, appears; he has promised her hand to a grandee of the empire and tells her that the expedition of Bartolomeo Diaz has shipwrecked and that Vasco di Gama is no longer among the living. Don Pedro appears and a negligible trio develops from the dramatic situation. The following finale is grandiose: the entire king's council, the great inquisitor, church dignitaries etc. enter. The action begins with a prayer sung by the great inquisitor and the clergy: "You whom the world worships." Then, the grandees of the empire take council. Vasco di Gama is led in, he is the only one of Diaz' people to have survived and now tells, in a noble recitative, of the expedition's sinking; he encourages new enterprises and offers himself as the leader of one. He shows two slaves, Selika and Nelusko, to demonstrate that on the other side of the Cape of Storms there is a new world. He has bought both of them on the West coast of Africa, but they are from a land in the far East. An orchestral phrase of decidedly oriental coloring announces the appearance of the two, and it is in this fashion that the two characters, in contrast to the European world, are depicted throughout the opera. They are questioned about their country and the way to it, but do not want to divulge their homeland.

The music and the debate become more vivid, and Vasco's project is dismissed; the priests (bassi) begin to sing their prayer again; Vasco de Gama, enraged, criticizes the high council; as punishment, the priests excommunicate him and the great inquisitor sentences him to lifelong incarceration. The mounting musical intensity: crescendo and accelerando and gradual move toward grand tutti is overwhelmingly effective. The phrase, first sung by Vasco, is taken up by the other soloists and finally by the chorus and, among full use of the chorus and the orchestra, concludes the act. This finale has been praised by almost all critics of the old world as an example of great historico-dramatic musical painting, and indeed called the dramatic climax of the opera. The second act is set in the prison, in the middle of which is a column to which Vasco has pinned a map of the seas. Vasco sleeps, Selika sings a strophe of a lullaby whose motif is reminiscent of a similar passage in "Dinorah"; a more lively Cabaletta follows. The whole is kept in the oriental taste, harmonized and accompanied in a melodic and highly original fashion. The next aria of Nelusko forms a splendid contrast to the first number of the act. Nelusko wants to free himself of a rival and his land of the dangerous discoverer; his eyes on the floor, he sneaks up to stab Vasco to death, but a punitive word, a movement of Selika disarms him. He loves her and besides, he is one of her subjects, for Selika is the banished legitimate queen of Madagascar. The aria he sings expresses wrath,

love, submission. Here the musical quality decreases. The next scene is almost ridiculous; it ends in an embrace of Vasco and Selika. At this moment, the door of the prison opens, Ines and Don Pedro [sic] appear. Ines sees the group; she informs Vasco that he is free, and also that she is the wife of Don Pedro. Vasco, in order to deflect the suspicion of infidelity, gives the two slaves to her as a present. Don Pedro, who has concluded from the maps and Vasco's plans that it is possible to find a passage to India, tells the newly liberated man that he himself [i.e. Pedro] will now lead an exploration. Vasco's reproaches, Don Pedro's triumph, Ines' despair, Selika's jealousy, Nélusko's joy over the expectation of revenge (for he is to serve Don Pedro as a pilot during the expedition and thus hopes to kill him and all his company) form the basis for a quintet in which the contrasting moods are masterfully characterized.

Thus ends the second act. The third is set on the open sea in the flagship of admiral Don Pedro. There is much to see as well as to hear in this act; it has been much abridged. The first chorus of the seamen, held in a fashion that is half bellicose, half barcarole-like, greets the onset of day; soon female voices mix in response. This double chorus is followed by an effective recitative, in which Nelusko, who is the pilot of the ship and enjoys the full trust of the admiral, commands a maneuver while the sea is roaring and an oncoming storm rages. The maneuver is executed, the ship saved, but headed for certain destruction. Now Nelusko sings to the ship's company a ballade in demonic style with a bizarre accompaniment reminiscent of the drinking song in *Der Freischütz* or of the "Piff-Paff" in *Les Huguenots*. As the storm mounts, the arrival of a Portuguese ship is signaled, a boat [docks onto the ship] and from it emerges—Vasco di Gama. He warns Don Pedro of his pilot's treason. The admiral doesn't believe him, has him bound to the mast and commands that he be killed. Ines and Selika plead for his life, though in vain, when suddenly the ship is attacked by Indians, a fight ensues, in which the savages prevail—the curtain falls. In the original, the ship, at this decisive moment, also runs onto a rock and is wrecked. The wild war-howls of the Indians, the anxious cries of the women are ear-rending.

The fourth act which now follows is in sharpest contrast to the third. We are in India, priests and Bajaderen populate the landscape above which the eternally blue sky of India shines. Selika is queen again and swears new faith to the old Gods, and takes an oath that no stranger shall leave the sacred ground of Hindustan alive.

The captive Portuguese, except Vasco di Gama and the women, have all been killed. Vasco appears and revels in the view of the tropical landscape, without an inkling of the fate that awaits him. His poetic Andante is one of the most beautiful pieces in the opera; a wild chorus follows: Vasco is to be killed, but then is saved by Selika who declares him her husband. A wonderful love-duet ensues, immediately followed by the Indian wedding celebration. The Brahmins pray and Bajaderen sing and dance a wedding-dance. But suddenly, into this love-rapture enters a plaintive voice from afar; it is Ines, and she sings "Farewell fair shores of the Tago." Vasco is startled; he wants to hurry toward the side from which the voice sounds, but the Bajaderen encircle him and pull him towards Selika, who solemnly walks toward the palace under suspended veils. Selika has seen enough, she decides to save Vasco and Ines and to sacrifice herself. A duet between Selika and Ines introduces the final act, depicting a contest of magnanimity and generosity between these two women. Selika sings. Ines, whose hand has become free again through Pedro's death, is brought together with Vasco to his waiting ship. Then the

scene changes; we see a waste land, shadowed by the broad branches of the poisonous tree. The orchestral introduction of the final scene begins, the wonderful ritornello played in unison by the instruments of the string quartet. Selika appears, she collects the blossoms that have fallen from the poisonous tree (manganillero), and inhales their lethal scent. The lyrical death-monologue begins; a cannon-shot is heard. The eyes of the dying woman are fixed on Vasco's ship, headed for its homeland; she dies while tender angels' chorus and celestial notes sound.

L'Africaine was given for the first time yesterday evening; Max Maretzek deserves praise for having first presented this opera to the local public. What tremendous difficulties the acquisition and performance of this opera has entailed will be fully apparent only to those who have attended the rehearsals or at least one performance. It is not our intention today to get into details because the first staging of a new opera always suffers from a number of smaller and greater unevennesses. *L'Africaine* will be repeated tonight.—NYSZ 2 December 1865, p. 3]

Academy of Music.—Der Erfolg der “Afrikanerin” am zweiten (Samstag) Abend war ein ebenso vollständiger, als der bei der ersten Aufführung. Eine Meyerbeer'sche Oper muß man übrigens mehrere Male hören, um alle ihre Schönheiten und Feinheiten zu erkennen. Namentlich gilt dies in Bezug auf die Instrumentation. Die Oper wird heute Abend wiederholt. Morgen Abend giebt man die “Martha” als Lückenbüßer.—NYSZ Monday, 4 December 1865, p. 5

[Academy of Music.—The success of *L'Africaine* on its second night (on Saturday) was almost as complete as on opening night. By the way, one must listen multiple times to an opera by Meyerbeer to recognize all its beauties and fine details. This is true especially with respect to the instrumentation. The opera is repeated tonight. Tomorrow, *Martha* will serve as a fill-in.—NYSZ Monday, 4 December 1865 p. 5]

Academy of Music. Abermals wohnte gestern Abend ein äußerst zahlreiches und elegantes Publikum der Ausfürung der “Afrikanerin” bei. Die Oper ging gestern viel besser, wie am ersten Abend, auch die Pausen zwischen dem zweiten und dritten und dem dritten und vierten Acte sind bedeutend verkürzt worden. Diese langen Zwischenakte werden durch das Aufbauen und Wegräumen des Schiffes bedingt. Dieses Schiff übrigens, über welches schon vor der ersten Ausführung der Oper so viel gesprochen und geschrieben worden ist, hat nicht den Erwartungen entsprochen, welchen man von demselben hegte. Brilliant ist die Ausstattung des vierten und die Schlußdekoration des fünften Aktes. In der der Verwendung der Instrumente zeigt sich die bewunderswerthe Kunst Meyerbeers, die Tonfarben der Handlung auf der Bühne genau anzupassen; das mächtige Erfassen des Stoffes, die Berechnung und Benützung der Toneffecte, die genaue Kenntniß des Colorits finden wir auch in dieser Oper, wie in den anderen großen Werken des großen Tonsetzers wieder.

Eine der vorzüglichsten Nummern ist das Finale des ersten Aktes, ein auf kolossale Massenwirkung berechnetes Ensemble, an welchem der vokale wie der instrumentale Theil gleich bewunderswerth sind. Das Sextett am Ende des zweiten Aktes, aus welchem in unserem ersten Berichte über die Oper die Typen ein Quintett machten, zeichnet sich ebenfalls durch seine Melodie, wie durch die originelle Instrumentation aus.

Das musicalische Colorit der einzelnen Charaktere ist durch die ganze Oper hindurch consequent durchgeführt und erstreckt sich sogar auf den Chor. So sehen wir im ersten Akt die nach Ruhm und Thaten durstige Jugend des Adels Portugals durch die Tenöre repräsentirt, denen die Bässe, das strenge, am Alten hängende fanatische Pfaffenthum vertretend, feindlich gegenüberstehen. “Die Afrikanerin” wird morgen Abend, nächsten Freitag und wahrscheinlich auch am Samstag in der Mantinee gegeben werden; heute Abend kommt die “Martha” zur Aufführung.—NYSZ Tuesday, 5 December 1865, p. 8

[Academy of Music. Once again, a numerous and very elegant audience attended last night’s performance of *L’Africaine*. Things went much more smoothly yesterday than on opening night, and the intermissions preceeding and following the third act, necessitated by the election and removal of the ship, have been significantly shortened. The ship, by the way, about which there has been so much talk and writing even before the first performance of the opera, has not met expectation. The design of the fourth and final decoration of the fifth acts are brilliant. The use of the musical instruments demonstrates Meyerbeer’s admirable art of exactly adapting the timbre to the action onstage; the powerful grasp of the material, the calculation and employment of tone effects, and the precise knowledge of coloring are found in this opera just as in the great composer’s other great work.

One of the most exquisite numbers is the finale of the first act, an ensemble calculated to achieve an effect of colossal masses in which the vocal and instrumental parts deserve equal admiration. The sextet at the end of the second act, which in our first report of the opera had been turned by the type-setters into a quintet, is equally distinguished by virtue of its melody and its unconventional instrumentation.

The musical coloring of the individual characters has been held consistently throughout the opera; this holds even for the chorus. Thus, represented by the tenors in the first act, we see the young nobility of Portugal, thirsting for fame and great deeds, represented by the tenors, and facing them with hostility, the rigorously conservative fanatic clergy, represented by the bassi. *L’Africaine* will be performed tomorrow night, Friday night and probably also in Saturday’s matinee; tonight, *Martha* will be performed.—NYSZ Tuesday, 5 December 1865 p. 8]

Academy of Music. Da wir uns in unseren bisberigen Berichten über die “Afrikanerin” hauptsächlich mit dem Werke selbst und dessen Inscenirung beschäftigt haben, so ist es nicht mehr wie recht und billig, wenn wir diesmal unsere Aufmerksamkeit speziell den executirenden Künstlern zuwenden. Die Hauptrollen der Afrikanerin sind durchgehends schwere Partien und nehmen alle Kräfte der darstellenden Künstler in Anspruch. Die Partie der “Selika,” der Afrikanerin, verlangt eine dramatische Sängerin erster Klasse. Das hiesige Publikum kann sich dazu gratuliren, daß Mme. Carozzi-Zucchi hier diese Partie singt; sie besitzt jene Leidenschaftlichkeit, jene Wärme des Vortrags, welche für die Wiedergabe der Meyerbeer’schen Heldinnen durchaus nöthig ist. Ihr eminentes Darstellungstalent macht es ihr möglich, der Partie vollkommen gerecht zu werden. Mazzoleni ist ein vortrefflicher “Vasco di Gama”, er versteht es, das Großartige, Ideale [*sic*: ideale] dieser Stelle entsprechend zu zeichnen, während sein stets edler Vortrag einen höchst angenehmen Eindruck macht. Bellini, welcher den Sklaven “Nelusko” spielt, ist in dieser Rolle gerade in seinem Elemente, und sowohl sein Gesang, wie sein Spiel und äußere Erscheinung dürfen mit Recht gelobt werden. Mme. Ortolani hat für die

“Inez” nicht mehr die jugendliche Frische, die gerade in dieser Rolle zu wünschen wäre, aber auch hier beweist sie, daß sie eine tüchtige Sängerin ist. Von den zweiten Partien können wir leider nicht dasselbe, wie von den ersten sagen, dagegen sind die Leistungen von Chor und Orchester eine dem Werke würdige und angemessene. Herr Bergmann, welcher die Oper einstudirt hat, dirigirt dieselbe mit bekannter Umsicht und Energie. In der heutigen Matinee, für die eine totale Ueberfüllung des Hauses in Aussicht steht, ist ebenfalls “die Afrikanerin” angesetzt. Das gestrige Haus war das vollste der Saison.—NYSZ 9 December 1865, p. 8

[Academy of Music. Since, in our previous reviews of *L'Africaine*, we have paid attention mostly to the work itself and its staging, it is only fair that this time we turn our attention specifically to the executing artists. The lead roles of *L'Africaine* are all difficult parts and demand all the dramatic artists' power. The part of “Selika,” the African, demands a first-class dramatic singer. The local audience can congratulate itself that Mme. Carozzi-Zucchi sings this part; she has that passion, that warmth of presentation that is indispensable for a performance of Meyerbeer's heroines. Her eminent dramatic talent enables her to fully meet the part's demands.

Mazzoleni is an excellent “Vasco di Gama;” he knows how to display the great and ideal in accordance with this station [in life], while his consistently noble presentation leaves a very pleasant impression. Bellini, who plays the slave “Nelusko,” is in his element in this role, and his singing, acting, and outward appearance deserve praise. Mme. Ortolani no longer has the youthful freshness that is to be desired for the role of “Ines,” but here too she proves that she is a competent singer. What we say of the first parts we can unfortunately not say of the second ones, whereas the performances of the chorus and orchestra are worthy of and adequate to the work. Mr. Bergmann, who has rehearsed the opera, conducts it with his well-known circumspection and energy. *L'Africaine* has been put on the program for today's matinee as well, for which a house filled to capacity is expected. Last night's house was the fullest of the season.—NYSZ 9 December 1865, p. 8]

Academy of Music—Matinee. Director...Max Maretzek. Italienische Oper. (Dieses Etablissement zeigt im “N. Y. Herald” nicht an.) Heute, Samstag Nachmittag, den 1. [sic!]? Dez., um 1 Uhr: Die Afrikanerin in einer Matinee. Karte.—Herr Maretzek zeigt den die Matinees besuchenden Damen höflichst an, daß er eine große Matinee-Vorstellung der “Afrikanerin” heute, Samstag, den 9. Dez., um 1 Uhr, geben wird. Um dieses thun zu können, muß der Direktor eine reguläre Abendvorstellung aufopfern, da die Wichtigkeit des Stückes es unmöglich macht, dasselbe öfter als vier Mal die Woche zu geben. Der dadurch erwachsende Verlust nebst den weiteren Ausgaben bei jeder Vorstellung für Extra-Orchester, Chor, Ballet etc. zwingt Herrn Maretzek, den Eintrittspreis, jedoch nur für diese Vorstellung, auf \$1.50 zu erhöhen. Es ist höchst nothwendig, Tickets bei Zeiten zu sichern, damit kein Aufenthalt an der Thüre entsteht.

Heute, Samstag Nachmittag, um 1 Uhr. Große Gala-Matinee: Die Afrikanerin, mit ihren prachtvollen und großartigen Scenerien und ihrer außergewöhnlichen und vollständigen Besetzung. Kassenöffnung 12, Anfang 1 Uhr. Tickets sind in den regulären Ticket-Officen zu haben. Drei weitere Thüren werden geöffnet. Montag (letzte Woche der Saison): Die Afrikanerin.—NYSZ Saturday, 9 December 1865, p. 6

[Academy of Music—Matinee. Director...Max Maretzek. Italian Opera. (This establishment does not advertise in the *N.Y. Herald*.) Today, Saturday, Dec. 9, at 1 p.m.: Matinee show of *L'africaine*.—Mr. Maretzek humbly brings to the attention of the ladies attending matinees that he will hold a grand matinee show of *L'africaine* today, Saturday, Dec. 9 at 1 p.m.

To do so, the director has to sacrifice one regular evening show as the importance of the opera makes it impossible to perform it more than four times per week. The resulting loss as well as the additional expenses for every show incurred for additional orchestra, chorus, ballet etc. compel Mr. Maretzek to raise the admission to \$1.50, albeit only for this show.

It is highly important to secure tickets early to avoid a wait at the door.

Today, Saturday, at 1 p.m. Grand gala matinee: *L'africaine*, with its lavish and magnificent stage designs and its extraordinary and complete cast. Box office opens at 12, show begins at 1. Tickets are on sale at all regular ticket offices. Three additional doors will be opened. Monday (last show of the season): *L'africaine*.—NYSZ Saturday, 9 December 1865, p. 6]

Academy of Music—Matinee. Director...Max Maretzek. Italienische Oper. (Dieses Etablissement zeigt im "N. Y. Herald" nicht an.)

Bestimmt letzte Woche der Saison—

Notiz zu den Subscribenten. Subscribenten, welche wünschen, ihre Boxen und Sitze für Mittwoch und Freitag, den zwei letzten Vorstellungen der Saison, oder für eine derselben zu behalten, werden ergebenst ersucht, an das Office in der Academy of Music vor 12 Uhr Montags Nachricht zu geben.

Morgen, Montag abend, den 11. Dezember, um 7 ½ Uhr:

23. Subscriptions-Vorstellung, 2. Saison. "Afrikanerin".

Dienstag Abend, den 12. Dezember: 24. und letzte Subscriptions-Vorstellung, "Die Afrikanerin".

Mittwoch: vorletzte Vorstellung der Saison:

CRISPINO E LA COMARE, (Der Schuster und die Fee)

Donnerstag: Oper in Brooklyn. "Die Afrikanerin"

Freitag: Letzte Vorstellung der Saison. "Die Afrikanerin"

Samstag: Große Abschieds-Matinee.—NYSZ Sunday, 10 December 1865, p. 8

[Academy of Music—Matinee. Director . . . Max Maretzek. Italian Opera. (This establishment does not advertise in the *N.Y. Herald*.)

Absolutely last week of the season—

Note to subscribers. Subscribers who wish to retain their boxes and seats for Wednesday and Friday, the season's final two shows, or for one of them, are humbly requested to notify the office at the Academy of Music before 12 o'clock on Monday.

Tomorrow, Monday, December 11, at 7:30 p.m.:

23rd subscription show, 2nd season: *L'africaine*.

Tuesday, December 12: 24th and final subscription show, *L'africaine*.

Wednesday: penultimate show of the season: *Crispino e la comare*.

Thursday: Opera in Brooklyn. *L'africaine*.

Friday: last show of the season. *L'africaine*.

Saturday: Grand farewell matinee.—NYSZ Sunday, 10 December 1865, p. 8]

Academy of Music.—“Die Afrikanerin” wird heute Abend wiederholt; in der Samstags-Matinee wurde die Oper ebenfalls gegeben; trotz des erhöhten Eintrittspreises war das Haus total überfüllt, selbst die höchsten Regionen der Gallerie waren mit Damen besetzt.—NYSZ Monday, 11 December 1865, p. 8

[Academy of Music.—*L'africaine* will be repeated today; the opera was also performed during the Saturday matinee; despite the raised admission, the house was completely over-crowded, even the seats in the highest galleries were taken by ladies.—NYSZ Monday, 11 December 1865, p. 8]

Academy of Music. Das Programm für die laufende (Schluß) Woche der italienischen Oper ist: Heute Abend: “Die Afrikanerin; “Mittwoch: “Der Schuster und die Fee; “Donnerstag (in Brooklyn): “Die Afrikanerin”; Freitag: “Die Afrikanerin“ und Samstag eine große Abschieds-Matinee.—NYSZ Tuesday, 12 December 1865, p. 8

[Academy of Music. The program for the current (and final) week of the Italian Opera is: tonight: *L'africaine*; Wednesday: *Crispino e la comare*; Thursday (in Brooklyn): *L'africaine*; Friday: *L'africaine*, and Saturday a grand farewell matinee.—NYSZ Tuesday, 12 December 1865, p. 8]

Die Befürchtungen, welche einige Kunstfreunde in Betreff der neuen Oper Meyerbeer's „Die Afrikanerin“ hegten, haben sich nicht bestätigt. Die Oper hat gefallen und zwar mit Recht. Jene Befürchtungen basirten sich hauptsächlich auf die steigende Ideenarmuth, welche sich in den letzten Opern Meyerbeer's kundgab. Das System schien sich bereits in „Die Hugenotten“ erschöpft zu haben. Mit jeder folgenden Oper wurden die Effekte äußerlicher, auf keinem wirklichen Geistesleben fußend, bis in „Dinorah“ bloß noch ein widerliches Gerippe ohne Fleisch und Blut erschien. Die Tableaux, aus denen die Meyerbeer'schen Opern zusammengesetzt sind, und welche in „Die Hugenotten“ durch den Hauch der Poesie und der Gedankenkraft zu einem scheinbaren Ganzen zusammenschmelzen, erschienen schon in der darauf folgenden Oper „Der Prophet“ als reine Scheingebilde, so daß der tief innerliche Schumann sich wohl veranlaßt fühlen konnte nach Anhörung der Oper, dieselbe in seinem Tagebuche mit einem einfachen Kreutze abzuthun. Aber was würde er erst empfunden haben, wenn es ihm vergönnt gewesen wäre, die späteren Opern „Der Nordstern“ und „Dinorah“ zu hören! Während im „Prophet“ die Melodienkraft noch hie und da aufblitzt, lebt der Meister in den späteren Opern nur noch von Erinnerungen. Die „Effekte“, der Gott, dem Meyerbeer Alles opferte, sind nichts weiter als interessante musikalische Rechenexempel, mit Hülfe einer feinen Kenntniß der Orchestermittel und Bühne zusammengesetzt. Nach solchen Resultaten konnte man allerdings in der letzten Oper Meyerbeer's nicht viel erwarten, und vielleicht machte diese Oper eben deshalb einen um so erfreulicheren Eindruck. Das System ist zwar auch in „Die Afrikanerin“ dasselbe, der Schaffungsprozeß ist wiederum nicht von innen heraus, ein innerliches Leben, ein natürliches Sichentwickeln der Grundidee ist so wenig in dieser Oper, wie in irgend einer andern Meyerbeer's zu finden; aber sie hat trotzdem so viel mehr Frische der Erfindung und Empfindung, als die

vorangegangenen Opern, daß wir recht gern der Versicherung Glauben schenken, sie sei schon vor vielen Jahren komponirt worden. Vielleicht wurde sie schon unmittelbar nach der Oper „Die Hugenotten“ skizzirt; jedenfalls steht sie im Werthe dieser am nächsten.

Das Libretto erzählt uns von den geographischen Irrfahrten Vasco de Gama's, seiner Liebe zu der Frau eines Andern, seiner Verheirathung mit seiner früheren Sklavin, die aber plötzlich eine Königin geworden ist, von der Liebe und Aufopferung dieser Sklavin für den kühnen Entdecker, dem Tode der letzten und dem glücklichen Entkommen Vasco's mit seiner früheren Geliebten.

Alles dies ist albern, so albern, daß wir kaum begreifen, wie der sonst so vorsichtige und berechnende Meyerbeer sich veranlasst fühlen konnte, solches Zeug zu komponieren. Vielleicht liegt die Erklärung in der Thatsache, daß der Text trotz aller Albernheiten Anlaß zu sehr effektvollen Szenen und Situationen giebt, wie z.B. in ersten Akte zu der Berathungsscene und im vierten Akte zu der ergreifenden Situation zwischen Vasco und seinen beiden früheren Sklaven. Auch konnten sehr viele Prozessionen, verschiedenartige Kostüme und Scenerien angewandt werden. Zu den letzteren gehört natürlich das Schiff im dritten Akte, das den Augen doch etwas Ungewohntes bietet, wenn dieses auch keineswegs interessant genannt werden kann.

Das Werk ist reich an großartigen musikalischen Kombinationen, zu denen wir namentlich die Kollegiumscene im ersten Akte, und die Hauptsituation im vierten Akte rechnen. Auch der zweite und letzte Akt enthalten schöne Momente. Der dritte Akt ist musikalisch der schwächste. Ausgezeichnet ist die Zeichnung der Hauptcharaktere, und auch die Instrumentation gewährt durchgehends einen fesselnden Reiz. In der Harmonie sind die unharmonischen Effekte die vorwiegenden; etwas Anders kann man von Meyerbeer kaum erwarten. Die Melodien sind zwar von keiner zündenden Originalität; aber sie sind außerordentlich interessant behandelt und manchmal von einer hinreißenden Grazie. Der musikalische Ausdruck ist in der Regel edel, und athmet hie und da eine Noblesse, die ungemein wohlthut.

Im Großen und Ganzen waltet eine achtbare Kraft in dem Werke vor, die, wenn auch nicht immer rein in ihren künstlerischen Tendenzen, vom dramatisch-scenischen Standpunkte aus betrachtet, doch sehr hervorragende Resultate geliefert hat.

Die Ausführung war eine im Ganzen recht gelungene. Namentlich zeichneten sich Herr Mazzoleni als Vasco, Herr Bellini als Nelusco und Madame Zucchi als Selika aus. Mademoiselle Ortolani als Ines war unbedeutend und durchaus nicht korrekt. Vorzüglich war das Orchester unter Herr Bergmann's trefflicher Leitung.—Neue New Yorker Musik-Zeitung Saturday, 16 December 1865, p. 294

[The fears that some friends of the arts had harbored with respect to Meyerbeer's new opera *L'Africaine* have not been justified. People liked the opera, and rightly so. The fears were based mostly on the growing paucity of ideas evident in Meyerbeer's last operas. The system seemed to have exhausted itself already in *Les Huguenots*. With every opera that followed, the effects became more superficial, less rooted in any true spiritual life, until in *Dinorah* nothing appeared but a distasteful skeleton without flesh and blood. The tableaux from which Meyerbeer's operas are composed, and which in *Les Huguenots*, under the breath of poesy and the intellectual power, merge into a virtual whole through, appeared to be spurious forms already in the subsequent opera, *Le Prophète*, so that one understands how the profoundly inward-turned Schumann could

feel prompted, after listening to the opera, to dismiss it with a simple cross in his diary. But what would he have felt had it been given to him to hear the later operas *L'Etoile du Nord* and *Dinorah*! While in the *Prophète* the melodic power flashes up here and there, in his later operas the master lives only in his memories. The “effects,” the god to whom Meyerbeer sacrificed everything, are nothing but interesting musical example calculations, composed with the help of a keen knowledge of the resources of orchestra and stage. After such results, one could certainly not expect much from this last opera of Meyerbeers’s, and maybe that is why this opera left a more pleasant impression. The system, it is true, is the same in *L'Africaine*, and the creative process is once again not one from the center outward; there is no more of an inward life, a natural development of a fundamental idea in this opera than in any other by Meyerbeer; but still, it has so much more vigor of invention and emotion than the preceding operas that we would fain believe the assurances that it was composed many years ago. Maybe it was sketched immediately after the opera *Les Huguenots*; in any case, it comes nearest to this latter in value.

The libretto tells of the geographical odyssey of Vasco de Gama, of his love for the wife of another, of his marriage with a former slave who however has suddenly become a queen, of the love of this slave and her sacrificing herself for the brave discoverer, of her death and the happy escape of Vasco and his former beloved.

All that is ludicrous, so ludicrous in fact that we can hardly understand how Meyerbeer, otherwise so cautious and calculating, could have felt compelled to compose such stuff. Maybe that is explained by the fact that the text, despite its many ludicrous moments, gives occasion to many very effective scenes and situations, such as the counsel scene in the first act, and the deeply moving scene between Vasco and his two former slaves in the fourth act. Also, there’s room for the application of many processions, different costumes and scenarios. Among the latter is of course the third act’s ship, which does offer the eyes an unfamiliar sight, though it cannot by any means be called interesting.

The work is full of great musical combinations, among which we could specifically note the first act’s collegium scene and the main situation of the fourth act. The second and last acts also contain beautiful moments. The third act is the weakest musically. The delineation of the main characters is excellent, and the instrumentation also holds a captivating charm throughout. As regards the harmonies, disharmonious effects predominate; one can hardly expect otherwise from Meyerbeer. The melodies are not of sparkling originality; but their treatment is extraordinarily interesting, and at times of a captivating grace. The musical expression is usually comely, and, at times, breathes a nobility that is immensely soothing.

By and large, the work is governed by a force commanding respect, which, if not always pure in its artistic tendencies, has delivered quite excellent results from the perspective of the dramatic realization.

The performance was altogether rather successful. Specifically, Mr. Mazzoleni distinguished himself as Vasco, Mr. Bellini as Nelusco, and Madame Zucchi as Selika. Mademoiselle Ortolani as Ines was insignificant and not altogether correct. The orchestra under Mr. Bergmann’s proficient direction was excellent. —NYMZ Saturday, 16 December 1865, p. 294]

Philharmonisches Concert. Am Samstag Abend fand das zweite diesjährige Concert der Philharmonischen Gesellschaft von New-York in der Academy of Music statt. Die achte

Beethovensche Sinfonie, die Overture zu „Prometheus“ von Bargiel und Theile der Mendelssohn'schen Musik zum Sommernachtstraum kamen in diesem Concerte, welches besser als das erste besucht war, unter Carl Bergmanns Leitung zur Aufführung. Die Prometheus-Overture, in der Art und Weise der Schumann'schen Overturen gleicher Gattung gearbeitet, ist eine in mancher Hinsicht bemerkenswerthe Composition und steht weit über seiner Medea-Overture. Herr Jehin Prume trug zwei Violinensolo vor; das Spiel des Herrn Prume ist virtuos, aber leider auch nicht frei von der Ziererei und Affectation des modernen Virtuosenenthumes. Für das nächste Concert wird ein neues Werk von Berlioz, eine Art von descriptiver Sinfonie, „Das Leben eines Künstlers“ betitelt, vorbereitet.—NYSZ Monday, 18 December 1865, p. 8

[Philharmonic concert. This year's second concert of the Philharmonic Society of New York was held on Saturday evening at the Academy of Music. Beethoven's Eighth Symphony, the *Prometheus* Overture by Bargiel and parts of Mendelssohn's music for *A Midsummer Night's Dream* were performed under the direction of Carl Bergmann during this concert, which was more well-attended than the first one. The *Prometheus* Overture, elaborated in the fashion of Schumann's overtures of the same genre, is in some ways a remarkable composition, and far above his [i.e., Bargiel's] *Medea* Overture. Mr. Jehin Prume performed two violin solos; Mr. Prume's playing has virtuosity, but unfortunately also some of the preciosity and affectation of the modern virtuoso. A new work by Berlioz, a kind of descriptive symphony entitled "The Life of an Artist" is in preparation for the next concert.—NYSZ Monday, 18 December 1865, p. 8]

Der "Herald" und Max Maretzek. Herr Maretzek hat es nicht unterlassen können, vor seiner Abreise von hier noch einen offenen Brief gegen den "Herald" zu veröffentlichen. Obgleich Maretzek auch in diesem Briefe das Recht vollkommen auf seiner Seite hat, will es uns doch bedünken, daß er besser gethan, auf seinen wohl erworbenen Lorbeeren auszuruhen und es dem "Herald" überlassen hätte, durch seine gehässigen, unmotivirten, mitunter ins Gemeine streifende Angriffe gegen Maretzek, dessen Künstlergesellschaft und die Academy of Music sich selbst zu schaden und indirect die Rache Maretzeks zu fördern. Wir theilen einen Theil des Maretzek'schen Briefes mit, lassen aber die gegen den Eigenthümer des "Herald" gerichteten Persönlichkeiten weg, da dieselben für einen zu kleinen Kreis unserer Leser von Interesse sind und unserer Ansicht nach der Sache Maretzek's eher schaden wie nützen können.

„Am Schlusse einer der erfolgreichsten Opernsaisons erlaubt sich der Unterzeichnete den Besuchern der Oper, dem Publikum für die Allgemeine und beständige Unterstützung, welche seinen Anstrengungen geworden ist, zu danken. Diese Quelle beständiger Unterstützung hat ihn in Stand gesetzt, die Versprechungen, welche er in dem Eröffnungsprogramme gegeben hat oder doch die, welche auf die Wintermonate fielen, zu erfüllen. Eine Reihe neuer und beliebter Opern, einschließlich des größten Werkes des modernen Repertoire's, Meyerbeer's "Afrikanerin" und die gefälligste der komischen Opern, "Crispino e la Comare," wurden vor Auditorien aufgeführt, welche an Glanz und Größe bisher nicht übertroffen worden sind. Die Größe der Gesellschaft machte es möglich, sechs und selbst sieben Male in der Woche zu spielen, etwas bisher Unerhörtes. Es gereicht dem Direktor zum besondern Vergnügen, auf die Tatsache hinzuweisen, daß nur einmal eine Abänderung einer Vorstellung während der Saison vorgekommen ist. Diese wurde durch den Tod des Signor Rovere veranlaßt; aus Achtung für dessen

Andenken blieb die Akademie am Mittwoch den 13. Dezember geschlossen. Die Frühjahrssaison der Oper beginnt am 1. Februar. 1866." Damit hätte der offene Brief des Herrn Maretzek schließen können. Herr Maretzek erklärt im weiteren Verlaufe desselben warum dieses Etablissement (Maretzek's Oper natürlich) nicht im New Yorker Herald annoncirt. Die Gründe dafür sind zu allgemein bekannt und zu oft von uns berührt worden, als daß wir sie hier noch einmal zu wiederholen brauchten.—NYSZ Tuesday, 19 December 1865, p. 8

[The *Herald* and Max Maretzek. Before his departure from here, Mr. Maretzek has not been able to refrain from publishing an open letter against the *Herald*. Although with this letter, Maretzek again has justice on his side, we cannot but think that he would have done better to rest on his well-deserved laurels and leave it to the *Herald* to damage itself, and indirectly give advantage to Maretzek's revenge, with its hateful, unmotivated, and sometimes almost mean attacks against Maretzek, his company, and the Academy of Music. We print part of Maretzek's letter but omit the *ad hominem* attacks against the owner of the *Herald* as being of interest to too small a circle among our readers, and potentially damaging rather than advantageous to Maretzek's cause.

At the end of one of the most successful opera seasons, the undersigned takes the liberty to thank the opera's visitors, and the public, for the general and continuing support for his efforts. This source of continuing support has enabled him to fulfill the promises he had made in the opening prospectus, or at least those made regarding the winter months. A series of new and popular operas, including the greatest work of the modern repertoire, Meyerbeer's *L'Africaine*, and the most agreeable among the comic operas, *Crispino e la comare*, were performed before audiences of as yet unsurpassed glamour and size. The company's size made it possible to perform six and even seven times a week, something previously unheard-of. The director is especially pleased to point out the fact that the programming was changed for only one show during the season. The cause was the death of Signor Rovere; out of respect for his memory, the Academy remained closed on Wednesday, December 13. The spring season of the Opera begins on February 1, 1866."

Thus Mr. Maretzek's open letter could have closed. In its continuation, Mr. Maretzek explains why this establishment (i.e. of course, Maretzek's opera) did not advertise in the *New York Herald*. The reasons are too widely known and have been discussed by us too many times for us to repeat them here again.—NYSZ Tuesday, 19 December 1865, p. 8]

In der philharmonischen Gesellschaft hat sich eine merkliche und sehr angenehme Besserung gezeigt, seitdem Carl Bergmann, der von der Natur zum Dirigenten bestimmte Musiker, die ausschließliche Direction hat. Gleichviel durch welche Gründe veranlaßt, hat Bergmann ein sehr ansprechendes und werthvolles Programm entworfen, und die Concerte der philharmonischen Gesellschaft sind, so lange wir uns erinnern können, noch nie so unterhaltend und anregend gewesen, wie in diesem Jahre. Während die älteren Kompositionen der klassischen und romantischen Schule Berücksichtigung fanden, wurden auch früher hier noch nicht aufgeführte Werke zu Gehör gebracht und unter Anderem Liszt's „Mazeppa“ und Berlioz's „Episode aus dem Leben eines Künstlers“ vorgetragen. Außerdem wurde die ganze Musik zum Sommernachtstraum gespielt und Beethoven und Schumann waren durch Symphonien vertreten.

Die erfolgreichen Orchester-Concerte des Hrn. Thomas boten ohne Zweifel die vorzüglichste Auswahl und enthielten eben so interessante wie vorzüglich ausgeführte Werke, namentlich der modernen Schule. So wurden Liszt's „Mazeppa“ und das Clavierconcert desselben Componisten aufgeführt; ferner kam die Phantasie von Beethoven für Piano, Chor und Orchester zum ersten Male hier zur Aufführung und die noch zu erwartenden Concerte bieten ebenfalls Treffliches in ihren Programmen. Das Verdienst des Hrn. Thomas, durch seine Concerte neue musikalische Anregung gegeben zu haben, ist um so größer, als die Ausführung dieses Planes mit schwerer Mühe und großen Opfern an Zeit, Geld und Arbeit verbunden war. Der Preis, welcher gegenwärtig den Orchestermittgliedern gezahlt wird, ist so hoch, daß unter den günstigsten Umständen kaum ein angemessener Nutzen dem Concertgeber bleiben kann.—Neue New Yorker Musik-Zeitung Monday, 1 January 1866, p. 7

[A distinct and very agreeable improvement has been noted in the Philharmonic Society since Carl Bergmann, whom nature has destined to be a conductor, is its sole director. By whatever reasons compelled, Bergmann has drawn up a very attractive and valuable program, and as far as we can remember, the Philharmonic Society's concerts have never been as entertaining and stimulating as this year's. While the older compositions of the classical and Romantic schools have found consideration, works that had not been performed here before have also been presented; among others, Liszt's *Mazeppa* and Berlioz's *Episode de la vie d'un artiste* were performed. In addition, the complete music of *Ein Sommernachtstraum* was played, and Beethoven and Schumann were represented with symphonies.

Without a doubt, Mr. Thomas's successful orchestra concerts offered works, particularly of the modern school, as interesting as their performances were exquisite. Thus, Liszt's *Mazeppa* and the same composer's Piano Concerto were performed; furthermore, Beethoven's Fantasy for piano, chorus and orchestra was performed here for the first time, and the programs of future concerts also contain excellent pieces. Mr. Thomas's merit of having brought new musical inspiration with his concerts is the greater for the fact that the execution of this plan entailed great efforts and great expense of time, money and labor. The fee currently paid to the members of the orchestra is so high that under the most favorable circumstances, the concert organizer can hardly make a reasonable profit.—Neue New Yorker Musik-Zeitung Monday, 1 January 1866, p. 7]

Durchführung des Sonntagsgesetzes gegen Musik. Während man die Syrenenhöhlen unserer Stadt, vulgo „Concert-Salons“ genannt, ungestört ihr Wesen treiben läßt, schreitet die Polizei gegen anständige Locale, wie den „Atlantic Garden“ ein und verbietet unschuldige Musik. Dieses geschah gestern Abend gegen das Spiel des Orchestrons der Herren Hambrecht & Co. Wenn die bornirten und corrupten Geschöpfe, die sich Gesetzgeber unseres Staates tituliren lassen, Verfügungen gegen die Ausübung der veredelnden Tonkunst an gewissen Tagen erlassen, so ist es kein Wunder, wenn Laster und Verbrechen Ueberhand nehmen, denn wenn öffentliche, unschuldige Vergnügungen verboten werden so jagt der Mensch geheimen, lasterhaften Genüssen nach, welche die Polizei nicht zu erreichen vermag. Es ist eine unleugbare Thatsache, daß seit der Einführung unentgeltlicher Concerte in den öffentlichen Parks Londons die Zahl der Verhaftungen wegen Trunkenheit, Schlägereien und anderer Vergehen und Laster in der brittischen Hauptstadt bedeutend abgenommen hat; „Denn wo der Tonkunst Zauber

walten, Kann sich Gemeines nicht gestalten." Es ist ferner bekannt, daß da wo das Muckerthum am üppichsten wuchert, die geheimen Sünden am besten gedeihen und blühen. Das Gesetz gegen die sogenannten "Concert-Salons" hatte, wie der Jahresbericht der Polizeicommissioners für 1865 eingesteht, nur zur Folge, daß das Spiel der unschuldigen Musik an jenen Orten unterdrückt wurde, während freche Dirnen ihr schamloses Spiel fortreiben dürfen wie früher. Der Polizei übrigens kann man wegen ihres Einschreitens gegen anständige Locale, wie den Atlantic Garden, keinen Vorwurf machen, sondern den fanatischen Muckern, welche die Polizei zum Einschreiten anhetzen und drängen. Es wäre hohe Zeit, daß die verfassungswidrigen Sonntagsgesetze der einzelnen Staaten endlich einmal vor das höchste Bundesgericht zur Entscheidung über ihre Existenz-Berechtigung gebracht würden—die von den Muckern beeinträchtigten Interessen sind bedeutend genug, um die eminentesten Rechtsgelehrten des Landes für Glaubens- und Gewerbefreiheit in das Feld zu führen!—NYSZ Monday, 15 January 1866, p. 8

[Enforcement of the Sunday law against music. While the Sirens' dens of our city, commonly called "concert salons," are left undisturbed to their business, the police are taking action against decent venues such as the "Atlantic Garden," and prohibit innocent music. This is what happened last night against the concert of Messrs. Hambrecht & Co.'s orchestra. If the narrow-minded and corrupt creatures who call themselves legislators of our state pass ordinances against the performance of ennobling music on certain days, it is no wonder when vice and crime get out of hand, for if public and innocent entertainment is prohibited, man pursues secret and profligate pleasures that police cannot interfere with. It is an undeniable fact that since the introduction of free concerts in the public parks of London, the number of arrests for inebriation, fist-fights, and other misdemeanors and vices has decreased significantly in the British capital; "For where the spells of music hold sway, nothing mean will grow." It is known further that where hypocrisy is most rampant, the secret vices flourish and blossom most. As the report of the police commissioner for the year of 1865 admits, the law against the so-called "concert salons" had the only consequence of suppressing the performance of innocent music in those places, while impudent prostitutes can continue their shameless game as before. The police, by the way, are not to blame for their intervention against decent venues such as the Atlantic Garden, but rather the fanatic hypocrites who incite and urge the police to take action. It is high time that the unconstitutional Sunday laws of the individual states be brought before the Federal Supreme Court to have their right to exist decided—those interests the hypocrites interfere with are important enough to lead the most eminent law experts of the country into the field for the freedoms of religion and trade!—NYSZ Monday, 15 January 1866, p. 8]

Das Comité für das Concert zum Vortheil des deutschen Hospitalfonds, nämlich die Herren Sauer (Präs.), L. Geilfuß (Secr.), Dr. Lellmann, Steffen und Köhler (Beisitzer), haben beschlossen, die Herren Carl Bergmann, Carl Anschütz, Theodor Thomas und A. Paur zu ersuchen, bei dem Concert mitzuwirken und das Programm zu entwerfen. Der Präsident Hr. E. Sauer bittet um rege Betheiligung am Concert. Es wurde auch beschlossen, alle deutschen Zeitungs-Redaktionen zu ersuchen, so viel Billets wie möglich zu verkaufen, damit der Ertrag des Concerts den Erwartungen entspreche. Die Beiträge, welche für das beabsichtigte Steubenmonument eingelaufen sind, sollen

gleichfalls für den Zweck verwendet werden. Der Preis für das Logenbillet ist auf \$3.00, und die Preise für reservirte Parquetplätze sind auf \$2.00 festgesetzt, während das Entréebillet \$1.50 kostet: Diese Preise scheinen ein wenig hoch gegriffen zu sein und dürften noch einige Verminderung erfahren. Indessen läßt sich annehmen, daß die Herren Dirigenten ein so vorzügliches Programm entwerfen werden, daß das große deutsche Publikum die größere Ausgabe nicht scheuen und dem Hospitale ein wesentlicher Ertrag wird übermittelt werden können.—Neue New Yorker Musik-Zeitung Monday, 15 January 1866, p. 37

[The committee of the benefit concert for the German Hospital fund, i.e. Messrs. Sauer (pres.), L. Geilfuss (secr.), Lellmann, Steffen, and Köhler (assessors) have decided to ask Messrs. Carl Bergmann, Carl Anschütz, Theodore Thomas, and A Paur to participate in the concert and to design the program. The president, Mr. E. Sauer, requests lively attendance at the concert. The decision was also made to ask all German newspaper offices to sell as many tickets as possible so that the proceeds from the concert will meet expectations. The contributions that have been made for the planned Steuben monument are also used for this cause. The price for a box ticket has been set at \$3.00, that for reserved seats in the orchestra at \$2.00, while the admission ticket is \$1.50: these prices seem to be a little high and will probably be reduced somewhat. It can be assumed, however, that the gentlemen conductors will design such an exquisite program that the greater German public will not eschew the greater expense, and that the hospital will receive substantial proceeds.—Neue New Yorker Musik-Zeitung Monday, 15 January 1866, p. 37]

Samstag Abend fand das dritte philharmonische Concert in Brooklyn unter Direction von Carl Bergmann statt. Das Programm bot wenig Fesselndes. Mozart's Symphonie in D, No. 38, und Mendelssohn's Musik zum „Sommernachtstraum“ waren die Orchesterwerke in diesem Concert. Eine neue Sängerin, Mlle. Segur, machte ebenfalls darin ihr Debut.—Neue New Yorker Musik-Zeitung, Monday, 22 January 1866, p. 46

[The third Philharmonic concert under the direction of Carl Bergmann was held on Saturday evening in Brooklyn. The program offered little excitement. Mozart's Symphony in D, no. 38 and Mendelssohn's music *Ein Sommernachtstraum* were the orchestral works of this concert. In addition, a new singer, Mlle. Segur, made her debut.—Neue New Yorker Musik-Zeitung, Monday, 22 January 1866, p. 46]

Das dritte philharmonische Concert fand in der Academy of Music vor einem sehr zahlreichen Auditorium statt. Das Programm desselben war wie folgt:

Mozart	Symphony No. 38 in D dur, K. 504
Mendelssohn	Capriccio für piano und Orchester in H moll
Mendelssohn	Ouverture „zum Märchen von der schönen Melusine“
Wehli	Große Fantasie über Motive auf Gounod's <i>Faust</i> für Piano
Berlioz	Phantastische Symphonie „Eine Episode aus dem Leben einer Künstler“ op. 14 (Movements I-IV)

Die Symphonie Mozart's ist eigenthümlicherweise noch nie in einem der hiesigen philharmonischen Concerte gespielt worden. Es ist, so viel wir wissen, die einzige, welche der große Meister ohne Menuett geschrieben hat. Sie ging den bekannten

Symphonien in G moll und C dur (*Jupiter*) um zwei Jahre voran (1786). Sie ist in mancher Beziehung ein Nachhall der Opern, die ihn um diese Zeit beschäftigten. Im ersten und letzten Satze interessirt sie weniger durch Ideereichthum, als durch die ächt Mozart'sche Faktur. Das Andante hat ein sehr schönes Motiv und verdiente wohl öfters gehört zu werden. Die Symphonie wurde in einer vorzüglichen Weise gespielt, mit feiner Berücksichtigung des in ihr herrschenden Geistes.

Auch in der höchst phantastischen Symphonie Berlioz's zeigte sich das Orchester in seiner ganzen Stärke. Dies war das erste symphonische Werk des französischen Componisten, und wenn man bedenkt, daß es auch heute noch in Inhalt und Form höchst fremdartig erscheint, so kann man am Ende dem europäischen Publikum dreißig Jahre zurück nicht verdenken, daß es darüber lachte. Wir müssen gestehen, daß wir auch heute noch dem Werke keinen Geschmack abgewinnen können, trotzdem wir auf keinen Fall zu den Gegnern des Componisten oder des Principis gehören, das Berlioz in späteren Werken verfolgte. Schon das Sujet in dieser Symphonie ist eines, welches wenig wirklich musikalische Momente bietet, und einige darin sind ebenfalls nicht sehr anziehender Natur. Wenn ein Künstler träumt, daß er seine Geliebte ermordet hat, so ist das eine Art Alpdrücken, das man musikalisch nicht gut wiedergeben kaum, ohne einen höchst widerlichen Eindruck zu machen. Auf so etwas konnte auch nur ein französischer Componist kommen, dem das Heiligthum der musikalischen Kunst verhältnißmäßig neu war. Einige Jahre später hätte Berlioz so etwas nicht schreiben können. Daß diese Symphonie ein Erstlingswerk ist, sieht man nicht bloß an der spasmodischen Form, sondern auch an den Motiven. Diese sind unbedeutend, und wo sie einen größeren Anlauf nehmen, wie z. B. in der Ballscene, sind sie altmodisch und bieten nichts Eigenthümliches. Letzteres sehen wir einzig und allein in der Behandlung, die allerdings curios genug ist. Hie und da werden wir auch schon auf die großartigen Effekte vorbereitet, die er in seinen späteren Werken zeigt. Der dritte Satz scheint uns musikalisch der beste zu sein, mindestens finden wir darin mehr wirkliches Gefühl als in allen übrigen. Wenn in irgend einem Werke des geistreichen französischen Componisten, so tritt uns in diesem der Mangel des Seelischen entgegen. Es ist Alles gemacht und bei Weitem nicht so gut, wie er es später verstanden hat. Die Schwierigkeiten, welche diese Symphonie in der Ausführung bietet, wurden von dem intelligenten Dirigenten, Herrn Carl Bergmann, und dem Orchester auf eine höchst Achtung gebietende Weise überwunden; dahingegen hätte die oft gehörte Melusinen-Ouverture wohl etwas besser gehen können.

Herr Wehli zeigte sich in dem Vortrage des Capriccio von Mendelssohn eben nicht in seinem besten Lichte. Er schien in hohem Grade nervös zu sein, der beste Beweis, daß er in seine Technik für derartige Compositionen kein großes Vortrauen setzt. Dahingegen war er wieder beim Vortrage seines Faust-Arrangements ganz an seinem Platze.—New Yorker Musik-Zeitung Monday, 29 January 1866, p. 60

[The third Philharmonic concert at the Academy of Music was held before a very numerous audience. The concert's program was as follows:

Mozart	Symphony No. 38 in D major, K. 504, <i>Prague</i>
Mendelssohn	Capriccio Brillante in B minor for Piano, op. 22
Mendelssohn	Ouverture zum Märchen von der schönen Melusine, op. 32
Wehli	Fantasie, Gounod's <i>Faust</i> for Piano

Berlioz *Symphonie fantastique: episode de la vie d'un artiste*, op. 14
(Movements I-IV)

Strangely, the Mozart symphony had never been played before in a local philharmonic concert. It is, as far as we know, the only one that the great master wrote without a minuet. It preceded the well-known symphonies in G minor and in C major (*Jupiter*) by two years (1786). It is, in some respects, an echo of the operas that he was occupied with at the time. In its first and last movements, it is interesting less because of a wealth of ideas than because of its truly Mozartian style. The *Andante* has a very beautiful Main theme, and would seem to deserve to be heard more often. The performance of the symphony was exquisite, subtly tracing its governing spirit.

In Berlioz's highly fantastic *Symphonie*, the entire orchestra displayed its strength. This was the French composer's first symphonic work, and considering that even today it seems very strange in form and content, in the end, one cannot blame European audiences of thirty years ago that they laughed about it. We must confess that, still today, we cannot seem to like the work, although we are in no way opponents of the composer or of the principle that Berlioz pursued in his later works. Even already the subject of this symphony is one that offers few truly musical moments, and also, some of its moments are not of a very appealing nature. When an artist dreams that he has killed his lover, that is a kind of nightmare that can hardly be represented musically without making a highly displeasing impression. Only a French composer could have come up with that, one who was relatively new to the sanctum of the art of music. Berlioz couldn't have written something like that a few years later. That the symphony is a first work can be seen not only in its spasmodic form, but also in the motifs. They are insignificant, and where they take a greater upswing, such as in the ball scene, they are old-fashioned and in no way original. The latter we can say exclusively of the treatment, which however is indeed curious enough. Here and there we are already being prepared for the grand effects that he shows in his later works. The third movement seems to us the best one in musical terms; at least we find more emotion in it than in all the others. If in any work of the French composer's, it is in this work that we encounter a lack of soul. Everything is man-made here, and, by far, not as good as he could later do. The intelligent conductor, Mr. Carl Bergmann, and the orchestra surmounted the difficulties posed by the execution of this symphony in an imposing manner; the often-heard *Melusine* Overture, on the other hand, could have gone a little better.

Mr. Wehli didn't show himself in the best of lights in his presentation of the Capriccio by Mendelssohn. He seemed to be very nervous, the best indication that he's not very confident in his technique when it comes to such compositions. In the presentation of his *Faust* arrangement, on the other hand, he seemed quite in his element.—NYMZ Monday, 29 January 1866, p. 60]

Conzert zum Besten des deutschen Hospitals. Heute Abend findet in der Academy of Music das von uns schon öfters besprochene Conzert zum Besten des deutschen Hospitals statt. Das Programm, welches in einer andern Spalte unseres Blattes zu finden ist, muß ein recht interessantes genannt werden. Es bringt außer drei großen Orchesterpiecen zwei Chöre, welche von dreiundzwanzig Gesangsvereinen unter Leitung des Herrn A. Paur executirt werden. Mme. D'Angri wird eine Arie aus Rossini's "Cenerentola" und aus den "Hugenotten" singen; Herr Mills trägt Liszt's "Ratazzi" [sic:

Rákóczi]-March” und seine Faustfantasie vor. Als Dirigenten fungiren die Herren Anschütz, Bergmann, Thomas und Paur.—NYSZ Saturday, 3 February 1866, p. 2

[Concert to benefit the German Hospital. The fore mentioned concert to benefit the German Hospital, will be held tonight at the Academy of Music. The program, which is to be found in another column of this paper, must be called rather interesting. In addition to three grand orchestra pieces, the program features two choral pieces performed by twenty-three glee clubs conducted by A. Paur. Mme. D'Angri will sing an aria from Rossini's *Cenerentola* and from *Les Huguenots*; Mr. Mills will present Liszt's *Ratazzi* [sic: *Rákóczi*] March and his *Faustus* Fantasy. Messrs. Anschütz, Bergmann, Thomas, and Paur will conduct.—NYSZ Saturday, 3 February 1866, p. 2]

Conzert. Das vierte Conzert der Philharmonischen Gesellschaft fand am Samstag Abend in der Akademy of Music vor einem ziemlich zahlreichen Publikum statt. Herr Carl Bergmann dirigitte. Die melancholische dritte Sinfonie von Schumann, Wagner's Introduction zu „Tristan und Isolde“, über welche Composition wir uns erst kürzlich ausgesprochen haben, und Weber's liebliche Overture zur „Euryanthe“ wurden unter Bergmann's Leitung von dem vortrefflichen Orchester fast tadellos executirt. Senorita Poch tremolirte zwei Arien und Herr Richard Hoffmann erfreute das Publikum durch den gediegenen Vortrag des Mendelssohn'schen G-moll Conzertes, welches er auf einem prächtig singenden Steinway'schen Flügel verständig und korrekt spielte. Für das nächste, am 21. April stattfindende Conzert ist Beethoven's siebente Sinfonie, die Wagner'sche Faustouverture und die Overture „Die Vehmrichter“ [sic: „Die Femrichter“] von Berlioz angesetzt.—NYSZ Monday, 12 March 1866, p. 8

[Concert. The Philharmonic Society's fourth concert was held on Saturday evening at the Academy of Music before a rather numerous audience. Mr. Carl Bergmann conducted. Schumann's melancholy Third Symphony, Wagner's Introduction to *Tristan und Isolde* (a composition we have discussed recently), and Weber's lovely overture to *Euryanthe* were executed almost without mistakes by the excellent orchestra under Bergmann's direction. Senorita Poch sang two arias with great vibrato, and Mr. Richard Hoffmann pleased the audience with his dapper performance of Mendelssohn's Concerto in G minor, which he played with understanding and accuracy on a splendidly *cantabile* Steinway grand piano. On the program of the next concert, to be held on April 21, are Beethoven's Seventh Symphony, Wagner's *Faust* Overture, and the overture to *Les francs-juges* by Berlioz.—NYSZ Monday, 12 March 1866, p. 8]

Im vierten philharmonischen Concerte hörten wir Schumann's Es Dur-Symphonie. Dieses Werk ist hier schon einigemal gespielt worden, ohne sich einer tieferen Theilnahme im Publikum zu erfreuen. Der Entstehung nach die letzte Symphonie, die er schrieb (und zwar 1850, sechs Jahre vor seinem Tode) entbehrt sie jener Gedankenfrische, jenes freundlichen hellen Lichtes, das uns in seinen anderen Symphonien erfreut und erwärmt. Sie ist ernst, weihevoll, reich an feinen Combinationen, aber im Ausdruck nicht immer lebendig und zündend. Sie ist nichts weniger, als populär, trotzdem daß Schumann gerade in diesem Werke „volksthümliche Elemente“ hat vorwalten lassen wollen. Allerdings ist hie und da namentlich im zweiten und fünften Satze eine volksthümliche Sprache angeschlagen, aber sie trifft nicht das

Herz des Volkes, oder derjenigen, die man unter Volk versteht. Es ist doch mehr oder weniger nichts weiter, als die Sprache des Volkes der Künstler und der Kunstgebildeten, die Schumann führt. Schumann war mächtig ergriffen von dem Anblick des Cölner Doms. Er wollte seiner Erregung musikalischen Ausdruck geben, und er schrieb diese Symphonie. Sie sollte gleichsam ein musikalisches Monument der Größe des Doms und der Idee, die dieser vertritt sein, ein Monument für das deutsche Volk, und daher sein Bestreben volksthümlich zu sein. Aber so sehr auch Schumann sich selbst einredete (wie es aus einem seiner Briefe hervorgeht,) daß ihm die Aufgabe gelungen wäre, das Werk selbst zeigt ein anderes Resultat. Es interessirt den Künstler und Musiker vielleicht mehr als irgend eine andere seiner Symphonien, das eigentliche Volk, selbst in seinem gebildeten Theile, läßt es kalt. Die Symphonie hat fünf Sätze, von welchen der vierte jedoch nur als eine zufällige Zugabe zu betrachten ist. In die Zeit nämlich, als Schumann dieses Werk schrieb, fielen die Festlichkeiten, welche am Rhein zu Ehren der Erhebung des Erzbischoffs v. Geissel zum Kardinal standfanden. Schumann wollte diesen Moment benutzen und ihm in dem vierten Satze einen Ausdruck geben. Derselbe war ursprünglich überschrieben: „Im Charakter der Begleitung einer feierlichen Handlung“ und scheint augenscheinlich darauf auszugehen die Feierlichkeit in der Kirche zu illustriren. Wir müssen gestehen, daß dies dem Meister auf eine würdige und erhebende Weise gelungen ist.

In demselben Concert hörten wir auch wieder Wagner's Introduction zu „Tristan und Isolde“. Der Eindruck auf das größere Publikum schien im allgemeinen besser zu sein, als früher. Kein Wunder, die vielen Proben müssen doch etwas zum Verständnisse beigetragen haben. Wir selbst haben nach erneuter Anhörung unsern frühern Bemerkungen nichts hinzuzufügen.

Einen sehr guten Eindruck machte Herr Richard Hoffmann durch seinen maßvollen und correcten Vortrag des G Moll-Concertes von Mendelssohn. Dagegen sprach Mlle. Poch nur wenig an. Im Concertsaal ohne Beihülfe der Scenerie und der dramatischen Action, treten allerdings die Schwächen der Sängerin viel deutlicher ans Licht.

Das Concert des Herrn Carl Fradel in Irving Hall hatte wenigsten das Verdienst, daß es vor einem gefüllten Saale stattfand. Herr Fradel spielte mehrere seiner kleinen Compositionen mit gutem Effecte. Die letztern gehören zu den besten Salonsachen, die hier publizirt werden, sie sind melodisch und gut gemacht, aber sie passen nicht in den Concertsaal. Die Herren Mills, Theodore Thomas, Anschütz und Goldbeck unterstützten den Künstler in gewohnter tüchtiger Weise. Die erstgenannten Herren spielten auch ein Manuscript-Duett für Piano und Violine von Herrn F. L. Ritter.—New Yorker Musik-Zeitung, Monday, 19 March 1866, p. 144

[During the fourth Philharmonic concert, we heard Schumann's E-flat major Symphony. The work had been played here a few times before without enjoying a profound interest on the part of audiences. His last symphony in the order of their creation (it is from 1850, six years before his death), it lacks the freshness of thought, the bright and friendly light that delights and warms us in his other symphonies. It is solemn, ceremonious, and rich in subtle combinations, but its expression is not always lively and stimulating. It is nothing less than popular, even though Schumann had planned to let "popular elements" predominate in this work more than in any other. It is true, a popular language is chosen

here and there, especially in the second and fifth movements, but it does not strike at the heart of the people, or of those called the people. What Schumann speaks, is in the end, more or less nothing but the language of the nation of artists and artistically educated listeners. Schumann was powerfully touched by the sight of the Cologne Cathedral. He wished to give musical expression to his excitement, and he wrote this symphony. It was to be, so to speak, a musical monument for the grandeur of the cathedral and of the idea that the latter represents, a monument for the German people, and hence his aspiration to be popular. But much as Schumann persuaded himself (as is indicated by one of his letters) that he had succeeded in this quest, the work itself bespeaks a different outcome. It is perhaps more interesting to the artist and the musician than any of his other symphonies, but the people proper, even in its educated parts, is left cold by it. The symphony has five movements, of which the fourth, however, is to be regarded as an incidental addition. For Schumann was writing this work at the same time as the festivities on the Rhine celebrating the elevation of archbishop v. Geissel to the rank of cardinal. Schumann wanted to use this moment and give expression to it in the fourth movement. The latter was originally entitled "In the character of accompaniment for a ceremonious act," and clearly seems intended to illustrate the ceremonies in the church. We must confess that the master has done so in a dignified and uplifting manner.

During the same concert, we also heard Wagner's Introduction to *Tristan und Isolde* once again. The impression made on the general audience seemed to be altogether better than in the past. Small wonder; the many rehearsals must, after all, have done something for a better understanding of the work. We for our part have nothing to add to our earlier remarks after listening to it again.

A very good impression was made by Mr. Richard Hoffmann's measured and correct presentation of Mendelssohn's Concerto in G minor. Mlle. Poch, in contrast, didn't have much success. In a concert room, without the support of scenery and dramatic action, the singer's weaknesses do appear in a much clearer light.

Mr. Carl Fradel's concert in Irving Hall had at least the merit of taking place before a sold room. Mr. Fradel played a number of his small compositions, to good effect. These compositions are among the best salon pieces published here; they are melodious and well made, but they do not fit into the concert room. Messrs. Mills, Theodore Thomas, Anschütz, and Goldbeck supported the artist with their usual proficiency. The two first-mentioned gentlemen also played a manuscript duo for piano and violin by Mr. F. L. Ritter.—New Yorker Musik-Zeitung, Monday, 19 March 1866, p. 144]

Der bekannte Componist und Pianist Carl Fradel, einer unserer feingebildetsten, begabtesten und liebenswürdigsten Musiker, welcher bisher „dem stillen Veilchen gleich, das im Verborgnen blüht“ gewirkt hat, ist zum ersten Male seit seiner Anwesenheit in Amerika mit einem Concerte, welches er selbst unternommen hatte, vor die Oeffentlichkeit getreten. Das Haus (Irving Hall) war vollständig gefüllt und in Folge dessen war das Gleiche mit Hr. Fradel's Kasse der Fall. Unterstützt wurde Hr. Fradel von Frä. Adelaide Phillips, welche zur Abwechslung das „schöne neue Lied“ Ah mon fils! aus dem Propheten sang, und von den Herren Mills, Goldbeck, Theo. Thomas, Morgan und Carl Anschütz, von denen der letztere freundlichst das Accompagniren übernommen hatte. Hr. Mills spielte mit Hr. Goldbeck das Arrangement des E moll Concerts von Chopin überaus schön. Die [*sic*: Das] Arrangement, welches, wie wir

glauben, von einem jungen Leipziger gemacht ist, zeichnet sich durch Geschmack aus und giebt die orchestralen Effekte sehr schön wieder. Zu dem großartigen Eindruck, welchen namentlich das Finale machte, trugen die prächtigen Steinway'schen Flügel nicht wenig bei. Neu war eine äußerst schwierige „Romanze und Allegro“ von Ritter für Violine und Piano. Obgleich man dem Werke anhört, daß es schnell hingeworfen ist, so zeigt es doch unverkennbar das große Talent des Hrn. Ritter für Erfindung und geistvoll feine Ausführung. Eine etwas zu große Länge ist vielleicht der einzige Fehler des Werkes.—New Yorker Musik-Zeitung, Monday, 19 March 1866, p. 145

[The well-known composer and pianist Carl Fradel, one of our most keenly educated, most gifted and most charming musicians, who so far has worked “like the quiet violet that blossoms unseen,” has for the first time since his arrival in America appeared before the public with a concert undertaken by himself. The house (Irving Hall) was completely full, and so the same was the case of Mr. Fradel's till. Mr. Fradel was supported by Miss Adelaide Phillips, who for variety's sake sang the “beautiful new song” *Ah mon fils!* from *Le prophète*, and by Messrs. Mills, Goldbeck, Theo. Thomas, Morgan and Carl Anschütz, of which the latter had been so kind to take on the accompaniments. Messrs. Mills and Goldbeck played the arrangement of Chopin's E minor concert exceptionally beautifully. The arrangement, which, we believe, was made by a young man from Leipzig, is distinguished by its sense of taste, and reproduces the orchestra effects very well. The splendid Steinway grand pianos contributed not a little to the brilliant impression made especially by the finale. A new piece was the extraordinarily difficult “romanza and allegro” for violin and piano by Ritter. Although one can hear that the work was quickly jotted down, it unmistakably shows Mr. Ritter's great talent for invention and brilliant and subtle execution. Perhaps the only defect of the work is the fact that it is a little too long.—New Yorker Musik-Zeitung, Monday, 19 March 1866, p. 145]

Academy of Music.—Die Frühjahrssaison der italienischen Oper geht in der laufenden Woche zu Ende, der Schluß derselben verspricht ein eben so brillanter zu werden, wie der Anfang. Heute Abend werden Meyerbeer'schen “Hugenotten”, das größte Werk der lyrischen Bühne, zum ersten Male gegeben werden. Der Umstand, daß Mme. Carozzi-Zucchi, Miß Phillips, Mlle. Cairolì, Signor Mazzoleni, Signor Bellini, Signor Ardavai und Signor Antonucci die Hauptpartien singen, der Gesangverein Arion in den grandiosen Chören mitwirkt, für scenische Ausstattung und neue Costüme Sorge getragen worden ist, verbürgen eine gute Aufführung. Die Oper wird heute und morgen Abend gegeben. Am Mittwoch finden zwei Vorstellungen statt; eine Matinee, in welcher die beliebte Oper der Gebrüder Ricci, “Crispino e la Comare” gegeben, und eine Abendvorstellung, in welcher die spanische Prima Donna Carmelina Poch die “Lucrezia” singen wird. Der Donnerstag Abend ist für den ersten Opernball bestimmt; wir hatten Gelegenheit die Carikaturen zu besichtigen, welche der Maler Rast für diesen Ball gemalt; dieselben werden jedenfalls von guter Wirkung auf die Lachmuskeln der Besucher des Balles sein.—NYSZ Monday, 2 April 1866 , p. 2

[Academy of Music. The spring season of the Italian Opera is coming to an end this week, and its end is promising to become as brilliant as the beginning was. Tonight, Meyerbeer's *Les Huguenots*, the greatest work for the lyrical stage, will be performed for

the first time. The fact that Mme. Carozzi-Zucchi, Mrs. Phillips, Mlle. Cairolì, Signor Mazzoleni, Signor Bellini, Signor Ardavai and Signor Antonucci sing the main parts, that the Arion glee club participate in the grandiose choruses, and that scenic decorations and new costumes have been ordered, guarantee a good performance. The opera will be given tonight and tomorrow night. On Wednesday, there will be two shows; a matinee, during which the popular opera of the Ricci brothers *Crispino e la Comare* will be performed, and an evening show, in which the Spanish Prima donna Carmelina Poch will sing the role of *Lucrezia*. Thursday night has been chosen for the first opera ball; we had an opportunity to see the caricatures that Rast, the painter, painted for this ball. They will, in any case, have a strong effect on the audience's funny bone of the ball.—NYSZ Monday, 2 April 1866, p. 2]

Academy of Music. „die Hugenotten“, Meyerbeer's größtes Werk, welches gestern Abend zum ersten Male in der diesjährigen Saison mit außergewöhnlicher glänzender Ausstattung und einer tüchtigen Besetzung der Hauptrollen in Scene ging, wird heute Abend wiederholt. Morgen finden zwei Opernvorstellungen in der Academy of Music statt, eine Matinee und eine Abendvorstellung.—NYSZ Tuesday, 3 April 1866 , p. 2

[Academy of Music. *Les Huguenots*, Meyerbeer's greatest work, which was performed last night for the first time this season with exceptionally splendid decorations and a competent main cast, will be repeated tonight. Tomorrow, there will be two opera performances, a matinee and an evening show, at the Academy of Music.—NYSZ Tuesday, 3 April 1866 , p. 2]

Academy of Music.—Wenn eine Meyerbeer'sche Oper in der Academy of Music in Scene geht, kann der aufmerksame Beobachter leicht bemerken, daß das Publikum ein ganz anderes ist, wie an gewöhnlichen Oper-Abenden; das Publikum besteht dann zum großen Theil aus Deutschen, Franzosen, Italienern u.s.w., und ist viel anspruchsvoller als das Oper-Publikum, welches an Abenden, an denen Werke von Verdi, Bellini, Donizetti etc. gegeben werden, die Academy füllt. Die schlimmsten und unangenehmsten dieser Opernbesucher sind aber diejenigen, welche in Europa alles besser gehört und gesehen haben wollen, als es ihrer Ansicht nach, auf dieser Seite des Oceans gegeben werden kann.

Die gestrige zweite Aufführung der „Hugenotten“ fand vor einem überfüllten Hause, in welchem man Studien über Frühlingsmoden machen konnte, statt. Herr Maretzek hat die einzelnen Partien dieser größten Oper der lyrischen Bühne so gut es sich eben thun ließ, besetzt. Mazzoleni und Zucchi als „Raoul“ und „Valentine“ wurden ihren Partien vollkommen gerecht; das große Duett im dritten Akt trugen sie so vortrefflich vor, daß das Publikum, welches bis dahin ziemlich kalt geblieben war, in enthusiastischen Beifall ausbrach. Antonuccis „Marcel“ bewies von neuem, daß Antonucci ein denkender, tüchtiger Künstler ist, der seine nicht übermäßig großen Stimmittel gut einzuteilen und zu verwenden versteht. Der „St. Bris“ des Signor Bellini war eine recht anerkennenswerthe Leistung. Miß Phillips als „Page“ genügte nur an einzelnen Stellen. Die Aufführung der Oper war mit Ausnahme einzelner Unsicherheiten in den Ensemblenummern eine solche, daß das Publikum damit zufrieden sein konnte. Die Oper wird am nächsten Montag abermals gegeben. Heute finden zwei Vorstellungen statt, eine

Matinee und eine Abendvorstellung; in der ersteren wird „Crispino e la comare“ und in der letzteren „Lucrezia“ mit der Senorita Poch in der Titelrolle gegeben werden.—NYSZ Wednesday, 4 April 1866, p. 2

[Academy of Music. When an opera by Meyerbeer is staged at the Academy of Music, the attentive observer will quickly note that the audience is entirely different from that of ordinary opera nights; the audience consists, to a large part, of Germans, Frenchmen, Italians etc., and is much more demanding than the opera audience which crowds the Academy on nights when works by Verdi, Bellini, Donizetti are performed. The most annoying and unpleasant people among these opera audiences, however, are those who claim to have heard and seen everything better in Europe than, in their opinion, can be given on this side of the ocean.

The second performance of *Les Huguenots* played last night before an overcrowded house in which one could have conducted a study on spring fashion. Mr. Maretzek has cast the individual parts of this great opera for the lyrical stage as well as could be done. Mazzoleni and Zucchi, as *Raoul* and *Valentine*, were fully up to their parts; they performed the grand duet in the third act so well that the audience, which until then had remained rather cold, broke out in enthusiastic applause. Antonucci's *Marcel* proved once more that Antonucci is an intelligent and competent artist who knows how to reserve and employ his not overly ample vocal means. Signor Bellini's *St. Bris* was a performance deserving recognition. Mrs. Philipps, as the "pageboy," was only intermittently adequate. The execution of the opera, with the exception of a few insecurities in the ensemble numbers, was such that the audience could be satisfied. The opera will be played again next Monday. Today, two performances will be given, a matinee and an evening show. In the former, *Crispino e la comare*, in the latter, *Lucrezia* with Senorita Poch in the lead role, will be performed.—NYSZ Wednesday, 4 April 1866, p. 2]

Academy of Music. Heute Abend wird in der Academy of Music Aubers „Fra Diavolo“ mit Miß Kellogg, Signor Mazzoleni und Signor Bellini in den Hauptrollen, gegeben. Morgen findet um 11 Uhr Vormittags eine Matinee statt, in welcher „Lucrezia Borgia“ mit Senorita Poch als „Lucrezia“ zur Aufführung kommt.—NYSZ 6 April 1866, p. 2

[Academy of Music. Tonight, Auber's *Fra Diavolo* will be performed at the Academy of Music with Miss Kellogg, Signor Mazzoleni and Signor Bellini in the lead parts. Tomorrow, *Lucrezia Borgia* will be performed in a matinee at 11 a.m. with Senorita Poch as *Lucrezia*.—NYSZ Friday, 6 April 1866, p. 2]

Academy of Music. Aubers „Fra Diavolo“ wurde gestern Abend zum letzten Male in der diesjährigen Saison in der Academy of Music gegeben. Die Nachwirkungen des Opernballes und das Regenwetter mochten wohl daran Schuld sein, daß die melodiose und unterhaltende Oper vor einem nur spärlich besetzten Hause in Scene gehen mußte. Miß Kellogg als „Zerline“ sang besser als je zuvor; auch Mazzoleni und Bellini waren in ihren betreffenden Rollen vortrefflich. Herr Weinlich als einer der Banditen sang und spielte recht ergötzlich.—Heute Vormittag um 11 Uhr findet eine Matinee statt, in welcher „Lucrezia Borgia“ mit Senorita Poch in der Titelrolle gegeben werden wird. Die nächste Woche wird die letzte der diesjährigen regulären Opernsaison sein. Für Montag Abend sind die „Hugenotten“ angesetzt.—NYSZ Saturday, 7 April 1866, p. 2

[Academy of Music. This seasons final performance of Auber's *Fra Diavolo* took place last night at the Academy of Music. The aftermath of the Opera Ball and the rainy weather may have been to blame for the fact that the melodious and entertaining opera had to go onstage before a scanty audience. Miss Kellogg in the role of "Zerline" sang better than ever; Mazzoleni and Bellini also excelled in their respective roles. Mr. Weinlich sang and acted the role of a bandit in a particularly amusing way.—
This morning at eleven, a matinee will be held in which *Lucrezia Borgia* will be performed with Senorita Poch in the title role. Next week will be the last of this year's regular opera season. *Die Hugenoten* has been scheduled for Monday night.—NYSZ Saturday, 7 April 1866, p. 2]

Academy of Music. Die regelmäßige Saison der italienischen Oper geht mit der laufenden Woche zu Ende; in der heutigen Vortstellung werden Meyerbeer's „Hugenotten“ wiederholt.—NYSZ Monday, 9 April 1866 , p. 2

[Academy of Music. The regular season of the Italian Opera ends this week; in tonight's show, Meyerbeer's *Les Huguenots* will be repeated.—NYSZ Monday, 9 April 1866, p. 2]

Ueber die Sonntags-Concerte des Hrn. Draper, deren erstes am vorigen Sonntag in Irving Hall stattfand, werden wir die nächste Woche berichten. Die Idee ist eine gute, aber nach dem Programme des Hrn. Draper zu schließen, dürfte die Ausführung kaum künstlerische Resultate versprechen. Hr. Bergmann verstand dies vor einigen Jahren viel besser.—New Yorker Musik-Zeitung Monday, 9 April 1866, p. 184

[We will report next week about Mr. Draper's Sunday concerts, the first of which was held last Sunday at Irving Hall. The idea is good, but to judge from Mr. Draper's program, the execution is little promising in terms of musical results. Mr. Bergmann had a much better grasp of this a few years ago.—NYMZ Monday 9 April 1866, p. 184]

Academy of Music. Italienische Oper.

Direktor: Max Maretzek.

Dieses Etablissement zeigt nicht im „N.Y. Herald“ an.

Unbedingt letzte Woche der Saison.

Heute, Montag Abend, den 9ten April (8 Uhr):

Letzte Abend-Vorstellung der Hugenotten!

mit neuen Szenarien, Costumen, Properties, Anstellungen, vermehrtem Chor und Orchester, Militär-Musik, Ballet u.s.w., sowie ihrer starken Besetzung.

Der Gesangsverein Arion hat sich in der freundlichsten Weise erboten, in der Großen Conjurations-Szene zu singen.

Conductor: Carl Bergmann.

Morgen, Dienstag, drittletzte Vorstellung: Martha.

Fräulein Kellogg, Fräulein Phillipps. Herr Irfre. Herr Antonucci.

Mittwoch, letzte Vorstellung: Norma.

Letztes Auftreten der Frau Carozzi-Zucchi; Fräulein Stella als Adalgisa (ihr erstes Auftreten in dieser Rolle).—NYSZ Monday, 9 April 1866, p. 2

[Academy of Music. The regular season of the Italian Opera ends this week; in tonight's show, Meyerbeer's *Les Huguenots* will be repeated.—NYSZ Monday, 9 April 1866
Academy of Music. Italian Opera.

Director: Max Maretzek.

This establishment does not advertise in the N.Y. Herald.

Definitely this season's last week.

Today, Monday, April 9th evening (8 p.m.):

Last evening show of *Die Hugenoten*.

With new sets, costumes, properties, engagements, an enlarged chorus and orchestra, military music, ballet, etc., as well as the strong cast.

The Arion glee club has most graciously offered to sing in the Grand Conjunction scene.

Conductor: Carl Bergmann.

Tomorrow, Tuesday, third-to-last show: *Martha*.

Miss Kellogg, Miss Phillipps. Mr. Irfre. Mr. Antonucci.

Wednesday, last show: *Norma*.

Last appearance of Mrs. Carozzi-Zucchi; Mrs. Stella as *Adalgisa* (her first appearance in this role).—NYSZ Monday, 9 April 1866, p. 2]

Academy of Music. Italienische Oper.

Direktor: Max Maretzek.

Dieses Etablissement zeigt nicht im „N.Y. Herald“ an.

Nur noch drei Opern-Nächte.

Heute, Dienstag Abend, den 10ten April (8 Uhr):

Flotow's liebliche und populäre Oper *Martha*!

Mit der brillanten und vollständigen Besetzung: Frl. Clara Louise Kellogg, Frl. Adelaide Phillipps. Herr Irfre. Herr Antonucci.

Conductor: Carl Bergmann.

Morgen, Mittwoch, letzte Vorstellung. Benefiz des Herrn Massimiliani: *Norma*.

Donnerstag, Oper in Brooklyn: *Fra Diavolo*. Benefiz für Fräul. C.L. Kellogg.

Freitag – Letzte Oper der Saison: *Der Nordstern*.

Sonnabend: Große Abschiedsmatinee (1 Uhr): *Die Hugenotten*.—NYSZ 10 April 1866, p. 2

[Academy of Music. Italian Opera.

Director Max Maretzek.

This establishment does not advertise in the N.Y. Herald.

Only three more opera nights.

Today, Tuesday evening, 10 April at 8p.m.:

Flotow's pleasant and popular opera *Martha*!

With the complete brilliant cast: Miss Clara Louise Kellogg, Miss Adelaide Phillipps. Mr. Irfre. Mr. Antonucci.

Conductor: Carl Bergmann.

Tomorrow, Wednesday, last show. Benefit for Mr. Massimiliani: *Norma*.

Thursday, Opera in Brooklyn: *Fra Diavolo*. Benefit for Miss C.L. Kellogg.

Friday—Last opera of the season: *L'étoile du Nord* [The North Star].

Saturday: Grand Farewell Matinee (1p.m.): *Les Huguenots*.—NYSZ Tuesday, 10 April 1866, p. 2]

Academy of Music. – Die Maretzeksche Gesellschaft wird außer der heutigen Vorstellung nur noch an zwei Abenden italienische Opern in der Academy of Music zur Aufführung bringen. Für heute Abend ist die „Martha“, für morgen „Norma“ angesetzt. In der „Norma“ wird Signora Stella als „Adalgisa“ debutiren.—NYSZ 10 April 1866, p. 2

[Academy of Music.—After tonight's show, Maretzek's troupe will perform only two nights of Italian opera at the Academy of Music. *Martha* has been scheduled for tonight, *Norma* for tomorrow. In *Norma*, Signora Stella will debut as "Adalgisa."—NYSZ Tuesday, 10 April 1866, p. 2]

Am letzten Sonntage sollte in dem hiesigen Stattheater [*sic*: Stadttheater] ein Concert zum Besten des katholischen St. Franciscus Hospitals stattfinden. Das Institut ist von katholischen Deutschen gegründet und ein sehr guter Beweis, daß die Religion wenigstens dazu gut ist, um wohlthätige Anstalten zu errichten. In das Hospital werden Leute ohne Unterschied des Glaubens geschickt und gepflegt. Jetzt wollen die Directoren des Institutes dasselbe vergrößern und deshalb wollten sie am Sonntage das Concert geben, bei welchem Carl Bergmann dirigiren, die Hrn. Formes und Weinlich singen und 80 Mann im Orchester sein sollten. Also das Concert war der Absicht der Veranstalter nach ein außergewöhnlich gutes. Da plötzlich am Freitag schickt der Pascha von New York, der Polizeipräsident [*sic*: Polizeipräsident] Kennedy, nach dem Theater und läßt sagen, das er dasselbe schließen lassen würde, im Falle am Sonntag das Concert stattfinden sollte. Er sei mit dem Zwecke sehr wohl einverstanden, und wollte auch nichts dagegen haben, daß das Concert statfinde, wenn es in der Academy of Music oder in Irving Hall gegeben werde; aber in dem Stadttheater dürfe es nun einmal nicht stattfinden. Der Polizist hat allerdings nach dem Buchstaben des Gesetzes das Recht, ein Concert am Sonntage zu verhindern, aber an demselben Abende fanden zwei Concerte statt, nämlich eins in Irving Hall zum alleinigen Vortheil des Eigenthümers und eins in der St. Stephanskirche zum Besten des Planes, die Kirche zu erweitern. Bei diesen beiden Concerten wurde so wenig geistliche Musik gemacht, wie etwa auf einer Studentenkneipe. Nun möchten wir wohl gern wissen, mit welchem Recht der Polizist Kennedy das eine Concert inhibirt, welches einen wirklich wohlthätigen Zweck hat, und die anderen nicht im Geringsten stört. Die gränzenlose Rohheit, welche den Polizisten Kennedy charakterisiert, hat sich hier wieder einmal im schönsten Lichte gezeigt. Der Mensch wünschte, daß die Deutschen in New York nur einen Kopf hätten, damit er denselben abhauen könnte. Solche Zustände sind schlimmer als die in Rußland unter Abramovitch's Regime.—New Yorker Musik-Zeitung 18 April 1866, p. 198

[A concert was to be held last Sunday at the local Stadt Theater to benefit the catholic St. Francis Hospital. That institution was founded by catholic Germans, and is very good proof that religion is at least good for the erection of charitable organizations. People are sent to and cared for at the hospital irrespective of their faith. Now the institution's directors intend to enlarge it, and for that purpose wanted to hold the concert on Sunday, during which Carl Bergmann was to conduct, Mr. Formes and Mr. Weinlich were to sing, and 80 musicians were to play in the orchestra. So as intended by the organizers, the concert was exceptionally good. Then suddenly, on Friday, the pasha of New York,

police commissioner Kennedy, sends word to the theater that he will close it in the event that the concert on Sunday will be held. He says that he is perfectly agreeable to the cause and not opposed to the concert if it were to be held at the Academy of Music or at Irving Hall; but that it is not permissible to hold it at the Stadt Theater. Following the letter of the law, the policeman has the right to prohibit a concert on Sunday; but two concerts did take place on the same evening, one at Irving Hall, benefiting exclusively the owner, and one at the church of St. Stephen, to benefit the church's expansion plans. During these two concerts, just as little spiritual music was performed as, say, in a student tavern. Now we would like to know how the director has the right to prevent the one concert, which has a truly charitable purpose, and in no way to interfere with the other. The boundless barbarism characteristic of Kennedy, the policeman, is once again displayed in the brightest light. He wishes that the Germans in New York had only one head so that he could chop it off. This situation is worse than in Russia under the regime of Abramovitch.—*New Yorker Musik-Zeitung* 18 April 1866, p. 198]

Die philharmonische Gesellschaft von Brooklyn gab am letzten Samstag ein Concert mit folgendem, mindestens sehr originellem Programm:

Beethoven Symphonie No. 9, D moll op. 125 [erster Satz-PSB]
[I. Allegro ma non troppo, II. Molto vivace, III. Adagio]

Donizetti Aria, "Oh mio Fernando" *La favorite* [Poch]

de Beriot Konzerte für violin No. 6 [Toedt]

Weber Oüverture, *Oberon*

Verdi Bolero, *I vespri siciliani* [Poch]

Weber Quartet für French Horns [Schmitz, Lotze, Gewaldt, Moslein]

Litolff Oüverture, *Robespierre*

Die Zusammenstellung von Beethoven's neunter Symphonie (von welcher übrigens der letzte Satz nicht gemacht wurde) mit Verdi und Donizetti, das Anfangen mit Beethoven und Schließen mit Litolf und das Auftreten eines dilettantisch spielenden jungen Mädchens mit einem abgedroschenen, werthlosen Stücke von Beriot sind wahrhaft bewunderswerth. So Etwas war seit langer Zeit nicht dagewesen, und ein solches Programm hat man selbst in Perleberg „noch niemals nich“ gesehn.—*New Yorker Musik-Zeitung*, Wednesday, 18 April 1866, p. 199

[The Philharmonic Society of Brooklyn held a concert last Saturday with the following program, which was at least very interesting:

Beethoven Symphony No. 9, in D minor op. 125 [First Time-PSB]
[I. Allegro ma non troppo, II. Molto vivace, III. Adagio]

Donizetti Aria, "Oh mio Fernando" *La favorite* [Poch]

de Beriot Concerto for violin No. 6 [Toedt]

Weber Overture, *Oberon*

Verdi Bolero, *I vespri siciliani* [Poch]

Weber Quartet for French Horns [Schmitz, Lotze, Gewaldt, Moslein]

Litolff Overture, *Robespierre*

The combination of Beethoven's Ninth Symphony (of which, by the way, the last movement was not performed) with Verdi and Donizetti; to begin with Beethoven and end with Litolff; and the appearance of a young girl with a dilettantish performance of a hackneyed and worthless piece by Beriot: that is truly amazing. There has been nothing

like it in a long time, and even Perleberg [a small town near Berlin; here: a proverbially provincial town?] “ain’t seen no such program.”—*New Yorker Musik-Zeitung*, Wednesday, 18 April 1866, p. 199]

Academy of Music. Großes Vocal- u. Instrument. Sacred-Concert zum Besten des deutschen St. Francis-Hospitals, No. 407 5. Str., am Sonntag, den 22 April 1866, arrangirt vom St. Caecilia-Verein unter gefälliger gratis Mitwirkung folgender Künstler: Miß Henne, Mr. Wilhelm Formes (unter gütiger Bewilligung des Hrn. Großer, Direktor’s der deutschen Oper), des Herrn Joseph Weinlich, des Herrn Hermanns, des Herrn Asch, des Herrn Lersch, eines großen Orchesters von 86 Mann, bestehend aus Mitgliedern des Aschenbrödel-Vereins, unter Direktion des Hrn. Carl Bergmann, sowie eines Chors von 70 Sängern, umfassend die Mitgl. des Cäcilia-Vereins und Haydn- Männerchor, unter Leitung des Hrn. Ferd. Amend. Eintritt \$1, reserv. Sitze \$2. Anfang 8 Uhr. Tickets sind zu haben im Hospital, 407 5. St., der Schuberth 820 Broadway, Scharfenberg & Luis, 760 Broadway, Joh. Koethle 185 3. St., woselbst auch res. Sitze zu haben sind, und am Concert-Abend an der Casse.—*NYSZ* 21 April 1866, p. 2

[Academy of Music. Grand vocal and instrumental concert. Sacred concert to benefit the St. Francis German Hospital, 407 5th St., on Sunday, 22 April 1866, arranged by the St. Cecilia Association with the gracious unpaid participation of the following artists: Miss Henne, Mr. Wilhelm Formes (with the generous permission of Mr. Großer, director of the German Opera), Mr. Joseph Weinlich, Mr. Hermanns, Mr. Aschm, Mr. Letsch, a grand orchestra of 86 musicians consisting of members of the *Aschenbrödel* [Cinderella] Association conducted by Mr. Carl Bergmann, as well as a chorus of 70 singers comprising the members of the Cecilia Association and the Haydn Men's Glee Club, conducted by Mr. Ferd.[inand] Amend. Admission \$1, reserved seat \$2. Begins at 8 p.m. Tickets are on sale at the Hospital, 407 5th St.; J. Schuberth, 820 Broadway; Scharfenberg & Luis, 7260 Broadway; Joh. Koetzle, 185 3rd St.; where reserved seats are also on sale, and at the box office on the night of the concert.—*NYSZ* Saturday, 21 April 1866, p. 2]

Deutsches St. Franziskus-Hospital. Das vom „St. Cäcilia-Verein“ arrangirte Concert zum Besten des deutschen St. Franziskus-Hospitals in der fünften Straße findet morgen Abend in der Academy of Music statt. Der „Aschenbrödel-Verein“, Dirigent Carl Bergmann, der „Haydn Männerchor“, Herr Wilhelm Formes, Fräulein Henne, Herr Joseph Weinlich, Herr Hermanns und andere berühmte Künstler haben ihre Mitwirkung zugesagt. Die Tickets, welche für das Concert ausgegeben wurden, das im Stadttheater stattfinden sollte, sind morgen Abend gültig.—*NYSZ* 21 April 1866, p. 2

[St. Francis German Hospital. The concert arranged by the St. Cecilia Association to benefit the St. Francis German Hospital on 5th St. will be held tomorrow night at the Academy of Music. The *Aschenbrödel* Association, conducted by Carl Bergmann, the Haydn Men's Glee Club, Mr. Wilhelm Formes, Miss Henne, Mr. Joseph Weinlich, Mr. Hermanns and other famous artists have agreed to participate. The tickets sold for the concert to be held at the *Stadt* Theatre are valid only tomorrow night.—*NYSZ* Saturday, 21 April 1866, p. 2]

Deutsches Hospital. Großes Vocal- u. Instrument. Sacred-Concert zum Besten des deutschen St. Francis-Hospitals, No. 407 5. Str., in der Academy of Music am Sonntag, den 22 April 1866, arrangirt vom St. Caecilia-Verein unter gefälliger gratis Mitwirkung des Haydn-Männerchores, Aschenbrödel-Vereins und der unten genannten Künstler.

Programm

I. Abtheilung.

- 1) Ouvertüre zu *Oberon*. C.M. v. Weber. Großes Orchester von 86 der vorzüglichsten Künstler New-Yorks.
- 2) *Waldröslein*. F. Abt. Doppel-Quartett des Beethoven-Männerchors, unter Leitung des Herrn Carl Traeger.
- 3) Duett für Piano und Violine aus *W. Tell*. Rossini. Herren Herrmann und Böttger.
- 4) *Ballata (per sus madre)*. Donizetti. Frä. Henne (deren erstes Auftreten in New York)
- 5) *Adagio* für 4 Horn. C. M. V. Weber. H. Schmitz, Gewalt, Brahl und F. Moeslein.
- 6 Deutsches Lied. Herr Wilhelm Formes.
- 7) *O Isis and Osiris*, aus *Zauberflöte*. Mozart. Großer Chor von 70 Sängern, mit Orchester, St. Caecilia-Verein und Haydn-Männerchor.

II. Abtheilung

- 1) Ouvertüre zu *Rienzi*. Rich. Wagner. Großes Orchester.
- 2) *Der Mönch*, große Ballade. Meyerbeer. Zum ersten Mal in Amerika.
- 3) Clarinett-Solo. Herr Asche.
- 4) *Cavatina*. Bellini. Frä. Henne.
- 5) *Trickitor* aus *Jüdin*. Halévy. Großer Chor mit Orchester.
- 6) Posaunen Solo, *Die Thräne*. Stgelli. Herr Letsch.
- 7) *Fackeltanz* aus *Prophet*. Meyerbeer. Großes Orchester.

Conductors: Carl Bergmann & Ferdinand Amend.

Tickets \$1.00. – Reservirte Sitze \$2.00. Thür-Oeffnung 7 Uhr. Anfang 8 Uhr.—NYSZ 22 April 1866

[German Hospital. Grand vocal and instrumental concert. Sacred concert to benefit the St. Francis German Hospital, 407 5th St., at the Academy of Music on Sunday, 22 April 1866, arranged by the St. Cecilia Association with the gracious unpaid participation of the Haydn Men's Glee Club, the *Aschenbrödel* Association, and the following artists.

Program

Part 1.

- 1) Overture to *Oberon*. C.M.v. Weber. Grand orchestra of 86 of the most eminent artists of New York.
- 2) *Waldröslein* [Woodland Rose]. F. Abt. Double Quartet of the Beethoven Men's Glee Club, directed by Mr. Carl Traeger.
- 3) Duo for piano and violin from "*W. Tell*." Rossini. Messrs. Herrmann and Böttger.
- 4) *Ballata (per sus madre)*. Donizetti. Miss Henne (her first appearance in New York).
- 5) *Adagio* for 4 horns. C.M.v. Weber. H. Schmitz, Gewalt, Brahl, and F. Moeslein.
- 6) German Song. Mr. Wilhelm Formes.
- 7) "O Isis and Osiris," from Mozart's *Die Zauberflöte*. Mixed chorus of 70 singers, with orchestra, St. Cecilia Association and Haydn Men's Glee Club.

Part 2.

- 1) Overture to *Rienzi*. Rich. Wagner. Grand orchestra.

- 2) The Monk, grand ballad. Meyerbeer. For the first time in America.
 - 3) Clarinet solo. Mr. Asche [sic: Aschm].
 - 4) Cavatina. Bellini. Miss Henne.
 - 5) "Trickitor" from *La Juive*. Halévy. Grand chorus with orchestra.
 - 6) Trombone solo, *The Tear*. Mr Letsch.
 - 7) Torch Dance from Meyerbeer's *Le Prophète*. Grand orchestra.
- Conductors: Carl Bergmann & Ferdinand Amend.
 Admission: \$1.00. Reserved seats \$2.00. Doors open 7 p.m. Begins 8 p.m.—NYSZ
 Sunday, 22 April 1866, p. 2]

Die philharmonischen Concerte konnten nicht besser abgeschlossen werden, als durch eine Vorführung der siebenten Symphonie Beethoven's. Der Meister hat in andern Werken aus dem reichen Borne seines Genies tiefer geschöpft, er hat großartiger zu uns gesprochen; aber in keiner seiner vielen Schöpfungen herrscht eine so einheitliche Stimmung der Freude, in keiner sprudelt sein Humor mit einer so anhaltenden [sic: anhaltenden] Frische und Lebendigkeit, als in dieser siebenten Symphonie. Wir finden darin die rein symphonische Auffassung und Wiedergabe der „Ode an die Freude“ während diese in der neunten Symphonie erst durch die Hinzufügung des Wortes ihre eigentliche Bedeutung erhält. In der siebenten Symphonie ist die Stimmung ungetrübt, selbst im Andante herrscht eine mildere Auffassung und das ganze Werk giebt Zeugniß von der innigen freudigen Gemüthsbewegung, in welcher Beethoven war, als er es schrieb.

Die Wiedergabe durch das Orchester unter Leitung des Herrn Bergmann war eine fein detaillirte, aber wir vermißten mitunter eine Berücksichtigung jener kräftigen, breiten Züge, die eben das Werk zu einem Beethoven'schen machen.

An Ouverturen hörten wir zwei Productionen der neuen Schule, obgleich ihre gegenseitige Entstehungszeit sehr weit auseinander liegt. Es mag etwa ein Zeitraum von 20 Jahren zwischen beiden liegen. „Die Vehmrichter“ von Berlioz waren bereits längst gespielt und abgethan worden, als Wagner mit seiner „Faust-Ouverture“ erschien. Beide Werke sind hier oft gehört und besprochen worden. In beiden liegt eine feine Berechnung des Effects, viel Geist, viel musikalische Intellektualität, namentlich in der Wagner'schen Ouverture: In der Berlioz'schen herrscht die französische Romantik, wie sie vor einigen dreißig Jahren Mode war, in ihrer vollsten und hellsten Blüthe, aber neben manchen Ungeheuerlichkeiten werden wir durch manchen kühnen Zug, durch manchen zündenden Kraftausdruck freudig überrascht. In Betreff der musikalischen Form steht das Wagner'sche Werk unbedingt am höchsten.

Der Solisten gab es zwei in diesem Concert, Frl. Brainerd und Hr. Wm. Mason, welcher letztere ein Concert spielte, das hier noch nie öffentlich und wahrscheinlich auch nicht privatim gehört worden ist, nämlich das von Norbert Burgmüller, nicht zu verwechseln mit Friedrich und Ferdinand Burgmüller, die beide (der Eine in Paris der Andere in Hamburg) den Bedarf der dilettirenden Clavier spielenden Welt befriedigen, während der Componist jener Symphonie längst gestorben ist.

Zur Zeit der Schumann-Periode in Leipzig, hörte man viel von diesem Norbert Burgmüller, der ein höchst genialer Mensch sein und mit Immermann in Düsseldorf gar merkwürdige Streiche spielen sollte. Man beklagte seine Ausschweifungen, aber die Schumannianer erkannten ihn doch als einen der ihrigen an. Ob sie je eine seiner Compositionen gesehen hatten, ist die Frage; erst in neuerer Zeit, lange nach seinem

Tode, der schon im Jahre 1836 erfolgte, hat man daran gedacht, dieselben zu veröffentlichen. In Leipzig wurde erst kürzlich seine Symphonie gespielt, und täuschte die Erwartungen der Freunde und Verehrer des Componisten ganz gewaltig. Etwas Aehnliches kam hier im letzten philharmonischen Concerte vor. Das darin gespielte Concert-Bergmüller's [*sic*: Concert Burgmüller's] erwies sich als ein ziemlich trockenes Werk. Von der einst so hochgepriesenen Poesie dieses Componisten haben wir sehr wenig verspürt. Zu sagen, daß ein Schumann'scher Geist darin weht, wäre Thorheit, und wir möchten fast sagen, daß wenn Hr. Norbert Burgmüller einst ein „verkanntes Genie“ war, sein Concert gewiß nicht im Stande ist, ihn als ein erkanntes hinzustellen.—New Yorker Musik-Zeitung, Wednesday, 25 April 1866, p. 212

[The Philharmonic concerts could not have ended better than with a performance of Beethoven's Seventh Symphony. The master has drawn deeper from the rich well of his genius in other works, has spoken to us more magnificently; but in none of his many creations reigns a mood so uniformly joyful, in none is the effervescence of his humor so sustained and lively, as in this Seventh Symphony. We find in it the pure symphonic conception and rendition of the 'Ode to Joy,' which receives its true meaning in the Ninth Symphony only by the addition of the word. In the Seventh Symphony, the mood is unclouded, a milder spirit governs even the andante, and the entire work attests to the heartfelt serene emotions Beethoven felt when he wrote it.

The rendition of the work by the orchestra under Mr. Bergmann's direction was finely detailed, but at times we missed a regard for those strong and broad strokes which, after all, make the work one of Beethoven.

We heard two overtures, products of the new school, although their dates of origin are very far apart; about 20 years lie between them. *Les francs-juges* by Berlioz had long been played and dismissed when Wagner appeared with his *Faustus* Overture. Here, both works have been heard and discussed many times. In both, there is a subtle calculation of effect, much spirit, much musical intellect, especially in Wagner's overture; in Berlioz's, French Romanticism, as it was fashionable about thirty years ago, reigns in its fullest and brightest bloom, but besides some outrages, we are gladly surprised by some bold strokes, some spark of expressive force. As regards musical form, Wagner's work is no doubt the higher one.

There were two soloists in the concert, Miss Brainerd and Mr. Wm. Mason, which latter played a concerto which here has never been heard publicly and probably also not in private, namely that by Norbert Burgmüller, not to be confused with Friedrich and Ferdinand Burgmüller, who both of them (one in Paris, the other in Hamburg) satisfy the demands of the world of dilettante pianists, while the composer of that symphony has long died.

During the Schumann period in Leipzig, there was much talk of that Norbert Burgmüller, who was said to be a genius known to have played the weirdest pranks with Immermann in Düsseldorf. His debauchery was deplored, but the Schumannians still acknowledged him as one of their own. It is questionable whether they ever saw one of his compositions; only in more recent times, long after his death, which was already in 1836, has it been suggested to publish them. His symphony was performed only recently in Leipzig, and the expectations of the composer's friends and admirers were very much disappointed. Something similar happened here during the last Philharmonic concert. The

Concerto by Burgmüller turned out to be a rather dry work. We felt very little of the once so highly praised poetry of the composer. It would be foolish to say that a Schumannian spirit lives in it, and we are tempted to say that if Mr. Norbert Burgmüller was once an 'unrecognized genius,' his concerto is certainly incapable of making him a recognized one.—NYMZ, Wednesday, 25 April 1866, p. 212]

Broadway-Garten, Broadway, zw. Spring & Prince St., 545 Broadway, Broadway Garten. Dieses schon seit 4 Jahren bestehende und allgemein in den Vereinigten Staaten bekannte und beliebte Unterhaltungs-Lokal ist in der letzten Zeit neu decorirt, brillant illuminirt (Imitation von Irving Hall) und gänzlich neu möblirt, eröffnet, Samstag den 12. Mai 1866, eine neue Saison mit Promenaden-Concert.

Concert, zusammengesetzt aus den besten Musikern der Stadt unter Leitung des allgemein bekannten Virtuosen Herrn H. Eden, (Das Piano zu diesem Zweck aus der berühmten Steinway'schen Fabrik) mit Abwechslung in den Pausen, Vorträge auf dem Orchestrion, importirt von den Herren Kramer, Hambrecht & Co.

Unterzeichneter erlaubt sich, das geehrte Publikum ganz besonders auf diese Concerte aufmerksam zu machen, da die Talente engagirt, ihn zu berechtigen, im Voraus die Versicherung geben zu können, daß diese Concerte die geehrten Gäste zufrieden stellen werden. Der Broadway-Garten ist im Centrum der Stadt, unstreitbar das bestgelegene Lokal in New-York, und was die Bedienung und hauptsächlich die Ventilation anbetrifft, gewiß von keinem anderen öffentlichen Institute übertreffen.

Die Broadway-Garten Sacred Concerte, ausgeführt von der berühmten Capelle des Hrn. Carl Bergmann, stehen noch zu gut im Angedenken des musikliebenden Publikums, als daß ich bei diesem neuen Unternehmen (eine gediegene Unterhaltungs-Musik zu liefern), zweifeln sollte, Anerkennung zu finden. Auf eine recht zahlreiche und freundliche Unterstützung hoffend, zeichnet, hochachtungsvoll, G. Schmälzlein.—NYSZ Friday, 11 May and Saturday, 12 May 1866, p. 2

[Broadway Garden, Broadway between Spring and Prince Sts, 545 Broadway. Already widely known in the United States after being in business for four years, this popular entertainment establishment was recently refurnished, redecorated and brilliantly lit much like Irving Hall. It will open for a new season on Saturday, 12 May 1866 with a Promenade Concert.

Concert. Composed of the best musicians of the city under the direction of the well-known *virtuoso* Mr. H. Eden with entertainment during the intermissions, and presentations on the orchestration imported by Messrs. Kramer, Hambrecht & Co. (the piano from the famous manufacturer, Steinway).

The undersigned takes license to bring these concerts to the honored public's special attention because the talents engaged warrant an assurance in advance that these concerts will satisfy the honored patrons. Located in the center of the city, the Broadway Garden is, without a doubt, the best situated venue in New York, and is unsurpassed in service and ventilation.

The Broadway Garden Sacred concerts, performed by Mr. Carl Bergmann's famous orchestra, are too fondly remembered by the music-loving public for me to doubt that my new enterprise—to offer entertainment music of quality—will find recognition. With the hope for many generous patrons, I sign respectfully, G. Schmälzlein.—NYSZ Friday, 11 and Saturday, 12 May 1866, p. 2]

Broadway Garten.—Herr Schmälzlein eröffnet heute sein neu decorirtes Lokal in No. 545 Broadway mit einem Concert für die Sommersaison.—NYSZ 12 May 1866, p. 2

[Broadway Garden. Today, Mr Schmälzlein opens his newly decorated venue at 545 Broadway for the summer season with a concert.—NYSZ Saturday, 12 May 1866, p. 2]

Löwen-Park. Carl Bergmann's Orchester gibt heute Nachmittag in Paul Falk's Loewen-Park ein großes Nachmittags- und Abends-Concert. Das Programm des Concertes ist ein vorzügliches.—NYSZ Friday, 29 June 1866, p. 2

[Löwen—Park. Carl Bergmann's orchestra will perform a grand afternoon and evening concert today at Paul Falk's Löwen-Park. The program of the concert is exquisite.—NYSZ Friday, 29 June 1866, p. 2]

Männergesangverein "Arion." Nächsten Samstag den 14. Juli 1866: Musikaliches Abendunterhaltung und Generalprobe, zu dem in obiger Anzeige erwähnten großen Sommernachtsfest in Funk's Wonne-garten, 63 Str. und East River, wozu die Mitglieder und Freunde des Vereins hiermit eingeladen sind, und wofür dieselben im Vereinslokale ihre Eintrittskarten in Empfang nehmen wollen. Gesang unter Leitung von C. Bergmann und C. Rietzel. Das Committee, N.B. Chinesische Gasbeleuchtung.—NYSZ Thursday, 12 and Friday, 13 and Saturday, 14 July 1866, p. 2

[Arion Men's glee club. This Saturday, July 14, 1866: Musical evening entertainment and dress rehearsal for the grand Summer Night's Festival (mentioned in the advertisement above) at Funk's Wonne Garden, 63rd St and East River. Members and friends of the club are invited and are asked to pick up their tickets at the club offices. Singing conducted by C. Bergmann and C. Rietzel. The committee. P.S.: Chinese gas lighting.—NYSZ Thursday, 12 and Friday, 13 and Saturday, 14 July 1866, p. 2]

Löwen-Park. Die Bergmann'schen Concerte, welche an jedem Samstag in Paul Falk's Löwen-Park stattfinden, ziehen immer mehr die Aufmerksamkeit des Publikums auf sich. Die Programme sind stets vorzüglich, fast ein jedes bringt etwas Neues, und die Ausführung läßt wenig zu wünschen übrig. Der Aufenthalt auf dem hohen, luitigen Belvedere, auf welchem die Concerte stattfinden, ist selbst an den heißesten Tagen angenehm, da eine beständige Frische und reine Brise den Platz kühl erhält. Das heutige Concert beginnt um vier Uhr und dauert gegen zehn Uhr.—NYSZ Saturday, 14 July 1866, p. 2

[Löwen-Park. Bergmann's concerts, which take place every Sunday at Paul Falk's Löwen-Park, attract the public's attention more and more. The programs are always excellent, almost every one brings something new, and the performances leave little to be desired. The high and merry Belvedere, where the concerts are held, is a pleasant place to be even during the hottest days because a constant fresh and pure wind keeps it cool. Today's concert begins at 4 p.m. and will continue until around 10 p.m.—NYSZ Saturday, 14 July 1866, p. 2]

Das Sonntagsgesetz.—Vor Richter Cardozo wurde gestern der Prozeß Jeremiah Driscoll gegen Jackson S. Schultz und Andere verhandelt. Dieser Fall ist von den unlicensirten Liquörhändlern als Probefall vorgeschoben worden. Richter Cardozo erklärte in seiner Entscheidung, daß, da das Gesetz einmal als unconstitutionell erklärt worden sei, die Verklagten als Gesetzesübertreter betrachtet werden müssen, wenn sie den Kläger in Ausübung seines gesetzlichen Geschäftes hindern oder belästigen; als solche haben sie auch kein Recht die Gesetzmäßigkeit des Geschäfts des Klägers auf dem gerichtlichen Wege zu bestreiten. Die Fortdauer des Einhaltsbefehles, welcher dem Kläger früher ertheilt worden war, wurde bewilligt.—NYSZ Wednesday, 18 July 1866, p. 8

[The Sunday law.—The case of Jeremiah Driscoll against Jackson S. Schultz and others was heard yesterday by Judge Cardozo. This case has been advanced by the unlicensed liquor vendors as a test case. Judge Cardozo declared in his ruling that since the law has been declared unconstitutional, the defendants must be regarded as violators when they prevent or impede the plaintiff's legal business; as such, they also have no right to challenge the legality of the plaintiff's business through the courts. The plaintiff was granted an extension of the stay [injunction against defendants' enforcing the law] granted to him earlier.—NYSZ Wednesday, 18 July 1866, p. 8]

Populäre Concerte. Die populären Concerte, welche am Samstag Nachmittag in Paul Falk's Löwen-Park und an jedem Abend in Terrace Garden stattfinden, sind in der letzten Zeit fast noch besser besucht gewesen, als bei Beginn der Saison. Die Leiter dieser Concerte, die Herren Carl Bergmann und Theodor Thomas, haben es verstanden, die Programme dieser Concerte in Wirklichkeit populär zu machen, indem sie klassische Werke oder Theile derselben mit den beliebtesten Sachen aus dem Gebiete der Salonmusik abwechseln lassen.

Gleichen Erfolges wie die Concerte der Herren Bergmann und Thomas erfreuen sich auch die, wenn auch weniger anspruchsvollen, doch in ihrer Art recht guten Concerte, welche täglich im Atlantic Garden und National Garden, den beiden beliebtesten Vergnügungspätzen der unteren Stadt, stattfinden. Im ersteren dirigirt Herr Wedemann, im letzteren Herr Carl Kersten.—NYSZ Saturday, 21 July 1866, p. 2

[Popular concerts. The popular concerts, held on Saturday afternoons at Paul Falk's Löwen-Park and every night at the Terrace Garden, have recently been even more well attended than at the beginning of the season. The directors of these concerts, Messrs. Carl Bergmann and Theodore Thomas, have known to make the programs of these concerts truly popular by alternating Classical works, or parts thereof, with the most popular pieces from the Salon music genre.

Less highbrow yet equally successful to the concerts of Mssrs. Bergmann and Thomas are those held daily at the Atlantic and National Gardens, the two prime entertainment venues of the lower city. Mr. Wedemann conducts in the former, Mr. Carl Kersen in the latter. —NYSZ Saturday, 21 July 1866, p. 2]

Unterhaltungen. Paul Falk's Belvedere Löwen Park, 8. Av. & 110. Str. Samstag, den 21ten Juli 1866. Achtes Concert. Anfang:—4 Uhr. Dirigent: Herr Carl Bergmann! Eintritt frei! Paul Falk.—NYSZ Saturday, 21 July 1866, p. 2

Entertainment. Paul Falk's Belvedere *Löwen*—Park, 8th Ave. and 110th St. Saturday, 21 July 1866. Eighth concert. Begins at 4 p.m. Conductor: Mr. Carl Bergmann! Free admission! Paul Falk. —NYSZ Saturday, 21 July 1866, p. 2

Männergesangverein "Arion." Erstes großes Picnic und Sommernachts-Fest; Donnerstag, den 26. Juli, in Paul Falk's Löwen-Park, Achte Avenue, zwischen 108. & 110 Str. Zwei große Orchester für Concert-, Tanz-, und Promenaden-Musik unter Leitung der Herren Carl Bergmann und F. Rietzel. Außerdem wird das neue Mammuth-Orchestrion des berühmten böhmischen Orgelbauers Tollwerkz, welches bisher in keinem anderen Lokale, wegen Mangel an Raum, ausgestellt werden konnte, zum ersten Male deutsche National-Melodien und Zukunfts-Musik aufspielen.

Anfang des Festes 4 Uhr Nachmittages. Die Cars der 8. Avenue gehen den Nachmittag und die Nacht hindurch in genügender Anzahl nach dem Festplätze und zurück. Außerdem ist zwischen diesem [*sic*: diesen] und dem Depot der 3. Avenue Eisenbahn eine Verbindung durch Stages hergestellt.

Tickets zu \$2 für einen Herrn mit Damen sind bei den Vereinsmitgliedern zu haben.

Mitglieder können ihre Tickets bis spätestens Dienstag, den 24. Juli, Abends im Vereinslokale in Empfang nehmen. Das Committee.—NYSZ Tuesday, 24 July; Wednesday, 25 July; Thursday, 26 July 1866, p. 2

[Arion Men's glee club. First grand picnic and summer night festival; Thursday, 26 July at Paul Falk's Löwen-Park, 8th Avenue between 108th and 110th Sts. Two grand orchestras for concert, dance, and promenade music directed by Messrs. Carl Bergmann and F. Rietzel. In addition, the new mammoth orchestrion of the famous Bohemian organ maker Tollwerkz, not presented until now in other venues due to a lack of space, will for the first time play German national melodies and *Zukunftsmusik*.

The festival begins at 4 p.m. The 8th Avenue cars will travel to and from the festival site in sufficient numbers throughout the afternoon and evening. In addition, a connection at the 3rd Avenue Railway depot has been arranged.

Tickets at \$2 for a gentleman with ladies can be bought from the association's members. Members can obtain their tickets until the evening of Tuesday, 24 July at the club house. —The Committee.—NYSZ Tuesday, 24 July; Wednesday, 25 July; Thursday, 26 July 1866, p. 2]

Paul Falk's Löwen-Park. Herrn Carl Bergmann's Capelle gibt heute Nachmittag wieder eines ihrer vorzüglichen Concerte in Paul Falk's Löwen-Park.—NYSZ 28 July 1866, p. 2

[Paul Falk's *Löwen*-Park. Mr. Carl Bergmann's orchestra will perform another one of its excellent concerts at Paul Falk's *Löwen*-Park.—NYSZ Saturday, 28 July 1866, p. 2]

Unterhaltungen. Paul Falk's Belvedere Löwen-Park, 8. Ave. & 110 Str. Samstag, den 4ten August 1866. Zehntes Concert. Dirigent:—Herr Carl Bergmann! Anfang:—4 Uhr. Eintritt frei ! Paul Falk.—NYSZ 4 August 1866, p. 6

[Entertainment. Paul Falk's Belvedere *Löwen-Park*, 8th Ave. and 110th St. Saturday, August 4, 1866. Tenth Concert. Mr. Carl Bergmann! Begins at 4 p.m. Free admission! Paul Falk. —NYSZ Saturday, 4 Aug 1866, p. 6]

Löwen-Park. Herr Carl Bergmann giebt mit seiner Capelle heute Nachmitag wieder ein Promenade-Conzerte in Paul Falk's Belvedere Löwen-Park.—NYSZ 4 August 1866, p. 8

[*Löwen-Park*. Mr. Carl Bergmann and his orchestra will perform another promenade concert at Paul Falk's *Löwen-Park*. —NYSZ Saturday, 4 August 1866, p. 8]

Hr. Carl Bergmann giebt Concerte in Falk's Löwenpark, welche sich durch Vortrefflichkeit der Auswahl der Piecen auszeichnen, leider aber nicht sehr vom Wetter begünstigt gewesen sind. Hr. Bergmann wird im Winter als Dirigent der philharmonischen Concerte und der italienischen Oper figuriren.— Neue New Yorker Musik-Zeitung 8 August 1866, p. 12

[At Falk's *Löwenpark*, Mr. Bergmann is holding concerts, which are distinguished by the excellent choice of pieces, but have, unfortunately, not been favored by the weather. During the winter, Mr. Bergmann will be conductor of the Philharmonic concerts and the Italian opera.—NNYMZ 8 August 1866, p. 12]

Deutsches Hospital. Morgen Vormittag halten die Delegaten der Vereine, welche sich an der Feier der Grundsteinlegung für das deutsche Hospital betheiligen, noch eine Sitzung in den Germania Assembly Rooms. Vereine und Compagnien, welche bis jetzt noch keine Zusage gemacht haben, können morgen noch ihre Delegaten schicken, um sich an dem Feste zu betheiligen. Zu gleicher Zeit findet morgen Vormittag für die Sänger eine Generalprobe mit Orchester in demselben Lokale statt. Für das Fest selbst ist folgendes Programm aufgestellt worden : Die am Feste theilnehmenden Organisationen versammeln sich am Montag Morgen 10 Uhr in Landmanns Hamilton Park, woselbst Festmarschall Christ. A. Bernet den Zug formirt und nach dem Bauplatz führt. Exmayer Günther und Dr. Krakowitzer halten während der Grundsteinlegung Reden. Der Festzug begibt sich dann nach Jones Wood, wo ein Picnic, ein Concert unter Bergmanns Leitung und noch eine Festrede für die Besucher des Festes vorbereitet worden sind.—NYSZ Saturday, 11 August 1866, p. 2

[German Hospital. Tomorrow morning the delegates of the associations involved in the cornerstone ceremony for the German Hospital will hold another meeting at the Germania Assembly Rooms. Associations and companies that until now have not promised their participation can still send delegates tomorrow in order to take part in the ceremony. At the same time tomorrow morning, a dress rehearsal with orchestra will be held for the singers at the same venue. For the festival itself, the following program has been made: The participating organizations meet at 10 a.m. on Monday morning at Landmann's Hamilton Park, where Festival Marshal Christ. A. Bernet will form the procession and lead it to the construction site. Former Mayor Günther and Dr. Krakowitzer will give speeches during the cornerstone ceremony. The procession will then move to Jones's Wood, where a picnic, a concert conducted by Bergmann, and

another speech have been prepared for those attending the festival.—NYSZ Saturday, 11 August 1866, p. 2]

Von Concerten stehen uns mancherlei und darunter auch recht gute bevor. Die Concerte der philharmonischen Gesellschaft werden wie jedes Jahr stattfinden und zwar wird wahrscheinlich wieder Hr. Bergmann die Direktion führen. Es ist zu hoffen, daß neues Leben und neue Regsamkeit in diese Concerte kommt, welche mit sehr wenig Ausnahmen den Eindruck der Schläfrigkeit und Fossilität machen. Hr. Bergmann hat im vergangenen Jahre schon manchen Schritt zur Besserung gethan, und wenn man ihn gewähren läßt, so wird sich gewiß Erfreuliches aus diesen Concerten gestalten. Außer diesen Concerten werden noch die der philharmonischen Gesellschaft von Brooklyn unter Leitung des Theodor Thomas stattfinden. Derselbe Herr wird auch die von ihm mit Glück begonnenen und durchgeführten Symphonie-Concerte fortsetzen und in demselben, wie er stets thut, dem Publikum die neuesten Compositionen europäischer Componisten vorführen. Man spricht von der Aufführung der Abbert'schen Symphonie „Columbus“, trotzdem die Partitur nicht die bedeutenden Lobsprüche zu rechtfertigen scheint, welche der Composition in Deutschland zu Theil wurden. Außerdem wird Hr. Thomas seine klassischen Concerte in Verbindung mit den Herren Mason, Mosenthal, Matzka und Bergner fortsetzen.—Neue New Yorker Musik-Zeitung 15 August 1866, p. 25

[We are looking foreward to a variety of concerts, with some rather good ones among them. The concerts of the Philharmonic Society will take place as every year, and Mr. Bergmann will likely again direct them. It is to be hoped that new life and new agility will enter these concerts, which, with very few exceptions, gave an impression of somnolence and fossility. Mr. Bergmann has taken some steps toward improvement during the past years, and if he is left to act, these concerts will certainly take an enjoyable shape. In addition to these concerts, those of the Philharmonic Society of Brooklyn under the direction of Theodore Thomas will be held. The same gentleman will also continue the symphonic concerts he has successfully initiated and performed, and in them, as always, he will present to the public the most recent compositions of European composers. There is word of a performance of Abert's *Columbus* Symphony, although the score does not seem to justify the eminent words of praise which have been lavished on the composition in Germany. In addition, Mr. Thomas will continue his classical concerts in cooperation with Messrs. Mason, Mosenthal, Matzka and Bergner.—NNYMZ 15 August 1866, p. 25]

Unterhaltungen. Paul Falk's Belvedere Löwen-Park, 8. Ave. & 110 Str. Samstag, den 25. August: Concert. Dirigent—Herr Carl Bergmann! Abends Illumination! Anfang 4-Uhr. Eintritt frei! Paul Falk.—NYSZ Saturday, 25 August 1866, p. 2

[Entertainment. Paul Falk's Belvedere *Löwen-Park*, 8th Ave. and 110th St. Saturday, 25 August: Concert. Conductor—Mr. Carl Bergmann! Illumination in the evening! Begins at 4 p.m. Free admission! Paul Falk. —NYSZ Saturday, 25 August 1866, p. 2]

Promenade-Conzerte. In Paul Falks Löwen-Park gibt heute Nachmittag das Orchester des Herrn Carl Bergmann ein Promenade-Conzerte.—NYSZ Saturday, 25 August 1866, p. 2

[Promenade Concerts. Mr. Carl Bergmann's orchestra will perform a promenade concert this afternoon at Paul Falk's *Löwen-Park*. —NYSZ Saturday, 25 August 1866, p. 2]

Paul Falk's Belvedere, Löwen-Park, 8. Ave. & 110. Str. Samstag, den 1. September 1866. Letztes Concert In dieser Saison! Dirigent Herr Carl Bergmann! Durch andere eingegangene Engagements bin ich gezwungen, die Concert-Saison in meinem Lokale abzubrechen, und indem ich ein geehrtes Publikum bitte, dieses letzte Concert mit recht zahlreichem Besuche zu beehren, erlaube ich mir noch, meine im den morgigen Zeitungen enthaltene Anzeige der Beachtung bestens zu empfehlen. Paul Falk.—NYSZ Saturday, 1 September 1866, p. 2

[Paul Falk's Belvedere, *Löwen-Park*, 8th Ave. and 110th St. Saturday, 1 September 1866. Last concert during this season! Conductor: Mr. Carl Bergmann! Due to other engagements, I am unfortunately forced to interrupt the concert season at my venue, and am asking the honored public to give this last concert the honor of being well attended. I also take the liberty to direct their attention to my advertisement in tomorrow's newspapers. Paul Falk. —NYSZ Saturday, 1 September 1866, p. 2]

Promenade-Concert. Carl Bergmanns Capelle giebt heute Nachmittag in Paul Falks Löwen-Park ein Promenade-Concert.—NYSZ 1 September 1866, p. 2

[Promenade concert. Carl Bergmann's orchestra will perform a promenade concert this afternoon at Paul Falk's *Löwen-Park*. —NYSZ Saturday, 1 September 1866, p. 2]

Unterhaltungen. Deutsches Hospital. Die feierliche Grundsteinlegung (am 13. August wegen schlechten Wetters verschoben) findet am Montag, den 3. Septbr., Mittags 12 Uhr, in 77. Str., zwischen Lexington und 4. Avenue, Statt; die theilnehmenden Militär-Compagnien, Gesang-, Turn-, Wohlthätigkeits- und sonstigen Vereine versammeln sich Morgens in Landmann's Hamilton Park, wo der Zug durch den Festmarschall O. E. Bernet und seinen Adjutanten formirt wird und um 11 Uhr zum Bauplatz abmarschirt. Nach Beendigung der Grundsteinlegung begibt sich der Zug in der früheren Ordnung nach Jones Wood zum Pic-Nic und Sommernachts-Fest, welches um 2 Uhr mit einem großen Vocal- und Instrumental-Concert unter Leitung des Herrn Carl Bergmann beginnt. Hierauf arrangirt der N. Y. Turn-Verein Volksspiele, als : Baumklettern, Wettlauf, Topfschlagen, Schwebebaum und Sacklaufen, mit Preisvertheilung. Tanz-Musik durch 3 Orchester. Abends brillante Beleuchtung.

Tickets für Herren @ 50 Cts., für Damen @ 25 Cts. Die 2. und 3. Avenue- und Belt—Eisenbahn lassen Extra-Cars laufen.

Der N. Y. Turn-Verein marschirt im Zuge von der Turnhalle, Orchard Str., um 10 ¼ Uhr nach Ecke Houston Str. Und 2te Avenue und besteigt dort die Cars. Vereine, welche sich anschließen wollen, müssen sich bis Samstag Abend, den 1. September, melden.

Die rühmlichst bekannten Fabrikanten Kreushaar & Co., No. 19 West Houston Str., haben eines ihrer vorzüglichen 7octav. Pianos geschenkt, welches beim Pic Nic ausgestellt und verloost wird. Tickets @ \$1, sind beim Committee und auf dem Festplatze zu haben.

Im Falle von ungünstigem Wetter wird das Fest auf Mittwoch den 9. ds. verschoben.—NYSZ Sunday, 2 September 1866, p. 6

[Entertainment. German Hospital. The cornerstone ceremony (postponed on August 13 due to inclement weather) will take place at noon on Monday, 3 September at 12 East 77th Street between Lexington and Fourth Avenue; the participating military bands, glee clubs, gymnastics, charitable, and other associations congregate at Landmann's Hamilton Park in the morning, where Festival Marshal O. E. Bernet and his *aide-de-camp* will organize the procession and start toward the construction site at 11 a.m. After the cornerstone ceremony, the procession, in its former order, will go to Jones's Wood for a picnic and summer night festival, beginning at 2 p.m. with a grand vocal and instrumental concert conducted by Mr. Carl Bergmann. Then the N.Y. Gymnastics Association will organize popular games with prizes, such as tree-climbing, races, blind man's bluff, a balance beam, and sack races. Dance music by 3 orchestras. Brilliant illumination in the evening.

Tickets 50 cents a gentleman, 25 cents a lady. The 2nd and 3rd Avenue and Belt railways run extra cars.

The N.Y. Gymnastics Association will march from the *Turnhalle*, Orchard St., to the corner of Houston St. at 10:15 a.m. where they will board the train. Associations wishing to join have to register by the evening of Saturday, 1 September.

The well-known piano makers Krauzhaar & Co., 19 West Houston St, have donated one of their excellent seven octave pianos to be presented and raffled off. Tickets will be sold for \$1 by the committee at the festival.

In the event of inclement weather, the festival will be postponed to Wednesday the 9th.—NYSZ Sunday, 2 September 1866, p. 6]

Der Krieg in Deutschland und die Kunst in Amerika. „Es ist ein schlimmer Wind, der nicht Jemandem etwas Gutes zuweht“, sagt ein amerikanisches Sprichwort, und dies Sprichwort scheint sich in diesem Augenblicke in Bezug auf die Kunst in Amerika bestätigen zu wollen. Der Krieg in Deutschland, welcher die Einen mit Hoffnungen auf ein einiges deutsches Reich, die Anderen mit bitteren Gefühlen über das Uebergewicht Preußens erfüllt, jedenfalls aber eine große „Kunstpause“ oder vielmehr eine Pause in dem Künstlerleben hervorgebracht hat, ist vielleicht die Ursache, daß sich die deutsche Kunst auf dieser Seite des Oceans mit neuer Kraft geltend machen, sich erholen und vielleicht in nie geahnter Weise wieder aufblühen wird. Der Fortschritt und die Entwicklung aller Verhältnisse und Zustände ist in Amerika schnell und kolossal, daß man wohl sagen kann, daß ein Jahr in Amerika so viel Fortschritt bringt, wie zehn Jahre in Deutschland. Sehen wir die verschiedenen Unternehmungen auf dem Gebiete der Kunst an, welche gegenwärtig von dem Publikum unterstützt und erhalten werden und einen entschiedenen pecuniären Gewinn abwerfen, und vergleichen wir dieselben mit den Unternehmungen, welche vor sechs Jahren existirten, so finden wir einen wahrhaft erstaunlichen Unterschied. Damals wurde ein prächtiger Garten in dem fashionablen Theile der Stadt elegant hergerichtet und mit einem Concertsaale versehen, in welchem Carlotta Patti sang, Mills, Satter und andere Künstler spielten und zwar für einen Eintrittspreis, welcher unglaublich gering war, und trotzdem waren die Concerte nicht besucht und der Unternehmer verlor viel Geld dabei. Jetzt werden in einem weder fashionablen noch leicht zugänglichem Stadttheile, in dem oberen Theile der

Manhattaninsel Concerte im Freien gegeben, welche nicht allein sehr gut besucht sind, sondern ganz entschieden eine Institution für die Zukunft bleiben werden. Damals hätte Niemand daran denken dürfen, Concerte an einem Sonntag zu arrangiren, wenn er auf das amerikanische Publikum rechnen wollte. Jetzt haben wir in New York drei oder vier Lokale, in welchen des Sonntags Concerte stattfinden, und alle diese Concerte sind überfüllt von einem entschieden sehr guten Publikum. Vor sechs bis sieben Jahren konnte sich kaum eine italienische Oper hier halten. Maretzek, Ullmann, Strakosch und die kleineren Impresarios verloren Geld bei ihren Unternehmungen und nur der erstgenannte Direktor blieb in Amerika. Jetzt finden wir drei oder vier Operntruppen von italienischen Sängern, eine deutsche und mehrere englische in New York und die Impresarios werden durch diese Gesellschaften reiche Leute. Und dies Alles trotz des Kriegs, in welchem eine halbe Million Menschen erschlagen wurde! Soll man da noch zweifeln, daß der Fortschritt, welchen der Geschmack für Musik gemacht hat, ein kolossaler gewesen ist? Man wird freilich sagen, daß durch den Krieg mehr Geld flüssig geworden, die Leute leichtsinniger gemacht sind und der Luxus gestiegen ist. Aber damit ist doch noch nicht widerlegt, daß es wohl annehmbar und förderlich ist, wenn im Verhältnisse auch so viel mehr Geld für die Kunst geopfert wird, und daß Amerika wenn nicht schon heute, so doch in kurzer Zeit gerade durch diese verschwenderische Ausgabe von Geld eine Machtstellung unter den die Kunst pflegenden Ländern einnehmen wird.

Einen großen Impuls hat, wie wir oben sagten, der Krieg in Deutschland gegeben. Theils der Mangel an Beschäftigung, theils die Unzufriedenheit mit den Verhältnissen in Deutschland, theils aber auch der Wunsch, in einem „Bürgerkriege“ nicht Soldat sein zu müssen (gewiß ein eben so humaner wie patriotischer Grund!) haben bis jetzt schon so manche deutsche Künstler nach Amerika kommen lassen und werden uns mit noch mehreren bedeutenden Künstlern versehen. Vor Allen ist es Dawison, dessen Ankunft in der hiesigen deutschen Kunst epochemachend sein wird und muß. Wäre der Künstler auf die Spekulation irgend eines Impresario nach Amerika gekommen, so würde dies vielleicht nicht so bedeutungsvoll sein wie die Thatsache, daß Dawison aus eigenem Antriebe Amerika besucht und zwar, um den Wirren in Deutschland zu entgehen. Daß Dawison in Amerika auftreten wird, ist unzweifelhaft, denn das Verlangen des Publikums, ihn zu sehen, ist so groß, daß er demselben unmöglich widerstehen können wird. Mit der Frage, in welchem Theater in New York der Künstler auftreten wird und sollte, wollen wir uns hier nicht beschäftigen, sondern nur erwägen, welchen Einfluß sein Auftreten haben wird. Daß die Geschäfte, welche der Künstler machen wird, brillant sein werden, ist unzweifelhaft. Das Publikum wird zuerst aus Neugierde Preise bezahlen, welche der Künstler fordern wird, dann wird es aber ein Bedürfniß sein, den bedeutenden Künstler zu sehen, und man wird sich an die Preise nicht allein für Dawison sondern auch für andere bedeutende Schauspieler gewöhnen. Dem Künstler werden, wenn er pecuniär erfolgreich ist, andere Künstler folgen; Leute wie Friedrich Haase und ähnliche werden Amerika besuchen, um hier papierene und goldene Lorbeeren zu ernten und dadurch wird sich wieder Nothwendigkeit ergeben, gute Schauspieler zu engagiren, theils um mit den hervorragenden Schauspielern zu spielen, theils um in der regelmäßigen Saison den erhöhten Ansprüchen des Publikums zu genügen, und wir werden eine neue Aera der deutschen Kunst in Amerika bekommen. Ob die Theaterdirektoren anfänglich finanziell sehr gut dabei fahren werden, ist freilich eine andere Frage und zwar eine solche, welche nicht direkt bejaht werden kann. Mit den Ansprüchen des Publikums werden sich die

Ausgaben der Theaterdirektoren und die den Schauspielern zu zahlenden Saläre und Gagen steigern, und zugleich werden die Theatergebäude selbst ganz anders ausgestattet werden müssen, als es bis jetzt in den meisten Städten der Fall ist, z.B. in Chicago und Cincinnati, wo die Theater auf das entschiedenste an die Lokale für Marionettenvorstellungen erinnern. Aber mag dies auch im Anfang der Fall sein, so wird die Konkurrenz, welche wir zu erwarten haben, dennoch eine sehr wohlthätige und zuletzt auch zahlende sein, und durch Herüberkommen solcher Künstler wie Dawson und Haase, Frau v. Bärndorf und selbst der kleineren Lichter, wird das Deutschthum in Amerika sehr gewinnen. Schon jetzt interessirt sich das amerikanische Publikum für gute deutsche Aufführungen, und es wird durch das Uebersetzen deutscher Schauspiele in das englische auch mit den Werken der neueren dramatischen Dichter Deutschlands bekannt. Je besser die Vorstellungen werden, desto größer wird auch die Theilnahme der Amerikaner werden, und sie werden ein gutes Contingent für die deutsche Bühne unter die Zuhörer senden. Soweit wir bis jetzt beurtheilen können, wird der deutsche Krieg von 1866 als der Beginn einer neuen deutschen Kunstepoche in Amerika bezeichnet werden können, und die hiesigen Deutschen werden ihre Landsleute in Deutschland überzeugen, daß sie Geschmack für die Kunst und den Willen haben, dieselbe zu unterstützen, den Amerikanern aber werden sie beweisen, daß ihre Mission nicht blos, wie der große Haufen der Amerikaner glaubt, die Verbreitung des Lagerbiers und Schweizerkäse ist.— Neue New Yorker Musik-Zeitung, Wednesday, 12 September 1866, p. 89

[The war in Germany and the arts in America. "It is an ill wind that blows no one good," an American proverb says, and this proverb seems about to be confirmed at this moment with respect to the arts in America. The war in Germany, which fills some with hopes for a united German Reich, others with bitter feelings over the predominance of Prussia, but has certainly led to a major "intermission" or rather, a pause in the life of the arts, is perhaps the cause why by asserting itself with new strength on this side of the ocean, German art will recover and perhaps again blossom in a manner undreamt of. The progress and development in all areas and circumstances is so rapid and colossal in America that one may well say that a year in America brings as much progress as ten years in Germany. If we look at the various artistic endeavors presently supported and sustained by the public and producing a sizable pecuniary profit, and compare them to the undertakings in existence six years ago, we find a truly astonishing difference. At that time, a splendid garden in a fashionable part of town was elegantly furnished up and equipped with a concert room in which Carlotta Patti sang, Mills, Satter, and other artists played for an incredibly cheap admission, and yet these concerts were not attended and the entrepreneur lost a lot of money in them. Now concerts are held outdoors in a part of town that is neither fashionable nor easily accessible (in upper Manhattan), and they are not only well attended but clearly will remain an institution in the future. At that time, nobody could have thought of arranging concerts on Sunday if he wanted to count on American audiences. Now we have three or four venues in New York at which concerts are held on Sundays, and all these concerts are overcrowded by decidedly upscale audiences. Six or seven years ago, an Italian opera could hardly survive. Maretzek, Ullmann, Strakosch, and the smaller impresarios lost money in their undertakings, and only Maretzek stayed in America. Now we find three or four opera companies of Italian singers, one German, and English company here in New York, and these companies

make their impresarios rich. And all that despite the war, in which half a million people were killed! Is it then to be doubted that the progress of musical taste has been colossal? It will be said, of course, that the war has made more loose money, that people have become more careless, and that luxury is on the rise. But that does not disprove that it is acceptable and beneficial if proportionately so much more money is spent on the arts; and that precisely through this lavish spending of money, America will soon, if not today, assume a powerful position among the nations that cultivate the arts.

A major impulse was given, as we said above, by the war in Germany. In part the lack of employment, in part dissatisfaction with the situation in Germany, but in part also the wish not to be a soldier in a "civil war" (certainly a reason as humane as it is patriotic!), has already impelled many a German artist to come to America, and will yet supply us with more eminent artists. It is Dawison above all whose arrival will make an epoch for German art in this country. If the artist had come to America because of some impresario's speculation, that were perhaps not as indicative as the fact that Dawison is visiting America of his own accord to escape the disturbances in Germany. That Dawison will appear in America is indubitable, for the public's desire to see him is so great that it will be impossible for him to resist. We will not go into the question as to which theater in New York the artist will and should appear, but merely consider the influence that his appearance will have. That the artist will do a brilliant business is indubitable. Initially, out of curiosity, audiences will [*sic*: pay] the prices which the artist will ask; but then seeing the eminent artist will become a need, and people will get used to such prices not only for Dawison but also for other eminent artists. If the artist is financially successful, other artists will follow; people like Friedrich Haase and others like him will visit America in order to earn laurels of paper and gold, and that in turn will create the necessity of enlisting good actors, in part to act alongside the eminent actors, in part in order to satisfy the heightened demands of audiences during the regular season, and we will get a new era of German art in America. It is another question whether theater directors will initially do very well financially, and a question that cannot be directly answered yes. With audiences' demands, the expenses of theater directors and the salaries and fees to be paid to actors will rise, and at the same time, theater buildings will have to be furnished in a way quite different from the way they are now in most cities, e.g. in Chicago and Cincinnati, where the theaters most distinctly recall venues for puppet shows. But that may be the case initially; the competition we are to expect will yet be very beneficial and in the end also financially beneficial, and German culture in America will greatly profit from the arrival of artists such as Dawison and Haase, Mrs v. Bärndorf and even the minor luminaries. Even now American audiences take an interest in good German performances, and through translations of German plays into English they become acquainted also with the works of Germany's more recent dramatic poets. The better performances become, the greater the participation of Americans will be, and they will send a sizable contingent into audiences for the German stage. As far as we can tell at the present time, the German war of 1866 will be seen as the beginning of a new epoch of German art in America, and Germans here will convince their compatriots in Germany that they have a taste for the arts and the determination to support them; and they will prove to Americans that their mission is not just what most Americans believe it to be: the propagation of lager beer and Swiss cheese.— *Neue New Yorker Musik-Zeitung*, Wednesday, 12 September 1866, p. 89]

Die philharmonischen Concerte in New York werden in dem kommenden Winter von Hrn. Bergmann, diejenigen in Brooklyn von Hrn. Thomas dirigirt werden. Diese sehr erfreuliche Rivalität [*sic*: Rivalität] wird hoffentlich dem Publikum die besten Programme verschaffen, welche wir bisher in beiden Unternehmungen gehabt haben. Die Concerte der New Yorker Gesellschaft werden gegen Ende November beginnen.— Neue New Yorker Musik-Zeitung, Wednesday, 19 September 1866, p. 105

[During the upcoming winter, the Philharmonic concerts in New York will be conducted by Mr. Bergmann, those in Brooklyn by Mr. Thomas. This welcome rivalry will, we hope, result in the public's being offered the best programs that we have so far had from both enterprises. The concerts of the New York society will begin around the end of November.—NNYMZ, Wednesday, 19 September 1866, p. 105]

Wie die Lorbeeren des Miltiades den jungen Themistocles nicht schlafen ließen, so scheinen sehr erfreulicher Weise die Lorbeeren des jungen Dirigenten Hrn. Thomas die alten Herren von der philharmonischen Gesellschaft nicht schlafen zu lassen. Wir ersehen aus den von dem Dirigenten Hrn. Carl Bergmann für die nächste Saison ausgewählten Orchesterpiecen, daß ein gewisser Fortschritt eintreten soll. Hr. Bergmann hatte denselben längst befürwortet, war jedoch auf Hinernisse [*sic*: Hindernisse] gestoßen, deren Bewältigung seiner nachgiebigen und friedlichen Natur nicht möglich schien. Jetzt scheint er endlich durchgedrungen zu sein und hat folgende Piecen zur Aufführung gewählt:

Beethoven	Symphonie in B, No. 4
Wagner	Meistersänger [<i>sic</i>] von Nürnberg
Schumann	Symphonie in C, No. 2
Liszt	Nächtlicher Zug
Bristow	Columbus
Volkmann	Symphonie in D, No. 2
Mendelssohn	Ouverture zur Fingalshöhle
Cherubini	„Les Deux Journées [<i>sic</i> : Journées]“
Beethoven	Symphonie in D, No. 2
Liszt	Hunnenschlacht, symphonisches Gedicht
Mozart	Ouverture zur Zauberflöte
Mozart	Symphonie, Jupiter
Berlioz	Romeo and Julie [<i>sic</i>]
Wagner	Ouverture zum Tannhäuser

Die große Begabung des Hrn. Bergmann zum Dirigenten und der Fleiß, welchen er der Einstudirung der Piecen widmet, lassen uns einen großen Genuß bei den Concerten erwarten.—Neue New Yorker Musik-Zeitung, Wednesday, 3 October 1866, p. 138

[Just as the laurels of Miltiades did not let young Themistocles find sleep, thus, it seems, the laurels of the young conductor, Mr. Thomas, don't let the old gentlemen of the Philharmonic Society find sleep; and much for the better. We discern from the orchestra pieces selected for the upcoming season by the conductor, Mr. Carl Bergmann, that a certain progress is to be made. Mr. Bergmann had been in its favor for a long time, but had been facing obstacles, overcoming which seemed beyond his pliable and peaceful

nature. Now, finally, he seems to have prevailed, having chosen the following pieces to be performed: Beethoven Symphonie in B-flat, No. 4

Wagner Meistersänger von Nürnberg

Schumann Symphonie in C, No. 2

Liszt Nächtlicher Zug

Bristow Columbus

Volkmann Symphonie in D, No. 2

Mendelssohn Overture zur Fingalshöhle

Cherubini „Les Deux Jours [sic: Journées]“

Beethoven Symphonie in D, No. 2

Liszt Hunnenschlacht, symphonisches Gedicht

Mozart Overture zur Zauberflöte

Mozart Symphonie, Jupiter

Berlioz Romeo and Julie [sic]

Wagner Overture zum Tannhäuser

Mr. Bergmann's great gifts as a conductor, and the industry which he brings to rehearsing pieces, lead us to expect very enjoyable concerts.—NNYMZ, Wednesday, 3 October 1866, p. 138]

Am nächsten Samstag findet in dem Steinway'schen Saale das erste Concert der philharmonischen Gesellschaft statt. Hr. Carl Bergmann dirigirt und gelangen die folgenden Piecen zur Aufführung: Symphonie No. 2 von Schumann, Nächtlicher Zug von Liszt und Overture zu „Columbus“ von Bristow. Hr. Carl Wolfsohn spielt das Esdur-Concert von Beethoven und Frl. Selig, eine vor ungefähr einem Monat angelangte Sängerin, singt.—Neue New Yorker Musik-Zeitung, Thursday, 15 November 1866, p. 234

[The Philharmonic Society's first concert will be held next Saturday at Steinway Hall. Mr. Bergmann will conduct and the following pieces are to be performed: Symphony No. 2, Schumann, *Der Nächtliche Zug* [= part 1 of *Zwei Episoden aus Lenas Faust*] by Liszt, and the overture to *Columbus* by Bristow. Mr. Carl Wolfsohn will play Beethoven's E-flat major Concerto, and Miss Selig, a young singer who has arrived about a month ago, will sing.—NNYMZ, Thursday, 15 November 1866, p. 234]

Philharmonisches Concert. Am Samstag Abend gab die Philharmonische Gesellschaft ihr erstes Concert in der diesjährigen Saison. Dasselbe fand vor einem sehr zahlreichen Publikum in Steinway's Hall statt. Die Sinfonie No. 2 in C-dur von R. Schumann wurde zuerst vorgeführt. Sie ließ das Publikum kalt; selbst das Scherzo und das Larghetto, welches wohl noch die ansprechendsten Sätze sind, gingen ohne Eindruck zu machen vorüber. Auch wir konnten beim Anhören derselben nur die ausgezeichnete Ausführung bewundern, da das Orchester das schwierige Werk unter Bergmann's Leitung mit wahrer Virtuosität vortrug. Die Sinfonie wurde im Jahr 1846 geschrieben, bald nach der Zeit, in welcher Schumann in Dresden von dem Krankheitsanfall genesen war, der ihn damals zum ersten Male erfaßt hatte. „Ich skizzierte sie,“ äußerte Schumann selbst über diese Sinfonie, „als ich physisch noch sehr leidend war; ja, ich kann wohl sagen, es war gleichsam der Widerstand des Geistes, der hier sichtbar influirt hat, und durch den ich

meinen Zustand zu bekämpfen suchte. Der erste Satz ist voll dieses Kampfes und in seinem Charakter sehr launenhaft und widerspänstig.“—Trotzdem giebt es Schumannianer, die auch diese Sinfonie für einen musikalischen Wunderbau erklären. In Fräulein Natalie Seelig, welche eine sehr „Infelice“ Arie von Mendelssohn und eine von Mozart vortrug, lernten wir eine Sängerin mit kräftiger, frischer Stimme, welche nur ein wenig mehr künstlerisch Maß zu halten braucht, um einen noch besseren Eindruck zu machen und Erfolge zu erzielen, kennen.

Herr Carl Wolfsohn spielte das Beethovensche Es dur-Concert mit künstlerischer Auffassung und sicherer Technik, welche die großartige Composition zur vollen Geltung brachte und vom Publikum mit stürmischem Beifall anerkannt wurde.

Und nun kommen wir zu den zwei Novitäten, welche uns in diesem Concerte geboten wurden. Der „nächtliche Zug“ von Liszt und die Ouverture „Columbus“ von Bristow. Wir fühlen uns versucht, die Liszt'sche Composition, welcher eine Episode aus dem Lenau'schen „Faust“ zum Vorbilde gedient hat, ad acta zu legen und sie als eine jener Ausgeburten der neueren Richtung, die um den Preis des Schönen interessant sein wollen, zu betrachten. Hat sich doch einer unserer Collegen von der anglo-amerikanischen Presse zu dem Ausspruche veranlaßt gesehen, daß es fast zu verwundern ist, wie Jemand, der nicht in einem Irrenhause ist, ein solches Werk zusammenschreiben konnte. Ohne das zu billigen, müssen wir doch erklären, daß wir in dem Werke durchaus das nicht finden können, was darin sein sollte. Diese Liszt'schen Zerrbilder können unmöglich dieselben „schwankenden Gestalten, die früh sich einst dem trüben Blick gezeigt“, sein. Die Fülle wahrer Poesiegestalten, welche uns auch aus dem Lenau'schen Faust entgetreten, sie hat Liszt nicht zu fesseln gewußt.

Bristows „Columbus-Ouverture“ ist ein leicht faßliches, verständliches Werk, welches, wenn es auch nicht an seine Schumann'schen Vorbilder heranreicht, doch seine ansprechenden Themen hat und deren geschickte Verwendung einen recht angenehmen Eindruck macht. Auch beweist der Componist in dieser melodramatisch-descriptiven Ouverture, daß er das Orchester in allen seinen Theilen genau kennt und hübsche Instrumentaleffekte anzubringen weiß.—NYSZ Monday, 19 November 1866, p. 8

[Philharmonic concert. The Philharmonic Society gave its first concert of this year's season on Saturday evening. The concert was held at Steinway Hall before a very numerous audience. Schumann's Symphony No. 2 in C major was presented first. It left the audience cold; even the scherzo and the larghetto, probably the two most appealing movements, passed without making an impression. We also could in hearing it only admire the excellent execution, since the orchestra under Bergmann's direction performed this difficult work with true virtuosity. The symphony was written in 1846, soon after Schumann's recovery in Dresden from the first bout of disease that had seized him at the time. "I sketched it," Schumann himself said about this symphony, "when I was still in intense physical pain; yes, I can probably say, it was in a way the resistance of the mind that made its influence visible here, and with which I sought to fight my condition. The first movement is full of this struggle and of a very capricious and stubborn character."—Nonetheless there are Schumannians who declare also this symphony a miraculous musical edifice. In Miss Natalie Seelig, who presented a very "Infelice" aria by Mendelssohn and one by Mozart, we met a singer with a strong and

fresh voice who will only need to exercise a little more artistic moderation to make an even better impression and achieve success.

Mr. Carl Wolfsohn played Beethoven's Concerto in E-flat major with artistic understanding and technical assurance, bringing the magnificent composition to its fullest effect and earning the audience's roaring applause.

And now we come to the two novelties offered in this concert. Liszt's *Der nächtliche Zug* [movement 1 of *Zwei Episoden aus Lenau's Faust*] and Bristow's *Columbus Overture*. We are tempted to put Liszt's composition, which is based on an episode from Lenau's *Faust*, aside and to regard it as one of that spawn of the new school that wants to be interesting at the expense of beauty; for one of our colleagues from the Anglo-American press has found himself induced to the pronouncement that it is almost to be wondered how someone could write up such a work who is not in a mental asylum. Without lending our approval, we must declare that we can in no way find in the work what should be in it. These caricatures of Liszt's can certainly not be the same "wavering forms that long since moved past the cloudy eyes." Liszt has been unable to capture the wealth of truly poetic characters that emerge also from Lenau's *Faust*.

Bristow's *Columbus Overture* is a work easily grasped and understood, and if it does not exemplify [works of] Schumann, it does have its appealing themes, whose skillful use makes a rather agreeable impression. With this melodramatic-descriptive overture, the composer also proves that he knows the orchestra and all its parts well and knows how to deploy neat instrumental effects.—NYSZ Monday, 19 November 1866, p. 8]

Das erste philharmonische Concert fand am vorigen Sonnabend in der Steinway'schen Halle vor einem eben nicht zu zahlreichen Auditorium statt. Das Programm war wie folgt:

Schumann	Symphonie in C dur
Mendelssohn	Arie Infelice [Fräulein Seelig]
Beethoven	Esdur-Concert [Herr Carl Wolfsohn]
Liszt	Nächtlicher Zug, Episode aus Lenau's Faust
Mozart	Arie aus Titus [Klavierbegleitung von Hrn. E Boehm] [Fräulein Natalie Seelig]
G.F. Bristow	Ouverture, Columbus

Die prächtige Symphonie Schumann's kam wieder einmal unter des Hrn. C. Bergmann's tüchtiger Leitung zur vollen Geltung. Das Werk ist vielleicht das ursprünglichste und kräftigste, welches Schumann geschrieben hat. Es herrscht eine Breite und Tiefe darin, wie wir sie kaum in irgend einer anderen der größeren orchestralen Compositionen Schumann's wiederfinden. Es ist eine symphonische Dichtung in großen Zügen gezeichnet, so ganz verschieden von der andern symphonischen Dichtung oder vielmehr Charakteristik, die wir an demselben Abende unter Liszt's Aegide zu hören bekamen. „Der Nächtliche Zug“ bringt uns viel Altes, das Liszt schon oft weit besser gesagt hat. Es ist dieselbe Manier, der wir früher schon begegnet sind, nur fehlt die Frische und Ursprünglichkeit. Nirgends kommt es darin zu einem eigentlichen Ruhepunkte. Auch nächtliche Züge sollten ihre Befriedigung gewähren, wenn auch nur momentan; aber Liszt in seinem Bilde ruft nur ein Sehnen darnach in uns hervor. Der geniale Componist ist unserer Ansicht viel glücklicher gewesen, als er den Göthe'schen Faust in seiner Symphonie zu illustriren versuchte. In diesem letzteren Werke finden wir nicht bloß eine

minutiöse Charakteristik, sondern auch ein in sich abgerundetes Ganze. In der obigen Episode finden wir bloß die erstere.

Aber was sollen wir zu der Overture des Hrn. Bristow sagen? Hr. Abert brauchte bekanntlich eine ganze Symphonie, um Columbus zu illustriren, Hr. Bristow macht die Geschichte in einem Satze ab. Das Liszt'sche Werk befriedigte uns nicht, weil es darin nicht zum Abschluß kommt; in der Bristow'schen Overture sind schon die ersten Paar Takte Abschluß, wenigstens unserem Geschmacke nach. Wir wollen auf keinen Fall dem strebsamen Componisten Kenntniß des Orchesters und orchestralen Effekt absprechen, der Mann hat sein Fach gelernt; aber wer heutigen Tages auf dem musikalischen Kunstgebiete nichts weiter als dies kann, der soll nicht componiren, am wenigsten ein Charakterbild des Repräsentanten der neuen Welt. Hr. Carl Wolfsohn gab ein recht anschauliches Bild des großartigen Esdur-Concertes von Beethoven. Namentlich befriedigte er in der Wiedergabe des zweiten Satzes. Dahingegen verfehlte Fräulein Seelig auch nur einen einigermaßen günstigen Eindruck zu machen. Sie konnte weder durch ihre Stimme noch durch Tonansatz und Ausbildung interessiren.—Neue New Yorker Musik-Zeitung 22 November 1866, p. 248

[The first Philharmonic concert was held last Saturday at Steinway Hall before a not too numerous audience. The program was as follows: [... see transcription ...] Schumann's magnificent Symphony was once again performed to its fullest effect under Mr. C. Bergmann's proficient direction. The work is perhaps the most original and powerful one Schumann ever wrote. It is of a breadth and depth we hardly find in any other of Schumann's larger compositions for orchestra. It is a symphonic poem, delineated in broad strokes, so very different from the other symphonic poem that we heard on the same evening, under the aegis of Liszt. *Der nächtliche Zug* brings much which is old, and which Liszt has often put much better. It is the same manner that we have met in the past, but now without the freshness and originality. Nowhere in it is there a true point of rest. Nightly processions, too, should offer satisfaction, if only momentarily; but Liszt's painting only elicits a longing for it in us. To our mind the inspired composer was much more felicitous when he attempted to illustrate Goethe's Faustus in his symphony. In this latter work, we find not only a minute characterization, but also a well-rounded whole. In the above-mentioned episode, we find only the former. But what are we supposed to say about Mr. Bristow's overture? As is well known, it took Mr. Abert an entire symphony to illustrate Columbus; Mr. Bristow deals with the story in one movement. Liszt's work didn't satisfy us because it does not reach a conclusion; in Bristow's overture, even the first few bars are a conclusion, at least to our taste. We wish by no means to deny that the ambitious composer knows the orchestra and orchestral effects, he has studied his métier; but who cannot do more in today's field of the art of music than that, should compose nothing, and least of all a characterization of the representative of the new world. Mr. Carl Wolfsohn offered a rather vivid depiction of Beethoven's magnificent Concerto in E-flat major. Especially his rendition of the second movement was satisfying. By contrast, Miss Seelig failed to make even a modestly favorable impression. Neither her voice nor her articulation and elaboration could elicit any interest.—NNYMZ, 22 November 1866, p. 248]

Philharmonisches Concert. Unter der Ungunst der Anti-Weihnachtszeit hatte auch das am Samstag Abend in Steinway's Hall abgehaltene zweite Concert der hiesigen Philharmonischen Gesellschaft zu leiden, welches schwächer besucht war, als es sonst die Concerte dieser Gesellschaft zu sein pfleger, Das Concert selbst brachte nichts Neues, sondern lauter alte und liebe Bekannte, wenn wir die jugendliche Pianistin, die in demselben spielte, davon ausnehmen. Beethoven's vierte Sinfonie in B-dur eröffnete das Concert. Man kann diese Sinfonie als einen Beweis für die alte Definition aufstellen, daß das Schöne in dem Mannigfaltigen, das sich mit Ebenmaß zur Einheit gestaltet, bestehe. Beethoven ist in ihr ein wahrer Proteus im edelsten Sinne: heiter und munter, lieblich und schmeichelnd, anmuthig und humoristisch, phantastisch und schwärmerisch bis zum träumerischen Versenken in ahnungsvolle Stimmungen der Seele—man denke z. B. an die Adagio-Einleitung zum ersten Allegro, an den Schluß der Durchführung im zweiten Theile des Allegros mit den langen leisen Paukenwirbeln, an vielen [*sic*: viele] Stellen des Adagios in Es dur—weich und voll tiefen Gefühls, dann wieder keck und kräftig bis zur Schroffheit; z. B. die syningirten [*sic*: synkopiert] Accorde und ihre einschneidende Rhythmik im ersten Satze—und trotzdem fällt das ganze Werk keineswegs auseinander, sondern hält durchweg einen einheitlichen Charakter fest. Diesen Charakter aber durch eine Art von Programm zu bestimmen, dürfte schwer gelingen. Die vierte Sinfonie ist in dieser Beziehung am meisten von allen rein musikalisch. Aus diesem Grunde erfordert sie aber auch einen höchst feinen, vergeistigenden Vortrag. Die Sonderung der dynamischen Contraste, so wesentlich sie ist, reicht allein nicht aus: es kommt zugleich auch auf die richtige Farbengebung, wir möchten sagen, Beleuchtung derjenigen Stellen des Gemäldes an, welche einen und denselben Grundton haben, der entweder eine Zeit lang in sich gleichbleibender Lichtstärke oder Lichtschwäche gehalten oder durch seine Nuancirung gehoben werden muß, wobei das Erstere manchmal noch schwieriger ist, als das Zweite. Das Orchester trug die ganze Sinfonie unter Leitung des Herrn Carl Bergmann, welcher das Concert dirigierte, vortrefflich vor, wenn auch im letzten Satze das *ma non troppo* sich vor dem Allegro zurückziehen mußte. Außer der Sinfonie executirte das Orchester die Introduction zu Wagner's „Lohengrin“ und die Ouverture „der römische Carnival“ von Berlioz, beides Piecen, welche wir hier schon oft gehört haben. Mme. Camilla-Ursa [*sic*] trug ein Mendelssohn'sches Concert für Violine und die Ballade und Polonaise von Vieuxtemps mit Sicherheit und schönem Verständniß vor. Frl. Sophie Groschel, eine Schülerin des Stuttgarter Conservatoriums, spielte den ersten Theil eines Mozart'schen Concertes für Piano. Ihr Vortrag der Piece war ein zu unsicherer und unbestimmter, so daß wir unser Urtheil über die Fähigkeiten der angehenden Pianistin für ein anderes Mal zurückhalten. Für das nächste Concert wird eine neue Sinfonie von Volkmann in D-moll einstudirt.—NYSZ Monday, 17 December 1866, p. 8

[Philharmonic concert. The second concert of the local Philharmonic Society, held on Saturday evening at Steinway Hall, also suffered from the unfavorable circumstances of the pre-Christmas season, being less well attended less well than concerts of this society usually are. The concert itself brought nothing new, but rather many beloved old acquaintances, if we except the youthful pianist who performed in it. Beethoven's Fourth Symphony in B-flat major opened the concert. One can advance this symphony as exemplary proof for the old definition that the beautiful consists in the manifold entering a proportioned union. Beethoven is a true Proteus in the most noble sense: gay and jolly,

lovely and coaxing, dainty and humorous, fantastic and enthusiastic to the point of a dreamy immersion in boding tempers of the soul—see, e.g., the adagio introduction to the first allegro, the closing of the development in the second part of the allegro with the long-drawn hushed bass-drum rolls, many passages in the adagio in E-flat major—soft and full of deep feeling, then again bold and vigorous, even brusque; e.g. the cutting rhythms of the syncopated chords in the first movement—and yet the entire work by no means falls apart, but firmly keeps to a unified character. Defining this character by some kind of program would be difficult. The Fourth Symphony is the most musical of all in this respect. Yet for this reason, it demands a very refined and spiritualizing performance. Delineating the dynamic contrasts, important as that may be, is not enough: what matters at the same time is the correct coloring or, we should say, lighting of those parts of the painting that have one and the same basic tint, which either has to be held with evenly strong or weak lighting or must be raised by nuancing, and the former is sometimes even more difficult than the latter. The orchestra, directed by Mr. Carl Bergmann, performed the entire symphony with excellence, even though in the last movement, the *ma non troppo* had to retreat before the *allegro*. Beside the symphony, the orchestra performed the Introduction to Wagner's *Lohengrin* and the overture *Carnaval romain* by Berlioz; both pieces that we have often heard here. Mme. Camilla-Ursa [*sic*] presented a Concerto for Violin by Mendelssohn and Vieuxtemps' Ballad and Polonaise with sureness and fair understanding. Miss Sophie Groschel, a student of the Stuttgart conservatory, played the first part of a Piano Concerto by Mozart. Her execution of the piece was too insecure and undefined, and so we will withhold our judgment of the budding pianist until another time. A new Symphony in D minor by Volkmann is in preparation for the next concert.—NYSZ Monday, 17 December 1866, p. 8]

Das zweite philharmonische Concert fand am vorigen Sonnabend in der Steinway'schen Halle statt. Die letztere war nicht so gefüllt, wie wir in Erinnerung der Popularität früherer Concerte erwartet hatten. Augenscheinlich scheint die Sympathie namentlich der jüngern Damenwelt für diese Concerte im Abnehmen begriffen zu sein. Sollte die Halle den jungen Damen weniger Annehmlichkeiten bieten, als die alte Academy of Music? Sollten die Liebesseufzer, die Betheuerungen der Leidenschaft, so oft in den Tönen des Orchesters ausgesprochen, nicht mehr ein Echo in den Herzen dieser Schönen finden? Sollten diese wirklich nicht mehr Gelegenheit haben, die Sprache des Orchesters praktisch zu illustriren? Im Interesse der leidenden Menschheit hoffen wir, daß wir uns täuschen.

