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THE PURVEYOR AS PATRON: THE CONTRIBUTION OF AMERICAN PIANO MANUFACTURERS AND MERCHANTS TO MUSICAL CULTURE IN THE UNITED STATES, 1851-1914. (VOLUMES I AND II)

City University of New York PH.D. 1984

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THE PURVEYOR AS PATRON: THE CONTRIBUTION OF AMERICAN PIANO MANUFACTURERS AND MERCHANTS TO MUSICAL CULTURE IN THE UNITED STATES 1851-1914

VOLUME I

by

DAVID EUGENE CAMPBELL

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York.

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H. Wiley Hitchcock
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Abstract

THE PURVEYOR AS PATRON:
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TO MUSICAL CULTURE IN THE UNITED STATES
1851-1914

by

DAVID EUGENE CAMPBELL

Adviser: H. Wiley Hitchcock

This study chronicles and evaluates ways in which certain American piano manufacturers and merchants active between 1851 and 1914 promoted music in the United States. The most common forms of this promotion (herein referred to as music patronage) were the sponsorship of concerts and recitals, concert tours of piano virtuosos, and music contests, as well as the construction of concert spaces (i.e., music rooms, recital and concert halls) and music schools. Also important to this promotion was purveyors' work as performers, composers, and teachers, particularly as it provided an example for other Americans to follow. The study concludes with an appeal for consideration of this promotion as a significant, and heretofore unacknowledged, contribution to musical culture in the United States.

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PREFACE

It is the thesis of this study that a number of American piano manufacturers and merchants active between 1851 and 1914 made significant contributions to the patronage of music in the United States. It will be the task of this study to establish, through the presentation and evaluation of documentary evidence, the significance of these contributions, their value to the development of musical culture in the country, and their right to a place in the annals of American music history.

The definitions of the terms "patron" and "patronage" found in standard modern English dictionaries are relevant to those which will characterize these terms in this study. The Oxford English Dictionary (1933) defines a patron as "one who lends his influential support to advance the interests of some person, cause, institution, art, or undertaking" (Vol. VII, page 561, definition number 3). Webster's New International Dictionary of the English Language (1967) describes such a person as "one who gives freely or generously his support, approval, etc., as to an institution, a practice, etc.; a benefactor; as . . . a patron of the fine arts" (p. 1793, def. 3). Webster's Third New International Dictionary (1976) adds a reference to a patron's economic status: "a wealthy or influential supporter of an artist or writer; a social or financial sponsor of an entertainment or other

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function . . . ; one who gives of his means or uses his influence to help or benefit an individual, an institution, or a cause" (p. 1656, defs. 1c, 1d, and 2a). Patronage is defined by the OED as "the action of a patron in giving influential support, favour, encouragement, or countenance, to a person, institution, work, art, etc." (VII, p. 562, def. 3), by WNIDEL as "support, encouragement, or assistance given by a patron or patrons; financial support by private benefaction" (p. 1794, defs. 2 and 2a), and by WTNID as "the support or influence of a patron; esp. a benefactor's provision (as for an artist or institution)" (p. 1651, def. 2a). For many, the stereotypical image of a patron, especially one of music and the arts, is that of a rich and socially powerful man or woman who gives money or favors to promising but less affluent or well-known composers, performers, painters, sculptors, writers, and poets in order to encourage the development of their talents and careers; the corresponding image of patronage is the dispensation of that money and those favors, often with an implied air of noblesse oblige by the patron. These images, popularized in modern times by literary, dramatic, and cinematic characterizations, are not accurate in describing those American piano purveyors (i.e., piano manufacturers, builders, dealers, salesmen, demonstrators, and craftsmen) and their music promotion activities on whom and on which this study will focus, since most persons active

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in the American piano trade during the period under study were from the middle class and their music patronage carried on with financial resources and social influence far more limited than those of their upper-class counterparts. While taking into account the foregoing definitions, I shall use the term "purveyor patron" in this study to describe those persons professionally active in the American piano trade during the period who, in addition to making, selling, and maintaining pianos, worked to promote interest in, and support for, music among the American public; "purveyor patronage of music" (or "purveyor music patronage") will refer to all acts, undertakings, and projects originated by piano purveyors during the period which, through financial or other tangible support, had as their aim and/or effect the promotion of music.

I have chosen the years 1851 and 1914 as the demarcation points for this study because a thorough examination of all available and relevant sources has persuaded me that these years represent the beginning and end points of the first important era of purveyor music patronage in the United States--1851 because of the appearance that year of a letter which is deemed to be the first written document to specifically address American piano purveyors' responsibilities in the promotion of music, and 1914 because of a major decline of that promotion among purveyors with the rise of other sources of public entertainment such as

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phonograph recordings, player pianos, and motion pictures which roughly coincided with the outbreak of World War I. Purveyor music patronage in the American colonies and later United States prior to 1851 was miniscule, while that after 1914 possesses sufficiently different attributes and problems to warrant its examination in a separate study. The present work is not, nor should it be regarded as, an exhaustive treatment of the subject within the stated time frame (a treatment which would have required far more research and writing time, source material, and funding than was available to me); it is, rather, a first attempt to address, within necessary limitations, the practice of purveyor music patronage as a whole in the United States during the period under study and to bring it under systematic and critical scrutiny. Omissions, gaps, and mistakes in matters of fact which may appear in the following pages are due more to lacunae and errors in sources than to willful authorial neglect, and will be rectified when pointed out.

In order to better understand the patronage of music by piano purveyors in the United States between 1851 and 1914, it is helpful to view it against the larger backdrop of patronage as practiced in Europe up through the middle of the nineteenth century and in the United States through the end of the period under study. In Europe, music of the cultivated tradition (art music) was, from the late Middle Ages to the end of the eighteenth century, supported largely by two rich

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and powerful institutions, the church and the aristocracy; music of the vernacular tradition (popular music) was, then as now, consumed by a larger, less educated general public and not dependent on private benefaction for its sustenance. Cultivated musicians worked in chapels and courts, plying their skills at, and for, the pleasure of popes, bishops, kings, princes, and other nobility. Although this system was not free of problems (tight-fisted patrons and ill-mannered musicians being two of the most frequent), it remained the norm in Europe for more than four hundred years. Strains began to appear in it around the middle of the eighteenth century as a result of several factors, among them the increasing demands made on patrons' treasuries by other of their interests (e.g., opulent dwellings, large-entourage journies, and private standing armies) which cut into funds allocated for musicians' salaries, growing competition from middle-class music lovers for new compositions and concerts, and widening democratic sentiments which threatened the philosophical foundations of the old order. The French Revolution and subsequent Napoleonic Wars plunged Europe into a period of turmoil which had a further debilitating effect on patronage, as clerical and aristocratic fortunes evaporated under the onslaught of war and inflation. The Congress of Vienna was convened in 1814 to restore order to the Continent, but drafted agreements which helped erode the old patronage system; in redrawing the map of Europe,

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the Congress's delegates decreed the absorption of many small German states into larger, more powerful neighbors and effectively diminished the number of courts and chapels employing musicians. As a result, many performers and composers were forced to look to middle-class music lovers for support through work as teachers, orchestra players, impresarios, and music merchants. To be sure, the old patronage system did not die out completely in Europe during the nineteenth century (Weber, Spohr, Wagner, Brahms, and Reger all worked at some point in their careers in the employ of private patrons); it did, however, have to proceed on a greatly reduced scale and in the ever-growing shadow of support by people whose wealth was generated by trade and industry rather than by inherited property or money. This shift in patronage occurred in Europe most perceptibly during the 1830's and 40's, as concerts began moving out of the control of church and court and into the hands of professional musicians and impresarios. In middle-class homes as well, music assumed a new importance as a domestic entertainment, which helped to invigorate European music publishing and musical instrument manufacturing. By the time of the 1848 revolutions, music in Europe had firmly passed into bourgeois hands, a move which fresh wars and professed champions of cultural elitism could not reverse.

In the New World something of the opposite took place with respect to the development of music patronage.

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There the institutions of church and aristocracy as found in Europe were absent, and the wealth of the inhabitants of the colonies and later nation was from the beginning rooted in commerce. Up until the second half of the nineteenth century, there was little music patronage in the European sense in the United States, since there music (particularly cultivated music) was seen at the time by most Americans as the province of idle women, immigrant "professors," and effete philosophies (this despite the presence in the country of musical organizations such as Boston's Handel and Haydn Society, Philadelphia's Musical Fund Society, and New York's Philharmonic Society, which attempted to make European art music more palatable to their fellow countrymen). By mid-century, however, changes in this attitude began to occur, as the influx of many musically talented and music-loving immigrants (especially German), then, later, charismatic virtuosos, caused many Americans to view music as more than mere innocent entertainment. Of the latter category, Jenny Lind, Henri Herz, Sigismond Thalberg, and Anton Rubinstein war particularly influential in generating enthusiasm for cultivated music among Americans and making the art more socially acceptable in the country as a worthy professional pursuit. These two groups were, more than any other, responsible for creating a climate of greater receptivity among Americans for music (both "classical" and "popular") in concert and at home.

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Later in the century, music received tangible support from men and their families who, having become wealthy through income from sources such as railroads, oil, steel, shipping, manufacturing, wholesaling, and banking, saw themselves as America's aristocracy and thus its rightful patrons of the arts. Several of these spent large sums to set up and maintain European-style cultivated musical organizations, among the most prominent of whom were Henry Lee Higginson, an investment banker who in 1881 financed and later underwrote the Boston Symphony Orchestra; F. B. Thurber, a New York grocery wholesaler who in 1885 donated capital for the city's new National Conservatory of Music (directed first by his wife Jeanette, then later by Antonin Dvorak); Andrew Carnegie, a Pittsburgh steel magnate who in 1891 presented New York with the nation's premiere concert hall; Swift, Armour, and McCormick, three Chicago meatpacking business families who in 1891 enabled the creation of the Chicago Symphony; and Oscar Hammerstein, a cigar-cutting machine manufacturer who in 1906 established New York's Manhattan Opera Company. These and other affluent commercial benefactors took up music patronage for a variety of reasons--vanity, prestige, profit, and genuine love of music--but were of unquestioned benefit to the development of music in the United States. Their actions further set a precedent for the corporate and business sponsorship of music and the arts which burgeoned there after World War II.

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American piano manufacturers and merchants also engaged in music patronage during the period under study. Like their European and compatriotic counterparts, they encouraged people to listen to and play music, and provided financial and other assistance to these ends. Also like the other patrons, they were motivated by self-interest as well as by fondness for music. Unlike the others, however, and as previously noted, they operated on a much smaller scale and with much less money or influence then upper-class patrons on both sides of the Atlantic. In spite of these limitations, however, purveyor music patronage during the period was--as will be presently shown--a widespread activity an an important factor in the growth of music in the United States, one which often produced results on a level with those achieved through more substantial support.

Four reasons encouraged me to choose purveyor music patronage as the topic of this study: (1) my own training and abiding interest in the piano; (2) my research into music in the United States during the period under examination; (3) my association with the Baldwin Piano and Organ Company (1976-78), which gave me valuable insight into the workings of a major manufacturing and sales concern in promoting music and pianos; and (4) my friendship with Louis Newton, a skilled pianist and former Baldwin employee, which helped to transform my initial reaction to his suggestion of this topic from skepticism to enthusiasm. To my continuing

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surprise, purveyor music patronage in the United States is a subject which, at the present writing, has not been explored in any meaningful way, either by music or by business historians (Christine Merrick Ayar's Contributions to the Art of Music in America by the Music Industries of Boston 1640 to 1936 /1937/ being the sole exception, and that work dealing with only one city). In preparing my study I thus did not have the opportunity normally afforded dissertation writers of references to, arguments with, and procedures from, an established body of critical commentary; rather, like a prospector, I was forced to "pan for gold" in a wide and often turgid stream of newspapers, periodicals, memoirs, autobiographies, advertisements, store and school catalogs, and sheet music in order to gather evidence for my thesis. Research for this study took place between June of 1980 and December of 1983, primarily at the New York Public Library (Music Research Division, Lincoln Center); investigations at the public libraries of Boston, Philadelphia, and Chicago, and at the Library of Congress in Washington, D. C., also helped to enlarge my pool of data. In addition, I set up correspondence with many public and university librarians, local historians, and other resource persons throughout the country in order to gain access to records and documents which I, because of travel restrictions, could not personally examine.

Of the various categories of source material I found periodicals to be the most fruitful. Those which I or my

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correspondents examined (in runs of varying lengths, indicated in the Bibliography) were: Aeolian Quarterly, The Amateur, American Art Journal, American Musical Journal, American Musical Times, American Musical Magazine, American Musician, American Musician and Art Journal, The Argonaut, At Home and Abroad, Boston Musical Times, Dwight's Journal of Music, Entertainment Trades Review, The Etude, The Euterpiad, Freund's Music and Drama, Freund's Weekly, Gospel Truths, Holland's Magazine, Hollenberg Musical Journal, Kunkel's Musical Review, Manufacturing and Merchandise Review, Marquee, Musical Merchandise, Music News, Music Trade Indicator, Music Trade Review, The Music Trades, The Musical Age, Musical and Sewing Machine Courier, Musical America, Musical Courier, Musical and Dramatic Times and Music Trade Review, Musical Herald, Musical Magazine, Musical Merchandise Review, Musical World and New York Musical Times, Musical Observer, Musical Times, Musician, New England Conservatory Magazine, Pearson's Mercury, The Presto, Schoninger Musical Monthly, Southern Musical Journal, Southern Musical Times, Steinway Bulletin, Watson's Art Journal, Western Sewing Circle, Western Musical Intelligencer, and Western Spectator. While relevant information was scattered throughout many of these publications, it was most concentrated in three journals--the American Art Journal, The Presto, and The Music Trades--each of which gave copious space to music trade (including purveyor patronage) reportage.

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The American Art Journal began in 1864 as Watson's Weekly Art Journal, a small magazine covering music and the fine arts published and edited by New York music critic, composer, and high-culture enthusiast Henry Cood Watson (1818-1875). Watson, whose prior journalistic creations included the Broadway Journal, the Musical Chronicle, and Watson's Philharmonic Journal, envisioned WWAJ as both a record of and a spokesman for music, art, and literature of the European cultivated tradition, and made known his new periodical's editorial policy in the opening paragraphs of WWAJ's first two issues (April 30 and May 7, 1864):

> The WEEKLY ART JOURNAL will be independent in its tone of criticism upon each Department, without reference to cliques, or nationalities, or private interests. It will deal with events as they occur, and will treat of all subjects of interest connected with Music, Art, and Literature, and will advocate all views that tend to their advancement and development.

During the first few years of WWAJ (renamed the American Art Journal in 1866, Watson's Art Journal in 1867, and the AAJ again in 1875), Watson fairly well hend to his editorial promise, giving his readers well-balanced and well-written reportage of matters relating to all three fields. Beginning in 1871, however, he began to move music into a dominant position, so much so that by the time of his death in 1875 the AAJ stood conspicuously misnamed. Watson's protege and successor, William M. Thoms (1852-1913), kept the magazine's title and esthetic position but in 1876 began expanding

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coverage of American music trade matters to an eventual one-third of its pages, a format which he maintained until the AAJ's merger in 1906 with the American Musician and his subsequent retirement (the resulting American Musician and Art Journal shifted its focus to amateur wind bands and orchestras and, relegating music trade news to a smaller portion of its space, abandoned Thoms's advocacy of purveyor patronage).

The Presto first saw print in 1884 under the direction of Chicago journalist and entrepreneur Frank Danford Abbott (1853- ?), who sought to give his city a second music and music trade voice after that of the Music Trade Indicator (founded in 1880 by Chicago publisher Orin L. Fox). Abbott gave The Presto a layout similar to that of the AAJ but allowed almost equal space to both music and music trade news, a move which, aided by Abbott's zeal in championing the American (and especially Chicago) piano industry, helped The Presto to become, within ten years of its birth, the unofficial chief spokesman for the trade. Abbott held a steady course for The Presto during his editorship (which ended in 1921); after the periodical's incorporation in 1926 into the Chicago Musical Times (f. 1881), this course faltered then faded long before the Times's demise in 1941.

The Music Trades came onto the American publishing scene in 1890 as the penultimate in a long series of domestic trade journals created and edited by ex-Londoner John Christian

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Freund (1848-1924). One of the country's most prolific trade writers and publishers, Freund first penned articles for Philip Bonfort's Wine and Spirit Gazette after arriving in New York during the 1860's, then ventured out on his own with the Hat, Cap and Fur Trade Review. For the remainder of his publishing career, however, he devoted his efforts to his first love, issuing the Music Trade Review (1875, the nation's first all-music trade weekly), Music (1881), Freund's Music and Drama (1884), American Musician (1887), The Music Trades (1890), and Musical America (1898). The Music Trades, successor to the Music Trade Review, did not report exclusively on trade matters, but did give proportionately more space to them than did either the AAJ or The Presto; news of concerts, compositions, and other purely musical happenings was presented in the first three or four pages of every issue, in the column "With the Makers of Music." The Music Trades outlived the AAJ and The Presto, ceasing publication in 1933.