Folgende Musik wurde uns an diesem Abend geboten:

Beethoven	Symphonie B dur (No. 4)
Mendelssohn	Violinconcert [Camilla Urso]
Wagner	Introduction, Lohengrin
Mozart	D-moll Concerto [Frl. Sophie Groschel]
Vieuxtemps	Ballade und Polonaise
Berlioz	Ouverture, <i>Le carnaval romain</i>

Die B-dur-Symphonie, von Oulibicheff ein Stück Liebesgeschichte, von Marx mit größerem Rechte ein Stück Lebensgeschichte genannt, war eine höchst willkommene Gabe und hätte sicherlich mehr Anziehungskraft für denjenigen Theil des Publikums

haben sollen, dessen wir oben gedacht haben. Diese Symphonie gewinnt besonders Interesse durch die Einleitung, und wir können nicht umhin, hier zu wiederholen, was Marx darüber sagt:

„Ein Adagio leitet sie ein. Hier tritt jenes Urphänomen der leise fortdröhnenden brütenden Tiefe, dessen schon früher gedacht worden und das man bisweilen versucht wäre, Beethoven's Urmotiv zu nennen, in tiefster Bedeutung auf. Geheimnißreich hallt schon das leere B der Bläser, mit dem kurzen, dumpfanklopfenden Pizzicato der Saiten einen Augenblick lang gefest; keine Oboen, überhaupt kein scharfes Instrument,—die warten noch,—nur hohl klingende Instrumente, in der Höhe nur eine Flöte, die B-Clarinetten auf ihrem mittlern, nicht vollklingenden c, die Fagotte nicht in ihrer tiefsten Lage, da ihr Kontra-B rauhe Kraft hat, dagegen die tiefen B-Hörner mit ihren tiefsten Tönen, die keiner großen Kraft fähig und im piano nicht immer ganz feststehenden und glatten Schall geben. Es ist ein Gespensterklang, der unbeweglich vor dir steht, wie ein Gespenst aus todtten Augen dich anzublicken scheint. Dazu tritt nun, mit dem rieselnden Beiklang der Bogen dich anschauernd, das räthselhafte, weitgehende Ges der Saiten-Instrumente; ihr Gang läßt in einen ungemessen tiefen, dunkeln Abgrund blicken. Im Dunkeln tappt leise, bang, verlassen eine einzelne Stimme fragend weiter und findet in der Höhe, findet in der Tiefe nur Seufzer zur Antwort. Die Frage irrt umher, aus der Violine in die Flöte und zurück, die Flöte führt sie in die letzte Höhe und Alles sinkt wieder zurück in jenes öde B der Bläser und den hinabschleichenden Gang der Saiten. Doch diesmal findet das letzte lange Ges-B (Takt 5 des ersten Beispiels) nicht einmal seine Lösung nach der Dominante; es bleibt starr liegen und nach seinem Abbruch tritt die Frage, wie verirrt, in Fisdur wieder auf, verliert sich wieder, unter wachsendem Antheil der Instrumente, in die Flöte, steigt wieder ausgedehnt im Violoncell nieder, strebt mit einem Trugschluß nach G (g-h-d-f), nach Cdur, nach Dmoll sich zu wenden, wieder B—diesmal b-d-f—anzuklingen und sich an Dmoll, auf dessen Dominante A, festzuklammern. Vom Eintritte des G (g-h-d-f) führen Flöte, Oboe, beide Fagotte in vier Oktaven übereinander einen langsamen Tongang von H-H, c, cis, d-b d, gis e (lauter Taktlängen) nach jener Dominante; die Schallmasse ist gewachsen—Alles scheint auf diesem A zu stocken und zu erlöschen, das nur in unterbrochenen Achteln der Geigen pulsirt.

„Hier aber ohne weitere Vorbereitung, als daß die letzten kurz berührten Töne der Geigen sich ein wenig verstärken, reißt das ganze Orchester, Trompeten, Paukendonner, alle Stimmen, die Geigen glänzend obenan, mit einem mächtigen Schrei sich empor,

„Die Nebel zerreißen!“

durch das kalte Finster gießt ihre Strahlen und Gluthen die Sonne! Der neue Lebenslauf beginnt, voll Lebensfrische, heiter, in ungebrochenem Muthe beginnt er.

„Das sagt uns diese Einleitung. Ob Beethoven davon gewußt hat mit solcher Klarheit, daß er es hätte aussprechen können—wer weiß das? Aeüßerlich Zeugniß darüber ist nicht vorhanden; wer also die Sprache der Töne nicht gelten lassen will oder nicht verstehen kann, dem steht allerdings frei, auch uns Gehör zu versagen. Ja, er mag spotten: „Mit diesem Trank' der Einbildung im Leibe sähen wir

Helenen bald in jedem Weibe.

„Wie müssen es ertragen; denn allerdings ohne Einbildungskraft—will sagen: ohne die Kraft höhern Anschauens und Ueberschauens sieht man in Helena selber nichts als ein Weib, wie alle andern auch. Den Nicht-Verstehenden ist diese Einleitung eine Einleitung,

wie andre auch; daß sie düster ist, (soviel wird vielleicht geglaubt), das ist ein kluger—übrigens längst bekannter Kunstgriff, durch den Kontrast das muntere Allegro zu heben; so hat es schon Haydn gemacht.

„Ja wohl! Aber wo hat Beethoven dergleichen gethan? Seine Einleitungen in die erste, zweite, siebente Symphonie, in das Septuor, in die pathetische Sonate, in die Sonaten Op. 47, 111,—alle, alle führen geradezu in die Sache, in den ersten Satz, und wissen nichts von dem Spiel mit Kontrasten. Woher also diese Einleitung der Bdur-Symphonie?—Man muß wagen zu behaupten: es sei Zufall oder eitel Kontrastenspiel, Beethoven habe nur blindlings oder spielig in die Töne gegriffen; oder man muß ihn seiner würdig zu fassen und nach psychologischen Gesetzen seine Räthselworte zu deuten trachten. Oder man kann auch, wie jener voreingenommene Zeuge, der auf alle Fragen: wie er heiße? Ob er in Italien gewesen? non mi ricordo antwortete, kunstphilosophisch dabei bleiben: ich glaub’ es nicht und hör’ es nicht.

„Oulibicheff,—man weiß endlich nicht mehr, warum er Beethoven’s Biographie geschrieben,—sagt von der Symphonie: sie sei ein Seitenstück (*fait pendant*) zu der zweiten und habe dem Komponisten sicherlich Haydn’s Lob eingebracht, so gewiß sie den neuern Bewunderern der letzten Werke nicht für vollgültig gelte. Was will das sagen? Wie kann man Werke, die keine Berührung miteinander haben, als den Gattungsbegriff, damit erklären wollen, daß man eins neben oder über das andre stellt?

„Er findet indeß in dieser Allgemeinheit keine Befriedigung. Durch eine flüchtige Aeüßerung Schindler’s verleitet, hält er für möglich, daß die Liebe zu Giulietta Guicciardi (damals wahrscheinlich schon Gräfin Gallenberg), irgend eine günstige Antwort auf seine Th. I. S. 148 mitgetheilten Briefe dem Tondichter die Idee einer Symphonie, „in der sanften Tonart Bdur“ und alle Motive (*tous les motifs*) dazu gegeben habe. Jene Einleitung: eine Einleitung zu einem Liebesgesang!“

Die Symphonie fand unter des Herrn Carl Bergmann’s geistvoller Leitung eine ausgezeichnete Interpretation. Fräulein Sophie Groschel spielte den ersten Satz des Dmoll-Concerts von Mozart, und errang damit einen ehrenvollen Erfolg beim Publikum. Sie hat einen kräftigen, wenn auch manchmal etwas harten Anschlag und eine gute Technik. Etwas mehr Wärme des Ausdrucks, mehr individuelles Leben könnte allerdings ihrem Vortrage nicht schaden. Frl. Groschel ist die Tochter eines hiesigen geachteten Musiklehrers, der augenblicklich an der Spitze eines Conservatoriums in Brooklyn steht. Ihre musikalische Erziehung genoß sie im Stuttgarter Conservatorium.

Auch Mlle. Camilla Urso fand mit ihrem Vortrag des Mendelssohn’schen Violin-Concerts viel Theilnahme beim Publikum. Sie spielte namentlich den ersten Satz sehr gut. Aber auch ihr mangelte ein lebendiger Ausdruck, Steigerung und wirkliche Gefühlswärme. Ihre Auffassung des Concertes war klein. Nun, die Composition verträgt dies schon eher, als wenn die Dame es mit dem Beethoven’schen Concerte zu thun gehabt hätte.—Neue New Yorker Musik-Zeitung, Wednesday, 19 December 1866, p. 313

[The second Philharmonic concert was held last Saturday at Steinway Hall. The latter was not as completely sold as we had expected from our memories of the popularity of concerts in the past. Evidently, the sympathies especially among younger ladies for these concerts seem to be on the decline. Should it be that the new hall offers the young ladies less amenities than the old Academy of Music did? Should it be that the sighs of love, the protestations of passion, pronounced so frequently in the notes of the orchestra, no longer

find an echo in the hearts of these fair ladies? Should it really be that the latter have no longer occasion to give practical illustrations of the language of the orchestra? In the interest of suffering humankind we hope we are wrong.

The following music was offered to us on this evening: [... see transcription ...]

The Symphony in B-flat major, called by Oulibicheff a piece from a love story, by Marx, and with more right, a piece from the story of a life, was a highly welcome gift, and certainly should have exerted a greater attraction on that part of the public we have mentioned above. This symphony is of special interest due to its introduction, and we cannot but repeat here what Marx says about it:

“It is introduced by an adagio. Here appears with the most profound significance that ur-phenomenon of the depths quietly humming and brooding which we have mentioned before, and which one is sometimes tempted to call Beethoven’s ur-motif. Already the empty B-flat major of the winds resounds mysteriously, fixed for a moment by the short, dully knocking pizzicato of the strings; no oboes, no sharp-sounding instrument at all—they are still waiting—, only hollow instrumental sounds, in the high registers only a flute, the B-flat clarinets on their middle c, which is not too sonorous, the bassoons not in their lowest register, since their contra B-flat has a harsh force, but the low B-flat horns with their lowest notes, which command no great power whose *piano* sound is not always entirely firm and smooth. It is a spectral sound that stands before you, motionlessly, seeming to look at you like a specter out of dead eyes. Now it is joined by the enigmatic and far-reaching G-flat of the strings, the rippling overtones of the bows shivering; their passage opens a perspective into an immeasurably deep and dark abyss. In the dark, a lonely questioning voice wanders on quietly, anxiously, forlornly, finding only sighs as answers in the heights and depths. The question wanders around, from the violin into the flute and back, the flute leads it to the last height, and everything sinks back into that desolate B-flat of the winds and the downward slink of the strings. But this time, the final long G-flat, B-flat (bar 5 of the first example) does not even find its solution after the dominant; it rests rigidly, and after it breaks off, the question, as though lost, reappears in F-sharp major, strays again, among growing participation of the strings, into the flute, again descends slowly in the cello, seeks to turn in a false conclusion (g-b-d-f) to G, to C major, to D minor, again to B-flat—this time, b-flat-d-f—seeks to hold fast to D minor, on its dominant, A. From the appearance of G (g-b-d-f), the flute, the oboes, and both bassoons are led, stacked across four octaves, through a long sequence (b-b, c, c sharp, d-bflat/d, g sharp/e; all full bars) to that dominant; the total sound mass has grown—everything seems to stop and to expire at this A, which continues to pulse only in the uninterrupted eighths of the violins.

“But here, without any further preparation but a little reinforcement in the last, touched-upon notes of the violins, the entire orchestra, trumpets, thundering bass drums, all voices, the violins glowing atop, surges upward with a mighty exclamation,

“The mists break asunder!”

and through the cold darkness, the sun pours its rays and its blaze! The new life begins, full of the freshness of life, serenely and in unbroken spirit it commences.

“That is what this introduction tells us. Whether Beethoven knew that with such clarity that he could have said it—who knows? There is no external testimony; and so those who do not want to let the language of sound speak, or do not understand it, are free to deny

us hearing, too. Yes, let them mock: “Having drunken this potion of imagination, we shall soon see Helen in every woman.

We must bear it; for truly, without imagination—that is to say: without the power of higher intuition und comprehending vision, one sees in Helen no more than a woman like any other. To those who do not understand, this introduction is an introduction like others; that it is gloomy (this much they may believe), that is the clever device, and one well-known for a long time, of heightening the spirited allegro by virtue of the contrast; Haydn already did that.

“Very well! But where has Beethoven done such a thing? His introductions to the first, the second, the seventh symphonies, to the *Septuor*, to the *Sonate pathétique*, to the Sonatas op. 47, op. 111,—they all, all of them lead directly into the matter at hand, the first movement, and know nothing of the play with contrasts. So whence this introduction of the Symphony in B-flat major?—One must dare to assert: it is accidental and a vain playing with contrasts, Beethoven blindly or playfully picked out notes; or one must understand him as befits his dignity, and to interpret his enigmas according to psychological laws. Or one can, like that biased witness who to every question as to his name, or whether he had been to Italy, answered: *non mi ricordo*, remain on the aesthetic-philosophical standpoint: I do not believe and I do not hear it.

“Oulibicheff,—it is in the end unclear why he wrote a life of Beethoven,—says of the symphony: it is a side piece (*fait pendant*) of the Second Symphony, and earned the composer Haydn’s praises as certainly as the later admirers of the last works do not accept it as fully valid. What is that to say? How can one attempt to explain works that have nothing in common but the generic designation by setting them side by side, or one above the other?

Yet he is not satisfied with such generality. Misled by a casual remark of Schindler’s, he thinks it possibly that the love for Giulietta Guicciardi (at the time probably already Countess Gallenberg), some favorable response to his letters, printed at Th. I., p. 148, inspired in the tone-poet the idea of a symphony “in the gentle key of B-flat major” as well as all motifs (*tous les motifs*) for it. The introduction: the introduction to a love-song!”

Under Mr. Carl Bergmann’s inspired direction, the symphony found an excellent interpretation. Miss Sophie Groschel played the first movement of Mozart’s concerto in D minor, to an honorable success with the audience. She has a strong, sometimes a little severe attack, and good technique. Yet her performance could benefit from a little more warmth of expression, a little more individual life. Miss Groschel is the daughter of a respected local music teacher who at the moment heads a conservatory in Brooklyn. She received her musical education at the Stuttgart conservatory.

Mlle. Camilla Urso’s rendition of Mendelssohn’s Violin Concerto also met with great sympathy from the audience. She specifically played the first movement very well. Yet she, too, was lacking lively expression, volume, and true emotional warmth. Her understanding of the concerto was a small-scaled one. Well, the composition tolerates that better than if the lady had had to deal with Beethoven’s Concerto.—*Neue New Yorker Musik-Zeitung*, Wednesday, 19 December 1866, p. 313]

Die musikalische Woche. Von Udo Brachvogel. VI. (Das zweite philharmonische Concert. Die vierte Symphonie von Beethoven. Introduction zu Lohengrin. Overture von Berlioz. Madame Urso. Opernmusik.)

Samstag, der 15te d. M., brachte das zweite philharmonische Concert mit einer durchgehends gelungenen Ausführung und einem trefflichen Programm. Ich bemerke jedoch gleich, daß die Bezeichnung „trefflich“ nur der Wahl der einzelnen Stücke, nicht aber der Reihenfolge gilt, in der sie geboten wurden. Es scheint bei den philharmonischen Concerten Regel zu sein, mit der Symphonie zu beginnen, und von ihr auf niedersteigendem Pfade sich dem Schluß zubewegend, mit einem Stück zu enden, das mehr eine Begleitungsmusik für die, indiskreter Weise, bereits den Saal Verlassenden, als das Finale eines klassischen Concerts zu sein scheint. Würde, wie an andern Orten, die Symphonie zuletzt gegeben, so dürfte sich das Publikum dergleichen nicht erlauben; es würde seine, durch eine Reihe im Werth steigender Stücke ebenfalls gesteigerte, musikalische Sammlung der letzten und höchsten Gabe, auch im höchsten Maße entgegenbringen, während jetzt gerade das Umgekehrte stattfindet—stattfinden muß. Es wird mit der Symphonie begonnen, und da hier, wir überall eine Menge Zuhörer zu spät kommen, so geht der erste Theil nur unter fortwährenden Störungen zu Ende. Wie lästig, wenn bei einer Pianissimostelle plötzlich der Sitz neben uns knarrt oder gar eine wohl beleibte Dame halb auf unsre Kniee sinkt! Oder wir sind selbst nur wenige Minuten vor Acht in den Saal gekommen, eine Menge Dinge verhindert uns noch, ganz gesammelt zu sein, wir sitzen noch nicht ordentlich, wir fühlen uns noch unbehaglich,—da beginnt Beethovens Klang-Gedicht. Beethoven, von dem auch kein Ton verloren gehen darf, denn man verliert ihn dem Ganzen!—Wie anders ist es, wenn eine brillante Overture den Abend eröffnet. Schlimm genug, daß von ihr verloren werden muß,—indeß um wie viel besser ist es, von ihr am Anfange Etwas zu verlieren, als am Schluß Alles. Ich will nicht dafür plaidiren, dass man mit der Symphonie durchaus schließe,—(wiewohl das zweite Concert des Herrn Thomas, das mit der Neunten schloß, mit aller Beredsamkeit für mich sprechen müsste), möge sie den Mittelsatz des Programmes bilden,—aber ein Concert mit ihr zu eröffnen, dies ist eine Maßregel, durch die man weder den Componisten noch das kunstverständige Publikum verpflichtet. Doch nicht nur Pflichten gegen die Zuhörer und den Schöpfer der Symphonie sind es, die die Wahl der Letzteren zum Anfangsstück des Concertes verbieten sollten,—noch dringender untersagen es Rücksichten gegen die übrigen Gaben, die ein derartiger Abend bringt. Müssen sie nicht durchgehends an Werth verlieren, wenn der Hörer bereits durch eine symphonische Schöpfung Beethovens, Schumanns oder Mozarts in Anspruch genommen und erfüllt ist? Schon durch Umfang und Wucht der Aufführung prävaliren diese letzteren so bedeutend—muß daher die geringe Chance durchzuschlagen, die jenen ihrem Werth nach bleibt, ihnen nicht vollends dadurch benommen werden, daß man sie direct in den Schatten stellt, den ihre gewaltigen Rivalen werfen?—

Die vierte Symphonie (B dur, Op. 64) von Beethoven eröffnete das in Rede stehende philharmonische Concert. Das Gerathenste, eines seiner Werke zu erklären, bleibt bei diesem Meister (und wer reizte gleich ihm zum Erklären?) immer ein Blick in die jeweilige Lebensperiode, in der er das betreffende Werk gab. Ich will somit auch hier das Historische der vierten Symphonie darlegen.

Das der jetzigen Zeit Unbegreifliche war geschehen: Beethovens Fidelio war am 2. November 1805 in Wien zum ersten Male gegeben,—und gefallen: Ein halbes Jahr

darauf scheiterte die Wiederholung des Werks in gleicher Weise. Alles, was nur in neidischen und kleinen Herzen gegen den Meister lebendig gewesen war, aber vor seinen Erfolgen hatte verstummen müssen,—nun erhob es seine zischelnde Stimme in der Conversation des Privatlebens, in der Presse. Der Riese hatte sich eine scheinbare Blöße gegeben, und hinein bohrten die Pygmäen ihre winzigen, aber vergifteten Nadeln. Das Schlimmste dabei war, daß selbst seine Freunde irre wurden, und den, damals erst in seine Vollkraft Eintretenden, für erschöpft hielten. Was that Er dem Allen gegenüber? Er antwortete auf die hämische Freude seiner Gegner wie auf seiner Freunde mattherzige Besorgniß mit—der vierten Symphonie! Sie ist in der ersten Hälfte des Jahres 1806 geschrieben, also zu einer Zeit, wo der, von der Welt Verkannte und Verwundete sich in sich selbst zurückzog, dorthin, wo er einzig seine Schätze heben konnte. So stehen wir vor der vierten Symphonie, und so werden wir auch den Schlüssel zu ihrem geistigen Inhalt zu finden wissen. Was konnte nach dem Sturz seines Fidelio, dem eingeborensten Kinde seiner Künstlerseele, Beethoven noch wollen? Eine Mannes- und Künstlerkraft wie die seinige? Weiter ringen, neu schaffen, auf der ihm beschriebenen Bahn zum Höchsten dringen, seine Feinde beschämen und seine verletzte Seele heilen?

Der düstere Eingang unserer Symphonie gibt Zeugniß dafür, wie es in ihm nach der erlittenen Niederlage aussah. Aber er reißt sich im ersten Satze schon empor, in Rüstigkeit und Rührigkeit vorwärts strebend.
Und will die Welt sich dir versagen,
Erobre sie dir mit Gewalt!

Freilich fällt er noch hie und da in die alte Verstimmung zurück, und zwar erschütternd an jener einen Stelle, wo die Synkopen, wie mit Klauen in das Herz schlagen, aber es wird immer wieder Tag, und der Schluß des Satzes ist heitres gesundes Leben. Die so gewordene Stimmung erhält im Adagio (es dur) einen sanften, aber nicht klagenden oder sentimentalischen Ausdruck. Die Unterstimme hat etwas beflügelt Gehobnes, fröhlich Pulsirendes. Ueber sie strömt der Gesang wie ein inniges Dankgebet über die Schläge eines bewegten Herzens. Wie klangvoll, wie stilledel ist die Singstimme geführt! Ihre Schönheit wird von uns Dilettanten ebenso gepriesen, wie die Durchführung des Motivs das Entzücken der Fachleute ist; beide vereinen sich in Dank für den Meister. Die [*sic*: das] Menuet des dritten Satzes (b dur, allegro vivace) ist voller Wechsel in der Stimmung und hier möchte es fast scheinen, als stände wunderlicher Uebermuth (der sich sogar bis zu keckem Spiel mit dem Rhythmus versteigt) ein wenig zu unmittelbar neben dunkelster Lebensstimmung. Das Finale ist frisches und ganzes Leben, wie es damals allen Vermuthungen und allen Befürchtungen zum Trotz dem Meister noch lange bescheert war. Es schäumt darin von herber Kraft, die wie berauscht von sich selbst sich bis zur Verwilderung steigert, aber nicht mehr im Hinblick auf das vergangene Mißgeschick, sondern im Bewußtsein, ja in einer Art freudigen Ingrimms sich wiedergefunden zu haben.

Die Aufführung, von der ich leider, wie viele Andere, den Anfang verlieren mußte, war reich an den feinsten Nuancen, und namentlich im zweiten Satz von hoher Vollkommenheit. Das Tempo des letzten Satzes wurde von vielen Seiten als zu schnell gegriffen, bezeichnet. Jedenfalls geschah es nicht auf Kosten der Reinheit und klaren Phrasirung. Im Allgemeinen hätte vielleicht weniger Eleganz, dafür etwas mehr Feuer verlangt werden dürfen.

Wenn der Leitung der philharmonischen Concerte gelegentlich ihrer ersten Aufführung der Vorwurf einer üblen Auswahl jener Stücke, die der neueren Musikrichtung angehören, nicht erspart werden konnte, so hat sie dafür diesmal Alles gethan, um ihre Protégé's in einnehmendster Vertretung vorzuführen. Die Introduction zu Lohengrin von Richard Wagner entstand in einer der schönsten Stunden dieses reichen und interessanten Talents. Die Aeüßerung eines musikliebenden Freundes über dieses Stück erscheint mir so treffend, daß sie hier Platz finde. Der zarte vibrirende Anfang gleicht dem Herabschweben der luftigen Herrschaaren aus ihrer Höhe; je mehr sie sich der Erde nähern, desto mehr wächst der himmlische Heerbann an, und mit rauschendem Geschmetter und Getöne stößt er, zur Lawine geworden, auf die Erde. Aber auf ihr findet er keine Heimath, sie stößt ihn zurück, auf's Neue emporschwebend löst sich auch die Geister-Phalanx wieder, sie wird immer luftiger und zerrinnt in denselben Höhen, denen sie entstiegen.—In architektonischer Beziehung ist dieses Tonstück ein Meisterwerk. Das, ein wenig an eine gewisse Modulation im Pilgerchor des Tannhäuser anklingende, Gral-Motiv wandelt durch alle Tonarten, und zeigt sich in jeder nur möglichen Klang-Beleuchtung; hingehaucht, wie aus Aether gewoben, beginnt es, und baut sich immer mächtiger aus diesen Anfängen auf, bis es im ganzen Pomp orchestraler Majestät, im funkelnden Rüstzeug imposantester Instrumentation einherschreitet. Wo die Form eine so vollendete ist wie hier, da kann man sich schon mit einer gewissen Spärlichkeit des Inhalts um so eher zufrieden geben, als diese Spärlichkeit die Einheit des ganzen Stücks wesentlich begünstigt.

Ein drittes Orchesterwerk, welches uns Herr Bergmann mit seiner geübten Künstlerlegion bot, war die Overture „le carnaval [*sic*] Romain“ von Hector Berlioz. Berlioz ist der Pionier jener Richtung, in deren Verfolgung Wagner einen Tannhäuser und Lohengrin gab, und in deren Uebertreibung Franz Liszt erst jüngst „den heiligen Antonius den Fischen predigend,“ in Musik darzustellen unternahm. Die Jugendgaben dieser Richtung sind jedenfalls dankenswerther wie die, jenseits ihrer Wagner'schen Culmination liegenden, Greisenleistungen, und so begehenet uns denn auch in der fraglichen Overture von Berlioz so viel Geistreichthum und so viel musikalisches Leben zugleich, daß ich Jeden, der während ihrer brillanten Execution den Saal verließ, nicht begreifen, ja fast hassen konnte, daß er auch den hören Wollenden darin störte.

Die Solovorträge des Concerts lagen in schönen Händen, und ihrer Mehrheit nach auch in wirklich künstlerischen. Ich staune, daß man eine so wackre Violinistin, wie Madame Camilla Urso, so selten begegnet. Der Dame—sie dürfte gegenwärtig auf amerikanischem Boden keinen Rivalen in ihrer Branche haben,—fehlt nur etwas mehr Kraft, und sie wäre die Clara Schumann ihres Instruments. Das mehr geistvoll-elegante wie tiefsinnige Violinconcert von Mendelssohn, welches sie uns zu hören gab, wurde mit größter Präcision und Klarheit vorgetragen, im Andante (ich erinnere hier unter Anderm an die Reinheit der Doppelgriffe) machte sich eine steigende Wärme bemerkbar, und ließ darauf schließen, daß die Künstlerin, nach überwundener erster Unsicherheit in ihrem Instrument auch eine volle Seele wachzurufen versteht. Im Verlauf des Abends empfangen wir von derselben Hand noch eine Vieuxtempsche Composition „Ballade und Polonaise“ (der Titel klingt ein wenig starostisch-slavisch), welche jedoch der Componist sich so direct auf den Leib oder vielmehr auf den Bogen hinaufgeschrieben hat, daß alle Eigenthümlichkeiten seiner gewaltigen Technik dazu gehören um in ihrem Vortrag ein Kunstwerk zu bieten. Der Musikgehalt mit etwaiger Ausnahme des ersten

Polonaisentheils, giebt an und für sich nur wenig, dennoch machte Madame Urso alles Mögliche daraus. Ich habe die Hervorrufe, die der Künstlerin zu Theil wurden, zu zählen vergessen,—möge sie dem Publicum recht bald Veranlassung zur Wiederholung seiner Beifallsbezeugungen geben.

Frl. Sophie Groschel war die zweite Dame, die sich präsentirte. Sie spielte den ersten Theil eines Mozart'schen Clavier-Concerts mit viel Routine und Fertigkeit, aber ohne alles Leben. Mit so geschickten Händen erscheint es beinahe ein Wunder auf einem Steinway'schen Flügel ein Mozart'sches Allegro zu spielen,—und nicht mehr Musik zu machen. Wenn Befangenheit der Grund dieses physiognomielosen Spiels war, so ist es im Interesse der jungen Dame zu bedauern, daß ihr nicht in einem weiteren Vortrage Gelegenheit geboten war sich heimischer und erfolgreicher zu bewegen.

Die Musik, welche im Laufe der letzten vierzehn Tage von der Bühne herab geboten wurde, gehörte durchgehends dem heitern Genre an. Die Italiener des Herrn Maretzek wetzten durch eine vortreffliche Aufführung des „Barbier von Sevilla“, eine annehmbare des „Zampa“ sowie durch ausgezeichnete Wiederholungen des „Crispino“ und „Fra Diavolo“ die Scharte reichlich aus, die ein oder der andere Mißgriff auf dem Gebiet der opera seria ihrem Credit beigebracht hatte. Mit frischen Kräften ausgerüstet und mit Beibehaltung der erprobten wird Herr Maretzek in nicht zu ferner Zeit auf den Brettern der wiedererstandenden Academy of Music dem New-Yorker Publicum neue und voraussichtlich bedeutende Genüsse bereiten.—

Die Franzosen der Vierzehnten Straße indeß haben erneute Anstrengungen gemacht den Besuch des Publicums ihrem Theater zuzuwenden, und es scheint ihnen nach Wunsch zu gelingen. In „la dame blanche“ gaben sie am 18. eine gerundete Vorstellung im Ganzen, und mehrere Einzelleistungen, die den ihnen gespendeten Beifall immerhin verdienten. Madem. Naddie war durchweg vorzüglich, ebenso Mons. Anthelme als George Brown in seiner Action und auch so lange in seinem Gesang als ihn sein trefflich geschultes Organ größeren Orchester und Chormassen [Orchester- und Chormassen] gegenüber nicht im Stich läßt. Ebenso ward Adams „Taureador“, eine kleine freundliche Opernschöpfung, von dem Kleeblatt Naddie, Anthelme und Vert einige Tage darauf in der lebenswürdigsten Weise zur Geltung gebraucht. Möge denn auch das New-Yorker Publikum die Anstrengungen der Gesellschaft gebührend berücksichtigen,—es sind ja Gäste auf diesem Boden und sie bringen heitere Laune und grazieusen Gesang!—NYSZ Sunday, 23 December 1866, p. 4

[The week in music. By Udo Brachvogel. VI. (The second Philharmonic concert. Beethoven's Fourth Symphony. Introduction to *Lohengrin*. Overture by Berlioz. Madame Urso. Opera music.)

The second Philharmonic concert of Saturday, December 15th featured the successful execution of a very good program. The words "very good," however, only apply to the selection of individual pieces, rather than the order in which they were offered. It seems the rule in Philharmonic concerts to begin with the symphony and, moving from there on a downward path toward the end of the concert, to close with a piece that seems to be an accompaniment for those already leaving the hall in an indiscreet fashion, rather than the finale of a classical concert. If the symphony were performed last, as it is in other cities, the audience could not take such license; it would offer its powers of concentration, heightened by a series of pieces of ascending value to the highest degree, to the final and

highest offering, while now quite the opposite happens—and cannot but happen. The symphony is instead placed at the beginning, and since here, like everywhere, many listeners come late, the first movement ends among continuing disturbances. How annoying it is when during a pianissimo passage, the seat next to ours suddenly creaks, or a portly lady comes down almost on our knees! Or we ourselves have come into the hall only a few minutes before eight, a number of things still keep us from concentrating fully, we are not yet properly seated, we still feel uncomfortable,—and Beethoven's sound-poem begins. For when listening to a work of Beethoven, if a single note is not heard, then it ruins the listening experience.—How different are things when a brilliant overture opens the evening. It is bad enough that some of it must be lost,—yet how much better it is to lose some of it in the beginning rather than all in the end of the concert. I do not argue that one should close with a symphony (although Mr. Thomas's second concert, which closed the Ninth, would eloquently speak for me), let it instead be placed in the middle of the program,—but opening a concert with it is a measure that obliges neither the composer nor the adept among the audience. Yet it is not only a sense of duty toward the listeners and the creator of a symphony that should prohibit selecting the latter as first piece of a concert,—even more urgently should respect be paid to the remaining offerings of such an evening. Will not all of them lose value when the listener has already been absorbed and prepossessed by a symphonic creation by Beethoven, Schumann, or Mozart? By their length and the power of their performance alone, these are so much superior—must not thus the small chance of success that other pieces have, according to their value, be finally taken from them if they are placed in the full shadow cast by their tremendous rivals?—

Beethoven's Fourth Symphony (in B-flat major, op. 64) opened the Philharmonic concert discussed here. The most advisable way to explain one of the works of this master (and who would provoke explanations more than he does?) is to take a glance at the epoch of his life in which he gave us the work. I will therefore present the historical aspects of the Fourth Symphony.

What is now incomprehensible, had happened; Beethoven's *Fidelio* had been performed for the first time on November 2, 1805, in Vienna—and had fallen; half a year later, a repetition of the work failed in the same manner. All that had lived against the master in envious and petty hearts—now it raised its hissing voice in private conversation and in the press. The giant had, it seemed, offered a vulnerable spot, and there the pygmies pricked him with their tiny but poisoned needles. The worst was that even his friends were perplexed and thought him exhausted, he who was only entering the time of his fullest strength. What did he do in the face of all this? He answered the malicious joy of his enemies and the faint-hearted worries of his friends with—the Fourth Symphony! It was written in the first half of the year 1806, at a time, that is, when Beethoven, misunderstood and wounded by the world, withdrew into himself, to the only place where he could unearth his treasures. Thus we stand before the Fourth Symphony, and thus we will find the key to its spiritual content. What could Beethoven wish for after the fall of *Fidelio*, the most inborn child of his artistic soul? A manly and artistic force like his? To struggle onward, create anew, and follow his destined path to the highest end, shaming his enemies and healing his wounded soul?

The somber entrance of our symphony testifies to his inner state after the defeat. Yet already in the first movement, he rises forcefully, spryly and strenuously striving forward.

And if the world denies itself to you,
Then conquer it by force!

It is true, he here and there relapses into his old ill-humor, and harrowingly so that in one passage the syncopated notes pick at his heart as if with claws, but day always returns, and the movement's finale portrays merry and healthy life. The resulting mood finds a gentle but not plaintive or sentimental expression in the Adagio (E-flat major). The lower voice has something of the winged and exalted, pulsating joyfully. Above it the song flows like a heartfelt prayer of thanksgiving aside the beats of a moved heart. How sonorous, how calmly noble the song-voice is kept. Dilettantes praise its beauty as much as experts praise the development of its motif; both meet in their gratitude to the master. The third movement's minuet (in B-flat major, allegro vivace) is full of changes of mood, and here it would almost seem as though the whimsical high spirits (rising even to a bold play with the rhythm) stood too immediately next to the darkest of moods. The finale is life fresh and whole, as it was then and for a long time to come still the master's, against all apprehensions. It teems with an austere power that, as though intoxicated by itself, rises to the level of dissolution, but now not with respect to past misfortunes, but in a consciousness, indeed a kind of joyful rage at having found itself again.

The performance, of which, like many others, I unfortunately had to miss the beginning, offered a wealth of subtle nuances, and, specifically in the second movement, was of high perfection. The last movement's tempo was characterized as too fast by many; of no detriment, in any case, to purity and clarity of phrasing. In general, a little less elegance and a little more fire might have been asked for.

If on the occasion of the first Philharmonic concert, the directors of the series could not be spared the reproach of a bad choice of pieces from the new school of music, this time they have done everything to present their protégés with the most engaging representations of their work. The introduction to Wagner's *Lohengrin* was written in one of the fairest hours of this rich and interesting talent. The comments of a music-loving friend about this piece seem so opposite to me that they be given here. The gently vibrating beginning resembles the downward-hovering aerial legions from their heights; the more they approach the earth, the more the heavenly spell grows, and as an avalanche it hits the earth with a sweeping blare and noise. But it finds no home here, earth repels it, and again rising up, the phalanx of spirits dissolves, becomes ever more aerial and melts away in the same heights whence it came from.—Architectonically speaking this piece is a masterwork. The Grail motif, reminiscent of a certain modulation in the Pilgrims' Chorus of *Tannhäuser*, wanders through all keys and appears in every possible tonal light; as though a breath, as though woven from ether, it begins, and builds up ever more toweringly from these beginnings until it strides about in the full pomp of orchestral majesty, in the glittering armor of the most imposing instrumentation. Where the form is as perfected as it is here, one can be satisfied with a certain sparseness of content, the more so since this sparseness aids the unity of the whole piece.

A third work for orchestra offered to us by Mr. Bergmann with his proficient orchestral legion was the overture *Le carnaval Romain* by Hector Berlioz. Berlioz is the pioneer of

that direction whose path Wagner gave us *Tannhäuser* and *Lohengrin*, and in whose exaggeration Franz Liszt undertook recently to represent in music "Saint Anthony preaching to the fish." This group's early offerings are in any case more deserving of gratitude than the senescent products after its culmination in Wagner, and thus we find in the Berlioz overture in question so much inspired wit, and at the same time so much musical life that I cannot understand those who left the hall during its brilliant performance, and even almost hated them for disturbing those who did want to hear. The concert's solo performances were in beautiful and, for the majority, also in truly artistic hands. I marvel that one so rarely encounters such a truly competent violinist as Madame Camilla Urso. The lady—she probably is currently without a rival in her profession on American soil—lacks only a little more strength to be the Clara Schumann of her instrument. The Mendelssohn Violin Concerto she offered us, a rather brilliant and elegant rather than a profound piece, was executed with the greatest precision and clarity; in the Andante (I wish to remind, among other things, of the purity of her double-stops) a rising warmth could be noted, leading to the conclusion that the artist, having overcome an initial insecurity, also knows how to awaken a full soul in her instrument. Over the course of the evening, the same hand gave us a composition by Vieuxtemps, *Ballad and Polonaise* (the title sounds faintly starosta-Slavic), which, however, the composer has tailored so much to himself or rather to his bow that all the idiosyncrasies of his enormous technique are necessary to present a work of art in its performance. The musical content, with the exception possibly of the Polonaise, has little to offer, and yet Madame Urso turned it into all kinds of things. I forgot to count the recalls bestowed on the artist—may she soon give the audience the opportunity to repeat its expressions of acclamation.

Ms. Sophie Groschel was the second lady to present herself. She played the first part of a Piano Concerto by Mozart with considerable routine and technique, but devoid of any life. It seems almost a wonder that one could play, with such skillful hands, a Mozart allegro on a Steinway grand piano—and not make more music. If self-consciousness was the reason for this lack of individuality in her playing, it is to be regretted in the lady's own interest that she did not have the opportunity to move [an audience], more at home and with greater success, in a second presentation.

The music offered from the stage during the past fourteen days belonged without exception among the merry genres. Mr. Maretzek's Italians more than undid the damage done to their reputation by one or the other mistake in the field of *opera seria* with an excellent performance of the *Barber of Seville*, an acceptable one of *Zampa*, and exquisite repetitions of *Crispino* and *Fra Diavolo*. With renewed strength, and keeping its time-tested manpower, Maretzek will, in the not too distant future, offer new and presumably significant enjoyments to New York audiences from the stage of the reconstructed Academy of Music.—

The French on Fourteenth Street, in the meantime, have made an effort to turn theater audiences their way, and they seem to have had the desired success. With *La dame blanche* on the 18th, they offered an on the whole well-rounded performance and various individual accomplishments at least worthy of the applause they received. Mademoiselle Naddie was excellent throughout, as was Monsieur Anthelme as George Brown in his acting and his singing as long as his well-trained voice doesn't leave him helpless in the face of more massive orchestral and chorus music. A few days later, Adam's *Le*

touréador, a friendly little opera creation, was equally performed in the most charming manner by the trio of Naddie, Anthelme, and Vert. May the New York public now pay the due respect to the efforts of the company—they are, after all, guests on this soil, bringing merriment and graceful song!—NYSZ Sunday, 23 December 1866, p. 4]

Conzerte.—Die philharmonische Gesellschaft, zu deren Präsidenten Herr G. F. Bristow an Stelle des Herrn Scharfenberg gewählt worden ist, gab am Samstag Abend ihr drittes Concert im jetzigen Winter. Steinway's Hall, wo dasselbe stattfand, war ziemlich gefüllt, doch scheint es uns, als ob das Publikum sich in dieser Saison nicht in demselben Maße wie früher an den philharmonischen Concerten betheiligt. Eine neue Sinfonie in D-moll von Volkmann, der wir trotz der vorzüglichen Ausführung keinen Geschmack abgewinnen konnten, eröffnete das Concert. Der ansprechendste Theil der Sinfonie ist der dritte Satz, das Scherzo. Uebrigens können wir es nur anerkennen, daß die Gesellschaft sich bestrebt, das Publikum mit den Werken neuerer Componisten bekannt zu machen; das Publikum hat ein Recht zu verlangen, jene zu hören, wie es jene können, gehört zu werden. Wie die Pflanze zu ihrem Leben das Licht der Sonne bedarf, so die Kunst zu ihrem Gedeihen das Licht der Oeffentlichkeit. Außer der Sinfonie spielte das Orchester die bekannte Ouvertüre zur „Fingalhöhle“ von Mendelssohn und die hier sehr selten gehörte Ouvertüre zu der Oper „der Wasserträger“, eine der reizendsten, abgerundeten Schöpfung Cherubinis. Daß das Orchester unter der Leitung Carl Bergmanns seine Aufgabe vortrefflich ausführte, bedarf kaum noch der Erwähnung. Die Solisten des Abends waren die Herren William Mason und der Violinist Wenzel Kopta, der sich bereits in mehreren Sonntags-Concerten in Steinway's Hall mit großem Erfolg hören ließ. Hr. Mason trug Beethovens großes Piano-Concert in G-dur mit der Gewissenhaftigkeit und Conzertheit, welche das Spiel dieses Herrn stets characterisirt, vor. Für das nächste Concert studirt die Gesellschaft die zweite Sinfonie von Beethoven, Liszt's „Tasso“ und die Ouverture zur „Zauberflöte“ ein.

In dem neuen Locale der Herren George Küster und Grube, der Central-Halle in 37 & 39 Bowery, fand gestern Abend ein sogenanntes Sacred Concert statt. Es hatte sich dazu ein ziemlich zahlreiches Publikum eingefunden, welches sich bei Chocolate, Kaffee, Thee und ähnlichen Getränken, von der Kapelle des Herrn Wildner eine Anzahl Opern- und Salonstücke vorspielen ließ. Zwei Vorträge des Herrn John Senia auf der Stroh-Harmonika fanden großen Beifall. Die Herren Küster und Grube gedenken jeden Sonntag ein solches Concert zu geben.—NYSZ Tuesday, 8 January 1867, p. 2

[Concerts.—The Philharmonic Society, which has elected Mr. G.F. Bristow replacing Mr. Scharfenberg as its president, performed its third concert of this winter on Saturday evening. Steinway Hall, where the concert was held, was rather crowded, but it seems to us as though the public were not participating in the Philharmonic concerts of this season as much as it used to. A new Symphony in D minor by Volkmann, in which we found nothing of aesthetic interest despite the excellent execution, opened the concert. The symphony's most attractive part is its third movement, the scherzo. Incidentally, we can only express our appreciation that the society strives to acquaint the public with the works of recent composers; the public has a right to demand to hear them just as they can demand to be heard. As the plant needs sunlight to live, art needs the light of the public to prosper. Besides the symphony, the orchestra played the well-known overture to *Die*

Fingalshöhle by Mendelssohn, as well as the overture of the rarely-heard opera *Les deux journées*, one of Cherubini's most charming and well-rounded creations. That the orchestra, under the direction of Carl Bergmann, discharged its duty in excellent fashion hardly needs mentioning anymore. The evening's soloists were Messrs. William Mason and the violinist, Wenzel Kopta, who had played in various Sunday concerts at Steinway Hall with great success. Mr. Mason presented Beethoven's grand Piano Concerto in G major with the assiduousness and correctness always characteristic of this gentleman's playing. For the next concert, the society is rehearsing Beethoven's Second Symphony, Liszt's *Tasso*, and the overture to *Die Zauberflöte*.

A so-called Sacred Concert was held last night at Messrs. George Küster's and Grube's new venue, the Central Hall at 37&39 Bowery. A rather large audience had come to hear a number of opera and salon pieces played over chocolate, coffee, tea, and other such drinks. Two presentations by Mr. John Senia on the straw harmonica met with great applause. Messrs. Küster and Grube intend to hold such a concert every Sunday.—NYSZ Tuesday, 8 January 1867, p. 2]

Das dritte philharmonische Concert brachte ein dürres Programm. Die Symphonie aus Dmoll von Robert Volkmann, mit welcher das Concert eröffnet wurde, hat uns sehr enttäuscht. Nach einigen der Kammermusik angehörenden Arbeiten dieses Componisten erwarteten wir allerdings nichts Tiefes, poetisch Fesselndes, aber doch etwas Lebendiges, Anregendes. Statt dessen tritt uns in dieser Symphonie eine gränzenlose Ideenarmuth und Trockenheit entgegen. Bald werden wir an diesen, bald an jenen Componisten erinnert. Wo er warm wird, wo ein Lichtstrahl in das Dunkel fällt, müssen wir namentlich an Schumann denken. Die Faktur ist allerdings gut und verräth den gewandten Componisten; aber was nützt uns die feingeschliffenen Schale, wenn sie uns nicht zu laben vermag.

Die übrigen Instrumentalwerke des Abends bestanden in der Ouverture zur „Fingalshöle“ [*sic*: „Fingalshöhle“] von Mendelssohn, und in der zum „Wasserträger“ von Cherubini. Außerdem spielte Hr. Wm. Mason das Gdur-Concert von Beethoven, dasselbe, welches er neulich vortrug, und das allerdings seiner Spielweise am besten zusagt und Hr. Kopta ein Violinconcert von Vieuxtemps mit guter Bravour und unverkennbarem Talente. Hr. Carl Bergmann dirigirte.—Neue New Yorker Musik-Zeitung, Saturday, 2 February 1867, p. 409

[The third Philharmonic concert brought a meager program. We were very disappointed by the Symphony in D minor by Robert Volkmann, with which the concert opened. Having heard some works of chamber music by this composer, we certainly didn't expect anything profound or poetically enthralling, but still something lively and stimulating. Instead, in this symphony we meet with a limitless absence of ideas and dryness. We are reminded now of this, now of that composer. Where he grows warm, where a ray of light falls into the darkness, we are made to think specifically of Schumann. The way it is made, it is true, is good, and indicates the skillful composer; but what use is the intricately beveled bowl when it does not refresh us.

The evening's other instrumental works were the overture to *Die Fingalshöhle* by Mendelssohn, and that to *Der Wasserträger* [= *Les deux journées*, ou *Le porteur d'eau*]. In addition, Mr. Wm. Mason played the Concerto in G major by Beethoven, the same

which he recently presented, and which does greatly agree with his manner of playing, and Mr. Kopta, a violin Concerto by Vieuxtemps with good bravura and unmistakable talent. Mr. Carl Bergmann conducted.—Neue New Yorker Musik-Zeitung, Saturday, 2 February 1867, p. 409]

Academy of Music. Die am Samstag Nachmittag in der Academy of Music stattfindende "Promenaden-Soiree", in welche 3 Orchester unter der Leitung der Herren Bergmann, Grill und Grafulla mitwirken werden, giebt Gelegenheit, die neue Academy of Music mit Bequemlichkeit genau zu betrachten. Das Innere des Hauses macht einen viel freundlicheren Eindruck als früher, und die Sitzplätze, Zugänge und Vorhallen sind viel praktischer und bequemer eingerichtet.—NYSZ Thursday, 28 February 1867, p. 8

[Academy of Music. The "Promenade Soiree" to be held on Saturday afternoon at the Academy of Music, in which 3 orchestras under the direction of Messrs. Bergmann, Grill and Grafulla will participate, offers a comfortable opportunity to take a closer look at the new Academy of Music. The interior of the building gives a much more genial impression than before, and the seating area, accesses, and foyers are much more practical and comfortable. —NYSZ Thursday, 28 February 1867, p. 8]

Philharmonisches Concert. Die Philharmonische Gesellschaft, welche am Samstag Abend in Steinway Hall ihr viertes (vorletztes) Concert vor einem sehr zahlreichen Publikum gab, führte in demselben uns Werke vor, die die Besucher der Philharmonischen Concerte schon seit einer Reihe von Jahren wenigstens einmal jährlich gehört haben. Die Ouvertüre zur „Zauberflöte“ eröffnete das Concert; der Dirigent, Herr Carl Bergmann, trug zu Gunsten der Zartheit der Ausführung, die nichts zu wünschen übrig ließ, der alten Capellmeister-Tradition, wonach diese Ouvertüre nicht mehr denn fünf Minuten ausfüllen darf, keine Rechnung. Die zweite Beethoven'sche Sinfonie in D und Liszt's sinfonische Dichtung „Tasso“ wurden gleichfalls vorzüglich executirt. Wenn wir auch den Genuß anerkennen, den die Gesellschaft durch die Vorführung und die vorzügliche Executirung dieser Orchesterwerke, welche dem Publikum alte und liebe Bekannte sind, gewährte, so scheint es doch kaum den Zwecken dieser Concerte, welche als die ersten in der Metropolis gelten wollen, zu entsprechen, wenn die Programme nicht mit Berücksichtigung der hier noch nicht bekannten Werke der Componisten der Neuzeit zusammengestellt werden. Die Herren W. Lotti und S. B. Mills traten als Solisten in diesem Concerte auf. Herr Lotti trug die Romanze „Deserto in terra“ aus „Don Sebastian“, welche er in jedem Concerte zu singen scheint, und die große Arie des Octavio, „Il mio tesoro“ aus „Don Juan“ vor. Die Stimme des Sängers klang weich und schön; im Vortrag vermied er alle Härten. Die jetzt übliche Auffassung der Mozart'schen Arie, wodurch dieselbe den Charakter einer Bravour-Arie enthält, widerstrebt unserem Gefühl vollständig. Mozart hat schwerlich an äußere Effecte, deren man sich jetzt bedient, gedacht, denn hätte er sie gewünscht, so wären sie in seiner Partitur angedeutet worden. Beide Vorträge des Herrn Lotti fanden reichen Beifall. Herr Mills spielte das F-Moll Concert von Chopin, eine elegante, melodiöse Composition mit ungebundenen und freien harmonischen Wendungen. Mills' Spiel hat den Vorzug, stets sauber und klar zu sein. Es ist niemals ein wildes Gewirr, ein Chaos, aus welchem man den eigentlichen, musikalischen Kern vergeblich zu finden bemüht ist, es ist stets das ruhige, bedachte, aber durchaus nicht kalte Spiel eines Künstlers, den ernstes Studium zu dieser Aufgabe

herangebildet hat. Herr Mills wußte die Licht- und Schattenseiten der Composition wirksam hervorzuheben, nur der Schluß, das Allegro vivace, ein launisches Kind der Phantasie des Componisten, hätte etwas rascher, capriciöser genommen werden können.

Für das am 20. April stattfindende fünfte und letzte Concert werden die Jupiter-Sinfonie, die Liebesscene und die Fee Male aus der sinfonischen Dichtung „Romeo und Julia“ von Berlioz und die Tannhäuser-Ouvertüre einstudirt.—NYSZ Monday, 11 March 1867, p. 8

[Philharmonic concert. In its fourth (and penultimate) concert held on Saturday evening at Steinway Hall before a very numerous audience, the Philharmonic Society presented works which guests of the Philharmonic concerts have been hearing at least once a year for a number of years. The overture to *Die Zauberflöte* opened the concert; for the sake of delicacy of the execution, which left nothing to be desired, the conductor, Mr. Carl Bergmann, disregarded the old tradition that this overture must not take up more than five minutes. Beethoven's Second Symphony in D and Liszt's symphonic poem *Tasso* were also performed with excellence. Although we recognize the enjoyment the society brings us by presenting and excellently performing these orchestral works, which are dear old acquaintances of audiences, it does not seem appropriate to the purpose of these concerts, which pretend to be ranked the metropolis's leading concerts, when programs are assembled without regard for the as yet unknown works of recent composers. Messrs. W. Lotti and S. B. Mills appeared as soloists in this concert. Mr. Lotti presented the romance "Deserto in terra" from *Dom Sébastien*, which he seems to sing in every concert, and Octavio's grand aria "Il mio tesoro" from *Don Giovanni*. The singer's voice was soft and fair; in his presentation he avoided all harshness. The now common understanding of Mozart's aria, which turns it into a bravura aria, is completely against our sensibility. Mozart hardly thought of outward effects of the kind employed now, for if he had desired them, they would be adumbrated in his score. Both of Mr. Lotti's presentations met with ample applause. Mr. Mills played Chopin's Concerto in F minor, an elegant and melodious composition with unbounded and free harmonic turns. Mills' playing has the advantage of being always neat and clear. It is never a wild confusion, a chaos in which one seeks in vain to find the true musical core; it is always calm and deliberate, but by no means cold playing of an artist whom serious training has educated for his task. Mr. Mills succeeded in effectively emphasizing the light and dark sides of the composition; only the finale, the allegro vivace, a wayward child of the composer's imagination, could have been taken with a little more tempo and caprice.

For the fifth and final concert, to be held on April 20, the following are being rehearsed: the *Jupiter* Symphony, the love scene and the fairy section from Berlioz's symphonic poem *Romeo and Juliet*, and the *Tannhäuser* Overture.—NYSZ Monday, 11 March 1867, p. 8]

Das am Sonnabend in Steinway's Hall stattgefundene vierte philharmonische Concert zeichnete sich eben nicht durch Neuigkeiten aus; aber es brachte uns manches Alte, dessen gelegentliche Wiederholung man sich schon gefallen lassen kann. Ueberdies ist die zweite Symphonie Beethoven's lange nicht gehört worden; ihre Vorführung lieferte wieder den Beweis, welch eine große Schichte zwischen dieser und der ersten Symphonie liegt. Während in der letzteren der Mozart'sche Einfluß überwiegt, tritt uns in jener schon

die ganze Beethoven'sche Individualität entgegen, und zum ersten Male ahnen wir die Größe, die der Meister auf diesem Gebiete erlangte. „Tasso“ von Liszt machte denselben günstigen Eindruck, den die Composition vor einigen Jahren bei ihrer ersten Vorführung hervorrief. Zwar ist sie voller Excentricitäten; aber sie sprüht Feuer, Geist, Leben. Auch Melodien sind darin, kurz, das Werk regt an und auf, und dies ist mehr als man von den meisten modernen Compositionen sagen kann.—Und auch die liebe, alte Zauberflöten-Ouverture mußten wir hören. Allen Respekt vor Mozart und dieser Ouverture; aber im Concertsaale sollte man uns doch heut zu Tage eine weniger bekannte bieten! Wir lesen in den deutschen Zeitungen soviel von neuen Ouverturen von diesem und jenen Componisten, warum giebt man uns nicht eine von diesen? Es ist ja eben die Aufgabe Amerikas dem Neuen die Hand zu bieten, und bis jetzt haben wir auf dem musikalischen Gebiete diese Aufgabe redlich erfüllt. Namentlich hat der tüchtige Dirigent dieser Concete [*sic*], Hr. Carl Bergmann, in dieser Richtung ein ungemeines Streben entwickelt; wir wünschen deshalb um so mehr, daß die andern berathenden und entscheidenden Kräfte der philharmonischen Gesellschaft ein Gleiches thun mögen, nur dadurch kann sich diese Gesellschaft ihre Stellung sichern.

An Solovorträgen hatten wir das Chopin'sche Fmoll Concert, das bekanntlich von Hrn. S. B. Mills ausgezeichnet gespielt wird, und ferner Arie aus „Don Sebastian“ von Donizetti, „Deserto in terra“ und „Il mio tesoro“ aus „Don Juan“. In dem Vortrage der letzten war Hr. Lotti nicht so glücklich als in dem der ersteren.— Neue New Yorker Musik-Zeitung 16 March 1867, p. 504

[The fourth Philharmonic concert, held on Saturday at Steinway Hall, was not exactly distinguished by its novelties; but it brought a few old things, repetitions of which are acceptable. Furthermore, Beethoven's Second Symphony hadn't been heard in a long time; its presentation once more proved how great a distance lies between this and his first symphony. While Mozart's influence is dominant in the latter, in the former, we meet Beethoven's individuality in its entirety, and for the first time we have an intimation of the greatness which the master would achieve in this field. Liszt's *Tasso* made the same favorable impression the composition elicited during its first performance a few years ago. There are melodies in it, too—in short, the work is stimulating and exciting, and that is more than can be said of most modern compositions.—In addition, we had to listen to the dear old *Die Zauberflöte* Overture. With all due respect for Mozart and this overture: still, these days and in a concert room, we should be offered one less well-known! We read so much in the German papers of new overtures by this or that composer, why aren't we presented one of them? It is America's mission to lend a hand to the new, and until now we have fairly fulfilled this task in the field of music. Specifically the proficient conductor of these concerts, Mr. Carl Bergmann, has developed a considerable ambition in this direction; the more we wish that the other advisors and decision-makers at the Philharmonic Society were to do the same, for only thus can this society secure its position.

For solo presentations, we had Chopin's Concerto in F minor, which Mr. S. B. Mills, as is well known, plays excellently, and furthermore an aria from *Don Sebastian* by Donizetti, and “Deserto in terra” and “Il mio tesoro” from *Don Giovanni*. In the presentation of the latter two, Mr. Lotti was not as felicitous as in the former.—

NNYMZ 16 March 1867, p. 504]

Academy of Music.—Director Maretzek hat sich durch die Wiederaufführung von Meyerbeer's "Afrikanerin," welche, seitdem sie hier zum letzten Male gegeben wurde, über die meisten Opernbühnen Europas gewandert ist, ein Verdienst erworben. Die neue Ausstattung der Oper ist eine dem Werke angemessene und fand gestern Abend lebhaften Beifall. Senora Poch sang zum ersten Male die "Selika" und übertraf unsere Erwartungen, welche allerdings keine besonders hochgespannte waren. Ihr weder sehr umfangreiches noch kräftiges Organ langt aber doch kaum für die Partie aus. Sonst ist die Oper gerade so besetzt, wie im vorigen Jahre. Signor Orlandini, der "verkehrte" Bariton der ehemaligen Grau'schen Gesellschaft, sang gestern Abend an Stelle des erkrankten Signor Bellini den "Nekusko;" diese Veränderung der Besetzung war durchaus keine Verbesserung zu nennen. Chor und Orchester zeichneten sich unter Bergmann's energischer Leitung vortheilhaft aus. Die Oper wird in nächster Woche wiederholt werden. Heute Mittag wird noch einmal Petrella's „Carneval von Venedig" gegeben.—NYSZ Saturday, 13 April 1867, p. 2

[Academy of Music. Mr. Maretzek, the director, deserves praise for the renewed staging of Meyerbeer's *L'Africaine*, which since its last show here has traveled to most of Europe's opera stages. The new sets and costumes are appropriate to the work and earned lively applause last night. Senora Poch sang *Selika* for the first time and surpassed our expectations, which, however, were not especially high. Yet her voice, neither commanding a wide range nor very powerful, is hardly sufficient for the role. Otherwise, the cast of the opera is exactly the same as last year's. Signor Orlandini, the "throaty" baritone of Grau's former troupe, sang the *Nelusko* last night for Signor Bellini, who is ill; this change of the cast can by no means be called an improvement. The chorus and orchestra performed to their great advantage under Bergmann's energetic direction. The opera will be repeated next week. This afternoon, Petrella's *Carneval von Venedig* [Carnival in Venice] will be performed again. —NYSZ Saturday, 13 April 1867, p. 2]

Hr. A. Paur dirigitte das Concert. Auf die letzte Soiree wird noch in nächster Zeit eine Wiederholung der Schubert'schen Operette „Die Verschworenen“ folgen; am 9. Mai singt der Liederkranz bei Gelegenheit des 25jährigen Jubiläums der philharmonischen Gesellschaft von New York zum ersten Male öffentlich Max Bruch's „Scenen aus der Frithjofs-Sage“.—Neue New Yorker Musik-Zeitung 20 April 1867, p. 585

[. . . Mr. Paur conducted the concert. The final soiree will soon be followed by a repetition of Schubert's operetta *Die Verschworenen*; on May 9, the Liederkranz will grace the occasion of the Philharmonic Society of New York's 25th anniversary with its first public performance of Max Bruch's *Scenen aus der Frithjofs-Sage*.—NNYMZ 20 April 1867, p. 585]

Concert der Philharmonic Society. Am Samstag [*sic*] Abend gab die Philharmonische Gesellschaft von New York ihr fünftes und letztes diesjähriges Concert in Steinway Hall. Das Programm des Concertes war ein sehr reichhaltiges und interessantes. Die „Jupiter-Sinfonie“ eröffnete, die „Tannhäuser-Ouverture“ beschloß das Concert. Beide Piecen wurden auf das sorgfältigste von dem Orchester unter Leitung des Herrn Karl Bergmann ausgeführt. Zwei neue Compositionen, das E Moll Concert für Piano und Orchester und

die zwei letzten Sätze der sinfonischen Dichtung „Romeo und Julia“ von Berling [*sic*: Berlioz] waren es, welche hauptsächlich die Aufmerksamkeit und das Interesse der anwesenden Musikfreunde und Kenner in Anspruch nahmen.

Das Lisztsche Concert ist eine mächtige geniale Composition, von so großartigen Dimensionen, daß man es nach einmaligen [*sic*: einmaligem] Hören nicht beurtheilen kann; der Schlußsatz mit seinem brilliant instrumentirten, äußerst charakteristischen Marsch ist entschieden der beste und gefälligste Theil. Die Schwierigkeiten, welche das Concert dem Pianisten bietet, sind außerordentlich, wurden aber am Samstag von Herrn Mills mit spielender Leichtigkeit überwunden. Weniger Anklang fanden die Bruchstücke aus „Romeo und Julia“ sinfonische Dichtung von Berling [*sic*: Berlioz]. Die Scene d'Amour, eine musikalische Paraphrase der Balconsione [*sic*: Balconszene], erscheint, gesucht und unnatürlich. Die mächtig emporlodernden Flammen zweier jungfräulich liebenden Herzen, die in stiller Mondesnacht sich zusammenfinden, und sich, trotzend den Gefahren, mit denen Haß und Vorurtheil ihnen drohen, vereinigen, um all' die Qualen süßen Trennungswehes durchzukosten, vermöchte man nur schwer aus dieser Musik herauszuerkennen. Viel gelungener ist der vierte Theil dieser sinfonischen Dichtung, welcher die „Frau Mab“, die Traumfee, musikalisch schildert. Das Sujet verlangt hier eine bizarre Behandlung; der brittische Dichter, welcher die nächtlichen Fahrten der Frau Mab poetisch schildert wie sie über die Schläfer mit ihrem Wagen dahinfliegt, dessen

„Speichen sind gemacht aus Spinnenbeinen,
Des Wagens Deck' aus eines Heupferds Flügeln,
Aus feinem Spinngewebe das Geschirr,
Die Zügel aus des Mondes feuchtem Strahl;
Aus Heimchenknochen ist der Peitsche Griff,
Die Schnur aus Fasern; eine kleine Mücke
Im grauen Mantel sitzt als Fuhrmann vorn,
Nicht halb so groß als wie ein kleines Wurmschen,
Die Kutsch' ist eine hohle Haselnuß
Vom Tischler Eichhorn oder Meister Wurm
Zurecht gemacht, die seit uralten Zeiten
Der Feen Wagner sind“

hat seiner Dichtung mehr poetischen Reiz verliehen, als es die Töne des französischen Componisten, denen man das Haschen nach Effekten, die durch gewagte, excentrische Toncombinationen erzielt werden sollen, zu sehr anmerkt, vermochten. Die Ausführung ließ Nichts zu wünschen übrig.

Am vierten Mai wird die Philharmonische Gesellschaft in Steinway Hall ihr fünfundzwanzigjähriges Jubiläum durch ein großes Festconcert feiern, an welchem sich die Pianisten Emile Guyon und William Maison [*sic*: Mason] und der „deutsche Liederkranz“ betheiligen werden. Der „Liederkranz“ wird bei dieser Gelegenheit Max Bruchs „Frithjofs Sage“ zum ersten Male öffentlich und mit Orchestrionbegleitung singen.

Rev. Franklin Johnson soll die Festrede halten.—NYSZ Monday, 22 April 1867,
p. 8

[Concert of the Philharmonic Society. The Philharmonic Society of New York held its fifth and last concert of the year on Saturday evening at Steinway Hall. The concert's program was very rich and interesting. The *Jupiter* Symphony opened the concert, the *Tannhäuser* Overture closed it. Both pieces were executed most diligently by the orchestra under the direction of Mr. Karl [sic] Bergmann. Two new compositions, the Concerto for Piano and Orchestra in E minor [by Franz Liszt] and the two last movements of the symphonic poem *Roméo et Juliette, symphonie dramatique*, op. 17 by Berlioz, had the greatest claim to the attention and the interest of the friends and connoisseurs of music in attendance.

Liszt's Concerto is a powerful and inspired composition of such magnificent dimensions that one cannot pass judgment on it after hearing it once; the final movement, with its brilliantly set and highly characteristic march, is by far the best and most agreeable part. The difficulties posed by the concerto to the pianist are extraordinary, but on Saturday Mr. Mills overcame them with effortless ease. Less well received were the fragments from *Roméo et Juliette, symphonie dramatique*, op. 17, a symphonic poem by Berlioz.

The scène d'amour, a musical paraphrase of the balcony scene, seemed labored and unnatural. Only with great difficulty would one hear in this music the flames burning mightily of two chastely loving hearts that come together in the silent moonlit night and unite, defying the menacing dangers of hatred and prejudice, only then to taste all the torments and sweet pains of separation. Much better is the symphonic poem's fourth part, which depicts "Queen Mab," the dream-fairy. Here, the subject demands a bizarre treatment; the British poet, who gives a poetic depiction of Mab, as she flies above the sleepers with her carriage, whose

waggon-spokes are made of long spinners' legs,

The cover, of the wings of grasshoppers;

Her traces of the smallest spider's web;

Her collars of the moonshine's watery beams;

Her whip of cricket's bone; the lash of film:

Her waggoner a small grey-coated gnat,

Not half so big as a round little worm

Prick'd from the lazy finger of a maid:

Her chariot is an empty hazel-nut,

Made by the joiner squirrel, or old grub,

Time out o' mind the fairies' coach makers... [Shakespeare, *Romeo and Juliet*, Act I, Scene 4]

has lent his play more poetic charm than the notes of the French composer could, in which the fishing for effects to be achieved through daring and eccentric tonal combinations is too noticeable. The execution left nothing to be desired.

On May 4, the Philharmonic Society will celebrate its twenty-fifth anniversary with a grand festival concert at Steinway Hall, in which the pianists, Emile Guyon and William Mason, and the "German Liederkrantz" will participate. The "Liederkrantz" will on this occasion give a first public performance of Max Bruch's *Frithjofs Sage* with accompanying orchestration.

Rev. Franklin Johnson is to deliver the festival address.—NYSZ Monday, 22 April 1867, p. 8]

Mit dem Herannahen des Frühlings nehmen die mächtigen Geister der Musik einer nach dem andern von uns Abschied. Wenn die Natur erwacht, muß die Kunst sich zur Ruhe begeben. Das ist ganz in der Ordnung, und wir wollen deßhalb auch nicht klagen, daß auch schon das letzte philharmonische Concert an uns vorübergegangen ist. Das Programm zeichnete sich durch Gegensätze aus, die nicht wie die Extreme, sich berühren. Zuerst kam Mozart's Jupitersymphonie, das Prachtwerk der alten Schule, absolut in der Melodie in der Durchführung und überhaupt in der ganzen Form. Daran reihte sich Liszt's Esdur-Concert, so ganz anders in der Bauart, in der Form, im Melodienausdruck, so durch und durch modern, und dennoch großartig in der Anlage und der Ausarbeitung, fesselnd von Anfang bis zu Ende. Das Concert hat vier Sätze, die aber in enger geistiger Beziehung zu einander stehen, und sich gleichsam in einander auflösen. Liszt hat mit diesem Concerte einen höchst glücklichen Wurf gethan, und es ist nicht bloß durchgehend interessant, sondern auch dankbar, vorausgesetzt, der Spieler steht auf der Höhe der für dieses Stück erforderlichen Technik, und wir begreifen wirklich nicht, warum es nicht öfterer [*sic*: öfter] zum öffentlichen Vortrag gewählt wird. Gespielt wurde es am letzten Sonnabend von Hrn. S. B. Mills, und zwar in einer außerordentlich wirksamen Weise. Er spielte mit einem überraschenden Verständnisse und einer Sicherheit die ihn unbedingt in die Reihe der allerersten Pianisten der Gegenwart stellt. Das Publikum nahm die Leistung mit einer außerordentlichen Theilnahme auf, und wir können wohl mit Rechtsagen, daß Kunstwerk wie Künstler einen durchgreifenden Erfolg gehabt haben. Hr. Mills spielte außer dem Concert noch ein Impromptu [*sic*] und eine Etüde von Chopin.

Der zweite Theil des Concerts eröffnete mit der Ausführung des dritten und vierten Theiles der Symphonie von Berlioz „Romeo und Julie“. Jener ist „Liebesscene“, und dieser „Feenmärchen“ benannt. Im letzteren ist Berlioz mehr in seinem Elemente als in der Schilderung der Liebesscene. Hier klingt Alles mehr oder weniger hohl und gemacht. Berlioz ist gewiß ein starker Geist, und er wurde einst tief innerlich von der Liebe erfaßt, die auf sein ganzes Leben einen großen Einfluß ausgeübt hat, aber dies in seiner Musik wiederzugeben, hat er nie vermocht. Dahingegen sind ihm die Schäckereien von Feen und andern ähnlichen über- oder unterirdischen Bewohnern stets gelungen. Das obige Stück „Feenmärchen“ ist voll der reizendsten Instrumentaleffekte, die auf das große Combinationsvermögen des Verfassers hindeuten. Das Concert wurde mit der effektvollen Tannhäuserouverture beschlossen.

Das Publikum war bei dieser Gelegenheit eben nicht sehr zahlreich vertreten, wie denn überhaupt der Erfolg der diesjährigen Saison kein pekuniär günstiger genannt werden kann. Hoffentlich wird das auf den Bestand der Gesellschaft selbst keinen Einfluß haben. Mögen auch manche einer natürlichen, gesunden Entwicklung nicht günstige Elemente in derselben sein, so trägt sie dennoch mit dazu bei, das musikalisch Gute zu fördern. Ueberdies ist das Orchester sehr gut, der Dirigent Hr. Carl Bergmann so tüchtig, wie wir ihn nur wünschen können, und solches Material sollte sicher nicht brach liegen, selbst wenn es in anderer Weise verwandt werden könnte.—Neue New Yorker Musik-Zeitung 27 April, 1867, p. 600

[With the approach of spring, the mighty spirits of music bid us farewell one after the other. When nature awakens, art must lie down to rest. That is entirely in the order of things, and so we will not lament that the final Philharmonic concert has already passed.

The program was characterized by contraries which, unlike extremes, did not touch. First was Mozart's *Jupiter* Symphony, the old school's splendid highlight, absolute in melody, in the working-through and altogether in its form. It was followed by Liszt's Concerto in E-flat major, so different in its construction, in its form, in the expression of its melodies, so thoroughly modern, and yet so magnificent in its design and execution, enthralling from beginning to end. The concerto has four movements which yet stand in intimate spiritual relation to each other and as it were dissolve into each other. With this concert concerto, Liszt has reached a very high level, and it is not only altogether interesting but also rewarding, provided the performer has reached the height of technique required for this piece, and we really do not understand why it is not selected for public performance more often. Last Saturday, it was played by Mr. S. B. Mills in an extraordinarily effective manner. He played it with surprising understanding and a sureness which indubitably installs him among the very leading pianists of the present. The audience received his performance with exceptional sympathy, and we are probably justified in saying that both the work and the artist had a thorough success. In addition to the concerto, Mr. Mills played an impromptu and an etude by Chopin.

The concert's second part began with the execution of the third and fourth parts of Berlioz's Symphony *Roméo et Juliette*. They are entitled "Scène d'amour" and "La reine Mab." Berlioz is more at home in the latter than in the depiction of the love-scene. Here, everything sounds more or less hollow and affected. Berlioz, is no doubt, a powerful mind, and he was once profoundly seized by a love which has exerted great influence on his entire life, but he was never capable of rendering this love in his music. In contrast, he has always been successful in representations of the badinage of fairies and other supernatural or subterranean creatures. The abovementioned piece, "La reine Mab," is full of the most charming instrumental effects, indicating the author's great combinative faculty. The concert ended with the very effective *Tannhäuser* Overture.

The audience on this occasion was not especially numerous, as more generally this season cannot be called successful in pecuniary terms. We hope that this will not have consequences for the society's continued existence. Although it may contain elements unfavorable to a natural and healthy development, it yet contributes to the advancement of the good in music. Furthermore, the orchestra is so good, the conductor, Mr. Carl Bergmann, as proficient as we could wish for, and such material should not lie fallow, even when it could be useful in other ways.—NNYMZ 27 April, 1867, p. 600]

Conzert der philharmonischen Gesellschaft. Die Philharmonic Society feierte am Samstag Abend in Steinway Hall ein Vocal- und Instrumental-Conzert, welches, mit Ausnahme der traurigen Festrede, nicht nur als ein interessantes, sondern auch als ein in jeder Hinsicht gelungenes Conzert bezeichnet werden darf. Beethovens C-Moll Sinfonie, eines der herrlichsten Werke der schönsten Zeit des großen Meisters, welches unmittelbar nach oder zu gleicher Zeit mit der Pastoral-sinfonie geschrieben wurde, versetzte durch seine Feierklänge die Zuhörer in eine festliche, gehobene Stimmung, welche selbst durch die darauf folgende trockene und langweilige Rede des Herrn Franklin Johnson nicht ganz vernichtet werden konnte. Die Sinfonie war die erste Composition, welche die neugegründete philharmonische Gesellschaft vor fünfundzwanzig Jahren zur Aufführung brachte. Unter Bergmann's Leitung wurde sie am Samstag Abend mit Schwung und Feuer gespielt; die Spannung, die sichtbare Erregtheit, mit welcher sie von der

zahlreichen Zuhörerschaft aufgenommen wurde, die lebhaften Beifallsausbrüche waren ein unläugbares Zeugniß für die begeisternde Kraft der Composition. Eine gleich sorgfältige Ausführung wurde auch Liszt's „Präludien“ und der „Jubelouverture“, obgleich der richtige Platz für die letztere am Anfang des Concertes gewesen wäre, zu Theil. Mozart's großes Concert für zwei Piano und Orchester in Es wurde von den Pianisten William Mason und E. Guyon mit Verständniß und schönem Ausdruck gespielt. Die zarten Gesangstellen des Andante wurden von beiden Künstlern mit feinschattirtem, melodischem Ausdruck wiedergegeben. Der Schwerpunkt des Concertes war die Bruch'sche Composition „Scenen aus der Frithjofssage“, welche man fast an das Ende des Programmes gestellt hatte, was jedenfalls ein Mißgriff war, da dadurch der Composition nicht die ungetheilte Aufmerksamkeit, die die vorhergehenden Compositionen schon gehörig in Anspruch genommen hatten, zu Theil werden konnte. Daß dieses Werk des jungen Componisten von großem musikalischem Werthe ist, und nicht nur bedeutendes Talent, sondern auch eine seltene Fertigkeit in der Beherrschung der Form zeigt, haben wir schon nach der ersten Aufführung des Werkes auf dieser Seite des Oceans gezeigt. Durch die Orchesterbegleitung, die mitunter selbst für den sehr zahlreichen und aus ganz vorzüglichem Stimmmaterial gebildeten Männerchor des „Lieberkranzes“ zu wichtig und massiv war, erhielt das große Tongemälde erst seine volle Farbenpracht. Die Soli wurden von Mme. Rotter und Herrn Fr. Steins recht befriedigend gesungen. Die Chöre gingen ohne Ausnahme sehr gut, und es wäre ungerecht, die an manchen Stellen fehlende zartere Färbung, die bei Aufführung des Werkes mit Orchesterbegleitung keineswegs zu verbannen ist, den Sängern irgendwie zum Vorwurf zu machen, da wir von der Aufführung in der Liederkranzhalle her wissen, daß sie im Stande sind, dieselbe wiederzugeben; eher ist es wohl dem Mangel genügender Gesamtproben zuzuschreiben. Die Sicherheit und Festigkeit der Sänger trugen ganz tüchtig zum Gelingen des Ganzen bei, und verdienen dieselben nicht nur den Dank des Publikums, sondern auch der Kunst, in deren Interesse es wahrlich liegt, daß ein solches Werk öfter in die Oeffentlichkeit tritt, was ohne die rege und eifrige Theilnahme der Dilettanten nicht möglich wäre.—NYSZ Monday, 6 May 1867, p. 8

[Concert of the Philharmonic Society. The Philharmonic Society celebrated on Saturday evening at Steinway Hall a vocal and instrumental concert which, with the exception of the cheerless festival address, can be called not only an interesting but also a successful concert in every way. The solemn tones of Beethoven's Symphony in C minor, one of the most magnificent works from the master's best time, which was written immediately after or at the same time with the *Pastoral* Symphony, instilled a festive and elevated mood in the listeners, which even the subsequent, dry and boring speech by Mr. Franklin Johnson could not entirely destroy. The symphony was the first composition which the newly-founded Philharmonic Society performed twenty-five years ago. On Saturday evening, it was played under Bergmann's direction with verve and fire; the tension, the visible excitement with which the numerous audience received it, and the animated outbursts of applause gave undisputable testimony to the composition's inspiring force. The execution of Liszt's *Les préludes* and the *Jubilation* Overture, though the latter would have been better placed at the concert's beginning, was equally diligent. Mozart's grand Concerto for two pianos and orchestra in E-flat was played by the pianists, William Mason and E. Guyon, with understanding and beautiful expression. The two artists

rendered the delicate *cantabile* passages of the andante with finely nuanced and melodic expression. The concert's centerpiece was Bruch's composition *Scenen aus der Frithjofssage*, which was placed almost at the end of the concert; that was a mistake, for this way the composition could not receive the undivided attention which the preceding compositions had already made great demands on. That this work by the young composer is of great musical value, displaying not only considerable talent but also rare skill and command of the form, is something we have shown already after the work's first performance on this side of the ocean. Only the orchestral accompaniment, which was at times too bulky and massive even for the men's chorus of the "Liederkrantz," which is composed of many excellent voices, gave the great tone-painting the full splendor of its colors. Mme. Rotter and Mr. Fr. Steins sang the solos rather satisfactorily. The choruses went very well without exception, and it would be unfair to reproach the singers for the absence in some passages of subtler coloring, which is not to be banished in a performance of the work with accompanying orchestra; for we know from the performance at Liederkrantz Hall that they are capable of rendering it; it must probably be ascribed to an insufficient number of dress rehearsals. The sureness and firmness of the singers contributed greatly to the success of the whole, and so they deserve the gratitude not only of the audience but of art itself, in whose interest it certainly is that such a work should appear more frequently before the public, which could not be possible without the lively and avid participation of dilettantes.—NYSZ Monday, 6 May 1867, p. 8]

Das Concert zur Feier des fünfundzwanzigjährigen Bestehens der philharmonischen Gesellschaft, welches am letzten Sonnabend in Steinway Hall vor einem zahlreichen Auditorium stattfand, bot manche Anknüpfungspunkte der Besprechung. Nicht bloß das Programm gab Veranlassung hierzu, sondern auch der Rückblick auf das so lange, ehrenvolle Bestehen der Gesellschaft. Mögen auch in der letzteren dann und wann Elemente obgewaltet haben, die nicht mit den höchsten künstlerischen Interessen der Zeit in Einklang zu bringen sind, mögen namentlich in Betreff der Vocalmusik manche Unterlassungssünden vorgefallen sein—Eins ist gewiß, die philharmonische Gesellschaft hat in den letzten 25 Jahren sehr wesentlich dazu beigetragen, New York zu dem zu machen, was es in musikalischer Beziehung ist.—Die Feier war deshalb gewiß eine zweckmäßige, wenn auch im Arrangement sich manches als verfehlt herausstellte. Auf jeden Fall war es eine höchst unglückliche Idee, einen „ehrwürdigen“ Herrn zu engagiren, um eine Festrede zu halten. Das Concert sprach schon genug für sich selbst, Alles, was der ehrwürdige oder irgend ein anderer Herr da hinein reden konnte, war zu viel, reine Disharmonien, die den Eindruck der Festlichkeit schmälern mußten. Das Concert wurde mit Beethoven's C-moll-Symphonie eröffnet. Vor 25 Jahren war es dasselbe Werk, mit dessen Ausführung die Gesellschaft in's Leben trat. Damals mochte es wohl anders geklungen haben, aber damals wie heut war und ist es das Riesenwerk, als welches die Welt es anerkannt hat. Es klingt auch heute noch so frisch und modern, wie vor 25 Jahren, und gerade hierin erblicken wir den Prüfstein für das außerordentliche Genie Beethoven's. Ein Orchesterwerk, das sich ein viertel Jahrhundert auf dem Repertoire erhielt, ohne in seinen Wendungen hie und da veraltet zu erscheinen, deutet auf eine große ursprüngliche Kraft, wie sie nur dem Genie eigen ist. Beethoven's C-moll-Symphonie ist nahe an sechzig Jahre alt. Was hat sich von all den Orchesterwerken der damaligen Zeit erhalten? Wie viele Symphonien, selbst Mozart's, können heut noch die

ungetheilte Aufmerksamkeit der Künstler beanspruchen? Wir bewundern den Fluß, die außerordentliche Beherrschung der Form, aber wir können uns mit dem besten Willen nicht verhehlen, daß der poetische ja selbst hie und da der musikalische Inhalt unserem heutigen Geschmacke und unseren heutigen ästhetischen Ansprüchen nicht genügen kann.

Es war weise von Seiten der Direktion, in diesem Concerte Liszt's "Präludien" spielen zu lassen. Der Inhalt dieses Stückes mag in mancher Beziehung das heutige Können der ausführenden Mitglieder der Gesellschaft repräsentiren. Die Composition wurde mit einem außerordentlichem Feuer und mit großer Präzision gespielt. Uebrigens war Hr. Carl Bergmann so recht in seinem Elemente; ganz von dem Werke durchdrungen, wußte er seinen Enthusiasmus den Spielern mitzutheilen, und daher haben auch wohl nie die so oft gehörten „Präludien“ so sehr im Publikum gezündet, wie bei dieser Gelegenheit. Als Solowerk figurirte Mozart's Concert für zwei Claviere in Esdur, im Jahre 1780 componirt, und in dem obigen Concerte von Hrn. Wm. Mason und E. Guyon mit Ausdruck vorgetragen.—Neue New Yorker Musik-Zeitung, Saturday, 11 May 1867, p. 632

[The concert in celebration of the twenty-fifth anniversary of the Philharmonic Society, held last Saturday at Steinway Hall before a numerous audience, offered occasion for many a reviewer's remark; not only the program, but also the retrospection on the long and honorable existence of the society. Though elements may have predominated at times in the latter that are in unalterable discord with the highest artistic interests of these times, and though sins of omission may have been committed specifically with regard to vocal music—this one thing is certain: over the past 25 years, the Philharmonic Society has contributed greatly to making New York what it now is in musical affairs.—The celebration was thus certainly appropriate, although some parts of the arrangements turned out to be mistakes. In any case, it was quite an infelicitous idea to hire a "venerable" man to deliver a celebratory speech. The concert spoke for itself, and anything that the venerable or any other man could have interjected was too much, pure disharmony that could not but detract from the impression of solemnity. The concert opened with Beethoven's Symphony in C minor. It was the same work with which the society came into existence 25 years ago. It may have sounded differently, but, it was, as it is now, the gigantic work which the world has recognized. It sounds just as fresh and modern as it did 25 years ago, and in that we see the touchstone of Beethoven's extraordinary genius. A work for orchestra that has maintained its position in the repertoire without appearing to age here and there points to the kind of great original power exclusive to geniuses. Beethoven's Symphony in C minor is nearly sixty years old. What remains of all the orchestral works of those times? How many symphonies, even of Mozart, still have a claim to the undivided attention of today's artists? We admire the flow, the extraordinary command of form, but much as we may wish otherwise, we cannot conceal from ourselves that the poetic and at times even the musical content cannot satisfy our contemporary taste or aesthetic demands.

It was wise of the direction to have Liszt's *Les préludes* played in this concert. The content of this piece may represent, in some ways, the abilities of performing musicians among today's members of society. The composition was played with extraordinary fire and great precision. Incidentally, Mr. Carl Bergmann was quite at home; deeply moved

by the work, he was able to communicate his enthusiasm to the musicians, and so the *Les préludes*, so often performed, have probably never set an audience on fire the way they did on this occasion. The program's solo work was Mozart's Concerto for Two Pianos in E-flat major, composed in 1780, of which Mr. Wm. Mason and Mr. E. Guyon presented an expressive rendition during the abovementioned concert.—NNYMZ Saturday, 11 May 1867, p. 632]

Das in der ersten Woche des nächsten Monats in Steinway Hall stattfindende Musikfest dürfte in mancher Beziehung als ein hervorragender Moment in der Geschichte der Musik dieses Landes betrachtet werden. Es ist nämlich das erste Mal, daß wir ein wirkliches Musikfest in diesem Lande haben sollen. Zwar wurde vor einigen Jahren ein Versuch in Boston gemacht, ein solches nach europäischem Plane zu Stande zu bringen; allein derselbe war doch von sehr beschränkter Natur. Auch können die von den deutschen Gesangsvereinen ausgehenden Musikfeste nicht als Einwand gegen unsere Bemerkung dienen. So ehrenwerth die bis jetzt auf diesem Gebiete gemachten Bestrebungen auch gewesen sind, so läßt sich doch nicht leugnen, daß diese Feste meistens doch mehr geselliger als rein musikalischer Natur sind. Auch ist das fremde Element in diesen Festen vorwiegend, während es bei dem uns bevorstehenden Musikfeste in den Hintergrund tritt. Bei dem Letzteren stehen uns weder Picnics, noch Banquette, noch Bälle und vor allen Dingen gar keine Reden in Aussicht. Man bietet uns einfach Musik, und zwar sehr viel und sehr gute Musik. Die folgenden Werke sollen aufgeführt werden:

Händel's „Messias“—Mendelssohn's „Elias“ und Lobgesang—Haydn's „Schöpfung“—Rossini's „Stabat Mater“—46. Psalm von F. L. Ritter—Beethoven's „Eroica“—Liszt's „Preludes“—Henselt's Clavierconcert—Mendelssohn's Violinconcert—Meyerbeer's Fackeltanz für Orchester und Militärmusik—L. Von Meyer's Marche Marocaine, für Orchester und Militärmusik—Potpourri aus „Die Africanerin“ für Militärmusik und die folgenden Ouverturen: „Wilhelm Tell“, „Rienzi“, „Robespierre“, „Lorelei“—Concertouverture von Rietz—Johannes der Täufer von Morgan—Leonore von Beethoven und die lustigen Weiber von Windsor.—Auch soll ein Stück aus dem „Nordstern“ von Hrn. Alfred Pease für vier Claviere arrangirt, zum Besten gegeben werden.

Die mitwirkenden Kräfte sind, Vokalisten: Mad. Parepa-Rosa, Mad. Raymond-Ritter, Mad. Zelda Harrison-Seguin, Mad. Emeline Reed, Frl. Charlotte B. Hutschings, Frl. Henriette Beebe, Frl. Alice Harrison, Frl. Nettie Sterling und die Herren W. J. Hill, Wilhelm Castle, S. C. Campbell, Georg Simpson, Julius Lumbard, J. R. Thomas.

Pianisten: Frl. Marie Gilbert, A. H. Pease, J. R. Pattison, G. W. Colby.

Violinisten: Die Herren Wenzel Kopta und Carl Rosa.

Harfenist: Hr. F. Toulmin; Solo Posaune—Hr. F. Letsch; Solo Horn—Hr. H. Schmitz; Soloflötist—Hr. F. Eben; Solotrompeter—Hr. Dietz; Solocellist—Hr. F. Bergner; Solooboist—J. Ellers.

Organisten: Die Herren G. W. Morgan, und E. J. Conolly.

Accompagnateur: Hr. G.W. Colby.

Dirigenten: Die Herren Carl Anschütz, Carl Bergmann, Max Maretzek, F. L. Ritter, F.S. Grafulla, G. Matzka, Carl Rosa und G. W. Morgan.

Außerdem wird die New York Harmonic Society ihre Kräfte dem Unternehmen widmen. Das Orchester wird 90 Mann stark sein und Grafulla's Militärbande wird 65

Mitglieder zählen, die uns mit den berühmten Schreiber Instrumenten etwas blasen sollen. Das Fest wird am Montag, den 3. Juni beginnen und am Sonntag-Abend, den 9. Juni schließen. Außerdem verspricht der energische Unternehmer Hr. F. L. Harrison zwei Matinees, so daß wir also neun Concerte in einer Woche haben werden. Neun Concerte für \$5 incl. Sitz! Die Kräfte zu diesem großartigen Unternehmen mit Ausnahme von Mad. Parepa und Hrn. Carl Rosa liefert New York. Dies bedarf keines weitem Commentars.-- Neue New Yorker Musik-Zeitung, Saturday, 25 May 1867, p. 664

[The music festival to be held during the first week of next month can probably be regarded in some ways as an outstanding moment in the history of music in this country; for it is the first time that we are to have a real music festival in this country. True, an attempt was made a few years ago in Boston to organize such a festival, following the European model; but that was in the end a rather limited one. Nor can the music festival initiated by our German glee clubs count as objections to our remark. As honorable as the attempts that have been undertaken in this field so far, it cannot be denied that these festivals are in the end usually more social than musical in nature. In addition, foreign admixtures predominate in these festivals, whereas they recede in the background in the upcoming festival. During the latter, we have to expect neither picnics nor banquets nor balls, and above all, no speeches. We are offered music, pure and simple, and much very good music at that. The following works are to be performed: Handel's *Messiah*—Mendelssohn's *Elijah* and *Lobgesang*—Haydn's *Creation*—Rossini's *Stabat Mater*—the 46th Psalm by Ritter—Beethoven's *Eroica*—Liszt's *Les préludes*—Henselt's Piano Concerto—Mendelssohn's Violin Concerto—Meyerbeer's *Fackeltanz* for orchestra and military band—L. von Meyer's *Marche Marocaine* for orchestra and military band—a potpourri from *L'Africaine* for military band, and the following overtures: *Guillaume Tell*, *Rienzi*, *Robespierre*, *Lorelei*—concert overture by Rietz—*John the Baptist* by Morgan—*Leonore* by Beethoven, and *The Merry Wives of Windsor*.—In addition, a passage from *L'Étoile du Nord*, arranged for four pianos by Mr. Alfred Pease, is to be performed.

The participating musicians are, vocalists: Mad. Parepa-Rosa, Mad. Raymond-Ritter, Mad. Zelda Harrison-Seguin, Mad. Emeline Reed, Miss Charlotte B. Hutschings, Miss Henriette Beebe, Miss Alice Harrison, Miss Nettie Sterling, Mr. W.J. Hill, Messrs. Wilhelm Castle, S.C. Campbell, Georg Simpson, Julius Lumbard, J.R. Thomas. Pianists: Miss Marie Gilbert, Messrs. A.H. Pease, J.R. Pattison, G.W. Colby. Violinists: Wenzel Kopta and Carl Rosa. Harpist: F. Toulmin; solo trombone—F. Letsch; solo cornet—H. Schmitz; solo flute—F. Eben; solo trumpet—Dietz; solo cello—F. Bergner; solo oboe—J. Ellers. Organists: G.W. Morgan and E.J. Conolly. Accompanist: G.W. Colby. Conductors: Carl Anschütz, Carl Bergmann, Max Maretzek, F. L. Ritter, F.S. Grafulla, G. Matzka, Carl Rosa, and G.W. Morgan.

In addition, the New York Harmonic Society will devote its powers to the endeavor. The orchestra will comprise 90 musicians, and Grafulla's military band will number 65 members who are to play for us on their famous Schreiber wind instruments. The festival will begin on Monday, June 3, and end on Sunday evening, June 9. In addition, the energetic entrepreneur, Mr. F. L. Harrison, promises us two matinees, so that we will have nine concerts within one week. Nine concerts for \$5, including a seat! The forces for this magnificent undertaking, with the exceptions of Mad. Parepa and Mr. Carl Rosa,

are from New York. No further comment is necessary.—NNYMZ Saturday, 25 May 1867, p. 664]

Gegen das Sonntagsgesetz. In Folge eines von dem Central-Ausschusse erlassenen Ausrufes wurden gestern Abend in den meisten Wards unserer Stadt Vereine organisirt, welche die Agitation gegen die sogenannten Accise- und Sonntagsgesetze in ihren respektiven Wards in die Hand nehmen sollen. Die Versammlungen in den verschiedenen Wards wurden von einzelnen Mitgliedern des Centralausschusses zur Ordnung gerufen und die Organisation eingeleitet. Die Bürger der 17. Ward versammelten sich in den Harmonie Rooms und erwählten Herrn F. Stessen zum Präsidenten, Capt. Weller zum Sekretär, und zu Delegaten für den Central-Körper die Herrn Sixt, L. Kapf, Dr. Stilbeling, Katzenmayer, Davidson und F. Steffen. Außerdem wurde ein Finanz-Committee erwählt, welches sich mit der Einsammlung von Beisteuern beschäftigen soll.

Die Bürger des siebenzehnten [*sic*] Ward versammelten sich in Busam's Fortuna-Halle in der 2. Straße. Der Bürgerverein, welcher sich für diesen Ward organisirte, wählte Herrn Sutter zum Vorsitz. In der zehnten Ward wurde Herr Kraemer zum Präsidenten und Herr Dreyer jun. zum Sekretär erwählt. Deleganten für die Centralorganisation sind die Herrn Samuel Stern, Dreyer jun., Gellmann, Kuhlmann und Heinle.

Die deutschen Bürger der dreizehnten Ward hatten sich sehr im Clinton Garden eingefunden. Es wurde für diese Ward ebenfalls ein Bürgerverein organisirt und zum Vorsitz Herr Fred. Germann, Vicepräsidenten Ch. Koster und Ph. Moses, Secretär Capitän N. Müller erwählt. Deleganten für den Centralkörper sind die Herren Ch. Koster, F. Germann, Geo. Ezelius, Nic. Muller und Phil. Moses.

Die sechste Ward hatte eine Versammlung in Keßler's Hotel in Pearl Street. Es wurde ebenfalls ein Bürgerverein organisirt und Herr Frank Werner zum Präsidenten und als Schatzmeister Herr Ch. Stringer erwählt. Zu Delegaten wurden die Herren Jos. Schmidt, L. Muchenhausen, Theo. Rath, Ferd. Stengel und John Halck erwählt.

In ähnlicher Weise wurden auch Bürger-Vereine in den übrigen Wards organisirt. Morgen Abend halten der Centralausschuß und alle neu gewählten Deleganten eine Sitzung in Hübner's Hotel, 27 Bowery.—NYSZ Thursday, 6 June 1867, p. 2

[Against the Sunday law. After a proclamation issued by the Central Committee, associations were formed in most wards of our city to take charge of the opposition to the so-called excise and Sunday laws in their respective wards. The associations in the various wards were called to order and their organization was initiated by individual members of the Central Committee. The citizens of the 17th ward assembled at the Harmony Rooms and elected Mr. F. Steffen for president, Capt. Wellar for secretary, and Mr. Sixt, Mr. L. Kapf, Dr Stilbeling, Mr. Katzenmayer, Mr. Davidson and Mr. F. Steffen as delegates to the central body. In addition, a budget committee was elected to work on the collection of contributions.

The citizens of the seventeenth ward assembled in [Busam's] Fortuna Hall on Second Street. The civic association organized for this ward elected Mr. Sutter president. In the tenth ward, Mr. Kraemer was elected president, and Mr. Dreyer jun. secretary. Delegates to the central organization are Messrs. Samuel Stern, Dreyer jun., Gellmann, Kuhlmann, and Heinle.

The German citizens of the thirteenth ward met at Clinton Garden. For this ward, too, a civic association was formed [. . .] The sixth ward held a meeting at Kessler's hotel on Pearl Street. Another civic association was formed [. . .] In a similar fashion, civic associations were also formed in the remaining wards. Tomorrow night, the central committee and all newly elected delegates will hold a meeting at Hübner's Hotel, 27 Bowery.—NYSZ Thursday, 6 June 1867, p. 2]

Gegen das Sonntagsgesetz. Heute Abend findet im Hübner'schen Hotel in No. 27 Bowery eine Versammlung der Delegaten des Central-Committees, welches die Agitation gegen die Accise- und Sonntagsgesetze leitet, statt. Die Delegaten der gestern und vorgestern gegründeten Wardvereine werden sich heute Abend dem Central-Committee anschließen. Gestern Abend wurden abermals eine Anzahl Wardvereine organisirt.—NYSZ Friday, 7 June 1867, p. 2

[Against the Sunday law. Tonight, a meeting of the Central Committee that directs the opposition against the excise and Sunday laws will be held Hübner's Hotel at 27 Bowery. The delegates of the ward associations, founded yesterday and the day before yesterday, will join the Central Committee tonight. Last night, a number of other ward associations were formed. —NYSZ Friday, 7 June 1867, p. 2]

Der Arion giebt heute seine dritte musikalische Abendunterhaltung in dem für diesen Zweck brilliant illuminirten Terrace Garden. Dem großen Sommernachtsfest des Vereins, welches am vorigen Freitag stattfand, hatte das ungünstige Wetter, wenigstens was den Besuch anbelangt, ein wenig Eintrag gethan, aber den Humor und Witz der edlen Arionauten konnte selbst das polizeiwidrige Wetter keinen Abbruch thun. Hunderte von chinesischen Laternen und Transparenten zierten Paul Falk's Belvedere und Löwenpark. Bergmann's Orchester eröffnete das Fest; dann folgte der Arion mit dem Vortrage von zwei hier noch unbekannten neuen Compositionen für Männerchor und Orchester, einer Barcarola von Abert—Componist der Oper „Astorga“—und Chor und Solo aus Wagner's „Rienzi“. Beide Piecen wurden vorzüglich executirt. Gegen elf Uhr fand eine große Prozession statt, welche die Pariser Weltausstellung und das 10. allgemeine Sängerkongress in recht gelungener Weise persiflirte. Der Zug und die übrigen Arrangements des Vereins fanden den ungetheilten Beifall der Anwesenden. Der Arion studirt jetzt eine der schwierigsten Wagner'schen Compositionen ein „das Liebesmahl der Apostel“.—Neue New Yorker Musik-Zeitung, Saturday, 24 August 1867, p. 41

[The Arion will hold its third musical evening entertainment tonight at the Terrace Garden, which will be brilliantly illuminated for this purpose. The club's grand summer night festival, which was held last Friday, suffered a little, at least as regards attendance, from the unfavorable weather, but even this weather, which should be prohibited by the police, could not break the noble Arionauts' humor and glee. Hundreds of Chinese lanterns and transparent screens adorned Paul Falk's Belvedere and Löwenpark. Bergmann's orchestra opened the festival; the Arion followed with its presentation of two new compositions, previously unknown here, for men's glee club and orchestra, a barcarole by Abert—the composer of the opera *Astorga*—and a chorus and solo from Wagner's *Rienzi*. The execution of both pieces was exquisite. Around eleven o'clock a

grand procession took place, including successful parodies of the Paris World Fair and the 10th *Allgemeiner Sängerbund* Festival. The procession and the other arrangements made by the club met the audience's unanimous applause. The Arion is now rehearsing one of Wagner's most difficult compositions, *Das Liebesmahl der Apostel*.—Neue New Yorker Musik-Zeitung, Saturday, 24 August 1867, p. 41]

Die philharmonische Gesellschaft wird, wie immer, fünf Konzerte unter Bergmann's Direktion haben, jedoch glauben wir, daß die Programme für dieselben noch nicht entworfen sind. Außerdem wird die Parepa-truppe mit ihren Mitgliedern wieder Concerte geben.

Dies werden die größeren Concertunternehmungen sein, wenn wir die Aufführungen von Oratorien, Cantaten u.s.w. seitens der zahlreichen amerikanischen und deutschen Vereine ausnehmen, für deren spezielle Erwähnung wir in dem gegenwärtigen Artikel keinen Raum haben. Auch die Conservatorien werden das Ihrige leisten.

Von Virtuosen erwarten wir Oscar Pfeiffer, den Pianisten aus Rio de Janeiro, welcher im vorigen Jahre hier recht ansprach, und dem [*sic*: den] Cellisten De Sovert, vielleicht seit Servais Tode der beste Virtuose auf diesem Instrumente. Daß Leopold v. Meyer bereits hier ist, wissen unsere Leser, und der berühmte Künstler wird sich bereits am 1. Oktober hier hören lassen. Sein Name ist in Amerika sehr geschätzt, und für eine gewisse Klasse Musik ist kein besserer Virtuose zu finden als er, so daß sein Erfolg voraussichtlich ein brillanter werden dürfte. Sonstige Künstler von Bedeutung sind nicht angemeldet, indessen wäre es leicht möglich, daß uns einer oder der andere über Nacht in den Teller fällt. Der Glaube, daß jeder Künstler von hier mit Gold oder Bundesobligationen bis zum Umsinken beladen nach Europa zurückkehren müsse, ist fast eingewurzelt in den Herzen der europäischen Künstler und sie entschließen sich mitunter mit frevelhafter Schnelligkeit, in Amerika ihr Glück zu suchen. Werden sie alle Erfolg haben? Wir hoffen es, sind aber darauf vorbereitet, Jemanden in diesem Winter in die Luft fliegen zu sehen.—Neue New Yorker Musik-Zeitung, Saturday, 21 September 1867, p. 105

[As always, the Philharmonic Society will hold five concerts under Bergmann's direction, but we believe that the programs for these concerts have not been selected yet. In addition, the Parepa troupe and its members will again hold concerts. These will be the major concert endeavors, if we except the performances of oratorios, cantatas etc. by numerous American and German clubs, which we lack the space in the present article to mention individually. The conservatories will play their part. Of virtuosos, we expect Oscar Pfeiffer, the pianist from Rio de Janeiro, who did rather well here last year, and the cellist, De Sovert, who is perhaps the best virtuoso on his instrument since the death of Servais. Our readers know that Leopold de Meyer is already here, and the famous artist will be heard already on October 1. His name is highly esteemed in America, and, for a certain class of music, no better virtuoso than him can be found, so that his success will presumably be brilliant. Other artists of note have not been announced, although it is quite possible that one or another will fall into our lap overnight. The belief that any artist will inevitably return from here to Europe laden with gold or Federal reserve notes is almost deep-rooted in the hearts of Europe's artists, and

they sometimes decide with outrageous swiftness to pursue their luck in America. Will they all succeed? We hope so, but we are prepared to see someone blow up this winter.—NNYMZ, Saturday, 21 September 1867, p. 105]

„Don Bucefalo“ eine leichte, komische Oper von Cagnoni tänzelte am Freitag Abend zum ersten Male über die Bühne der Academy. Ein Urtheil über das Werk müssen wir uns bis zur nächsten Nummer vorbehalten.—Neue New Yorker Musik-Zeitung, Saturday, 19 October 1867, p. 168

[*Don Bucefalo*, a light comic opera by Cagnoni, pranced across the Academy's stage for the first time on Friday evening. We must reserve our judgment about the work until the next number [*sic*].—NNYMZ, Saturday, 19 October 1867, p. 168]

Die 26. Saison der Philharmonischen Gesellschaft von New York wird am 16. November mit dem ersten Concerte ihren Anfang nehmen. Folgende Orchesterwerke sind für die fünf Concerte der Gesellschaft ausgewählt werden [*sic*: worden]:

Concert.

Symphonie, Pastorale Beethoven

Ouverture, Manfred Schumann

Symphonisches Gedicht, Mazeppa Liszt

Concert.

Symphonie in C Schubert

Ouverture zu Othello Ritter

Ouverture, Meeresstille und glückliche Fahrt Mendelssohn

Concert.

Ouverture zu Jessonda Spohr

Neunte Symphonie Beethoven

Concert.

Symphonie No. 1 in G moll Mozart

Introduction zu Lohengrin Wagner

Symphonie in Adur Mendelssohn

Concert.

Symphonie No. 1 Schumann

Symphonisches Gedicht, Heroide funebre Liszt

Ouverture zu Freischütz Weber

Herr Carl Bergmann wird diese Concerte dirigiren und die eminentesten Künstler als Solisten mitwirken. Die Concerte finden wieder in der Academy of Music statt.—Neue New Yorker Musik-Zeitung, Saturday, 19 October 1867, p. 168

[The 26th season of the Philharmonic Society of New York will begin with the first concert on November 16. The following works for orchestra have been selected for the society's five concerts:

Concert.

Symphony, *Pastorale* Beethoven

Ouverture, Manfred Schumann

Symphonic Poem, Mazeppa Liszt

Concert.

Symphony in C Schubert

Overture to Othello Ritter

Overture, *Meeresstille und glückliche Fahrt* Mendelssohn

Concert.

Overture to Jessonda Spohr

Ninth Symphonie Beethoven

Concert.

Symphony No. 1 in G minor Mozart

Introduction to Lohengrin Wagner

Symphony in A major Mendelssohn

Concert.

Symphony No. 1 Schumann

Symphonic Poem, *Héroïde funèbre* Liszt

Overture to *Der Freischütz* Weber

Mr. Carl Bergmann will conduct these concerts, and the most eminent artists will participate as soloists. The concerts will again be held at the Academy of Music.—*Neue New Yorker Musik-Zeitung*, Saturday, 19 October 1867, p. 168]

Der Verein Arion dürfte sich zuerst von den Vereinen in diesem Jahre auf den Kampfplatz begeben. Seitdem Bergmann wieder das Dirigiren übernommen hat, sind die Proben auf Samstag verlegt worden und werden gut besucht, so daß man ein gutes Concert erwarten kann. Der Verein hat ziemlich lange nichts von sich hören lassen, und wir hoffen sehr, daß er die gute Meinung, welche man früher von ihm hatte, auch jetzt verdienen wird. Das Concert wird gegen Mitte November stattfinden. Zu derselben Zeit werden auch die Oratorien-Concerte beginnen.

Hr. Maretzek hat mit Cagnoni's komischer Oper „Don Bucefalo“ keinen glücklichen Wurf gethan. Die Oper ist das Werk eines Anfängers, eine Jugendarbeit, in welcher die Fehler die Vorzüge weit überwiegen. Die Handlung der Oper ist an und für sich komisch, die Musik zum großen Theil aber eine traurige. Es fehlt ihr die zündende, melodische Originalität, der Geist, welcher die Offenbach'schen Werke bei aller ihrer Flachheit doch unterhaltend und anziehend macht. Die Oper wird sich schwerlich lange auf dem Repertoire [*sic*: Repertoire] halten, trotzdem, daß die Darsteller, unter welchen Hr. Ronconi und Sennora Peralta in erster Reihe zu nennen sind, ganz vorzüglich waren.—*Neue New Yorker Musik-Zeitung*, Saturday, 26 October 1867, p. 185

[The Arion glee club will probably be the first to enter the ring this year. Since Bergmann has again taken on its conductorship, rehearsals have been rescheduled on Saturdays, and are so well attended that one can expect a good concert. The club hasn't been heard of for a rather long time, and we very much hope that it will again deserve the esteem in which it was formerly held. The concert will take place around mid-November. The oratorio concerts will begin around the same time.

With Cagnoni's comic opera *Don Bucefalo*, Mr. Maretzek hasn't had much luck. The opera is the work of a beginner, an immature work in which the deficiencies by far outweigh the merits. The opera's action in itself is funny, but the music is largely sad. It lacks inspired, melodic originality, the *esprit* which makes Offenbach's works, in spite of

their shallowness, entertaining and appealing. The opera will hardly remain in the repertoire very long, even though the actors, among whom Mr. Ronconi and Senora Peralta deserve special mention, were quite excellent.—NNYMZ, Saturday, 26 October 1867, p. 185]

Conzerte. Der Männergesangverein “Arion” hält heute Abend sein jährliches Concert in Steinway Hall ab. Als Solisten wirken Mme. Louise Kapp-Young von der italienischen Oper und Fräulein Alida Topp, die Pianovirtuosin, mit. Ein sechzig Mann starkes Orchester ist ebenfalls für dieses Concert, dessen Programm ein reichhaltiges und gewähltes ist, engagirt. Herr Carl Bergmann dirigirt.—NYSZ Thursday, 14 November 1867, p. 8

[Concerts. The Arion men's glee club is holding its annual concert at Steinway Hall tonight. Participating soloists will be Mme. Louise Kapp-Young from the Italian opera and Miss Alida Topp, the piano virtuoso. An orchestra of sixty has also been engaged for this concert, whose program is rich and select. Mr. Carl Bergmann will conduct.—NYSZ Thursday, 14 November 1867, p. 8]

Concert. Der Männer-Gesangverein “Arion” gab gestern Abend in Steinway Hall ein großes Vocal- und Instrumental-Concert, seit längerer Pause das erste bedeutende Concert, mit welchem der Verein vor das Publikum trat. In dem Programme prädominirten die Componisten der Neuzeit, Wagner, Liszt und Bargiel, der letztere mit seiner interessanten Prometheus-Ouverture. Der “Arion” trug unter Leitung seines Dirigenten, des Herrn Karl Bergmann, das melodisch schöne “Rothtraut” von Veit, den schon aus den Sommersoireen der zur Genüge bekannten “Ritters Abschied” von Kinkel und “Das Liebesmahl der Apostel” von Wagner vor. Letztere Piece ist für Amerika neu; es ist eine Composition, in welcher die Schwierigkeiten die Schönheiten entschieden überwiegen. Alle drei Lieder wurden vortrefflich executirt, namentlich die Wagner'sche Composition, mit welcher der Arion bewies, daß es ihm mehr um die wahre Kunst, als um die Anerkennung der Menge zu thun ist. “Das Liebesmahl der Apostel” wird sich hier schwerlich viel Freunde erwerben, und selbst die vortreffliche Ausführung konnte gestern Abend nicht verhindern, daß ein Theil des Publikums schon vor Beendigung des Stückes enttäuscht den Saal verließ. Mme. Kapp-Young sang zwei Arien und Fräulein Alide Topp, die Pianovirtuosin, über deren vortreffliches Spiel wir bereits nach der ersten Soiree des Liederkranzes berichtet haben, spielte das große Es-Dur-Concert von Liszt und die C-Moll-Ballade von Chopin. In der ersten Piece zeigte Fräulein Topp, daß sie nicht nur eine bedeutende technische Fertigkeit und Kraft, sondern auch eine feine Eleganz im Spiel zu entwickeln im Stande ist. Die Chopin'sche Composition wurde mit schönem Verständniß und Gefühl vorgetragen. Das sehr zahlreiche Publikum ließ es an Beifalls- und Blumenspenden nicht fehlen und keiner der Mitwirkenden, sowie auch der konzertgebende Verein konnte sich den Da Capo's entziehen. Auch das Orchester unter der Leitung Bergmanns leistete Anerkennenswerthes.—NYSZ Friday, 15 November 1867, p. 8

[Concert. The Arion men's glee club gave a grand vocal and instrumental concert last night at Steinway Hall, appearing before the public with an important concert for the first time after a long hiatus. The program was dominated by composers of recent times,

Wagner, Liszt, and Bargiel; the latter with his interesting *Prometheus Overture*. Under its conductor, Mr. Carl Bergmann, the Arion performed Veit's beautifully melodious *Rothtraut*, the *Ritters Abschied* already known from the summer soirees, and *Das Liebesmahl der Apostel* by Wagner. The latter piece is new to America; it is a composition in which the difficulties definitely outweigh the beauties. All three songs were executed excellently, specifically Wagner's composition, with which the Arion proved that it cares more for true art than the recognition of the crowd. *Das Liebesmahl der Apostel* will hardly make many friends here, and even the excellent execution last night could not prevent that a part of the audience left the room in disappointment before its end. Mme. Kapp-Young sang two arias, and Miss Alide Topp, the piano virtuoso, of whose excellent playing we have already reported after the first soiree of the Liederkrantz, played the grand Concerto in E-flat major by Liszt and the C Minor Ballad by Chopin. In the first piece, Miss Topp showed that she is not only capable of developing significant technical ability and force in her playing, but a fine elegance as well. The composition by Chopin was performed with beautiful intelligence and feeling. The large audience did not spare applause or flowers, and none of the participants nor the club holding the concert escaped an encore. The orchestra under Bergmann's direction also performed well.—NYSZ Friday, 15 November 1867, p. 8]

Philharmonisches Concert. Das erste Concert der hiesigen Philharmonic Society ging am Samstag Abend in der Academy of Music vor sich, die bei dieser Gelegenheit von einem eleganten, zum Theil auch aufmerksamen Publikum besetzt war. Das Programm brachte nichts Neues, sondern lauter Sachen, mit welchen uns die Gesellschaft schon zur Genüge vertraut gemacht hat. Alten Bekannten begegnet man von Zeit zu Zeit gern, und es sei ferne von uns, der philharmonischen Gesellschaft in dieser Hinsicht einen Vorwurf machen zu wollen. Wie Herr Theodor Thomas mit seinen Sinfonie-Soireen, den gefährlichen Concurrenten der philharmonischen Concerte, den entschiedenen Fortschritt, so repräsentirt die Philharmonic Society gewissermaßen den Conservatismus auf dem Gebiete der Musik. Beethoven's Pastoral-Sinfonie, ein Werk, welches, als Programm-Musik betrachtet, immer noch unerreicht dasteht, eröffnete mit seinen heiteren, das Herz erhebenden und zur Freude stimmenden Klängen, in welchen sich im dritten Acte die gigantischen Töne des Gewitters, welches der Componist entstehen und schließlich in den frommen Hirtengesang übergehen läßt [*sic*], das Concert, dessen Schluß im schroffsten Gegensatz zu der Beethoven'schen Composition, ein Stück der neueren Programm-Musik, Liszt's „Mazeppa“ bildete. Dazwischen lag noch Schumann's Manfred-Ouverture. Die drei Orchesterwerke wurden in jeder Hinsicht vortrefflich wiedergegeben. Ueber den Massen (gerade hundert Instrumente) waltete die Hand des Dirigenten, Herrn Karl Bergmann, fest und sicher. Herr Richard Hoffmann, einer der gediegensten der hiesigen Pianisten und zugleich ein Ehrenmitglied der Gesellschaft, spielte das dreisätzige D-moll Concert von Mozart mit den Hummel'schen Cadenzen. Hr. Hoffmann spielt dieses Concert jedes Jahr wenigstens einmal für die philharmonische Gesellschaft; in den nächsten vier Concerten dürften wir es also schwerlich wieder zu hören bekommen. Mme. Camille Urso, welche erst vor einigen Wochen in Boston neue Lorbeeren als Violin-Virtuosin geerntet hat, trug das Mendelssohn'sche E-Dur Concert mit gewohnter Virtuosität, aber auch mit Gefühl und schönem Verständniß, welche Eigenschaften wir früher an der Künstlerin vermißt haben, vor.

Das Publikum nahm sämtliche Vorträge sehr beifällig auf. Für das nächste Konzert, welches am 21. December stattfinden wird, stehen Schubert's C-Dur Sinfonie, die Ritter'sche Othello-Ouverture (neu) und Mendelssohn's Meeresstille und glückliche Fahrt auf dem Programme. Fräulein Alida Topp wird in dem zweiten Concerte als Solistin auftreten.—NYSZ Monday, 18 November 1867, p. 8

[Philharmonic concert. The first concert of the local Philharmonic Society was held on Saturday evening at the Academy of Music, which was crowded on this occasion by an elegant, and, in part, attentive audience. The program brought nothing new but a number of pieces with which the society has sufficiently acquainted us. One enjoys meeting old acquaintances from time to time, and far be it from us to reproach the Philharmonic Society in this respect. As Mr. Theodore Thomas with his Symphonic soirees, the Philharmonic concerts' most dangerous rivals, represents determined progress, thus the Philharmonic Society represents, in a way, conservatism in the field of music. Beethoven's Pastoral Symphony, a work which, regarded as program music, still stands unparalleled, opened the concert with its serene notes that lift the heart up and dispose it toward joy, into which in the third act the gigantic sounds of the thunderstorm, which the composer lets approach and finally melt into pious herdsmen's song [sic: the clause beginning with "into which" is never finished]; the most extreme contrast with Beethoven's composition was made by the concert's closing piece, a piece of more recent music, Liszt's *Mazeppa*. Between them came Schumann's *Manfred* Overture. The three orchestral works were performed with excellence in every respect. The conductor's, Mr. Karl Bergmann's, hand presided firmly and surely above the masses (exactly one hundred instruments). Mr. Richard Hoffmann, one of the most proficient of local pianists and at the same time an honorary member of the society, played Mozart's three-movement Concerto in D minor with Hummel's cadenzas. Mr. Hoffmann plays this concerto for the Philharmonic Society at least once every year; we will thus hardly get to hear it again during the next four concerts. Mme. Camille Urso, who only weeks ago earned new laurels as a violin virtuoso in Boston, presented Mendelssohn's Concerto in E major with her usual virtuosity, but also with emotion and fair understanding, which characteristics we had formerly found amiss in the artist. The audience received all presentations with much applause. The following pieces are on the program of the next concert, to be held on December 21: Schubert's Symphony in C major, Ritter's *Othello* Overture (new) and Mendelssohn's *Meeresstille und glückliche Fahrt*. Miss Alida Topp will appear as soloist in the second concert.—NYSZ Monday, 18 November 1867, p. 8]

Ueber das philharmonische Concert, welches am letzten Samstage in der Academy of Music stattfand, können wir leider nur wenig sagen. Das Programm war ein wahres Curiositätenkabinet, eine Speisekarte, auf welcher sich jeder Gast sein Lieblingsgericht aussuchen konnte. Da gab es *Mazeppa* von Liszt und Mendelssohn's Violinconcert, *Manfred* von Schumann und das Concert in D Moll von Mozart, und endlich die Pastorale. Eine recht heitere Zusammenstellung! Bei aller Achtung vor der Pastorale und den beiden Concerten ist es nebenbei auch ein eigenes Vergnügen, wenn man jedes Jahr dieselben Dinge von denselben Leuten wiederhören muß. Hr. Hoffmann hat anscheinend nur Mozart auf der Walze. Warum spielt er nicht lieber einmal Etwas von Ascher oder

Roseler; wenn er schon spielen muß? Die Orchesterpiecen unter Carl Bergmann's Leitung gingen glatt, und „Mazeppa“ wurde mit Feuer und Liebe gespielt. Das Haus war überfüllt, da die Gesellschaft jetzt das Motto des Theaterdirektors in „Faust“ angenommen zu haben scheint:

„Ich suche nur der Menge zu genügen,
Dieweil sie lebt und leben läßt.“

Von anderen Concerten erwähnen wir der mit sehr gutem Erfolge fortgesetzten des Hrn. Oscar Pfeiffer in Steinway Hall und der in den Neuenglandstaaten gegebenen der Parepa-Meyer-Truppe. Am nächsten Sonntag singt Frau Parepa wieder hier, und am 28. November findet die erste Oratorienaufführung in Steinway Hall statt. Dort erregte der Violinist Bernhard Listemann durch sein vortreffliches Spiel eine Art von Sensation am letzten Sonntage. Wir werden auf die Leistungen dieses bescheidenen und beachtenswerthen Künstlers genauer zurückkommen.

Am nächsten Sonntag giebt der Baritonist und Liedersänger Hr. Pollak ein Concert in Irving Hall mit Unterstützung der Damen Janauschek, Topp und des Hrn. Kopta.—Neue New Yorker Musik-Zeitung, Saturday, 23 November 1867. p. 249

[Unfortunately, we have little to say about the Philharmonic concert, which was held last Saturday at the Academy of Music. The program was a true cabinet of curiosity, a menu on which every guest could choose his favorite dish. There was *Mazeppa* by Liszt and Mendelssohn's Violin Concerto, *Manfred* by Schumann and the Concerto in D minor by Mozart, and finally the *Pastoral*; a rather hilarious combination. With all due respect for the *Pastoral* and the two concertos, it is incidentally also a pleasure of its own kind when one has to hear the same things played by the same people again every year. Mr. Hoffmann's cylinder seems to be limited to Mozart. Why doesn't he rather play something by Ascher or Roseler; if play he must? Under Carl Bergmann's direction, the orchestra pieces went smoothly, and *Mazeppa* was played with fire and devotion. The house was overcrowded as the society now seems to have adopted the motto of the theater director in [Goethe's] *Faust*:

“I only seek to please the crowd,

mainly, because they live and let us live.” [*Faust*, prelude on the stage]

Of other concerts we mention the continuing and very successful ones of Mr. Oscar Pfeiffer at Steinway Hall, and those held in the New England states by the Parepa-Meyer troupe. Mrs. Parepa will sing here again next Sunday, and the first oratorio performance will take place on November 28 at Steinway Hall. The violinist, Bernhard Listemann caused a sensation of sorts with his excellent playing at the same location last Sunday. We will return to the accomplishments of this modest and noteworthy artist in detail. The baritone and Lied singer, Mr. Polacek, will hold a concert at Irving Hall next Sunday, supported by Mrs. Janauschek, Mrs. Topp, and Mr. Kopta.—Neue New Yorker Musik-Zeitung, Saturday, 23 November 1867. p. 249]

Conzerte. Das zweite Concert der Philharmonischen Gesellschaft findet heute Abend in der Academy of Music statt. Die Pianovirtuosin Fräulein Alide Topp wirkt als Solistin in diesem Conzerte mit, welches uns auch zwei neue Werke, nämlich die sinfonische Dichtung „Die Ideale“ von Liszt und eine Othello-Ouverture von Ritter bringt.—NYSZ Saturday, 21 December 1867, p. 8

[Concerts. The Philharmonic Society's second concert will be held tonight at the Academy of Music. The piano virtuoso, Miss Alide Topp, will participate as soloist in this concert which also brings us two new works, Liszt's symphonic poem *Die Ideale* and an *Othello* Overture by Ritter.—NYSZ Saturday, 21 December 1867, p. 8]

Die Hauptconcerte der vorigen Woche waren die Probe zu dem philharmonischen Concerte in der Academy of Music und das philharmonische Concert in Brooklyn. Die Probe kam einem Concerte vollständig gleich, denn seit der praktische Dr. Doremus Präsident der philharmonischen Gesellschaft ist, hat er es verstanden, durch allerlei Manoeuvres und ungeheure Posaunenstöße das Publikum zu den Proben zu locken und es thun zu machen, als ob es Etwas verstehe oder gar sich amüsire. Dieses Aufpfropfen des Kunstsinnens hat wenigstens ein praktisches Resultat für die Gesellschaft oder die Kasse derselben. Probirt wurden Ritter's Overture zu „Othello“, die Symphonie von Schubert und Weber's Concertstück, das letztere mit Frl. Alide Topp als Pianistin. Näheres über die Ausführung dieser Piecen werden wir berichten, nachdem das Concert stattgefunden haben wird.—Neue New Yorker Musik-Zeitung, Saturday, 21 December 1867, p. 312

[Last week's main concerts were the rehearsal for the Philharmonic concert at the Academy of Music and the Philharmonic concert in Brooklyn. The rehearsal fully resembled a concert, as Dr. Doremus, since becoming president of the Philharmonic Society, has managed to attract, by virtue of various maneuverings and formidable trumpeting, the public to rehearsals and to bring it to act as though it understood something, and even as though it were having fun. This graft of artistic sense has practical results at least for the society, or for its financial health. The rehearsal included Ritter's overture to *Othello*, Schubert's Symphony, and Weber's Konzertstück, the latter with Miss Alide Topp at the piano. We will report on the execution of these pieces in greater detail after the concert.—Neue New Yorker Musik-Zeitung, Saturday, 21 December 1867, p. 312]

Conzerte. Der neue Verwaltungsrath der Philharmonischen Gesellschaft hat es verstanden, für ihre Conzerte die Theilnahme des Publikums, welche stark in der Abnahme begriffen war, wieder neu zu beleben. Das am Samstag vor einem sehr zahlreichen Publikum in der Academy of Music gegebene zweite Concert bewies das zur Genüge. Schuberts große Sinfonie in C-dur wurde in diesem Conzerte seit längerer Zeit zum ersten Male wieder von dem Orchester der Gesellschaft, welches über 100 Instrumente zählte, gespielt und machte durch sorgfältige, schön nuancirte Ausführung einen sehr guten Eindruck. Fräulein Alida Topp trug dann das Concertstück in F-moll für Piano und Orchester von Weber vor. Es gelang der Dame nicht, den Geist der Composition zu erfassen, noch die technischen Schwierigkeiten desselben vollkommen zu überwinden. Die Composition ist aber auch genial und schwungvoll, daß sie selbst bei mittelmäßigem Vortrag oft electriscirt, immer aber ansprechen wird. Bei solchen Meisterwerken ist die Anführung von Einzelheiten überflüssig und würde den Genuß am Ganzen nur beeinträchtigen. Als zweites Solo spielte Fräulein Topp die Lisztsche Fantasie „Ruinen von Athen“, bei deren Vortrag wir namentlich die außerordentliche Kraft, welche Fräulein Topp entwickelte, bewunderten. Eine neue Overture von Ritter, eine Othello-Ouverture, kam in diesem Conzerte zur ersten Ausführung. Die Ritter'sche

Ouverture bekundet Talent und genaue Kenntniß des modernen Orchesters und seiner Verwendung. Die Ouverture, ein descriptives Tonstück, welches uns den Charakter des Othello mit seiner Liebe, seinem Seelenkampf und seiner Leidenschaftlichkeit schildern soll, zeichnet sich durch edle Haltung und durch die Eindringlichkeit und Wärme seiner Motive aus. Von großer Wirkung ist das zuerst von der Clarinette gebrachte und dann von den Violinen aufgenommene melodische Thema, das im Verlaufe der Ouverture öfters, vielleicht zu oft, wiederkehrt. Welche besondere Bedeutung übrigens der Componist demselben beigemessen hat, ist uns nicht recht klar. Die düstere Stimmung, welche zum größten Theil in Ouverture vorherrscht, weicht erst dem langsam verhallenden, wehmüthigen Schluß derselben. Die Handhabung der Instrumentation zeigt von Geschmack und Routine. Mendelssohn's „Meeresstille und glückliche Fahrt“ in recht zarter Ausführung schloß das zweite Concert der diesjährigen Season [*sic*] in passender Weise ab. Herr Carl Bergmann leitete das Concert in seiner bekannten meisterhaften Weise. Für das dritte Concert wird Beethovens neunte Sinfonie und die Jessonda-Ouverture einstudirt.—NYSZ Monday, 23 December 1867, p. 8

[Concerts. The Philharmonic Society's new executive board has succeeded in reviving the public's participation in its concerts, which had been heavily declining. Sufficient proof was given by the second concert, held on Saturday evening at the Academy of Music before a very numerous audience. During this concert, Schubert's Symphony in C major was performed for the first time in quite some time by the society's orchestra of more than 100 instruments, and made a very good impression by virtue of the careful and beautifully nuanced execution. Miss Alida Topp then presented Weber's concert piece in F minor for piano and orchestra. The lady did not succeed in grasping the composition's spirit, nor in fully overcoming its technical difficulties. Yet the composition is also inspired and full of verve, [so] that even in a mediocre performance it will often electrify, but always appeal. With such masterworks, the discussion of details is superfluous and would only detract from the enjoyment of the whole. As a second solo, Miss Topp performed Liszt's fantasy *Ruinen von Athen*, during which presentations we especially admired especially the extraordinary force developed by Miss Topp. A new overture by Ritter, an *Othello* Overture, was performed for the first time in this concert. Ritter's overture attests to talent and a precise knowledge of the modern orchestra and its employment. The overture, a descriptive piece of music meant to depict Othello's character with his love, the struggle of his soul, and his passions, is distinguished by noble bearing and the forcefulness and warmth of its motifs. A very effective melodic theme is first presented by the clarinet and then taken up by the violins, recurring many, and perhaps too many, times during the overture. The special meaning accorded this theme by the composer, by the way, is not quite clear to us. The gloomy mood dominating over the greater part of the overture only slowly cedes to the melancholy closing, which slowly dies away. The use of the instruments displays taste and routine. Mendelssohn's *Meeresstille und glückliche Fahrt*, executed quite delicately, made a fitting final piece for this season's second concert. Mr. Carl Bergmann directed the concert in his well-known masterful fashion. Beethoven's Ninth Symphony and the *Jessonda* Overture are being rehearsed for the third concert.—NYSZ Monday, 23 December 1867, p. 8]

Philharmonische Gesellschaft. Die Philharmonische Gesellschaft von New York giebt heute Abend in der Academy of Music ihr drittes Concert. Auf dem Programm stehen die Ouverture von „Jessonda,“ von Spohr, ein Schumann'scher Chor für Piano und die vierte Sinfonie von Beethoven. In der letzteren wirken die Damen H. M. Smith, C. J. Meyer, die Herren W. J. Hill, M. Duschnitz, und die Harmonie Society unter ihrem Dirigenten F. R. Ritter mit.—NYSZ Saturday, 1 February 1868, p. 8

[Philharmonic Society. The Philharmonic Society will perform in its third concert tonight at the Academy of Music. The program lists the *Jessonda* Overture by Spohr, a chorus for piano by Schumann, and Beethoven's Fourth Symphony. In the latter, Mrs. H.M. Smith, Mrs. C.J. Meyer, Messrs. W.J. Mill, M. Duschnitz, and the Harmonie Society under its conductor, F.R. Ritter will participate.—NYSZ Saturday, 1 February 1868, p. 8]

Philharmonisches Concert. Das Streben der geschäftlichen und der artistischen Leitung für die Hebung der philharmonischen Concerte belohnte sich am Samstag Abend dadurch, daß die Academy of Music total überfüllt war. Wir erinnern uns nicht, in den letzten Jahren ein so außerordentlich gut besuchtes Concert gesehen zu haben. Es ist dem neuen Präsidenten der Gesellschaft gelungen, die sogenannte fashionable Welt für die Concerte zu interessiren. Am Samstag Abend waren die Logen und die Frontplätze mit Damen in den elegantesten Toiletten besetzt, welche, wie in alten Zeiten, das Concert als eine passende Gelegenheit benutzten, ihre neuen Modeartikel zu zeigen und mit Bekannten und Freunden zu conversiren. Doch auch die Zahl derjenigen, welche das Concert des Concertes wegen besuchten, war eine sehr bedeutende. Das Programm bracht nur drei Nummern, aber eine von diesen drei Nummern war Beethoven's „Neunte,“ jenes titanenhafte Werk, welches immer noch die höchste Stufe im Reiche der Musik einnimmt. Klein und unscheinbar erscheint fast Alles, selbst das Beste, was nach der neunten Sinfonie geschrieben worden ist, und immer und immer wieder müssen wir den Schöpfungsgeist bewundern, der ein solches Werk schaffen konnte, während ihm bereits der Sinn, durch welchen sich uns seine Sphärenmusik offenbart, im Erlöschen begriffen war. Die diesmalige Ausführung der Sinfonie stand den in früheren Jahren nach, namentlich was den vokalen Theil des letzten Satzes anbelangt. Die drei ersten sätze wurden von dem Orchester unter Bergmann's meisterhafter Leitung vortrefflich executirt. Die Harmonie Society, die sich durch die Mitwirkung in den Harrison'schen Oratorien-Concerten einen sehr guten Namen erworben hat, sang den Jubelchor im Finale. Statt der angezeigten 250 Stimmen waren jedoch höchstens 100 vertreten, welche Anzahl übrigens vollkommen für den Chor genügt. Der schwierige und an einzelnen Stellen für die menschliche Stimme sehr unbequem geschriebene Chor wurde von den Mitgliedern der Harmonic Society [*sic*: die Harmonie Society] zur Befriedigung des Auditoriums ausgeführt, dagegen war das Soloquartett ungenügend besetzt. Das Publikum zollte dem Werke des Meisters seine Achtung dadurch, daß es, bis der letzte Ton verklungen war, auf seinen Plätzen ausharrte und nicht wie sonst wenige Minuten vor Schluß des Concertes in wilder Hast den Ausgängen zueilte.

Herr S. B. Mills spielt [*sic*: spielte] das interessante A-Moll-Concert von Schumann in drei Sätzen. Herr Mills hat seitdem wir ihn zum letzten Male dieses Concert spielen hörten, und dies ist bereits mehrere Jahre her, dasselbe durch eine Anzahl neuer Nuancen und Färbungen bereicher, die uns dem Geiste der Composition angemessen und

entsprechend erschienen; das Spiel des Künstlers war wie immer ein makellooses. Spohr's Overture zur „Jessonda“ wurde ebenfalls in diesem Concerte gespielt. Für die Aufnahme der Overture, die eine ganz eigene Richtung der Musik kennzeichnet, verdient Herr Bergmann Anerkennung. Es zeigt sich in dieser Overture Spohr's Neigung zum Elegisch-Weichen, eine Neigung, die seiner Musik selbst in der Schilderung zarter lyrischer Stimmungen selten einen erschlaffenden Charakter ausdrückt; Reichthum an Melodie, Adel und Keuschheit der Empfindung und eine feine und elegante Instrumentation sind einige der Vorzüge der Jessonda-Overture, die durch die saubere, schön nüancirte Ausführung am Samstag Abend ganz besonders hervorgehoben und zur Geltung gebracht wurden.—Für das nächste Concert, welches am 7. März stattfindet, werden die erste der Mozartschen Sinfonien, Mendelssohn's A-dur-Sinfonie und die Introduction zum „Lohengrin“ von R. Wagner einstudirt.—NYSZ Monday, 3 February 1868, p. 8

[Philharmonic concert. The efforts of the administrative and artistic directors to raise the Philharmonic concerts were rewarded on Saturday evening, when the Academy of Music was completely overcrowded. We do not remember having seen a concert so extraordinarily well attended in recent years. The society's new president has succeeded in awakening an interest for the concerts in the so-called fashionable world. On Saturday evening, the boxes and the seats in the first rows were occupied by ladies in the most elegant dresses who used the concert, as in the old times, as an apt occasion to show their new fashion articles and to converse with acquaintances and friends. But quite significant was also the number of those who attended the concert for the concert's sake. The program listed only three numbers, but one of them was Beethoven's "Ninth," that titanic work which still occupies the highest rank in the realm of music. Everything written after the Ninth Symphony, even the best, seems small and unimposing, and ever again must we admire the creative spirit capable of creating such a work when the sense, through which his music of the spheres is revealed to us, was expiring. This performance of the symphony ranked behind those of previous years, especially as concerns the last movement's vocal part. The first three movements were executed admirably by the orchestra under Bergmann's masterful direction. The Harmonie Society, which has made a very good name for itself by its participation in Harrison's Oratorio concerts, sang the finale's jubilant chorus. Instead of the 250 voices advertised, there were 100 at most, which number, by the way, is entirely sufficient for the chorus. This part, which is difficult and in a few passages very uncomfortable for the human voice, was executed by the members of the Harmonic Society to the satisfaction of the audience, whereas the solo quartet was inadequately cast. The audience expressed its respect for the master's work by remaining on the seats until the last note had faded, instead of rushing, as is usual, for the exits in a frenzied hurry a few minutes before the end of the concert. Mr. S. B. Mills played Schumann's interesting Concerto in A minor in three movements. Since we last heard Mr. Mills perform this concerto, and it has been a number of years, he has enriched it by the addition of a number of new nuances and colorations, which to us seemed appropriate and befitting the spirit of the composition; the artist's playing was, as always, flawless. Spohr's overture to *Jessonda* was also performed during this concert. Mr. Bergmann deserves recognition for the reception found by this overture, which marks a particularly distinct school of music. The overture displays Spohr's inclination toward

the elegiac and soft, an inclination which in his music, even in the depiction of delicate and lyrical moods, rarely expresses a flagging character; wealth of melody, nobleness and chastity of sentiment, and a subtle and elegant instrumentation are some of the virtues of the *Jessonda* Overture especially highlighted and brought to the fullest effect by the neat and beautifully nuanced execution on Saturday evening.—The first of Mozart's symphonies, Mendelssohn's Symphony in A major, and the Introduction to *Lohengrin* by R. Wagner are being rehearsed for the next concert, to be held on March 7.—NYSZ Monday, 3 February 1868, p. 8]

Philharmonisches Concert. Das vierte Concert der Philharmonic Society, welches am Samstag Abend in der Academy of Music abgehalten wurde, war sehr gut besucht. Zur Aufführung kamen nur Werke, die wir schon so oft von der Gesellschaft zu hören bekommen haben, doch wurden dieselben unter Herrn Bergmanns Leitung vorzüglich exekutirt. Frau Parepa-Rosa sang zwei Arien und erntete namentlich für den künstlerisch-schönen Vortrag der großen Arie aus dem Oberon , „Ocean, du Ungeheuer,“ verdienten Beifall. Für das fünfte und letzte Concert stehen die erste Sinfonie von Schumann, die Freischütz-Ouverture und eine neue sinfonische Dichtung von Liszt, „Heroide Funebre“, in Aussicht.—NYSZ Monday, 9 March 1868, p. 8

[Philharmonic concert. The Philharmonic Society's fourth concert, held on Saturday evening at the Academy of Music, was very well attended. The works performed, which we have heard played by the society so many times, were executed exquisitely under the direction of Mr. Bergmann. Mrs. Parepa-Rosa sang two arias and received deserved applause especially for her artistically beautiful rendition of the grand aria from *Oberon*, "Ocean, du Ungeheuer." Schumann's First Symphony, *Der Freischütz* Overture, and a new symphonic poem by Liszt, *Heroide Funebre* [i.e., *Héroïde funèbre*], have been announced.—NYSZ Monday, 9 March 1868, p. 8]

Concerte. Morgen Abend findet in den Germania Assembly Rooms ein von Herrn Julius Grill arrangirtes Sacred Concert statt. Das große Orchester, welches mitwirkt, wird von den Herren Carl Bergmann, E. Grill und Julius Unger dirigirt. Der Gesangsverein "Colonia", Herr Rudolph Henning, Cello und Herr W. Hinecke, Waldhorn, betheiligen sich ebenfalls an diesem Concerte, dessen Ertrag dem oben genannten, tüchtigen und verdienten Musiker zufließt.—NYSZ 4 April 1868, p. 2

[Concerts. A Sacred concert arranged by Mr. Julius Grill will be held tomorrow night at the Germania Assembly Rooms. The participating grand orchestra will be conducted by Messrs. Carl Bergmann, E. Grill, and Julius Unger. The "Colonia" glee club, Mr. Rudolph Henning, cello, and Mr. W. Hinecke, *Waldhorn*, will also participate in this concert, the proceeds of which will go to the abovementioned competent and deserving musician.—NYSZ 4 April 1868, p. 2]

Philharmonisches Concert. In dem heutigen, fünften und letztem [*sic*: letzten] Concerte der Philharmonischen Gesellschaft kommt [*sic*: kommen] Schumanns B-Dur Sinfonie, Mendelssohn's [*sic*] Musik zum „Sommernachtstraum“ und die Freischütz-Ouverture zur Aufführung. Herr Theo. Thomas spielt ein Beethoven'sches Concert für Violine und der „Arion“ singt drei Chöre.—NYSZ Saturday, 18 April 1868, p. 8

[Philharmonic concert. During today's fifth and last concert of the Philharmonic Society, Schumann's Symphony in B major, Mendelssohn's music for *Der Sommernachtstraum*, and *Der Freischütz* Overture will be performed. Mr. Theo. Thomas will play a Concerto for Violin by Beethoven, and the "Arion" will present three choral pieces.—NYSZ Saturday, 18 April 1868, p. 8]

Philharmonische Gesellschaft. Am Samstag Abend war die Academy of Music, in welcher das fünfte und letzte philharmonische Concert stattfand, überfüllt. Das Concert bot ein sehr reichhaltiges Programm und endete erst kurz vor 11 Uhr. Schumanns beliebte Sinfonie in B-Dur, die Mendelssohnsche Musik zum *Sommernachtstraum* und die *Freischütz*-Ouverture mit ihren lieben bekannten Melodien wurden von dem über 100 Mann starken Orchester unter Bergmanns Leitung mit dem Feuer und der Präcision, welche man von den Philharmonikern wohl verlangen kann, executirt. Theodor Thomas spielte den ersten Theil des großen Beethovenschen Concerts für Violine, eine Composition, die nicht nur eine sehr bedeutende Technik, sondern auch ein feines musikalisches Gefühl und Verständniß erheischt. Hr. Thomas bewies durch den Vortrag dieser Piece, daß er einer der gediegensten unserer Solo-Violinisten ist, dem es Ernst um die wahre Kunst ist. Der „Arion“, welcher drei Chöre, darunter Max Bruch's außerordentlich effektvollen „Römischen Triumphgesang“, vortrug, erntete für seine fast tadellosen Leistungen verdienten, reichen Beifall.—NYSZ Monday, 20 April 1868, p. 8

[Philharmonic Society. The Philharmonic Society was overcrowded on Saturday during the fifth and final Philharmonic concert. The concert offered a very rich program and ended only shortly before 11 o'clock. Schumann's popular Symphony in B-flat major, Mendelssohn's *Ein Sommernachtstraum* music, and the *Freischütz* Overture, with its well-known and beloved melodies, were performed by the orchestra of over 100 musicians, conducted by Bergmann, with the fire and the precision that one can demand from the Philharmonic musicians. Theodore Thomas played the first movement of Beethoven's grand Concerto for Violin, a composition that requires not only considerable technique but also a subtle musical sense and understanding. Mr. Thomas's presentation of this piece proved that he is one of the most proficient among our solo violinists, and serious about true art. The "Arion," which presented three choruses, among them Max Bruch's extraordinarily effective *Römischer Triumphgesang*, received great and well-deserved applause for its almost flawless performances.—NYSZ Monday, 20 April 1868, p. 8]

Terrace Garten, Dritte Avenue, zwischen 58. und 59. Str. Eigenthümer . . . Hr. Philipp Bernet.

Carl Bergmann hat die Ehre, seinen Freunden und dem Musik liebenden Publikum in New-York und Umgegend die Anzeige zu machen, daß er eine Reihe von 100 sommer-Conzerten in dem bekannten und beliebten Terrace-Garten abhalten wird. Das erste findet am Montag Abend den 1. Juni zu Eröffnung der Saison statt. Die Conzerte werden jeden Abend regelmäßig stattfinden.

Carl Bergmann hat sich zur Ausgabe gestellt, diese so populär gewordenen Sommer-Conzerte zu einem Kunstgenuß zu machen. Um diese Aufgabe zu ermöglichen,

sind Verbindungen mit Verlagshandlungen ersten Rufes angeknüpft, um neue Tonschöpfungen, sobald sie erschienen, dem New-Yorker Publikum vorzuführen.

Die starke, sorgsam gewählte Kapelle, besteht meistens aus Mitgliedern der Philharmonischen Gesellschaft. Herr Bernard Listemann, Violin-Virtuoso, und andere Solisten werden im Laufe des Sommers mitwirken.

Der Garten ist sehr verschönert, und Alles, was zur Annehmlichkeit, zur Unterhaltung und zur Bequemlichkeit der Liesucher beitragen kann, ist gegeben worden. Das Orchester ist neu gebaut und erhöht, um der Akustik Rechnung zu tragen.

Die Restauration steht unter der persönlichen Leitung des Herrn Ph. Bernet, der sich bemühen wird, die Besucher in jeder Weise zufrieden zu stellen. Auf Ordnung und gutes Betragen wird ein wachsames Auge gehalten.

Am Sonntag den 31 Mai werden zur Vorfeier der regelmäßigen Saison Zwei große Sacred-Conzerte gegeben, Nachmittags 3 ½ und Abends Uhr.

Einlaßkarten 25 Cents @ Person für jedes Concert.

Saison-Tickets, die zu allen Concerten während der ganzen Sommer-Saison berechtigen, @ zehn Dollars, sind zu haben bei J. Schubert 820, G. Schirmer 701, Jordens & Martens 758, Hanft & Bros. 697 Broadway; Arion Society, Germania Assembly Rooms, Bowery; E. Rofeblüth, 334 Canalstr. Und Ph. Bernet, Terrace-Garten. Achtungsvoll . . . C. Bergmann, Conductor.—NYSZ Tuesday, 26 . . . Saturday, 30 May, 1868, p. 6

[Terrace Garden, Third Avenue between 58th and 59th Sts. Owner . . . Philipp Bernet. Carl Bergmann has the honor to announce to his friends and to the music-loving public in and around New York that he will hold a series of 100 summer concerts at the well-known and popular Terrace Garden. The first concert, opening the season, will be held on Monday night, June 1st. Concerts will be held every night.

Carl Bergmann has set before himself the task of making these summer concerts, which have become so popular, an artistic pleasure. To make this possible, contact has been initiated with publishers of the highest reputation so that new compositions, as soon as they appear, can be presented to the New York public.

The strong and carefully selected orchestra consists, for the most part, of members of the Philharmonic Society. Mr. Bernard Listemann, the violin virtuoso, and other soloists will participate over the course of the summer.

The appearance of the garden has been much improved, and all that can contribute to the comfort, the entertainment, and the convenience of the audience has been undertaken.

The orchestra has been rebuilt and raised in order to improve the acoustics.

The restaurant is supervised by Mr. Ph. Bernet himself, who will strive to satisfy the patrons in every respect. A watchful eye will be kept on order and proper conduct.

On Sunday, May 31st, two grand Sacred concerts will be held to celebrate the beginning of the regular season, one at 3:30 p.m. and one at 8 p.m.

Admission: 25 cents per person for any concert.

Seasonal tickets, which entitle to admission to all concerts during the entire summer season, are for sale for ten dollars at [list of addresses]. Respectfully, C. Bergmann, conductor.—NYSH Tuesday, 26 . . . Saturday, 30 May, 1868, p. 6]

Am Montag Abend wird Herr Karl Bergmann sein erstes regelmäßiges Concert im Terrace garden geben; morgen Nachmittag und Abend finden jedoch zwei große Extra-Concerte des Bergmann'schen Orchesters im Terrace Garden statt.—NYSZ 30 May 1868, p. 8

[On Monday night, Mr. Karl Bergmann will hold his first regular concert at the Terrace Garden; tomorrow afternoon and evening, two grand special concerts of Bergmann's orchestra will be held at the Terrace Garden. —NYSZ Saturday, 30 May 1868, p. 8]

Terrace Garden. Heute Abend wird im Terrace Garden an der 3. Avenue, zwischen der 58. und 59. Straße, die regelmäßige Concertsaison eröffnet, nachdem gestern als eine Art Vorfeier zwei "Sacred Concerts" stattgefunden haben. Herr Carl Bergmann wird die Concerte im Terrace Garden leiten, was uns eine genügende Garantie ist, daß dieselben vorzüglich sein werden. Das Programm des Concertes ist ein vielversprechendes.—NYSZ 1 June 1868, p. 8

[Terrace Garden. The regular concert season will open tonight at the Terrace Garden on 3rd Avenue between 58th and 59th streets, after a "pre-celebration" in the form of two Sacred concerts yesterday. Mr. Carl Bergmann will conduct the concerts at the Terrace Garden, which we accept as satisfactory warranty that they will be excellent. The concert's program is promising.—NYSZ Monday, 1 June 1868, p. 8]

Conzerte. Der „Arion“ hält heute Abend seine erste musikalische Abendunterhaltung im Terrace-Garden unter Mitwirkung des Bergmann'schen Orchesters. Morgen finden wieder zwei Sacred-Conzerte im Terrace-Garden statt.—NYSZ 6 June 1868, p. 8

[Concerts. The Arion will hold its first musical evening entertainment tonight at the Terrace Garden, with the participation of Bergmann's orchestra. Tomorrow, two Sacred concerts will again be held at the Terrace Garden.—NYSZ Saturday, 6 June 1868, p. 8]

Terrace Garden. Am Samstag Abend fand in diesem beliebten Lokale die erste Sommer-Abend-Unterhaltung des „Arion“ statt, welche recht gut besucht war. Unter Carl Bergmann's Leitung executirte das Orchester die im Programm verzeichneten Stücke mit gewohnter Tüchtigkeit. Unter den vom Arion vorgetragenen Musikstücken erntete namentlich der "Römische Triumphgesang" von Max Bruch vielen Beifall. Leider trat gegen 10 Uhr ein heftiger Gewitterregen ein, der eine Anzahl der Anwesenden vertrieb, ohne jedoch dem Vergnügen Abbruch thun zu können. Der Tanz dauerte bis zu später Stunde. Diese gemüthlichen Abendunterhaltungen finden alle 2 Wochen statt.—NYSZ Monday, 8 June 1868, p. 8

[Terrace Garden. At this popular venue, the "Arion's" first Summer Night Entertainment was held on Saturday night; it was fairly well-attended. Under Carl Bergmann's direction, the orchestra executed the pieces listed in the program with its customary proficiency. Among the musical pieces presented by the Arion, especially the *Römischer Triumphgesang* by Max Bruch earned much applause. Unfortunately, a heavy thunderstorm set in around 10 o'clock, driving a number of those present away but not diminishing the enjoyment. The dancing continued late into the night. These good

natured evening entertainments will be held every 2 weeks.—NYSZ Monday, 8 June 1868, p.8]

Der erste schöne Sonntag, den wir in diesem Jahr hatten, lockte gestern Alt und Jung hinaus in's Freie. Der Central-Park zählte gestern an 60,000 Besucher, die aber bei der brennenden Sonne und dem geringen Schatten im Park, nicht die Erholung fanden welche sie suchten. Die nach der oberen Stadt fahrenden Eisenbahnen und die nach New York führenden Ferries hätten noch in zweimal größerer Zahl vorhanden sein können und würde [*sic*: würden] doch nicht für die Masse Derer [*sic*: derer] genügt haben, welche mit Sack und Pack dem Accise-gesegneten New York entfliehen wollten. Im Central Park Garden und Terrace Garden fanden unter Theodor Thomas resp. Carl Bergmanns Leitung außerordentlich zahlreich besuchte Concerte statt. Merkwürdiger Weise fanden auch die geschlossenen Locale, in denen Sacred Concerte stattfanden, sehr starken Zuspruch. NYSZ Monday, 15 June 1868, p. 8

[The first fair Sunday that we have had this year beckoned young and old outside yesterday. Central Park counted around 60,000 visitors yesterday, who however did not find the recreation they were seeking, due to the burning sun and the scarcity of shade. The railways headed uptown, and the ferries leading to New York, could have been available in three times their actual number, and still wouldn't have sufficed for the crowd of those who, with families and luggage, sought to flee excise-blessed New York. At the Central Park Garden and the Terrace Garden, exceptionally well-attended concerts were held under the direction of Theodore Thomas and Carl Bergmann, respectively. Oddly, the closed venues in which Sacred Concerts were held also drew very large audiences.—NYSZ Monday, 15 June 1868, p. 8]

Im Terrace Garden konnte gestern Abend kein Concert stattfinden, weil sich Herr Bergmann mit seinem Orchester auf einer Dampfboot-Excursion befand, von welcher er lange vor Eröffnung des Concerts hätte zurück sein können, wenn das Boot nicht unglücklicher Weise aufgefahren [*sic*: wäre]. Heute Abend nehmen die Concerte ihren regelmäßigen Fortgang. Wir sind von Herrn Bergmann ersucht worden, die Besucher des Terrace Garden wegen des von ihm verschuldeten Wegfalls des gestrigen Concerts um Entschuldigung zu bitten. NYSZ Friday, 3 July 1868, p. 8

[At the Terrace Garden, no concert could be held yesterday night because Mr. Bergmann and his orchestra were on a steamship excursion from which they could have been back long before the beginning of the concert if the boat hadn't unfortunately run aground. Tonight, the concerts will resume their regular schedule. We have been asked by Mr. Bergmann to convey his apologies for the cancellation he has caused to the visitors of the Terrace Garden.—NYSZ Friday, 3 July 1868, p. 8]

Terrace Garden. Das heutige Concert fällt aus, da das Bergmannsche Orchester in dem Konzerte des Arion und Liederkranz mitwirkt. Morgen findet in diesem beliebten Lokale ein großes Nachmittags- und Abendconcert statt. NYSZ Saturday, 11 July 1868, p. 8

[Terrace Garden. Tonight's concert is cancelled because Bergmann's orchestra will participate in the concert of the Arion and the Liederkranz. Tomorrow, a grand afternoon

and evening concert will be held at this popular venue. —NYSZ Saturday, 11 July 1868, p. 8]

Arion und Liederkranz. Die Reunion, welche in der Samstag Nacht von den Gesangsvereinen „Arion“ und „Liederkranz“ in Jones Wood abgehalten wurde, zeigte im kleinen Maßstabe, was diese beiden Vereine, wenn sie ihre Kräfte vereinigen, zu thun im Stande sind. Wir haben das Entstehen eines derartigen freundschaftlichen Verhältnisses zwischen diesen beiden Vereinen mit Freuden begrüßt und versprechen uns für die Förderung des Chorgesangs Großes davon. Ein Vocal- und Instrumental-Concert leitete die Festlichkeit am Samstag Abend ein. Carl Bergmanns Orchester war in voller Stärke anwesend und spielte den Krönungsmarsch aus dem Propheten, die Freischütz-Ouverture, Potpourri [*sic*] aus dem Faust, Ouverture zu Rossini's Wilhelm Tell und Meyerbeer's Fackeltanz. Eine Serenade für Horn und Flöte ging bei der schlechten Akustik der großen Halle so ziemlich verloren. Die zwei großen Chöre, die von beiden Vereinen mit Begleitung des vollen Orchesters gesungen wurden, Max Bruch's „Römischer Triumphgesang“ und der Schlachtgesang aus „Rienzi“ waren die Glanzpunkte des Concerts. Beide Compositionen wurden in jeder Hinsicht befriedigend durchgeführt; die erstgenannte dirigierte Herr A. Paur, die andere Herr Carl Bergmann. Als Soli sangen die beiden Vereine Lieder, die wir jetzt fast bei jeder Gelegenheit zu hören bekommen, nämlich der „Liederkranz“ Frey's „Wie kam die Liebe“ und der „Arion“ Veit's „Roth-Traut“; leider gingen die prächtigen Pianostellen beider Lieder aus der schon oben erwähnte Ursache für den größeren Theil des Publikums verloren. In der Schlachthymne zeichnete sich Herr Candidus durch den correkten und geschmackvollen Vortrag des einleitenden Recitativs aus. Nach dem Concert wurde getanzt und zwar bis in die ersten Morgenstunden hinein. Die Festhalle erwies sich, trotzdem sie fast ganz gefüllt war, als ein vortreffliches Balllokal; die vom Flusse herüber wehende kühle Brise milderte auf das Angenehmste die Hitze. Der Besuch der Festivität ließ nichts zu wünschen übrig; die Damen verliehen in ihren hellfarbenen eleganten Sommertoiletten der Festhalle einen eigenen Reiz. Die galanten und zuvorkommenden Committeemitglieder der beiden Vereine verstanden es, das Vergnügen für Alle und Jeden stets im besten Gange zu erhalten.—NYSZ Monday, 13 July 1868, p. 8

[Arion and Liederkranz. The reunion held by the glee clubs “Arion” and “Liederkranz” on Saturday night at Jones's Wood demonstrated on a small scale what these two associations can accomplish when they unite their forces. We have strongly welcomed that such amicable relations have arisen between the two associations and harbor great expectations for the the promotion of choral music. A vocal and instrumental concert introduced the festivity on Saturday night. Carl Bergmann's orchestra was present in its entirety, and played the Coronation March from the *Le Prophète*, the overture to *Der Freischütz*, the potpourri from *Faust*, the overture to Rossini's *Guillaume Tell*, and Meyerbeer's *Fackeltanz*. A serenade for horn and flute was largely lost due to the bad acoustics in the great hall. The two grand choruses, sung by both associations accompanied by the entire orchestra, Max Bruch's *Römischer Triumphgesang* and the battle song from *Rienzi*, were the concert's highlights. Both compositions were executed in a manner satisfactory in every respect; the former was directed by Mr. A. Paur, the latter by Mr. Carl Bergmann. As their solos, the two associations sang songs which we

now get to hear at almost every occasion, i.e., the “Liederkranz,” Frey’s *Wie kam die Liebe* and the “Arion,” Veit’s *Roth-Traut*; unfortunately, the splendid piano passages in both songs were lost to the majority of the audience for the abovementioned reason. In the battle hymn, Mr Candidus distinguished himself by the correct and tasteful performance of the introductory recitative. After the concert there was dancing, which continued into the early morning hours. The festival hall, though almost completely full, proved an excellent location for a ball; the cool breeze coming in from the river most pleasantly mitigated the heat. The audience at the festivity left nothing to be desired; the ladies, in their elegant summer attires in bright colors, gave the festival hall a unique charm. The gallant and obliging committee members of both associations knew how to keep all and every visitor’s enjoyment perfect.—NYSZ Monday, 13 July 1868, p. 8]

Terrace Garden. In diesem beliebten Sommer-Etablissement, welches jetzt im schönsten Schmuck seiner Blumen und prächtigen Laubbäume prangt, beginnt heute ein Cyclus populärer Garten-Concerte. NYSZ Monday, 20 July 1868, p. 8

[Terrace Garden. At this popular summer venue, which now appears in the full adornment of its flowers and splendid trees, a series of popular garden concerts will begin today. —NYSZ Monday, 20 July 1868, p. 8]

Terrace Garden, 3. Avenue, zwischen 58. und 59. Straße. Engagements für Pic Nics, Sommernachtsfeste u.s.w. werden jetzt abgeschlossen. Jeden Sonntag Concert des Bergmann’schen Orchesters. Phil Bernet, Eigenthümer.—NYSZ Friday, 24 July 1868, p. 6

[Terrace Garden, 3rd Avenue between 58th and 59th Streets. Engagements for picnics, summer night festivities, etc. now accepted. Concerts of Bergmann’s orchestra every Sunday. Phil Bernet, Eigentümer.—NYSZ Friday, 24 July 1868, p. 6]

Sommernachtsfest des Arion. Der regenverkündende Himmel und selbst der kurz nach 8 Uhr eintretende Regenschauer hielt die Arioniten und ihre Freunde nicht ab, en masse nach Kapffs Löwen-Park zu wandern, in welchem der „Arion“ gestern Nacht sein diesjähriges Sommernachtsfest feierte.

Der Park, das Hotel und das Belvedere waren von den Herren Günfel und Stöckhardt recht geschmackvoll mit Draperien, transparenten, farbigen Laternen und Papierballons verziert worden. Das Belvedere gewährte nach Anbruch der Dunkelheit einen brillanten Anblick.

An den Eingängen wurden die Gäste von Hellebardieren empfangen. Ein Concert, an welchem sich der Verein und Bergmanns Orchester betheiligte, eröffnete das Fest. Die Tanzmusik wurde unter Leitung des Hrn. Rietzel ausgeführt. Die Arrangements des Festes, für welche der Verein den Herren Reichelt, Deggelmann, Steuernagel, J. Koch, Stauffer und Stadermann verpflichtet ist, waren in jeder Hinsicht gelungen.

Auch die Bewirthung ließ nichts zu wünschen übrig und fand dieselbe allgemeinen Beifall. Gegen 11 Uhr wurde ein Feuerwerk abgebrannt und zu gleicher Zeit ein humoristisches Gedicht, eine recht gelungene Parodie auf den Strike der Maurer, vertheilt.—NYSZ Friday, 7 August 1868, p. 8

[Summer night festival of the Arion. The sky, betokening rain, and even the brief rain-shower that set in shortly after 8 o'clock did not deter the Arionites and their friends from walking in crowds to Kapff's Löwen-Park, where the Arion celebrated this year's summer night festival last night. The park, the hotel and the belvedere had been tastefully decorated by Mr. Günfel and Mr. Stöckhardt with draperies, transparent and colored lanterns, and paper balloons. After dark, the belvedere was a splendid sight.

At the entrances, the visitors were received by halberdiers. A concert, in which the association and Bergmann's orchestra participated, opened the festival. The dance music was performed under the direction of Mr. Rietzel. The arrangements for the festival, for which the association is indebted to Messrs. Reichelt, Deggelmann, Steuernagel, J. Koch, Stauffer, and Stadermann, were successful in every respect.

The service also left nothing to be desired, and was generally praised. Around 11 o'clock a firework display was launched, and at the same time, a humoristic poem, a rather felicitous parody on the bricklayers' strike, was distributed.—NYSZ Friday, 7 August 1868, p. 8]

Concerte werden von der philharmonischen Gesellschaft mit Unterstützung des Liederkranzes gegeben werden, welcher im dritten und fünften Concerte singt, und sich die schwere Aufgabe gestellt hat, Schumann's undankbare *Manfred*musik aufzuführen. Von den Programmen der Gesellschaft wissen wir noch nichts, eben so wenig wie von denen des Hrn. Theodor Thomas, welcher letztere den Charakter seiner Symphonieconcerte ein wenig ändern dürfte.

Auswärtige Künstler werden vorläufig nicht kommen, namentlich nicht Rubinstein, welcher die bescheidene Forderung gestellt hat, 100,000 Francs in Gold als Sicherheit zu bekommen, bevor er sich den Wellen anvertraut [sic: anvertraut].—Neue New Yorker Musik-Zeitung Sunday, 12 September 1868, p. 88

[Concerts will be held by the Philharmonic Society, supported by the Liederkranz, which will sing during the third and fifth concerts and has taken on the difficult task of performing Schumann's ungrateful *Manfred* music. We know nothing as yet about the society's programs or of those of Mr. Thomas; the latter will probably alter the character of his symphonic concerts slightly.

For the time being, no artists will arrive from abroad, specifically not Rubinstein, who has modestly demanded that he receive a security of 100,000 francs in gold before he entrusts himself to the waves.—Neue New Yorker Musik-Zeitung Sunday, 12 September 1868, p. 88]

Die „Philharmonische Gesellschaft“ wird in diesem Winter sechs, anstatt wie bisher fünf, Concerte in der Academy of Music geben. Das hundert Mann zählende Orchester wird von Herrn Carl Bergmann dirigiert werden. Die erste öffentliche Probe wird nächsten Freitag in der Academy of Music abgehalten werden.—NYSZ Wednesday, 11 November 1868, p. 8

[The "Philharmonic Society" will perform six concerts this winter at the Academy of Music, instead of the five of previous years. The orchestra of one hundred musicians will be conducted by Mr. Carl Bergmann. The first public rehearsal will be held next Friday at the Academy of Music.—NYSZ Wednesday, 11 November 1868, p. 8]

Der „Arion“ stellt uns für heute Abend einen seltenen Genuß in Aussicht, nämlich ein Vocal- und Instrumental-Concert, in welchem der Pianist S. B. Mills, der Violinenvirtuose Wenzel Kopta und Herr Wilh. Candidus, der bekannte Solotenor des Arion, als Solisten auftreten werden. Das Concert wird in Steinway Hall abgehalten. Herr Ignatz Pollack wird am 22. ds. sein erstes Concert in Irving Hall geben. Herr Hermann Hendrichs, Mlle. Camilla Urso [*sic*], Mme. Gazzaniga, der Allgemeine Sängerbund wird morgen Abend in den Germania Assembly Rooms musiciren. Das interessante Programm dieses Concertes findet der geehrte Leser auf einer anderen Seite unseres Blattes. Auch die Philharmonische Gesellschaft, die gestern ihre erste Probe abhielt, geht noch vor Ende dieses Monats ins Zeug und zwar mit Macht und guter Aussicht auf Erfolg. Die Gesellschaft bietet uns in diesem Winter sechs Concerte mit verständig zusammengestellten Programmen und unter Mitwirkung namhafter Kräfte. Die Schwester der New Yorker Gesellschaft, die Brooklyn Philharmonie Society, ist eines stillen Todes verblieben. Die Brooklyner haben sich ein großes Armuthszeugniß ausgestellt, daß sie dieses Institut so schmäählich zu Grunde gehen ließen. Die guten Menschen, d.h. diejenigen welche im Interesse der Kunst für fünf Concerte und achtzehn Proben zehn Dollars bezahlen, scheinen in der Stadt der Kirchen nicht gerade sehr dick gesäet zu sein. Theodor Thomas, der im Winter und Sommer prosperirt, der gleich groß im Opernhaue, im Concertsaale, ja selbst im Biergarten dasteht, dem [*sic*: den] weder schönes noch schlechtes Wetter, Regen oder Schnee im Stande ist, anzufechten, scheint der diesjährigen Saison nicht recht zu trauen und fast hat es den Anschein, als ob wir in diesem Winter seiner excellenten Sinfoniesoireen verlustig gehen sollten. Es wäre zu bedauern, wenn die exorbitanten [*sic*: exorbitanten] Forderungen der Musiker diese Soireen unmöglich machen würden. . . .—Neue New Yorker Musik-Zeitung 14 November 1868, p. 233

[The “Arion” promises us a rare pleasure for tonight, namely a vocal and instrumental concert in which the pianist, S. B. Mills, the violin virtuoso, Wenzel Kopta, and Mr. Wilh. Candidus, the well-known solo tenor of the Arion, will appear as soloists. The concert will be held at Steinway Hall. Mr. Ignatz Pollack will hold his first concert at Irving Hall on the 22nd [of November]. Mr. Hermann Hendrichs, Mlle. Camille [*sic*] Urso, Mme. Gazzaniga, and the pianist, Mr. F. von Inten, have been enlisted for this concert. Yet that does not exhaust the number of upcoming concerts by far; the New York Allgemeiner Sängerbund will make music tomorrow evening at the Germania Assembly Rooms. The honored reader will find this concert’s interesting program on another page of our paper. In addition, the Philharmonic Society, which held its first rehearsal yesterday, will push ahead with great steam and good prospects of success before this month is over. The society will offer us six concerts this winter with intelligently selected programs, and the participation of well-known musicians. The New York society’s sister, the Brooklyn Philharmonic Society, has died a quiet death. The people of Brooklyn have given substantial evidence of incapacity by letting this

institution go under ignominiously. It seems that in the city of churches, good people, i.e., those who in support of the arts will pay ten dollars for five concerts and eighteen rehearsals, are few and far between. Theodore Thomas, who does as well in the winter as in the summer, who stands equally tall in the opera house, in the concert-room, and even in the beer-garden, who is uncontested by fair and bad weather, rain or snow, seems to distrust this year's season, and it almost appears as though we are to lose his excellent symphonic soirees for this winter. It would be regrettable if the exorbitant demands of the musicians were to make these soirees impossible. [. . .]—Neue New Yorker Musik-Zeitung 14 November 1868, p. 233]

Concerte. Fräulein Henrietta Markstein, eine angehende Piano-Virtuosin im Alter von ungefähr vierzehn Jahren, trat gestern Abend in Steinway Hall zum ersten Mal vor die Oeffentlichkeit. Fräulein Markstein hat tüchtige Vorstudien unter guten Lehrern gemacht, wie der Vortrag der drei schwierigen Piecen, welche sie für ihr Debüt ausgewählt hatte, bewies. Sie spielte zuerst das Mendelssohn'sche Capriccio „Brillant“ mit Orchesterbegleitung recht sauber und sicher. Die beiden anderen Piecen, die Lucia-Fantasie von Prudent und die zweite (ungarische) Rhapsodie von Liszt, sind zwei Parforce-Stücke, die neben einer bedeutenden Technik auch Kraft verlangen. Die Debütantin wurde beiden Compositionen in jeder Hinsicht gerecht. Die schwierigen Läufe, Terzengänge, Triller etc. der Liszt'schen Composition executirte sie tadellos, so daß selbst die unter dem Publikum sehr zahlreich vertretenen Kenner, wie die Pianisten Mills, Oscar Pfeiffer, Charles Fredel, von Inten u.A., ihr lauten und herzlichen Beifall spendeten. Was Fräulein Markstein zur Zeit noch fehlt, ist die individuelle Auffassung und Färbung der Compositionen, doch das findet sich mit den Jahren. Jedenfalls hat sie durch dieses Concert bewiesen, daß sie Talent hat, welches unter richtiger Anleitung sich gewiß zur schönsten Blüte entfalten wird. Carl Bergmann's Orchester, Mme de Lussen und der Violinist Wenzel Kopta unterstützten die Debütantin auf das Beste mit ihren Leistungen.—NYSZ Thursday, 19 November 1868, p. 8

[Concerts. Miss Henrietta Markstein, a coming piano virtuoso aged around 14 years, appeared before the public for the first time last night at Steinway Hall. Miss Markstein has passed a solid professional education with good teachers, as was proven by her performance of the three difficult pieces that she had chosen for her debut. She first played Mendelssohn's capriccio *Brilliant* rather neatly and surely. The other two pieces, the *Lucia* Fantasy by Prudent and the second (Hungarian) rhapsody by Liszt, are two virtuoso pieces which, besides significant technique, also require strength. The debutante lived up to both compositions in every respect. She executed the difficult scales, parallel thirds [Terzengänge], trills, etc. of Liszt's composition without fault, so that even the many cognoscenti among the audience, such as the pianists Mills, Oscar Pfeiffer, Charles Fredel, von Inten and others, gave strong and heartfelt applause. What Miss Markstein is still lacking at this time is the individual understanding and coloring of the compositions, but that will come with the years. In any case, she has proven with this concert that she has talent, which under the right direction will certainly develop to the fairest blossom. The efforts of Carl Bergmann's orchestra, Mme. de Lussen and the violinist Wenzel Kopta strongly supported the debutante. —NYSZ Thursday, 19 November 1868, p. 8]

Ein von dem Männergesangsverein Arion, respektive von dessen Dirigenten Carl Bergmann, arrangirtes Concert hatte am Samstag Abend ein sehr zahlreiches Publikum in Steinway Hall versammelt. Der Arion ist immer noch auf dem Platz, wenn es gilt etwas Gutes zu leisten. Sein Vortrag der drei Chöre, Schubert's 23. Psalm, die Hoffnung von Veit und die Hymne an die Tonkunst von Billeter, ließ wenig zu wünschen übrig, namentlich was die Gleichmäßigkeit und Präcision der Einsätze, das zarte und saubere Piano, die feine Nuancirung anbetraf. S. B. Mills, der Pianist, Hr. Wenzel Kopta—Violine—und das Bergmann'sche Orchester unterstützten durch ihre brillanten Leistungen den concertgebenden Verein auf das Beste. Hr. W. Candidus, ein Mitglied des Arion, der auch den Sängern im Westen vom Chicagoer Gesangsfest her noch bekannt sein wird, trat mit dem Gebet aus Wagner's Rienzi, einer sehr anstrengenden und schwierigen Piece, an diesem Abend vor das Publikum. Es gelang Hrn. Candidus die Schwierigkeiten der Composition glücklich zu überwältigen, wofür ihm verdienstermaßen reicher Beifall zu Theil wurde.—Neue New Yorker Musik-Zeitung 21 November 1868, p. 248-9

[A concert arranged by the Arion men's glee club, or rather by its conductor, Carl Bergmann, had attracted a very numerous audience to Steinway Hall on Saturday evening. The Arion is still at the ready when it comes to attempting something of quality. Its presentation of the three chorus pieces, Schubert's 23rd Psalm, *Die Hoffnung* by Veit, and the *Hymne an die Tonkunst* [Hymn to Music] by Billeter, left little to be desired, especially concerning even and precise cues, a tender and clear *piano*, and subtle nuances. The brilliant performances of S. B. Mills, the pianist, Mr. Wenzel Kopta—violin—, and Bergmann's orchestra supported the club holding the concert in the best possible way. Mr. W. Candidus, a member of the Arion, whom singers in the West will remember from the Chicago Song Festival, appeared before this evening's audience with the prayer from Wagner's *Rienzi*, a very taxing and difficult piece. Mr. Candidus successfully overcame the composition's difficulties, and was rewarded with great applause.—Neue New Yorker Musik-Zeitung 21 November 1868, p. 248-9]

Philharmonische Gesellschaft. Das erste Concert dieser Gesellschaft findet unter Carl Bergmann's Leitung morgen Abend in der Academy of Music statt. Miß Adelaide Phillipps wird in diesem Concerte zum ersten Male nach ihrer Rückkehr von Europa singen.—NYSZ Friday, 27 November 1868, p. 8

[Philharmonic Society. This society's first concert will be held tomorrow evening at the Academy of Music under the direction of Carl Bergmann. During the concert, Miss Adelaide Phillipps will sing for the first time since her return from Europe.—NYSZ Friday, 27 November 1868, p. 8]

Ueber das Rittersche Concert müssen wir uns Näheres [*sic*: Näheres] für das nächste Blatt vorenthalten [*sic*: vorbehalten]. Heute Abend giebt die Philharmonische Gesellschaft ihr erstes Concert in der Academy of Music.—Neue New Yorker Musik-Zeitung 28 November 1868, p. 264

[Regarding Ritter's concert, we must reserve a more detailed review for the next issue. Tonight, the Philharmonic Society will hold its first concert at the Academy of Music.—*Neue New Yorker Musik-Zeitung* 28 November 1868, p. 264]

Concerte. Die philharmonische Gesellschaft hat am Samstag Abend ihr erstes Concert in der Academy of Music gegeben. Sollen wir von dem Erfolge dieses ersten Concertes auf den der ganzen Serie schließen, so wird derselbe in künstlerischer Hinsicht wenigstens ein glänzender werden, ob aber auch in pecuniärer, ist sehr die Frage, da die Gesellschaft, was Engagement von tüchtigen Solisten und die Anschaffung neuer Werke anbetrifft, sehr bedeutende Anstrengungen gemacht hat. Die Academy war am Samstag Abend total überfüllt. Beethoven's „Eroica“ leitete das Concert ein. Das Meisterwerk wurde namentlich im Zusammenspiel so präcis und exakt gespielt, wie man es kaum von den besten und berühmtesten Orchestern Europa's zu hören bekommt. Seit Bergmann die Gesellschaft allein dirigirt, hat sie in dieser Richtung ganz bedeutende Fortschritte gemacht. Die Ouverture „Hamlet“ von Gade kam in diesem Concerte zur ersten Aufführung; es ist ein in sich abgeschlossenes Werk, welches sehr schöne Stellen aufzuweisen hat, fein und geistreich instrumentirt, mit einem Wort interessant, wie der Charakter selbst, den es schildern soll, dem es jedoch nur das Träumerische, Schwärmerische und Schwermüthige abgenommen hat. Zwei Sätze der ebenso bizarren, wie originellen Symphonie Fantastique von Berlioz, welche eine Episode aus dem Leben eines Künstlers in Tönen malt, kamen ebenfalls zur Aufführung. Trotz der vielen Schönheiten, die das Werk, namentlich das melodiöse Adagio enthält, macht dasselbe doch keinen einheitlichen Eindruck; die oft recht gewaltsamen Uebergänge, die abrupten Sprünge, die sich der Componist erlaubt, machen einen solchen Eindruck zur Unmöglichkeit. Die Ausführung der beiden Sätze war eine tadellose. Als Solistin trat (wunderbarer Weise diesmal kein Pianist, sondern) nur die Altistin Adelaide Phillipps auf, welche eine einfache, aber eben darum wunderschöne Händel'sche Arie und das „Che farò senza Euridice“ aus Gluck's „Orpheus“ sang. Miß Phillipps ist keine vollendete Concertsängerin, aber ihre schönen Stimmittel machen die kleinen Fehler im Vortrage vergessen. Für das zweite Concert wird eine Sinfonie von Haydn, die neue Ouverture „Semiramide“ von Catell and Liszt's sinfonische Dichtung „Auf den Bergen“ einstudirt.—*NYSZ* Monday, 30 November 1868, p. 8

[Concerts. The Philharmonic Society held its first concert on Saturday evening at the Academy of Music. If we are to draw conclusions from this first concert's success for that of the entire series, it will be a splendid one at least in the artistic respect; whether also in the pecuniary respect is very questionable, as the society has gone to considerable expense in the engagement of proficient soloists and the acquisition of new works. The Academy was completely overcrowded on Saturday evening. Beethoven's *Eroica* opened the concert. This masterwork was executed with such precision and exactitude, specifically in the interaction of the instruments, as is rarely heard in even the best and most famous orchestras of Europe. Since Bergmann has been conducting the society by himself, it has made considerable progress in this direction. Gade's *Hamlet* Overture was performed for the first time in this concert; it is a complete work in itself that has many very beautiful passages, and is set with subtlety and inspiration, in one word: it is interesting, as is the character supposedly depicted, of which, however, it has taken on

only the dreaminess, enthusiasm, and melancholia. Two movements of the equally bizarre and original *Symphonie Fantastique* by Berlioz, which depicts in notes an episode from the life of an artist, were also performed. In spite of the many beauties contained in the work and specifically the melodious adagio, it does not make a unified impression; the often rather forcible transitions and the abrupt leaps the composer allows himself, make such an impression impossible. The execution of the two movements was impeccable. The only soloist was (astonishingly not a pianist this time, but) the alto, Adelaide Phillipps, who sang simple yet precise renditions of that gorgeous aria by Händel and the "Che faro senza Euridice" from Gluck's *Orpheus*. Miss Phillipps is not a consummate concert singer, but her beautiful voice makes one forget the small errors in her recital. A symphony by Haydn, the new opera *Semiramide* by Catell, and Liszt's symphonic poem *Auf den Bergen* are being rehearsed for the second concert.—NYSZ Monday, 30 November 1868, p. 8]

Zum Schluß müssen wir hier noch der ersten musikalischen Soiree gedenken, die der Arion am vorigen Sonntage veranstaltete. Das Programm bestand aus mehreren Chören, einem von den Herren Eckart, Carl Bergmann und von Breuning gespielten Beethoven'schen Trio, und Solovorträgen der Herren Wm. Candidus, J. Pollack und C Feininger (Violine). Sämmtliche Vorträge befriedigten vollkommen. Der Arion wird jeden Monat zwei derartige Soireen geben. Die erste Sinfonie-Soiree des Herrn Theo. Thomas findet heute Abend in Steinway Hall statt. Das Programm bringt mehrere Novitäten.—Neue New Yorker Musik-Zeitung, Saturday, 12 December 1868, p. 297

[Finally, we must mention the first musical soiree held by the Arion last Sunday. The program consisted of a number of pieces for chorus, a Beethoven trio played by Mr. Eckart, Messrs. Carl Bergmann, and von Breuning, and solo presentations by Messrs. Wm. Candidus, J. Pollack, and C. Feininger (violin). All performances were completely satisfactory. The Arion will hold two such soirees every month. Mr. Theo. Thomas's first symphonic soiree will take place tonight at Steinway Hall. The program includes a number of novelties.—Neue New Yorker Musik-Zeitung, Saturday, 12 December 1868, p. 297

Die Orchesterconcerte überwiegen heutzutage. Die philharmonische Gesellschaft hat sich wieder zum Bessern bekehrt, wie ihre Programme und die Ausführung derselben unter Carl Bergmann's bewährter Leitung bewiesen haben. Der erfolgreichste Concertunternehmer während des Jahres war entschieden Hr. Thomas, dessen Sommerconcerte, wie Symphoniesoireen vorzügliche Programme brachten.—Neue New Yorker Musik-Zeitung, Saturday, 26 December 1868, p. 329

[Orchestral concerts predominate nowadays. The Philharmonic Society has mended its ways, as its programs and their execution under Carl Bergmann's proven direction have demonstrated. This year's most successful concert entrepreneur was clearly Mr. Thomas, whose summer concerts and symphonic soirees brought exquisite programs.—Neue New Yorker Musik-Zeitung, Saturday, 26 December 1868, p. 329]

Männergesangverein Arion. Beamte und Committees für das Geschäfts-Jahr 1869.
Beamte des Vereins: Präsident: Carl Triacca. 1. Vice-Präsident: Philipp Phildius. 2.

Vice-Präsident: Paul Schulze. Cassirer: Eduard Krollpfeiffer. Finanz-Secretar: Alfred Reichelt. Protocollirender Secretär: Arnold Kalman. Corresp. Secretär: Theodor Steuernagel. Archivar: Gustav A. Kuendahl.

Stimmführer: 1. Tenor: Hermann Kreutz. 2. Tenor: Fritz Beringer. 1. Baß: Georg Fly. 2. Baß: Wm. Rausch.

Ergänzungs-Mitglieder des Verwaltungs-Rathes:

L. A. Grill, J. Hanft, C. Haubold, J.D. Hundt, J. D.A. Mensing, A. Rückel, P. Schön, J. Stadermann, F. Waibel

Musik-Director Carl Bergmann.

Organisation für die Carneval-Saison 1869.

Kleiner Rath. (Executiv-Comite.)

Präsident: Anton Menkel, Secretär: Jos. Neustädter

C. Buchheister, G. Heß, J.D. Hundt, L. Jegel, R. Katzenmeyer, A. Menkel, J. Neustädter, R. Schindler, P. Schulze, P. Staufer, R. Stöckhard, E. Apfelbaum, W. Bäder, F. Beringer, Dr. A. Douai, Gustav Hanst, F. Hertel, P. Phidius, H. Richard, A. Rückel, C. Triacca, A. Truchsetz.

Finanz-Comite:

H. Ballauff, C. Haubold, E. Krollpfeiffer, J. Lindenmeyer, J.D.A. Mensing, A. Reichelt, T. Steuernagel.

Bewirthungs-Comite:

W. Bäder, Georg Hanst, F. Herkel, P. Schulze, J. Stadermann, C. Triacca, F. Waihel.

Druck- und Redactions-Comite:

W. Bäder, J.O. Hundt, P. Phidius, H. Richard, C. Triacca

Masken-Comite:

G. Heß, J. O. Hundt, P. Krämer, P. Phildius, P. Stauffer

Decorations-Comite:

G. Heß, G.A. Kündahl, W. Rausch. P. Schon, P. Schultze

Requisiten-Comite:

W. A. Edler, Gustav Hanst, R. Kazenmeyer, G. Lochner, P. Schön.

Musik-Comite:

F.J. Adams, C. Bergmann, O. Erk, J. O. Hundt, H. Kreutz

Floor-Comite:

Capt.: Robert Schindler, Lieut.: Paul F. Schön

C. Achengach, E. Apfelbaum, C. Pommer, H. Baunhold, Adolf Brown, W. Candidus, P. Cook, L. A. Grill, J. Halman, Gustav Hanst, J. Hanst, F. Heiles, E. Herber, W. Hurst, A. Kalman, G.A. Kündahl, H. Linherr, F. Loeder, C. Möller, F. Schickfuß, H. Wilhelm

Lobby-Comite.

Capt. Fritz Beringer.

O. Baumann, G. Gebert, C. Koppler, F. Koppler, C. Marquardt, F.P. Näher, J. Sattig—
Neue New Yorker Musik-Zeitung 26 December 1868, p. 330

[Men's glee club Arion. Officers and committees for the 1869 business year. Officers of the club: President: Carl Triacca. 1st vice president: Philipp Phildius. 2nd vice president: Paul Schulze. Treasurer: Eduard Krollpfeiffer. Budget secretary: Alfred Reichelt. Recording secretary: Arnold Kalman. Corresponding secretary: Theodor Steuernagel. Registrar: Gustav A. Kuendahl.

Principals: 1st tenor: Hermann Kreutz. 2nd tenor: Fritz Beringer. 1st bass: Georg Fly. 2nd bass: Wm. Rausch.

Supplementary members of the administrative board:

L.A. Grill, J. Hanft, C. Haubold, J.D. Hundt, J.D.A. Mensing, A. Rückel, P. Schön, J. Stadermann, F. Waibel.

Musical director: Carl Bergmann.

Organisation for the carnival season of 1869.

Small council (executive committee). [...]

Budget committee [...]

Catering committee [...]

Printing and editorial committee [...]

Mask committee [...]

Decorations committee [...]

Sets and props committee [...]

Music committee [...]

Floor committee [...]

Lobby committee [...]

Conzerte. Die philharmonische Gesellschaft hat am Samstag Abend vor einem überfüllten Hause in der Academy of Music ihr zweites Concert gegeben. Außer der Haydnschen B-dur-Sinfonie und der von uns erst kürzlich besprochenen Semiramis-Ouverture von Catell, stand eine neue sinfonische Dichtung von Liszt, „Was man auf den Bergen hört,“ auf dem Programme. Von allen sinfonischen Dichtungen des großen Pianovirtuosen ist wohl diese die verworrenste und unverständlichste. Liszt wollte mit dieser Composition ein ziemlich unklares Gedicht von Victor Hugo musikalisch illustriren, was ihm jedoch nur stellenweise gelungen ist. Das Einzige, was an der Composition interessant ist, und eigentlich nur für den Musiker, ist die Mache; das große große [*sic*] Publikum wird die Composition, selbst wenn sie stets so vorzüglich, wie von dem Orchester der philharmonischen Gesellschaft gespielt werden sollte, kalt lassen. Die Solisten des Abends waren Mme. Camille Urso und Herr Mills, welche beide Beethoven'sche Compositionen spielten. Mme. Camille Urso mußte Dacapo spielen, was in diesen Concerten bisher etwas Unerhörtes und auch Unerlaubtes war. Dabei müssen wir offen gestehen, daß Herr Mills viel eher einen Dacaporuf verdient hätte, als die Violinistin. Auf dem Programm des dritten Concerts, welches Anfang Februar stattfindet, stehen zwei Novitäten.—NYSZ Monday, 11 January 1869, p. 2

[Concerts. The Philharmonic Society held its second concert on Saturday evening at the Academy of Music before an overcrowded house. Besides Haydn's Symphony in B-flat

major and Catell's *Semiramis* Overture, which we discussed recently, the program contained a new symphonic poem by Liszt, *Was man auf den Bergen hört*. Of all the symphonic poems of this great piano virtuoso, this one is probably the most convoluted and incomprehensible. Liszt wanted to illustrate a rather obscure poem by Victor Hugo in this composition, but succeeded only in passages. The only thing interesting in this composition, and that, properly speaking, only to a musician, is its construction; the large mass public will be left cold by the composition, even if it is always performed as excellently as it was by the Philharmonic Society's orchestra. The evening's soloists were Mme. Camille Urso and Mr. Mills, both of whom played compositions by Beethoven. Mme. Camille Urso had to play an encore, something unheard-of and also not permitted in these concerts until now. We, however, must freely confess that Mr. Mills deserved to be asked for an encore more than the violinist. The program of the third concert, to be held early in February, contains two novelties.—NYSZ Monday, 11 January 1869, p. 2]

Zweites Concert der Philharmonischen Gesellschaft in der Academy of Music am 9. Januar 1868.

Programm:

Symphonie Bdur Haydn

Concert für Violine Op. 61, erster Satz Beethoven [Frau Camilla Urso]

Ouvertüre Semiramide Catell

Concert für Pianoforte, Esdur, Op. 73 Beethoven [Hr. S. B. Mills]

Poeme Symphonique („Was man auf den Bergen hört“—Victor Hugo) Liszt

Wenn uns Jemand bei Tische zuerst Champagner vorsetzte, um darauf schweren Rheinwein folgen zu lassen, würden wir ihn wahscheinlich [*sic*: wahrscheinlich] auslachen, und doch thut die philharmonische Gesellschaft in vorstehendem Programm genau dasselbe.

Es gehört eine besondere Geistesstärke, eine besonders große Liebe zur Musik dazu, nach den heitern Weisen des leichtlebigen, lustigen Haydn, zwei Concerte des ernstesten Beethoven und obendrein eine symphonische Dichtung des phantastischen Liszt anzuhören. Wie hätte sich dagegen Jeder an der wirklich trefflichen Ausführung der Symphonie des ewig jungen Haydn erlabt und erholt, wenn sie am Ende des Programms gestanden hätte.

Frau Urso trug hierauf den ersten Satz des Beethoven'schen Violin-Concerts, Op. 61, mit großer Fingerfertigkeit vor; daß ihr dasselbe nicht so ganz gelang, liegt eben darin [*sic*: daran], daß eine Dame auf dem an und für sich so schwierigen Instrumente nicht leicht die Kraft des Tones erlangt, den Beethoven erfordert. Dem stürmischen Beifall und dem in den Philharmonischen Concerten ungewohnten Hervorruf nachgebend, spielte Fr. Urso die Ernst'sche Elegie und zeigte durch den wirklich eleganten Vortrag dieses Pardestückchen jedes Violinvirtuosen, daß sie sich kühn den bessern Violinisten zur Seite stellen kann.

Die Catell'sche Semiramide-Ouverture, schon aus den Thomas'schen Concerten bekannt, ging ohne besondern Eindruck vorüber; und dann spielte Hr. Mills das Beethoven'sche Esdurconcert. Es ist dies eher ein Concert für Orchester mit Piano Obligato und erfordert neben bedeutender Kraft ein volles inniges Auffassen Beethoven's. Der Vortrag des Hrn. Mills machte auf uns den Eindruck, als ob eine

gewisse Aengstlichkeit, die technische Ausführung so vollkommen als möglich zu machen, den Künstler mitunter jene Vergeistigung vergessen lassen. Wir haben die Technik des Hrn. Mills immer bewundert und glauben, daß es dem Vortrag des genannten Herrn nur wird nützen können, wenn er der geistigen Seite der Compositionen ein wenig mehr Aufmerksamkeit zuwendet.

„Was man auf den Bergen hört!“ Welch eine Fülle von Gedanken, von Gefühlen drängt sich da unserer Einbildungskraft auf. Ja diese Fülle wird nicht einmal erschöpft durch das dem Programm beigegebene ellenlange Gedicht Victor Hugo's. Man mag sich also denken, wie wir auf Liszt's symphonische Dichtung gespannt waren und wie wurden wir getäuscht!

Wenn wir auch recht wohl wissen, daß jede Musik bis zu einem gewissen Grade Programmmusik ist, können wir uns doch mit einer Programmmusik, in welcher fast jeder Takt der Erläuterung durch Worte bedarf, nicht einverstanden erklären; es kommt uns das vor, als wenn man unter das Bild eines Pferdes setzen wollte: Das soll ein Pferd sein!

Die Musik kann nur auf das Gefühl wirken und deshalb auf jedes anders besaitete Gemüth einen andern Eindruck machen. Es ist also sehr gut denkbar, daß ein und dasselbe Musikstück den Einen heiter, den Andern traurig stimmt;--wo aber bleibt dieser magische Zauber, wenn man jeden Takt zergliedert und dazu schreibt: Hier sollst du so denken, so fühlen und nicht anders!!-- --

Doch abgesehen hiervon; giebt denn Liszt's symphonische Dichtung wirklich die Gedanken Victor Hugo's in dem Maße musikalisch wieder, wie es doch, allem Anscheine nach, die Absicht des Componisten gewesen? Auch das können wir kaum bejahen, es ist ein tolles Durcheinanderschwirren der einzelnen Themas ohne jeden künstlerischen Ruhepunkt.

Da quieken und schreien die Instrumente und vollführen einen Heidenlärm, und das heißt dann das Ausschreien der menschlichen Leidenschaften. „Weil aber die Leidenschaften, heftig oder nicht, niemals bis zum Ekel ausgedrückt sein müssen, muß die Musik, auch in der schaudervollsten Lage, das Ohr niemals beleidigen, sondern doch dabei vergnügen, folglich allezeit Musik bleiben,“ schreibt Mozart (irren wir nicht über die Entführung) an seinen Vater und ist denn das heute ein ganz überwundener Standpunkt?

Die Musik hat wie jede andere Kunst ihre ewigen, unverrückbaren Grenzen, ihre ewigen, unveränderlichen Gesetze; wer jene überschreitet, wer diese verletzt, thut damit den ersten Schritt zum Rückgange der Kunst, und das hat Liszt unserer Ansicht nach hier gethan.—Nicht genug damit, daß er uns beim Anhören seiner symphonischen Dichtung Gefühle aufzwingen will, an die wir sonst möglicher Weise gar nicht denken würden, nein, er drückt auch die Leidenschaften bis zum Ekel aus, daß sie das Ohr beleidigen und somit aufhören Musik zu sein.

Die Schilderung der Leidenschaften in Hugo's Gedicht ist nur schwulstig, in dem hyperromantischen Geiste der französischen Romantiker geschrieben, während Liszt's Dichtung, wir möchten fast sagen, durch ihre allzugroße Realistik abstoßend wirkt.—Der einzige für uns annehmbare Satz ist das Andante religioso, wo das bei allen Gegensätzen, die es in sich birgt, doch so gläubige Gemüth des Componisten recht zu Tage tritt.—Das ist wenigstens Musik, während wir die beiden vorhergehenden Sätze, trotz aller Feinheit der Durcharbeitung, die Liszt in so hohen Maße in seiner Gewalt hat, nicht für Musik zu

halten vermögen.—Die Ausführung war eine durchweg gute und verdient Hr. Bergmann alle Anerkennung für die fleißige und präzise Einstudierung eines Werkes, dem man wenigstens geschichtlichen Werth nicht absprechen kann. Das nächste Concert der Philharmonischen Gesellschaft findet am 6. Februar Statt und wird uns außer Mendelssohn's Reformations-Symphonie und Beethoven's großer Leonore Ouvertüre zwei Theile einer unvollendeten Symphonie Schubert's bringen; Grund genug uns schon heute auf einen wirklichen musikalischen Genuß zu freuen, der uns hier zu Lande so selten geboten wird.—Neue New Yorker Musik-Zeitung 16 January 1869, p. 376

[Second concert of the Philharmonic Society at the Academy of Music, January 9, 1868. Program: [... see transcription ...; "erster Satz" = "first movement"]

If at the table someone were to serve us champagne first and then follow with a full-bodied Rhine wine, we would probably laugh at him, and yet in the program above, the Philharmonic Society does precisely that.

It takes a peculiar strength of mind, an especially great love for music to listen to two concertos by the solemn Beethoven and moreover to a symphonic poem by the fantastic Liszt after the cheerful tunes of the carefree and merry Haydn. Yet they had been at the program's end: How would everyone have taken pleasure and recovered during the truly felicitous execution of the symphony by the forever young Haydn?

Then Mrs. Urso presented the first movement of Beethoven's Violin Concerto op. 61, with great dexterity; the reason that she wasn't altogether successful was that on this instrument, so difficult in and of itself, a lady will not easily attain the strength of tone that Beethoven requires. Giving in to the roaring applause and the calls for an encore, typical of the Philharmonic concerts, Mrs. Urso played Ernst's elegy, demonstrating with her truly elegant presentation of every violinist's show-piece that she can boldly join the ranks of better violinists.

Catell's *Semiramide* Overture, already known from Thomas's concerts, passed without leaving a special impression; and then Mr. Mills played Beethoven's Concerto in E-flat major. It is rather a concerto for orchestra with piano obbligato, and demands, besides considerable strength, a full and profound understanding of Beethoven. Mr. Mills's presentation left us with the impression that a certain anxiousness to make the technical execution as perfect as possible, at times made the artist forget that spiritual penetration. We have always admired Mr. Mills' technique, and believe that this gentleman's presentations can only profit if he turned his attention a little more toward the spiritual side of compositions.

"*Ce qu'on entend sur la montagne*" What a wealth of thoughts and emotions forces itself upon our imagination. And this wealth is not even exhausted by the overly long poem by Victor Hugo accompanying the playbill. So one can imagine how anxious we were to hear Liszt's symphonic poem, and how disappointed were we!

Though we know quite well that any music is, to a certain degree, programmatic, we cannot approve of program music in which almost every bar requires verbal elucidation; that seems to us as though one were to set beneath the image of a horse: this is meant to be a horse!

Music can only affect the faculty of emotion, and must therefore make a different impression on every different mental constitution. It is therefore quite possible that the same music put one listener in a happy, another in a sad mood;—yet what happens to that

magic when every bar is analyzed and it is written: Here you are to think thus, and feel thus, and not otherwise?

But that aside, does Liszt's symphonic poem, in fact, render Victor Hugo's ideas in musical form to the degree that was, for all we know, the composer's intention? That, too, we can hardly affirm; it is a mad and chaotic whirring of individual themes without any artistic point of rest.

Then the instruments squeak and scream and produce a heathenish riot of sound, and this is called crying out the human passions. "Yet as the passions, be they fierce or not, must never be expressed to the point of repulsiveness, music, even in the most dire situation, must never insult the ear, but still give pleasure and thus always remain music," Mozart wrote (if we are not mistaken, regarding the *Entführung*) to his father, and has this standpoint nowadays been completely overcome?

Music, like any other art, has its eternal and immovable limitations, its eternal and unchanging laws; those who transgress the former and violate the latter, takes the first step toward the retrogression of art, and that is to our mind what Liszt has done here.—It is not enough that when we listen to his symphonic poem he wants to force emotions upon us, of which we would otherwise maybe not even think, no, he also expresses the passions to the point of nausea so that they insult the ear and thus cease to be music. The depiction of the passions in Hugo's poem is only bathetic, written in the hyper-Romantic spirit of the French Romantics, while Liszt's poem is repulsive by virtue, we should almost say, of its overly great realism.—The only movement we find acceptable is the *andante religioso*, where the mind of the composer reveals its intense religiosity despite the contraries that it harbors.—That is at least music, while we cannot think the two preceding movements, despite all the subtlety of their working-through, which Liszt commands to such a high degree, to be music.—The execution was consistently good, and Mr. Bergmann deserves thorough recognition for the industrious and precise production of a work whose historic value at least cannot be denied. The next concert of the Philharmonic Society will be held on February 6; besides Mendelssohn's *Reformation* Symphony and Beethoven's grand *Leonore* Overture, it will bring us two movements of an Unfinished Symphony by Schubert; sufficient reason to look forward already today to true musical pleasure as it is so rarely offered in this country.—Neue New Yorker Musik-Zeitung 16 January 1869, p. 376]

Die kleine Musikzeitung, die die Herren J. Schuberth u. Co. im Interesse ihres Musikalienverlages publiziren und die den Abonnennten eigentlich nichts kosten soll, wird jetzt nur zweimal im Monate erscheinen. Das Blatt ist dagegen vergrößert worden und verspricht Illustrationen zu bringen, Die erste Probe dieser Illustrationen, ein Brustbild Moscheles, ist allerdings keine vielversprechende; zu dem wunderbaren Deutsch, dem das gelungene Englisch, in welchem das Blatt zum Theil verübt wird, sich würdig anreihet, gesellen sich jetzt noch barbarische Holzschnitte. Mehr kann man doch gratis nicht verlangen.—Neue New Yorker Musik-Zeitung 23 January 1869, p. 393

[The small musical journal which Mr. Schuberth & Co. publish for the benefit of their music publishing house, and which is intended to be free to the subscriber, will now appear only twice monthly. On the other hand, the paper has been enlarged and promises to include illustrations. However, the first specimen of such illustrations, a bust of

Moscheles, is hardly promising; the wondrous German, kept worthy company by the prosperous English in which the paper is in part committed, will now be joined by barbaric wood-cuts. One can certainly not ask for more from a free paper.—Neue New Yorker Musik-Zeitung 23 January 1869, p. 393]

Der große Maskenball des „Arion“. Aus der kalten trüben Winternacht auf den Maskenball des „Arion“! Einen größeren Contrast kann man sich wohl kaum denken. Draußen eine halte, schneeige Luft, in der die düstern Gelichter flackern und zittern, im Innern der Academy of Music eine von Blumen und Parfüm's durchduftete, warme Atmosphäre, das brillante Licht von hunderten von Gaslampen, welche die glänzenden Stoffe, das Gold und Silber der Masken, die reichen Atlas- und Seidenzeuge, den Sammet, die echten und unechten Diamanten, Perlen u. s. w. in ihrem rechten Lichte strahlen lassen. Ein Stückchen des alten Feenmärchens, ein Kapitel aus Tausend und einer Nacht entwickelte sich gestern Abend vor den Besuchern dieses Balles, der mit zu den ersten der eleganten und großen Maskeraden der Metropole der neuen Welt gehört. Hatte man glücklich die Inspection der Thürhüter und des Ticket-Committees überstanden, so fielen dem Besucher beim Eintritt in das Opernhaus die von den Kunstgärten Gebrüder Hanft gelieferten Blumen- und Pflanzen-Dekorationen in's Auge. An den Eingängen zu dem in eine Tanzplattform umgewandelten Parterre waren riesige Blumenvasen aufgestellt, die mit einer Fülle seltener und schöner Blattpflanzen und Blumen gefüllt waren. Aehnliche aus Blumen zusammengestellte Verzierungen befanden sich auch an den Brüstungen der Prosceniums-Logen.

Die Bühne zeigte eine Zeltdraperie, beleuchtet von fünf mächtigen Kronleuchten. Eine Säulenhalle, die eine Fernsicht auf eine Gebirgslandschaft halb verdeckte, bildete den Hintergrund; vor derselben erblickte man jedoch eine reizende Blumengruppe, zusammengestellt aus riesigen Stechpalmen, Fächerpalmen, Aloes mit apfelgrünen, gelbgeränderten, mit Stacheln besetzten Blättern, seltsamen Blattpflanzen, Schlinggewächsen u. s. w., aus deren frischem Grün die Blüthen von hellfarbigen, duftigen Hyacinthen, die wunderschönen, tiefrothen Sterne der mexikanischen Euphorbia Pincetta, die süß duftenden Dolden der Laurestina, die schneeweißen und schlarlachrothen Bälle der Camalias, die langen schlanken Kelche der Callas und viele andere schöne Kinder Floras, deren Namen uns nicht bekannt, neugierig auf das Maskengewimmel hervorlugten. Aber, indem wir die Dekorationen beschreiben, greifen wir dem Gang des Balles vor, denn als wir den Saal betraten, verhüllte noch ein Vorhang die Bühne. Als sich derselbe hob, erblickte man ungefähr in der Mitte der Bühne eine getreue Abbildung von Castle Garden, vor demselben aber die Committeemitglieder. Das Floorcommittee in eleganten Blaubartscostümen marschirte unter den Klängen eines fröhlichen Marsches in Paradelinie unter Anführung der Herrn Robert Schindler und Paul F. Schön bis zur Mitte der Tanzplattform vor, salutirte das Publikum und stellte sich auf beiden Seiten der Bühne auf; ihm folgte das von Herrn Fritz Beringer commandirte Lobbycomittee, welches als Pagen der Königin erschien.

Dann begann der Maskenscherz, dem folgende erbauliche Historie zu Grunde gelegt war: Ein europäischer Dampfer ist gerade in Castle Garden angekommen und hat eine große Menge Einwanderer mitgebracht, die dem Prinzen Carneval ihre Huldigungen darbringen wollen; auch Isabelle von Spanien, George von Hanover, der Kurfürst von Hessen und Repräsentanten der verschiedenen Nationen der alten Welt befinden sich

unter der Menge. Der lustige Arion, der ebenfalls mitangekommen ist, findet, als er das Schiff verläßt, daß man ihm den Theil seines Gepäcks, der seine "große Idee" für den Ball enthält, gestohlen hat. Einige Detectives werden zu Hilfe gerufen und durchsuchen das Schiff, der Dieb wird glücklich entdeckt, es ist ein "teutonischer" Schuster. Ein Photograph nimmt sein Bildniß, welches Herrn Kennedy überschickt wird, um es der Diebs gallerie einzuverleiben. Arion der nun wieder im Besitz seiner "Idee" ist, führt dieselbe in folgende Weise aus: Prinz Carneval, auf seinem Throne sitzend, umgeben von seinen Ministern und Hofleuten, nimmt die Huldigungen folgender Personen entgegen: alte Philister und antediluvianische Operndirektoren, Max Maretzek, Ullmann, Strakosch etc, welche Falstaff, Leporello, Zerline, Don Juan, Figaro, Papagena, Papageno, Masaniello, Königin der Nacht, Fra Diavolo, Max, Lucretia, Nancy (Martha), Othello, Afrikanerin, Mephisto, Margarethe, Wilhelm Tell und Sohn, Norma etc. etc führen, die ihre Ansprüche dem Prinzen vorlegen. Diesen opponirt jedoch die "Young Mens Christian Cancan League", die aus Batemann und Grau, mit Notar Richter, Gen. Baum, Grand Ducheß, Fritz, Boulotte, Menelaus, den beiden Ajax, Genevieve de Brabant, Page, Narciß, Belle Helene, Orpheus, Jupiter, Perichole, Piquillo etc. etc. besteht, auf das energischste. Im Augenblick, als der Streit heftig zu werden droht, erscheint Karl Bergmann mit dem fliegendem Holländer, Lohengrin, Tannhäuser, Venus, dem Pilgerchor etc. Prinz Carneval verliebt sich natürlich "right away" in die Venus und erklärt sich damit zu Gunsten der Zukunftsmusiker, die sich mit ihren Opponenten aussöhnen. Die Pilger verwandeln sich in Pierrots, Harlekins, Bajazzo [*sic*] und in die vielbegehrten Empfangscommittee Mitglieder. Prinz Carneval und die Venus steigen vom Throne und eröffnen die Polonaise.

Damit waren die offiziellen Unterhaltungen für den Abend geschlossen und es blieb Jedem überlassen, sich auf eigene Faust und nach besten Kräften zu amüsiren. Auf dem Tanzflur begann nun ein heiteres Leben; hunderte von Masken marschirten nach den Klängen der unter Bergmann's Leitung stehenden Promenadenmusik um dieselbe, oder wirbelten zu Offenbachschen Klängen im lustigen Walzer oder Gallop herum. Die bunten Bilder, die fast jeder größere Maskenball bietet, zeigten sich auch hier, aber hellfarbiger und glänzender wie gewöhnlich. Trotz der Ueberfüllung des Hauses verstand es das Flur- und Lobby-Committee in jeder Hinsicht, die beste Ordnung aufrecht zu erhalten. Die Costüme für die Committees hatte Herr Stollwerk, die für den Zug Herr Buch Leister geliefert. Von den annoncirtten Gästen waren nur General McDowell und Mayor Hall erschienen, die sich weidlich mit den Arioniten amüsirten. Der Ball verlief in so heiterer und gemüthlicher Weise, wie man es von den Bällen des Arion gewohnt ist.—NYSZ Friday, 5 February 1869, p. 2

[Grand Formal Ball of the Arion. From the cold and dull winter night into the fancy-dress ball of the Arion! A greater contrast is hardly imaginable. Outside the cold snowy air in which the lights flicker and shiver while inside the Academy of Music a warm atmosphere filled with flowers and perfumes and the brilliant light of hundreds of gas lamps making fabrics gleam, the gold and silver of the masks, the rich satin and silk dresses, the velvet, the real and faux diamonds and pearls radiate. A piece of an old fairy tale, a chapter from the *Thousand and One Nights*, unfolded yesterday evening before the patrons of this ball, which is among the finest of the elegant and grand fancy-dress balls of the new world. Having successfully passed the inspection of the door guards and the

ticket committee, the patrons, upon entering the opera, were struck by the flower and plant decorations arranged by Hanst Brothers Artistic Gardening. At the entrance to the orchestra, which had been converted into a dance floor, there were gigantic vases filled with a wealth of rare and beautiful plants and flowers. Similar decorations composed of flowers were on the balustrades of the proscenium boxes.

The stage was set with a drapery of tent tarpaulins lit by five grand chandeliers. A portico, half covering a panoramic view of a mountainous landscape, formed the background; but before it, one saw a charming arrangement of flowers, composed of giant hollies, ferns, aloes with apple-green leaves, yellow-rimmed and covered with prickles, rare plants, climbing plants, etc., and from their fresh green emerged brightly-colored and fragrant hyacinths, the wonderful deep-red stars of the Mexican *euphorbia pincetta*, the sweetly fragrant umbels of the *laurestina*, the snow-white and scarlet spheres of the *camelias*, the long slender calyxes of the calla lilies and many other beautiful children of Flora, their names unknown to us, looking down with curiosity on the turmoil of the masked crowd. But by describing the decorations, we jump ahead in the story of the ball, for a curtain still shrouded the stage when we entered. When it rose, one saw, around the center of the stage, a faithful representation of Castle Garden, but before it the members of the committee. The floor committee, in elegant Blue-Beard costumes, marched up to the middle of the dance floor to the notes of a gay march in a parade line led by Mr. Robert Schindler and Mr. Paul F. Schön, saluted the audience and took up position on both sides of the stage; then followed the lobby committee commanded by Mr. Fritz Beringer, which appeared disguised as pages of the queen. Then the masque-jest began, based on the following elevating story: A European steamship has just arrived in Castle Garden, bringing a large crowd of immigrants who want to pay tribute to Prince Carnival; among the crowd are also Isabella of Spain, George of Hanover, the Prince Elector of Hessa and representatives of various nations of the Old World. Arion, the jester, who has also arrived, finds upon leaving the ship that part of his luggage, including his "grand idea" for the ball, has been stolen. A few detectives are called to help and search the ship, the thief is quickly found, it is a "Teutonic" shoemaker. A photographer takes his picture, which is sent to Mr. Kennedy to be included in the gallery of thieves. Arion, once again in possession of his "idea," now executes it in the following manner. Prince Carnival, seated on a throne and surrounded by his ministers and courtiers, accepts the devotions of the following: old Philistines and antediluvian opera directors, Max Maretzek, Ullmann, Strakosch etc., leading in Falstaff, Leporello, Zerlina, Don Juan, Figaro, Papagena, Papageno, Masaniello, the Queen of the Night, Fra Diaolo, Max, Lucrezia, Nancy (Martha), Othello, the African Woman, Mephisto, Margarethe, William Tell and his son, Norma etc., etc., who present their demands to the prince. Most forcefully opposing them, however, is the "Young Men's Christian Cancon League," consisting of Batemann and Grau with Notary Public Richter, General Baum, the Grand Duchess, Fritz, Boulotte, Menalaos, both Ajaxes, Genevieve of Brabant, a page, Narcissus, Belle Hélène, Orpheus, Jupiter, Perichole, Piquillo, etc. etc. At the moment when the dispute seems to become violent, Karl Bergmann appears with *the Flying Dutchman*, *Lohengrin*, *Tannhäuser*, *Venus*, the Pilgrims' Chorus, etc. Prince Carnival, of course, falls for Venus "right away" and thus declares in favor of the *Zukunftsmusiker*, who make peace with their opponents. The Pilgrims turn into Pierrots, Harlequins, Clowns, and into the very popular members of the

reception committee. Prince Carnival and Venus descend from the throne and open the Polonaise.

Thus the official entertainments for the evening closed, and it was left to everyone to have fun as he pleased and as best he could. Now cheerful liveliness arose on the dance floor; hundreds of masks marched around it to the notes of the promenade music conducted by Bergmann, or whirled around in a gay waltz or galop to sounds from Offenbach. The colorful images offered by any of the bigger masked balls could be seen, but here were brighter and more splendid than usual. Despite the overcrowding of the house, the floor and lobby committees knew how to maintain perfect order in every respect. The costumes for the committees had been catered by Mr. Stollwerk, those for the train Mr. Buchleister. Of the promised guests, only General McDowell and Mayor Hall appeared, who enjoyed themselves with the Arionites. The ball was cheerful and leisurely, as the Arion's balls always are.—NYSZ Friday, 5 February 1869, p. 2]

Concert. Die philharmonische Gesellschaft gab am Samstag Abend in der Academy of Music unter Mitwirkung ihres Ehrenmitgliedes Herrn Ole Bull ihr drittes Concert. Dieser Mitwirkung hatte es die Gesellschaft wohl auch zu verdanken, daß das Haus total überfüllt war. Auf dem Programme standen als Novitäten die Mendelssohn'sche Reformationssinfonie und die zwei Sätze der Schubert'schen unvollendeten Sinfonie. Beide Compositionen waren für das hiesige Publikum nicht mehr neu, da sie schon in der vorigen Saison in den Thomas'schen Sinfonie-Soireen und anderen Concerten hier gespielt wurden. Trotzdem war es ein seltener Genuß, dieselben von dem sehr starken Orchester der philharmonischen Gesellschaft unter Carl Bergmanns Leitung zu hören. Auch die Ouverture No. 3 zum Fidelio wurde ganz excellent wiedergegeben. Ole Bull spielte zwei seiner schon oft gehörten Compositionen, die unter seinen Händen immer wieder neu klingen. Der Künstler mußte in beiden Fällen Dacapo spielen. Nebenbei bemerkt reißt jetzt auch in den Concerten der philharmonischen Gesellschaft die früher streng verpönte Unsitte des Dacapo-Spielens ganz gewaltig ein. Ist daran vielleicht der unmusikalische Director der Gesellschaft schuld?—NYSZ Monday, 8 February 1869, p. 2

[Concert. The Philharmonic Society held its third concert on Saturday evening at the Academy of Music, with the participation of its honorary member, Mr. Ole Bull. That the house was completely overcrowded was probably due to the participation of Mr. Bull. The program listed as novelties Mendelssohn's *Reformation* Symphony and the two movements of Schubert's *Unfinished* Symphony. Both compositions were not new to local audiences, since they had been played during the last season in Thomas's symphonic soirees as well as during other concerts. Nonetheless, it was a rare pleasure to hear them performed by the very strong orchestra of the Philharmonic Society under Carl Bergmann's direction. The *Fidelio* Overture no. 3 was performed with equal excellence. Ole Bull played two of his often-heard compositions, which always sound new under his hands. The artist had to play an encore in both cases. The deplorable custom, incidentally, of playing encores is now taking hold also in the Philharmonic Society's concerts, where it used to be sternly frowned upon. Is that maybe the fault of the unmusical director of the society?—NYSZ Monday, 8 February 1869, p. 2]

Die philharmonische Gesellschaft hat ihr drittes Concert in der Academy of Music abgehalten; Neues kam nicht zur Aufführung, aber verschiedenes recht Altes. Das Haus war, da Ole Bull mitwirkte, überfüllt.

Wir verargen es der Philharmonischen Gesellschaft sehr, daß sie mit solcher Consequenz vokale Sachen ausschließt und ihre Programme nur aus Instrumentalsachen (diesmal zwei Symphonien mit Ouverture) zusammensetzt. Es ist dies nicht allein ermüdend für den Laien, sondern auch für den Musiker. Ole Bull entzückte das Publikum durch seinen herrlichen Vortrag und die Klangfülle seines Tones, die warme Aufnahme die er fand, mag ihm zeigen, wie das Publikum ihn verehrt.—Neue New Yorker Musik-Zeitung 13 February 1869, p. 440

[The Philharmonic Society has held its third concert at the Academy of Music; nothing new was performed, but various quite old things. The house was overcrowded, since Ole Bull participated in the concert.

We strongly resent that the Philharmonic Society so consistently excludes vocal music, and compiles its programs exclusively from instrumental pieces (this time, two symphonies with overture). That is tiresome not only to the layperson but also to the musician. Ole Bull delighted the audience with his magnificent presentation and the sonority of his tone; may the warmth with which he was received show him how much the public venerates him.—NNYMZ 13 February 1869, p. 440]

Die Philharmonische Gesellschaft giebt unter Mitwirkung des Liederkranz und Arion heute Abend ihr viertes Concert in der Academy of Music.—Neue New Yorker Musik-Zeitung 6 March 1869, p. 488

[The Philharmonic Society, with the participation of the Liederkranz and the Arion, will hold its fourth concert tonight at the Academy of Music.—NNYMZ 6 March 1869, p. 488]

Philharmonisches Concert. Das vierte Concert der Philharmonischen Gesellschaft, welches am Samstag Abend vor einem überfüllten Hause in der Academy of Musik stattfand, hat allgemein befriedigt. Die Auswahl der Orchesterwerke war eine sehr glückliche; eine Suite von Bach (schon aus den Thomas'schen Concerten her bekannt und beliebt), Mendelssohn's reizende Melusinen-Ouverture und Schumanns D-Moll Sinfonie, ein immer gern gehörtes Meisterwerk, kamen zur Aufführung. Das über 100 Mann starke Orchester wurde den drei Werken vollkommen gerecht. Mme. La Grange gab durch den Vortrag von zwei schwierigen Arien dem Publikum Gelegenheit ihre eminente Gesangsfertigkeit und ihren künstlerischen Vortrag zu bewundern. Der Glanzpunkt des Concertes war jedoch der Doppelchor aus Wagners „Lohengrin“, der vom „Liederkranz“ und „Arion“ gesungen wurde und, trotzdem daß das Orchester zu mächtig und die Sänger ungünstig placirt waren, einen gewaltigen Eindruck machte. Der Chor zerfällt in drei Abtheilungen von verschiedenem Charakter; er verlangt nicht nur kräftigte Stimmen, sondern auch musikalisch gebildete Sänger. Die beiden Vereine bedeckten sich mit Ruhm; Intonation, Präzision und Sicherheit waren tabellos, selbst in dem durch die kurzen, scharfen und beständig wechselnden Einsätze besonders schwierigen Mittelsatz, in dem selbst die Instrumentalbegleitung dem Sänger nur geringen Anhalt bietet. Das Publikum nahm diese Leistung mit stürmischen [*sic*:

stürmischem] Beifall auf. Hoffentlich werden die beiden Vereine uns bald Gelegenheit geben, sie wieder zusammen zu hören.—NYSZ Monday, 8 March 1869, p. 2

[Philharmonic concert. The Philharmonic Society's fourth concert, held on Saturday evening at the Academy of Music before an overcrowded house, was generally satisfactory. The choice of orchestral works was very felicitous; a suite by Bach (already well-known and popular from Thomas's concerts), Mendelssohn's charming *Melusine* Overture, and Schumann's Symphony in D minor, a masterwork that is always welcome, were performed. The orchestra of more than 100 men mastered the three works completely. By presenting two difficult arias, Mme. La Grange gave the audience the opportunity to admire her eminent vocal skill and her artistic recital. The concert's highlight, however, was the double chorus from Wagner's *Lohengrin*, sung by the "Liederkrantz" and the "Arion," which was formidably expressive even though the orchestra was too powerful and the singers were unfavorably placed. The chorus is divided into three parts of varying character; it demands not only strong voices but also musically trained singers. The two clubs earned fame; their intonation, precision and sureness were flawless even in the middle section, which is especially difficult due to its short, exact, and constantly alternating cues, to which even the instrumental accompaniment offers little support to the singer. The audience received this accomplishment with roaring applause. We hope that the two clubs will soon offer us another opportunity to hear them together.—NYSZ Monday, 8 March 1869, p. 2]

Oper und Concerte.

Suite, Overture, Arie, Gavotte [Grave, Lento, Allegro] . . . Bach

Scene und Arie „Fidelio“ Beethoven [La Grange]

Doppelchor „Lohengrin“ Wagner [Liederkrantz, Arion]

Ouverture, „Melusine“ Mendelssohn

Brief-Arie, „Don Juan“ Mozart [La Grange]

Sinfonie No. 4 D-Moll Schumann

[Andante, Allegro, Andante, Scherzo, Allegro, Presto]

Mit diesem Programme, welches am vorigen Samstag von der Philharmonischen Gesellschaft in ihrem vierten Concerte zur Aufführung gebracht wurde, konnte man schon zufrieden sein. War doch in demselben fast jeder Richtung, jedem Geschmacke Rechnung getragen. Dazu kam, daß die Ausführung der einzelnen Piecen ohne Ausnahme tadellos war. Altmeister Bachs Suite, namentlich die reizende Gavotte, sprach außerordentlich an; man fühlt bei dem Anhören dieses Werkes, daß der Meister, dem das Musikalisch-Schöne das höchste Ziel war, so recht von innen heraus geschaffen hat, mehr als irgend ein anderer Tonsetzer. Aus diesem Grunde sprechen auch seine Werke so zum Herzen. Um den Sinn unserer heutigen Kunstfreunde für Bachs Größe und Tiefe zu wecken, zu nähren und zu stärken, wären allerdings seine Gesangswerke geeigneter, deren überwältigende Macht im Stande ist, Wunder zu thun. Mit Freuden begrüßen wir aus diesem Grunde die Nachricht, daß eine hiesige Gesellschaft die Einstudirung von Bachs Passionsmusik in die Hand nehmen will. Die Melusinen-Ouverture, dieses reizende Tonmärchen voll Sonnenschein und Liebe, dem der Zug ernster wehmüthiger Romantik, welcher [*sic*] gegen den Schluß gerade die richtige Färbung verleiht, wurde recht wacker gespielt. Es ist eigenthümlich, daß diese Ouverture von den vier großen

Ouverturen Mendelssohn's am seltensten gespielt wird; trotzdem, daß sie den andern keineswegs nachsteht und gerade in der Einleitung und am Schluß eine reizende phantastische und sehr geschmackvolle Tonmalerei enthält, während der rauschende Hauptsatz vom sonstigen Wesen Mendelssohn's abweicht und fast Spontinisch klingt. Schumann's Sinfonie in D-Moll, die hier ebenfalls seit längerer Zeit, nicht mehr gespielt worden ist, bildete den Schluß des Konzertes. Diese Sinfonie mit ihren in einen zusammengezogenen vier Sätzen hat hier viele Freunde gefunden. Diese Zusammenziehung aller Sätze einer Sinfonie, eines Konzertes u.s.w. gehören [*sic*: gehört] zu den Aeüßerlichkeiten, welche die neueren Componisten als Fortschritt betrachtet wissen wollen, der hauptsächlich auch in der Form zu suchen sei. Sie haben, und an ihrer Spitze in diesem Punkte selbst Mendelssohn und Schumann, den Meister Beethoven auch hierin, wie in so vielen andern Dingen überboten. Dieser, der nichts ohne vernünftigen Grund gethan, hat hier und da einzelne Sätze in einander übergehen lassen, aber stets durch innere Gründe dazu bewogen, die ihn vollständig rechtfertigen, z.B. in der Pastoralsinfonie den dritten, vierten und fünften Satz, natürlich, weil das lustige Zusammensein der Landleute durch ein Gewitter unterbrochen wird, in dessen allmähliches Verziehen und Verhallen dann ein Danklied der Menschen einfällt. Ferner in der fünften Sinfonie, wo der Uebergang aus dem Scherzo zum Finale eine der genialsten Vorbereitungen zu einem Effekte ist, dessen Pracht und Glanz gerade dadurch wie eine wunderbare Erscheinung aufleuchtet. Da ist doch Grund und innere Veranlassung vorhanden. In den andern Sinfonien allein, selbst in der neunten, hat Beethoven sich an die alte, durch Haydn und Mozart ausgebildete Form gehalten und den Fortschritt, seinen und den einzig wahren und wirklichen Fortschritt, durch reichen Inhalt bekundet, durch Fülle von musikalischen Gedanken und geniale Entwicklung derselben. Und diese Form—bekanntlich die Sonatenform—ist keine willkürlich zusammengestellte, sie ist vielmehr in der Natur des Menschen und in der Rechnung, welche die Kunst ihr tragen muß, begründet. Die drei ersten Sätze, der erste lebhaft bewegt und energisch, der zweite ruhig und sanft, der dritte wieder bewegt in fröhlicher Heiterkeit, in dem Gefühle der Befriedigung, deren Stimmung von Lust und Munterkeit bis zur erhabensten Siegesfreude geht—diese drei Sätze sind keineswegs durch den Zufall zusammengewürfelt. Der letzte, das Finale, bildet den Abschluß des Ganzen; seine lebhafteste Bewegung regt die Seele wieder zu neuem, heiteren Blick in's Leben an. Denselben Zweck und Charakter hat auch der muntere Zwischensatz (jetzt gewöhnlich der dritte von vieren), der seit der Ausbildung des Menuett's durch Haydn und der Vervollkommenung desselben durch Beethoven zum Scherzo in der Regel nach dem Adagio und vor dem Finale seine Stelle findet und eine wirkliche Erweiterung der Form bewirkt hat. Einen haltbaren, inneren Grund, diese vollständig ausgebildete Form mit ihren wohlthuenden Ruhepunkten zu verlassen, kann man weder bei Mendelssohn (A-Moll Sinfonie, Sinfonie-Cantate, Violinen Concert u.s.w.) noch bei Schumann und Anderen finden. Bei Schumann's D-Moll Sinfonie kommt noch hinzu, daß die innere Einheit bei weitem nicht der äußeren entspricht, denn auch der größte Verehrer des Componisten wird nicht in Abrede stellen, daß das ewige Wiederholen der kurzen Violin-Figur im ersten Satze, das Zurückkommen auf dieselbe in der Einleitung zum Finale und einige andere Aeüßerlichkeiten dazu nicht hinreichen. Aber abgesehen davon zeigt das Werk ohne Zweifel das große Genie Schumann's, welches sich besonders in den beiden Mittelsätzen offenbart. Großartige Effekte und überraschende, ergreifende Momente

stehen neben dem Anmuthigen und Lieblichen, und darüber vergißt man leicht, das einzelne Trockene. Die interessanteste Nummer des Abends war der Doppelchor aus Wagner's „Lohengrin“, eine Composition, welche Sänger und Instrumentalisten auf eine harte Probe stellte. Die beiden Vereine entledigten sich ihrer schweren Aufgabe in einer Weise, die das höchste Lob verdient. Die beiden Gesangsvorträge der Mme. La Grange fanden ebenfalls reichen Beifall; ihre eminente Gesangsfertigkeit ersetzte das, was dem Organ der Dame an Frische und Kraft fehlt.—Neue New Yorker Musik-Zeitung 13 March 1869, p. 504

[Opera and concerts.

Suite, Overture, Arie, Gavotte [Grave, Lento, Allegro] . . . Bach

Scene und Arie „Fidelio“ Beethoven [La Grange]

Doppelchor „Lohengrin“ Wagner [Liederkranz, Arion]

Ouverture, „Melusine“ Mendelssohn

Brief-Arie, „Don Juan“ Mozart [La Grange]

Sinfonie No. 4 D-Moll Schumann

[Andante, Allegro, Andante, Scherzo, Allegro, Presto]

One could be perfectly satisfied with this program, performed by the Philharmonic Society during its fourth concert last Saturday, for it accommodated almost every school and taste. The suite by Bach, the old master, and especially the delightful gavotte, went exceptionally well; listening to this work, one feels that the master, whose highest goal was the musically beautiful, created from his inside outward, more so than any other composer. That is also the reason why his works speak to the heart so strongly. Yet in order to awaken, nourish and strengthen the sense of Bach's greatness and profundity in today's friends of the arts, his vocal works (whose overwhelming power is able to work miracles) would be more appropriate. We therefore are pleased to receive news that a local society intends to undertake a production of Bach's passion music. The *Melusine* Overture, this charming fairy tale in music, full of sunshine and tinted, toward the end, by just the right hue of solemn and plangent Romanticism, was played quite bravely. It is a peculiar fact that this overture is the least often played among Mendelssohn's four great overtures; despite the fact that it is in no way inferior to the others, and, especially in the introduction and at the end, contains delightfully fantastic and very tasteful tone-painting, while the sweeping main movement deviates from Mendelssohn's usual character, and sounds almost like Spontini. Schumann's Symphony in D minor, which had also not been played here for some time, closed the concert. This symphony, with its conjoined four movements, has made many friends here. This conjoining of all the movements of a symphony, or concerto, etc. belongs among the structural superficialities which more recent composers wish to be regarded as progress. In this as in so many other aspects, they—and leading among them even Mendelssohn and Schumann—have outdone the master, Beethoven. The latter, who did nothing without good reason, let individual movements run into each other here and there, but always induced to do so by inner reasons that fully vindicate him; e.g., the third, fourth, and fifth movements of the *Pastoral* Symphony, since the merry gathering of the peasants is interrupted by a thunderstorm, into whose gradual trailing-off and dying-away, the people chime in with a song of gratitude. Furthermore, in the Fifth Symphony, the transition from the scherzo to the finale is one of the most ingenious preparations for an effect whose splendor and

brilliance light up like a miraculous appearance. Yet in his other symphonies, even in the ninth, Beethoven has abided by the old form as developed by Haydn and Mozart, and has given expression to progress in his way, the only true and real way: in the wealth of the content, in the plethora of musical ideas and their ingenious development. And this form—as is well known, the sonata form—is not an arbitrary assemblage, but rather founded in human nature, and, in the fact that music must take it into account. The first three movements, the first in lively movement and full of energy, the second calm and gentle, the third merrily serene and again moved by the sense of satisfaction whose coloring ranges from gaiety and vivacity to the most sublime joy of victory—these three movements are certainly not an accidental conglomerate. The third, the finale, forms the closure of the whole; its lively motion impels the soul again to cast a new and serene eye into life. The same purpose and character is shared by the animated short movement (now usually the third of four), which, since the development of the minuet by Haydn and its perfection into the scherzo by Beethoven, usually finds its place after the adagio and before the finale, and which entailed a true expansion of the form. One can find a tenable and inner reason to leave this fully developed form, with its soothing points of rest, neither in Mendelssohn (A minor Symphony, Symphony Cantata, Violin Concerto, etc.), nor in Schumann, and others. Moreover, in Schumann's D minor Symphony, no inner unity corresponds to the exterior one, for even the greatest admirer of the composer will not deny that the perpetual repetition of the short violin figure in the first movement, its return in the introduction to the finale, and a few other externalities are insufficient [to produce such inner unity]. But that aside, the work indubitably shows Schumann's great genius, which is revealed especially in the two middle movements. Magnificent effects and surprising and stirring moments alternate with the graceful and the lovely, and easily let one forget the dryness of individual passages. The evening's most interesting number was the double chorus from Wagner's *Lohengrin*, a composition which put the singers and instrumentalists to a hard test. The two clubs discharged of their difficult task in a manner deserving of the highest praise. The two vocal presentations by Mme. La Grange also met with great applause; her eminent vocal skill made up for the lack of freshness and strength in the lady's organ.—Neue New Yorker Musik-Zeitung 13 March 1869, p. 504]

Concerte. Das 5. philharmonische Concert, welches am Samstag Abend in der Academy of Music stattfand, brachte uns nicht nur nichts Neues, sondern einzelnes schon sehr oft Gehörtes, z. B. Mme. Gazzaniga und Herr Ed. Hoffmann mit dem Mendelssohn'schen D-moll-Concerte. Hr. Hoffmann spielte das Concert vortrefflich und Mme. Gazzaniga sang dafür desto schlechter. Die Orchestervorträge, Liszt's „Ideale“, Wagners Faust-Ouverture und Beethovens erste Sinfonie ließen unter Bergmanns Leitung nichts zu wünschen übrig.

Die musikalische Soiree, welche Mme. Johannsen am Samstag Abend in Steinway Hall gab, war sehr gut besucht und fiel auch in künstlerischer Hinsicht befriedigend aus. Neben der Concertgeberin, die Lieder von Schumann und Reinecke mit jener künstlerischen Auffassung und tadellosen Execution vortrug, die wir stets an ihr bewundert haben, fand [*sic*: fanden] namentlich Frl. Bimeler und ein Damenquartett (Schülerinnen der Mme. Johannsen), Herr Fr. Steins, die Herren von Inten und Thomas,

letztere namentlich mit der Raff'schen Sonate Chromatique reichen Beifall.—NYSZ Monday, 12 April 1869, p. 2

[Concerts. The 5th Philharmonic concert, held on Saturday evening at the Academy of Music, not only brought us nothing new, but also some pieces we have heard very often, thus, Mme. Gazzaniga and Mr. Richard Hoffmann with Mendelssohn's Concerto in D minor. Mr. Hoffmann played the concert with excellence, Mme. Gazzaniga sang for the worse. The presentations of the orchestra under Bergmann's direction, Liszt's *Ideale*, Wagner's *Faust* Overture, and Beethoven's First Symphony, left nothing to be desired. The musical soiree held by Mme. Johannsen Saturday evening at Steinway Hall, was very well attended and also artistically satisfactory. Besides the organizer of the concert, who presented lieder by Schumann and Reinecke with artistic understanding and flawless execution which we have always admired in her, large applause was earned specifically by Miss Bimeler and a ladies' quartet (students of Mme. Johannsen), Mr. Fr. Steins, Messrs. von Inten, and Thomas, the latter two especially with Raff's *Sonate chromatique*.—NYSZ Monday, 12 April 1869, p. 2]

Philharmonische Gesellschaft. Die Generalprobe für das morgen Abend stattfindende sechste und letzte Concert der philharmonischen Gesellschaft wird heute Nachmittag in der Academy of Music abgehalten werden. Mr. Edwin Booth, der Pianist Charles E. Jarvis, dem ein sehr guter Ruf vorangeht, und der „Liederkranz“ wirken in der Probe und in dem Concert mit.—NYSZ Friday, 7 May 1869, p. 2

[Philharmonic Society. The dress rehearsal for tomorrow evening's sixth and last concert of the Philharmonic Society will be held this afternoon at the Academy of Music. Mr. Edwin Booth, the very well respected pianist Charles E. Jarvis, and the "Liederkranz" will participate in the rehearsal as well as the concert.—NYSZ Friday, 7 May 1869, p. 2]

Philharmonisches Concert. Das sechste und letzte der philharmonischen Concerte in dieser Saison, findet heute Abend in der Academy of Music statt. Dieses letzte Concert verspricht ein recht interessantes zu werden. Edwin Booth, der Pianist Jarvis, der in der gestrigen Generalprobe bereits großes Aufsehen erregte, und der deutsche Liederkranz wirken mit. Mendelssohn's A-dur Sinfonie, Glucks Ouverture zur „Iphigenia“, Schumanns Musik zum „Manfred“ und Beethovens G-dur Concerte [*sic*: Concert] stehen auf dem Programme.—NYSZ Saturday, 8 May 1869, p. 2

[Philharmonic concert. The sixth and last of the Philharmonic concerts of this season will be held tonight at the Academy of Music. This last concert promises to be a very interesting one. Edwin Booth, Mr. Jarvis, the pianist, who already made a stir during yesterday's dress rehearsal, and the German Liederkranz will participate. The program lists Mendelssohn's Symphony in A major, Gluck's *Iphigenia* Overture, Schumann's music for *Manfred* and Beethoven's Concerto in G major.—NYSZ Saturday, 8 May 1869, p. 2]

Philharmonisches Concert. Das letzte der diesjährigen Concerte der philharmonischen Gesellschaft fand am Samstag Abend in der Academy of Music statt. Das große Gebäude war so total überfüllt, daß es selbst schwer hielt, einen Stehplatz zu erlangen. Allerdings

war das Programm, welches die Gesellschaft ihren Freunden bot, ein vorzügliches. Gluck's Overture zur „Iphigenia“, ein Tongemälde von seltener Einheit und Schönheit, so voll reizender Melodien und prächtiger harmonischer Effekte, wie wir sie in den Werken unserer modernen Componisten nur oft zu schmerzlich vermissen, leitete in feiner und zarter Ausführung das Concert ein. Die Overture, die hier seit Jahren nicht gespielt wurde, fand denn auch stürmischen Beifall. Hierauf folgte der Pianist Charles H. Jarvis aus Philadelphia mit Beethoven's großem G-dur Concerte, einer der duftigsten und zartesten Melodienblüthen unter den Beethoven'schen Klavierconcerten. Wenn auch im Anfange etwas befangen und unsicher, entledigte sich Herr Jarvis seiner schwierigen Aufgabe zur Zufriedenheit der Kunstfreunde, nur hätte er dem mächtigen Orchester gegenüber ein wenig mehr Kraft anwenden dürfen. Herr Jarvis spielte mit Verständniß und namentlich den Schlußsatz recht zart und delikate. Die Technik des Herrn ist eine bedeutende, sein Anschlag ein fein nuancirender. Herr Jarvis bediente sich eines Steck'schen Flügels, den wir bei dieser Gelegenheit zum ersten Male in einem philharmonischen Concerte hörten und der diese Feuerprobe vortrefflich bestand. Die Hauptnummer des Abends bildete Schumann's Musik zum „Manfred“, von welcher, so viel wir wissen, nur die wunderschöne Overture bekannt ist. Das Werk nimmt allerdings die Aufmerksamkeit und die Geduld des Zuhörers weit über eine Stunde in Anspruch, aber dafür wird er auch durch die vielen Schönheiten desselben entschädigt. Mit unverminderter Aufmerksamkeit folgte das Publikum der Entwicklung der Composition und am Schlusse derselben brach es in stürmischen Beifall aus. Das verbindende Gedicht trug Herr Edwin Booth vor, stellenweise etwas zu kühl und zu monoton; der „Liederkranz“, der in voller Stärke anwesend war, sang den Vocalpart vortrefflich; die Chöre wären übrigens viel besser zur Geltung gekommen, wenn die Aufstellung der Sänger nicht eine sehr ungeschickte und das Orchester nicht zu übermächtig gewesen. Uebrigens verdienten die Mitwirkenden den ihnen gespendeten Beifall in jeder Hinsicht. Nachdem zum Schluß die Zaubertöne von Oberon's Wunderhorn verklungen waren, dankte Herr Doremus, der Präsident der Gesellschaft, Herrn E. Booth für seine gütige Mitwirkung mit einer passenden Ansprache. Der Vicepräsident Mr. Hill überreichte dann dem Präsidenten ein silbernes Service nebst Dankbeschlüssen im Namen der Philharmonischen Gesellschaft. Das Concert war selbstverständlich unter Leitung des Herrn Carl Bergmann, der mit gewohnter Umsicht und Energie dirigierte.—NYSZ Sunday, 10 May 1869, p. 2

[Philharmonic concert. The last of this year's Philharmonic concerts was held on Saturday evening at the Academy of Music. The large building was so completely overcrowded that it was difficult even to get a standing-place; but then the program the society offered its friends was an exquisite one. A subtle and tender performance of Gluck's *Iphigenia* Overture, a tone-painting of rare unity and beauty, filled with charming melodies and the splendid harmonic effects that we sorely miss only too often in the works of our modern composers, opened the concert. The overture, which has not been performed here for years, was received with roaring applause. The pianist, Charles H. Jarvis from Philadelphia, followed with Beethoven's grand Concerto in G major, one of the most fragrant and delicate melodious flowers among Beethoven's Piano Concertos. Though somewhat self-conscious and insecure in the beginning, Mr. Jarvis discharged his difficult task to the satisfaction of the friends of art; only he could have used a little more

force, facing the powerful orchestra. Mr. Jarvis played with understanding and, especially in the final movement, with tenderness and delicacy. The gentleman's technique is considerable, and his attack finely nuanced. Mr. Jarvis played a grand piano by Steck, which we heard for the first time, on this occasion, in a Philharmonic concert; it has stood the test with excellence. The evening's main number was Schumann's music for *Manfred*, of which, to our knowledge, only the gorgeous overture is extant. The work does claim the listener's attention and patience for far more than an hour, but its many beauties recompense him. The audience followed the composition's development with unrelenting attention, and broke out in roaring applause at its end. Mr. Edwin Booth recited the poem that unites the piece, in some passages a little too coolly and monotonously; the "Liederkranz," which, present in full, performed the vocal part with excellence; the choruses, incidentally, would have made much greater effect if the positioning of the singers hadn't been very infelicitous and the orchestra hadn't been too overwhelmingly strong. Otherwise, the participants deserved their applause in every respect. In the end, after the magical notes of Oberon's magic horn had faded away, Mr. Doremus, the society's president, thanked Mr. E. Booth for his generous participation with a fitting address. The vice president, Mr. Hill, then presented the president with a set of silver as well as resolutions of gratitude in the name of the Philharmonic Society. The concert was of course under the direction of Mr. Carl Bergmann, who conducted with the usual circumspection and energy.—NYSZ Sunday, 10 May 1869, p. 2]

Die philharmonische Gesellschaft gab in diesem Winter sechs, anstatt wie früher fünf, Concerte, in denen folgende Compositionen zum ersten Male von der Gesellschaft gespielt wurden: Ouvertüre „Hamlet“ von R. W. Gade, Ouvertüre „Semiramis“ von Catell, sinfonische Dichtung „Was man auf den Bergen hört“ von Liszt, Mendelssohn's [sic] Reformationssinfonie, zwei Theile von Schubert's unvollendeter Sinfonie, sinfonische Dichtung „Die Ideale“ von Liszt und die Schumann'sche Musik zu „Manfred.“ Mehrere dieser Werke wurden übrigens schon früher von Theodor Thomas, der darin stets den Philharmonikern voraus ist, hier eingeführt. Von Solisten treten [sic: traten] in diesen Concerten Miß Adelaide Phillipps, Camilla Urso, S. B. Mills, Ole Bull, Mme. La Grange, Mme. Gazzaniga, Richard Hoffmann, Charles Harvis und Ed. Booth (als Declamator) auf; von Vereinen wirken [sic] der „Liederkranz“ und der „Arion“ mit. Eine größere Anzahl von Novitäten brachten die Thomas'schen Sinfonie-Soireen, nämlich: Ouvertüre „Semiramis“, Catell, drei Mozart'sche Motetten, Schuberts 23. Psalm, Rubinstein's „Faust“, Gades „Frühlingsfantasie“, achtstimmige Motette von Bach, Sinfonie in Esdur von Max Bruch, Schumanns Zigeunerleben, Festouvertüre von Volkmann, Fantasie für Orchester und Piano von Otto Singer, sinfonische Dichtung „Prometheus“ von Liszt. Es wirkten in diesen Concerten mit; Maria Brainard, Pauline Bimeler, Wm. Groschel, Maria Duschnitz, Ferdinand von Inten, S. B. Mills, Otto Singer und die Mendelssohn Union, ein unter der Leitung des Herrn Thomas stehender gemischer Chor.—NYSZ Sunday, 23 May 1869, p. 2

[The Philharmonic Society held six concerts this winter instead of the five of previous winters; the following compositions were performed for the first time by the society: Hamlet Overture by R.W. Gade, Semiramis Overture by Catell, Ce qu'on entend sur la montagne, a symphonic poem by Liszt, Mendelssohn's "Reformation" Symphony, two

movements of Schubert's "Unfinished" Symphony, the symphonic poem *Die Ideale* by Liszt, and Schumann's music for *Manfred*. Some of these works, by the way, had previously been introduced here by Mr. Theodore Thomas, who is ahead of the Philharmonic in this respect. The following soloists appeared in these concerts: Miss Adelaide Phillipps, Camilla Urso, S. B. Mills, Ole Bull, Mme. La Grange, Mme. Gazzaniga, Richard Hoffmann, Charles Jarvis, and Ed. Booth (as speaker); the "Liederkranz" and "Arion" clubs participated. Thomas's symphonic soirees brought a greater number of novelties: *Semiramis Overture*, Catell, three motets by Mozart, Schubert's 23rd Psalm, Rubinstein's *Faust*, Gade's *Frühlingsfantasie*, a motet for eight voices by Bach, the Symphony in E-flat major by Max Bruch, Schumann's *Zigeunerleben*, a Festival Overture by Volkmann, a Fantasy for orchestra and piano by Otto Singer, and Liszt's Symphonic Poem *Prometheus*. The following participated in these concerts: Maria Brainard, Pauline Bimeler, Wm. Groschel, Maria Duschnitz, Ferdinand von Inten, S. B. Mills, Otto Singer, and the Mendelssohn Union, a mixed chorus directed by Mr. Thomas.—NYSZ Sunday, 23 May 1869, p. 2]

Philharmonische Gesellschaft. Gestern Nachmittag hielt die Philharmonische Gesellschaft ihre jährliche Generalversammlung und Beamtenwahl in den Germania Assembly Rooms ab. Folgende Herren wurden in den Vorstand gewählt. Präsident Dr. O. Doremus, Vicepräsident U. Hill, Sekretär D. Schaad, Schatzmeister D. Beisheim, Bibliothekar John Leis; Rath der Directoren: C. Bergmann, F. Rietzel, F. Bergner, H. Reiher, Geo. Matzka und H. Schmitz; Dirigent Carl Bergmann.—NYSZ Sunday, 29 May 1869, p. 2

[Philharmonic Society. The Philharmonic Society held its annual general assembly and election of its officers yesterday at the Germania Assembly Rooms. The following gentlemen were elected to the board: president, Dr. O. Doremus, vice president, U. Hill, secretary, D. Schaad, treasurer, D. Beisheim, librarian, John Leis; board of directors: C. Bergmann, F. Rietzel, F. Bergner, H. Reiher, Geo. Matzka, and H. Schmitz; conductor: Carl Bergmann.—NYSZ Sunday, 29 May 1869, p. 2]

Arion. Der Männergesangverein Arion gab gestern abend seine dritte Abendunterhaltung der diesjährigen Saison in Bernet's Terrace-Garten. Es hatte sich ein überaus zahlreiches Publikum eingefunden, welches dem Vortrag des Vereins und des Orchesters mit großer Aufmerksamkeit folgte und auch das Vaudville „Wer ißt mit?“ mit gutem Humor aufnahm. Der Arion sang unter Carl Bergmann's Leitung das bekannte „Schön-Rothtraut“, „Nachtgesang und mit Orchesterbegleitung die Barcarole aus Abert's „Astorgo“. Die Piecen wurden ohne Ausnahme vortrefflich gesungen und sehr beifällig aufgenommen. Der Schluß der in jeder Hinsicht gelungenen Abendunterhaltung bildete ein Tanzkränzchen. NYSZ Thursday, 29 July 1869, p. 2 (*right side of page is missing; i.e. some words are missing*)

[Arion. The Arion men's glee club held its third evening entertainment of this season last night at Bernet's Terrace Garden. An exceptionally large audience had come in and followed the performances by the club and the orchestra with great attention and received also the Baud . . . (?) *Wer ißt mit?* ["Who'll eat with us?"] in good humor. The Arion under Carl Bergmann's direction sang the well-known *Schön-Rothtraut* [see above, July

13, 1868], the *Nachtgesang* and, with orchestral accompaniment, the barcarole from Abert's *Astorgo*. The pieces were without exception excellently sung, and received with great applause. The evening entertainment, a success in every respect, concluded with a little dance. —NYSZ Thursday, 29 July 1869, p. 2; right side of page, and hence some words, are missing)]

Arion. Der Männergesangverein „Arion“ veranstaltete gestern Abend im Terrace Garden seine vierte diesjährige Abendunterhaltung, die recht gut besucht war. Das Programm, welches diesmal nicht weniger als zwölf Piecen zählte, war ein viel besseres, als die der vorhergegangenen ähnlichen Festlichkeiten. Zu bedauern war nur, daß die einzelnen Vorträge, namentlich die Soli, unter dem freien Himmel nicht recht zur Geltung kamen. Herr Franz Remmerz, seit kurzem ein Mitglied des Vereins, sang zwei Arien aus Spohr's „Jessonde“[sic] und der [sic] „Zauberflöte“. Die kräftige, volle und runde Stimme des Herrn, der ein tüchtiger Sänger zu sein scheint, machte einen sehr angenehmen Eindruck auf die Zuhörer, reicher Beifall wurde Herrn Remmerz für seine Leistungen zu Theil. Unter den Chören gefiel namentlich die Aufforderung zur Schlacht aus Wagner's „Rienzi“, in welcher Herr Wm. Candidus und Herr Remmerz die Soli sangen. Den in Aussicht gestellten humoristischen Vortrag des Herrn Fuchs (Stoeckhardt) aus Berlin und das Kränzchen konnte unser Berichterstatter leider nicht mehr abwarten. Der Garten und der Tanzsaal waren auf das Geschmackvollste illuminiert. —NYSZ Friday, 20 August 1869, p. 8

[Arion. The men's glee club "Arion" held its fourth evening entertainment of this year last night at the Terrace Garden; it was fairly well-attended. The program, which this year listed no less than twelve pieces, was much better than those of the previous festivities. Only the fact that the individual performances, and specifically the solos, did not achieve their full effect outdoors, was to be regretted. Mr. Franz Remmerz, a recent member of the club, sang two arias from Spohr's *Jessonde*[sic] and *Die Zauberflöte*. The strong, full, and well-rounded voice of the gentleman, who seems to be an able singer, made a very pleasant impression on the listener, and Mr. Remmerz earned great applause for his performances. Of the choral pieces, the incitement to battle from Wagner's *Rienzi*, in which Mr. Wm. Candidus and Mr. Remmerz sang the solos, was especially successful. Unfortunately our reviewer was able to stay for the promised humoristic presentation by Mr. Fuchs (Stoeckhardt) from Berlin and the dance. The garden and the dance-hall were most tastefully illuminated. —NYSZ Friday, 20 August 1869, p. 8]

Allgemeiner Sängerbund. In der gestern Abend unter Herrn Hundt's Vorsitz in den Germania Assembly Rooms abgehaltenen Delegatensitzung wurden außer der Erledigung der laufenden Bundesangelegenheiten verschiedene Verhandlungen gepflogen. Zuerst hinsichtlich der am nächsten Sonntage im Henry Clay House zu eröffnenden Gesangsschule. Hierüber wurden noch die nöthigen Schlußbestimmungen getroffen und vom Präsidenten angezeigt, daß bereits Anmeldungen von Schülern erfolgt seien. Dann wurde über den am Abende der Humboldtfeier von den hiesigen Bürgern zu veranstaltenden Fackelzug verhandelt und nach einer längeren Debatte die vom Committee des Bundes mit den betreffenden Committee des nordöstlichen Sängerbundes getroffenen Vereinbarungen genehmigt und ein besonderes Arrangements-Committee für die weiter nöthigen Anordnungen ernannt.

Ferner brachte Vice-Präsident Fleischmann die von der hiesigen philharmonischen Gesellschaft an den allgemeinen Sängerbund ergangene Einladung zur Betheiligung an dem im nächsten Jahre zu Ehren des hundertjährigen Geburtstages von Beethoven abzuhaltenden großen Musikfeste zur Sprache. Nach einer hierüber gepflogenen Debatte wurde die Angelegenheit an die einzelnen Vereine zur Willensäußerung verwiesen. Der Bund hat unter seinen Verienen eine Sammlung zum Besten des Hospitales für Verkrüppelte, Ecke 2. Avenue und 6. Straße, veranstaltet. Aus den hierüber erstatteten Berichten ging hervor, daß die Sammlung einen günstigen Fortgang nimmt. Am Mittwoch, den 8. September, findet die nächste Generalversammlung statt. — NYSZ Tuesday, 31 August 1869, p. 2

[General Singers' Association. At the delegates' meeting held last night at the Germania Assembly Rooms under Mr. Hundt's chairmanship, various issues were negotiated in addition to the ongoing business of the Association. The necessary final determinations were made regarding the singing school to be opened next Sunday at the Henry Clay House, and the president announced that students had already registered. Then, the torchlight procession to be held by the local citizens on the night of the Humboldt festival was discussed, and after lengthy debate, the agreements made between the committee from the Association and the respective committee of the Nordöstlicher Sängerbund [North-Eastern Singers' Association] were confirmed, and a special arrangements committee was appointed to make additional necessary determinations.

Furthermore, vice president Fleischmann addressed the matter of the invitation extended to the *Allgemeiner Sängerbund* by the Philharmonic Society to participate in the grand music festival to be held next year in honor of Beethoven's hundredth birthday. After a debate of the matter, it was forwarded to the individual clubs, which are to express their opinion.

The Association has raised funds among its member clubs in favor of the hospital for the crippled on the corner of 2nd Avenue and 6th Street. According to the reports, the fundraising effort is showing favorable results. The next general meeting will be held on September 8. —NYSZ Tuesday, 31 August 1869, p. 2]

N. Y. Philharmonische Gesellschaft. Orchester von 100 Musikern. Herr Carl Bergmann, Conductor. In der Academy of Music. Mad. Parepa-Rosa. Miß Alide Topp. Mrs. Scott-Siddons. Herr Ole Bull. Herr Carl Rosa. Mr. S. B. Mills. Herr F. Bergner. Auch wird der Männer-Gesangverein „Arion“ während dieser Achtundzwanzigsten Saison mitwirken. Tickets zu den sechs Concerten und 18 Proben sind zu haben in den hauptsächlichsten Musikalien-Handlungen und bei den Herrn Seymour, Kennard & Hay No. 89 Libertystr., sowie in der Theater-Ticket-Office, No. 114 Broadway.

Gesellschafts-Tickets \$10. Logen im Raum des Hauses werden den Gesellschafts-Mitgliedern für sämtliche Concerte und Proben zugewiesen, wenn sie ihre Tickets am 6. November, Morgens 9 Uhr, in der Academy of Music vorzeigen. Preis pro Loge \$20. Proscenium-Logen werden am und nach dem 30. October in 70 Union Place verkauft. Große Logen \$160. Kleine Logen \$50. . . . Dr. Ogden Doremus, M. D., Präs. D. Schaad, Secr.—NYSZ Wednesday, 27 October 1869, p. 2

[N.Y. Philharmonic Society. Orchestra of 100 musicians. Mr. Carl Bergmann, conductor. At the Academy of Music. Mad. Parepa-Rosa. Miss Alide Topp. Mrs. Scott-Siddons. Mr. Ole Bull. Mr. Carl Rosa. Mr. S. B. Mills. Mr. F. Bergner. The Arion men's glee club will also participate during this twenty-eighth season. Tickets for the six concerts and 18 rehearsals are on sale at major music stores as well as with Seymour, Kennard, & Hay[?], 89 Liberty St., and at the theater ticket office, 114 Broadway.

Society tickets, \$10. Boxes within the house are assigned to members of the society for all concerts and rehearsals if they present their tickets at the Academy of Music on November 6, 9 a.m. Price per box, \$20. Proscenium boxes will be sold on and after October 30 at 70 Union Place. Grand boxes, \$160. Small boxes, \$50. [??] Dr. Ogden Doremus, M.D., pres[ident]. D. Schaad, secr[etary].—NYSZ Wednesday, 27 October 1869, p. 2]

Arion. Das Concert, welches gestern Abend der Gesangsverein Arion zum Besten des deutschen Hospitals in Steinway Hall vor einem sehr zahlreichen Publikum gab, war außerordentlich gut besucht [*sic*]. Das Programm des Concertes brachte mehrere Sachen, die man nur selten in derartigen Concerten zu hören bekam. Eine neue Concert-Overture von Joachim Raff, eine recht charakteristische Composition, leitete das Concert ein. Miß Ida Rosenburgh, eine stimmbegabte Dilettantin, sang die Romanze der Ines aus der "Afrikanerin" und eine Ballade von Millard. Beide Piecen wurden sehr beifällig aufgenommen. Die Herren Wm. Candidus und Fr. Remmertz, beide Mitglieder des Vereins, sangen Soli und ein Duett, von denen namentlich das letztere sehr ansprach. Herr S. B. Mills spielte das Chopinsche C-Moll-Concert und die Liszt'sche Sommernachtstraum-Fantasie vortrefflich. Was das Chopinsche Concert anbetrifft, so haben wir dasselbe besser gehört. Die Vorträge des Arion nahmen selbstverständlich das Hauptinteresse der Anwesenden in Anspruch. Der Verein sang zuerst Möhrings "Gruß an das Meer" und im zweiten Theile des Concertes das außerordentlich schwierige Liszt'sche Lied „Der Gesang um Mitternacht“ und Max Bruch's „Salamis“. Letztere Komposition machte mit ihren markigen, kräftigen Weisen, denen der Verein vollkommen gerecht wurde, einen sehr guten Eindruck. Auch die beiden zuerst genannten Lieder wurden vortrefflich gesungen. Herr K. Bergmann, der Dirigent des Vereins, leitete das Concert mit Umsicht und Verständniß. NYSZ Friday, 12 November 1869, p. 2

[Arion. The benefit concert in favor of the German Hospital held by the Arion glee club last night at Steinway Hall before a very large audience was exceptionally well-attended. The program of the concert listed various pieces that one rarely gets to hear in such concerts. A new concert overture by Joachim Raff, a rather characteristic composition, opened the concert. Mrs. Ida Rosenburgh, a dilettante with a gifted voice, sang the romanza of Ines from *L'Africaine*, and a ballad by Millard. Both pieces were received with great applause. Messrs. Wm. Candidus and Fr. Remmertz, both members of the association, sang solos and a duet, of which specifically the latter was favorably received. Mr. S. B. Mills performed excellently in Chopin's Concerto in C Minor and Liszt's *Ein Sommernachtstraum* Fantasy (*Concertparaphrase über Mendelssohn's Hochzeitsmarsch und Elfenreigen aus dem Sommernachtstraum*, LW A166). Regarding Chopin's Concerto, we have heard it played better. The performances of the Arion of course claimed most of

the audience's attention. The association first sang Möhring's *Gruß an das Meer* and, in the second part of the concert, the exceptionally difficult song by Liszt, *Der Gesang um Mitternacht*, and Max Bruch's *Salamis*. The latter composition, with its pithy and forceful melodies, to which the the association fully lived up, made a very good impression. The two songs mentioned before were also sung excellently. Mr. K. [sic] Bergmann, the association's conductor, directed the concert with circumspection and understanding.—NYSZ Friday, 12 November 1869, p. 2]

Beethoven-Musikfest. Die hiesige Philharmonische Gesellschaft wird bekanntlich im nächsten Jahre zum Andenken an den hundertsten Geburtstag Beethovens ein großartiges Musikfest abhalten. Die Herren John R. Brady, Clarence A. Stewart, R. Ogden Doremus, Andrew H. Green, Frank E. Howe, Henry G. Stebbins, Edward Cooper, John A. Stewart, John Bryan, S. N. Pike, Horace Frye, Henry Clews, Alex. T. Stewart, Townsend Cox, S. B. Chittenden, Moses H. Grinnell, Joseph H. Choate, E. D. Morgan, Chas. G. Dodge, Jas. M. McLean, C. F. Loosey, Morris K. Jessup haben sich als ein Committee constituirt, um die Vorarbeiten für das Fest zu leiten. Dieses Committee soll hauptsächlich für die Aufbringung von Geldern, für die Erbauung einer großen Conzerthalle und für Bewilligung eines Bauplatzes im Central-Park von Seiten der Park-Commissäre sorgen. Das Fest soll Montag, den 30. Mai 1870, beginnen und eine ganze Woche dauern.—NYSZ Tuesday, 16 November 1869, p. 2

[Beethoven music festival. As is well known, the Philharmonic Society will hold a grand music festival next year to commemorate Beethoven's hundredth birthday. Messrs. John R. Brady, Clarence A. Stewart, R. Ogden Doremus, Andrew H. Green, Frank E. Howe, Henry G. Stebbins, Edward Cooper, John A. Stewart, John Bryan, S.N. Pike, Horace Frye, Henry Clews, Alex. T. Stewart, Townsend Cox, S. B. Chittenden, Moses H. Grinnell, Joseph E. Choate, E.D. Morgan, Chas. G. Dodge, Jas. M. MacLean, C.F. Loosey, and Morris K. Jessup have joined to form a committee to direct the preparations for the festival. This committee is to concern itself mainly with raising money, the erection of a large concert hall, and obtaining permission from the park commissioners to build on a site in Central Park. The festival is to begin on Monday, May 30, 1870, and to continue for a whole week.—NYSZ Tuesday, 16 November 1869, p. 2]

Philharmonisches Concert. Das erste Concert der Philharmonischen Gesellschaft in der diesjährigen Saison findet heute Abend in der Academy of Music statt. Mozart's Sinfonie in E und die Sommernachtstraum-Musik von Mendelssohn-Bartholdy stehen auf dem Programme. Fräulein Alida Topp wird das große Liszt'sche Concert in E [sic: Es dur] spielen. Herr Karl Bergmann wird das Concert dirigiren.—NYSZ Saturday, 27 November 1869, p. 2

[Philharmonic concert. The Philharmonic Society's first concert of this season will be held tonight at the Academy of Music. The program lists Mozart's Symphony in E and the *Sommernachtstraum* music by Mendelssohn-Bartholdy. Miss Alida Topp will perform Liszt's grand Concerto in E. Mr. Karl Bergmann will conduct the concert.—NYSZ Saturday, 27 November 1869, p. 2]

Philharmonische Gesellschaft. Das unfreundliche Wetter, welches am Samstag Abend Jedem das Ausgehen zu verleiden im Stande war, mochte wohl die Ursache sein, daß das erste Concert der philharmonischen Gesellschaft nicht so zahlreich besucht war, wie es sonst die Concerte dieser Gesellschaft zu sein pflegen. Trotzdem waren das Parterre und der erste Rang vollständig und die Gallerie der Academy of Music ungefähr zur Hälfte besetzt. Das Programm brachte zwar nur drei Nummern, aber die Ausführung derselben nahm doch fast drei Stunden in Anspruch. Das darf nun freilich nicht befremden, wenn man bedenkt, daß eine dieser Nummern, die vollständige Musik zum *Sommernachtstraum*, inclusive der Chöre und des Vorlesens der ganzen Shakespeareschen Dichtung, bezeichnete. So anerkennenswerth die Vorführung dieses lieblichen und höchst interessanten Mendelssohn'schen Werkes auch vom künstlerischen Standpunkte aus ist, so ließ sich doch nicht verkennen, daß die Vorführung derselben für einen großen Theil des Publikums eine wahre Geduldsprobe war. Dazu kam noch, daß der Frauenchor zu schwach und sehr ungünstig postirt (hinter den Coulissen) war, so daß die prächtigen Chöre kaum halb zur Geltung kamen. Mrs. Scott Siddons las einzelne Scenen vortrefflich, aber im Ganzen litt ihr Vortrag doch an einer gewissen Monotonie. Untadelhaft wurde dagegen der Orchesterpart unter Leitung des Herrn Karl Bergmann ausgeführt. Der *Sommernachtstraum* füllte den ganzen zweiten Theil des Concertes aus. Im ersten bildete die Mozartsche Sinfonie zu dem großen Litz'schen Concerte in Es dur für Piano und Orchester einen ganz wunderlichen Contrast; die Sinfonie, eines der gediegenen, gehaltvollen Werke eines alten Meisters, das Pianoconcert ein Erzeugniß der Neuzeit mit genialen, raffinirten Effekten u. einer fast überwältigenden Kraftentfaltung aller Mittel des modernen Orchesters. Beide Werke wurden übrigens in jeder Hinsicht befriedigend ausgeführt. Alide Topp hat seit der vorjährigen Saison, in welcher sie dasselbe Concert in Steinway Hall spielte, ganz entschiedene Fortschritte gemacht, namentlich was ihre technischen Fertigkeiten anbetrifft; sie spielte denn auch die äußerst schwierige Composition bis auf einige Kleinigkeiten vorzüglich. Das Publikum, welches namentlich die Kraft bewunderte, die die Künstlerin entwickelte, rief sie nach Beendigung der Piece mehrere Male und zeichnete sie durch reichen Beifall aus. Im zweiten Concerte, welches erst im Januar stattfindet, soll neben bekannten Sachen auch die Berliozsche Overture „König Lear“ und eine neue Sinfonie, C-Dur, von Raff zur Ausführung kommen.—NYSZ Monday, 29 November 1869, p. 2

[Philharmonic Society. Saturday evening's inclement weather, which would have spoilt anyone's plans to go out, may well have been why the Philharmonic Society's first concert was not as well attended as this society's concerts usually are. Still, the orchestra and the first balcony were almost entirely sold, as was about half of the Academy of Music's upper balcony. The program listed only three numbers, but their execution still took nearly three hours. That cannot surprise given the fact that one of these numbers indicated the complete *Sommernachtstraum* music including the choruses and a recitation of the entirety of Shakespeare's poem. Much as the presentation of this lovely and very interesting work of Mendelssohn deserves respect from an artistic perspective, one could not but notice that it became a true test of patience for a large part of the audience. In addition, the women's chorus was very unfavorably placed (behind the scenes), and so the splendid choruses hardly made the best possible impression. Mrs. Scott Siddons read some passages exquisitely, but as a whole, her recitation suffered from a certain

monotony. The orchestra part, on the other hand, was executed without a fault under Mr. Karl Bergmann's direction. *Ein Sommernachtstraum* took up the entire second part of the concert. In the first part, Mozart's symphony and Liszt's grand Concerto for Piano and Orchestra in E-flat major made for a peculiar contrast; the symphony, an accomplished and substantial work of an old master, the piano concerto, a product of modern time with inspired and shrewd effects, and an almost overwhelming show of force, developing all possibilities of the modern orchestra. The execution of both works was satisfactory in every respect. Alide Topp has made considerable progress since last year's season, when she played the same concerto in Steinway Hall, specifically as concerns her technical abilities, and she played the extraordinarily difficult composition exquisitely, except for a few details. After the end of her piece, the audience, admiring especially the force developed by the artist, recalled her to the stage a number of times, and honored her with a great applause. Berling's [*sic*: Berlioz's] overture *König Lear* and a new Symphony in C major by Raff as well as well-known pieces will be performed during the second concert, to be held only in January.—NYSZ Monday, 29 November 1869, p. 2]

Das verflossene Jahr hat uns in musikalischer Hinsicht zwar keine besonderen Fortschritte, aber auch gerade keine Rückschritte gebracht. Als es sein Regiment antrat, herrschte in der Oper die leichtgeschürzte Muse des Herrn Offenbach entschieden vor. An zwei Plätzen, in dem französischen Theater und im großen (Pike's) Opernhause huldigte man dem Cancan. Der Blaubart, die schöne Helene, La Perichole, Theeblume, Pariser Leben u.s.w. bildeten die Parole der fashionablen Theaterbesucher. Die italienische Oper und die deutsche Oper fristeten neben der üppigen französischen Schwester nur ein trauriges Dasein, da der Offenbach-Taumel alles mit sich forttrieb. Daß einem derartigen Taumel nothwendiger Weise eine Art von Katzenjammer folgen mußte, lag auf der Hand. Er ist denn auch nicht ausgeblieben, und heute, am Schluß des Jahres, huldigt man Herrn Offenbach höchstens noch im Stadttheater. Die italienische Oper erwachte im vorigen Frühjahr unter Mitwirkung der Fräulein Clara Louise Kellogg und der Mme. Parepa-Rosa zu einem kurzen Scheinleben, welches in den mißrathenen Aufführungen des Propheten und Wallace'schen Lurline culminirte; auch in der diesjährigen Herbstsaison hat sie nicht recht gedeihen wollen. Die Schuld muß man wohl neben den unzureichenden Kräften dem traurigen Repertoire und der unfähigen Leitung in die Schuhe schieben. Von sonstigen Opernunternehmen machten in diesem Herbst hauptsächlich die deutsche und die englische Oper gute Geschäfte; dagegen fiel eine große historische und romantische französische Oper kläglich durch und der russischen (Slaviansky) Operntruppe ging es nicht viel besser.

Unter den Concerten des verflossenen Jahres müssen natürlich die der philharmonischen Gesellschaft, des Herrn Theodor Thomas (im Winter in Steinway Hall und im Sommer in Central-Park-Garten), des Liederkranz und Arion in erster Reihe genannt werden. Unter den Virtuosenconcerten, die in den letzten zwei Jahren in erfreulicher Weise abgenommen haben, waren es nur die Concerte der Carlotta Patti, die sich eines besonderen Erfolges zu erfreuen hatten. Unter der Masse von Solisten und Virtuosen, die im verflossenen Jahre hier in New York wirkten, zeichneten sich besonders folgende durch ihre Leistungen aus: Ole Bull, Camilla Urso, S. B. Mills, Wenzel Kopta, Alice Topp, Ch. Levy, Ferd. Von Inten, Anna Mehlig u.A.m. Während die Frühjahrssaison eine ziemlich belebte war, ist von der jetzigen Herbst- und Wintersaison gerade das

Gegentheil zu sagen; den meisten Kunstunternehmungen des verflossenen Jahres fehlte die Unterstützung des Publikums. Der Sommer brachte den Ver. Staaten zwei große Musikfeste, das sogenannte Friedensmusikfest in Boston und das Baltimorer Sängerfest, von denen namentlich das letztere als ein ziemlich gelungenes anerkannt werden muß. In der verflossenen Woche war es in den musikalischen Cirkeln New Yorks auffallender Weise sehr stille. Während der Weihnachtsfeiertage kam in einer der katholischen Kirchen der Stadt New-York eine von Carl Anschütz componierte Messe für Soli, großes [sic] Chor und Orchester zur Aufführung. Das Werk, welches noch in diesem Monate in Steinway Hall wiederholt werden wird, hat außerordentlich gefallen. Obgleich im Style der alten Kirchenmusik gehalten, hat der Componist es doch verstanden, demselben einen gewissen modernen Anstrich zu verleihen. Großen Beifall, von Seiten der Kunstkenner, fand namentlich eine brilliant gearbeitete Orgelfuge. Sonstige musikalische Aufführungen von Bedeutung brachten die Weihnachtsfeiertage nicht. Ein recht interessantes Concert findet heute Nachmittag zum Besten des deutschen Hospitals in Steinway Hall statt. Dasselbe ist von den deutsch-amerikanischen Schulen der Stadt New-York unter Leitung des Herrn Sorge arrangirt. Das Hudson City Knaben-Musikcorps, die Geschwister Heß und der jugendliche Friedrich Kämmerer wirken in demselben mit—NYSZ Sunday, 2 January 1870, p. 2

[With respect to music, the past year has brought us no special advances, but also no regresses. When it took its reign, the thinly clad muse of Mr. Offenbach decidedly predominated at the opera. The cancan was rendered homage at two places, at the French theater and at the grand (Pike's) opera. *Barbe-Bleu*, *La Belle Hélène*, *a Perichole*, the *Theeblume*, *La Vie Parisienne* etc. formed the slogan of fashionable theater audiences. The Italian and German opera companies dragged out their sad existence next to their voluptuous French sister, as the Offenbach craze swept everyone away. That such a craze would be followed by a kind of hangover was obvious. And the latter has not failed to appear, and today, at the year's end, Mr. Offenbach is courted at the Stadt theater at best. The Italian opera, with the participation of Miss Clara Louise Kellogg and Mme. Parepa-Rosa, awoke to a short-lived semblance of life, which culminated in the horribly unsuccessful performances of *Le Prophète* and Wallace's *Lurline*; during this fall season, too, it didn't quite blossom. Besides insufficient forces, sad repertoire and incapable direction are to be blamed. Of the other opera enterprises of this fall, mostly the German and the English opera were in good stead; on the other hand, a grand historic and Romantic French opera failed miserably, and the Russian (Slaviansky) opera troupe didn't fare much better.

Of the concerts of the past year, those of the Philharmonic Society, of Mr. Theodore Thomas (during the winter, at Steinway Hall, and during the summer, at Central Park Garden), of the Liederkranz, and of the Arion of course have to be mentioned primarily. Of the virtuoso concerts, which have fortunately become less frequent in the last two years, those of Carlotta Patti were the only ones to enjoy particular success. Of the numerous soloists and virtuosos who have worked here in New York during the past year, the following especially distinguished themselves with their performances: Ole Bull, Camilla Urso, S. B. Mills, Wenzel Kopta, Alice Topp, Ch. Levy, Ferd. von Inten, Anna Mehlig and others. While the spring season was rather lively, the contrary has to be said of the present fall and winter seasons; most artistic endeavors of the past years

lacked the support of the public. The summer brought two grand music festivals to the United States, the so-called Music Festival of Peace in Boston and the Baltimore singers' festival, of which specifically the latter deserves recognition as rather felicitous. During the past week, conspicuous silence reigned in the musical circles of New York. During the Christmas holidays, a mass for soloists, grand chorus, and orchestra composed by Carl Anschütz was performed in one of the Catholic churches of New York City. The work, which will be repeated during this month at Steinway Hall, was exceptionally pleasant. Although held in the style of old sacred music, the composer has known to give it a certain modern aspect. A brilliantly composed fugue for organ earned great applause from the cognoscenti of art. Otherwise, the Christmas holidays did not bring any significant musical performances. A rather interesting concert will be held this afternoon at Steinway Hall to benefit the German Hospital. It has been arranged by the German-American schools of New York City under the direction of Mr. Sorge. The Hudson City Boys' Music Corps, the Hess siblings, and the young Friedrich Kämmerer will participate in it.—NYSZ Sunday, 2 January 1870, p. 2]

Philharmonisches Concert. Das zweite Concert der philharmonischen Gesellschaft in der diesjährigen Saison fand am Samstag Abend vor einem überaus zahlreichen Publikum in der Academy of Music statt. Das Programm war ohne Zweifel ein bedeutend interessanteres, wie das des ersten Concertes. An der Spitze stand ein neues Werk von Raff, eine Sinfonie in C-dur, ein mächtiges Werk, welches großen und auch verdienten Beifall fand und im Stande war, mit den früher zu Gehör gebrachten Werken des hier nur wenig beliebten Componisten auszusöhnen. Raff ist natürlich ein entschiedener Anhänger der neuen Richtung, daher seine Sinfonie auch manches Ueberschwängliche und Gewagte enthält; aber diese Mängel verschwinden gänzlich vor den ebenso originellen, wie großartigen Gedanken, der meisterhaften Verarbeitung der Themate und der durchwegs geistreichen Behandlung der Instrumentation. Der zweite und der vierte Satz dürfen als die besten angesehen werden, doch auch der dritte, ein Allegro vivace, enthält eine Menge wunderschöner Einzelheiten. In der Ausführung hätte wohl Manches prägnanter und schärfer gegeben werden können, doch war sie im Durchschnitt eine befriedigende.

Die zwar originelle und bizarre, aber doch recht unklare und verworrene Ouverture „König Lear“ von Berlioz und Weber's stets ergreifende Jubelouverture wurden vom Orchester unter Bergmann's Leitung tadellos executirt. Die Soloisten des Abends waren die Herren Ole Bull und S. B. Mills, beides Ehrenmitglieder der Gesellschaft. Beide Herren spielten zwar nichts Neues, aber was sie spielten, spielten sie eben mit bekannter Meisterschaft. Im dritten Concerte werden die Damen Clara Louise Kellogg und Anna Mehlig mitwirken.—NYSZ Monday, 10 January 1870, p. 2

[Philharmonic concert. The Philharmonic society's second concert of this season was held on Saturday evening before a very numerous audience at the Academy of Music. The program was, without a doubt, considerably more interesting than that of the first concert. It was headed by a new work by Raff, a Symphony in C major, a powerful work that met with great and well-deserved applause, and was able to reconcile us with previously performed works by this composer, who is not very popular here. Raff, of course, is a decided follower of the new school, whence his symphony contained many an

enthusiastic and daring moment; but these deficiencies fade entirely before the ideas that are as original as they are magnificent, the masterly treatment of the themes, and the deployment, always inspired, of the instruments. The second and fourth movement can stand as the best ones, though the third, an *Allegro vivace*, also contains many wonderful details. Many a detail could have been more clearly and meaningfully profiled, but altogether, the execution was satisfactory.

Berlioz's original and bizarre *King Lear* Overture, in the end rather unclear and confused composition, and Weber's always gripping *Jubel* Overture, were performed without a fault by the orchestra under the direction of Bergmann. Messrs. Ole Bull and S. B. Mills, both honorary members of the society, were the evening's soloists. Both gentlemen played nothing new, but what they played they played in the masterful fashion for which they are known. Mrs. Clara Louise Kellogg and Mrs. Anna Mehlig will participate in the third concert.—NYSZ Monday, 10 January 1870, p. 2]

Das zweite der philharmonischen Concerte fand am Samstag vor acht Tagen in der Academy of Music statt. Auf dem Programm, welches nicht nur ein fast zu großes, sondern auch ein sehr interessantes war, stand als erste Nummer eine neue Schöpfung, welche unbedingt zu den besten und bedeutendsten Orchesterwerken der Neuzeit gezählt werden muß. Das Werk ist ein sehr umfangreiches, trotzdem aber bietet jeder Satz des Neuen und Schönen in Hülle und Fülle; die Themas sind fast ohne Ausnahme melodisch und originell, die Verarbeitung derselben, die häufig recht geistreiche Wendungen zeigt, und die Instrumentation beweisen, daß Raff seinen Stoff vollkommen bewältigt hat und namentlich ein Meister in der letzteren ist. Der zweite Theil, ein mächtiges, ergreifendes *Andante con moto*, ist dem Componisten ganz besonders gelungen. Die Ausführung war bis auf einige kleine Unebenheiten und Unklarheiten eine sehr befriedigende. Die Overture „König Lear“ von Berlioz und Webers Jubelouverture, aus früheren Concerten schon zur Genüge bekannt, wurden tadellos und mit Schwung und Feuer unter Karl Bergmanns Leitung gespielt. Herr Ole Bull, der in nächster Zeit seine Kunstdtour nach Californien antritt, verabschiedete sich in diesem Concerte vom hiesigen Publikum. Er spielte den ersten Theil des Mozart'schen D-dur-Concertes und eine eigene, ziemlich seichte Fantasie über Motive aus Bellini's „Romeo“, leider Sachen, die er schon öfter vorgetragen hat, die aber trotzdem das Publikum wieder mächtig packten; Ole Bull übt durch seine eminente Virtuosität, den großen, heroischen, dabei aber doch wunderbar weichen, gesangsvollen Ton stets denselben Zauber auf das Publikum aus. Herr S. B. Mills spielte das schöne Chopin'sche F-Moll-Concert mit jener Meisterschaft, die wir stets an diesem gediegenen Künstler zu bewundern Gelegenheit haben. Für das nächste Concert werden Spohrs „Weihe der Töne“, Beethovens Leonoren-Overture No. 2 und die Overture Sacuntala von Goldmark einstudirt. Miß Kellogg und Fräulein Anna Mehlig werden in diesem Concerte mitwirken. Die letztere, welche bereits in einigen Concerten hier mitgewirkt und sich als eine ausgezeichnete Pianistin gezeigt hat, veranstaltet am nächsten Mittwoch ein Concert in Steinway Hall, in welchem wir Gelegenheit haben werden, die Künstlerin in einem Beethoven'schen Trio, Schumanns Carneval und in Compositionen von Liszt und Chopin zu hören. Mme. Eliza Carlati, die Herren Wenzel Kopta und und Fr. Bergner werden in diesem Concerte mitwirken. Mme. Carlati weilt erst sein Kurzem in New-York, sie gilt für eine vorzügliche Gesangskünstlerin; namentlich im Bravourgesang. Rossini schrieb für sie einen

„Carneval von Venedig“ und Liszt einen Concertwalzer.—Edward Mollenhauer, der in früheren Jahren eine große romantische Oper „Die corsikanische Braut“ hier zur Aufführung brachte, hat eine Art sinfonischer Dichtung vollendet, die in nächster Zeit zur Aufführung gelangt. Das Werk soll nicht weniger als zehn Sätze haben.—NYSZ Sunday, 16 January 1870, p. 4

[The second Philharmonic concert was held on Saturday eight days ago at the Academy of Music. The lengthy, yet highly interesting program, listed, as its first number, a new creation which must without a doubt be counted among the best and most important orchestral works of recent times. The work is very long, and yet every movement offers a wealth of the new and beautiful; the themes are, almost without exception, melodious and original; their treatment and setting, which often display rather inspired turns, prove that Raff has completely mastered his material and is an accomplished composer, specifically as concerns instrumentation. The composer has succeeded especially well in the second part, a powerful and gripping Andante con moto. The execution was quite satisfactory, except for a few uneven and unclear details. Berlioz's *King Lear* Overture and Weber's *Jubel* Overture, works that are well known from previous concerts, were played faultlessly with verve and fire under Karl Bergmann's direction. Mr. Ole Bull, who will soon embark on an artistic tour of California, bid farewell to the local public during this concert. He played the first part of Mozart's Concerto in D major and a composition of his own, a rather shallow fantasy over motifs from Bellini's *Romeo*, pieces, unfortunately, that he has presented more than once, yet which again very much thrilled the audience; Ole Bull always works the same magic on the audience with his eminent virtuosity and his great and heroic and yet wonderfully tender and songlike tone. Mr. S. B. Mills played Chopin's beautiful Concerto in F minor with the mastery that we always have occasion to admire in this accomplished artist. Spohr's *Weihe der Töne*, Beethoven's *Leonore* Overture no. 2, and the *Sacuntala* Overture by Goldmark are being rehearsed for the next concert. Miss Kellogg and Miss Anna Mehlig will participate in this concert. The latter artist, who has already participated in concerts here and shown herself to be an excellent pianist, will hold a concert next Wednesday at Steinway Hall, during which we will have the opportunity to hear the artist in a trio by Beethoven, in Schumann's *Carneval*, and in compositions by Liszt and Chopin. Mme. Eliza Carlati, Messrs. Wenzel Kopta, and Fr[iedrich] Bergner will participate in this concert. Mme. Carlati has only recently arrived in New York, and is reputed to be an exquisite singer, especially in bravura. Rossini wrote a *Carnival of Venice* for her, and Liszt, a concert waltz.—Edward Mollenhauer, who in earlier years had his grand romantic opera *The Corsican Bride* performed here in New York, has completed a kind of symphonic poem that will be performed in the near future. The work is said to comprise no less than ten movements.—NYSZ Sunday, 16 January 1870, p. 4]

Das dritte der philharmonischen Concerte fand am Samstag vor acht Tagen in der Academy of Music statt. Spohr's „Weihe der Töne“ kam zur Aufführung. Man hat von Spohr behauptet, daß er in seinem Leben nie eine gemeine Handlung begangen und nie eine gemeine Notenzeile geschrieben hat. Ein Beweis für den letzten Theil der Behauptung bildet diese charakteristische Sinfonie, in der Alles edel und schön ist. Gespielt wurde die Composition ganz ausgezeichnet, was denn auch vom Publikum sehr

beifällig anerkannt wurde. Dasselbe gilt von der Beethoven'schen Leonoren-Ouverture No. 2 in C-dur, welche prächtig nuancirt wiedergegeben wurde. Mangelhafter war die Ausführung der neuen Ouverture „Sacuntola“ [*sic*] von Goldmark, die in diesem Concerte zur ersten Aufführung gelangte. Das gleichnamige Epos des indischen Kunstdichters Kalidasas [*sic*], ein hochpoetisches, sehr umfangreiches Werk, hat den Componisten zu dieser Arbeit angeregt. Er hat es versucht die Hauptfiguren der Dichtung musikalisch zu illustriren, zum Theil ist ihm das wohl auch vortrefflich gelungen. So ist zum Beispiel die Schilderung des jagdlustigen Königs Duschanta eine äußerst charakteristische und gelungene. Auch die Liebes-Scenen zwischen dem König und Sacuntola [*sic*], ihr Schmerz über den Verlust des Rings und andere Stellen sind musikalisch vorzüglich wiedergegeben. An Mängeln fehlt es jedoch dem Werke auch nicht; wir wollen hier nur das heftige Ueberspringen aus einem Thema oder Bilde in das andere, die häufige Anwendung der Dissonanz, das überschwängliche Arbeiten mit vollem Orchester u. A. mehr anführen. In der Instrumentation ist Herr Goldmark ein Meister und kommt er in derselben seinem Vorbilde Wagner am nächsten. Die Aufnahme, die das Werk fand, war eine ziemlich kühle. Fräulein Anna Mehlig spielte das fünfte Concert für Piano forte und Orchester in Es dur, Opus 73 von Beethoven, ein äußerst schwieriges und anstrengendes Werk. Dieses im Jahr 1809 componirte Concert wurde zuerst fast gleichzeitig in Leipzig und Wien zur Ausführung gebracht und, während es in Wien total Fiasco machte, in Leipzig mit enthusiastischen [*sic*: enthusiastischem] Beifall aufgenommen. Die Jahre haben bewiesen, daß das Urtheil der Leipziger ein gerechtes war, denn das Concert ist eines der schönsten der ganzen Clavierliteratur. Fräulein Melig [*sic*: Mehlig] spielte das Concert meisterhaft und mit jenem freien, künstlerischen Verständniß, welches wir schon nach ihrem ersten Auftreten in New York an ihr anerkannt und bewundert haben. Sie ist eben eine echte Künstlerin und keine bloße Virtuosin. Fräulein Kellogg, die zwei Coloraturarien sang, ließ uns und auch das Publikum sehr kalt. Für das vierte Concert wird Beethoven's C-moll Sinfonie, die Ouverture zur Zauberflöte und Schumann's Genoveva-Ouverture einstudirt. Das von uns schon früher erwähnte Concert zum besten des Asyles für bedürftige Frauen findet am Dienstag Abend in Steinway Hall statt; Fräulein Mehlig und Fräulein Kellogg wirken in demselben mit.—NYSZ Sunday, 13 February 1870, p. 4

[The third Philharmonic concert was held on Saturday eight days ago at the Academy of Music. Spohr's *Weihe der Töne* was performed. It has been said of Spohr that he never committed a mean act and never wrote a mean line of music in his life. This symphony, characteristic of the composer, gives proof of the latter part of that claim; everything in it is noble and fair. The composition was performed quite excellently, and deservedly received by the audience with great applause. The same was true of Beethoven's *Leonore* Overture no. 2 in C major, which was rendered with splendid nuances. More faulty was the execution of Goldmark's new overture *Sakuntala*, performed in this concert for the first time. The epos by the same title, by the Indian artistic poet Kalidasa [usu. Kalidasa], a highly poetic and very long work, has inspired the composer to this work. He has attempted to give musical illustrations of the poem's main characters, and it would seem that he has been quite successful at least in part. Thus, for example, the depiction of the huntsman king Dushyanta is very characteristic and effective. Thus, too, the love scenes between the king and Shakuntala, her sorrow over the loss of the ring, and other passages

have been exquisitely rendered in music. Yet the work also does not lack faults; we wish to mention here only the sudden leaps from one theme or image into another, the frequent use of dissonance, the exuberant employment of the full orchestra, and other such matters. Mr. Goldmark is a master of instrumentation, and here he comes closest to his model, Wagner. The work was received rather coldly. Miss Anna Mehlig played Beethoven's Fifth Concerto for piano and orchestra in E-flat major, op. 73, an extraordinarily difficult and taxing work. The Concerto, composed in 1809, was performed almost at the same time in Leipzig and Vienna, and while it was an utter failure in Vienna, it was received in Leipzig with enthusiastic applause. The years since have proven that the judgment of the citizens of Leipzig was just, for the concerto is one of the most beautiful in the entire literature for piano. Miss Mehlig played the concerto masterfully and with that free and artistic understanding which we already recognized and admired after her first appearance in New York. She is, after all, a true artist and not a mere virtuoso. Miss Kellogg, who sang two coloratura arias, left both the audience and this reviewer very cold. Beethoven's Symphony in C minor, the overture to *Die Zauberflöte*, and Schumann's *Genoveva* Overture are being rehearsed for the fourth concert. The previously mentioned benefit concert for the asylum for indigent women will be held on Tuesday evening at Steinway Hall; Miss Mehlig and Miss Kellogg will participate in it.—NYSZ Sunday, 13 February 1870, p. 4]

Das vierte der philharmonischen Concerte, welches am Samstag Abend in der Academy of Music stattfand, war nicht so stark besucht wie die vorhergegangenen drei Concerte. Neues brachte dieses Concert nicht. Beethovens C-Moll Sinfonie, die Ouverture zur Zauberflöte, Schumanns Genoveva-Ouverture und das Rietzsche Quintett für Flöte, Oboe, Clarinette, Fagott und Horn mit Orchesterbegleitung, wurden von circa hundert Mitgliedern der Gesellschaft, unter Bergmanns Leitung, gespielt. Die beiden Ouverturen ließen im Vortrag nichts zu wünschen übrig; in der Ausführung der Sinfonie vermißten wir namentlich im Allegro, Schwung und Feuer. Das Quintett, obgleich recht melodisch und fließend geschrieben, erregt doch kein besonderes Interesse; die Herren Rietzel, Ohlemann, E. Boehm, A. Sohst [*sic*—Sohnst ?] und H. Schmidt bewiesen durch ihre Leistungen in dieser Piece, daß sie Meister auf ihren Instrumenten sind. Dasselbe darf man von Herrn F. Bergner behaupten, der eine Kammersche Fantasie für Cello spielte. Mrs. Emilie Davison sang die Scene, Gebet und Arie aus dem Freischütz mit einer für eine Dilettantin sehr achtungswerthen Sicherheit. Die Dame besitzt zwar keine große, aber doch eine recht angenehm klingende Stimme; beeinträchtigt wurde ihr Vortrag an einzelnen Stellen durch ein leichtes Tremoliren. Im nächsten Concert wird die sinfonische Dichtung „Dante“ von Liszt, zur Aufführung kommen.—NYSZ Monday, 7 March 1870, p. 8

[The fourth Philharmonic concert, held on Saturday evening at the Academy of Music, was not as well attended as the preceding three concerts. This concert brought nothing new. Beethoven's Symphony in C minor, the *Zauberflöte* Overture, Schumann's *Genoveva* Overture, and Rietz's quintet for flute, oboe, clarinet, bassoon, and horn with accompanying orchestra were performed by ca. 100 members of the society under Bergmann's direction. The presentation of the two overtures left nothing to be desired; in the execution of the symphony, we missed verve and fire, especially in the Allegro. The

quintet, while rather melodious and flowing in style, does not inspire much interest; Messrs. Rietzel, Ohlemann, E. Boehm, A. Sohnst and H. Schmidt proved with their performances in this piece that they are true masters of their instruments. The same can be said of Mr. F. Bergner, who performed a Fantasy for cello by Kummer. Mrs. Emilie Davison sang the scene 'prayer and aria' from *Der Freischütz* with a sureness deserving of respect in a dilettante. The lady commands a voice that is not great but still quite pleasant; in a few passages, a faint tremolo detracted from her presentation. The symphonic poem *Dante* by Liszt will be performed in the next concert.—NYSZ Monday, 7 March 1870, p. 8]

Philharmonisches Concert. Das fünfte und vorletzte Concert der Philharmonischen Gesellschaft findet heute Abend in der Academy of Music statt. Eine neue sinfonische Dichtung von Liszt, „Dante“, kommt zur ersten Aufführung.—NYSZ Saturday, 2 April 1870, p. 2

[Philharmonic concert. The Philharmonic Society's fifth and penultimate concert will be held tonight at the Academy of Music. A new symphonic poem by Liszt, *Dante*, will be performed for the first time.—NYSZ Saturday, 2 April 1870, p. 2]

Philharmonisches Concert. Das fünfte und vorletzte der philharmonischen Concerte in der diesjährigen Saison fand am Samstag Abend in der Academy of Music statt. Die Kunstfreunde hatten sich weder vom Sturm noch von dem Regen abhalten lassen, das Concert zu besuchen, denn die Räume des Opernhauses waren ziemlich gefüllt. Die Novität des Abends war eine neue sinfonische Dichtung von Franz Liszt, eine musikalische Illustration zu Dante's „Divina Comedia“ [*sic*: Commedia], welche der Componist „Dante-Sinfonie“ benannt hat. Diese Novität wird sich hier schwerlich einbürgern oder gar beliebt werden, denn unter allen sinfonischen Dichtungen des großen Pianisten dürfte gerade diese als die gewagteste und unverständlichste darstehen. Um Hölle und Fegefeuer oder die beiden betreffenden Abschnitte oder Stellen der Dichtung musikalisch zu schildern, muthet Liszt dem Ohre des Zuhöres wahre Höllenqualen zu und mit Recht darf derselbe, der einmal glücklich diese Hölle und Fegefeuer überstanden hat, den Spruch des Dichters, der auch den Componisten zu einem seiner Hauptmotive begeistert hat, „Lasciate ogni speranza,“ citiren, wenn ihm ein Leichtsinziger begegnen sollte, der sich zum zweiten Male dieses Werk anhören wollte. Während Liszt im ersten Theile der Musik jedenfalls mehr zumuthet, als sie selbst bei Anwendung aller Mittel (und daran hat es der Componist wahrhaftig nicht fehlen lassen) auszudrücken vermag, wird er im zweiten Theile entschieden langweilig und ermüdend. Herr Richard Pohl hat freilich zu der sinfonischen Dichtung eine recht plausible Erklärung geschrieben, die dem Publikum in englischer Uebersetzung am Samstag eingehändigt wurde, aber die Erklärung enthält so Manches, was man schwerlich in der Musik finden oder ergründen kann und umgekehrt. Es soll übrigens damit nicht gesagt sein, daß das Werk nicht einzelnes Interessantes und Schönes, speziell für den Musiker, enthält, aber dieser Stellen, die wie Oasen aus der Tonwüste emporstehen, sind wenige; zu ihnen gehört namentlich das melodiöse Andante amoroso mit seinem schönen Satze für Harfe und Cello und im letzten Theile die Einführung des Magnificat, des Hosianah [*sic*: Hosianah] und Halleluja, für Knabenstimmen gesetzt. Leider kamen die Vocalstellen in

Folge der unglücklichen, wenn auch durch die räumlichen Verhältnisse gebotenen Aufstellung des Knabenchores nicht zur vollen Geltung. Das dem Orchester außerordentliche Schwierigkeiten bietende Werk wurde übrigens unter Karl Bergmann's energischer und umsichtiger Leitung ganz vorzüglich executirt. Ein Gleiches darf von Beethoven's Coriolan-Ouverture und der Ouverture zu Weber's Euryanthe gesagt werden. Die dem Programm beigelegten Wagner'schen Commentare der Beethoven'schen Ouvertüre waren eine überflüssige Zugabe, denn erstens existiren bedeutend bessere Erklärungen dieses Werkes und zweitens durfte [*sic*: dürfte] die Coriolan-Ouverture wohl ziemlich allgemein bekannt und verstanden sein. Mme. Parepa-Rosa sang Beethovens „Ah Perfido“ mit künstlerischer Vollendung und Herr Karl Rosa spielte den ersten Satz von Lipinski's Concerte [*sic*: Concert] militaire, welches ihm Gelegenheit gab, seinen schönen, vollen Ton und seine bedeutende technische Fertigkeit im besten Lichte zu zeigen.—NYSZ Monday, 4 April 1870, p. 8

[Philharmonic concert. The fifth and penultimate Philharmonic concert of this season was held on Saturday evening at the Academy of Music. The friends of the arts had been deterred from attending the concert by neither rain nor storm, as the rooms of the opera house were quite full. The evening's novelty was a new symphonic poem by Franz Liszt, a musical illustration of Dante's *Commedia* which the composer has entitled "Dante-Symphonie." This novelty will hardly become a resident here, let alone popular, for of all the great pianist's symphonic poems, this one probably stands as the most audacious and incomprehensible. In order to give a musical depiction of hell and purgatory, or of the respective sections or passages of the poem, Liszt forces the listener's ears to undergo truly infernal torments, and he, who has once been so fortunate to survive this hell and purgatory, when meeting one so frivolous as to listen to this work a second time, can justly cite that line of the poet's which has also inspired one of the composer's main motifs: "Lasciate ogni speranza" [i.e., let go of all hope (you who enter)]. Whereas in the first part, Liszt clearly demands more of music than it can express, even with the exercise of all means (and the composer has certainly not spared those), he becomes distinctly boring and tiresome in the second part. It is true, Mr. Richard Pohl has written a rather plausible explanation of the symphonic poem, which was handed to the audience in an English translation on Saturday, but this explanation contains many a thing that one will hardly find or fathom in the music, and vice versa. That is not to say, by the way, that the work does not contain individual elements that are interesting and beautiful especially to the musician, but there are too few of these passages, which appear like oases from the tonal deserts; among them is specifically the melodious andante amoroso with its beautiful movement for harp and cello, and in the last part, the introduction of the magnificat, the hosiannah, and the hallelujah, arranged for boys' voices. Unfortunately, these vocal passages did not develop their fullest effect due to the infelicitous placement of the boys' chorus, which, however, was unavoidable given the spatial disposition of the Academy. The work, which poses extraordinary difficulties for the orchestra, was executed quite exquisitely under Karl [*sic*] Bergmann's energetic and circumspect direction. The same can be said of Beethoven's *Coriolanus* Overture and the overture to Weber's *Euryanthe*. Wagner's comments on Beethoven's overture, which were attached to the playbill, were superfluous, for first, there are much better explanations of this work, and second, the *Coriolanus* Overture is probably well-known and generally well-

understood. Mme. Parepa-Rosa sang Beethoven's "Ah Perfido" with artistic perfection, and Mr. Karl [*sic*] Rosa played the first movement of Lipinski's Concerto Militaire, which offered him occasion to show his beautiful and full timbre and his considerable technical proficiency in the best light.—NYSZ Monday, 4 April 1870, p. 8]

Der Aschenbrödel-Verein, zu dem fast alle Musiker der Stadt gehören, veranstaltet heute Abend für einen wohlthätigen Zweck ein Concert in den Germania Assembly Rooms. Die Herren Bergmann und Thomas werden das Concert dirigieren. Die Herren Fr. von Inten und Friedr. Steins wirken als Solisten mit.—NYSZ Sunday, 1 May 1870, p. 2

[The Cinderella Association, of which almost all musicians of the city are members, will hold a benefit concert tonight at the Germania Assembly Rooms. Messrs. Bergmann and Thomas will conduct the concert. Messrs. Fr. von Inten and Friedr.[*ich*] Steins will participate as soloists.—NYSZ Sunday, 1 May 1870, p. 2]

Philharmonisches Concert. Die musicalische Wintersaison ist vorüber. Das am Samstag Abend in der Academy of Music abgehaltene sechste und letzte Concert der philharmonischen Gesellschaft ist gewissermaßen die Leichenfeier der musicalischen Saison von 1869 und 1870 gewesen. Die Feier war übrigens eine würdige. Schumanns C-dur Sinfonie, eines der schönsten und melodischsten Werke dieser Gattung, dessen herrliches Adagio nie verfehlt, das Publikum zu enthusiastischen, kam nach längerer Ruhe wieder einmal zu Gehör. Die Sinfonie wurde bis auf den etwas zu rasch genommenen vierten Satz ausgezeichnet gespielt. Gades Ossian-Ouverture und die vierte der Fidelio-Ouverturen in E-dur kamen ebenfalls in gediegener Weise zur Ausführung.

Der „Arion“ trat in Verbindung mit einem Damenchor mit zwei neuen Compositionen, mit dem Finale des 3. Aktes von Wagner's Meistersängerin“ [*sic*] und einem Chor (No. 3) aus Liszt's Oratorium „Die heilige Elisabeth“, vor das Publikum, ohne sich bei dieser Gelegenheit gerade besonders auszuzeichnen. Freilich enthalten beide Piecen ganz außergewöhnliche Schwierigkeiten, die sich schon in den einleitenden Soli des Wagner'schen Finales enthüllten, denen gerecht zu werden sich die Herren Candidus und Remmerz vergeblich abquälten. Nach diesem Finale, welches sogar noch eine der gelungensten Nummern der Oper sein soll, zu urtheilen, dürfen wir uns kaum darüber beklagen, daß wir schwerlich je in New York Gelegenheit haben werden, das Werk vollständig zu hören. Das Publikum nahm das Finale, welches auch durch die sehr mangelhafte Ausführung verloren haben mag, sehr kalt auf. Etwas genießbarer war der Liszt'sche Chor, ein kräftiges, kriegerisches Marschlied, welches recht interessant instrumentirt ist. Auch hier machten sich von Seiten der Sänger einige falsche und unzeitige Einsätze störend bemerklich. Am besten wurde noch der feurige Schlußsatz gesungen. Einen unverkürzten, echt künstlerischen Genuß gewährte der von Fräulein Anna Mehlig gespielte erste Satz des Beethoven'schen Clavierconcertes in G-dur mit einer himmlisch langen Cadenz von Hans von Bülow, die zu dem Concert wie die Faust aufs Auge paßt. Stürmischer Beifall folgte dem Spiel der Künstlerin, die dreimal herausgerufen und genöthigt wurde, noch Liszt's Campanella zuzugeben.—NYSZ Monday, 9 May 1870, p. 2

[Philharmonic concert. The winter season in music is over. The Philharmonic Society's sixth and last concert was, so to speak, the funeral feast of the musical season of 1869

and 1870. The celebration, incidentally, was a dignified one. Schumann's Symphony in C major, one of the most beautiful and melodious works of this genre, the splendid Adagio of which never fails to enrapture audiences, was performed again after a long rest. The symphony was played excellently, except for the fourth movement, which was taken a little too fast. Gade's *Ossian* Overture and the fourth of the *Fidelio* Overtures, in E major, were also performed in an accomplished fashion.

The "Arion" appeared before the public in conjunction with a ladies' chorus, and with two new compositions, the finale of the 3rd act of Wagner's *Meistersinger*, and a chorus (no. 3) from Liszt's oratorio *Die heilige Elisabeth*; without distinguishing itself very much on the occasion. Then again, both pieces contain quite extraordinary difficulties, which became apparent already in the introductory solos of Wagner's finale, which Messrs. Candidus and Remmerz toiled to master, but in vain. To tell from this finale, which is even said to be one of the opera's most felicitous numbers, we can hardly complain that we are not likely ever to be offered the opportunity to hear the entire work performed in New York. The audience received the finale, which may have lost some due to the very inadequate rendition, very coldly. A little more palatable was Liszt's chorus, a vigorous and warlike marching-song, which is rather interestingly set. Here, too, a few wrong and untimely cues from the side of the singers were unpleasantly noticeable. The best rendition given was the fiery closing movement. An unabridged and truly artistic treat was offered by Miss Anna Mehlig's performance of the first movement of Beethoven's Piano Concerto in G major with a heavenly long cadenza by Hans von Bülow, which fits the concerto perfectly. Roaring applause followed the artist's playing, and she was recalled to the stage three times and compelled to play Liszt's *Campanella* as an encore.—NYSZ Monday, 9 May 1870, p. 2]

Das letzte philharmonische Concert machte uns mit zwei Novitäten bekannt, mit zwei neuen Compositionen der Herren Wagner und Liszt. Besonders gefallen haben übrigens beide nicht. Das eine, ein Finale aus der neuen Wagner'schen Oper „Die Meistersänger“ [*sic*: Meistersinger] war sogar eine bittere Enttäuschung, die das Publikum gleich gegen die zweite Novität, einen Chor der Kreuzfahrer aus Liszt's Oratorium „Die heilige Elisabeth“ einnahm. Der „Arion“, der mit einem aus professionellen Sängerinnen und Dilettantinnen gebildeten Damenchor diese beiden Compositionen sang, und zwar nicht einmal gut sang, hätte wohl dankbarere Piecen für eine solche Gelegenheit finden können. Von Orchester-Compositionen brachte das Concert nur bekannte Sachen, die unter Leitung von Herrn Karl Bergmann vortrefflich von den Philharmonikern gespielt wurden. Fräulein Anna Mehlig trug in diesem Concerte den ersten Theil des wunderschönen, classischen G-dur Concertes von Beethoven für Piano und Orchester vor. Wir können hier nicht wieder die schon öfter ausgesprochenen Ausdrücke der Anerkennung des meisterhaften Spieles der geschätzten Pianistin wiederholen. Wie sehr ihr Spiel das Publikum „packte“, bewies der stürmische Beifall, der nicht eher ein Ende fand, als bis sich die Pianistin nochmals an das Piano setzte und Liszt's reizende Campanella als Dacapostück spielte. Die Philharmoniker werden jetzt, da ihre Concerte vorüber sind, energisch mit den Vorbereitungen für die Beethoven-Feier vorgehen.

Die Thomas'schen Sonntags-Concerte im Central-Park-Garten nahmen in der verflossenen Woche ihren Anfang. Das Orchester des Herrn Theodor Thomas besteht aus vierzig auserlesenen Musikern, von denen fast ein Jeder ein Künstler auf seinem

Instrumente ist. Das erste klassische Concert, welches am Donnerstag stattfand, brachte unter anderen Sachen Beethoven's dritte Leonoren-Ouverture, Arie und Gavotte von Bach und das Scherzo aus Mendelssohn's „Sommernachtstraum“, die tadellos executirt wurden. Während der Sommersaison werden nicht nur im Central-Park-Garden, sondern auch in dem vollständig renovirten Terrace-Garden regelmäßige Concerte stattfinden. Die letzten werden unter Leitung des als Cellovirtuosen rühmlichst bekannten Herrn B. Mollenhauer stehen. Regelmäßige Sonntagsconcerte sollen während des Sommers in den Germania Assembly Rooms unter Direction von Carl Anschütz und in Jones Wood unter Leitung des Herrn A. Bernstein stattfinden. In beiden Etablissements wird heute damit der Anfang gemacht werden. Ein Concert, auf welches wir schon heute die Aufmerksamkeit unserer Leser lenken möchten, ist das Jahres-Concert der American Musical Fund Society, welches am 21. ds. unter Bergmann und Thomas' Leitung in der Academy of Music stattfinden wird. Der Ertrag dieses Concertes fließt dem Wittwen- und Waisenfond dieser Gesellschaft zu.—NYSZ Sunday, 15 May 1870, p. 2

[The last Philharmonic concert introduced us to two novelties, two new compositions by Messrs. Wagner and Liszt. Neither, incidentally, found much favor. One of them, the finale from Wagner's new opera *Die Meistersinger*, was even a bitter disappointment, which immediately predisposed the audience against the second novelty, a crusaders' chorus from Liszt's oratorio *Die heilige Elisabeth*. The "Arion," which sang these two compositions (and didn't even sing them well) together with a ladies' chorus formed from professional singers and dilettantes, could have found more rewarding pieces for such an occasion. In terms of orchestral works, the concert brought only well-known pieces, which were played excellently by the Philharmonic under Mr. Karl Bergmann's direction. Miss Anna Mehlig presented the first part of Beethoven's gorgeous and classical Concerto for Piano and Orchestra in G major during this concert. We must forbear to repeat our oft-given expressions of acknowledgement of this treasured pianist's masterful play. How much her playing "gripped" the audience was indicated by the roaring applause, which did not end until the pianist sat down once more at the piano and played Liszt's charming *Campanella* as an encore. Now that their concerts are over, the Philharmonic musicians will proceed vigorously in their preparations for the Beethoven festival.

Thomas's Sunday concerts at the Central Park Garden commenced this past week. Mr. Theodore Thomas's orchestra consists of forty select musicians, almost each one of is an artist on his instrument. The first classical concert, held on Thursday, brought, among other things, Beethoven's third *Leonore* Overture, an Aria and Gavotte by Bach, and the Scherzo from Mendelssohn's *Sommernachtstraum*, all executed faultlessly. During the summer season, regular concerts will be held not only at the Central Park Garden but also at the completely renovated Terrace Garden. The latter concerts will be directed by Mr. H. Mollenhauer, who enjoys an excellent reputation as a cello virtuoso. Regular Sunday concerts during the summer are to be held at the Germania Assembly Rooms under the direction of Carl Anschütz, and at the Jones's Wood under that of Mr. A. Bernstein. At both establishments, the concerts will commence today. A concert which we wish to bring to our reader's attention already today is the American Musical Fund Society's annual concert, to be held on the 21st [of May] at the Academy of Music, directed by

Bergmann and Thomas. The proceeds from this concert will benefit the Society's widows and orphans fund.—NYSZ Sunday, 15 May 1870, p. 2]

Die Concertsaison bot, wie wir schon oben erwähnt haben, nicht viel, darunter aber doch einiges recht Interessantes. Die philharmonische Gesellschaft, die in dieser Saison sechs (früher nur fünf) Concerte gab, hat geschäftlich prosperirt. Sie hat dies hauptsächlich ihrem Präsidenten zu verdanken, der es, um einen pekuniären Erfolg zu erzielen, mit den Mitteln, d. h. der Kunst, nicht immer sehr genau nahm. Die Gesellschaft brachte von hier neuen Sachen Liszt's Dante Sinfonie, Sinfonie in C-dur von Raff, Mendelssohn's Sommernachtstraum (vollständig mit Text und Chören), Goldmark's Ouverture Sacuntala neben fünf älteren Sinfonien und sieben Ouverturen zur Ausführung. Unter Mitwirkung des Arions machte uns die Gesellschaft mit zwei neuen, erst kürzlich besprochenen Chören aus Wagner's „Meistersängern“ und Liszt's Oratorium „Die heilige Elisabeth“ bekannt. Fräulein Alide Topp, Fräulein Anna Mehlig, Miß Kellogg, Mme. Parepa-Rosa, Mrs. Davison, die Herren S. B. Mills, Ole Bull, Karl Rosa, F. Bergner, W. Candidus und F. Remmertz traten in den philharmonischen Concerten als Solisten auf. Unter den Künstlern und Virtuosen, die sich in der verflossenen Saison als Solisten hören hören ließen, war es neben der die Masse anziehenden Carlotta Patti ganz besonders die Pianistin Fräulein Anna Mehlig, die sich eines ganz besonderen Erfolges zu erfreuen hatte. Der Pianist Theodor Ritter, die Violinisten Prume und Serasate [*sic*—Sarasate], die jugendliche Violinvirtuosin Marianna Stresow, die in Verbindung mit der norddeutschen Concertgesellschaft hier auftrat, die Altistin Mme. Clara Perl, der Cellovirtuose Charles Werner, der Pianist Henry Kowelski dürfen als neue Ankömmlinge, die zugleich als Sterne der Saison glänzten, ebenfalls in diesem Rückblick auf die musikalische Saison nicht vergessen werden.

Die hiesigen Gesangvereine waren in der verflossenen Saison nicht unthätig; wir erwähnen hier nur der gediegenen Concerte, die der Liederkranz und der Arion für das deutsche Hospital gaben und der regelmäßigen Concerte des erstgenannten Vereins, denen die Mitwirkung des Dilettanten-Orchesters und tüchtiger Solisten einen besonderen Reiz verlieh. Von größeren Werken brachte der Verein Händel's „Alexanderfest“ zweimal während der Saison in ziemlich gelungener Weise zur Ausführung.

Die italienische Oper des Signor Albites hat in der verflossenen Woche in der Academy of Music vier Vorstellungen gegeben, in denen der „Troubadour“, die „Martha“ und „Lucia di Lammermoor“ zur Ausführung kamen. Keine dieser Vorstellungen war im Stande, auch nur annähernd zu befriedigen. Die traurigste derselben war die am Freitag Abend, in welcher die arme „Lucia di Lammermoor“ in wirklich grauenerregender Weise abgethan wurde. Morgen Abend will es die Gesellschaft mit Donizetti's „Il Poliuto“ und am Dienstag mit dem Verdi'schen „Maskenball“ versuchen.—Jubiläums-Gilmore soll nun doch die beabsichtigte Beethoven-Feier hier leiten. Der arme Beethoven wird es sich nun schon gefallen lassen müssen, mit Knarren, Dampforgel, Riesentrommel u.s.w. gefeiert zu werden. Das Fest oder, wenn man will, der Spektakel, wird im Skating Rink an der dritten Avenue vor sich gehen, was uns auf die Vermutung bringt, daß die dritte Avenue-Eisenbahn-Compagnie auch ihre Hand im Spiele hat. Der „Rink“, ein ganz unakustisches Gebäude, soll so vergrößert werden, daß gegen 20,000 Personen Sitzplätze in demselben finden werden.

Mr. Gilmore verlangt nicht weniger als 500 Instrumente und einen Chor von 3000 Stimmen, um die Geschichte mit dem nöthigen Eclat in Scene zu setzen. Da ihm das bereits zugestanden worden ist, so will er auch einen Theil der Concerte selbst dirigiren. Vielleicht sorgt Herr Gilmore auch dafür, daß zu Ehren Beethoven's das schöne Lied „Shoo fly“ von seinen 3000 Sängern mit Begleitung einiger Tambourcorps, verschiedener Batterien und der Dampforgel zur Aufführung kommen wird. Unter diesen Umständen wird wohl die philharmonische Gesellschaft, deren Namen bisher mit diesem Beethovenfeste in Verbindung gebracht wurde, sich eines Besseren besinnen und im nächsten Herbste eine eigene würdige Feier veranstalten.—NYSZ Sunday, 22 May 1870, p. 2

[As mentioned above, although there were some rather interesting things performed, the concert season did not offer much. The Philharmonic Society, which held six concerts this season (instead of the former five), has prospered financially. This is mainly the work of its president who, when it came to achieving pecuniary success, took liberties with the means to this end, i.e., with the art. In terms of pieces new here in New York, the society performed Liszt's *Dante* Symphony, a Symphony in C major by Raff, Mendelssohn's *Sommernachtstraum* (complete with text and choruses), Goldmark's *Sakuntala* Overture, as well as five older symphonies and two overtures. With the Arion participating, the society introduced us to two choruses, recently reviewed here, one from Wagner's *Meistersinger*, and one from Liszt's oratorio *Die heilige Elisabeth*. Miss Alide Topp, Miss Anna Mehlig, Miss Kellogg, Mme. Parepa- Rosa, Mrs. Davison, Messrs. S. B. Mills, Ole Bull, Karl Rosa, F. Bergner, W. Candidus, and F. Remmert appeared as soloists during the Philharmonic concerts. Of the artists and virtuosos who were to be heard during this past season here in New York, it was, next to Carlotta Patti, who attracts the crowds, especially the pianist, Miss Anna Mehlig, who enjoyed peculiar success. Nor must we forget in this review of the musical season the pianist Theodore Ritter, the violinists Prume and Sarasate, the young violin virtuoso Marianna Stresow, who appeared here together with the Northern German Concert Society, the alto, Mme. Clara Perl, the cello virtuoso Charles Werner, and the pianist Henry Kowelski; new arrivals who were also the season's shining stars.

The local glee clubs did not sit idle during the past season; we mention only the accomplished concerts held by the Liederkrantz and the Arion to benefit the German Hospital, and the former club's regular concerts, to which the participation of the dilettantes' orchestra and of proficient soloists lent a special charm. In terms of major works, the club gave two rather successful performances of Händel's *Alexanderfest* during the season.

Signor Albites' Italian opera gave four performances at the Academy of Music during the past week, presenting *Il Trovatore*, *Martha*, and *Lucia di Lammermoor*. None of these performances was able to satisfy even remotely. The saddest sight was Friday evening's *Lucia di Lammermoor*, where the poor lady was dealt with in a truly gruesome fashion. Tomorrow, the company is to make an attempt at Donizetti's *Il Poliuto*, and on Tuesday, at Verdi's *Un ballo in maschera*.—"Jubilee" Gilmore is to direct the planned Beethoven celebration, after all. Poor Beethoven will have to bear with being celebrated with rattles, a steam organ, gigantic drums, etc. The festival or, if one will, the spectacle, will be held at the Skating Rink on Third Avenue, which makes us suspect that the Third Avenue

Railway Company also has its hand in the matter. The "Rink", a perfectly unacoustic building, is to be expanded such that around 20,000 people will be seated inside it. Mr. Gilmore demands no less than 500 instruments and a chorus of 3000 voices in order to stage the whole thing with the required *éclat*. Since he has already been granted these requests, he also wishes to direct some of the concerts himself. Maybe Mr. Gilmore can also arrange that in Beethoven's honor, the neat song "Shoo, fly" will be performed by his 3000 singers, accompanied by a few drum corps, various batteries, and the steam organ. Under such circumstances, the Philharmonic Society, whose name has until now been mentioned in connection with this Beethoven festival, will probably think twice and hold its own dignified celebration in the fall.—NYSZ Sunday, 22 May 1870, p. 2]

Das große hundertjährige Beethoven Musik-Jubiläum. Die Arrangements für das große hundertjährige Beethoven Musik-Jubiläum sind vollständig getroffen. Dasselbe findet statt in der Stadt New York im „American Institute Coliseum“ die Woche hindurch, die mit dem 13. Juni 1870 beginnt. Das Coliseum wird umgebaut und vergrößert, so daß zweiundzwanzig Tausend Personen darin Platz haben werden. Die Gelegenheit wird denkwürdig sein durch die Theilnahme der wichtigsten Gesellschafts-Chöre des Landes, wodurch mehr als vier Tausend geübte Sänger versammelt sein werden. Ein Großes Jubiläums-Orchester von fünf Hundert und fünfzig Instrumental-Virtuosos umfassend die hauptsächlichsten Instrumentalisten des Continents. Ein ausgezeichnetes Zusammenwirken von „Sternen“ Künstlern und Chören von sechs großen Opern-Gesellschaften, den vier großartigen Regiments-Musikcorps aus New York und den benachbarten Städten, zwei Hundert Blas- und Streich-Instrumentalisten umfassend, sowie eine colossale Orgel, zusammen mit zahlreichen harmonischen Zugaben. Was Alles dieses Fest, wie man glaubt, zu einem musikalischen Ereigniß, das in der Welt selten seines Gleichen findet, machen wird. Zum ganz besonderen Vergnügen gereicht es, anzeigen zu können, daß die musikalischen Aufführungen Carl Bergmann, Conductor der Philharmonischen Gesellschaft; Max Maretzek, Impresario und Conductor der großen Italien. Oper; George F. Bristow, Chormeister und Conductor, sowie Patrick S. Gilmore, dem berühmten Uhrheber [*sic*] des großartigen Friedensfestes, anvertraut sind. Zu diesen kommen noch viele berühmte Conductors der zu Besuch anwesenden Choral-Gesellschaften.