The greater amount of coverage of purveyor music pagronage found in the AAJ, The Presto, and The Music Trades than in the other foregoing publications is due primarily to the fact that their owners and editors (in these cases, the same men) were outspoken and articulate advocates for both the art and the business of music in the United States. Watson, Thoms, Abbott, and Freund each voiced frequent opinions in this regard and were, to judge from comments

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recorded in other publications of the period, persuasive in their efforts to see their advocacy become polich in the American piano trade. Each man's musical taste varied somewhat from the other (again, to judge from printed comments, these in their own journals): Watson was an unflinching defender of cultivated (especially symphonic) music; Thoms was also a cultivated-music fan but less doctrinaire than his predecessor; Abbott was a gentle propagandist for "good music" of any style, cultivated or vernacular; and Freund, while generally toeing the art-music line, occasionally admitted the value of popular music as an outlet for American composers' "natural expression." All were in accord, however, on the need to constantly emphasize the benefits of purveyor music patronage to both the piano trade and musical culture of the United States.

Next to periodicals, newspapers were the most productive source category for this study. I examined one hundred ninety-three separate dailies (all unfortunately in incomplete runs), from which I found useful information in eighty-five (listed in the Bibliography). In some cases newspaper articles and notices confirmed reportage of events in periodicals, while in others the local press either differed with the national or said nothing. Frequently they reported instances of purveyor music patronage in their communities which apparently did not make news elsewhere, an especially welcome reward for my many hours of sifting through their

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Many newspaper references were made available to me through photocopies sent by my correspondents, to whom I am greatly indebted for their assistance. Personal memoirs and autobiographies were also fruitful, but to a lesser degree; of the approximately four hundred books of this type which I examined, only eighteen yielded any relevant information. The other source categories were even less productive, the useful specimens of which may be found in the Bibliography. One potentially valuable source category which I was not able to examine either personally or through correspondents was made up of purveyor concert hall and concert bureau records, a fact which may have some bearing on the validity of conclusions presented in this study. The most important of these records are those of Chickering and Sons (presently housed in the Rochester, New York, headquarters of the Aeolian Corporation, owners of Chickering) and Steinway and Sons (housed in the company's West 57th Street offices in New York). Several letters of inquiry which I sent to Aeolian met with no reply, while those directed to Steinway elicited replies from the company's ex-president, Henry Z. Steinway, to the effect that their records were in great disarray and inaccessable for examination (Mr. Steinway turned down my request for photocopies of pages from William Steinway's diary, saying that there was nothing relevant to my topic in them, but did send me copies of the contract for Ignaz Paderewski's 1891 American concert tour under Steinway's

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sponsorship in consolation). I hope that later visits to Aeolian and Steinway will yield new information from their records and help to complete the picture of purveyor music patronage which I have tried to draw for this study.

The selection of examples of purveyor music patronage for inclusion in the following text had as its basic criteria the amount of detailed information available in sources for a particular instance of patronage and the aid which these instances could give in providing the reader with a better sense of just what went on in a particular patronage category or in a particular year. For example, since a standard chronology (within subcategories) seemed most appropriate for the organization of Chapter II, I drew more heavily on the second criterion; in Chapter V, on the other hand, I used data chosen more with the first criterion in mind. Also, since any sampling is, to some extent, subject to the likes and dislikes of the sampler, certain examples may seem to have been inserted with little relevance to either criterion. I have tried to keep such insertions to a minimum, and take full responsibility for those which do not in fact support the present thesis.

One final matter which should be clarified at this point involves the ethnic makeup and sex of American piano purveyors and purveyor patrons of the period under study. Those sources which I examined imply in various ways that all were men of British, German, or other European ancestry,

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with women and non-Caucasians entirely absent from their ranks. I regard this implication as highly suspect in light of the large number of both men and women from many different ethnic backgrounds who worked in business in the United States during the late nineteenth and early twentieth centuries, and in spite of the admittedly greater racial and sexual prejudice in the workplace which existed in American society then in comparison with now. However, since no sources (not even the two or three fleeting references in music trade journals to women as piano purveyors) available to me gave any indication, direct or indirect, of persons other than white adult males acting as purveyors or purveyor patrons, I have no hard evidence with which to refute this implication; hopefully, further research, using other sources and methods of inquiry, will determine whether or not such exclusivity was in fact the case during the time. Also by way of clarification, the terms "piano man" and "piano men," which occur frequently in quotations cited in this study, are colloquialisms which were widely used by newspapers and music trade journals of the period to refer to piano purveyors (apparently to separate them in the public's mind from non-purveyor pianists); sometimes they apply only to males in the trade, while at other times they imply both men and women. The presence of these terms in the following pages should not be construed as a slight upon, or deprecation of, women purveyors or possible women purveyor patrons of the time. Their inclusion herein,

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solely within the context of others' words and only to help illustrate certain points in my thesis, has been permitted because of the absence of any equivalent non-gender-related term or terms used in the same sources.

I am indebted to a large number of people without whose help this study would not have been possible. My first round of thanks goes to those researchers and directors of public libraries in the United States who served as correspondents, and from whom came the most aid: J. W. Albsmeyer, Quincy, Illinois; C. G. Barber, Tucson, Arizona; Marilyn Boardman, St. Johnsbury, Vermont; Cheryl Bornemann, Fond du Lac, Wisconsin; P. Boynton, Grand Rapids, Michigan; Ernest J. Brin, New Orleans, Louisiana; R. Jayne Craven, Cincinnati, Ohio; Beverly Van Devener, Oskaloosa, Iowa; Genie Donovan, Fayetteville, Arkansas; Carolyn Dossey, Leavenworth, Kansas; Alice Driscoll, Savannah, Georgia; John Garvey, Springfield, Illinois; Margean Gladysz, Kalamazoo, Michigan; Nancy N. Gootee, Indianapolis, Indiana; Harry Heusted, Jacksonville, Illinois; Carole King, St. Paul, Minnesota; Mary McManman, Bay City, Michigan; Michele McNabb, Urbana, Illinois; James Hicks, Little Rock, Arkansas; Barbara Kahl, Portland, Oregon; Agatha Pfeiffer Kalkanis, Detroit, Michigan; LaVonne R. Leary, Wheeling, West Virginia; Peggy Lughart, Saginaw, Michigan; Carol McCafferty, Richmond, Indiana; Mary B. Munroe, Oshkosh, Wisconsin; Noreen O'Gara, Boston, Massachusetts; Gerald

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CONTENTS

VOLUME I

		Page
PREFACE		v
TABLE OF FIGURES		xxvii
Chapter		
I.	INTRODUCTION	1
II.	THE PURVEYOR AS SPONSOR	14
	Concerts and Recitals	14
	Concert Tours of Piano Virtuosos	69
	Music Contests	88
III.	THE PURVEYOR AS PUBLISHER	129
	Sheet Music	131
	Books and Pamphlets about Music	142
	Music Newsletters and Periodicals	145
IV.	THE PURVEYOR AS MUSICIAN	159
	Performers	160
	Composers	176
	Teachers	200
V.	THE PURVEYOR AS BUILDER	221
	Concert Spaces	222
	Music Schools	266
VI.	OTHER PURVEYOR PATRONAGE	296
VII.	CONCLUSIONS	309

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TABLE OF FIGURES

Figure		Page
1.	Jonas Chickering	5
2.	Patrick Joseph Healy	21
3.	Advertisement, Carl Hoffman Music Company, Leavenworth, Kansas	30
4.	William Wallace Kimball	40
5.	Louis Grunewald	43
6.	a. William Lincoln Bush, 1902	56
	b. William Lincoln Bush, 1911	56
7.	Advertisement, Keokuk Music Company, Keokuk, Iowa	58
8.	William M. Thoms	70
9.	William Steinway	73
10.	Sample press notices of the 1886-87 concert tour of Julie Rive-King under the sponsorship of Chickering and Sons	77, 78
11.	Albert Weber, Sr.	82
12.	Advertisement, 1905 concert tour of William H. Sherwood under the sponsorship of Smith and Nixon	84
13.	a. Photograph, Schmidt's Music House, Evansville, Indiana	94
	b. Advertisement, Schmidt's Music House, Evansville, Indiana	94
14.	The Cable Company's branch store, 422 Gay Street, Knoxville, Tennessee	106
15.	The John Church Company's headquarters building, Cincinnati, Ohio	132

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Figure Page

16. a. William Ludden, School for the Voice, title page 144
b. William Ludden, School for the Voice, advertisement for second edition 144

17. Southern Musical Journal V/1 (Oct., 1875), 1 147

18. Advertisement, Georgia Music House, Macon, Georgia 149

19. Partial interior view, Hollenberg Music Company, Little Rock, Arkansas . . . 151

20. Advertisement, Hollenberg Music Company, Little Rock, Arkansas 152

21. The Great Western Band, St. Paul, Minnesota 168

22. Advertisement for a masquerade ball featuring music by the Great Western Band . 169

23. William H. Currier 174

24. William Batchelder Bradbury 178

25. Stone's Music House, Fargo, North Dakota . . 207

26. Steinway Hall, New York, New York 226

27. Chickering Hall, New York, New York 230

28. Henry F. Miller 238

29. Advertisement, Smith and Nixon Piano Company, Cincinnati, Ohio, with illustration of Smith and Nixon Hall 244

30. Frederick J. Schwankovsky 248

31. F. J. Schwankovsky Music House, Detroit, Michigan 249

32. Announcement of the receipt by the F. J. Schwankovsky Music House building of a marker designating it as a Michigan State Historical Site . . . 250

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Figure Page

33. Louis Grunewald and Grunewald Hall, New Orleans, Louisiana 256

34. Bush Temple Conservatory of Music, Chicago, Illinois 271

35. Advertisement, Southwestern Conservatory of Music and Fine Arts, Dallas, Texas 275

36. Wiley B. Allen 303

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GEOGRAPHIC REGIONS OF THE UNITED STATES

In this study the United States is divided into four large regions--Northeast, Southeast, Midwest, and West--with the following states in their respective boundaries:

Northeast - Connecticut, Maine, New Hampshire, New Jersey, New York, Pennsylvania, Vermont;

Southeast - Alabama, Arkansas, Delaware, Florida, Georgia, Louisiana, Maryland, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia;

Midwest - Illinois, Indiana, Iowa, Kentucky, Michigan, Minnesota, Missouri, Ohio, Wisconsin; and

West - Arizona, California, Colorado, Idaho, Kansas, Montana, Nebraska, Nevada, New Mexico, North Dakota, Oklahoma, Oregon, South Dakota, Texas, Utah, Washington, and Wyoming.

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Chapter I

INTRODUCTION

If God came down to Holyoke
and paved her streets with gold,
Her citizens would shout for joy
at such new wealth untold;
But while they filled their dour homes
with that Celestial Ore,
I'd sup the richer Sounds of Heav'n
at Mott's piano store.[1]

These lines, written in 1878 by sixteen-year-old Lucy Clark in tribute to the Massachusetts shop of her music teacher, Silas Mott, are in their youthful way expressive of a sentiment shared by many Americans young and old during the nineteenth and early twentieth centuries--that piano stores were valued places of resort in often otherwise dull environments. This sentiment was voiced frequently in newspapers, music trade journals, and other printed sources of the period under study, with piano stores being variously described as "a haven of harmony,"[2] "a temple of music,"[3] "our town's musical heart,"[4] and "a beacon of culture in a sea of ignorance."[5]

What prompted these encomiums was not so much the pleasure of their authors in seeing pianos for sale in stores as the delight in hearing them played in concert there. And it would not be unduly speculative to suggest that they were but representative of a larger number of similar but unrecorded utterances, since many sources examined during research

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for this study indicate (as will be shown later) that the practice of promoting music in piano stores was fairly widespread throughout the United States during the period.[6] In large cities with substantial numbers of musicians and music lovers, piano purveyors regularly sponsored music-related activities as part of their offerings to the public. In smaller, less culturally sophisticated communities, piano stores generally assumed a greater social as well as mercantile importance, since they were among the few places outside home, church, or school where people could go to hear or learn music. Yet wherever occurring, this practice was mutually beneficial to both devotees and purveyors; it gave the former entertainment and edification, and the latter prestige and profit.

American piano purveyors' active involvement with music began on a significant scale during the second half of the nineteenth century, but its roots reached back to the beginnings of the piano trade in the New World. During colonial and Federal years, Americans of a wide range of professions (such as cabinet making, pharmacy, banking, and even undertaking) built, imported, sold, and repaired pianos. Many of these were musicians of varying abilities who took up the piano trade to supplement their incomes in a society not yet ready to compensate them gainfully from their art alone but eager to own the tools of that art--especially pianos--for amusement or show.[7] Some were able to carve out comfortable livelihoods for themselves as jacks-of-all-musical-trades,

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including piano purveying. Immigrants from Europe took the early lead, with men such as Alexander Reinagle and Benjamin Carr of England, Peter Albert van Hagen of Holland, and Gottlieb Graupner of Germany working in their new homeland as performers, composers, arrangers, teachers, impresarios, and piano dealers.[8] Native American musicians apparently took up the trade somewhat later, since the majority of available references to those working as both performers and piano purveyors before 1850 (among them Harley Hosford of Albany, New York,[9] Moses Coburn of Savannah, Georgia,[10] and Daniel Potter of Baltimore, Maryland[11]) points to the 1820's, 30's, and 40's as the decades of their first significant activity. One early American musician-purveyor about whom detailed information exists was Joseph Charles Taws (? - 1833), a native Scotsman who, after working for several years in London as a musical instrument builder and dealer, in 1786 emigrated to the United States. On May 23, the Independent Gazette announced his arrival in New York with the notice that from his newly-rented quarters at 26 Frankfort Street

> Charles Taws, organ-builder, lately arrived in this city from Britain, builds and repairs finger and barrell-organs. He also repairs and tunes pianofortes, harpsichords, and guitars.[12]

Two years later, Taws moved to Philadelphia, where he opened a music shop at the corner of Third and Union Streets.[13] There he built and sold pianos[14] and by 1810 was also importing them from England.[15] In addition, he brought from Britain skills

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as a keyboard player, and was probably the "Mr. Taws" who played the Armat pipe organ at Philadelphia's St. Luke's Church on July 6, 1817, since he was listed in the church's records as a professional organist and organ builder.[16] Taws composed as well, as evidenced by surviving copies of one manuscript and four published works bearing his name currently held by the Free Library of Philadelphia.[17]

Yet however vigorously Taws and other American musician-purveyors labored during the early years of the United States, they left no lasting imprint upon the art or business of music in the country. The few scattered references to their promotion of music in their stores suggest that, as a rule, they did so more to create demand for their pianos than to indulge in making music for its own sake. The most conspicuous exception to this rule was Jonas Chickering (1798-1853), builder of America's finest pianos before Steinway and a major patron of music in Boston. Although himself not a trained musician (he came to the piano trade as a cabinet maker), Chickering was an avid amateur singer who generously supported several of his city's musical organizations. In 1818, he joined the Boston Handel and Haydn Society (member number 190), then later rose to leadership positions in it (vice-president, 1834-35, 1837; and president, 1843-49).[18] In 1837, he donated the piano which Lowell Mason used to introduce the nation's first music curriculum into Boston's public schools.[19] For many years he chaired the music program at Trinity Church and, as with the Handel and Haydn Society, helped fund many of its

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Figure 1. Jonas Chickering. (Spillane, 56).

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presentations.[20] Chickering showed generosity to individual musicians as well, to judge from occasional references in Boston newspapers of his time. One small but revealing example of his beneficence was recorded in a book of memoirs written long after Chickering's death by one of his fellow Bostonians, Thomas Ryan. Ryan (who, along with violinists August Fries and Francis Riha, violist and flutist Edward Lehmann, and violoncellist Wulf Fries, in 1849 founded Boston's Mendelssohn Quintette Club) regarded Chickering as "the noblest of the band" of his early friends, and in his memoirs recalled a conversation which he had with Chickering a few days after taking part in a musicale at the purveyor's home:

> I went to his den . . . and had my usual chat with him. When I was about to leave, he said, "By the way, Mr. Ryan, Mr. Childs, the bookkeeper /of the Chickering factory/ wishes to see you." I saw Mr. Childs, and he handed me a check for fifty dollars. To cut my story short, there was no use in protesting; Mr. Chickering insisted on my taking the money.[21]

The year 1851 marked the beginning of the first stage of maturity for the American piano industry on two counts; it witnessed both the first international recognition of the industry's approaching parity with Europe in high-quality piano construction and, more important for this study, the writing of the earliest documented statement which clearly set forth the responsibilities of the industry to the promotion of music in the United States. In April of that

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year, seven American piano makers--James Wood of Arlington, Virginia; James Pirrson and Conrad Meyer of Philadelphia; Robert Nunns of New York; and Timothy Gilbert, George Hews, and Jonas Chickering of Boston--crossed the Atlantic with their newest and best instruments to show them at the Great Exhibition held in London from May 1 to October 11. Although initially greeted with condescension by some British and French manufacturers (one fairgoer reported their feigned disappointment at not seeing the Americans "dressed in deerskin breeches with long rifles in their hands"),[22] the seven quickly won the respect of visitors and exhibitors alike. One Austrian piano maker and Exhibition judge, Joseph Frishof, found their pianos

> geschmackvoll und solid aussehend, viele mit fettem Copalfirniß lackirt, welcher voll Feuer, Glanz, und Dauerhaftigkeit den Anblick des Holzes verschönt, auch der Stimmung deshalb günstiger ist, wie unsere Schallakpolitur, indem er voll Wechsel der Temperatur weniger leidet.[23]

Meyer, Nunns, and Chickering each won Prix-medailles for their square pianos (by then demodé in Europe but still popular in the New World), while Wood took a special two hundred fifty-dollar prize for his novel hybrid piano-violin--in all, a number of awards equal to that given to exhibitors from the German Zollverein.[24] News of the unexpectedly good showing of the Americans in their first European exhibition filled the pages of most major newspapers back home and generated a small boom in sales of their instruments. In the remaining years of the decade, American piano manufacturers solidified their dominance

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of the domestic market (first approached in the 1840's), then went on during the next twenty years to become the recognized world leaders in innovative piano technology and mass production.