Das Personal, die Rangordnung der Künstler, die ausführlichen Programme und die Einzelheiten des Ganzen werden in den Morgen- und Abendzeitungen vom Donnerstag, den 2. Juni 1870, veröffentlicht werden. Der Verkauf von Sitzen nimmt seinen Anfang Montag den 6. Juni. C.W. Eastwood, Sekretär, 8 Union Square.—NYSZ Thursday, 26 May 1870, p. 6

[The Grand Musical Centenary of Beethoven. The arrangements for the grand musical Beethoven centenary are complete. It will be held throughout the week beginning on June 13, 1870 in New York City at the "American Institute Coliseum." The Coliseum will be modified and enlarged so that twenty-two thousand people will be seated in it. The occasion will be memorable for the participation of the most important chorus clubs of the country, uniting more than four thousand proficient singers; a grand anniversary orchestra of five hundred and fifty instrumental virtuosos, comprising the most significant instrumentalists of the continent. And an excellent collaboration of "stars,"

artists and choruses from six large opera societies, of the four great regiment music corps from New York and the neighboring cities, comprising two hundred wind and string instrumentalists; as well as a colossal organ, and numerous harmonic extras. All of which, it is believed, will make this festival a musical event almost without equal around the world. It is our very special pleasure to be able to announce that the musical performances have been entrusted to Carl Bergmann, conductor of the Philharmonic Society; Max Maretzek, impresario and conductor of the grand Italian opera; George F. Bristow, chorus master and conductor, as well as Patrick S. Gilmore, the famous originator of the great peace festival.

In addition to these, there will be many famous conductors of the visiting choral societies. The personnel, the order of the artists, extensive programs, and details of the whole will be published in the morning and evening papers of Thursday, June 2nd, 1870. The sale of seats will begin on Monday, June 6th. C.W. Eastwood, secretary, 8 Union Square.—NYSZ Thursday, 26 May 1870, p. 6]

[. . .] Ueber das bevorstehende Beethoven-Musikfest erfahren wir, daß die Herren Carl Bergmann, Carl Zarrahn, Max Maretzek, Carl Rosa, Dr. James Pech und P.S. Gilmore das Fest leiten werden. Die Bostoner Amboß-Compagnie, riesige Glocken und electriche Artillerie sind ebenfalls für das Fest gesichert worden. Von den Solisten, die man engagirt hat, sind besonders die Damen Kellogg, Rose Hersen, Canissa, Rotter, Bertha Johannsen, Anna Bishop, Frida de Gebele, die Herren Lefranc, Wil. Castle, Habelmann, Filippi, Lotti, J. Hermanns, Randolphi, W. Formes u.s.w. zu nennen. [...]—NYSZ Sunday, 5 June 1870, p. 2

[[. . .] Regarding the upcoming Beethoven musical festival we have learned that Mr. Carl Bergmann, Mr. Carl Zarrahn, Mr. Max Maretzek, Mr. Carl Rosa, Dr. James Pech and Mr. P.S. Gilmore will direct the festival. The Boston anvil company, gigantic bells, and electric artillery have also been secured for the festival. Of the soloists engaged, special mention should be made of Mrs. Kellogg, Mrs. Rose Hersen, Mrs. Canissa, Mrs. Rotter, Mrs. Bertha Johannsen, Mrs. Anna Bishop, Mrs. Frida de Gebele, Messrs. Lefranc, Wil. Castle, Habelmann, Filippi, Lotti, J. Hermanns, Randolphi, W. Formes, etc. [. . .]—NYSZ Tuesday, 5 June 1870, p. 2]

Unterhaltungen. Programm des hundertjährigen Musikfestes, das am Montag, den 13ten Juni, Dienstag, den 14. Juni, Mittwoch, den 15. Juni, Donnerstag, den 16. Juni, Freitag, den 17. Juni und Samstag, den 18. Juni stattfinden wird.

Montag Abend, den 13. Juni 1870. Großes Inaugural-Programm. Erster Theil: Symphonie in C Moll, Beethoven. Das große klassische Orchester. 350 vortreffliche Musiker.

Große Arie und Choral: Inflammatus: Stabat Mater, Rossini. Madame Parepa-Rosa, der gesammte große vereinigte Chor, die Orgel und das große Orchester.

Großer Choral: „Denn Er, der Herr unser Gott“, Mendelssohn. Der ganze große und vereinigte Chor, die Orgel und das große Orchester.

Zweiter Theil. Große Ouvertüre „Oberon“, Von Weber. Das ganze große Orchester von fünf Hundert und fünfzig Virtuosen.

Große Arie, Cornet Obligato, „Laßt den schönen Seraphion“, Händel. Mad. Parepa-Rosa und Mr. M. Arbuckle.

Großer Chor „Hallelujah“, Händel. Die vereinigten Gesangsvereine, das große Orchester und die Orgel.

Großartiges, patriotisches Finale: „The Star Spangled Banner“. Madame Parepa-Rosa, die sämtlichen Choral-Vereine, Chöre und der große Chor.

Das große Orchester, die Militär-Banden, das Trommel-Corps und die electriche Artillerie.

Dirigenten: Carl Bergmann, Max Maretzek, Dr. James Peck, Carl Zerahn, Carl Rosa, und P.S. Gilmore.

Obiges Programm, als Introductions-Programm gewählt, führt sämtliche Dirigenten, die große Gesangsorganisation und das große Orchester mit einem vortrefflichen patriotischen Finale vor.

Eintrittspreis \$1.

Dienstag, Nachmittag, den 14. juni: Großes Programm, bestehend aus Oper, Chorgesang und Orchester.

Erster Theil. Bruchstücke aus der zweiten Symphonie, Beethoven. Das große hundertjährige Festorchester.

„Danket Gott“, Mendelssohn. Die großen Choral-Gesellschaften, das große Orchester und Coliseum Orgel.

Rienzi Overture, Wagner. Großes Opern-Ensemble.

El Trovatore, Verdi. Miß Clara Louise Kellogg als Leonore. Mrs. Howard Paul als Azuerna. Signor P. Brignoli als Manrico. Signor Petrelli als Graf von Lana. Große Sopran-Arie, Duo Tenor und Sopran und Finale des ersten Actes. Duo Contralto und Tenor, und Das „Miserere“. Die vereinigten Chöre der italienischen und deutschen Opern-Gesellschaften. Die Coliseum-Orgel und das große Orchester.

Zweiter Theil. Robespierre, litholf, mit der „Marseillaise“, vorgetragen von sämtlichen Blasinstrument-Chören, dem großen Fest-Orchester und den vereinigten Militair-Bands.

Grand Duo „Massaniello“, Auber. Signor Ch. Lefranc, Signor G. Reyna.

Großes Trio, „Wilhelm Tell“, Rossini. Signor Ch. Lefranc als Arnold. Signor G. Reyna als Tell. Mr. Joseph Hermans als Walter.

Großes Qunitett und Finale, Martha, von Flotow. Martha: Miß Ritchings-Bernard, Miß Rosa Hersee, Miß Isabella McCulloch, Miß Rosa Conk, Madame Bertha Johannsen Nancy: Miß Zelda Harrison-Seguin, Mrs. Frida De Gebele, Mlle. Sophie Dziuba.

Lionel: Mr. William Castle, Mr. Theodore Hadelman, Signor Francisco Fillipi, Signor B. Massamilianni, Signor W. Lotti.

Plunket: Mr. S.C. Cambell, Mr. Henry Drayton, Signor G. Reyna, Signor W. Randolfi, mit den vereinigten großen Chören der italienischen, englischen und deutschen Opern-Gesellschaften, unterstützt durch das große Orchester.

Große Choräle „Vollendet ist das große Werk“, Haydn. Die gesammten vereinigten Gesangsvereine, großes Orchester und Orgel.

Galop „Jubilee“, Maretzek. Das große Orchester und Militär-Capellen.

Obiges Programm fand die größte Zahl von berühmten Künstlern, die bei dieser Gelegenheit zusammengekommen sind., sowie die gesammten Gesangsvereine, vereinigten Chöre, das große Orchester und Militär-Capellen vor.

Eintrittspreis \$1,50.

Dienstag Abend, den 14. Juni: Erstes großes Oratorium.

Haydn's Oratorium, „Die Schöpfung“. Madame Parepa-Rosa, Mr. H. Nordblom, M.W. Whitney und die gewählten Oratorienvereine zählend über 2000 Stimmen, unterstützt von der Colliseum Orgel und dem großen Orchester.

Mittwoch Nachmittag, 15. Juni: Programm für die Million. Sämtliche musikalische Elemente des Festes vereinigt. Großer Tag von nationalen, patriotischen, populären und klassischen Piecen, unter der Leitung von Mr. P.S. Gilmore, der das Programm von dem nationalen Friedens-Jubiläum entworfen hat. Auf allgemeines Verlangen wird Mr. Gilmore Verdi's berühmten Amboschor, The Star spangled Banner, und andere beliebte Stücke, wie sie auf dem Friedens-Jubiläum zu hören waren, aufführen.

Ferner: Juilien's Ouverture aller Nationen, enthaltend die Hymnen von England, Frankreich, Rußland, Preußen, Amerika und andern Nationalitäten. Voller Chor, großes Orchester, Colliseum Orgel. Militär-Capelle, Tambour-Corps, Amboschor, Glockenspiel, Kanone, und andere Begleitung.

Mr. Gilmore's beliebtes Programm umfaßt auch die berühmte Ouverture Wilhelm Tell und die Martyrer, sowie Gounod's Ave Maria mit Obligato für hundert Violinisten und wird das große Künstler-Corps und sämtliche Gesangvereine vorführen.

Mittwoch Abend, 15. Juni: Zweites großes Oratorium. Bruchstücke aus der fünften Symphonie, Beethoven.

Mendelssohn's großes Oratorium „Elias“. Madame Parepa-Rosa, Miß Nettie Sterling, Mr. William Castle, Mr. W.W. Whitney, und die Händel und Haydn Gesellschaft von Boston, zählend mehr als 600 Stimmen. Der hohe Ruf dieses Vereins berechtigt zu der Annahme, daß die Aufführung dieses großen Oratoriums eine durchaus vortreffliche sein wird.

Donnersatg, den 16. Juni, Nachmittags: Große Beethoven Matinee. Bruchstücke aus seinen Meisterwerken für die vereinigten Choral-Gesellschaften. Der große Künstler-Chor, die bedeutendsten Solosänger, das große Orchester und die Orgel.

Bruchstücke aus dem „Christus am Oelberge“, „Fidelio“ und der Neunten Symphonie. Es ist zu bemerken, daß bei noch bei keiner Gelegenheit in Amerika alle die Kräfte, für welche der große Meister geschrieben, vereinigt waren, wie gerade jetzt.

Donnerstag, den 16. Juni, Abends: Erster Theil. Großes Programm von Opern- Chor- und anderem Gesang und Musik.

Freitag, den 17. Juni, Nachmittags: Große Oratorien-Matinee. Haydn's großes Oratorium. Der Messias. Madame Parepa-Rosa und die auserlesenen oratorischen Vereine, welche über zweitausend Stimmen zähle, unterstützt von der Coliseum Orgel und dem großen Orchester.

Freitag, den 17. Juni, Abends: Großes Programm von Opern-, Chor- und anderem Gesang und Musik.

Samstag, den 18. Juni, Nachmittags: Zehntes und letztes Fest-Conzert. Bruchstücke aus der neunten Symphonie, fünftausend Sonntags-Schulkinder, und großes National-Finale mit achttausend Stimmen. Die Kinder, die vereinigten Choral-Vereine, das große Orchester, das Tambour-Corps, die Militärmusik, die Orgel und die electrische Artillerie. Notiz. Die Stücke der Solisten, die Madrigals und die Zahl der Militär-Capellen sind noch nicht bestimmt. Der Verkauf der reservirten Plätze für die Saison und Montag und Dienstag Nachmittag und Abends beginnt um 9 Uhr Morgans in Ditjons

Musikalienhandlung, 711 Broadway, Schirmers, 701 Broadway, P.C. Oevlin, No. 2 Wall Str., Dodd's Office, 944 Broadway. Saison Subscriptions-Tickets, vier reservirte Sitze für

jedes der zehn Fest-Concerte (übertragbar): Einhundert Dollars. Saison Ticket für eine Person zu jedem der zehn Fest-Concerte (übertragbar), gültig für solche Plätze, welche nicht anderweitig gesichert sind: Zehn Dollars. Eintrittspreis mit reservirtem Sitz: erstes Parterre \$2. Drey(?) Parterre \$3. Orchester Parterre \$4. Balcon \$2.—NYSZ Wednesday, 8 June 1870, p. 2

[Entertainment. Program of the centenary music festival to be held on Monday, June 13, Tuesday, June 14, Wednesday, June 15, Thursday, June 16, Friday, June 17, and Saturday, June 18.

Monday, June 13, 1870, evening. Grand inaugural program. First part: Symphony in C minor, Beethoven. The grand classical orchestra. 350 excellent musicians.

Grand aria and choral: *Inflamatus [sic]: Stabat Mater*, Rossini. Madame Parepa-Rosa, the entire grand united chorus, the organ and the grand orchestra.

Grand chorale: *Denn Er, der Herr unser Gott*, Mendelssohn. The entire grand and united chorus, the organ and the grand orchestra.

Second part. Grand overture *Oberon*, von Weber. The entire grand orchestra of five hundred and fifty virtuosos.

Grand aria, cornet obligato, *Laßt den schönen Seraphion*, Händel. Mad. Parepa-Rosa and Mr. M. Arbuckle.

Grand chorus *Hallelujah*, Händel. The united glee clubs, the grand orchestra, and the organ.

Grand patriotic finale: *The Star Spangled Banner*. Madame Parepa-Rosa, the entire chorus clubs, choruses, and the grand chorus. The grand orchestra, the military bands, the drum corps and the electric artillery.

Conductors: Carl Bergmann, Max Maretzek, Dr. James Peck, Carl Zerahn, Carl Rosa, and P.S. Gilmore.

The above, chosen to be an opening program, presents all five conductors, the grand singing organization, and the grand orchestra, with an excellent patriotic finale.

Admission \$1.—NYSZ Tuesday, 14 June 1870, p. 2]

Unterhaltungen. Großes musikalisches Jubiläum und Beethoven's 100jährige Geburtstagsfeier in der Stadt New-York im American Institute Coliseum, Ecke der 61 Str. Und 3. Avenue, nahe Central Park, verändert, vergrößert, mit Stühlen und Sophas versehen, eine ungeheure Bühne erbaut, eine große Gallerie errichtet, welche Raum gibt für 22 000 Personen.

Die angesehensten Kapellmeister Amerikas, ohne Unterschied der Partei, sind eingeladen zu erscheinen. Specielle Einladungsschriebe wurden gerichtet an Ulysses S. Grant, Präsident der Ver. Staaten, Schuyler Costar, Vicepräsident der Ver. Staaten, Hon. Hamilton, First Staatssekretär; Hon. George L. Boutwell, Sekretär des Schatzes; Hon. Wm. W. Belinap, Sekretär des Kriegs; Hon. George M. Rodeson, Sekretär des Seewesens; Hon. Jac. D. Cox, Sekretär des Innern, Hon. John R.B. (?), General Postmeister; Hon. W.M.H. Seward und ihre Excellenzen die Herren Gouverneure der Staaten und Territorien. An die ehrenwerthen Senatoren der Ver. Staaten, an die ehrenwerthen Repräsentanten im Congreß, an die Gesandten der fremden Regierungen, an die obersten Generäle der Armee, an die ehrenwerthen Salmon B. Chase, Obergerichter und die Collegialrichter

des obersten Gerichtshofes der Vereinigten Staaten, an die Mayors der wichtigsten Städte.

Antworten erhielten wir von vielen hohen Würdenträgern, welche ihr Interesse an dem Musikfest und ihre Absicht zu kommen ausdrückten.

Beim musikalischen Jubiläum und Beethoven's 100-jähriger Geburtstagsfeier werden mitwirken: Mme. Parepa-Rosa, die renommierte Directrice der Parepa-Rosa English Opera Company, deren Kunstgeschichte und lyrischen Triumphe sprichwörtlich in Amerika sind. Ihr Triumph in dem ungeheuren Coliseum des Friedensjubiläumsfestes vor einem Jahr stellte hauptsächlich ihre überwiegende Tauglichkeit für ein kolossales Musikfest dieser Art fest. Ihr allerletztes Auftreten vor ihrer Abreise nach Europa. – Ein combinierter Riesen-Chor von über 3000 geschickten Vocalisten, umfassend die ersten Choralgesellschaften Amerikas. 65 Choral- und Madrigal-Gesellschaften und mehr als 100 Chöre werden im Ganzen oder theilweise vertreten sein, um den Schönheiten Beethovens, Mozarts, Händels, Haydns, Mendelssohns und anderer großen Componisten Ausdruck zu geben. Gesellschaften und Sängerschöre von New York, Brooklyn, Jersey City, Newark, Plainfield, Orange, Morrisonia, Poughkeepsie, Rochester, Harlem, Hartford, Springfield, New-Haven, Watertown, Bridgeport, Stamford und verschiedenen andern Städten und die renommirte Händel und Haydn Gesellschaft von Boston, über 500 Stimmen stark, welche weit und breit als unübertroffen in der alten und neuen Welt dasteht, wird in ihrer Gesammtheit erscheinen und bei dem ganzen Fest vom ersten bis letzten Tag mitwirken.

Eine große Coliseum Orgel, erbaut durch den berühmten Orgelbauer Mr. Henry Erben, welche jetzt in seiner Fabrik in Wooster Str., New York, ausgestellt ist, wird in der Mitte der großen Bühne, welche im Hintergrunde errichtet ist, ausgestellt werden und ihre mächtigen Töne der Feier leihen.

Ein großes Jubiläums-Orchester von 550 Virtuosen, welches die ausgewählten Instrumentalisten von Boston, Philadelphia und New York umfaßt, und in seinen Reihen classische und populäre Componisten und Künstler von Beruf enthält. Vier große Militärbanden, umfassend über zweihundert Blech- und Musikinstrumente, Gilmore's berühmte Bande von Boston, Dodworth's famose Bande vom 22. Regiment, Grafulla's renommirte Bande vom 7. Regiment, Downings berühmte Band vom 71. Regiment.

Mächtige Harmoni [*sic*]-begleitung, welche zum Effect einiger Compositionen nöthig ist:

Die Ambos [*sic*]-Gesellschaft, das Glockenspiel und die electriche Artillerie. Besonderes Vergnügen gewährt die Anführung der Namen der Großen Capellmeister und Maëstros, deren Erfahrung und hervorragende Stellung, ihre Hilfe und Direktion bei einem Feste von solcher Ausdehnung und Manigfaltigkeit [*sic*] von größtem Werthe ist. Mr. Carl Bergman, der renommirte Kapellmeister der New Yorker und Brooklyner Philharmonischen Gesellschaften. Hr. Carl Zerhahn, der ausgezeichnete Kapellmeister der Händel- und Haydn-Gesellschaft und Kapellmeister der großen Choralversammlung von 10,000 Stimmen beim National-Friedens-Jubiläum. Hr. Max Maretzek, der große Impressario [*sic*] der großen italien. und deutschen Operncompagnie. Hr. Carl Rosa, der sehr geschickte Dirigent der Parepa-Rosa Englischen Opern Compagnie. Dr. James Pech, der Altteste [*sic*] Organist der Trinity

Gemeinde, New York, und Dirigent der Kirchenmusikgesellschaft. Den Direktoren gereicht es zum großen Vergnügen, das Engagement des Hrn. P.S. Gilmore, des Projectors und General-Directors des National-Friedens-Jubiläums als einen der Dirigenten ankündigen zu können. Zu obigen kommen noch die hervorragenden Dirigenten von vielen der gastirenden Gesellschaften.—NYSZ Wednesday, 8 June 1870, p. 2

[Entertainment. Grand musical anniversary and celebration of Beethoven's 100th birthday in New York City at the American Institute Coliseum, corner of 61st St. and Third Avenue, near Central Park. Modified, enlarged, equipped with chairs and sofas, a gigantic stage built, a large gallery erected which allows for 22,000 people.

The most respected conductors of America have been invited to appear without regard to party affiliation. Special invitations were addressed to Ulysses S. Grant, President of the United States, Schuyler Colfax, Vice President of the United States, the Hon. Hamilton Fish, Secretary of State; the Hon. George S. Boutwell, Secretary of the Treasury; the Hon. Wm. Belknap, Secretary of War; the Hon. George M. Robeson, Secretary of the Navy; the Hon. Jacob D. Cox, Secretary of the Interior, the Hon. John R.B.(?), Postmaster General; the Hon. W.M.H. Seward and their excellencies the governors of the states and territories. To the honorable senators of the United States, to the honorable members of Congress, to the envoys of the foreign governments, to the highest generals of the Army, to the honorable Salmon B. Chase, Chief Justice, and to the honorable collegial judges at the Supreme Court of the United States, to the mayors of the most important cities. We received replies from many high officials who expressed their interest in the music festival and their intention to come.

The following will participate in the anniversary and celebration of Beethoven's 100th birthday: Mme. Parepa-Rosa, the renowned director of the Parepa-Rosa English Opera Company, whose artistic biography and lyrical triumphs are proverbial in America. Her triumph at the gigantic Coliseum of the Anniversary of Peace Festival a year ago most significantly confirmed her predominance and her suitability for a colossal music festival of this kind. Her very last appearance before her departure for Europe.—A combined mammoth chorus of over 3000 skilled vocalists, comprising the leading choral societies of America. 65 chorale and madrigal societies and more than 100 choruses will be present entirely or in part in order to lend expression to the beauties of Beethoven, Mozart, Handel, Haydn, Beethoven, Mendelssohn, and other great composers.

Societies and singers' choruses from New York, Brooklyn, Jersey City, Newark, Plainfield, Orange, Morrisania, Poughkeepsie, Rochester, Harlem, Hartford, Springfield, New Haven, Watertown, Bridgeport, Stamford and various other cities and the renowned Handel society of Boston, comprising more than 500 voices, which stands far and wide as unsurpassed in the Old and New Worlds, will appear in its entirety and participate in the festival from the first to the last day.

A grand Coliseum Organ, built and currently exhibited at the Wooster Street, New York Factory of the famous organ maker Mr. Henry Erben, will be on display at the center of the grand stage erected in the background, and will lend its powerful sounds to the celebration.

A grand anniversary orchestra of 550 virtuosos, comprising select instrumentalists from Boston, Philadelphia, and New York, and counting among its numbers classical and popular composers as well as professional artists.

Four grand military bands, comprising more than 200 hundred brass and musical instruments [*sic*], Gilmore's famous band from Boston, Dodworth's splendid band from the 22nd regiment, Grasulla's renowned from the 7th regiment, Downing's famous band from the 71st regiment. Powerful harmonic accompaniment, which is necessary for the effect of some compositions: the anvil society, the carillon, and the electric artillery.

It is our special pleasure to list the names of the great conductors and maestros, whose experience and eminent position, whose assistance and direction is of the greatest value during a festival of such size and variety. Mr. Carl Bergmann, the renowned conductor of the New York and Brooklyn Philharmonic Societies. Mr. Carl Zerrahn, the excellent conductor of the Handel and Haydn Society, and conductor of the grand chorus assembly of 10,000 voices during the National Peace Anniversary. Mr. Max Maretzek, the great impresario of the grand Italian and German opera company. Mr. Carl Rosa, the highly skilled conductor of the Parepa-Rosa English Opera Company. Dr. James Pech, the Senior Organist at the Trinity Parish, New York, and conductor of the sacred music society. The directors are greatly pleased to be able to announce the engagement of Mr. P.S. Gilmore, the creator and general director of the National Peace Anniversary, as one of the conductors. The abovementioned will be joined by the excellent conductors of many of the visiting societies.—NYSZ Wednesday, 8 June 1870, p. 2]

Musikalisches Fest und Künstlercongreß zu Beethoven's 100jähriger Geburtstagsfeier. Amerikas größte Sängerin Frl. Clara Louise Kellogg, deren große Operntruppe auf beiden Continenten ihr mit Recht den Namen der Jenny Lind von Amerika eingetragen haben. Ihre jüngsten ausgezeichneten Erfolge auf dem höchsten Gebiete der Kunst haben ihrer Carriere einen neuen Glanz verliehen. Ihr letztes Auftreten vor ihrer Abreise nach Europa.

Die berühmte Prima Donna Assoluta Miß Carolina Richings-Bernard, Directrice der Richings English Opera Company. Ihr allerletztes Auftreten in dieser Saison. Die sehr renommierte und dramatische Sängerin Frl. Howard Paul, Prima Donna Contralto Assoluta. Ihr allerletztes Auftreten vor ihrer unmittelbaren Abreise nach Europa. Die berühmte Primo Mezzo Soprano Mme. Marietta Gazzanica. Marchioness de Malaspina, Prima Donna der Brignol Grand Italian Opera Company. Die sehr talentvolle Prima Donna Leggiera Frl. Rosa Hersee von der Parepa-Rosa English Opera Company. Die sehr ausgezeichnete Prima Donna Frl. Isabella McCulloch von der Brignoli Grand Italian Opera Company. Die sehr talentvolle Prima Donna Contralto Frl. Zelda Harrison-Seguin, der Lieblings-Contralto der Parepa-Rosa English Opera Company. Die sehr erfolgreiche Prima Donna Leggiera Frl. Pauline Canissa, Prima Donna der Patti Grand German Opera Company. Die junge und talentvolle Donna Frl. Rosa Cook, Zögling der Mad. Jenny Lind-Goldschmidt. (Ihr erstes Auftreten seit ihrer Rückkehr aus Europa.)

Die ausgebildete dramatische Prima Donna Mad. Johanna Rotter(?), Prima Donna der Maretzek Grand Italian Opera company und der Grau Grand German Opera Company. Die ausgezeichnete Prima Donna Mad. Bertha Johansen, Prima Donna der Grau Grand Opera Company. Die talentvolle Prima Donna Contralto: Frl. Frida de

Gebele, Contralto Donna von der Maretzek Grand German Opera Company. Die populäre Prima Donna Leggiera: Frl. Sophie Dziuba, Prima Soubretta Cantanta der großen Patti German Opera Company. Die eminente lyrische Künstlerin: Mad. Anna Bishop. Der renommierte Tenor Signor P. Brignoli, Impresario der Brignoli Grand Italian Opera Company. Der sehr ausgezeichnete Primo Tenore die Forge Signor Ch. Lefrane, Primo Tenore Assoluto von der Maretzek Grand Italian Opera Company. Der sehr hervorragende Primo Tenore Lyric Herr William Cristie, Primo Tenore der Parepa Rosa Grand English Opera Company. Der sehr ausgezeichnete Primo Tenore Lyric Hr. Theodor Habelmann, Primo Tenor Assoluto der [. . .]—NYSZ Wednesday, 8 June 1870, p. 2

[Music festival and artists' congress on the occasion of Beethoven's 100th anniversary. America's greatest singer, Mrs. Clara Louise Kellogg, whose great opera troupe has justly earned her the name of America's Jenny Lind on both continents. Her most recent successes in the highest realm of art have added a new splendor to her career. Her last appearance before her departure for Europe. The famous *Prima donna assoluta* Mrs. Carolina Richings-Bernard, director of the Richings English Opera Company. Her very last appearance during this season [etc.etc., see transcript] [. . .]—NYSZ Wednesday, 8 June 1870, p. 2]

Der Aschenbrödel-Verein, zu dem fast alle Musiker der Stadt gehören, veranstaltet heute Abend für einen wohlthätigen Zweck ein Concert in den Germania Assembly Rooms. Die Herren Bergmann und Thomas werden das Concert dirigieren. Die Herren Fr. von Inten und Friedr. Steins wirken als Solisten mit.—NYSZ Sunday, 1 May 1870, p. 2

[The Cinderella Association, of which almost all musicians of the city are members, will hold a benefit concert tonight at the Germania Assembly Rooms. Messrs. Bergmann and Thomas will conduct the concert. Messrs. Fr. von Inten and Friedr.[ich] Steins will participate as soloists.—NYSZ Sunday, 1 May 1870, p. 2

Beethoven-Fest. Heute Abend findet im großen Skating Rink an der dritten Avenue das erste Concert dieses Festes statt. Beethovens C-Moll-Sinfonie, das Inflammatus aus Rossinis Stabat Mater, die Oberon-Ouverture, das Händel'sche Hallelujah und ein Chor aus dem Judas Matthäus [*sic*: Maccabaeus] stehen auf dem Programme.—NYSZ Monday, 13 June 1870, p. 2

[Beethoven Festival. The first concert of this festival will be held tonight at the skating rink on Third Avenue. Beethoven's C minor Symphony, the "Inflammatus" from Rossini's *Stabat Mater*, the *Oberon* Overture, Handel's *Hallelujah* and a chorus from *Judas Matthäus* [*sic*: Maccabaeus] are on the program.—NYSZ Monday, 13 June 1870, p. 2]

Großes musikalisches Jubiläum und Beethoven's 100jährige Geburtstagsfeier in der Stadt New York im American Institute Coliseum, Ecke der 61. Str. und 3. Avenue nahe Central Park, fünf Minuten Weges vom Central Park und den ganzen Block von der 63. bis 64. Straße einnehmend. Leicht erreichbar mit den Cars der 9., 8., 7., 6. (die Broadway Cars

vereinigen sich mit der Belt Linie und bringen Passagiere bis zur Thüre), ebenso die Cars der 3. & 2. Ave.

Heute Montag den 13. Juni (Thüröffnung um 7 Uhr, Anfang der 8 Uhr): Grosses Inaugurat Programm, 1. Theil: Symphonie in C Moll von Beethoven. „Inflamatus“, Stabat Mater von Rossini. Madame Parepa-Rosa, der gesammte große vereinigte Chor, die Orgel und das große Orchester. Großer Choral: „Denn Er, der Herr unser Gott“ v. Mendelssohn.

2. Theil: Große Ouvertüre „Oberon“ von Weber. Ouvertüre Stradella von Flotow, aufgeführt v. Gilmore's Militär-Band. Große Arie, Cornet Obligato, „Laßt den schönen Seraphim“ v. Händel. Mad. Parepa-Rosa und Mr. M. Arbuckle. Großer Chor „Hallelujah“ von Händel. „The Star Spangled Banner“, Madame Parepa-Rosa, die sämtlichen Choral-Vereine, Chöre u. der große Chor. Das große Orchester, die Militär-Banden, das Trommel-Corps und die electriche Artillerie.

Dirigenten: Carl Bergmann, Max Marezek, Carl Zerrahn, Carl Rosa, Dr. James Beck u. P. S. Gilmore—Eintrittspreis \$1.

Dienstag, Nachmittag, 14. Juni: 1. Theil: Bruchstücke aus der zweiten Symphonie v. Beethoven. „Danket Gott“ v. Mendelssohn. Die großen Choral-Gesellschaften, das große Orchester und Coliseum Orgel. Rienzi Ouverture v. Wagner. Il Trovatore v. Verdi. „Das Miserere.“ Die vereingten Chöre der italienischen und deutschen Opern-Gesellschaften. Die Coliseum-Orgel und das große Orchester.—2. Theil Robespierre, Litolff, mit der „(?)“, vorgetragen von sämtlichen Blasinstrument-Chören, dem großen Fest-Orchester und den vereinigten Militär-Bands. Grand Duo, „Fra diavolo“ v. Auber. Signor E. Lefranc. Signor v. Rebna. Großes Trio, „Wilhelm Tell“ von Rossini. Signor Ed. Lefranc als Arnold, Signor Eb. Rebna als Tell, Mr. Joseph Herman als Walter. Großes Quintett und Finale, Martha von Flotow.—Mit den vereinigten großen Chören der italienischen, englischen und deutschen Opern-Gesellschaften, unterstützt durch das große Orchester. Große Choräle „Vollendet ist das große Werk“ v. (?). Die gesammten vereinigten Gesangsvereine, großes Orchester und Orgel. Galop, „Jubilee“ von Marezek. Das große Orchester u. Militär-Capellen.

Obiges Programm fährt die größte Zahl von berühmten Künstlern, die bei dieser Gelegenheit zusammengekommen sind, sowie die gesammten Gesangsvereine, vereinigten Chöre, das große Orchester und Militär-Capellen vor.—Eintrittspreis \$1.50.—NYSZ Monday, 13 June 1870, p. 2

[Grand musical anniversary and celebration of Beethoven's 100th birthday in New York City at the American Institute Coliseum, on the corner of 61st St. and 3rd Avenue near Central Park, a five minute walk from Central Park, and taking up the entire block from 63rd to 64th Sts. Easily reached by the 9th, 8th, 7th, and 6th Avenue cars (the Broadway cars unite with those of the Belt Line and take passengers all the way to the door), as well as those of the 3rd and 2nd Avenues.

This Monday, 13 June (Doors open at 7 o'clock, Begins at 8 o'clock. Grand Inaugural Program, Part 1: Symphonie in C minor of Beethoven, „Inflamatus“, Stabat Mater by Rossini, Madame Parepa-Rosa, the complete grand united chorus, the organ and the grand Orchestra. Grand Chorale: „Denn Er, der Herr unser Gott“ v. Mendelssohn. Part 2: Grand Overture „Oberon“ by Weber. Overture „Stradella“ by Flotow, performed by Gilmore's Military Band. Grand Aria, cornet obligato, „Let Shine the Bright

Seraphim” by Handel. Mad. Parepa-Rosa and Mr. M. Arbuckle. Grand “Hallelujah” Chorus by Handel. The Star Spangled Banner”, Madame Parepa-Rosa, the complete combined choral associations, choruses and the grand Chorus. The grand orchestra, the Military Bands, the percussion corps, and the electric artillery.

Conductors: Carl Bergmann, Max Maretzek, Carl Zerrahn, Carl Rosa, Dr. James Beck and P.S. Gilmore. Admission \$1.

Tuesday afternoon, 14 June: Part 1, selected movements from the Second Symphony of Beethoven. „Danket Gott“ by Mendelssohn. The grand choral societies, the grand orchestra and Coliseum Organ. Rienzi Overture of Wagner. Il trovatore by Verdi. „The Miserere.“ The united choruses of the Italian and German opera companies. The Coliseum Organ and the grand orchestra. Part 2. Robespierre, Litolff, with the „[_ _ _]“ performed by the combined wind instrument choruses, the grand festival orchestra and the united military bands. Grand Duo, *Fra diavolo* by Auber. Signor E. Lefranc. Signor v. Rebna. Grand Trio, *William Tell* by Rossini. Signor Ed. Lefranc as Arnold, Sig. Ed. Rebna as Tell, Mr. Joseph Herman as Walter. Grand quintet and Finale, *Martha* by Flotow.—With the united grand choruses of the Italian, English, and German opera companies, assisted by the grand orchestra. Grand chorus „Vollendet ist das große Werk“ v. ?? The combined united Glee clubs, grand orchestra and organ. Galop, „Jubilee“ by Maretzek. The grand orchestra and military ensemble.

The above program presents the greatest number of artists that have come together on this occasion, as well as the entire glee clubs, united choruses, grand orchestra, and military bands.—NYSZ Monday, 13 June 1870, p. 2]

Die Ereignisse in Deutschland, d.h. der Krieg, dürften nicht ohne Folgen für die nächste Kunst-Saison in New-York bleiben. Es ist kaum zu bezweifeln, daß es den amerikanischen Directoren, den „Managers“ der verschiedenen Kunstunternehmungen in New-York, jetzt sehr leicht werden dürfte, Sänger und Sängerinnen, Schauspieler und Schauspielerinnen in Europa unter äußerst günstigen Bedingungen für Amerika zu engagieren. Eine andere Frage ist aber die, ob es denselben gelingen wird, die so Engagierten glücklich nach der neuen Welt zu befördern, namentlich wenn die betreffenden Herren noch militärpflichtig sind. Namentlich dürfte dies auf die vom Musikdirector Neuendorff für die Opernsaison des Stadttheaters Engagierten Bezug finden. Herr Neuendorff wird übrigens bereits am Dienstag nach Europa abreisen, um sein Theil in dieser Angelegenheit zu versuchen. Während eines hiesigen kurzen Aufenthaltes hat Herr Neuendorff den Chor der ehemaligen deutschen Oper engagirt und ein tüchtiges Orchester für das Stadttheater rekrutirt.—Die Vereine des nordöstlichen Sängerbundes von New-York und Umgegend haben das von den Herren Karl Anschütz, Karl Bergmann und Agricola Paur entworfene Musikprogramm in ihrer letzten Delegatensitzung adoptirt. Nach diesem Programm wird der musikalische Theil des zwölften allgemeinen Sängerfestes des nordöstlichen Sängerbundes aus zwei öffentlichen Proben und fünf Concerten bestehen, nämlich aus dem Empfangs-Concert, zwei Haupt- oder Massen-Concerten, einer sogenannten Künstler-Matinee und dem Preissingen. Die drei oben genannten Herren Dirigenten werden gemeinschaftlich diese Concerte leiten. — Mit den bis jetzt für diese Concerte ausgewählten Compositionen kann man im Ganzen recht zufrieden sein. Bei dem Empfangs-Concert werden die vereinigten gemischten Chöre von New-York und Umgegend den „Lobgesang“ von Mendelssohn und die New-

Yorker Männerchöre einen Chor aus Rienzi vortragen. In den Haupt-Concerten werden die gesammten Sänger des Bundes die „Frithjofs-Sage“ von Max Bruch, „Der Herr ist groß“ eine Hymne von Metzger (neu) und „Salamis“ von Gernsheim singen. Die drei Preislieder, die Chöre, welche die Sänger der einzelnen Spezialbünde vortragen und die Namen der Künstler, welche sich an der Künstler-Matinee betheiligen, werden natürlich erst später bekannt werden. Wir hören, daß bereits der Violinenvirtuose Wenzel Kopta seine Mitwirkung für die Künstler-Matinee zugesagt hat. In Bezug auf das pekuniäre Resultat des Cincinnatier Sängerfestes erfährt man, daß dasselbe ein Defizit von ungefähr \$10,000 ergeben haben soll. Das kommt ganz unerwartet, da nach verschiedenen von Sachverständigen vorgenommenen Schätzungen das Fest, ungefähr einen Ueberschuß von circa \$8000 abgeworfen haben sollte. Wie dem auch sein mag, so ist doch dieses Defizit ein nur imaginäres, da es vollständig durch den Verkauf der Sängerhalle, die fast \$26,000 gekostet hat, gedeckt werden wird. – Die Vocal-und Instrumental-Concerte, die bisher an zwei Abenden der Woche in Terrace-Garden stattfanden, haben so großen Beifall gefunden, daß in dieser Woche vier derartige Concerte unter Mitwirkung von Fräulein Pauline Canissa und Herrn Theodor Habelmann abgehalten werden sollen. – Man sollte beinahe glauben, daß die großen deutschen Tagesblätter in aller Stille sich verständigt haben, das neueste Opus Richard Wagner's todt zu schweigen. Schon am 26. Juni ist die „Walküre“ in Szene gegangen und keines der uns vorliegenden, mehrere Tage später erschienenen deutschen Blätter berichtet des Näheren über diese Aufführung. Die General-Probe fand Freitag den 24. Juni statt. Die Tage um das Johannisfest sind von R. Wagner als die uralte Festzeit der Sommersonnenwende, in der auch die olympische Spiele bei den Hellenen gefeiert wurden, auch für die Aufführung seiner Fest-Tetralogie ausdrücklich vorgeschrieben. Wenn sie einst fertig sein wird, soll sie vollständig einigemale hintereinander um diese Zeit in einem eigens dazu erbauten Theater mit amphitheatralischem Zuschauerraum und unsichtbarem Orchester, zu welchen Einrichtungen bekanntlich der berühmte Architekt Semper einen genialen Plan erdacht und danach ein Modell gefertigt hat, aufgeführt und dazu das Publikum aus ganz Deutschland eingeladen werden. Bei eintretender Dämmerung soll dann jeden Abend das Zeichen zu Beginn der Festaufführung die Geladenen versammeln, und der erste mystische Klang des unsichtbaren Orchesters zu der Andacht stimmen, ohne die kein wirklicher Kunstgenuß möglich ist. In den „leicht zu verlängernden Zwischenakten“ soll nach Wagner's eigener Vorschrift „in sommerlich süßer Abendluft jede mögliche Erfrischung mit zur Oeconomie der Geistesthätigkeits-Entwicklung der Fest-Gäste verwendet werden“. Diese Phantasiebilder dürften aber schwerlich jemals verwirklicht werden, nachdem König Ludwig II., der einzige, von dem Wagner die Ausführung seiner Pläne hoffen durfte, den Gedanken aufgegeben hat, den Semper'schen Plan des Zukunfts-Theaters ausführen zu lassen.

Der Generalprobe der „Walküre“ wohnten gegen tausend eingeladene Gäste bei, die wohl in ihrer überwiegenden Mehrheit aus Freunden der Zukunfts-Musik bestanden haben mögen. Trotzdem war der Eindruck des Tonwerkes auf das Publikum keine begeisternde [*sic*]. Nur nach dem ersten Akte, dessen Finale sich in mächtiger Steigerung glanz- und kunstvoll aufbaut, war der Beifall ein warmer; nach dem zweiten Akte, der sich durch end- und trostlose Wort- und Tonwüsten anderthalb Stunden lang dahinschleppt, rührte sich kaum eine Hand, und am Schlusse des dritten und letzten, der etwas besser ist, hatten Müdigkeit, Hitze und Langeweile schon so erlahmt, daß man es kaum zu dem

wohlverdienten Hervorruf der Hauptdarsteller brachte. Ausstattung und Inszenierung waren glänzend und genügten den hochgespanntesten Erwartungen. Da nur eingeladene Gäste zugegen waren, so gab es selbstverständlich keine Opposition.

„Figaro's Scheidung“ ist der Titel einer neuen dreiaktigen Operette, zu der Jacques Offenbach nicht bloß die Musik componirt, sondern auch den Text verfaßt hat. Sie kommt im nächsten Winter in den Bouffes in Paris zur Aufführung.—NYSZ Friday, 17 July 1870, p. 2

[The events in Germany, i.e., the war, will probably not remain without consequences for the next artistic season in New York. It is hardly doubtful that it will now be very easy for the American directors, the "managers" of the various artistic enterprises in New York, to engage singers and actors in Europe for America at exceptionally favorable conditions. It is another question, however, whether they will succeed in bringing those engaged in such fashion to the new world, especially when the gentlemen in question are still liable to military service. This will probably concern specifically those engaged for the opera season at the Stadt Theater by the musical director, Neuendorff. Mr. Neuendorff, for that matter, will depart for Europe already on Tuesday in order to attempt to do his part in this matter. During a short stay here, Mr. Neuendorff has engaged the chorus of the former German opera, and recruited a capable orchestra for the Stadt Theater.

At their last delegates' meeting, the glee clubs of the North-Eastern Singers' Association of New York and the surrounding areas have adopted the musical program drafted by Messrs. Karl Anschütz, Karl [sic] Bergmann, and Agricola Paur. According to this program, the musical part of the twelfth general singers' festival of the North-Eastern Singers' Association will consist of two public rehearsals and five concerts, i.e., the reception concert, two main or mass-audience concerts, a so-called artists' matinee, and the prize singing. The three above mentioned conductors will direct these concerts together.—The compositions selected for these concerts so far are altogether rather satisfactory. At the reception concert, the united mixed choruses of New York and the surrounding areas will perform the *Lobgesang* of Mendelssohn, and the men's glee clubs of New York, a chorus from *Rienzi*. At the main concerts, all of the Association's singers will sing the *Frithjofs-Sage* by Max Bruch, a (new) hymn by Metzger *Der Herr ist groß*, and *Salamis* by Gernsheim. The three prize songs, the choruses performed by the singers of the individual singers' associations, and the names of the artists who will participate in the artists' matinee, will of course be announced only at a later date. We hear that Wenzel Kopta, the violin virtuoso, has already agreed to participate in the artists' matinee. With respect to the pecuniary result of the Cincinnati singers' festival, we've learned that it is said to have resulted in a deficit of around \$10,000. That is altogether unsuspected, since, according to estimates by various experts, the festival was supposed to result in a surplus of around \$8,000. Be that as it may, the deficit is only an imaginary one, as it will be covered entirely by the sale of the singing hall, which cost almost \$26,000.—The vocal and instrumental concerts that have so far been held two nights a week at the Terrace Garden have met with such praise that four such concerts are to be held this week, with the participation of Miss Pauline Canissa and Mr. Theodore Habelmann.—One would almost think that the major German daily papers have secretly agreed to shroud Richard Wagner's newest opus in silence. *Die Walküre* went onstage already on June 26, and none

of the papers present to us, having appeared several days afterwards, reports in detail about this performance. The dress rehearsal was on Friday, June 24. Richard Wagner explicitly enjoined that his celebratory tetralogy be performed on the days around the Eve of St. John, as the ancient holiday of the summer solstice, on which days the Hellenes also celebrated the Olympic games. Eventually, when completed, it is meant to be performed in its entirety several times around this time of the year in a theater specifically built for this purpose with an amphitheatric auditorium and an invisible orchestra, for which arrangements the famous architect, Semper, has, as is well known, devised an ingenious plan and built a model; and the German public is to be invited to the event. Every evening at the onset of dusk, the sign announcing the commencement of the festive performance is then to convene the invited guests, and the first mystical tone of the invisible orchestra is to put them in the mood of meditation without which no true enjoyment of art is possible. During the intervals, which according to Wagner's own instructions can be "easily extended," "any possible refreshment and the sweet air of summer nights are to be used to foster the development of the festival guests' spiritual exercise." It is very unlikely, however, that these images of fancy will ever become reality, since King Ludwig II, the only one from whom Wagner could hope for an execution of his plans, has given up the notion of having Semper's plan for the theater of the future executed.

The dress rehearsal of *Die Walküre* was attended by about one thousand invited guests, a great majority among them probably friends of *Zukunftsmusik*. And yet the impression made by the composition did not cause enthusiasm. The applause was warm only after the first act, whose finale builds up splendidly in a highly artistic and powerful escalation; after the second act, which drags on for one and a half hours through endless and bleak verbal and musical deserts, hardly a hand moved, and at the end of the third and final act, which is a little better, fatigue, the heat and boredom had weakened everyone so much that the audience almost failed to call the lead singers back to the stage, as they well deserved. The costumes and designs and the staging were brilliant and lived up to the most exalted expectations. Since only invited guests were present, there was obviously no opposition.

Figaro's Divorce is the title of a new operetta in three acts for which Jacques Offenbach has not only composed the music but also written the text. It will be performed at the Bouffes in Paris next winter.—NYSZ Friday, 17 July 1870, p. 2]

Die philharmonische Gesellschaft, oder vielmehr ihre musikalischen Leiter, ist bereits mit dem Entwerfen des Feldzugsplanes für die nächste Saison beschäftigt. Es werden wieder sechs Concerte und achtzehn öffentliche Proben während des Herbstes und Winters stattfinden. Der nordöstliche Sängerbund hat sich für sein im nächsten Sommer stattfindendes Sängerfest die Academy of Music, Steinway Hall und den Empire Skating Rink unter sehr billigen Bedingungen gesichert. Die Kosten des Festes werden dadurch um ein Bedeutendes vermindert. Ein großes Fest, ein wirkliches Mammuth-Musikfest, gedenkt auch Herr Gillmore [*sic*] im nächsten Sommer in Boston zu veranstalten, vorausgesetzt, daß er Leute findet, die leichtsinnig genug wären, das nöthige Geld dafür herzugeben. Er beabsichtigt nämlich ein inter-nationales Musikfest zu veranstalten, zu welchem nicht nur Musikcorps aus Amerika und Europa, sondern aus allen Welttheilen eingeladen werden sollen. Wenn es ihm gelingen sollte, auch Orchester aus China und

Japan dafür zu erlangen, so würde das wirklich ein Heidenlärm abgeben. Wir bezweifeln übrigens ob etwas aus diesem neuesten Gillmore'schen [*sic*] Schwindel werden wird.—NYSZ Sunday, 31 July 1870, p. 2

[The Philharmonic Society, or rather its musical directors, are already drawing up the battle-plan for the upcoming season. Again, six concerts and eighteen public rehearsals will be held during the fall and winter. For its singers' festival, to be held next summer, the North-Eastern Singers' Federation has secured the Academy of Music, Steinway Hall, and the Empire Skating Rink at very favorable conditions. This will reduce expenses for the festival considerably. A grand festival, a true mammoth music festival, is also what Mr. Gillmore [*sic*] is planning to hold next summer in Boston, provided he finds people who are reckless enough to put up the necessary capital. For he intends to hold an international music festival, inviting music-corps not just from America and Europe, but from all parts of the world. If he were to succeed in enlisting orchestras from China and Japan for the purpose, the result truly would be a Babylonian hullabaloo. Then again, we doubt that this most recent hoax of Gillmore's [*sic*?] will come to anything.—NYSZ Sunday, 31 July 1870, p. 2]

Das große patriotische Concert. An dem Concerte, welches die Vereine „Liederkranz“, „Arion“ und „Aschenbrödel“ am Sonntag Abend zum Besten des Fonds für Unterstützung der Verwundeten der deutschen Armeen in Steinway-Hall geben werden, betheiligen sich Fräul. Anna Rosetti, Fräul. Anna Mehlig, die Herren Wm. Candidus, Fried. Steins, F. Rennerz und W. Becher als Solisten. Die beiden Gesangvereine werden mit Begleitung des 150 Mann starken, vom Aschenbrödel gestellten Orchester [*sic*] den Choral „Eine feste Burg ist unser Gott“, „Was ist des Deutschen Vaterland“, „Die Wacht am Rhein“ und Max Bruch's „Römischer Triumph-Gesang“ vortragen, Fräul. Mehlig wird das große Schumann'sche Concert in A-moll für Piano und Orchester spielen. —NYSZ Friday, 30 September 1870, p. 2

[The grand patriotic concert. Miss Anna Rosetti, Miss Anna Mehlig, Messrs. Wm. Candidus, Fried. Steins, F. Remmerz, and W. Becher will participate as soloists in the concert to be held by the Liederkranz, Arion, and *Aschenbrödel* clubs on Sunday night at Steinway Hall to benefit the fund for the support of the injured of the German armies. The two glee clubs, accompanied by the orchestra supplied by the *Aschenbrödel*, comprising 150 musicians, will perform the chorale *Eine* [*sic*] *feste Burg ist unser Gott*, *Was ist des Deutschen Vaterland*, *Die Wacht am Rhein* and Max Bruch's *Römischer Triumph-Gesang*, Miss Mehlig will play Schumann's grand Concerto in a minor for Piano and Orchestra.—NYSZ Friday, 30 September 1870, p. 2]

Concert. Das Concert, welches gestern Abend von den Vereinen „Liederkranz“, „Arion“ und „Aschenbrödel“ zum Besten des deutschen patriotischen Hülfevereines in Steinway Hall gegeben wurde, hatte ein äußerst zahlreiches Publikum angezogen, welches alle Räume des genannten Concert-Lokales füllte. Das Programm des Concertes war natürlich ein zum großen Theil patriotisches. Die beiden Gesangvereine trugen den von Herrn A. Paur instrumentirten Choral: „Ein' feste Burg ist unser Gott“, „Was ist des Deutschen Vaterland“, „Die Wacht am Rhein“ und Max Bruch's „Römischer Triumphgesang“, unter Direction des Herrn A. Paur, mit voller Orchesterbegleitung vor. Da das Orchester nicht

weniger als 150 Musiker zählte, so war es für die Sänger keine Kleinigkeit, wirksam durchzugreifen; es gelang ihnen auch nur im Choral und in der Bruch'schen Composition. Das aus Mitgliedern des Aschenbrödel-Vereins gebildete Orchester spielte unter Bergmann's Leitung die Weber'sche Jubelouverture und die Ouverture zu „Rienzi“ meisterhaft. Fräulein Anna Mehlig, die geschätzte Pianovirtuosin, spielte das prächtige, aber doch nur dem Kunstkenner verständliche Schumann'sche Pianoconcert in A-Moll mit Orchesterbegleitung. Die Künstlerin zeigte in dem Vortrage dieser äußerst schwierigen Piece auf's Neue ihre brillante Technik und schöne Auffassungsgabe. Mit großer Spannung sah man dem Auftreten der noch jungen Sängerin Fräulein Anna Rosetti entgegen, welche in Deutschland von Herrn Richard Milder ausgebildet wurde und in mehreren Städten als Oper- und Concertsängerin aufgetreten ist. Leider war die Dame unwohl und daher so indisponirt, daß es unrecht wäre, heute bereits ein Urtheil über sie zu fällen. Fräulein Rosetti scheint eine namentlich in der Höhe recht wohlklingende Sopranstimme und ziemliche Kehlfertigkeit zu besitzen, doch müssen wir uns aus den oben angegebenen Gründen ein eingehendes Urtheil reserviren. Die übrigen Solisten, die Herren Wm. Candidus, Fr. Rennerz und Fried. Steins lösten ihre Aufgaben in befriedigender Weise und wurden, wie überhaupt sämmtliche Mitwirkende, vom Publikum mit stürmischem Beifall belohnt. Was das Programm im Allgemeinen anbetrifft so ließe sich wohl Manches gegen dasselbe einwenden, doch darf man bei einem für einen derartigen Zweck und mit solcher Eile arrangirten Concerte kaum mehr verlangen, als gestern Abend geboten wurde. Die Hauptsache ist und bleibt, daß eine bedeutende Einnahme erzielt wurde, und dafür gebührt den drei Vereinen, die das Concert gegeben haben, einstimmige, bedingungslose Anerkennung. Ehre dem Ehre gebührt!—NYSZ Monday, 3 October 1870, p. 2

[Concert. The concert held last night at Steinway Hall by the Liederkranz, Arion, and *Aschenbrödel* clubs to benefit the German patriotic assistance association attracted an exceptionally large audience, which filled all rooms of that concert venue. Naturally, the program was a largely patriotic one. The two glee clubs presented the chorale, arranged for instruments by Mr. A. Paur, *Ein' feste Burg ist unser Gott, Was ist des Deutschen Vaterland, Die Wacht am Rhein*, and Max Bruch's *Römischer Triumphgesang*, conducted by Mr. A. Paur and with the accompaniment of full orchestra. Since the orchestra counted no fewer than 150 musicians, it was no small challenge for the singers to make themselves heard; and they succeeded only in the chorale and in Bruch's composition. The orchestra, formed from members of the *Aschenbrödel* club, under Bergmann's direction, played Weber's *Jubel ouverture* and the overture to *Rienzi* with mastery. Miss Anna Mehlig, the esteemed piano virtuoso, played Schumann's Concerto for Piano and Orchestral accompaniment in a minor, a splendid piece, yet one that is intelligible only to the connoisseur. The artist once again demonstrated her brilliant technique and beautiful understanding in the performance of this exceptionally difficult piece. The appearance of Miss Anna Rosetti, the young singer, who was educated in Germany by Mr. Richard Milder and has appeared in various cities as an opera singer, was very eagerly expected. Unfortunately the lady was feeling unwell, and hence so indisposed that it would be unjust to pass judgment on her already today. Miss Rosetti seems to have a rather pleasant soprano voice specifically in the higher register, and quite a bit of vocal

technique, but for the abovementioned reasons, we must reserve the right to an in-depth judgment.

The remaining soloists, Mr. Wm. Candidus, Mr. Fr. Rennerz, and Mr. Fried. Steins, discharged their duties in a satisfactory manner, and were rewarded by the audience, as were all participants, with roaring applause. Regarding the program in general, though some objections may be raised against it, one can hardly expect more than was offered last night from a concert arranged for such purpose in such a hurry. The main point is that significant revenues were obtained, and for this, the three associations that held the concert deserve unanimous and unconditional recognition. Honor to whom honor is due!—NYSZ Monday, 3 October 1870, p. 2]

Die Philharmonische Gesellschaft offerirt für diese ihre 9. Saison eine Serie von sechs Concerten und achtzehn Proben.

Das Orchester besteht aus 100 Musikern unter der Leitung von Herrn Carl Bergmann.

Tickets für die Vereins-Mitglieder für 6 Concerte und 18 Proben kosten \$10; 12 Subscribenten-Tickets für die Concerte nur \$15. Jedes Mitglied oder Subscribent kann während der Zeit des Ticketverkaufs sich einen reservirten Sitz in irgend einem Theile des Hauses sichern, mit Ausnahme der Logen, wofür drei Dollars nachzuzahlen sind. Am oder nach dem 15. Oktober sind Tickets und reservirte Sitze bei folgenden Herren zu haben: G. Schirmer, 701 Broadway; J. Schuberth & Co., 320 Broadway; Jordens & Martens, 932 Broadway; W. A. Bond & Co., 896 Broadway; F. Rullman, 114 Broadway. Die Prosceniums-Logen werden von dem Präsidenten am und nach dem 5. Nov. in 68 Wallstr. verkauft. Die übrigen Logen werden in Auktion verkauft an Inhaber von 4 Mitglieder-Tickets am Montag den 7. Nov., Nachmittags 3 Uhr, in der Academy of Music, zu dem Minimumpreis von \$12 für jede Loge von vier Sitzen. George T. Strong, Präsident. D. Schaad, Sekretär.—NYSZ Wednesday, 12 October 1870, p. 2

[The Philharmonic Society offers a series of six concerts and eighteen rehearsals during this season, its 9th.

The orchestra comprises 100 musicians under the direction of Mr. Carl Bergmann. Members' tickets for 6 concerts and 18 rehearsals are \$10; 12 subscription tickets for the concerts, only \$15. During the ticket sales period, each member or subscriber can secure a reserved seat in any part of the house, with the exception of the boxes, for an additional \$3.

On or after October 15, tickets and reserved seats will be on sale at: Messrs. G. Schirmer's, 701 Broadway; J. Schuberth & Co., 320 Broadway; Jordens & Martens, 932 Broadway; W.A. Bond & Co., 896 Broadway; F. Rullmann, 114 Broadway. Proscenium boxes will be sold on and after November 5 by the president at 68 Wall St. The remaining boxes will be auctioned to holders of member's tickets on Monday, November 7, at 3 p.m. at the Academy of Music; the minimum price is \$12 per box seating four. George T. Strong, president. D. Schaad, secretary.—NYSZ Wednesday, 12 October 1870, p. 2]

Philharmonische Gesellschaft. Die Logen in der Academy of Music für die Conzerte und Proben der Philharmonischen Gesellschaft sollen am Montag Nachmittag in der

Academy of Music öffentlich versteigert werden. Jedoch muß jeder Bieter im Besitz von wenigstens 4 Saisonkarten sein.—NYSZ Saturday, 5 November 1870, p. 2

[Philharmonic Society. Boxes at the Academy of Music for the concerts and rehearsals of the Philharmonic Society will be publicly auctioned on Monday afternoon at the Academy of Music. However, any bidder must hold at least four season tickets.—NYSZ Saturday, 5 November 1870, p. 2]

Die Philharmonische Gesellschaft wird am 11. ds. ihre erste öffentliche Probe in der Academy of Music abhalten. Die sechs Concerte und achtzehn Proben stehen unter der Leitung Karl Bergmanns. Zur Aufführung sollen folgende Sinfonien und Ouverturen kommen: Die achte und vierte von Beethoven, Schumanns Sinfonie in Es-dur, Liszts „Tasso“, die zwei Sätze aus Schuberts unvollendeter Sinfonie, Haydns G-dur und Mozarts D-dur Sinfonie, die Ocean-Sinfonie (neu) von Rubinstein und Raffs „Im Walde“ (neu); ferner die Ouverturen zu Tannhäuser, Anacreon von Cherubini, Ruy Blas, Römischer Carneval, Fingals Höhle, Medea von Bargiol [*sic*], Im Hochland von Gade, Macbeth (neu) von Heinefetter, Idomene von Mozart, Sacuntala von Goldmark, Aladdin (neu) von Reinecke und Scherzo und Finale von Schumann. Den hundertsten Geburtstag Beethovens wird die Gesellschaft am 17. Dezember durch ein besonderes Beethoven-Concert feiern.—NYSZ Sunday, 7 November 1870, p. 4

[The Philharmonic Society will hold its first public rehearsal on the 11th [of November] at the Academy of Music. Carl Bergmann will direct the six concerts and eighteen rehearsals. The following overtures and symphonies are to be performed: Beethoven's eighth and fourth, Schumann's Symphony in E-flat major, Liszt's *Tasso*, the two movements of Schubert's "Unfinished" Symphony, Haydn's Symphony in G major and Mozart's in D major, the *Ocean Symphony* (new) by Rubinstein, Raff's *Im Walde* (new); as well as the overtures to *Tannhäuser*, Cherubini's *Anacreon*, *Ruy Blas*, *Römischer Carneval*, *Fingal's Höhle*, Bargiol's [*sic*] *Medea*, Gade's *Im Hochland*, Heinesetter's *Macbeth* (new), Mozart's *Idomene* [*sic: Idomeneo*], Goldmark's *Sakuntala*, Reinecke's *Aladdin* (new) and Schumann's Scherzo and Finale. The society will celebrate Beethoven's one-hundredth birthday with a special Beethoven concert on December 7.—NYSZ Sunday, 7 November 1870, p. 4]

Die Concertsaison darf für New-York als eröffnet betrachtet werden. Die erste Probe der philharmonischen Gesellschaft leitete dieselbe am Freitag Nachmittag ein. Das Programm, welches die philharmonische Gesellschaft für ihr erstes Concert festgestellt hat, will uns, obgleich sich gegen die einzelnen Nummern desselben durchaus nichts sagen läßt, nicht recht behagen. Wir hatten erwartet, und durften es wohl auch mit Recht, daß die philharmonische Gesellschaft in ihrem ersten Concerte wenigstens eine Novität bringen würde. Daß für dieses Concert, welches am 26. ds. in der Academy of Music stattfindet, nichts Neues angesetzt worden ist, beweist uns, daß die Gesellschaft ihre Aufgabe verkennt oder derselben, wenigstens was das Directorium anbetrifft, nicht gemessen ist. Man wird uns in diesem Concerte wieder einmal Beethovens achte Sinfonie, die zwei Sätze der unvollendeten Sinfonie von Schubert und sogar die Tannhäuser-Ouverture vorspielen. Als Solisten werden in diesem Concerte Herr S. B.

Mills und Frau Rosa Czillag auftreten. Ein in seiner Art recht interessantes Concert giebt heute Abend der Liederkranz zur Eröffnung der musikalischen Saison unter der Direction des Herrn A. Paur in der Liederkranzhalle in der vierten Straße. Der gemischte Chor des Vereines, ein aus tüchtigen Musikern bestehendes Orchester, die Damen Rotter-Dieffenbach und Werner, sowie die Herren Bierling (vom New Yorker Stadttheater) und Sohst werden uns zum erstenmale das Liszt'sche Oratorium „Die Legende der heiligen Elisabeth“ vorführen. Der „Arion,“ der diesen Winter jedenfalls auch einige Concerte veranstalten wird, wird vor der Hand wohl unthätig bleiben müssen, da sein bisheriger Dirigent, Herr Carl Bergmann, sein Amt als solcher niedergelegt hat. Wir hören, daß der Verein mit der Absicht umgeht, sich einen Dirigenten von Ruf aus Deutschland zu engagiren. Vor der Hand leitet Herr Greiner, der sich als Dirigent der Sing-Academie und einiger anderer Vereine bereits einen Namen gemacht hat, die Singübungen des Arion. Die anderen Gesangvereine New-Yorks haben bereits zum Theil ihre üblichen Concerte nebst Ball vom Stapel gelassen, oder sind noch eifrig mit den Vorbereitungen für dieselben beschäftigt.—NYSZ Sunday, 13 November 1870, p. 4

[It can be said that the New York concert season has commenced. It was introduced on Friday afternoon by the Philharmonic Society's first rehearsal. Although nothing can really be said against the individual numbers, the program fixed by the Philharmonic Society for its first concert is not quite to our liking. We had expected that the Philharmonic Society, in its first concerts, would offer at least one novelty. The fact that nothing new has been scheduled for this concert, to be held on the 26th [of November] at the Academy of Music, is proof to us that the society does not misinterpret its mission or, at least as concerns the board of directors, is not equal to it. In this concert, we will again be presented with Beethoven's Eighth Symphony, two movements of Schubert's Unfinished Symphony, and even the *Tannhäuser* Overture. Mr. S. B. Mills and Mrs. Rosa Czillag will appear as soloists in this concert. The Liederkranz will open the season tonight at Liederkranz-Halle with a concert, directed by Mr. A. Paur, that will be rather interesting in its kind. The club's mixed chorus, an orchestra of proficient musicians, Mrs. Rotter-Dieffenbach, Mrs. Werner, Messrs. Bierling (from the New York City Theater) and Sohst will perform for the first time Liszt's oratorio *Die Legende der heiligen Elisabeth*. The "Arion," which will certainly also hold a few concerts this winter, will have to remain inactive for the time being, as its conductor, Mr. Carl Bergmann, has stepped down from this position. We hear that the club is considering the enlistment of a conductor of some reputation from Germany. For the time being, Mr. Greiner, who has made himself a name conducting the Sing-Academie and other clubs, will direct the Arion's rehearsals. Of New York's other glee clubs, some have already held their usual concert-and-balls, while others are still keenly busy with the preparations.—NYSZ Sunday, 13 November 1870, p. 4]

Philharmonische Gesellschaft. Die Generalprobe für das morgen Abend stattfindende erste Concert der philharmonischen Gesellschaft wird heute Nachmittag um halb drei Uhr in der Academy of Music abgehalten werden. Das Orchester wird für diese beiden Concerte nicht weniger als 100 Mann zählen. Mme. Rosa Czillag, die bei dieser Gelegenheit zum ersten Male vor einem amerikanischen Publikum erscheinen wird, und der Pianist Herr S. B. Mills werden sich sowohl an der heutigen Probe, wie auch an dem

Conzerte als Solisten beteiligen. Herr Karl Bergmann wird dirigiren.—NYSZ Friday, 25 November 1870, p. 2

[Philharmonic Society. The dress rehearsal for tomorrow evening's first concert of the Philharmonic Society will be held this afternoon at 2:30 p.m. at the Academy of Music. The orchestra for both concerts will comprise no less than 100 musicians. Mme. Rosa Czillag, who on this occasion will appear for the first time before an American audience, and the pianist, Mr. S. B. Mills, will participate as soloists both in today's rehearsal and in the concert. Mr. Karl Bergmann will conduct.—NYSZ Friday, 25 November 1870, p. 2]

Philharmonische Gesellschaft. Heute Abend findet in der Academy of Music das erste Concert der philharmonischen Gesellschaft in der diesjährigen Saison statt. Beethovens achte Sinfonie, die unvollendete Sinfonie von Schubert und die Tannhäuser-Ouverture werden von dem 100 Mann zählenden Orchester gespielt werden. Der Pianist S. B. Mills wird das zweite Lisztsche Concert für Piano und Orchester vortragen und die Sängerin Made. Rosa Czillay zwei Arien singen. Made. Czillay erregte gestern Nachmittag in der Generalprobe durch ihre mächtige Stimme und ihre excellente Vortragsweise außerordentliches Aufsehen.—NYSZ Saturday, 26 November 1870, p. 2

[Philharmonic Society. The Philharmonic Society's first concert of this season will be held tonight at the Academy of Music. The orchestra of 100 musicians will play Beethoven's Eighth Symphony, Schubert's Unfinished Symphony, and the *Tannhäuser* Overture. The pianist, S. B. Mills will play Liszt's Second Concerto for Piano and Orchestra; the singer, Mme. Rosa Czillay will sing two arias. Yesterday afternoon during the dress rehearsal, Mme. Czillay made a stir with her mighty voice and her excellent technique of presentation.—NYSZ Saturday, 26 November 1870, p. 2]

Der nächste Monat wird uns verschiedene Beethovenfeiern bringen, von denen die von der Philharmonischen Gesellschaft und dem Beethoven-Männerchor arrangirten die bedeutendsten zu werden versprechen. Die Philharmonische Gesellschaft wird die ihrige am 17. Dezember in der Academy of Music veranstalten. Das Programm wird höchst wahrscheinlich auch die neunte Sinfonie enthalten. Eine junge Virtuosin, Fräulein Fernanda Tedesca, der ein guter Ruf vorangeht, dürfte bei dieser Gelegenheit zum ersten Male hier auftreten. Der Beethoven-Männerchor bringt am 16. Dezember Beethoven's „Fidelio“ (mit Frau Louise Lichtmay in der Titelpartie) in der Academy of Music und am 17. in dem Concertsaale seiner neuen Halle das Oratorium „Christus am Oelberge“ von Beethoven zur Ausführung.—NYSZ Sunday, 27 November 1870, p. 4

[Next month will bring various Beethoven celebrations, of which the one arranged by the Philharmonic Society and that of the Beethoven men's glee club promise to be the most important. The Philharmonic Society will hold its on December 17 at the Academy of Music. The program also most likely will comprise the Ninth Symphony. On this occasion, a young virtuoso, Miss Fernanda Tedesca, who is preceded by a good reputation, will probably make her first appearance here. The Beethoven men's glee club will perform Beethoven's *Fidelio* (with Mrs. Louise Lichtmay in the title role [sic?]) on

December 16 at the Academy of Music, and the oratorio *Christus am Ölberge* on the 17th in the concert room of its new building.—NYSZ Sunday, 27 November 1870, p. 4]

Philharmonische Gesellschaft.—Am Samstag Abend gab die Philharmonische Gesellschaft ihr erstes Concert in der Saison 1870—71 in der Academy of Music vor einem überfüllten Hause. Neues brachte das Programm nicht. Das Orchester spielte die achte Sinfonie von Beethoven, die zwei sätze der Schubert'schen Sinfonie, die man, trotzdem dieselben ein vollständig für sich abgeschlossenes Werk bilden, immer noch die „unvollendete“ nennt, und die Tannhäuser-Ouverture. Was die Beethoven'sche Sinfonie und die Tannhäuser-Ouverture anbetrifft, so kann man dieselbe wohl kaum besser executiren, als es am Samstag Abend durch die Philharmoniker geschah. Das Schubert'sche Werk haben wir bei früheren Gelegenheiten hier schon besser gehört. Herr Bergmann nahm namentlich das Andante reichlich langsam, wodurch manche Schönheit der Composition verloren ging. Herr S. B. Mills spielte das zweite Liszt'sche Concert in A-dur für Piano und Orchester, dessen riesige Schwierigkeiten der Pianist anscheinend mit Leichtigkeit überwand. Dieses Concert steht nicht auf der Höhe des ersten Liszt'schen Concertes, namentlich was die Einheit des Styles und die Durcharbeitung der Motive anbetrifft. Es ist vielmehr aus einer Anzahl melodischer Fragmente zusammengesetzt, die der Componist in der abruptesten Weise und mit einer wahren Verschwendung der Hülfsmittel des modernen Orchesters verbindet oder vielmehr trennt; trotzdem enthält das Concert prächtige Stellen und eine Anzahl überraschender Klangeffekte. Mme. Rosa Czillag sang eine schwierige und durchaus nicht dankbare Arie aus Mozart's „Titus“ und das Arioso „Ach, mein Sohn“ aus dem „Propheten.“ Die Stimme der Dame, die sich vom Alt bis in die höchsten Regionen eines Mezzosoprans erstreckt, ist in den mittleren und oberen Registern noch recht kräftig und auch frisch. Frau Czillag ist eine Gesangskünstlerin im wahren Sinne des Wortes, die mit ihren Mitteln verständig hauszuhalten weiß. Mitunter zeigte sie übrigens eine bedeutende Steigung [*sic*: Neigung] zum Tremoliren, was jedoch den guten Eindruck, den ihre beiden Piecen machten, nicht beeinträchtigte. Das Publikum nahm die Künstlerin sehr beifällig auf und überschüttete sie mit Blumen und Beifall. Das Orchester ließ in der Begleitung des Liszt'schen Concertes, wie auch der Mozart'schen Arie Manches zu wünschen übrig.—NYSZ Monday, 28 November 1870, p. 2

[Philharmonic Society.—The Philharmonic Society held its first concert of the 1870-71 season on Saturday evening before an overcrowded Academy of Music. The program brought nothing new. The orchestra played Beethoven's Eighth Symphony, the two movements of Schubert's symphony which is still called, even though these movements form a work complete in itself, the “unfinished” one, and the *Tannhäuser* overture. As regards the Beethoven symphony and the *Tannhäuser* Overture, it would seem that they can hardly be executed better than the Philharmonic did on Saturday evening. Schubert's work we have heard played better on other occasions here in New York. Specifically, Mr. Bergmann took the Andante very slowly, and so many beauties of the composition were lost. Mr. S. B. Mills played Liszt's Second Concerto in A major for Piano and Orchestra, seemingly overcoming the work's immense difficulties with ease. This concerto is not at the height of Liszt's first one, especially as regards stylistic unity and the elaboration of motifs. Rather, it is composed of a number of melodic fragments which the composer has

joined, or rather separated, in the most abrupt manner and with a truly lavish use of the modern orchestra's means; still, the concerto contains magnificent passages and a number of surprising tonal effects. Mme. Rosa Czillag sang a difficult and by no means rewarding aria from Mozart's *Titus* as well as the Arioso "Ach, mein Sohn" from *Der Prophet*. The lady's voice, which reaches from the alto to the highest regions of a mezzo-soprano, retains much of its vigor and freshness in the middle and upper registers. Mrs. Czillag is an artistic singer in the truest sense of that word, and knows how to employ her means effectively. From time to time, incidentally, she showed a considerable tendency toward tremolo, which, however, did not detract from the good impression her two pieces made. The audience received the artist with much applause and showered her with flowers. The orchestra, in the accompaniment of both Liszt's concerto and the Mozart aria, left much to be desired.—NYSZ Monday, 28 November 1870, p. 2]

Die mit Unrecht vielgeschmähte sogenannte Zukunftsmusik scheint in diesem Jahre in New York einer besseren Zukunft entgegen zu gehen. Der Liederkranz, der eigentlich in diesem Jahre oder vielmehr in dieser Saison den musikalischen Reigen eröffnete, trat kühn mit Liszt's "heilige Elisabeth" vor das Publikum, dann folgte die Philharmonische Gesellschaft in ihrem ersten Concerte mit dem Liszt'schen zweiten Concert für Piano und Orchester und der Ouverture zum Tannhäuser und in der verflossenen Woche brachte endlich das Stadttheater die Wagner'sche Oper „Tannhäuser“ vollständig zur Aufführung. Wagner's Oper oder musikalisches Drama, welchem die Sage vom Tannhäuser zu Grunde liegt, ist nicht nur ein Werk von hohem Interesse für jeden Musikfreund, sondern auch eine Oper, in der sich eine originelle und schöne Nummer an die andere reiht. Für eigentliche Zukunftsmusik hat sie der Componist übrigens selbst nie gelten lassen, denn er hat doch für viele Nummern noch die Form der Klassiker benützt. Erst in „Tristan und Isolde“ hat er bekanntlich das Ideal seines Strebens oder seiner Richtung zu erreichen geglaubt. Daß die Oper in der letzten Woche dreimal vor gut gefüllten Häusern gegeben werden konnte, ist am Ende doch ein genügender Beweis, daß das hiesige deutsche Publikum ein derartiges Werk zu würdigen und zu schätzen weiß und daß die Aufführung der Oper eine sehr zufriedenstellende ist. Die sämtlichen Mitwirkenden können mit Recht auf ihre Leistungen im Tannhäuser stolz sein. Frau Lichtmay als Elisabeth, Herr Bernhard als Tannhäuser, Herr Vierling als Landgraf, Herr Habelmann als Walther—sie alle trugen zu dem Gelingen der Aufführung bei. Chor und Orchester wurden ebenfalls ihren sehr schwierigen und anstrengenden Aufgaben gerecht, und wo sich etwa bei der ersten Aufführung noch einzelne Mängel bemerklich machten, so waren dieselben bei den Wiederholungen der Oper verschwunden. Außer dem Tannhäuser brachte uns die deutsche Oper in der Woche nichts von Bedeutung. Der Tannhäuser wird noch morgen und wohl auch an einigen weiteren Abenden der nächsten Woche gegeben werden. Im Laufe dieser Woche wird auch das Benefiz der Frau Clara Perl im Stadttheater stattfinden, doch ist uns nichts Näheres darüber bekannt. Von Wagner'schen Opern wird jetzt der „Lohengrin“ eifrig für die Aufführung in Angriff genommen. Für Herrn Habelmann's Benefiz wird „der Postillon von Longjumeau“ [*sic*: „der Postillon“ von Longjumeau] einstudirt.

Das erste philharmonische Concert in der diesjährigen Saison, welches die 29. seit der Gründung der Gesellschaft ist, fand am vorigen Samstag Abend vor einem sehr zahlreichen und eleganten Publikum in den Räumen der Academy of Music statt. Das

Programm entsprach durchaus nicht den gehegen Erwartungen, da auch nicht eine Novität sich auf demselben vorfand. Beethoven's hier sehr oft gehörte achte Sinfonie in F-dur, die zwei Sätze der unvollenden Sinfonie Schubert's, die Tannhäuser-Ouverture, Liszt's zweites Concert für Piano und Orchester bildeten mit zwei von Mme. Rosa Czillag gesungenen Arien das Programm. Wir wissen gewiß das Alte, d. h. die Werke unserer Musikheroen, zu schätzen, aber wenn man, wie die Philharmonische Gesellschaft, nur sechs Concerte im Jahre giebt, so sollte doch in jedem dieser Concerte wenigstens eine Novität zu Gehör gebracht werden. Was die Leistungen des Orchesters anbetrifft, so wurden die Beethoven'sche Sinfonie und die Tannhäuser-Ouverture vorzüglich gespielt. Weniger gelungen fiel die Schubert'sche Composition aus und die Begleitung des Liszt'schen Piano-Concertes war sogar mittelmäßig. Dieses zweite Liszt'sche Concert in A-dur bringt in einem Satze eine Anzahl recht interessanter und schöner Gedanken, trotzdem ist das Werk nicht dem ersten Piano-Concerte des Meisters ebenbürtig. Die Tempi wechseln in diesem Concerte außerordentlich häufig, da eben der Componist, um die übliche Dreisätzigkeit [*sic*: Dreisätzigkeit] zu vermeiden, Alles in einen Satz zusammengedrängt hat. Ob das als ein Fortschritt zu betrachten ist, wollen wir dahin gestellt sein lassen. Die prächtigsten Effektstellen, an denen das Concert reich ist, wurden von dem Pianisten Mills mit großer technischer Sicherheit und schönem Ausdruck zur Geltung gebracht. Dem Componisten ist es in diesem Concerte ganz besonders gelungen, die Klangfarben des Orchesters und des Piano in vorzüglichen Einklang zu bringen. Es harmonirt Alles prächtig. Mad. Rosa Czillag, die bei dieser Gelegenheit zum ersten Male hier auftrat, ist eine sehr gebildete, verständige Sängerin, die ihre mächtigen Stimmittel gut conservirt hat. Die Künstlerin ist hauptsächlich dramatische Sängerin, ihr eigentliches Feld die Opernbühne, wie namentlich ihr dramatischer Vortrag des Arioso aus Meyerbeer's „Prophet“ bewies.—NYSZ Sunday, 4 December 1870, p. 2

[A better future in New York seems to be dawning for the so-called *Zukunftsmusik*, much and unfairly abused. The Liederkrantz, which properly opened this musical year or rather season, boldly appeared before the public with Liszt's *Heilige Elisabeth*, followed by the Philharmonic Society's first concert with Liszt's Second Concerto for Piano and Orchestra and the *Tannhäuser* Overture, and last week, the Stadt Theater finally performed the entirety of Wagner's opera *Tannhäuser*. The opera or musical drama, based on the legend of Tannhäuser, is not only a work of high interest to any friend of music, but also an opera in which one original and beautiful number follows the next. The composer himself, incidentally, never held it to be *Zukunftsmusik* proper, for he used the classical form for many of its numbers. As is well known, it was only in *Tristan und Isolde* that he believed to have reached the ideal of his mission or school. The fact that the opera could be performed three times last week before well-sold houses, is in the end sufficient proof that local German audiences recognize and appreciate such a work and that the opera's execution is very satisfactory. All participants can be justly proud of their performances in *Tannhäuser*. Mrs. Lichtmay as Elisabeth, Mr. Bernhard as Tannhäuser, Mr. Vierling as the landgrave, Mr. Habelmann as Walther—they all contributed to the success of the performance. The chorus and orchestra equally mastered their difficult and taxing parts, and where individual deficiencies could be noted during the first performance, they were absent in the repetitions of the opera. Besides *Tannhäuser*, the

German opera brought us nothing of importance this week. *Tannhäuser* will be performed again tomorrow and probably on a few more evenings next week. During that week, Mrs. Clara Perl's benefit at the Stadt Theater will also be held, but we have no details. Of Wagner's operas, a performance of *Lohengrin* is now being tackled with great zeal. *Der Postillon von Longjumeau* [or: sic! *Der Postillon* by Longjumeau] is being rehearsed for Mr. Habelmann's benefit.

The first Philharmonic concert of this year's season, the Twenty-ninth since the society's foundation, was held this past Saturday evening at the Academy of Music before a very numerous and elegant audience. The program did not fulfill the expectations, as there was not a single novelty on it. Beethoven's Eighth Symphony in F major, often heard here, the two movements of Schubert's "Unfinished"

Symphony, the *Tannhäuser* Overture, Liszt's Second Concerto for Piano and Orchestra, and two arias sung by Mme. Rosa Czillag, formed the program. We certainly do appreciate the old, i.e., the works of our musical heroes, but if an orchestra, like the Philharmonic Society, holds only six concerts a year, each one of these concerts should bring at least one novelty. As concerns the orchestra's performance, it played the Beethoven symphony and the *Tannhäuser* Overture with excellence. Schubert's composition came out less well, and the accompaniment in Liszt's Piano Concerto was even mediocre. Liszt's Second Concerto, in A major, brings many rather interesting and beautiful ideas in one movement, but is not on a par with this master's First Piano Concerto. The tempo changes with extraordinarily frequency in this concerto, as the composer, in order to avoid the usual three-movement division, has compressed everything into one movement. Whether that is to be regarded as progress we do not wish to decide. The pianist, Mills, brought the magnificent virtuoso passages, in which the concerto is rich, to their full effect with great technical sureness and fair expression. In this concerto, the composer has succeeded especially well in bringing the hues of orchestra and piano into exquisite consonance. Everything is in splendid harmony. Mme. Rosa Czillag, who appeared for the first time here on this occasion, is a very educated and intelligent singer, and has kept her mighty vocal means well. The artist is predominantly a dramatic singer, the opera stage being her proper turf, as was demonstrated especially her dramatic presentation of the Arioso from Meyerbeer's *Le Prophète*.—NYSZ Sunday, 4 December 1870, p. 2]

Der hundertste Geburtstag Beethoven's, der in diese Woche fällt, wird von mehreren hiesigen Gesellschaften, die sich der Pflege der edlen Tonkunst befleißigen, in feierlicher Weise begangen werden. Ueber Ludwig van Beethoven, der am 17. Dezember 1770 in Bonn das Licht der Welt erblickte, sind wohl an die hundert Biographien, Skizzen, Essays u.s.w. erschienen. Lenz, Marx, Nohl, Schindler, Wegeler, Ries und andere haben sich das Verdienst erworben, den großen Meister, sein Leben, sein Wirken und Schaffen zu schildern und zu erläutern. Aber man kann alle diese Werke durchstudieren, ohne das seltsame Schaffen, den genialen Entwicklungsgang Beethoven's ganz zu verstehen. Nur wer seine Schöpfungen kennen und verstehen gelernt hat, für den erhalten diese Schriften erst ihren vollen Werth. Seinen Biographen hat es ohne Ausnahme an glaubwürdigen Quellschriften gefehlt, da sich Beethoven bekanntlich fast ängstlich aus allem intimen Verkehr zurückzog. Nur wenigen Auserwählten war es vergönnt, einen tieferen Blick in sein Inneres zu thun, und selbst diesen gegenüber war er meistens noch sehr

zurückhaltend. Seine eigenen Werke sind daher seine Autobiographie, in ihnen hat er sich selbst mit Meisterhand gezeichnet, aus ihnen sprechen seine Schicksale, seine Freud und sein Leid zu uns. Schon aus diesem Grunde müssen wir es mit Freude begrüßen, daß bei den hiesigen Beethovenfeiern mehrere Werke des Meisters, die sonst nur selten zu Gehör kommen, zur Ausführung gebracht werden sollen. Die Philharmonische Gesellschaft veranstaltet zur Feier des Beethoventages am Samstag ein Extraconcert in der Academy of Music. Leider werden wir die neunte Sinfonie bei dieser Gelegenheit nicht zu hören bekommen; es wird dafür die siebente Sinfonie, dieses hohe Lied der Freude, zur Aufführung kommen, serner die vollständige Egmontmusik und das Pianoconcert in Es-dur, welches die geschätzte Pianovirtuosin Fräulein Marie Krebs spielen wird. Der Liederkranz wird das Fest am nächsten Sonntag Abend in seiner Halle durch ein Concert feiern, für welches die fünfte Sinfonie und „die Ruinen von Athen“, welche Composition hier, so viel wir wissen, auch noch nicht vollständig zur Aufführung gekommen ist, angesetzt sind. Der Beethoven-Männerchor wird den Ehrentag seines Namenspatrones durch die Aufführung der Oper „Fidelio“ am 16. ds. in der Academy of Music und am 17. durch ein großes Vokal- und Instrumental-Concert in seiner neuen Halle verherrlichen. In dem Concerte wird ein Theil des Oratoriums „Christus am Oelberge“ und mehrere andere Beethoven'sche Werke zur Ausführung kommen. Frau Lichtmay und einige andere Mitglieder der deutschen Oper werden sich an der Feier des Beethoven-Männerchors betheiligen. Eine colossale Büste Beethoven's, von dem Bildhauer Albrecht in Leipzig angefertigt, ist zur zeit mit verschiedenen Medaillons und Bildern von Beethoven in der Musikalienhandlung von J. Schubert u. Co., 820 Broadway, ausgestellt.—NYSZ Monday, 12 December 1870, p. 2

[Beethoven's hundredth birthday will be celebrated this week by a number of local societies that engage in the cultivation of the noble art of music. Probably close to a hundred biographies, sketches, essays, etc. have appeared on Ludwig van Beethoven, who was born on December 17, 1770, in Bonn. It is the merit of Lenz, Marx, Nohl, Schindler, Wegeler, Ries, and others to have described and explained the great master, his life, his works, and his creations. But one can study all these books thoroughly and yet not fully understand the strange creativity, the inspired development of Beethoven. Only when one has gotten to know and understood his creations, do these writings attain their full value. His biographers have, without exception, lacked credible sources, since Beethoven, as is well known, almost anxiously [*sic*] withdrew from all intimate social intercourse. Only a few elect were permitted to take a deeper glance into his inward life, and even toward these he was in most cases very reticent. His own works are thus his autobiography; in them, he has depicted himself with the hand of a master; from them, his fate, his joys and his sorrows speak to us. For this reason alone, we must gladly welcome that, during the local Beethoven celebrations, various works of the master's that are otherwise rarely heard, are to be performed. In celebration of the Beethoven day, the Philharmonic Society will hold an extra concert on Saturday at the Academy of Music. Unfortunately, we will not hear the Ninth Symphony on this occasion; instead, the Seventh Symphony, that high song of joy, will be performed, as well as the complete *Egmont* music and the Piano Concerto in E-flat major, which will be played by the esteemed piano virtuoso, Miss Marie Krebs. The Liederkranz will honor the day next Sunday evening with a concert at its hall, for which the Fifth Symphony and *Ruinen von*

Athen—a composition which to our knowledge has never been performed in its entirety here in New York—have been scheduled. The Beethoven men's glee club will glorify its eponymous patron's day of honor by performing the opera *Fidelio* on the 16th [of December] at the Academy of Music, and holding a grand vocal and instrumental concert on the 17th at its new hall. During this concert, a part of the oratorio *Christus am Ölberg* and various other works of Beethoven's will be performed. Mrs. Lichtmay and a few other members of the German opera will participate in the Beethoven men's glee club's celebration. A colossal bust of Beethoven, by the sculptur Albrecht in Leipzig, as well as various medallions and pictures showing Beethoven are currently on view at J. Schuberth & Co.'s music store, 820 Broadway.—NYSZ Monday, 12 December 1870, p. 2]

Philharmonische Gesellschaft. In dem großen Concerte, welches diese Gesellschaft heute Abend zur hundertjährigen Feier von Beethovens Geburtstag in der Academy of Music veranstaltet, kommt die siebente Sinfonie, die vollständige Egmont Musik und das Pianoconcert in Es-dur Aufführung.—NYSZ Saturday, 17 December 1870, p. 2

[Philharmonic Society. During the grand concert to be held by the society tonight at the Academy of Music in celebration of Beethoven's hundredth birthday, the Seventh Symphony, the complete *Egmont* music and the Piano Concerto in E-flat major will be performed.—NYSZ Saturday, 17 December 1870, p. 2]

Beethoven-Jubiläum.—Der Beethoven-Männerchor hat gestern Abend seine Beethovenfeier in würdiger Weise mit der Aufführung des „Fidelio“ in der Academy of Music eingeleitet. Das Haus war gut gefüllt und das Publikum befand sich in einer gewissen festlichen Stimmung, welche den Mitwirkenden von vorneherein einen freundlichen Empfang und ihren Leistungen eine beifällige Aufnahme sicherte. Seit der ersten Aufführung des „Fidelio“ bis zu der gestern Abend stattgefundenen, haben sich die Zeiten doch gewaltig geändert. Damals, im Jahre 1805, wurde die Oper in Wien kurz nach dem Einmarsch der französischen Truppen gegeben, heute, wo die Oper zur Feier des hundertjährigen Geburtstages des großen Tonmeisters nicht nur hier, sondern auch auf den meisten Opernbühnen Deutschlands gegeben wird, stehen die Heere des einigen Deutschlands vor den Thoren der Hauptstadt Frankreichs, um dem übermüthigen Franzmann alte, verjährte Schulden mit Zinsen und Zinseszinsen heimzuzahlen. Doch wir schweifen von unserem Gegenstande ab. Die gestrige Aufführung des Werkes war eine ziemlich befriedigende, trotzdem, daß Herr Joseph Weinlich erst kurz vor Beginn der Vorstellung für den plötzlich erkrankten Herrn Franosch die Partie des „Rocco“ übernommen hatte und einige der Mitwirkenden, wie Herr Bernhard und selbst Herr Vierling, wohl in Folge des plötzlichen Witterungswechsels nicht so günstig wie sonst disponirt waren.

Die Oper wurde mit derselben Rollenbesetzung wie bei der vor einigen Wochen im Stadttheater stattgehabten Aufführung gegeben, bei welcher Gelegenheit wir uns in der aner kennendsten Weise über die Leistungen der Mitwirkenden, namentlich der Frau Lichtmay, die sich in der Titelrolle auszeichnete, ausgesprochen haben. Auch gestern war Frau Lichtmay der Stern des Abends. Nach der meisterhaft gesungenen und gespielten Kerkerscene des zweiten Aktes wurde die geschätzte Künstlerin vor den Vorhang gerufen und ihr ein von zwei lebendigen Kanarienvögeln gehaltener Lorbeerkranz überreicht.

Daß die übrigen Mitwirkenden auch ihren reichen Antheil an dem Beifall erhielten, brauchen wir hier wohl kaum zu bemerken. Der Beethoven Männerchor musterte gestern Abend circa 100 Sänger. Der Verein sang die Chöre recht kräftig, rein, präcis und korrekt. Nur den prächtigen Chor der Gefangenen „Leb wohl du warmes Sonnenlicht“ hätten wir etwas feiner nuancirt gewünscht. Gelegenheit dazu bietet ja gerade dieser Chor in Hülle und Fülle. Sehr wacker wurde der schwierige Finalchor: „Heil sei dem Tag“, durchgeführt.

Das Orchester leistete durchschnittlich befriedigendes, wenn es auch an einzelnen Stellen etwas discreter hätte auftreten können. Herr Neuendorff hielt die Chor- und Orchestermassen umsichtig und mit geschickter Hand zusammen. Den zweiten Theil „der Feier des Beethoven Männerchor“ bildet das Concert, welches der Verein heute Abend in seiner neuen Halle in der fünften Straße gibt. Das Programm besteht aus lauter Beethoven'schen Werken. Die Herren S. L. Mills [*sic*: S. B. Mills], Ed. Mollenhauer, Theo. Habelmann, Pacher, Denz, Jeist und E. Werner und Fräulein Römer treten in diesem Concerte als Solisten auf.—NYSZ Saturday, 17 December 1870, p. 2

[Beethoven centennial.—Yesterday, the Beethoven men's glee club opened its Beethoven celebration in a dignified manner with a performance of *Fidelio* at the Academy of Music. The house was well-sold, and the audience was in a certain festive mood, guaranteeing the participating musicians, in advance, a warm welcome and a favorable reception of their presentation. Times have changed quite a lot between the first performance of *Fidelio* and that of last night. Back then, in 1805, the opera was given in Vienna shortly after the arrival of the French troops; today, when in celebration of the great composer's hundredth birthday, the opera is performed not only here but also on most opera stages of Germany, the troops of a united Germany stand before the gates of the French capital to repay the presumptuous French an old and superannuated debt with interest and compound interest. But we digress from our object. Yesterday's performance of the work was rather satisfying, even though Mr. Joseph Weinlich had taken over the part of "Rocco" from Mr. Franosch, who was suddenly taken ill, only shortly before the show began, and some of the participants such as Mr. Bernhard and even Mr. Vierling were not as well-disposed as usual, probably due to the sudden change of weather. The opera was given with the same cast as in the performance a few weeks ago at the Stadt Theater, at which time we spoke most favorably of the accomplishments of the participating singers, especially of Mrs. Lichtmay, who distinguished herself in the title role. Yesterday, Mrs. Lichtmay was again the evening's star. Having sung and acted masterfully in the second act's prison scene, the esteemed artist was called before the curtain and received a laurel wreath, held by two live canary-birds. Hardly need we say that the other participants also received their rich share of applause. The Beethoven men's glee club mustered up ca. 100 singers yesterday. The club sang the choral parts rather vigorously, neatly, precisely, and correctly. Only the splendid chorus of the prisoners "Leb wohl, du warmes Sonnenlicht" [Fare-well, o warm sunlight] we would have wished to be a little more subtly nuanced. This chorus, after all, offers plenty of occasion for such nuancing. The difficult choral finale "Heil sei dem Tag" [Hail to the day] was executed very heartily.

The orchestra's performance was altogether satisfactory, although at times it could at times have been a little more reserved. Mr. Neuendorff held the choral and orchestral

masses together with circumspection and a skilled hand. The second part of “the Beethoven men’s glee club’ celebration” [sic] consists in the concert to be held tonight at the club’s new hall on Fifth Street. The program lists only works by Beethoven. Messrs. S.L. [sic] Mills, Ed. Mollenhauer, Theo. Habelmann, Pacher, Denz, Zeist, E. Werner, and Miss Römer will appear as soloists in this concert.—NYSZ Saturday, 17 December 1870, p. 2]

Das Beethoven-Concert der Philharmonischen Gesellschaft hatte gestern Abend in der Academy of Music ein zahlreiches und elegantes Publikum versammelt. Zur Ausführung kam die siebente Sinfonie, A-dur, Opus 92, und die Musik zu dem Trauerspiele „Egmont.“ So interessant auch diese beiden Werke sind—das letztere kam bei dieser Gelegenheit hier zum ersten Male vollständig zur Ausführung—so ist es doch zu bedauern, daß die Gesellschaft es versäumt hat, uns bei dieser Gelegenheit das größte der Beethoven’sche Werke, die neunte Sinfonie, vorzuführen. Was die Ausführung anbetrifft, so ließ die Sinfonie nichts, die Egmont Musik nur wenig zu wünschen übrig. Frau Louise Lichtmay, die geschätzte Prima Donna unserer deutschen Oper, errang sich mit der Scene und Arie aus *Fidelio*: „Abscheulicher, wo eilst Du hin“ einen sehr achtungswerthen Erfolg.

Das Publikum zollte der Künstlerin stürmischen Beifall. Fräulein Krebs bewies sich in dem Vortrage des Concertes in Es-dur für Piano und Orchester wieder als eine vollendete Künstlerin auf ihrem Instrumente, bei welcher Technik und künstlerische Ausfassung Hand in Hand gehen. Eine colossale, mit einem Lorbeerkrantz geschmückte Büste Beethovens, die auf einem mit Blumen gezierten Instrumente vor dem Dirigentenpulte aufgestellt war, deutete an, für welchen Zweck die Gesellschaft dieses Extraconcert, das Herr Carl Bergmann dirigirte, gegeben hat.—NYSZ Sunday, 18 December 1870, p. 2

[The Philharmonic Society’s Beethoven concert united a numerous and elegant audience last night at the Academy of Music. The society performed the Seventh Symphony in A major, op. 92, and the music for the tragedy *Egmont*. Interesting as these two works are—the latter, on this occasion, was performed in its entirety for the first time in New York—it is regrettable that the society has neglected to present the greatest of Beethoven’s works, the Ninth Symphony, on this occasion. As regards the execution, the symphony left nothing, and the *Egmont* music only little to be desired. Mrs. Louise Lichtmay, the esteemed prima donna of our German opera, achieved a very noteworthy success with the scene and aria “Abscheulicher, wo eilst du hin” from *Fidelio*.

The audience gave roaring applause to the artist. In her presentation of the concerto in E-flat major for piano and orchestra, Miss Krebs again proved herself an accomplished artist on her instrument, in whom technique and artistic understanding go hand in hand. A colossal bust of Beethoven, adorned with a laurel wreath and installed on a structure decorated with flowers in front of the conductor’s desk, indicated the purpose of this extra concert of the society, conducted by Mr. Carl Bergmann.—NYSZ Sunday, 18 December 1870, p. 2]

Philharmonisches Concert. Das zweite Concert der philharmonischen Gesellschaft, welches am Samstag Abend in der Academy of Music stattfand, war besser besucht, als

das erste und das Beethoven-Concert der Gesellschaft. Zur Aufführung kam außer der Overture zu Ruy Blas von Mendelssohn und der Anacreon-Overture von Cherubini zum ersten Male die Ocean-Sinfonie von Rubinstein, deren vier Sätze eine ganze Stunde ausfüllten. Die Sinfonie ist ein Werk, welches neben recht interessanten und ansprechenden Motiven, auch viel Trockenes und Gewöhnliches, wir möchten sagen: musikalische Gemeinplätze, bringt. Das Scherzo ist unstreitig am besten gearbeitet. Die Instrumentation ist fein und stellenweis recht charakteristisch und genußreich. Die Sinfonie wurde bis auf einzelne unklare Stellen sehr gut executirt. Herr Richard Hoffman spielte den ersten Theil des Beethoven'schen C-moll Concertes und die ziemlich flache Barcarole aus dem vierten Concerte des englischen Componisten W. S. Bennet. Herr Hoffman ist ein tüchtiger Pianist, dem, was die technische Seite seiner Vorträge anbetrifft, nie etwas vorzuwerfen ist, aber er spielt zu kühl, zu berechnet, ja, fast ohne Gefühl und individuellen Ausdruck. Dies trat namentlich ganz besonders in der Beethoven'schen Composition zu Tage.—NYSZ Monday, 9 January 1871, p. 2

[Philharmonic concert. The Philharmonic Society's second concert, which was held on Saturday evening at the Academy of Music, was more well-attended than the society's first, or its Beethoven concert. Besides the overture to *Ruy Blas* by Mendelssohn and Cherubini's *Anacreon* Overture, the society, for the first time, performed Rubinstein's *Ocean* Symphony, whose four movements took up an entire hour. The symphony is a work which, next to rather interesting and appealing motifs, also brings much that is dry and undistinguished or, as we should like to say: musical commonplaces. The scherzo is without doubt the part most well done. The instrumentation is subtle, and, in some passages, rather characteristic and pleasant. Except for a few unclear passages, the symphony was executed very well. Mr. Richard Hoffman played the first part of Beethoven's Concerto in C minor and the rather shallow barcarolle from the Fourth Concerto of the English composer, W. S. Bennett. Mr. Hoffman is a proficient pianist, and his recitals are, as far as their technical side is concerned, unobjectionable, but his playing is too cool and calculated; almost without feeling and individual expression. This was apparent especially in the composition by Beethoven.—NYSZ Monday, 9 January 1871, p. 2]

... Der „Herald“ freilich, dessen wunderbare Anschauungen über Kunstangelegenheiten ja bekannt genug sind, stellt allerdings diese Gesellschaft weit über die philharmonische Gesellschaft, an der er in der letzten Zeit kaum ein gutes Haar gelassen hat. Es ist wohl wahr, daß die philharmonische Gesellschaft in dieser Saison, wenigstens bis jetzt, keine besonderen Anstrengungen gemacht hat; selbst das Programm des am vorigen Samstag stattgehabten Concertes war durchaus kein Programm, wie wir es von einer Gesellschaft mit so bedeutenden Kräften und Mitteln zu erwarten berechtigt sind, aber besser wie die Concerte der Gesellschaft des musikalischen Doctors sind die der philharmonischen Gesellschaft doch immer noch. Das dritte Concert der philharmonischen Gesellschaft brachte uns in erster Reihe die fünfte Mozart'sche Sinfonie in D-dur, ein Werk über dessen klassische Schönheit nur eine Stimme, ein Urtheil herrscht. Einen sehr guten Contrast dazu bildeten die zwei der romantischen Schule angehörenden Werke von Goldmark und Schumann, nämlich die Overture zu dem indischen Epos „Sacuntala“ und die Overture, Scherzo und Finale, Opus 52, des letztgenannten Componisten,

welche fast die Dimensionen einer Sinfonie erreichen. Die *Sacuntala*-Ouverture haben wir in diesen Blättern schon ausführlich besprochen. Sie bietet neben vielen Schönheiten doch auch recht Leeres und Nichtssagendes, trockene rhythmische Reihen, die kaum den Musiker interessieren. Dazu kommt noch, daß die Overture von der Gesellschaft in kurzer Zeit mehrere Male gespielt worden ist, so daß sie wohl jetzt für einige Jahre in die stille Zurückgezogenheit der Bibliothek wandern dürfte. Von der Schumann'schen Composition ist wohl das reizende Scherzo am bekanntesten und beliebtesten; dasselbe wurde diesmal ganz vorzüglich zu Gehör gebracht. Ein Recitativ und Romanze für die Baßclarinette mit obligaten Clarinetten und Fagotten von Carl Bergmann und die Lachner'sche Serenade für vier Celli, zwei Sentimentalitäten im wahren Sinne des Wortes, traten in diesem Concerte an die Stelle der sonst üblichen Solopiecen. Die Baßclarinette, eigentlich Bassethorn, das alte deutsche Krummhorn, ist ein halb verschollenes, fast in Vergessenheit gerathenes Instrument, welches in früheren Jahren von vielen Virtuosen seiner besonderen saunfen, hornartigen Klangfarbe wegen als Hauptinstrument gewählt wurde. Der Klang dieses Instrumentes hat einen noch zarteren Schmelz als der der Clarinette, indem das noch längere und weiter mensurierte Rohr desselben ihm, besonders in der tieferen und mittleren Lage, einen durchaus eigenthümlichen Reiz verleiht, so daß ein Schriftsteller behauptet: „dasselbe drücke sehnsüchtige Liebe, seliges Hinschwinden in eine wirkliche Geisterwelt, Wehmuth u.s.w. in solchem Grade aus, wie kein anderes Instrument.“ Am meisten geeignet ist dasselbe zum Vortrage langsamer Melodien in gefühlter Weise, weniger zur Ausführung brillanter und schneller Tonpassagen. Diesem Charakter entsprach auch die melodische Composition Bergmanns vollkommen. Das Instrument wurde von Herrn E. Boehm mit Virtuosität gespielt. Recht gefühlvoll und zart schattirt spielten die Herren Karl Bergmann, F. Bergner, A. Liesegang und A. Hoch das Lachner'sche Celloquartett.—
NYSZ Sunday, 12 February 1871, p. 2

[...] The *Herald*, however, whose wondrous views on matters of art are known well enough, indeed sets this society far above the Philharmonic Society, which it has excoriated of late. It is true that during this season, at least until now, the Philharmonic Society has made no special effort; even the program of last Saturday's concert was not one of the kind that we have a right to expect from a society of such considerable musicians and means, but the Philharmonic Society's concerts are certainly still better than those of the musical doctor's society. The Philharmonic Society's third concert brought us at first Mozart's Fifth Symphony in D major, a work on whose classical beauties there is perfect unanimity and agreement. A very good contrast was made by two works of the Romantic school—the latter of which almost reaches the dimensions of a symphony; the overture to the Indian epic *Sakuntala* by Goldmark and the Overture, Scherzo and Finale op. 52 by and Schumann. We have extensively discussed the *Sakuntala* Overture in these pages. Besides many beauties, it also offers much that is vacuous and meaningless; dry rhythmical series that are hardly interesting to the musician. Moreover, the society has played the overture a number of times in a short period, so that it really could be allowed now to spend a few years in quiet retirement in the library. Of Schumann's composition, the charming scherzo is probably the most well-known and most beloved part; it was performed exquisitely this time. A recitative and romance for the bass clarinet with an obligato of bassoons and clarinets by Carl

Bergmann and Lachner's serenade for four cellos, two sentimental pieces in the true sense of the word, replaced the usual solo pieces in this concert. The bass clarinet, properly basset horn, the old German crumhorn, is a half-lost and almost forgotten instrument, which in former times was chosen by many virtuosos as their primary instrument because of its peculiar gentle and almost horn-like timbre. This instrument's sound is even more suave than that of the clarinet, as the even longer tube, with bores extending further, lends it a thoroughly peculiar charm especially in the lower and middle registers, prompting one author to claim: "it expresses wistful love, blissful evanescence into a true world of spirits, plaintiveness, etc. to such a degree as no other instrument does." It is most suited to the recital of slow melodies in a heartfelt manner, less to the execution of brilliant and fast-paced passages. Bergmann's melodious composition matched this character completely. Mr. E. Boehm played the instrument with virtuosity. Messrs. Karl Bergmann, F. Bergner, A. Liesegang and A. Hoch played Lachner's cello quartet quite soulfully and with tender nuances.—NYSZ Sunday, 12 February 1871, p. 2]

Philharmonische Gesellschaft. Die Besucher der philharmonischen Concerte sind Jahr aus, Jahr ein immer so ziemlich dieselben. Dieselben Elegants füllen mit ihren in großer Toilette erscheinenden Damen die Logen, sowie alle die Plätze, auf denen man am besten gesehen wird, die Besucher des Parquettes dagegen sehen mehr auf Comfort und Ruhe, um ungestört der Musik lauschen zu können, und die Gallerie nimmt gewöhnlich die Musiker, Musik-Kenner und die Familien der mitwirkenden Mitglieder der Gesellschaft auf. Aber auch an den Programmen der Gesellschaft hat sich nicht viel geändert, namentlich in dieser Saison nicht; dieselben waren einschließlich desjenigen des am Samstag Abend stattgefundenen vierten Concertes, fast immer aus alten Bekannten zusammengestellt. Das erwähnte vierte Concert war trotz des ungünstigen Wetters doch außerordentlich gut besucht. Zum Theil darf dieser zahlreiche Besuch wohl auf Rechnung der Fräulein Kellogg, welche mitwirkte, geschrieben werden. Fräulein Kellogg sang zuerst eine hochdramatische Scene und Arie „Ist es denn wahr?“ von A. Rubinstein. Die Wahl war keine ganz glückliche, denn dieses Genre ist nicht das Fach der geschätzten Künstlerin; weder ihre Stimme noch die Art und Weise ihres Vortragen [*sic*: Vortrages], wir möchten fast sagen, ihr ganzes Naturell, sind dafür geeignet. Viel glücklicher war die Wahl der Cavatine aus Rossinis „Semiramis“, mit welcher sie denn auch das Publikum zu enthusiasten wußte. Das Publikum rief die Künstlerin mehrere Male und verlangte eine Dacapopiece. Fräulein Kellogg wollte diesem Verlangen auch entsprechen, da aber die Bestimmungen der Gesellschaft jedes Dacapo verbieten, so wurde es ganz vernünftiger Weise nicht gestattet. Der Herald aber, der die philharmonische Gesellschaft in der letzten Zeit häufig ohne irgend welche Ursache heftig angegriffen hat, zetet gestern bereits über die Beleidigung der Sängerin und des Publikums, welche beide recht gut wußten, daß die Gesellschaft wegen der Länge der Concerte keine Wiederholungen erlaubt. Schumanns Es-dur Sinfonie, ein von jedem Musikverständigen stets gern gehörtes Werk, wurde unter Bergmanns Leitung vorzüglich gespielt. Diese Sinfonie hat sich hier und in England nur langsam Bahn gebrochen und doch ist es eine der schönsten, die der Componist geschrieben hat. Das Scherzo ist ein wahres Volkslied im besten Sinne des Wortes und auch das Andante und namentlich der vierte, feierliche Satz mit seiner fast orgelartigen Einleitung enthalten hohe Schönheiten in Hülle und Fülle. Man hat Schumann oft vorgeworfen, daß er nicht die Kraft und die Fähigkeit hatte, seine

Gedanken auszuführen—diese Sinfonie widerlegt diese Beschuldigung gründlich. Bargiels bekannte *Medea Overture* und eine neue Overture „*Aladdin*“ von Reinecke kamen ebenfalls zur Ausführung. Dem letzteren Werke konnten wir keinen Geschmack abgewinnen. Die Mache, die complizirten Combinationen, mögen vielleicht den Musiker interessiren, aber das Publikum wird sich schwerlich mit diesem Werke befreunden. Für das nächste Concert sind Beethovens vierte Sinfonie, Liszts „*Tasso*“ und Gades *Hochland-Overture* angesetzt.—NYSZ Monday, 6 March 1871, p. 2

[Philharmonic Society. Audiences at the Philharmonic concerts are more or less the same year in, and year out. The same elegant men and their ladies, who arrive in grand evening dress, fill the boxes as well as all seats where one can be seen best, whereas the visitors in the orchestra care more for comfort and quiet so they can listen to the music undisturbed, and the gallery usually seats the musicians, music connoisseurs, and families of the participating musicians of the society. But in its programs, too, the society has not changed much, especially not this season; they were almost completely composed from old acquaintances, and so was that of the fourth concert, held on Saturday evening. This concert was extraordinarily well attended, despite the inclement weather. In part, this large attendance can probably be credited to the participation of Miss Kellogg. Miss Kellogg first sang a highly dramatic scene and aria "Ist es denn wahr?" by A. Rubinstein. The choice was not entirely felicitous, as this genre is not the esteemed artist's area of expertise; neither her voice, nor her manner of presentation, nor indeed, we should like to say, her entire disposition, are suited to it. Much more felicitous was the choice of a cavatina from Rossini's *Semiramide*, with which she succeeded to enrapture the audience. The latter called for the artist a number of times and demanded an encore. Miss Kellogg would have complied with this request, but since the society's provisions prohibit any encore, it was denied, and quite reasonably so. The *Herald*, however, which has of late often attacked the Philharmonic Society without any reason, already clamored in yesterday's edition against this insult to the singer and the audience, although both knew very well that the society does not permit repetitions due to the length of its concerts. Schumann's Symphony in E-flat major, a work any music connoisseur will always hear with pleasure, was played exquisitely under Bergmann's direction. This symphony has only slowly gained acceptance here and in England, and yet it is one of the most beautiful of the composer's. The scherzo is a true folk-song in the best sense of the word, and also the andante and especially the solemn fourth movement with its almost organ-like introduction contain grand beauties aplenty. Schumann has often been accused of lacking the power or ability to execute his ideas—this symphony thoroughly disproves that. Bargiel's well-known *Medea Overture* and a new overture by Reinecke, *Aladdin*, were also performed. The latter work was not to our taste. Its structure and the complicated combinations may be interesting to the musician, but audiences will hardly befriend this work. Beethoven's Fourth Symphony, Liszt's *Tasso* and Gade's *Hochland Overture* have been scheduled for the next concert.—NYSZ Monday, 6 March 1871, p. 2]

Die philharmonische Gesellschaft hat sich mit ihremvierten Concerte, welches am Samstag vor acht Tagen vor einem trotz des ungünstigen Wetters äußerst zahlreichen Auditorium in der Academy of Music stattfand, nicht besonders angestrengt. Allerdings brachte das Programm eine Novität, eine neue Overture von Reinecke, die den viel-

oder vielleicht auch nichtssagenden Titel „Aladdin“ führt. Große Freude oder Begeisterung hat das neue Opus nicht gerade hervorgerufen; es wurde vielmehr sehr kühl, ja ablehnend vom Publikum aufgenommen. Das einzige, was sich vielleicht darüber sagen ließe, ist, daß es die Arbeit eines „gelehrten“ Musikers ist und schon aus diesem Grunde ein gewisses Interesse für Musiker hatte. Schumann's dritte Sinfonie in Es-dur wurde von dem Orchester unter Leitung des Herrn Carl Bergmann in ganz vorzüglicher Weise zu Gehör gebracht. Man darf diese Sinfonie, obgleich selbst heutzutage die Ansichten und Urtheile darüber noch sehr getheilter Natur sind, doch unbedingt mit zu dem Besten zählen, was Schumann geschaffen hat. Die Sinfonie wird von einigen als die „Kölner“, von Anderen als die „rheinische“ Sinfonie bezeichnet. Die Majestät des heiligen Stromes, des Kölner Domes u.s.w. sollen den Componisten inspirirt, für das Werk begeistert haben. Es hat diese Ansicht oder Theorie viel für sich. Schon das Eröffnungsthema des ersten Satzes kann in seiner breiten, melodisch dahin strömenden Form wohl als eine musikalische Schilderung des majestätischen Flusses passiren. Der zweite Theil, das Scherzo, ist eine Art Volkslied. Das erste Thema in C-dur hat sogar einen gewissen, wenn auch schwerfälligen Tanzrhythmus. Violas, Celli und Fagotten führen es ein und werden später durch die zweiten Violinen und Clarinetten verstärkt. Später wird die Stimmung ernster, die Instrumentation gewichtiger und es tritt eine von Schumann's so zarten, sentimental Melodien ein, die wohl an ein Lied der Winzer oder einer festlich gestimmten Menge an den Ufern des rebenumkränzten Rheins erinnern kann. Interessante Nebenthemas mischen sich in den Hauptgedanken, bis zuletzt das wiederkehrende erste Thema alle Instrumente vereinigt. Der dritte Theil—das Andante—ist ebenfalls prächtig, leider nur zu kurz. Es ist ein Andante in As-dur; Clarinetten und Fagotten leiten uns durch einen vierstimmigen, nur leicht begleiteten Gesang ein. Die erste Violine stiehlt sich dann auf einen langen Triller mit einem neuen Thema in höchst origineller Weise ein [*sic*: sentence structure awry]. Die zwei Themas arbeiten dann neben- und mit einander, um zuletzt von verschiedenen Instrumenten aufgenommen als leichte, lustige Melodien über den monoton auf zwei Töne beschränkten Bässen zu schweben. Der vierte Theil der Sinfonie, der durch die Ueberschrift „Feierlich“ zur Genüge charakterisirt ist, soll angeblich die feierliche Salbung eines Erzbischofs im Kölner Dome, überhaupt wohl eine imposante kirchliche Feier schildern. Es ist dieser Theil für ein volles Orchester gesetzt. Der feierliche Gottesdienst, die Prozessionen, Kniebeugungen, das Schwingen der Rauchfässer, die aufsteigenden Weihrauchwolken, der ergreifende Choralgesang, das mächtige Tönen der Orgel—das Alles ruft dieser Theil dem ins Gedächtniß zurück, der je einem Hochamte in einer großen Kirche beigewohnt hat. Den größten Effekt erzielt der Componist dadurch, daß in dem Augenblicke, in dem die Menge vor der erhobenen Monstranz auf die Knie sinkt, er plötzlich von Es-moll nach B-dur überspringt und alle Blasinstrumente fortissimo eintreten läßt. Der letzte Theil ist klar, kräftig, melodisch; das orgelartige Hauptthema des vorhergehenden Satzes tritt noch einmal mit aller Macht auf, um dann zu dem brillant gearbeiteten Schluß mit beflügeltem Tempo zu führen. Die Sinfonie hat sich hier, wie auch in England nur langsam Bahn gebrochen. Obgleich in New York schon öfters gespielt, ist sie von der Kritik im Ganzen sehr stiefmütterlich behandelt worden. Die strengen Klassiker wollen nichts von ihr wissen, weil es Programm-Musik sein soll (als ob Beethoven nicht ebenfalls Programm-Musik geschrieben hat), und den Zukunftsmusikern ist sie ebenfalls nicht ganz recht. Im Publikum aber findet das Werk immer mehr und enthusiastische

Bewunderer. Außer den genannten zwei Werken wurde auch noch Berlioz's bekannte Medea-Ouverture gespielt. Fräulein Kellogg sang eine Rubinstein'sche dramatische Scene und Arie, die ihre Kräfte überstieg und eine leichtere, gefällige Cavatine aus Rossini's „Semiramis“, die die geschätzte Künstlerin vorzüglich wiedergab.—Zum Besten der Verwundeten, der Wittwen und Waisen der deutschen Heere wird heute Abend in dem großen Saale der National-Assembly-Rooms in der West 44. Straße von den Gesangsvereinen der oberen Stadt ein großes Vocal- und Instrumentalconcert gegeben werden.—NYSZ Sunday, 12 March 1871, p. 2

[In its fourth concert, held on Saturday eight days ago at the Academy of Music before an audience that was extraordinarily numerous in spite of the inclement weather, the Philharmonic Society did not make a special effort. However, the program did list a novelty, a new overture by Reinecke by the highly meaningful, or maybe meaningless, title *Aladdin*. The opus did not exactly arouse great joy or enthusiasm; rather, it was received very coldly, indeed with hostility, by the audience. The only thing that might be said is that it is the work of a "learned" musician and for that reason alone, is of a certain interest to musicians. The orchestra, under the direction of Mr. Carl Bergmann, rendered Schumann's Third Symphony in E-flat major quite exquisitely. Although even today the opinions and judgments about it are very much divided, this symphony, by all means, can be counted among Schumann's best creations. Some call it the *Kölner*, some the *Rheinische* Symphony. The majesty of the sacred river, of the cathedral of Cologne, etc. are said to have elated the composer and inspired him for this work. There's much in favor of this view or theory. Already the opening theme of the first movement, in its broad and melodiously flowing form, can pass as a musical depiction of the majestic river. The second movement, the scherzo, is a kind of folk-song. The first theme in C major even has a certain, if ponderous, dance-like rhythm. The violas, celli, and bassoons introduce it and are then joined by the second violins and clarinets. Later, the mood turns more serious and the instrumentation more grave; and then appears one of Schumann's so tender and sentimental melodies which may remind one of a song of winemakers or of a festive crowd on the shores of the grape-garlanded river Rhine. Interesting subordinate themes mix into the central idea, until finally the first theme returns to unite all instruments. The third movement—the andante—is equally splendid, but sadly too short. It is an andante in A-flat major; clarinets and bassoons introduce us to a song for four voices, only lightly accompanied. The first violin then steals in, on a long trill, which leads with a new theme, in the most original fashion. The two themes then work side by side and with each other, until at last they are taken up by various instruments, to hover as light and merry melodies above the basses, which are limited to two monotonous notes. The symphony's fourth movement, sufficiently characterized by the heading "Feierlich" [solemn], is said to depict the ceremonial anointing of an archbishop, or probably an impressive catholic ceremony in general, at the cathedral of Cologne. This movement is set for the full orchestra. The solemn service, the processions, the genuflection, the swinging of the censers, the rising clouds of incense, the moving choral song, the powerful sounds of the organ—the movement calls all this back to the memory of anyone who has ever attended high mass at a large church. The composer achieved the greatest effect at the moment when the crowd sinks to the knees before the raised monstrosity, by suddenly leaping from E-flat minor to B-flat major and bringing in all

wind instruments fortissimo. The last movement is clear, powerful, melodious; the organ-like main theme of the preceding movement appears in its full power for one last time, then to lead with a quickened tempo to the brilliantly executed finale. The symphony has gained acceptance only slowly here as in England. Although it has been played a number of times in New York, it has not been treated very well. The strict classicists did not want to know anything of it, claiming that it is program music (as though Beethoven hadn't also written program music), and it is not entirely to the liking of representatives of Zukunftsmusik, either. Among the public, however, the work finds more and more enthusiastic admirers. Besides the two discussed works, Bargiel's well-known *Medea* Overture was also performed. Miss Kellogg sang a dramatic scene and aria from Rubinstein that went beyond her powers, and a lighter and more winsome cavatina from Rossini's *Semiramis*, which the artist rendered exquisitely.—The uptown glee clubs will hold a grand vocal and instrumental concert tonight in the grand hall at the National Assembly Rooms on West 44th St. to benefit the wounded, widows, and orphans of the German armies.—NYSZ Sunday, 12 March 1871, p. 2]

Die Philharmoniker studiren fleißig an Liszt's „Tasso,“ an der vierten Beethoven'schen Sinfonie und Gade's ebenfalls nicht mehr ganz neuen [*sic*: neuer] Hochland's Overture, die am ersten April in dem fünften Concerte der Gesellschaft zur Aufführung kommen sollen. Die Philharmoniker scheinen es in dieser Saison wirklich darauf abgesehen zu haben, uns nur Wiederholungen älterer und bekannter Werke zu bieten. Das hat allerdings etwas für sich, jedenfalls, was die activen Mitglieder der Gesellschaft anbetrifft, die sich in diesem Winter durchaus nicht anzustrengen brauchen. Heute Abend findet in der Liederkranz-Halle das vierte regelmäßige Concert des deutschen Liederkranz statt. Fräulein Rosetti, Herr F. von Inten und Herr Wm. Candidus wirken in demselben als Solisten mit.—NYSZ Sunday, 26 March 1871, p. 2

[The Philharmonic is busy rehearsing for Liszt's *Tasso*, Beethoven's Fourth Symphony and Gade's also no longer quite recent *Hochland* Overture, all of which are to be performed on April 1 during the society's fifth concert. The Philharmonic really seems quite intent this season on offering us only repetitions of older and more well-known works. That certainly has its advantages, at least for the society's active members, who by no means have to work hard this winter. The German Liederkranz's fourth regular concert will be held tonight at Liederkranz Hall. Miss Rosetti, Mr. F. von Inten and Mr. Wm. Candidus will participate as soloists.—NYSZ Sunday, 26 March 1871, p. 2]

Philharmonisches Concert. Heute Abend findet unter der Leitung des Herrn Carl Bergmann das fünfte regelmäßige Concert der philharmonischen Gesellschaft in der Academy of Music statt. Beethovens vierte Sinfonie in B-dur, Liszt's sinfonische Dichtung „Tasso“ und Gade's Overture „Im Hochland“ stehen auf dem Programm. Als Solistin wird Fräulein Marie Krebs, die Pianovirtuosin, mitwirken.—NYSZ Saturday, 1 April 1871, p. 2

[Philharmonic concert. The fifth regular concert of the Philharmonic Society under the direction of Carl Bergmann will be held tonight at the Academy of Music. The program lists Beethoven's Fourth Symphony in B-flat major, Liszt's symphonic poem *Tasso* and

Gade's overture *Im Hochland*. Miss Marie Krebs, the piano virtuoso, will participate as soloist.—NYSZ Saturday, 1 April 1871, p. 2]

Philharmonische Gesellschaft. Das fünfte und vorletzte Concert, welches die philharmonische Gesellschaft am Samstag in der Academy of Music gab, war trotz des ungünstigen Wetters recht gut besucht. Das Orchester, unter Leitung von Carl Bergmann, brachte nur Werke, die wir hier schon sehr häßig gehört haben, zur Aufführung. Beethoven's vierte Simfonie [*sic*: Sinfonie] in B-dur und Liszt's prächtige [*sic*: sinfonische] simfonische Dichtung „Tasso“, wurden ganz vorzüglich gespielt. Die Piano-Virtuosin, Fräulein Marie Krebs, über deren meisterhaftes Spiel wir schon öfters Gelegenheit hatten uns auszusprechen, spielte ein Concert in D-moll von Rubinstein, und das Scherzo aus Mendelson's [*sic*: Mendelssohn's] „Sommernachtstraum“. Beiden Piecen wurde die junge Künstlerin vollkommen gerecht. In dem letzten Concert der diesjährigen Saison wird der berühmte Geiger, Herr Henry Vieuxtemps, als Solist mitwirken.—NYSZ Monday, 3 April 1871, p. 2

[Philharmonic Society. The Philharmonic Society's fifth and penultimate concert, held on Saturday at the Academy of Music, was rather well attended despite the inclement weather. The orchestra, under the direction of Carl Bergmann, performed only works that we have already heard many times in New York. Beethoven's Fourth Symphony in B-flat major and Liszt's splendid symphonic poem *Tasso* were both played exquisitely. Miss Marie Krebs, the piano virtuoso, of whose masterful playing we have had the opportunity to speak a number of times now, played a Concerto in D minor by Rubinstein, and the scherzo from Mendelssohn's *Sommernachtstraum*. The young artist has completely mastered both pieces. During this season's last concert, Mr. Henri Vieuxtemps, the famous violinist, will participate as soloist.—NYSZ Monday, 3 April 1871, p. 2]

Philharmonisches Concert. Heute Nachmittag findet in der Academy of Music die letzte Probe für das sechste und letzte Concert der philharmonischen Gesellschaft statt. Herr Dr. Damrosch wird in diesem letzten Concerte ein Violinconcert spielen und Fräulein Marie Krebs wird singen. Eine Pianovirtuosin singen zu hören ist allerdings ein Ereigniß und an und für sich schon werth, daß man dieses Concert besucht.—NYSZ Friday, 5 May 1871, p. 2

[Philharmonic Concert. The last rehearsal for the sixth and last concert of the philharmonic society will take place this afternoon at the Academy of Music. In this last concert Dr. Damrosch will play a Violin Concerto and Miss Marie Krebs will sing. To hear a piano virtuoso sing is special in and of itself and alone makes this concert worth attending.—NYSZ Friday, 5 May 1871, p. 2]

Philharmonisches Concert. Heute Abend findet in der Academy of Music das sechste und letzte Concert der „Philharmonischen Gesellschaft“ in der diesjährigen Saison statt. Der Violinenvirtuose Dr. Leopold Damrosch und Fräulein Marie Krebs werden als Solisten auftreten.—NYSZ Saturday, 6 May 1871, p. 2

[Philharmonic concert. The Philharmonic Society's sixth and last concert of this season will be held tonight at the Academy of Music. Dr. Leopold Damrosch, the violin virtuoso, and Miss Marie Krebs will appear as soloists.—NYSZ Saturday, 6 May 1871, p. 2]

Philharmonische Gesellschaft. Die philharmonische Gesellschaft hat nun auch ihr letztes Concert für diese Saison gegeben und damit darf die Saison der Concerte, wenigstens der größeren, als abgeschlossen betrachtet werden. Dieses sechste und letzte Concert, welches am Samstag Abend vor einem brillant besetzten Hause stattfand, blieb, was das Programm anbetrifft, nicht viel hinter seinen Vorgängern zurück, aber es hat sie auch nicht übertroffen. Etwas Neues stand nicht auf dem Programm, wenn auch neben Mozarts *Idomeneo Overture* zu lesen war, daß die Gesellschaft dieselbe zum ersten Male spielte. Außer dieser Overture spielte die Gesellschaft die Mendelssohn'sche [*sic*] A-Moll Sinfoni [*sic*], die sogenannte schottische, in der alles recht hübsch melodisch, glatt und sauber, nur nicht kräftig oder ergreifend ist. Man könnte die Sinfonie recht gut mit einem jener peinlich ausstudirten und sauber colorirten Stimmungsbilder vergleichen, denen nur eins fehlt, nämlich die Natürlichkeit; der „Römische Carneval“ von Berlioz, eine schwungvolle, geistreiche und pikante Composition, die allerdings mitunter an das gewöhnlich Bachanale anstreift, wurde, wie die schon genannten Orchesterwerke, unter Carl Bergmann's Leitung vorzüglich executirt. Die Solisten des Abends waren Fräulein Marie Krebs, die geschätzte Pianovirtuosin, die sich zum erstenmale als Sängerin hören ließ, und Herr Dr. Leopold Damrosch. Fräulein Krebs entzieht sich fast der Beurtheilung, da sie entschieden indisponirt war; ihre Stimmittel sind ziemlich beträchtliche und ihre Schule scheint eine vortreffliche zu sein, wenigstens gab sie die verschiedenen Abstufungen und Nuancen der großen Scene und Arie der Agathe aus dem „Freischütz“ in sehr zufriedenstellender Weise wieder, wenn auch einzelne Töne, wohl in Folge der Indisposition nicht zur vollen Wirkung kamen. Unter den geschilderten Umständen fühlte man sich freilich gleich gehoben, als die Einleitung des Beethoven'schen Violinenconcertes ertönte und als am Schluß derselben die Klänge der Violine sich aufschwangen auf Flügeln der Fantasie, bis sie auf dem wundervollen Thema sich in seliger Ruhe wiegten. Herr Dr. L. Damrosch verstand es aber auch, denselben den Ton und Ausdruck zu verleihen, der in der Seele wiederklingt; seinem edlen und gediegenen Vortrage verdanken wir den Genuß, eine Composition Beethovens, deren Melodien in ungetrübter Klarheit am reinen Himmel der Harmonie wie Sterne auf- und niedersteigen, und die bei der größten Einfachheit dennoch an erhabenen Gedanken so reich ist, in so vollendeter Ausführung gehört zu haben. Der stürmische Applaus, der ihm von Seiten des Publikums, des Orchesters und des Dirigenten wurde, war ein wohlverdienter.—NYSZ Monday, 8 May 1871, p. 2

[Philharmonic Society. The concert season, at least in regards to larger concerts, can now be regarded as past, as the Philharmonic Society has held its last concert. This sixth and last concert, held on Saturday evening before a brilliantly sold house, did not remain far behind its predecessors in terms of the program; nor, however, did it surpass them. Despite the announcement that Mozart's *Idomeneo Overture* was played for the first time, there was nothing new on the program. Besides this overture, the society played Mendelssohn's so-called Scottish Symphony in A minor, in which everything is rather neatly melodic, smooth, and clean, but not strong or moving. One could compare this

symphony to one of those meticulously studied and neatly colored sentimental pictures which lacks only one thing, namely truth to nature; the orchestra under Carl Bergmann's direction gave an exquisite performance of these orchestral works as well as Berlioz's *Carnaval romain*, a composition of verve, spirit and piquancy which, however, occasionally touches upon the ordinarily bacchanalian. The evening's soloists were Miss Marie Krebs, the esteemed piano virtuoso, who appeared before the public as a singer for the first time, and Dr. Leopold Damrosch. Miss Krebs almost eludes judgment, for she was clearly indisposed. Her vocal means are quite considerable, and her training seems to have been excellent; at least she gave a very fulfilling rendition of the various gradations and nuances in the grand scene and aria of Agatha from *Der Freischütz*, even though individual notes, probably due to her indisposition, did not develop to their fullest effect. Under these circumstances, it was elevating at once to hear the introduction to Beethoven's Violin Concerto and how, at its end, the violin's notes take flight on the wings of fancy, finally to come to a blissful rest on the wonderful theme. Then again, Dr. L. Damrosch knew to lend the latter the tone and expression that resound in the soul; to his noble and profound presentation we owe the pleasure of having heard a consummate execution of a composition by Beethoven whose melodies rise in undisturbed clarity rise and set like stars on the pure sky of harmony, and which is of the greatest simplicity while yet so rich in sublime ideas. The roaring applause that Mr. Damrosch received from the audience, the orchestra, and the conductor was well deserved.—NYSZ Monday, 8 May 1871, p. 2]

In der vorletzten Woche dieses Monates, am 24. d.s, beginnt das zwölfte allgemeine Sängerkongress des nordöstlichen Sängerbundes in unserer Stadt. Wir haben schon früher die zur Aufführung kommenden Compositionen, die Preislieder, überhaupt die allgemeinen Arrangements des Festes in diesen Blättern besprochen. Man muß es dem hiesigen Festausschusse, ganz besonders aber dem thätigen und energischen Bundespräsidenten Herrn Theodor Heidenfeld nachrühmen, daß sie mit außerordentlichem Fleiß und Ausdauer sich durch die mitunter recht unerquicklichen und trockenen Details der Vorbereitungen des Festes hindurchgearbeitet haben, so daß heute, also noch volle vier Wochen vor dem Feste, alle Arbeiten von Bedeutung als erledigt betrachtet werden können. Von den in das Ehren-Committee gewählten Herren, ohne Ausnahme sehr geachtete und wohlhabende Bürger unserer Stadt, hat bis jetzt keiner die Wahl abgelehnt, sondern alle freudig ihre Mitwirkung zugesagt, so daß auch der pekuniäre Erfolg des Festes als ziemlich gesichert angesehen werden darf. Die Festchöre, ganz besonders aber die Frithjofs-Sage, bedürfen noch einer ziemlich bedeutenden Anzahl von Proben, so daß wahrscheinlich in den letzten Wochen je zwei bis drei Generalproben abgehalten werden werden. Doch sind wir der festen Ueberzeugung, daß sich in den Händen der Herren A. Paur, Karl Bergmann und Dr. Leopold Damrosch auch dieser Theil des Festes zu einem glänzenden Erfolge gestalten wird, namentlich da Frau Louise Lichtmay, Mme. Rotter-Diessenbach, Fräulein Marie Krebs, die Herren W. Candidus, Fritz Steins und C. Bierling als Solisten für das Fest gewonnen sind.—NYSH Sunday, 4 June 1871, p. 2

[The twelfth general singers' festival of the North-Eastern Singers' Association will begin in our city during the penultimate week of this month, on June 24th. We have discussed the compositions to be performed, the prize songs, and the general arrangements

regarding the festival in these pages at an earlier time. The local festival committee, and especially the active and resolute president of the Association, Mr. Theodore Heidenfeld, deserve praise for working through the details of the preparation of the festival, some of which are rather unpleasant and dry matters, with exceptional industry and persistence, so that today, a full four weeks before the festival, all significant tasks can be regarded as completed. Of the gentlemen elected to the honorary committee, all of them very well-respected and prosperous citizens of our city, none has so far rejected his election, but rather all have gladly agreed to participate, so that the pecuniary success of the festival can also be regarded as rather assured. The festival choruses, and especially the *Frithjofs-Saga*, will still need a rather significant number of rehearsals, so that during the last weeks, two to three general rehearsals will probably be held. Yet we are firmly convinced that also this part of the festival will, in the hands of Messrs. A. Paur, Karl [sic] Bergmann, and Leopold Damrosch, develop into a brilliant success, especially since Mrs. Louise Lichtmay, Mme. Rotter-Diessenbach, Miss Marie Krebs, Messrs. W. Candidus, Fritz Steins, and C. Bierling have been enlisted for the festival as soloists.—NYSZ Sunday, 4 June 1871, p. 2]

Zwölftes Allgemeines Sängerfest des Nordöstlichen Sängerbundes in Amerika, abgehalten am 24., 25., 26., 27., 28. und 29. Juni 1871 in New-York von 75 Gesangsvereinen, umfassend ca. 3000 Sänger, unter Mitwirkung von Frau Louise Lichtmay, Primadonna der deutschen Oper, Frau Rotter-Diessenbach, Sopran, Frau Becker, Sopran, Frl. Marie Krebs, Piano, Herr Wm. Candidus, Tenor, Herr Ed. Bierling, von der deutschen Oper, Bariton, Herr F. Steins, Bariton.

Der musikalische Theil des Festes steht unter der Leitung des Bundes-Dirigenten Herrn A. Paur und der Dirigenten Herren Carl Bergmann und Dr. L. Damrosch.

Programm: Sonnabend den 24. Juni, Abends 9 Uhr. –Empfang der fremden Sänger in City Hall durch den Mayor der Stadt; Geleitung derselben nach dem Hauptquartier Germania Assembly Rooms, woselbst Empfang der Sänger durch den Bundespräsidenten und Abgabe der Vereinsfahnen.

Sonntag, Abends um 8 Uhr – Empfangs-Concert in der Academy of Music, 14. Straße. Gemischter Chor, New Yorker Sängerkhor und großes Orchester, unter Leitung der Herren A. Paur und C. Bergmann, Klavier-Solo etc.

1. Lobgesang von Mendelssohn, großer Chor. Dirigent Herr A. Paur.
2. Piano-Concert von Liszt. Frl. Marie Krebs.
3. Rienzi-Chor von R. Wagner. Dirigent Herr C. Bergmann.
4. Ouverture von Lindpaintner. Dirigent Herr C. Bergmann.

(Der Lobgesang wird von dem gemischten Chor des Liederkranz und der N.Y. Sing Academy gesungen.) Das Orchester besteht aus etwa 80 Instrumenten.

Montag, um 2 Uhr.—Matinee in Steinway Hall. Preissingen von 19 ausgewählten Vereinen zwischen den einzelnen Abtheilungen, drei große Ouverture von einem aus den besten Musikern New Yorks bestehenden Orchester unter Leitung des Herrn Carl Bergmann.

1. Jubel-Ouverture, von Weber.
2. Preissingen verschiedener Vereine.
3. Mazeppa Marsch von Liszt.
4. Prissingen fünf verschiedener Vereine.

5. *Ruy Blas*, von Mendelssohn.

6. Preissingen von sechs Vereinen.

(Als Preisrichter fungiren die Herren F. L. Ritter, Geo. Matzka, S.P. Werren, F. Von Breuning und H.C. Timm.) Folgende Preise sind von dem Festausschusse ausgesetzt: Für die 1. Klasse: Ein Flügel von Geo. Steck & Co. Im Werthe von \$1500. Für die 2. Klasse: Ein Cycloid-Piano von Lindemann & Sons im Werthe von \$700. Für die 3. Klasse: Ein herrlicher Bücher- und Notenschrank im Werthe von \$500.

Montag, Abends 7½ Uhr.—Erstes Massen Concert im Skating Rink, ausgeführt von 3000 Sängern und einem Orchester von 120 der tüchtigsten Musiker, unter Leitung des Herrn A. Paur.

1. Symphonie von Beethoven.

2. Morgenlied, von Rietz

3. „Frithjof-Sage“ von Max Bruch.

Dienstag, Morgen 11 Uhr—Probe in den Germania Assembly Rooms.

Dienstag, Abends 7½ Uhr—Zweites großes Massen-Concert im Skating-Rink von 3000 Sängern und einem Orchester von 120 der tüchtigsten Musiker, unter Leitung der Herren A. Paur und Dr. Leopold Damrosch.

1. Les Preludes, von Liszt. Dirigent Dr. L. Damrosch.

2. Frühlingslied von Woeckel, gesungen von den vereinigten Sing-Vereinen von Philadelphia, Reading, Egg Harbor City etc., dirigirt von Herrn A. Hartmann.

3. Rienzi-Ouverture, von R. Wagner.

4. Hymne an die Tonkunst, von Billeter, ausgeführt von den vereinigten Gesangsvereinen von Baltimore, Washington und Richmond, dirigirt von Herrn H. Tillmann.

5. „Salamis“ von Gernsheim, ausgeführt von sämmtlichen Vereinen, dirigirt von Herrn A. Paur.

Mittwoch, Morgens 9 Uhr—Große Prozession aller Sänger und eingeladenen Corporationen. Revue vor dem Gouverneur des Staates und dem Mayor der Stadt New York.

Mittwoch, Nachmittags—Pic-Nic in Jones Wood.

Donnerstag—Pic-Nic in Jones Wood. Alle Corporationen, Regimenter, Vereine etc. welche Einladungen erhalten und sich an der Prozession betheiligen, werden auf Dampfern und Bahren gratis nach dem Festplatze befördert und haben zu demselben freien Zutritt.—Kurz vor dem Feste wird noch ein ausführlicheres Programm veröffentlicht. Otto Heinzman, Bundes-Sekretär.—NYSZ Wednesday, 14 June 1871, p. 2

[Twelfth general singers' festival of the North-Eastern Singers' Association in America, held by 75 glee clubs, comprising ca. 3000 singers, on the 24th, 25th, 26th, 27th, 28th, and 29th of June, 1871, in New York, with the participation of Mrs. Louise Lichtmay, prima donna of the German opera, Mrs. Rotter-Diessenbach, soprano, Mrs. Becker, soprano, Miss Marie Krebs, piano, Mr. W. Candidus, tenor, Mr. Ed. Bierling of the German opera, and Mr. F. Steins, baritone.

The musical part of the festival is directed by the Association's conductor, Mr. A. Paur, and the conductors, Mr. Carl Bergmann and Dr. L. Damrosch.

Program: Saturday June 24, 9 p.m.—Reception of the nonresident singers at Stadt Hall by the mayor of the city; they will be accompanied to the headquarters at Germania

Assembly Rooms; reception of the singers by the Association's president, and delivery of the clubs' flags.

Sunday, 8 p.m.—Reception concert at the Academy of Music, 14th Street. Mixed chorus, New York singers' chorus and grand orchestra, directed by Messrs. A. Paur and C.

Bergmann, piano solo, etc.

1. *Lobgesang* by Mendelssohn, grand chorus. Conductor, Mr. A. Paur.

2. Piano Concerto by Liszt. Miss Marie Krebs.

3. *Rienzi* chorus by R. Wagner. Conductor, Mr. C. Bergmann.

4. Overture by Lindpaintner. Conductor, Mr. C. Bergmann.

(The *Lobgesang* will be sung by the mixed chorus of the "Liederkrantz" and the N.Y. Singing Academy.) The orchestra consists of around 80 instruments.

Monday, 2 p.m.—Matinee at Steinway Hall. Prize singing of 19 selected clubs in the individual sections of three grand overtures performed by an orchestra consisting of the best musicians of New York conducted by Mr. Carl Bergmann.

1. *Jubel*—Overture by Weber.

2. Prize singing of various clubs.

3. *Mazeppa* march by Liszt.

4. Prize singing of five different clubs.

5. *Ruy Blas* by Mendelssohn.

6. Prize singing of six clubs.

(The judges will be Messrs. F. L. Ritter, Geo. Matzka, S.P. Werren, F. von Breuning and H.C. Timm.) The following prizes have been offered by the festival committee: For the 1st class, a grand piano by Geo. Steck & Co., worth \$1500. For the 2nd class, a cycloid piano by Lindemann & Sons, worth \$700. For the 3rd class, a magnificent case for books and sheet music, worth \$500.

Monday evening at 7:30 p.m.—First mass concert at the skating rink, performed by 3000 singers and an orchestra of 120 of the most proficient musicians, directed by Mr. A. Paur.

1. Symphony by Beethoven.

2. *Morgenlied* by Rietz.

3. *Frithjof-Saga* by Max Bruch.

Tuesday morning at 11 a.m.—Rehearsal at the Germania Assembly Rooms.

Tuesday evening, 7:30 p.m.—Second grand mass concert at the skating rink, with 3000 singers and an orchestra of 120 of the most proficient musicians, directed by Mr. A. Paur and Dr. Leopold Damrosch.

1. *Les Préludes* by Liszt. Conductor, Dr. L. Damrosch.

2. *Frühlingslied* by Woeckel, sung by the united glee clubs of Philadelphia, Reading, Egg Harbor City, etc., conducted by Mr. A. Hartmann.

3. *Rienzi* Overture by R. Wagner.

4. *Hymne an die Tonkunst* [Hymn to Music] by Billeter, performed by the united glee clubs of Baltimore, Washington, and Richmond, conducted by Mr. H. Tillmann.

5. *Salamis* by Gernsheim, performed by all clubs, conducted by Mr. A. Paur.

Wednesday morning, 9 a.m.—Grand procession of all singers and invited corporations.

Review before the governor of the State of, and the mayor of the City of New York.

Wednesday afternoon.—Pic-nic at Jones's Wood.

Thursday—Picnic at Jones's Wood. All corporations, regiments, clubs etc. that receive an invitation and participate in the procession will be transported to the fairground on

steamships and barges for free, and will receive free admission.—Shortly before the festival, a more detailed program will be published. Otto Heinzman, Association secretary.—NYSZ 14 June 1871, p. 2]

Das zwölfte allgemeine Sängerfest des nordöstlichen Sängerbundes wird am nächsten Samstag Abend mit dem Empfang der auswärtigen Sänger in dieser Stadt beginnen. Der hiesige Festausschuß, welcher aus den Delegaten aller Gesangsvereine von New York und Umgebung besteht, die zu dem hiesigen Spezialbunde gehören, hat sich bei Entwerfung des Planes, resp. des Programms des Festes, ziemlich genau an die der früheren Feste gehalten. Nur das Preissingen hat man auf den Nachmittag des dritten Festtages verlegt, um noch ein weiteres Concert zu gewinnen. Das Fest beginnt am Samstag Abend mit dem Empfange der auswärtigen Sänger, die im Jersey City Depot von der Delegation und dem Gepäck-Committee empfangen werden. Der Zug der hiesigen Sänger stellt sich mit seinen Musikcorps, Fahnen, Fackeln, Laternen u.s.w. in dem Fährhause der Courtlandstreet auf und geleitet die fremden Sängerbrüder nach der City Hall, wo die New Yorker ein Begrüßungslied singen und Mayor Hall die Empfangsrede für die städtischen Behörden halten wird. Von da Fackelzug nach dem Hauptquartiere, den Germania Assembly Rooms, wo Bundespräsident Herr Theo. Heidenfeld die Sänger begrüßen wird und wo die Fahnen abgegeben werden. Am Sonntag Vormittag giebt es eine Probe im Skating Rink und Abends das sogenannte Empfangs-Concert in der Academy of Music, für welches folgendes Programm festgesetzt ist:

1. Lobgesang, Cantate für Soli, gemischten Chor und Orchester von Mendelssohn. Frau Louise Lichtmay, Mme. Becker, Herr W. Candidus, New Yorker Deutscher Liederkranz und New Yorker Sing-Akademie, Dirigent Hr. A. Paur.
2. Erstes Concert für Piano und Orchester in Es-dur von Liszt, Fräulein Marie Krebs.
3. Schlachtgesang aus „Rienzi“ von Rich. Wagner. Sämmtliche Gesangsvereine des Spezialbundes von New York und Umgegend. Dirigent Carl Bergmann.
4. Ouverture von Lindpaintner. Dirigent Carl Bergmann.

Das Orchester zählt für dieses Concert 80 Instrumente. Der Montag bringt Nachmittags 2 Uhr das Preissingen, welches in Steinway Hall stattfindet. Folgende drei Lieder werden von den drei Klassen der Vereine, die sich um die Preise bewerben, gesungen:

1. Klasse: Frühling und Liebe, von John Herbeck
2. Klasse: Waldeszauber, von E. Rester.
3. Klasse: Das macht das dunkelgrüne Laub, von Dr. F. Ehrich.

Zwischen den Vorträgen der einzelnen Klassen wird ein Orchester von vierzig Mann unter der Leitung des Herrn Carl Bergmann die Jubel-Ouverture von Weber, Liszt's Mazeppa-Marsch und die Ouverture zu Ruy Blas von Mendelssohn spielen. Abends erstes Massenconcert im Skating Ring mit folgendem Programm:

1. 5. Sinfonie in C-moll von Beethoven.
 2. Morgenlied von Rietz.
 3. Frithjof-Sage, Cantate für Soli, Männerchor und Orchester von Max Bruch.
- Frau Rotter Dieffenbach, Herr. Fr. Steins, sämmtlich Sänger des Bundes und ein Orchester von 120 Mann werden dieses Concert unter der Leitung des Herrn A. Paur ausführen.

Am nächsten (Dienstag) Morgen giebt es eine Probe in den Germania-Assembly-Rooms, Nachmittags die Bundes-Delegaten-Sitzung und Abends im Skating-Rink das zweite Massenconcert, dessen Programm folgendes ist:

1. Les Préludes von Liszt. Dirigent Herr Dr. L. Damrosch.
2. Frühlingslied von Woeckel, gesungen von den vereinigten Gesangvereinen von Philadelphia, Reading, Egg Harbor City etc., dirigirt von Herrn A. Hartmann.
3. Rienzi Ouverture, von R. Wagner.
4. Hymne an die Tonkunst von Billeter, ausgeführt von den vereinigten Gesangvereinen von Baltimore, Washington und Richmond, dirigirt von Herrn H. Tillmann.
5. „Salamis“ von Gernsheim, ausgeführt von sämtlichen Vereinen, dirigirt von Herrn A. Paur.

Am Mittwoch findet der große Festzug und das Piknik in Jones Wood statt, dem sich am nächsten Tage noch eine Nachfeier in demselben Park anschließt. An den Massenchören werden sich, vorausgesetzt, daß die Philadelphier Vereine zu denselben zugelassen werden, was zur Zeit noch sehr zweifelhaft ist, circa 2500-3000 Sänger betheiligen. Der hiesige Festausschuß hat zur Erleichterung für das Publikum, welches das Fest zu besuchen gedenkt, Saisonkarten zu dem Preise von fünf Dollars ausgegeben; dieselben sichern den Zutritt (respective einen reservirten Sitz) zu allen Concerten, Proben, Pikniks u.s.w. Diese Karten sind, außer an andern Plätzen, auch im Expeditions-Lokal der N.Y. Staats-Zeitung zu haben. Zu gleicher Zeit mit dem New-Yorker Gesangsfeste wird in La Crosse, Wisc., der Sängerbund des Nordwestens, eine Verbindung einer Anzahl von dem großen westlichen (nord-amerikanischen) abgefallener Vereine, ein Sängerfest feiern, über welches uns jedoch nähere Angaben fehlen. Fräulein Canissa, die sich hier viele Freunde und Bewunderer erworben hat und die in kleineren Rollen, namentlich aber in einzelnen Soubretten-Partien recht Wackeres leistete, hat in London als „Margarethe“ in Gounods „Faust“ debutirt und, wie nicht anders zu erwarten war, zwar kein ganzes, aber doch ein halbes Fiasko gemacht. Gerade diese Partie war die allerungünstigste, weil am wenigsten geeignete, für die junge Sängerin. Ob sie später noch in einer anderen Rolle aufgetreten ist und ob sie in derselben reussiert hat, darüber fehlen uns zur Zeit noch die Berichte.—NYSZ Sunday, 18 June 1871, p. 2

[The twelfth general singers' festival of the North-Eastern Singers' Association will begin next Saturday with the reception of the singers from abroad in this city. The local festival committee, which is composed of delegates of all glee clubs in New York and the surrounding areas that are organized in the local chapter of the Association, has, in designing the plan, i.e., the program of the festival, followed those of earlier festivals rather closely. Only the prize-singing was moved to the afternoon of the third day of the festival to gain time for another concert. The festival begins on Saturday evening with the reception of the singers from abroad, who will be received at the Jersey City depot by the delegation and the luggage committee. The procession of the local singers with its music corps, flags, torches, lanterns etc., will form in the ferry station on Courtland Street and accompanies the visiting fellow singers to City Hall, where the New Yorkers sing a song of welcome and Mayor Hall will give a reception speech in the name of the city's authorities. From there, procession with torches to the headquarters at the Germania Assembly Rooms, where the president of the Association, Mr. Theo. Heidenfeld, will welcome the singers, and the flags will be handed in. On Sunday morning, there will be a

rehearsal at the skating rink, and in the evening there will be the so-called reception concert at the Academy of Music, for which the following program has been determined: Sanctus, Cantata for Soloists, Mixed Chorus and Orchestra by Mendelssohn. Madame Loiuise Lichtmay, Mme. Becker, Mr. W. Candidus, New-York German Liederkranz and New-York Sing-Akademie, Mr. A. Paur, conductor.

Concerto No. 1 in E-flat Major for Piano by Liszt; Miss Marie Krebs.

Battle Song from *Rienzi* of Rich. Wagner. All glee clubs of the New York chapter of the Federation and surrounding communities, conducted by Carl Bergman.

Overture by Lindpainter; conducted by Carl Bergmann. The orchestra for this concert is comprised of 80 instruments.

The orchestra for this concert comprises 80 instruments. Monday will bring the prize-singing contest at 2 p.m., which will be held in Steinway Hall. The following three songs will be sung by the three classes of the associations that compete for the prizes:

1st Class: "Spring and Love," by John Herbeck

2nd Class: "The Forest Charms," by E. Rester.

3rd Class: "It is the Dark Green Leaves," by Dr. F. Erlich

Between the presentations of the individual classes, an orchestra of forty under the direction of Mr. Carl Bergmann will play the *Jubel* Overture by Weber, Liszt's *Mazeppa* march and the overture to *Ruy Blas* by Mendelssohn. In the evening, the first mass concert at the skating rink, with the following program:

Symphony No. 5 in C minor by Beethoven.

"Morning Song" by Rietz.

The Legend of *Frithjof*, Cantata for Soloists, Male Chorus and Orchestra by Max Bruch. Mrs. Rotter Dieffenbach, Mr. Fr. Steins, all singers of the Federation and an orchestra of 120 will perform this concert under the direction of Mr. A. Paur.

The following morning (i.e., Tuesday), there will be a rehearsal at the Germania Assembly Rooms, in the afternoon, the meeting of the delegates of the Association, and in the evening at the skating rink, the second mass concert, whose program is as follows:

Les préludes by Liszt. Conducted by Dr. L. Damrosch.

Spring Song by Woeckel, sung by the United Singing Societies of Philadelphia, Reading, Egg Harbor City, etc. conducted by Mr. A. Hartmann.

Overture, *Rienzi* by R. Wagner.

Hymn from the Music of Billeter, performed by the United Singing Societies of Baltimore, Washington, and Richmond, conducted by H. Tillmann.

Salamis by Gernsheim, performed by all the singing societies, conducted by Mr. A. Paur.

On Wednesday, the grand festival procession and the picnic at Jones's Wood will be held, which latter is followed by an after-party in the same park on the next day.

Assuming that the clubs of Philadelphia are admitted, which at this point is still rather doubtful, around 2500 to 3000 singers will participate in the mass choruses. To the relief of that part of the public that intends to attend the festival, the local festival committee has issued season tickets for a price of five dollars; the latter secure admission (or a reserved seat, resp.) to all concerts, rehearsals, picnics, etc. These tickets are for sale, among other places, at the box office of the N.Y. Staats-Zeitung [*das Expeditions-Lokal der N.Y. Staats-Zeitung*: I wouldn't know what an *Expeditions-Lokal* is, but I suppose the newspaper maintained some sort of box office, selling tickets for outings (that would make sense of *Expedition*) of all kinds on commission]. At the same time with the

singers' festival of New York, the singers' association of the North-West, an association of glee clubs that have seceded from the big Western (North American) association, will hold a singers' festival in La Crosse, Wisc., of which, however, we have no further details. Miss Canissa, who has acquired many friends and admirers here, and who has performed rather capably in smaller part, and especially in a few soubrette roles, has made her London debut as "Margarethe" in Gounod's *Faust* and, as was indeed to be expected, has made her debut not a complete but half a fiasco. This part was for the young singer exactly the most unfelicitous because the least appropriate one. Whether she has later appeared in another role, and whether she succeeded, we yet lack all reports.—NYSZ 18 June 1871, p. 2]

Vorüber, vorbei ist das zwölfte allgemeine Sängerfest des nord-östlichen Sängerbundes und unsere fröhlichen Sängergäste sind wieder heimgezogen, um sich in zwei Jahre bei dem dreizehnten allgemeinen Sängerfeste in Philadelphia wieder zusammenfinden. Uns bleibt nur eine Pflicht zu erfüllen übrig, die Leichenschau über das zwölfte Sängerfest zu halten, ein Urtheil über dasselbe abzugeben. Daß dasselbe gerade kein sehr mildes sein kann, ist leider nicht in Abrede zu stellen, aber ebenso wenig läßt sich ableugnen, daß der hiesige Festausschuß sich bestrebt hat, das Fest in musikalischer Hinsicht, und damit haben wir es hier allein zu thun, zu heben. Er hat dies durch eine neue Eintheilung des Preissingens, die Arrangirung eines zweiten Festconcertes und durch die Aufnahme eines größeren und schwierigen Werkes der Neuzeit für Männerchor zu erreichen gesucht. Sollen wir ihn deshalb tadeln, weil Umstände, die außerhalb seiner Controlle lagen, seine Pläne durchkreuzten? Verdient er nicht eher ein Lob dafür, daß er die Bühne des Fortschrittes betreten hat? New York hat wenigstens den Versuch gemacht, die Sängerfeste aus der Sphäre der sogenannten einfachen Quartettsingerei, des Volksgesanges zu einer höheren Stufe emporzuheben. Der Volksgesang hat doch selbst seit den schmuck- und kunstlosen Weisen der heimziehenden Schwalben, der alten Liebes-, Jagd- und Trinklieder, die unsere Großväter gesungen haben, riesige Fortschritte gemacht; er umfaßt schon Werke, die vor nicht gar zu langer Zeit noch in die Kategorie des Kunstgesanges gezählt wurden. Die Ursachen, warum das Fest weder in musikalischer noch in pecuniärer Hinsicht befriedigend ausgefallen ist, liegen auf der Hand. Die Hauptursache war wohl in der Wahl des Lokales für die Massenconcerte zu suchen. Das Beethovenfest des Herrn Gilmore ist ja auch durch den Skating Rink zu Grunde gegangen und mit diesem warnenden Beispiele vor Augen hätte man nie auf die Wahl dieses Gebäudes, welches für Alles geeignet sein mag, nur nicht für die Abhaltung von Concerten, verfallen sollen. Die Akustic ist eine höchst traurige; die schweren eisernen Bogen die das ganze Gebäude durchspannen und tragen, machen natürlich eine Fortpflanzung des Tones zur Unmöglichkeit. Aber ein anderer Umstand, der weniger beachtet worden ist, hat ebenfalls das Seinige zur Beeinträchtigung des Besuches dieser Massenconcerte beigetragen. Die Eisenbahnlinien, die nach dem Skating Rink führen, hauptsächlich die der zweiten und dritten Avenue, sind beim besten Willen nicht im Stande, die Masse der Concertbesucher in der kurzen Zeit einer halben Stunde zu befördern. Der Widerwille gegen das in total überfüllten Cars Auszustehende hat Hunderte, ja Tausende von dem Besuche der Massenconcerte abgehalten. Aus derselben Ursache waren auch die Sänger nie vollzählig oder rechtzeitig am Platze. Ganz anders

verhielt es sich mit dem Empfangsconcert und mit dem Preissingen, welche in der Academy of Music und in Steinway Hall vor sich gingen.