After returning home to Boston towards the end of 1851, Chickering wrote a letter to his friend and colleague Hugh Hardman (founder in 1840 of what later became Hardman, Peck and Company of New York) in which he briefed Hardman on his London trip and on conversations which he had held with representatives of the European piano manufacturing firms of Broadwood, Erard, Ibach, and Schiedmayer. From these talks Chickering formulated new ideas on the role of American piano purveyors in stimulating interest in music among their countrymen, ideas which went well beyond ones realized in his own patronage career. He wrote:

> . . . It should be the duty of every piano man in this country, within the talents which the Divine gives him and the means at his command, to instill in his neighbors a true and lasting love of music. He should befriend musicians great and lowly, encourage them in their travails, and regularly present them before the public. He should provide instruction, if not otherwise available, on the instruments which he sells. He should foster musical composition by native talents and undertake to publish their best works. And, most important, he should keep music as close to his heart as is his God, his family, and his enterprise, for in doing so his enthusiasm will infect his neighbors, to mutually good effect.[25]

Although the demands of business during the remaining two years of his life prevented Chickering from acting on

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his ideas, they were later taken up and put into practice by his sons and other American piano purveyors (including Silas Mott of Holyoke) during the ensuing sixty-one years of the period under study. The following pages, with Chickering's letter as a starting point, will examine many of their efforts with a view to determining their proper place in the annals of music in the United States.

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FOOTNOTES TO CHAPTER I

1. Carlton M. Jenkins, Young People's Poems of Early New England (Boston: Lothrop, Lee, and Shephard, 1910), 58.

2. Watson's Art Journal XII/22 (April 2, 1870), 134.

3. The Musical Courier II/66 (May 4, 1881), 343.

4. Bertha Smith McArnold, Young Days in Nebraska (Wichita, Kans.: Day's Print Shop, 1938), 13.

5. The Presto 991 (July 6, 1905), 16.

6. The most explicit reference to the prevalence of this practice was published in the January 23, 1904, issue of The Music Trades (XXVII/4, p. 11), in which Charles T. Buckner, a traveling agent for the Strich and Zeidler Piano Company of New York, observed that "in the last twenty-five years or so, putting on music in /piano/ stores has become common as houseflies all over the country."

7. Arthur Loesser, in his Men, Women and Pianos: A Social History (New York: Simon and Schuster, 1954), pointed to the interest of early Americans in making music by quoting from an 1810 issue of the Philadelphia-based Mirror of Taste and Dramatic Censor:

> "Almost every young lady and gentleman, from the children of the Judge, the banker, and the general, down to those of the constable, the huckster, and the drummer, can make a noise upon some instrument or other. . . . (p. 456)

To those who viewed pianos as status symbols purveyors were quick to direct their advertising, as illustrated in the February 12, 1792, issue of The Diary or Louden's Register:

> "Messrs. Dodds and Claus, musical instrument manufactory, 66 Queen Street /, New York/, announces that the forte-piano is become so exceedingly fashionable in Europe that few polite families are without it."

(Quoted in William Lines Hubbard, History of American Music, vol. 8 of The American History and Encyclopedia of Music /New York: Irving Squire, 1908/, 317).

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8. Loesser, 444-47.

9. Daniel Spillane, History of the American Pianoforte (New York: Daniel Spillane, 1890), new ed. with introduction by Rita Benton (New York: Da Capo Press, 1969), 138.

10. Southern Musical Journal II/4 (Jan., 1872), 4.

11. Baltimore Sun (May 7, 1887).

12. Spillane, 98.

13. Louis C. Madeira, comp., and Philip H. Goepp, ed., Annals of Music in Philadelphia and History of the Musical Fund Society (New York: Da Capo Press, 1973), 47.

14. A piano built by Taws in 1794 was exhibited at Philadelphia's Industrial Parade held in conjunction with the Constitutional Celebration in 1889, and later deposited by its owner, Henrietta M. Bradshaw, with the city's American Catholic Historical Society. (Jane Campbell, Old Philadelphia Music, Vol. 2 No. 8 of Philadelphia History /Philadelphia: City History Society, 1926/, 204).

15. The November 12, 1810, issue of the American Daily Advertiser carried the announcement that "Charles Taws has opened a quantity of superb Piano Fortes from the best London manufactories /at his new shop at 61 South Third Street/." (Robert A. Gerson, Music in Philadelphia /Philadelphia: Theodore Presser, 1940/, 45).

16. Ibid.

17. The Free Library holds the manuscript of a Mass composed by Taws in 1832 and dedicated to the Reverend Dr. M. Hurley, as well as printed copies of the songs "My Home" (Philadelphia: George Willig, n.d.) and "Welcome Fayette!" (New York: Dubois and Stodart, n.d.), The Knight-errant with Variations for solo piano (Philadelphia: Benjamin Carr, n.d.), and Air with Variations for piano with obbligato flute, violin, or violoncello (Philadelphia: J. G. Klemm, n.d.).

18. Christine Merrick Ayars, Contributions to the Art of Music in America by the Music Industries of Boston 1640 to 1936 (New York: H. W. Wilson, 1937), 120, and Charles C. Perkins and John S. Dwight, History of the Handel and Haydn Society (Boston, 1880-93), reprinted (New York: Da Capo Press, 1977), Appendix, 25.

19. Ayars, 120.

20. Ibid.

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21. Thomas Ryan, Recollections of an Old Musician (New York: E. P. Dutton, 1899), 129. Chickering was remembered more for his technical innovations in piano construction (the most important of which was the full one-piece cast iron frame for flat-scale grands which he patented in 1843) than for his patronage of music. Although he was honored posthumously as one of America's ten most original inventors during the 1904 St. Louis World's Fair (a life-size bust of him was placed in the Colonnade of the Industries building along with those of Elias Howe, Robert Fulton, Heinrich Bessemer, John Ericsson, James Watt, Alvan Clark, James Hoe, Samuel Colt, and Robert Goodyear), he never received comparable recognition for his work on behalf of music and its promotion in the United States (Ayars, 123).

22. Elizabeth Highworth, Memoirs (London: G. Routledge, 1882), 43.

23. ". . . looking tasteful and solid, many lacquered with thick varnish, which imbues (or makes more beautiful) the wood with fire, splendor, and durability. The tuning is also more secure than with our shellac finish since it suffers less from wide extremes of temperature." (Joseph Frishof, Versuch einer Geschichte des Clavierbaus mit besonderem Hinblicke auf die Londoner Grosse Industrie-Ausstellung im Jahre 1851 /Vienna: J. B. Wallishauffer, 1853/, 125). On page 82 of his book Frishof listed the American exhibitors and their instruments thusly:

Exhibitors	No.	Grands	Squares	Uprights
Chickering/Boston	458	1	1	0
Gilbert & Co./Boston	435	0	1	0
Hews, G./Boston	438	0	2	0
Meyer, Conrad/Philadelphia	59	0	2	0
Nunns & Clark	374	0	2	0
Pirrson, James	90	1	1	0
James S. Wood	---	0	1	0
Total		2	10	0

24. Ibid., 126.

25. Letter of December 12, 1851, quoted in Hardman & Peck: Fifty Years of Piano Building (New York: Hardman, Peck and Co., 1892), 7. Chickering's sincerity in his support for music apart from his piano business was attested to by John Sullivan Dwight, a close friend who in his eulogy following Chickering's death wrote that "/t/he whole cause of music in /Boston/ owes much to Mr. Chickering. Every worthy enterprise for the promotion of musical taste and

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culture has numbered him among its most efficient friends and patrons." He went on to say that

> "/i/t would seem as if Music, which he so dearly loved and so truly appreciated . . . , had so harmonized and tempered the whole inner man, as gradually to mold the naturally plain features of the outward man into a permanent expression of positive beauty."

(Dwight's Journal of Music IV/11 /Dec. 17, 1853/, 85).

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Chapter II

THE PURVEYOR AS SPONSOR

Between 1851 and 1914 the most widely practiced music patronage activity by American piano manufacturers and merchants was sponsoring musical events. Of these, the three most common types were: (1) concerts and recitals, (2) concert tours by piano virtuosos, and (3) music contests. As sponsors of concerts and recitals, purveyors provided musicians with places to perform (store warerooms, music rooms, concert halls, and other spaces), pianos on which to play, and publicity for their performances. For touring piano virtuosos they extended the same courtesies but, because of the virtuosos's greater financial demands, paid out more in fees and travel expenses. In presenting music contests, purveyors donated prizes of pianos, sheet music and books about music, money for music lessons, and other goods and services, all in addition to space and advertising.

Concerts and Recitals

In 1908, the New York pianist and music teacher Margaret Friedman was asked by a correspondent for The Presto to name the most important influences on her early musical development; she replied, "My father's baritone voice and the concerts in Chickering Hall."[1] Another American pianist

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of the period, Harold Jamiston, cited the hours which he spent listening to concerts and recitals in the Chicago music store of Lyon and Healy as among the most decisive in his youth.[2] These were but two of over thirty similar instances listed in sources in which the value of purveyor-sponsored concerts and recitals as nurturers of musical experience was asserted, a number not surprising in light of the fact that between 1851 and 1914 American piano purveyors sponsored an estimated three thousand five hundred public musical performances.[3] As previously noted, some purveyors put on such events to help sell their pianos, while others held them for the sake of music itself; motivation aside, however, purveyor concert sponsorship as a whole had a beneficial effect on the nation's musical growth.

Sponsoring concerts and recitals frequently brought purveyors social prestige as well as piano sales. In large cities such as Boston, New York, and Philadelphia, manufacturers and merchants often presented performances with all of the trappings of upper-class cultivation found in the most fashionable concert halls of the day; one visitor to New York, Mrs. Albert Porter of Albany, Georgia, for example, reported seeing "the cream of New York society" at a concert which she attended at the city's Knabe Hall in 1902, and being attended by "elegant and well-groomed young men who presented programmes for the evening on silver trays."[4] In smaller towns too, purveyor-sponsored concerts and recitals were regularly noted in print as having been attended by civic, business, and music

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leaders of considerable standing; such was the audience of "great bearing and refinement" which heard the vocal recital of Doris Richards given in October of 1892 in a Jacksonville, Florida, piano store.[5] To be sure, not all purveyor-sponsors of the period sought such social exclusivity for their concerts (Western purveyors reportedly harbored a particular distaste for Eastern-style formality in their sponsored performances), but, to judge from sources, those who gave to their events a sense of artistic rather than commercial purpose generally found their community status (as well as business prospects) improved.

Purveyor-sponsored concerts and recitals in the United States during the 1850's were predominantly vocal, in keeping with the prevailing predilection at the time for light, sentimental songs. Piano solos were heard chiefly as interludes to singing; only in the 1860's did solo piano recitals begin to be held in music stores. The first such concert or recital of the period documented for this study took place in April of 1853, in the warerooms of Ephram Daniels, a piano dealer of Albany, New York. Earlier that year, Daniels visited the Manhattan factory of the Hazelton Brothers Piano Company (for which he was Albany agent) and there met Sarah Hazelton Pembroke, youngest sister of the Hazelton family. After hearing her sing, Daniels invited her to give a performance in his Albany store. She accepted, and on April 22 made her upstate debut before an audience of over three hundred.[6] Two years later, Albany's neighboring

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city of Schenectady was treated to its first purveyor-sponsored concert, given by baritone John Newhouse, with Mrs. George N. Long accompanying on a Chickering grand furnished by sponsor Amos McKean.[7] Vocal recitals were also the order of the day in music and piano stores in cities such as Springfield, Massachusetts,[8] Hartford, Connecticut,[9] Trenton, New Jersey,[10] Philadelphia,[11] Baltimore,[12] and Washington, D. C.[13] Purveyor concerts in other parts of the country, while less common than in the Northeast, began to be mentioned in print during the same years; they were reported in the Midwest (then "the West") as early as 1858 (a concert given on August 11 by teachers at the "musical academy" of Davenport, Iowa, piano dealer Asa Hull)[14] and in the Southeast as early as 1861 (one presented by C. T. Frederick of Charleston, South Carolina, on March 12).[15] The earliest documented purveyor-sponsored solo piano recital of the period occurred in the Northeast, given by Richard West (a former pupil of William Mason) at the 1858 New York State Fair in Syracuse; both West and his sponsor, Myron A. Decker (founder in 1856 of the Decker and Sons Piano Company of New York) received prizes, West for his playing and Decker for his piano.[16]

American concerts and recitals as a whole declined during the Civil War of 1861-65, most severely in the Confederate and border states. Northern cities far from the conflict felt the loss less than those on its perimeter; Loesser, for example, points out that New York alone averaged sixty-five concerts which included a piano during each of those years.[17]

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Southern purveyors, prior to the war heavily dependent on Northern suppliers, were forced to cut back their businesses to often skeletal proportions, a move which adversely affected their in-store concerts. In those few Southern cities which managed to escape devastation from the fighting, some piano dealers continued to hold musical events; in New Orleans, for example, which capitulated to Union forces early in the war, purveyors sponsored at least eight concerts and recitals (none listed in sources, however) between 1862 and 1865.[18]

Resumption of purveyor concerts and recitals after the war was slow, with some cities (mostly Southern) having to wait at least ten years for their reappearance.[19] By 1870, however, music in the United States had largely regained its antebellum vitality and was poised on the threshold of an era of unprecedented growth stimulated by the appearance in the country of cheaper musical instruments and more people able to buy them. One of the first such concerts of that year was sponsored by Rochester, New York, piano dealer George H. Ellis, who on March 22 held a performance by local musicians in his store (the Music Parlors) on Powers' Block. For this event Ellis had printed invitation cards which he distributed to Rochester's business and civic community. One recipient, an anonymous reporter for the Rochester Express, accordingly

> . . . wended our way through the dismal night and slosh of the sidewalk . . . until we stood upon the marble pavement at the entrance of the elegant rooms Mr. Ellis occupies as a music parlor.[20]

There he found the store "well filled with a select company"

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of music lovers. After a brief welcome by Ellis, the concert began with selections played by the Kalbfleisch Quintette Club (J. Gilbert and a Mr. Andrews, violins; a Mr. Rebasz, bass viol; a Mr. Durgon, clarinet; and J. Kalbfleisch, piano) which, according to the Express reporter, "demonstrated a harmonious blending of taste and skill but rarely found." The program continued with two songs--"Waiting," by Virtue Millard, and "Alice, Where Art Thou," by Joseph Ascher--sung by Kitty McRoden, a soprano who prompted the reporter to write that "/t/hough we did not recognize the lady by her face at first, the voice, fairly trembling with passionate sweetness, was at once identified." The final portion of the concert was given over to another soprano, a Mrs. Fahy, who sang Millard's "Ave Maria" in a voice "uncommonly pure, which, with the careful culture it has received, marks her as one of the sweetest of singers." The reporter, in his review of the following day, indicated that the event had been well received and called Ellis "deserving of mention and thanks for his cordial treatment of those assembled last evening, and for the delightful musical feast he provided."[21] The Express noted three subsequent performances held in the Music Parlors during the period, and in each case commended Ellis for his patronage.[22]

Seventeen days after Ellis's first concert, on April 4, 1870, Lyon and Healy sponsored the first documented recital to be held in a Chicago piano store, a soirée musicale which featured pianist Smith Newell Penfield, with violoncellist Charles Hess and soprano Pauline Ackerman-Jaworska assisting.