Das Empfangsconcert hatte ein elegantes und ziemlich zahlreiches Publikum in dem Opernhause versammelt. Mendelssohn's weihevoller Cantate, die so recht geeignet ist, eine Feststimmung zu erzeugen, leitete das Concert ein. Leider waren die Arrangements für die Aufstellung des Chores und des Orchesters gänzlich verfehlt oder ungenügend. Man hätte wenigstens den Damenchor vor oder zu beiden Seiten des Orchesters rangiren sollen, damit das Publikum besser gehört und auch etwas von den in eleganten Concertanzügen erschienenen Damen des deutschen Liederkranzes und der Sing-Akademie gesehen hätte. So aber hatte man den Chor hinter das Orchester postirt, so daß der den Blicken derjenigen, die das Parterre füllten, fast gänzlich entzogen war und die Tonmassen nicht zur Wirkung kommen konnten. Was die Aufführung des gehaltvollen Mendelssohn'schen Werkes anbetrifft, so verdienen Dirigent, Solisten, Chor und Orchester für ihre Leistungen Anerkennung, denn die Cantate riß trotz der erwähnten Uebelstände durch den Glanz der Ausführung und der bis zum letzten Momente recht sichtbaren Gesangesfreude aller Mitwirkenden zum Enthusiasmus und durch lebhaften Applaus ausgesprochenen Dank für den schönen Kunstgenuß hin. Das Verhältniß der vier Stimmen war ein ziemlich gleichmäßiges. Der Sopran hielt namentlich seine reine und durchschlagende Höhe bis zum letzten Tone muthig fest, während der Alt in dem Chorale „Nun danket alle Gott“ sich ganz besonders auszeichnete. Der Herrenchor ließ durch die Präcision der Einsätze u.s.w. erkennen, daß er die Proben fleißig besucht hatte, und wo das Tonschiff etwa einmal in's Schwanken kam, da griff Herr Paur als wackerer Dirigent mit kräftiger Hand in die Speichen des Steuerruders und brachte es bald wieder auf die richtige Bahn. Die Soli wurden von Frau Louise Lichtmayn und Frau Becker, die ganz besonders im Zwiegesang glänzten, und von Herrn Wm. Candidus, der mit dem Recitativ und der Arie Ehre einlegte, vorzüglich gesungen. Das Orchester spielte bis auf den etwas matt gehaltenen einleitenden Sinfoniesatz ebenfalls sehr wacker. Die Leistung des Männerchores, der die Schlachthymne aus Wagner's „Rienzi“ sang, war der Leistung des gemischten Chores ebenbürtig. Keine Schwanken, keine unreinen Einsätze, Schwung und Kraft zeichneten den Vortrag der beliebten Piece, die von Karl Bergmann's sicherem Taktstabe geleitet wurde, aus. Und wenn sie auch nicht den mächtigen Eindruck machte, so war eben die verkehrte Aufstellung des Chores daran Schuld. Dr. Leopold Damrosch entzückte und enthusiastirte das Publikum durch die meisterhafte und geniale Ausführung des ersten Theiles des Beethoven'schen Violinconcertes, so daß das Publikum den bescheidenen Künstler mehrere Male hervorrief. Die eingelegte Cadenz war ein Werk des Vortragenden. Das erste Massenconcert im Skating Rink stand wohl hinter dem Empfangsconcerte zurück, doch konnte man immerhin mit dem Resultate desselben zufrieden sein. Beethoven's Sinfonie in C-moll wurde von dem 120 Instrumente zählenden Orchester vorgetragen, kam aber trotz der vorzüglichen Ausführung nicht zur vollen Geltung, während sie in kleineren Räumen nie verfehlen wird, die Zuhörer zu begeistern. Die imposante Masse der Sänger, die sich auf der an der zweiten Avenue errichteten Tribüne aufgestellt hatte, machte einen imposanten Eindruck, was sich von dem Gesange, wenigstens für den, der nicht in der Nähe der Tribüne saß, nicht sagen ließ. Rietz's melodisches Morgenlied, dessen liebliche Töne wie Lerchentriller und Sonnenschein sich immer heller und klarer emporheben, wurde, unbedeutende Schwankungen abgerechnet, ziemlich kräftig und mit gutem Ausdruck

gesungen. Mit einer gewissen Bangigkeit hatten wir dem Beginn der „Frithjofs-Sage“ von Max Bruch entgegengesehen, doch als nach der kurzen Einleitung und dem Rezitativ Frithjofs der Chor rein und fest „Es ist so schön, wenn vom fernen Land“ intonirte, da waren wir überzeugt, daß die vereinigten Sänger des Bundes auch in dieser schwierigen Composition mit Ehren bestehen würden.

Das Bruch'sche Werk, wohl das beste Erzeugnis der zweiten Periode der Schaffenstätigkeit dieses Componisten, dessen großes Talent, welches seine eigenen Wege geht, aber eher an das classische Zeitalter der Tonkunst sich anlehnt und anknüpft und gewissermaßen in Opposition zu der neudeutschen Schule stehen, noch zu großen Hoffnungen für die Zukunft berechtigt, ist längst Repertoirestück der deutschen Concertsäle geworden; auch hier ist über den Werth desselben längst entschieden und herrscht nur eine Stimme der Anerkennung. Das Werk ist vokal und instrumental wirksam und glänzend ausgestattet. Sind einzelne Stimmen von weichlicher, elegischer Zartheit, so zeugen andere wieder Kraft und Energie des musikalischen Ausdruckes. Wir haben uns nicht getäuscht, denn im Ganzen zeigte die Aufführung eine lobenswerthe Sicherheit und auch der Nuancierung, wenigstens der gröberen, wurde ziemlich Rechnung getragen. Die dritte Nummer, die mit dem schaurigen Chore der Priesters: „Mittnachtsonn' auf den Bergen liegt“ beginnt und eine so glänzende musikalische Schilderung der Rache Frithjofs, des Tempelbrandes und des Fluches giebt, wurde sogar so gut gesungen, daß das Publikum in enthusiastischen Beifall ausbrach. Auch die vierte Scene, das Wikinger-Lied für Frithjof und Chor, ging so ziemlich von statten. Frau Lichtmay (Ingeborg) und Herr E. Bierling, den nur die vier Tage für die Einstudirung der ihm gänzlich unbekannten Partie des Frithjofs gegeben waren, entledigten sich ihrer anstrengenden Aufgaben mit vielem Geschick. Frau Lichtmay's mächtige Stimme füllte den unendlichen Raum vollkommen; was Chor und Orchester nicht im Stande waren, sich in der ganzen Halle verständlich zu machen, das gelang der trefflichen Künstlerin vollkommen.

Ein eigener Unstern schwebte über dem zweiten Massen-Concert, welches am Dienstag Abend vor einem nur kleinen Publikum im Rink stattfand. Das einzige Gute, was dieses Concert brachte, waren die unter der Leitung des Herrn Dr. Damrosch mit Feuer, Schwung und schönem Verständniß gespielten Liszt'schen Präludien und die Rienzi-Ouverture. Die Vorträge der Philadelphier (Wödel's Frühlingslied) und der Baltimore (Hymne an die Musik) konnten kaum Anspruch auf die Bezeichnung Gesang machen, das „Morgenlied“, welches als Massenchor eingeschoben wurde, fiel auch schwächer als wie am vorhergehenden Abend aus, während Gernsheimers „Salamis“, ein richtiger Gesangsfestchor, wohl besser, aber doch immerhin noch mangelhaft gesungen wurde. Wir haben uns das Preissingen, welches am Montag Nachmittag in Steinway-Hall abgehalten wurde, bis zuletzt aufgehoben, weil wir einige Bemerkungen über den Nutzen desselben daran knüpfen wollen. Was das Singen selbst anbelangt, so hat sich im Ganzen im Preissingen ein bedenklicher Rückschritt seit dem Baltimorer und auch Philadelphier Sängerfest bemerklich gemacht. In der dritten Klasse wurde nur Mittelmäßiges geleistet, in der zweiten Klasse nicht viel Besseres und selbst in der ersten Klasse waren die wirklich guten Leistungen sehr rar. Daß die Eintheilungen der Vereine in Klassen und die Wahl bestimmter Lieder für dieselben eine vernünftige und gerechte ist, haben wir schon früher in diesen Blättern nachgewiesen, außerdem hat sie sich hier vollkommen bewährt. Wenn das Preissingen keinen andern Zweck hätte, als nur den kleineren Vereinen, die bei

einem Sängerfeste immer im Vergleich zu den größeren in den Hintergrund treten, Gelegenheit zu geben, vor einem größeren Publikum und vor kundigen Richter zu zeigen, ob sie und was für Fortschritte sie in den letzten zwei Jahren gemacht haben, so sollte schon deswegen das Preissingen unbedingt beibehalten werden. In den Massenchören können sie das gewiß nicht beweisen. Ein anderer Grund ist der, daß durch eine geschickte Verbindung des Preissingens mit den übrigen Concerten und natürlich durch geeignete strenge Bestimmungen in Bezug hierauf, die Vereine zum Studieren der Massenchöre angehalten werden können. Wir wissen aus Erfahrung, was aus den westlichen Gesangsfesten geworden ist, seitdem der amerikanische Sängerbund das Preissingen aufgehoben hat. Die Massenchöre haben dadurch eher verloren, als gewonnen und die Festausschüsse haben, um dem Publikum noch etwas zu bieten, ihr Heil bei Instrumentalvirtuosen und Solosängern von Fach suchen müssen.—NYSZ Sunday, 2 July 1871, p. 2

[Past and gone is the Twelfth General Singers' Festival of the North-Eastern Singers' Association, and our merry visitors have returned home, to meet again in two years at the Thirteenth General Singers' Festival in Philadelphia. The only duty which remains is to hold an inquest of the Twelfth Singers' Festival and to pass judgment on it. That the latter will not be a very mild one is unfortunately indisputable, but equally indisputable is that the local festival committee strove to elevate the musical aspect of the festival, and that is the only subject of our consideration. It has sought to achieve this by means of a new disposition of prize-singing, the arrangement of a second festival concert, and the inclusion of a larger and more difficult work of recent times for the mens' chorus. Are we to censure the committee because circumstances that were beyond its control have foiled its plans? Instead does it not deserve to be commended for entering the stage of progress? New York at least attempted to elevate the singers' festivals from the sphere of the so-called simple quartet and folk-song, to a higher level. Even a folk-song itself has made gigantic progress since the unadorned and artless ditties of swallows homeward bound, of the old songs of love, hunting, and drinking that our grandfathers sang; folk-songs now comprise works which, until recently, counted in the category of artistic singing. The reasons why the festival was unsatisfactory, in both musical and pecuniary respects, are obvious. The main reason is probably to be found in the choice of venue for the mass concerts. Mr. Gilmore's Beethoven Festival, after all, also perished because of the skating rink, and given this cautionary example, one should never have made the mistake of selecting this building, which may be appropriate for anything but concerts. The acoustics there are miserable; the heavy iron beams that cross the entire building and uphold it make a natural transmission of sound impossible. Yet another circumstance that received less attention has also had adverse effects on the attendance at these mass concerts. The railway lines that lead to the skating rink, mainly those of Second and Third Avenues, are not nearly capable of taking the masses of visitors to the concerts within the short period of half an hour. The unwillingness to submit to the hardship of riding in a completely overcrowded train car has deterred hundreds, even thousands from attending the mass concerts. For the same reason, the singers were never there in their entirety or on time. It was completely different in the case of the reception concert and prize-singing, which were held at the Academy of Music and at Steinway Hall. The reception concert had gathered an elegant and rather large audience at the opera house. Mendelssohn's solemn

cantata, so apt to create a festive mood, made the beginning of the concert. Unfortunately, the arrangements for the placement of the chorus and the orchestra were completely mistaken or insufficient. At least, the women's chorus should have been placed in front of or on both sides of the orchestra so that the audience would have heard better and also would have seen the elegant concert dresses in which the ladies of the German Liederkrantz and the Singing Academy had appeared. But the chorus was placed behind the orchestra, completely removing it from the eyes of those that crowded the orchestra seats, and the musical masses could not achieve their effect. Regarding Mendelssohn's substantial work, the conductor, the soloists, the chorus and the orchestra deserve recognition for their performances, for in spite of the abovementioned grievances, the cantata, by virtue of the splendor of the performance and the joy of singing palpable in all of the participants until the very end, instilled enthusiasm and gratitude for the wonderful musical pleasure, which was expressed in a lively ovation. The four voices were rather well-balanced. The soprano specifically maintained its pure and forceful altitude with courage until the last note, while the alto distinguished itself especially in the chorale "Nun danket alle Gott." The men's chorus demonstrated, with the precision of its cues etc. that it had studiously attended the rehearsals, and when the ship of music began to reel, Mr. Paur, the brave conductor, firmly grasped the helm and returned the ship to its course. Brilliant especially in their duets, the solos were sung with excellence by Mrs. Louise Lichtmay and Mrs. Becker, and by Mr. Wm. Candidus, who achieved eminence with the recitativo and aria. The orchestra played very bravely, too, with the exception of the somewhat feeble symphonic movement. The performance of the men's chorus, which sang the battle hymn from Wagner's *Rienzi*, was on a par with that of the mixed chorus. No vacillation, no impure cues, verve, and strength characterized the performance of this popular piece, directed by Karl Bergmann's sure baton. And if it didn't make a powerful impression, it is precisely the mistaken arrangement of the chorus that is to blame. Dr. Leopold Damrosch enchanted and enraptured the audience with his masterly and inspired execution of the first part [movement] of Beethoven's Violin Concerto, so that the audience recalled the modest artist again and again. The inserted cadenza was the performer's composition. The first mass concert at the skating rink did fall short of the reception concert's success, but at least one could be satisfied with the result. Presented by the orchestra of 120 instruments, Beethoven's Symphony in C minor did not achieve its full effect despite the excellent execution, whereas it will never fail to enrapture the audience in smaller halls. Assembled at the tribune, erected on Second Avenue, the mass of singers made an imposing impression; something that cannot be said of their singing, at least not for the listener who did not sit in close proximity. Disregarding minor vacillations, Rietz' melodious *Morgenlied*, whose lovely notes rise ever higher like lark's trills and sunshine, was sung rather vigorously and with good expression. We had looked forward with a certain disquietude to Max Bruch's *Frithjofs-Saga*, but when after the short introduction and Frithjof's recitative the chorus sang "Es ist so schön, wenn vom fernen Land" with pure and firm voices, we were convinced that the united singers of the Association also would pass the test of this difficult composition with honors. The work, a repertoire piece in Germany's concert halls for some time, and probably the best product from the second period of Bruch, whose distinctively great talent, despite being linked more to the conservative classical tradition (and thus opposing the New German school), justifies great expectations for the future; here, too, the question of its

value has long been decided, and now recognition has the dominant voice. The work is vocally and instrumentally effective and splendidly orchestrated. While some voices are of a soft and elegiac tenderness, others attest to the power and energy of musical expression. We were not deceived, for the performance altogether displayed a laudable sureness, and at least the broad nuance was done justice for the most part. The third number, which begins with the eerie chorus of the Priests: "Mitternachtsonn' auf den Bergen liegt" and offers such a splendid musical depiction of *Frithjof's* revenge, the burning temple, and the curse, was even sung so well that the audience broke out in enthusiastic applause. The fourth scene, the Viking song for *Frithjof* and the chorus, also went rather well. Mrs. Lichtmay (Ingeborg) and Mr. E. Bierling, who had had only four days to study the part of *Frithjof*, with which he had been perfectly unfamiliar, discharged of their arduous duties with much dexterity. Mrs. Lichtmay's strong voice completely filled the endless space; what the chorus and the orchestra did not accomplish, to be understood across the entire hall, the excellent artist accomplished completely. An ill-boding star hovered over the second mass concert, which was held on Tuesday night at the rink before only a small audience. The only good thing that this concert brought were *Les Préludes* by Liszt and the *Rienzi*

Overture, performed under the direction of Dr. Damrosch with fire, verve, and beautiful understanding. The presentations of the Philadelphians (Wödel's *Frühlingslied*) and of the Baltimoreans (*Hymne an die Musik*) could hardly claim to be called "singing," and the *Morgenlied*, which was inserted as a mass chorus, also turned out weaker than the night before, while Gernsheimer's *Salamis*, a true singers' festival chorus, was sung better but still unsatisfactorily. We have saved the prize-singing, which was held on Monday afternoon at Steinway, until the end because we would like to use the occasion to make a few remarks about its usefulness. Regarding the singing itself, an alarming regression was altogether notable since the Baltimore and even the Philadelphia singers' festivals. Performances in the third class were only mediocre, those in the second were not much better, and even in the first class, truly good performances were very rare. We have already proven in these pages that dividing the glee clubs into classes and choosing specific songs for them is a reasonable and just measure, a measure which moreover stood the test perfectly here. If the prize-singing had no other purpose than to afford the smaller glee clubs, which in a singers' festival will always recede into the background in comparison to the larger ones, to demonstrate before a larger audience and competent judges what progress, if any, they have made during the last two years: even if only for this purpose the prize-singing should be maintained. They certainly can not demonstrate progress in the mass choruses. Another reason is that by virtue of an ingenious conjunction of the prize-singing with the other concerts, and of course of strict determinations with respect to it, the clubs can be urged to study the mass choruses. We know from experience what has become of the Western singers' festivals since the American Singers' Association has abolished prize-singing. The mass choruses have lost rather than gained as a result, and the festival committees have had to resort to instrumental virtuosos and professional solo singers in order to be able to offer the audiences something. —NYSZ Sunday, 2 July 1871, p. 2]

Die philharmonische Gesellschaft wird am nächsten Freitag Nachmittag ihre erste öffentliche Probe unter Karl Bergmann's Leitung in der Academy of Music abhalten. Das

erste Concert findet jedoch erst am 2. Dezember statt.—NYSZ Sunday, 12 November 1871, p. 2

[The Philharmonic Society under the direction of Karl Bergmann will hold its first public rehearsal next Friday afternoon at the Academy of Music. The first concert, however, will not be held before December 2nd.—NYSZ Sunday, 12 November 1871, p. 2]

Die philharmonische Gesellschaft hat durch die am Montag vorgenommene Verauctionirung der Sitze für die sechs Concerte der diesjährigen Saison die Summe von \$7,095, d.h. mehr als je zuvor, erzielt. Das erste Concert der Gesellschaft findet am ersten Samstag des nächsten Monats in der Academy of Music statt.—NYSZ Wednesday, 15 November 1871, p. 2

[In the auction on seats on Monday for this season's six concerts, the Philharmonic Society has realized \$7,095, i.e. more than ever before. The society's first concert will be held on the first Saturday of next month at the Academy of Music.—NYSZ Wednesday, 15 November 1871, p. 2]

Philharmonische Gesellschaft.—Heute Nachmittag um halb drei Uhr findet die Generalprobe und morgen Abend das erste Concert der philharmonischen Gesellschaft unter der Leitung des Herrn Karl Bergmann in der Academy of Music statt. Es wird in diesen beiden Concerten zum ersten Male Hr. Dionys Pruckner, Hofpianist des Königs von Württemberg und Professor am Stuttgarter Conservatorium der Musik, auftreten. Herr Pruckner gehört zu den begabtesten, talentvollsten Schülern Franz Liszt's und hat sich auf Kunstreisen durch Deutschland, Frankreich und England den Namen eines vorzüglichen Clavierspielers erworben. Der Künstler, dessen Ankunft in hiesigen musikalischen Kreisen mit Freuden vernommen wurde, wird in dem ersten Concerte der philharmonischen Gesellschaft Beethovens Es-dur Concert und eine Liszt'sche Composition spielen.—NYSZ Friday, 1 December 1871, p. 2

[Philharmonic Society.—The Philharmonic Society under the direction of Mr. Karl Bergmann will hold a dress rehearsal this afternoon at 2:30 p.m., and its first concert tomorrow evening at the Academy of Music. In these two concerts, Mr. Dionys Pruckner, court pianist to the king of Württemberg and professor at the Stuttgart Conservatory of Music, will appear for the first time. Mr. Pruckner is among the most gifted and talented students of Franz Liszt, and has earned the reputation of being an exquisite pianist on his tours of Germany, France, and England. The artist, the news of whose arrival has been received with great pleasure in local musical circles, will perform Beethoven's Concerto in E-flat major and a composition by Liszt during the Philharmonic Society's first concert.—NYSZ Friday, 1 December 1871, p. 2]

Philharmonisches Concert. Die Philharmoniker haben am Samstag Abend den Reigen ihrer diesjährigen Concerte in der Academy of Music vor einem ebenso zahlreichen, wie eleganten Publikum eröffnet. Brachte das Programm auch keine Novität, so wurden doch die Compositionen, die zur Aufführung kamen, unter Bergmann's Leitung ganz vorzüglich gespielt. Das gilt ganz besonders von Beethovens Pastoral-Sinfonie, welche das Orchester mit jener Hingebung, jener Pietät behandelte, die dieser ewig jungen und

schönen Composition, die heute noch allen unseren Programm- Musikern als hehres Vorbild dienen kann, gebührt. Das wuchtige und gewaltige Vorspiel zu Wagner's „Meistersingern“ kam ebenfalls zur Aufführung und zwar in vollendeter Weise. Es ist diese Introduction ein ebenso interessantes, wie originelles Tonstück; daß dieselbe aber die Einleitung zu einer komischen Oper sein soll, ist mehr als man begreifen kann. In Herrn Dionys Pruckner, der Beethovens prächtiges Es-dur-Concert und Weber's Einleitung und Polonaise (Concertstück) spielte, lernten wir einen vorzüglichen Pianisten kennen, der sein Instrument mit Meisterschaft beherrscht und die schönsten Gedanken unserer großen Tonschöpfer in echt künstlerischer, feiner und geschmackvoller Weise zu Gehör zu bringen versteht. Mrs. Phil. D. Gulager sang zwei Opernarien. Die Dame hat, wie wir schon früher zu bemerken Gelegenheit hatten, eine recht schöne Stimme, aber ihr Vortrag ist auch heute noch ein mangelhafter; die Donizetti'sche Arie gelang ihr übrigens recht gut, was auch das Publikum durch stürmischen Beifall anerkannte. Im nächsten Concerte werden wir Raffs Sinfonie „Im Walde“ zu hören bekommen.—NYSZ Monday, 4 December 1871, p. 2

[Philharmonic concert. On Saturday evening, the Philharmonic has opened the series of their concerts of this year before an equally numerous and elegant audience at the Academy of Music. Whereas the program did not list a novelty, the compositions performed were all played exquisitely by the orchestra under Bergmann's direction. That is especially true of Beethoven's *Pastoral* Symphony, which the orchestra treated with the devotion and piety due to this eternally young and beautiful composition which to this day can serve all our program musicians as a sublime example. The prelude to Wagner's *Meistersinger*, a vigorous and imposing piece, was also performed in a consummate fashion. This introduction is an interesting and original piece; but how it is to be the introduction to a comic opera, is more than one can understand. In Mr. Dionys Pruckner, who played Beethoven's splendid Concerto in E-flat major and Weber's Introduction and Polonaise (concert piece), we have met an exquisite pianist, who is a master of his instrument and capable of bringing our great composers' most beautiful ideas to the ear in a truly artistic, subtle and tasteful manner. Mrs. Phil. D. Gulager sang two opera arias. The lady, as we have earlier had the opportunity to remark, commands a fairly beautiful voice, but her presentation is still faulty; she did rather well, incidentally, in the Donizetti aria, an accomplishment the audience recognized with roaring applause. During the next concert, we will hear Raff's symphony *Im Walde*.—NYSZ Monday, 4 December 1871, p. 2]

Die philharmonische Gesellschaft hat am Samstag vor acht Tagen ihr erstes Concert in der diesjährigen Saison, das 134. seit Gründung der Gesellschaft, gegeben. Ein elegantes, gewähltes Publikum füllte die Räume der Academy of Music, alle Diejenigen, die auf den Namen eines Musikfreundes, eines Musikkenners Anspruch machen können, waren anwesend. Aber es waren auch sehr Viele da, denen die Musik nur Nebensache ist, die gern ihre Toiletten zeigen, denen die Conversation in den Pausen zwischen den einzelnen Piecen, leider aber auch während derselben, mehr werth ist, als das ganze Concert. Nun, es muß auch solche Käuze geben, und da sie mit dazu beitragen, Kunstunternehmungen zu unterhalten, so darf man nicht zu streng mit ihnen in's Gericht gehen. Wenn wir das Programm des ersten Concertes als den Strohalm betrachten sollen, der uns die

musikalische Strömung der Saison zeigen soll, so müssen wir befürchten, daß es auch in dieser Saison recht hübsch beim Alten bleiben wird. Schon der Prospect hat in uns dieser Beziehung eine trübe Vorahnung aufsteigen lassen; derselbe nannte keine Novität, die zur Aufführung kommen sollte, ja, nicht einmal, wie sonst üblich war, die Sinfonien, Ouverturen und andere größere Werke, die uns die Gesellschaft im Laufe der Saison vorzuführen gedenkt. Unter solchen Umständen muß der Liszt'sche „Prometheus“, den der Liederkranz im Laufe der Saison mit der philharmonischen Gesellschaft wiederholen wird, wie ein Geschenk des Himmels betrachtet werden. Das Concert leitete die Pastoral-Sinfonie von Beethoven ein, die neben der Eroica doch als die bedeutendste Programm-Musik, die heute existirt, angesehen werden muß, wenn auch die strengen Classiker vor einer solchen Bezeichnung drei Kreuze schlagen. Die Sinfonie wurde von den Philharmonikern unter Karl Bergmanns Leitung mit jener Pietät und Hingebung, welche die Gesellschaft Beethoven'schen Werken gegenüber stets an den Tag legt, gespielt. Die Nuancirungen, die Contraste der beiden letzten Theile, die bekanntlich miteinander verbunden sind, wurden ganz vorzüglich wiedergegeben. Das schon bekannte Vorspiel zu Wagners „Meistersinger von Nürnberg“ wurde markig, kräftig, mit Schwung und Feuer gespielt. Die Schumann'sche Caesar-Ouverture, die den Schluß bildete, wurde ebenfalls sehr gut executirt, ohne gerade, wie auch bei früheren Gelegenheiten, besonders anzusprechen. Mrs. Gulager, die recht schöne Stimmittel besitzt, sang zwei Arien ohne sich mit ihren Leistungen viel über das Niveau der Mittelmäßigkeit zu erheben. Herr Dionys Pruckner debutirte mit dem Beethoven'schen Es-dur-Concert und Webers Einleitung und Polonaise. Herr Pruckner spielte in jeder Hinsicht meisterhaft und brachte namentlich die wunderbaren Schönheiten des Beethoven'schen Concertes zur vollsten Geltung. Herr Pruckner verbindet mit einer vollendeten Technik einen nicht zu kräftigen, aber zart und fein nuancirenden Anschlag und eine echt künstlerische Auffassung der Compositionen, die er spielt. Im zweiten Concerte, welches am 6. Janaur stattfinden wird, werden wir unter anderen Sachen auch Raff's Sinfonie „Im Walde,“ die Theodor Thomas hier eingeführt hat, zu hören bekommen.

Morgen Abend findet in Chickerings Hall in der 14. Straße die erste von fünf Kammermusik-Soireen statt, welche der Onslow-Quintett-Club im Laufe des Winters zu geben gedenkt. Compositionen von Mendelssohn, Raff, A. Fesca, G. Onslow stehen auf dem Programme.—NYSZ Sunday, 10 December 1871, p. 2

[On Saturday eight days ago, the Philharmonic Society held its first concert of this year's season, its 134th since the society's founding. An elegant and select audience crowded the halls of the Academy of Music, all those who have a claim to the title of a friend or connoisseur of music were there. But there were also many for whom the music is only of secondary importance, who like to show their dresses, and to whom the conversation during the intermissions between pieces and unfortunately also during the pieces is worth more than the entire concert. Well, such odd fellows must exist, too, and since they contribute to the maintenance of artistic endeavors, one should not judge them too strictly. If we are to regard the first concert's program as a straw that is to indicate the season's musical direction, then we must fear that during this season, things are again to remain much as they were. The prospectus already has instilled a dismal foreboding in us; for it listed no novelty to be performed, and not even, as has been usual, the symphonies, overtures, and other works of importance that the society intends to play for

us over the course of the season. Given these circumstances, we must regard even Liszt's *Prometheus*, which the Liederkranz together with the Philharmonic Society will repeat during the season, as a gift from heaven. The concert opened with Beethoven's *Pastoral* Symphony, which, together with the *Eroica*, must be regarded as the most important piece of program music in existence today, even though strict classicists will balk at this designation. The symphony was played by the Philharmonic under the direction of Karl Bergmann with the piety and devotion that the society always displays toward Beethoven's works. The nuances and contrasts of the two final parts, which, as is well-known, are joined, were rendered quite exquisitely. The prelude to Wagner's *Meistersinger von Nürnberg*, also a known piece, was played with vigor, force, verve and fire. Schumann's *Caesar Overture*, which closed the concert, was also executed very well, but as in the past, without provoking much excitement. Mrs. Gulager, who commands rather fair vocal means, sang two arias without rising much above the mediocre. Mr. Dionys Pruckner had his New York debut with Beethoven's Concerto in E-flat major and Weber's Introduction and Polonaise³⁷⁸. Mr. Pruckner played masterfully in every respect and especially brought the wonderful beauties of Beethoven's Concerto to their fullest effect. Mr. Pruckner combines consummate technique and an attack that is not too forceful but subtle and finely nuanced, and a true artistic understanding of the compositions he plays. During the second concert, to be held on January 6, we will hear, among other things, Raff's Symphony *Im Walde*, which was introduced here by Theodore Thomas.

The first of five chamber music soirees to be held over the course of the winter by the Onslow Quintet club will take place tomorrow evening at Chickering Hall on 14th Street. The program lists compositions by Mendelssohn, Raff, A. Fesca, and G. Onslow.—
NYSZ Sunday, 10 December 1871, p. 2]

Sonntagsconcerte. Das neunte Regimentsmusikcorps wird unter Carl Bergmanns Leitung morgen Abend ein großes Weihnachts-Concert im Grand Opera Hause veranstalten.—
NYSZ Saturday, 23 December 1871 , p. 2

[Sunday concerts. The Ninth Regiment Music Corps will hold a grand Christmas concert under the direction of Carl Bergmann tomorrow night at the Grand Opera House. —
NYSZ Saturday, 23 December 1871, p. 2]

Grand Opera House. Weihnachts-Programm. Sonntag den 24. Dezember 1871, Abends 8 Uhr: Concert durch Colonel James Fisk, Jr.'s 9. Regiment Band, bestehend aus 100 Musikern.

Herr Carl Bergmann Musik-Director.

Mr. D. L. Downing Leader.

Programm—1. Theil.

1. Ouverture, „La fille du régiment“ Donizetti

2. Walzer, „Rheinsagen“ Gung'l

3. Cabatina, „Polituto“ Donizetti

Madame Salvotti.

4. Grand Duo, „Funchome“ Alard

³⁷⁸ Arranged by Liszt.

Mlls. Kastellan und De Erb.

5. Trombone-Solo, „Die Thräne“ Stigelli

Mit F. Letsch (erstes Auftreten in diesen Konzerten).

6. Children's Symphonie Haydn

Streich-Instrumente. Allegro—Minuetto—Finale.

2. Theil

1. Overture, „Wilhelm Tell“ Rossini

2. Weihnachts-Polka Michaelis

3. „Waiting“ Millard

4. Cujus animam (auf Verlangen) Rossini

Grand Duo Kummer und Schubert, aus Wm. Tell

Mlls. Castellan und De Erb

6. Galopp, „Feldjäger“ Flotow

Reservirte Sitze \$1. Eintritt 50 Cents.

Vor-Office offen Sonntag Nachmittag um 4 Uhr.—NYSZ Sunday, 24 December 1871, p. 6

[Grand Opera House. Christmas program. Sunday, December 24, 1871, 8 p.m.: Concert of Colonel James Fist, Jr.'s 9th regiment band, comprising 100 musicians.

Mr. Carl Bergmann, music director.

Mr. D. L. Downing, leader.

Program—Part 1.

1. Overture, “La fille du régiment” Donizetti

2. Waltz, “Rheinsagen” Gung'l

3. Cavatina, “Polituto” Donizetti

Madame Salvotti.

4. Grand Duo, “Franchomme” Alard

Mlls. Kastellan und De Erb.

5. Trombone-Solo, “Die Thräne” Stigelli

with F. Letsch (first appearance in these concerts).

6. Children's Symphonie Haydn

Stringed-Instruments. Allegro—Minuetto—Finale.

Part 2.

1. Overture, “Guillaume Tell” Rossini

2. Yuletide Polka Michaelis

3. “Waiting” Millard

4. Cujus animam (by request) Rossini

Grand Duo Kummer and Schubert, from *Guillaume Tell*

Mlls. Castellan and De Erb

6. Galopp, “Feldjäger” Flotow

Reserved seats, \$1. Admission, 50 cents.

Advance tickets at the box office after Sunday, 4 p.m.—NYSZ Sunday, 24 December 1871, p. 6]

Grand Opera House. Wachtel's Abschieds-Vorstellung! Wachtel in der großen deutschen Oper: Der Postillon von Longjumeau! Am Weihnachtstage um 2 Uhr Nachmittags. Preise

der Plätze: Allgemeiner Eintritt \$2; Reservierte Sitze \$3 und \$2.50, je nach Lage; Privat-Logen \$15 und Proscenium-Logen \$25. Tickets sind heute zu haben in Box Office, Schirmer, 761 Broadway und in der Erie-Ticketoffice, Junction von Broadway, 23. Straße und 5. Ave.—NYSZ Sunday, 24 December 1871, p. 2

[Grand Opera House. Wachtel's farewell performance. Wachtel in the grand German opera *Der Postillon de Longjumeau*! [Adolphe Adam] Christmas Day, 2 p.m. Seat rates: general admission, \$2; reserved seats \$3 and \$2.50, depending on location; private boxes, \$15, and proscenium boxes, \$25. Tickets are on sale today at the Schirmer's ticket office, 761 Broadway, and at the Erie ticket office, at the junction of Broadway, 23rd Street and 5th Ave.—NYSZ Sunday, 24 December 1871, p. 2]

Von Concerten von Bedeutung, die uns der nächste Monat bringen wird, sei hier zuerst des zweiten philharmonischen Concertes gedacht, welches am nächsten Samstag in der Academy of Music stattfinden wird. Für dasselbe werden Raff's Simfonie [*sic*: Sinfonie] „Im Walde“, die Ouvertüre „Die Hebriden“ von Mendelssohn und die Ouvertüre zur „Euryanthe“ von Weber einstudirt.—NYSZ Sunday, 31 December 1871

[Of the concerts of importance that next month will bring us, we should first mention the second Philharmonic concert, to be held next Saturday at the Academy of Music. Raff's Symphony *Im Walde*, the overture to *Die Hebriden* by Mendelssohn, and the overture to *Euryanthe* by Weber are being rehearsed for this concert.—NYSZ Sunday, 31 December 1871, p. 2]

Philharmonische Gesellschaft. Heute Nachmittag wird in der Academy of Music die Generalprobe für das morgen Abend stattfindende zweite Concerte der philharmonischen Gesellschaft abgehalten werden. Der Pianovirtuose S. L. Mills [*sic*] wird in der Probe und in dem Concert spielen.—NYSZ Friday, 5 January 1872, p. 2

[Philharmonic Society. The dress rehearsal for tomorrow evening's second concert of the Philharmonic Society will be held this afternoon at the Academy of Music. Mr. S. B. Mills, the piano virtuoso, will play during the rehearsal and the concert.—NYSZ Friday, 5 January 1872, p. 2]

Philharmonische Gesellschaft. In dem heute Abend in der Academy of Music stattfindenden zweiten Concerte der philharmonischen Gesellschaft wird die neue Sinfonie „Im Walde“ von A. Raff zur Aufführung kommen. Herr S. B. Mills wird in diesem Concerte ebenfalls eine hier noch nicht gehörte Composition spielen. Sonntagsconcert. Das neunte Regiments-Musikcorps wird morgen Abend sein vierzehntes Concert unter der Leitung des Herrn Carl Bergmann im Grand Opera House geben.—NYSZ Saturday, 6 January 1872, p. 2

[Philharmonic Society. At the second concert of the Philharmonic Society to be held tonight at the Academy of Music, the new Symphony by A. Raff, *Im Walde*, will be performed. Mr. S. B. Mills will play a composition also not heard before in New York during this concert.

Sunday concert. The ninth regiment music corps will hold its fourteenth concert tomorrow night at the Grand Opera House under the direction of Mr. Carl Bergmann. — NYSZ Saturday, 6 January 1872, p. 2]

Concerte. Das zweite der philharmonischen Concerte hatte am Samstag Abend ein zahlreiches und elegantes Publikum in der Academy of Music versammelt. Die Ouverture zur „Euryanthe“ von Weber, Haydn's G-dur-Sinfonie, die in ihrer kräftigen, bestimmten und entschiedenen Weise mit der Grau in Grau gemalten Raff'schen Sinfonie „Im Walde“ einen recht wirksamen Contrast bildete, wurden von der Gesellschaft unter Leitung des Herrn Bergmann in Ganzen vorzüglich zu Gehör gebracht. Die letztgenannte Sinfonie führte, wenn wir nicht sehr irren, vor ungefähr vier Jahren Theodor Thomas in seinen Sinfonie-Soireen beim hiesigen Publikum auf, ohne damit besonders zu reussiren.

Es läßt sich aber trotzdem nicht abläugnen, daß die Raff'sche Sinfonie ein Werk ist, welches die volle Aufmerksamkeit der hiesigen Kunstfreunde verdient. Freilich werden sie es sich nicht verdrießen lassen dürfen, das Werk mehr als einmal zu hören, um es vollkommen würdigen zu können. Großes Interesse erregte das neue Reineckesche Concert in Fis-Moll für Piano und Orchester. Während der Musiker in den ersten beiden Theilen hauptsächlich die Mache bewundert, muß ihm der in jeder Hinsicht gelungene dritte Satz unbedingte Bewunderung abnöthigen. Mills spielte das sehr schwierige Concert mit jener nie fehlenden, alle Schwierigkeiten mit Leichtigkeit besiegenden Technik, mit jener durch den stets kräftigen Tone [*sic*: Ton] so charakteristischen Färbung, die dem Künstler hier seine Stellung als der erste in der Reihe der hiesigen Pianisten gesichert hat. Im nächsten Concerte sollen die D-Moll Sinfonie von Schumann, Berlioz's Vehmrichter-Ouverture und eine neue Ouverture „Macbeth“ von Heinefetter gespielt werden.—NYSZ Monday, 8 January 1872, p. 2

[Concerts. The second Philharmonic concert drew a numerous and elegant audience to the Academy of Music on Saturday evening. The society, under the direction of Mr. Bergmann, gave altogether exquisite renditions of the overture to *Euryanthe* by Weber, Haydn's Symphony in G major, whose vigorous and determined style made for a rather effective contrast with the gray-on-gray of Raff's Symphony *Im Walde*. Unless we are very mistaken, this last symphony was performed for the local public about four years ago by Mr. Theodore Thomas during his symphonic soirées, without much success. Yet it cannot be denied that Raff's symphony is a work that deserves the full attention of our local friends of the arts. True, they must not be discouraged when they need to listen to the work more than once before they can fully appreciate it. Reinecke's new Concerto in F-sharp minor for piano and orchestra met with great interest. While the musician, in the first two movements, admires more than anything else the way it is made, the third movement, a success in every respect, deserves his unqualified admiration. Mills played the very difficult concerto with his unfailing technique that overcomes all difficulties with ease, and with the characteristic color resulting from his ever-vigorous tone that has secured him the first rank among the local pianists. Schumann's D minor Symphony, Berlioz's overture to *Les francs-juges*, and a new *Macbeth* Overture by Heinefetter are to be performed during the next concert.—NYSZ Monday, 8 January 1872, p. 2]

Ueber Mangel an musikalischen Genüssen hat man sich in der verflossenen Woche wirklich nicht zu beklagen gehabt. Die Tafel war reich besetzt, wie man es nur wünschen

konnte. Die philharmonische Gesellschaft leitete den Reigen dieser musikalischen Genüsse ein, dann kam Thomas mit der soliden, klassischen Kost, während dazwischen der Liederkranz und die Aimée leichtere, aber doch pikante Gerichte servierten. Theodor Thomas versteht die Kunst, den musikalischen Speisezettel zu machen, aus dem FF. Und das ist und bleibt immer eine Kunst, die vielleicht ein kaiserlicher oder königlicher Hofkapellmeister in seinem ganzen Leben nicht gelernt. Ein Concertprogramm zeigt ebenso den Künstler, wie das Menu eines Diners den Gourmand [*sic*: Gourmet] zeigt. In beiden muß der Appetit, sei er nun geistig oder körperlich, rege erhalten werden. Man werfe nur einen Blick auf die musikalischen Speisezettel des Herrn Thomas und man wird gerne zugestehen, daß sie ohne Ausnahme Meisterwerke sind, auf die ein wirklicher Musiker mit Recht stolz sein darf. Sonst brauchen wir wohl über das Streben des Herrn Theodor Thomas kaum ein Wort des Lobes zu sagen. Er ist ein Künstler, welcher von seinem Berufe so durchdrungen ist, daß er persönliche Rücksichten, Vortheile aller Art, welche ihm geboten werden, und Alles, was nicht direkt die Förderung des Kunstgeschmackes in Amerika zum Zwecke hat, ganz außer seiner Beachtung läßt. Er sucht der Kunst ernst und energisch zu dienen und hat damit erzielt, daß sein Orchester heute mustergültig für ganz Amerika ist und daß es selbst mit den berühmtesten Orchestern Europa's dreist in die Schranken treten darf. In den sechs Concerten, welche Thomas in der verflossenen Woche in Steinway Hall gab, ist mehr und bessere Musik gemacht worden, als uns die philharmonische Gesellschaft in einem ganzen Jahre bietet. Die Wahrheit dieser Behauptung wird uns jeder Philharmoniker, vorausgesetzt, daß er ein Musiker ist, gewiß zugestehen. Jedes dieser Concerte zu besprechen, würde uns weiter führen, als der uns zugemessene Raum erlaubt. Wir bekamen in diesen Concerten neben den besten Werken der alten klassischen, der romantischen und der neuen Schule, die unverständiger Weise immer noch die der Zukunft genannt wird, zum ersten Male die Einleitung und das Finale zu Wagner's „Tristan und Isolde“, eine Serenade für Streichinstrumente in F-dur von Volkmann, ein Concert für Piano und Orchester von Brahms und das Andante der C-moll Sinfonie von Schubert zu hören, Werke, die nicht nur selten, sondern auch für jeden Musikfreund von hohem Interesse sind, da sie gewissermaßen als Marksteine ihrer Epochen, oder vielmehr der Richtungen, denen sie angehören, betrachtet werden können. Sämmtliche Vorträge des Thomas'schen Orchesters dürfen in Art und Weise als vollendet bezeichnet werden; daß man da und dort nicht mit der Auffassung des Dirigenten, mit seinen Tempi, mit der Färbung, und darin ist Thomas Meister, einverstanden ist, ändert an diesem Urtheil nichts. Als Solisten theilnahmen an diesen Concerten die Pianistin Fräulein Marie Krebs, der Violinist Bernard Listemann und der Harfenvirtuose Luigi Rocco.

Den letzteren zu hören hatten wir leider keine Gelegenheit. Ueber Fräulein Krebs' eminente technische Fertigkeit haben wir uns schon früher ausgesprochen. Die junge Künstlerin hat übrigens unter der verständigen Anleitung Thomas' Fortschritte gemacht; sie entwickelte in allen ihren Vorträgen mehr Wärme, ein besseres, schöneres Verständniß der Composition, welches bei allem äußeren Glanz ihres eleganten Spieles wohlthuend wirkt; man kann sagen: es ist Seele in ihr Spiel gekommen. Herr Listemann ist ein tüchtig geschulter, gediegener Geiger, der mit vollem Rechte im Thomas'schen Orchester nicht nur die erste Violine, sondern auch Solo spielen darf. Thomas verläßt uns übrigens schon in dieser Woche und werden wir schwerlich Gelegenheit haben, ihn vor der Sommersaison hier wieder zu hören. Wo er dann seine Sommerconcerte geben

wird—ob im Central Park oder im Terrace Garden—ist zur Zeit noch ein Geheimniß, doch wo es auch sein mag, er wird dem Kunstfreunde stets willkommen sei [*sic*: sein].—Unter den Eindrücken [*sic*: Eindrücken] der Thomas'schen Concerte erscheint uns das zweite Concert der philharmonischen Gesellschaft, welches vor acht Tagen in der Academy of Music stattfand, fast matt und blaß. Und doch war dieses Concert ein bei weiterem besseres als das erste. Als Novität brachte dieses Concert eine neue Composition von Reinecke, ein Clavierconcert mit Orchesterbegleitung in Fis-moll, in welchem Alles geschickt, sauber und glatt gemacht ist, das aber doch nicht recht munden will, da es ihm an Lebensfähigkeit, an Originalität fehlt. Die zwei ersten Sätze sind sogar matt, wenn auch das Adagio in seiner sehnsüchtigen Mondscheinsfärbung auf sentimentale Gemüther Eindruck zu machen im Stande ist. Besser ist der etwas lang ausgespinnene dritte Satz, ein Allegro con brio. Mills spielte übrigens das Concert auf einem prächtigen Steinway'schen Concertflügel ganz prächtig [*sic*]. Haydn's biedere, fidele Sinfonie in G-dur und Raff's farbenreiche sinfonische Dichtung oder poetische Sinfonie „Im Walde“, die wohl stellenweise etwas derb in Tonmalerei macht, wurden unter Karl Bergmann's genialer Leitung ganz vorzüglich von den Philharmonikern gespielt. Im nächsten Concerte werden wir die Schumann'sche D-moll Sinfonie, die Vehmrichter Ouverture von Berlioz und die neue Ouverture „Macbeth“ von Heinefetter zu hören bekommen.—NYSZ Sunday, 14 January 1872, p. 2

[Last week certainly offered no reason to complain of a lack of musical pleasure. The table was as richly laid as one could hope. The Philharmonic Society opened this round-dance of musical pleasures, followed by Thomas with his solid classical fare, while in between them, the Liederkranz and the Aimée served lighter and yet tasty entrees. Theodore Thomas is a master of the art of writing the musical menu. And it is and always will be an art that the director of an imperial or royal court orchestra may not learn in his entire life. A concert program indicates the artist just as the menu of a dinner indicates the gourmet. In both disciplines, it is vital to maintain the appetite, be it spiritual or physical. A single glance at Mr. Thomas's musical menus, and one will concede that they are without exception masterworks in which a true musician may take justified pride. It is probably unnecessary that we say much in praise of Mr. Theodore Thomas's endeavors. He is an artist so absorbed in his calling that he has no regard for his personal affairs, for advantages of any kind offered to him, and pays no attention whatsoever to all that is not directly intended to advance artistic taste in America. He seriously and vigorously seeks to serve the arts, and thus his orchestra now serves as an example for all of America, and can even boldly compete with the most famous orchestras of Europe. During the six concerts that Thomas held this past week at Steinway Hall, more and better music has been made than what the Philharmonic Society offers in an entire year. Any one of the Philharmonic players, if indeed he is a [good] musician, will certainly concede the truth of this assertion. It would exceed the space allotted to us to discuss each one of these concerts. In them, there are the best works of the old classical, the romantic, the new school which is, rather unreasonably, still called that of the future. We heard, for the first time, the introduction and finale of Wagner's *Tristan und Isolde*, a serenade for strings in F major by Volkmann, a Concerto for piano and orchestra by Brahms and the andante of the Symphony in C minor by Schubert; works that are not only rare but also of great interest to any friend of music, since they can in a way be regarded as milestones of their

epochs or rather of the schools to which they belong. All performances by Thomas's orchestra can be called perfect in their way; this remains the case even if every once in a while one does not agree with the conductor's views, his tempos, or his choice of color, in which Thomas is a master. Participating soloists in these concerts were Miss Marie Krebs, the pianist, Bernard Listemann, the violinist, and Luigi Rocco, the harp virtuoso. Unfortunately, we were unable to hear the latter play. We have already discussed Miss Krebs's eminent technical skill in the past. The young artist, incidentally, has made progress under Thomas's judicious guidance; in all her recitals, she developed more warmth, an improved and more beautiful understanding of the compositions, which is a genial complement to the outward brilliance of her elegant playing; one could say: there is now a soul in it. Mr. Listemann is a solidly trained and proficient violinist, who has every right not only to play first violin in Thomas's orchestra but also to appear as soloist. Thomas, by the way, is already leaving us this week and we will hardly have the opportunity to hear him here again before the summer season. Where he will hold his summer concerts—whether in Central Park or at the Terrace Garden—is still a secret, but wherever he may be, the friends of the arts will always welcome him.—With the impressions of Thomas's concerts in mind, the Philharmonic Society's second concert, held eight days ago at the Academy of Music, seems almost dull and pale to us. And yet this concert was much better than the first one. As a novelty, the concert brought a new composition by Reinecke, a Piano Concerto with accompanying orchestra in F-sharp minor, in which everything is made with skill, neatly and smoothly, and which yet doesn't quite suit [our] taste, lacking vitality and originality. The first two movements are even weak, even though the adagio, with its color of wistful moonlight, may impress sentimental natures. The third movement, an allegro that is drawn-out a little too long, is better. Otherwise, Mills played the concerto quite splendidly on a splendid [*sic*] concert grand piano by Steinway. Haydn's worthy and merry Symphony in G major and Raff's richly colored symphonic poem or poetic Symphony *Im Walde*, which at times takes the tone-painting a little too far, were played quite exquisitely by the Philharmonic under Karl Bergmann's inspired direction. During the next concert, we will get to hear Schumann's Symphony in D minor, the overture to *Les francs-juges* by Berlioz, and the new *Macbeth* Overture by Heinefetter.—NYSZ Sunday, 14 January 1872, p. 2]

Philharmonische Gesellschaft.—Heute Nachmittag wird in der Academy of Music die Generalprobe für das morgen stattfindende dritte Concert der philharmonischen Gesellschaft abgehalten werden. Die Sängerin Mlle. Henriette Corradi und der Violinist Senor Tarasate [*sic*: Sarasate] werden sowohl in der Generalprobe, wie im Concert als Solisten auftreten.—NYSZ 2 February 1872, p. 2

[Philharmonic Society. The dress rehearsal for tomorrow's third concert of the Philharmonic Society will be held this afternoon at the Academy of Music. Mlle. Henriette Corradi, the singer, and Senor Sarasate, the violinist, will appear as soloists both during the dress rehearsal and the concert.—NYSZ Friday, 2 February 1872, p. 2]

Philharmonische Gesellschaft von Staten-Island. Diese erst kürzlich organisierte Gesellschaft gedenkt drei oder vier Concerte in Association-Hall zu veranstalten. In dem ersten dieser Concerte, welches am Freitag den 3. März abgehalten werden soll, werden

der Pianist S. Liebling, der Violinist Hermann Brandt, der Cellist Charles Weiner und der Baritonist Julius Günstzburger als Solisten mitwirken.—NYSZ Saturday, 3 February 1872, p. 8

[Philharmonic Society of Staten Island. This society, which has been organized only recently, intends to hold three or four concerts at Association Hall. During the first of these concerts, to be held on Friday, March 3, The pianist, S. Liebling, the violinist, Hermann Brandt, the cellist, Charles Weiner, and the baritone, Julius Günstzburger, will participate as soloists.—NYSZ Saturday, 3 February 1872, p. 8]

Philharmonische Gesellschaft. Das dritte Concert der philharmonischen Gesellschaft, welches am Samstag Abend in der Academy of Music stattfand, war, wohl in Folge des ungünstigen Wetters, bedeutend schwächer besucht als die beiden vorhergegangenen Concerte. Das Orchester spielte unter Bergmann's Leitung Schumann's D-Moll Sinfonie, die, wenn man über die gänzlich unmotivirte Zusammenziehung der einzelnen Sätze hinwegsieht, an Reichthum und Originalität der Gedanken, an schönem, melodischem Fluß keiner seiner anderen Sinfonien nachsteht, die ziemlich schwache Heinefetter'sche Overture „Macbeth“ und Beethoven's dritte Leonoren-Overture mit jenem Verständniß, Schwung und Feuer, die man von einem so ausgezeichneten Orchester unter so tüchtigem Leiter zu erwarten berechtigt ist. Sarasate [*sic*], der Violinvirtuose, trug Bruch's großes Violinconcert vor. Der Künstler entwickelte eine sehr verständige Auffassung, eine erstaunliche Fertigkeit und einen vollen, schönen, wenn auch nicht gerade großen Ton. Sein Spiel riß das Publikum zu stürmischen Beifallsbezeugungen hin. Weniger Glück machte die Sängerin Mlle. Henriette Corradi mit einer Händelschen Arie aus der Schöpfung und einer recht gewöhnlichen Arie aus Donizetti's mißrathenen „Märtyrern.“ Die Stimme der Dame ist ein kräftiger, umfangreicher, heller Sopran, der namentlich in den mittleren und oberen Registern von schöner Klangfarbe ist. Der Vortrag der Händel'schen Arie war ein noch ziemlich mangelhafter. Im zweiten Concerte kommt eine neue Sinfonie des hiesigen Componisten und Musiklehrers F. L. Ritter, Schumann's Manfred-Overture und die schon für das vorgestrige Concert versprochene Overture „Die Vehmrichter,“ von Berling [*sic*: Berlioz], zur Aufführung.—NYSZ Monday, 5 February 1872, p. 8

[Philharmonic Society. The Philharmonic Society's third concert, held on Saturday evening at the Academy of Music, was much less well-attended than the two preceding concerts, probably due to the inclement weather. Under Bergmann's direction, the orchestra played Schumann's Symphony in D minor, which, disregarding the completely unmotivated concatenation of the individual movements, is second to none of his other symphonies in the wealth and originality of its ideas, and in beautiful and melodious flow; Heinefetter's rather weak *Macbeth* Overture, and Beethoven's third *Leonore* Overture, with the understanding, the verve and fire which one can justifiably expect from such an excellent orchestra under such proficient direction. Sarasate, the violin virtuoso, presented Bruch's grand Violin Concerto. The artist developed an intelligent conception of the work, showed astonishing skill, and created a full and beautiful if not exactly grand timbre. His playing elicited rapturous applause from the audience. The singer, Mlle. Henriette Corradi was less successful with a Handel aria from the *Creation*

and a rather ordinary aria from Donizetti's ill-bred *Martyrs*. The lady's voice is a strong and bright soprano of considerable range and a beautiful timbre especially in the middle and upper registers. Her rendition of the Handel aria was still rather deficient. During the second concert, the society will perform a new symphony by the local composer and music teacher, F. L. Ritter, Schumann's *Manfred* Overture, and the overture to *Les francs-juges* by Berlioz, which had already been promised for the concert on Saturday.—NYSZ Monday, 5 February 1872, p. 8]

Philharmonische Gesellschaft. In dem heute Abend in der Academy of Music stattfindenden dritten Concerte der philharmonischen Gesellschaft wird Schumann's D-moll Sinfonie, die Ouverture „Die Vehmrichter“ von Berlioz und eine neue Ouverture „Macbeth“ von Heinefetter zur Aufführung kommen. Die Sängerin Mlle. Henriette Corradi [*sic*: Corradi] und der Violinist Senor P. Sarasate wirken als Solisten in diesem Concerte mit.—NYSZ Saturday, 3 February 1872, p. 2

[Philharmonic Society. During the Philharmonic Society's third concert, to be held tonight at the Academy of Music, Schumann's Symphony in D minor, the overture *Les francs-juges* by Berlioz, and a new overture *Macbeth* by Heinefetter will be performed. Mlle. Henriette Corradi, the singer, and Senor P. Sarasate, the violinist, will participate as soloists in the concert.—NYSZ Saturday, 3 February 1872, p. 2]

Philharmonische Gesellschaft. Das dritte Concert der philharmonischen Gesellschaft, welches am Samstag Abend in der Academy of Music stattfand, war, wohl in Folge des ungünstigen Wetters, bedeutend schwächer besucht als die beiden vorhergegangenen Concerte. Das Orchester spielte unter Bergmann's Leitung Schumann's D-Moll Sinfonie, die, wenn man über die gänzlich unmotivirte Zusammenziehung der einzelnen Sätze hinwegsieht, an Reichthum und Originalität der Gedanken, an schönem, melodischen Fluß keiner seiner anderen Sinfonien nachsteht, die ziemlich schwache Heinefetter'sche Ouverture „Macbeth“ und Beethoven's dritte Leonoren-Ouverture mit jenem Verständniß, Schwung und Feuer, die man von einem so ausgezeichneten Orchester unter so tüchtigen Leiter zu erwarten berechtigt ist. Sarasate, [*sic*] der Violinvirtuose, trug Bruch's großes Violinconcert vor. Der Künstler entwickelte eine sehr verständige Auffassung, eine erstaunliche Fertigkeit und einen vollen, schönen, wenn auch nicht gerade großen Ton. Sein Spiel riß das Publikum zu stürmischen Beifallbezeugungen hin. Weniger Glück machte die Sängerin Mlle. Henriette Corradi mit einer Händelschen Arie aus der Schöpfung und einer recht gewöhnlichen Arie aus Donizetti's mißrathenen „Märtyrern.“ Die Stimme der Dame ist ein kräftiger, umfangreicher, heller Sopran, der namentlich in den mittleren und oberen Registern von schöner Klangfarbe ist. Der Vortrag der Händel'schen Arie war ein noch ziemlich mangelhafter. Im zweiten [*sic*: vierten] Concerte kommt eine neue Sinfonie des hiesigen Componisten und Musiklehrers F. L. Ritter, Schumann's Manfred- Ouverture und die schon für das vorgestrige Concert versprochene Ouverture „Die Vehmrichter“, von Berlioz [*sic*: Berlioz], zu Aufführung.—NYSZ Monday, 5 February 1872, p. 2

[Philharmonic Society. The Philharmonic Society's third concert, held on Saturday evening at the Academy of Music, was considerably less well-attended than the two preceding concerts, probably because of the inclement weather. The orchestra, under

Bergmann's direction, played Schumann's Symphony in D minor—which, if one disregards the perfectly unmotivated combination of the individual movements, is inferior to none of his other symphonies in its wealth and originality of ideas, and its fair and melodious flow—as well as Heinefetter's rather weak *Macbeth* Overture and Beethoven's third *Leonore* Overture with the understanding, verve and fire that one can legitimately expect from such an excellent orchestra under so proficient a conductor. Sarasate, the violin virtuoso, presented Bruch's great Violin Concerto. The artist displayed a very intelligent understanding, astonishing skills, and a tone that was full and beautiful if not exactly grand. His playing entranced the audience and met with roaring applause. Mlle. Henriette Corradi, the singer, was less successful with an aria from Handel's [*sic*: Haydn's] *Die Schöpfung* and a rather ordinary aria from Donizetti's failed opera, *Les Martyrs*. The lady's voice is a strong, extensive, and bright soprano of pleasant timbre especially in the middle and upper registers. Her presentation of the Handel aria was still rather inadequate. A new symphony by the local composer and music teacher, F. L. Ritter, Schumann's *Manfred* Overture, and the overture *Les francs-juges* by Berlioz, which had already been promised for the concert the day before yesterday, will be performed during the second [*sic*: fourth] concert.—NYSZ Monday, 5 February 1872, p. 2]

Concerte.—Das neunte Regimentsmusikcorps, Dirigent Karl Bergmann, wird morgen Abend sein 17. Concert im Grand Opera House geben.—NYSZ Saturday, 10 February 1872, p. 2

[Concerts. The 9th Regiment Music Corps, conducted by Carl Bergmann, will hold its 17th concert tomorrow night at the Grand Opera House.—NYSZ Saturday, 10 February 1872, p. 2]

Concerte.—Das neunte Regimentsmusikcorps, Dirigent Karl Bergmann, wird morgen Abend sein 18. Concert im Grand Opera House geben.
Das Wiener Damen-Orchester veranstaltet heute Mittag wieder ein Matinee-Concert in Falk's Pavillon im Broadway.—NYSZ Saturday, 17 February 1872, p. 2

[Concerts. The 9th regiment music corps, conducted by Karl Bergmann, will hold its 18th concert tomorrow night at the Grand Opera House.
This afternoon the Viennese Ladies Orchestra will hold a Matinee Concert in Falk's Pavillion on Broadway.—NYSZ Saturday, 17 February 1872, p. 2]

Philharmonische Gesellschaft. Eine öffentliche Probe für das zweite [*sic*: vierte] Concert der philharmonischen Gesellschaft wird heute Nachmittag in der Academy of Music stattfinden. Ritters neue Sinfonie wird bei dieser Gelegenheit probirt werden.—NYSZ Friday, 23 February 1872, p. 2

[Philharmonic Society. A public rehearsal for the Philharmonic Society's second [*sic*: fourth] concert will be held this afternoon at the Academy of Music. Ritter's new symphony will be rehearsed on this occasion.—NYSZ Friday, 23 February 1872, p. 2]

Das vierte Concert der philharmonischen Gesellschaft findet am nächsten Samstag in der Academy of Music statt. Interessant wird dasselbe für uns New-Yorker durch den Umstand, daß in demselben eine neue Sinfonie, die zweite des hiesigen Componisten und musikalischen Schriftstellers F. L. Ritter zu Gehör gebracht werden wird.—NYSZ Sunday, 25 February 1872, p. 2

[The Philharmonic Society's fourth concert will be held next Saturday at the Academy of Music. What makes the concert interesting for us New Yorkers is the fact that a new symphony, the second by the local composer and musical writer, F. L. Ritter, will be performed during it.—NYSZ Sunday, 25 February 1872, p. 2]

Philharmonische Gesellschaft.—Die letzte Generalprobe für das am Samstag Abend stattfindende vierte Concert der philharmonischen Gesellschaft wird heute Nachmittag in der Academy of Music abgehalten werden. Das Programm dieses Concertes ist ein außergewöhnlich interessantes. Als Novität bringt uns dasselbe eine neue Sinfonie von F. L. Ritter, eines Herren, der hier seit Jahren als Musiklehrer, Componist und Dirigent thätig ist. Herr Ritter hat bereits früher mehrere Orchestercompositionen, die beifällig aufgenommen wurden, hier zur Aufführung gebracht. Liszt's „Praeludien“ und Beethoven's Coriolan-Ouverture kommen ebenfalls zur Aufführung. Die Piano-Virtuosin Fräulein Anna Mehlig wird Schumann's großes A-Moll Concert spielen und der Baritonist F. Remmert zwei Arien vortragen.—NYSZ Friday, 1 March 1872, p. 2

[Philharmonic Society.—The final dress rehearsal for Saturday's fourth concert of the Philharmonic Society will be held this afternoon at the Academy of Music. The concert's program is exceptionally interesting. As a novelty, it will bring a new symphony by F. L. Ritter, a gentleman who has been active here in New York for years as a music teacher, composer, and conductor. Mr. Ritter has had a number of orchestral compositions performed in New York in the past, which were received favorably. Liszt's *Les Préludes* and Beethoven's Coriolan Overture will also be performed. Miss Anna Mehlig, the piano virtuoso, will play Schumann's grand Concerto in A minor, and F. Remmert, the baritone, will present two arias.—NYSZ Friday, 1 March 1872, p. 2]

Concerte. Das vierte Concert der philharmonischen Gesellschaft findet heute Abend in der Academy of Music statt. Fräul. Anna Mehlig und Hr. Franz Remmert treten als Solisten in diesem Concerte auf. Im Grand Opera House wird morgen Abend unter Karl Bergmanns Leitung abermals ein großes Concert abgehalten werden, an welchem sich die Mitglieder der Fabbri-Mulder-Opern-Gesellschaft, das neunte Regimentsmusikcorps, Mme. Anna Bishop [*sic*] und der Cornetist Levy betheiligen werden.—NYSZ Saturday, 2 March 1872, p. 2

[Concerts. The Philharmonic Society's fourth concert will be held tonight at the Academy of Music. Miss Anna Mehlig and Mr. Franz Remmert will appear as soloists in this concert. Another concert under the direction of Karl Bergmann will be held tomorrow evening at the Grand Opera House, with the participation of the members of the Fabbri-Mulder opera society, the ninth regiment music corps, Mme. Anna Bishop and the cornetist, Mr. Levy.—NYSZ Saturday, 2 March 1872, p. 2]

Außer dem vierten Concerte der Philharmonischen Gesellschaft, auf welches wir in der nächsten Nummer dieses Blattes zurückkommen werden, gab es kein Concert von Bedeutung in den letzten acht Tagen. Das philharmonische Concert brachte uns eine neue Sinfonie des hiesigen Componisten F. L. Ritter, die, namentlich was den ersten Theil, d.h. die in ein ganzes zusammengezogenen ersten zwei Sätze, anbetrifft, eine sehr günstige Aufnahme gefunden hat. Verglichen mit der ersten Sinfonie Ritters ist diese zweite als ein bedeutender Fortschritt zu betrachten. Fräulein Anna Mehlig, die gestern Abend im philharmonischen Concerte spielte, wird in diesem Monat drei Matineeconcerte in Steinway Hall veranstalten. Die erste dieser „Piano-Recitationen“ findet am nächsten Mittwoch statt und bringt Claviercompositionen von Beethoven, Bach, Schumann, Schubert, Henselt, und Liszt.—NYSZ Sunday, 3 March 1872, p. 2

[Besides the Philharmonic Society's fourth concert, to which we will return in this paper's next number, there were no concerts of importance during the past eight days. The Philharmonic concert brought us a new symphony by the local composer, F. L. Ritter, which, especially as regards the first part, i.e., the joined first two movements, was received very favorably. In comparison with Ritter's First Symphony, this second one is to be regarded as a considerable improvement. Miss Anna Mehlig, who played in the Philharmonic concert yesterday, will hold three matinee concerts at Steinway Hall this month. The first of these "piano recitals" will take place next Wednesday, featuring piano compositions by Beethoven, Bach, Schumann, Schubert, Henselt, and Liszt.—NYSZ Sunday, 3 March 1872, p. 2]

Philharmonisches Concert. Schnee und Kälte hatten die Kunstfreunde und Kenner am Samstag Abend nicht von dem Besuche der Academy of Music, in welcher das vierte Concert der philharmonischen Gesellschaft stattfand, abhalten können. Das Haus war vollständig gefüllt und nur wenige der Besucher mögen dasselbe unbefriedigt verlassen haben. Das Concert darf mit Recht als das beste bezeichnet werden, welches uns die Gesellschaft in dieser Saison geboten hat. Programm und Ausführung waren musterhaft. Ein neues Instrumentalwerk, die zweite Sinfonie des hiesigen Componisten L.F. [*sic*] Ritter leitete das Concert ein. Ritter hat als Vorwurf seiner Sinfonie, als Gegenstand, den er in Tönen zu schildern versucht hat, Byron's „Sardanapal“ oder vielmehr einige der Hauptmomente der Dichtung gewählt. Die Sinfonie ist also Programm-Musik, aber in der besten Bedeutung dieses häufig und arg mißbrauchten Wortes. Doch abgesehen davon, ist die Sinfonie ein bedeutendes, ein interessantes Werk, dem alle Musikverständigen Beifall zollen werden. Dem von Schumann, Mendelssohn, ja, selbst von Beethoven gegebenen Beispiele folgend, hat Ritter die ersten beiden und die letzten beiden Sätze vereinigt, so daß dieselbe eigentlich nur aus zwei Theilen besteht. Strenge Klassiker werden ihm das wohl als einen anrechnen, aber der Stoff, das zu Schildernde, haben den Componisten fast dazu gezwungen, namentlich in der zweiten Abtheilung, die den Sturz und Untergang Sardanapals in Tönen malt. Ritter's Sinfonie läßt sich am Besten mit einem großen historischen Gemälde vergleichen; die Idee, die Conception ist eine geniale, einzelne Theile derselben sind vorzüglich ausgeführt, bei anderen ist vielleicht die schaffende Kraft erlahmt, der Schöpfer derselben mag sich da und dort in seinen Mitteln vergriffen oder sich an gute Vorbilder (z.B. Schumann) angelehnt haben, aber das Alles eingeräumt muß man das Werk doch als ein bedeutendes, als ein Kunstwerk

gelten lassen. Sehr gut ist dem Componisten namentlich das Scherzo gelungen; originell ist auch der Marsch im letzten Satze, der brillant instrumentirt, nie seine Wirkung verfehlen wird. Verglichen mit der ersten Sinfonie, ja selbst mit der Othello- Overture desselben Componisten darf diese Sinfonie als ein Fortschritt zum Besseren betrachtet werden. Auch die Instrumentation ist in dieser Sinfonie freier, geschickter und charakteristischer gehandhabt. Das Werk fand eine recht beifällige Aufnahme und wird sich wohl auch in Europa Bahn brechen. Die Sinfonie, wie auch Beethoven's Cerialen[sic: Coriolan]-Overture und Liszt's stets gern gehörten [sic: gehörte] „Präludien“ wurden unter Bergmann's Leitung vortrefflich gespielt. Fräulein Anna Mehlig interpretirte das wunderschöne Schumann'sche Clavierconcert in A-Moll wie eine echte Künstlerin und fand für ihre meisterhafte Leistung stürmischen Beifall. Herr F. Remmert sang zwei Arien von Gluck (Iphigenia in Aulis) und von Briedien [?] (Johann von Paris) mit Geschmack und künstlerischem Verständniß.—NYSZ Monday, 4 March 1872, p. 2

[Philharmonic concert. Snow and cold temperatures had not been able to deter the connoisseurs and friends of the arts on Saturday evening from attending the Philharmonic Society's fourth concert at the Academy of Music. The house was completely sold, and only few in the audience may have left unsatisfied. The concert can justifiably be called the best that the society has offered us during this season. The program and the execution were exemplary. A new instrumental work, the Second Symphony of the local composer, L.F. [sic] Ritter, opened the concert. Ritter chose Byron's *Sardanapal*, or rather some of the poem's central moments, as the object or theme of his symphony, as the matter he attempted to depict in music. The symphony is thus a piece of program-music, but in the best sense of this often and badly abused word. That aside, the symphony is an important and interesting work which will garner the applause of all musical experts. Following the examples of Schumann, Mendelssohn, and even Beethoven, Ritter has joined the first two and the last two movements so that the symphony consists properly speaking only of two parts. Rigorous classicists will probably reproach him for that, but the material of his depiction almost forced the composer to take this step, especially in the second part, which gives a tone-painting of Sardanapal's overthrow and ruin. Ritter's symphony is best compared to a great historical painting; the idea, the conceit is an inspired one, and individual parts are executed exquisitely; in others, the creative force may have slackened, the creator may here and there have chosen the wrong means, or leaned on good models (e.g. Schumann), but conceding all that, one must still regard the work as important, and indeed as a work of art. The composer was especially successful in the scherzo; the march in the last movement is equally original and, with its brilliant instrumentation, will never fail to be effective. In comparison with the same composer's First Symphony and even his *Othello* Overture, this symphony can be regarded as an improvement. The instrumentation, too, has been handled with greater freedom and skill and more characteristically in this symphony. The work was received rather favorably and will probably gain acceptance also in Europe. The symphony, as well as Beethoven's *Coriolan* Overture and Liszt's *Praeludien*, which are always welcome, were played excellently under Bergmann's direction. Miss Anna Mehlig interpreted Schumann's wonderful Piano Concerto in A minor like a true artist; her masterful performance met with roaring applause. Mr. F. Remmert sang two arias by Gluck (*Iphigenia in Aulis*) and

Briedien (*Johann von Paris*) with taste and artistic understanding.—NYSZ Monday, 4 March 1872, p. 2]

Am Samstag vor acht Tagen fand in der Academy of Music das vierte philharmonische Concert statt. Wir haben in dieser Saison sehr häufig mit der philharmonischen Gesellschaft in Bezug auf die Zusammenstellung der Programme und deren Ausführung rechten müssen, da die Gesellschaft es nur darauf abgesehen zu haben schien, der Menge zu genügen, respective möglichst hohe Einnahmen zu erzielen. Ihr letztes Concert hat jedoch so ziemlich den Anforderungen entsprochen, welche man an eine derartige Gesellschaft zu stellen berechtigt ist. Dafür kann man ihr schon einige der früher begangenen Sünden verzeihen. Von Instrumentalwerken brachte uns dieses Concert eine neue Sinfonie von F. L. Ritter, Beethoven's unsterbliche Coriolan-Ouverture und Liszt's sinfonische Dichtung „Präludien“ in im Ganzen recht befriedigender Ausführung. Ritter, der Componist dieser neuen Sinfonie (No. 2 in E-moll), ist hier seit Jahren als Musiklehrer, Dirigent und musikalischer Schriftsteller thätig. Seine erste Sinfonie, seine Othello-Ouverture, sein 46. Psalm kamen hier während der Harrison'schen Frühjahrs-Musikfeste in Steinway Hall zur Aufführung. Die Ouverture namentlich fand großen Beifall. Außerdem hat Ritter Chöre für Männerchor und gemischten Chor, Lieder für eine Singstimme, Claviercompositionen etc. geschrieben. Er hat auch als musikalischer Schriftsteller und Vorleser Bedeutendes geleistet; seine kurzgefaßte Geschichte der Musik ist ein werthvolles Werk, welches hier und überall Anerkennung gefunden hat. Diese zweite sinfonie, die man übrigens auch als sinfonische Dichtung bezeichnen könnte, reiht sich den besseren Werken Ritters würdig an; sie zeigt originelle Ideen, ansprechende, melodische Motive, eine geschickte Behandlung und Verarbeitung derselben, sowie eine klare, geistreiche und charakteristische Instrumentation. Als der beste Satz darf das Scherzo in E-dur betrachtet werden; es ist melodisch, leicht und flüssig geschrieben, reizend instrumentirt und giebt Zeugniß von einem gewissen Adel der Empfindung. Auch der letzte Satz, ein kräftiges Allegro con spirito [con spirito] ist sehr wirkungsvoll, namentlich was den schwungvollen, instrumental brillant ausgestatteten Marsch in C-dur anbetrifft. Mit dem dritten Satze, ein Andante in A-moll, obgleich derselbe auch einzelne schöne Punkte bietet, konnten wir uns weniger befreunden. Es ist uns in demselben Manches unklar gelieben, wozu wohl auch die Ausführung ihr Theil mit dazu beigetragen [sic] haben mag. Als ein hiesiges Product haben wir diese Sinfonie mit freuden begrüßt und das Publikum ließ dem Werke eine warme, herabzliche Aufnahme zu Theil werden. Herr Ritter ist übrigens, wie wir hören, bereits mit der Composition einer dritten Sinfonie beschäftigt. Die Coriolan-Ouverture, die hier seit längerer Zeit nicht gespielt worden war, wurde kräftig und markig, wie es namentlich der erste Theil derselben erheischt, und mit der richtigen Vertheilung von Licht und Schatten vorgetragen. Dasselbe darf von den Präludien gesagt werden, eine Composition, die gerade unter Karl Bergmann's energischem Taktstocke stets auf das wirksamste zur Geltung kommt. Fräulein Anna Mehlig spielte das Schumann'sche große Concert in A-moll auf einem Steinway'schen Concertflügel ganz neuer Construction, dem Vorläufer des 25,000. Instrumentes dieser Firma, dessen mächtiger, sonorer und dabei doch edler Ton mit Recht allgemein bewundert wurde. Das Schumann'sche Concert erfordert neben ganz bedeutender technischer Fertigkeit, eine feinfühlende, durchgeistigte Auffassung, aber auch an einzelnen Stellen Energie und Kraft. Wenn mit Bezug auf die letzten zwei Punkte

Fräulein Mehlig nicht vollkommen genügte, so muß das wohl äußeren Umständen zugeschrieben werden, da die geschätzte Pianistin am Tage vor dem Concerte, in der Generalprobe, die Schumann'sche Composition tadellos gespielt hatte. Herr Remmerz bewies durch den Vortrag zweier Arien, von denen die eine jedoch in einem philharmonischen Concerte kaum am Platze war, aufs Neue, daß er ein tüchtig geschulter Sänger und im Besitze vorzüglicher Stimmittel ist. Das nächste Concert der Gesellschaft wird erst am 6. April stattfinden.—NYSZ Sunday, 10 March 1872, p. 2

[The fourth Philharmonic concert was held on Saturday eight days ago at the Academy of Music. We have had many differences with the Philharmonic Society this season over the composition of its programs as well as their execution, as the society seemed intent only on pleasing the crowd, or realizing the highest possible revenues. Its last concert, however, has mostly met the requirements which one can justifiably set for a society of this kind; and that allows forgiving it some of its sins of the past. Of instrumental works, this concert brought a new symphony by F. L. Ritter, Beethoven's immortal *Coriolan* Overture, and Liszt's symphonic poem *Les préludes*, in an altogether rather satisfying execution. Ritter, the composer of the new symphony (no. 2 in E minor), has been active here in New York for years as a music teacher, conductor, and writer on music. His First Symphony, his *Othello* Overture, [and] his 46th *Psalm* were performed here during Harrison's Spring Music Festival at Steinway Hall. Specifically the overture met with great applause. Ritter has also written choruses for men's and mixed chorus, songs for solo voice, piano compositions, etc. He has also done important work as a writer and lecturer on music; his short history of music is a valuable work and has found recognition here and elsewhere. This Second Symphony, which could also be called a symphonic poem, is a worthy successor to Ritter's better works; it exhibits original ideas, appealing and melodious motives, which are skillfully treated and developed, as well as a clear, ingenious and characteristic instrumentation. The best movement, we should think, is the scherzo in E major; it is melodious, written in a light flowing manner, charmingly set, and attests to a certain nobility of sentiment. The last movement, a vigorous allegro con spirito, also is very effective, especially as regards the march in C major, which is full of verve and brilliantly set. We couldn't quite warm to the third movement, an andante in A minor, even though it also offers individually beautiful elements; many a thing in it remained unclear to us, to which problem the execution may have contributed its share. A local product, we have welcomed this symphony with great pleasure, and the audience gave it an equally warm and cordial reception. We hear, by the way, that Mr. Ritter is already busy composing a Third Symphony. The *Coriolan* Overture, which hadn't been played here in some time, was presented with the vigor and zest demanded specifically by its first part, as well as the correct distribution of light and shadow. The same can be said of *Les préludes*, a composition which always makes the greatest possible effect, especially under Karl Bergmann's energetic direction. Miss Anna Mehlig played Schumann's grand Concerto in A minor on a Steinway grand piano that is an entirely new construction, a predecessor of that company's 25,000th instrument, whose powerful, sonorous and yet noble sound was rightly admired by all. Besides considerable technical skill, Schumann's Concerto demands a subtly felt and spiritual understanding, but in some passages also energy and power. If Miss Mehlig did not suffice with respect to the latter two points, that is probably due to exterior circumstances, since the esteemed

pianist had played the composition by Schumann flawlessly on the day before the concert during the dress rehearsal. Mr. Remmerz once again proved in the presentation of two arias, of which one, however, was hardly appropriate in a Philharmonic concert, that he is a well-trained singer and commands exquisite vocal means. The society's next concert will not take place before April 6.—NYHSZH Sunday, 10 March 1872, p. 2]

Philharmonisches Concert. Das fünfte und vorletzte Concert der philharmonischen Gesellschaft in der diesjährigen Saison findet heute Abend in der Academy of Music statt. Das Orchester wird Beethovens „Eroica“, Mendelssohns Ouverture „Die Fingalshöhle“ und die Ouverture „Prometheus“ von Bergiel [*sic*: Bargiel] spielen. Der Liederkranz singt zwei Lieder, „Wie kam die Liebe“ von Frey und „Kriegers Gebet“ von Lachner und Herr F. Bergner wird das erste Goltermann'sche Concert für Cello spielen.—NYSZ Saturday, 6 April 1872, p. 2

[Philharmonic concert. This seasons' fifth and penultimate concert of the Philharmonic Society will be held tonight at the Academy of Music. The orchestra will play Beethoven's *Eroica*, Mendelssohn's overture to *Die Fingalshöhle*, and the *Prometheus* Overture by Bargiel. The Liederkranz will sing two songs, *Wie kam die Liebe* by Frey and *Kriegers Gebet* by Lachner, and Mr. F. Bergner will play Goltermann's First Concerto for Cello.—NYSZ Saturday, 6 April 1872, p. 2]

Philharmonic Concert. Das fünfte Concert der Philharmonischen Gesellschaft, welches am Samstag Abend vor einem überaus zahlreichen Publikum in der Academy of Music stattfand, führte uns nach längerer Pause wieder einmal Beethovens „Errica“ [*sic*: *Eroica*], Mendelssohns Ouverture „Die Hebriden“ und Bargiels Prometheus-Ouverture vor. Diese drei Werke, namentlich die Beethoven'sche Sinfonie, wurden von dem Orchester ganz vorzüglich interpretirt. Gegen die von Herrn Bergmann sehr langsam genommenen Tempi der „Errica“ [*sic*: *Eroica*] mag sich wohl manches einwenden lassen, doch läßt sich nicht ableugnen, daß die Sinfonie, namentlich der Trauermarsch, dadurch einen noch mächtigeren Eindruck macht, als es sonst der Fall sein würde. Eine angenehme Abwechslung brachten die Vorträge des Männerchors des „Liederkranz“ in das Programm. Der Verein sang zuerst sein mit recht berühmt gewordenes Preislied „Wie kam die Liebe“ von Frey, und zwar in tadelloser Weise, während die zweite Nummer des Vereins, Lachner's „Kriegers Gebet“, in Bezug auf Präcisirung und Sicherheit Manches zu wünschen übrig ließ. Der Cellist, Herr Fr. Bergner, ein Mitglied der Philharmonischen Gesellschaft, spielte ein Concert von Holtermann mit bekannter Virtuosität. Im sechsten und letzten Concerte, welches erst am 4. Mai stattfindet, kommen Schuberts C-dur-Sinfonie, Liszt's „Mazeppa“ und das von Liszt instrumentirte Andante des Beethoven'schen Trio, Opus 97, zur Aufführung.—NYSZ Monday, 8 April 1872, p. 2

[Philharmonic concert. The Philharmonic Society's fifth concert, which was held on Saturday evening at the Academy of Music before a very numerous audience, brought Beethoven's *Eroica*, Mendelssohn's overture *Die Hebriden*, and Bargiel's *Prometheus* Overture back after a long pause. These three works, especially the Beethoven symphony, were performed quite exquisitely by the orchestra. One may well object to the tempos in the *Eroica*, which Bergmann took very slowly, but it cannot be denied that the symphony, and especially the funeral march, leave an even more powerful impression

this way than they would otherwise. A pleasant diversion was made by the presentations of the Liederkranz men's glee club. First, the club flawlessly sang its prize-song Frey's *Wie kam die Liebe* (which has rightly become famous), while the club's second number, Lachner's *Kriegers Gebet*, left some things to be desired with respect to precision and sureness. Mr. Fr. Bergner, the cellist and member of the Philharmonic Society, played a Concerto by Holtermann [*sic*: Goltermann] with his well-known virtuosity. During the sixth and last concert, to be held on May 4, Schubert's Symphony in C major, Liszt's *Mazeppa* and Liszt's setting of the andante of Beethoven's trio op. 97 will be performed.—NYSZ Monday, 8 April 1872, p. 2]

Auch die philharmonische Gesellschaft hat ihre Thätigkeit für diese Saison mit ihrem sechsten Concerte, welches am Samstag vor acht Tagen in der Academy of Music unter der gemeinschaftlichen Leitung von Anton Rubinstein und Karl Bergmann stattfand, zum Abschluß gebracht. Und dieser Schluß war ein der Gesellschaft würdiger. Außer Schumann's bekannter und beliebter Overture, Scherzo and Finale und der von Herrn Henry Wieniawski herrlich gespielten Gesangscene von Spohr brachte das Concert Rubinstein's Ocean-Sinfonie unter der persönlichen Leitung des Componisten, für den sich der Abend zu einer großartigen Ovation gestaltete. Die Sinfonie wurde mit feuer und Schwung von den Philharmonikern gespielt, so daß jeder Satz auf das lebhafteste applaudirt wurde.—NYSZ Sunday, 27 April 1872, p. 2

[The Philharmonic Society has ended its activities for this season with its sixth concert, which was held on Saturday, eight days ago, at the Academy of Music under the joint direction of Anton Rubinstein and Karl Bergmann. And this finale was one worthy of the company. Besides Schumann's well-known and popular *Overture, Scherzo and Finale* and the transcribed opera scene by Spohr performed wonderfully by Henri Wieniawski, the concert brought Rubinstein's *Ocean* Symphony under the personal direction of the composer, for whom the evening turned out a magnificent ovation. The symphony was played by the Philharmonic with fire and verve so that every movement received very lively applause.—NYSZ Sunday, 27 April 1872, p. 2]

Unterhaltungen. Aschenbrödel-Verein. Das vierte große Wohlthätigkeits-Concert und Ball findet heute Sonntag den 28. April 1872 in den Germania Assembly Rooms statt. Die folgenden Künstler haben ihre Mitwirkung freundlichst zugesagt: Herr Bergner, Solo Violoncello. Herr F. Bemmertz, Bariton, Herr E. A. Lefebre, Solo Saxophon. Herr Ant. Straub, Piano Accompanist. Großes Orchester von 100 Mann. Dirigent . . . Carl Bergmann. Concert-Programm, Concert-Overture . . . Jul. Rietz. Solo Saxophon, Air Suisse . . . Singler. [Lefebre, Straub] Adagio aus der A dur Symphonie . . . Mendelssohn. Arie „Jean de Paris“ . . . Boieldieu. [Bemmertz u. Orchester] Fantasie Russe, Solo Violoncello . . . Kummer. [Bergner u. Orchester] Jagd-Overture . . . Mehul. „In Felice“ aus *Ernani* . . . Verdi. [Bemmertz u. Orchester] Huldigungs-Marsch . . . Liszt.

Anfang 8 Uhr Abends.—Eintritt 50 Cts. @ Person. Tickets im Clubhause; No. 74 East 4. Str., Abends an der Casse. General-Probe heute, Sonntag, yräcis [*sic*: präcis] 10 Uhr Vorm. Das Committee.—NYSZ Sunday, 28 April 1872, p. 2

[Amusements. Aschenbrödel-Verein. The fourth grand benefit concert and ball will take place this Sunday, 28 April 1872 at the Germania Assembly Rooms. The following artists have graciously agreed to participate: Mr. Bergner, solo violoncello, Mr. Bemmertz, baritone, Mr. E.A. Lefebre, solo saxophone, Mr. Ant. Straub, piano accompanist, grand orchestra of one hundred musicians directed by Carl Bermann. Concert Program:

Concert Overture . . .Jul. Rietz.

Solo Saxophone, Air Suisse . . . Singler. [Lefebre, Straub]

Adagio from the A major Symphony . . . Mendelssohn.

Aria „Jean de Paris“ . . . Boieldieu. [Remmertz and Orchestra]

Fantasie Russe, Solo Violoncello . . . Kummer. [Bergner and Orchestra]

Overture, *Le Jeune Henri* . . . Méhul.

„In Felice“ from *Ernani* . . . Verdi. [Remmertz and Orchestra]

Huldigung March . . . Liszt.

Begins at 8 P.M.—Admission 50 cts. per person. Ticket may be purchased at the clubhouse, located at 74 East Fourth Street, and during the evening at the Ticket office. The general rehearsal today, Sunday, will begin precisely at 10 a.m. The Committee.—NYSZ Sunday, 28 April 1872, p. 2]

Philharmonisches Concert. Das sechste und letzte Concert der philharmonischen Gesellschaft, welches am Samstag Abend vor einem nicht zu zahlreichen Publikum in der Academy of Music abgehalten wurde, brachte ein qualitativ und quantitativ bedeutendes Programm, wenn dasselbe auch keine eigentliche Novität zierte. Schuberts C-dur-Symphonie [*sic*], die, wenn sie auch gerade keine Jupiter-Symphonie [*sic*] ist, doch kühne und große Ideen in schöner Tonsprache zur Geltung bringt, das Andante aus dem Beethoven-Trio, Opus 97, welches von Liszt instrumentirt worden ist, und Bergmann's Steckenpferd, Liszt's „Mazeppa“, waren die Orchesterwerke, welche zur Aufführung kamen und durch deren Ausführung unter Carl Bergmann's Leitung die Gesellschaft auf's Neue ihren alten Ruf bewährte. Die Solovorträge waren diesmal die schwachen Punkte des Concertes. Weder Fräulein Antoinette Sterling, die eine junge, strebsame Künstlerin mit sehr beachtenswerthen Stimmmitteln ist, noch dem Pianisten Herrn Richard Hoffmann gelang es, das Publikum zu befriedigen, und das Urtheil des Publikums [two lines illegible] wenigstens in der Oeffentlichkeit, und trug diesmal das Clavier-Concert in A-dur von Mozart vor; war sein Spiel auch, was Correctheit anbetrifft, tadellos, so war es doch auch so trocken, so hölzern und geistlos, daß es Kenner und Kunstfreunde schaarenweis aus dem Hause trieb. Ueberhaupt ist in dieser Saison die philharmonische Gesellschaft mit ihren Solisten ziemlich unglücklich gewesen. Freilich hielt es auch sehr schwer, tüchtige Solisten, namentlich Sänger und Sängerinnen, zu finden, da die Forderungen derselben, vorausgesetzt, daß jene einen Ruf haben, meistens exorbitant sind.—NYSZ Monday, 6 May 1872, p. 2

[Philharmonic concert. The Philharmonic Society's sixth and last concert, which was held on Saturday evening at the Academy of Music before a not too numerous audience,

brought a program of considerable quality and quantity, even though it was not graced with a novelty proper. Schubert's Symphony in C major, which, although no *Jupiter* Symphony, expresses bold and great ideas in a beautiful tone-language, the andante from Beethoven's Trio op. 97, set by Liszt, and Bergmann's hobby-horse, Liszt's *Mazeppa*, were the orchestral works that were performed, and with whose performance the society, under Carl Bergmann's direction, once again confirmed its old reputation. This time, the solo performances were the concert's weak points. Neither Miss Antoinette Sterling, a young and striving artist of quite considerable vocal means, nor Mr. Richard Hoffmann, the pianist, succeeded in satisfying the audience, and the judgment of the audience [illegible lines] at least in public, and this time presented Mozart's Piano Concerto in A major; his playing, while irreproachable when it came to correctness, was so dry, so wooden and uninspired, that connoisseurs and friends of the arts felt themselves driven from the house in large numbers. Generally, the Philharmonic Society has been rather infelicitous in its choice of soloists this season. On the other hand, it was difficult to find good soloists and especially singers, since their demands, if they have a reputation, are in most cases exorbitant.—NYSZ Monday, 6 May 1872, p. 2]

Die philharmonische Gesellschaft hat ihre diesjährige Concertsaison am vorigen Samstag zum Abschluß gebracht. Die Gesellschaft trug unter Carl Bergmann's genialer Leitung Schubert's hier seit längerer Zeit nicht gehörte C-dur Sinfonie, das durch die Liszt'sche Instrumentation seines eigenthümlichen Charakters beraubte Andante des Beethoven'schen Trio, Opus 97, und Liszt's *Mazeppa* in befriedigender Weise vor. Fräulein Sterling sang einige Lieder mittelmäßig und Herr Richard Hoffman spielte ein Mozart'sches Clavierconcert noch mittelmäßiger.—Das Schlußconcert des Liederkranz, welches am vorigen Sonntag Abend in der Liederkranz-Halle stattfand, hat nur theilweise befriedigt. Haydn's elfte, sogenannte Militär-Sinfonie, die hier ganz unbekannt ist, wurde unter Paur's Leitung recht wacker gespielt. Herr Boehm zeigte wieder einmal seine eminente Virtuosität auf der Baßclarinette und die Gebrüder Mills spielten ein Chopin'sches Rondo für vier Hände correct, präcis und mit Geschmack. Meyerbeer's 91. Psalm, eine schwierige Composition für achttimmigen Chor mit schönen Einzelheiten und manchen schwachen, langweiligen Stellen, „Am Traunsee“, eine gefällige, melodische, wenn auch musikalisch unbedeutende Composition von Theriot für Bariton solo und Frauenchor und ein äußerst wirksamer, vortrefflich gearbeiteter Männerchor mit Orchesterbegleitung, „Friedrich Rothbart“ von Hopffer, zeigten noch zu viele Spuren einer hastigen, übereilten Einstudirung, als daß dieselben zur vollen Geltung hätten kommen können. Wir hören übrigens, daß der Verein die genannten drei Piecen bei späteren Gelegenheiten nochmals zur Aufführung bringen wird, um sich und dem Publikum damit gerecht zu werden.—NYSZ Sunday, 12 May 1872, p. 2

[The Philharmonic Society concluded its concert season of the year last Saturday. Under Carl Bergmann's inspired direction, the society performed Schubert's Symphony in C major, a work that had not been heard here in some time, the andante from Beethoven's trio op. 97, which has lost its individual character in Liszt's setting, and Liszt's *Mazeppa* satisfactorily. Miss Sterling gave mediocre renditions of a few songs, and Mr. Richard Hoffman an even more mediocre one of a Piano Concerto by Mozart.—NYSZ Sunday, 12 May 1872, p. 2]

Concerte. (. . .) Karl [*sic*] Bergmann wird morgen Abend in dem Tivoli, dem neuen und prächtigen Vergnügungsplatze des Herrn Paul Falk im St. Marks Place, sein erstes Sonntags-Concert geben. Ein tüchtiges und starkes Orchester wird unter der Leitung dieses bewährten Dirigenten ein vorzügliches Programm zur Aufführung bringen.—NYSZ Saturday, 25 May 1872, p. 2

[Concerts. [. . .] Karl [*sic*] Bergmann will hold his first Sunday concert tomorrow night at the Tivoli, Mr. Paul Falk's new and magnificent entertainment venue on St. Mark's Place. A competent and sizable orchestra will present an exquisite program under the direction of this established conductor. —NYSZ Saturday, 25 May 1872, p. 2]

Herr Carl Bergmann wird heute Abend in dem neuen, prächtig eingerichteten Vergnügungsplatz des Herrn Paul Falk, dem „Tivoli“ im St. Mark's Place, das erste Sonntagsconcert dirigieren. Es sollen derartige Concerte an jedem Sonntag während der Sommersaison in diesem Lokale stattfinden.—NYSZ Sunday, 26 May 1872, p. 2

[Mr. Carl Bergmann will conduct the first Sunday concert tonight at Mr. Paul Falk's new and magnificently furnished entertainment venue, the "Tivoli" on St. Mark's Place. Such concerts are to be held at this establishment every Sunday during the summer season. —NYSZ Sunday, 26 May 1872, p. 2]

Carl Bergmann gab gestern Abend in dem neuen Vergnügungsplatz „Tivoli“ im St. Marks Place das erste Sonntags-Concert. Das geräumige Lokal war total überfüllt. Das Programm war ein sogenanntes populäres, d.h. es brachte für Jeden etwas. Klassische Sachen wechselten mit beliebten Salonstücken ab. Die Ausführung der einzelnen Piecen ließ unter Bergmanns bewährter Leitung wenig zu wünschen übrig. Diese Concerte sollen an jedem Sonntag während der Sommersaison stattfinden.—NYSZ Monday, 27 May 1872, p. 2

[Carl Bergmann held the first Sunday concert last night at the new entertainment venue "Tivoli" on St. Mark's Place. The spacious establishment was completely overcrowded. The program was of the so-called popular kind, i.e., it had something for everyone. Classical music alternated with popular salon pieces. The execution of the individual pieces under Bergmann's seasoned direction left little to be desired. These concerts are to be held every Sunday during the summer season.—NYSZ Monday, 27 May 1872, p. 2]

Sonntags-Concerte. Das Orchester des Herrn Theodor Thomas concertirt morgen Abend wieder im Central Park Garten.
Carl Bergmann giebt morgen Abend mit einem aus tüchtigen Musikern bestehenden Orchester sein zweites Sacred-Concert in Paul Falks Tivoli am St. Mark's Place.
Das Wiener Damen-Orchester des Fräulein Julie Blechschmied spielt morgen Nachmittag im Columbia-Garten und am Abend im Pavillon im Broadway.—NYSZ Saturday, 1 June 1872, p. 2

[Sunday Concerts. Mr. Theodore Thomas's orchestra will hold a concert again tomorrow night at the Central Park Garden.

Carl Bergmann will hold his second Sacred concert with an orchestra of proficient musicians tomorrow night at Paul Falk's Tivoli on St. Mark's Place.

Miss Julie Blechschmied's Viennese Ladies' Orchestra will play tomorrow afternoon at the Columbia Garden and tomorrow night at the Pavilion on Broadway. —NYSZ Saturday, 1 June 1872, p. 2]

In Paul Falks Tivoli im St. Marks Place findet morgen Abend das dritte Sonntags-Concert unter der bewährten Leitung des Herrn Karl Bergmann statt.

Das Wiener Damen-Orchester des Miss Louise [*sic*] Blechschmidt wird morgen Nachmittag im Columbia-Garten und am Abend im Pavillon im Broadway concertiren. —NYSZ Saturday, 8 June 1872, p. 2

[The third Sunday concert under Mr. Karl Bergmann's seasoned direction will be held tomorrow night at Paul Falk's Tivoli on St. Mark's Place.

Miss Julie Blechschmidt [*sic*] will hold concerts tomorrow afternoon at the Columbia Garden and tomorrow night at the Pavilion on Broadway. —NYSZ Saturday, 8 June 1872, p. 2]

Sonntags-Concerte. Theo. Thomas gibt mit seinem ausgezeichnetem Orchester morgen Abend wieder ein „Sacred“ Concert im Central Park Garten.—Das zweite populäre Sonntags-Concert unter der Leitung des Hrn. Ad. Neuendorff findet morgen Abend im Terrace Garten statt. —Das dritte „Sacred“ Concert unter der Direction des Herrn Karl Bergmann wird morgen Abend im Tivoli in St. Marks Place abgehalten werden.—Kerssen's verstärktes Orchester concertirt morgen Nachmittag und Abend im Atlantic Garten.—Das Wiener Damen-Orchester des Fräulein Julie Blechschmidt läßt sich morgen Nachmittag im Columbia Garten und am Abend im Pavillon im Broadway hören. —Im Bowery Garten und im National Garten finden morgen Nachmittag und Abend die üblichen musikalisch-dramatischen Unterhaltungen statt.—NYSZ Saturday, 22 June 1872, p. 2

[Sunday Concerts. Theo. Thomas and his excellent orchestra will hold another "Sacred" concert tomorrow night at the Central Park Garden.—The second popular Sunday concert conducted by Mr. Ad. Neuendorff will be held tomorrow night at the Terrace Garden.—The third "Sacred" concert conducted by Mr. Karl Bergmann will be held tomorrow night at the Tivoli on St. Mark's Place.—Kerssen's enlarged orchestra will hold concerts tomorrow afternoon and evening at the Atlantic Garden. — Miss Julie Blechschmidt's Viennese Ladies' Orchestra can be heard tomorrow afternoon at the Columbia Garden and tomorrow night at the Pavilion on Broadway.—The usual musical-dramatic entertainments will be held tomorrow afternoon and evening at the Bowery Garden and the National Garden.—NYSZ Saturday, 22 June 1872, p. 2]

Paul Falk's Tivoli, 18-20 St. Mark's Place. Heute Sonntag Nachmittag, Frei-Concert. Heute Abend 8 Uhr: Sechstes Sacred-Concert unter Direktion des Herrn Carl Bergmann. Montag, den 8. Juli. Zum ersten Mal: Auftreten des Cornet-Quartett Sr. Majestät des Kaisers von Deutschland und vollständiges großes Orchester. Director Herr Carl Richter. Die so überraschend schnell gewonnene Gunst meines Platzes zur Richtschnur nehmend, glaube ich durch Arrangirung von nicht allein gediegenen, sondern auch wirklich

populären Concerten eine Lücke auszufüllen, die namentlich von Familien freudig begrüßt werden wird.

Das heute zum ersten Male sich präsentirende Cornet-Quartett ist in seinen Leistungen derartig vorzüglich, daß ich wohl überzeugt sein kann, einen wirklichen Kunstgenuß versprechen zu können.

Das neu engagirte Orchester besteht aus den besten Kräften und wird Herr Carl Richter gewiß sein Möglichstes thun, um durch reichhaltige und abwechselnde Programme sowie durch musterhaftes Zusammenspiel sich die Zuneigung eines geehrten Publikums zu erwerben.

Trotz der bedeutenden Unkosten, welche mir durch Engagierung derartiger Kräfte entstehen, habe ich, um diese Concerte zu echten Volks-Concerten und edlen Familien-Unterhaltungen zu machen, den Eintrittspreis auf nur 25 Cts. festgesetzt.

Um jedoch auch denen, welche nur des Biertrinkens wegen mein Lokal besuchen, Gelegenheit zu geben, dies auch ferner thun zu können, habe ich soeben einen neuen Saal eine Treppe hoch vollendet, zu welchem der Eintritt frei ist. Achtungsvoll . . . Paul Falk.—NYSZ Sunday, 7 July 1872, p. 2

[Paul Falk's Tivoli, 18-20 St. Mark's Place, this Sunday afternoon, Free Concert. This evening at 8 pm, Sixth Sacred Concert under the direction of Mr. Carl Bergmann.

Monday, 8 July, First appearance of the Cornet Quartet of His Majesty the Emperor of Germany and the complete grand orchestra conducted by Carl Richter.

Guided by the favor bestowed so surprisingly soon upon my venue, I believe that by arranging concerts that are not only of high quality but also truly popular, I will supply a gap that will be welcome especially by families.

Appearing for the first time today, the Cornet Quartet is so truly excellent that I may well be convinced that I am in a position to promise true artistic pleasure.

The newly engaged orchestra consists of the best instrumentalists, and Mr. Carl Richter will certainly do all that is in his power to earn the honored public's affection with rich and varied programs and exemplary interplay of the instruments.

In spite of the significant expenses on my part occasioned by the engagement of such performers, I have set the admission at only 25 cents in order to make these concerts truly popular, and highest-quality family entertainments.

In order, however, to permit those who visit my venue only for the beer, to continue to do so in the future, I have just completed another room, one flight of stairs up, admission to which is free. Respectfully . . . Paul Falk.—NYSZ Sunday, 7 July 1872, p. 2]

Concerte. Mitten in der Sommersaison brechen auf einmal über uns New-Yorker eine Anzahl musikalischer Genüsse herein, die so einzig in ihrer Art sind, daß man, wenn es eben möglich wäre, denselben seine volle Aufmerksamkeit widmen sollte. Wir haben diese Genüsse unmittelbar dem Gilmore'schen Jubiläumsschwindel zu verdanken, denn Alles von Bedeutung, was sich an demselben betheiligte, strömt jetzt New-York zu. Nur der Reichenchor, die Dampforgel, die Kanonen, die Amboße und ähnlich Paraphernalien dieses genialen Schwindels werden uns nicht zu Theil werden. Der Walzerkönig Johann Strauß gibt heute Abend sein erstes sogenanntes Promenadenconcert in der Academy of Music. Wir werden in diesen Strauß'schen Concerten jene wunderlieblichen Walzer,

Polka's u.s.w. unter der Leitung des Componisten zu hören bekommen. Ein tüchtiges Orchester, Karl Bergmann und auch die berühmte Londoner Pianistin Arabella Goddard sind für diese musikalischen Levees des Walzerkönigs gewonnen worden.—NYSZ Monday, 8 July 1872, p. 2

[Concerts. In the middle of the summer, we New Yorkers are suddenly overpowered by a number of musical pleasures so unique in their own that, if it were possible, we would devote our entire attention to them. We are directly indebted to Gilmore's anniversary hoax, for of those involved, all that are of significance now pour into New York. Only the mammoth chorus, the calliope, the cannons, the anvils and such paraphernalia of the brilliant swindle we will not partake of. The waltz king, Johann Strauss, will hold the first of his so-called promenade concerts tonight at the Academy of Music. At these Strauss concerts, we will get to hear those wonderfully sweet waltzes, polkas, etc. under the direction of the composer. A capable orchestra and Karl Bergmann as well as the famous pianist from London, Arabella Goddard, have been enlisted for these musical levees of the waltz king.—NYSZ Monday, 8 July 1872, p. 2]

Academy of Music. War bei den ersten Concerten, welches der Walzerkönig Johann Strauß in der Academy of Music gab, dieses Lokal bereits gefüllt, so war es gestern überfüllt. Sämmtliche Compositionen des Herrn Strauß, namentlich der als Dacapo-Piece vorgetragene wunderschöne Walzer „An der schönen blauen Donau“ wurde [*sic*] stürmisch applaudirt und Dacapo verlangt. Der versprochene neue Walzer des Herrn Strauß, der „Manhattan-Walzer“ kam gestern Abend nicht zur Aufführung, da es unmöglich gewesen war, die nöthigen Orchesterstimmen dafür rechtzeitig auszuschreiben. Der neue, New York gewidmete Walzer ist deshalb bis zu dem dritten und letzten Concerte des Herrn Strauß, d.h. bis zum Freitag Abend, vertagt worden.—NYSZ Thursday, 11 July 1872, p. 2

[Academy of Music. If the Academy of Music was considered crowded during the first concerts of Johann Strauss, the waltz king, it was overcrowded last night. All of Strauss's compositions, specifically the wonderful waltz, entitled *An der schönen blauen Donau*, was received with roaring applause and demanded again as an encore. The new *Manhattan Waltz* promised by Mr. Strauss, was not performed last night because it had been impossible to have the required orchestra parts copied in time. The new waltz, dedicated to New York, has thus been postponed to Friday night, the third and last of Mr Strauss's concerts.—NYSZ Thursday, 11 July 1872, p. 2]

Letztes Concert des Herrn Johann Strauß. Der Walzerkönig Johann Strauß wird heute Abend sein drittes und letztes Concert in der Academy of Music geben.—Der neue Manhattan Walzer wird in diesem Concerte zum ersten Male gespielt werden. Karl Bergmann, ein 65 Instrumente zählendes Orchester, und der Pianist Bonawitz wirken auch in diesem Concerte mit.—NYSZ Friday, 12 July 1872

[Mr. Johann Strauss's last concert. The waltz king, Johann Strauss, will hold his third and last concert tonight at the Academy of Music. The new *Manhattan Waltz* will be performed for the first time. Karl Bergmann, an orchestra of 65 instruments, and the pianist Bonawitz will also participate in this concert.—NYSZ Friday, 12 July 1872, p. 2]

Sonntags-Concerte. Theodor Thomas gibt morgen Abend mit seinem Orchester ein Sacred-Concert im Central-Park-Garten.—Im Terrace-Garten findet morgen wieder ein populäres Concert des Herrn A. Reuendorff statt. —Das Wiener Damen-Orchester des Fräulein Julie Blechschmidt, welches seit Donnerstag mit großem Erfolge im Atlantic-Garten concertirt, veranstaltet daselbst morgen zwei Concerte. —Im National-Garten und Bowery-Garten finden morgen Nachmittag und Abend die üblichen dramatisch-musikalischen Unterhaltungen statt. —Karl Bergmann gibt morgen Abend sein viertes Sonntagsconcert in Paul Falk's Tivoli.—NYSZ Saturday, 13 July 1872, p. 2

[Sunday concerts. Theodore Thomas and his orchestra will hold a Sacred concert tomorrow night at Central Park Garden. — At Terrace Garden, another popular concert will be held by Mr. A. Neuendorff.—Miss Julie Blechschmidt's Viennese Ladies' Orchestra, which has been holding concerts with great success since Thursday at the Atlantic Garden, will hold two concerts there tomorrow. — At the National Garden and the Bowery Garden, the usual dramatic-musical entertainments will be held tomorrow afternoon and evening.—Karl Bergmann will hold his fourth Sunday concert tomorrow night at Paul Falk's Tivoli.—NYSZ Saturday, 13 July 1872, p. 2]

Der Walzerkönig Johann Strauß gab in der verflossenen Woche drei Concerte vor überfüllten Häusern in der Academy of Music. Der Erfolg, den Strauß mit seinen Walzern, Polka's und Gallops hatte, war ein immenser, und mag wohl auch seine eigenen Erwartungen übertroffen haben. Freilich stehen die Strauß'schen Compositionen in ihrem Genre auch unerreicht da, und durch seine ebenso originelle, wie schöne Auffassung und Ausführung dieser niedlichen Salonsächelchen, welche das aus den besten Musikern New-Yorks bestehende Orchester vorzüglich spielte, verlieh er denselben einen gewissen anziehenden Reiz. Man darf übrigens nicht verschweigen, daß wir dieselben Sachen ebenso gut, wenn nicht besser, hier schon gehört haben, aber das Publikum war einmal der Ansicht, daß in dieser Hinsicht Hr. Strauß mehr leisten müsste, als Andere. Jeder, der eben diese Concerte besuchte, war ja doch nur gekommen, um den berühmten Strauß, seine Art und Weise des Dirigirens zu sehen. Strauß dirigirt nun allerdings auch ganz eigenthümlich; er taktirt mit Kopf, Händen und Füßen, ja, man kann sagen er tanzt und hüpfet seine Walzer mit, zum größten Vergnügen seiner Zuschauer. Zeitweise ergreift er auch seine Violine und geigt dann mit einem Feuer, einer Energie mit, um die ihn jeder Musiker beneiden kann. Jeder Zoll an ihm ist dann Walzer, jede Muskel, jedes Glied arbeitet mit. Sein neuer, den New-Yorkern gewidmete Walzer, der im letzten Concerte gespielt wurde, hat kein Glück gemacht. Man wollte, und zwar nicht mit Unrecht, in dem „Manhattan Walzer“ einen oder mehrere Bekannte entdecken, und selbst der dem amerikanischen Geschmack Concessionen machende Schluß, für welchen er das alte, biedere „Old folks at home“ gemäßbraucht hat, ist lahm und dürftig. Trotz alledem kann Strauß mit Genugthuung auf seine Bostoner und New-Yorker Erfolge zurückblicken. Er war der Löwe des Tages, er hat den Amerikanern gezeigt, wie man Strauß'sche Walzer spielen muß, ihm haben Tausende von schönen Händen Beifall zugeklatscht, Tausende von zierlichen und plumpen Füßen haben mit ihm den Takt getreten. Unterstützt wurde Strauß auf das Beste durch ein ausgezeichnetes, von Karl Bergmann zusammengestelltes

Orchester und dem tüchtigen Pianisten J. H. Bonewitz [*sic*].—NYSZ Sunday, 14 July 1872, p. 2

[The waltz king, Johann Strauss, gave three concerts during the past several weeks at the Academy of Music before overcrowded audiences. The success of Strauss's waltzes, polkas, and galops was immense, and may well have surpassed his own expectations. But then Strauss's compositions stand unrivaled in their own genre, and with his original and beautiful conception and execution of these neat little salon pieces, performed by an orchestra comprised of the best New York musicians, he lent them a certain appealing charm. We must not conceal, by the way, that we have heard the same pieces played just as well, if not better, here in New York, but the audience was determined that Mr. Strauss would have to perform better in this respect than others. Anyone who attended these concerts had only come to see the famous Mr. Strauss's manner of conducting which is, in fact, very peculiar. He gives the beat with his head, his hands, and his feet and therefore he dances and bounces to his waltzes, to the greatest pleasure of his audience. At times, he takes up his violin and fiddles along with a fire and an energy to be envied by any musician. Every inch of him is waltz, every muscle, every limb contributes. His new waltz, dedicated to New Yorkers, which was played during the last concert, was unfortunate. People thought they recognized, and indeed they did, one or more old acquaintances, and even the finale, a concession to the American taste, in which he abused the quaint *Old folks at home*, was lame and paltry. In spite of all that, Strauss can look back on his successes in Boston and New York with satisfaction. He was the lion of the day as he showed the Americans how Strauss's waltzes must be played. He received the applause of thousands of fair hands, and thousands of delicate and plump feet moved to his beat. Strauss received the best of support from an excellent orchestra composed by Karl Bergmann, and the competent pianist, J. H. Bonewitz [*sic*].—NYSZ Sunday, 14 July 1872, p. 2]

Concerte. Morgen Abend findet im Terrace Garden das erste große Vocal- und Instrumental-Concert unter Leitung des Herrn Ad. Neuendorf statt.—Im Centralpark Garten gibt morgen Abend Herr Theodor Thomas wieder eines seiner beliebten Sacred-Concerte.—Herrn Carl Bergmann's Orchester concertirt morgen Abend wieder in Paul Falk's Tivoli im St. Marks Place.—Das Wiener Damen-Orchester gibt morgen Nachmittag wieder ein Concert im Columbia-Garten und am Abend ein Concert im Pavillion im Broadway.—Kerßen's verstärktes Orchester wird morgen Nachmittag und Abend unter Mitwirkung zweier Sängerinnen Doppel-Concerte im Atlantic-Garten geben.—Im Bowery-Garten und National Garten finden morgen Nachmittag und Abend die üblichen dramatisch-musikalischen Unterhaltungen statt.—NYSZ Monday, 15 July 1872, p. 2

[Concerts. The first grand vocal and instrumental concert under Mr. Ad. Neuendorff's direction will be held tomorrow night at the Terrace Garden.—Mr. Theodore Thomas will hold another one of his popular Sacred concerts tomorrow night at the Central Park Garden.—Mr. Carl Bergmann's orchestra will hold another concert tomorrow night at Paul Falk's Tivoli on St. Mark's Place.—The Viennese Ladies' Orchestra will hold another concert tomorrow afternoon at the Columbia Garden, and tomorrow afternoon at

the Pavilion on Broadway.—Kerssen's enlarged orchestra will hold two double concerts with the participation of two singers tomorrow afternoon and evening at the Atlantic Garden.—The usual dramatic-musical entertainments will be held tomorrow afternoon and evening at the Bowery Garden and the National Garden.—NYSZ Monday, 15 July 1872, p. 2]

Das musikalische Fieber, welches nach dem Bostoner Musikfest über New-York gekommen war, ist vorüber und unser musikalischer Puls ist wieder ganz normal geworden. Die Höhe dieses Fiebers bezeichnete Strauß und seine Walzer bei über 90 Grad Fahrenheit in der Academy of Music. Die Reaction trat so plötzlich ein, daß selbst Mme. Peschka-Leutner, oder wenigstens der Unternehmer der Peschka-Leutner-Concerte, darunter leiden mußte. Ob wir unsern [*sic*] in Europa, namentlich in Deutschland, so häufig angezweifelte Kunstsinn ein besonderes Zeugniß ausgestellt haben, indem wir New-Yorker in Masse den Concerten des hopsenden Walzerkönigs und der kaiserlichen deutschen Regimentsmusiker in „Gala-Uniform“ – bei aller Achtung vor den Leistungen der Genannten – zuströmten, während es die in ihrer Art wirklich vorzüglichen Peschka-Leutner-Concerte kaum zu einem anständig gefüllten Hause bringen konnte, ist eine Frage, die wir nicht gern beantworten möchten. Das bescheidene Häuflein der Kunstkenner und wirklichen Kunstfreunde hat allerdings nie gefehlt, ihr ungetheilter Beifall wurde der großen Künstlerin zu Theil, und derselbe ist mehr werth als der der großen Masse, aber die letztere ist denn doch nöthig, um wenigstens den pekuniären Erfolg zu sichern. Mit ihrem künstlerischen Erfolge in Amerika kann übrigens die Leipziger Prima-Donna, welche gestern wieder nach Deutschland abgereist ist, vollkommen zufrieden sein. Publikum und Presse waren diesmal einstimmig in ihrem Urtheile, respective in ihrem Lobe. Und zwar mit vollem Rechte, denn Mme. Peschka-Leutner besitzt die prächtigsten Stimmittel, die man sich nur wünschen kann, und ist eine Gesangskünstlerin par excellence. Wir haben uns in diesen Blättern, wie auch im Tagesblatt, bereits ausführlich über die Leistungen der geschätzten Künstlerin ausgesprochen, und wollen heute nur hinzufügen, daß jede Nummer, welche sie in den drei Concerten der verflossenen Woche sang, durch die großartige, meisterhafte Execution, die im Coloraturgesang, namentlich in den Proch'schen Bravourvariationen, der Peschka-Leutner-Polka u.A.m., den höchsten Grad von Gesangsvirtuosität erreichte, den stürmischsten Beifall des Auditorium und die einstimmige Anerkennung der Kritik gefunden hat. Wir hoffen, daß Mme. Peschka-Leutner, die jetzt Amerika aus eigener Anschauung kennen gelernt hat und wohl eingesehen haben mag, daß es nicht das Böotien ist, welches man es in den deutschen Blättern, namentlich in sogenannten Kunstblättern, so gern schildert, über kurz oder lang die leitende Prima-Donna, der „Stern“, eines New-Yorker Opern-Unternehmens, sei es nun ein deutsches oder ein italienisches, werden wird. Der Unternehmer, welcher das Glück haben sollte, die Leipziger Nachtigall für New-York einzufangen, dürfte gewiß auf reichen Gewinn rechnen. Karl Bergmann und sein Orchester und der Pianist Bonawitz haben Mme. Peschka-Leutner in den hiesigen Concerten auf das Wirksamste und Beste unterstützt und wenn sie mit ihren Leistungen nicht immer die verdiente Anerkennung fanden, so mögen sie das der enormen Hitze und anderen äußeren Umständen zuschreiben.—NYSZ Sunday, 21 July 1872, p. 2

[The musical fever which had overtaken New York after the Boston music festival has passed, and our musical pulse rate has returned to normal. The climax of this fever, at more than 90 degrees, was marked by Strauss and his waltzes at the Academy of Music. The reaction set in so suddenly that even Mme. Peschka-Leutner, or at least the entrepreneur of the Peschka-Leutner concerts, suffered from it. Whether we New Yorkers have born witness to our appreciation for the arts, which is so often subject to doubt in Europe and especially in Germany, by swarming in large numbers to the concerts of the bouncing waltz king and the musicians of the Imperial German regiments in their "gala uniform"—with all due respect for their accomplishments—, while the Peschka-Leutner concerts, truly excellent in their own way, could hardly summon a decently filled audience, is a question we would rather not have to answer. The small, unassuming group of connoisseurs and true friends of the arts, however, has never failed, the great artists earned their undivided applause, and that is worth more than the applause of the great masses, but then the latter is, after all, necessary to ensure at least pecuniary success. With her artistic success in America, for that matter, the prima donna from Leipzig, who departed for Germany yesterday, can be entirely satisfied. This time audiences and the press agreed in their judgments, i.e., in her praise. And justly so, for Mme. Peschka-Leutner disposes of the most sumptuous vocal means one could wish for, and is a vocal artist *par excellence*. In these pages we have expressed our opinion about the performances of the esteemed artist in detail, and today wish only to add that every number sung during the three concerts of this past week met with the audience's applause and the unanimous recognition of the reviews because of the magnificent and masterly execution, which reached the highest degree of vocal virtuosity on the coloratura passages in Proch's bravura variations, the Peschka-Leutner polka, and other pieces. We hope that Mme. Peschka-Leutner, who has now seen America for herself and may well have understood that it is not the Bœotia³⁷⁹ it is so often made out to be in the German and so-called arts papers, will sooner or later become the leading prima donna, the "star" of a New York opera enterprise, be it a German or an Italian one. That entrepreneur who would be so lucky to catch the nightingale of Leipzig for New York, would be assured ample profits. Karl Bergmann and his orchestra, and the pianist, Mr. Bonawitz, lent the best of support to Mme. Peschka-Leutner during her concerts here, and if their performances did not always meet with the recognition they deserved, they are asked to chalk that up to the enormous heat and other exterior circumstances.—NYSZ Sunday, 21 July 1872, p. 2]

Als ein für die nächste Zukunft bevorstehendes musikalisches Ereigniß von Bedeutung dürfen die Concerte, die der Eröffnung der neuen, großen, an der 34. Straße und dem North-River [Hudson] gelegenen Markthalle vorangehen werden, bezeichnet werden. Es werden diese Concerte von einem aus 300 der besten Musiker von New-York, Boston, Philadelphia u.s.w. bestehenden Orchester, wahrscheinlich unter Carl Bergmann's Leitung, gegeben werden. Seit dem Bostoner Musikfeste scheinen 60 oder 100 Musiker nicht mehr zu genügen, es müssen wenigstens ein paar Hundert sein, wenn man etwas erzielen will.—NYSZ Sunday, 28 July 1872, p. 2

³⁷⁹ A region in Greece; 'culturally backward country.'

[The concerts soon to be held preceding the opening of the grand new market hall on 34th Street and the North River [Hudson], can be called a significant musical event. These concerts will be given by an orchestra of 300 of the best musicians of New York, Boston, Philadelphia, etc., probably under the direction of Carl Bergmann. Since the Boston music festival, 60 or 100 musicians seem no longer to suffice, there have to be at least a few hundred if one wants to achieve some effect.—NYSZ Sunday, 28 July 1872, p. 2]

Die Philharmonische Gesellschaft hat ihr Schweigen noch nicht gebrochen, so daß uns natürlicher Weise zur Zeit auch nichts anderes übrig bleibt, als über ihre diesjährigen Concerte zu schweigen. Ueber kurz oder lang werden die Leiter dieses Instituts doch mit einer Proklamation vor das Publikum treten müssen, und so lange muß man sich eben gedulden.—NYSZ 8 September 1872, p. 2

[The Philharmonic Society is keeping its silence, and so naturally we can do nothing but remain silent about its concerts for this year as well. Sooner or later, the directors of this institution will have to appear before the public with a proclamation, and until then we will have to remain patient.—NYSZ Sunday, 8 September 1872, p. 2]

Herr Anton Rubinstein wurde gestern Abend im Clarendon-Hotel, wo er abgestiegen ist, von der Philharmonischen Gesellschaft mit einem solennen Ständchen auf amerikanischem Boden bewillkommt. Eine Anzahl Gäste, meistens Vertreter oder Freunde der Kunst und Mitglieder der Presse, hatte sich gleichfalls eingefunden, um bei dieser Gelegenheit auch ihrerseits den gefeierten Meister und die ihn begleitenden Künstler zu begrüßen. Herr Rubinstein selbst machte die Honneurs in der feinsten und gewinnendsten Weise, trefflich darin von Frau Lousie Liebhardt, Fräulein Ormenyi und Herrn Wieniawsky [*sic*], dem Geiger der Grauschen Concerttruppe, unterstützt. Nachdem die Philharmoniker unter Herrn Bergmann's Leitung mit der ihnen eigenen, dieses Mal ganz besonders glänzend hervortretenden Virtuosität drei Piecen, die Rienzi-Ouvertüre von Wagner, das Adagio der C-moll Symphonie von Beethoven und den Fackeltanz von Meyerbeer gespielt hatten, und Herr Rubinstein in wenigen passenden Worten seinen Dank für diesen freundlichen und warmen Empfang ausgesprochen hatte, blieben die Künstler und deren Gäste längere Zeit in Unterhaltung beisammen.—NYSZ Friday, 13 September 1872, p. 2

[Mr. Anton Rubinstein was welcomed in America with a solemn serenade by the Philharmonic Society yesterday at the Clarendon Hotel, where he is staying. A number of guests, most of them representatives or friends of the arts or members of the press, had also made an appearance so that they, too, could welcome the celebrated master and the artists in his company. Mr. Rubinstein himself did the honors in the most refined and winsome fashion, with the worthy support of Mrs. Louise Liebhardt, Miss Ormenyi, and Mr. Wieniawsky [*sic*], the violinist of Grau's concert ensemble. After the Philharmonic had played with their typical virtuosity, which this time stood out as especially splendid, three pieces, namely Wagner's *Rienzi* Overture, the *adagio* from Beethoven's C minor Symphony and Meyerbeer's "Fackeltanz," and after Mr. Rubinstein had expressed his gratitude for this amiable and warm welcome in a few fitting words, the artists and their guests remained in conversation for some time.—NYSZ Friday, 13 September 1872, p. 2]

Sonntagskonzerte. Herr Theodore Thomas gibt morgen Abend mit seinem Orchester sein vorletztes populäres Sonntagskonzert im Central Park Garden.—Unter der Direction des Herrn Carl Bergmann wird morgen Abend ein „Sacred“-Concert in Irving-Hall stattfinden.—Das Wiener Damen Orchester concertirt morgen Nachmittags und Abends im Atlantic Garten.—NYSZ Saturday, 14 September 1872, p. 2

[Sunday concerts. Mr. Theodore Thomas and his orchestra will hold their penultimate popular Sunday concert tomorrow night at the Central Park Garden.—A "Sacred" Concert under the direction of Mr. Carl Bergmann will be held tomorrow night at Irving Hall.—The Viennese Ladies' Orchestra will hold concerts tomorrow afternoon and evening at the Atlantic Garden.—NYSZ Saturday, 14 September 1872, p. 2]

Rubinstein Concerte. Steinway Hall, Montag Abend, den 23. Sept. Herr Grau hat die Ehre das erste Auftreten von Anton Rubinstein in Amerika anzuzeigen. Die Wichtigkeit dieser Anzeige wird von einem so einem musikalisch durchgebildeten Lande wie das hiesige, zweifellos ihrem ganzen Werthe nach geschätzt werden. Anton Rubinstein ist längst in jeder Hauptstadt Europas, von London und Paris, Wien und Berlin bis nach St. Petersburg als der größte Pianist und als einer der größten Denker in der Musik anerkannt worden. Aus dem jugendlichen Protege Liszt's wuchs er heran zu dessen Rivale als Künstler. Ausgestattet mit beispiellosen physischen Kräften, übertrifft er nach der Ansicht Aller im Vortrag jeden Künstler, welcher es bisher unternommen hatte, auf dem Piano die Musik der Vergangenheit zu erklären und diejenige der Zukunft zu offenbaren. Es kann kein Zweifel darüber bestehen, daß der Eindruck von Rubinsteins Besuch in Amerika in dem Zweige der Kunst, welchem er sich gewidmet hat, einen mächtigen Aufschwung hervorrufen und eine Epoche in der Geschichte der musikalischen Fortbildung bezeichnen wird, und ein Rückblick auf die letzten 10 Jahre zeigt, wie Amerika sich durch andauernde musikalische Ausbildung würdig vorbereitet hat, einen so großen Genius wie Rubinstein zu empfangen. In Bezug hierauf schien es geboten, dem großen Pianisten und Componisten von Künstlern begleiten zu lassen, die seines Talentes und seines Ruhmes würdig sind und Herr Grau ist aufrichtig stolz darauf anzeigen zu können, daß er ein Engagement abgeschlossen hat mit Henry Wieniawski, unbedingt der größte jetzt lebende Violin-Virtuose und als der einzige Rivale des dahingeschiedenen Paganini anerkannt.

Wienawsky ist gleich Rubinstein, nicht nur vollendet im Vortrag, sondern auch ein großer, musikalischer Denker. Die Art und Weise seines Vortrags ist vielleicht noch nie erreicht worden, und die Originalität seiner Auffassung befähigt ihn, all seinen Werken einen entzückenden Reiz der Neuheit einzuhauchen.

Zwei solche Virtuosen wie Rubinstein und Wieniawsky haben vereint jedenfalls noch nie Amerika besucht.

Die Gesangs-Parthien der Rubinstein-Conzerte sind Frl. Louise Liebhart übertragen worden, der berühmten Prima-Donna von der kaiserlichen großen Oper in Wien und zuletzt in der königl. italienischen Oper in Covent Garden und Ihrer Majestät's Theater in London. Auch diese Dame tritt in diesen Conzerten zum ersten Male in Amerika auf. Diese Künstlerin hat sich den besonderen Ruhm erworben, die vorzüglichste, populärste Liedersängerin in den ersten Conzerten Londons zu sein.

Ferner tritt auf Frl. Louise Ormeni, die Lieblings-Contra Altistin der ersten Opernhäuser Italiens. Ein sorgfältig ausgewähltes Orchester unter Direktion von Herrn Carl Bergmann. Begleiter: Herr L. Rembielinski.—NYSZ Sunday, 15 September 1872, p. 2

[Rubinstein's concerts. Steinway Hall, Monday evening, 23 Sept. evening. Mr. Grau has the honor of announcing Anton Rubinstein's first appearance in America. The importance of such an announcement will indubitably be appreciated to the fullest extent by a country so thoroughly musically educated as this one. Anton Rubinstein has long been recognized in every capital of Europe, from London and Paris, Vienna and Berlin to St. Petersburg, as the greatest pianist and as one of the greatest thinkers in music. Once the youthful protégé of Liszt, he has grown to be his artistic rival. Endowed with unprecedented physical powers, he surpasses all other artists who until now have undertaken the interpretation of the music of the past, as well as that of the future, on the piano.

There can be no doubt that the impression made by Rubinstein's visit to America will evoke a powerful upsurge of the branch of the arts he has devoted himself to, and will mark an epoch in the history of musical education; a look back at the past 10 years shows how America, through ongoing musical education, has become worthy and prepared to receive a great genius such as Rubinstein. It would therefore seem necessary to have the great pianist and composer accompanied by artists who are worthy of his talent and fame, and Mr. Grau is truly proud to be able to announce that he has engaged Henri Wieniawski, who is without reservation the greatest living violin virtuoso and recognized as the late Paganini's only rival.

Wieniawski, like Rubinstein, commands not only a consummate technique in his performances but also a great musical mind. The manner of his renderings has perhaps never been equaled, and the originality of his understanding enables him to lend an enchanting appeal of novelty to all his works.

Two virtuosos such as Rubinstein and Wieniawski, at least together, have never visited America.

For the vocal parts of Rubinstein's concerts, the famous prima donna formerly of the Imperial Grand Opera in Vienna, and lately of the Royal Italian Opera at Covent Garden and Her Majesty's Theatre, in London, Miss Louise Liebhart, has been enlisted. This lady will appear for the first time in America in these concerts. The artist has gained the special renown of being the most excellent and most popular singer of lieder in the finest concerts of London.

Furthermore, the favorite contralto of the finest opera houses of Italy, Miss Louise Ormeni, will appear with a carefully selected orchestra under the direction of Mr. Carl Bergmann. Accompanist: Mr. L. Rembielinski.—NYSZ Sunday, 15 September 1872, p. 2]

Rubinstein—Steinway Hall. Herr Grau beehrt sich, eine Serie von Großen Rubinstein-Conzerten anzuzeigen, deren erstes am Montag den 23. September, Abends 8 Uhr, in Steinway Hall stattfinden wird und wobei Herr Anton Rubinstein, der schon längst als einer der größten Pianisten und einer der größten Denker in der Musik in jeder Hauptstadt Europas anerkannt worden ist, zum ersten Male in Amerika auftreten wird, nebst einem Ensemble von hervorragenden Künstlern, welche noch nie hier gehört wurden, unter

Anderem Henry Wieniawski, unbedingt der größte jetzt lebende Violin-Virtuose und als der einzige Rivale des dahingeschiedenen Paganini anerkannt. Frl Louise Liebhart, welche sich den besonderen Ruhm erworben hat, die vorzüglichste, populärste Liedersängerin in den ersten Konzerten Londons zu sein. Frl. Louise Ormeni, die Lieblings Contra-Altistin der ersten Opernhäuser Italiens. Ein sorgfältig ausgewähltes Orchester unter Direktion von Herrn Carl Bergmann. Begleiter: Herr L. Rembielinski. Der Verkauf der reservirten Sitze beginnt in Steinway Hall am Donnerstag, den 19. Sept, Vorm., 9 Uhr.—NYSZ Monday, 16 and Wednesday, 18 September 1872, p. 2

[Rubinstein—Steinway Hall. Mr. Grau has the honor of announcing a series of grand Rubinstein concerts, the first of which will be held on the evening of Monday, September 23, at 8 p.m. at Steinway Hall, when Mr. Anton Rubinstein, who has long been recognized in every capital of Europe as one of the greatest pianists and one of the greatest musical minds, will appear for the first time in America, together with an ensemble of outstanding artists never heard here before; among them Henri Wieniawski, who is without reservation the greatest living violinist, and recognized as the late Paganini's only rival. Miss Louise Liebhart, who has gained the special renown of being the finest and most popular singer of *lieder* in the finest concerts of London. Miss Louise Ormeni, the favorite contralto of the first opera houses of Italy. A carefully selected orchestra under the direction of Mr. Carl Bergmann. Accompanist: Mr. L. Rembielinski. The sale of reserved seats will begin at Steinway Hall on Thursday, September 19, at 9 a.m.—NYSZ Monday, 16 September (and Wednesday, 18 September) 1872, p. 2]

Rubinstein—Steinway Hall—Heute. Heute, Montag, den 23. Sept., 8 Uhr Abends; Erstes Auftreten in Amerika von Herrn Anton Rubinstein, dem größten lebenden Pianisten, nebst einem Ensemble von hervorragenden Künstlern, welche noch nie hier gehört wurden, unter Anderem Henry Wieniawski, unbedingt der größte jetzt lebende Violin-Virtuose und anerkannt als der einzige Rivale des dahingeschiedenen Paganini. Frl. Louise Liebhart, die populärste Liedersängerin in den ersten Konzerten Londons. Frl. Louise Ormeni, die Lieblings Contra-Altistin. Ein sorgfältig ausgewähltes Orchester unter Direktion von Herrn Carl Bergmann. Begleiter: Herr L. Rembielinski. Mittwoch, zweites Rubinstein Konzert. Freitag, Drittes Rubinstein Konzert. Samstag Nachmittags: Erste Große Rubinstein Matinee. Reservirte Sitze zur Matinee \$2. Abend-Preise: Eintritt im unteren Theil des Hauses \$1.50, im Balkon \$1.00. Reservirte Sitze \$2 und \$3, je nach Lage, sind zu haben an der Kasse in Steinway Hall und Schirmers, 701 und 114 Braodway.—NYSZ Monday, 23 September 1872, p. 2

[Rubinstein—Steinway Hall—Today. Today, Monday, Sept. 23, at 8 p.m.: The first appearance in America of Mr. Anton Rubinstein, the greatest living pianist, together with an ensemble of outstanding artists never before hear here, among which Henri Wieniawski, who is without reservation the greatest living violin virtuoso and recognized as the late Paganini's only rival. Miss Louise Liebhart, the most popular singer of *Lieder* in the first concerts of London. Miss Louise Ormeni, the favorite contralto. A carefully selected orchestra under the direction of Mr. Carl Bergmann. Accompanist: Mr. L. Rembielinski. Wednesday, second Rubinstein concert. Friday, third Rubinstein concert. Saturday afternoon: first Grand Rubinstein Matinee. Reserved seats for the Matinee, \$2.

Evening admission: admission to the lower part of the house, \$1.50, to the balcony, \$1.00. Reserved seats at \$2 and \$3, depending on location, are on sale at the box office at Steinway Hall and at Schirmer's, 701 and 114 Broadway.—NYSZ Monday, 23 September 1872, p. 2]

Steinway Hall–Rubinstein.—Heute Abend findet in Steinway Hall das erste Concert der Grau'schen Concertgesellschaft, zu welcher Anton Rubinstein, Henry [*sic*] Wieniawski, Fräulein Louise Liebhart und Fräulein Ormeni gehören, statt. Ein großes Orchester unter der Direction des Herrn Carl Bergmann wird die Genannten unterstützen.—NYSZ Monday, 23 September 1872, p. 2

[Steinway Hall–Rubinstein—The first concert of Grau's concert ensemble, which comprises Anton Rubinstein, Henri Wieniawski, Miss Louise Liebhart and Miss Ormeni, will be held tonight at Steinway Hall. A grand orchestra under the direction of Mr. Carl Bergmann will support the aforementioned artists.—NYSZ Monday, 23 September 1872, p. 2]

Rubinstein.—Steinway Hall. Freitag, den 27. Sept., 8 Uhr Abends: Drittes Auftreten in Amerika von Anton Rubinstein, dem größten lebenden Pianisten. Henry Wienawski, der weltberühmte Violin Virtuose. Frl. Louise Liebhart, die berühmte Sopranistin. Frl. Louise Ormeni, die Lieblings Contra-Altistin. Das Orchester ist unter Direktion von C. Bergmann. Reservirte Plätze \$2 und \$3, je nach der Lage; allgemeiner Eintritt \$1 und \$1.50 – Ticket-Officen in Steinway Hall und 701 und 114 Broadway.
 Rubinstein Matinee – Steinway Hall. Samstag, den 28. Sept., präcis 2 Uhr Nachm.: Erste große Rubinstein-Matinee. Anton Rubinstein und Henry Wieniawski treten zum ersten Male in Amerika auf. Rubinstein's Sonate für Piano und Violine. Matinee Sitze @ Zwei (\$2) Dollars sind jetzt in Steinway's, 701 und 114 Broadway zu haben. Eintritt \$1.
 Rubinstein.—Nächste Woche. Mr. Grau zeigt achtungsvollst eine Fortsetzung der Rubinstein Concerte für nächste Woche an, nämlich Montag Abend, den 30. Sept. In der Brooklyn Academy. Dienstag Abend, den 1. Oktober; Donnerstag-Abend, den 3. Oktober; Freitag Abend, den 4. Oktober; Steinway Hall, New York.—NYSZ Thursday, 26 Sept 1872, p. 2

[Rubinstein–Steinway Hall. Friday, Sept. 27, 8 p.m.: Third appearance in America of Anton Rubinstein, the greatest living pianist. Henri Wieniawski, the world-famous violin virtuoso. Miss Louise Liebhart, the famous soprano. Miss Louise Ormeni, the favorite contralto. The orchestra is conducted by C. Bergmann. Reserved seats, \$2 and \$3 depending on location; general admissions \$1 and \$1.50.—Ticket offices at Steinway Hall and at 701 and 114 Broadway. Rubinstein Matinee—Steinway Hall. Saturday, Sept. 28, at 2 p.m. sharp: First grand Rubinstein Matinee. Anton Rubinstein and Henri Wieniawski appear in America for the first time. Rubinstein's Sonata [No. 2 in A minor, Op. 19]³⁸⁰ for piano and violin. Matinee seats @ two (\$2) dollars are now on sale at Steinway's, 701 and 114 Broadway. Admission \$1. Rubinstein.—Next week. Mr. Grau most respectfully announces a continuation of the Rubinstein concerts next week: on Monday evening, 30

³⁸⁰ R. Allen Lott, *From Paris to Peoria: How European Piano Virtuosos Brought Classical Music to the American Heartland* (New York: Oxford University Press, 2003), 305.

Sept. at the Brooklyn Academy. On Tuesday, October 1, evening; Thursday, October 3, evening; Friday, October 4, evening; Steinway Hall, New York. —NYSZ Thursday, 26 September 1872, p. 2]

Rubinstein in Brooklyn—Montag. Montag Abend in der Brooklyner Academy. Erstes Auftreten in Brooklyn. Mit Anton Rubinstein, dem größten lebenden Pianisten. Henry Wieniawski, der weltberühmte Violin-Virtuose. Frl. Louise Liebhart, die berühmte Sopranistin. Frl. Louise Ormeni, die Lieblings Contra-Altistin. Das Orchester ist unter Direktion von C. Bergmann. Eintritt \$1; Gallerie 50 Cts; reservirte Sitze \$2, sind zu haben in der Brooklyner Academy und No. 114 Broadway, N.Y.—NYSZ Monday, 30 September 1872, p. 2

[Rubinstein in Brooklyn—Monday. Monday night at the Brooklyn Academy. First appearance in Brooklyn. Anton Rubinstein, the greatest living pianist. Henry Wieniawski, the world-famous violin virtuoso. Miss Louise Liebhart, the famous soprano. Miss Louise Ormeni, the favorite contralto. The orchestra is conducted by C. Bergmann. Admission \$1; gallery 50 cents; reserved seats, at \$2, are on sale at the Brooklyn Academy and at No. 114 Broadway, N.Y.—NYSZ Monday, 30 September 1872, p. 2]

Rubinstein—Steinway Hall, Dienstag. Notiz. Die Rubinstein-Concerte in New York finden in dieser Woche statt am Dienstag, den 1. Okt., Donnerstag, den 3. Oct., Freitag den 4. Oct und Samstag Nachmittag 5. Oct.

Dienstag den 1. Oct. fünftes Auftreten in New York von Anton Rubinstein, dem größten lebenden Pianisten. Henry Wieniawski, dem weltberühmten Violinisten. Frl. Louise Liebhart, der ausgezeichneten Sopranistin. Frl. Louise Ormeni, der beliebten Contralto. Das Orchester unter der Leitung von Carl Bergmann. Reservirte Sitze \$2 und \$3, je nach Lage. Eintritt \$1 und \$1.50. Ticket-Officen in Steinway Hall und 701 und 114 Broadway. Donnerstag Abend, 3. Oct., 6. Rubinstein-Concert. Freitag Abend, 4. Oct., 7. Rubinstein-Concert. Samstag Nachmittag, 2. Rubinstein-Matinee. Matinee-Sitze \$2 in den regulären Ticket Officen.—NYSZ Monday, 30 September 1872, p. 2

[Rubinstein—Steinway Hall, Tuesday. Notice. The Rubinstein concerts in New York this week will be held on Tuesday, Oct. 1; Thursday, Oct. 3; Friday, Oct. 4; and Saturday, Oct. 5; afternoon.

Tuesday, Oct. 1, fifth appearance in New York of Anton Rubinstein, the greatest living pianist. Henri Wienawski, the world-famous violinist. Miss Louise Liebhart, the excellent soprano. Miss Louise Ormeni, the popular contralto. The orchestra is conducted by Carl Bergmann. Reserved seats, \$2 and \$3, depending on location. Admission, \$1 and \$1.50. Ticket offices at Steinway Hall and at 701 and 114 Broadway. Thursday, Oct. 3, evening, 6th Rubinstein Concerto. Friday, Oct. 4, evening, 7th Rubinstein Concerto. Saturday afternoon, 2nd Rubinstein matinee. Matinee seats at \$2 at the regular ticket offices.—NYSZ Monday, 30 September 1872, p. 2]

Rubinstein.—Steinway Hall, Dienstag. Notiz. Die Rubinstein-Concerte in New York finden in dieser Woche statt am Dienstag, den 1. Okt., Donnerstag, den 3. Oct., Freitag, den 4. Oct. und Samstag Nachmittag 5. Oct. Anton Rubinstein, dem größten lebenden Pianisten. Henry Wieniawski, dem weltberühmten Violinisten. Frl. Louise Liebhart, der

ausgezeichneten Sopranistin. Frl. Louise Ormeni, der beliebten Contralto. Das Orchester unter der Leitung von Carl Bergmann. Reservierte Sitze \$2 und \$3, je nach Lage. Eintritt \$1 und \$1.50. Ticket-Officen in Steinway Hall und 701 und 114 Broadway. Donnerstag Abend, 3. Oct., 6. Rubinstein-Concert. Freitag Abend, 4. Oct., 7. Rubinstein-Concert. Samstag Nachmittag, 2. Rubinstein-Matinee. Matinee-Sitze \$2 in den regulären Ticket Officen.—NYSZ Tuesday, 1 October 1872, p. 2

[Rubinstein.—Steinway Hall, Tuesday. Notice. The Rubinstein concerts in New York this week will be held on Tuesday, Oct. 1, Thursday, Oct. 3, Friday, Oct. 4; and Saturday, Oct. 5, afternoon. Anton Rubinstein, the greatest living pianist. Henri Wieniawski, the world-famous violinist. Miss Louise Liebhart, the excellent soprano. Miss Louise Ormeni, the popular contralto. The orchestra is conducted by Carl Bergmann. Reserved seats, \$2 and \$3, depending on location. Admission, \$1 and \$1.50. Ticket offices at Steinway Hall and at 701 and 114 Broadway. Thursday, Oct. 3, evening, 6th Rubinstein Concert. Friday, Oct. 4, evening, 7th Rubinstein Concert. Saturday afternoon, 2nd Rubinstein matinee. Matinee seats at \$2 at the regular ticket offices.—NYSZ Tuesday, 1 October 1872, p. 2]

Rubinstein.—Steinway Hall, heute abend. Heute Abend, Donnerstag, den 3. Oct., 6. Auftreten in New York von Anton Rubinstein, dem größten lebenden Pianisten. Henry Wieniawski, dem weltberühmten Violinisten. Frl. Louise Liebhart, der ausgezeichneten Sopranistin. Frl. Louise Ormeni, der beliebten Contralto. Das Orchester unter der Leitung von Carl Bergmann. Reservierte Sitze \$2 und \$3, je nach Lage. Eintritt \$1 und \$1.50. Ticket-Officen in Steinway Hall und 701 und 114 Broadway. Freitag Abend, 4. Oct., 7. Rubinstein-Concert. Samstag Nachmittag, 2. Rubinstein-Matinee. Matinee-Sitze \$2 in den regulären Ticket Officen. Zweites und letztes großes Rubinstein-Concert in Brooklyn am Dienstag Abend, den 8. Okt.—NYSZ Thursday, 3 October 1872, p. 2

[Rubinstein.—Steinway Hall, tonight. Tonight, Thursday Oct. 3, 6th appearance in New York of Anton Rubinstein, the greatest living pianist. Henri Wieniawski, the world-famous violinist. Miss Louise Liebhart, the excellent soprano. Miss Louise Ormeni, the popular contralto. The orchestra is conducted by Carl Bergmann. Reserved seats, \$2 and \$3, depending on location. Admission, \$1 and \$1.50. Ticket offices at Steinway Hall and at 701 and 114 Broadway. Friday, Oct. 4, evening, 7th Rubinstein concert. Saturday afternoon, 2nd Rubinstein matinee. Matinee seats at \$2 at the regular ticket offices. Second and last grand Rubinstein concert in Brooklyn on Tuesday, Oct. 8, evening.—NYSZ Thursday, 3 October 1872, p. 2]

Rubinsteins letzte Matinee in Steinway Hall, am Samstag den 5. Oct., um 2 Uhr. Letzte große Rubinstein-Matinee (vor der Abreise der Gesellschaft nach Boston). Reservierte Sitze der Matinee \$2.—NYSZ Thursday, 3 October and Saturday, 5 October 1872, p. 2

[Rubinstein's last matinee in Steinway Hall, on Saturday, Oct. 5, at 2 p.m. Last grand Rubinstein Matinee (before the company's departure for Boston). Reserved matinee seats, \$2. —NYSZ Thursday, 3 (and Friday, 5) October 1872, p. 2]

Rubinstein's letzte Concerte in New York. Mr. Grau hat die Ehre, die letzten Rubinstein Concerte in New York für Montag Abend, den 7. October und Freitag Abend, den 11. October anzuzeigen, an welchen Abenden Anton Rubinstein, der größte lebende Pianist; Henry Wieniawski, der weltberühmte Violinist; Louise Liebhart, die ausgezeichnete Sopranistin; Mlle. Louise Ormeni, die beliebte Contralto zum letzten Male vor ihrer Abreise nach Boston auftreten werden. Das Orchester unter der Leitung von Carl Bergmann. Reservirte Sitze \$2 und \$3, je nach der Lage. Eintritt \$1 und \$1.50. Ticket Officen in Steinway Hall und 701 und 114 Broadway.

Rubinsteins letzte Concerte in New York. Herr Grau hat die Ehre anzuzeigen die letzten Rubinstein Concerte für Montag, den 7. Oct. und Freitag, den 11. Oct.—NYSZ Saturday, 5 October 1872, p. 2

[Rubinstein's last concerts in New York. Mr. Grau has the honor of announcing the last Rubinstein concerts in New York for Monday, October 7, evening and Friday, October 11, evening, in which Anton Rubinstein, the greatest living pianist; Henri Wieniawski, the world-famous violinist; Louise Liebhart, the excellent soprano; Mlle. Louise Ormeni, the popular contralto, will appear for the last time before their departure for Boston. The orchestra is conducted by Carl Bergmann. Reserved seats, \$2 and \$3 depending on location. Admissions, \$1 and \$1.50. Ticket offices at Steinway Hall and at 701 and 114 Broadway.

Rubinsteins last concerts in New York. Mr. Grau has the honor of announcing the last Rubinstein concerts for Monday, Oct. 7, and Friday, Oct. 11.—NYSZ Saturday, 5 October 1872, p. 2]

Die hiesige philharmonische Gesellschaft hat ihren Prospect für die diesjährige Saison, die 35. seit Gründung der Gesellschaft, veröffentlicht. Die Gesellschaft wird unter Carl Bergmann's Leitung sechs Concerte in der Academy of Music veranstalten, in welchen Beethoven's C-moll und A-dur Sinfonien, ferner die G-dur (Oxford) Sinfonie von Haydn, Schumann's C-dur Sinfonie, Rubinstein's Ocean-Sinfonie, Raff's neue Sinfonie in G-moll, „Romeo und Julie“, sinfonische Dichtung von Berlioz, und Liszt's „Dante“ zur Aufführung kommen sollen. Die Aufführung von dem Hirtengesang aus Liszt's Oratorium „Christus“, Erdmannshöfers Ouverture „Prinzessin Ilse“ und eine Ouverture „Galilei“ von dem bekannten hiesigen Musiker Matzka stellt der Prospect ebenfalls als Novitäten in Aussicht. Im ersten Concerte der Gesellschaft, welches am 16. November stattfindet, wird Herr Anton Rubinstein mitwirken.—NYSZ Sunday, 6 October 1872, p. 4

[The local Philharmonic Society has published its prospectus for this year's season, the 35th since the society's foundation. Under the direction of Carl Bergmann, the society will hold six concerts at the Academy of Music, during which Beethoven's symphonies in C minor and A major, as well as Haydn's Symphony in G major (*Oxford*), Schumann's Symphony in C major, Rubinstein's *Ocean* Symphony, Raff's new Symphony in G minor, *Roméo et Juliette*, *symphonie dramatique*, op. 17, a new symphonic poem by Berlioz, and Liszt's *Eine Symphonie zu Dantes Divina Comedia* are to be performed. The prospectus also promises novelties, namely performances of the Hirtengesang from Liszt's *Christus* oratorio, Erdmannshöfer's overture *Prinzessin Ilse*, and an overture *Galilei* by the well-

known local composer, Matzka. Mr. Anton Rubinstein will participate in the society's first concert, to be held on November 16.—NYSZ Sunday, 6 October 1872, p. 4]

Rubinstein's Concerte. Steinway Hall. Rubinstein und Wieniawski. Mr. Grau hat die Ehre, die letzten Rubinstein Concerte in New York anzuzeigen, und das letzte Auftreten (vor ihrer Abreise nach Boston) von: Anton Rubinstein, der größte lebende Pianist; Henry Wieniawski, der weltberühmte Violinist; Louise Liebhart, die ausgezeichnete Sopranistin; Mlle. Louise Ormeni, die beliebte Contralto. Montag, den 7. October, Abends 8 Uhr. Mittwoch, den 9. October, Nachmittags 2 Uhr. Freitags, den 11 October, abends 8 Uhr. Das Orchester unter der Leitung von Carl Bergmann. Reservirte Sitze \$2 und \$3, je nach der Lage. Eintritt \$1 und \$1.50. Ticket Officen in Steinway Hall und 701 und 114 Broadway.

Rubinsteins letzte Concerte in Brooklyn. Brooklyn Academy – Dienstag, den 8. Oct. Letztes Auftreten in Brooklyn von Rubinstein – Wieniawski – Liebhart – Ormeny. Reservirte Sitze \$2. Eintritt \$1. Familien Cirkel 50 Cnts. Zu haben an der Kasse in Brooklyn und in 114 Broadway, N.Y.

Rubinstein's Matinee. Mittwoch. Steinway Hall, Mittwoch, den 9. Oct., Nachm. 2 Uhr. Der außerordentliche Erfolg, der die Rubinstein Matineen begleitet haben, hat Herrn Grau veranlaßt, eine Letzte große Rubinstein Matinee am Mittwoch den 9. October, Nachm. 2 Uhr anzuberaumen. Reservirte Sitze zu der Matinee \$2. Eintritt \$1. In Steinway Hall, Schirmer, 701 und 114 Broadway.

Rubinstein in Newark. Donnerstag. Newark Opera House, Donnerstag Abend den 10. Oct. Erstes und einziges Auftreten von Rubinstein, Wieniawski, Liebhart, Ormeni.—NYSZ Sunday, 6 October and Wednesday, 9 October 1872, p. 2

[Rubinstein's concerts. Steinway Hall. Rubinstein and Wieniawski. Mr. Grau has the honor of announcing the last Rubinstein concerts in New York and the last appearance (before departure for Boston) of: Anton Rubinstein, the greatest living pianist; Henri Wieniawski, the world-famous violinist; Louise Liebhart, the excellent soprano; Mlle. Louise Ormeni, the popular contralto. Monday, October 7, evening, 8 p.m.; Wednesday, October 9, afternoon, 2 p.m.; Friday, October 11, evening, 8 p.m.; The orchestra is conducted by Carl Bergmann. Reserved seats, \$2 and \$3, depending on location. Admissions, \$1 and \$1.50. Ticket offices at Steinway Hall and at 701 and 114 Broadway. Rubinstein's last concerts in Brooklyn. Brooklyn Academy—Tuesday, Oct. 8. Last appearance in Brooklyn of Rubinstein—Wieniawski—Liebhart—Ormeny. Reserved seats, \$2. Admission, \$1. Family circles, 50 cents. On sale at the box office in Brooklyn and at 114 Broadway, N.Y.

Rubinstein's matinee. Steinway Hall, Wednesday, October 9, afternoon, 2 p.m. The extraordinary success that has accompanied the Rubinstein matinees have moved Mr. Grau to arrange one last grand Rubinstein matinee on Wednesday, October 9, afternoon, at 2 p.m. Reserved seats for the matinee, \$2. Admission, \$1. At Steinway Hall, Schirmer, 701 and 114 Broadway.

Rubinstein in Newark. Thursday. Newark Opera House, Thursday, Oct. 10, evening. First and only appearance of Rubinstein, Wieniawski, Liebhart, Ormeni.—NYSZ Sunday, 6 and Wednesday, 9 October 1872, p. 2]

Rubinstein—Letztes Concert in New York. Steinway Hall, Freitag Abend, 11. Oct. 1872: letztes Rubinstein Concert in New York und Benefiz für Anton Rubinstein, und das letzte Auftreten (vor ihrer Abreise nach Boston) von: Anton Rubinstein, der größte lebende Pianist; Henry Wieniawski, der weltberühmte Violinist; Louise Liebhart, die ausgezeichnete Sopranistin; Mlle. Louise Ormeni, die beliebte Contralto. Das Orchester unter der Leitung von Carl Bergmann. Reservierte Sitze \$2 und \$3, je nach der Lage. Eintritt \$1 und \$1.50. Ticket Officen in Steinway Hall und 701 und 114 Broadway.—NYSZ Wednesday, 9 October 1872, p. 2

[Rubinstein—Last concert in New York. Steinway Hall, Friday, Oct. 11, 1872, evening: last Rubinstein concert in New York and benefit concert for Anton Rubinstein, and the last appearance (before their departure for Boston) of: Anton Rubinstein, the greatest living pianist; Henri Wieniawski, the world-famous violinist; Louise Liebhart, the excellent soprano; Mlle. Louise Ormeni, the popular contralto. The orchestra is conducted by Carl Bergmann. Reserved seats, \$2 and \$3 depending on location. Admissions, \$1 and \$1.50. Ticket offices at Steinway Hall and at 701 and 114 Broadway.—NYSZ Wednesday, 9 October 1872, p. 2]

Die erste öffentliche Probe der philharmonischen Gesellschaft für das am 16. ds. stattfindende erste Concert wurde unter Carl Bergmann's Leitung am letzten Freitag in der Academy of Music abgehalten. Von Orchesterwerken kommen in diesem Concerte Beethoven's siebente Sinfonie, die Tannhäuser-Ouverture und die neue Ouverture „Prinzessin Ilse“ von Erdmannshöfer zur Aufführung. Als Solist ist Anton Rubinstein für dieses Concert gewonnen worden.—NYSZ Sunday, 3 November 1872, p. 4

[The Philharmonic Society's first public rehearsal for the concert on the 16th [of November] was held last Friday under Carl Bergmann's direction at the Academy of Music. Orchestral works to be performed during this concert include Beethoven's Seventh Symphony, the *Tannhäuser* Overture, and the new overture by Erdmannshöfer, *Prinzessin Ilse*. Anton Rubinstein has been enlisted as soloist for this concert.—NYSZ Sunday, 3 November 1872, p. 4]

Philharmonische Gesellschaft. Die letzte Probe für das am Samstag Abend stattfindende erste philharmonische Concert wird heute Nachmittag in der Academy of Music abgehalten werden. Anton Rubinstein wird in dem Concerte als Solist mitwirken.—NYSZ Friday, 15 November 1872, p. 2

[Philharmonic Society. The last rehearsal for Saturday evening's first Philharmonic concert, will be held this afternoon at the Academy of Music. Anton Rubinstein will participate as soloist in the concert.—NYSZ Friday, 15 November 1872, p. 2]

Concerte. Das erste philharmonische Concert in dieser Saison findet heute Abend in der Academy of Music unter Karl Bergmanns Leitung statt. Von Orchesterwerken kommt die Tannhäuser Ouverture, eine neue Ouverture von Erdmannshöfer „Prinzessin Jehn [*sic*]“ und Beethovens siebente Sinfonie zur Aufführung. Anton Rubinstein betheiligte sich als Solist an diesem Concerte.—NYSZ Saturday, 16 November 1872, p. 2

[Concerts. This season's first Philharmonic concert under Karl [sic] Bergmann's direction will be held tonight at the Academy of Music. Orchestral works to be performed include the *Tannhäuser* Overture, a new overture by Erdmannshöfer, *Prinzessin Jehn* [sic: *Prinzessin Ilse*], and Beethoven's Seventh Symphony. Anton Rubinstein will participate as soloist in this concert.—NYSZ Saturday, 16 November 1872, p. 2]

Philharmonische Gesellschaft. Ein äußerst gewähltes Publikum hatte sich trotz Schnee und Regen am Samstag Abend zu dem ersten Concerte der philharmonischen Gesellschaft in der Academy of Music eingefunden. Wagner's *Tannhäuser*-Ouverture leitete das Concert mit ihren breiten, mächtigen Accorden ein. Außerdem kamen von Orchesterwerken unter Carl Bergmann's Leitung Beethoven's siebente Simfonie [sic] in A-dur, die vortrefflich gespielt wurde, ganz besonders das herrliche Allegretto, und eine neue descriptive Ouverture von Erdmannshöfer's „*Prinzessin Ilse*“, in welcher der Componist versucht die liebliche Sage aus dem Harzgebirge von der verzauberten Prinzessin im Ilsenstein in Tönen zu schildern. Wir sagen versucht, denn das Werk, obgleich dasselbe sehr schöne Einzelheiten bringt, den Feen- und Geisterspuk der Sage in ziemlich gelungener Weise in Tönen malt, macht im Ganzen doch einen unbefriedigenden Eindruck. Die Instrumentation ist stellenweis recht gezwungen und gesucht und die häufige Wiederholung einzelner Motive verleiht dem Werke, welches mit einer größeren Composition des genannten Componisten für Soli, Chor und Orchester wohl im Zusammenhang stehen mag, eine ermüdende Monotonie. Auch die Ausführung dieser Composition ließ wenig zu wünschen übrig. Anton Rubinstein war der Solist des Abends. Der Künstler spielte zuerst sein von uns schon früher besprochenes großes Concert in D-Moll mit jener Vollendung, jener Kraft und jenem Feuer, mit einem Worte, wie nur er allein es spielen kann. Im zweiten Theile des Concertes trug Herr Rubinstein einige Nummern von Chopins „*Praeludien*“, die Liszt'sche Bearbeitung von Schubert's wunderbarem „*Erlkönig*“ und den Marsch aus Beethoven's „*Ruinen von Athen*“, die letztgenannten beiden Piecen als Dacapostücke, vor. Auch in der Ausführung dieser drei Piecen leistete der Pianist das Höchste und Vollendete, was sich nur in seiner Kunst erreichen läßt. Das Publikum zollte ihm denn auch den enthusiastischsten Beifall, der fakisch kein Ende nehmen wollte. Im zweiten Concerte, welches am 14. Dezember stattfindet, wird eine neue Sinfonie von Raff (No. 4 in G-Moll) zur Ausführung gelangen.—NYSZ Monday, 18 November 1872, p. 2

[Philharmonic Society. Despite the snow and rain, a very select audience had arrived at the Academy of Music on Saturday evening for the Philharmonic Society's first concert. Wagner's *Tannhäuser* Overture opened the concert with its wide and powerful chords. The other orchestral works performed under Carl Bergmann's direction were Beethoven's Seventh Symphony in A major, which was played excellently, especially the magnificent allegretto, and a new descriptive overture to Erdmannshöfer's *Prinzessin Ilse*, in which the composer attempts to depict the lovely legend from the Harz mountains of the enchanted princess in the Ilsenstein rock. Although containing very beautiful details or giving a rather successful attempt at tone-painting the legend's fairies and ghosts, the work makes an altogether unsatisfactory impression. The instrumentation is at times quite forced and labored, and the frequent repetition of individual motives gives a tiresome

monotony to this work, which may stand in connection with a larger composition of the same composer for solos, chorus, and orchestra. The execution of this composition also left little to be desired. Anton Rubinstein was the evening's soloist. First, the artist played his grand Concert in D minor with, as we have already discussed in the past, the perfection, force and fire, or, to put it more succinctly: in the way that he alone can play it. During the concert's second part, Mr. Rubinstein presented a few selections from Chopin's preludes, Liszt's adaptation of Schubert's wonderful *Erlkönig*, and the march from Beethoven's *Ruinen von Athen*; the latter two pieces as encores. In the execution of these three pieces, too, the pianist accomplished the highest possible level in his art. Thus, the audience thanked him with the most enthusiastic and virtually endless applause. During the second concert, which will be held on December 14, a new symphony by Raff (no. 4 in G minor) will be performed.—NYSZ Monday, 18 November 1872, p. 2]

Philharmonische Gesellschaft. Die Generalprobe für das morgen Abend in der Academie of Music stattfindende zweite Concert der philharmonischen Gesellschaft wird heute Nachmittag in der Academy of Music abgehalten. Fräulein Anna Dresdil, die Altistin, welche hier bereits in einem Concerte des Arion's und in einer der Soireen der Herren Damrosch und Mills aufgetreten ist, und der Münchener Violinist Herr Benno Walter theilnehmen sich als Solisten an dem Concert und der Probe.—NYSZ Friday, 13 December 1872, p. 2

[Philharmonic Society. The dress rehearsal for the Philharmonic Society's second concert, to be held tomorrow evening at the Academy of Music, will be held there this afternoon. Miss Anna Dresdil, the alto, who has already appeared here in New York in a concert of the Arion and during one of the soirees of Messrs. Damrosch and Mills, as well Mr. Benno Walter, the violinist from Munich, will participate as a soloist in the concert and the rehearsal.—NYSZ Friday, 13 December 1872, p. 2]

Philharmonische Gesellschaft. Das zweite Concert der philharmonischen Gesellschaft fand am Samstag Abend vor einem ziemlich gefüllten Hause in der Academy of Musik statt. Das Orchester der Gesellschaft trug unter Herrn Carl Bergmann's Leitung eine neue Sinfonie in G-moll, No. 4, von Raff, die Liebesscene aus dem sinfonischen Gedichte „Romeo und Julia“ von Berlioz und Beethoven's Ouverture „Die Weihe des Hauses“ vor. Gegen die Executirung der drei Werke, selbst der den ausübenden Musikern sehr bedeutende Schwierigkeiten bietenden Raff'sche Sinfonie läßt sich kaum ein Einwand erheben; es wurde in denselben durchschnittlich Vollendetes geleistet. Die Sinfonie selbst hat keinen besonderen Eindruck gemacht. Dieselbe enthält höchst interessante und originelle Einzelheiten, aber daß dieselben auch ohne Ausnahme wirklich künstlerisch schön wären, läßt sich kaum behaupten. Wir ziehen die früher hier gespielten Sinfonien dieses bedeutenden Componisten der Neuzeit, namentlich seine Waldsinfonie, dieser vierten bei Weitem vor. Der Beifall, den das Werk bei dem zum großen Theil als kunstverständlich und urtheilsfähig zu betrachtenden Publikum der philharmonischen Concerte fand, war ein sehr getheilter, um nicht zu sagen schwacher. Fräulein Anna Frasdil [*sic*: see previous article], die Londoner Altistin, über deren prächtige, seltene Stimmittel und künstlerrische [*sic*: künstlerische] Befähigung wir uns schon früher ausführlich und in anerkennender Weise ausgesprochen haben, sang auch in diesem

Concerte drei Piecen vorzüglich und erntete dafür stürmischen Beifall. Weniger befriedigte uns diesmal der Münchener Violinist Herr Benna [*sic*: Benno] Walter, welcher den ersten Satz des Beethoven'schen Violinen-Concertes mit der Riesen-Cadenz spielte. Der Künstler war entschieden befangen und in Folge dessen zuerst unsicher. Auch fehlte dem Vortrage geistiger Schwung und Elasticität. Daß Herr Walter ein Virtuose ist, dem technische Schwierigkeiten Spielereien sind, bewies er durch die makellose Ausführung der Cadenz. Im nächsten Concerte der Gesellschaft werden wir neben Beethoven's zweiter Sinfonie und der Opern-Ouverture den Hirtengesang aus dem neuen Oratorium „Christus“ von Liszt zu hören bekommen.—NYSZ Monday, 16 December 1872, p. 2

[Philharmonic Society. The Philharmonic Society's second concert was held on Saturday evening at the Academy of Music before a rather well-sold house. The society's orchestra under the direction of Mr. Carl Bergmann presented a new Symphony in G minor, no. 4, by Raff, the love scene from the symphonic poem *Roméo et Juliette, symphonie dramatique* by Berlioz, and Beethoven's overture *Die Weihe des Hauses*. The execution of the three works, even of Raff's symphony, which poses very considerable difficulties to the performing musicians, was unobjectionable; the performance was, on average, consummate. The symphony itself made no special impression. It contains very interesting and original details, but one can hardly say that they are truly, and without exception, artistically beautiful. We prefer this important contemporary composer's other symphonies which have been performed here in the past, especially his *Wald-Symphony*, to this fourth one. The applause the work elicited from the Philharmonic concerts' audience, which can largely be regarded as knowledgeable and discriminating in matters of art, was quite divided, not to say weak. Miss Anna Frasdil [*sic*: see previous article], the London alto, whose splendid and rare vocal means and artistic skills we have discussed in detail, and praised, in the past, again sang three pieces with excellence in this concert, and earned roaring applause. Mr. Benno Walter, the Munich violinist, satisfied us less with his rendition of the first movement of Beethoven's Violin Concerto with the grand cadenza. The artist was clearly self-conscious in the beginning and therefore insecure. His recital also lacked spirited verve and elasticity. That Mr. Walter is a virtuoso to whom technical difficulties are mere child's play was evident in his flawless execution of the cadenza. During the society's next concert we will hear, besides Beethoven's Second Symphony and the opera overture, the shepherds' song from Liszt's new oratorio *Christus*.—NYSZ Monday, 16 December 1872, p. 2]

Philharmonische Gesellschaft. In der gestern Nachmittag in der Academy of Music abgehaltenen ersten Probe für das dritte philharmonische Concert wurden unter der Leitung des Herrn Carl Bergmann Schumann's [*sic*] zweite Sinfonie in C-Dur, Weber's Oberon-Ouverture und der Hirtengesang aus Liszt's neuem Oratorium „Christus“ probirt.—NYSZ Saturday, 4 January 1873, p. 2

[Philharmonic Society. During the first rehearsal for the third Philharmonic concert, held yesterday at the Academy of Music, the society under Mr. Carl Bergmann's direction rehearsed Schumann's Second Symphony in C major, Weber's *Oberon* Overture, and the

shepherds' song from Liszt's new oratorio *Christus*.—NYSZ Saturday, 4 January 1873, p. 2]

Philharmonische Gesellschaft. Die Generalprobe für das morgen Abend stattfindende dritte philharmonische Concert wird heute Nachmittag unter der Leitung des Herrn Karl Bergmann in der Academy of Music abgehalten werden. Die Violinenvirtuosin Mme. Camilla Urso und der Pianist S. B. Mills betheiligen sich als Solisten an der Probe und dem Concerte.—NYSZ Friday, 17 January 1873, p. 2

[Philharmonic Society. The dress rehearsal under the direction of Mr. Karl Bergmann for tomorrow's third Philharmonic concert will be held this afternoon at the Academy of Music. Mme. Camilla Urso, the violin virtuoso, and Mr. S. B. Mills, the pianist, will participate as soloists in the rehearsal and the concert.—NYSZ Friday, 17 January 1873, p. 2]

Philharmonische Gesellschaft. In dem heute Abend stattfindenden dritten Concerte der philharmonischen Gesellschaft, an welchem sich Mme. Camilla Urso (Violine) und Herr S.L. Mills [*sic*] (Piano) als Solisten betheiligen werden, kommt Schumann's zweite Sinfonie in C-Dur, der Hirtengesang aus dem neuen Oratorium „Christus“ von Liszt und Weber's Oberon-Ouverture zur Aufführung.—NYSZ Saturday, 18 January 1873, p. 2

[Philharmonic Society. During tonight's third concert of the Philharmonic Society, in which Mme. Camilla Urso (violin) and Mr. S. B. Mills (piano) will participate as soloists, the society will perform Schumann's Second Symphony in C major, the shepherds' song from Liszt's new oratorio *Christus*, and Weber's *Oberon* Overture.—NYSZ Saturday, 18 January 1873, p. 2]

Philharmonisches Concert. Daß die philharmonischen Concerte hier gewissermaßen zu einem Bedürfniß für das musikliebende Publikum geworden sind, während sie in früheren Jahren eigentlich mehr als Modesache, d.h. der Besuch derselben als zum guten Ton gehörend, betrachtet wurde, bewies der trotz des höchst ungünstigen und unangenehmen Wetters sehr zahlreiche Besuch des dritten Concertes der Gesellschaft, welches am Samstag Abend in der Academy of Music stattfand. In diesen Concerten giebt sich der kunstsinnige Theil des New Yorker Publikums gewissermaßen Rendezvous. Musiker, Künstler, Musikfreunde und Kenner bilden die Majorität der Besucher dieser Concerte, die zu dem Besten und Bedeutendsten gehören, was in diesem Genre hier dem Publikum geboten wird. Das dritte Concert erregte wohl auch ein ganz besonderes Interesse dadurch, daß die in demselben mitwirkenden Solisten—Hr. S. B. Mills und Mme. Camilla Urso—als einheimische Künstler betrachtet werden. Herr Mills spielte an diesem Abend das große Clavierconcert mit Orchesterbegleitung in F-Moll von Chopin, eine der schönsten und melodiosesten Schöpfungen des genialen Pianisten und Componisten. Mills hat das Concert hier schon früher gespielt, aber seine Wiedergabe des schwierigen, anstrengenden Stückes hat mit den Jahren bedeutend gewonnen. Seine freie, elegante Technik, die Kraft, die das Concert verlangt, dabei die feine, zarte Wiedergabe der herrlichen Cantabile's, das Alles erhoben den Vortrag des Herrn Mills zu einer nicht zu unterschätzenden Bedeutung. Glatt, sauber, correct, so weit es das rein Technische des Spieles anbetraf, verstand er es auch durch die vergeistigende

Interpretation des Werkes demselben einen neuen Reiz für den Hörer zu verleihen. Mme. Camilla Urso, die in diesem Concerte seit längerer Abwesenheit zum ersten Male sich wieder in New York hören ließ, hat ebenfalls Fortschritte gemacht, wie ihr Vortrag des Mozart'schen Violinconcertes in D-Dur bewies. Ihr früher ziemlich kleiner, mitunter sogar trockener und hölzerner Ton ist breiter, edler, gesangreicher geworden. Sie spielte das Concert, wenn auch nicht mit dem Schwung und Feuer, durch welche es Ole Bull zu beleben verstand, im Ganzen vortrefflich. Von Orchesterwerken bot uns das Orchester diesmal die Oberon-Ouverture, Schumann's C Dur-Sinfonie und den Hirtengesang aus dem neuen Oratorium „Christus“ von Liszt in, bis auf Kleinigkeiten, tadelloser Ausführung. Die Schumann'sche Sinfonie, der Bezeichnung nach die zweite, obgleich sie erst nach der vierten (D-Moll) geschrieben wurde, besitzt hier mit Recht von allen Schumann'schen Sinfonien die meisten Freunde. In ihr tritt Schumann's Größe am Deutlichsten zu Tage. Die Sinfonie ist hier seit mehreren Jahren nicht von der Gesellschaft gespielt worden und die Ausführung derselben am Samstag Abend bereitete deshalb den Kunstfreunden einen doppelten Genuß. Liszt's Hirtengesang ist ein außerordentlich breit angelegtes Tonstück, aber reich an schönen Melodien, überraschenden harmonischen Wendungen und jenen frappanten, bizarren Toneffecten, die durch ihre frische Originalität und indem sie gewissermaßen den Nagel auf den Kopf treffen, das Ohr überraschen, aber auch bezaubern. Höchst originell und charakteristisch ist namentlich die Einleitung, die Wettgesänge der Clarinetten, Oboen und anderen Holzinstrumenten. Die Gesellschaft hat sich jedenfalls durch die Vorführung dieser neuen Schöpfung Liszt's, die, wie wir gern zugeben wollen, im Oratorium selbst von noch größerer Wirksamkeit als im Concertsaale sein mag, ein unbestrittenes Verdienst erworben. Fast beleidigend muß es aber den Kunstfreund berühren, wenn ein so gelesenes Blatt, wie der „New Yorker Herald“, in einer so genannten Kritik der Gesellschaft den Rath zu ertheilen wagt, uns in Zukunft mit solchen Sachen zu verschonen. Soll denn ein Institut, wie die Philharmonische Gesellschaft von New York, sich immer in der breitgetretenen Bahn des Althergebrachten bewegen? Ist es nicht vielmehr ihre Aufgabe, uns mit allen neuen Tonwerken der schöpferischen Geister unserer Zeit, die gewiß nicht zu überreich damit gesegnet ist, bekannt zu machen? Die Leiter der Philharmonischen Gesellschaft werden sich durch derartige Auslassungen dieses und ähnlicher Ignoranten hoffentlich nicht in ihrem löblichen Streben beirren lassen.—In dem vierten Concert der Gesellschaft, welches am 15. Februar stattfinden wird, sollen Haydn's hier noch unbekannte G Dur-Sinfonie, die sogenannte Oxford-Sinfonie, und die sinfonische Dichtung „Dante“ von Liszt zur Aufführung gelangen.—NYSZ Monday, 20 January 1873, p. 2

[Philharmonic concert. Whereas, in the past, attending Philharmonic concerts was regarded more as a matter of fashion and good form, that the Philharmonic concerts here have in a way become a necessity for the music-loving public was demonstrated by the attendance at the society's concert, held on Saturday evening at the Academy of Music, which was very numerous despite the quite inclement and unpleasant weather. The artistically minded part of the New York public has in a way made these concerts its gathering-place. Musicians, artists, friends of music and connoisseurs form a majority of visitors at these concerts, which are among the best of what the local public is offered in their field. The third concert probably aroused special interest probably also by virtue of

the fact that the participating soloists—Mr. S. B. Mills and Mme. Camilla Urso—are regarded as local artists. Mr. Mills played Chopin's grand Concerto for Piano and Orchestra in F minor, one of the inspired pianist-composer's most beautiful and melodious creations. Mills has played the concerto here in the past, but his rendition of the difficult and taxing piece has gained considerably over the years. His free and elegant technique, the strength that the concerto demands, together with the subtle and gentle rendition of the splendid cantabiles, all this raised Mr. Mills' recital to an importance that is not to be underestimated. Smooth, neat, correct as far as pure technique is regarded, he also succeeded by virtue of his transfiguring interpretation of the work to lend it new charm in the listeners' ears. Mme. Camilla Urso, who was heard for the first time in New York after a lengthy absence, has equally made progress, as was demonstrated by her recital of Mozart's Violin Concerto in D major. Her tone, which in the past was rather small, sometimes even dry and wooden, has become wider, nobler, and more songlike. She played the concert altogether with excellence, if not with the verve and fire with which Ole Bull used to enliven it. The orchestra offered us the following orchestral works: Schumann's Symphony in C major and the "Shepherds' Song" from Liszt's new oratorio *Christus*, both in flawless execution except for details. Schumann's Symphony, designated his Second although it was written only after the Fourth (in D minor), rightly has the most friends here of all of Schumann's symphonies. In it, Schumann's greatness is the most clearly visible. The symphony had not been played here by the society for years, and so its execution on Saturday evening offered a doubled pleasure to friends of the arts. Liszt's *Shepherds' Song* is a piece of extraordinarily broad design, as well as being rich in beautiful melodies, surprising turns of harmony, and those striking and bizarre tonal effects that surprise but also charm the ear with their fresh originality and thus, in a way, hit the nail on the head. Especially the introduction and the singing contest between the clarinets, the oboes, and other wood woodwinds, are very original and characteristic. In any case, the society is to be commended for presenting this new creation by Liszt which, as we are the first to concede, may be of even greater effect in the sacred realm of oratorio itself rather than the concert room. Friends of the arts must then take it as almost an insult when such a widely read paper as the *New York Herald*, in a so-called review, dares to offer the society the advice to spare us with such stuff in the future. Is an institute such as the Philharmonic Society of New York always to move in the tracks of tradition? Is it not rather its mission to acquaint us with all new compositions by the creative spirits of our time, which is certainly not blessed too richly with them? The Philharmonic Society's directors will, we hope, not be swayed in their laudable endeavor by such remarks of this and other know-nothings.—During the Society's fourth concert, to be held on February 15, Haydn's Symphony in G major, the so-called *Oxford Symphony*, as yet unknown here, and the symphonic poem *Dante* by Liszt are to be performed.—NYSZ Monday, 20 January 1873, p. 2]

Die philharmonische Gesellschaft hat mit ihrem dritten Concerte, welches am Samstag vor acht Tagen vor einem sehr zahlreichen Publikum in der Academy of Music stattfand, in jeder Hinsicht Ehre eingelegt. Das Programm war ein interessantes und die Leistungen des Orchesters, sowie der Solisten recht befriedigende. Herr S. B. Mills spielte in diesem Concerte das seit längerer Zeit hier nicht gehörte Chopin'sche Concert für Clavier und Orchester in F-moll, eine Composition, die neben hohen technischen Fertigkeiten ganz

bedeutende Kraft und eine zarte, feine Behandlung der Details verlangt. Der Künstler, welcher es verstand, die Composition in höchst origineller Weise zu interpretiren, wurde dem Concerte in jeder Weise gerecht und erntete stürmischen Beifall für seinen Vortrag ein. Mme. Camilla Urso, welche seit ihrer europäischen Kunstreise hier nicht öffentlich aufgetreten ist, überraschte das Publikum durch ihre vortreffliche Wiedergabe des großen Mozart'schen Violinconcertes in D-dur auf das Angenehmste. Die Dame hat in den letzten Jahren ganz bedeutende Fortschritte gemacht. Sie hat sich nicht nur in der Technik bedeutend vervollkommen, sondern sie hat auch an Ton gewonnen; derselbe ist voller, runder und edler geworden. Die eingelegten Cadenzen spielte sie brillant. Die Orchesterwerke—Oberon Overture, Hirtengesang aus Liszt's „Christus“ und Schumann's zweite Sinfonie in C-dur—wurden unter Bergmann's Leitung in höchst annehmbarer Weise von dem Orchester der Gesellschaft executirt. Der Hirtengesang, eine Orchesternummer aus dem ersten Theile des neuen Oratoriums „Christus“ von Liszt, machte, trotzdem das Werk außerordentlich breit und langausgesponnen ist, einen höchst günstigen Eindruck. Die Composition bringt schöne Melodien in der Liszt eigenthümlichen höchst originellen, mitunter sogar bizarren Verarbeitung; überraschende neue harmonische Wendungen und Toneffekte, in denen der große Pianist Meister ist. Die Schumann'sche Sinfonie gehört zu den stets gern gehörten Werken dieses Componisten, die durch öfteres Hören gewinnt. Man kann stets neue Schönheiten in diesem herrlichen Werke entdecken, welches mit echt künstlerischem Verständniß, liebevoller Behandlung der Details, Schwung und Feuer von dem Orchester ausgeführt wurde. In dem vierten Concerte, welches am 15. Februar stattfinden wird, sollen Haydn's hier noch unbekannte Sinfonie in G-dur, die sogenannte Oxford-Sinfonie, und Liszt's sinfonische Dichtung „Dante“ zur Ausführung kommen.—NYSZ Sunday, 26 January 1873, p. 4

[With its third concert, held on Saturday (eight days ago) before a very numerous audience at the Academy of Music, the Philharmonic Society has in every respect earned honors. The program was interesting, and the performances of the orchestra as well as the soloists quite satisfying. During this concert Mr. S. B. Mills played Chopin's Concerto for Piano and Orchestra in F minor, a composition not heard here in some time which demands, besides great technical skill, considerable strength and a gentle and subtle treatment of detail. The artist, who succeeded to interpret the composition in a highly original manner, did the concerto justice in every respect and earned roaring applause for his recital. Mme. Camilla Urso, who had not appeared before the local public since her European tour, surprised the audience in the most pleasant way with an excellent rendition of Mozart's grand Violin Concerto in D major. The lady has made considerable progress over the last several years. She has not only perfected her technique, but her timbre has also improved; her tone has become fuller, more well-rounded, and nobler. She played brilliantly in the inserted cadenzas. The orchestral works—the *Oberon* Overture, the shepherds' song from Liszt's *Christus*, and Schumann's Second Symphony in C major—were executed in the most satisfactory manner by the society's orchestra under Bergmann's direction. The “Shepherds' Song,” an orchestral number from the first part of Liszt's new oratorio *Christus*, made a very favorable impression even though the work is extraordinarily broad in design. The composition presents beautiful melodies in the very original, sometimes even bizarre treatment characteristic of Liszt; as well as

surprising new turns of harmony and tonal effects, (the great pianist's field of mastery). Schumann's Symphony is among those that are always welcome and gains by being heard again and again. One can always discover new beauties in this magnificent work, which was executed by the orchestra with true artistic understanding, loving treatment of detail, verve, and fire. During the fourth concert, to be held on February 15, Haydn's so-called *Oxford* Symphony in G major, as yet unknown here, and the symphonic poem *Dante* by Liszt are to be performed.—NYSZ Sunday, 26 January 1873, p. 4]

Das vierte Concert der Philhamonischen Gesellschaft, welches am Samstag Abend vor einem überfüllten Hause in der Academy of Music abgehalten werde [sic: wurde], brachte außer zwei Solovorträgen nicht weniger als zwei Sinfonien und eine große Ouverture, fast des Guten zu viel. Meyerbeer hat bei einem Concerte, welches ein ebenfalls überreiches Programm bot, einmal die treffende Bemerkung gemacht, daß er nicht genug Musiker sei, um so viel Instrumentalmusik hören und würdigen zu können. Hätte er Gelegenheit gehabt, mitunter den Concerten der hiesigen Philharmonischen Gesellschaft beizuwohnen, er hätte vielleicht ein ähnliches Urtheil abgegeben. Gade's B-moll Sinfonie, die von der Philharmonischen Gesellschaft hier noch nicht gespielt worden ist, und Beethovens C-moll Sinfonie wurden unter Bergmann's Leitung in ganz vorzüglicher Weise zu Gehör gebracht. Die B-moll Sinfonie ist ein echtes Kind der Gade'schen Muse, ein schönes harmonisches Stimmungsbild, stellenweise fast zu zart und weich in seinen Conturen und Färbungen, aber reich an hübschen Einzelheiten, eine Novität, die sehr willkommen war und vom Publikum dankbar und beifällig aufgenommen wurde. Großes Interesse erregte die neue Ouverture „Galilea [sic: Galileo] Galilei“ des hiesigen Violinisten G. Matzke [sic: Matzka]. Das Werk, eine descriptive Ouverture, zu welcher das bekannte Gedicht Otto Koerting's dem Componisten als Vorwurf gedient hat, lehnt sich in Form und Geist den Liszt'schen Compositionen dieser Gattung an, womit wir jedoch durchaus nicht der Originalität des Werkes zu nahe treten wollen. Im Gegentheil, eine gewisse originelle Frische weht uns aus dem ganzen Werke, aus seinen Thematas und deren, den erfahrenen, geübten Musiker kennzeichnende vortreffliche [sic: kennzeichnender vortrefflicher] Durcharbeitung an. Auch die Instrumentation ist durchweg originell, fein, wirkungsvoll und von einer gewissen, das Ohr bestechenden Eleganz. Meisterhaft ist der bewegte jubilirende Schlußsatz, der das stolze Wort „Und sie bewegt sich doch“, den Sieg der Wissenschaft über pfäffische Intoleranz und Ignoranz, trefflich in Tönen schildert. Der Componist wurde nach Beendigung der Ouverture vom Publikum, vom Orchester und dem Dirigenten verdienstermaßen mit Beifallsbezeugungen und Blumen bedacht. Herr Speigler, der sehr gut bei Stimme war, sang die schon öfters von ihm vorgetragene große Baßarie aus der „Schöpfung“ in höchst befriedigender Weise. Dasselbe gilt von dem von Herrn F. Bergner gespielten Cello-Solo.—NYSZ Monday, 17 February 1873, p. 2

[The Philharmonic Society's fourth concert, which was held on Saturday evening before an overcrowded house at the Academy of Music, brought, besides two solo presentations, no less than two symphonies and a grand overture; almost too much good. Meyerbeer once remarked astutely, regarding a concert that had an equally overly rich program, that he was not enough of a musician to hear and appreciate that much instrumental music. If sometime he had had the opportunity to attend the local Philharmonic Society's concerts,

he might have passed a similar judgment. The orchestra under Bergmann's direction played Gade's Symphony in B-flat minor, which had never before been performed by the Philharmonic Society, and Beethoven's Symphony in C minor exquisitely. The Symphony in B-flat minor is a true offspring of Gade's muse, a beautiful and harmonic atmospheric description, in places almost too tender and soft in its contours and colors but rich in beautiful details, a novelty that was very welcome and received by the audience with gratitude and applause. Great interest met the new overture *Galileo Galilei* by the local violinist, G. Matzke [Matzka]. The work, a descriptive overture inspired by Otto Koerting's well-known poem, follows the example of Liszt's compositions in this genre in form and spirit; although we do not wish to demean the work's originality. Quite to the contrary, a certain original freshness is palpable everywhere in the work, in its themes and their treatment, which is excellent and betrays the experienced and proficient musician. The instrumentation is everywhere equally original, subtle, effective, and of a certain elegance that charms the ear. The stirring and jubilant final movement, which clearly depicts the victory of science over priestly intolerance and ignorance intoning the proud words "and yet it [the earth] does move" is masterful. After the overture had ended, the composer was deservedly rewarded by the audience, the orchestra, and the director with applause and flowers. Mr. Speigler, whose voice was in top shape, gave a satisfactory recital of the grand bass aria from the *Creation*, which he has presented more than once in the past. Equally satisfactory was the cello solo played by Mr. F. Bergner.—NYSZ Monday, 17 February 1873, p. 2]

In dem vierten Concerte der Philharmonischen Gesellschaft, welches am Samstag vor acht Tagen vor einem überaus zahlreichen Publikum in der Academy of Music stattfand, kam die achte Sinfonie von Gade in B-moll, Beethovens C-moll-Sinfonie und Matzkas neue Ouverture „Galilei“ von Orchesterwerken zur Aufführung. Die Sinfonie von Gade zeichnet sich weniger durch große, neue Gedanken als durch gut erfundene, ansprechende Melodien, hübsche harmonische Wendungen und eine gewisse weichliche Sentimentalität, welcher man fast in allen Werken des nordischen Componisten begegnet, aus. Uebrigens wurden beide Sinfonien unter Bergmann's Leitung vorzüglich von dem Orchester gespielt. Die descriptive Ouverture „Galileo Galilei“ des hiesigen Musikers Hrn. Matzka hat nicht nur dem Publikum außerordentlich gefallen, sondern auch die Kenner im hohen Grade befriedigt. Es ist diese Ouverture das Werk eines denkenden, tüchtigen und routinirten Musikers, frisch und originell in den Motiven und in der Ausführung tadellos gearbeitet. Die Instrumentation ist fein, geistreich und reich an schönen Effekten. Dem Componisten zollten seine Collegen und das Publikum nach Beendigung der Ouverture stürmischen Beifall. Hr. Carl Speigler, welcher dieser Tage nach San Francisco abgereist ist, sang in diesem Concerte die große Arie des Raphael aus Haydn's „Schöpfung“. Der Künstler war günstiger disponirt als wie in dem letzten Concerte des Liederkranz, bei welchem er dieselbe Arie vortrug, und hatte sich eines recht guten Erfolges zu erfreuen. Hr. F. Bergner, unser Cellovirtuose par excellence, spielte ein nicht zu interessantes Adagio von Bargiel, welchem er durch sein meisterhaftes Spiel Bedeutung zu verleihen wußte. In dem fünften und vorletzten Concerte, welches Mitte März stattfinden wird, bringt die Gesellschaft Haydn's hier unbekannte Oxford-Sinfonie und Liszt's sinfonische Dichtung zu Dante's Divina Comedia [*sic*: Commedia] zu Aufführung.—NYSZ Sunday, 23 February 1873, p. 2

[During the Philharmonic Society's fourth concert, held on Saturday eight days ago at the Academy of Music before an extraordinarily numerous audience, the following orchestral works were performed: Gade's Eighth Symphony in B-flat minor, Beethoven's Symphony in C minor, and Matzka's new overture *Galilei*. Gade's Symphony is distinguished less by great new ideas than by well-invented and appealing melodies, neat turns harmonic turns and a certain tender sentimentality one encounters in almost all works by the Nordic composer. The orchestra under Bergmann's direction played both symphonies exquisitely. The descriptive overture *Galileo Galilei* by the local musician, Mr. Matzka, not only extraordinarily pleased the audience, but also satisfied the connoisseurs to a high degree. Fresh and original in its motives, and flawlessly treated in the musical execution, the overture is the work of a thoughtful, proficient and seasoned musician. Rich in beautiful effects, the setting is subtle and inspired. The composer received a roaring applause from his colleagues and the audience after the overture was finished. Mr. Carl Speigler, who has recently departed for San Francisco, sang the great aria of Raphael from Haydn's *Creation* during this concert. The artist was more well-disposed than during the Liederkranz's last concert, where he presented the same aria, and enjoyed a considerable success. Mr. F. Bergner, our leading cello virtuoso, performed a not all too interesting adagio by Bargiel, to which his masterful playing lent some significance. During the fifth and penultimate concert, to be held mid-March, the society will perform Haydn's *Oxford* Symphony, unknown here, and Liszt's symphonic poem on Dante's *Divina Commedia*.—NYSZ Sunday, 23 February 1873, p. 2]

Jahresconcert.—Die American Musical Fund Society, welche im Jahre 1849 gegründet wurde, um kranken oder erwerbsunfähigen Musikern, deren Wittwen und Waisen Unterstützungen zu gewären, gaben [*sic*] Samstag Abend das erste ihrer diesjährigen Concerte in Steinway Hall. Wie segensreich diese Gesellschaft, welche zur Zeit 276 Mitglieder zählt, gewirkt hat, beweist am besten der Umstand, daß dieselbe seit ihrer Gründung für Krankenunterstützung, an Wittwen und Waisen, für Pensionen, Schenkungen, Begräbnißkosten etc. die Summe von \$55,800.87 verausgabt hat. Die Concerte, welche die Gesellschaft veranstaltet, haben den Zweck, dem Unterstützungsfond Gelder zuzuführen. Zugleich bestrebt sich die Gesellschaft, in denselben Werke hiesiger Componisten vorzuführen. Mit bezug auf den letzteren Punkt hat diesmal die Gesellschaft gerade kein großes Glück gehabt, denn die zwei neuen Ouvertüren – die eine von dem Organisten Herrn W. Morgan, die andere von Hr. W. Bristow – sind durchaus keine Meisterwerke; es sind vielmehr höchst schwache Arbeiten, die vor einer strengen Kritik nicht bestehen können. Doch abgesehen davon brachte das Concert des Guten recht viel. Die Vorträge des Orchesters unter Leitung des Herrn Karl Bergmann, die Soli der Sängerin Mlle. Henriette Corredi, der Violinistin Mme. Camilla Urso und des Posaunenvirtuosen Herrn F. Letsch befriedigten vollkommen und fanden großen Beifall. Miß Ida G.B. Hill, eine jugendliche Sängerin, die in diesem Concerte debutieren sollte, war leider krank und mußten die ihr zugetheilten Nummern wegfallen. Das Concert war außerordentlich zahlreich besucht und hat jedenfalls eine ganz bedeutende Einnahme abgeworfen.— NYSZ Monday, 3 March 1873, p. 2

[Annual concert.—The American Musical Fund Society, founded in 1849 to give support to ill and incapacitated musicians, their widows and orphans, held the first of their concerts this year on Saturday evening at Steinway Hall. How beneficial the work of this society, which currently has 276 members, has been, is best demonstrated by the fact that since its founding, it has expended the sum of \$55,800.87 in support for the ill, to widows and orphans, for pensions, donations, funeral expenses, etc. The concerts held by the Society have the purpose of bringing money into the support fund. At the same time, the Society strives to perform works of local composers. With respect to the latter, the Society did not fare especially well this time, for the two new overtures—one by the organist, Mr. W. Morgan, the other by Mr. G. Bristow, are certainly no masterpieces; rather, they are very weak works that cannot stand before a rigorous critique. But that aside, the concert brought quite a bit of good music. The presentations of the orchestra, conducted by Mr. Karl [*sic*] Bergmann, the solos of the singer, Mlle. Henriette Corredi, the violinist, Mme. Camilla Urso, and the trombone virtuoso, Mr. F. Letsch were completely satisfactory and met with great applause. Miss Ida G. B. Hill, a young singer, who was to make her debut at this concert, was unfortunately taken ill, and so her numbers had to be omitted. The concert was extraordinarily well-attended and has in any case produced quite significant revenue. —NYSZ Monday, 3 March 1873, p. 2]

Philharmonische Gesellschaft. Das fünfte vorletzte und de diesjährigen Concerte der philharmonischen Concerte [*sic*], welches am Samstag Abend unter Karl Bergmann's Direction in der Academy of Music abgehalten wurde, brachte Haydn's Sinfonie in G-Dur, die sogenannte Oxford Sinfonie, welche sonderbarer Weise noch nie in New York gespielt worden ist. Den Titel Oxford-Sinfonie hat das Werk dem Umstande zu verdanken, daß es im Jahre 1791, nachdem die Universität in Oxford Haydn das Ehrendiplom eines Doctors der Musik verliehen hatte, daselbst zur ersten Aufführung gelangte. Die Sinfonie, wenn man dieselbe auch nicht zu den größten Werken des Meisters zählt, ist doch reich an jenen frischen, kernigen Gedanken, die fast alle sinfonischen Werke Haydn's kennzeichnen. Das Menuett, welches von Herrn Bergmann reichlich rasch genommen wurde, und das sehr schöne Allegro spiritoso dürfen als die besten Theile der Sinfonie bezeichnet werden. Gespielt wurde die Sinfonie vortrefflich. Die Liszt'sche sinfonische Dichtung zu Dante's „Divina Comedia“ [*sic*], welche die kolossalsten Anforderungen an das Orchester macht, stellte die Leistungs fähigkeit der Philharmoniker auf eine harte Probe, die sie jedoch glänzend bestanden. Die Wiedergabe des interessanten genialen Werkes, welches bereits vor einigen Jahren von der philharmonischen Gesellschaft hier eingeführt wurde, ließ im Ganzen wenig zu wünschen übrig; nur der Damenchor war herzlich schwach und ungenügend. Mlle. Henriette Corradi sang eine schwierige Coloratur Arie aus Rossini's „Semiramis“, welche ihre Kräfte bei Weitem überstieg. Der Pianist Herr Richard Hoffmann spielte Webers „Concertstück“ ohne geistigen Schwung, recht mechanisch trocken und hölzern. Im sechsten und letzten Concerte wird Rubinstein seine Oceansinfonie dirigiren und Herr Wieniawski ein Violinensolo vortragen.—NYSZ Monday, 17 March 1873, p. 2

[Philharmonic Society. The fifth and penultimate of this year's concerts of the Philharmonic concerts, held under Karl Bergmann's direction on Saturday evening at the Academy of Music, brought Haydn's Symphony in G major, the so-called *Oxford*

Symphony, which strangely has never been played in New York. The work owes the title "*Oxford Symphony*" to the fact that it was performed there in 1791, after *Oxford* University had awarded Haydn an honorary Doctor of Music diploma. The symphony, although not counted among the master's greatest works, is yet rich in the fresh and robust ideas characteristic of almost all of Haydn's symphonic works. The minuet, which Mr. Bergmann took rather too fast, and the very beautiful Allegro spirituosso can be regarded as the symphony's best parts. The performance was excellent. Liszt's symphonic poem on Dante's Divine Comedy, which makes gigantic demands on the orchestra, was a hard test on the abilities of the Philharmonic Society, and it passed with honors. Its rendition of the interesting and inspired work, which was introduced here by the Philharmonic Society a few years ago, left altogether little to be desired; only the ladies' chorus was quite weak and insufficient. Mlle. Henriette Corradi sang a difficult coloratura aria from Rossini's *Semiramide*, which was far beyond her abilities. The pianist, Mr. Richard Hoffmann, played Weber's *Concertstück* without inspiration or verve; in a mechanical, dry, wooden fashion. During the sixth and last concert, Rubinstein will conduct his *Ocean Symphony*, and Mr. Wieniawski will present a solo piece for violin.—NYSZ Monday, 17 March 1873, p. 2]

Die Concertsaison geht ebenso, wie die Opernsaison, mit raschen Schritten ihrem Ende zu. Aber der Schluß wird immerhin ein brillanter werden, da uns noch eine Anzahl sehr bedeutender Concerte bevorstehen. Die Philharmonische Gesellschaft gab am Samstag vor acht Tagen ihr fünftes und vorletztes Concert der diesjährigen Saison vor einem zahlreichen und gewählten Publikum in der Academy of Music. Die hier in New-York zum ersten Male gespielte Oxford-Sinfonie von Haydn eröffnete das Concert. Die Sinfonie ist ein echtes Kind der Haydn'schen Muse, reich an schönen, frischen Gedanken, gewürzt von einer biederer, jovialen Heiterkeit, die mitunter sogar recht derb und kräftig auftritt. Gespielt wurde das Werk vorzüglich. Einen noch größeren Genuß gewährte jedoch die Aufführung der seit einigen Jahren bei Seite gelegten sinfonischen Dichtung zu Dante's „Divina Comedia“ [*sic*] von F. Liszt. Das grandiose, um nicht zu sagen colossale Tonwerk, wurde trotz allen Schwierigkeiten von dem Orchester der Gesellschaft wiedergegeben. Die Solovorträge dieses Concertes standen nicht auf der Höhe der Orchesterleistungen. Mlle. Henriette Corradi ist eine ganz brave, tüchtige Sängerin, aber den schwierigen Coloraturen und Fiorituren der Cavatine „Belraggia“ aus Rossini's „Semiramis“ war sie nicht gewachsen. Der Pianist Herr Richard Hoffman, der, so viel wir uns entsinnen können, bisher nur Mozart öffentlich zu spielen pflegte, trug in diesem Concerte Weber's „Concertstück“ mit Orchesterbegleitung vor. Obgleich an dem Vortrage der Composition in technischer Hinsicht wenig zu wünschen übrig blieb, so fehlte demselben doch künstlerische Durchgeistigung, Schwung und Feuer. Im sechsten und letzten Concerte wird Rubinstein's „Ocean-Sinfonie“ zur Aufführung kommen, und zwar unter der Leitung des Componisten. Herr Henri Wienawski wird in diesem Concerte als Solist mitwirken.—NYSZ Sunday, 23 March 1873, p. 4

[Like the opera season, the concert season is fast approaching its end. But the finale will at least be brilliant, as we still have a number of very considerable concerts to look forward to. The Philharmonic Society gave its fifth and penultimate concert on Saturday eight days ago at the Academy of Music before a numerous and select audience. The

concert opened with Haydn's *Oxford* Symphony, played for the first time here in New York. The symphony is a true child of Haydn's muse, rich in beautiful and fresh ideas, seasoned with a homely and jovial serenity that at times appears rather earthy and vigorous. The work was played exquisitely. An even greater pleasure, however, was the performance of Liszt's symphonic poem on Dante's Divine Comedy, which had been disregarded for a few years. The grandiose, not to say colossal, composition was rendered by the society's orchestra despite all difficulties. The solo performances of this concert were not on a par with the orchestra performances. Mlle. Henriette Corradi is an upright and proficient singer, but she was not equal to the difficult coloraturas and fiorituras of the cavatina "Bel raggia" from Rossini's *Semiramide*. The pianist, Mr. Richard Hoffman, who, as far as we can remember, until now used to play only Mozart in public, performed Weber's *Concertstück* with accompanying orchestra during this concert. Although his recital of the composition left little to be desired with respect to technique, it lacked artistic inspiration, verve, and fire. During the sixth and last concert, Rubinstein's Ocean Symphony will be performed, conducted by the composer. Mr. Henri Wieniawski will participate as soloist in this concert.—NYSZ Sunday, 23 March 1873, p. 4]

Die vier Abschiedsconcerte, d.h. nur vorläufige, welche Rubinstein und Wieniawski in der verflossenen Woche in Steinway Hall gaben, waren durchschnittlich ziemlich gut besucht, was wohl zum Theil auch der Mitwirkung des Thomas'schen Künstlerorchesters zuzuschreiben war. Ueber die Leistungen der genannten Herren heute noch etwas Neues zu sagen, dürfte seine Schwierigkeiten haben; nachdem diese Herren wohl nahe an 30 Mal hier in New-York aufgetreten sind. Es genüge zu bemerken, daß die beiden Künstler auch diesmal ihr Publikum zu begeistern, zu entzücken verstanden. Einer der Glanzpunkte dieser Concerte war die Aufführung der (vollständigen) Ocean-Sinfonie von Rubinstein unter der Leistung des Componisten. Die Sinfonie, den Besuchen der philharmonischen und Thomasschen Concerten [*sic*: Concerte] aus früheren Jahren schon bekannt, machte unter Rubinstein's Direction einen weit günstigeren Eindruck als bei der früheren hiesigen Aufführung. Freilich entsprach auch das Orchester allen Anforderungen des dirigirenden Componisten auf das Prompteste und ging mit einem wahren Feuereifer auf dessen Intentionen ein. Das Publikum, welches sich früher hier dem Werke gegenüber stets sehr kühl verhalten hatte, war diesmal höchst freigebig mit enthusiastischen Beifallsbezeugungen. Am Samstag, den 19. ds., wird Rubinstein die Sinfonie noch einmal, und zwar in dem letzten Concerte der Philharmonischen Gesellschaft dirigiren.—NYSZ Sunday, 7 April 1873, p. 4

[The four farewell concerts, albeit only preliminary, that Rubinstein and Wieniawski gave during the past week at Steinway Hall, were on average rather well attended, which fact also must probably be ascribed in part to the participation of Thomas's Art orchestra. It would be difficult to say anything new about the accomplishments of these two gentlemen, since they must have appeared almost 30 times here in New York. Suffice it to remark that the two artists again knew to delight and inspire their audience. One highlight of these concerts was the performance of the (complete) *Ocean* Symphony by Rubinstein under the composer's direction. The symphony, known to the audiences of the Philharmonic Society's and of Thomas's concerts from previous years, made a much better impression under Rubinstein's direction than it had made during the earlier

performance here. Of course, the orchestra also complied most promptly with all of the conducting composer's wishes and followed his intention with truly great zeal. The audience, which in the past had always reacted very coolly to the work, was this time most generous with enthusiastic expressions of its approval. On Saturday, April 19, Rubinstein will conduct the symphony again, during the Philharmonic Society's last concert.—NYSZ Sunday, 7 April 1873, p. 4]

Die Philharmonische Gesellschaft giebt ihr Schlußconcert für diese Saison am nächsten Samstag Abend in der Academy of Music; auch dieses Concert, welches neben anderen Werken die Rubinstein'sche Ocean Sinfonie unter der persönlichen Leitung des Componisten bringen wird, verspricht ein höchst interessantes zu werden.—NYSZ Sunday, 13 April 1873, p. 4

[The Philharmonic Society will hold its final concert of the season next Saturday at the Academy of Music; this concert, which will bring among other things Rubinstein's *Ocean* Symphony conducted by the composer himself, again promises to be highly interesting.—NYSZ 13 April 1873, p. 4]

Philharmonische Gesellschaft.—Die Generalprobe für das letzte Concert der philharmonischen Gesellschaft findet heute Nachmittag unter der Leitung der Herren Carl Bergmann und Anton Rubinstein in der Academy of Music statt. Rubinstein wird sowohl in der Generalprobe, wie auch im Concerte seine Ocean-Sinfonie selbst dirigiren.—NYSZ Friday, 18 April 1873, p. 2

[Philharmonic Society. The dress rehearsal for the Philharmonic Society's last concert will be held under the direction of Messrs. Carl Bergmann and Anton Rubinstein this afternoon at the Academy of Music. Rubinstein will conduct his *Ocean* Symphony during both the dress rehearsal and the concert.—NYSZ Friday, 18 April 1873, p. 2]

Philharmonische Gesellschaft. Ein außergewöhnlich zahlreiches Publikum hatte sich am Samstag Abend zu dem sechsten und letzten Concerte der Philharmonischen Gesellschaft in der Academy of Music eingefunden. Das Programm enthielt zwar drei Nummern, aber zu denselben zählte Rubinstein's Ocean-Sinfonie, welche den ganzen zweiten Theil des Concertes ausfüllte. Ein besonderes Interesse gewann die Sinfonie, die ja dem hiesigen Publikum zur Genüge bekannt ist und gerade nicht zu den hier beliebtesten Compositionen des großen Pianovirtuosen gehört, dadurch, daß der Componist dieselbe selbst dirigierte. Unter der begeisternden Leitung Rubinstein's wurde denn auch das Werk von den Philharmonikern ganz vortrefflich gespielt und vom Publikum mit stürmischem Beifall, der wohl zur Hälfte dem Dirigenten galt, aufgenommen. Schumann's Overture, Scherzo und Finale, welche fast die Länge und Form einer Sinfonie haben, kam im ersten Theile des Concertes unter Bergmann's Meisterleitung in tadelloser Weise zu Gehör. Herr Wienawski spielte die Gesangsscene von Spohr mit aller Vollendung der Technik, Adel, Fülle und Schönheit des Tones, die dem Virtuosen zu Gebote stehen, aber trotzdem kam die prächtige Composition in den großen Räumen der Academy of Music und bei dem durch die geöffneten Fenster eindringenden störenden Geräusche des Straßenverkehrs nicht recht zur Geltung. Das Publikum zollte jedoch dem Virtuosen so

anhaltenden Beifall, daß sich derselbe entschließen mußte, noch ein Dacapostück zum Besten zu geben.—NYSZ Monday, 21 April 1873, p. 2

[Philharmonic Society. An extraordinarily numerous audience had arrived on Saturday evening at the Academy of Music for the Philharmonic Society's sixth and last concert. The program listed three numbers, but among them was Rubinstein's Ocean Symphony, which took up the entire second part of the concert. The symphony, known well enough to local audiences and not exactly among the famous piano virtuoso's compositions that are most popular here, was lent a special interest by the fact that the composer himself conducted it; and so the work was played quite excellently by the Philharmonic under Rubinstein's inspiring direction, and received a roaring applause from the audience, half of which was probably meant for the conductor. A flawless rendition under Bergmann's masterful direction of Schumann's Overture, Scherzo and Finale, which almost has the length and format of a symphony, was heard in the first part of the concert. Mr. Wieniawski played the *Gesangsscene* [Song-Scene] by Spohr with all the technical perfection, nobility, wealth and beauty of timbre that the virtuoso commands, but the splendid composition did not come to its best effect in the spacious rooms of the Academy of Music as the disruptive sounds of street-traffic entered through the open windows. The audience, however, gave the virtuoso such lengthy applause that he finally had to play an encore piece.—NYSZ Monday, 21 April 1873, p. 2]

Der Aschenbrödel-Verein, zu dem fast alle hiesigen Musiker von Bedeutung gehören, veranstaltet heute Abend in den Germania-Assembly-Rooms sein sechstes großes Wohltätigkeitsconcert. Die deutsch-amerikanische Pianistin Fräulein Anna Finkenstaadt [*sic*: Finkelstaedt], der ein äußerst günstiger Ruf als Pianovirtuosin vorangeht, wird in diesem Concerte debutiren. Die Künstlerin, eine Schülerin Liszt's, wird Mendelssohn's G-Moll-Concert und die Rigoletto-Paraphrase von Liszt spielen—NYSZ Sunday, 27 April 1873, p. 2

[The *Aschenbrödel* Association, of which almost all local musicians of importance are members, is holding its sixth grand benefit concert tonight at the Germania Assembly Rooms. The German-American pianist, Miss Anna Finkenstaadt [*sic*: Finkelstaedt], who has a very favorable reputation as a piano virtuoso, will make her debut in this concert. The artist, a student of Liszt's, will play Mendelssohn's G minor Concerto and the *Rigoletto* Paraphrase by Liszt. —NYSZ Sunday, 27 April 1873, p. 2]

Das sechste Wohlthätigkeits-Concert des Aschenbrödel-Vereins fand gestern abend unter Karl Bergmanns Leitung vor einem außerordentlich zahlreichen Publikum in dem großen Saale der Germania Assembly Rooms statt. Mehrere gut ausgewählte Compositionen wurden dem über 100 Mann starken Orchester zur Zufriedenheit des fast nur aus Musikern und Musikkennern bestehenden Auditoriums ausgeführt. Fräulein Anna Finkenstaedt, eine junge Pianistin, ließ sich in diesem Concerte zum ersten Male hier hören. Die Künstlerin spielte Mendelssohns G-Moll-Concert und die Rigoletto-Paraphrase von Liszt, und zwar mit seltener technischer Vollendung und künstlerischem Geschmack. Wir werden hoffentlich diese vielversprechende Pianistin noch häufig in den hiesigen

Concertsälen zu hören Gelegenheit haben, denn sie ist ohne Zweifel ein Talent, und zwar ein sehr bedeutendes.—NYSZ Monday, 28 April 1873, p. 2

[The sixth benefit concert of the *Aschenbrödel* Association, under the direction of Karl Bergmann, was held yesterday evening in the grand hall at the Germania Assembly Rooms before an extraordinarily large audience. A number of well-chosen compositions were performed by the orchestra, comprising more than 100 men, to the satisfaction of the audience, which consisted almost exclusively of musicians and connoisseurs of music. Miss Anna Finkenstaedt, a young pianist, was heard here for the first time in this concert. The artist played Mendelssohn's G minor Concerto and the *Rigoletto* Paraphrase by Liszt with rare technical consummation and artistic taste. Hopefully, we will have the opportunity to hear this promising pianist often at the local concert hall, for she is indubitably a very important talent. —NYSZ Monday, 28 April 1873, p. 2]

„Tiefe Stille rings umher“.—Nach den Anstrengungen, der Aufregung der letzten Woche war Das nicht anders zu erwarten. Mit dem Musikfest, dem letzten Concerte der philharmonischen Gesellschaft, darf die reguläre Concertsaison von 1872/73 als beendet betrachtet werden. Einige Jahresconcerte, „Complimentary“-Concerte, die sich gewöhnlich Künstler selbst zu geben pflegen, um ihre Freunde und Bekannte mit fünf bis fünfundzwanzig Billetten beglücken zu können, werden zwar noch folgen, aber dieselben haben keine Bedeutung. Es sind „Butterbrodconcerte“ in des Wortes verwegenster Beduetung und nehmen sich nach den Monsterconcerten des Thomas'schen Musikfestes winzig klein aus, ja, verschwinden fast ganz. Das letzte eigentliche große Concert war die sechste Sinfonie-Soirée des Herrn Theodor Thomas, die zugleich die Ehre hatte, das Schlußconcert des sogenannten Musikfestes zu sein. Dieselbe fand am Samstag vor acht Tagen in Steinway-Hall vor einem überfüllten Hause statt. Wir haben noch bei keiner der Thomas'schen Sinfonie-Soiréen eine ähnliche Menschenmenge gesehen. Freilich stand auch auf dem Programm dieses Concertes die neunte Sinfonie von Beethoven, und einen solchen Genuß läßt sich der wahre Musikfreund nicht entgehen.—NYSZ Sunday, 5 May 1873, p. 4

["Deep silence all around."—After the exertions and the excitement of last week, nothing else was to be expected. With the music-festival and the Philharmonic Society's last concert, the regular concert season of 1872/73 can be regarded as complete. A few annual "complimentary" concerts which artists usual hold for themselves in order to delight friends and acquaintances with five to twenty-five tickets, are to follow, but they are of no importance. They are "bread-and-butter" concerts in the word's most reckless meaning, and seem very small, indeed almost disappear after the monster concerts of Thomas's music-festival. The last proper grand concert was Mr. Theodore Thomas's sixth symphonic soiree, which had the honor of also being the so-called music-festival's finale. It was held on Saturday eight days ago at Steinway Hall before an overcrowded house. We have never before seen such a crowd at any of Thomas's symphonic soirées. Then again, this concert's program listed Beethoven's Ninth Symphony, and a true friend of music won't pass up such a pleasure.—NYSZ Sunday, 5 May 1873, p. 4]

Bowery-Garten. Der Bowery-Garten, das bekannte und populäre deutsche Vergnügungsort in der Bowery, ist in der letzten Zeit von seinem hiesigen

Eigenthümer, dem Herrn Charles Traub, der das Lokal im Jahre 1859 eröffnete, gänzlich umgebaut und renovirt worden. Ueber dem alten Concertsaale ist ein neues Stockwerk aufgebaut worden, welches die Verbesserung der Ventilation und die Anbringung von breiten, geräumigen, von eisernen Säulen getragenen Gallerie an den vier Seiten des Lokales ermöglichte. Der Saal hat jetzt eine Tiefe von 132 Fuß, eine Breite von 34 Fuß und eine Höhe von 50 Fuß. Derselbe ist, ebenso wie die Gallerie und Nebenräumlichkeiten, von dem Dekorationsmaler Herrn Millner in hellen, lichten Farben gemalt worden. An die Gallerien schließen sich die für die Abhaltung von Bällen und Kränzchen bestimmten Räumlichkeiten an. Die Eröffnungsfeier des neuen Bowery-Gartens, denn so darf man das Lokal nach den umfassenden Veränderungen desselben wohl bezeichnen, findet heute statt. Heute Abend und morgen Nachmittag und Abend finden große Concerte des österreichischen Damen-Orchesters und der Kapelle des Herrn Richter daselbst statt.—NYSZ Saturday, 13 September 1873, p. 2

[Bowery Garden. The Bowery Garden, the well-known and popular German entertainment venue on the Bowery, has recently been converted and renovated completely by his local owner, Mr. Charles Traub, who opened for business there in 1859. Above the old concert hall, a new floor has been added, which allowed for improved ventilation, and for the addition of wide and spacious galleries, supported by iron columns, along the four sides of the venue. The hall is now 132 feet deep, 34 feet wide, and 50 feet high. It has been painted, as have the galleries and the adjacent rooms, in bright and luminous colors by the decorative painter, Mr. Millner. Adjacent to the galleries are rooms designed for balls and bees. The opening ceremony of the new Bowery Garden, as the venue may be called given the comprehensive changes, will be held today. Tonight and tomorrow afternoon and evening, grand concerts will be held there by the Austrian Ladies' Orchestra and Mr. Richter's Band. —NYSZ Saturday, 13 September 1873, p. 2]

Der Sommer geht zu Ende und mit ihm auch die Sommer-Concerte, denen die bereits recht fühlbare Herbstkühle eine merkliche Concurrenz macht. Theodor Thomas wird in dieser Woche seine Sommernachts-Concerte im Central-Park-Garden zum Abschluß bringen. Der Dienstag dieser Woche wird noch Wagner gewidmet werden. Es wird nämlich an diesem Tage in dem genannten Lokale ein großes Wagner-Concert unter Thomas Leitung stattfinden. Der nächste Sonntag bringt dann ein großes Schluß- und Abschieds-Concert. Thomas wird auch in diesem Herbst und Winter seine Kunstreisen durch das ganze Land fortsetzen. Er tritt am 29. d. mit seinem Orchester die Reise an und wird im raschen Fluge Troy, Albany, Syracuse, Rochester, Buffalo, Cleveland, Toledo, Detroit, Milwaukee, Chicago, St. Louis, Louisville, Columbus und Pittsburg mit seinen ausgezeichneten Concerten beglücken. Nach New York wird Thomas in den letzten Tagen des Novembers zurückkehren, um hier die erste seiner klassischen Sinfonie-Soireen zu geben. Die Zahl der Sinfonie-Soireen ist vorläufig auf sechs festgestellt, dürfte jedoch nach Umständen vermehrt werden. Ein Musikfest wird uns Thomas im Frühjahr jedenfalls auch wieder bereiten. Zu derselben Zeit, wie Thomas, wird auch die New Yorker Philharmonische Gesellschaft ihre Concerte beginnen, die sich nach alter Sitte auf sechs Abend-Concerte und achtzehn Nachmittags-Proben beschränken werden. Die Gesellschaft, deren musikalischer Leiter auch in dieser Saison Herr Carl Bergmann ist,

hat eine Anzahl neuer Orchesterwerke aus Europa erhalten, die im Laufe der Saison zur Aufführung kommen werden. Ueber anderweitige Concert-Unternehmungen läßt sich zur Zeit wenig sagen. Dr. Leopold Damrosch und der Pianist Mills, sowie der Onslow-Quintett-Club gedenken auch in dieser Saison eine Anzahl von Kammermusik-Soireen zu veranstalten. Der Liederkranz und der Arion und wahrscheinlich auch einige andere Gesangsvereine dürften im Laufe des Herbsts und Winters ebenfalls mit größeren Concerten wieder vor das Publikum treten.—NYSZ Sunday, 21 September 1873, p. 2

[Summer is coming to an end and with it the summer concerts, which have noticeable competition *[sic]* in the palpable autumn chill. Theodore Thomas will end his summer night concerts at the Central Park Garden this week. Tuesday of this week will still be devoted to Wagner. For on this day, a grand Wagner concert under Thomas's direction will be held at the abovementioned establishment. Next Sunday then brings a grand finale and farewell concert. This fall, Thomas will again continue his tours throughout the entire country. He will depart with his orchestra on September 29, and will quickly grace Troy, Albany, Syracuse, Rochester, Buffalo, Cleveland, Toledo, Detroit, Milwaukee, Chicago, St. Louis, Louisville, Columbus, and Pittsburgh with his excellent concerts. Thomas will return to New York at the end of November in order to hold the first of his classic symphonic soirees. The number of these symphonic soirees has provisionally been set at six, but may well be increased depending on circumstances. In any case, Thomas will also offer us another music-festival in the spring. The New York Philharmonic Society will begin its concert at the same time as Thomas, limiting itself according to old custom to six evening concerts and eighteen afternoon rehearsals. The society, whose musical director for this season will again be Mr. Carl Bergmann, has received a number of new orchestral works from Europe, which will be performed over the course of the season. Little can be said at this time regarding other concert endeavors. Dr. Leopold Damrosch and Mr. Mills, the pianist, as well as the Onslow quintet club again intend to hold a number of chamber music soirees this season. The Liederkranz and the Arion and probably a few other glee clubs will probably appear before the audience again during the course of the fall and winter.—NYSZ Sunday, 21 September 1873, p. 2]

Philharmonische Gesellschaft. Das erste Concert von Bedeutung, welches uns die beginnende Saison brachte, war das Concert, welches gestern Abend zum Besten des seit Monaten an das Krankenbett gefesselten Orchester-Dirigenten Herrn A.M. Schacht in der Turnhalle in der vierten Straße stattfand. Ein aus circa sechzig der besten unserer hiesigen Musiker bestehendes Orchester unter Karl Bergmann's Leitung, die Turner-Liedertafel und mehrere Solisten betheiligten sich an dem Concerte, welches in künstlerischer, wie in pekuniärer Hinsicht glänzend ausfiel. Saal und Gallerie waren überfüllt. Die Orchesterpiecen und die Vorträge der Turner-Liedertafel unter Leitung des Herrn Greiner fanden verdienten Beifall. Unter den Solisten machte namentlich der Cornet-a-Piston-Bläser, Herr Karl Kaltenborn mit einem Cornet-Solo eigener Composition Aufsehen. Die sehr gut durchgearbeitete Composition wurde von dem genannten Herrn unter Begleitung des Orchesters virtuos geblasen. Herr Keller (Clarinete) und Herr Kollmer (Violine) trugen mit ihren tadellos ausgeführten Soli ebenfalls das ihrige zum Gelingen des Concertes bei.—NYSZ Monday, 22 September 1873, p. 2

[Philharmonic Society. The incipient season's first concert of importance was that held yesterday at the Turnhalle on Fourth Street to benefit the orchestra conductor, Mr. A.M. Schacht, who has been bedridden for months. An orchestra of about sixty of our best local musicians under Karl Bergmann's direction, the Turner-Liedertafel [athlete's glee club] and a number of soloists participated in the concert, which was a splendid success both artistically and financially. The floor and gallery were overcrowded. The orchestra pieces and the presentations of the Turner-Liedertafel under the direction of Mr. Greiner met with deserved applause. Among the soloists, Mr. Karl Kaltenborn, the cornet-a-piston player, caused a stir with a cornet solo piece of his own composition. The gentlemen gave a virtuoso performance of the very well-executed composition, accompanied by the orchestra. The flawless solo performances Mr. Keller (clarinet) and Mr. Kollmer (violin) contributed their share to the concert's success.—NYSZ Monday, 22 September 1873, p. 2]

„Amateur Philharmonic Society.“ – Dieser im letzten Jahr aus Dilettanten gebildete Orchesterverein wird im Dezember seine Konzerte in Irving Hall beginnen. Das erste der öffentlichen Konzerte der Gesellschaft wird am 6. Dezember in dem genannten Lokale stattfinden. Die Gesellschaft gedenkt im Laufe des Winters einige größere klassische Orchesterwerke zur Aufführung zu bringen.—NYSZ Friday, 3 October 1873, p. 2

["Amateur Philharmonic Society." This orchestra club, formed by amateurs last year, will commence its concerts at Irving Hall in December. The first public concert of the club will be held on December 6 at this venue. The club intends to perform a number of major classical works for orchestra over the course of the winter. —NYSZ Friday, 3 October 1873, p. 2]

Aschenbrödel-Verein. Die Ost 4te Straße vom Broadway bis zur 2ten Avenue war vor circa 10 bis 12 Jahren noch eine der fashionabelsten, respective stillsten Straßen der Stadt, in der man vergeblich nach einem Laden oder anderen öffentlichen Geschäfte gesucht haben würde. Heute ist das ganz anders; dieser Theil der 4ten Straße ist jetzt eine der beliebtesten Geschäftsgegenden der Stadt. Der Umschwung wurde dadurch hervorgebracht, daß einige unserer deutschen Vereine Grundeigenthum in dieser Straße erwarben und Clublokale auf demselben errichteten. Der Aschenbrödel-Verein, eine Organisation der besseren Klasse der hiesigen Musiker, welcher sociale und wohlthätige Zwecke verfolgt, war die erste Gesellschaft, welche sich hier ansiedelte; dann folgten der „Progreß“, der Liederkranz und der Turnverein nach. Der Aschenbrödel-Verein hat im Frühjahr in No. 74 Ost 4te Straße mit dem Bau eines neuen Vereinslokales begonnen, welches jetzt bis auf die innere Einrichtung fertig ist und in nächster Zeit feierlichst eingeweiht werden wird. Das neue Gebäude bedeckt eine Fläche von 91 bei 25 Fuß und enthält ein Erdgeschoß und vier Stockwerke. Die elegante Façade des Gebäudes in der vierten Straße ist aus Eisen, Philadelphia Ziegeln und Ohio Sandstein construiert und mit einem eisernen Balkon über dem ersten Stockwerk versehen. Das Basement enthält die Küchen und vier Kegelbahnen; das erste Stockwerk ist als Wirthschafts- und Billardzimmer eingerichtet. Im zweiten Stock findet man einen geräumigen, hohen, luftigen Saal, der zur Abhaltung von Versammlungen, kleineren Concerten und Festlichkeiten bestimmt ist, während das dritte Stockwerk das Bibliotheks- und Lesezimmer, sowie den Damenparlor enthält. Das vierte, oberste Stockwerk dient dem

Verwalter des Vereins als Wohnung. Zu dem Eigenthum des Vereins gehört noch ein freier Platz von 100 bei 25 Fuß, der sich von der Rückmauer des Gebäudes bis zur dritten Straße erstreckt. Dieser Platz soll als Gartenwirthschaft eingerichtet und mit einem Eingang von der dritten Straße versehen werden.— NYSZ Wednesday, 22 October 1873, p. 2

[*Aschenbrödel* association. Until ten or twelve years ago, East 4th Street between Broadway and 2nd Avenue was one of the most fashionable, or rather, the quietest streets of the city, where one would have sought a shop or other public establishments in vain. Today, that has changed completely; this section of 4th Street is now one of the most popular business districts of the city. This reversal was effected when some of our German associations acquired property on this street and built club houses there. The *Aschenbrödel* association, an organization of the better class of local musicians, which pursues social and charitable purposes, was the first association to settle here; it was followed by the "Progress," the Liederkrantz and the Turnverein. In the spring, the *Aschenbrödel* began to erect a new club house at 74 East 4th Street, which, with the exception of the interiors, will soon be solemnly opened. The new structure covers an area of 91 by 25 feet and comprises five floors. The elegant façade of the building on 4th Street has been constructed using iron, Philadelphia bricks, and Ohio limestone, and has an iron balcony above the second floor. The basement houses the kitchens and four bowling lanes; the second floor has been designed as a dining and billiard room. On the third floor, there is a spacious, tall and airy hall designed for club meetings, small concerts and festivities, while the fourth floor houses the library and reading room as well as the ladies' parlor. The fifth and topmost floor serves as a private apartment of the club's superintendent. The association's property also comprises an empty area of 100 by 25 feet, which extends from the back wall of the building to 3rd Street. This area is to be furnished as a beer garden and to be equipped with an entrance from 3rd Street. —NYSZ Wednesday, 22 October 1873, p. 2]

Philharmonische Gesellschaft. Heute Nachmittag findet in der Academy of Music unter der Leitung des Herrn Carl Bergmann die erste öffentliche Probe der philharmonischen Gesellschaft in dieser Saison statt. Rubinstein's F-dur Symphonie und eine neue Suite von Grimm werden heute Nachmittag probirt werden.—NYSZ Friday, 31 October 1873

[Philharmonic Society. The Philharmonic Society's first public rehearsal of the season under the direction of Mr. Carl Bergmann will be held this afternoon at the Academy of Music. Rubinstein's Symphony in F major and a new suite by Grimm will be rehearsed this afternoon.—NYSZ Friday, 31 October 1873, p. 2]

Philharmonische Gesellschaft. Die Concert-Saison von 1873-4 darf jetzt als eröffnet beträcht werden, da gestern Nachmittag die Philharmonische Gesellschaft, das erste und älteste unserer Musik-Institute, ihre erste öffentliche Probe abgehalten hat. Während sonst die ersten Proben der Gesellschaft alle Kunstfreunde und Musikverständige in Masse in der Academy of Music zu versammeln pflegten, war die gestrige Probe verhältnißmäßig sehr schwach besucht. Das Programm war noch in der elften Stunde verändert worden, statt der Rubinstein'schen Sinfonie und der Grimm'schen Suite wurde

Beethoven's B-dur-Sinfonie, Liszt's Präludien und als Novität die Introduction zur Oper „Loreley“ von Max Bruch probirt. Die Gesellschaft, als deren Dirigent auch in dieser Saison Carl Bergmann fungirt, wird im Laufe des Winters noch folgende neue Compositionen zur Aufführung bringen. Bristow's „Arcadian“ Sinfonie, die schon erwähnte Rubinstein'sche Sinfonie (F-dur), Raff's Leonoren-Sinfonie, Gade's Overture „Michael Angelo“, Suite No. 2 von Grimm, Schubert's „Fantasie“, Bach's Passacaglia und ein [*sic*: Capriccio] Capriccio von Grüdener.—NYSZ Saturday, 1 November 1873, p.1

[Academy of Music, attendance at yesterday's rehearsal was relatively very weak. The program had been changed at the last moment, instead of Rubinstein's Symphony and Grimm's suite, the pieces rehearsed were Beethoven's Symphony in B-flat major, Liszt's *Les préludes*, and a novelty, the introduction to Max Bruch's opera *Loreley*. The society, whose conductor for the season is again Carl Bergmann, will also perform the following new compositions over the course of the winter: Bristow's *Arcadian* Symphony, the abovementioned Symphony (in F major) by Rubinstein, Raff's *Leonore* Symphony, Gade's overture *Michael Angelo*, Grimm's *Suite* no. 2, Schubert's *Fantasie*, Bach's *Passacaglia*, and a capriccio by Grüdener.—NYSZ Saturday, 1 November 1873, p. 1]

Die Philharmonische Gesellschaft hielt am Freitag Vormittag die erste ihrer diesjährigen öffentlichen Proben in der Academy of Music ab und probirte in derselben für das am 15. d. stattfindende erste Concert die vierte Sinfonie in B-dur von Beethoven, die Introduction zur Oper „Loreley“ von Max Bruch (neu) und Liszt's sinfonische Dichtung „Les Preludes.“ Karl Bergmann dirigirt auch in dieser Saison die Proben und Concerte der Gesellschaft. Die Programme derselben werden außer den drei genannten Compositionen aus folgenden Orchesterwerken bestehen: Sinfonien: Schumann No. 1, B-dur, Bristow „Ariadne“ (neu), Rubinstein, No. 1, F-dur (zum ersten Male), Mozart's „Jupiter“, C-dur, Mendelssohn's „Italienische“, A-dur, Raff, No. 5, „Leonore“ (neu); Ouverturen und andere Compositionen: Wagner „Faust“, Beethoven „Leonore“, No. 2, Goldmark „Sakuntala“, Mendelssohn „Die schöne Melusine“, Gade „Michael Angelo“ (neu), Cherubini „Les Abencerages“, Suite No. 2 von Grimm (neu), Schubert's „Fantasie“ (zum ersten Male), Bach's „Passacaglia“ (zum ersten Male) und ein neues Capriccio von Grüdener. Ueber die Solisten, welche zu den verschiedenen Concerten zur Mitwirkung herbeigezogen werden sollen, ist noch nichts Näheres bekannt, doch darf als sicher angenommen werden, daß man die tüchtigsten Kräfte auswählen wird.—NYSZ Sunday, 2 November 1873, p. 2

[The Philharmonic Society held the its first public rehearsal Friday morning at the Academy of Music, rehearsing for its first concert, to be held on November 15, Beethoven's Fourth Symphony in B-flat major, the introduction to the opera *Loreley* by Max Bruch, and Liszt's symphonic poem *Les Préludes*. Karl Bergmann will again conduct the society's rehearsals and concerts during this season. Besides the three mentioned compositions, the society's programs will contain the following orchestral works: Symphonies: Schumann's No. 1 in B-flat major, Bristow's *Arcadian* (new), Rubinstein's no. 1 in F major (for the first time), Mozart's *Jupiter* in C major, Mendelssohn's *Italian*, A major, Raff's no. 5 *Leonore* (new); Overtures and other

compositions: Wagner's *Faust*, Beethoven's *Leonore* no. 2, Goldmark's *Sakuntala*, Mendelssohn's *Die schöne Melusine*, Gade's *Michael Angelo* (new), Cherubini's *Les abencérages*, Grimm's *Suite* No. 2 (new), Schubert's *Fantasie* (for the first time), Bach's *Passacaglia* (for the first time) and a new capriccio by Grüdener. No details are known as yet about the soloists to be enlisted for participation during the concerts, but one can take it for certain that the most proficient musicians will be selected.—NYSZ Sunday, 2 November 1873, p. 2]

Heute abend veranstaltet die Gesellschaft des Herrn Strakosch ihr zweites Sacred-Concert in Wallack's Theater. Von sonstigen Concerten, welche heute Abend stattfinden, sind hauptsächlich ein großes Vokal- und Instrumental-Concert im Lyceum-Theater und das schon früher erwähnte Concert der New-Yorker Sängerrunde in den Germania-Assembly-Rooms zu erwähnen. Dasselbe bringt unter der Mitwirkung bekannter Solisten und unter der Direction des Herrn Karl Bergmann ein höchst interessantes Programm zu Gehör.—NYSZ Sunday, 16 November 1873, p. 2

[Tonight, Mr. Strakosch's company will hold its second Sacred concert at Wallack's theater. Of the other concerts to be held tonight, we should mention a grand vocal and instrumental concert at the Lyceum theater, and the concert, mentioned earlier, of the New York Sängerrunde at the Germania Assembly Rooms. The latter, directed by Mr. Karl Bergmann and with the participation of well-known soloists, offers a most interesting program to the listener.—NYSZ Sunday, 16 November 1873, p. 2]

Philharmonische Gesellschaft. Das erste Concert der Philharmonischen Gesellschaft wird in den musikalischen Kreisen New Yorks gewissermaßen als ein Ereigniß betrachtet, da dasselbe die Eröffnung der eigentlichen Concertsaison in New York bezeichnet, selbst wenn schon Dutzende von Concerten vorher stattgefunden haben. In dieser Hinsicht wollen auch wir das am Samstag Abend in der Academy of Music stattgefundene erste Concert als ein Ereigniß betrachten, wenn es auch in musikalischer Hinsicht keinen Anspruch auf diese Bezeichnung machen kann. Das Programm brachte von Orchesterwerken Beethoven's vierte Sinfonie in B-Dur, Liszt's Präludien und die Einleitung zu der Oper „Loreley“ von Max Bruch. Die Beethoven'sche Sinfonie wurde vortrefflich gespielt, namentlich das wunderschöne Adagio und der Schlußsatz, das Allegro. Die Lisztsche Composition wurde mit genialem Schwung und Feuer und prächtiger Nuancirung der Contraste wiedergegeben. Dagegen vermißten wir in der Loreley-Introduction, welche dem hiesigen Publikum aus den Thomas'schen Concerten zur Genüge bekannt sein dürfte, wenn dieselbe auch von den Philharmonischen zum ersten Male gespielt wurde, die feinere, subtile Ausarbeitung, welche die Composition verlangt. Orchester und Dirigent begnügten sich damit, im Graben zu arbeiten, wodurch die an Ideen nicht gerade überreiche Composition an Wirkung verlieren mußte. Die Soli waren der schwächste Theil des Concertes. Fräulein Drasdil fehlte es in der großen Scene aus Gluck's „Orpheus“ vor allem an Wärme der Empfindung und dramatischem Schwung, während sie in der Cavatine aus Rossini's „Tancred“, trotz des von ihr beliebten sehr langsamen Tempos, doch dem Coloratureschmuck nicht gerecht werden konnte. Der erst kürzlich von Europa hier angekommene Violinist Herr Ernst Schiever spielte zwei Sätze des bekannten neunten Violinen-Concertes von Spohr (nicht von Gluck, wie das Programm irrthümlich berichtete) in technischer Hinsicht fast vollendet,

aber sein sehr bescheidener, fast dünner Ton ließen [*sic*: ließ] den entschieden talentvollen Künstler nicht recht zur Geltung kommen. Herr Carl Bergmann dirigierte das Concert, zu welchem sich ein außerordentlich zahlreiches Publikum eingefunden hatte. Für das zweite Concert sind Mendelssohn's A-Dur-Sinfonie, Rubinstein's erste Sinfonie in F-dur und Beethoven's zweite Leonoren-Ouverture in Aussicht genommen—NYSZ Monday, 17 November 1873, p. 2

[Philharmonic Society. In the musical circles of New York, the Philharmonic Society's first concert is in a way regarded as an event, marking as it does the opening of the concert season proper in New York even when dozens of concerts have already taken place before it. We, too, will regard the first concert, held on Saturday evening at the Academy of Music, as an event in this respect, even though it has no claim to that designation under a musical aspect. The program listed the following orchestral works: Beethoven's Symphony in B-flat major, Liszt's *Les préludes*, and the introduction to Max Bruch's opera *Loreley*. The Beethoven symphony was played exquisitely, especially the wonderful adagio and the final movement, the allegro. The composition by Liszt was rendered with inspired verve and fire and splendidly nuanced contrasts. In contrast, we missed the fine and nuanced detail-work demanded by the *Loreley* introduction, a work which, though played for the first time by the Philharmonic, is probably well known to the local audience from Thomas's concerts. Orchestra and conductor were content to work in the pit, and so the composition, not exactly overly rich in ideas, had to lose some of its effect. The solos were the weakest part of the concert. In the great scene from Gluck's *Orpheus*, Miss Drasdil lacked above all warmth of emotion and dramatic talent, while in the cavatina from Rossini's *Tancredi*, she could not master the ornate coloraturas, despite the very slow tempo she chose. Mr. Ernst Schiever, the violinist, who has only recently arrived from Europe, played two movements from Spohr's (not Gluck's, as the program erroneously stated) well known Ninth Violin Concerto with almost complete technical perfection, but his very modest, indeed almost faint tone detracted from the success of the artist, who is certainly talented. Mr. Carl Bergmann conducted the concert, for which an extraordinarily numerous audience had arrived. Mendelssohn's Symphony in A major, Rubinstein's First Symphony in F major and Beethoven's Second *Leonore* Overture have been scheduled for the second concert.—NYSZ Monday, 17 November 1873, p. 2]

Die Philharmonische Gesellschaft hat sich mit ihrem ersten Concerte, welches am Samstag vor acht Tagen im Beisein eines außerordentlich zahlreichen Publikums in der Academy of Musik stattfand, nicht gerade ausgezeichnet. Das musikverständige Publikum New-Yorks kann wohl von der Philharmonischen Gesellschaft etwas mehr verlangen, als von derselben in diesem Concerte geleistet wurde. Sie hat Beruf, uns mit den neuesten Erscheinungen der Musikkultur bekannt zu machen und die besten Solisten in ihren Concerten vorzuführen, welche nur zu erlangen sind. Beide Bedingungen erfüllte das erste Concert nicht. Die Gesellschaft spielte Beethovens 4te Sinfonie und Liszt's Präludium in vortrefflicher, makelloser Weise und als Novität die Introduction zu der Oper „Loreley“ von Max Bruch. Die Novität ist jedoch schon längst von Thomas bei dem hiesigen Publikum eingeführt worden, und von ihm mit viel bescheideneren Mitteln viel besser zu Gehör gebracht worden, als wie es diesmal von

Seiten der Philharmoniker, die das Werk kaum äußerlich bemeistert hatten, geschah. Frl. Drasdil, eine mit sehr schönen Stimmmitteln begabte Altistin, sang die große Scene und Arie aus Glucks „Orpheus“ und die Rossini'sche Cavatine „Di tanti palpiti“ nur mittelmäßig, während es dem für New-York neuen Violinisten Herrn Ernst Schiever nicht gelang, mit dem neunten Concert von Spohr durchzugreifen. Bedeutende, glatte Technik genügen für dieses Concert nicht, welches einen vollen, breiten, gesangreichen Ton erheischt, den Herr Schiever nicht besitzt. Für das nächste Concert werden Rubinstein's erste Sinfonie in F-Dur, Mendelssohn's A-Dur Sinfonie und die zweite Leonoren-Ouverture von Beethoven vorbereitet.—NYSZ Sunday, 23 November 1873, p. 2

[The Philharmonic Society has not exactly earned distinction with its first concert, which was held on Saturday eight days ago at the Academy of Music before an extraordinarily large audience. We should think that the musically educated public audience can expect a little more from the Philharmonic Society than what it accomplished in this concert. The society's mission is to introduce us to the most recent phenomena in the musical literature and to present us in its concerts the best soloists that can be had. The concert met neither condition. The society played Beethoven's 4th Symphony and Liszt's *Les préludes* in an exquisite and flawless manner, and, as a novelty, the introduction to Max Bruch's opera *Loreley*. Thomas, however, has long introduced this novelty to the local public, and performed it with much more modest means and yet much better than the Philharmonic did now, who had hardly mastered the exterior structure of the work. Miss Drasdil, an alto who is gifted with very beautiful vocal means, gave an only mediocre recital of the great scene and aria from Gluck's *Orpheus* and Rossini's cavatina "Di tanti palpiti," while the violinist, Mr. Ernst Schiever, who is new to New York, did not succeed to make a point with Spohr's Ninth Concerto. Considerable and smooth technique is not enough for this concerto, which demands a full, broad, and cantabile timbre which Mr. Schiever does not command. Rubinstein's First Symphony in F major, Mendelssohn's Symphony in A major, and Beethoven's Second *Leonore* Overture are being prepared for the next concert.—NYSZ Sunday, 23 November 1873, p. 2]

Die philharmonische Gesellschaft veranstaltete im Beisein eines sehr zahlreichen Publikums ihr zweites Concert des diesjährigen Cyclus am Samstag vor acht Tagen in der Academy of Music. Wie fast alle Concerte der Gesellschaft, so ließ auch dieses in Bezug auf die Ausführung, so weit das nämlich die Instrumentalwerke anbetrifft, wenig zu wünschen übrig. Aber das Programm war ein schwaches, jedenfalls kein Programm, wie man es von der ersten musikalischen Gesellschaft Amerika's erwarten darf, erwarten kann. Dasselbe brachte eine der drei Beethoven'schen Leonoren-Overturen, die Mendelssohn'sche A-dur Sinfonie, die „Italienische“, wie sie auch heute noch genannt wird, und die erste Sinfonie in F-dur von Anton Rubinstein. Die Rubinstein'sche Sinfonie kann doch trotz einzelner brillanter Punkte nur ein vorübergehendes Interesse erregen, da derselben der innere, logische Zusammenhang, die kunstgemäße, schöne Entwicklung fehlt. Neben großen Gedanken giebt es in derselben viel dürre, dunkle, ja, nichtssagende Stellen, sehr viel Schatten und wenig Licht. Die Solistin des Abends war Mme. Gulager, eine ziemlich unbedeutende Sängerin, und ihre Leistungen an diesem Abend waren, ohne zuviel zu sagen, auch recht unbedeutende. Einen bei Weitem größerem [*sic*: größeren]

Genuß verspricht die am nächsten Samstag Abend in Steinway Hall stättfindende zweite Sinfonie-Soiree des Herrn Theodore Thomas, in welcher zum ersten Male die neue Sinfonie „Leonore“ von Raff, ferner Schumann's Overture zur „Braut von Messina“, Beethoven's Septett und die Overture zum „Römischen Carneval“ von Berlioz zur Aufführung kommen werden.—NYSZ Sunday, 21 December 1873, p. 4

[The Philharmonic Society held the second concert of this year's concert cycle on Saturday eight days ago at the Academy of Music before a very numerous audience. As with almost all of the society's concerts, this one too left little to be desired regarding the execution specifically of the instrumental works. But the program was weak, or at least not a program of the kind that one might and indeed can expect from the first musical society in America. This concert brought one of Beethoven's three *Leonore* overtures, Mendelssohn's Symphony in A major, the *Italian*, as it is called to this day, and Anton Rubinstein's First Symphony in F major. Despite individual brilliant passages, Rubinstein's Symphony can elicit only passing interest, lacking as it does an inner and logical coherence, as well as an artistic and beautiful development. Besides great ideas, there are many arid, obscure, and indeed vacuous passages, much shadow and little light. The evening's soloist was Mme. Gulager, a rather insignificant singer, and her performance on this evening was, without saying too much, also rather insignificant. A far greater pleasure is promised by Mr. Theodore Thomas's second symphonic soiree, to be held next Saturday evening at Steinway Hall, during which Raff's new symphony *Leonore*, as well as Schumann's overture to *Die Braut von Messina*, Beethoven's septet, and Berlioz's overture to *Le carnaval romain*, ouverture caractéristique will be performed.—NYSZ Sunday, 21 December 1871, p. 4]

Concert. An dem Concerte, welches am Samstag Abend die New-Yorker-Sängerrunde und der Aschenbrödel-Verein zum Besten und zu Ehren ihres Dirigenten Herrn Karl Bergmann in den Germania Assembly Rooms geben werden, betheiligen sich circa 150 Musiker, achtzig Sänger, die Pianistin Fräulein Lina Luckhardt, der Baritonist F. Remmert und der Tenorist A. Graf.—NYSZ Thursday, 15 January 1874, p. 2

[Concert. Ca. 150 musicians, eighty singers, the pianist, Miss Lina Luckhardt, the baritone, F. Remmert, and the tenor, A. Graf will participate in the concert to be held on Saturday evening at the Germania Assembly Rooms by the New York Sängerrunde and the Aschenbrödel association in honor of and to benefit its conductor, Mr. Karl [sic] Bergmann.—NYSZ Thursday, 15 January 1874, p. 2]

Concerte. Heute Abend gibt die Philharmonische Gesellschaft unter Carl Bergmann's Leitung ihr drittes regelmäßiges Concert; Herr S. B. Mills, der Pianovirtuose, wird sich an demselben betheiligen.—Das große Doppel-Concert des Aschenbrödel-Vereins und der New Yorker Sängerrunde zum Besten ihres Dirigenten Herrn Carl Bergmann wird morgen Abend in den Germania Assembly-Rooms stattfinden. Die Pianistin Lina Luckhardt, der Tenorist I. Graff und der Baritonist F. Remmert sind die Solisten des Concertes. Das Programm desselben, welches auch das von vier unserer tüchtigsten Cello-Virtuosen zu spielende Lachner'sche Cello-Quartett enthält, ist ein äußerst interessantes.—NYSZ Saturday, 17 January 1874, p. 2

[Concerts. Tonight, the Philharmonic Society under Carl Bergmann's direction will hold its third regular concert; Mr. S. B. Mills, the piano virtuoso, will participate.—The grand double concert of the *Aschenbrödel* association and the New York Sängerrunde in favor of their conductor, Mr. Carl Bergmann, will be held tomorrow night at the Germania Assembly Rooms. The soloists in the concert will be the pianist, Lina Luckhardt, the tenor, I. Graff [*sic*: see 15 January], and the baritone F. Remmertz. The program, which also contains Lachner's cello quartet, to be played by our four most proficient cello virtuosos, is most interesting. —NYSZ Saturday, 17 January 1874, p. 2]

Die Philharmoniker haben die Sünden ihres ersten und zweiten Concertes durch ihr am Samstag Abend in der Academy of Music abgehaltenes drittes Concert vollkommen wieder gut gemacht. Sie haben sich glänzend revanchirt und selbst ihre bittersten Gegner im Publikum und der Presse zur Anerkennung gezwungen oder doch wenigstens zum Schweigen gebracht. Wenn das Programm auch keine eigentliche Novität enthielt, so war es doch ein höchst anziehendes, interessantes und die Ausführung der einzelnen Nummern ließ bis auf Kleinigkeiten wirklich nichts zu wünschen übrig. Die stets gern gehörte Mendelsohn'sche Ouvertüre „Vom Märchen von der schönen Melusine“ eröffnete das Concert und wurde mit schönster, delikater Nuancirung, Schwung und Feuer durchgeführt. „Unser“ Pianist S.L. Mills, der sich sowohl in der vorjährigen, wie auch bisher in dieser Saison nur wenig öffentlich hören ließ, trat in diesem Concerte mit zwei Sachen von Chopin (Etude in Cis-Moll und Tarantella) und dem großen Henselt'schen Piano-Concerte, Opus 16, wieder einmal vor das Publikum, welches den geschätzten Künstler mit stürmischem Beifall empfing. Das Henselt'sche Concert ist ein selbst für den geübtesten Pianisten ein äußerst schwieriges, anstrengendes Werk, welches außerdem eine sinnige, poetische Auffassung und feinfühlenden, zartnuancirenden Anschlag verlangt. Alle technischen Schwierigkeiten, namentlich die des letzten der drei Sätze, vor welchem wohl mit Recht mancher Pianist zurückschrecken mag, überwand Mills mit seiner nie fehlenden Sicherheit in meisterhafter Weise und auch den übrigen Anforderungen, die das Werk an ihn stellte, wurde er im Ganzen vollkommen gerecht. Die beiden Chopin'schen Piecen gaben ihm Gelegenheit sich von einer anderen Seite zu zeigen; er brachte in denselben die glatte, geschliffene Eleganz seines Spieles und die Kunst, in echt künstlerischer Weise brillante Effekte zu entwickeln, zur vollen Geltung. Die Schubert'sche Fantasie in F-Moll, eigentlich für Piano componirt, kam in einer Bearbeitung für Orchester von C. Rudorff in diesem Concert zur Aufführung. Es ist ein heikles Ding mit der Orchestrirung derartiger Werke! Auch die Schubert'sche Fantasie, so geschickt und stellenweis wirksam effectvoll dieselbe auch instrumentirt ist, hat sie doch durch die Bearbeitung einen Theil ihres ursprünglichen Charakters verloren. Schumann's erste Sinfonie in B-Dur, wohl sein beliebtestes und hier auch bekanntestes sinfonisches Werk, bildete in tadelloser Ausführung unter Bergmanns Leitung den Schluß des dritten Concertes. Im vierten Concerte sollen wir zwei neue Werke, die Sinfonie „Arcadian“ des hiesigen Musikers F. Bristow und eine Ouvertüre „Michel Angelo“ von Gade zu hören bekommen.

Der Aschenbrödel-Verein und die Sängerrunde gaben gestern Abend ihrem Dirigenten Herrn Karl Bergmann ein großes Benefizconcert in den Germania-Assembly-Rooms. Das Lokal war so total überfüllt, daß es für die Solisten fast unmöglich wurde, mit ihren Vorträgen wirksam durchzudringen. Das über hundert Mann starke Orchester trug unter

Karl Bergmann's Leitung die Weber'sche Jubel-Ouvertüre und einen brillant instrumentierten Triumphmarsch des hiesigen Musikers Herrn Geo. Matzka vortrefflich vor. Die Sängerrunde sang den schwierigen 18. Psalm von Liszt und das Lied „O Wald“ von Beschnitt, und erntete mit beiden Piecen stürmischen Beifall. Eine Perle des Concerts war die von den vier tüchtigsten Cellisten – Karl Bergmann mit einbegriffen – virtuos gespielte Lachner'sche Serenade. Die gelungenen Leistungen der Solisten – Fräulein Luckhardt (Piano), Herr F. Remmert (Bariton) und Herr I. Graf (Tenor) – brachten angenehme Abwechslung in das Programm.—NYSZ Monday, 19 January 1874, p. 2

[The Philharmonic players have fully made up for the sins of their first and second concerts during their third concert, held on Saturday evening at the Academy of Music. They have made a splendid comeback and have compelled even their most entrenched enemies among the audience and the press to either express their recognition, or at least to remain silent. Although the program did not contain a novelty proper, it was a most attractive and interesting one, and the execution of the individual numbers truly left nothing to be desired beyond trifles. Mendelssohn's overture *Vom Märchen der schönen Melusine*, always heard with pleasure, opened the concert, and was executed with fire, verve, and the most beautiful and delicate nuances. "Our" pianist, S. B. Mills, who was seldom publicly heard both during last year's and, so far, during this season, again appeared before the public in this concert with two pieces by Chopin (Etude in C-sharp minor and Tarantella) and Henselt's grand Piano Concerto Op. 16, and the esteemed artist was received by the audience with roaring applause. Henselt's Concerto is extremely difficult and taxing even for the most proficient pianist, and moreover demands an intelligent and poetic approach and a delicate and tenderly nuanced attack. All technical difficulties, specifically those of the last of three movements, that many a pianist may justly shy away from, were masterly overcome by Mills and his unfailing sureness, and he also completely satisfied other demands made by the work. The two pieces by Chopin offered him an occasion to show another side of his artistic persona; in them, he brought the smooth and defined elegance of his playing, as well as the art of developing brilliant effects in a truly artistic manner to their fullest effect. Schubert's Fantasy in F minor, originally composed for piano, was performed in this concert in an adaptation for orchestra by C. Rudorff. There is something precarious about the orchestration of such works! Although skillfully transcribed and in some passages the instrumentation is strikingly effective, Schubert's Fantasy, has lost part of its original character in the adaptation. Closing the third concert, Schumann's First Symphony in B-flat major—probably his most popular as well as familiar symphonic works—was impeccably executed under Bergmann's direction. In the fourth concert, we are to be presented two new works, the *Arcadian* Symphony of the local musician, G. F. Bristow, and an overture *Michel Angelo* by Gade.

The *Aschenbrödel* club and the Sängerrunde held a grand benefit concert for their conductor, Mr. Karl [sic] Bergmann, last night at the Germania Assembly Rooms. The venue was completely overcrowded so that it was almost impossible for the soloists to bring their performances to the proper effect. The performance of Weber's *Jubel* overture and a brilliantly orchestrated Triumph March of the local musician, Mr. Geo. Matzka, by an orchestra comprising more than a hundred men under the direction of Karl [sic] Bergmann, was excellent. The Sängerrunde performed Liszt's difficult 18th Psalm and

Beschnitt's song *O Wald*, and earned a roaring applause with both pieces. A highlight of the concert was Lachner's Serenade, played with virtuosity by the four most proficient cellists, including Karl Bergmann. The accomplished performances of the soloists—Miss Luckhardt (piano), Mr. F. Remmertz (baritone) and Mr. I. Graf (tenor) brought a pleasant variety to the program.—NYSZ Monday, 19 January 1874, p. 2]

Ein Concert von außergewöhnlichem Interesse und Bedeutung war das am vorigen Samstag Abend in der Academy of Music abgehaltene dritte Concert der Philharmonischen Gesellschaft. Waren die ersten beiden Concerte der Gesellschaft matt im Programm und in der Ausführung nur zum Theil befriedigend, so haben doch die Philharmoniker in diesem dritten Concerte bewiesen, daß in ihnen noch der alte Geist lebt, daß sie, wenn sie wollen, immer noch jeder Concurrenz die Spitze bieten können. Wenn das Concert auch keine Novitäten brachte, so brachte es doch ein höchst anziehendes, interessantes Programm in vollendeter Weise zu Gehör. Das Orchester der Philharmoniker spielte Mendelssohn's romantisch-phantastische Overture zum „Märchen von der schönen Melusine“, Schumann's erste Sinfonie in B-dur und eine von Rudorff instrumentirte Fantasie von Schubert, die bekannte Clavierfantasie in F-moll. Sowohl die Overture, wie die Sinfonie und die Fantasie wurden meisterhaft executirt. Die Bearbeitung der Schubert'schen Fantasie für Orchester darf wohl als die gelungene Arbeit eines tüchtigen Musiker [*sic*: Musikers] bezeichnet werden. Trotzdem läßt sich nicht läugnen, daß die Fantasie in ihrem instrumentalen Gewande nicht den Eindruck macht, wie die einfache Pianocomposition. Einzelne Stellen derselben eignen sich kaum für die Instrumentation, aber trotzdem muß man anerkennen, daß die Bearbeitung eine recht geschickte, interessante ist. Der Pianovirtuose S. B. Mills, den die New-Yorker mit Stolz als ihren Pianisten bezeichnen, spielte an diesem Abend, nachdem er sich längere Zeit nicht öffentlich hat hören lassen, ein äußerst schwieriges Henselt'sches Concert und zwei Saloncompositionen von Chopin. Die drei Piecen gaben Herrn Mills Gelegenheit seine eminente technische Fertigkeit, seine echt künstlerische Auffassung im besten Lichte erscheinen zu lassen. Die Wiedergabe der drei Piecen, namentlich des dreisätzigen Henselt'schen Concertes, war eine des Künstlers würdige, was das Publikum auch durch den stürmischsten Beifall anerkannte.—NYSZ Sunday, 25 January 1874, p. 2

[The Philharmonic Society's third concert, held last Saturday evening at the Academy of Music, was a concert of extraordinary interest and importance. Whereas the society's first two concerts had had dull programs and were only in parts satisfactorily executed, the Philharmonic players proved with this third concert that the old spirit is still alive in them, that when they want, they can still stand up to any competitor. Even though the concert brought no novelties, it did offer the ear a highly appealing and interesting program perfectly performed. The Philharmonic orchestra played Mendelssohn's romantic-fantastic overture to *Das Märchen von der schönen Melusine*, Schumann's First Symphony in B-flat major, and a Fantasy by Schubert, the well-known piano Fantasy in F minor, set for orchestra by Rudorff. Both the overture and the symphony in the fantasy were executed masterfully. The setting for orchestra of Schubert's Fantasy can be called the successful work of a proficient musician. Still, it cannot be denied that the Fantasy in its instrumental cloak does not make the same impression as the simple piano composition. Some passages in it are hardly susceptible to be set for orchestra, but one

must recognize that the adaptation is a rather skillful and interesting one. After not playing in public for some time, S. B. Mills, the piano virtuoso whom New Yorkers are proud to call their pianist, played during this evening an exceptionally difficult concerto by Henselt, and two salon compositions by Chopin. The three pieces offered Mr. Mills the occasion to display his eminent technical skill and his truly artistic understanding in the best of lights. His rendition of the three pieces, especially of the three-movement concerto by Hensel, was worthy of the artist, as was recognized by the audience with the most enthusiastic applause.—NYSZ Sunday, 25 January 1874, p. 2]

Philharmonische Gesellschaft. Heute Abend findet in der Academy of Music das vierte Concert der Philharmonischen Gesellschaft unter der Leitung des Hrn. Karl Bergmann statt. Die Hauptnummer des Programmes ist „die arcadische Sinfonie“ von dem hiesigen Componisten Char. Bristow. Der Violinenvirtuose Henry Wienawski theiligt sich als Solist an diesem Concerte.—NYSZ Saturday, 14 February 1874, p. 2

[Philharmonic Society. The Philharmonic Society's fourth concert under the direction of Mr. Karl Bergmann will be held tonight at the Academy of Music. The program's main number is the "Arcadian" Symphony by the local composer George Bristow. Mr. Henri Wieniawski, the violin virtuoso, will participate as soloist in this concert.—NYSZ Saturday, 14 February 1874, p. 2]

Die Philharmonische Gesellschaft hat am Samstag vor acht Tagen in der Academy of Music ihr viertes Concert in dieser Saison vor einem außerordentlich zahlreichen Publikum gegeben. Interessant wurde das im Ganzen etwas lahme Concert dadurch, daß in demselben ein sinfonisches Werk des hiesigen Componisten G.W. [sic] Bristow zur Aufführung kam und der Violinenvirtuose Hr. Henry Wieniawski zum letzten Male in einem größeren Concerte in New York auftrat. Eröffnet wurde das Concert durch eine neue Ouverture „Michael Angelo“ von Niels W. Gade. Gade ist mit Recht als musikalischer Interpret der nordischen Sage und namentlich der Poesien Ossian's berühmt geworden, aber die Nordlandspoesie mit ihren alten Heldengestalten ist denn doch ein ganz anderes Ding, als die musikalische Schilderung eines „Michael Angelo.“ Das mag denn auch wohl der Grund gewesen sein, daß ihm diese Arbeit nicht gelungen ist, ja, zu seinen schwächsten zählt, und weder bei Kunstkennern, noch beim Publikum besonderen Anklang gefunden hat. Auch hier wollte trotz der vortrefflichen Ausführung unter Bergmann's begeisternder Leitung die Ouverture nicht munden und wird dieselbe wohl für immer in den Staub des Archives der philharmonischen Gesellschaft zurückwandern. Die nächste Orchesternummer war die Faust-Ouverture von Wagner, die sowohl Bergmann, wie Thomas seit einer Reihe von Jahren dem Publikum, welches sich der Composition gegenüber stets ablehnend verhalten hat, vorführen. Wir haben die entschiedene Vorliebe der zwei bedeutendsten unserer Dirigenten für diese Ouverture, der die Göthe'schen Worte:

„Der Gott, der mir im Busen wohnt,
kann tief mein Innerstes erregen; Der über allen meinen Kräften thront,
Er kann nach außen nichts bewegen.
Und so ist mir das Dasein eine Last,
Der Tod erwünscht, das Leben mir verhaßt.“

Zu Grunde gelegt sind, nie recht begreifen können. Alle großen Geister haben allerdings ihre Faustmusik geschrieben, als ihnen die Illusionen schwanden, die geträumten Ideale schal und leer erschienen. Und so hat auch Wagner seine Faustmusik geschrieben, wenn auch weniger in der hier erwähnten Ouverture, die uns die Philharmoniker wieder einmal vorgeführt haben. Daß man die Stimmung, welche in den Versen Göthe's ausgesprochen ist, musikalisch wiedergeben kann, ist gewiß, und daß Wagner dieser Stimmung mit gewohnter Charakteristik Rechnung getragen hat, ist ebenfalls sicher; aber trotzdem will die Musik nicht zünden, und zwar, weil sie nicht im Momente der Inspiration gefunden zu sein scheint. Die Motive sind schwächer, als Wagner sie schreiben kann; man hört der Ouverture an, daß sie in einer frühern Zeit entstanden ist und erst später für die gegenwärtige Richtung zugestutzt wurde. Nicht, daß sie nichts Origenelles enthält, namentlich in der Auffassung, nicht, daß sie nicht tief Empfundenes und tief Gedachtes brächte; aber man vermißt darin die Ursprünglichkeit der Empfindung, welche gerade Wagner hat, und mehr als ein Anderer der neuen Richtung. Von der Bristow'schen Sinfonie läßt sich wenig sagen, denn das Werk eines tüchtig geschulten Musikes, der sein Handwerk versteht [*sic*: versteht] und die Kunst auch als solches behandelt, verdient jedenfalls jeden anderen Titel, nur den einer Sinfonie nicht. Neue originelle Ideen wird man in dieser arcadischen Sinfonie, richtiger gesagt, in diesem recht amerikanischen Tongemälde, vergeblich suchen. Es sind lauter alte Bekannte, die Bristow'schen Ideen; seine Motive fordern das Nachdenken heraus, d.h. man grübelt bei jedem derselben nach, woher sie der amerikanische Componist genommen, auf gut Deutsch, gestohlen hat. Wir müssen im Namen der Kunstkenner und Kunstfreunde für solche Concessionen, welche die Gesellschaft ihren eingeborenen amerikanischen Elementen durch die Aufführung solcher Werke zu machen für nöthig hält, doch höflichst danken. Bergmann und seine Philharmoniker gaben sich zwar die größte Mühe, das Ding über Wasser zu halten, aber es wollte ihnen doch nicht recht gelingen. Herr Henry Wieniawski ließ uns in diesem Concerte noch einmal recht empfinden, was wir an ihm verlieren. Er spielte an diesem Abend bezaubernd schön und brachte alle die glänzenden Vorzüge seines Talentes zur Geltung, sowohl in dem Mendelssohn'schen Concerte, wie auch in den Bach'schen Compositionen. Wienawski begiebt sich von hier nach Havana und von da nach England. Im fünften philharmonischen Concerte werden die Jupiter-Sinfonie von Mozart und die Leonore-Sinfonie zur Aufführung kommen. Als Solist ist für dieses Concert der pariser Pianist E. Guyon gewonnen worden; wahrscheinlich wird auch Mme. Pauline Lucca in diesem Concerte singen.—NYSZ Sunday, 22 February 1874, p. 2

[The Philharmonic Society held its fourth concert of this season on Saturday eight days ago at the Academy of Music, before an extraordinarily numerous audience. The altogether somewhat long-winded concert was made interesting by the fact that a symphonic work by the local composer G.W. [*sic*] Bristow was performed, and that Mr. Wieniawski, the violin virtuoso, appeared for the last time in a major concert in New York. The concert opened with a new overture *Michael Angelo* by Niels W. Gade. Gade has become rightly famous as a musical interpreter of Nordic legend, specifically of Ossian's poetry; but then the poetry of Northern lands with its old heroic figures is something entirely different than the musical depiction of a "Michael Angelo." That may have been the reason that he did not succeed in this work, that it is indeed one of his weakest, and did not go especially well with either connoisseurs or audiences. Here, too,

the overture did not please, despite the exquisite performance under Bergmann's inspiring direction, and so it will probably move back into the Philharmonic Society's dusty archive for ever. The next orchestral number was Wagner's *Faust* overture, which both Bergmann and Thomas have been presenting for a number of years to a public that has always rejected this composition. We have never quite understood the decided fondness of two of our most important conductors for this overture, which is based on Goethe's words:

Der Gott, der mir im Busen wohnt,
Kann tief mein Innerstes erregen;
Der über allen meinen Kräften thront,
Er kann nach außen nichts bewegen.
Und so ist mir das Dasein eine Last,
Der Tod erwünscht, das Leben mir verhaßt.

[From *Faust*; a rough translation: The God who lives within my bosom can deeply affect me inwardly; enthroned over all my powers, he cannot move anything on the outside. And thus my being is a burden to me, death desirable, and life odious.]

Yet all great spirits have written their Faustian music when their illusions waned, their dreamt-up ideals seemed bland and empty. And thus Wagner also wrote his Faustian music, if not so much in the abovementioned overture, which the Philharmonic players once more presented to us. It is certain that the mood expressed in Goethe's lines can be rendered musically, and equally certain that Wagner has done justice to this mood with his usual characterization; and yet the music doesn't spark, and that seems to be because it was not found in the moment of inspiration. The motifs are weaker than Wagner can write; one hears in the overture that it came into existence at an earlier time in his life, and was later trimmed into shape for the present school of music. Not that it doesn't contain original elements, especially in the perception of its theme; not that it doesn't show deep sentiment and deep thought. But one misses in it the unadulterated sentiment that Wagner especially possesses, more than any other composer of the new school. Little can be said of Bristow's symphony, for the work of a well-trained musician who knows his craft and treats art as such a craft, deserves any and all titles but not that of a symphony. In vain will one look for new original ideas in this Arcadian Symphony, or better: in this rather American tone-painting. Bristow's ideas are all old acquaintances; his motifs demand to be contemplated, that is to say, one wonders with each of them where the American composer has taken, or to be frank, where he has stolen them. In the name of the connoisseurs and friends of the arts, we have to thank the Society politely for the concessions it deems necessary to make to its native American members by performing such works. Bergmann and his Philharmonic players made every effort to keep the thing afloat, but not quite successfully. Mr. Henri Wienawski really made us feel one more time during this concert what we lose with him. His play was entrancingly beautiful that evening, displaying all the splendid advantages of his talent to their full effect, both in Mendelssohn's Concerto and in the compositions by Bach. Wienawski will leave here for Havana and then travel to England. During the fifth Philharmonic concert, Mozart's *Jupiter* Symphony and the *Leonore* Symphony will be performed. E.

Guyon, the pianist from Paris, has been enlisted as soloist for this concert; also, Mme. Pauline Lucca will probably sing in this concert.—NYSZ Sunday, 22 February 1874, p. 2]

Morgen Abend wird auch Mme. Pauline Lucca zum ersten Male wieder in New-York ihre silberne, kostbare Stimme ertönen lassen. „Unsere“ Pauline singt nämlich morgen Abend die „Zerline“ in Mozart's „Don Juan“ im Stadt-Theater, und zwar zum ersten Male in deutscher Sprache auf amerikanischem Boden, das ist ein Ereigniß in unserem Kunstleben, denn die deutsche Oper war hier in letzter Zeit ziemlich in Mißcredit gekommen. Hoffentlich erblüht ihr durch die Hülfe und Mitwirkung der Lucca hier eine neue, schönere Zukunft. Die Aussichten für dieselbe sind wenigstens vorhanden, denn die Tickets für die ersten Lucca-Abschieds-Vorstellungen sollen, wie man uns mittheilt, so ziemlich vergriffen sein. Die Primadonna, welche man in Havana für die Sünden ihrer Geschäftsführer schwer hat büßen lassen, ist am Freitag glücklich hier eingetroffen. Neben ihr werden im „Don Juan“ noch Mme. Louise Lichtmay als „Donna Anna“—eine der besten Partien der Dame—, Fräulein Römer als „Elvira“, Herr Lehmann als „Don Juan“, Herr Joseph Hermanns als „Leporello“ und Herr Pflüger als „Octavio“ auftreten. Ein starkes, tüchtiges Orchester- und Chor-Personal unter K. Bergmann's Leitung wird dafür Sorge tragen, daß die Aufführung der Oper eine gelungene werden wird. Der zweite Abend des Cyclus der neun Abschiedsvorstellungen der Mme. Lucca wird Meyerbeer's „Hugenotten“ bringen. Dann dürfte „Der Troubadour“ und der „Fra Diavolo“ an die Reihe kommen. Der Unternehmer oder, um uns populärer auszudrücken, der „Manager“ dieser deutschen Opernvorstellungen, ist Herr Friedrich Rullmann, welcher schon seit Jahren mit der Idee der Gründung einer stabilen deutschen Oper in New-York umgeht. Wir hoffen, daß er diese Idee in der nächsten Saison zur Ausführung bringen wird, denn die jetzige Lucca-Saison darf doch nur als ein Versuch für ein solches Unternehmen bezeichnet werden. Was der deutschen Oper in diesem Lande vor Allem Noth thut, ist ein tüchtiges Ensemble und eine gute, solide Basis. Uebrigens wird sich Herr Rullmann nicht auf die Lucca-Vorstellungen beschränken, sondern er wird uns auch Fräulein Ilma di Murska in einigen ihrer bedeutendsten Rollen in deutschen Opern hier vorführen. Vor der Hand geht die Murska unter Max Maretzek's erfahrener Leitung als die Prima-Donna einer italienischen Operntruppe in's Land, d.h. nach Albany, Philadelphia, Baltimore, Boston u.s.w.—NYSZ Sunday, 1 March 1874, p. 2

[Also, tomorrow night, Mme. Pauline Lucca will for the first time let her precious silver voice be heard at the Stadt theater in New York. For the first time on American soil, "our" Pauline will sing, in German, the role of "Zerline" in Mozart's *Don Giovanni*. As the local German opera has recently become rather disreputable, this is an event in our artistic life. We hope that a new and better future is now blossoming for it with the participation of Lucca. At least, the prospect is there, for the tickets for the first Lucca farewell performances, so we are told, are mostly sold out. The prima donna, who has suffered bitterly for the sins of her managers in Havana, has arrived here safely on Friday. Mme. Louise Lichtmay will appear with her as "Donna Anna" in *Don Giovanni*:—one of her best parts—, Miss Römer as "Elvira," Mr. Lehmann as "Don Juan," Mr. Joseph Hermanns as "Leporello," and Mr. Pflüger as "Octavio." A strong and proficient orchestra and chorus under the direction of K. [sic] Bergmann will ensure the success of

the opera's performance. The second evening of Mme. Lucca's series of nine farewell performances will bring Meyerbeer's *Les Huguenots*. The next will probably be *Il Trovatore* and *Fra Diavolo*. The entrepreneur (or to choose a more popular term, the "manager") of these German opera performances is Mr. Friedrich Rullmann, who has for years been harboring the idea of founding a standing German opera company in New York. We hope that he will realize that idea during the coming season, for the present Lucca season should be called only a test for such an enterprise. What the German opera in this country needs above all is a proficient ensemble and a good and solid foundation. Mr. Rullmann, by the way, will not limit himself to the Lucca performances but will also present to us Miss Ilma di Murska in some of her most important German opera roles. For now, Murska will travel the country (i.e., Albany, Philadelphia, Baltimore, Boston, etc.) as the prima donna of an Italian opera troupe under Max Maretzek's seasoned direction. —NYSZ Sunday, 1 March 1874, p. 2]

Steinway Hall. Donnerstag, den 12. März. Großes Abschieds-Concert und positiv letztes Auftreten des berühmtesten europäischen Violinisten Henry Wieniawski, vor seiner Abreise nach Havana am 14. ds., bei welcher außerordentlicher Gelegenheit die folgenden eminenten Künstler mitwirken: Miß G. Ridgeway, Mr. B. Capoul, Mr. B. Maurel, Sign. P. Ferranti und ein großes Orchester. Musik-Director: Carl Bergmann. Accompanist: L. Rembletinski. Eintritt \$1, reservirte Sitze 50 Cents extra. Sitze können jetzt gesichert werden in der Box Office von Steinway Hall, in Schirmer's, 701 Broadway, Pond's, 39 Union Square und in 114 Broadway.—NYSZ Friday, 6 March 1874, p. 2

[Steinway Hall. Thursday, March 12. Grand farewell concert and definitely last appearance of the most famous European violinist, Henri Wieniawski, before his departure for Havana on the 14th of this month, at which extraordinary occasion the following eminent artists will participate: Miss G. Ridgeway, Mr. B. Capoul, Mr. B. Maurel, Sign. P. Ferranti, and a grand orchestra. Musical director: Carl Bergmann. Accompanist: L. Rembletinski. Admission \$1, reserved seats an additional 50 cents. Seats may now be reserved at the box office at Steinway Hall, at Schirmer's, 701 Broadway, at Pond's, 39 Union Square, and at 114 Broadway.—NYSZ Friday, 6 March 1874, p. 2]

Philharmonische Gesellschaft. Oeffentliche Probe. Freitag den 6. März. Nachmittags 2½ Uhr in der Academy of Music. Großes Orchester von 100 Mann. Herr Carl Bergmann, Kapellmeister.—NYSZ Friday, 6 March 1874, p. 2

[Philharmonic Society. Open rehearsal. Friday, March 6. 2:30 p.m. at the Academy of Music. Grand orchestra of 100 men. Mr. Carl Bergmann, conductor. —NYSZ Friday, 6 March 1874, p. 2]

Die „New-Yorker Sängerrunde“ gab gestern Abend ihren sehr zahlreich erschienen Mitgliedern und Freunden eine Abend-Unterhaltung in dem großen Saale der Germania Assembly Rooms. Vorträge der Sänger des Vereins unter Carl Bergmann's Leitung, ein Soloquartett, ein Zither-Solo, sowie Soli des Herrn Kräly vom Germania-Theater und einiger Mitglieder des Vereins bildeten das Programm und zugleich die Einleitung zu einem höchst fidelen Tanzkränzchen.—NYSZ Monday, 9 March 1874, p. 2

[The "New York Sängerrunde" held an evening entertainment for a very large audience of its members and friends in the grand hall at the Germania Assembly Rooms. Presentations of the club's singers under Carl Bergmann's direction, a solo quartet, a zither solo as well as solos (Mr. Kräly and members of the Germania Theater) and the introduction to a most merry dancing bee.—NYSZ Monday, 9 March 1874, p. 2]

Concert. Der Violinenvirtuose Henry Wieniawski giebt heute Abend in Steinway-Hall sein Abschiedsconcert vor seiner Abreise nach Havana und Europa. Es betheiligen sich an diesem Concerte die Sängerin Fräulein Graziella, die Herren Capoul, Maurel, Ferranti und ein großes Orchester unter der Leitung des Herrn Karl Bergmann.—NYSZ Thursday, 12 March 1874, p. 2

[Concert. The violin virtuoso, Henri Wieniawski, will hold his farewell concert before his departure for Havana and Europe tonight at Steinway Hall. In this concert, the singer, Miss Graziella, Messrs. Capoul, Maurel, Ferranti and a grand orchestra conducted by Mr. Karl Bergmann will participate.—NYSZ Thursday, 12 March 1874, p. 2]

Die Concerte der Philharmonischen Gesellschaft haben sich in letzter Zeit wieder entschieden in der Gunst des Publikums gehoben; freilich haben sich auch die Programme gebessert. So war das Programm des fünften und vorletzten Concertes der Gesellschaft, welches am Samstag vor acht Tagen vor einem alle Räume des Hauses füllenden Publikum in der Academy of Music stattfand, wenn auch gerade kein Musterprogramm, so doch jedenfalls ein recht anziehendes und interessantes. Mozart's C-dur-Sinfonie, die Jupiter-Sinfonie, trotz ihres Alters immer noch ein Werk, welches jeder Musikfreund stets wieder mit Freuden begrüßt und dessen herrlichen, majestätischen Klängen, in denen sich Mozart als musikalischer Jupiter selbst ein unvergängliches Monument errichtet hat, er stets wieder aufs Neue mit Entzücken lauscht, eröffnete das Concert in wirklich mustergültiger Ausführung. Mit Pietät und Hingebung, aber auch mit markiger Kraft und Schwung wurde die Sinfonie von den Philharmonikern gespielt. Nicht ganz so vollendet, wenn auch immerhin noch befriedigend, fiel die Wiedergabe von Raff's Leonoren-Sinfonie aus. Es läßt sich nicht läugnen, daß Thomas in diesem Werke, was seine Detailsausarbeitung anbetrifft, mehr geleistet hat, als die Philharmonische Gesellschaft. Mit den Vorträgen der beiden Solisten des Abends konnten wir uns wenig befreunden. Fräulein Antonie Henne, die wir als strebsame Sängerin schätzen gelernt haben, sang nicht viel besser als mittelmäßig, und der Pianist Mons. Emile Guyon, welcher einen Theil des bekannten E-moll-Concerts von Chopin spielte bewies allerdings, daß er ein eleganter, technisch vollendeter Pianist ist, aber seinem Spiele fehlte Kraft und voller, runder Ton zu sehr, um in der Academy vollkommen zur Geltung zu kommen. Für das nächste Concert bereitet die Gesellschaft die vollständige Beethoven'sche Musik zum „Egmont“, eine neue Suite von Grimm und Goldmark's Sakuntala-Ouverture vor.—NYSZ Sunday, 22 March 1874, p. 4

[The concerts of the Philharmonic Society have, of late, decisively regained the public's favor; of course, the programs have also improved. Thus, the program of the fifth and penultimate of the society's concerts, held on Saturday eight days ago at the Academy of Music before an audience that filled all rooms in the building, was if not exemplary, yet

certainly a very appealing and interesting one. The concert opened with a truly exemplary rendition of Mozart's Symphony in C major, the *Jupiter* Symphony, despite its age still a work that any friend of music will welcome with pleasure, and to whose magnificent and majestic notes, in which Mozart, a musical Jupiter, has erected himself an everlasting memorial, he will listen with ever renewed delight. The Philharmonic played the symphony with reverence and devotion, but also with vigorous power and verve. Not quite so consummate, though still satisfactory, was the performance of Raff's *Leonore* Symphony. We cannot deny that, as regards the development of detail in this work, Thomas has accomplished more than the Philharmonic Society. We were less happy with the presentations of the evening's two soloists. The singing of Miss Antonie Henne, whom we have come to esteem as an ambitious singer, was not much above mediocre, and while Mons. Emile Guyon, the pianist, who played a part of Chopin's well-known Piano Concerto in E minor, certainly proved that while he is an elegant and technically accomplished pianist, his playing lacked too much of the force and the full and well-rounded timbre to be fully effective at the Academy. For the next concert, the society is preparing Beethoven's complete *Egmont* music, a new suite by Grimm, and Goldmark's *Sakuntala* overture.—NYSZ Sunday, 22 March 1874, p. 4]

Philharmonische Gesellschaft. Die Generalprobe für das sechste und letzte Concert der Philharmonischen Gesellschaft findet heute Nachmittag unter Karl Bergmann's Leitung in der Academy of Music statt. Auf dem Programm steht die Suite No. 2 von Grimm, Goldmark's *Sakuntala*-Ouverture und die Beethoven'sche *Egmont*-Musik. Frl. Ilma Di Murska wird sowohl in der Probe, wie auch im Concert singen.—NYSZ Friday, 17 April 1874, p. 2

[Philharmonic Society. The dress rehearsal for the Philharmonic Society's sixth and last concert under Karl Bergmann's direction will be held this afternoon at the Academy of Music. The program lists Grimm's *Suite* no. 2, Goldmark's *Sakuntala* overture, and Beethoven's *Egmont* music. Miss Ilma di Murska will sing both during the rehearsal and in the concert.—NYSZ Friday, 17 April 1874, p. 2]

Concerte. Heute Abend findet in der Academy of Music das sechste und letzte Concert der Philharmonischen Gesellschaft unter der Leitung des Herrn Karl Bergmann statt. Fräulein Ilma di Murska wird in diesem Concerte ein Recitativ und Arie (Ah Perfido) von Beethoven und eine Meyerbeer'sche Arie singen. Grimm's Suite No. 2, die *Sakuntala*-Ouverture von Goldmark und die Beethoven'sche Musik zu Goethe's „*Egmont*“ stehen auf dem Programm.—NYSZ Saturday, 18 April 1874, p. 2

[Concerts. The Philharmonic Society's sixth and last concert under the direction of Mr. Karl Bergmann will be held tonight at the Academy of Music. During the concert, Miss Ilma di Murska will sing a recitative and aria “Ah! Perfido”) by Beethoven and an aria by Meyerbeer. The program lists Grimm's *Suite* no. 2, the *Sakuntala* Overture by Goldmark, and Beethoven's *Egmont* music.—NYSZ Saturday, 18 April 1874, p. 2]

Concert. Die Philharmonische Gesellschaft gab am Samstag Abend in der Academy of Music vor einem nicht zu zahlreichen Publikum ihr sechstes und letztes Concert in dieser Saison, welchem die Mitwirkung der Coloratur-Sängerin Frl. Ilma di Murska ein

besonderes Interesse verlieh. Die geschätzte Künstlerin trug die Scene und Arie „Ah! Perfido“ (Ha! Treuloser) von Beethoven, die Arie „In vano il fato“ aus Meyerbeers „Robert“ und die zwei Lieder des Clärchens aus der Beethoven'schen Bearbeitung von Göthe's „Egmont“ vor. In ihrem Elemente war Fräulein di Murska eigentlich nur in der Meyerbeer'schen äußerst schwierigen Coloratur-Arie, welche sie meisterhaft sang und nach derselben von dem entzückten Publikum mit einem dreimaligen Hervorruf beehrt wurde. Den Ton der großen, hoch dramatischen Beethoven'schen Arie traf die Künstlerin dagegen doch nur äußerlich. Das Orchester spielte die zweite Suite von Grimm, welche auch schon von Thomas hier mehrere Male zur Aufführung gebracht wurde, und die Goldmark'sche Sakuntala-Ouverture, ein gewaltiges Tongemälde mit höchst interessanten, originellen Zügen, unter Carl Bergmann's Leitung in jeder Hinsicht vorzüglich. Den Musikfreunden, namentlich den Verehrern Beethovens, war die Wiederholung der vor einigen Jahren hier zuerst aufgeführten Ouverture, Gesänge und Zwischen-Akte zu Göthes „Egmont“ von Beethoven höchst willkommen. Es ist diese Egmont-Musik ein herrliches Werk, welches Beethoven, begeistert durch die Schönheiten der Dichtung, den hohen den Worten derselben innewohnenden Seelenadel, im Jahre 1809 schuf. Die Aufführung zeichnete sich durch Schwung und Feuer, sowie eine feinfühlende Auffassung von Seiten des Dirigenten, wie der Mitglieder des Orchesters, aus. Fräulein di Murska aber verdiente für ihre seelenvolle, innige, gesanglich mustergültige Wiedergabe der beiden Lieder „Die Trommel gerührt“ und „Freudvoll und leidvoll, gedankenvoll sein“ mit Recht den ihr gespendeten Beifall. Die Philharmoniker hätten in keiner würdigeren Weise, als wie durch die Vorführung des Beethoven'schen Werkes, ihre Thätigkeit für die Saison 1873—74 abschließen können.—NYSZ Monday, 20 April 1874, p. 2

[Concert. The Philharmonic Society held its sixth concert on Saturday evening at the Academy of Music before a small audience. The concert was lent special interest by the participation of the coloratura singer, Miss Ilma di Murska. The esteemed artist presented the scene and aria “Ah! Perfido” by Beethoven, the aria “In vano il fato” from Meyerbeer's *Robert* [*le diable*], and the two songs of Clärchen from Beethoven's adaption of Goethe's *Egmont*. Miss di Murska was really only in her element in Meyerbeer's exceptionally difficult coloratura aria, which she sang masterfully, and for which she was honored by the enchanted audience by being called back to the stage three times. In contrast, the artist met the tone of Beethoven's grand and highly dramatic aria only on the surface. The orchestra under Carl Bergmann's direction played Grimm's second *Suite*, which has also been performed a number of times here in New York by Thomas, and Goldmark's *Sakuntala* overture, an enormous tone-painting with highly interesting and original traits; the performances were exquisite in every respect. The friends of music, and especially Beethoven's admirers, greatly welcomed the repetition of Beethoven's overture, vocal music, and entr'actes for Goethe's *Egmont*, which were first performed here a few years ago. The *Egmont* music is a magnificent work, which Beethoven, inspired by the beauties of the poem and the high nobility of the soul which inhabits its words, created in 1809. The performance was distinguished by verve and fire as well as a subtly-felt understanding on the side of both the conductor and the members of the orchestra. Miss Murska received well-deserved applause for her soulful, deeply felt, and technically exemplary rendition of the two songs “Die Trommel gerührt” and

“Freudvoll, leidvoll, gedankenvoll sein.” The Philharmonic could not have concluded its activity for the 1873-74 season in a more dignified manner than with the presentation of this work by Beethoven.—NYSZ Monday, 20 April 1874, p. 2]

Die größeren, regulären Concerte dieser Saison sind zu Ende. Theodor Thomas hat gestern Abend die letzte seiner Sinfonie-Soireen gegeben und am Samstag Abend fand in der Academy of Music das letzte der sechs Concerte der Philharmonischen Gesellschaft statt. War das Concert auch gerade kein glänzendes, so war es doch wenigstens ein höchst interessantes. Es brachte die zweite Grimm'sche Suite, Goldmark's Tongemälde, die Sankuntala-Ouverture, und die ganze Beethoven'sche Egmont Musik, einschließlich der zwei Lieder des „Clärchen“ und der englischen Version oder Condensirung der Göthe'schen Dichtung in vollendeter Weise zu Gehör. Die Solistin des Abends war Fräulein Ilma Di Murska, welche namentlich mit einer äußerst schwierigen Coloratur-Arie aus Meyerbeers „Robert der Teufel“ einen großartigen Erfolg erzielte. Weniger gelang es [*sic*] der geschätzten Künstlerin die Scene und Arie „Ah Perfido“ von Beethoven, die außerhalb ihres Bereiches liegt. Die diesjährige Saison der Philharmonischen Gesellschaft ist nicht so ausgefallen, wie man mit Recht erwarten durfte. Die Zahl der Novitäten, die zur Aufführung kamen, war eine sehr bescheidene und mit den für die Concerte engagirten Solisten, hatte die Gesellschaft auch gerade kein Glück. Es kamen während der Saison Beethovens viertes [*sic*: vierte] Sinfonie, Mendelssohn's A-Dur-Sinfonie, Rubenstein's erste Sinfonie, Schumann's B-Dur-Sinfonie, Bristow's Arcadische Sinfonie (neu), Mozart's Jupiter-Sinfonie, Raff's Leonoren-Sinfonie, ferner Grimm's zweite Suite, Liszt's Preludien, Introduction zur „Lorelei“ von Max Bruch, zweite Ouverture zur „Leonore“ von Beethoven, Mendelssohn's Ouverture zur „Schönen Melusina“, Ouverture „Michel Angelo“ von Gade, Ouverture „Faust“ von Wagner, Ouverture zur „Sakuntala“ von Goldmark und Beethoven's Egmont-Musik zur Aufführung. Als Solisten traten in diesen Concerten Fräulein Anna Dresdil, Antonie Henne, Ilma Di Murska, die Herren Ernst Schiever (Violine), S. B. Mills (Piano), Henry Wieniawski (Violine) und Emile Guyon (Piano) auf.—NYSZ Sunday, 26 April 1874, p. 4

[The major regular concerts of this season are past. Theodore Thomas held the last of his symphonic soirees last night, and the last of the Philharmonic Society's six concerts was held on Saturday evening at the Academy of Music. If the concert was not exactly a highlight, it was at least very interesting. It included perfect performances of Grimm's second *Suite*, Goldmark's tone-painting, the *Sakuntala* overture, and the entire *Egmont* music by Beethoven, including the two songs of “Clärchen” and the English version or condensation of Goethe's poem. The evening's soloist was Miss Ilma di Murska, who had a great success especially with an extraordinarily difficult coloratura aria from Meyerbeer's *Robert le diable*. The artist was less successful in the scene and aria “Ah Perfido!” by Beethoven, which is outside of her range. This year's season of the Philharmonic Society did not come out the way one had a right to expect. The number of novelties performed is very modest, and the society was not exactly fortunate in its choice of soloists enlisted for the concerts. The following pieces were performed during the season: Beethoven's Fourth Symphony, Mendelssohn's Symphony in A major, Rubenstein's First Symphony, Schumann's Symphony in B-flat major, Bristow's

Arcadian Symphony (new), Mozart's *Jupiter Symphony*, Raff's *Leonore Symphony*, as well as Grimm's *Second Suite*, Liszt's *Preludien*, the Introduction to *Loreley* by Max Bruch, the Second *Leonore* Overture by Beethoven, Mendelssohn's overture to *Die schöne Melusine*, the overture *Michel Angelo* by Gade, the *Faust* Overture by Wagner, the overture to *Sakuntala* by Goldmark, and Beethoven's *Egmont* music. The soloists appearing in these concerts were Miss Anna Dresdil, Antonie Henne, Ilma di Murska, Messrs. Ernst Schiever (violin), S. B. Mills (piano), Henri Wieniawski (violin), and Emile Guyon (piano).—NYSZ Sunday, 26 April 1874, p. 4]

Die musikalische Saison von 1873-1874, welche jetzt wohl, nachdem die letzten Schluß- und Abschieds-Concerte stattgefunden und fast alle Künstler und Künstlerinnen von hervorragender Bedeutung der Stadt New-York den Rücken gekehrt haben, um entweder nach Europa zurückzukehren oder irgend in einem schönen Plätzchen am Gestade der See oder im Waldesdunkel sich von den Anstrengungen der letzten Monate auszuruhen und für die nächste Saison, für welche jetzt die Pläne gemacht und die Truppen organisirt werden, neue Kräfte zu sammeln, als abgeschlossen betrachtet werden darf,— diese Saison hat manches Eigenthümliches. Wir haben bereits die Leistungen der stehenden Institute, wie der italienischen Operntruppen, der Gesellschaft der Philharmoniker, des Herrn Theodor Thomas und seines Orchesters, während dieser Saison im Einzelnen besprochen und es bleibt uns heute nur übrig, die ganze Saison im Allgemeinen zu recapituliren. Besonders erfolgreich war die Saison nicht, denn der schon bei Beginn der Saison ausbrechende Finanzsturm machte es den meisten Unternehmen sehr schwer, ihr Schifflein glücklich durch alle Bedrängnisse hindurch zu bringen. Vollständig gelang dies unter den Opernunternehmern nur Herrn Max Strakosch, welcher sogar, nachdem er die Gagen der meisten seiner Künstler beschränkt hatte, noch ein ziemlich gutes Geschäft zu machen verstand. Die Gründe dafür haben wir schon früher nachgewiesen. Herrn Max Maretzek erreichte schon in der ersten Hälfte der Saison mit seinem italienischen Opernunternehmen sein Schicksal; er litt Schiffbruch, und wenn er auch gegen das Ende der Saison hin sich noch zu einer krampfhaften Anstrengung aufraffte, so half ihm das doch nichts mehr, sondern führte nur zu neuen Enttäuschungen, neuen Niederlagen. Die deutsche Oper experimentirte verschiedene Male mit wechselndem Erfolge im Stadttheater; unter Rullmann's Leitung und mit der Lucca als Prima-Donna florirte sie sogar, freilich nur für die Dauer von neun Vorstellungen. Die englische Operngesellschaft der Frl. Kellogg konnte in New York kaum ihr Leben fristen, dagegen wurde sie im Innern des Landes, namentlich in kleineren Städten, überall mit offenen Armen aufgenommen. Die französische Operetten-Gesellschaft, an deren Spitze die Aimee stand „zog“, um uns eines deutsch-amerikanischen Kunstausdruckes zu bedienen, auch nicht so, wie in den vorigen Jahren. Aehnliche Resultate lassen sich auch vom Felde der Concert geberei berichten. Für die Philharmonische Gesellschaft fiel die Saison, freilich nicht ganz ohne eigene Schuld, nicht besonders aus. Herrn Theodor Thomas helfen sein großes Renommée, die meisterhaften Leistungen seiner Künstlerschaar und seine stets vorzüglichen Programme glücklich über alle Schwierigkeiten hinweg, ja, er konnte sogar in der Stadt New-York seinen sechs Sinfonie-Soiréen einige Extra-Concerte, einige öffentlichen Proben und einige populäre Matinée-Concerte anfügen. An sogenannten Virtuosen-Concerten und Quartett-Soiréen fehlte es in dieser Saison fast ganz; gewiß eine eigenthümliche Erscheinung, denn früher

war New-York nur zu reich mit solchen Concerten, namentlich mit den erstgenannten, gesegnet.—NYSZ Sunday, 24 May 1874, p. 4

[The musical season of 1873-74, which can probably be regarded as concluded now that the last final and farewell concerts have taken place and almost all artists of eminent importance have left the city of New York behind either to return to Europe or to rest from the labors of the last months at some pretty spot on the seashore or in woodland shades to gather new strength for the next season, for which plans are now being made and the troops organized—this season is peculiar in some ways. We have already discussed the accomplishments of the standing institutions, such as the Italian opera troupes, the Philharmonic Society, Mr. Theodore Thomas and his orchestra, in detail over the course of the season, and so we now only have to recapitulate the season in general. It was not an especially successful season, for the financial storm that broke loose at its beginning made it very difficult for most companies to happily steer their little ship through all hardships. Of the opera entrepreneur, the only one entirely successful in this respect was Mr. Max Strokosch, who did fairly good business even after putting a cap on the pay of most of his artists. We have already shown the reasons for this. Mr. Max Maretzek and his Italian opera company were already overtaken by their fate during the season's first half; they foundered, and it didn't help that he pulled himself together for a strained attempt toward the end of the season, this only led to new disappointments, new defeats. The German opera made various attempts with varying success at the Stadt Theater; it even flourished, under Rullmann's direction and with Lucca as prima donna, but only for nine performances. Miss Kellogg's English opera company could hardly make a living in New York, but further inland, especially in smaller towns, was everywhere received with open arms. The French operetta company headed by Aimée, wasn't as much of a blockbuster, to use a show-business term, as in previous years. Similar results are to be reported also from the concert field. For the Philharmonic Society, the season wasn't a very good one, for which, however, it has itself to blame to some degree. Mr. Theodore Thomas's great reputation, the masterful performances of his artists, and his always excellent programs help him master all difficulties, and he could even add extra concerts, public rehearsals, and a few popular matinee concerts to his six symphonic soirees. There were hardly any so-called virtuoso concerts and quartet soirees this season; certainly a curious phenomenon, for New York used to be only too richly blessed with such concerts, especially of the former kind.—NYSZ Sunday, 24 May 1874, p. 4]

In Cleveland, Ohio, rüstet man mit Macht für das Ende des nächsten Monats stattfindende große Sängerfest des nordamerikanischen Sängerbundes. Das Programm für dieses Fest ist, wie folgt, festgestellt worden:

„Erster Tag, Montag 22. Juni: Empfang und Einquartierung der Gäste.
Zweiter Tag: Morgens Fortsetzung des Empfanges; Abends Uhr Empfangsconcert, Rede des Festpräsidenten, Ueberreichung der Bundesfahne.
Dritter Tag: Vormittags 9 Uhr Probe für das Hauptconcert; Abends um 8 Uhr Hauptconcert.

Vierter Tag: Vormittags 9 Uhr Probe für das zweite Concert: um zwei Uhr Nachmittags Matinee mit Bergmann's Orchester und Sängern aus allen öffentlichen Schulen; Abends 8 Uhr das Zweite Concert.

Fünfter Tag: Geschäfts-Versammlung des Sängerbundes; Abends 8 Uhr Concert, Vorträge von Nicht-Clevelander Gesangsvereinen.

Sechster Tag: Großes Picnic.“

Herr Carl Bergmann, der Fest-Dirigent, hat bereits Cleveland besucht und die ersten Gesamtproben daselbst abgehalten. Als Haupt-Solistin für das Fest ist Frau Pauline Lucca engagiert worden. Die Sängerkongress-Halle an der Euclidstreet, die schönste Straße Clevelands, geht rasch ihrer Vollendung entgegen. Die Dimensionen der Halle sind folgende: Totale äußere Länge, 220 Fuß; Breite 150 Fuß; Flächeninhalt, 33,000 Quadrat-Fuß; Höhe der Seitenwände 40 Fuß, der Dachfirste 75 Fuß; Größe der Bühne für Sänger und Orchester: 60 Fuß tief, 150 Fuß breit; Frontgalerien 40 Fuß breit, mit amphitheatralisch arrangierten Sitzen; Breite des Hauptschiffes vom Galerie-Pfeiler rechts zu links, 90 Fuß bei 160 Fuß Tiefe, und ist das Gebäude [*sic*] berechnet, 8000 bis 9000 Personen im Auditorium komfortabel aufzunehmen.—NYSZ Sunday, 31 May 1874, p. 4

[Preparations are well under way in Cleveland for the Grand Singers' Festival of the North American Singers' Association, to be held there at the end of next month. The program for the festival has been determined as follows:

"First day, Monday, June 22: Reception and accommodation of the guests.

Second day: In the morning, continuation of the reception; at 8 o'clock in the evening, reception concert, address of the festival president, and presentation of the association's flag.

Third day: At 9 a.m., rehearsal for the main concert; at 8 p.m., main concert.

Fourth day: At 9 a.m., rehearsal for the second concert; at 2 p.m., Matinee with Bergmann's orchestra and singers from all public schools; at 8 p.m., second concert.

Fifth day: Business meeting of the Singers' Association; at 8 p.m., concert, performances by glee clubs from outside of Cleveland.

Sixth day: Grand picnic."

Mr. Carl Bergmann, the festival conductor, has already visited Cleveland and held the first ensemble rehearsals there. Mrs. Pauline Lucca has been enlisted as the festival's main soloist. The Singers' Hall on Euclid Street, the most beautiful street of Cleveland, is quickly approaching completion. The dimensions of the hall are as follows: Total exterior length, 220 feet; width, 150 feet; surface area, 33,000 square feet; height of the lateral walls, 40 feet, of the ridding, 75 feet; size of the stage for singers and orchestra: 60 feet deep, 150 feet wide; front galleries, 40 feet wide, with seat arranged in the fashion of an amphitheater; width of the main nave from left to right gallery column, 90 feet at a depth of 160 feet; the building is designed to comfortably accommodate 8,000 to 9,000 in the auditorium. —NYSZ Sunday, 31 May 1874, p. 4]

Das Sängerkongress in Cleveland, welches morgen mit dem festlichen Empfang der auswärtigen Sänger beginnen wird, zieht im Augenblick die Augen aller deutsch-amerikanischen Sänger und Freunde des Männergesangs auf sich. Der nord-amerikanische Sängerbund, eine großartige Verbindung von Gesangsvereinen, welche sich durch fast alle westlichen Staaten der Union verzweigt, hat es besser verstanden, wie die

Gesangvereine des Ostens seine Organisation aufrecht zu erhalten, ja, dieselbe zu stärken und auszubreiten. Seit dem zum Theil verunglückten großen Feste des nordöstlichen Sängerbundes in New-York haben alle gemeinschaftlichen Bestrebungen der Sänger in den Ost-Staaten aufgehört. Dagegen ist man im Westen stetig vorwärts gegangen und wir müßten uns sehr täuschen, wenn nicht durch das Sängerfest in Cleveland bewiesen wird, daß die westlichen Gesangvereine Fortschritte in jeder Hinsicht gemacht haben. Die ganzen Arrangements des Festes, welchen man den Charakter eines Musikfestes zu geben bemüht war, deuten darauf hin. Wie die deutschen Zeitungen Clevelands melden, waren die langen Vorbereitungen für das Sängerfest schon in der verflossenen Woche glücklich vollendet und überstanden. Die Festhalle war bereits in letzter Woche vollkommen in Ordnung, d. h. benutzungsfähig. Die Einrichtung der Festhalle, von welcher wir bereits früher eine Beschreibung geliefert haben, wird als eine äußerst zweckmäßige geschildert. Die eine kürzere Seite der Halle füllt eine mächtige Terrasse für Orchester und Chor aus. Die Festhalle ist mit 7000 Sitzen versehen worden, von welchen 6000 numerirt sind. Es sind circa siebzehnhundert auswärtige Sänger für das Fest angemeldet worden, so daß mit den Cleveländer Sängern ein Chor von mehr als fünfzehnhundert Stimmen in den großen Concerten des Festes mitwirken wird. Die Programme der einzelnen Concerte, welche wir bereits früher mitgeteilt haben, dürfen als recht geschickt und passend zusammengestellte bezeichnet werden. Heute Abend reisen von New York unter Führung von Karl Bergmann circa achtzig der besten Musiker der hiesigen philharmonischen Gesellschaft nach Cleveland ab, um in den vier Hauptconcerten, in welchen auch Frau Pauline Lucca singen wird, mitzuwirken. Eine kleine Freischärlerschaar New-Yorker Sänger wird sich unsern Musikern, welche in den letzten Tagen fleißig die einzelnen Nummern des Festprogrammes in dem großen Saale der Germania-Assembly Rooms probirt haben, anschließen. In Bezug auf unser hiesiges, allerdings in viel bescheideneren Dimensionen gehaltenes Sängerfest, das Jubiläums-Fest des New Yorker Allgemeinen Sängerbundes, welches im August stattfindet, ist nichts Neues zu melden, ausgenommen, daß die schon lange [*sic*: längst] versprochene und erwartete Festcomposition von Franz Abt endlich eingetroffen ist, höchst wahrscheinlich aber zu spät, um noch für Fest einstudirt werden zu können.—NYSZ Sunday, 21 June 1874, p. 4

[The singers' festival in Cleveland, which is to begin tomorrow with the solemn reception of the visiting singers, is at this moment attracting the attention of all German-American singers and friends of men's singing. The North-American Singers' Association, a large association of glee clubs that has branches in almost all Western states of the Union, has understood more than the glee clubs of the East how to maintain, strengthen, and expand its organization. Since the partial failure of the North-Eastern Singers' Association Grand Festival in New York all collective efforts of singers in the Eastern states have ceased. In the West, on the other hand, progression has continued steadily, and we would deceive ourselves if the singers' festival in Cleveland were not to demonstrate that the Western glee clubs have made progress in every respect. This is indicated by all arrangements for the festival, to which one has sought to give the character of a music festival. As reported by Cleveland's German Press, the lengthy preparations for the singers' festival had already been completed without problems by last week. The festival hall was already completely in order (ready to use) last week. The interior of the hall, of which we have already given a description earlier, is described as highly convenient. One short side of

the hall is taken up by a grand terrace for chorus and orchestra. The festival hall is equipped with 7,000 seats, of which 6,000 are numbered. Nearly seventeen hundred visiting singers have been registered for the festival, so that together, with the singers from Cleveland, a chorus of more than fifteen hundred voices will participate in the festival's grand concerts. The programs of the individual concerts, which we have related earlier, were composed skillfully and appropriately. Tonight, ca. eighty of the local Philharmonic Society's best musicians under Karl [sic] Bergmann's direction will depart for Cleveland in order to participate in the four main concerts, in which also Mrs. Pauline Lucca will sing. A small group of breakaway singers from New York will join our musicians, who during the last few days have been studiously practicing the individual selections of the festival program in the grand hall at the Germania Assembly Rooms. There's nothing new to report with respect to our local and much more modestly dimensioned anniversary festival of the New York General Singers' Association, except that the long awaited festival composition by Franz Abt has finally arrived; but probably too late to be rehearsed for the festival, which is to be held in August.—NYSZ Sun 21 June 1874, p. 4]

Heute wird in Cleveland, Ohio, das neunzehnte Sängerfest des Nordamerikanischen Sängerbundes zum Abschluß gebraucht werden. Der musikalische Theil des Festes, welcher was äußerliche Arrangements, Einnahmen, Festesstimmung, welche für alle Sängerfeste höchst nöthig ist, anbetrifft, von allen Clevelandern und andern Blättern als ein grandioser Erfolg in der Geschichte des nordamerikanischen Sängerbundes registirt wird, war eigentlich schon am Freitag glücklich überstanden. Cleveland kann jedenfalls mit Recht den Ruhm für sich in Anspruch nehmen, daß es diesen musikalischen Theil erweitert, ihm eine neue, bessere Form gegeben hat. Man hat es daselbst verstanden, durch das Engagement bedeutender Solisten und der tüchtigsten Orchesterkräfte New-Yorks den Ton des Sängerfestes, wenn wir uns so ausdrücken dürfen, zu verbessern. Es ist schwierig, aus der Entfernung die musikalischen Leistungen zu schätzen und zu beurtheilen. Woh liegen uns eine Menge Berichte und Correspondenzen über das Fest vor, aber leider nicht ein einziges tüchtiges, musikalisches Urtheil. Alles wird beschrieben, die Dekorationen, der Festzug, das Hauptquartier, die socialen Vergnügungen, aber für die musikalische Ausführung haben die betreffenden Herren Berichterstatter in fast allen Fällen nur die gewöhnlichsten Phrasen an Hand. Nicht ein einziger Berichterstatter hat sich erlaubt oder es gewagt, einen Vergleich zu ziehen, ob der nordamerikanische Sängerbund während der zwei Jahre, welche zwischen dem achtzehnten und dem neunzehnten Sängerfest liegen, in musikalischer Hinsicht Fortschritte gemacht hat, d. h. um es ganz präcis auszudrücken, besser oder schlechter, wie früher, gesungen hat. Vielleicht wird sich einer oder der andere der Musiker des hiesigen Philharmonischen Orchesters, welche heute von Cleveland hier eintreffen werden, veranlaßt finden, sich darüber auszusprechen. Das würde uns wenigstens zu einem competenten Urtheile verhelfen. Im Allgemeinen scheinen die Chorleistungen—die Soli- und Orchestervorträge müssen entschieden besser gewesen sein, als die der vorhergehenden Sängerfeste—befriedigend ausgefallen zu sein, denn nirgends finden wir in den Blättern einen begründeten Tadel darüber. Daß die Programme sehr verständig zusammengestellt waren, haben wir bereits früher behauptet, und der Bundesvorstand mag dafür in erster Reihe Herrn Karl Bergmann, der das Fest dirigitte, zu Dank

verpflichtet sein. Da fast alle Festconcerte von 6000 bis 10,000 Personen besucht waren, und auch das Schluß-Picnic gut ausgefallen ist, so werden die Clevelander nicht nur ihre Kosten vollständig gedeckt, sondern auch einen anständigen Ueberschuß erzielt haben. Das nächste Sängerkongress des nordamerikanischen Sängerbundes wird, nach dem Beschluß der Sänger-Tagsitzung nicht in zwei Jahren, wie es sonst üblich war, sondern erst in drei Jahren in Louisville, Ky., abgehalten werden. An unsere hiesigen Sänger, an den New-Yorker allgemeinen Sängerbund, welche Mitte August hier ein Sängerkongress, freilich im bescheidenen Maßstabe, feiern werden, tritt jetzt die Mahnung heran, ihren westlichen Sängerbrüdern nachzueifern. Wäre es bei dieser Gelegenheit nicht auch am Platze, die Frage in Bezug auf die Abhaltung von größeren Gesangsfesten im Osten wieder auf's Tapet zu bringen? Mittel und Kräfte dafür sind ja im Osten in noch viel reicherm Maße vorhanden, als im Westen.—NYSZ Sunday, 28 June 1874, p. 8

[The nineteenth Singers' Festival of the North-American Singers' Association will come to a close today in Cleveland, Ohio. The musical part of the festival, which, as regards outward arrangements, proceeds, and the festive mood so very important for all singers' festivals, is noted by all papers in Cleveland and elsewhere as a terrific success in the history of the North-American Singers' Association, had already come to a happy ending on Friday. In any case, Cleveland can claim fame for expanding and restructuring the musical portion of the singers festival. One has known in Cleveland to improve the tone, if we may say so, of the singers' festival by enlisting important soloists and the most proficient orchestra musicians of New York. It is difficult to estimate and judge the musical performances from afar. We do have before us many reports and correspondences about the festival, but unfortunately not a single knowledgeable musical judgment. Everything is described—the decorations, procession, headquarters, social entertainments, but for the musical execution, in almost all cases, the respective reporters only have command of the most trival phrases. Not a single reporter has taken license, or dared, to draw a comparison as to whether the North-American Singers' Association has progressed in musical matters during the two years between the eighteenth and the nineteenth singers' festival, i.e., to be quite precise, whether it has sung better or worse than before. Perhaps one or the other musician of the local Philharmonic Orchestra, which will arrive from Cleveland today, will find himself compelled to speak his mind about this. That, at least, would furnish us with a competent judgment. In general, the choral performances—the solo and orchestra presentations must have been significantly better than those during earlier singers' festivals—seem to have been satisfactory, for nowhere in the papers do we find a reasoned censure. The intelligent programming, as mentioned previously, may be largely the doing of the festival's conductor, Mr. Karl Bergmann, to whom the board of the association owes its gratitude. Since all festival concerts were well-attended, with between 6,000 and 10,000 attendants each, and since the closing picnic was also a success, the Clevelanders probably not only covered their expenses but also obtained a considerable surplus. According to a decision of the singers' assembly meeting, the next singers' festival of the North-American Singers' Association will be held not in two, as was otherwise usual, but in three years, in Louisville, Ky. Our local singers, the New-York General Singers' Association, which will celebrate a singers' festival in August, albeit on a more modest scale, in August, are now urged to emulate their Western brothers in singing. Would this not be the occasion also to return to the

question of holding larger-scale singers' festivals in the East? After all, the means and the personnel are available in even greater supply there than in the West.—NYSZ Sunday, 28 June 1874, p. 8]

Aus Cleveland kamen gestern Herr Karl Bergmann, die Mitglieder der New-Yorker Philharmonischen Gesellschaft, welche sich an den dortigen Sängerfest-Concerten betheiligt haben, und einige Sängerbrüder hier an. Die Zurückgekommenen gedenken heute eine kleine Nachfeier in den Germania-Assembly-Rooms zu veranstalten.—NYSZ Monday, 29 June 1874, p. 6

[Mr. Karl Bergmann, the members of the New York Philharmonic Society who had participated in the Cleveland singers' festival concerts, and a few singers returned from Cleveland yesterday. The returnees intend to hold a small post-festival party today at the Germania Assembly Rooms.—NYSZ Monday, 29 June 1874, p. 6]

Sänger-Angelegenheiten. Die Germania Assembly-Rooms in der Bowery, eines der Hauptquartiere der New-Yorker Sänger, gewährte gestern einen Anblick, wie ihn das Lokal nur kurz vor größeren Sängerfesten anzunehmen [*sic*] pflegt. Schon vor 10 Uhr stellten sich größere und kleinere Abtheilungen von Sängern ein, denen bald eine Anzahl junger Damen, Musiker und Neugieriger folgten. Im oberen Saale probirte der gemischte Chor des „New-Yorker Allgemeinen Sängerbundes“ Hiller's „Loreley“, welche während des Mitte August hier stattfindenden Jubiläumsfestes dieser Gesangsvereins-Organisation zur Aufführung gelangen wird, während im untern Saal sich Herr Karl Bergmann trotz der Hitze mit der Einübung des Schlachtgesanges aus Wagner's „Rienzi“ und dem Priesterchor „O Isis und Osiris“ aus der [*sic*] „Zauberflöte“ abplagte. Bergmann's Orchester, die Kapelle des neunten Regiments und einige hunderte Sänger des Beethoven Männerchors, der Teutonia, Harmonia, des Allgemeinen Sängerbundes, des Brooklyner Sängerbundes u.s.w. betheiligten sich an der Probe dieser zwei Piecen, welche bei dem Massen-Concert am nächsten Sonntag im Jones Wood Colosseum zu Aufführung kommen werden. Herr Bergmann, der auch noch einige Orchester-Piecen durchprobirte, war übrigens mit den Leistungen der Sänger nicht ganz befriedigt und hat noch eine Sängerprobe für Mittwoch Abend nach den Germania-Assembly-Rooms einberufen.—NYSZ Monday, 13 July 1874, p. 6

[Singers' Matters. The Germania Assembly Rooms on the Bowery, one of the New York headquarters, offered a view yesterday of a kind which the venue will usually take on [*sic*] only immediately before larger singers' festivals. Already before 10 o'clock, smaller and larger groups of singers arrived, soon to be followed by a number of young ladies, musicians, and curious people. In the upper hall, the mixed chorus of the "New York General Singers' Association" rehearsed Hiller's *Loreley*, which will be performed during the anniversary festival of this glee club organization to be held here in the middle of August, while in the lower hall, Mr. Karl Bergmann labored despite the heat to rehearse the battle song from Wagner's *Rienzi* and the Priests' chorus "O Isis und Osiris" from *Die Zauberflöte*. Bergmann's orchestra, the band of the Ninth Regiment, and a few hundred singers of the Beethoven Men's Glee Club, the Teutonia, the Harmonia, the General Singers' Association, the Brooklyn Singers' Association, etc. participated in the rehearsal

of these two pieces, to be performed during the mass concert next Sunday at Jones's Wood Colosseum. Incidentally, Mr. Bergmann, who also rehearsed a few orchestra pieces, was not entirely satisfied with the performance of the singers, and has called another singers' rehearsal on Wednesday evening at the Germania Assembly Rooms.—NYSZ Monday, 13 July 1874, p. 6]

Sängerangelegenheiten. Die sämtlichen Fest-Subcommittees des New-Yorker Allgemeinen Sängerbundes werden heute Abend eine gemeinschaftliche Sitzung in den Germania-Assembly-Rooms halten. In demselben Lokale findet heute Abend auch noch eine Gesamtprobe der Sänger der Sängerrunde, Harmonia, des New-Yorker Allgemeinen Sängerbundes, des Brooklyner Sängerbundes, der Harmonie, des Beethoven-Männerchors, des Teutonia-Männerchors, des Social-Männerchors, des Hudson-Männerchors, der Helvetia u.s.w., welche sich am nächsten Sonntag an dem Massen-Concert in Jones Wood Colosseum betheiligen, unter Carl Bergmann's Leitung statt.—NYSZ Tuesday, 16 July 1874, p. 6

[Singers' matters. All festival subcommittees of the New York General Singers' Association will hold a joint meeting tonight at the Germania Assembly Rooms. At the same venue, a general rehearsal under the direction of Karl Bergmann will be held tonight by the Sängerrunde, the Harmonia, the New York General Singers' Association, the Brooklyn Singers' Association, the Harmonie, the Beethoven Men's Glee Club, the Teutonia Men's Glee Club, the Social Men's Glee Club, the Hudson Men's Glee Club, the Helvetia, etc., which will participate in the mass concert next Sunday at Jones's Wood Colosseum.—NYSZ Tuesday, 16 July 1874, p. 6]

Unter unseren Gesangvereinen herrscht in letzter Zeit, d.h. nach dem Cleveland-Sängerfest, eine ganz außerordentliche Thätigkeit; auch macht sich auf's Neue der Drang nach Vereinigung, für gemeinschaftliches Wirken bemerklich. So werden heute circa 15 bis 16 Vereine sich an der Einweihungs-Feier von Jones Wood Colosseum betheiligen und unter Carl Bergmann's Leitung zwei Massen-Chöre mit Hülfe von 100 Musikern vortragen. Die Sängerrunde, der Beethoven-Männerchor, und der Arion haben sich verbunden, um Ende August in dem obengenannten Platze ein großes Concert und Sommernachtsfest zu veranstalten, dessen ganze Einnahme dem Deutschen Hospital zufließen soll. Auch der New-Yorker Allgemeine Sängerbund, dessen Jubiläumsfest in circa vier Wochen stattfindet, hat beschlossen, die Hälfte der Einnahme seines in der Academy of Music abzuhaltenden Fest-Concertes einer wohlthätigen Gesellschaft, nämlich der Deutschen Gesellschaft von New-York zufließen zu lassen. Das Programm für dieses Festconcert ist ein interessantes, freilich auch sehr umfangreiches. Dasselbe enthält Wagner's Overture zu „Rienzi“, einen Prolog, sechs bis acht Wettgesänge, einen Vortrag des gemischten Chors „Aurora“, Mendelssohns G-moll-Concert für Clavier und Orchester, welches der junge Pianist Oscar Krüger, ein Sohn des Bundes-Dirigenten Friedrich Krüger, spielen soll, die neue Abt'sche Festhymne „O Geist der Töne“ und Hiller's hier ebenfalls noch unbekannte Cantate „Loreley“ für Soli, gemischten Chor und Orchester. Als Solisten für das Festconcert sind der Tenorist Herr Methfessel und die Coloratur-Sängerin Fräulein Ida Rosburgh in Aussicht genommen.—Der hiesige Gesangverein „Liederhain“ ist gestern Abend zu dem in Utica stattfindenden Sängerfest

und Preissingen abgereist. Das Fest wird unter der Aegide des Utica-Männerchors abgehalten. Die preissingenden Vereine sind: „Liederhain“, von New York, „Germania“ von Poughkeepsie, „Cäcilia“ und „Eintracht“ von Albany, „Männerchor“ von Fort Plain, „Liederkranz“ von Syracuse, „Arion“ von Rochester und „Germania“ von Auburn. Fest-Dirigent ist Herr N. Zarth, zugleich auch Dirigent des „Männerchor“, dessen Feuereifer und Hingebung keinen Zweifel an dem Gelingen des Festes zuläßt. Mit dem „Männerchor“ geht noch der Gesangsverein „Adelphi Barden“ und der amerikanische „Mendelssohn Club“ Hand in Hand.—NYSZ Sunday, 19 July 1874, p. 4

[Recently, after the Cleveland singers' festival, an extraordinary activity has seized our glee clubs; and the impulse to collaborate, to work together is also felt again. Thus, ca. 15 or 16 glee clubs will participate today in the inauguration of the Jones's Wood Colosseum and present, under the direction of Carl Bergmann and with the assistance of 100 musicians, two mass choruses. The Sängerrunde, Beethoven Men's Glee Club, and Arion have obliged themselves to hold a grand concert and summer night festival at the end of August at the abovementioned venue, the entire proceeds of which are to benefit the German Hospital. Also, the New York General Singers' Association, which will hold its anniversary festival in about four weeks, has decided to donate half of the proceeds from its festival concert, to be held at the Academy of Music, to a charitable society, the German Society of New York. The program for this festival concert is interesting, but also very long. It lists Wagner's overture to *Rienzi*, a prologue, six to eight singing matches, a presentation of the mixed chorus "Aurora," Mendelssohn's Concerto for Piano and Orchestra in G minor—to be played by the young pianist, Oscar Krüger, the son of the Associations' conductor, Friedrich Krüger—Abt's new festival hymn "O Geist der Töne," and Hiller's cantata *Loreley*, also as yet unknown here, for solos, mixed chorus, and orchestra. Prospective soloists for the festival concerts are the tenor, Mr. Methfessel, and the coloratura singer, Miss Ida Rosburgh. The Liederkranz glee club departed yesterday night for the singers' festival and prize singing to be held in Utica. The festival is held under the aegis of the Utica Men's Glee Club. The competing clubs are: Liederkranz, from New York, "Germania," from Poughkeepsie, Cäcilia and Eintracht, from Albany, Mens' glee club, from Fort Plain, Liederkranz, from Syracuse, Arion, from Rochester, and Germania, from Auburn. The festival conductor is Mr. N. Zarth, at the same time conductor of the Mens' glee club, and his ardor and devotion leave no doubt that the festival will be a success. The Mens' glee club will be joined by the Adelphi Bards glee club and the American "Mendelssohn Club."—NYSZ Sunday, 19 July 1874, p. 4]

Jones Wood Colosseum. Gestern begann in dem neuen, wenn auch nicht mehr ganz unbekannten Jones Wood Colosseum und Washington-Park, in welche zwei Plätze das Alte Jones Wood durch den Ausbaun verschiedener Straßen zerfallen ist, das zweitägige Einweihungsfest. Wenn es Herrn J. F. Schultheiß, dem Eigenthümer beider Plätze, daran gelegen war, zu beweisen, daß die selben trotzdem sie zusammen genommen immer noch kleiner als das alte Jones Wood sind, selbst für die größten Volksfeste genügenden Raum gewähren, so ist ihm dieser Beweis vollkommen gelungen, da sich gestern zwischen 15, 000 bis 20,000 Personen nach oberflächlicher Schätzung auf dem Platze eingefunden hatten. Den Colosseum-Neubau haben wir schon früher beschrieben; die untere Halle und

die Gallerien desselben sind allein in Stande, gegen 14,000 Personen Sitzplätze zu gewähren. Von allen diesen Plätzen kann man auf das Bequemste den Concerten, die in demselben stattfinden, lauschen, oder etwaigen Volksspielen, Aufzügen, athletischen Produktionen etc. zuschauen. Der Washington-Park hat eine schöne, lustige Tanzhalle, Speisesaal, Schenckzimmer, Kegelbahnen, Schießstände, überhaupt Alles, was zu einem Sommerfestplatz gehört erhalten. Das Colosseum prangte gestern im reichsten Fahnenschmucke; von seinen Thürmen und Thürmchen, Flaggenstangen und Balkonen wehten hunderte von Fahnen und Fähnchen. In der Mitte des mit Rasen ausgelegten und mit Schattenbäumen besetzten freien Platzes hatte man eine reich dekorirte, durch ein Zeltdach gegen die Sonnenstrahlen geschützte Tribüne für die Sänger und die Musiker errichtet. Die gestrige Feier war eine rein musikalische; dieselbe bestand nämlich in einem Massenconcerte, an welchem sich 100 Musiker des Bergmann'schen Orchesters und des Musikcorps des 9. Regimentes, sowie circa 300 Sänger bekannter hiesiger Vereine theilnahmen. Zu dem Sängerchor hatte die New-Yorker Sängerrunde das größte Contingent gestellt. Die beiden Kapellen füllten den ersten und dritten Theil des Concertes abwechselnd mit dem vortrefflichen Vortrage gut gewählter Piecen aus. Im zweiten Theile wirkten Sänger und Musiker unter Karl Bergmann's Leitung zusammen. Die vereinigten Sänger und Musiker trugen zuerst den großen Priesterchor „O Isis und Osiris“ aus der *[sic]* „Zauberflöte“, und dann die Schlachthymne aus Wagner's „Rienzi“ vor. Eine frische Brise, die sich gerade um diese Zeit erhob, sowie das riesige Sonnensegel, welches die Tribüne überspannte, thaten der Wirkung beider Gesänge entschieden Abbruch; so gingen namentlich die Pianostellen in dem Mozart'schen Chore dem größeren Theile des Publikums fast gänzlich verloren. Der kräftige Schlachtgesang aus „Rienzi“, dessen Tenorsolo Herr Wagner von der Sängerrunde sang, griff besser durch, so daß dasselbe auf stürmisches Verlangen wiederholt werden mußte.