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For his program Penfield (a native of Oberlin, Ohio, who after graduating from the Leipzig Conservatory in 1869 took up teaching duties in Rochester) chose Friedrich Wilhelm Grund's Etudes, Mendelssohn's Capriccio brilliant, Op. 22, and Beethoven's sonata, Op. 81a.[23] With this recital Lyon and Healy began a long and distinguished career of music patronage in Chicago nurtured by a love of music which the company's founders had carried from their youth. George Washburn Lyon, born on January 15, 1833, in Northbury, Massachusetts, to a family of French Huguenot ancestry, took his first job at age fifteen with Boston piano merchant Charles H. Keith. While there, he became an expert musical instrument technician and learned to play violin and harp well enough to participate in amateur concerts in the city.[24] In 1850, another young out-of-towner, Patrick Joseph Healy, arrived in Boston with his family after fleeing their home in Bunifort, County Cork, Ireland (where he was born on March 17, 1840) in the wake of the potato famine there. He received his basic musical training from the organist of one of Boston's Catholic churches, pumping the organ bellows there on Sundays to pay for his tuition. In 1864, both men joined the Boston music publishing firm of Oliver Ditson and Company, and later that year were transferred to Chicago to manage Ditson's new branch store at Clark and Washington Streets (in rooms sublet from the branch store of the Cincinnati, Ohio-based Smith and Nixon Piano Company).[25] In 1869, Smith and Nixon moved out, and Ditson assumed the lease for the entire building (including a two hundred fifty-seat

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Figure 2. Patrick Joseph Healy. (Dolge, 349)

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concert space later renamed Lyon and Healy Hall).[26] Later that year, Ditson moved his operations to Washington Street and Wabash Avenue, in an area known at the time as Music Row because of the many music stores and musicians' studios there. Also that year, Lyon and Healy bought Ditson's store and began to expand their new enterprise by more thoroughly meeting Music Row's sheet music and instrument needs. Penfield's April 4 recital there apparently sparked interest by the two partners in sponsoring more such performances, since according to one source they made plans to put on at least two each month in their store; no record of these plans having been carried out came to light during research for this study, however.[27] The Great Chicago Fire of October 9, 1871, destroyed Lyon and Healy's store, but two weeks later the purveyors were back in business in a building at State and Monroe Streets which had escaped the conflagration.[28] There, and at the various other locations which the company used during its ensuing one hundred nine years of existence, Lyon and Healy became one of the nation's best-known music emporiums and purveyor concert sponsors.[29] Although one source indicates that by 1912 over one hundred performances had been given at Lyon and Healy,[30] only four besides Penfield's are listed--a piano recital by Anna Krell of Beethoven sonatas (Opp. 13, 26, and 57) on June 5, 1883; a chamber music concert by violinist J. Preston Gordon, violoncellist S. T. Fenner, and pianist James Bleddings of Beethoven's two trios, Op. 70, and Mendelssohn's trio, Op. 49 on October 19, 1888; and two harp recitals by Clara Holmes-

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Petersen on October 7 and December 14, 1901.[31] After his retirement in 1889 and up until his death in 1901, Lyon continued to play his harp (one of the many Lyon and Healy harps which, through Lyon's funding and inventor George B. Durkes's expertise, became the world standard) and to sponsor young musicians in concert. Healy remained as company head until his death in 1905, after which control passed into the hands of the Healy family. Performances at Lyon and Healy were given well after 1914, helping to give the firm a reputation for patronage which became for many music-loving Chicagoans a source of pride.[33]

As mentioned earlier, a major growth of interest in music took place in the United States during the years following the Civil War, and had a major beneficial effect on the domestic piano industry. Cyril Ehrlich, commenting on the industry's prospects after the early successes of Chickering and Steinway, wrote that

> . . .[a] golden age was beginning, with immediate "spin off" for the rest of the trade. There were [several] sources of stimulus: the influx of German immigrants whose culture ranked music highly in the pleasures to be bought from a new prosperity; the sprouting of conservatories, orchestras, and operas; the migration of earnest young Americans in search of European music and their return with a mission to pass on the faith; and underlying all this, the rapid growth of population and income. . . .[34]

The increase in the number of Americans buying pianos during the 1870's and 80's was considerable; according to Loesser, ownership for those years rose from one person in every

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fourteen hundred fifty to one in every eight hundred seventy-four.[35] This increase had a direct effect on purveyor-sponsored performances as well; those listed in Table I of Appendix A, for example, climbed from ten during the 1850's to twenty-seven during the 1870's, then jumped to fifty-nine during the 1880's. The stimuli posited by Ehrlich were important in creating a receptive climate in the country for concerts and recitals in general, which of course benefited purveyor-sponsored performances as well. During the late 1870's there began to appear in print the first indications of an awareness within the American piano trade of the social as well as financial rewards for sponsoring concerts and recitals. In 1878, the Chicago Daily News noted a growing interest among some of the city's piano manufacturers and merchants in being seen by the public, through their store performances, as patrons of music as well as its purveyors.[36] A year later, the American Art Journal, addressing a national readership, urged piano tradesmen to take careful note of the improved state of their industry and, for their own future's sake in that industry, to "take music /in piano stores/ out of the gutter of cheap hucksterism /a reference to purveyors who used concerts as blatant advertisements for their pianos/ and lift it into the higher realms of fine Art."[37] Such a move, the Journal argued, would not only benefit the general health of music in the country but would also help to rank them, in the public's estimation, more with those members of "the professions" (e.g., bankers, lawyers, physicians, etc.) rather

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than with those of "the trades" (e.g., merchants, salesmen, and street peddlers).[38] Exactly how many purveyors heeded the Journal's admonition is impossible to determine, but apparently sponsoring higher-quality concerts and recitals attracted enough manufacturers and merchants in later years for an anonymous observer of the trade to note in the Journal (1894) that "nowadays it is possible to hear /concerts and recitals/ in /piano/ warerooms as often and good--or more so--than in the best halls."[39]

A significant development in purveyor concert sponsorship which began in the early 1880's in the Midwest, and which further reflected the growing interest in music in the country, was the organization by some purveyors of their concerts and recitals into series. These were held mostly in the autumn and winter months, with a much smaller number occurring during spring and summer. Some purveyors used their series as adjuncts to Thanksgiving, Christmas, and Valentine's Day sales drives, while others reportedly held them with the aim of taking their fellow townspeople's minds off the cold weather and long nights. The first documented such series was presented in early 1880 by H. S. Mackie in the music room over his 122nd Street piano store in New York; the fourth event of the series (the only one of which details came to light) was a recital by pianist H. C. Cook, who played an unnamed Beethoven sonata, Sigismond Thalberg's variations on "Home, Sweet Home," and several salon pieces on a Hazelton Brothers grand.[40] In October of 1884, J. A. Kieselhorst,

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St. Louis, Missouri, agent for the Hanry F. Miller Piano Company of Boston, organized a series of eight concerts which was given in St. Louis's Memorial Hall by several local and out-of-town musicians, including the St. Louis Mendelssohn Quintette Club.[41] That same month, the Chicago piano dealership of Cross and Ambuhl initiated weekly afternoon piano and vocal recitals in their Wabash Avenue store's music room (named Decker Hall after one of their chief suppliers, Decker and Sons) which lasted through the following February and which were "patronized by the first and best society ladies in that city."[42] Exactly three years later, on October 14, 1887, the Schmoller and Mueller Piano Company of Omaha, Nebraska, opened a small series with pianist Martha Perlmutter playing works of Mozart, Chopin, and Heller, then two months later sent her to New Orleans to open a similar series organized by the L. Grunewald Company of that city.[43]

In Boston, the Chickering and Sons Piano Company, through its Chickering Musical Bureau, presented no fewer than six hundred concerts and recitals singly and in series in the Chickering Halls there and in New York between 1872 and 1912, a record unmatched by any other American piano manufacturer or merchant of the time. One of Chickering's most ambitious music patronage undertakings was made public in a letter dated December 17, 1888, from C. Frank Chickering (second of Jonas's three sons) to American Art Journal editor William M. Thoms. In full it read:

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Dear Sir:

> We beg to invite your attention to the approaching series of Thomas Orchestral Concerts to be held at Chickering Hall, New York, commencing on the evening of Saturday, January 5, 1889. The series will include four evening concerts and six afternoon performances, and will enlist the services of distinguished soloists, in addition to those of the Thomas Orchestra, under the direction of Mr. Theodore Thomas. The undertaking which we desire to bring to your notice appeals to all lovers of music, and its success will indicate the measure of gratitude of an art-loving community for nearly a quarter of the century of earnest and ambitious work, and of its determination that the fruits of this work shall not be lost. The profits of the concerts--i.e., all moneys in excess of the current expenses--are to accrue to a fund for the permanent maintenance of the Thomas Orchestra; in other words, they are to be used to secure to New York regular orchestral performances of the highest order. In the belief that this enterprise will commend itself to your approval and support, we beg to append the names of a committee of ladies /all forty-six names listed/ who have kindly signified their willingness to lend us their assistance in behalf of the success of these concerts. The dates, etc. are given below. Subscription books for the whole series of ten concerts, and for the series of afternoon and evening concerts separately, will be opened at Chickering Hall on Thursday, December 20.[44]

Thoms responded with an editorial published in the Journal's December 29 issue:

> The transfer of the field of their musical activity by Theodore Thomas and his orchestra to Chickering Hall, and the active efforts being made by Chickering & Sons to establish the Thomas Orchestra upon a permanent basis continues to be the liveliest theme of discussion in music trade circles throughout the country.
>
> In the step they have taken, Messrs. Chickering realize the musical and educational advantages that New York and other cities will reap by bringing

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> the social and financial elements together that will secure a continuation of Mr. Thomas's labors. In adopting this course Messrs. Chickering are but following out a policy that has been characteristic of their house in promoting and sustaining musical enterprises of an elevated standard, irrespective of any commercial benefit that might accrue. It is generally conceded that the influence of Mr. Thomas's work upon the musical education of the masses has been fully equal to that of all other conductors combined during the past twenty years, owing to the widespread field of his labors, which have been impressed upon the public from New York to California. Messrs. Chickering came to the rescue of the Thomas Orchestra at a time when it looked as if there was little opportunity to continue the Thomas concerts in New York. They at once secured its services for a series of ten concerts at Chickering Hall, and interested a host of their friends in the enterprise who are among the social leaders of the metropolis, and who will bring a strong element to the support of the organization, which it has long stood in need of.[45] /Emphasis added/

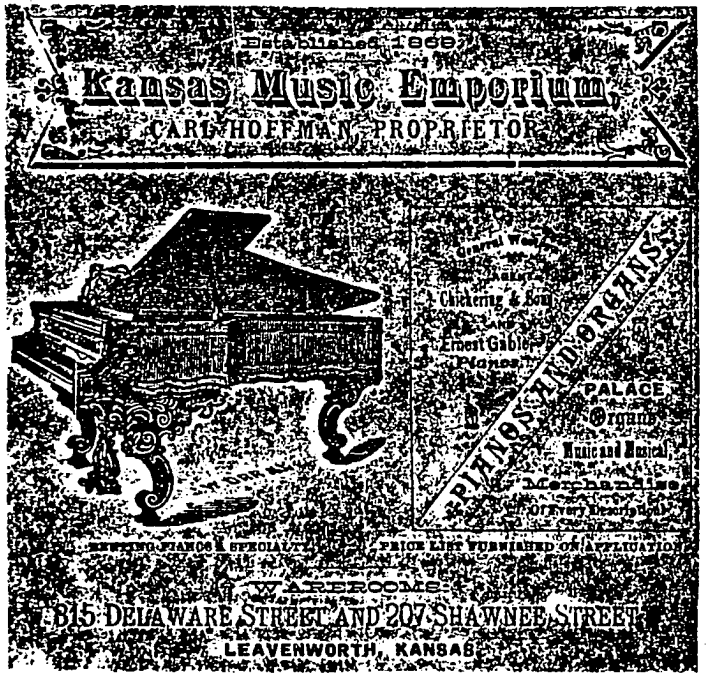
This "rescue" of the Thomas Orchestra by Chickering was a late-hour attempt to revive the ensemble, which, according to Ezra Schabas, had disbanded at the end of the summer of 1888 after playing a series of concerts in Chicago.[46] Yet while Thomas was able to get his men together under Chickering's auspices for one more round of performances in New York, his work with that group (and with the New York Philharmonic, which he had directed since 1877) was effectively finished. In 1891, he moved to Chicago to take up the baton of the newly created Chicago Symphony Orchestra--leaving Chickering and hundreds of other New York devotees with the slim consolation of having won the battle but lost the war.

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Despite its failure to keep Thomas and his orchestra together in New York, Chickering continued its music patronage there and elsewhere, and encourage its agents throughout the country to do likewise. Three Chickering dealers who followed their supplier's example (although not on its scale) were Carl Hoffman of Leavenworth, Kansas, Philip Werlein of New Orleans, and F. G. Thearle of Chicago. Hoffman, founder of the Carl Hoffman Music Company of Leavenworth (begun in 1869 after Hoffman's arrival there from Pittsburgh, and initially known as the Kansas Music Emporium), in August of 1887 opened a 14' by 18' music room on the second floor of his 512 Delaware Street store (both room and store were later called Chickering Hall) with a dedication concert given by some of the town's musicians. The program, which suggested a musical sophistication unexpected for the place and time, included music of Bellini, performed by the Leavenworth Gounod Club (of which Hoffman was a founding member and benefactor); an anonymous trio for piano, violin, and violoncello, played by "Messrs. Preyer, Farwell, and Schubert;" two vocal duets, sung by "Misses Cooper and Havens" and "Messrs. Joerger and McNary;" a double vocal quartet, sung by Gounod Club members; a two-piano arrangement of "Wehl's Symphony," played by a Mrs. Dudley and Alexander Harris; and a string quartet, played by Hoffman, Farwell, Schubert, and another unnamed player.[47] The evening concluded with an ensemble rendition of Verdi's "Anvil Chorus" from Il trovatore.[48] Hoffman reportedly sponsored an additional thirty-eight concerts singly and in series

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W. S. Burke and J. L. Rock, The History of Leavenworth, the Metropolis of Kansas, and the Chief Commercial Center West of the Missouri River: The Superior Mercantile and Manufacturing Facilities of the City (Leavenworth: Leavenworth Times Book and Job Printing, 1880), insert opposite title page



Leavenworth City Directory, 1889

Figure 3. Advertisements, Carl Hoffman Music Company, Leavenworth, Kansas.

at his Chickering Hall before closing it and moving his business to Kansas City, Missouri, in 1894.[49] In September of 1905, Werlein, New Orleans agent for Chickering, Weber, Steck, Behr Brothers, and Malthusek pianos, put on a recital series at his 614-16 Canal Street store which included twelve solo piano, fourteen vocal, and four chamber music performances.[50] And in December of 1908 (by then long after Chickering's initial encouragement but reportedly with it still in mind), F. G. Thearle, a Chicago dealer for Chickering and other manufacturers, booked a series of eight concerts by local musicians into Steck Hall.[51] Other Chickering agents tested the concert sponsorship waters during the 1880's and 90's but, because of inhibiting factors such as lack of suitable performers, poor audience response, and bad management, did not venture beyond ankle depth.[52]

The 1880's also witnessed the first efforts of the Baldwin Piano and Organ Company as a music patron. Founded in 1862 by Cincinnati music teacher Dwight Hamilton Baldwin as a retail outlet for Decker, Steinway, and other New York manufacturers, this company later turned to making its own instruments (harmoniums beginning in the 1880's and pianos a decade later). In 1887, it started a recital series at its Louisville, Kentucky, branch store on Fourth Avenue with pianist Ernest Zoeller and others in an afternoon soirée given on December 23. Zoeller played Raff's Abendlied von Schumann and Introduction et allegro scherzoso, Op. 87, then soprano Rose Allen of Detroit sang Schumann's "Die Lotusblume" from Op. 33 and "Ich Wand're Nicht," Op. 51 No. 3. The

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recital continued with Jessie G. Baldwin, a piano teacher at the Cincinnati Conservatory, who performed David Ernst Fibian's Air and Variations and Élegie, and ended with Halton's "Fisher Songs," sung by Emily Davidson, Mrs. John Byers, and Mrs. Duret Bethel.[53] A week later, Baldwin presented in its Indianapolis, Indiana, store a recital by pianist Margaret Simmons of Beethoven's sonata, Op. 27 No. 2, Moscheles's Allegri di bravura, Op. 51, and Brahms's rhapsody in G minor, Op. 72 No. 2; the Indianapolis News praised her performance as "sparkling and with the most correct finger accuracy" and cited Baldwin for its sponsorship of her.[54] In May of 1888, the company's Chicago store on Wabash Avenue presented Simmons in a repeat of her Indianapolis program, with the addition of some light salon pieces played by violinist Henry Kraus.[55] One of the organizers of Baldwin's concerts during the 1880's and 1890's, New York-trained pianist Jeffrey Warlock, later recalled that the company's chairman, Lucien Wulsin, gave him and his bureau colleagues a free hand in choosing performers and music to sponsor; Wulsin's only directive was to "do what you have to do to make people out here /in the Midwest/ want to hear more music."[56]

Philadelphia, while as a center of piano manufacture not as active in the latter half of the nineteenth century as in the early half, was during the period under study a major hub of piano retail and concert activity. The city's piano-building history began in the 1790's with Joseph Taws, but took on greater importance with the establishment of a shop by