Auch das Frühconcert, welches das Musikcorps des 9. Regiments Vormittags in der zu dem Colosseum gehörenden Festhalle gab, war außerordentlich gut besucht. Nach dem Concerte versammelten sich die verschiedenen Gesangsvereine in ihren in der unteren Gallerie gelegenen Hauptquartieren, wo dann noch gründlich gesungen und commercirt wurde. Heute wird das Einweihungsfest fortgesetzt werden. Das Programm für heute umfaßt ein Promenaden-Concert des schon erwähnten Militär-Musikcorps und eine Soiree Dansante. Auch heute wird, wie auch gestern, der Dampfer „W. Fletcher“ die Festgäste gratis nach dem Festplatze befördern.—NYSZ Tuesday, 21 July 1874, p. 2

[Jones's Wood Colosseum. The two-day inauguration festival commenced yesterday at the new, although no longer entirely unfamiliar, Jones's Wood Colosseum and Washington Park, into which two venues the old Jones's Wood has been divided by the extension of various roads. If Mr. J. F. Schultheiss, the owner of both venues, intended to prove that, despite the fact that if joined together they are still smaller than the old Jones's Wood, they offer enough space even for the biggest folk festivals, he has entirely succeeded, as between 15,000 and 20,000 people, according to a superficial estimate, made their way there yesterday. We gave a description of the newly built Colosseum at an earlier time; the lower hall and its galleries alone are capable of seating 14,000 persons. From all these seats, one can most comfortably listen to the concerts or watch such popular games, parades, athletic shows etc. as may be held there. Washington Park has been equipped with a handsome and airy dance-hall, a dining room, a taproom (beer

hall), bowling lanes, a shooting gallery, and in general, everything that a summer festival venue needs. The Colosseum flaunted its rich decoration with flags yesterday; from its towers and turrets, its flag-poles and balconies, hundreds of flags and pennants flew. In the middle of the open space, covered with lawn and trees offering shade, a richly decorated platform, protected by a tent roof against the sun's rays, had been erected for the singers and musicians. Yesterday's celebration was a purely musical one; for it consisted of a mass concert, in which 100 musicians from Bergmann's orchestra and from the 9th Regiment's Music Corps, as well as ca. 300 singers of well-known local glee clubs participated. The New York Sängerrunde had sent the largest contingent to the chorus. Two bands filled the first and third parts of the concert, alternating with excellent presentations of well-chosen pieces. In the second part, the singers and musicians collaborated under Karl Bergmann's direction. The United Singers and Musicians first performed the grand Priests' chorus "O Isis und Osiris" from *Die Zauberflöte*, and then the battle hymn from Wagner's *Rienzi*. A fresh breeze which arose just around that time, as well as the gigantic tent roof which spanned the platform, severely reduced the effect of both songs; specifically, the piano passages in Mozart's chorus were lost to the larger part of the audience. The powerful battle song from *Rienzi*, the tenor solo of which was performed by Mr. Wagner, achieved a better effect, so that it had to be repeated upon vehement demand.

The early concert, held in the morning by the music corps of the 9th regiment at the festival hall that is part of the Colosseum, was also extraordinarily well attended. After the concert, the various glee clubs met at their respective headquarters, located in the lower gallery, where they continued to sing and socialize. The inauguration festival will be continued today. Today's program includes a promenade concert of the abovementioned military music corps and a soirée dansante. Just like yesterday, the steamer "W. Fletcher" will take festival visitors to the festival grounds for free. —NYSZ Tuesday, 21 July 1874, p. 2]

Die Philharmonische Gesellschaft von New-York, deren musikalischer Leiter auch in der nächsten Saison Herr Carl Bergmann sein wird, hat bereits ihre Arrangements für diese Saison getroffen. Dieselbe wird nur sechs große Concerte und achtzehn öffentliche Proben geben. Concerte und Proben finden, wie bisher, in der Academy of Music statt.—NYSZ Sunday, 26 July 1874, p. 3

[The Philharmonic Society of New York, whose musical director for the new season will again be Mr. Carl Bergmann, has already made arrangements for the season. The society will hold six grand concerts and eighteen public rehearsals. As in the past, concerts and rehearsals will be held at the Academy of Music.—NYSZ Sunday, 26 July 1874, p. 3]

Die New Yorker Sängerrunde hielt gestern unter Vorsitz ihres Präsidenten Hrn. Harry Braunhold, ihre jährliche General-Versammlung in den Germania Assembly Rooms ab. Das erste Geschäft war die Entgegennahme der Jahresberichte. Der Jahresbericht des protocollirenden Secretärs, Hrn. Fr. Vollmer, beginnt nach einigen einleitenden Worten: „Mit gerechtem Stolze darf der Verein auf die verflossene Zeit zurückblicken. Frieden und Eintracht herrschten in unserem Bunde; Heiterkeit, Frohsinn und Humor walteten ob bei unseren Versammlungen und Festlichkeiten; Störungen ernster Art fanden nicht statt

und Streitigkeiten bedeutsamen Characters unter den Mitgliedern kamen nicht vor. Der Zeitraum, in welchem unser Verein sein 25jähriges Jubiläum feiern konnte und trotz Sturm und Hindernissen heute noch so groß und mächtig dasteht, verdient gewiß mit ehernen Buchstaben in der Geschichte des Vereins verzeichnet zu werden.“Die Krise im vergangenen Jahre berührend, sprach der Berichterstatter seine Genugthuung über die trotz aller Schwierigkeiten erzielten günstigen Resultate aus. Nachdem der glücklichen Wahl des Hrn. Carl Bergmann als Dirigenten des Vereins gedacht ist, geht der Bericht zu der Vereinigung des Arion, der Sängerrunde, des Beethoven M.C., des R. Männer Chor und des Teutonia M. C. über und bezeichnet dieselbe als eine vortreffliche Idee. Dann folgt eine Uebersicht über die Feste, Concerte und Bälle des Vereins im vergangenen Jahre. Die Mitgliederzahl beträgt nach dem Berichte 476, darunter 120 active, 299 passive, 19 Ehrenmitglieder und 88 temporär abwesende Mitglieder, somit 24 mehr als im vorhergehenden Jahre. Der Bericht schließt mit den Worten: „Streben Sie Alle wie ein Mann dahin, unsere Sängerrunde den ersten Vereinen des Landes gleichzustellen.“ Der Bericht wurde mit Beifallsbezeugungen entgegengenommen, worauf der Schatzmeister, Herr Rudolph Klemm, den Finanzbericht vorlegte. Es waren danach die Einnahmen \$5024.40, die Ausgaben \$5106.49 und somit ein Defizit von \$96.64 in der Kasse, welches sich daraus erklärte, daß noch viele rückständige Beiträge einzugehen haben. Nach Verlesung des Berichtes erklärte Herr Klemm, seine Stelle niederlegen zu müssen, da seine Privatgeschäfte ihn an der Führung seines Amtes hinderten und er dasselbe seit Jahren treu und ehrlich geführt zu haben glaube. Der Vorsitzende, sowie mehrere Mitglieder erklärten sich entschieden gegen die Resignation des Schatzmeisters und stimmte ihnen die Versammlung bei, indem sie vorläufig Herrn Klemm ihren einstimmigen Dank votirte. Nachdem noch einige Routine-Geschäfte abgewickelt worden waren, wurde beschlossen, daß bei den Singübungen in Zukunft eine strengere Controlle geübt werden und die Sänger aus der „Activen“ Liste gestrichen werden sollen, sobald dieselben die Singstunden nicht regelmäßig besuchen. –Der Bericht des Bier-Committees, nach welchem für \$1368.50 Bier getrunken und darauf \$1088.37 bezahlt worden sind, also ein Bier-Defizit von \$280 verbleibt, wurde einstimmig angenommen. Die Beamtenwahl, bei welcher es ziemlich lebhaft herging, ergab folgendes Resultat: Herrn Braunhold, Präsident, (per Acclamation erwählt); Nicholas Buddenschön, 1. Vice-Präsident, Adam Knobloch, 2. Vice-Präsident; Friedr. Vollmer, Prot. Secretär; Gottschalk Minster, Corresp. Secretär; Rudolph Klemm, Schatzmeister; Ph. Klein, Finanz-Secretär; H. Wagner, Collector.—NYSZ Monday, 30 July 1874, p. 8

[The New Yorker Sängerrunde held its annual assembly under its president Mr. Harry Braunhold yesterday at the Germania Assembly Rooms. The first matter was the receipt of the annual reports. The annual report of the recording secretary, Mr. F. Vollmer, begins after a few introductory words: "The association can look back on the past with just pride. Peace and concord reigned in our union; serenity, cheerfulness and humor in our meetings and celebrations; there were no serious disturbances, and no significant disputes among the members. The time during which our association could celebrate its 25th anniversary, and stands tall and strong in spite of storms and obstacles, surely deserves to be noted down in brazen letters in the history of the association. Touching upon the crisis of the past year, the recording secretary expresses his satisfaction with the results, which were favorable despite all difficulties. After remembering the felicitous

choice of Mr. Carl Bergmann for the conductor of the association, the report moves on to the unification of the Arion, the Sängerrunde, the Beethoven M.C. [=Männer Chor, men's glee club], the N.Y. Men's Glee Club, and the Teutonia M.C., and calls such unification an excellent idea. Then follows an overview of the celebrations, concerts, and balls held by the association during the past year. According to the report, the number of members is 476, of which 120 are active members, 299 passive members, 19 honorary members, and 88 members who are temporarily absent, making it 24 more members than last year. The report closes with the words: "Let us all strive as one man to make our Sängerrunde equal to the first glee clubs of the country." The report was received with applause, whereupon the treasurer, Mr. Rudolph Klemm, presented the budget report. According to this report, the revenues amounted to \$5024.40, the expenditures to \$5106.49, leaving a deficit of \$96.64, which is explained by the many unpaid dues. After presenting the report, Mr. Klemm declared that he was compelled to step down because his private business prevented him from holding his office, and he believed to have discharged it faithfully and honestly for years. The president and various members declared themselves firmly opposed against the treasurer's resignation, and the assembly concurred by preliminarily voting unanimously to express its gratitude to Mr. Klemm. After a few routine matters had been taken care of, it was decided that a stricter control would in the future be exercised during the singing rehearsals, and that singers who no longer regularly attended singing classes were to be removed from the "active" members' list. – The report of the beer committee, according to which beer for \$1368.50 had been consumed, and \$1088.37 had been paid, leaving a deficit of \$280, was accepted unanimously.

The election of officers, which was a rather lively affair, led to the following result: Mr. Braunhold, president (elected by acclamation); Nicholas Buddenschön, 1st vice president; Adam Knobloch, 2nd vice president; Friedr. Vollmer, reporting secretary; Gottschalk Minster, communications secretary; Rudolph Klemm, treasurer; Ph. Klein, budget secretary; H. Wagner, collector.—NYSZ Monday, 30 July 1874, p. 8]

Die New-Yorker Oratorien-Gesellschaft, welche unter der Leitung des Herrn Dr. Leopold Damrosch steht, wird einige größere Concerte im Laufe der Wintersaison veranstalten. Herr Dr. Damrosch gedenkt sich sogar an die Bach'sche Passionsmusik zu wagen und mit Zuziehung der Händel-und Haydn-Gesellschaft von Brooklyn, zu deren Leiter er vor nicht zu langer Zeit erwählt worden ist, dieses Riesenwerk zur Aufführung zu bringen. Es wäre das allerdings ein Ereignis für Amerika, da dieses Werk in diesem Lande bisher nie vollständig vergeführt worden ist. –Auf Anregung des Arion werden die Sängerrunde, der Beethoven Männerchor, die Teutonia und der New-Yorker Männerchor zum Besten des Deutschen Hospitals, am 27. d. M. ein großartiges Concert nebst Sommernachtsfest im Jones Wood Colosseum abhalten. Das Concert werden die Herren Karl Bergmann und Dr. L. Damrosch dirigiren. Als Massenchöre sind für dasselbe die Schlachthymne aus Wagner's „Rienzi“, Liszt's „Rheinweinlied“ und „Der frohe Wandersmann“ von Mendelssohn in Aussicht genommen. Außerdem werden die mitwirkenden Vereine Einzelchöre vortragen. Die ganze Einnahme steht unverkürzt dem genannten wohlthätigen Institute zu, da der Musikalienhändler Herr Ed. Schuberth die Musikalien für das Fest unentgeltlich liefert und Herr Schultheiß, der Eigenthümer von Jones Wood, alle übrigen Kosten deckt.—NYSZ Sunday, 2 August 1874, p. 4

[The New York Oratorio Society, under the direction of Dr. Leopold Damrosch, will hold a number of larger concerts over the course of the winter season. Dr. Damrosch even intends to try his hands on Bach's *Passion* music, and to bring this gigantic work to a performance by calling in the Handel and Haydn Society of Brooklyn, which has recently elected him as its director. That would indeed be an event for America, as this work has so far never been performed in its entirety in this country.—As proposed by the Arion, the Sängerrunde, the Beethoven Men's Glee Club, the Teutonia, and the New York Men's Glee Club will hold a grandiose concert and summer night festival to benefit the German Hospital on the 27th at the Jones's Wood Colosseum. The concert will be conducted by Messrs. Karl Bergmann and Dr. L. Damrosch. The battle hymn from Wagner's *Rienzi*, Liszt's *Rheinweinlied* and Mendelssohn's *Der frohe Wandersmann* have been proposed as mass choruses for this concert. In addition, the participating clubs will perform individual choral pieces. All proceeds will benefit the above mentioned charitable institution without deduction since Mr Ed. Schuberth's music store will deliver the music supplies for the festival for free and Mr. Schultheiss, the owner of the Jones's Wood, will cover all other expenses.—NYSZ Sunday, 2 August 1874, p. 4]

Vereine. Zum Besten des deutschen Hospitals. Die Delegaten des Arion, der Sängerrunde, des Beethoven, Teutonia und New York Männerchor, welche am 27. August in Jones Wood's Colosseum ein großes Concert zum Besten des deutschen Hospitals veranstalten, hielten gestern Abend in der Arion-Halle eine Geschäfts-Sitzung ab. Der Bericht des Collectors lautete günstig und sieht man einem guten Resultat entgegen, da die gesammte Einnahme, ohne Abzug der Kosten, welche von den Vereinen und Hrn. Schultheriß in Anbetracht der guten Sache getragen werden, dem Hospitale zufallen. Am nächsten Dienstag wird die erste allgemeine Probe in der Arion-Halle und zugleich eine Delegaten-Sitzung stattfinden. Die Herren John Schad, Beethoven Männerchor, Emil Sauermilch vom New York Männerchor und Charles Wagner von der Sängerrunde sind authorisirt, Tickets zu verkaufen und Gelder zu collectiren.—NYSZ Friday, 7 August 1874, p. 2

[Clubs Benefit for the German Hospital. The delegates of the Arion, Sängerrunde, Beethoven, Teutonia, and New York Men's Glee Clubs, which will hold a grand benefit concert for the German Hospital on August 27 at Jones's Wood Colosseum, held a business meeting last night at Arion Hall. The collector's report was favorable and a good result is expected since all proceeds, without a deduction of expenses which will be covered, for the good cause, by the clubs and Mr. Schultheiss, will benefit the hospital. The first general rehearsal as well as a delegates' meeting will be held next Tuesday at Arion Hall. Messrs. John Schad, of the Beethoven Men's Glee Club, Emil Sauermilch, of the New York Glee Club, and Charles Wagner, of the Sängerrunde, are authorized to sell tickets and to collect revenues.—NYSZ Friday, 7 August 1874, p. 2]

Das Concert und Fest zum Besten des deutschen Hospitals, welches von den Gesangsvereinen Arion, Beethoven Männerchor, Sängerrunde, Teutonia und New-Yorker Männerchor arrangirt und von uns schon des Oeffteren erwähnt worden ist, findet nicht,

wie von einigen Blättern berichtet wurde, am nächsten Donnerstag, sondern erst am 27. ds. im Jones Wood Colosseum statt.—NYSZ Sunday, 16 August 1874, p. 4

[The concert and festival arranged by the Arion, Beethoven, Sängerrunde, Teutonia, and New York Men's Glee Clubs to benefit the German Hospital, which we have mentioned a number of times, will not be held, as has been reported in some papers, next Thursday, but on the 27th of this month at the Jones's Wood Colosseum. —NYSZ Sunday, 16 August 1874, p. 4]

Serenade für Karl Bergmann. Die Kapelle des fünften Ver. Staaten Artillerie-Regimentes hat Herrn Karl Bergmann, der sich während der heißen Tage in Newport, R. Isl., aufhielt, am Dienstag, kurz vor seiner Abreise nach New-York, eine Serenade und Fackelzug gebracht. Ein Bankett folgte auf die Serenade. Herr Bergmann ist gestern hier eingetroffen, um die Proben für das Concert zum Besten des Deutschen Hospitals zu leiten.—NYSZ Friday, 21 August 1874, p. 8

[Serenade for Karl Bergmann. The band of the Fifth United States Artillery Regiment offered a serenade and torch procession on Tuesday to Mr. Karl Bergmann, shortly before his departure for New York from Newport, R.I., where he has spent the hot days. A banquet followed the serenade. Mr. Bergmann has arrived here yesterday to direct the rehearsals for the benefit concert for the German Hospital. —NYSZ Friday, 21 August 1874, p. 8]

Concert zum Besten des deutschen Hospitals.

Heute Abend wird in Jones Wood Colosseum das von den Gesangsvereinen Arion, Sängerrunde, Beethoven-Männerchor, Teutonia und dem New-York Männerchor arrangirte große Vocal- und Instrumental-Concert zum Besten des deutschen Hospitals stattfinden. Das Programm des Concertes, an welches sich übrigens noch ein Sommernachtsfest anschließen wird, ist ein reichhaltiges und interessantes. Die vereinigten Sänger der genannten Vereine werden drei große Chöre – Schlachtgesang aus Wagner's „Rienzi“, Mendelssohn's „Der frohe Wandersmann“ und das „Rheinweinlied“ von Liszt – unter der Leitung des Herrn Carl Bergmann und Dr. L. Damrosch singen. Außerdem trägt jeder Verein eines seiner besten Lieder vor. Das Concert wird also auch eine Art von Wettgesang sein. Das Colosseum wird natürlich geschmackvoll dekorirt und illuminirt werden. Das Concert beginnt um acht Uhr; über die Einzelheiten desselben gibt die betreffende Anzeige Auskunft.—NYSZ Tuesday, 27 August 1874, p. 8

[Benefit concert for the German Hospital. The grand vocal and instrumental benefit concert for the German Hospital arranged by the Arion, Sängerrunde, Beethoven, Teutonia, and New York Men's Glee Clubs will be held tonight at the Jones's Wood Colosseum. The program of the concert, which is to be followed by a summer night festival, is rich and interesting. The united singers of the clubs will perform three grand choruses—battle hymn from Wagner's *Rienzi*, Mendelssohn's *Der frohe Wandersmann*, and Liszt's *Rheinweinlied*—under the direction of Mr. Carl Bergmann and Dr. L. Damrosch. In addition, each club will perform one of its best songs. The concert will thus also be a kind of singing competition. The Colosseum will of course be tastefully

decorated and illuminated. The concert begins at 8 p.m.; see the respective advertisement for details.—NYSZ Tuesday, August 27, 1874, p. 8]

Philharmonische Gesellschaft. Die New-Yorker Philharmonische Gesellschaft wird in der bevorstehenden Herbst- und Wintersaison sechs große Concerte und achtzehn öffentliche Proben abhalten. Herr Karl Bergmann wird die Concerte und Proben dirigiren. Die Gesellschaft hat sechs größere Instrumentalwerke, welche für Amerika neu sind, in Deutschland erworben und wird dieselben in ihren Concerten zur Aufführung bringen. Der Rath der Directoren der Gesellschaft ist zur Zeit mit der Entwerfung und Zusammenstellung der Programme beschäftigt.—NYSZ Wednesday, 28 August 1874, p. 8

[Philharmonic Society. The New York Philharmonic Society will hold six grand concerts and eighteen public rehearsals during the upcoming fall and winter season. Mr. Karl Bergmann will conduct the concerts and rehearsals. The society has acquired six major instrumental works in Germany that will be new to America, and will perform them during its concerts. The society's board of directors is currently busy drafting and assembling the programs.—NYSZ Wednesday, 28 August 1874, p. 8]

Zum Besten des deutschen Hospitals. Das Concert, welches gestern Abend der Arion, der Beethoven-Männerchor, New-Yorker Männerchor, die New-Yorker Sängerrunde und Teutonia-Männerchor zum Besten des deutschen Hospitals im Jones Wood Colosseum gaben, war nicht nur gut besucht, sondern fiel auch in künstlerischer Hinsicht befriedigend aus. Es war wirklich ein Vergnügen die Sänger der genannten Vereine in den drei Massenchören—Schlachtgesang aus „Rienzi“, Mendelssohns „Froher Wandersmann“ und Liszt's „Rheinweinlied“—zu hören. Die drei genannten Chöre, von welchen Herr Karl Bergmann den ersten und Herr Dr. Damrosch die beiden letzten dirigirte, wurden mit seltener Präcision, mit Schwung und Feuer und sehr hübsch nüancirt gesungen. Namentlich das schwierige Liszt'sche Lied wurde vortrefflich durchgeführt. Die Einzelnhöre, welche die obengenannten Vereine sangen, gingen, wenn sie auch nicht den überwältigenden Eindruck, wie die Massenchöre, machten, ebenfalls tadellos von Statten. Das aus tüchtigen Musikern zusammengesetzte Orchester spielte unter der Leitung des Hrn. K. Bergmann mehrere Ouverturen und andere Compositionen und erntete für seine Leistungen stürmischen Beifall. Der Festplatz war von Herrn Keim festlich decorirt und illuminirt worden. Auf das Concert, welches übrigens erst gegen Mitternacht zu Ende ging, folgte ein solennes Sommernachtsfest, welches bis zum frühen Morgen dauerte. Die Einnahme, welche ohne Abzug dem deutschen Hospital zufließt, muß eine ganz bedeutende gewesen sein, da sich wohl gegen viertausend Personen zu der Festivität in Jones Wood eingefunden hatten.—NYSZ Wednesday, 28 August 1874, p. 8

[Benefit for the German Hospital. The concert held yesterday evening by the Arion, the Beethoven men's glee club, the New York men's glee club, the New York Sängerrunde, and the Teutonia men's glee club at Jones's Wood Colosseum to benefit the German Hospital, was not only well attended but was also a satisfactory affair from an artistic perspective. It was a true pleasure to hear the singers from these clubs in the three massed choruses—the battle song from *Rienzi*, Mendelssoh's *Froher Wandersmann*, and Liszt's

Rheinweinlied. These three choruses, of which Mr. Karl Bergmann conducted the first and Dr. Damrosch the latter two, were sung with a rare precision, with verve and fire and very neatly nuanced. Especially the execution of the difficult song by Liszt was exquisite. The individual chorus recitals by the clubs were also flawless, although they didn't make as overwhelming an impression as the mass choruses. The orchestra, composed of proficient musicians and directed by Mr. K. Bergmann, played a number of overtures and other compositions and received a roaring applause for its performances. The venue had been festively decorated and illuminated by Mr. Keim. The concert, which, by the way, ended only around midnight, was followed by a festive summer night's celebration, which continued till the early morning. The revenues, the entirety of which will benefit the German Hospital, must have been considerable, given that around four thousand people must have attended the festivity at Jones's Wood.—NYSZ Wednesday, 28 August 1874, p. 8]

Ueber die verschiedenen englischen Operngesellschaften, welche im nächsten Herbst und Winter Amerika heimsuchen werden, verlautet noch nichts Bestimmtes. Es sollen deren nicht weniger als drei werden. Fräulein Clara Louise Kellogg wir zwar als Prima-Donna der bedeutendsten derselben genannt, aber wer sonst noch dafür engagirt ist, ist vorläufig noch Geheimniß. Herr Theodor Habelmann wird höchst wahrscheinlich wieder mit der Kellogg zusammen singen. –Der Arion wird die neue Operette von Reinecke, „Ein Abenteuer Händel's“ am nächsten Samstag Abend im Terrace-Garden-Theater zur Aufführung bringen. Das Concert, welches der Arion, Beethoven-Männerchor, New-Yorker Männerchor, die Sängerrunde und die Teutonia in der verflossenen Woche zum Besten des deutschen Hospitals im Jones Wood Colosseum veranstalteten, hat nicht nur eine bedeutende Einnahme für das Hospital abgeworfen, sondern fiel auch in künstlerischer Hinsicht sehr erfolgreich aus. Die Glanzpunkte des Concertes waren die drei Massenchöre, welche von den vereinigten Sängern unter der Leitung der Herren Karl Bergmann und Dr. L. Damrosch gesungen wurden. Die Ausführung dieser Chöre bewiesen durch ihre Rundung, Correkteit, guten Ausdruck und sorgfältige Nuancirung, daß die genannten Vereine vorher fleißig zusammen probirt hatten. Bei den Einzelnhören, jeder Verein sang nämlich ein Lied eigener Wahl, wurde ebenfalls sehr Tüchtiges geleistet, da jeder Verein dem anderen die Palme streitig zu machen suchte. Nun, sie erhielten alle ihren wohlverdienten Antheil and dem reichlich gespendeten Applaus. Die von dem Orchester gespielten Compositionen fielen ebenfalls befriedigend aus. Heute Mittag wird in Jones Wood Colosseum unter der Direction der Herren Bergmann und Downing ein großes Opern-, Oratorien- und Militär-Concert stattfinden. Fräulein F. Rokohl, der Tenorist Habelmann, der Baritonist Sohst und der Cornetvirtuose Bent sind die Solisten dieses Concertes, an welchem sich außerdem dreißig Opern-Choristen und 110 Musiker betheiligen werden. Die drei Hauptnummern des Programmes werden der Chor „Die Himmel erzählen“ aus der „Schöpfung“, das „Halleluja“ aus dem „Messias“ und das „Miserere“ aus dem vierten Akte des „Troubadours“ sein.—NYSZ Sunday, 30 August 1874, p. 2

[No specific information is yet available concerning the various English opera societies that will beleaguer America during the coming fall and winter. As it seems, there will be no fewer than three. Miss Clara Louise Kellogg is said to be the prima donna of the most

important one of them, but who else has been enlisted is still a secret. Mr. Theodore Habelmann will most probably again sing together with Miss Kellogg. – The Arion will perform Reinecke's new operetta *Ein Abenteuer Händels* this coming Saturday evening at the Terrace Garden Theater. The benefit concert for the German Hospital held by the Arion, the Beethoven men's glee club, the New York men's glee club, the Sängerrunde, and the Teutonia last week at the Jones's Wood Colosseum has not only produced considerable income for the hospital but was also very successful artistically. The highlights of the concert were three massed choruses, sung by the united singers under the direction of Messrs. Karl Bergmann and L. Damrosch. The execution of these choruses, well-rounded, correct, expressive, and carefully nuanced, proved that the clubs had studiously rehearsed together before the concert. Performances were also brave in the individual choruses—for every club sang a song of its own choice—as each club competed against each other for the prize. Well, they all received their well-earned share of the ample applause. The compositions played by the orchestra were also satisfactory. A grand opera, oratorio, and military concert under the direction of Messrs. Bergmann and Downing will be held today at noon at the Jones's Wood Colosseum. Miss F. Rotkohl, the tenor, Mr. Habelmann, the baritone, Mr. Soest, and the cornet virtuoso, Mr. Bent, are the soloists of this concert, in which thirty opera chorus singers and 110 musicians will also participate. The three main numbers of the program will be the chorus "Die Himmel erzählen" ["The Heavens Recount"] from the *Creation*, the "Hallelujah" from *Messiah*, and the "Miserere" from the fourth act of *Il Trovatore*.—NYSZ Sunday, 30 August 1874, p. 2]

New-Yorker Philharmonische Gesellschaft. Die Philharmonische Gesellschaft wird ihre Concertsaison für 1874-1875 am nächsten Freitag mit einer öffentlichen Probe in der Academy of Music eröffnen. Es werden auch in dieser Saison sechs Concerte und achtzehn öffentliche Proben unter der Leitung des Herrn Carl Bergmann stattfinden. Als Novitäten werden für diese Concerte die Schubert'sche Sinfonie, Opus 140, die dritte der Spohr'schen Sinfonien in C-moll, die Haydn'sche C-moll-Sinfonie und die Ouverturen „Normanenzug“ von Dietrich, Rubinstein's Triumph-Ouverture und Bennett's zu „Paradis und die Peri“ bezeichnet. Mit einigen dieser Sachen hat übrigens bereits Herr Theodor Thomas das New-Yorker Publikum bekannt gemacht.—NYSZ Tuesday, 27 October 1874, p. 5

[New York Philharmonic Society. The Philharmonic Society will inaugurate its 1874-75 concert season next Friday with a public rehearsal at the Academy of Music. As in past seasons, six concerts and eighteen public rehearsals under the direction of Mr. Carl Bergmann will be held. Novelties billed for these concerts include Schubert's Symphony, op. 140, Spohr's Third Symphony in C minor, Haydn's Symphony in C minor, and the overture to *Normannenzug* [sic: *Normannenfahrt*, op. 26] by Dietrich, Rubinstein's *Triumph* overture, and Bennett's overture to *Paradis und die Peri* [op. 42]. Mr. Theodore Thomas, incidentally, has acquainted the New York public with some of these pieces.—NYSZ Tuesday, 27 October 1874, p. 5]

Philharmonische Gesellschaft. Heute nachmittag wird in der Academy of Music unter der Leitung des Herrn Karl Bergmann die erste öffentliche Probe der Philharmonischen

Gesellschaft in dieser Saison stattfinden. Weber's *Euryanthe*-Ouverture, die Pastoral[*sic*: Pastoral]—Sinfonie von Beethoven, Dietrich's neue Ouverture „Der Normannenzug“ und ein Raff'sches Clavierconcert stehen auf dem Programme.—NYSZ Friday, 30 October 1874, p. 5

[Philharmonic Society. The season's first public rehearsal of the Philharmonic Society under Mr. Karl Bergmann's direction will be held this afternoon at the Academy of Music. The program lists Weber's *Euryanthe* overture, Beethoven's *Pastoral* Symphony, Dietrich's new overture *Der Normannenzug*, and a Piano Concerto by Raff.—NYSZ Friday, 30 October 1874, p. 5]

Die Philharmonische Gesellschaft von New-York hat die eigentliche Concertsaison am Freitag Nachmittag mit ihrer ersten öffentlichen Probe in der Academy of Music eingeleitet. Die Gesellschaft studirt unter der Leitung des Herrn Karl Bergmann für das erste Concert die Ouverture zur „Euryanthe“ von Weber, Beethoven's Pastoral-Sinfonie, die Ouverture „Normannenzug“ von Dietrich und ein neues Clavier-Concert von Raff, welches Fräulein Luckhardt spielen soll, ein.—NYSZ Sunday, 1 November 1874, p. 4

[The Philharmonic Society has opened the concert season proper with its first public rehearsal on Friday afternoon at the Academy of Music. For the first concert, the society under the direction of Mr. Karl Bergmann rehearses Weber's overture to *Euryanthe*, Beethoven's *Pastoral* Symphony, Dietrich's overture *Normannenzug*, and a new Piano Concerto by Raff, to be played by Miss Luckhardt.—NYSZ Sunday, 1 November 1874, p. 4]

Philharmonische Gesellschaft. In der Academy of Music wird heute Abend das erste der diesjährigen Concerte der New Yorker Philharmonischen Gesellschaft stattfinden. Ein Orchester von hundert auserlesenen Musikern, die Sängerin Fräulein Bianca Donadio und die Pianistin Fräulein Lina Luckhardt wirken in dem Concert mit, welches von Herrn Karl Bergmann dirigirt werden wird. Beethoven's Pastoral-Sinfonie, die neue Ouverture „Normannenzug“ von Dietrich und ein neues Clavierconcert von Raff stehen auf dem Programme.—NYSZ Saturday, 14 November 1874, p. 5

[Philharmonic Society. The first of this year's concerts of the New York Philharmonic Society will be held tonight at the Academy of Music. An orchestra of one hundred select musicians, the singer, Miss Bianca Donadio, and the pianist, Miss Lina Luckhardt, will participate in the concert, which is to be conducted by Mr. Karl Bergmann. The program lists Beethoven's *Pastoral* Symphony, the new overture *Normannenzug* by Dietrich, and a new Piano Concerto by Raff.—NYSZ Saturday, 14 November 1874, p. 5]

Im Central-Park-Garten werden am nächsten Sonntag Abend die vereinigten Gesangvereine der Westseite eine Concert zum Besten des deutschen Hospitales veranstalten. Das Programm dieses Concertes wird zwei Massenchöre, Einzelnvorträge der Vereine und mehrere Solonummern enthalten. Die Massenchöre wird Herr Karl Bergmann dirigiren.—NYSZ Sunday, 15 November 1874, p. 4

[The United Glee Clubs of the West Side will hold a benefit concert for the German Hospital next Sunday evening at the Central Park Garden. The program of this concert will comprise three massed choruses, individual presentations of the clubs, and various solo numbers. The massed choruses will be conducted by Mr. Karl Bergmann. —NYSZ Sunday, 15 November 1874, p. 4]

Concerte. Die New-Yorker Philharmonische Gesellschaft hat am Samstag Abend in der „Academy of Music“ vor einem ziemlich gefüllten Hause das erste ihrer sechs Saison-Concerte gegeben. Das ganze Concert, respective das Programm und die mitwirkenden Solisten lieferten auf's Neue den Beweis, daß es die Philharmoniker auf derselben Linie, die sie mit eiserner Beharrlichkeit in den letzten drei Jahren eingehalten haben, ausfechten wollen. In früheren Jahren setzte die Philharmonische Gesellschaft ihren Stolz darein, dem Publikum alle Novitäten von Bedeutung, die in Europa oder hier geschaffen wurden, zuerst vorzuführen, und zugleich ihren Concerten durch das Engagement der ersten Solisten und Virtuosen, welche überhaupt zu erlangen waren, einen eigenen Reiz zu verleihen. Die Frage: ob die Gesellschaft das auch mit derselben Consequenz in den letzten Jahren gethan hat, müssen wir entschieden verneinen. In Bezug auf Novitäten hinkte sie gewöhnlich hinter Thomas her, und was die Solisten anbetrifft, so nahm sie auch mit Kräften zweiter Klasse vorlieb. Daß auf diese Weise mitunter ein im Verborgenen blühendes Talent an die Sonne der öffentlichen Gunst gezogen wird, ist allerdings wahr, und schon deshalb sollte dieses Verfahren der Gesellschaft nicht verdammt werden; nur fragt es sich, ob die Gesellschaft und das Publikum derartige Experimente auf die Dauer aushalten können und wollen. Das erste diesjährige Concert brachte uns Beethoven's Pastoral-Sinfonie. Jeder hört gern dieses stimmungs- und weihevollen Landschaftsbild in Tönen wieder einmal, wenn auch die Pastorale in den letzten Jahren fast zur stehenden Nummer auf den Programmen unserer größeren Concerte geworden ist. Außer der Sinfonie wurden von dem Orchester unter Bergmann's Leitung noch Weber's Euryanthe-Ouverture und die hier noch wenig bekannte Ouverture „Normanenzug“ von Dietrich in recht befriedigender Weise ausgeführt. Die Dietrich'sche Ouverture ist ein grob realistisches Tongemälde. Der Componist arbeitet fast beständig mit allen Farben des vollen modernen Orchesters, welches allerdings mit großer Geschicklichkeit, ja, Meisterschaft gehandhabt ist. Aber dieser wuchtigen Kraftverschwendung gegenüber erscheinen die dem Werke zu Grunde liegenden Ideen, respective die betreffenden Motive, fast winzig klein, und die Folge ist, daß die Ouverture den Hörer statt zu fesseln, ermattet und abspannt. Fräulein Donadio sang zwei Coloratur-Arien; die Dame war außerordentlich befangen, tremolirte desständig und sang ausdrucksloser und schülerhafter, wie sonst. Fräulein Lina Luckhardt spielte ein neues Clavierconcert von Raff und zwei Compositionen von Chopin und Schumann. Die Dame ist eine begabte Pianistin, die etwas Tüchtiges gelernt hat, wie ihre Wiedergabe des Raff'schen Concertes, welches in erster Linie bedeutende technische Fertigkeit und große Kraft verlangt, bewies. Das Concert ist eine frische, originelle, echt Raff'sche Composition, in der das Orchester, wenigstens in den ersten zwei Sätzen, als Hauptsache und mit besonderer Vorliebe behandelt ist. Dasselbe fand eine sehr günstige Aufnahme, und auch Fräulein Luckhardt hatte sich über den ihr gespendeten Beifall nicht zu beklagen. Aber faßt man Alles zusammen, so muß man doch zugestehen, daß man von der Philharmonischen Gesellschaft, die sich allerdings sehr große, nicht zu

unterschätzende Verdienste um die Entwicklung unserer hiesigen Kunstzustände erworben hat, etwas mehr verlangen kann, daß sie in diesem Concerte nicht den Ansprüchen genügt hat, die man an das erste musikalische Institut in Amerika zu stellen berechtigt ist. In dem zweiten Concert der Philharmoniker, welches am 12. Dezember stattfinden wird, sollen Schumann's Es-Dur-Sinfonie, die Triumph-Ouverture von Rubinstein, die auch fälschlicher Weise als Novität bezeichnet wird, und der „Römische Carneval“ von Berlioz zur Aufführung gelangen.—NYSZ Monday, 16 November 1874, p. 5

[Concerts. The New York Philharmonic Society held the first of its six concerts of the season on Saturday evening at the Academy of Music before a rather well-sold house. The whole concert, that is to say, the program and the participating soloists, again gave proof that the Philharmonic intends to fight things through on the path they have been following with ironclad insistence for the last three years. In earlier years, the Philharmonic Society prided itself in being the first to present audiences with all novelties of importance that were created in Europe or here, and at the same time lending an additional charm to their concerts by enlisting the foremost soloists or virtuosos that were at all to be had. We have to answer the question whether the society has done that with the same consequence in the last few years, with a clear no. With respect to novelties, it has usually been lagging behind Thomas, and as regards the soloists, it has made do with second-rate musicians. It is true that in this way, a talent blossoming unseen is sometimes brought out to the sun of public favor, and for that reason alone, this practice of the society should not be damned; but the question is whether the society and audiences want to, and can, endure such experiments in the long run. The first concert this year brought us Beethoven's *Pastoral* Symphony. Everybody likes to hear this atmospheric and ceremonious sonic landscape one more time, even though the *Pastoral* has in the last years become almost a fixed number in the programs of our concerts. Besides the symphony, the orchestra under Bergmann's direction gave satisfactory performances of Weber's *Euryanthe* Overture and of Dietrich's overture *Normannenzug*, which is as yet little known here. Dietrich's overture is a coarsely realistic tone-painting. The composer works almost constantly with all colors of the full modern orchestra, which is, we admit, handled with great skill, even mastery. But in the face of this profuseness of forces, the ideas that the work is based on, or the respective motifs, seem almost tiny; as a consequence, the overture, instead of enthralling the listener, exhausts and fatigues him. Miss Donadio sang two coloratura arias; the lady was extraordinarily self-conscious, sang with constant tremolo, and with less expression and maturity than usual. Miss Lina Luckhardt played a new Piano Concerto by Raff and two compositions by Chopin and Schumann. The lady is a gifted pianist and well-trained, as was proven by her rendition of the concerto by Raff, which primarily demands considerable technical skill and great strength. The concerto is a fresh and original composition, a typical Raff, in which the orchestra is treated as predominant and with a special favor, at least in the first two movements. It was received very favorably, and Miss Luckhardt had no reason to complain about her applause either. But when one summarizes everything, one has to admit that a little more can be demanded of the Philharmonic Society, its great merits, which are not to be underestimated, for the development of the arts here, notwithstanding; and that in this concert it has not met the demands that one can

justifiably make of the leading musical institute in America. During the Philharmonic's second concert, to be held on December 12, Schumann's Symphony in E-flat major, the *Triumph Overture* by Rubinstein, which is wrongly billed as another novelty, and the *Carnaval romain* by Berlioz are to be performed.—NYSZ Monday, 16 November 1874, p. 5]

Zum Besten des deutschen Hospitals. Morgen Abend findet im Central-Park-Garten ein von den Gesang-Vereinen der Westseite arrangirtes Vocal- und Instrumental-Concert statt, dessen ganzer Ertrag dem deutschen Hospital zufließt. Die Massenchöre und die Orchesterpiecen wird Herr Karl Bergmann dirigiren. Neben den Massenchören kommen Einzelvorträge der mitwirkenden Vereine und Soli zur Aufführung. Die Solisten sind Frau Anna Unger, die Herren Karl Bernard, S. E. Walter und M. Werner.—NYSZ Saturday, 21 November 1874, p. 5

[Benefit for the German Hospital. A vocal and instrumental concert to benefit the German Hospital, arranged by the glee clubs of the West Side, will be held tomorrow night at the Central Park Garden; all the proceeds will be accorded to the German Hospital. The massed choruses and orchestra pieces will be conducted by Mr. Karl Bergmann. In addition to the massed choruses, individual presentations of the participating glee clubs as well as solos will be performed. The soloists are Mrs. Anna Unger, Messrs. Karl Bernard, S.E. Walter, and M. Werner.—NYSZ Saturday, 21 November 1874, p. 5]

Die New-Yorker Philharmonische Gesellschaft trat am Samstag vor acht Tagen in der Academy of Music mit ihrem ersten Concert vor das Publikum. Die Pastoral-Sinfonie von Beethoven, die Ouverture „Normanenzug“ von Dietrich und Weber's immer frische Euryanthe-Ouverture waren die Orchesterwerke, welche in diesem Concerte, und zwar durchschnittlich vortrefflich, von den Philharmonikern unter Karl Bergmann's Meisterleitung gespielt wurden. Mit ihren Solisten für diesen Abend war die Gesellschaft, wie es ihr schon in den letzten Jahren häufig passirt ist, nicht besonders glücklich. Fräulein Lina Luckhardt, eine tüchtig geschulte, talentvolle Pianistin, plagte sich weidlich mit einem neuen, schwierigen und anstrengenden Clavierconcert von Raff ab, dem sie aber doch nur theilweise gerecht werden konnte. Viel besser gelangen ihr die Sachen von Chopin und Schumann, die sie im zweiten Theile des Concertes spielte. Sehr schwach, ja, schülerhaft, fielen die Gesangsvorträge der Fräulein Donadio aus. Für ihr zweites Concert studiren die Philharmoniker Schumann's Es-dur-Sinfonie, Rubinstein's Triumph-Ouverture und den „Römischen Carneval“ von Berlioz ein.—NYSZ Sunday, 22 November 1874, p. 4

[The New York Philharmonic Society appeared before the public with its first concert on Saturday eight days ago at the Academy of Music. Beethoven's *Pastoral* Symphony, the overture *Normannenzug* by Dietrich, and Weber's always fresh *Euryanthe* overture, were, on average, performed excellently in this concert by the Philharmonic under Karl Bergmann's masterful direction. With its soloists for the evening, the society was not entirely felicitous, as has happened often in the last few years. Miss Lina Luckhardt, a well-trained and talented pianist, worked herself to death with a new, difficult and taxing

Piano Concerto, which she still could do justice to only in parts. She was much more successful in the pieces by Chopin and Schumann she played during the concert's second half. Very weak, even immature were the presentations of Miss Donadio,. For their second concert, the Philharmonic is rehearsing Schumann's Symphony in E-flat major, Rubinstein's *Triumph* overture, and the *Carnaval romain* by Berlioz.—NYSZ Sunday, 22 November 1874, p. 4]

Heute Abend wird zum Besten des Deutschen Hospitals ein großes Concert von den vereinigten Gesangvereinen auf der Westseite der Stadt im Central-Park-Garten abgehalten werden. Als Massen-Chöre werden die vereinigten Sänger unter Karl Bergmann's Leitung den Schlachtgesang aus Wagner's „Rienzi“ und den Priesterchor aus der „Zauberflöte“ singen. Außerdem stehen Einzelchöre der verschiedenen Vereine, Soli der Frau Unger, des Herrn Karl Bernard und des Herrn Werner (Flöte) auf dem Programme dieses Concertes, welches hiermit der Aufmerksamkeit unserer Leser bestens empfohlen ist.—NYSZ Sunday, 22 November 1874, p. 4

[The united glee clubs will hold a grand concert tonight at the Central Park Garden on the city's West Side to benefit the German Hospital. As massed choruses, the united singers under Karl Bergmann's direction will sing the battle song from Wagner's *Rienzi* and the priests' chorus from the *Zauberflöte*. In addition, chorus performances of the various clubs and solos by Mrs. Unger, Mr. Karl Bernard and Mr. Werner (flute) are on the program for this concert, which we wish to strongly recommend to our readers' attention.—NYSZ Sunday, 22 November 1874, p. 4]

Oeffentliche Proben. Die Philharmonische Gesellschaft wird heute Nachmittag unter der Leitung von Herrn Karl Bergmann die erste öffentliche Probe für ihr zweites Concert in der Academy of Music abhalten.—In Steinway-Hall findet heute Nachmittag die Generalprobe für die zweite Sinfonie-Soiree des Herrn Theodor Thomas statt. Das Programm der Probe und des Concertes bilden die Bach'sche Suite in B-moll, Schumann's erste Sinfonie, Liszt's „Ideale“, das hier noch unbekannte Terzett, Opus 116, für Sopran, Tenor und Baß von Beethoven und das neue Raff'sche Clavier-Concert, welches Herrn [*sic*: Herr] S.L. [*sic*: S. B.] Mills spielen wird.—NYSZ Friday, 27 November 1874, p. 5

[Public rehearsals. The Philharmonic Society will hold the first public rehearsal for its second concert under the direction of Mr. Karl Bergmann this afternoon at the Academy of Music.—The general rehearsal for Mr. Theodore Thomas's second symphonic soiree will take place this afternoon at Steinway Hall. The program for the rehearsal and concert lists Bach's *Suite* in B minor, Schumann's First Symphony, Liszt's *Ideale*, the trio, op. 116 for soprano, tenor, and bass by Beethoven, a work still unfamiliar to New York, and Raff's new Piano Concerto, which is to be performed by Mr. S. B. Mills.—NYSZ Friday, 27 November 1874, p. 5]

Das Concert, welches die Gesangvereine der Westseite am vorigen Sonntag zum Besten des deutschen Hospitals im Central-Park-Garten gaben, darf sowohl in pekuniärer, wie auch in künstlerischer Hinsicht als ein Erfolg bezeichnet werden. Die zwei unter

Bergmann's Leitung gesungenen Massenchöre, wie auch die Einzelchöre der beteiligten Vereine fielen befriedigend aus.—NYSZ Sunday, 29 November 1874

[The benefit concert for the German Hospital held by the glee clubs of the West Side last Sunday at the Central Park Garden can be called a financial and artistic success. The two mass choruses that sang under the direction of Bergmann, as well as the individual choruses of the participating clubs, were satisfactory.—NYSZ Sunday, 29 November 1874, p. 2]

Philharmonische Gesellschaft. In dem heute Abend in der Academy of Music stattfindenden zweiten Concerte der Philharmonischen Gesellschaft werden Schumanns dritte Sinfonie in Es-dur, ein von Liszt instrumentirtes Andante aus dem D-Dur-Pianoforte-Trio von Beethoven und eine Chaconne von Bach, welche Raff für Orchester bearbeitet und der Philharmonischen Gesellschaft gewidmet hat, zur Aufführung gelangen. Fräulein Ida Rosburgh wird in diesem Concerte als Solistin auftreten.—NYSZ Saturday, 12 December 1874, p. 5

[Philharmonic Society. During the Philharmonic Society's second concert, to be held tonight at the Academy of Music, Schumann's Third Symphony in E-flat major, an andante from Beethoven's piano trio in D major set by Liszt, and a *Chaconne* by Bach adapted for orchestra and dedicated to the Philharmonic Society by Raff, will be performed. Miss Ida Rosburgh will appear as soloist in this concert.—NYSZ Saturday, 12 December 1874, p. 5]

Concerte. Das zweite der Philharmonischen Concerte, welches am Samstag Abend vor einem sehr zahlreichen und gewählten Publikum in der Academy of Music stattfand, war ein höchst interessantes und übertraf in jeder Hinsicht das ziemlich schwache erste Concert. Die philharmonische Gesellschaft hat in den letzten Jahren viele Mißgriffe gemacht, was nicht wegzuleugnen ist, aber wenn es gilt, ein echt classisches Concert zu geben, ein echt classisches Programm auszuführen, dann ist die Gesellschaft doch immer noch die erste im Felde. Und ein wirklich classisches Programm war es, welches uns die Gesellschaft an diesem Abend bot. J.S. Bach, Haydn, Mozart, Beethoven, Schumann und zum Schluß, des Contrastes wegen, auch Hector Berlioz, waren mit Compositionen auf dem Programme vertreten. Beginnen wir mit der Novität des Abends, der Ciaconna in D-moll von J.S. Bach, welche Herr Joachim Raff, ein Ehrenmitglied der hiesigen philharmonischen Gesellschaft für großes Orchester arrangirt und der Gesellschaft gewidmet hat, und die in diesem Concerte zum ersten Male in New-York gespielt wurde. Den Philharmonikern war es in der elften Stunde gelungen, sich eine Abschrift dieser Composition, welche Theodor Thomas schon seit Wochen, für sein erstes Matineeconcert annoncirt hatte, zu verschaffen und durch deren Aufführung Thomas den Rang abzulaufen. Unter diesen Umständen, die in der wirksamsten Weise Reclame für die Ciaconna und das Concert gemacht hatten, war man natürlich sehr gespannt auf dieselbe. Ciaconna oder Ciacona ist ein ernster, edler Tanz, der besonders in früheren französischen Opern Anwendung fand. Die Ciaconna muß zu ihrer Zeit sehr beliebt gewesen sein, denn es sind uns eine Masse derartiger Compositionen erhalten geblieben. Sie wurden im $\frac{1}{2}$ Takte notirt und hatten vier—, höchstens achttaktige Perioden, zeigten

in ihrer Melodik eine Menge kleiner Variationen über ein kurzes Thema, welche sich über einen stets mit gleich mäßiger [*sic*: gleichmäßiger] Begleitung versehenen wiederkehrenden Basse ausbreiten. Heutzutage hört man höchstens noch die Ciaconna in Gluck's „Armida“ und „Alceste“ oder eine der Bach'schen, von denen außer Raff auch Esser eine oder zwei instrumentirt hat. Es ist eine mißliche Sache mit der Arrangirung derartiger Werke für unser großes, modernes Orchester; dieselben sind für die sehr bescheidenen kleinen Orchester der Zeit ihrer Entstehung berechnet und verlieren viel von ihrer Einfachheit, Naivität, Durchsichtigkeit, wenn man, wie Raff es mit der Bach'schen D-Moll-Ciaconna gethan hat, ein glänzendes, farbenschillerndes, modernes Instrumentalkleid über dieselben wirft. Abgesehen davon, ist das Raff'sche Arrangement eine meisterhafte Arbeit, welche den Charakter, die Eigenthümlichkeiten, jede Wendung der stattlich, bald in langsamen, bald in beschleunigterem Tanzschritte dahinschreitenden Composition vollständig wahrt. Gespielt wurde die Ciaconna, die allerdings keine besonderen Schwierigkeiten bietet, unter Karl Bergmann's genialer Leitung, vorzüglich. Dasselbe gilt auch von der Schumann'schen Es-dur-Sinfonie die an den Ufern des Rheins, „dem heil'gen Strome“, entstanden oder concipirt, mehr große, originelle Gedanken, wirkliche, delicate Schönheiten, poetisches Gefühl und bezaubernde melodische Themen enthält, wie die andern Schumann'schen Sinfonien zusammen. Das von Liszt instrumentirte Andante aus dem großen B-dur-Trio, Opus 97, von Beethoven, welches seit längerer Zeit hier nicht gespielt worden ist, war eine höchst willkommene Gabe, die um so mehr gewürdigt wurde, da die Ausführung eine von einem poetischen Hauche belebte war, der alle Schönheiten der zarten, duftigen Composition zur wirksamen Entfaltung brachte. Im schärfsten Contrast zu den genannten Instrumentalsachen stand die Berlioz'sche Ouverture „Römischer Carneval“, welche mit ihrem tollen Beckengeschmetter den Schluß des Concertes bildete. Als Solistin trat in diesem Concerte Fräul. Ida Rosburgh auf. Mit künstlerischer Selbstverläugnung hatte sich die Coloratur-Künstlerin die Arie des Gabriel's „Auf mächtigen Fittigen“ aus Haydn's „Schöpfung“ als erste Piece gewählt. Daß sie mit derselben, welche ihr keine Gelegenheit gibt, mit ihrer Kehlfertigkeit zu glänzen, doch noch einen sehr schönen Erfolg erzielte, beweist, daß sie die Arie, so weit es ihre nicht besonders kräftige Stimme erlaubte, in höchst befriedigender Weise sang. Bequemer war ihr schon die große Coloratur-Arie aus der „Zauberflöte“, welche stürmisch *dacapo* verlangt wurde, so daß die Künstlerin als Zugabe noch einige Gesangsvariationen von Vaccai folgen ließ. Für das dritte Concert werden von der Gesellschaft Haydn's C-Moll-Sinfonie und die neue Raff'sche Sinfonie in D-Moll vorbereitet.

Der „Arion“ gab gestern Abend in seiner Halle im St. Marks Place sein zweites Concert in dieser Saison vor einem ziemlich zahlreichen Publikum. Der Verein sang vier Chöre, darunter zwei, Schumann's „Wassermann“ und die acht Nummern umfassenden „Alpenstimmen aus Oesterreich“, eine frische, kecke, halb humoristische Composition von R. Weinwurm, zum ersten Male. Die beiden neuen Sachen und auch das „Grablied“ von Cornelius wurden unter Herrn Dr. Damrosch's Leitung sehr gut gesungen und mit verdientem Beifall aufgenommen; dagegen wollte den Sängern das freilich ziemlich schwierige Marschner'sche „Unverzagt“ nicht gelingen; namentlich die ersten Tenoristen erwiesen sich als ihrer Aufgabe nicht gewachsen. Herr A. Bischoff trug die von Dr. L. Damrosch componirte Uhland'sch Ballade „Jung Siegfried“ vor. Ohne gerade in der strengen Baladenform [*sic*: Balladenform] geschrieben zu sein, trifft die Composition

doch den echten Volkston der Ballade; sehr charakteristisch ist die Clavierbegleitung zu dem Liede, dessen Ausführung Herrn Bischoff Ehre machte. Das Publikum nöthigte den Sänger das anstrengende Lied zu wiederholen. Herr Remmert, der gestern Abend prächtig bei Stimme war, machte mit einer Arie aus der Oper „Le Chalet“ von Adam, die er musterhaft sang, Furore; als Dacapostück gab Herrn [*sic*: Herr] Remmert das Lied „Ich hin der Hirtenknab“ zum Besten. Fräulein Anna Bock spielte Beethovens F-Moll Sonate, die unter dem (nicht von Beethoven herrührenden) Namen Sonata appassionata bekannt ist, Liszt's Transcription des Spinnerliedes aus dem „Fliegenden Holländer“, Soiree de Vienne von Trausig und als Dacapostück eine Melodie in F von Rubinstein, in technischer Hinsicht glatt, gerundet, ja fast vollendet. Bei dem Vortrag der Beethoven'schen Sonate vermißten wir jedoch die geistige Durcharbeitung, Gefühl und Wärme. Am Besten gefiel ihre Wiedergabe der Lißtschen Transscription, die sie mit Kraft und Schwung durchführte.—NYSZ Monday, 14 December 1874, p. 5

[Concerts. The second Philharmonic concert, held on Saturday at the Academy of Music before a very numerous and select audience, was very interesting and in every respect surpassed the first concert, which was rather weak. It cannot be denied that the Philharmonic Society has made many mistakes during the last few years, but when it comes to holding a true classical concert, and executing a truly classical program, the society is still first in its field. And a truly classical program was what the society offered us on that evening. J.S. Bach, Haydn, Mozart, Beethoven, Schumann and in the end, for the sake of contrast, even Hector Berlioz were represented in the program. Let us begin with the evening's novelty, the *Ciaconna* in D minor by J.S. Bach, which Mr. Joachim Raff, an honorary member of the local Philharmonic Society, has arranged for grand orchestra and dedicated to the society, and which was performed for the first time in New York during this concert. The Philharmonic had only recently managed to get hold of a copy of the composition, which Theodore Thomas had been announcing for weeks for his first matinee concert, and to get ahead of Thomas by performing it. Under these circumstances, because the *Ciaconna* and the concert had been advertised in the most effective way, everyone was of course very curious about it. A *ciaconna* or *ciacona* is a solemn and noble dance that was used especially in earlier French operas. The *ciaconna* must have been very popular in its time, for a great number of such compositions have been handed down to us. They were written down in one-half time and had periods of four or at most eight measures, and their melodic structure showed many small variations over a short theme spreading over a bass line returning always with the same accompaniment. Nowadays one hears at most the *ciaconna* in Gluck's *Armida* and *Alceste* or one of Bach's, of which besides Raff, Esser has also arranged one or two. The setting of such works for our grand modern orchestra is an awkward matter; they are meant for the very modest small orchestras of the time when they were written, and lose much of their simplicity when one throws a brilliant, many-colored and iridescent modern instrumental costume over them, as Raff has done with Bach's *Ciaconna* in D minor. That aside, Raff's arrangement is a masterful work, completely preserving the character, the individuality, and every turn of the composition, as it moves in a noble dancing stride, now slower, now faster. The *ciaconna* was played exquisitely under Karl Bergmann's inspired direction, which, on the other hand, doesn't pose any special difficulties. The same is true of Schumann's Symphony in E-flat major, which, having

come into existence or having been conceived on the banks of the Rhine, “the sacred river,” contains more great and original ideas, true and delicate beauties, poetic feeling and charming melodic themes than all of Schumann’s other symphonies put together. The andante from Beethoven’s great trio in B-flat major, op. 97, arranged by Liszt, which had not been played here in some time, was a very welcome offering, which was appreciated even more as the execution was enlivened by a poetic breath that brought all of the tender and airy composition’s beauties to their fullest effect. The most distinct contrast to these instrumental pieces was made by the concert’s finale, Berlioz’s overture *Le carnaval romain*, with its mad clangor of cymbals. Miss Ida Rosburgh appeared as soloist in this concert. With artistic self-denial, the coloratura artist had chosen the aria of Gabriel “Auf mächtigen Fittigen” from Haydn’s *Creation* for her first piece. That she had a very neat success even with this piece, which offers her no occasion to shine with her skills of her throat, is proof that she sang the aria very satisfactorily as far as her voice, an encore of which is not especially strong, permitted. She was more at home with the grand coloratura aria from *Die Zauberflöte*, which was demanded encore with such vehemence that the artist also performed a few song variations by Vaccai. For the third concert, the society is preparing Haydn’s Symphony in C minor and Raff’s new Symphony in D minor.

The “Arion” held its second concert of the season last night at its hall on St. Mark’s Place before a rather numerous audience. The association sang four choral pieces, two of them – Schumann’s *Wassermann* and the eight-number *Alpenstimmen aus Österreich*, a fresh and perky, half humorous composition by R. Weinwurm – for the first time. The two new pieces and also Cornelius’s *Grablied* sung very well under Dr. Damrosch’s direction and received with the deserved applause; in Marschner’s *Unverzagt* on the other hand, an admittedly rather difficult composition, the singers didn’t succeed; the first tenors specifically proved not up to their task. Mr. A. Bischoff presented Uhland’s ballad *Jung Siegfried*, set by Dr. L. Damrosch. Without being actually written in a strict ballad form, the composition strikes the real national tone of the ballad; very characteristic is the piano accompaniment to the song, which Mr. Bischoff performed to his honor. The audience compelled the singer to repeat the taxing song. Mr. Remmertz, whose voice was in splendid shape last night, caused a sensation with an aria from Adam’s opera *Le chalet*, which he sang masterfully; as an encore, Mr. Remmertz presented the song *Ich bin der Hirtenknab*. Miss Anna Bock played Beethoven’s Sonata in F minor, known under the name, not given to it by Beethoven, of *Sonata Appassionata*, Liszt’s transcription of the spinners’ song from *Der fliegende Holländer*, the *Soiree de Vienne* by Trausig, and as an encore, a melody in F major by Rubinstein. Her performance was technically smooth and well-rounded, and indeed almost consummate. In her presentation of the Beethoven sonata, however, we missed intellectual penetration of the work, emotion and warmth. We liked best her rendition of the Liszt transcription, which she executed with force and verve.—NYSZ Monday, 14 December 1874, p. 5]

Die Philharmonische Gesellschaft hat mit ihrem zweiten Concerte, welches am Samstag vor acht Tagen in der Academy of Music stattfand, das wieder gut gemacht, was sie mit ihrem sehr schwachen ersten Concerte sich selbst geschadet hatte. Dieses zweite Concert, dessen Ausführung wenig oder fast gar nichts zu wünschen übrig ließ, darf als ein wirklich klassisches Concert bezeichnet werden. Es begann mit der Es-Dur-Sinfonie von

Schumann, der sogenannten „Rheinischen“ Sinfonie, einem der schönsten, lieblichsten, an originellen, melodischen Gedanken überreichen Werke dieses genialen Tonsetzers. Die Ausführung der Sinfonie war eine im Allgemeinen sehr befriedigende. Das Andante cantabile des großen Beethoven'schen Trio in B-dur wurde in der hier schon bekannten Lisztschen Bearbeitung von den Philharmonikern meisterhaft gespielt und von dem Publikum mit dem größten Beifall aufgenommen. Die von Joachim Raff instrumentirte Bach'sche Ciaconna in D-Moll—von dem Componisten für Violine geschrieben—gelangte in diesem Concerte zur ersten Aufführung. Raff hat seine Bearbeitung, die bei aller in derselben entwickelten instrumentalen Brillanz doch die edle, keusche Formenreinheit dieses alten Tanzstückes vortrefflich gewahrt hat, den hiesigen Philharmonikern gewidmet, und deshalb war es nicht mehr als recht und billig, daß die Ciaconna dem hiesigen Publikum auch zum ersten Male durch die Gesellschaft vorgeführt wurde. Die unter Bergmann's Leitung sehr sauber executirte Composition wurde äußerst beifällig aufgenommen. Fräulein Ida Rosburgh, deren Stimme jedoch kaum für die weiten Räume unseres Opernhauses ausreicht, sang in diesem Concerte eine Arie aus Haydn's Schöpfung und die erste Arie der Königin der Nacht aus der „Zauberflöte“. Durch den künstlerisch vollendeten Vortrag beider Piecen hat sich die Sängerin die Anerkennung aller Kunstfreunde erworben. Für ihr am 23. Januar abzuhaltendes Saisonconcert studiren die Philharmoniker, neben anderen Sachen, die C-Moll-Sinfonie von Haydn und die sechste Sinfonie, in D-Moll, von Raff, ein, welche Werke dem hiesigen Publikum noch unbekannt sind.—NYSZ Sunday, 20 December 1874, p. 5

[With its second concert, held on Saturday eight days ago at the Academy of Music, the Philharmonic Society has repaired the damage done by its very weak first concert. This second concert, whose execution left little or hardly anything to be desired, can be called a truly classical concert. It began with Schumann's Symphony in E-flat major, the so-called *Rheinische* Symphony, one of the most beautiful and lovely works, abounding with original and melodious ideas, of this inspired composer. The symphony's execution was altogether very satisfactory. The Philharmonic's masterful rendition of the andante cantabile of Beethoven's grand trio in B-flat major in Liszt's adaptation, already known to local audiences, was received with the greatest applause. Joachim Raff's setting of Bach's *Ciaconna* in D minor—originally composed for violin—was performed for the first time during this concert. Raff has dedicated his adaptation, which, despite all the instrumental brilliance developed in it, perfectly preserves the noble and chaste formal purity of this old dance-piece, to the local Philharmonic, and so it was only fair that the society would be the first to present the *Ciaconna* to the local public. The composition, performed very neatly under Bergmann's direction, was received very favorably. Miss Ida Rosburgh, whose voice is unfortunately hardly sufficient for the large spaces of our opera house, sang an aria from Haydn's *Creation* and the first aria of the queen of the night from *Die Zauberflöte* during this concert. The singer's artistically consummate presentation of both pieces has earned her the recognition of all friends of the arts. For their [third] season concert, to be held on January 23, the Philharmonic players are rehearsing, among other things, Haydn's Symphony in C minor and Raff's Sixth Symphony in D minor, works as yet unfamiliar to the local public.—NYSZ Sunday, 20 December 1874, p. 5]

Philharmonische Gesellschaft. Das dritte Concert der Philharmoniker ist auf morgen Abend angesetzt; als Hauptnummer figurirt auf dem Programme die neue Raff'sche Symphonie mit dem Motto „Gelebt, gestrebt,—gestritten, gelitten,—gestorben, umworben.“—Die öffentliche Hauptprobe für das Concert ist auf heute angesetzt.—NYSZ Friday, 22 January 1875, p. 5

[Philharmonic Society. The Philharmonic's third concert has been scheduled for tomorrow evening; the program's main number is Raff's new symphony with the motto "Gelebt, gestrebt, —gestritten, gelitten,—gestorben, umworben" ["Lived, striven—fought, suffered—died and praised"]. —The public main rehearsal for the concert is scheduled for today.—NYSZ Friday, 22 January 1875, p. 5]

Philharmonische Gesellschaft. Heute Abend findet in der Academy of Music das dritte Concert der philharmonischen Gesellschaft statt, bei welchem das folgende Programm zur Aufführung gelangt: 9. Symphonie C Moll von Haydn, Ciaccone von Bach, Introduction zu Tristan und Isolde von Wagner. Symphonie No. 6 D Moll von Raff.—Letztere ist dieselbe, welche in dem letzten Concerte von Thomas zur Aufführung gelangt. —NYSZ Saturday, 23 January 1875, p. 5

[Philharmonic Society. The Philharmonic Society's third concert will be held tonight at the Academy of Music, and the following program will be performed: 9th Symphony in C minor by Haydn, *Ciaccone* by Bach, Introduction to *Tristan und Isolde* by Wagner. Symphony no. 6 in D minor by Raff.—The latter symphony is the same that will be performed in Thomas's last concert.—NYSZ Saturday, 23 January 1875, p. 5]

Concerte. Mangel an Concerten werden wir in der nächsten Zeit, d.h. in der laufenden Woche nicht zu leiden haben. An die in den letzten zwei Tagen stattgehabten und in diesem Artikel besprochenen Concerte—der Philharmonischen Gesellschaft und des Liederkranz—schließen sich am Donnerstag Abend das Concert zum Besten des deutschen Frauenvereins für Wittwen und Waisen in Steinway Hall und am nächsten Sonntag Abend die Concerte an, welche die „American Musical Fund Society“ zum Besten ihres Wittwen- und Waisen- Funds in den Germania Assembly-Rooms und der bekannte Gesangverein „Schillerbund“ zur Feier seines 25. Stiftungsfestes in Steinway Hall geben werden. Am Samstag Abend concertirten die Philharmoniker zum dritten Male in dieser Saison in der Adademy of Music. Das Haus war nur anständig besetzt, trotzdem, daß das Programm dieses Concertes ein recht anziehendes und interessantes war. Das Concert begann mit der Haydn'schen Sinfonie in C-Moll, welche, wie das Programm behauptete, hier zum ersten Male gespielt wurde. Die Sinfonie, die mit ihren klaren, einfachen Ideen jedm verständlich sein muß und zum Herzen spricht, wenn man überhaupt Empfänglichkeit und Gefühl für Musik besitzt, wurde vorzüglich gespielt. Auf die Wiedergabe der Raff'schen Sinfonie No. 6 in D-moll, mit welcher uns erst kürzlich Thomas bekannt gemacht hat, können wir dieses Lob nicht ausdehnen, dagegen hatte die Ausführung der übrigen Orchester-Piecen, der Bach'sche Ciaccona in D-moll und der Einleitung zu Wagner's „Tristan und Isolde“, gerechten Anspruch darauf. Als Solistin trat in diesem Concerte eine Frau Henry Butman, eine Kirchensängerin aus der Stadt der

Kirchen (Brooklyn) mit einer Arie aus dem „Don Juan“ und einer Coloratur-Cavatine aus Rossini's „Semiramis“ auf. Die Dame besitzt einen prächtigen, volltönenden Mezzosopran und bedeutende technische Fertigkeit, welche jedoch für die Rossini'sche Arie nicht ganz ausreichte. Außerdem war ihr Vortrag beider Arien ein dramatisch belebter und wirksamer. Das Publikum zollte der Künstlerin stürmischen Beifall. In dem vierten Concerte wird uns die Philharmonische Gesellschaft eine hier noch unbekannte Spohr'sche Sinfonie und eine neue Fest-Ouverture von Lassen vorführen. Als Solist für dieses Concert ist der Pianist S. B. Mills gewonnen worden.—NYSZ Monday, 25 January 1875, p. 5

[Concerts. We will not suffer from a scarcity of concerts in the near future, i.e., during this week. The concerts held during the past two days, and discussed in this article—those of the Philharmonic Society and the Liederkranz—will be followed on Tuesday evening by the benefit concert for the German Women's Society for widows and orphans at Steinway Hall, and on Sunday by the concerts held by the American Musical Fund Society at the Germania Assembly Rooms to benefit its widows and orphans fund, and by the well-known glee club *Schillerbund* in celebration of the 25th anniversary of its founding. On Saturday evening, the Philharmonic gave their third concert of this season at the Academy of Music. The house was only decently full even though the program of this concert was a rather attractive and interesting one. The concert began with Haydn's Symphony in C minor which, as the program declared, was performed for the first time here [in New York?]. Intelligible to anyone with its clear and simple ideas, and speaking to the heart of anyone at all receptive to and endowed with feeling for music, the symphony was performed with excellence. We cannot extend this praise to the performance of Raff's Symphony No. 6 in D minor, which Thomas has introduced to us only recently; in contrast, the execution of the remaining orchestra pieces, Bach's *Ciaccona* in D minor and the Introduction to Wagner's *Tristan and Isolde* had a just claim to such praise. Appearing as soloist in this concert was a certain Mrs. Henry Butman, a church singer from the city of churches (Brooklyn), with an *Aria* from *Don Juan* and a coloratura *cavatina* from Rossini's *Semiramis*. The lady has a splendid and full-bodied mezzo-soprano voice and considerable technical ability which, however, did not fully suffice for the Rossini aria. Otherwise, her presentation of both arias was a dramatically vivid and effective one. The audience rewarded the artist with roaring applause. During the fourth concert, the Philharmonic Society will present us with a previously unheard symphony by Spohr and a new festival overture by Lassen. Mr. S. B. Mills has been enlisted as soloist for this concert.—NYSZ Monday, 25 January 1875, p. 5]

Benefiz-Concert. Zum Besten der Wittwen und Waisen der „American Musical Fund Society“ findet morgen Abend in den Germania-Assembly-Rooms ein großes Vocal und Instrumental-Concert statt, an welchem sich die Sängerin Fräulein Ida Rosburg, die Pianistin Fräulein Lina Luckhardt, der Baritonist A. Sohst, der Violinist C. G. Richter und ein großes Orchester unter der Leitung des Herrn Karl Bergmann betheiligen werden.—NYSZ Saturday, 30 January 1875, p. 5

[Benefit concert. A grand vocal and instrumental concert of the American Musical Fund Society to benefit widows and orphans will be held tomorrow night at the Germania

Assembly Rooms. The singer, Miss Ida Rosburg, the pianist, Miss Lina Luckhardt, the baritone, Mr. A. Sohst, the violinist, Mr. C. G. Richter, and a grand orchestra under the direction of Mr. Karl Bergmann will participate.—NYSZ Saturday, 30 Jan 1875, p. 5]

Zum Besten der Wittwen und Waisen der American Musical Fund Society wird heute Abend in den Germania Assembly Rooms ein großes Vocal- und Instrumental-Concert gegeben. Ein großes Orchester, die Damen Rosburgh, Luckhardt, die Herren A. Sohst, C. G. Richter u. A. Betheiligen sich an diesem Concerte.—NYSZ Sunday, 31 January 1875, p. 4

[A grand vocal and instrumental concert of the American Musical Fund Society to benefit widows and orphans will be held tonight at the Germania Assembly Rooms. A grand orchestra, Miss Rosburg, Miss Luckhardt, Messrs. A. Sohst, C. G. Richter and others will participate. —NYSZ Sunday, 31 Jan 1875, p. 4]

Concert der Philharmoniker, Concert des Liederkranz, Concert des Deutschen Frauen-Vereins zur Unterstützung armer und kranker Wittwen und Waisen, Opernvorstellungen in englischer Sprache, französische Opera-Bouffe-Vorstellungen, deutsche komische Opernvorstellungen in den beiden deutschen Theatern der Stadt—mehr kann man doch wahrhaftig nicht verlangen,—einen solchen Reichthum von musikalischen Genüssen hat uns bis jetzt noch keine Woche der Saison bescheert. Und dieser Segen ist noch nicht zu Ende, denn für die nächsten acht Tage sind die Aussichten ebenfalls glänzende. Beginnen wir der Reihenfolge nach mit dem philharmonischen Concerte, welches am Samstag vor acht Tagen in der Academy of Music stattfand. Das Programm der Philharmoniker hat diesmal sogar den Blättern, die neben den Thomas'schen keine großen Orchesterconcerte gelten lassen, volle Anerkennung abgezwungen. Dasselbe brachte von Orchesterwerken die neunte der Haydn'schen Sinfonien in C-moll, die hier noch nicht gespielt worden sein soll, auf Verlangen zum zweiten Male die von Raff der Gesellschaft gewidmete Bach'sche Ciaconna in D-Moll, die Introduction zu „Tristan und Isolde“ und die sechste Sinfonie von Raff, deren Motto, „Gelebt, gestrebt,—Gelitten, gestritten,—Gestorben, umworben“ ist. Wirklich Neues enthält dieses Programm allerdings nicht, aber doch recht viel des Guten und Interessanten. In der Haydn'schen Sinfonie sind die kurzen, wunderschön melodiösen Motive, die jedem einzelnen Satz seinen bestimmten Charakter verleihen, und mit Haydn'scher Meisterschaft durchgearbeitet sind, bemerkenswerth. Klar und fest steht Alles in dieser Sinfonie vor uns, man braucht nicht zu grübeln und zu deuten, was mit Diesem oder Jenem wohl gemeint sei. Der alte Meister wußte, was er wollte, und seine Tonsprache ist einem Jedem eine verständliche. Gespielt wurde das Werk, wie es gespielt werden sollte; die Melodien entwickelten sich mit natürlicher Grazie und fließender Glätte, wodurch die fröhliche, heitere Klarheit und Durchsichtigkeit des ganzen musikalischen Baues gewahrt wurde. Ueber die Ciaconna haben wir in letzter Zeit so häufig zu schreiben Gelegenheit gehabt, daß wir nicht wüßten, was wir über dieses Werk noch Neues sagen könnten. Fein und delikate nuancirt wurde die Einleitung zu Wagner's „Tristan und Isolde“, dieses Klagelied unglücklicher, verhängnißvoller Liebe, wieder gegeben [*sic*: wiedergegeben]. Das verdient um so mehr anerkannt zu werden, da diese Composition mehr und größere Schwierigkeiten für ein großes Orchester bietet, als die übrigen Instrumentalsachen, die an diesem Abend gespielt

wurden. Aenlich, wie mit der Bach'schen Ciaconna, ergeht es uns in Bezug auf die Raff'sche Sinfonie, welche wir nach den Aufführungen durch das Orchester des Herrn Theodor Thomas ausführlich besprochen haben. Ganz klar ist uns übrigens das Raff'sche Werk, trotz mehrfachen Anhörens, nicht geworden; es sind viele dunkle, unverständliche Stellen darin, welche scheinbar nicht im Einklang mit den Grundideen, die durch das Motto nur halb angedeutet werden, stehen; neben dem Realismus, welcher sich in der Musik der Componisten unserer Zeit häufig breit macht, herrscht in dieser Sinfonie eine Neigung zum Mysticismus [*sic*: Mysticismus] vor, welchen weder die Sinfonien „Im Walde“ noch die „Leonoren-Sinfonie“ von Raff zeigen. In letzteren beiden Sinfonien wird auch das Orchester in einer viel klareren, meisterhafteren Weise gehandhabt und die Instrumentation ist reicher und voller. Dies und andere Umstände deuten darauf hin, daß das Werk rascher und oberflächlicher gearbeitet wurde, als die beiden schon erwähnten; ihr Schicksal dürfte wohl das der vierten Sinfonie in G-moll von Raff sein, welche von der Philharmonischen Gesellschaft im Jahre 1872 hier eingeführt wurde, dann aber wieder von ihren Programmen verschwand. Die Solistin des Abends war Frau Henry Butman, eine Kirchen-Sängerin aus Brooklyn. Wenn auch keine Sängerin ersten Ranges, so waren ihre Leistungen an diesem Abend doch recht annehmbare. Die Stimme der Dame ist ein Mezzosopran von ziemlicher Fülle, Kraft und angenehmer Klangfarbe, nur in der Höhe schon etwas angegriffen und scharf klingend. Die Dame sang die Briefarie aus dem „Don Juan“ und eine Coloratur-Cavatine (*Bel raggio*) aus Rossini's „Semiramis“ mit ziemlichem Geschick und Fertigkeit; beide Piecen fanden eine wohlwollende Aufnahme von Seiten des Publikums. Für ihr nächstes Concert stellen uns die Philharmoniker die dritte Sinfonie von Spohr und eine Festouvertüre von Lassen in Aussicht. In diesem Concerte wird auch „unser“ Pianist S. B. Mills wieder einmal öffentlich auftreten.—NYSZ Sunday, 31 January 1875, p. 6

[Concert of the Philharmonic Society, concert of the Liederkranz, concert of the German Ladies' Association for the support of poor and ailing widows and orphans, English-language opera shows, French opera bouffe shows, German comic opera shows in both German theaters in the city—truly, one cannot ask for more—a wealth of musical pleasures such as no other week this season has yet offered us. And the blessing is not yet at an end, for the prospects for the next eight days are again splendid. Let us begin in due order with the Philharmonic concert, held on Saturday eight days ago at the Academy of Music. The Philharmonic's program has this time compelled the full respect, even of those papers that will not let any grand orchestra concerts stand next to Thomas's. It presented the following orchestral works: Haydn's Ninth Symphony in C minor [no. 95], which is said never to have been performed here; a demanded repetition of Bach's *Ciaconna* in D minor, dedicated by Raff to the society; the Introduction to *Tristan und Isolde*, and Raff's Sixth Symphony, whose motto is “Gelebt, gestrebt,—gelitten, gestritten,—gestorben, umworben.” It is true, the program does not contain anything really new, but instead much that is good as well as interesting. In Haydn's symphony, the short and wonderfully melodious motifs that lend each movement its own defined character are remarkable and are worked through in Haydn's masterful way. Everything in this symphony stands before us clearly and firmly, there is no need to ponder and to divine what may be intended with this or that. The old master knew what he wanted, and his tone-language is understood by everyone. The work was played as it ought to be; the

melodies developed with natural grace and in a smooth flow, preserving the merry and serene clarity and transparency of the whole musical edifice. Regarding the ciacconna, we have had occasion to write about it so often in recent times that we have nothing new to say about it. The Introduction to Wagner's *Tristan und Isolde*, that song of lament for an unhappy and doomed love, was performed with subtle and delicate nuance. The fact that this composition offers more frequent and greater difficulties than the other instrumental pieces played that evening deserves special recognition. With Raff's symphony, it is a matter similar to Bach's ciacconna; we have discussed it in detail after the performances by Mr. Theodore Thomas's orchestra. The work, by the way, has not become entirely clear to us despite repeated listening; it contains many dark and incomprehensible passages which seem to be in discord with fundamental ideas that the motto only hints at; next to the realism that frequently dominates the music of our contemporary composers, a mysticism prevails in this symphony which is not apparent in Raff's other symphonies, *Im Walde* and the *Leonore* Symphony. In the latter two, the handling of the orchestra is also much clearer and shows greater mastery, and the instrumentation is richer and fuller. This, as well as other circumstances, indicate that the work was written more quickly and in a more superficial way than the two other works mentioned; its fate may well be that of Raff's Fourth Symphony, in G minor, which was introduced here by the Philharmonic Society in 1872, but then disappeared from its programs. The evening's soloist was Mrs. Henry Butman, a church singer from Brooklyn. Though she is not a first-rate singer, her performance this evening was quite passable. Her mezzo-soprano voice is somewhat fullbodied and forceful, with a pleasant timbre; yet it is only slightly strained and shrill in the high register. The lady sang the letter aria from *Don Giovanni* and a coloratura cavatina ("Bel raggio") from Rossini's *Semiramide* with considerable skill and dexterity; both pieces were received favorably by the audience. For its next concert, the Philharmonic promises us Spohr's Third Symphony and a Festival Overture by Lassen. During this concert, "our" pianist, S. B. Mills, will also make a public appearance again.—NYSZ Sunday, 31 January 1875, p. 6]

An demselben Abend fand in dem Germania-Assembly-Rooms das jährliche Benefiz-Concert der American Musical Fund Society statt. Ein sehr zahlreiches Publikum hatte sich zu diesem Concerte, dessen Ertrag dem Wittwen-und Waisen-Fond dieser Gesellschaft zufließt, eingefunden. Das Programm des Concertes bestand aus acht gelungen Solovorträgen der Coloratur-Sängerin Frl. Ida Rosburgh, der Pianistin Frl. Lina Luckhardt, des Baritonisten Hrn. Adolph Sohst und des Violinisten Hrn. C.G. Richter. Außerdem spielte das Orchester unter Leitung von Karl Bergmann mehrere Orchesterwerke, darunter eine neue, der Gesellschaft gewidmete Overture von C. G. Richter. Die Richter'sche Overture ist jedenfalls ein Werk, welches Beachtung verdient. Dieselbe behandelt die Fabel von der Königin „Bodiffée“, welche in einem Kampfe für die Freiheit ihres Volkes gegen die Römer ihren Untergang fand. Es ist eine descriptive, dramatische Overture, die mit einem Trauermarsche beginnt, dem sich ein lebhaftes Allegro anschließt. Ein hübscher lieblicher Mittelsatz, den zuerst die Blas-Instrumente und dann das Streichquartett tragen und weiter ausspinnen folgt. Das Hauptthema tritt im zweiten Theile der Overture wieder auf und führt in recht origineller Berarbeitung und Verschlingung mit dem zweiten Thema auf das Finale hin, welches für die große, breite Basis des ganzen Werkes zu plötzlich und unvermittelt eintritt. Die Instrumentation zeigt

in ein paar feinen, delicaten Ausführungen, daß man es mit der Arbeit eines gediegenen Musikers, der das moderne Orchester durch und durch kennt, zu thun hat. Die Overture, die sehr wacker gespielt wurde, fand stürmischen Beifall.—NYSZ Sunday, 7 February 1875, p. 4

[On the same evening, the annual benefit concert of the American Musical Fund Society was held at the Germania Assembly Rooms. A very large audience had attended this concert, the proceeds of which will accrue [to constitute] the widows' and orphans' fund of this society. The program of the concert consisted of eight accomplished solo presentations of the *coloratura* singer, Miss Ida Rosburgh, the pianist, Miss Lina Luckhardt, the baritone, Mr. Adolph Sohst, and the violinist, Mr. C.G. Richter. In addition, the orchestra under Karl Bergmann's direction played a number of orchestral works, among them a new overture by C.G. Richter dedicated to the orchestra. Richter's overture is by all means a work deserving of recognition. It is based on the fable of queen "Bodiffea," who found death in her battle for her people's freedom from the Romans. It is a descriptive and dramatic overture, beginning with a funeral march followed by a lively *Allegro*. A neat middle section follows, borne and varied first by the wind instruments and then the string quartet. The main theme reappears in the second part of the overture and, in a rather original development and entwinement with the second theme, leads to the finale, which commences too suddenly given the large and broad basis of the whole work. Through its fine and delicate execution, the instrumentation shows that this is the work of a competent musician who is thoroughly familiar with the modern orchestra. The overture, played with great courage, met with roaring applause.—NYSZ Sunday, 7 February 1875, p. 4]

Die Philharmonische Gesellschaft gab am Samstag Abend ihr viertes Concert in dieser Saison in der Academy of Music. Das Haus war überfüllt und das Concert fiel in jeder Hinsicht befriedigend aus. Wir möchten es sogar als das beste Concert bezeichnen, welches die Gesellschaft in dieser Saison geliefert hat; wenn derartige Vergleiche nicht stets etwas Mißliches hätten. Auch eine Novität hatte das Programm aufzuweisen, nämlich eine Fest-Ouverture von Lassen, welche aber ebenso gut hätte wegbleiben können. Ein Zug von gezwungenem, unnatürlichem, fast gewaltsamem Humor weht durch die ganze Overture, die durch ihre wirklich meisterhafte, raffinierte Behandlung des Orchesters wohl im Stande sein mag, den Musiker zu fesseln und zu interessiren, aber schwerlich den Durchschnitts-Concertgänger, den Laien. Recht willkommen war dem großen Publikum Spohrs C-Moll-Sinfonie, die, ohne wirklich große und erhabene Gedanken zu besitzen, doch durch ihre lieblichen Melodien, ihre hübschen, harmonischen Wendungen und feinen, eleganten Instrumental-Effekte einen gewinnenden, fesselnden Eindruck machte. Liszt's in diesen Blättern schon häufig und ausführlich besprochene sinfonische Dichtung „Tasso“ und die Weber'sche Overture zum „Geisterkönig“ wurden ebenfalls von der Gesellschaft gespielt, und zwar, wie auch die obenerwähnten Piecen, tadellos. Herr S. B. Mills, dem wir nur den Vorwurf zu machen haben, daß er sich viel zu selten öffentlich hören läßt, trat an diesem Abend mit dem großen und schwierigen Clavier-Concert in A-moll Opus 54, von Schumann wieder einmal vor das Publikum. Er spielte das Concert, in welchem der Clavierpart dem Orchester gegenüber häufig doch recht stiefmütterlich behandelt ist, mit jener

künstlerischen Vollendung und Verständniß, jener nie fehlenden Sicherheit, jener eleganten Brillanz, welche ihn eben zu einem echten Künstler stempeln. Seine Leistung, welche durch einen im Tone kraftvoll [*sic*: kraftvollen] und mächtigen, dabei aber doch auch wieder lieblich weichen, gesangsreichen Concertflügel von Steinway gehoben und unterstützt wurde, fand den stürmischsten Beifall. Herr F. Bergner trug ein Adagio von Bargiel für das Violoncello mit dem ihm eigenen schönen, vollen Tone und eleganter technischer Fertigkeit vor. Am 20. März wird das fünfte und vorletzte Concert der Philharmonischen Gesellschaft stattfinden. Es sind für dasselbe die sechste Sinfonie von Mozart, Mendelssohn's sogenannte „schottische“ Sinfonie, die Ouverture zum „Fliegenden Holländer“ von Wagner und die dritte Leonoren-Ouverture von Beethoven in Aussicht genommen worden.—NYSZ Monday, 22 February 1874, p. 5

[The Philharmonic Society held its fourth concert of this season on Saturday evening at the Academy of Music. The house was overcrowded, and the concert was in every respect satisfying. We should even like to call it the best concert the society has yet brought us this season, if such comparisons weren't always somewhat awkward. The program also contained a novelty, a Festival Overture by Lassen, which, however, might as well have been left out. A trace of compelled, unnatural, almost forcible humor could be felt throughout the entire overture, which, with its truly masterful and ingenious treatment of the orchestra, may well be captivating and interesting to the musician, but hardly to the average concert-goer, the layperson. Spohr's Symphony in C minor was received warmly by the large audience, a work which, without containing truly great or sublime ideas, made an appealing and engrossing impression. The society also played Liszt's symphonic poem *Tasso*, which has been discussed frequently and in detail in these pages, and Weber's overture to the *Geisterkönig*, as impeccably as the abovementioned pieces. Mr. S. B. Mills, whom we have to reproach only for performing much too rarely in public, appeared once again before an audience with Schumann's great and difficult Piano Concerto in A minor, op. 54. He played the concerto, whose piano part is treated like a step-child in comparison to the orchestra's, with the unfailing sureness, elegant brilliance, and artistic perfection and understanding which mark him as a true artist. His performance, elevated and supported by a powerful and mighty, yet, at the same time, gentle, soft, and song-like concert piano by Steinway, met with the most roaring applause. Mr. F. Bergner performed an adagio for violoncello by Bargiel with his own beautiful and full timbre and elegant technical skill. The Philharmonic Society's fifth and penultimate concert will be held on March 20. Planning for this concert includes Mozart's Sixth Symphony, Mendelssohn's so-called "Scottish" Symphony, the overture to *Der fliegende Holländer* by Wagner, and Beethoven's third *Leonore* overture.—NYSZ Monday, 22 February 1874, p. 5]

Benefiz-Concert. Zum Besten der Hinterbliebenen des verstorbenen Dirigenten Cäsar Emmelmann wird morgen Abend in den Germania Assembly-Rooms ein großes Vocal und Instrumental-Concert stattfinden. Es werden sich an demselben der Aschenbrödel-Verein unter der Leitung des Hrn. Karl Bergmann, der Deutsche Liederkrantz, Dirigent A. Paur, die Melomanen, der Deutsche Quartett-Club, Odd-Fellow Liedertafel, Mozart-Verein, Veteranen-Verein, New-Yorker Sängerrunde, Caecilien-Verein, Abt-Schüler, Philharmonic Quartett-Club, Mozart Männerchor, sowie die Herren A. Sohst (Bariton)

und Sachleben (Violoncello) betheiligen. Das Programm, welches für dieses Concert aufgestellt worden ist darf als ein sehr reichhaltiges und interessantes bezeichnet werden.—NYSZ Saturday, 27 February 1875, p. 4

[Benefit concert. A grand vocal and instrumental concert will be held tomorrow at the Germania Assembly Rooms to benefit the surviving family of the late conductor, Cäsar Emmelmann. The Aschenbrödel Association, under the direction of Mr. Karl Bergmann, the Deutscher Liederkranz, conductor A. Paur, the Melonians [*sic*: Melomanian], the German quartet club, the Odd-Fellow Liedertafel, the Mozart Society, the Veteran's club, the New-York Sängerrunde, the Caecilien club, Abt-Schüler, the Philharmonic Quartet club, the Mozart Sängerkhor, as well as Messrs. A. Sohst (baritone) and Sachleben (cello) will participate. The program established for this concert can be called a very rich and interesting one.—NYSZ Saturday, 27 February 1875, p. 4]

Heute Abend wird zum Besten der Hinterbliebenen des verstorbenen Dirigenten Caesar Emmelmann in den Germania Assembly-Rooms ein großes Vocal und Instrumental-Concert stattfinden, an welchem sich der Aschenbrödel Verein unter Karl Bergmann's Leitung, der Liederkranz, Deutscher Quartett-Club, die Melomanen, Mozart- Verein, Veteranen-Verein, New-Yorker Sängerrunde, Caecilien-Verein, Social-Reform Verein, Abt-Schüller, Philharmonic Quartett-Club, Mozart-Männerchor—als Vereine, in denen Herr Emmelmann früher thätig war—der Cellist Sachleben und der Baritonist A. Sohst betheiligen werden.—NYSZ Sunday, 28 February 1875, p. 4

[A grand vocal and instrumental concert will be held tomorrow at the Germania Assembly Rooms to benefit the surviving family of the late conductor, Cäsar Emmelmann. The Aschenbrödel Association, under the direction of Mr. Karl Bergmann, the Deutscher Liederkranz, the German quartet club, the Melomanes, the Mozart Society, the Veteran's club, the New-York Sängerrunde, the Caecilien club, the club for social reform, Abt-Schüller, the Philharmonic Quartet club, the Mozart Men's glee club—the clubs in which Mr. Emmelmann used to be active—the cellist, Mr. Sachleben, and the baritone, Mr. A. Sohst will participate.—NYSZ Sunday, 28 February 1875, p. 4]

Eine Anzahl unserer hiesigen Gesangvereine veranstalteten heute vor acht Tagen in den Germania Assembly Rooms ein Benefiz-Concert für die Hinterbliebenen eines verstorbenen Gesangvereins-Dirigenten. Dasselbe war außerordentlich gut besucht und bot auch einzelne recht gelungene Leistungen, wie die Vorträge des Orchesters des Aschenbrödel-Vereins unter der Leitung des Herrn Karl Bergmann, des Deutschen Liederkranz, welcher Nagiller's schwieriges Lied „Mignon“ vortrefflich sang, der Sängerrunde, des Philharmonic Quartett-Club und einiger anderer Vereine.—NYSZ Sunday, 7 March 1875, p. 4

[A number of our local glee clubs held a benefit concert at the Germania Assembly Rooms eight days ago, in favor of the surviving family of the late conductor of a glee club. The concert was extraordinarily well attended and brought rather successful individual performances such as the presentations by the Aschenbrödel association's orchestra, conducted by Mr. Karl [*sic*] Bergmann, of the Deutscher Liederkranz, which

gave an excellent rendition of Nagiller's difficult song Mignon, of the Sängerrunde, the Philharmonic Quartet Club, and a few other clubs.—NYSZ Sunday, 7 March 1875, p. 4]

Die Philharmonische Gesellschaft hat für ihr nächstes Concert Herrn Dr. Leopold Damrosch als Solisten gewonnen; derselbe wird bei dieser Gelegenheit ein neues Violin-Concert eigener Composition zum ersten Male öffentlich spielen.—NYSZ Sunday, 7 March 1875, p. 4

[The Philharmonic Society has enlisted Dr. Leopold Damrosch as a soloist for its next concert; he will give the first public performance of a violin concerto that he composed on the occasion.—NYSZ Sunday, 7 March 1875, p. 4]

Philharmonische Gesellschaft. Heute Abend gibt die philharmonische Gesellschaft in der Academy of Music unter Herrn Karl Bergmann's Leitung ihr fünftes und vorletztes Concert in dieser Saison. Als Solisten treten in diesem Concerte die Altistin Fräulein Bulkley und der Violinist Dr. Leopold Damrosch auf. Der letztere wird eine eigene Composition, ein Violinconcert mit Orchesterbegleitung, zum ersten Male öffentliche spielen. Von Orchesterwerken kommen Mozart's D-Dur-Sinfonie—nicht die zuerst für dieses Concert bestimmte Jupiter-Sinfonie—, Mendelssohn's „Schottische“ Sinfonie, Beethoven's dritte Leonoren-Ouverture und die Ouverture zum „Fliegenden Holländer“ von Wagner zur Aufführung.—NYSZ Saturday, 20 March 1875, p. 5

[Philharmonic Society. The Philharmonic Society under the direction of Mr. Karl Bergmann will hold its fifth and penultimate concert of the season tonight at the Academy of Music. The soloists appearing in this concert will be the alto, Miss Buckley, and the violinist, Dr. Leopold Damrosch. The latter will play his own composition, a concerto for violin and orchestra, in public for the first time. Orchestral works to be performed include Mozart's Symphony in D major—not, as had originally been planned for this concert, the *Jupiter* Symphony—, Mendelssohn's "Scottish" Symphony, Beethoven's Third *Leonore* overture, and the overture to *Der fliegende Holländer* by Wagner.—NYSZ Saturday, 20 March 1875, p. 5]

Concert. Das fünfte und vorletzte Saison-Concert der Philharmonischen Gesellschaft fand am Samstag Abend vor ziemlich gefülltem Hause in der Academy of Music statt. Das Programm, so gut zusammengestellt es auch war, litt doch an einem großen Fehler, den man den Philharmonikern schon oft und mit Recht vorgeworfen hat, es bot nämlich nur Instrumentalmusik. Und zwei und eine halbe Stunde lang nur Instrumentalmusik hören zu müssen, ist entschieden zu viel verlangt. Die einzige Novität, welche der Abend brachte, war ein Concert für Violine und Orchester von Herrn Dr. Leopold Damrosch. Es ist eine überreichlich lange Composition dieses Concert und wirkt eben, selbst wenn sie so vortrefflich, wie es Herr Dr. Damrosch am Samstag Abend that, wiedergegeben wird, doch ermüdend auf den Zuhörer. Wenn Herr Dr. Damrosch beweisen wollte, daß er ein tüchtiger Violinist ist, daß er es versteht, in's Unendliche zu phrasiren, daß er das Orchester meisterhaft beherrscht und für dasselbe neue, interessante, mitunter aber auch nicht nur bizarre, sondern recht gesuchte Tonverbindungen, Klangwirkungen finden kann, dann ist ihm das vollkommen gelungen. Der zweite Satz, ein Adagio in G-Dur, ist

entschieden der beste und gefälligste Theil des Ganzen; auch die Einleitung des dritten Satzes, ein Allegro in D-Dur, ist interessant und originell; das wäre aber auch Alles, was wir an dem Concerte zu rühmen wüßten. Die Orchesterpiecen waren die erste der Mozart'schen Sinfonien, die dritte der Beethoven'schen Leonoren-Ouverturen, welche wir früher schon besser von den Philharmonikern gehört haben, die liebliche schottische Sinfonie von Mendelssohn, die zart, delikate, mit der richtigen poetischen Färbung gespielt wurde, und Wagner's Ouverture zum „Fliegenden Holländer“, eines von Karl Bergmann's Lieblingsstücken, die er besser erfaßt und dirigirt, als irgend ein anderer hiesiger Dirigent. Das sechste Concert wird ebenfalls keine Novität bringen. Die „Eroica“, Schumann's „Manfred“—Ouverture und Mendelssohn's Ouverture zum „Sommernachtstraum“ werden für dieses Concert einstudirt.—NYSZ Monday, 22 March 1875, p. 6

[Concert. The season's fifth and penultimate concert of the Philharmonic Society took place on Saturday evening at the Academy of Music before a mostly sold house. The program, well-composed as it was, suffered the one deficiency with which the Philharmonic players have often and rightly been reproached: it brought only instrumental music. And making an audience listen, for two and a half hours, exclusively to instrumental music, is clearly demanding too much. The evening's only novelty was a Concerto for Violin and Orchestra by Dr. Leopold Damrosch. This concerto is an overly long composition and thus tires the listener even when it is performed as excellently as Dr. Damrosch did on Saturday evening. If Dr. Damrosch wished to prove that he is a capable violinist, that he knows to phrase ad infinitum, that he has a masterful command over the orchestra and can find for it ever new and interesting, but sometimes not only bizarre but also rather contrived tone-combinations and tonal effects, then his concerto was a complete success. The second movement, an adagio in G major, is by far the best and most appealing part of the whole thing; the introduction of the third movement, an allegro in D major, is interesting and original; but that would be all we find praiseworthy in the concerto. The orchestral works performed were Mozart's First Symphony, Beethoven's Third *Leonore* overture, which we have heard in better performances by the Philharmonic in the past, Mendelssohn's lovely Scottish Symphony, which was played tenderly, delicately, and with the appropriate poetic coloring, and Wagner's Introduction to *Der fliegende Holländer*, one of Karl Bergmann's favorite pieces, of which he has a better grasp than any other local conductor. The sixth concert will equally bring nothing new. The *Eroica*, Schumann's *Manfred* overture, and Mendelssohn's overture to *Der Sommernachtstraum* are being rehearsed for this concert.—NYSZ Monday, 22 March 1875, p. 6]

Philharmonische Gesellschaft. Das sechste und letzte Saison-Concert der Philharmonischen Gesellschaft findet heute Abend unter Herrn Karl Bergmann's Leitung in der Academy of Music statt. Von Orchesterwerken gelangen in diesem Concerte Beethoven's C-Moll-Sinfonie, Schumann's Manfred-Ouverture, die Fantasie-Ouverture zum „Paradies und die Peri“ von Sterndale Bennett und die Vehmrichter-Ouverture von Berlioz [*sic*: (missing words) zur Aufführung]. Als Solisten werden die Sängerin Fräulein Anna J. Borie und die Pianistin Fräulein Julia Rive in diesem Concerte auftreten.—NYSZ Saturday, 24 April 1875, p. 5

[Philharmonic Society. The Philharmonic Society's sixth and last concert of the season under Mr. Karl Bergmann's direction will be held tonight at the Academy of Music. The orchestral works to be performed are: Beethoven's Symphony in C minor, Schumann's *Manfred* overture, the Fantasy Overture to *Paradise and the Peri* by Sterndale Bennett and the overture to *Les francs-juges* by Berlioz. The singer, Miss Anna J. Borie, and the pianist, Miss Julia Rivé, will appear as soloists in this concert.—NYSZ Saturday, 24 April 1875, p. 5]

Theodor Thomas und die Philharmonische Gesellschaft haben für die Saison von 1874—1875 mit New-York abgeschlossen, d.h. haben ihre letzten Saisonconcerte gegeben. Man könnte, da auch die Oper für diese Saison so ziemlich fertig geworden ist, die Saison als geschlossen betrachten, wenn nicht noch die üblichen Jahresconcerte, Abschiedsconcerte, Abschieds- und Schlußvorstellungen im Laufe dieser und der nächsten Wochen stattfinden würden. Theodor Thomas gab in der diesjährigen Saison sechs Sinfonie-Soiréen und die dazu gehörigen sechs öffentlichen Proben, zwei sogenannte Extra-Concerte und vier Matinée-Concerte. Er brachte in diesen Concerten folgende größere Werke zur Aufführung: Sinfonien: die zweite, dritte, vierte, fünfte und siebente von Beethoven; die erste, B-dur, von Schumann; Gade's C-moll-Sinfonie; Mozart's Jupiter-Sinfonie; die dritte Sinfonie in A-moll und die Reformations-Sinfonie von Mendelssohn; die Harold-Sinfonie von Berlioz; Raff's Sinfonie „Im Walde“ und No. 6 in D-moll; Dramatische Sinfonie, No. 4, Rubinstein; Frithjof Sinfonie, Hofmann; Oxford-Sinfonie, Haydn; Bach, Suite in B-moll; die sinfonische Dichtung „Die Ideale“ von Liszt; „Fee Mab“ von Berlioz. Ouverturen: Leonore, No. 2 und No. 3 von Beethoven; „Paris und Helena“, Gluck; „Wilhelm Tell“, Rossini; Triumph-Ouverture, Rubinstein. Außerdem gelangten in diesen Concerten noch Schumann's Träumerei und Bilder aus Osten, Bach's Ciacconne, Raff's Rhapsodie, Krönungsmarsch von Svendsen, Brahms's [*sic*: Brahms'] Ungarische Tänze, Mendelssohn's Octett für Streichinstrumente, und von Wagner Nummern aus der „Walküre“ und den „Meistersinger von Nürnberg“, sowie als Solovorträge Clavierconcerte, Arien und andere Sachen bekannter Componisten zur Aufführung. Die Programme der sechs Concerte der Philharmonischen Gesellschaft, respective der denselben vorangehenden achtzehn öffentlichen Proben enthielten folgende Orchesterwerke: Beethoven's vierte (Pastorale) und die fünfte (C-moll) Sinfonie; Schumann's dritte Sinfonie in Es-dur; Haydn's C-moll-Sinfonie; Raff's sechste Sinfonie in D-moll; Spohr's dritte (C-moll) Sinfonie; Mozart's A-dur-Sinfonie; Mendelssohn's A-moll-Sinfonie; Beethoven's dritte Leonoren-Ouverture; Ouverture zum „Fliegenden Holländer“ von Wagner; Ouverture „Normanenzug“ von Dietrich; Ouverture zur „Euryanthe“ von Weber; Bach's Ciacconna; Ouverture, „Römischer Carneval“, Berlioz; Introduction zu „Tristan und Isolde“, Wagner; Ouverture zum „Geisterkönig“, Weber; Liszt's „Tasso“; Fest-Ouverture von Lassen; Manfred-Ouverture, Schumann; Fantasie-Ouverture zum „Paradis und die Peri“ und die Vehmrichter-Ouverture von Berlioz. Das sechste und letzte Concert dieser Gesellschaft, auf welches wir zurückkommen werden, fand gestern Abend unter Karl Bergmann's Leitung vor einem sehr zahlreichen und gewählten Publikum in der Academy of Music statt.—Am Anfang der verflossenen Woche gab Herr Fried. Bergner sein jährliches Concert in dem kleinen Saale von Steinway-Hall. Her [*sic*] Bergner ist einer unserer tüchtigsten und besten, wenn

nicht unser bester, Cellist. Er behandelt sein Instrument mit höchster Eleganz und Fertigkeit und weiß demselben einen gesangsreichen, vollen und schönen Ton zu entlocken. Der Concertgeber spielte an diesem Abend eine Elegie von Rebling und wirkte in einem Quartett für vier Celli von Schaefer, eine interessante Composition, welche im Zusammenspiel tadellos executirt wurde, und in dem Beethoven'schen Quartett für Streichinstrumente in F-Dur, welches sauber, fein schattirt und mit künstlerischem Verständniß wiedergegeben wurde, mit. Der Pianist Herr S. B. Mills spielte eine Liszt'sche Rhapsodie mit bekannter virtuoser Fertigkeit. In dem ersten Satze des Beethoven-Trio in C-Moll trug ein Schüler des Herrn S. B. Mills, der junge Hermann Rietzel, den Clavierpart mit überraschender Sicherheit und Fertigkeit vor. Das einzige Mittelmäßige, was dieses sonst in Auswahl und Ausführung der Piecen vorzügliche Concert bot, waren die Gesangsvorträge der Mad. Dowland.—Der Pianist Robert Goldbeck, welcher vor Jahren hier in New-York als ausübender Künstler und Musiklehrer thätig war, später aber nach dem Westen (Chicago und St. Louis) übersiedelte, veranstaltete am Freitag Abend in Steinway Hall ein Vocal- und Instrumental-Concert, in welchem hauptsächlich Compositionen des Concertgebers zur Aufführung gelangten. Die Halle war fast gefüllt und Herr Goldbeck wurde vom Publikum mit Beifallszeichen empfangen. Daß Hr. Goldbeck dem Publikum nur eigene Compositionen vorführte, war entschieden ein Fehler, denn das Programm wurde dadurch doch ein einförmiges. Ein Trio für Piano, Violine und Violoncello, sowie ein Quartett für Streichinstrumente machten von den vorgeführten Sachen den besten Eindruck. Beide Werke sind geschickt gearbeitet, d.h. tüchtige Musikerarbeiten, und enthalten hübsche originelle Gedanken. Von den Liedern sind die Männerquartette „Die drei Fischer“ und „The Sands O'Dee“ von früherher hier bekannt; beide Piecen wurden von den Herren Busch, Rockwood, Beckett und Aiken vortrefflich gesungen und sehr beifällig aufgenommen. Ein Quartett für Sopran, Alt, zwei Tenöre und Baß mit Pianobegleitung fand ebenfalls Beifall. Der Concertgeber trug zwei Solostücke eigener Composition für Piano vor und bewies auf's Neue, daß er ein technisch vollendeter Pianist ist, welcher sein Instrument mit eleganter Virtuosität zu behandeln weiß.—NYSZ Sunday, 25 April 1875, p. 4

[Theodore Thomas and the Philharmonic Society have completed their 1874-75 New York season, i.e., they have held their last concerts of the season. Since the opera is also mostly done for the season, one could regard the season as finished, were it not for the usual annual concerts, farewell concerts, and farewell and final shows to be held during this and the next few weeks. Theodore Thomas held six symphonic soirees and the respective six public rehearsals during this season as well as two so-called extra concerts and four matinee concerts. During these concerts, he performed the following major works: symphonies: Beethoven's Second, Third, Fourth, Fifth, and Seventh; Schumann's First, in B-flat major; Gade's in C minor; Mozart's *Jupiter*; Mendelssohn's Third, in A minor, and *Reformation*; Berlioz's *Harold*; Raff's *Im Walde* and no. 6 in D minor; Rubinstein's dramatic Symphony No. 4; Hofmann's *Frithjof*; Haydn's *Oxford* symphony; Bach's Suite in B minor; the symphonic poem *Die Ideale* by Liszt; *Queen Mab* by Berlioz. Overtures: *Leonore* nos. 2 and 3 by Beethoven; Gluck's *Paris und Helena*; Rossini's *Guillaume Tell*; Rubinstein's *Triumph* Overture. Furthermore, the following were performed during these concerts: Schumann's *Träumerei* and *Bilder aus Osten*,

Bach's Ciaconne, Raff's Rhapsody, Svendsen's *Coronation March*, Brahms' *Ungarische Tänze*, Mendelssohn's String Octet, and numbers from *Die Walküre* and *Die Meistersinger von Nürnberg* by Wagner, as well as solo performances of piano concertos, arias, and other things by noted composers. The programs of the Philharmonic Society's six concerts and the respective eighteen public rehearsals preceding them contained the following orchestral works: Beethoven's Fourth (*Pastoral*) and Fifth (C minor) Symphonies; Schumann's Third Symphony in E-flat major; Haydn's Symphony in C minor; Raff's Sixth Symphony in D minor; Spohr's Third Symphony (C minor); Mozart's Symphony in A major; Mendelssohn's Symphony in A minor; Beethoven's Third *Leonore* Overture; overture to Wagner's *Der fliegende Holländer*; overture to *Der Normanenzug* by Dietrich; overture to *Euryanthe* by Weber; Bach's Ciaconna; overture to *Römischer Carneval* by Berlioz; Introduction to *Tristan und Isolde* by Wagner; overture to *Der Geisterkönig*, Weber; Liszt's *Tasso*; Festival overture by Lassen; *Manfred* Overture, Schumann; [Bennett's] Fantasy overture to *Paradies und die Peri*, and Berlioz's overture to *Les francs-juges*. The society's sixth and last concert, to which we will return, was held last night under Karl Bergmann's direction before a very numerous and select audience at the Academy of Music. Mr. Fried. Bergner held his annual concert early last week in Steinway Hall's small room. Mr. Bergner is one of our most capable and best, if not indeed our best, cellists. He handles his instrument with the highest elegance and skill, and knows how to elicit a songlike, full and beautiful tone from it. During the evening, the concert's organizer played an elegy by Rebling, and participated in a quartet for four cellos by Schaefer, an interesting composition which was executed in perfect ensemble, and in Beethoven's String Quartet in F major, which was rendered neatly, with fine nuances and artistic understanding. Mr. S. B. Mills, the pianist, played a rhapsody by Liszt with his known virtuosic ability. In the first movement of Beethoven's Trio in C minor, a student of Mr. S. B. Mills, the young Hermann Rietzel, performed the piano part with surprising sureness and skill. In a concert of pieces excellently selected and executed, the only mediocre performances were those by the singer, Mad. Dowland.—Mr. Robert Goldbeck, the pianist, who used to work here in New York as a performing musician and music teacher years ago but later moved to the West (Chicago and St. Louis), held a vocal and instrumental concert on Friday, in which compositions mostly by the concert's organizer were performed. The room was almost sold, and Mr. Goldbeck was received by the audience with applause. That Mr. Goldbeck only presented the audience with his own compositions was clearly a mistake, for that did in the end make the program monotonous. Of the pieces presented, a Trio for piano, violin and cello, as well as a string quartet made the best impression. Both works are skillfully done, i.e., [they constitute] good musician's work, and contain fair and original ideas. Of the songs, the men's quartets, *Die drei Fischer* and *The Sands O'Dee*, are known here in New York from the past; both pieces were sung excellently by Messrs. Busch, Rockwood, Beckett, and Aiken, and received very favorably. A quartet for soprano, alto, two tenors, bass and piano also met with applause. The concert's organizer played two of his own solo compositions for piano, and once again demonstrated that he is a technically accomplished pianist who treats his instrument with elegant virtuosity.—NYSZ Sunday, 25 April 1875, p. 4]

Philharmonische Gesellschaft. „Ende gut, Alles gut!“ kann man mit Bezug auf das letzte Concert der Philharmonischen Gesellschaft, welches am Samstag Abend in der Academy of Music stattfand, mit Recht sagen. Allerdings verfolgt auch an diesem Abend die Philharmoniker ihr fast sprüchwörtlich gewordenes Mißgeschick, denn das Wetter war durchaus nicht geeignet, um zum Besuche irgend eines Concertes zu ermuntern, aber trotzdem war das Haus fast gefüllt. Das Concert aber an und für sich war ein interessantes und genußreiches, ja, es darf mit zu dem Besten, was die verflossene musikalische Saison geboten hat, gerechnet werden. Eröffnet wurde das Concert mit Schumann's bekannter Manfred-Ouverture in vorzüglicher Ausführung. Dem Manen William Sterndale Bennett's zollte die Gesellschaft durch die Vorführung der für New-York noch neuen, sogenannten Fantasie-Ouverture zu dem Gedicht „Paradies und die Peri“, von Thomas Moore, den schuldigen Ehrenzoll. Schade, daß die Gesellschaft dazu nicht ein besseres, bedeutenderes Werk des verstorbenen Componisten ausgewählt hatte, denn die Fantasie-Ouverture, die weder eine Fantasie, noch eine Ouverture ist, gehört zu den schwächeren Arbeiten des Verstorbenen. In der ganzen Composition wandelt Bennett auf Mendelssohn'schen Wegen, und zwar in so hohem Grade, daß man vergeblich nach einer wirklich originellen, frischen Idee in derselben sucht. Die „Vehmrichter“ Ouverture von Berlioz, welche den zweiten Theil des Concertes eröffnete, ließ in Bezug auf Ausführung nichts zu wünschen übrig und fand den üblichen Beifall. Zum Schluß aber rauschten wie auf Adlerfittigen die Töne und Accorde der unsterblichen fünften Beethoven'schen Sinfonie in C-Moll, welche von dem Orchester mit Feuer, Schwung, Kraft und künstlerisch schön nuancirt gespielt wurde, durch das Haus. Für diese meisterhafte Ausführung der Sinfonie verdient Herr Carl Bergmann, welcher das Werk dirigitte, und das Orchester den Dank eines jeden Kunstfreundes. Die Solisten waren zwei amerikanische Künstlerinnen. Die Philharmoniker haben in dieser Saison mit Glück heimische Talente cultivirt, welche früher erst auf dem Umwege über Europa Einlaß in die hiesige Kunstwelt finden konnten. Das allein ist an und für sich schon anerkennenwerth [*sic*: anerkennenswerth], selbst wenn die Leiter der Gesellschaft mitunter bei der Auswahl von „home talents“ verzeihliche Mißgriffe machen. Es traten in diesem Concerte als Solisten die Sängerin Fräulein Annie I. Borie und die Pianistin Fräulein Julia Rive auf. Fräulein Borie besitzt recht hübsche Stimmittel und singt auch recht annehmbar, aber weder ihr Organ, noch ihre Kunst waren den Anforderungen, welche Beethoven's „Ah Perfido“ an jede Sängerin stellt, gewachsen. Einen günstigen, bedeutenderen Eindruck machte Fräulein Julia Rive, ganz besonders mit dem überaus schwierigen Liszt'schen Concert in Es-Dur für Piano und Orchester. Die junge Künstlerin hat längere Zeit unter Liszt's Anleitung studirt; sie spielte das Concert mit seltener Fertigkeit, Eleganz und nicht erlahmender Kraft. Auch die zwei anderen Piecen, welche sie vortrug, wurden tadellos durchgeführt. Das Concert als ganzes betrachtet, dürfen die Philharmoniker mit gutem Gewissen als einen entschiedenen Erfolg registriren.—NYSZ Monday, 26 April 1875, p. 8

[Philharmonic Society. “All's well that ends well!”—that saying is fully justified in the case of the Philharmonic Society's last concert, which was held on Saturday evening at the Academy of Music. It is true that on this evening, again, the Philharmonic players were victims of their almost proverbial misfortune, for the weather was in no way apt to encourage anyone to attend a concert; and still, the house was almost completely sold.

The concert itself, however, was interesting and very pleasurable, and can indeed be counted among the best that the musical season now ending has brought. The concert opened with an excellent execution of Schumann's well-known *Manfred* overture. The society paid due honors to the name of William Sterndale Bennett with its performance of the so-called Fantasy overture to Thomas Moore's poem *Paradise and the peri*, a work new to New York. It is a pity that the society had not selected a better and more important work by the late composer to do so, for the Fantasy overture, which is neither a fantasy nor an overture, is among his weaker works. Throughout the composition, Bennett trod in Mendelssohn's footsteps, and to such a degree that one would seek in vain even one truly original and fresh idea in it. The execution of Berlioz's overture to *Les francs-juges*, which opened the concert's second part, left nothing to be desired and met with the usual applause. But at the end of the concert, the notes and chords of Beethoven's Fifth Symphony in C minor swept through the house as though on eagle's wings; the orchestra played the symphony with fire, verve, force and beautiful artistic nuance. For this masterful performance of the symphony, Mr. Carl Bergmann, who conducted the work, and the orchestra have earned the gratitude of any friend of the arts. The soloists were two American artists. During this season, the Philharmonic Society has successfully fostered native talents which in the past would have found entry into the local art world only via a detour through Europe. That in itself deserves recognition, even though the society's directors at times make pardonable mistakes in the selection of "home talents." During this concert, the singer, Miss Annie I. Borie, and the pianist, Miss Julia Rive, appeared as soloists. Miss Borie commands a rather fair vocal means and sings passably, but neither her organ nor her art met the demands that Beethoven's "Ah perfido" makes on any singer. A more favorable and prominent impression was made by Miss Julia Rive, especially with Liszt's extraordinarily difficult concerto for piano and orchestra in E-flat major. The young artist studied under Liszt's direction for some time; she played the concerto with rare skill, elegance, and unfailing strength. The performance of her two other pieces was also flawless. The Philharmonic, can with good conscience, register the concert in its entirety as a clear success.—NYSZ Monday, 26 April 1875, p. 8]

Das Pfingstfest. Der Pfingstsonntag und Pfingstmontag gehören gewissermaßen zu den gesetzlichen Feiertagen der Stadt New York, wenigstens soweit als das New-Yorker Deutschthum in Betracht kommt. Das Gebot "Du sollst den Feiertag heiligen" wird von denselben in Bezug auf diese beiden Tage buchstäblich zur Ausführung gebracht. Der New-Yorker Deutsche würde lieber die Feier des Weihnachts- und Neujahrstages fahren lassen, ehe er sich dazu verstehen würde, das Pfingstfest fallen zu lassen. Große Anstrengungen werden von Seiten der Unmasse von deutschen Vereinen, welche New-York besitzt, und natürlich auch von den Besitzern der deutschen Vergnügungsplätze, welche bekanntlich sehr viel auf den Geschmack und die Laune des Publikums geben, für die beiden Pfingstfeiertage gemacht. Sollte, wie zu erwarten steht, heute das Wetter günstig sein, so werden die Bewohner der deutschen Stadttheile New-York's, hauptsächlich diejenigen von „Klein-Deutschland“ en masse nach den Parks und sonstigen Vergnügungsplätzen der oberen Stadt und der Umgegend von New-York ausrücken. Die New-Yorker Sängerrunde hielt bereits gestern ihr Pfingstfest im Jones-Wood-Colosseum ab, und zwar unter Betheiligung eines, trotz des kühlen, stürmischen

Wetters, äußerst zahlreichen Publikums. Die Pfingstfeier bestand aus einem großen Vocal- und Instrumental-Concerte, an welchem sich außer dem festgebenden Vereine das Musikcorps des neunten Regiments und der englische Cornetvirtuose Benj. C. Bent betheiligten. Das Concert fand in dem mit Fahnen, Flaggen, farbigen Draperien, Blumen u.s.w.dekorirten Belvedere des genannten Parkes statt. Die Sängerrunde sang bei dieser Gelegenheit unter Karl Bergmanns Leitung Liszts „achtzehnten Psalm“, das „Schlachtlied“ von Abt, mit Orchesterbegleitung, und zwei neue Lieder von Mühldorfer und Jenmann. So vortrefflich auch alle vier Lieder gesungen wurden, so kamen doch nur die zwei mit Orchesterbegleitung vorgetragenen in Folge des zur Zeit herrschenden Sturmes annähernd zur Geltung. Herr Bent machte mit seinen zwei Solovorträgen Furore und wurde in beiden Fällen zu Dacapo-Stücken veranlaßt. Auch die Leistungen des Orchesters, welches unter Leitung des Herrn D. L. Downing stand, wurden mit Beifall aufgenommen. Heute wird in demselben Lokale der New-Yorker Turnverein sein jährliches Pfingstfest abhalten. Das Fest eröffnet Vormittags ein Festzug, welcher sich in der Turnhalle in der 4. Straße formirt. Am Nachmittag finden auf dem eigentlichen Festplatz ein großes Schauturnen, bestehend aus Freiübungen, Riegen-, Kür- und Volksturnen, und eine Parade des Turner-Cadettencorps, sowie Tanz- und Concertmusik und sonstige Belustigungen statt. In dem ebenfalls zu Jones Woods gehörenden Washington-Park wird der Beethoven-Männerchor sein Pfingstfest durch ein Picnic feiern, welches um zwei Uhr Nachmittags beginnt.—NYSZ Monday, 17 May 1875, p. 8

[Pentecost. At least for the New York German community, Sunday and Monday of Pentecost are, so to speak, public holidays and they literally enact the commandment "Thou shalt keep the sabbath day holy." New York Germans would rather do without celebrating Christmas and New Year's Day than agreeing to drop the celebration of Pentecost. Great efforts are undertaken in preparation of the two Pentecost holidays by the innumerable German clubs of New York, as well as the owners of the German leisure venues, who, as is generally known, care very much about the taste and the whims of the public. The weather is favorable today, and if as is to be expected, the inhabitants of New York's German communities, specifically those of Little Germany, will march out *en masse* to the parks and other leisure venues of the upper town and the surroundings of New York. The New York Sängerrunde already held its Pentecost celebration yesterday at Jones's Wood Colosseum before an audience that was exceptionally large in spite of the cool and windy weather. The Pentecost celebration consisted of a grand vocal and instrumental concert, in which, besides the society hosting the festivity, the music corps of the Ninth Regiment and the English cornet virtuoso, Benj. C. Bent, participated. The concert was held at the Belvedere of the abovementioned park, which was decorated with flags, streamers, colorful draperies, flowers etc. For the occasion, the Sängerrunde, under Karl Bergmann's direction, sang Liszt's Eighteenth Psalm, Abt's Schlachtlied with accompanying orchestra, and two new songs by Mühldorfer and Jenmann. Although all four songs were performed with excellence, due to the storm roaring at the time, only the two pieces presented with orchestral accompaniment came even close to achieving their full effect. Mr. Bent's two solo presentations made a sensation, and he was in both instances compelled to perform encores. The performance of the orchestra, under the direction of Mr. D. L. Downing, was also received with applause. Tonight, the New York Turnverein will host its annual Pentecost celebration at the same venue. The festival

opens in the morning with a procession that will form at the gymnasium on 4th Street. In the afternoon, a grand gymnastics display will be held at the festival venue itself, with individual presentations, team, freestyle, and popular gymnastic displays; there will also be a parade of the gymnasts' cadet corps, as well as dancing, concert music and other entertainments. At Washington Park, also part of Jones's Wood, the Beethoven Men's Glee Club will hold a picnic for its Pentecost celebration starting at 2 p.m. —NYSZ Monday, 17 March 1875, p. 8]

Die philharmonische-Gesellschaft. Der Bericht des Exekutiv-Committees der philharmonischen Gesellschaft ergibt, daß die Einnahmen während des Jahres sich auf \$17, 627, die Ausgaben auf \$15,976.85 beliesen. Der Ueberschluß beträgt somit \$1650.30 und der Gesamtkassenbestand der Gesellschaft \$8044.72.—Theodore Thomas wurde auch für die kommende Saison zum Dirigenten erwählt.—NYSZ Thursday, 20 May 1875, p. 8

[The Philharmonic Society [Brooklyn]. The report of the executive committee of the Philharmonic Society shows that revenues during the [past?] year amounted to \$17,627, and expenses to \$15,976.85. There is therefore a surplus of \$1650.30 and a new cash position of \$8044.72.—Theodore Thomas was elected as conductor also for the coming season.—NYSZ Thursday, 20 May 1875, p. 8]

Am nächsten Sonntag wird man es im Terrace-Garden-Theater mit einer sogenannten Opern-Oratorien-Aufführung versuchen. Die Mehul'sche Oper „Joseph in Egypten“ ist dafür ausgewählt worden. Herr Karl Bergmann wird diese Aufführung, für welche Madame Bredelli, die Herren Charles Fritsch, Franz Remmertz und A. Blum, ein tüchtiges Chor-und Orchester-Personal gewonnen worden sind, dirigieren.—NYSZ Sunday, 25 July 1875, p. 4

[An attempt at a so-called opera oratorio performance will be made next Sunday at the Terrace Garden Theater. Méhul's opera, *Joseph in Egypt*, has been selected for this purpose. The performance, for which Madame Bredelli, Messrs. Charles Fritsch, Franz Remmertz, and A. Blum, and proficient chorus and orchestra musicians have been enlisted, will be conducted by Mr. Karl Bergmann.—NYSZ Sunday, 25 July 1875, p. 4]

New-Yorker Sängerrunde. Das Sommernachtsfest und Concert, welches die New-Yorker Sängerrunde gestern Abend im Terrace-Garten gab, war, trotz dem ungünstigen Wetter, recht gut besucht. Die Sänger des Vereins trugen unter Leitung des Herren Karl Bergmann einige Lieder im höchst befriedigender Weise vor. Das Arrangements-Committee des Vereins hatte auch sonst Sorge getragen, daß das Fest nichts zu wünschen übrig ließ.—NYSZ Tuesday, 27 July 1875, p. 8

[New York Sängerrunde. The Summernight Festival and Concert held by the New York Sängerrunde last night at the Terrace Garden was rather well-attended, in spite of the inclement weather. The society's singers, under the direction of Mr. Karl Bergmann, presented a number of songs in a very satisfactory manner. The arrangements committee of the society had planned carefully also in all other respects, and so the festival left nothing to be desired. —NYSZ Tuesday, 27 July 1875, p. 8]

Oratorium im Terrace-Garden-Theater. Die von Herrn E. Groß arrangirte Opern-Oratorien-Aufführung findet morgen Abend im Terrace-Garden-Theater statt. Zur Aufführung gelangt die liebliche Oper „Joseph in Egypten“ von Mehul. Herr Karl Bergmann wird dirigieren, Frau Pauline Bredelli die Partie des „Benjamin“, Herr Charles Fritsch den „Joseph“, Herr Franz Remmert den „Jacob“ und Herr A. Blum den „Simeon“ singen. Ein ausreichendes Chor- und Orchesterpersonal sind für die Aufführung des Opern-Oratoriums gewonnen worden.—NYSZ Saturday, 31 July 1875, p. 8

[Oratorio at the Terrace Garden Theater. The opera oratorio performance arranged by Mr. E. Gross will be held tomorrow night at the Terrace Garden Theater. Méhul's sweet opera, *Joseph in Egypt*, will be presented. Mr. Karl Bergmann will conduct, Mrs. Pauline Bredelli will sing the part of "Benjamin," Mr. Charles Fritsch "Joseph," Mr. Franz Remmert "Jacob," and Mr. A. Blum "Simeon." Sufficient choral and orchestra musicians have been enlisted for the performance of the opera oratorio.—NYSZ Saturday, 31 July 1875, p. 8]

Die von uns schon öfters erwähnte Aufführung der biblischen Oper „Joseph in Egypten“ von Méhul als Oratorium findet heute Abend im Terrace-Garten-Theater unter Leitung des Herrn Carl Bergmann und unter Mitwirkung der Frau Bredelli, der Herren Fritsch, Remmert und Blum, sowie eines großen Chor- und Orchester-Personales statt.—NYSZ Sunday, 1 August 1875, p. 8

[The oratorio performance, mentioned previously, of Méhul's biblical opera, *Joseph in Egypt*, will be held tonight at the Terrace Garden Theater; Mr. Carl Bergmann will conduct, and Mrs. Bredelli, Messrs. Fritsch, Remmert, Blum, and many choral [singers] and orchestral instrumentalists will participate.—NYSZ Sunday, 1 August 1875, p. 8]

New York Sängerrunde. Unter dem Präsidium des Herrn H. Brauhold fand gestern Abend in dem oberen Saale der Germania Assembly Rooms die jährliche Generalversammlung und Beamtenwahl der New-Yorker Sängerrunde statt. Der Sekretär, Herr Volmer, legte einen längeren Bericht vor, in welchem er beklagte, daß auch die Sängerrunde im verflossenen Vereinsjahre unter den ungünstigen Zeitverhältnissen sehr zu leiden hatte. Fast alle Festlichkeiten des Vereines in diesem Jahre hätten ein Defizit zur Folge gehabt. In gesanglicher Hinsicht habe jedoch der Verein bedeutende Fortschritte gemacht, wie es auch unter der Leitung des Herrn Karl Bergmann gar nicht anders sein könne. Der Verein veranstaltete im verflossenen Vereinsjahre sechs Abend-Unterhaltungen, ein Stifungsfest [*sic*], verbunden mit einem großen Concert und Ball, einen Maskenball, ein Weihnachtskränzchen, ein Concert am Pfingstmontag und ein Sommernachtsfest. Außerdem betheiligte sich der Verein activ an verschiedenen anderen Concerten und Festlichkeiten. 4 Mitglieder starben, 149 traten aus oder wurden gestrichen, 53 neue wurden aufgenommen, so daß der Verein zur Zeit 376 Mitglieder, darunter 100 Sänger zählt. Nachdem noch einige Vorschläge für Abänderung der Constitution erledigt worden waren, schritt man zur Wahl der Beamten, deren Resultat Folgendes war: Präsident, Henry Braunhold; 1. Vicepräsident, John Lindemann; 2. Vicepräsident, Rudolf Seiler; Dirigent, Carl Bergmann; protokollirender Sekretär, Franz Wacker; correspondirender

Secretär, H. E. Kutscher; Schatzmeister, Charles Boese; Finanzsecretär, Theodor Wolkenharr; Collector, M. Carl; Archivare: Albert Zwanzig und A. Hoofe. Verwaltungsrath: Conrad Kuhm, Theodore Schroff, C. Dobler, Rudolf Klemm, Hugo Hoenack, Bernhard Mayer, W. Lichtenstein, Max de Lemos, Fritz Hollender, G. Beyer, Gustav Roemer, John Staebener.—NYSZ Thursday, 5 August 1875, p. 8

[New York Sängerrunde. The annual general assembly and officer elections of the New York Sängerrunde were held last night at the Germania Assembly Rooms under the chairmanship of Mr. H. Braunhold. The secretary, Mr. Volmer, presented a lengthy report in which he laments the fact that the Sängerrunde, too, suffered badly during the past year from the present unfavorable circumstances. Almost all festivities of the society held during that year had resulted in a deficit, he said. On the other hand, the society has made significant progress in its singing, as could not be otherwise under Mr. Karl Bergmann's direction. During the past year, the society held six evening entertainments, a charitable festivity that included a grand concert and a prom, a masked ball, a Christmas bee, a concert on Whitmonday, and a Summer Night Festival. In addition, the society participated actively in various other concerts and festivities. Four members died, 149 resigned or were removed from the members' roll, and 53 new members were admitted, so that the society currently has 376 members, of which 100 are singers. After a few proposed changes to the constitution had been taken care of, elections for the officers were held, with the following results: president, Henry Braunhold; 1st vice president, John Lindemann; 2nd vice president, Rudolf Seiler; conductor, Carl Bergmann; recording secretary, Franz Wacker; secretary of communications, H. E. Kutscher; treasurer, Charles Boese; budget secretary, Theodore Wolkenhaar; collector, M. Carl; registrars, Albert Zwanzig and A. Hoofe. Administrative board: Conrad Kuhm, Theodore Schroff, C. Dobler, Rudolf Klemm, Hugo Hoenack, Bernhard Mayer, W. Lichtenstein, Max de Lems, Fritz Hollender, G. Beyer, Gustav Roemer, John Staebener.—NYSZ Thursday, 5 August 1875, p. 8]

In erster Linie müssen wir natürlich die Concerte unserer Philharmonischen Gesellschaft und das Orchester des Herrn Theodor Thomas erwähnen. Die Philharmoniker, welche auch in dieser Saison unter der erprobten Leitung ihres bisherigen Dirigenten Karl Bergmann stehen, werden sechs große Concerte und achtzehn öffentliche Proben veranstalten. Diese Concerte und Proben werden jedoch nicht in der noch im Bau begriffenen Chickering Hall, sondern wie in früheren Jahren wieder in der Academy of Music stattfinden. Die Gesellschaft hat sich bereits für ihre Concerte verschiedene Novitäten gesichert und wird versuchen, die besten Solisten, welche die Saison in den Mauern New-Yorks zusammenführen wird, für dieselben gewinnen.

(. . .) Die Brooklyn Philharmonische Gesellschaft hat Herrn Theodor Thomas ebenfalls wieder mit der Arrangirung ihrer fünf Concerte und fünf öffentlichen Proben betraut. Concerte und Proben finden in der Brooklyn Academy of Music statt.—NYSZ Sunday, 8 August 1875, p. 4

[Of course we must primarily mention the concerts of our Philharmonic Society and the orchestra of Mr. Theodore Thomas. The Philharmonic, which again this season is under the time-tested direction of their long-standing conductor, Karl Bergmann, will hold six

grand concerts and eighteen public rehearsals. These concerts and rehearsals, however, will not be held at Chickering Hall, which is still under construction, but, as in previous years, at the Academy of Music. The society has already secured various novelties for its concerts and will attempt to enlist the best soloists featured within the walls of New York this season.

(. . .) The Brooklyn Philharmonic Society has also again entrusted Mr. Theodore Thomas with the arrangement of its five concerts and five public rehearsals. Concerts and rehearsals will be held at the Brooklyn Academy of Music.—NYSZ Sunday, 8 August 1875, p. 4]

Im Terrace-Garten-Theater machte man am vorigen Sonntage mit ziemlich guten pekuniären und auch künstlerischen Erfolge den Versuch mit der Aufführung einer Oper als Oratorium. Man hatte dafür die Mehul'sche Oper „Joseph in Egypten“ ausgewählt, und wenn auch die Solisten, Chor und Orchester unter Karl Bergmann's Leitung größtentheils Annehmbares leisteten, so zeigte die Aufführung doch auch sehr bedenkliche Schwächen. Um eine solche Aufführung genießbar zu machen, muß das Chor- und Orchester-Personal bedeutend verstärkt und der Einstudirung der Werke die größte Aufmerksamkeit geschenkt werden. Herr E. Groß, welcher diese Oratorien-Aufführung arrangirt hat, gedenkt in nächster Zeit dem Publikum eine Opernvorstellung zu bieten, welche jedenfalls einen besseren Erfolg verspricht.—NYSZ Sunday, 8 August 1875, p.4

[A successful attempt in both pecuniary and artistic terms was made last Sunday at the Terrace Garden Theater to perform an opera as an oratorio. Méhul's opera *Joseph in Egypt* had been selected for the occasion, and while the soloists, the chorus and the orchestra under Karl Bergmann's direction delivered for the most part acceptable performances, the presentation also displayed critical weaknesses. To make such a presentation enjoyable, the chorus and orchestra personnel have to be increased significantly, and the greatest attention must be given to rehearsing the works. Mr. E. Gross, who has arranged this oratorio performance, intends to offer the public an opera presentation in the near future, which in any case promises to be more successful.—NYSZ Sunday, 8 August 1875, p. 4]

Gilmore's Concert-Garten übt mit seiner prächtigen Ausstattung, seinen Sehenswürdigkeiten und seinen großartigen Concerten immer noch eine magische Anziehungskraft auf die New-Yorker und die Fremden, welche New-York besuchen, aus. Abend für Abend wallfahrten Tausende nach dem Hippodrom, erfreuen sich der großen Anzahl farbiger Lichter, der silbersprühenden Fontainen, der blühenden und grünenden Gewächse, der sprudelnden Cascade mit ihrem fast musikalischen Rauschen und der rauschenden Musik der hundert Künstler, über welche Hr. Gilmore den Taktstock schwingt. Am Freitag Abend, an welchem wieder ein sogenanntes „Extra“-Programm zur Ausführung kam, hatte allerdings das entsetzliche Regenwetter dem Besuche des Lokales Abbruch gethan, aber trotzdem war die Zahl der Anwesenden immer noch eine ziemlich bedeutende. Hector Berlioz' charakteristische Ouverture zu den „Behmrichtern“ hat dem Arrangeur, welcher das Werk für Militärorchester eingerichtet hat, Schwierigkeiten geboten, welche derselbe nicht ganz und glücklich zu überwinden gewußt hat. Die

schwierige Overture wurde an diesem Abend zum ersten Male und zwar in ziemlich befriedigender Weise zu Gehör gebracht. Noch weniger als die Overture behagte uns das Quartett für vier Saxophonen, denn so musterhaft dasselbe auch von den Herren Lefebre, Walrobe, Stedermann und Schulz geblasen wurde, machte es doch keinen besonderen Eindruck. Als Orchesterinstrument kann man sich das Saxophon schon gefallen lassen, aber nicht als Soloinstrument. Dagegen wurde das große Potpourri aus Meyerbeer'schen Opern, welches die besten Nummern aus der Afrikanerin, dem Prophet, Dinorah, Nordstern, Robert der Teufel und den Hugenotten zu geschickter, höchst effektreicher Weise zusammenfaßt, ganz vortrefflich gespielt und vom Publikum mit stürmischen, aber wohlverdienten Beifall aufgenommen. Kerssen's humoristische Phantasie „Der Carneval von Venedig“, welche Soli und Variationen für alle leitenden Instrumente enthält, fand ebenfalls eine höchst beifällige Aufnahme. Herr A. Sohst sang eine wenig bekannte Arie für Bariton aus Adam's „Noël“ und sang dieselbe, wie er fast alle seine Sachen singt, mit Geschmack, Verständniß und künstlerischer Beherrschung seiner schönen Stimmittel. Arbuckle und Levy bliesen Soli für Cornet-a-piston, wurden stürmisch applaudirt und zu Dacapo-Piecen genöthigt. Am 28. ds. wird bekanntlich im Hippodrom eine Goethe-Feier, d.h. die feierliche Einweihung einer von dem hiesigen Goethe-Club in der kaiserlichen Gießerei in Potsdam bestellten Büste Goethe's stattfinden. Folgendes Programm ist für die Feier, deren musikalischer Theil unter der Leitung der Herren B. S. Gilmore und Karl Bergmann stehen wird, aufgestellt worden:

Overture – „Tannhäuser“, . . . Wagner Orchester.
 Solo für Cornet a piston.....Herr J. Levy.
 Overture – „Egmont“,.....Beethoven Orchester.
 Einleitungsrede.....Dr. Anthony Ruppaner.
 Festrede.....William Cullen Bryant (Enthüllung des Monumentes.)
 Göthe – Marsch.....Liszt Orchester.
 Festgedicht; gedichtet und gesprochen von.....Banard Taylor.
 Erbkönig.....Schubert, Herr Alex. H. Bischof.
 Cantate „Den Manen Goethes“, für Soli, Chor und Orchester.....Prof. W. O. Mildner.
 Tannhäuser-Marsch.....Wagner Orchester.—NYSZ Sunday, 15 August 1875, p. 4

[Gilmore's Concert Garden, with its splendid interiors, its sights, and its magnificent concerts, still exerts a magical attraction on New Yorkers and the foreigners who visit New York. Evening after evening, thousands make a pilgrimage to the Hippodrome to take pleasure in the great number of colored lights, the silver-spraying fountains, the blooming and green plants, the effervescent cascade with its almost musical rush, and the sweeping music of the one hundred artists over whom Mr. Gilmore's baton holds sway. On Friday evening however, when another of the so-called "extra" programs was performed, the terrible rain had diminished attendance at the venue, but the audience was still quite large. Hector Berlioz' characteristic overture to the *Les Francs-Juges* posed difficulties for the arranger who set the work for military band, difficulties which he has not overcome with great felicity. The difficult overture was performed during this concert for the first time, and rather satisfactorily. Even less than the overture we liked the quartet

for four saxophones, for exemplarily as it was performed by Messrs. Lefebvre, Walrobe, Stedelmann, and Schulz, it did not leave much of an impression. One may accept the saxophone as an orchestra instrument, but not as a solo instrument. In contrast, the grand *potpourri* from Meyerbeer's opera, assembling the best numbers from the *L'Africaine*, *Le Prophète*, *Dinorah*, *L'Étoile du Nord*, *Robert le diable*, and *Les Huguenots* in a skillful and most effective manner, was performed with excellence and received by the audience with roaring and yet well-deserved applause. Kerssen's humoristic Fantasy, *Der Carneval von Venedig*, which contains solos and variations for all the leading instruments, was also received with much applause. Mr. A. Sohst sang a less well-known aria for baritone from Adam's *Noël*, and sang it, as he almost always does, with taste, intelligence, and an artistic command of his fine voice. Arbuckle and Levy, who piped solos for *cornet-à-piston*, received a roaring applause and were enjoined to perform encores. As is well known, a Goethe Feier, i.e., a festive inauguration of the bust of Goethe ordered by the local Goethe club from the Imperial foundry in Potsdam, will be held on the 28th of this month at the Hippodrome. The following program has been set for the celebration, the musical program of which will be directed by Messrs. B.S. Gilmore and Karl Bergmann:

1. Overture—*Tannhäuser*, The Wagner Orchestra.
2. Solo for *cornet-à-piston*, Mr. J. Levy.
3. Overture—*Egmont*, The Beethoven Orchestra.
4. Introductory address, Dr. Anthony Ruppaner.
5. Festival address, William Cullen Bryant (unveiling of the monument)
6. *Goethe march*, the Liszt Orchestra
7. Festival poem; written and read by Bayard Taylor.
8. *Der Erlkönig*, Schubert, Mr. Alex. H. Bischof.
9. Cantata *Den Manen Goethes* for soloists, chorus and orchestra, Prof. W. O. Mildner.
10. *Tannhäuser* march, The Wagner Orchestra.—NYSZ Sunday, 15 August 1875, p. 4]

Goethe-Feier. Zur Feier des 126. Geburtstages unseres großen Dichters Goethe wird heute Abend von dem hiesigen Goethe-Club eine Festlichkeit in Gilmore's Concert-Garten abgehalten werden. Dieselbe besteht in einem Festconcert, einer Festrede von Hrn. Wm. Cullen Bryant, einem Festgedicht von Banard Taylor, welches der Dichter selbst vortragen wird, der Enthüllung einer Goethe-Büste, eine Vocal- und Instrumentalconcert und einem Bankett. Die Hauptnummer des Festconcertes, welches die Herren Gilmore und Karl Bergmann dirigiren werden, ist eine von Herrn E. Leonard gedichtete und von Herrn W. O. Wildner componirte Festcantate [*sic*: Festcantate] „Den Manen Goethe's“. Das Bankett findet im Brusnwick-Hotel statt.—NYSZ Saturday, 28 August 1875, p. 8

[Goethe celebration. A celebration will be held tonight by the local Goethe Club at Gilmore's Concert Garden to celebrate the 126th anniversary of our great poet, Goethe. It will consist of a festival concert, a festival address by Mr. Wm. Cullen Bryant, a festival poem by Barnard Taylor presented by the poet himself, the unveiling of a Goethe bust, a vocal and instrumental concert, and a banquet. The main number of the festival concert, which will be conducted by Messrs. Gilmore and Karl Bergmann, will be a festival cantata *Den Manen Goethes*, written by Mr. E. Leonard and composed by Mr. W. O.