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Thomas Loud, Jr. at the corner of Prune and Fifth Streets. Loud proved to be an expert builder and seller of pianos, and in 1818, along with his brother John as partner, moved his business to larger quarters at 361 High (now Market) Street. There their business continued to grow, so much so that by 1824, the Loud Brothers Piano Company (now with the youngest brother Philologus as third partner), sending forth an average of six hundred eighty instruments from its factory each year, became the country's largest piano manufacturer.[57] After the company's dissolution in 1837, other builders such as Conrad Meyer (fl. 1829-78) and John Schomacker (fl. 1837-72) assumed the lead in the city.[58] During the second half of the century, the number of Philadelphia piano makers remained small,[59] while that of dealers increased rapidly.[60] One of the most prominent of the latter, and a music patron of some importance there, was Carl Joseph Heppe, founder of the C. J. Heppe Music Company. Born on June 2, 1833, in Allendorf, Germany, and educated in Graz, Austria, Heppe left school early, and in 1854 emigrated with his family to the United States. He settled in Philadelphia and there worked as an organist, conductor, teacher, and editor of Sunday School music for the city's German-speaking community.[61] In 1863, he opened a music store on Fourth Avenue which sold Steck and other medium-grade pianos and harmoniums. In 1888, he moved his business to larger quarters at 1117 Chestnut Street, and in celebration of the move initiated on March 30 a series of weekly Monday afternoon piano recitals in his new store;

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the first performance (given by an unnamed pianist) drew a crowd of over four hundred, despite a heavy rainstorm.[62] Heppe continued his series through June of 1888, then, after a summer break, resumed it on November 2 with a recital by Philadelphia pianist Robert Tempest, who played Beethoven's sonata, Op. 13, Adolf Henselt's La gondola, Godard's Mazurka, Op. 54, Chopin's Nocturne, Op. 32 No. 1, Paderewski's "Minuet célèbre" from Humoresques de concert, et à l'antique, Op. 14, Dvořak's Waltz, Op. 54 No. 1, Moscheles's Étude chromatique, Op. 70 No. 4, and Liszt's transcription of the "Wedding March" and "Dance of the Elves" from Mendelssohn's A Midsummer Night's Dream.[63] Heppe sponsored several other concerts and recitals singly and in series in his store during the remaining years of the century and the first few of the new one before his death on October 4, 1906.[64]

Three other major American piano purveyors began sponsoring performances in 1888 as well. On May 31, the Steger and Sauber Piano Company of Chicago presented local pianist Harvey Jacobs in a recital in their store's Steger Hall.[65] On December 14, the Kranich and Bach Piano Company of New York hosted a concert by duo-pianists James Harrod and William Lederer at its 16 West 125th Street store, whose program consisted of Low's Allegro in A minor, Theodor Kullak's Nordstein Fantasie, Mozart's concerto for two pianos, K. 365, Mendelssohn's Rondo capriccioso, Op. 14, and Saint-Saëns's Variations on a Theme of Beethoven, Op. 35.[66] The last of these purveyors, H. M. Brainard and Company of Cleveland, Ohio, held its first sponsored concerts

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on December 20 and 21, when pianists Marie Egts and Wilson G. Smith gave the first two of a series of four duo-piano performances.[67] Sources indicate that all three purveyors were sponsoring concerts and recitals well into the 1890's.[68]

A smaller American city which experienced notable purveyor concert activity during the 1880's was Utica, New York. This city's musical life was considerable for its size, having begun as early as 1832, when the Mechanics' Association (an informal organization begun the year before by some of Utica's businessmen) began sponsoring lectures and concerts by out-of-town speakers and performers. Mechanics' Hall, erected by the Association in 1836, was for almost forty years Utica's preferred entertainment center (until the construction of the Utica Opera Theatre in 1871), introducing to the city's music lovers such concert luminaries as Ole Bull, Jenny Lind, Adelina Patti, William Mason, Thalberg, Gottschalk, and Vieuxtemps. In the 1870's and 1880's, amateur music-making became more popular as well, with the Mendelssohn Club, the Maennerchor, the St. Cecilia Society, and the Cymreigyddion (a singing society formed by Utica's large Welsh community) leading the way.[69] Interest in pianos and piano music was strong there as well, as indicated by its music and piano stores being regularly spoken of in sources as being among the state's most prosperous. One of these was that of the Buckingham, Moak and Marklove Music Company, located in a three-story building at 173-75 Genessee Street which housed a large selection of sheet music and musical instruments (including pianos), as well as

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a sizable offering of paintings and other graphic art. The company's founder, Edward Doty Buckingham (1818-1891), was also a patron of music and art whose work figured significantly in Utica's cultural development, to judge from obituaries published in the city's newspapers after his death on May 3, 1891. The Observer-Dispatch remembered him as a man who "cultivated by careful application a rare taste for and judgment of art and a remarkable knowledge of music in its various departments."[70] The Morning-Herald spoke of the excellent quality of his pianos and of his generous patronage of the St. Cecilia Society.[71] The Daily Press, however, best summarized his importance to Utica:

> Mr. Buckingham . . . did more for art in Utica than any other man who ever lived here. He brought to his store the best specimens of artistic work which could be secured, and conducted free art galleries to which the public were invited, whether they had any intention of purchasing or not, thereby exercising on the public taste of the city a great influence and in the surrounding villages. As a dealer in music and musical instruments he was brought much in contact with musicians and was a liberal patron of their art. Some of Utica's best amateur concerts were given in his store.[72] /Emphasis added/

At least four of these concerts received mention in the local press. On May 13, 1887, Susan Chesterton Little gave a recital of Bach's Prelude and Fugue in E flat major, BWV 852, Beethoven's Für Elise, WoO 59, Chopin's Scherzo in B flat minor, Op. 31, and Schumann's Kinderszenen, Op. 15, marking her return to Utica after a four-year absence and to the site where in 1883 she won a music contest sponsored by Buckingham (see

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this chapter, page 99).[73] On January 24, 1889, pianist Edward Elliot performed works by Bach, Handel, Beethoven, Mendelssohn, Leschititsky, and Maar.[74] On April 14, 1890, the St. Cecilia Society presented the Easter portion of Handel's Messiah,[75] while on October 21 of that year, Elliot and violoncellist Robert Witnauer joined forces for a performance of chamber works by Beethoven, Mendelssohn, and Brahms.[76] One indication of Buckingham's value to the Society was found in the May 17, 1884, issue of the American Art Journal, which reported that

> E. D. Buckingham, the stalwart piano and organ dealer of Utica, music and art patron, and disciple of Izaak Walton [?], has received a vote of thanks from the St. Cecilia Society for his noble generosity as a patron of music, who has so materially contributed to the success of the organization.[77]

This vote of thanks was actually a resolution written in pseudo-Elizabethan English which praised Buckingham as a "Faithfulle Friende of Musicke" whose efforts on behalf of the Society had helped to stimulate interest in its performances; after enumerating these efforts, the resolution concluded by calling on other Utica merchants to follow his example.[78]

During the years immediately following the Civil War, life in the defeated Confederate states was difficult, as inhabitants struggled to rebuild ravaged cities and shattered economies. Yet despite the hardship wrought by Northern carpetbaggers and vengeful Reconstruction officials, Southerners managed to keep alive their deeply-rooted love of leisure, and especially of music. One Southern city which rose phoenix-like

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from the devastation rained upon it by Union forces was Savannah, Georgia, which by 1870 had regained its former standing as a major Eastern commercial port and a center of what Southerners call "gracious living." Since music had always been a popular pastime there, the city's piano dealers were able to resume their trade quickly and profitably. One piano dealership which became an important part of Savannah's postbellum musical life, both as purveyor and as patron, was the Ludden and Bates Music Company. Founded in 1870 by William Ludden and James A. Bates, the firm (through its retail operations headed up by the Great Southern Music House in Savannah) promoted music both locally and in other Southeastern cities in which it set up branches. Of the two partners, William Ludden was the more musically inclined, for many years serving as member, director, and benefactor of Savannah's Mozart Club, a coterie of amateur singers and instrumentalists who gave regular concerts in Mozart Hall (above Ludden and Bates's store) at Bryan, St. Julian, and Whitaker Streets.[79] Ludden made frequent visits to his Georgia, Alabama, and Carolina agents, sponsoring recitals in his stores and at other sites when local talent warranted. One instance of this occurred during the last week of October of 1875, when the South Georgia Agricultural and Mechanical Association held its annual fair in Thomasville. The front-page advertisement for the event published in the October 23 issue of the Thomasville Times announced several cash prizes to be awarded to winners

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of various competitive events, such as "$400 to the Tournament" (farm machinery exhibitions and races), "$250 to the Base Ballists," and "$25 in Gold to the Best Performer in Piano under Eighteen Years of Age."[80] Ludden, invited by fair officials to judge the piano contest, extended its scope to include singers, and, after hearing the contestants, divided first prize equally between pianist Bertha Bracewell of Savannah and soprano Nellie Douglas of Americus.[81] On the Sunday after the fair, Ludden presented the two winners in a joint recital of hymns and religious music at Thomasville's First Baptist Church.[82] Although other instances of Ludden and Bates's concert sponsorship did not come to light during research for this study, one source indicated that both men remained active music patrons until the sale of their business in 1901 to the Malthusek Piano Company of New York.[83]

By the end of the 1880's, Chicago had emerged as the world's leading center of piano production, with twenty-two manufacturers turning out over seven thousand instruments annually. The largest of these at that time was the W. W. Kimball Company, founded in 1882 by Rombord, Maine-born William Wallace Kimball, who in 1857 set up his first piano shop at 104 Lake Street in Chicago.[84] Although first and foremost a businessman, Kimball was also a devotee of music, and in 1884 opened a concert bureau as part of his company's operations. He hired as its director the German pianist Emil Liebling (1851-1914), whose duties included playing new Kimball pianos in concert, promoting pianists who used Kimballs, visiting

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Figure 4. William Wallace Kimball. (Dolge, 339)

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company agents, and editing the Musical Herald (a combination newsletter and advertising sheet which was issued by Kimball sporadically from 1897 to 1914).[85] In 1887, Kimball outfitted the top floor of his headquarters at State and Jackson Streets as a music room (the first Kimball Hall) and later sponsored concerts and recitals there.[86] Apparently this facet of his business continued to interest Kimball, since sources indicate that after moving his company's offices to 243-45 Wabash Avenue in April of 1891, he sponsored a concert by Liebling, M. C. E. Seeboeck, Hans Balatka, and other Chicago musicians to inaugurate the second Kimball Hall in the new building (see Chapter V, page 241).[87] At least fifteen company-sponsored performances were reported to have been given there before 1914,[88] while others were given under Kimball's auspices in Milwaukee, Wisconsin, Gary, Indiana, Toledo, Ohio, and Joliet, Illinois.[89]

During the 1890's, notices of purveyor-sponsored concerts and recitals in other major Midwestern cities began to appear. The February 25, 1893, issue of the American Art Journal, for example, reported that the Nathan Ford Music Company of St. Paul, Minnesota, the previous month had completed construction of its new store and second-floor Ford Music Hall at the junction of St. Peter, Sixth, and Market Streets, and on February 3 sponsored a dedication concert given by Twin Cities musicians (among them pianist Charles A. Knoor, soprano Clementine de Vera-Sapio, the Mendelssohn Male Quartet, and the Beethoven String Quartet);[90] two years later, the Minneapolis

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Tribune reported a sizable number of its residents who attended Ford Music Hall concerts regularly.[91] The American Art Journal further reported purveyor concerts and recitals occurring in Cincinnati (sponsored by Baldwin and the John Church Company), St. Louis (Kieselhorst), Milwaukee (Waltham), Detroit (F. J. Schwankovsky), and Toledo (Whitney and Currier), while other sources mentioned ones taking place in Louisville, Kentucky (Baldwin), Indianapolis (Baldwin), Evansville, Indiana (Charles F. Schmidt), and Chicago (Lyon and Healy, Chickering Brothers, and Steger and Sauber).[92] This sprouting of purveyor concerts in the Midwest coincided with the proliferation there of piano manufacturers and merchants, and was greatly influenced by the success which some Eastern purveyors had had with their concert sponsorship activities (one of the few instances in which Midwesterners copied from Easterners without instantly claiming superiority over them). It further marked a shift away from undisputed Eastern hegemony in purveyor concert sponsorship, and led to several Midwestern piano companies becoming some of the region's leading promoters of music.

The 1890's also proved to be an active decade for purveyor concerts and recitals in the Southeast. On January 11, 1893, the L. Grunewald Company of New Orleans put on a recital series in its Grunewald Hall beginning with pianist Maria Stolzfuss and running through April of that year.[93] This series was said to have been one of the most ambitious which the company's founder, Louis Grunewald, had organized during his long tenure in that city.[94] On May 11, 1893, the E. E. Forbes Piano Company

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Figure 5. Louis Grunewald. (American Art Journal XXXIII/5 /Dec. 2, 1882/, 119).

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of Birmingham, Alabama, began its concert sponsorship career with a recital by soprano Mrs. Arthur Langley and pianist Mrs. Robert T. Brown which the local press described as "charming without fail;"[95] two years later, one of Forbes's competitors, the Seals Brothers Piano Company, initiated its first sponsored concerts in Birmingham with a series presented in November and December in its store on First Avenue between Steiner Street and the News building and drawing a total of some three thousand listeners.[96] On December 12 and 14, 1895, Ludden and Bates gave Rome, Georgia, residents Christmas gifts of two concerts by that city's high school chorus and band in seasonal works by Bach, Handel, Berlioz, and others,[97] then on June 9, 1897, sponsored a concert by sopranos Opal Perkins and Elizabeth Bell, baritone Brendon Bush, and pianist James Hodges in celebration of the twenty-seventh anniversary of its first sponsored concert (in Savannah).[98] Ludden and Bates also presented what was reported to have been the first purveyor-sponsored concert in Raleigh, North Carolina, a performance of Messiah and various Christmas-related works given by the choir of that city's First Baptist Church in 1899.[99] One source suggested that such concerts were a strong indication that Southern piano purveyors were emerging from a parochial attitude towards music, and were beginning to realize the value of in-store concerts and recitals to both their communities and their businesses.[100]

Purveyor-sponsored concerts and recitals in the Northeast continued to be mentioned in the press during the 1890's, although, to judge from available newspapers and periodicals,

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not as frequently as those occuring in other parts of the country. This did not necessarily indicate a decline in such performances in that region, however, since other sources mentioned their steady popularity there during the decade. Rather, this shift in press coverage probably resulted from editors of some of the major Northeastern newspapers and music trade journals coming to view purveyor concerts outside their immediate area as being more unusual and, hence, more newsworthy. This attitude was articulated in an editorial published in the October 5, 1895, issue of the American Art Journal:

> It is generally agreed among interested members of the journalistic profession that news of musical events put on by . . . piano men in points west and south are gaining in appeal, while that /of similar happenings/ in the east is fast losing its novelty.[101]

Yet if the novelty of purveyor concerts was indeed fading in the Northeast at the end of the century, it was being replaced by a growing sophistication in the programs presented under the region's purveyor aegis. This was alluded to in a review of the first documented purveyor concert given in the Northeast during the 1890's, a piano recital by Ellen Ridout given on April 16, 1891, in the New Haven, Connecticut, store of the M. Steinert and Sons Piano Company:

> . . . /The artiste's playing /of four Beethoven sonatas/ brought a new tone of high seriousness to to Mr. Steinert's store . . . which, if reproduced in those of others of his profession, promises a welcome elevation of the standard /of purveyor concerts and recitals/ in the country.[102]

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This same "tone of high seriousness" was reportedly present in the remaining seven purveyor concerts and recitals documented as having taken place in the Northeast during the decade. The New York Herald described a recital given by violinist Giorgio Cesta and pianist Antonio di Padua on November 17, 1891, in the 42 Union Square store of that city's Behr Brothers Piano Company as "earnest and passionate."[103] The American Art Journal noted the presence of a large number of New York's musical fraternity at a concert series held in October of 1895 in the recital hall of the Newark, New Jersey, branch store of the Wissner Piano Company,[104] as well as a similar gathering in Buffalo, New York, for a recital given on December 7 by Edward Elliot in the Main Street warerooms of the George F. Hedge Piano Company.[105] A performance of Italian operatic arias rendered by tenor Francesco Paulo La Villa and pianist Angela Scotti on March 14, 1896, at the Manhattan store of Sohmer and Company was said to have been one of the most refined and authoritative ever held under that manufacturer's auspices,[106] while one given by tenor George Laurie Osgood and pianist Marie Hall on October 19, 1897, in the 88 Boylston Street music room of Boston's Henry F. Miller and Sons Piano Company received similar assessment.[107] The inaugural concert of New York's Knabe Hall (see Chapter V, pages 239-40) on March 5, 1898, was studded with cultivated musical luminaries both on stage and in the audience;[108] a more intimate recital by Mrs. Thursgood Kent, soprano, and pianist Mary Knight Wood on the following October 3 at the 16 West 125th Street New York headquarters of