Wildner. The banquet will be held at the Brunswick Hotel.—NYSZ Saturday, 28 August 1875, p. 8]

Der berühmte Pianist Hans von Bülow wird dieser Tage von England in Boston eintreffen. Die Bostoner Musiker und Chorgesellschaften gedenken Herrn von Bülow einen großartigen Empfang zu bereiten. Bülow tritt am 18. ds. zum ersten Male in Boston auf. Herr Karl Bergmann ist als Dirigent für die Bülow-Concerte gewonnen worden.—NYSZ Sunday, 3 October 1875, p. 4

[The famous pianist, Hans von Bülow, will arrive in Boston from England one of these days. The musicians and choral societies of Boston intend to give Mr. von Bülow a magnificent reception. Bülow will perform for the first time in Boston on the 18th of this month. Mr. Karl Bergmann has been enlisted as conductor for the Bülow concerts. —NYSZ Sunday, 3 October 1875, p. 4]

Herr Hans von Bülow ist in Boston eingetroffen und wird morgen daselbst, unterstützt von einem Orchester unter der Leitung des Herrn Karl Bergmann, sein erstes Concert geben. Die Programme der Bostoner Concerte liegen uns vor; es sind echte Künstler-Programme. In dem ersten Concerte wird der große Pianist das fünfte Concert für Clavier und Orchester in Es-dur, Opus 73, vier Compositionen von Chopin und Liszt's „Ungarische Fantasie“ für Piano und Orchester spielen.—NYSZ Sunday, 17 October 1875, p. 4

[Mr. Hans von Bülow has arrived in Boston and will hold his first concert there tomorrow, supported by an orchestra conducted by Mr. Karl Bergmann. We have the programs of the Boston concerts; they are true artist's concerts. During the first concert, the great pianist will perform [Beethoven's] Fifth Concerto for piano and orchestra in E-flat major, Opus 73, four compositions by Chopin, and Liszt's *Hungarian Fantasy* for piano and orchestra.—NYSZ Sunday, 17 October 1875, p. 4]

Bülow's erstes Concert in Amerika. In der Music Hall in Boston gab gestern Abend der berühmte Pianist Dr. Hans von Bülow sein erstes Concert vor einem circa 2000 Personen zählenden Auditorium. Ein höchst enthusiastischer Empfang wurde dem Künstler zu Theil und jede Piece, welche er spielte, wurde mit dem stürmischsten Beifall aufgenommen. Herr von Bülow spielte das große Concert in Es-Dur für Clavier und Orchester von Beethoven, vier Chopin'sche Compositionen und die „Ungarische Fantasie“ von Liszt. Ein Orchester von 40 auserlesenen Musikern unter der Leitung des Herrn Carl Bergmann unterstützte den Künstler auf das Beste.—NYSZ Tuesday, 19 October 1875, p. 8

[Bülow's first concert in America. The famous pianist, Dr. Hans von Bülow, held his first concert last night at the Music Hall in Boston before an audience of about 2000. He was greeted with the greatest enthusiasm, and every piece he played was received with the most roaring applause. Mr. von Bülow played the grand Concerto in E-flat major for piano and orchestra by Beethoven, four compositions by Chopin, and Liszt's *Hungarian*

Fantasy. An orchestra of 40 exquisite musicians under the direction of Mr. Carl Bergmann offered the best support to the artist. —NYSZ Tuesday, 19 October 1875, p. 8]

Benefiz-Concert. Der Aschenbrödel-Verein und die Musical Protectiv Union werden am nächsten Sonntag ein großes Benefiz-Concert für ihr erblindetes Mitglied, den Violinisten Adolf Schmidt, in dem großen Saale der Germania Assembly-Rooms veranstalten. Ein aus achzig der besten hiesigen Musiker bestehendes Orchester, welches die Herren Karl Bergmann und Geo. Matzka dirigiren werden, Fräulein Rokohl, der Cornetist Arbuckle, der Flötist J. Witters, u. A. wirken in dem Concert mit.—Schmidt ist ein Thüringer von Geburt; er erhielt seine musikalische Ausbildung unter Spohr's Leitung, war Mitglied der Hofkapelle zu Kassel und später der Bilse'schen Kapelle. In New-York gehörte er seit Jahren den besten deutschen Kapellen an.—NYSZ Friday, 22 October 1875, p. 1

[Benefit Concert. The *Aschenbrödel* Society and the Musical Protective Union will hold a grand benefit concert for its member, the violinist Adolf Schmidt, who has gone blind, on Sunday in the grand hall at the Germania Assembly Rooms. Miss Rokohl, the cornetist Arbuckle, the flutist J. Witters and an orchestra of eighty of the best local musicians conducted by Messrs. Karl Bergmann and Geo. Matzka will participate in the concert.—Schmidt is a native of Thuringia; he received his musical education under the direction of Spohr, was a member of the court orchestra in Kassel, and later of Bilse's orchestra. For years, he has been a member of the best German ensembles in New York.—NYSZ Friday, 22 October 1875, p. 1]

Der berühmte Pianist Dr. Hans von Bülow hat in der verflossenen Woche mit dem außerordentlichen künstlerischen und pekuniären Erfolge seine ersten Concerte in Boston gegeben. Am Montag den 15. November wird der Künstler zum ersten Male hier in New-York, in der neuen Chickering-Hall, concertiren.—NYSZ Sunday, 24 October 1875, p. 4

[The first concerts of the famous pianist, Dr. Hans von Bülow, held last week in Boston, were successful artistically and financially. The artist will appear for the first time in New York at the new Chickering Hall on Monday, November 15.—NYSZ Sunday, 24 October 1875, p. 4]

Philharmonische Gesellschaft. Die Logen für diesjährige Saison der Philharmonischen Gesellschaft werden morgen Nachmittag um drei Uhr öffentlich in der Academy of Music versteigert werden.—NYSZ Wednesday, 27 October 1875, p. 8

[Philharmonic Society. The boxes for this year's season of the Philharmonic Society will be auctioned publicly tomorrow afternoon at three at the Academy of Music.—NYSZ Wednesday, 27 October 1875, p. 8]

Philharmonische Gesellschaft. Gestern Nachmittag veranstaltete die Philharmonische Gesellschaft ihr erstes Matinee-Concert in der Academy of Musik. In früheren Jahren gab die Gesellschaft vor jedem ihrer sechs Concerte drei öffentliche Proben; unter dem neuen Arrangement, welches viel für sich hat, fallen zwei dieser Proben fort, und bietet dafür die Gesellschaft ihren Subscribenten und Gönnern ein Matinee-Concert und eine

öffentliche Generalprobe. In der gestrigen Matinee, welche übrigens nur schwach besucht war, wirkte die Brooklyner Kirchensängerin Frau Emily Buttman als Solistin mit. Die Dame trug eine Arie aus Mercadante's „Zaira“ und die bekannte Cavatine „bel raggio“ aus Rossini's „Semiramis“ vor. Frau Buttman ist eine tüchtig geschulte und mit schönen Stimmmitteln, einem Mezzosopran, begabte Sängerin, aber trotz allem Schliff, aller Rundung läßt ihr Vortrag doch kalt; sie bietet eben nur die nackten Noten, aber dieselben in höchster Vollendung; alles, was ihrem Vortrag fehlt, ist Wärme, Leben. Das Orchester spielte unter Herrn Carl Bergmann's Leitung Beethoven's „Eroica“, eine neue Tanz-Suite von Lachner und ebenfalls zum ersten Male die Ouverture „Julius Cäsar“ von Hans von Bülow in fast untadelhafter Weise. Die neue „Suite de Bal“ von Lachner ist ein sehr gefälliges Musikstück, welches hier wohl bald beliebt werden wird. Nach der alten Suiten-Form, oder sagen wir lieber Sonaten-Form, aufgebaut, bringt es eine Anzahl reizender Tanzmotive im brillanten orchestralen Gewande. Den besten Eindruck machte der zweite Satz mit seinem fast an Liszt hinanstreifenden ungarischen Mazurka-Motive. Der Bülow'schen Ouverture, welche an allen Ueberschwänglichkeiten der modernen Richtung der Musik leidet, konnten weder wir, noch das Publikum besonderen Geschmack abgewinnen. Die Generalprobe für das erste Concert der Philharmonischen Gesellschaft, an welcher sich die Pianistin Frau Nannetta Falk-Auerbach, sowie Herr Theodor Wachtel betheiligen werden, findet am nächsten Freitag in der Academy of Music statt.—NYSZ Saturday, 6 November 1875, p. 5

[Philharmonic Society. The Philharmonic Society held its first matinee concert yesterday afternoon at the Academy of Music. In past years, the society held three public rehearsals before each of its six concerts; under the new arrangement, which is in many ways an improvement, two of these rehearsals are omitted and instead, the society offers its subscribers and patrons a matinee concert and a public dress rehearsal. The church singer from Brooklyn, Mrs. Emily Buttman, participated in yesterday's matinee, which, by the way, was only sparsely attended. The lady presented an aria from Mercadante's *Zaira* and the well-known cavatina "Bel raggio" from Rossini's *Semiramide*. Mrs. Buttman, a mezzo-soprano, is a thoroughly trained singer, and gifted with fair vocal means; but in spite of all its well-roundedness and polish, her performance leaves one cold; she offers only the bare score, though in the highest perfection; her presentation is lacking nothing but warmth, and life. The orchestra, under Mr. Carl Bergmann's direction played Beethoven's *Eroica*, a new dance-suite by Lachner, and, also for the first time, Hans von Bülow's overture *Julius Cäsar*; all in nearly impeccable fashion. Lachner's new "Suite de bal" is a very agreeable piece of music, which will probably soon be popular here in New York. Constructed in the manner of the old suite form, or rather, we should say, sonata form, it presents a number of charming dance motifs in brilliant orchestral garb. The best impression was made in the second movement, with its Hungarian Mazurka motif, which almost strays in the way of Liszt. Neither we nor the audience could find especially much to like about Bülow's overture, which suffers from all the exaltations of the modern school of music. The dress rehearsal for the Philharmonic Society's first concert, in which the pianist, Mrs. Nannetta Falk-Auerbach, as well as Mr. Theodor Wachtel will participate, will be held next Friday at the Academy of Music.—NYSZ Saturday, 6 November 1875, p. 5]

Unsere Philharmoniker haben mit ihrem am Freitag Nachmittag in der Academy of Music abgehaltenen Matinee-Concert die diesjährige Concertsaison inaugurirt, denn die Tietjens-Concerte und andere waren doch nur Vorläufer der eigentlichen Concert-Saison. Die Philharmonische Gesellschaft ist übrigens für dieses Jahr von ihrem durch den Gebrauch geheiligten Systeme, nach welchem jedem der sechs Concerte drei öffentliche Proben vorangehen mußten, abgewichen, indem sie nur die eine Generalprobe beibehält, aber an Stelle der ersten zwei Proben ein sogenanntes Matinee-Concert treten läßt. Das neue Arrangement dürfte sich für das große Publikum als angenehmer, für die Gesellschaft wahrscheinlich als praktischer bewähren, aber für den Musiker und Kunstfreund, welche die Proben und Concerte der Philharmonischen Gesellschaft gewissermaßen als Schule, als Gelegenheiten, bei denen man mit Muße neue Orchesterwerke studiren konnte, betrachteten, dürfte dasselbe weniger willkommen sein. Da aber die Philharmonische Gesellschaft mit dem großen Publikum rechnen muß, auf die Unterstützung desselben wie jedes andere Kunstunternehmen angewiesen ist, so kann man es ihr eben nicht verargen, wenn sie ein neues System adoptirt. Das erste Matinee-Concert, welches übrigens vor einem nur sehr mäßig besetzten Hause stattfand, brachte ein Programm, welches jedenfalls als ein interessantes bezeichnet werden darf. Von Orchesterwerken bot dasselbe Beethoven's unsterbliche „Eroica“, eine neue „Suite de Bal“ von Lachner und die von Herrn Hans von Bülow zu Shakespeare's „Julius Caesar“ componirte Ouverture, welche bei dieser Gelegenheit ebenfalls zum ersten Male von der Gesellschaft gespielt wurde. Die Beethoven'sche Sinfonie wurde von dem Orchester der Gesellschaft mit jener Liebe und Hingabe, welche dieselbe stets Beethoven'schen Werken gegenüber beweist, gespielt; einzelne Stellen gingen allerdings noch mangelhaft, aber man darf nicht vergessen, daß seit den Sommerferien dieses Matinee-Concert zum ersten Male die vortrefflichen Orchesterkräfte der Gesellschaft zusammenführte. Die Lachner'sche Tanz-Suite ist zwar kein großes, aber doch ein gefälliges Werk, reich an hübschen, wenn auch mitunter etwas gewöhnlichen Tanzmotiven, die mit Meisterschaft behandelt und prächtig instrumentirt sind. Wir glauben, daß das Werk, gerade seines Charakters wegen, hier viele Bewunderer finden wird. Die Bülow'sche Caesar-Ouverture ist ein Werk von bedeutenden Dimensionen, doch müssen wir offen gestehen, daß es weder auf uns noch auf das Publikum einen besonders günstigen Eindruck machte. Uebrigens läßt sich ein derartiges Werk nach einmaligem Anhören kaum beurtheilen und behalten wir uns deshalb eine Besprechung desselben bis nach seiner Wiederholung im ersten Concerte der Gesellschaft, welches am nächsten Samstag—die Generalprobe am Freitag Nachmittag—stattfindet.—NYSZ Sunday, 7 November 1875, p. 2

[Our Philharmonic players have inaugurated this year's concert season with their matinee concert held on Friday afternoon at the Academy of Music, for Tietjens's concerts and others were, after all, only precursors to the concert season proper. The Philharmonic Society, by the way, has this year deviated from its system, hallowed by usage, whereby three public rehearsals had to precede each of the six concerts; only the one dress rehearsal remains, whereas the two earlier rehearsals are replaced by a so-called matinee concert. The new arrangement will probably prove more convenient for the larger public and more practical for the society, but it will be less welcome to the musician and the friend of the arts, who used to regard the Philharmonic Society's rehearsals and concerts as a kind of school, as occasions for a leisable study of new orchestral works. Yet since

the Philharmonic Society has to look to the larger audience, and relies on its support just like any other artistic enterprise, one cannot reproach it with the adoption of its new system. The first matinee concert, which incidentally was held before an only very modestly sold house, brought a program that certainly be called interesting. It offered the following orchestral works: Beethoven's immortal *Eroica*, a new "Suite de bal" by Lachner, and the overture Mr. Hans von Bülow composed for Shakespeare's *Julius Caesar*, which was also played for the first time by the society on this occasion. The society's orchestra played Beethoven's symphony with that love and devotion which it always shows for Beethoven's works; individual passages, it is true, were still inadequate, but one must not forget that this matinee concert brought the society's eminent orchestra musicians back together for the first time since the summer break. Lachner's dance suite is no great, but still an agreeable work, full of fair if sometimes a little ordinary dance motifs which are masterfully treated and lavishly set. We believe that the work, especially given its characters, will find many admirers here in New York. Bülow's *Caesar* Overture is a work of considerable dimensions, but we must confess openly that it didn't make an especially favorable impression either on us or on the audience. Then again, one can hardly judge such a work after a single listening, and so we reserve a discussion until after its repetition during the society's first concert, which will be held next Saturday (the dress rehearsal, next Friday afternoon).—NYSZ Sunday, 7 November 1875, p. 2]

Philharmonische Gesellschaft. Die Generalprobe für das erste Concert der Philharmonischen Gesellschaft findet heute Nachmittag in der Academy of Music statt. Herr Theodor Wachtel und die Pianistin Frau Falk-Auerbach wirken in der Probe und dem Concert mit. Von Orchesterwerken kommen in diesen beiden Concerten Bülow's Overture zu „Julius Cäsar“ und die „Eroica“ von Beethoven zur Aufführung.—NYSZ Friday, 12 November 1875, p. 5

[Philharmonic Society. The dress rehearsal for the Philharmonic Society's first concert will be held this afternoon at the Academy of Music. Mr. Theodore Wachtel and the pianist, Mrs. Falk-Auerbach, will participate in the rehearsal and the concert. Orchestral works to be performed in both concerts include Bülow's overture to *Julius Caesar* and Beethoven's *Eroica*.—NYSZ Friday, 12 November 1875, p. 5]

Philharmonische Gesellschaft. Das erste Saisonconcert der Philharmonischen Gesellschaft findet heute Abend unter der Leitung des Herrn Karl Bergmann in der Academy of Music statt. Bülow's Overture zu „Julius Cäsar“ und Beethoven's Sinfonie „Eroica“ sind die Orchesterwerke, welche in diesem Concerte zur Aufführung kommen. Eine der Hauptattractionen des heutigen Concertes dürfte jedoch—wenn man nach der gestrigen Generalprobe urtheilen darf—Herr Theodor Wachtel sein, welcher in demselben ein Recitativ und Arie aus Verdi's „Rigoletto“ und das Pfeffer'sche Lied „Liebesbotschaft“ vortragen wird, werden. Der Künstler sang die beiden Piecen gestern wie ein vollendeter Gesangskünstler und mußte die Arie, trotzdem die Regeln der Gesellschaft Dacapo-Piecen verbieten, wiederholen. Nicht minder interessant dürfte sich das Debut der Pianistin Nannette Falk-Auerbach gestalten, welche in diesem Concerte das große Brahm'sche Concert in D-Moll für Clavier und Orchester und eine Liszt'sche

Transcription spielen wird. Die Künstlerin hat in Europa, namentlich in Paris, mit ihrem Spiele Aufsehen erregt.—NYSZ Saturday, 13 November 1875, p. 8

[Philharmonic Society. The Philharmonic Society's first concert of the season under the direction of Mr. Karl [sic] Bergmann will be held tonight at the Academy of Music. Bülow's overture to *Julius Caesar* and Beethoven's *Eroica* Symphony are the orchestra works to be performed during this concert. Yet one of today's concert's main attractions—to judge from yesterday's dress rehearsals—will probably be Mr. Theodore Wachtel, who will perform a recitative and aria from Verdi's *Rigoletto* and Pfeffer's song *Liebesbotschaft*. The artist yesterday sang the two pieces like an accomplished artistic singer and had to repeat the aria even though the society's rules prohibit encore pieces. No less interesting will be the debut of the pianist, Mrs. Nannette Falk-Auerbach, who will play during this concert Brahms's grand Concerto for Piano and Orchestra in D minor as well as a transcription by Liszt. The artist's playing has caused a sensation in Europe, especially in Paris.—NYSZ Saturday, 13 November 1875, p. 8]

Concerte. Die Philharmoniker und Herr Theodor Thomas gaben am Samstag Abend ihre ersten Concerte in der diesjährigen Saison. Es ist sehr zu bedauern, daß zwei so vortreffliche Concerte auf ein und denselben Abend fallen mußten, da dadurch die Kunstfreunde New-Yorks in die unangenehme Lage versetzt wurden, das eine oder das andere dieser Concerte zu verlieren. Leider fallen in dieser Saison drei Concerte der Genannten in dieser Weise zusammen, ein Arrangement, welches wir von Herzen bedauern. Zu leiden hatte darunter am Samstag Abend nicht nur das kunstsinnige Publikum, welches diese Concerte zu frequentiren pflegt, sondern auch die Philharmonische Gesellschaft selbst, da das Concert derselben, welches in der Academy of Music stattfand, nur mittelmäßig besucht war. Das Concert begann mit der schon in der Generalprobe und der ersten Matinee gespielten Ouverture zu Shakespeare's „Julius Caesar“ von Hans von Bülow. Die Ouverture zeigt, daß sie von einem Componisten geschrieben ist, welcher alle Hülfsmittel des modernen Orchesters mit seltener Meisterschaft zu handhaben weiß. Aber das kann doch für die Ideenarmuth, an welcher sie leidet, nicht entschädigen. Den besten Eindruck macht noch die Einleitung, welche originell und charakteristisch ist. Außer der Ouverture trug die Gesellschaft noch Beethoven's unsterbliche heroische Sinfonie vor, welche obgleich sie nicht mit der Vollendung ausgeführt wurde, wie in früheren Jahren, doch ihren alten Zauber bewährte und die Zuhörer begeisterte. Herr Theodor Wachtel, welcher eine Verdi'sche Arie und ein Lied von Pfeffer singen sollte, ward durch eine jener plötzlichen Heiserkeiten, wie sie unsere so rasch und unerwartet wechselnden Witterungsverhältnisse Sängern und Sängerinnen nur zu häufig bescheeren, verhindert, aufzutreten. Das war sehr zu bedauern, da viele Besucher des Concertes äußerst gespannt darauf waren, den berühmten Opernsänger auch einmal als Concertsänger zu hören. Herr Wachtel, welcher seine Mitwirkung für die Generalprobe und das Concert zugesagt hatte, ohne dafür ein Honorar zu beanspruchen, hat übrigens versprochen, im zweiten Concerte der Gesellschaft das am Samstag Abend Versäumte nachzuholen. Frau Butman, welche sich zufälliger Weise im Hause befand, war so gütig, für den erkrankten Sänger einzuspringen. Die Dame wiederholte die schon in der Matinee gesungene Arie „Bel raggio“ aus Rossini's „Semiramis“. Frau Nannette Falk-Auerbach, eine Pianistin, welche vor Jahren als Mlle.

Falk in Paris und anderen größeren Städten Europa's durch ihr gediegenes, von hoher Vollendung und künstlerischem Geschmacke zeugendes Clavierspiel Aufsehen erregte, debütierte in dem Concerte mit dem Brahms'schen D-Moll-Concerte und dem Liszt'schen Sommernachtstraum-Transcription [*sic*]. Die Wahl dieser beiden Stücke können wir nicht als eine glückliche bezeichnen. Das Concert von Brahm [*sic*] ist eine fast endlose und dabei langweilige Composition, in welcher das Piano fast nebensächlich, als Begleitungs-Instrument, behandelt wird, und die Liszt'sche Transcription gibt dem Spielenden doch nur Gelegenheit, seine Kraft und Fingerfertigkeit zu beweisen. Trotzdem errang sich Frau Falk-Auerbach einen sehr schönen Erfolg; ihr virtuosos Spiel, welches sich durch Eleganz, gediegenen künstlerischen Geschmack und bedeutende Kraft auszeichnete, fand die Anerkennung aller anwesenden Kenner. Das Concert wurde von Herrn Carl Bergmann mit bekannter Umsicht und Energie dirigirt. Das nächste Concert der Gesellschaft, eine Matinee, findet am Freitag den 3. Dezember in der Academy statt.— NYSZ Monday, 15 November 1875, p. 5

[Concerts. The Philharmonic and Mr. Theodore Thomas held their first concerts of this year's season on Saturday evening. It is greatly to be regretted that two such excellent concerts had to coincide in one evening, for the friends of the arts in New York were thus put in the uncomfortable situation of having to miss one or the other of these concerts. Unfortunately, three concerts of the abovementioned organizers coincide in this manner during this season, an arrangement which we deeply regret. On Saturday evening, it was not only the artistically minded audience that usually attends these concerts that suffered but also the Philharmonic Society itself, whose concert, held at the Academy of Music, was only modestly attended. The concert began with Hans von Bülow's overture to Shakespeare's *Julius Caesar*, which had already been performed during the dress rehearsal and the first matinee. The overture shows that it was written by a composer who commands all the means of the modern orchestra with rare mastery; but that cannot make up for the dearth of ideas from which it suffers. The best impression yet was made by the introduction, which is original and characteristic. Besides the overture, the society presented Beethoven's immortal "Heroic" Symphony which, although not executed with the perfection of former years, has preserved its old charm and captivated the audience. Mr. Theodore Wachtel, who was to sing an aria by Verdi and a song by Pfeffer, was prevented from his appearance by one of those sudden attacks of hoarseness with which singers are only too often graced by our weather, as it turns so quickly and so unexpectedly. That was very regrettable, as many in the concert's audience were very eager to hear the famous opera singer sing in a concert. Mr. Wachtel, who had promised to participate in the dress rehearsal and the concert without demanding a fee, has already promised to make up for Saturday evening's cancellation during the society's second concert. Mrs. Butman, who happened to be in the house, was kind enough to stand in for the ailing singer. The lady repeated the aria "Bel raggio" from Rossini's *Semiramide*, which she had already sung during the matinee. Mrs. Nannette Falk-Auerbach, a pianist who years ago, as Mlle. Falk, caused a sensation in Paris and other large cities of Europe with her piano performances, which showed solid command of the instrument, high perfection, and artistic taste, made her debut during this concert with Brahms's Concerto in D minor and Liszt's Transcription of *Ein Sommernachtstraum*. We cannot call the choice of these two pieces felicitous. Brahms's Concerto is almost endless and, at the

same time, boring composition, in which the piano is treated almost as a secondary, accompanying instrument, and Liszt's transcription, after all, only offers the performer an opportunity to prove his strength and dexterity. Still, Mrs. Falk-Auerbach's apperance was quite a success; her virtuosic play, which is distinguished by elegance, a sterling artistic taste, and considerable strength, was recognized by all connoisseurs present. The concert was conducted by Mr. Carl Bergmann with his known circumspection and energy. The society's next concert, a matinee, will be held on Friday, December 3, at the Academy.—NYSZ Monday, 15 November 1875, p. 5]

Gott schütze mich vor meinen Freunden. Das Sprüchwort: „Gott schütze mich vor meinen Freunden, mit meinen Feinden will ich schon allein fertig werden,“ dürfte Herr Dr. Hans von Bülow hier wohl auch zu würdigen lernen. Er kann wohl jetzt schon sagen, daß ihn Gott vor seinen Freunden in New York schützen möge, haben sie ihn doch jetzt bereits zu Unklugheiten, ja, zu Taktlosigkeiten hingerissen, an denen er schwer zu tragen haben dürfte. Wie es allen großen Leuten in Amerika, ganz besonders in New York, zu passiren pflegt, ist Herr von Bülow bereits den „interviewers“ in die Hände gefallen. Dabei ist ihm noch das Unglück passirt, daß er einem sehr geschickten Mann in dieser Branche in die Hände gefallen ist, der es verstanden hat, dem Doctor die Würmer aus der Nase zu ziehen und verleitet hat, Sachen zu sagen, die er gewiß später bereut haben mag. Der „interviewer“ gehört dem Redaktionsstabe der „Sun“ an und hat gestern die Behauptungen, welche er aus den Doctor herausgepumpt haben will, in einem hübsch gefärbten Sensationsartikel den Lesern jenes Blattes vorgelegt. Bülow fällt diesem Berichterstatt er gegenüber Urtheile über amerikanische Verhältnisse und über einzelne Persönlichkeiten, die er nicht verantworten kann, die er überhaupt noch gar nicht zu fällen im Stande war, weil er dazu viel zu kurze Zeit in unserer Mitte weilte. Er versucht z. B. Carl Bergmann's Ruf als Musiker, als Dirigent zu vernichten, einfach, weil er mit Bergmann sich nicht einigen konnte. Der Amerikaner behauptet, daß „Doctors never agree“ und wir sind der Ansicht, daß Musiker ebenfalls sich sehr selten einigen können, namentlich hervorragende Musiker. Bergmann hat durch seine hiesige Thätigkeit, welche sich über einen Zeitraum von fast zwanzig Jahren erstreckt, bewiesen, daß er ein tüchtiger Musiker und Dirigent ist, dem wir zum großen Theil die erfreuliche Entwicklung unserer Musikzustände, die es überhaupt einem Bülow möglich machen, hier mit Er [*sic*:Erfolg] zu concertiren, zu verdanken haben. War doch Bergmann einer der Ersten in Amerika, welcher für die Richtung, die durch Wagner, Liszt und zum Theil durch Bülow repräsentirt wird, eintrat. Und einen Ruf, wie den Bergmann's, kann Bülow nicht vernichten, wenn er behauptet: „Bergmann wird hier viel zu sehr überschätzt und wenn ich etwas dazu beitragen kann, ihn auf den Standpunkt zu stellen, wohin er gehört, so werde ich es mit Vergnügen thun.“ Da hat denn doch Bergmann viel edler gehandelt, denn er hat, trotz seiner Zerwürfnisse mit Bülow, nicht aufgehört, hier dessen Lob zu verkünden. Und noch schlimmer ist das, was Bülow über die Steinway's, die er noch gar nicht kennen gelernt haben kann, sagt. Es klingt wie altes Weibergewäsch, auf Hörensagen basirtes Geschwätz, wenn er dem „interviewer“ gegenüber behauptet, daß ihm Rubinstein gesagt habe, das die Steinway's keine „Gentlemen“ seien. Wir sind überzeugt, daß Rubinstein, der sich hier in der enthusiastischsten Weise über die Herren Steinway und über deren Instrumente ausgesprochen hat, nie eine derartige Aeüßerung, wenigstens nicht in der Form und Weise, wie in der „Sun“ behauptet wird, gemacht hat.

Dazu ist Rubinstein viel zu sehr Künstler, viel zu sehr „Gentleman“. Was er sonnst noch in dieser Hinsicht sagt, ist ebenfalls nur müßige Klatscherei, welcher jede Begründung fehlt. Herr von Bülow dürfte jetzt wohl bereits zu der Ansicht gekommen sein, daß seine sogenannten Freunde seine schlimmsten Feinde sind und ihn bereits in eine höchst unangenehme, schiefe Lage gebracht haben. Wenn wir hier noch hinzufügen, daß wir ihn lieber hören, als lesen, so bitten wir ihn, darin nur einen Beweis unserer Aufrichtigkeit zu sehen.—NYSZ Thursday, 18 November 1875, p. 5

[May God protect me from my friends. Dr. Hans von Bülow will probably come to appreciate the saying, "May God protect me from my friends, as I can deal with my foes." He can probably already ask God to protect him from his friends in New York, as they have already led him to commit mistakes, and indeed indelicacies, that will come to weigh heavily upon him. Mr. von Bülow, like all great people in America, and especially in New York, has already fallen into the hands of the "interviewers." And in addition, he had the bad luck of falling into the hands of a very skilled member of that profession, who, as is now evident, has managed to worm out of the doctor and entice him to say things he will certainly come to regret. The "interviewer" is a member of the editorial staff of the *Sun* and yesterday presented readers of that paper with the statements he claims to have pumped out of the doctor in a nicely colorful front page story. To this reporter, Bülow made judgments about the situation in America and about individual persons which he cannot answer for, which indeed he was not even capable of making, given the very short time he has spent among us. For example, he attempts to destroy Carl Bergmann's reputation as a musician and conductor, simply because he couldn't come to an agreement with Bergmann. The American claims that "Doctors never agree," and we believe musicians rarely agree also, especially excellent musicians. With his work here, which extends over a period of almost twenty years, Bergmann has proven that he is a proficient musician and conductor, to whom we owe much of the favorable development of the state of our musical affairs, which made it possible in the first place for a Bülow to successfully perform in concerts here. For Bergmann was one of the first in America to advocate the school represented by Wagner, Liszt, and to a certain extent by Bülow. And Bülow cannot destroy a reputation like Bergmann's by stating: "Bergmann is generally highly overestimated here, and if I can contribute to putting him in the place where he belongs, I will be pleased to do so." In comparison to that, Bergmann has acted much more nobly, for in spite of his discord with Bülow he has not ceased to praise him publicly. And even worse is what Bülow says about the Steinways, whom he cannot even have met. It sounds like old hags' blabber, like gossip based on hearsay, when he says to the "interviewer" that Rubinstein had told him that the Steinways are not "gentlemen." We are convinced that Rubinstein, who has expressed the greatest enthusiasm for the Steinways and their instruments, has never made such a pronouncement, at least not in the form alleged in the *Sun*. Rubinstein is by far too much an artist, too much a "gentleman." The other things he says in this respect are equally idle gossip, devoid of any justification. Mr. von Bülow has probably already arrived at the notion that his so-called friends are his worst foes, and that they have already brought him into a very unpleasant and wry situation. If we add that we prefer hearing him to reading him, we ask that he take that as a demonstration of our sincerity.—NYSZ Thursday, 18 November 1875, p. 5]

Die ersten diesjährigen Concerte der Philharmonischen Gesellschaft und des Herrn Theodor Thomas fanden am Samstag vor acht Tagen statt. Die Philharmonische Gesellschaft bot in ihrem ersten Concerte die von uns schon besprochene Bülow'sche Caesar-Ouvertüre und die „Eroica“ von Beethoven. Die Sinfonie haben wir früher schon besser von der Gesellschaft gehört. Neu war für uns das Clavier-Concert von Brahms in D-moll, welches in diesem Concerte zum ersten Male gespielt wurde. Dasselbe hat hier keinen Anklang gefunden; es ist lang und langweilig und das Piano tritt in demselben viel zu wenig in den Vordergrund. Frau Nanette Falk-Auerbach spielte das Concert und die Liszt'sche Sommernachtstraum-Transcription und machte aus demselben, was sich eben daraus machen ließ. Frau Falk-Auerbach ist eine gebildete, tüchtige Pianistin, die mit einer gediegenen Technik, einen schönen, fein nuancirenden Anschlag und echt künstlerische Auffassung verbindet. Herr Wachtel, welcher in diesem Concerte singen sollte, aber leider heiser war, wurde durch Frau Butman ersetzt, die die bekannte Rossini'sche Coloratur-Arie „Bel raggio“ (Semiramis) sang. Ein wahres Musterprogramm führte uns Herr Theodore Thomas in seiner ersten Sinfonie-Soiree vor. Von Orchesterwerken brachte Thomas in diesem Concerte die Gluck'sche Ouverture zur „Iphigenie in Aulis“, die achte Sinfonie von Beethoven und die riesige, sowohl was Dimensionen, wie Gedanken anbetrißt, sinfonische Dichtung zu Dante's „Göttlicher Comodie“ von Liszt zur Aufführung. Wir werden Herrn Thomas und seinem Orchester nur gerecht, wenn wir sagen, daß die genannten drei Compositionen meisterhaft gespielt wurden.

Den Streit darüber, ob die Liszt'sche Composition schön oder nicht schön, ob sie großartig oder nicht großartig ist, wieder zu beleben, fällt uns nicht ein. Ein großer Theil des hiesigen Publikums schwärmt für die Liszt'schen Compositionen, der andere will davon nichts wissen. Fremdes, selbst ungeheuerliches bietet die Liszt'sche Dante-Sinfonie in Hülle und Fülle, aber man braucht doch nicht gerade von Liszt's grauser Harmonie zu sprechen. In diesem ganzen Werke finden sich keine andern Accorde, als die Theorie erlaubt, nur neue Verbindungen und Folgen sind darin enthalten. Daß darunter manche erscheinen, die dem Ohr herbe klingen, läßt sich nicht läugnen, aber alle musikalische Kühnheiten mißfallen zuerst, später freilich, nachdem man sie öfter gehört, erkennt man sie nicht nur als zulässig, sondern selbst als angenehm, als Bereicherung der harmonischen Ausdrucksmittel an. Ueberhaupt wird von den Gegnern Liszt's viel zu viel Geschrei über dessen angebliche Formlosigkeit, Melodielosigkeit, grause Harmonie u.s.w. erhoben. Dieselben sollten Liszt's Dante-Sinfonie, in so vortrefflicher Weise ausgeführt, wie es an dem genannten Abend in Steinway Hall geschah, nur einige Male hören und wie Schuppen von den Augen würden ihre Vorurtheile zu Boden fallen. Liszt ist sogar ein großer Meister in der Form und an Melodien, selbst an populären, fehlt es ihm wahrhaftig nicht. Alle seine Gedanken sind melodische, oder doch wenigstens musikalische Seelenausdrücke. Wir könnten diese Gedanken, welche uns durch die von einigen Blättern beliebten einseitigen Verdammungen der Liszt'schen Compositionen eingegeben worden sind, noch weiter ausführen, doch dürften diese wenigen Bemerkungen genügen, um unsere Ansicht über Liszt's Instrumentalwerke zu definiren. Uebrigens liegt bei allen Kunstwerken die letzte Entscheidung in dem Total-Eindruck, den das Werk hinterläßt, den der Zuhörer in seiner Erinnerung und seinem Gemüth behält, und in dieser Hinsicht bricht sich Liszt's Dante-Sinfonie hier allmähig Bahn. Wir

erinnern uns noch recht gut, daß nach den ersten Aufführungen dieses Werkes dasselbe allgemein vom Publikum und der Presse verurtheilt wurde, während jetzt dasselbe schon eine ziemlich bedeutende Zahl Bewunderer zählt. Aehnlich erging es ja auch den letzten Quartetten Beethoven's, der neunten Sinfonie und anderen Werken, welche jetzt musikalisches Gemeingut geworden sind. Ob freilich auch Liszt's Dante-Sinfonie einmal musikalisches Gemeingut werden wird, das möchten wir denn doch nicht behaupten, dazu gehört eben mehr als eine gewöhnliche, oberflächliche musikalische Bildung der Massen. Frau Antoinette Sterling, die New-Yorker Altistin, welche erst kürzlich von einer Kunstreise durch Europa nach hier zurückgekehrt ist, sang in diesem Concerte eine Piece aus dem Bach'schen Weihnachtsoratorium und Schubert's „Doppelgänger“; sie verstand es jedoch nicht, einen nachhaltigen Eindruck zu erzielen. Ihr Organ hat anscheinend an Kraft und Fülle verloren; es klang an diesem Abend krankhaft und angegriffen und auch die Manier ihres vortrages war nicht geeignet, diese Mängel zu verdecken. Herr Thomas veranstaltet am nächsten Samstag Nachmittag ein Matinee-Concert in Steinway-Hall, in welchem Frau Sterling, der Flöten-Virtuose Carl Wehner und der Harfenvirtuose Adolph Lockwood als Solisten auftreten werden. Das Programm dieses Concertes ist ein vielversprechendes. Das Hauptstück desselben dürfte die Balletmusik und der Hochzeitszug aus einem hier noch gänzlich unbekannten Rubinstein'schen Werke, der Oper „Feramors“, sein.—Heute Abend giebt die Vereinigte Norddeutsche Militärcapelle, welche vor acht Tagen mit ihrem ersten Concerte hier Aufsehen machte, ihr zweites und letztes Concert im Stadt-Theater.—NYSZ Sunday, 21 November 1875, p. 4

[This year's first concerts of the Philharmonic Society and of Mr. Theodore Thomas were held on Saturday eight days ago. During its first concert, the Philharmonic Society offered Bülow's *Caesar* overture, which we have already discussed, and Beethoven's *Eroica*. We have heard the society play the symphony better in the past. New to us was Brahms's Piano Concerto in D minor, which was performed for the first time during this concert. The concerto didn't find favor here: it is long and boring, and the piano comes to the foreground too infrequently. Mrs. Nanette Falk-Auerbach played the concerto as well as Liszt's transcription of *Ein Sommernachtstraum* and made the best possible results. Mrs. Falk-Auerbach is an educated and proficient pianist, uniting solid technique with a fair and subtly nuanced attack and true artistic understanding. Mr. Wachtel, who was to sing during this concert, had unfortunately lost his voice and was replaced with Mrs. Butman, who sang the well-known coloratura aria "Bel raggio" from Rossini's *Semiramide*. Mr. Theodore Thomas, in his first symphonic soiree, presented us a truly exemplary program. The orchestral works performed included Gluck's overture to *Iphigenie in Aulis*, Beethoven's Eighth Symphony, and Liszt's symphonic poem on Dante's [*sic*] *Divina Commedia*, a gigantic work with respect both to its dimensions and its ideas. We can do justice to Mr. Thomas and his orchestra only by saying that the three compositions were played masterfully.

[...] During this [i.e., Thomas's] concert, Mrs. Antoinette Sterling, the New York alto, who has returned only recently from a tour of Europe, sang a piece from Bach's Christmas oratorio and Schubert's *Doppelgänger*; yet she did not succeed in making a lasting impression. It would seem that her organ has lost some of its force and richness; it sounded ailing and strained this evening, nor was the manner of her presentation apt to

cover these deficiencies. Mr. Thomas will hold a matinee concert next Saturday afternoon at Steinway Hall, during which Mrs. Sterling, the flute virtuoso, Carl Wehner, and the harp virtuoso, Adolph Lockwood, will appear as soloists. The concert's program is very promising. Its central piece is probably the ballet music and the wedding march from a work by Rubinstein completely unknown here in New York, the opera *Feramors* [1862].—The Vereinigte Norddeutsche Militärcapelle [United North German Military Band], whose first concert here eight days ago caused a sensation, will hold its second and last concert tonight at the Stadt Theater.—NYSZ Sunday, 21 November 1875, p. 4]

Das zweite Matinée-Concert der Philharmonischen Gesellschaft fand am Freitag Nachmittag in der Academy of Music statt. Die Orchesterleistungen zeigten, in Vergleich mit dem ersten Matinée-Concerte der Gesellschaft, daß man mit Erfolg die Bahn des Fortschrittes betreten hat. Herr Karl Bergmann dirigierte das Concert, welches uns die Spohr'sche Sinfonie „Die Weihe der Töne“, die seit Jahren hier nicht zur Aufführung kam, die Schumann'sche Genovefa-Ouverture [*sic*: „Genoveva“] und Liszt's „Präludien“ brachte. Man macht der Gesellschaft von gewisser Seite her beständig den Vorwurf, daß sie sich nur auf die Wiederholungen älterer Werke verlegt, ein Vorwurf, der gänzlich ungerechtfertigt ist, denn die Philharmonische Gesellschaft ist stets bestrebt, dem hiesigen Publikum nicht nur das Neueste, sondern auch das Beste aus dem Gebiete der modernen Musikkultur zu bieten. Daß sie uns, wie in diesem Matinée-Concerte, nur ältere, bekannte Werke vorführt, sollte den Musikfreunden nur willkommen sein, namentlich wenn diese Werke dann in vollendeter Form, wie es in diesem Falle geschah, zu Gehör gebracht werden. Auch das Mozart'sche Octett für Holz- und Blechinstrumente, welches in diesem Concerte gespielt wurde, war uns höchst willkommen und verdiente den Beifall, welcher ihm in Folge der musterhaften Ausführung zu Theil wurde, vollkommen. Das Octett bietet eine solche Fülle süßer Melodien in einem so schönen, charakteristischen Instrumentalgewande, daß man nie müde wird, dasselbe wieder einmal mitzugenießen. So viel wir wissen, war dies die erste Aufführung des Werkes in einem der Philharmonischen Concerte. In ihrem nächsten Concerte werden die Philharmoniker einige der am Freitag gespielten Compositionen wiederholen.—NYSZ Sunday, 5 December 1875, p. 4

[The Philharmonic Society's second matinee concert was held on Friday afternoon at the Academy of Music. The efforts of the orchestra showed that, in comparison to the society's first matinee concert, the path of progress has been successfully entered. Mr. Karl [*sic*] Bergmann conducted the concert, which brought us Spohr's symphony *Die Weihe der Töne*, which hadn't been performed here in years, Schumann's *Genovefa* overture, and Liszt's *Les préludes*. The society is constantly reproached from a certain side with focusing exclusively on the performance of older works, a reproach that is entirely unjustified, for the Philharmonic Society strives to offer the local public not only the most recent, but also the best works of modern musical literature. That it presents to us only older and better-known works, as in this matinee concert, should be most welcome to the friend of music, and the more so when the performance of these works is consummate, as was the case here. We also highly welcomed Mozart's octet for woodwinds and brass instruments, performed during this concert, which completely deserved the applause it received after an exemplary performance. The octet offers such a

wealth of sweet melodies in such a fair and melodious instrumental body that one never tires of enjoying it once again. As far as we know, this was the work's first performance during a Philharmonic Concert. During their next concert, the Philharmonic will repeat some of the compositions from Friday's concert.—NYSZ Sunday, 5 December 1875, p. 4]

Philharmonische Gesellschaft. Die Generalprobe für das morgen Abend stattfindende zweite Saison-Concert der „Philharmonischen Gesellschaft von New-York“ wird heute Nachmittag um halb drei Uhr in der Academy of Music in der vierzehnten Straße unter Leitung des Herrn Carl Bergmann abgehalten werden. Von Orchester werken stehen auf dem Programme der Probe und des Concertes die Spohr'sche Sinfonie „Die Weihe der Töne“, die Ouverture zur „Genovefa“ [*sic*] von Schumann und Liszt's „Präludium“. Der cubanische Violinist Herr Joseph White tritt als Solist in diesen Concerten auf.—NYSZ Friday, 10 December 1875, p. 5

[Philharmonic Society. The dress rehearsal for tomorrow evening's second concert of the season by the “Philharmonic Society of New York” will be held under the direction of Mr. Carl Bergmann this afternoon at 2:30 at the Academy of Music. The program for the rehearsal and the concert includes the following orchestral works: Spohr's symphony *Die Weihe der Töne*, the overture to *Genoveva* by Schumann, and Liszt's *Les préludes*. The Cuban violinist, Mr. Joseph White, will appear as soloist during these concerts.—NYSZ Friday, 10 December 1875, p. 5]

Philharmonische Gesellschaft. Vor einem ziemlich zahlreichen Publikum fand gestern Nachmittag in der Academy of Music unter Herrn Karl Bergmann's Leitung die Generalprobe für das heute Abend in demselben Lokale stattfindende zweite Concert statt. Spohr's charakteristische Sinfonie „Die Weihe der Töne“, Schumann's „Genoveva“—

Ouverture und Liszt's „Praeludien“ bilden das Programm. Der cubanische Violinist Joseph White, welcher sich hier in kurzer Zeit einen Namen gemacht hat, wird in diesem Concerte zwei Piecen, das Mendelssohn'sche Violinen-Concert in E-Dur und eine Bach'sche Ciaccona in D-Moll spielen.—NYSZ Saturday, 11 December 1875, p. 5

[Philharmonic Society. The dress rehearsal for tonight's second concert was held under Mr. Karl [*sic*] Bergmann's direction yesterday afternoon at the Academy of Music before a rather large audience. The program contained Spohr's symphony *Die Weihe der Töne*, Schumann's *Genoveva* overture, and Liszt's *Les préludes*. The Cuban violinist, Mr. Joseph White, will play Mendelssohn's Violin Concerto in E major [*sic*] and Bach's Ciaccona in D minor during this concert.—NYSZ Saturday, 11 December 1875, p. 5]

Die Philharmonische Gesellschaft concertirte am Freitag Nachmittag und Samstag Abend in der Academy of Music. Die Gesellschaft brachte bei dieser Gelegenheit, ihrem zweiten Concerte nebst der dazu gehörigen Generalprobe, die Spohr'sche Sinfonie „Die Weihe der Töne“, die Schumann'sche Genoveva-Ouverture und Liszt's „Praeludien“ zur Aufführung. Spohr's Sinfonie ist vom Componisten als eine charakteristische Sinfonie bezeichnet worden, worunter man jedoch durchaus nicht eine Programm-Sinfonie im

modernen Sinne des Wortes verstehen darf. Die schönsten Theile desselben sind entschieden das Larghetto und das Finale, welche die Worte:

„Heil’ge Töne, euer Frieden
Folgt dem Müden noch hinab,
Wenn er, von der Welt geschieden,
Einsam niedersank in’s Grab.
Seiner Lieben stummes Sehnen
Flüstert ihr Erhörung zu,
Gebt dem Thränenlosen Tränen,
Dem Geschied’nen ew’ge Ruh.“

musikalisch illustriren sollen. Wie herrlich das dem Componisten gelungen ist, bewies der tiefe Eindruck, welchen auch diesmal die Sinfonie machte. Wer der Philharmonischen Gesellschaft daraus einen Vorwurf macht, daß sie solche ältere Werke gelegentlich wieder vor das Publikum bringt, macht sich einfach selbst lächerlich. Es kann gar nichts schaden, ja, es ist sogar von großem Nutzen, wenn von Zeit zu Zeit Werke dieser Gattung auf den Programmen unserer großen Concerte erscheinen. Liszt’s „Praeludien“ sind wie Spohr’s „Weihe der Töne“ noch in jener glücklichen Zeit geschrieben, in welcher noch nicht gefragt wurde, ob die Musik einen Inhalt habe, was sie bedeute. Das Werk ist aber trotzdem ein großes und geniales, ja, größer und genialer als viele seiner späteren Sachen. Die genannten zwei Compositionen, wie auch die Schumann’sche Genoveva-Ouverture wurden unter Bergmann’s Leitung in vollendeter Weiser zur Aufführung gebracht. Als Solist trat in diesem Concerte der Violinist Herr Joseph White auf, ein tüchtiger Künstler, über welchen wir schon früher bei verschiedenen Gelegenheiten unser Urtheil abgegeben haben. Er spielte das Mendelssohn’sche Violinenconcert in E-Dur und eine Ciaconna von Bach in D-Moll technisch vollendet und mit jenem vollen, runden, gesangsreichen Tone, dessen Zauber sich Niemand so leicht entziehen kann. Die nächsten Proben und Concerte der Gesellschaft fallen in den Monat Januar.—NYSZ Sunday, 12 December 1875, p. 2

[The Philharmonic Society held concerts on Friday afternoon and Saturday evening at the Academy of Music. On this occasion, its second concert and the respective dress rehearsal, the society performed Spohr’s symphony *Die Weihe der Töne*, Schumann’s *Genoveva* overture, and Liszt’s *Les préludes*. Spohr’s symphony has been called a ‘characteristic’ symphony by the composer himself, which term, however, one must not understand to mean a program symphony in the word’s modern sense. The work’s most beautiful parts are certainly the larghetto and the finale, which are to give a musical illustration of the following words:

Hallowed notes, your piece
Follows even the tired one down
When, having parted from the world
He sank into his lonely grave.

To his beloved’s mute longing
You whisper that it will be answered,

You give tears to him who has none
And eternal rest to him who has parted.

How magnificently the composer has succeeded in this was demonstrated by the profound impression which the symphony once again left. Those who reproach the Philharmonic Society because it occasionally brings such older works again before the public, simply make fools of themselves. It cannot be amiss, and indeed it is of great benefit, when works of this kind appear on the programs of our grand concerts from time to time. Liszt's *Les préludes*, like Spohr's *Weihe der Töne*, were written in those happy days when the question didn't arise whether the music has content, and what it means. Still, the work is great and inspired, and indeed greater and more inspired than many of his later pieces. The two abovementioned compositions, as well as Schumann's *Genoveva* Overture were performed in consummate fashion under Bergmann's direction. The violinist, Mr. Joseph White, a proficient artist, on whom we have passed judgment on various occasions in the past, appeared as soloist during the concert. He played Mendelssohn's Violin Concerto in E major [*sic*] and a Ciaccona by Bach in D minor, with technical perfection and that full, well-rounded and songlike timbre whose charm is hard to escape. The society's next rehearsals and concerts will take place during the month of January.—NYSZ Sunday, 12 December 1875, p. 2]

Die nächsten Concerte von Bedeutung werden von der Philharmonischen Gesellschaft und von Herrn Theodore Thomas am 22. ds. abgehalten werden. Vor diesen Concerten finden natürlich die öffentlichen Proben für dieselben statt.—NYSZ Sunday, 2 January 1876, p. 4

[The next concerts of significance will be those to be held by the Philharmonic Society and by Mr. Theodore Thomas on January 22. Of course, public rehearsals will be held before these concerts.—NYSZ Sunday, 2 January 1876, p. 4]

+Paul Falk+. Herr Paul Falk, der Eigenthümer des Tivoli-Theaters und des Volksgartens in der Bowery, ist gestern im Alter von 44 Jahren nach kurzer Krankheit, gestorben. Falk, ein geborener Schlesier, begann seine hiesige Laufbahn als Inhaber des Kuchenstandes in dem alten Volksgarten, welcher auf demselben Platz stand, den später das alte Stadttheater einnahm. Dann errichtete er eine Conditorei neben dem alten Stadttheater, die er jedoch nur kurze Zeit behielt. Später übernahm er den Broadway-Garten im Broadway, den Löwen-Park an der 110. Straße und 8. Avenue, errichtete dann verschiedene Volksküchen oder Volksrestaurationen und gründete schließlich das Tivoli-Theater in der achten Straße und den Volksgarten in der Bowery. Er war ein populärer Mann, dem das Publikum manche fröhliche Stunde zu verdanken hatte. Sein Leichenbegängniß wird morgen stattfinden.—NYSZ Thursday, 13 January 1876, p. 8

[Paul Falk. Mr. Paul Falk, aged 44, owner of the Tivoli Theater and the *Volksgarten* in the Bowery, has died yesterday after a short illness. Falk, born in Silesia, began his career here as the owner of the cake booth at the old *Volksgarten*, which stood in the location later occupied by the old city theater. He then erected a pastry shop next to the old *Stadt* theater, which, however, he only kept briefly. Later, he took over the Broadway Garden

on Broadway, the Löwen-Park on 110th Street and 8th Avenue, then built various Volksküchen [popular kitchen] or Volksrestaurationen [popular restaurants] and finally founded the Tivoli Theater on 8th Street and the Volksgarten in the Bowery. He was a popular man, to whom the public owed many a merry hour. His funeral will be held tomorrow.—NYSZ Thursday, 13 January 1876, p. 8]

In Paul Falk, dessen Ableben wir bereits gestern meldeten, verliert der liberal gesinnte Theil des New Yorker Publikums einen der eifrigsten und unermüdlichsten Streiter gegen die Sonntagsmuckerei. Allerdings hat Falk diesen Kampf niemals systematisch und planmäßig, sondern mehr nach Guerilla-Manier geführt, allein gerade dadurch hat er der regulären Mucker-Armee viel zu schaffen gemacht und nicht wenig dazu beitragen, dem amerikanischen Publikum die Augen darüber zu öffnen, daß es keine Todsünde ist, am Sonntag bei guter Musik und einem Glase Bier oder Wein ein paar Stunden angenehm zu verbringen. Man sollte glauben, daß ein Mann wie Falk, der Geschäfts eifer und Geschäftstalent besaß und in dem erwähnten Streben das Gros der deutschen Bevölkerung auf seiner Seite hatte, wenn auch nicht große Reichthümer, so doch ein anständiges Vermögen hätte erwerben müssen, allein dem war nicht so. Allerdings hat er in seiner wechselvollen Carriere mehrfach große Summen erworben, sie aber auch stets wieder verloren und schließlich ist er als unbemittelter Mann gestorben. Er begann seine Laufbahn hier im Jahre 1851 als Agent für die damals hier erscheinende „Reform“, gab jedoch dies Geschäft, das ihn nur kümmerlich ernährte, bald auf und nahm eine Kellnerstelle im Lokale des Gen. Seebach an, welche er bis zum Jahre 1856 bekleidete. Dann war er eine Zeitlang Pächter der Schieß-Gallerie im „Volksgarten“, einem Lokale, das sich auf dem Grundstück befand, welches jetzt das Stadt-Theater einnimmt, und bald darauf begann er in No. 49 Bowery eine Zuckerbäckerei. Dieselbe bezahlte sich vortrefflich und er erwarb binnen verhältnißmäßig kurzer Zeit ein Vermögen von \$40,000. Mit diesem begann er im Jahre 1859 den „Broadway Garten“ am Broadway unterhalb Prince Str., in welchem unter Carl Bergmann's Leitung Sonntags-Conzerte gegeben wurden. Das Lokal, damals ein beliebter Sammelplatz der Deutschen, rentirte sich längere Zeit sehr gut, dann aber brachte die Ungunst der Zeiten einen Umschwung hervor und Falk sann auf etwas Neues. Er pachtete nämlich im Jahre 1864 den Löwen-Park, führte in demselben einen großartigen Pavillon auf und gab dort Sommernachtsfeste und Conzerte, in denen Thomas' Kapelle spielte. Das mit Schulden begonnene Unternehmen erwies sich jedoch nicht profitabel und Falk mußte es, schwer verschuldet, aufgeben. Nach kurzer Zeit, während welcher er eine kleine Restauration an Centre Street innegehabt, finden wir ihn als Eigenthümer des „Waldschlößchens“ in der 127. Str. und dann in einer Anzahl kleinerer Lokale, deren keines den erwarteten Profit abwarf. 1872 eröffnete er sein Tivoli an der 8. Straße und dort wurde er durch seinen hartnäckigen Kampf gegen die Sonntags-Muckerei auch in weiteren Kreisen des amerikanischen Publikums bekannt. Zugleich hatte er die „Victoria-Halle“ und den „Columbia-Garten“ und in letzter Zeit den Volks-Garten, früher Tony Pator's Opera House. Den letzten Trumpf, den er gegen die Sonntagsgesetzler ausspielte, war, daß er an Sonntagen seine Vorstellungen im Tivoli präcise 12 Uhr nachts, also erst nach Ablauf des Sabbath's, beginnen ließ. Er wurde unzählige Male wegen Vergehen gegen die Sonntagsgesetze verhaftet und noch zur Zeit seines Todes lagen 7 verschiedene Anklagen gegen ihn vor. Falk, der, wie erwähnt, trotz seiner rastlosen Thätigkeit und seines

Unternehmungsgeistes, keine weltlichen Reichthümer gesammelt hat, erfreute sich einer großen Popularität unter der lebenslustigen Bevölkerung New York's unter welcher sein Name einen guten Klang hat.—NYSZ Friday, 14 January 1876, p. 8

[In Paul Falk, whose death we already reported yesterday, the liberal part of the New York public lost one of the most fervent and indefatigable opponents of the hypocrisy of the Sunday regulations. Granted, Falk never fought this battle in a systematic and planned fashion but rather in the manner of guerillas, precisely in this way he caused ample obstruction for the regular army of hypocrisy, and contributed not a little to opening the eyes of the American public to the fact that it is no mortal sin to spend a few hours on a Sunday with good music and a glass of beer or wine. One should think that a man like Falk, who had eagerness, a talent for business and a majority of the German populace on his side in the abovementioned strife, would have acquired if not great riches then at least considerable wealth; yet that was not the case. True, over the course of his varied career, he more than once acquired large sums, but he always also lost them again, and finally died in destitution. He began his career here in the year 1851, as an agent for the *Reform* published here at the time, but soon gave up on this business, which fed him only meagerly, and took a position as a waiter in the establishment of Gen. Seebach, which he held until 1856. Then, for a while he leased the shooting gallery at the "Volksgarten," an establishment on the lot now occupied by the *Stadt* Theater, and soon after started a pastry shop at 49 Bowery. The latter paid handsomely, and he acquired \$40,000 in relatively short time. With this sum he started, in 1859, the "Broadway Garden" on Broadway below Prince St., where Sunday concerts were held under the direction of Carl Bergmann. The establishment, at the time a popular meeting-place among the Germans, was very profitable for a long time, but then the times turned unfavorably and Falk thought of something new; for in 1864, he leased the *Löwen-Park*, erected a magnificent pavilion in it and there held summer night festivals and concerts, which featured Thomas' band. However, the enterprise, began with debt, turned out to be unprofitable, and Falk had to give it up, having incurred high debts. After a brief period during which he held a small restaurant on Centre Street, we find him as the owner of the "Waldschlösschen" on 127th Street, and then in a number of smaller establishments, none of which brought the expected profit. In 1872, he opened his Tivoli on 8th Street, and there he became known in larger circles of the American public with his stubborn struggle against the hypocrisy of the Sunday regulations. At the same time, he held the "Victoria Hall" and the "Columbia-Garden" and, more recently, the Volks-Garten, formerly Tony Pastor's Opera House. His last trump against the Sunday regulators was that he began his presentations at the Tivoli at midnight sharp, i.e., after the Sabbath had ended. He was arrested innumerable times for infractions against the Sunday laws, and even at the time of his death, 7 different charges were held against him. Falk, who, as we mentioned, despite his indefatigable activity and his entrepreneurial spirit, collected no temporal riches, enjoyed wide popularity among the fun-loving populace of New York, where his name is well-respected.—NYSZ Friday 14 January 1876, p. 8]

Unterbrochen wurde die musikalische Stille in der verflommenen Woche auf die angenehmste Weise durch ein Matinee-Concert der Philharmonischen Gesellschaft, das dritte der ganzen Serie, welches am Freitag Nachmittag vor einem nicht zu zahlreichen

Publikum unter Karl Bergmann's Leitung in der Academy of Music stattfand. Das Programm enthielt drei Orchesterwerke, die Haydn'sche Es-dur-Sinfonie, No. 3, Beethoven's Coriolan-Ouverture und die erste Sinfonie eines jungen deutschen Componisten, Namens Metzdorff. Abgesehen von kleinen Mängeln wurden diese drei Piecen, namentlich die neue Sinfonie, in befriedigender Weise ausgeführt. Haydn's Es-dur-Sinfonie ist eines von jenen sinfonischen Werken, welche bei aller Einfachheit des Aufbaues und der Mittel, die dazu verwendet wurden, durch Frische und Originalität der Motive oder Melodien, durch die heitere, beschauliche Ruhe, welche dieselben kennzeichnet, immer einen erfrischenden, erquickenden Eindruck machen. Einen frappanten Contrast dazu bildete die Coriolan-Ouverture, welche wir nach den Leonoren-(Fidelio) Ouvertüren des Meisters von allen seinen Ouvertüren am höchsten schätzen. Wie prägnant, scharf und sicher hat er in derselben den stolzen, unbeugsamen Römer gezeichnet, wie herrlich die Bitten der Mutter und des Weibes, die freilich ungehört verhallen, bis sich der Schicksalsspruch erfüllt und der Held untergeht. Diese Ouverture ist ein in ergreifenden Tönen geschriebenes Stück Geschichte. Wir haben übrigens die Ouverture in früheren Jahren schon besser von der Gesellschaft gehört, als an diesem Nachmittag. R. Metzdorff's erste Sinfonie ist wohl das erste Werk dieses jungen Componisten, welches hier, auf dieser Seite des großen Wassers, zur öffentlichen Aufführung gelangte. Die Sinfonie ist unbedingt das Werk eines genialen, erfindungsreichen, begabten jungen Musikers, der seine Kunst tüchtig studirt hat, aber noch im Kampf und Ringen um ein eigenes Ideal begriffen ist. Da und dort blitzt in der Sinfonie ein originelles Licht auf, aber im Ganzen arbeitet Metzdorff doch noch nach Vorbildern, freilich nach guten Vorbildern. Meyerbeer, Wagner, Raff, selbst Mendelssohn haben ihm dazu dienen müssen, wie sich sehr leicht aus vielen Stellen des Werkes nachweisen ließe. Aber trotzdem ist das Werk interessant und werth, gehört zu werden. Der erste Satz, ein Allegro assai, ist fast durchgehend originell. Die zwei in scharfem Contraste zu einander stehenden Hauptthemen werden mit großer Geschicklichkeit gehandhabt und verarbeitet. Ein überreicher Gebrauch der Blechinstrumente, namentlich der Trompeten, giebt dem ganzen Satze ein gewisses kräftiges, martialisches Gepräge und eine sehr geschickt durchgeführte fugirte Stelle zeigt, daß wir es mit einem jungen Talente zu thun haben, das die Fundamentalsätze seiner Kunst bereits vollkommen bemeistert. Der zweite Satz ist als ein Adagio sostenuto quasi marcia funebre bezeichnet. Es ist kein eigentlicher Trauermarsch, den der Componist da geschrieben hat, es ist vielmehr eine melancholische, wehmuthsvolle Liebesklage, die mit dem Strom der Gefühle auf- und abschwilt bis sie erlischt, erstirbt. Uebrigens trägt der ganze Satz etwas Gezwungenes, Gemachtes an sich, trotz prächtiger Einzelheiten fehlt richtiges warmes Gefühl. Viel hübscher, wenn auch nicht so originell, tritt der dritte Satz, ein Vivace, auf, welches, namentlich in der ersten Hälfte lebhaft an Mendelssohn gemahnt. Der Satz ist kurz, aber er ist reich an schönen Gedanken und prächtigen Instrumental-Effekten und muß, wenn gut ausgeführt, von Wirkung sein. Mit dem vierten Satz konnten wir uns am wenigsten befreunden; derselbe ist ein rauschendes, reich instrumentirtes Allegro vivace, in welchem, wie im ersten Satze, die Blechinstrumente dominiren; aber die Motive sind gewöhnliche, mitunter selbst bachanale, an den Circus gemahnende, und so gestaltet sich der Abschluß der Sinfonie nicht zu einem befriedigenden. Das Publikum wird Gelegenheit haben, das Werk in der Generalprobe am 21. ds. und in dem am 22. ds. stattfindenden Concert nochmals zu

hören und demselben die Würdigung und Beachtung zu schenken, welche man Werken junger und aufstrebender Talente stets entgegen bringen sollte. Frä. Antonie Henne sang in diesem Matinee-Concerte die Arie „Ah mon fils“ aus Meyerbeer's „Prophet“; die junge Sängerin wurde der schwierigen dramatischen Arie vollkommen gerecht und wurde von Publikum zum Dacapo-Singen genöthigt. Für die bevorstehende Generalprobe und Concert ist die Pianistin Fräul. Lina Luckhardt als Solistin gewonnen worden. An demselben Abend, an welchem die Philharmoniker in der Academy of Music concertiren, wird auch Herr Theodor Thomas sich mit seinem Orchester wieder einmal in New-York hören lassen. . . .—NYSZ Sunday, 16 January 1876, p. 2

[Last week's musical silence was interrupted in the most pleasant way by a matinee concert of the Philharmonic Society, the third of the series, which was held under Karl [sic] Bergmann's direction on Friday afternoon at the Academy of Music before a not too numerous audience. The program contained three orchestral works, Haydn's Symphony No. 3 in E-flat major no. 3, Beethoven's *Coriolanus* overture, and the First Symphony of a young German composer by the name of Metzdorff. Small flaws aside, the three pieces, and especially the new symphony, were performed in satisfactory fashion. Haydn's Symphony in E-flat major is one of those symphonic works which, in spite of the simplicity of their construction and musical means involved, always leave a refreshing and recreating effect by virtue of the freshness and originality of their motifs or melodies and their serene and contemplative calm. A striking contrast was made by the *Coriolanus* overture, which we admire second only to the *Leonore (Fidelio)* overtures among all of the master's overtures. With what precision, exactness and sureness has he delineated in it the proud and stubborn Roman, how magnificently the entreaties of the mother and the wife which, however, remain unheard until the oracle of fate is fulfilled and the hero goes down. This overture is a piece of history written in deeply moving notes. Incidentally, we have heard the society play this overture better in the past than on this afternoon. R. Metzdorff's

First Symphony is probably this young composer's first work to be publicly performed here on this side of the great water. The symphony is without qualification the work of an inspired, inventive and talented young musician who has studied his art thoroughly, yet is still struggling and wrestling for his own ideal. Here and there in the symphony, the light of originality flashes up, but on the whole, Metzdorff still works after models, though good models. Meyerbeer, Wagner, Raff, even Mendelssohn have had to serve him for this purpose, as would be easily shown from many passages in this work. And yet the work is interesting and deserves to be heard. The first movement, an allegro assai, is almost entirely original. The two main themes, which form a sharp contrast, are handled and worked through with great skill. Overabundant use of the brass instruments, especially of the trumpets, lends a certain forceful and warlike character to the entire movement, and a very skillfully executed fugue passage shows that we have here a young talent who has already completely mastered the foundations of his art. The second movement is marked *adagio sostenuto quasi marcia funebre*. What the composer has written here is not a funeral march proper, but rather a melancholy and wistful lover's lament that rises and sinks with the flow of emotion finally expiring and then dying down. The entire movement, by the way, is somewhat forced and contrived; in spite of splendid details, true and warm feeling is absent. The third movement, a *vivace*, is much

neater, though not as original, clearly recalling Mendelssohn especially during the first half. The movement is short, but rich in beautiful ideas and splendid instrumental effects and, when it is executed well, it cannot but be effective. The fourth movement we liked least; it is a sweeping and richly instrumented allegro vivace, dominated, as was the first movement, by the brass instruments; but the motifs are ordinary, sometimes even Bacchanalian, reminiscent of a circus, and so the symphony's closing is unsatisfactory. The public will have the opportunity to hear the work again during the dress rehearsal on January 21, and the concert to be held on January 22, and thus give it the attention and appreciation that works by young and ambitious artists always deserve. During this matinee concert, Miss Antonie Henne sang the aria "Ah mon fils" from Meyerbeer's *Les prophète*; the young singer mastered the difficult dramatic aria completely and was compelled by the audience to sing an encore. The pianist, Miss Lina Luckhardt, has been enlisted as a soloist for the upcoming dress rehearsal and concert. During the same evening of the Philharmonic musicians' concert at the Academy of Music, Mr. Theodore Thomas and his orchestra will also be heard once again in New York [...]—NYSZ Sunday, 16 January 1876, p. 2]

Philharmonische Gesellschaft. Heute Nachmittag um halb drei Uhr findet in der Academy of Music die Generalprobe für das dritte Concert der Philharmonischen Gesellschaft statt. Eine Haydn'sche Sinfonie, Beethoven's Coriolan-Ouverture und die neue, von uns schon besprochene Sinfonie von R. Metzdorff stehen auf dem Programm. Fräulein Eugenie Pappenheim und Fräulein Lina Luckhardt treten als Solistinnen in dem Concerte und der Probe auf.—NYSZ Friday, 21 January 1876, p.1

[Philharmonic Society. The dress rehearsal for the Philharmonic Society's third concert will be held at half past two this afternoon at the Academy of Music. The program lists a symphony by Haydn, Beethoven's *Coriolanus* overture, and the new symphony by R. Metzdorff we have already discussed. Miss Eugenie Pappenheim and Miss Lina Luckhardt will appear as soloists in the concert as well as the rehearsal.—NYSZ Friday, 21 January 1876, p. 1]

Philharmonische Gesellschaft. Vor einem gut besetzten Hause fand gestern Nachmittag die Generalprobe für das dritte Concert der Philharmonischen Gesellschaft in der Academy of Music statt. Unter Bergmann's Leitung wurde die Haydn'sche Sinfonie in Es-Dur, Beethoven's Coriolan-Ouverture und die neue Sinfonie in F-Dur von Metzdorff probirt. Die Pianistin Fräulein Lina Luckhardt und die Sängerin Fräulein Eugenie Pappenheim traten in der Probe auf und werden sich auch in dem heute Abend in demselben Lokale stattfindenden Concerte hören lassen.—NYSZ Saturday, 22 January, 1876, p. 5

[Philharmonic Society. The dress rehearsal for the Philharmonic Society's third concert was held yesterday afternoon at the Academy of Music; most seats were taken. Under Bergmann's direction, the society rehearsed Haydn's Symphony in E-flat major, Beethoven's *Coriolanus* overture, and the new Symphony in F major by Metzdorff. The pianist, Miss Lina Luckhardt, and the singer, Miss Eugenie Pappenheim, appeared in the rehearsal and will be heard again during the concert to be held tonight at the same venue.—NYSZ Saturday, 22 January 1876, p. 5]

Gestern Abend concertirten die Philharmonische Gesellschaft in der Academy of Music und Herr Theodor Thomas in Steinway Hall. Wir werden auf beide Concerte, welche außergewöhnlich interessante Programme boten, noch zurückkommen.—NYSZ Sunday, 23 January 1876, p. 4

[The Philharmonic Society, as well as Mr. Theodore Thomas, held concerts last night, at the Academy of Music and at Steinway Hall, respectively. We will return to both concerts, which offered exceptionally interesting programs.—NYSZ Sunday, 23 January 1876, p. 4]

Die Philharmoniker, d.h. die New Yorker Philharmonische Gesellschaft, gaben ebenfalls am Samstag Abend unter Karl Bergmann's Leitung ein Concert, ihr drittes Saison-Concert, in der Academy of Music. Die Beethoven-Feier des Herrn Thomas hatte jedoch die Reihen der Freunde und Verehrer der Philharmonischen Gesellschaft arg gelichtet, so daß das Haus nur mäßig besetzt war. Wir und jeder Kunstfreund mit uns, können nur bedauern, daß diese Concerte in dieser Saison zum Theil mit den Thomas'schen Sinfonie-Soireen zusammenfallen, und dieses Bedauern wurde am Samstag Abend noch dadurch verstärkt, daß das von den Philharmonikern gebotene musikalische Menu ein ganz excellentes war. Sie boten uns die liebliche Haydn'sche Sinfonie in Es Dur, No. 3, Beethoven's Coriolan-Ouverture und die von uns schon nach dem dritten Matinee-Concerte ausführlich besprochene erste Sinfonie des jungen Componisten Richard Metzdorff, welche Werke ohne Unterschied in sehr befriedigender Weise zu Gehör gebracht wurden. Zwischen den Orchesterpielen sang Fräulein Eugenie Pappenheim die Beethoven'sche Scene und Arie: „Ha! Treuloser!“ und eine Arie aus Mozart's „Hochzeit des Figaro“ und Fräulein Lina Luckhardt trug das E-Moll-Concert für Clavier und Orchester von Reinecke vor. Fräulein Pappenheim glänzte namentlich in der Beethoven'schen Arie als tüchtige dramatische Sängerin, welche nicht nur auf der Opernbühne, sondern auch im Concertsaale vollkommen zu Hause ist. Fräulein Luckhardt wurde dem schwierigen und anstrengenden Reinecke'schen Concert, zu dessen Vortrage sie sich eines Knabe'schen Concertflügels von neuer Construction und sehr schönen, gesangsreichen Tone bediente, vollkommen gerecht, wenn auch mitunter ihre Kraft fast zu erlahmen schien. Für ihr am 19. Februar stattfindendes viertes Concert studirt die Gesellschaft Schumann's D-moll-Sinfonie, Cherubini's Fanisca-Ouverture und eine der sinfonischen Dichtungen von Liszt ein.—NYSZ Monday, 24 January 1876, p. 5

[The Philharmonic, i.e., the New York Philharmonic Society, also held a concert on Saturday evening, its third concert of the season under the direction of Karl Bergmann at the Academy of Music. Yet Mr. Thomas's Beethoven celebration had greatly decimated the numbers of the Philharmonic Society's friends and devotees, so that house was only modestly sold. We, and with us any friend of the arts, cannot but regret that during this season, these concerts sometimes coincide with Thomas's symphonic soirees, and this feeling of regret was heightened on Saturday by the fact that the musical menu offered by the Philharmonic players on Saturday evening was quite excellent. They offered us Haydn's lovely Symphony, no. 3, in E-flat major, Beethoven's *Coriolanus* overture, and the young composer, Richard Metzdorff's First Symphony, which we had already discussed in detail after the third matinee concert; all works were performed equally

satisfactorily. Between the orchestra pieces, Miss Eugenie Pappenheim sang the scene and aria “Ha! Treuloser!” by Beethoven, and an aria from Mozart’s *Le Nozze di Figaro*; Miss Lina Luckhardt presented the Concerto for Piano and Orchestra in E minor by Reinecke. Especially in the Beethoven aria, Miss Pappenheim shone as a proficient dramatic singer who is completely at home not only on the opera stage but also in the concert-room. Although at times she almost seemed to have exhausted her strength, Miss Lina Luckhardt completely mastered Reinecke’s difficult and arduous Concerto, for which performance she used a grand piano by Knabe of novel construction and a very beautiful and songlike timbre. For its fourth concert, to be held on February 19, the society is rehearsing Schumann’s Symphony in D minor, Cherubini’s *Faniska* overture, and a symphonic poem by Liszt.—NYSZ Monday, 24 January 1876, p. 5]

An demselben Abend, an welchem Thomas in Steinway-Hall Beethoven durch drei seiner bedeutendsten Werke feierte, concertirte die Philharmonische Gesellschaft unter ihrem Dirigenten Karl Bergmann in der Academy of Music. Es gelangten in diesem Concerte, welches leider nur mittelmäßig besucht war, die liebliche, heitere Sinfonie in Es-dur, No. 3, von Haydn, die Beethoven’sche Coriolan-Ouverture und die erste Sinfonie von R. Metzdorff, welche wir in diesem Blatte bereits ausführlich besprochen haben, zur Aufführung. Die Ausführung der genannten drei Orchesterwerke ließ wenig zu wünschen übrig. Fräulein Eugenie Pappenheim, unsere geschätzte dramatische Sängerin, und die Pianistin Fräulein Lina Luckhardt waren die Solistinnen dieses Concertes und trugen durch ihre Soli zu dem künstlerischen Erfolge deselben ihr Theil bei. Für ihr viertes Concert, welches am 19. Februar stattfindet, studiren die Philharmoniker Schumann’s vierte Sinfonie und Compositionen von Cherubini, Liszt und Beethoven ein.—NYSZ Sunday, 30 January 1876, p. 4

[On the same evening, when Thomas celebrated Beethoven with a performance of three of his most important works at Steinway Hall, the Philharmonic Society held a concert conducted by Karl Bergmann, at the Academy of Music. During this concert, which unfortunately had only a modest attendance, the society performed Haydn’s lovely and serene Symphony in E-flat major no. 3, Beethoven’s *Coriolanus* overture, and R. Metzdorff’s First Symphony, which we have already discussed in detail in these pages. The execution of the three orchestral works left little to be desired. The concert’s soloists were Miss Eugenie Pappenheim, our esteemed dramatic singer, and the pianist, Miss Lina Luckhardt, who, with their solos, contributed their share to the concert’s artistic success. For their fourth concert, to be held on February 19, the Philharmonic is rehearsing Schumann’s Fourth Symphony as well as compositions by Cherubini, Liszt, and Beethoven.—NYSZ Sunday, 30 January 1876, p. 4]

Concerte. Die Philharmoniker geben unter Karl Bergmann’s Leitung am nächsten Freitag Nachmittag ihr viertes Matinee-Concert in der Academy of Music. Die hiesige Pianistin Fräulein Klauzeck wird in demselben als Solistin mitwirken.—Am Freitag Abend veranstaltet der Gesangslehrer und Tenorist Karl Alves mit seinen Schülern und unter Mitwirkung mehrerer bekannter Künstler sein jährliches Concert in Steinway Hall.—Die Oratorien-Gesellschaft von New York wird in ihrem dritten Concerte der laufenden Saison, welches am 28. Februar in Steinway Hall stattfindet, zum ersten Male in Amerika den ersten Theil des Liszt’schen Oratoriums „Christus“ und Mendelsson’s [*sic*]

„Walpurgisnacht“ zur Aufführung bringen. Für ihr viertes Concert studirt die Gesellschaft Schumann's „Paradies und die Peri“ ein.—NYSZ Wednesday, 9 February 1876, p. 5

[Concerts. The Philharmonic Society will hold its fourth matinee concert under the direction of Karl Bergmann next Friday afternoon at the Academy of Music. The local pianist, Miss Klauzeck, will participate as soloist in this concert.—On Friday evening, the singing teacher and tenor, Karl Alves, will hold his annual concert at Steinway Hall with the participation of his students and various well-known artists.—During its third concert of the present season, to be held on February 28 at Steinway Hall, The New York Oratorio Society will perform for the first time in America the first part of Liszt's oratorio *Christus* and Mendelssohn's *Walpurgisnacht*. For its fourth concert, the society is rehearsing Schumann's *Paradies und die Peri*.—NYSZ Wednesday, 9 February 1876, p. 5]

Concerte. Das vierte Matinee-Concert der Philharmoniker fand gestern Nachmittag vor mäßig besetztem Hause in der Academy of Music statt. An Stelle des erkrankten Herrn Karl Bergmann führte Herr Geo. Matzka den Dirigentenstab. Zur Aufführung gelangten von Orchesterwerken die vierte Sinfonie von Robert Schuman [*sic*] in D-Moll, von allen Schumann'schen Sinfonien diejenige, welche hier am bekanntesten und beliebtesten ist, die Ouverture zur „Faniska“ von Cherubini und Liszt's sinfonische Dichtung „Was man auf den Bergen hört“. Trotz des plötzlichen Dirigentenwechsels wurden die drei Piecen von dem Orchester der Gesellschaft in befriedigender Weise wiedergegeben. Fräulein Otilie L. Klaucek, welche sich in der letzten Zeit wenig oder gar nicht öffentlich hören ließ, bewies durch den gediegenen Vortrag einer der ungarischen Rhapsodien von Liszt, dem Chopin'schen Rondo in Es-Dur, Opus 16, und Rubinstein's descriptiver Saloncomposition „Le Bal“, auf's Neue, daß sie eine gediegene Pianistin und denkende Künstlerin ist, welche ihre Stelle im Concertsaal recht gut zu behaupten weiß. Die Generalprobe für das vierte Concert findet am nächsten Freitag Nachmittag unter Mitwirkung der Fräulein Julia Rive in der Academy of Music statt.—NYSZ Saturday, 12 February 1876, p. 8

[Concerts. The Philharmonic players' fourth matinee concert was held yesterday afternoon at the Academy of Music before a modestly sold house. Instead of Mr. Karl Bergmann, who has been taken ill, Mr. George Matzka wielded the conductor's baton. The orchestral works performed were Robert Schumann's Fourth Symphony in D minor, of all of Schumann's symphonies the one that is most well-known and most popular here, as well as the overture to Cherubini's *Faniska*, and Liszt's symphonic poem *Ce qu'on entend sur la montagne*. Despite the sudden replacement of the conductor, the society rendered the three pieces in a satisfactory manner. With her solid renditions of one of Liszt's *Hungarian Rhapsodies*, Chopin's Rondo in E-flat major, op. 16, and Rubinstein's descriptive salon composition *Le Bal*, Miss Otilie L. Klaucek, who in recent times had rarely or not at all performed publicly, demonstrated once again that she is a proficient pianist and a clear-thinking artist who can very well stand on her own in the concert-room. The dress rehearsal for the fourth concert, with the participation of Miss Julia Rive,

will be held next Friday afternoon at the Academy of Music.—NYSZ Saturday, 12 February 1876, p. 8]

Die Philharmonische Gesellschaft concertirte gestern Abend vor einem nur mäßig besetzten Hause in der Academy of Music. Es war das vierte Concert, welches die Gesellschaft in dieser Saison gab. Das Programm bot zwar keine Novität, war aber ein recht anziehendes und wurde auch im Ganzen befriedigend durchgeführt, namentlich was die Schumann'sche Sinfonie und die Liszt'sche sinfonische Dichtung „Was man auf den Bergen hört“ anbetrifft. Die Pianistin Fräulein Julia Rive spielte in diesem Concerte das Beethoven'sche Concert für Clavier und Orchester in Es-dur, Opus 73, und ein Chopin'sches Rondo. Letztere Composition gelang ihr am Besten; das Beethoven'sche Concert hat die Künstlerin, die sich durch bedeutende, technische Fertigkeit, sauberen, klaren Vortrag und Eleganz des Spieles auszeichnet, vorläufig noch nicht vollkommen bemeistert. Herr Karl Bergmann dirigirte das Concert mit bekannter Umsicht und Sicherheit. Am nächsten Samstag Abend wird Herr Theodor Thomas in Steinway-Hall seine vierte Sinfonie-Soiree, welcher am Donnerstag Nachmittag eine öffentliche Probe vorangeht, abhalten. Die Hauptnummer des Programmes ist eine neue Suite „In ungarischer Weise“ von Raff. Der Pianist William Mason wirkt in diesem Concerte als Solist mit.—NYSZ Sunday, 20 February 1876, p. 4

[The Philharmonic Society held a concert last night at the Academy of Music before an only modestly sold house. It was the society's fourth concert of the season. The program, although not containing a novelty, was quite appealing, and its execution was altogether satisfactory, especially as regards the symphony by Schumann and Liszt's symphonic poem *Ce qu'on entend sur la montagne*. During the concert, the pianist, Miss Julia Rivé, played Beethoven's Concerto for Piano and Orchestra in E-flat major, op. 73, and a rondo by Chopin. She was most successful with the latter composition; the artist, who is distinguished by her considerable technical skill, her neat and clear presentation and the elegance of her playing, has not yet fully mastered the Beethoven concerto. Mr. Karl Bergmann conducted the concert with his well-known circumspection and sureness. Next Saturday evening, Mr. Theodore Thomas will hold his fourth symphonic soiree at Steinway Hall, to be preceded by a public rehearsal on Thursday afternoon. The program's main number is a new Suite "in the Hungarian style" by Raff. The pianist, William Mason, will participate as soloist in this concert.—NYSZ Sunday, 20 February 1876, p. 4]

Daß im Schooße der Philharmonischen Gesellschaft von New-York irgend etwas faul ist, ist leider eine nur zu bekannte Thatsache, welche häufig genug, wenn auch in der schonendsten Weise, in diesen Blättern berührt worden ist. Einen neuen Beweis dafür lieterte das am Freitag Nachmittag in der Academy of Music vor spärlich besetzten Bänken abgehaltene fünfte Matinee-Concert der Gesellschaft. Der erwählte Dirigent der Philharmoniker, Herr Karl Bergmann, wohnte als passiver Zuhörer dem Concerte bei, während Herr Geo. Matzka die Stelle desselben am Dirigentenpulte ausfüllte. Nach den Gründen dieser Aenderung zu forschen, ist nicht unsere Sache, aber befremden mußte dieselbe. Dazu gesellte sich noch das während des erwähnten Concertes colportirte Gerücht, daß die Gesellschaft beabsichtige, für ihre letzten zwei Concerte und Proben der laufenden Saison Herrn Hans von Bülow als Dirigenten zu gewinnen. Die vorjährige und

namentlich die jetzige Saison der Philharmonischen Gesellschaft wurden mit einer Lauheit, mit einer gänzlichen Verachtung der Ansprüche unserer Zeit, oder sagen wir der Ansprüche der hiesigen Kunstfreunde, betrieben, welche in Erstaunen setzen mußten. Sehr zu bedauern wäre es, wenn die Philharmonische Gesellschaft, welche in früheren Jahren so viel zur Entwicklung und Verbesserung der musikalischen Verhältnisse und Zustände New-Yorks beigetragen hat, zu Grunde gehen sollte, und zwar einfach an der Energielosigkeit, um nicht zu sagen, an der Unfähigkeit und leichtsinnigen Gleichgültigkeit ihrer leitenden Geister. Und ein anderes Resultat läßt sich kaum absehen, wenn nicht bald eine wirksame, kräftige Reaktion eintritt. Wenn Hans von Bülow eine solche Reaktion herbeiführen könnte—und das Zeug dazu hat er allerdings—dann lasse man ihn getrost dirigiren, vorausgesetzt, daß die Philharmoniker mit ihm und seinen nicht gerade bescheidenen Ansprüchen und Bülow mit den deutschen Philharmonikern fertig werden könnte. Bülow ist, bei allen seinen Fehlern, deren Liste keine sehr kleine ist, als Orchesterdirigent ebenso groß, wenn nicht noch bedeutender, wie als Clavierspieler. In dem fünften Matinee-Concert spielten die Philharmoniker die zweite der Raff'schen Sinfonien, die Spohr'sche Faust-Ouverture, Schubert's unvollendete Sinfonie und Weber's Jubel-Ouverture. Sämmtliche Sachen sind dem hiesigen musikfreundlichen Publikum zur Genüge bekannt und wurden dieselben unter Herrn Matzka's Leitung, namentlich was die interessante Raff'sche Sinfonie anbetrifft, ziemlich befriedigend ausgeführt. Wir werden übrigens auf diese Compositionen, welche zum Theil in der am nächsten Freitag und Samstag stattfindenden Generalprobe und dem Concert wiederholt werden, noch zurückkommen. In der Wahl der Solisten hatte die Gesellschaft auch diesmal wieder kein Glück gehabt; die junge Dame, welche in diesem Concerte sang, gehört, wenn sie auch eine ganz hübsche Altstimme besitzt, noch nicht in ein Philharmonisches Concert; ein gutes Conservatorium wäre zur Zeit wohl der geeignetste Platz für sie.—Für das von Herrn Adolf Neuendorff projectirte Concert, welches am Sonntag den 9. April in Steinway Hall stattfinden und die Mittel liesern soll, um das Grab von Karl Anschütz auf dem Greenwood Cemetery mit einem passenden Denkmal zu schmücken, sind bereits zahlreiche Anmeldungen eingelaufen. Von Vereinen haben bis jetzt der Männergesangsverein „Arion“, „Beethoven-Männerchor“ und „New-Yorker Sängerrunde“ ihre Mitwirkung zugesagt. Ein vollzähliges Orchester und Opernchor sind ebenfalls für den Zweck gesichert worden. Von Künstlern haben sich bis jetzt nur Fräulein Anna Drasdil, die Herren S. B. Mills, W. Formes, A. Sohst und A. Bischoff gemeldet. Hoffentlich werden noch recht viele der hiesigen Künstler diesem Beispiel folgen. Die Hauptnummer des Concertes wird Anschütz's große Messe sein, welche er ein oder zwei Jahre vor seinem Tode vollendete. Jedem der mitwirkenden Gesangsvereine wird ein Einzelchor übertragen werden. Das Programm wird sich übrigens erst definitiv feststellen lassen, nachdem die Anmeldungen abgescholssen sind. Anmeldungen werden, wie bisher, im Germania-Theater und im Clubhause des Aschenbrödel-Vereins in der Vierten Straße entgegengenommen.—NYSZ Sunday, 12 March 1876, p. 4

[That something is rotten in the core of the Philharmonic Society of New York, is unfortunately an all too well-known fact which has been touched upon in these pages often enough, if only in the most sparing manner. New proof was given by the society's fifth matinee concert, held on Friday afternoon at the Academy of Music before largely

vacant benches. The Philharmonic's chosen director, Mr. Karl Bergmann, attended the concert as a passive listener, while Mr. George Matzka took his place at the conductor's desk. It is not for us to inquire into the reasons for this change, but it could not but appear strange. To this was added the rumor, which spread even during the abovementioned concert, that the society intends to enlist Mr. Hans von Bülow to conduct the current season's last two concerts and rehearsals. The past and especially the present season of the Philharmonic Society have been directed with a tepidity and an outright contempt for the demands of our times, or, rather, the astonishing demands of the local friends of the Arts. It would be very regrettable if the Philharmonic Society, which in the past has contributed so greatly to the development and the improvement of the state of affairs in musical matters in New York, should perish simply from the utter lack of energy, not to say: from the incompetence and frivolous indifference of its leading minds. And it is difficult to envisage a different outcome unless an effective and forceful reaction occurs soon. If Hans von Bülow could initiate such a reaction—and he certainly has it in him to do so—very well: let him conduct, assuming that the Philharmonic can deal with him and his demands, which are not exactly modest, and Bülow can deal with the German Philharmonic players. Even with his errors, of which there quite a few, Bülow, the conductor, is as great as, if not more eminent than, Bülow the pianist. During the fifth matinee concert, the Philharmonic played the second of Raff's symphonies, Spohr's *Faustus Overture*, Schubert's "Unfinished" Symphony, and Weber's *Jubel* overture. All these pieces are known well enough to the local music-loving public, and their execution under the direction of Matzka, especially that of Raff's interesting symphony, was mostly satisfactory. We will, for that matter, return to these compositions, some of which will be repeated during the dress rehearsal and the concert to be held on Friday and Saturday. The society was unfortunate once again in its choice of soloists; the young lady who sang during this concert, though she has a rather fair alto, does not yet belong in a Philharmonic concert; at this time, a good conservatory would seem to be the most appropriate place for her.—Numerous registrations have been received for the concert, conceived by Mr. Adolf Neuendorff, which is to be held on Sunday, April 9, at Steinway Hall in order to raise the funds necessary to adorn the grave of Karl Anschütz at Greenwood Cemetery with an appropriate monument. The following clubs have so far promised their participation: the Arion men's glee club, the Beethoven Men's Glee Club and the New-Yorker Sängerrunde. A complete orchestra and an opera chorus have also been enlisted for the cause. Only the following artists have volunteered: Miss Anna Drasdil, Messrs. S. B. Mills, W. Formes, A. Sohst, and A. Bischoff. We hope that many local artists will follow their example. The concert's main number will be Anschütz's grand mass, which he completed one or two years before his death. An individual chorus number will be assigned to each of the participating glee clubs. Otherwise, the program will be finalized only when registrations are complete. Registrations will be accepted as hitherto at the Germania theater and at the Aschenbrödel club's club-house on Fourth Street.—NYSZ Sunday, 12 March 1876, p. 4]

Das fünfte Saison-Concert der Philharmonischen Gesellschaft wurde gestern Abend vor besetztem Hause in der Academy of Music abgehalten. Herr George Matzka dirigierte das Concert, da Herr K. Bergmann seine Stelle als Dirigent dieser Gesellschaft definitiv niedergelegt hat. Wenn Jemand im Stande ist, Herrn Bergmann zu ersetzen, so ist es Herr

Matzka. Matzka ist ein gediegener, gebildeter Musiker und ein sehr sorgfältiger, fleißiger Dirigent. Er leitete das gestrige Concert, obgleich dasselbe kaum Veranlassung zu besonderen Bemerkungen bot, mit Umsicht und künstlerischem Verständniß. Die Raff'sche zweite Sinfonie, welche trotzdem, daß sie in C-Dur geschrieben ist, doch keine Jupiter-Sinfonie geworden ist, wurde unter ihm sehr schön wiedergegeben. Ebenso befriedigend executirte das Orchester der Gesellschaft die übrigen Orchester-Nummern des Programmes. Herr Joseph White spielte in diesem Concerte wieder einmal die Ballade und Polonaise von Vieuxtemps und die Ciaconna in D-Moll von Bach. White ist ohne Frage ein bedeutender Violinist, aber sein Repertoire scheint ein höchst beschränktes zu sein. Bisher ist er während seines mehrere Monate umfassenden Aufenthaltes in hiesiger Stadt nur mit fünf oder sechs Paradestücken vor die Oeffentlichkeit getreten.—NYSZ Sunday, 19 March 1876, p. 4

[The Philharmonic Society's fifth concert of the season was held last night at the Academy of Music before a sold house. Mr. George Matzka conducted this concert, as Mr. K. Bergmann has definitely resigned as the society's conductor. If anyone is capable of replacing Mr. Bergmann, it is Mr. Matzka. Matzka is a proficient and educated musician and a very diligent and industrious conductor. He directed yesterday's concert, though it offered little occasion for specific remarks, with circumspection and artistic understanding. Raff's Second Symphony, which, although it is written in C major, has not turned out to be another Jupiter Symphony, was rendered very beautifully under Matzka's direction. The society's execution of the program's remaining orchestral selections was equally satisfactory. During the concert, Mr. Joseph White once more played Vieuxtemps's Ballad and Polonaise as well as Bach's Ciaconna in D minor. White is unquestionably an eminent violinist, but his repertoire seems to be very limited. During his months-long sojourn in this city, he has so far appeared before the public with only five or six show-pieces.—NYSZ Sunday, 19 March 1876, p. 4]

†**CARL BERGMANN** † Ein Mann, welcher sich um die Entwicklung des musikalischen Lebens New Yorks, man kann wohl sagen der Ver. Staaten, grosse Verdienste erworben hat, ist vorgestern im hiesigen deutschen Hospitale einem Gehirnleiden erlegen und wird heute Mittag vom Lokale des Aschenbrödel-Vereins in der Ost Vierten Strasse zur letzten Ruhestätte geleitet. Die hiesigen Musiker und Sänger, welchen Herr Carl Bergmann mit Leib und Seele angehörte, haben das Begräbniss in die Hand genommen und werden wohl dafür sorgen, dass dasselbe ein des Todten würdiges werden wird. Carl Bergmann war bei allen seinen Fehlern, die er hatte, ein tüchtiger, genialer Musiker, der Jahre lang mit Eifer nur für seine Kunst lebte, für dieselbe wirkte. Er hat sich das grosse Verdienst erworben in diesem Lande der neueren Richtung der Musik, als deren Repräsentanten man in erster Linie Berlioz, Liszt, Wagner u. A. m. nennen darf, eine Gasse gebrochen zu haben, welche dann für Andere ein breiter bequemer Fahrweg zu Ruhm und Ehre wurde. Carl Bergmann wurde am 11. April 1821 zu Ebersbach im Königreich Sachsen geboren. Seine erste musikalische Ausbildung erwarb er sich unter dem Stadtmusikdirektor Zimmermann in Zittau; später studierte er unter dem Organisten Ad. Hesse in Breslau, Schlesien, Composition. Sein Hauptinstrument, auf welchem er sich eine grosse Virtuosität zu erwerben wusste, war das Violoncello. Als Cellist hielt er sich von 1842 bis 1849 abwechselnd in Breslau,

Warschau, Wien, Pest, und Venedig auf; in 1848 nahm Bergmann thätigen Antheil an der Revolution in Wien und hielt es deshalb im darauf folgenden Jahre für gerathen, sich nach Amerika zu begeben. Im Herbst 1849 landete er in Gesellschaft mehrerer Kunstgenossen in New York. 1850 wurde er Mitglied der Orchestergesellschaft "Germania," deren Direktion ihm nach wenigen Monaten übertragen wurde. Diese Gesellschaft machte Concerttours durch das Land, fand grossen Beifall, machte aber schlechte Geschäfte, so dass dieselbe 1854 aus dem Leime ging. Bergmann ging dann für eine kurze Zeit nach Chicago, kehrte aber bald nach New York zurück, wo sich ihm ein reicheres Feld für seine Thätigkeit bot. Er übernahm, mit Theo. Eisfeld alternirend, die Direktion der Concerte der Philharmonischen Gesellschaft, gab eigene klassische Sonntags-Concerte in den jetzt längst verschwundenen und vergessenen City-Assembly-Rooms, welche sich durch ihre vortrefflichen Programme auszeichneten, und wurde 1855 zum Dirigent des Männer Gesang Vereins "Arion" und des in demselben Jahre stattfindenden zweiten allgemeinen Sängerfestes, welches in New York stattfand, gewählt. Den "Arion", dessen Thätigkeit er auf würdige Bahnen leitete, dirigierte er bis zum Jahre 1860 ununterbrochen und dann im Wechsel mit den ebenfalls schon verstorbenen Karl Anschütz und F. Hartmann bis zum Jahre 1871. Nachdem Eisfeld nach Europa zurückgekehrt war, wurde Bergmann alleiniger Dirigent und musikalischer Leiter der Philharmoniker, die unter ihm ihre besten Tage sahen. Auch als Operndirigent war Bergmann häufig thätig, sowohl bei deutschen, wie italienischen und Dilettanten-Aufführungen. 1873 übernahm er die Leitung der "New Yorker Sängerrunde", mit welcher er ebenfalls künstlerische Erfolge erzielte. Componirt hat Bergmann nur wenig. Eine Anzahl Solosachen für Violoncello, verschiedene concertirende Piecen für Blasinstrumente, eine effektvolle Ouverture und einen Trauermarsch für volles Orchester, einige Salonpiecen, darunter sein einst hier sehr beliebter Echogallop; das mögen wohl so ziemlich alle Bergmann'schen Compositionen sein, die das Licht der Oeffentlichkeit erblickt haben.

Dagegen leistete er als Arrangeur für grosses Orchester Viel und Bedeutendes. Als Dirigent leistete er entschieden mehr, wie als Componist. Er verstand es eine Composition auf den ersten Blick zu erfassen, d.h. in den innersten Geist derselben einzudringen, und die Mitglieder seines Orchesters, trotzdem er mit eiserner Ruhe und Umsicht, dabei doch mit einer gewissen gelassenen, genialen Nonchalance dirigierte, mit sich fortzureissen. Er war ein geborener Dirigent. Die Krankheit, der er erlag, machte sich schon vor einiger Zeit geltend, und seit dem Tode seiner Frau reissende Fortschritte, so dass sein Ende seinen Freunden nicht unerwartet, ihm vielleicht erwünscht kam. Er hatte nach dem Tode seiner Frau als Mensch seinen Halt im Leben verloren, und daran musste auch der Künstler, der Musiker zu Grunde gehen.

New York verliert viel an ihm; aber der gute Saamen, den er auf den ehemals so spröden, unfruchtbaren musikalischen Boden ausgestreut hat, hat Früchte getragen, welche Bergmann's Namen der Nachwelt bewahren werden. Friede der Asche des Künstlers, welcher eben so arm und verlassen wie er in dieses Land kam, aus demselben schied! – Das Begräbniss von Carl Bergmann wird heute Mittag vom Lokale des Aschenbrödel-Vereins aus stattfinden. Die Philharmonische Gesellschaft, der Arion, die Sängerrunde, und die vielen Freunde des Verstorbenen – denn Feinde hatte er eigentlich nicht – werden sich an dem Leichenbegängniss betheiligen.—NYSZ Saturday, 12 August 1876, p. 8

[† CARL BERGMANN † A man who rendered outstanding service to the development of musical life of New York, or maybe even the United States, passed away of brain disease the day before yesterday in the local German Hospital and will be taken to his last resting-place this afternoon from the *Aschenbrödel* Society on East Fourth Street. The local musicians and singers, to whom Carl Bergmann belonged with heart and soul, took the funeral into their own hands and will certainly ensure that it will be worthy of the deceased. Carl Bergmann, regardless of his personal flaw, was a hard-working, genial musician, who for years lived and worked passionately only for his art. He gained many merits in paving the road for new music, primarily represented by Berlioz, Liszt, and Wagner; a road that became a convenient pathway to fame and honor for others. Carl Bergmann was born on April 11, 1821 in Ebersbach, in the kingdom of Saxony. He received his first musical education from Zimmerman, the music director of the city of Zittau. Later he studied composition under the organist Hesse in Breslau, Silesia. His main instrument, on which he acquired a considerable degree of virtuosity, was the cello. As a cellist he held posts in Breslau, Warsaw, Vienna, Budapest, and Venice from 1842 to 1849. In 1848, Bergmann became involved in the revolution in Vienna and therefore considered it in his best interests to move to America by the following year. He arrived in New York in the fall of 1849, in the company of several fellow artists. In 1850, he was made a member of the Germania Orchestra Society, of which he was made the director after a few months. This society made concert tours throughout the country and received great applause, but was not financially successful, which resulted in its dissolution in 1854. Bergmann went to Chicago, but after a short time returned to New York which offered him greater professional opportunities. Alternating with Theodore Eisfeld, he conducted the concerts of the Philharmonic Society of New York and gave his own classical Sunday concerts in the now disappeared and forgotten City Assembly Rooms. These concerts were distinguished by their excellent programs. In 1855 he was elected the conductor of the Arion men's glee club as well as the director of the second *Sängersfestes* (Singer's Festival) which took place in New York the same year. He directed the Arion, which he led in worthy directions, continuously until 1860, and then in alternation with the late Karl Anschütz and F. Hartmann until 1871. After Eisfeld's return to Europe, Bergmann became the sole conductor and musical leader of the Philharmonic, that under him saw its best days. Frequently, Bergmann also acted as an opera conductor, for German as well as Italian and amateur performances. In 1873 he took over the direction of the New York Sängerrunde with which he had artistic success as well. Bergmann himself had composed only little; a number of solo pieces for cello, various concert pieces for wind instruments, an effective overture and a funeral march for full orchestra, some salon pieces, including his once very popular "Echo Gallop." Those are pretty much all of Bergmann's compositions ever performed in public.

On the other hand, Bergman was at his best an arranger for large orchestras. He certainly had achieved more as a conductor than as a composer. He understood a composition the moment he laid eyes upon it, i.e. by grasping its inner spirit, and inspiring the members of his orchestra—despite his calm and thoroughness—although with a serene and genially nonchalant way of conducting. He was a born conductor. The illness, to which he had succumbed, made itself felt a long time ago, and following the death of his wife, it advanced rapidly. Hence his end, which he might have wished upon

himself, came as no surprise to his friends. After the death of his wife, he had lost his footing in life, which ultimately led to the collapse of the artist and musician. His death is a great loss to New York; but the good seeds he sowed on the formerly infertile, musical ground yielded fruit that will preserve Bergmann's name for posterity. May the artist rest in peace who passed away as poor and abandoned as he arrived in this country! The funeral of Carl Bergmann will proceed today at noon from the *Aschenbrödel* Society. The Philharmonic Society, the Arion, the Sängerrunde, and the many friends of the deceased—as he really had no enemies—will attend the funeral.—NYSZ Saturday, 12 August 1876, p. 8]

Karl Bergmann ist nicht mehr!—Sie haben den genialen Dirigenten, den Virtuosen, welcher auf seinem Cello so recht die zum Herzen sprechenden Töne, die der menschlichen Stimme am nächsten kommen, zu erzeugen wußte, gestern Mittag zu Grabe getragen. Zeigen konnten sie ihn, d. h. die sterbliche Hülle, seinen Kunstgenossen nicht mehr, denn man hatte sich im Hospital, in dem er starb, nicht viel um die Leiche bekümmert. Die Hospitäler sind während des „heated terms“ überfüllt und man kann nicht verlangen, daß einem armen Musikanten—und das war Karl Bergmann in den letzten Tagen seines Lebens im wahren Sinne des Wortes—noch besondere Berücksichtigung zu Theil wird. Und mit seinem Begräbniß ging es nicht viel besser! Es war ein echtes Musikantenbegräbniß!—Der Leichenbesorger, der übrigens seinen Theil des Programms vortrefflich ausführte, brachte die Leiche in einem eleganten, mit Sammet und Silber verzierten Sarg vor das nominelle Trauerhaus, das Hauptquartier der Musiker in der vierten Straße, präcis um zwölf Uhr. Da sang man dem Verschiedenen mit Hülfe der Mitglieder des Arion, der Sängerrunde und einiger befreundeten Liederkränzler sein Lieblingsstück, den Pilgerchor aus Wagner's „Tannhäuser“ zum letzten Abschiedsgrüße. Kaum waren die letzten ersterbenden, zerfallenden Accorde dieses wunderbaren Chores, das an geeigneter Stelle jedes Auge zu Thränen reizen muß, verklungen, so setzte sich der Trauerzug langsam nach der Bowery zu in Bewegung. Es ist nicht unsere Sache an dieser Stelle ein Urtheil über die Musiker und Sänger, welche sich von diesem Leichenbegängniß fern hielten, zu fällen, aber es ist unsere Ansicht, daß gerade Karl Bergmann mit allen nur möglichen musikalischen Ehren hätte zu Grabe geleitet werden sollen. Hat er doch gerade in das musikalische Leben New-Yorks, respective der Ver. Staaten, eine neue Färbung hineingebracht, einen neuen Ton angeschlagen. War er doch der erste, welcher in diesem Lande als der Apostel der neuen Richtung der Musik, welche heute in Bayreuth hoffentlich eine Reihe von Triumphen eröffnen wird, einen Umschwung zum Besseren auf dem Gebiete der musikalischen Kunst anstrebte und auch, wenigstens theilweise, erzielte. Bergmann war ein Genie—und als solches hat man ihn auch stets anerkannt, beurtheilt und ihm seine Fehler—leider hatte er eine ziemliche Anzahl derselben—verziehen. Ueber Bergmann's Lebens- und Künstlerlaufbahn läßt sich kurz Folgendes melden: er wurde am 11. April 1821 zu Ebersbach im Königreich Sachsen geboren. Unter dem Stadtmusikdirector Zimmermann in Zittau, Sachsen, erwarb er sich seine erste musikalische Ausbildung. Später studierte er unter dem berühmten Organisten und Componisten Ad. Hesse in Breslau, Schlesien, Composition. In Breslau war er außerordentlich thätig, bald als Cellist im Orchester, bald als Solist, bald als Dirigent. Auch seine Hauptproductions-Periode als Componist fällt in seinen Aufenthalt in Breslau. Er schrieb daselbst eine Sinfonie, selbst eine Oper und eine

Menge kleinerer Sachen. Hier in Amerika sind die wenigsten derselben bekannt geworden. Von 1842 bis 1848 war er abwechselnd in den Städten Breslau, Warschau, Wien, Pesth und Venedig thätig. Im Jahre 1848 nahm er an der Revolution in Wien thätigen Antheil und flüchtete deshalb im darauf folgenden Jahre nach dem Lande der Freiheit, nach Amerika. Im Herbst 1849 landete er in Gesellschaft mehrerer Kunstgenossen in New York. 1850 wurde er Mitglied der Orchestergesellschaft „Germania“, deren Direktion ihm nach wenigen Monaten übertragen wurde. Diese Gesellschaft machte Concerttours durch das Land, fand großen Beifall, machte aber schlechte Geschäfte, so daß dieselbe 1854 aus dem Leime ging. Bergmann ging dann für eine kurze Zeit nach Chicago, kehrte aber bald nach New York zurück, wo sich ihm ein reicheres Feld für seine Thätigkeit bot. Er übernahm, mit Theo. Eisfeld alternirend, die Direktion der Concerte der Philharmonischen Gesellschaft, gab eigene klassische Sonntags-Concerte in den jetzt längst verschwundenen und vergessenen City-Assembly-Rooms, welche sich durch ihre vortrefflichen Programme auszeichneten, und wurde 1855 zum Dirigent des Männer-Gesang-Vereins „Arion“ und des in demselben Jahre abgehaltenen zweiten allgemeinen Sängersfestes, welches in New York stattfand, gewählt. Den „Arion“, dessen Thätigkeit er auf würdige Bahnen leitete, dirigierte er bis zum Jahre 1860 ununterbrochen und dann im Wechsel mit den ebenfalls schon verstorbenen Karl Anschütz und F. Hartmann bis zum Jahre 1871. Nachdem Eisfeld nach Europa zurückgekehrt war, wurde Bergmann alleiniger Dirigent und musikalischer Leiter der Philharmoniker, die unter ihm ihre besten Tage sahen. Auch als Operndirigent war Bergmann häufig thätig, sowohl bei deutschen, wie italienischen und Dilettanten-Aufführungen. 1873 übernahm er die Leitung der „New-Yorker Sängerrunde“, mit welcher er ebenfalls künstlerische Erfolge erzielte. In Amerika selbst componirte Bergmann verhältnißmäßig wenig, denn seine anstrengende, aufreibende Thätigkeit als Dirigent nahm seine Zeit vollständig in Anspruch. Auch ließ er sich nur selten noch als Cellist hören, trotzdem, daß er ein Virtuose auf dem Instrumente war und einen herrlichen, zum Herzen gehenden, gesangsreichen Ton zu erzeugen wußte. Eine Anzahl Solosachen für Violoncello, verschiedene concertirende Piecen für Blasinstrumente, eine effektvolle Overture und einen Trauermarsch für volles Orchester, einige Salonpiecen, darunter sein einst hier sehr beliebter Echogalopp, das mögen wohl so ziemlich alle Bergmann'schen Compositionen sein, die hier das Licht der Oeffentlichkeit erblickt haben. Dagegen leistete er als Arrangeur für großes Orchester Viel und Bedeutendes. Als Dirigent leistete er entschieden mehr, wie als Componist. Er verstand es eine Composition auf den ersten Blick zu erfassen, d.h. in den innersten Geist derselben einzudringen, und die Mitglieder seines Orchesters, trotzdem er mit eiserner Ruhe und Umsicht, dabei doch mit einer gewissen gelassenen, genialen Nonchalance dirigierte, mit sich fortzureißen. Er war ein geborener Dirigent. Die Krankheit, der er erlag, machte sich schon vor einiger Zeit geltend und seit dem Tode seiner Frau reißende Fortschritte, so daß sein Ende seinen Freunden nicht unerwartet, ihm vielleicht erwünscht kam. Er hatte nach dem Tode seiner Frau als Mensch seinen Halt im Leben verloren, und daran mußte auch der Künstler, der Musiker zu Grunde gehen. New-York verliert viel an ihm; aber der gute Saamen, den er auf den ehemals so spröden, unfruchtbaren musikalischen Boden ausgestreut hat, hat Früchte getragen, welche Bergmann's Namen der Nachwelt bewahren werden. Friede der Asche des Künstlers, welcher eben so arm und verlassen, wie er in dieses Land kam, aus demselben schied!—

In den Kunstkreisen New-Yorks lassen sich zur Zeit noch kaum Anzeichen eines wieder erwachenden musikalischen Lebens entdecken. Theodor Thomas hat es verzweifelt aufgegeben, vor dem Herbst wieder activ in die Schranken zu treten. Dagegen ist Herr Reinhard Schmelz, ein junger Dirigent, welcher sich hier in kurzer Zeit einen Namen in musikalischen Cirkeln gemacht hat, eifrig mit der Arrangirung von drei großen Orchester-Concerten und zwei Matinée-Concerten beschäftigt. Dieselben sollen während der Herbstsaison in Steinway-Hall stattfinden. Die Programme, an deren Ausführung sich auch tüchtige Solisten in Verbindung mit einem großen Orchester betheiligen werden, sollen große Orchesterwerke, darunter eine Anzahl Novitäten, aber auch Kammermusikwerke und Solostücke jeder Gattung enthalten.—NYSZ Sunday, 13 August 1876, p. 4

[Karl Bergmann is no more!—They buried yesterday at noon the inspired conductor, the virtuoso who knew how to elicit from his cello the notes that truly speak to the heart, that come closest to the human voice. They could not display him, i.e. his mortal remains, to his fellow artists, for the hospital where he died did not take particular care of his body. The hospitals are overcrowded during the "heated term," and one cannot demand that a poor musician—for that Bergmann was, literally, during the last days of his life—would receive special consideration. And his funeral was hardly better! It was a true musician's funeral!—The undertaker, who incidentally performed his part of the program with excellence, brought the body in an elegant casket, adorned with velvet and silver, to the nominal house of mourning, the musicians' headquarters on 14th Street, at 12 o'clock sharp. There, the dead man's favorite piece, the pilgrims' chorus from Wagner's *Tannhäuser*, was sung for him by the Arion, the Sängerrunde, and a few friendly singers, as a last farewell. No sooner had the last dying and decaying chords of this wonderful chorus, which on the right occasion must bring tears to every eye, faded away, than the funeral procession slowly set in motion toward the Bowery. It is not our business to pass judgment here on the musicians and singers who failed to participate in this funeral, but it is our view that Karl Bergmann especially should have been accompanied to his grave with all conceivable musical honors; as an apostle of the new school of music, he was the first to strive for and, at least in part, to succeed in achieving change for the better in the realm of musical art which, today, we hope will see a series of triumphs. Bergmann was a genius—and as such he was always recognized, as such judged, and his faults—of which unfortunately he had quite a number—were forgiven. About Bergmann's life and artistic vita, the following can be reported in short: He was born on 11 April 1821, in Ebersbach in the kingdom of Saxony. He acquired his first musical education under the municipal music director of Zittau in Saxony, Zimmermann. Later he studied composition with the famous organist and composer, Ad. Hesse in Breslau, Silesia. He was exceptionally active in Breslau, initially as orchestral cellist, later as soloist, and ultimately as a conductor. His most productive period as a composer also belongs to his stay in Breslau. There, he composed a symphony, even an opera, and many smaller pieces. Only very few of them have been performed in America. From 1842 to 1848, he worked successively in Breslau, Warsaw, Vienna, Pest, and Venice. In 1848, he actively participated in the revolution in Vienna, and then fled in the following year to the country of freedom, America. In the fall of 1849, he arrived in New York, in the company of a few fellow artists. In 1850, he became member of the orchestra society "Germania," and after a few

months was offered its directorship. This society traveled the country, to much applause but also to bad business results, so that it fell apart in 1854. Bergmann then briefly went to Chicago, but soon returned to New York, where he found a richer field for his work. Alternating with Theo. Eisfeld, he took over the direction of the Philharmonic Society's concerts, held his own classical Sunday concerts in the long-gone and long-forgotten City Assembly Rooms, which were distinguished by their excellent programs, and in 1855 was elected conductor of the Arion Men's Glee club and of the second general singers' festival, held during the same year in New York. He directed the Arion, which he led onto a path of dignified music, until 1860, and then alternating with the late Karl Anschütz and the late F. Hartmann, until 1871. After Eisfeld had returned to Europe, Bergmann became sole conductor and musical director of the Philharmonic players, who saw their best days under his aegis. Bergmann also frequently worked as an opera conductor, in German as well as Italian and amateur productions. In 1873, he took on the direction of the New-York Sängerrunde, with which he also had artistic successes. In America, Bergmann composed relatively little, because his arduous and exhausting work as conductor took all his time. He was also seldom heard as a cellist, even though he was a virtuoso on the instrument and could create a magnificent songlike tone that went to the heart. A number of solo pieces for cello, various *concertante* pieces for winds, a striking overture and a funeral march for the full orchestra, a few salon pieces, among which his echo gallop that was once so popular here: these may well be all of Bergmann's compositions that came into existence in New York. In contrast, he did much important work as an arranger for grand orchestra. He achieved decidedly more as a conductor than as a composer. He knew how to grasp a composition at first glance, i.e., to enter its innermost spirit, and to sweep the members of his orchestra away, even though he conducted with an unmovable repose and circumspection, and yet with a certain relaxed and inspired nonchalance. He was a born conductor. The illness to which he succumbed had first appeared some time ago, and had rapidly progressed after the death of his wife, so that his end came not unexpected to his friends, and perhaps desired to him. After the death of his wife, he had lost his foothold in life, and thus also the artist, the musician had to perish. New York loses much in him; but the good seed that he sowed in the musical soil once so brittle and unfruitful, has borne fruit that will preserve Bergmann's name for posterity. Peace be upon the ashes of the artist who parted this country just as poor and destitute as he had arrived in it!—

Hardly a sign of reawakening musical life is to be discerned among the artistic circles of New York. In despair, Theodore Thomas has given up on taking the podium before the fall. On the other hand, Mr. Reinhard Schmelz, a young conductor, who has made himself a name in musical circles in a short amount of time, is avidly busy arranging three grand orchestra concerts and two matinee concerts. The latter are to be held during the fall season at Steinway Hall. The programs, the execution of which proficient soloists are to play in collaboration with a grand orchestra, are to contain large orchestral works, among which a number of novelties, but also chamber music and solo piece of all genres.—NYSZ Sunday 13 August 1876, p. 4]

Zu Bergmann's Beerdigung. Die ziemlich unceremoniöse Weise, in welcher Carl Bergmann nach seiner letzten Ruhestätte gebracht wurde, hat beim deutschen Publikum höchsten Eindruck gemacht. In einzelnen Kreisen herrscht darob sogar beträchtliche

Erregtheit, wie wir aus mehreren (theils in Prosa, theils in gebundener Sprache verfaßten) Einsendungen ersehen. Dieselben machen zum Theile die Verwaltung des deutschen Hospitales, wo Bergmann starb, zum Theile seine Berufsgenossen für die unziemliche Hast und die dürftigen Arrangements, mit welchen ihm die „letzte Ehre“ erwiesen wurde, verantwortlich. Aus allen uns gemachten Mittheilungen geht die Thatsache hervor, daß die Beerdigung allerdings sehr beschleunigt werden mußte, da der Zustand der Leiche dies erheischte. Sofern die Veranstalter des Begräbnisses sich also darauf berufen, daß Mangel an Zeit sie keine besseren Arrangements treffen ließ, muß man diese Entschuldigung gelten lassen. Einiger Aufklärung – und zwar im Interesse der Hospitalverwaltung selbst – bedarf es aber über die Beschwerde, daß die Behandlung der Leiche im Hospital nicht derart gewesen, wie sie hätte sein sollen, wenn man den Verwesungsproceß nicht geradezu beschleunigen will. Eine befriedigende Erklärung von Seite der Verwaltung wird ein Wesentliches zum Beschwichtigen des Unwillens, der sich weit und breit ausspricht, beitragen.—NYSZ Tuesday, 15 August 1876, p. 8

[Bergmann's funeral. The rather unceremonious way in which Carl Bergmann was laid to rest has left quite an impression on the German public. In some circles, there is even considerable agitation, as we understand from various submissions (some in prose, some in verse). They give responsibility for the unbecoming hurry and the paltry arrangements with which he was paid the "last honors" in part to the administration of the German Hospital, where Bergmann died, as well as to his fellow members of the musical profession. All communications we have received indicate the fact that the burial did indeed have to be performed speedily, as the state of the body demanded this. Insofar as the organizers of the burial therefore invoke the fact that a lack of time did not permit for better arrangements, their excuse will have to be accepted. What demands an investigation, however—and in their own interest by the hospital administration—is the complaint that the treatment of the body at the hospital was not as it should have been if one did not want to downright accelerate the decomposition of the body. A satisfactory explanation from the administration will contribute significantly to allay the ill-will being expressed all around. —NYSZ Tuesday, 15 August 1876, p. 8]

Zum Andenken an Karl Bergmann. In der Liederkranz-Halle in der vierten Straße fand gestern Abend eine Versammlung von Mitgliedern des Liederkranz, Arion und der Sängerrunde statt, in welcher ein Ausschuß organisirt wurde, der ein sogenanntes "Memorial"-Concert für den jüngst verstorbenen Dirigenten Karl Bergmann arrangiren soll. Das Concert soll in Steinway-Hall stattfinden und der Ertrag desselben dazu verwendet werden, um einen Grabstein für den leider zu früh Dahingeeschiedenen zu beschaffen. Herr Julius Hoffmann, Vicepräsident des Liederkranz, führte in der gestrigen Versammlung den Vorsitz. Herr Richard Weihnacht vom Arion wurde zum Sekretär und Herr Frieder. Hollender von der Sängerrunde zum Schatzmeister erwählt. Auf Antrag des Herrn Hollender wurde noch beschlossen, die Präsidenten der Philharmonischen Gesellschaft, der Musical Protective Union und des Aschenbrödel-Vereins von den Zwecken und Beschlüssen der Organisation zu benachrichtigen. Die nächste Sitzung findet am 31. ds. in demselben Lokale statt.—NYSZ Friday, 18 August 1876, p. 6

[In memory of Karl Bergmann. A meeting of members of the Liederkrantz, the Arion, and the Sängerrunde was held last night at Liederkrantz Hall on Fourth Street; a committee was organized that is to arrange a so-called "Memorial" concert for the conductor, Karl Bergmann, who has recently died. The concert is to be held at Steinway Hall, and the proceeds from it are to be used to buy a gravestone for the deceased, who died regrettably young. Mr. Julius Hoffmann, vice president of the Liederkrantz, presided over yesterday's meeting. Mr. Richard Weihnacht of the Arion was elected secretary and Mr. Frieder. Hollender of the Sängerrunde, treasurer. At the proposition of Mr. Hollender, it was also decided that the presidents of the Philharmonic Society, of the Musical Protective Union, and of the Aschenbrödel club are to be informed of the purposes and decisions of the organization. The next meeting will be held on the 31st of this month at the same establishment.—NYSZ Friday 18 August 1876, p. 6]

Zum Andenken an Carl Bergmann. Morgen Abend in Steinway Hall zum Andenken an den verstorbenen Dirigenten Herrn Carl Bergmann eine Gedächtnißfeier stattfinden. Die hiesige Philharmonische Gesellschaft, der Arion, Liederkrantz und die Sängerrunde haben diese Feier arangirt. Eröffnet wird die Feier durch den Trauermarsch aus Beethovens „Eroica“, dann folgt eine Rede des Herrn Dr. Doremus in englischer Sprache, Schubert's Geisterchor, Rede in deutscher Sprache von Hrn. Albert Klamroth, Pilgerchor aus dem „Tannhäuser“ von Richard Wagner und „Die Präludien“, sinfonisches Gedicht von Liszt.—NYSZ Saturday, 11 November 1876, p. 5

[The concert in the memory of Carl Bergmann, arranged by the Philharmonic Society, the Arion, the Liederkrantz and the Sängerrunde, will be held tomorrow night at Steinway Hall. These four societies have united to dedicate a musical obituary in the form of a so-called memorial concert to the late conductor, who has done so much to nourish the development of the art of music in America. The admission to this concert—and that is its finest and most distinctive characteristic—is free for anyone who takes an interest in Carl Bergmann and his work. The program that has been designed for this concert, performed under the direction of Dr. Leopold Damrosch and Mr. A. Paur, is dignified and appropriate to the occasion. The celebration will open with the funeral march from Beethoven's *Eroica*, followed by a speech in English by Dr. Doremus, Schubert's *Geisterchor*, a speech in German by Mr. Albert Klamroth, the "Pilgrims' Chorus" from Richard Wagner's *Tannhäuser*, and *Les préludes*, a symphonic poem by Liszt. —NYSZ Sunday, 12 November 1876, p. 4]

Heute Abend findet in Steinway Hall das Concert zum Andenken an Carl Bergmann unter der Aegide der Philharmonischen Gesellschaft, des Arion, Liederkrantz und der Sängerrunde statt. Diese vier Gesellschaften haben sich vereinigt, um dem verstorbenen Dirigenten, welcher für die Entwicklung der musikalischen Kunst in Amerika Viel und Gutes gewirkt hat, durch ein sogenanntes Memorial concert einen musikalischen Nachruf zu widmen. Der Zutritt zu diesem Concerte—and das ist der schönste und bezeichnendste Zug desselben—steht Jedem, welcher sich für Carl Bergmann und sein Wirken interessirt, frei. Das Programm, welches für dieses Concert entworfen wurde und unter Leitung der Herren Dr. Leopold Damrosch und A. Paur zur Ausführung gebracht werden wird, ist ein würdiges, der Gelegenheit angemessenes. Eröffnet wird die Feier durch den

Trauermarsch aus Beethovens „Eroica“, dann folgt eine Rede des Herrn Dr. Doremus in englischer Sprache, Schubert's Geisterchor, Rede in deutscher Sprache von Herrn Albert Klamroth, Pilgerchor aus dem „Tannhäuser“ von Richard Wagner und „Die Präludien“ sinfonisches Gedicht von Liszt.—NYSZ Sunday, 12 November 1876, p. 4

[The concert in the memory of Carl Bergmann, arranged by the Philharmonic Society, the Arion, the Liederkranz and the Sängerrunde, will be held tonight at Steinway Hall. These four societies have united to dedicate a musical obituary in the form of a so-called memorial concert to the late conductor, who has done so much, to nourish the development of the art of music in America. The admission to this concert—and that is its finest and most distinctive characteristic—is free for anyone who takes an interest in Carl Bergmann and his work. The program that has been designed for this concert, performed under the direction of Dr. Leopold Damrosch and Mr. A. Paur, is dignified and appropriate to the occasion. The celebration will open with the funeral march from Beethoven's *Eroica*, followed by a speech in English by Dr. Doremus, Schubert's *Geisterchor*, a speech in German by Mr. Albert Klamroth, the “Pilgrims' Chorus” from Richard Wagner's *Tannhäuser*, and *Les préludes*, a symphonic poem by Liszt. —NYSZ Sunday, 12 November 1876, p. 4]

Zum Andenken an Carl Bergmann. Die Gedächtnissfeier, welche zum Andenken an Carl Bergmann gestern Abend unter den Auspicien der Philharmonischen Gesellschaft von New York, des Liederkranz, des Arion und der Sängerrunde in Steinway Hall stattfand, war eine ernste und würdige. Der Saal, welcher kaum gross genug war, die Menge der anwesenden Freunde und Bewunderer des Verstorbenen zu fassen, war mit Trauer-Dekorationen versehen worden. Das lebensgrosse Brustbild Carl Bergmann's, welches von einer Draperie aus schwarzem Flor und Lorbeerzweigen umgeben war, hatte man vor dem Rednerpulte angebracht. Die Rückwand der Orchesterstrasse und die Logenbrüstungen trugen Draperien aus schwarzem Sammt und Flor. Eingeleitet wurde die Feier durch den herrlichen Trauermarsch aus Beethoven's „Eroica“, welcher von einem aus den tüchtigsten, bewährtesten Mitgliedern der Philharmonischen Gesellschaft zusammengestellten Orchester unter der Leitung des Herrn Dr. Leopold Damrosch trefflich gespielt wurde. Professor Ogden Doremus, welcher längere Zeit Präsident der Philharmoniker war, hielt dann eine Rede in englischer Sprache. Nachdem Redner kurz die Lebensgeschichte und den Entwicklungsgang Bergmann's, seine Übersiedelung „nach Amerika“ berührt hatte, schilderte er dessen Thätigkeit in New York, namentlich in der Philharmonischen Gesellschaft, zu deren Gedeihen der Verstorbene hauptsächlich beigetragen habe. Die vereinigten Sänger des Liederkranz, Arion und der Sängerrunde sangen dann Schubert's „Geisterchor“ unter Direction des Herrn A. Baur, ohne damit einen besonders grossartigen Eindruck zu erzielen. Viel besser gelang ihnen später der Pilgerchor aus Wagner's „Tannhäuser“, welcher ebenso wie die folgenden Liszt'schen Präludien zu den Lieblings-Compositionen des Verstorbenen zählte und deshalb auf dem Programme dieses Concertes nicht fehlen durfte. Die deutsche Gedächtnissrede, welche unmittelbar auf das Schubert'sche Lied folgte, hielt Herr Albert Klamroth, und da dieselbe den Gegenstand vollständig und in gediegener Weise behandelte, so lassen wir dieselbe hier folgen.

“Verehrte Anwesende! Meine Damen und Herren! Mir ist die ehrenvolle Aufgabe zu Theil geworden, am heutigen Abende, welcher der Erinnerung an unseren dahingegangenen Freund und Meister, Carl Bergmann, gewidmet ist, in kurzen Zügen und in deutscher Zunge, Ihnen sein Leben und Wirken unter uns, sein Ringen und sein Streben, kurz, seine Bedeutung als Künstler und Mensch in die Erinnerung zurückzurufen. Vieles wohl und Wichtiges hat mir mein geehrter Vorredner vorweggenommen, dennoch bleibt noch Manches, das werth ist, Ihre Aufmerksamkeit in Anspruch zu nehmen. Gestatten Sie mir, Ihnen zuvorderst in kurzer Skizze den Lebenslauf des Dahingegangenen zu schildern.

Carl Bergmann wurde am 11. April 1821 zu Ebersbach in Sachsen geboren. Bei seiner frühzeitig sich erweisenden Begabung für die edle Musik erhielt er seinen ersten musikalischen Unterricht von dem Vater des so berühmt gewordenen Componisten und Dirigenten Friedrich Schneider. Mit seinem sechszehnten Jahre in das Seminar zu Zittau eintretend, verliess er diese Anstalt doch bald, um sich ganz seiner Lieblingsneigung für die Musik widmen zu können. Während eines 3-jährigen Cursus bei dem städtischen Musikdirektor Zimmermann zu Zittau erwies er so bedeutende Fortschritte im Studium des Cello und des Pianoforte, dass seine Lebensrichtung als Musiker von Fach und innerstem Berufe festgestellt wurde. Nach einem kurzen Aufenthalt in Warschau, wo er als Violoncellist thätig war, finden wir ihn in Breslau wieder, bereits in der Rolle eines ersten und allgemein geschätzten Cellisten. Hier machte er die Bekanntschaft des berühmten Organisten Adolph Hesse, unter dessen tüchtiger Leitung Bergmann seine Studien, namentlich im Contrapunkt und der Harmonie=Lehre, eifrig fortsetzte. In diese Zeit entfallen seine ersten Compositionen, welche allgemeine, beifällige Aufnahme fanden. Nach etwa sechsjährigem Wirken in Breslau ging Bergmann als Musikdirektor einer Theatergesellschaft auf Reisen durch Ungarn und Italien, und wir finden ihn im Jahre 1848 in Wien, wo er an verschiedenen Theatern thätig war, wieder. Die Niederschlagung der Revolution Ende 1848, durch Windischgrätz, veranlasste Bergmann, in Gemeinschaft mit einigen Freunden, dem alten Vaterlande zu entsagen und eine neue Heimath in Amerika zu suchen. Er landete in New York im Jahre 1849 und schloss sich kurz darauf dem Orchesterverein “Germania”, welcher die Vereinigten Staaten concertirend bereiste, an. Als einfaches Mitglied eintretend, wurde er nach kurzer Frist zum Dirigenten der Gesellschaft erwählt und legte in dieser Stellung den Grundstein zu seinem amerikanischen Rufe als einer der talentvollsten Orchesterdirigenten dieses Landes—ein Ruhm, der ihm bis zu seinem Tode treu geblieben.

Nach der Auflösung dieses Vereins ging Bergmann, nach kurzem Aufenthalte in Boston, nach Chicago, folgte aber bald einem Rufe nach New York, um im Vereine mit Theodore Eisfeld die Direktion der Philharmonischen Gesellschaft zu übernehmen. Nach Eisfeld’s Resignation als Mit-Dirigent wurde Carl Bergmann alleiniger Director, welche Stellung er bis zu seinem jähen und frühzeitigen Tode innehielt und in welcher er seinen Ruhm als der genialste und populärste Orchesterdirigent befestigte.—Die Namen, nein sozusagen die Begriffe, welche sich an die Namen Bergmann und die Philharmonische Gesellschaft knüpfen, sind miteinander auf das Innigste verbunden. Beide ergänzten sich in und miteinander und können nicht wohl getrennt werden. Genialste Conception und meisterhafte Leitung einerseits und vollendetste Technik der Ausführung andererseits vereinten sich hier zum schönsten Bunde im Dienste der liebenswürdigsten aller Künste; der holden Musik.—Doch ist Bergmanns Bedeutung als Musiker für dieses Land nicht

allein begründet aus der technischen Vollendung und genialen Conception seiner Leistungen als Musikdirector (denn diesen Ruhm können auch andere von uns geschiedene Meister, wie Eisfeld und Anschütz, sowie manche noch unter uns weilende Dirigenten beanspruchen), sondern auch darin, dass er in mehr als einer Beziehung ein Bahnbrecher wurde für das Verständnis klassischer Musik an sich, und der neueren Musikrichtung unserer Zeit im Besondern.

Zeitgenossen des Dahingegangenen aus dem Anfange der fünfziger Jahre werden sich noch lebhaft erinnern können wie völlig die musikalische Unkultur dieses neuen Landes noch war, ein wie weites unangebautes Feld sich dem bahnbrechenden. Genie darbot.—Bergmann war vorzugsweise der Mann, welcher klassischer Musik in ihrer verschiedenartigsten Bildung auf diesem neuen Boden eine Stätte bereitete. Er hatte dazu nicht nur den Beruf, sondern auch den Willen, ja—die Pflicht, denn er stand an der Spitze des ersten Musikvereins dieses Continents, der Philharmonischen Gesellschaft, einer Gemeinschaft von Künstlern, wie sie wohl nicht häufig irgendwo vereinigt gesehen wird. — Bergmann, an der Spitze dieses Vereins von Musikern, blieb sich der hohen Würde des künstlerischen Berufs stets bemusst und treu. Mit hingebender und unbestechlicher Verehrung für die hohen Meister der älteren classischen Schule, wie Gluck, Haydn, Mozart, Beethoven, Weber, Schubert, Schumann, Mendelssohn und Anderer, deren Werke er uns in seltener Vollendung interpretirte, verband er bereitwilligste Anerkennung der unläugbaren Verdienste der neueren Meister und ihrer Werke. Wir haben wesentlich ihm die erste Bekanntschaft mit den Werken Liszt's und Wagner's, und Anderer gleichartiger Richtung zu verdanken. Er wurde deren Vorkämpfer und Apostel, der Pionier der neuen Musik in der neuen Welt. Er war es, der uns zuerst von den Werken Liszt's die Faust=Symphonie, den Dante, die Preludes, den Tasso und andere Compositionen; von Wagner die Faust=Overtüre, den Tannhäuser, Tristan and Isolde, Lohengrin, die Meistersinger, ganz oder bruchstückweise, nach Massgabe der obwaltenden Verhältnisse, vorführte. Er war es ferner, der uns mit den Compositionen eines Hector Berlioz, eines Anton Rubenstein, eines Goldmark vertraut machte. Ueberall fand das Streben unseres gefeierten, das vorurtheilsfrei und selbstlos jedem wahren Verdienst in der Kunst mit Hingebung gewidmet war, reiche Anerkennung. Ueberall erntete er Bewunderung der musicalischen Neuschöpfungen, die er uns vorführte; eine Bewunderung, die zu nicht geringem Theil auf ihn und seine Künstler zurückstrahlte.

Von Bergmann's Compositionen sind seine Solo Piecen für Violoncello, concertirende Piecen für Blas-Instrumente, ein Ouverture und ein besonders hochgeschätzter Trauermarsch, besonderer Erwähnung und Anerkennung werth.

Nachdem ich in Vorgehendem in allerdings nur skizzenhaften Strichen Ihnen die künstlerische Bedeutung unseres Bergmann gezeichnet habe, gestatten Sie mir noch einige Worte über den Menschen Bergmann.

Es ist überaus wohlthuend für den Characterschilderer Bergmann's auf seine grosse Selbstlosigkeit, auf seine unleugbare Herzensgüte, seine Neidlosigkeit fremdem Verdienste gegenüber und die allgemeine Liebenswürdigkeit seines Characters hinweisen zu können, ohne befürchten zu müssen, auf Widerspruch zu stossen. Diese Charaktereigenschaften waren in ihm in einem Grade vereinigt, wie wohl leider nur selten in einer Künstlernatur. Ich spreche es als meine aufrichtigste Ueberzeugung aus, dass Bergmann bei seinem Tode keinen Neider, geschweige denn einen Feind, wohl aber Tausende von aufrichtigen und sympathisierenden Freunden und Verehrern hinterliess,

wahrlich eine seltene Erscheinung in Berücksichtigung seines langjährigen öffentlichen Wirkens in Künstlerkreisen, und ein beredtes Zeugniß für die Liebenswürdigkeit seines Charakters. Bergmann war ein Mensch mit vollem Herzen und vollem Empfinden, mit Allem, was menschlicher Natur ureigenthümlich, wie hätte er auch anders ein ganzer Künstler sein können? Schliesst doch künstlerisches Streben und Ueben die Gesamtsumme menschlichen Empfindens und Thun's in sich! – Bergmann war ein Künstler, d.h. ein gänzer Mensch, und konnte von sich, einer lateinischen Redensart folgend, sagen: Ich bin ein Mensch, und nichts Menschliches ist mir fremd. – Am heutigen Abende haben sich die Kunstgenossen des von uns geschiedenen Meisters, die deutschen Sänger, in ihren hervorragendsten Vereinigungen, hier versammelt, um dem Namen des Heimgegangenen den als schuldig empfundenen Tribut, in treuer Erinnerung seiner grossen und unbestrittenen Verdienste um die Entwicklung der Musik in diesem Lande, darzubringen. Mögen die weihevollen Töne, welche dieser Halle entsteigen, ihm unsere Grüsse bringen, ihm Kunde geben, dass wir seiner nicht vergessen, ja, dass so eng und unauslöschlich sein Name verbunden ist mit der Geschichte klassischer Musik in diesem Lande, ebenso fest der Name Bergmann in unserer Erinnerung haftet und unserem Herzen theuer bleiben wird.“—*New-Yorker Staats-Zeitung und Herold*, Monday, 13 November 1876, p. 4

[In Memory of Carl Bergmann. The ceremony in memory of Carl Bergmann, which took place last night at Steinway Hall under the auspices of the Philharmonic Society of New York, the Arion, the Liederkranz, and the Sängerrunde, was a serious and worthwhile event. The hall that was hardly big enough to seat the crowd of devoted friends and admirers of the deceased was solemnly decorated. The life size portrait of Carl Bergmann which was draped in black cloth and laurel was affixed to the lecturer's podium. The background of the stage and the box seats were decorated with draperies of black velvet and cloth. The ceremony was introduced by the glorious funeral march of Beethoven's *Eroica* which was ably played by an orchestra composed of the most capable and accomplished members of the Philharmonic Society conducted by Dr. Leopold Damrosch. Then Professor Ogden Doremus, who was for a long time the president of the Philharmonic, gave a speech in English. After the speaker briefly mentioned the life story and career of Bergmann as well as his immigration "to America", he described Bergmann's activity in New York; namely his contributions to the success of the Philharmonic Society. The singers of the Liederkranz, the Arion and the Sängerrunde then performed Schubert's "Ghost Chorus" under the direction of Mr. Adolf Paur, without, however, making a tremendous impression. Far more successful was the subsequent performance of the "Pilgrims' Chorus" from Wagner's *Tannhäuser*. This together with Liszt's [Les] Preludes, performed after the *Tannhäuser*, was among the most beloved compositions of the deceased and therefore could not be missing from the concert program. The memorial, given in German by Mr. Albert Klamroth, immediately followed Schubert's song. As he rendered the topic in such a thorough and dignified way, we will quote his speech in the following.

Honored guests! Ladies and gentlemen! I was given the solemn duty at this event, which is dedicated to the commemoration of our deceased friend and master Carl Bergmann, to recollect, in short strokes and in German tongue, his life and work among us, his struggles and his ambitions; in short his meaning as artist and human being.

Although the previous speaker already mentioned many important things there still remain various aspects that are worthy of your attention. First, allow me to illustrate briefly the life of the deceased.

Carl Bergmann was born in Ebersbach, Saxony on April 11, 1821. At an early age he showed a remarkable talent for music and hence received his first musical education from the father of the renowned composer and conductor Friedrich Schneider. At the age of sixteen, he enrolled in the seminar in Zittau, but left soon after in order to completely devote himself to his musical inclination. During a three-year course given by Zimmerman, who was the official music director of the city of Zittau, he showed such remarkable progress in the study of the cello and the piano that his life's calling as professional musician was established. After a short stay in Warsaw where he worked as a cellist, he went to Breslau where he held the esteemed position of principal cellist. Here Bergmann made the acquaintance of the famous organist Adolf Hesse under whose capable direction he resumed his studies of counterpoint and harmony. At this time his first compositions appeared which found public approval. After working for about six years in Breslau, Bergmann traveled through Hungary and Italy as the music director of a theater company, and in 1848 we find him in Vienna where he worked at several theaters. The defeat of the revolution at the end of 1848 through Windischgraet convinced Bergmann, in the company of some friends, to leave the old fatherland to look for a new home in America. He arrived in New York in 1849 and soon after joined the Germania Society which went on concert tours throughout the United States. Accepted as a mere member he was soon elected conductor of the company and it was in this position where he laid the foundation of his American reputation as the most talented orchestra conductor of this country—a reputation that stayed with him until his death.

After the dissolution of the [Germania] society, Bergmann, first went to Boston, then Chicago, but soon followed an inner calling to return to New York to take over the directorship of the Philharmonic Society along with Theodore Eisfeld. After Eisfeld's resignation Bergmann became the sole conductor, a position that he held until his early and sudden death and in which he strengthened his reputation as the most ingenious and popular orchestral conductor.—The names, or, so to speak, the perception associated with the name of Bergmann and the Philharmonic are deeply linked. Both enriched and supplemented each other and cannot be separated. An ingenious conception and masterful leadership on one hand, and technically perfect performance on the other hand, were united here in a beautiful alliance in the service of the most rewarding of all Arts; the lovely music. Bergmann's significance as a musician for this country is not only founded in the technical perfection and ingenious conception of his performances as music director, which could also be claimed by other deceased masters, like Eisfeld and Anschütz, as well as some of those who are still among us; but also in the fact that he, in more than one respect, was a pioneer for the appreciation of classical music and, in particular, the new musical directions of our time.

Contemporaries of the deceased from the beginning of the fifties will still clearly remember this country's musical nonculture, like a wide uncultivated field that lent itself to his groundbreaking genius. Bergmann was ideally suited to plant classical music in its varied genres in this new soil. For this, he had not only the training, but also the will, yes—the duty, because he stood at the head of the first music association of this continent: the Philharmonic Society, a community of artists rarely found anywhere else.

Bergmann, at the top of this association of musicians, always remained aware of and loyal to the dignity of the artistic profession. His devotion and uncompromising reverence for the high masters of the old classical school (like Gluck, Haydn, Mozart, Beethoven, Weber, Schubert, Schumann, Mendelssohn, and others) whose works he interpreted to us with rare perfection was combined with the enthusiastic recognition of the undeniable merits of the new masters and their works. It is to him we owe our initial acquaintances with the works of Liszt, and Wagner, and similar composers. He became their advocate and apostle, the pioneer of the new music in the New World. It was Bergmann who first presented the works of Liszt (*Faust Symphony*, *Dante Symphony*, *Les Préludes*, *Tasso*, and other compositions) and Wagner (*Faust Overture*, *Tannhäuser*, *Tristan und Isolde*, *Lohengrin*, *Meistersinger*) in their entirety or in excerpts, according to the prevailing circumstances. Moreover, he made us acquainted with the compositions of men like Hector Berlioz, Anton Rubenstein, and Goldmark. There was a high recognition everywhere for his open-minded efforts that were selflessly dedicated to all the true merits of the Arts. The admiration that he received for the new musical creations presented reflected to a large extent on him and his artists.

Most noteworthy of Bergmann's compositions are his solo pieces for cello, the concert pieces for wind instruments, an overture, and a highly valued funeral march. After this superficial portrayal of Bergmann's artistic significance, allow me to describe Bergmann the man. It is a highly pleasant task for the biographer to mention Bergmann's great selflessness, his undeniable kindheartedness, his lack of envy in the merits of others and the general gentleness of his character, without having to expect disagreement. These qualities were combined in him to a degree seldom found in an artist. I speak with genuine conviction when I say that Bergmann at his death had no grudgers let alone enemies, but thousands of candid and sympathetic friends and admirers—a rather rare instance, taking into account his many years of public work in artistic circles, and an eloquent testimonial to the kindness of his character. Bergmann was a wholehearted and truly sensitive individual, with all that is peculiar to human nature—how else could he have been a true artist? After all, it is artistic striving and practice that comprises the entirety of human sensation and action.—

Bergmann was an artist, that is, a whole man, who exemplifies the following Latin expression: I am a Man and nothing human is strange to me. Tonight his artistic companions, the German singers in their most excellent associations, have assembled here in order to pay tribute to the name of the deceased in loyal remembrance of his great and undisputed accomplishments in the development of music in this country. May the solemn tones which rise from this hall, bring our regards to him and give him tidings that we will not forget him. Just as undeniable as his name is in being connected to the history of classical music in this country, the name Bergmann will always remain in our memory and our hearts.—*New-Yorker Staats-Zeitung und Herold*, Monday, 13 November 1876, p. 4]

Carl Bergmanns letzte Ruhestätte der langen Vergessenheit entrissen.

Kein Denkstein gemahnt an den grossen Philharmonie=Dirigenten und "Arion" = Leiter, dessen Gebeine in fremdem Grabe liegen. -- Kein Freund betreut die Ruhestätte seines Mitstreiters Carl Anschütz.

> Carl Anschütz' Ruhestätte verödet. (*from page 1*)

Wir sind es gewohnt, zum Gräberschmückungstag in pietätvoller Erinnerung der Grossen zu gedenken, die als Deutsche berufen gewesen sind, Bahnbrecher Amerikas zu werden. Man beschränkt sich dabei längst nicht mehr auf die Helden des Bürgerkrieges, denen das Gräberschmückungsfest eigentlich gewidmet ist. Wir erinnern uns gerne bei dieser Gelegenheit alle der Grossen unseres Volkes. Uns ist der Gräberschmückungstag ein Vorläufer des Heldengedenktages, den das Neue Deutschland in dankenswerter Weise eingeführt hat.

Lernen aber können wir vom Neuen Deutschland, dass an diesem Tag des Gedenkens und der Erinnerung das ganze Volk das Gedächtnis aller ehren soll, die dem deutschen Namen in der Welt Ehre gemacht.

Es gibt Gruppen unter uns Deutschamerikanern, die Steubens Heldentum feiern und ihm am "Decoration Day" neue Kränze winden. Andere marschieren zum Denkmal Franz Sigels und es gab eine Zeit, da die Vereinigten Deutschen Gesellschaften nicht vergassen, vom Franz Sigel = Denkmal zu dem Carl Schurz zu marschieren.

Auf den Friedhofen zieren frische Kränze die Denkmäler Tausender und Abertausender von Amerikanern deutschen Blutes, die für Amerika gelebt und gestritten, gearbeitet und gekämpft haben – mit der Faust und mit dem Geiste! –

Versunken ist in finstere Nacht der Erfinder grosser Name zu oft.

Was ihr Geist grübelnd erfand, nutzt man; aber lohnt Ehre sie auch?

Klopstocks Klage in seinem "Schlittschuhlauf" brauchen wir nur auf die Musiker anzuwenden und sie wird neu und aktuell bei uns Deutschamerikanern.

Wer denkt an diesem nationalen Festtage an all die hervorragenden Meister deutscher Geburt, die Amerikas Musikgeschichte recht eigentlich "gemacht" haben?

Wenn Amerika sich solcher Grossen nicht erinnert – für das Deutschtum in Amerika ist die Pflege ihres Namens, ihrer Erinnerung eine heilige Pflicht.

Tausende pilgern am Gräberschmückungstage zum Greenwood=Friedhofe an der östlichen Peripherie Brooklyns. Zwei grosse deutschamerikanische Künstler liegen dort begraben, in unmittelbarer Nähe voneinander:

Carl Anschütz, der erste, der deutsche Opernvorstellungen in Amerika gab, und Carl Bergmann, der einer ganzen Epoche der New Yorker Musikgeschichte seinen Stempel aufgedrückt hat.

Für Carl Anschütz steht auf dem Kirchhofe ein einfaches, aber würdiges Grabmal, das von keinen Nachkommen, keinen Freunden instand gehalten wird. Kein Kranz soll es am Gräberschmückungstage zieren...

Von Carl Bergmanns letzter Ruhestätte zeugt kein Grabmal, kein Ehrenstein, nicht einmal ein einfaches Kreuz mit seinem Namen.

Carl Bergmann haben sie vergessen . . .

Beide Bahnbrecher der Musik in den Ver. Staaten waren aus deutschen Gesangsvereinen in New York hervorgegangen. Beide waren einst Dirigenten des seit den Kriegsjahren mit dem New York Liederkranz verschmolzenen "New Yorker Arion", deselben Vereins, der sich in den fünfziger Jahren des letzten Jahrhunderts in den Dienst Wagners gestellt und dessen "Tannhäuser" hier zur Aufführung brachte, als der Meister im eigenen Lande noch um Anerkennung zu kämpfen hatte, hiezulande aber so gut wie unbekannt war. Auch der beiden Nachfolger im "Arion", Dr. Leopold Damrosch, der eigentliche Gründer der Deutschen Oper in New York verband seine Tätigkeit im "Arion" mit

musicalischer Aufbau=Arbeit und wurde der Gründer der “Oratorio Society” und der “New York Symphony Society”.

In der Tat ist es notwendig, Vereinsprotokolle zu studieren, um Leben und Wirken dieser deutschen Musiker in Amerika zu erfassen, - Protokolle, die leider zum wesentlichen Teile nicht mehr existieren oder aber wesentliche Tatsachen verschweigen.

Bergmanns trauriges Ende ist gleichfalls nur in den Protokollen der Vereine zu finden, und wir finden sie in denen eines nicht mehr existierenden Vereins, der “New Yorker Sängerrunde”, die in einer von F. A. Ringler anlässlich des 40jährigen Jubiläums im Jahre 1888 herausgegeben Schrift zum Glück erhalten geblieben sind.

Bergmann übernahm den Chor der Sängerrunde im Jahre 1872. Im folgenden Jahre schon brachte er Beethovens [sic] “Fidelio” zur Aufführung. Die Geschäftskrise im Jahre 1875 hemmte die Entwicklung des Vereins in solchem Masse, dass im Frühjahr 1876 Bergmann entlassen wurde. Im August dieses Jahres starb er. Adolph Neuendorf wurde sein Nachfolger.

1878 lesen wir von einem Plane, Bergmann ein Denkmal zu errichten. Man wollte sich mit den Delegaten des Nordöstlichen Sängerbundes von Amerika in Verbindung *setzen*. Der Plan verschug sich aber. Die Protokolle zeigen jedoch, dass die “Sängerrunde” für ein anständiges Begräbnis für Carl Bergmann aus eigenen Mitteln gesorgt und **“einen Grabstein hatte errichten lassen”**.

Erst im Jahre 1885 finden wir wieder Nachricht von Bergmann: “Der Besitztitel über den *Platz* auf dem Greenwood Friedhofe, wo Carl Bergmann begraben liegt, es ist Lot No. 22,525, wurde dem Archiv der Sängerrunde einverleibt. Der Begräbnisplatz war mit einem Kostenaufwande von \$125 erworben worden und befindet sich direkt neben dem Grabe von Anschütz”.

Unser nachster Weg führt zum “Greenwood Cemetery”.—Wo ist Lot No. 22,525 ? – Wer hält es instand? – Wer ist der Eigentümer ? --Wer sorgt für das Grab Carl Anschütz’ nebenan ? –

Die Friedhofsverwaltung bestätigt, dass Carl Bergmann in dem Beerdigungsplatze No. 22,525 begraben liegt. Die Betreuerin des Grabes ist eine Familie Oedekoven von Brooklyn. “Hier müssen Sie alles weitere erfahren”.

Henry C. Oedekoven war seinerzeit einer der tätigsten Sanger und Mitarbeiter der New Yorker Sängerrunde. Er war ein musikalisch gut beschlagener Herr, der sich um den Verein grosse Verdienste erworben hatte. Er war auch einmal Präsident der Ver. Sanger von New York. In Anerkennung dieser Verdienste wurde ihm offenbar das Eigentumsrecht auf den Begräbnisplatz übertragen, als die New Yorker Sängerrunde während der Kriegsjahre aufgelöst wurde.

Am 15. September 1922 starb Henry C. Oedekoven und wurde im Greenwood=Friedhofe auf dem Bergmannschen Beerdigungsplatze beigesetzt. Im Jahre 1922 wurde hier auch seine Gattin beerdigt. Von der Familie lebt noch ein Sohn, der das Elterngrab in Ehren hält. Ein Marmor=Gedenkstein erinnert an das Ehepaar Henry C. und Martha E. H. Oedekoven.

Carl Bergmann ist vergessen....

Die Auskunft, die wir von Herrn Frank Oedekoven, dem Sohne des Sängers, erhalten ist die folgende:

Christian Dobler einst Schatzmeister der eingegangenen Sängerrunde, erwarb etwa im Jahre 1876 den in Frage kommenden Begräbnisplatz für den Verein. Als dann Dirigent

Bergmann starb, wurde er auf dem Platze beerdigt. Henry C. Oedekoven, der damals Präsident der Sängerrunde war, hielt den Platz in Ordnung. Er hatte auch selbst einmal ein Schild mit Bergmanns Namen angefertigt und an dem Grabe angebracht.

Als der Verein auf vier Mitglieder zusammengeschrumpft war, wurde die Auflösung beschlossen. Bei der Aufteilung des Vereinsvermögens erhielt Henry C. Oedekoven in Anerkennung dafür, dass er die Gräber in guter Verfassung erhalten hatte, den Begräbnisplatz geschenkt. Seit dem Tode des Vaters hält der Sohn, der 2049 Ost. 15 St. Brooklyn, wohnhaft ist, das Grundstück aus dem Friedhofe in Ordnung. Ein Grabmal für Bergmann war nie vorhanden.

Herr Frank Oedekoven enthüllt weiter, dass noch ein Mitglied der "New Yorker Sängerrunde" namens Pellnitz am Leben sei und im Deutsch=Evangelischen Altenheim an Chauncey Street, Brooklyn, den Lebensabend verbringe.

Wird Herr Pellnitz die Frage lösen können, ob nun ein Grabdenkmal für Carl Bergmann einmal vorhanden gewesen ist, wie es die Vereinsprotokolle wissen wollen? – Nach den Protokollen hatte die Sängerrunde, wie bereits erwähnt, den Dirigenten beerdigen "und einen Grabstein errichten lassen."

Herr Pellnitz ist ein alter freundlicher Herr, noch heute voller Sangesfreude und Lust zum Fabulieren.

Er weiss, dass die Sängerrunde 1848 gegründet worden war. Er weiss, wann Bergmann starb. Der Zeitpunkt seiner Aufnahme war zur Zeit, als Bergmann das Zeitliche segnete. Er weiss auch, dass die Sängerrunde 1922 aufgelöst und dass der Besitz des Vereins zum Teil an verdiente Beamte und Mitglieder verteilt wurde.

Auch er glaubt, dass auf dem Grabe Bergmanns nie ein Grabstein gesetzt worden war, doch er kann es nicht versichern. Wohl aber kann er sich daran erinnern, dass wegen eines Bergmann Grabmales einmal Verhandlungen im Gange waren. Und das deckt sich mit den Angaben der Protokolle, gemäss denen die bezüglichen Verhandlungen sich wieder zerschlagen haben.

Man darf infolgedessen annehmen, dass für Carl Bergmann niemals ein Grabdenkmal errichtet worden ist, - wohl zur Zeit der Beerdigung ein Kreuz, das vermoderte, zu Erde wurde wie die sterblichen Reste des Meisters.

Bergmann hat mehr als ein Kreuz verdient. Anschütz darf niemals vergessen werden. Sie waren beide Pioniere deutscher Kunst, deutschen Geistes in der neuen Heimat, deren Namen wohl dauernder sind als Erz, aus deren Grab jedoch heute die ewige Mahnung Wagners dringt:

Ehrt Eure deutschen Meister!

Bergmanns Bedeutung liegt vor allen Dingen darin, dass er elf Jahre lang Dirigent der ihm Jahre 1842 gegründeten New Yorker Philharmonie war, und zwar von 1865 bis 1876. Als solcher hat er unendlich viel zur Hebung der musikalischen Volksbildung in New York getan, und gleichzeitig war er ein Bahnbrecher deutscher Musik, nachdem er früher schon als Wagner=Pionier zum ersten Male in den Vereinigten Staaten die "Tannhäuser" = Chöre mit dem "Arion" im Stadttheater an der Bowery (27. August 1859) zur Aufführung gebracht hatte.

Bergmann wurde im Jahre 1821 zu Ebersbach in Sachsen geboren. Als Cellist und Dirigent in Zittau unter Zimmermann und in Breslau unter Hesse ausgebildet, zog er 1850 als Mitglied des wandernden Orchesters "Germania" nach den Ver. Staaten. Später wurde

er Dirigent des Orchesters und blieb es bis zur Auflösung im Jahre 1854. Im Jahre 1855 trat er dem Philharmonic Orchestra in New York bei, dessen Konzerte er zuerst abwechselnd mit Theodor Eisfeld leitete. Von 1865 bis 1876 war er alleiniger Dirigent der Philharmonie. Sowohl mit seinen Arion-Konzerten wie als Dirigent der Philharmonie hat er in Amerika Musikgeschichte gemacht.

Grosse Verdienste um die Musikkultur unserer Stadt hat sich auch Anschütz erworben, der mehrere Jahre lang unter Ullmann Opernkapellmeister war und später eine eigene deutsche Operngesellschaft gründete. Auch sein Name wird in der amerikanischen Musikgeschichte unvergessen bleiben.

Anschütz war als Sohn des Musikers und Komponisten Johann Andreas Anschütz in Jahre 1815 in Koblenz geboren und schied am 30. Dezember 1870 hier aus dem Leben. Er hatte im Jahre 1844 das von seinem Vater gegründete Musikinstitut in seiner Heimatstadt übernommen, war 1848 nach England gegangen und im Jahre 1857 in Amerika eingewandert.

Beide deckt der kühle Rasen. Sie sind längst zu Asche geworden. Aber -- --

Es blieb ein dankbares Gedenken der Deutschamerikaner für zwei ihrer bahnbrechenden Musiker.

Es blieb auch die Pflicht, es beim Lippendienst dankbarer Pietät nicht bewendet sein zu lassen . . .

[legend to photograph]

Unter dem Grabdenkmal des Ehepaares Henry und Martha Oedekoven auf dem Brooklyner Greenwood-Friedhof ruhen auch die Gebeine von Carl Bergmann, des grossen Dirigenten der Philharmonie. Kein Stein, kein Kreuz gemahnt den Meister, der hier im Jahre 1876 zu Grabe getragen wurde. Die Säule rechts ist der Grabstein, der zum Andenken an seinen Zeitgenossen, Carl Anschütz, errichtet wurde. Auch dieses Gedenksteins nimmt sich keine pietätvolle Hand an. — *Links: Carl Bergmann, Dirigent des New York Philharmonic Orchestra und des New Yorker "Arion". — Carl Bergmanns letzte Ruhestätte der langen Vergessenheit entrissen (New-Yorker Staats-Zeitung und Herold, Sunday, 27 May 1934), 1.*

[Carl Bergmann's last resting place recently saved from oblivion.

No memorial stone commemorates the great Philharmonic conductor and Arion choral leader, whose remains lie in an unmarked grave. No friend attends to the resting place of his comrade in arms, Carl Anschütz.

On Memorial day, we are used to the remembrance of the great, the Germans who were destined to become pioneers in America.

This commemoration no longer is restricted to the heroes of the Civil War, to whom Memorial Day originally was dedicated. We gladly remember at this occasion all the greats of our country. For us, Memorial Day is a precursor to *Heldengedenktag* (Veteran's Day), which the new Germany thankfully introduced.

But we can learn from the new Germany, that on this day the nation should honor the memory of everyone who brought respect to the German name in the world.

There are groups among us German Americans, who celebrate Steuben's heroism and who wreath new chaplets for him on "Decoration Day." Others walk to the memorial

of Franz Sigel, and there was a time when the German Societies never forgot to march from Franz Sigel's to Carl Schurz's memorial.

At the cemeteries, fresh wreaths adorn the monuments of thousands and thousands of Americans of German blood, who lived and struggled, worked and fought for America -- with their fist and with their spirit! –

*Too often in the dark night are sunk the great names of the inventors.
What their minds discovered, one uses; but are they honored too?*

We only need to apply Klopstock's lament in his "Ice-Skating" to the musician and it becomes new and real among us German Americans.

Who, on this national holiday, is thinking about the outstanding masters of German birth, the ones who have actually "made" American music history?

If America itself does not remember the great – for [then] Germans in America, the cultivation of their names and their memory is a holy duty.

On Memorial Day, thousands make a pilgrimage to Greenwood Cemetery at the eastern periphery of Brooklyn. Two important German-American artists lay buried there, in close proximity to each other:

Carl Anschütz, the first to give German Opera productions to America, and Carl Bergmann, who made an impression on an entire era of New York music history.

For Carl Anschütz, there stands in the graveyard a simple but dignified tomb that is maintained by neither descendants nor friends. No wreath will adorn it on Memorial Day...

There was no evidence of Carl Bergmann's last resting place, no tomb, no monument, not even a simple cross with his name. They had forgotten Carl Bergmann...

Both pioneers of music in the United States emerged from German singing associations in New York. Both were once conductors of New York's Arion which joined with the New York Liederkrantz during the Civil War—the same organization that, in the fifties of the last century, presented works of Wagner and performed *Tannhäuser* here, when the Master still had to fight for acknowledgement in his own country and still being nearly unknown in this country. Also the successor to both at the Arion chorus, Dr. Leopold Damrosch (the actual founder of the German opera in New York), combined his work at the *Arion* with musical pioneer work and became the founder of the "Oratorio Society" and the "New York Symphony Society."

In fact it is important to study the records of the organization to comprehend the life and work of these German musicians in America, records that unfortunately are no longer in existence or conceal fundamental facts.

Similarly, Bergmann's sad end is only found in the records of the organization. We find them in the records of an organization that no longer exists, the *New-Yorker Sängerrunde*, which luckily were preserved in a script of F. A. Ringler published on the occasion of the fortieth year anniversary in 1888.

Bergmann took over the choir of the Sängerrunde in 1872. In the following year he already gave a performance of Beethoven's *Fidelio*. The financial crisis in 1875 inhibited the development of the organization in such a way that Bergmann was released in the spring of 1876. He died in August that same year. Adolph Neuendorf became his successor.

In 1878, we read of a plan to erect a memorial for Bergmann. One wanted to get in touch with the Northeastern *Sängerbund* of America. But the plan fell through. The records show though that the Sängerrunde provided for a decent burial for Carl Bergmann from its own pocket and that

“a grave stone had been erected.”

It is only in 1885 that we find again news of Bergmann: “The property title over the site on Greenwood cemetery, where Carl Bergmann is buried—it is lot No. 22,525—was incorporated into the Sängerrunde’s archive. The grave was acquired with an expense of \$125 and is to be found directly adjacent to the grave of Anschütz.”

Our next track leads to the Greenwood Cemetery. Where is lot No. 22,525?—Who is maintaining it?—Who was the owner? —Who provides for the adjacent grave of Carl Anschütz?

The cemetery’s management confirms that Carl Bergmann is buried at grave site no. 22,525. The grave is maintained by the family Oedekoven in Brooklyn. “That’s where you have to find out more.”

Henry C. Oedekoven, in his time, was one of the most talented singers and co-workers of the New York Sängerrunde. He was a musically talented man, who had earned large merit with the society. He also once was the president of the New York Singers Association. It seems that in recognition of his merits, he received the proprietorship for the burial place when the New York Sängerrunde was dissolved during the war years. On September 15, 1922 Henry Oedekoven died and was buried in Bergmann’s grave site on Greenwood cemetery. In 1922, his wife was buried there too. Of the family, there still is a son alive who maintains his parents’ grave. A marble grave stone commemorates the couple Henry C. Oedekoven and Martha C. H. Oedekoven.

Carl Bergmann is forgotten...

The information, which we got from Mr. Frank Oedekoven, the son of the singer, is as follows:

Christian Dobler, once the treasurer of the singing company, purchased the particular grave site from the association in around 1876. When conductor Bergmann died, he was buried on the site. Henry C. Oedekoven, who then was the president of the Sängerrunde, maintained the grave. Also, he had once made a plaque and affixed it to the grave.

When the company shrunk to only four members, dissolution was agreed upon. At the allocation of the organization’s assets, Henry C. Oedekoven was given the gravesite as a present in recognition of his efforts in maintaining the grave. Since the death of his father, the son, who lives at 2049 East 15th Street in Brooklyn, maintains the site at the cemetery. A memorial for Bergmann never existed.

Mr. Frank Oedekoven revealed further that still another member of the New York Sängerrunde by the name of Pellnitz is still alive and spends his retirement in the German-Evangelical nursing home on Chauncy Street in Brooklyn.

Will Mr. Pellnitz resolve the problem of whether there ever existed a memorial for Carl Bergmann as was stated in the association’s records? – As mentioned before, according to the records the Sängerrunde had buried the conductor and “erected a grave stone.”

Mr. Pellnitz is an old friendly gentleman who still takes much pleasure in singing and has a passion for telling stories.

He remembers that the Sängerrunde was founded in 1848. He also remembers when Bergmann died. The time of his acceptance into the association was a time that Bergmann was honored. He also knows that the Sängerrunde was disbanded in 1922 and that the assets of the association were allocated in part among merited executives and members.

He also believes that there has never been a headstone on the grave of Bergmann, but he can not be certain. However, he can remember that at one time there were negotiations about Bergmann's gravestone. This is concurrent with the information from the association's records, according to which these negotiations eventually failed.

Hence, one may assume that there was never a gravestone erected for Carl Bergmann—maybe a cross at the time of the burial, that has moldered like the master's remains.

Bergmann deserves more than a cross; Anschütz should never be forgotten.

They were both pioneers of German Art, of German spirit in the new homeland, whose names may last longer than ore, but from whose graves Wagner's eternal reminder calls:

Honor your German masters!

Bergmann's importance lies, above all, in the fact that for eleven years (1865-1876) he was the conductor of the New York Philharmonic which was founded in 1842. As such he accomplished a lot in raising the musical education of the people in New York. At the same time, he was a pioneer of German music; as a Wagner advocate, he had already given the first performance of Tannhäuser's chorus in the United States on 27 August 1859, with the "Arion" at the theater on the Bowery.

Bergmann was born in 1821 in Ebersbach in Saxony. As a cellist and conductor he studied under Zimmermann in Zittau and under Hesse in Breslau. In 1850, he came to the United States as a member of the touring orchestra "Germania". Later he became the conductor of the orchestra until its dissolution in 1854. In 1855 he joined the Philharmonic Orchestra in New York, whose concerts he alternately conducted with Theodore Eisfeld. From 1865 to 1876 he was the sole conductor of the Philharmonic. With his concerts with the "Arion" and as conductor of the Philharmonic he has made American music history.

Anschütz, who for many years was the opera director under Ullman, and later started his own German Opera Company, earned great achievements for the musical culture of our city. His name will also be remembered in American Music History.

Anschütz was born the son of musician and composer Johann Andreas Anschütz in 1815 in Koblenz and died here on December 30, 1870. He had, in January 1844, taken over his father's musical institute in his hometown. In 1848 he went to England and in 1857 he came to America.

Both are covered with grass. They became ashes a long time ago. But –

To this day German Americans gratefully remember their two pioneer musicians.

There also remains the duty not to leave it the lip service of grateful reverence . . .

[Legend to Photograph:]

The Forgotten Graves of Two German Music Pioneers Found

Under the grave monument of the couple Henry and Martha Oedekoven in the Brooklyn Greenwood cemetery also rest the remains of Carl Bergmann, the great conductor of the Philharmonic. Neither stone nor cross memorializes the master, who was buried here in 1876. The column to the right is the headstone erected in memory of his contemporary, the opera conductor and Arion Chorus leader Carl Anschütz.

Likewise, this memorial stone has not been attended by a reverent hand. To the left: Carl Bergmann, conductor of the New York Philharmonic orchestra and New York's "Arion" chorus.

Bergmann's last resting place found.—NYSZ Sunday, 27 May 1934), p. 1.]

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