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the Kranich and Bach Piano Company reportedly drew an equally distinguished group of cognoscenti.[109] By the century's end, one New York trade observer could write with some justification that Northeastern piano purveyors still held the edge in the quality, if not quantity, of performances given under their auspices.[110]

The twentieth century arrived with purveyor-sponsored concerts and recitals exhibiting a pattern of cintinuing growth and dissemination throughout the United States. The number of these rose dramatically during the first decade; as may be seen in Table I of Appendix A, the increase of those listed over that of the previous decade is almost fourfold--suggesting the positive effect which purveyors had in their promotion of music in the country. Although only one purveyor concert was listed in sources for 1901 (an all-Chopin recital given by pianist Wilhelmina Schroeder on April 5 in Chicago's Steger Hall, sponsored by Steger and Sauber), no fewer than twelve received mention in print during 1902. Purveyor concerts that year began in January, when E. E. Forbes vice president J. H. Holcombe invited a group of local musicians to his company's Birmingham store for a four-concert series;[111] later that year, these concerts were repeated in other cities where Forbes had branches (all managed by practicing musicians)--Anniston and Huntsville, Alabama (L. C. Lunceford and Peter Etherton), and Rome, Georgia (R. C. McIntosh).[112] On February 5, the Cable Company, through its Chicago concert bureau chief Carl Bronson, presented Anna Weiss in a recital in Steinway

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Hall on Wabash Avenue (see Chapter V, Footnote 30) which was described by the Daily News as "filled with charm and poise."[113] In March of 1902, E. E. Forbes introduced to Mobile, Alabama, music lovers the German piano virtuoso Harold Bauer, and in the wake of excitement generated by his performance there sold over half of its Mobile branch store's piano stock within three days. A week later, with the cooperation of the Convent of the Sisters of St. Vincent (which bought ten), Leo W. Merthens, Forbes's Mobile manager, presented in the company's store a recital by his wife Laura, a piano teacher at the convent whose credentials included studies with Carl Reinecke and graduation from the Leipzig Conservatory.[114] On May 3, the George J. Birkel Music Company of Los Angeles, California, marked the opening of that city's Steinway Hall (see Chapter V, Footnote 30) with a concert which featured the Los Angeles Trio Club.[115] On the same day, the Bush and Gerts Piano Company of Chicago sponsored a vocal recital by soprano Mrs. T. M. Niederhoffer, baritone A. P. Wise, and pianist Robert Donnell at its branch store in Fort Worth, Texas; this was the first documented of many performances held under that company's auspices which would eventually establish it as one of the country's most active purveyor-patrons of the period.[116] Two other recitals presented by Bush and Gerts took place later in 1902; the first, held on October 22 at the newly established Bush Temple Conservatory of Music in Chicago (see Chapter V, pages 270-74), featured Chicago pianist William H. Sherwood in a performance of Mozart's sonata, K. 576, Schumann's

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Phantasiestücke, Op. 12, and other works; the second, held on November 24 at the same venue, consisted of operatic arias and art songs performed by soprano Mrs. C. M. Spalding and pianist Mrs. K. R. Andrews.[117] On October 8, the Whitney and Currier Music Company of Toledo, Ohio, sponsored a recital (the only one documented as being under this firm's auspices for the period) of works by Beethoven, Mendelssohn, Fauré, and others, played by violinist Elmer Stone and pianist Hanna Berkowitz, which elicited a favorable review from the local press.[118] December of 1902 saw the inauguration of three purveyor-sponsored concert series, given by M. Steinert, the Chase and Baker Piano Company, and the W. W. Edwards and Sons Company. Steinert's series, which lasted through the following February and was held in Boston's Steinert Hall at 162 Boylston Street (see Chapter V, pages 236-37), presented several well-known performers such as Harold Bauer and Fannie Bloomfield-Zeisler.[119] The one organized by Chase and Baker (which ran through March of 1903) reportedly attracted large audiences to the firm's Buffalo, New York, store,[120] as did that put on in the piano department of W. W. Edwards, a Syracuse, New York, dry goods store, under the direction of department manager (and virtuoso mandolinist) W. H. Plate.[121]

The new century also brought with it a continuing (and growing) fascination by Americans with automatic self-playing ("player") pianos. These instruments sparked considerable controversey after their introduction in the United States during the 1890's by manufacturers such as Wilcox and White

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(1891), White and Parker (1897), Aeolian (1898), and Melville Clark (1899).[122] Some people (including Alfred Dolge[123] and Ernest Newman[124]) saw them as representing the final stage in the evolution of the piano, in which the interpretations of works by the great virtuosos of the day could be captured and instantly recreated at any time; one particularly zealous European advocate predicted their eventual replacement of live performances at home and in concert, declaring that "/n/ach der Summe seiner Leistungen gemessen, stelle ich das Pianola /the trade name of Aeolian's player pianos, used here--as elsewhere during the period--as a generic term for all players/ schon heute über irgendeinen Pianisten."[125] Others, however, regarded them as pernicious devices which robbed pianists and piano students of the incentive to learn to play piano themselves--a sentiment obviously shared by John Philip Sousa, who in a letter to The Music Trades in 1903 denounced player pianos as "insidious Sirens who lure people into passivity and musical sloth."[126] Some American purveyors discerned potential educational benefits in using player pianos in concerts; the fact that mechanically-reproduced performances on them offered at best a vicarious musical communion with the performers who cut the piano rolls did not deter these tradesmen, who reportedly reasoned (accurately, to judge from listener satisfaction expressed in several sources) that music lovers whose chances of seeing a piano virtuoso in the flesh were slim would not object to

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having his "ghost" (as some purveyors advertised a recorded piano-roll performer) play a simulated concert for them in piano stores and music rooms.[127] Several such purveyor-sponsored player-piano recitals were mentioned in sources up through 1914, and ranged from impromptu showroom demonstrations of only a few minutes to highly formal affairs lasting two hours or more, complete with engraved program notes and elegantly-dressed audiences. The first of these to be documented took place on December 7, 1902, in the music room of the M. B. Wells Music Company of Seattle, Washington, when Wells's manager and resident pianist, E. E. Larimore, "performed" (that is, pumped the foot pedals for) works recorded by Paderewski on the Pianola and Orchestrelle, two cabinet player pianos manufactured by Aeolian and sold by Wells.[128] The following year, a player piano was used in a potpourri concert sponsored by the Starr Piano Company of Richmond, Indiana, and given on March 1, 1903, by soprano Corinne Rider Kelsey, violinist Jean Parré, organist F. E. Gale, and pianist Alice Schroder; John Cush served as "player-pianist" for the event, held in the company's Starr Hall in Chicago.[129] The same performers repeated their program of works by Beethoven, Liszt, Donizetti, Hall, and others on March 26 at Starr's home store in Richmond.[130] Boston's Chickering Hall at 239-243 Huntington Avenue (see Chapter V, pages 234-36) held its only documented player-piano recital of the period on March 28, 1903, when E. H. Kittridge, under the auspices of the Charles C. Harvey Piano Company of that city, introduced Bostonians to new piano-roll recordings which

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he had made the month before.[131] On November 2, 1904, Herbert O. Fox, assisted by soprano Julie C. Heinrich and the Everett (String) Quartette, held forth at the Cecilian (a player grand piano made by the Farrand Organ Company of Detroit) in a concert presented in John Church's Cincinnati store.[132] Independence Day festivities in Detroit in 1905 were enlivened by the first of a series of player-piano concerts given by the Cecilian Concert Company, an ensemble supported by Farrand and made up of soprano Mrs. A. Calder-Leonard, baritone Bertram Schwahn, violoncellist Luigi Motto, pianist and player-pianist W. A. Pierce, and director Walter G. Pierce) which was favorably received by that city's music lovers.[133] A player-piano recital given more detailed reportage took place on October 7, 1908, in the Apollo Room (see Chapter V, page 264) of the Clark Music Company at 416-420 South Salina Street in Syracuse, New York (owned by Melville Clark, nephew and namesake of the player-piano manufacturer), in which Samuel Tallman Betts, Jr. guided a Clark Reproducing Grand through recorded accounts of Wagner's overture to Tannhäuser, Rubinstein's Staccato Etude, Strauss's Blue Danube Waltz, and other light salon pieces (see Table I, page 264).[134] The only documented purveyor-sponsored player-piano recital occurring in the Gulf States during the period was held on October 6, 1909, at the 1001-03 Canal Street store of the Junius Hart Piano Company of New Orleans, given by local pianist Paul K. Ramsey.[135] Four years passed before documented notice of another one, this time presented on January 14, 1913, by Ernest Gilmore (dubbed by The Presto "America's

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foremost player-pianist") at E. E. Forbes's Memphis, Tennessee, branch store as part of a Southeastern tour by Gilmore for Forbes.[136] On October 31 and November 1 of the same year, pianist Lee Roberts used an Orchestrelle player grand to give a recital of music recorded by Julie Rivé-King, Rudolf Ganz, Theodora Sturkow-Ryder, and Rudolf Trime; the performance, held in the music room of Milwaukee's Hotel Pfister under Aeolian's auspices, drew praise from the local press for its tasteful, non-commercial treatment of both the music and the instrument.[137] The final documented purveyor-sponsored player-piano recital of the period was also the most unusual--a duo-piano performance given on June 27, 1914, at the 230 Wabash Avenue warerooms of the Melville Clark Piano Company of Chicago, in which both pianos were played simultaneously by Theodora Sturkow-Ryder--she "live" at one regular concert grand and she "rolled" at a Melville Clark Reproducing Solo Apollo grand (which reproduced piano rolls cut earlier by her). Sturkow-Ryder had carried off this stunt earlier in the year at Milwaukee's Majestic Theatre with reportedly great success, and was no less well received for it in Chicago; as a believer in the artistic possibilities of player pianos in conjunction with live performance, she chose Melville Clark (and not vice versa) as a partner in her campaign to win respectability for their concert use.[138] While no specific information on any other such player-piano concerts and recitals of the period was found, two sources uncovered during examination of material of peripheral interest to this study suggest that between 1904

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and 1914 no fewer than thirty-five occurred in the United States either wholly or partially under purveyor sponsorship.[139]

Player pianos did not displace non-automatic ones as the preferred instruments in American purveyor-sponsored concerts and recitals during the period, however, for there is far greater evidence for those using the latter, especially in the early years of the twentieth century. One purveyor, Bush and Gerts, while actively involved in making and selling player pianos, used only regular ones for its sponsored concerts, and purposefully billed many of these performances (including one given by Rivé-King on January 23, 1903, at the Bush Temple Conservatory in Chicago) as a reminder of "the superiority of people over machines in making music."[140] The following February, the Bollman Brothers Piano Company of St. Louis held a recital series in its newly-constructed Bollman Hall, with a similar sentiment prefacing its program notes.[141] Bush and Gerts made further news as a concert sponsor (although unrelated to pianos) later in 1903, when on November 20 it introduced to the Southwest Wagner's Parsifal, presented in a concert version by the New York Symphony Society under the baton of Walter Damrosch before an overflow audience gathered in the large hall of the Bush Temple of Music in Dallas, Texas (see Chapter V, pages 274-76 and Footnote 166); the performance was reportedly one of the highlights of the city's musical season that year.[142]

Purveyor-sponsored concerts and recitals in 1904 were given an auspicious beginning with the inauguration of a new

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concert space set up in the retail store of the Joseph M. Mann Piano Company of Providence, Rhode Island, on January 9. In addition to two informal entertainments held during that afternoon by Reeve's American Band, a formal inaugural concert, featuring harpist Frank Raia, soprano Viola Waterhouse, tenor Berrick Schloss, and pianist Avis Bliven, was given there to mark the opening of Mann Music Hall; the latter event was described by The Music Trades as "/s/ocially and musically . . . an unqualified success."[143] Prior to setting up this space, Joseph Mann had established a modest reputation in Providence as a patron of music and art; after opening it, he substantially increased his financial support of music in the city--a move which, ironically, contributed to his company's later bankruptcy and Mann Music Hall's closing in 1906.[144] Seventeen other purveyor concerts were listed in sources for the remainder of 1904, three of which are of particular interest. On May 13, H. R. Jamiston (not to be confused with Harold Jamiston) took the stage of the large hall of Chicago's Bush Temple Conservatory for a graduation piano recital which consisted of Beethoven's sonatas, Op. 13 and Op. 27 No. 2, Mendelssohn's Perpetuum mobile, Op. 119, and some Strauss waltzes. This recital was an important milestone for Jamiston, who since birth had had to struggle against blindness and partial paralysis, as well as for his sponsor, William Lincoln Bush, who over the objections of the conservatory's faculty, in 1902 brought the young man to Chicago to study piano and harmony on a full scholarship.

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Figure 6a. William Lincoln Bush. (The Presto 853 [Nov. 13, 1902], 16).



Figure 6b. William Lincoln Bush. (The Presto 1317 [Oct. 12, 1911], 9).

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After his graduation, Jamiston rented a teaching studio in Chicago with a classmate and might have gone on to fulfill the promise which he had shown to Bush and the conservatory, had not a street accident in January of 1905 cut short his life at age twenty-two.[145] The opening of a new concert space provided the occasion for another purveyor concert that year, held on May 18 at the Fourth and Main Street store of the Keokuk Music Company of Keokuk, Iowa. The program for this event included Johannes Gottfried Merkel's "Spring Song," Alexander Moszkowski's "Poem de Mai," and Theodore Lack's "Song of the Brook," sung by soprano Jane Cary; Hilmund's "The Daily Question," Emil Bohn's "Stille wie die Nacht," Mortimer Wilson's "Carmena," and Erik Meyer-Helmund's "Maiden Song," sung by a Mrs. Bence; Hans Seeling's Loreley, played by a Miss Whetstone; Mrs. H. H. A. Beach's "June," Jessie L. Gaynor's "A Serenade" and Gertrude Sans-Souci's "When Songs are Sweet," sung by James Young; Grieg's "Butterfly," Op. 43 No. 1, Benjamin Godard's Mazurka No. 4, and Ethelbert Nevin's "Love Song" from A Day in Venice, Op. 25, played by Clara Gertrude Fry; and Chopin's Polonaise in A flat major, Op. 53, played by Minnie Hills.[146] The Keokuk Music Company's founder, Thomas J. R. Ayres, was a music enthusiast who, after coming to the small Mississippi River town at the junction of Illinois, Missouri, and Iowa around 1865, made pianos, harmoniums, and other musical merchandise part of his 67 Main Street luxury-item store's regular stock. He became active there as a patron as well as purveyor of music, for

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PIANO WARE ROOMS

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The New Company will Handle the Justly Celebrated

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These are all high-grade instruments at wonderfully popular prices, either for cash or on easy monthly payment plan. In addition to the above instruments the Keokuk Music Company will handle: Guitars, Violins, Mandolins, Accordians and Musical Merchandise of all kinds and descriptions. Sheet Music of the very latest publication and instruction books always in stock

READ THE FOLLOWING PROPOSITION:

In order to induce purchases of pianos we offer for 30 days from date of our opening, an order on any of our music teachers in Keokuk, whom they might prefer, free instruction in Music for a term of three months. This is an unprecedented offer and we guarantee a faithful fulfillment thereof.

KEOKUK MUSIC COMPANY

T. R. AYRES, GENERAL MANAGER.

Figure 7. Advertisement, Keokuk Music Company (Keokuk Constitution-Democrat /May 19, 1904/).

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many years providing financial support to the Keokuk Music Club and the Keokuk Piano Club.[147] The May 18 concert (which had as a major attraction a new nine-foot Conover grand loaned to Ayres by the Cable Company for one night before being sent to St. Louis for exhibition at the World's Fair) was reviewed the next day by the Keokuk Constitution-Democrat:

> A great success was the opening last evening of the /music and warerooms of the/ Keokuk Music Company, corner of Fourth and Main Streets. . . .
>
> Every number was heartily applauded and encores were freely given by the talented performers.[148]

The following month, W. H. Bachman, proprietor of the Bachman Music House in Norwalk, Ohio, sponsored a series of free open-air concerts by Hewitt's Concert Band; the performances, chiefly of light classics, marches, and two-steps, were held in front of Bachman's 515 Lafayette Street store under the joint auspices of Bachman and the A. B. Chase Piano Company, manufacturers of that city and one of Bachman's main suppliers.[149] The series was reportedly well received by Norwalk residents.[150]

Chickering began 1905 purveyor-sponsored concerts and recitals with a series of Sunday afternoon chamber music performances given in January and February in Boston's Huntington Avenue Chickering Hall by Franz Kniesel, Timothée Adamowski, Leopold Lichtenberg, John Ernst Perabo, Josef Hoffman, and others.[151] On February 16, the Grinnell Brothers Piano Company presented a piano recital by Detroit pianist Walter A. Pierce in its Ypsilanti, Michigan, store,[152] while on March 4,

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Brahm Van den Berg and Wilma Anderson appeared as soloists and duo pianists in a recital given at Smith and Nixon's Hamilton, Ohio, branch store.[153] On March 17, the Exeter String Quartet (J. Kolb and C. Hofstaedter, violins; M. Storch, viola; and K. Asch, violoncello) treated Cincinnati music lovers to an evening of quartets by Haydn, Mozart, and Beethoven at Baldwin's West Fourth Street recital hall (see Chapter V, pages 246-47).[154] Smith and Nixon were especially active concert sponsors in 1905, presenting seven of the remaining twenty purveyor concerts listed for that year, all part of a tour of the Midwest made by William Sherwood and an ensemble billed by Smith and Nixon as the Theodore Thomas Orchestra.[155] Other purveyor concerts of 1905 were held in Birmingham, Memphis, New Orleans, Indianapolis, Chicago, Detroit, Buffalo, New York, and Providence, as well as in Atlanta, Georgia, Hannibal, Missouri, McKeesport, Pennsylvania, and Traverse City, Michigan--mostly piano and vocal recitals, with occasional choral and chamber music concerts interspersed.

The year 1906 was a particularly fruitful one for purveyor concerts and recitals, with no fewer than thirty-six being listed in sources. Nine of these were sponsored by purveyors new to the ranks of music patron; of these nine, five occurred in the Southeast, suggesting renewed interest in such events by that region's piano dealers.[156] Macon, Georgia, was the site of two such concerts that year, one given on March 8 by baritone George R. Percy and pianist

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Mrs. W. T. Brighton at the piano store of F. A. Guttenberger and Company[157] and one on November 15 at the Georgia Music House.[158] On September 23, the Hollenberg Music Company of Little Rock, Arkansas, presented a vocal recital by three of that city's music teachers--soprano Mrs. J. S. Nolt, contralto Mrs. R. B. Witherspoon, and pianist Mrs. H. M. Wells--in its 317 Main Street store.[159] Two days later, the Phillips and Crew Piano Company of 10 West Perry Street in Savannah sponsored Elaine Hobbs in a recital of light piano works,[160] while on October 18, pianist Herbert K. Wolf gave a similar one to mark the opening of the Tallahassee Piano Company in the Florida capital.[161] Concerts in other cities of the Southeast and Southwest put on in 1906 by purveyors already established as concert sponsors further added to the impression of growing interest in music in the areas. Two were held in Memphis's Bush Temple of Music at 156 Main Street, one on February 16 by pianist Marie Greenwood-Guiberson and her pupils,[162] and one on March 29 by soprano Samantha Page and pianist Anna Kelly-Newlitt.[163] A new Bush Temple of Music was opened in Austin, Texas, later that year with a concert held on November 11; performers included sopranos Mrs. C. B. Townsend and Mary Barnhardt, "Mrs. Morris, Dr. White, Miss Weller, Prof. and Mrs. Sievers," and sponsor William L. Bush, who earlier in the day had passed out to Temple visitors free copies of his own Sunshine Waltz (specially composed for the occasion).[164] New Orleans was the site of a domestic musicale given on July 1, 1906, at the home of William Grunewald, son of Louis Grunewald and

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then-president of the L. Grunewald Company, which, having as its audience as group of children from some of the city's schools and its theme the celebration of the upcoming Independence Day, featured soprano Mrs. Darrell Hastings, flutist Sophy French, violinist Horace Bishop, guitarist C. R. Eberhart, and pianist-host Grunewald; the affair was brought to a close with patriotic songs sung by the children under Grunewald's direction.[165] On November 15, E. E. Forbes introduced to Birmingham music lovers the German pianist Gerhard Vogel, who in his recital that day at Forbes's store gave the city's first public performance of Debussy's L'Isle joyeuse and Images, Book I; audience response, however, was reportedly tepid.[166] The same day, Bush and Gerts presented in its Bush Temple of Music in Dallas a performance by violinist Carl Edelstein and pianist Julian Hecks of works by Paganini, Liszt, and various salon music composers, which raised two hundred dollars for a local charity.[167]

Piano purveyors in other parts of the country were by no means idle in sponsoring concerts and recitals during 1906, however. On February 24, C. J. Heppe extended his arm of patronage to two young local pianists, Elizabeth Miller and Antonia Hinkel, who gave a duo-piano recital in Heppe's Philadelphia store before some two hundred fifty listeners.[168] On March 6, Steinway presented pianist Charles M. Easton in a recital in its New York retail store, the only non-virtuoso-tour-related performance documented as under that company's auspices during the period.[169] Also in New York that year, John Wanamaker included daily piano, organ, and other instru-

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mental recitals in the music department of his 756 Broadway department store as part of its Christmastime festivities, with Percy Vanyork reportedly attracting the largest crowds with his piano and organ performances.[170] Chicago was better represented in purveyor concert sponsorship than New York that year, however, with four documented such events to its credit; the last of these was also the most ambitious, a program of Christmas music played by a twenty-eight piece orchestra conducted by Ian Arnold and sponsored jointly by the Englewood Club of Chicago and piano merchant F. G. Thearle, given to an audience of four hundred at Thearle's store on 63rd Street on December 18.[171] Further north on Lake Michigan, the Charles J. Orth Music Company sponsored its first documented recital on March 4, when it presented pianist and piano teacher Mrs. Bradley Phillips in her first public appearance in Milwaukee since her arrival there shortly before from Boston.[172] On December 21, Orth gathered together soprano Mrs. Peter Stolz, contralto Christina Feder, and pianist Mrs. Gustav Kleber in his 504 Grand Avenue store for an evening of Christmas songs in English, French, German, and Swedish.[173] The novel event of the year was Seattle, Washington's first reported purveyor-sponsored "monster" concert, given on November 15 by pianists Angela Benjamin, Margaret Perliss, Harold Sommer, and James Aldridge in M. B. Wells's store; because of the seating of the men at the two grand pianos on the left side of Wells's music room and the women at the two on the right, the concert (which included four-piano transcriptions of works by Mendelssohn,

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Chopin, Liszt, and MacDowell) was described by The Presto as a genteel musical battle of the sexes in which the women, with their reportedly superior technique and sensitivity, easily won.[174]

Fewer purveyor-sponsored concerts and recitals were documented for 1907 (eleven, as opposed to thirty-six for 1906), again due more to a smaller amount of available source material than to any actual drop in performances. Bush and Gerts, already one of the country's most aggressive concert sponsors (and general music patrons), further enhanced its position with a recital series which it organized for nineteen-year-old pianist Louise Love of Rochester, New York. Love, a star pupil of Harold von Mickwitz, chairman of the piano department at the Bush Temple Conservatory and newly-appointed member of the school's faculty, impressed William L. Bush enough with her musical abilities for him to underwrite and personally supervise five recitals given by her in three cities in upper New York state. The first of these took place on March 25 in the music room of the J. W. Martin building in Rochester; the second on March 26 in that city's Y. M. C. A. auditorium; the third on March 27 in its West High School assembly hall; the fourth on March 29 at Syracuse University; and the fifth on April 1 at the First Baptist Church of Niagara Falls.[175] Her performances, all given on a Bush and Gerts grand specially made for her and shipped to each location, met with enthusiastic response, and her sponsor with thanks for his efforts on her, and other young American musicians', behalf.[176]

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One other concert sponsored by Bush and Gerts in 1907 was held at the Bush Temple of Music in Austin, Texas, given by sopranos Mr. Clarles Hester, Mr. Thomas Schley, and Mrs. A. W. Quincy, and pianist Mrs. Edward McCrary.[177] The F. J. Schwankovsky Music Company of Detroit emerged from a quiet period of concert sponsorship when on April 17 it presented soprano Elmina W. Scrimger, violinist E. Normington Bilbie, and pianist Thomas Chilvers in a concert in Schwankovsky Music Hall, reportedly one of the best in the city that season.[178] Henry F. Miller sponsored its last documented concert of the period on April 25, presenting in Boston's Miller Hall (see Chapter V, page 236) pianist Julius Escher.[179] The remaining three listed purveyor concerts of 1907 were widely scattered across the country. On May 23, the Ebel Brothers Piano Company, a music and piano dealership in South Bend, Indiana, sponsored Louis Ebel (the only non-businessman musician of the family) in a performance of Tchaikovsky's B flat minor piano concerto with South Bend's May Festival Orchestra. Ebel, a 1902 graduate of the Leipzig Conservatory, played the solo part on a new Starr grand supplied by his brothers, then took it with him to Richmond, Indiana, where he gave a repeat performance of the concerto at that city's May Festival.[180] Out West, in Portland, Oregon, the Wiley B. Allen Company sponsored San Francisco pianist Richard Brooks in a recital in its store on August 23,[181] while back South, in New Orleans, the Schwab Music House presented Cuban-born Miguel San José in his keyboard debut in that city,

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given at Schwab's 1018 Canal Street store on November 13.[182]

The year 1908 saw more concerts sponsored by purveyors both old and new to the scene. On February 24, Carl Hoffman presented Theodor Salzburger in a piano recital at his 1108-10 Grand Avenue store in Kansas City, Missouri, the first by Salzburger in the Midwest and the first documented as being under Hoffman's auspices after his move from Leavenworth in 1894.[183] On April 5, Baldwin sponsored the duo-piano team of Sarah and Naomi Rothstein in their Chicago debut, held in the company's Wabash Avenue store.[184] On April 21, the Charles M. Steiff Piano Company invited pianist William Meyer to its Baltimore warerooms for a recital,[185] while six days later, the Cable Company secured the services of a Mrs. Beauchamp, soprano, and a Madame Hammersmith, pianist, for a performance of vocal music in its King and Society Streets branch store in Charleston, South Carolina.[186] On July 4, the Cocroft Music Company of Thomasville, Georgia, put on an Independence Day musical celebration which began at nine in the morning and ended at ten in the evening, with amateur soloists, vocal and instrumental ensembles (some from as far away as Texas) performing a wide assortment of patriotic, popular and cultivated musical fare.[187] In September, J. A. Menth, president of the J. A. Menth Music Company of Cleveland, Ohio (whose store at 1831 West 54th Street was a noted gathering spot for local musicians and students), directed the Cleveland Catholic Children's Choir in a performance of sacred music during the opening ceremonies of the golden jubilee celebration

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of the priesthood of Pope Pius X, given as part of the fifty-third annual national convention of the German Roman Catholic Society of America, held in Cleveland that year.[188] On September 21, the Guisinger Piano Company of Fayetteville, Arkansas, presented in its store a concert (the only one listed for this firm during the period) by members of the Fayetteville Monday Morning Music Club which elicited a favorable review from the town's newspaper.[189] E. E. Forbes extended its sponsorship to another Alabama city when on September 24 it brought to its Dothan branch store pianist Elisa Hartfield for her debut recital;[190] the seventeen-year-old, a native of nearby Enterprise, with Forbes's assistance later went to New York for further studies at the Institute for Musical Art.[191] F. G. Thearle underwrote an eight-concert series in Chicago's Steck Hall during November and December,[192] while competitor Bush and Gerts added two more concerts (one on December 14 by the University of Chicago Glee Club and one on the 18th by pianist Mark Hambourg) to its swelling list of sponsored performances.[193] Purveyor concerts for 1908 were brought to a close on December 19 with a Christmas program performed by the Savannah Choral Association at Ludden and Bates's 140 Bull Street store in that city.[194]

The remaining six years of the period witnessed another decline in the number of documented purveyor-sponsored concerts and recitals, due this time to non-source related factors such as economic recession and the growing competition given to live performances by player pianos and phonograph recordings. Of

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the eight documented for 1909, three were sponsored by Bush and Gerts; of these three, the most notable was a piano recital given by Julie Rivé-King on July 5 in the small Nebraska town of Gothenburg. Earlier that year, Gothenburg's mayor invited Rivé-King to give the dedication concert for the new Opera House there; Rivé-King, then on the Bush Temple Conservatory faculty, persuaded William L. Bush to finance her trip, accompany her on it, and donate to the Opera House the Bush and Gerts grand which she planned to use for the event. On July 2, she and Bush arrived in Gothenburg and were met by a large contingent of local citizens who treated their guests to a tickertape parade, a town picnic, and a motor car tour of the town and surrounding countryside.[195] On the 3rd and 4th, the visitors held an informal audition of some of the town's young music students, and invited one twenty-year-old to come to Chicago for piano studies at the Bush Temple Conservatory.[196] On the 5th, Rivé-King (assisted by violinist Maximilian Dick) played to a standing-room-only audience which, according to The Presto, was delighted to hear many familiar works in virtuoso readings.[197] Bush later provided an additional one hundred dollars towards the Opera House's maintenance and concert bookings.[198] Three purveyor concerts were listed for 1910 and 1911 each, none for 1912, five for 1913, and one for 1914--numbers which, when compared with those of the previous years of the period, suggest an erratic but certain decline of a major music patronage activity by American piano purveyors.

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Concert Tours of Piano Virtuosos

> That the demand for the piano-forte in the United States is largely due to performances by eminent virtuosos must be conceded by the most skeptical, and the enormous production of /pianos/ today is but the natural result of the missionary work done by our first-class makers in inculcating a love for . . . music among the masses.[199]

These words, written by William M. Thoms for the editorial columns of the November 23, 1889, issue of the American Art Journal, point out the most widely publicized music patronage activity engaged in by American piano purveyors during the period, that of sponsoring concert tours of piano virtuosos. Loesser underscores the importance of this activity to music in the United States by saying that these tours "kindled musical enthusiasm and idealism throughout the country."[200] Nine years after writing the above lines, Thoms restated his opinion in the Journal, this time aiming his words at reluctant tradesmen:

> . . . The Public know/s/ that great pianists cannot be brought to this country excepting through the aid of great piano houses, and the public, appreciating this work done for its amusement and education by piano manufacturers, is ready to grant to /them/ every bit of advertising which may come through this playing of pianists.[201]

Elsewhere in the same issue, Thoms noted that the relationship between pianist and purveyor was a symbiotic one ("a wedding of art and finance," in his words) which provided the former with money, publicity, and audiences, and the latter with advertisements for, and sales of, his instruments. Such a relationship

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Figure 8. William M. Thoms. (Spillane, 352 Insert).

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was not new to the period under study or to the United States, however, for there was ample precedent for it in Europe during the eighteenth and early nineteenth centuries.[202] What gave it more viability in the New World was the lack of established musical institutions and traditions found in the Old which provided sustenance for concert performers.[203] During the middle third of the nineteenth century, some American piano manufacturers (most notably Chickering and Steinway) realized that this lack could be rectified to some extent, with potential benefit to both musicians and themselves, by their assuming the role of patron. Other purveyors were slower to see or act on this realization, in general because of a lack of interest in music itself or a reluctance to incur the financial costs and risks involved in underwriting concert tours. To these men Thoms, in the second foregoing editorial, addressed words calculated to appeal to their vanity:

> To the piano manufacturers /and, by later implication, merchants/ who have superb pianos, but who shrink from this concert work, we have only to repeat that there is no way under Heaven of acquiring prestige except through the concert room.[204]

The American public's first taste of the excitement which could be generated by a charismatic piano virtuoso came in 1845 with the arrival in the United States of the German pianist Leopold de Meyer. Armed with a dazzling keyboard technique, striking physical appearance, and a heavily exaggerated publicity campaign, de Meyer fairly took the country by storm with his extravagant fantasies on operas and well-

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known melodies.[205] A year later, French pianist Henri Herz made a similar American tour, minus a sponsor but equipped with pianos brought over from his Paris factory.[206] During the 1850's, Louis Moreau Gottschalk began captivating American audiences with his alluring mixture of sparkling filigree technique, Creole-Latin exoticism, and wet-handkerchief sentimentality. Chickering, in supplying Gottschalk with grand pianos for his concert tours and giving him free use of the company's music store for his Boston appearances, was the first American piano purveyor to claim the title of virtuoso tour sponsor; however, since it did little else in direct support of Gottschalk, its claim must be regarded as premature.[207]

It was William Steinway (1835-1896), youngest son of Henry Steinway (1797-1871), founder in 1853 of Steinway and Sons, who took first full advantage of the association of a purveyor's pianos with a famous pianist. The linkage of a manufactured product with a renowned user of that product is a principle highly esteemed in the fields of commercial advertising and marketing, with a history reaching from the late eighteenth century to the present. Loesser described this linkage thusly:

> The consciousness of /a product's/ excellence can only be established contagiously--that is, by borrowing it from some other excellence. In the case of a piano, the obvious one . . . is a musical excellence.[208]

Carrying this line of reasoning further, one could say that an excellent pianist who played excellent music imparted, to the

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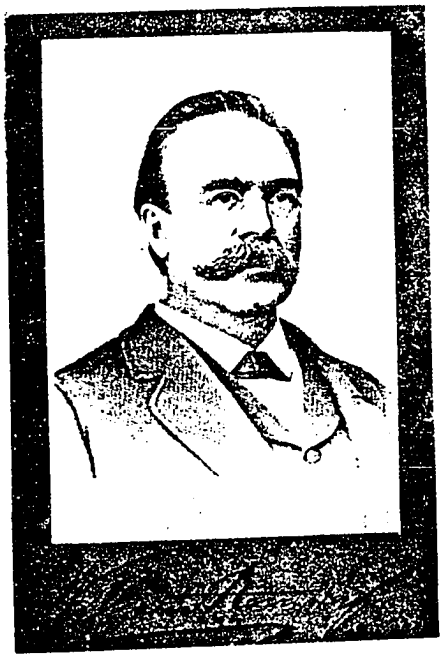


Figure 9. William Steinway. (Dolge, 307)

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minds of average listeners, some of that excellence to the piano on which he played; it was the hope of purveyors that this would creat a desire in those listeners to buy the purveyors' pianos and, with them, that elusive commodity. The idea of transferred excellence was described in one source (using words said to have originated with William Steinway) as "the cornerstone of a piano maker's concert policies,"[209] a phrase which several purveyor-virtuoso tour sponsors used.

Steinway put this idea into practice for his company in June of 1872 when he went to Vienna with the aim of persuading Anton Rubinstein, then the world's most acclaimed pianist after Liszt, to come to the United States for a grand concert tour under the auspices of Steinway and Sons. Rubinstein, under further persuasion from Viennese lawyer (and later American-immigrant impresario) Maurice Grau, agreed to Steinway's offer of a guaranteed two hundred performances at a minimum fee of two hundred dollars per concert, but only after wresting the promise of payment in gold and no playing in disreputable places; in return, he would play Steinway pianos exclusively while on tour. On September 23 of that year he made his New World debut in New York's Steinway Hall (see Chapter V, pages 225-27),[210] then traveled to cities such as Buffalo, Toronto, Montreal, Boston, Cleveland, and Detroit, as far south as New Orleans and as far west as Central City, Colorado, everywhere playing to great applause. By the tour's end, he had given an unprecedented two hundred fifteen performances in two hundred thirty-nine days and had fired the

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imagination of the entire country.[211] Steinway scored an even greater success nineteen years later with the Polish virtuoso, Ignaz Paderewski, who, coming to the United States under similar contractual terms (for the Paderewski-Steinway contract, see Appendix B, pages 450-454), between November 16, 1891, and April 30, 1892, gave some eighty performances under the company's sponsorship. Towards the end of the century, however, Steinway made the decision to turn over promotion of music through virtuoso tours to emerging professional concert agencies, and by 1900 was out of the tour sponsorship field altogether.[212]

Chickering, not to be outdone, found a new headliner for its tour operations in Hans von Bülow. This eminent German conductor and pianist, whom Chickering sponsored in his first American tour (1875), also proved to be a strong box-office attraction (helped by public sympathy for his loss of Cosima Liszt to Richard Wagner), but, being more anti-business than Rubinstein, sorely tried the company's patience with his heated objections to the large display of the Chickering name on the tour pianos.[213] Although he completed only one hundred thirty-nine of his contracted one hundred seventy-two tour concerts before succumbing to exhaustion, von Bülow gave American audiences performances of European masterworks imbued with an intellectual rigor never before heard in the country, inspiring a new wave of enthusiasm for cultivated music there.[214]

Another pianist whom Chickering sponsored in a concert tour was Julie Rivé-King (<u>née</u> Julie Rivé, in Cincinnati,

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on October 31, 1857), who in the late 1870's established a reputation as one of the nation's most promising young concert artists. In 1880, she entered into association with the Decker Brothers Piano Company, agreeing to use their instruments in her concerts, but withdrew two years later.[215] Shortly thereafter, she was approached by Chickering and persuaded to do the same with its pianos.[216] In 1886, Chickering organized a concert tour for her, the itenerary of which called for ninety concerts to be given in fourteen Northeastern and Midwestern states (as well as two Canadian provinces) within a period of five months.[217] The company built two new large grands which were shipped to her various performance sites. Reception of Rivé-King's playing on her Chickering tour, to judge from the few available press reviews, was enthusiastic; the Boston Gazette, for example, in reporting her performance of the Liszt E flat concerto with the Boston Symphony on October 15 and 16, 1886 (the first two of her tour concerts), wrote that

> /her/ style is vigorous, yet highly refined . . . /and/ is masculine in quality and faultless in taste. She plays with clearness /and/ brilliancy; /she also/ manifests broad artistic feeling in her interpretations and leaves little or anything to wish for in respect to the greater essentials of her art.[218]

On October 21, she traveled to Troy, New York, where she appeared at that city's Music Hall, along with soprano Clara Louise Kellogg and other local performers, in a grand testimonial concert given in honor of the return home from a world concert tour of Troy soprano Pattie B. Downing. The Troy Northern Budget wrote

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AMUSEMENTS.

Grand Testimonial Concert—

TENDERED to Miss

HATTIE B. DOWNING

On her return from a tour around the world, by the Citizens of Troy, at

MUSIC HALL,

Thursday Evening, Oct. 21, 1886.

Assisted by the following artists:

Miss Clara Louise Kellogg, Soprano.
Mme. Rive King, Pianist.
Thomas Impett, Tenor.
C. P. Stimpson, Tenor.
Wm. E. Kisselburgh, Jr., Baritone.
Charles A. White, Baritone.
George A. Stein, Bass.
Fred. P. Denison, Accompanist.

Admission 75c. Reserved seats $1, $1.50. Lower boxes $10, upper boxes $7.50. Reserved seats on sale Thursday, Oct. 14th, at Cluett & Sons' music store, River st., Troy, N. Y.

Troy (New York) Northern Budget (October 10, 1886)

THE DOWNING TESTIMONIAL.

There is already a liberal take of places for the grand testimonial concert tendered to townslady, Miss Hattie B. Downing by citizens of Troy, to be given in Music Hall on Thursday evening next. Miss Downing informs us that Clara Louise Kellogg, the eminent soprano, will positively take part and will sing the Jewell song from Faust and two songs by Goddard. The fame of this brilliant vocalist is world-wide and she will receive a warm welcome back to Troy, where she is a great favorite. Mme. Rive-King, pianist, is another artist of whom America is justly proud. Upon the score of taste and expression she is almost superior to criticism. As the New York Post says: "A conscientious interpreter of the divine art as it has been revealed by the masters." The fair beneficiary will doubtless make most judicious selections and any improvements and ripening of her talent will be critically observed with pride. The home artists, Messrs. Impett, Stimpson, Kisselburgh, White, Stein and Denulson, will, of course, be heard to best advantage in the presence of so fashionable an audience and so cultured associates.

Troy (New York) Northern Budget (October 17, 1886)

Amusements.

THE RIVES-KING CONCERT.

A small attendance marked the reception to Mme. Rives-King at the Academy of Music last evening, which, speaking for itself, is not a flattering commentary upon the musical culture of East Saginaw. However, a counter attraction and the lady's first appearance in this city tended to this result. The concert was all that could be desired and the auditors evinced increased interest as it proceeded. Mme. Rives-King is one of the few great pianists that America has produced and the greatest of them all; in fact, she ranks with the masters of Europe, Rubinstein and Von Buelow. The compositions rendered were of the repertoires of noted composers and included Beethoven's beautiful "Moonlight" sonata, the rendition of which was perfect—soft, dignified and majestic, sweet and capricious, delicate, vigorous, expressive and brilliant. The lady has a wonderful memory and is devoid of affectation. Miss Henrietta Schubert rendered a number of vocal selections in a pleasing manner that delighted her listeners.

Saginaw (Michigan) Courier (January 20, 1887)

Amusements.

MME. RIVE-KING.

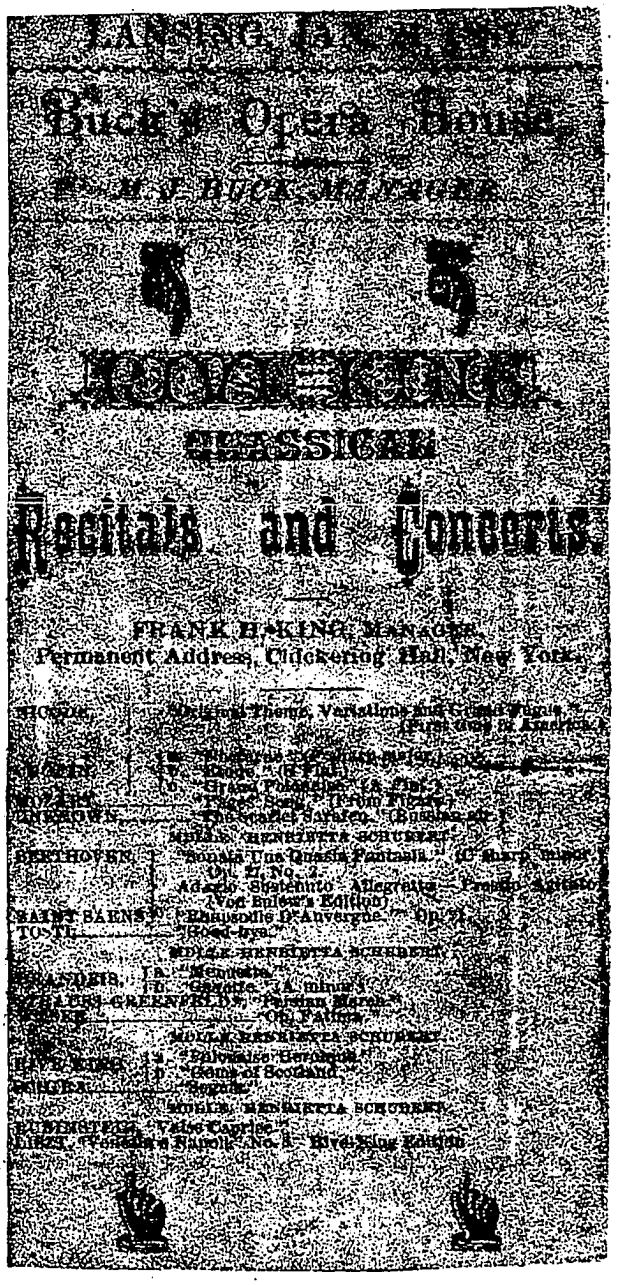
An audience as large as expected greeted this celebrated pianist at Wood's opera house last evening. The parquette and balcony were comfortably filled, as on the occasion of other entertainments in the Y. M. C. A. course. Mme. King proved herself to be a complete master of the piano. Her accuracy, her perfect conception of the composer, and the brilliancy of her execution, were subjects of praise from the critics in the audience. Mdlle. Henrietta Schubert, soprano, came in for a good portion of applause.

After the entertainment a reception was tendered Mme. Rive-King in the parlors of the Fraser house by her Bay City admirers, and many had the pleasure of forming her acquaintance

Bay City (Michigan) Tribune (January 21, 1887)

Figure 10. Sample press notices of the 1886-87 concert tour of Julie Rivé-King under Chickering's sponsorship

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Lansing (Michigan) State Republican (January 21, 1887)

Figure 10 (continued). Sample press notices of the 1886-87 concert tour of Julie Rivé-King under Chickering's sponsorship

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that "Mme. Rivé-King's piano selections were happily chosen and rendered with that brilliancy and alternate strength and delicacy for which she is famed."[219] On December 17, she performed in Minneapolis to an overflow house and drew superlatives from that city's Tribune:

> Such grand playing as Mme. Rivé-King did last night is without equal, except from the fingers of a very few in the world. She had a large and enthusiastic audience, who were in ecstacies over her wonderful playing.[220]

Three days later, she appeared in the small Minnesota town of Mankato, approximately one hundred miles southwest of Minneapolis; although no review of her performance there survives, at least two notices placed in the town's newspaper, The Review, on December 13 and 17, gave some indication of the interest in her forthcoming concert there. The first notice read:

> We would again remind our readers of the Jule /sic/ Rivé-King concert /first mention thereof having been made in the November 25 issue/, which will be given at the /Grand/ Opera House next Monday evening, the 20th. It is seldom that our citizens have the opportunity of listening to an artist of the ability of Mme. Julie Rivé King, and we hope she may be greeted with a large audience. Tickets are now on sale at J. G. Griebel's shoe store.[221]

On January 19, 1887, Rivé-King performed at the Academy of Music in East Saginaw, Michigan, assisted by soprano Henrietta Schubert; the presence there of many empty seats that evening was deplored by the Saginaw Courier, which, in its review the next day, termed it "not a flattering commentary upon the musical culture of East Saginaw."[222] Despite the low turnout, however,

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this concert elicited a sentence in the Courier's review which was immediately put at the top of Chickering's advertisements for the remaining concerts of the tour: "Mme. Rives-King /sic/ is one of the few great pianists that America has produced and the greatest of them all; in fact, she ranks with the masters of Europe, Rubinstein and Von Buelow."[223] On January 20, she held the stage (again shared briefly with Miss Schubert) at Wood's Opera House in nearby Bay City, Michigan, in a performance billed as one of a series of entertainments organized by that town's Y. M. C. A.; the Bay City Tribune reported that the audience roundly applauded "her accuracy, her perfect conception of the composer, and the brilliancy of her execution."[224] Rivé-King concluded her tour in March of 1887 with performances of the Liszt concerto with the Peabody Conservatory Symphony in Baltimore, Rubinstein's D minor concerto with the Philadelphia Orchestra, and Saint-Saëns's G minor concerto with the New York Philharmonic (conducted by Frank Van der Stucken).[225] At least two sources called the tour the most notable since von Bülow's,[226] while another praised Chickering for its patronage of Rivé-King and music in general.[227] After the tour, Chickering reportedly received over two hundred letters of thanks from people who had heard Rivé-King, and new orders for more than four hundred pianos, placed by many of its agents whose customers wanted reminders of Rivé-King at the Chickering in their homes.[228]

Another major American piano manufacturer who harbored intentions of becoming a sponsor of touring virtuosos was Albert Weber (1828-1879). Unfortunately, Weber died before

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realizing them, but his son, Albert Weber, Jr., set about finding virtuosos to play his company's pianos. His first catch was the Russian emigré, Constantin Sternberg (1852-1924), a man of reportedly solid musical gifts but retiring personality; because of the latter trait, Sternberg was only mildly successful in a tour organized for him by Weber in 1889, and after settling into a teaching career in Philadelphia forewent further involvement with the company.[229] Weber tried again with the Argentinian pianist Teresa Carreño (1853-1917), but she proved to be molto mobile, switching her allegiance later to Steinway, then to Everett.[230] Weber fared somewhat better with Josef Hoffman, an eleven-year-old prodigy whose keyboard wizardry inspired the purveyor to have constructed three nine-foot concert grands for the boy's American debut at New York's Metropolitan Opera House on November 29, 1887, and subsequent national tour under Weber's auspices. Hoffman did not stay long with Weber either, however; in the early 1890's, he moved to Steinway and played that company's pianos exclusively thereafter.[231] In April of 1888, Weber extended his hand of patronage to another child prodigy; acting through one of his New York agents, Deutsch and Company of 365 Broadway, he presented nine-year-old Julius Schendel with a new Weber grand, ostensibly to encourage his musical development.[232] No sources came to light, however, to indicate whether Weber's largesse in this instance bore fruit or whether Schendel had any subsequent association with the company. During the early

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ALBERT WEBER, SR.

Figure 11. Albert Weber, Sr. (Spillane, 232 Insert).

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twentieth century, Weber's interest in tour sponsorship declined with its fortunes; the only pianist mentioned in sources has having gone on tour for the company during 1901-03 was Jeanette Durno, a New York pianist of local repute who performed in several Western states in 1901.[233] A merger with Aeolian in 1903 brought new cash to Weber's coffers, but since the new executive board focused corporate attention on meeting the public demand for player pianos, little money was set aside to continue promoting virtuoso tours.[234] A tour by Moriz Rosenthal in 1906-07 revived press hopes for Weber as a sponsor, but these proved short-lived; in 1908, the firm closed its concert office for good.[235]

The work of Steinway, Chickering, and Weber in presenting piano virtuosos on tours in the United States, along with encouragement from Thoms and other music trade journal editors, persuaded other American piano manufacturers to enter the sponsorship arena during the late 1880's and 1890's. In 1888, Henry Behning, founder of the Behning and Son Piano Company of New York, secured the services of the German pianist Rheinhard Kochmann for a tour of the Southeast and West.[236] The Mason and Hamlin Piano and Organ Company of Boston reaped considerable prestige and profit from its sponsorship of tours by the Dutch pianist Martinus Sieve King (1893-94),[237] Harold Bauer (1903-04 and 1913-14),[238] and Ossip Gabrielowitsch (1906-07),[239] although the firm's announced aim in sending out these men was to promote interest in music.[240] Everett enjoyed a small measure of success with tours by Gabrielowitsch

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WILLIAM H. SHERWOOD,

America's Eminent Pianist,

PLAYS THE SMITH & NIXON CONCERT GRAND PIANO

WITH THE THEODORE THOMAS ORCHESTRA, (84 MEN) AT

Canton, Ohio, May 15; Oberlin, Ohio, May 16 and 17;
Mt. Vernon, Iowa, May 20; Buffalo, N. Y., May 26,
and South Bend, Ind., June 2 and 3.



WILLIAM H. SHERWOOD.

SMITH & NIXON PIANOS

are recognized by artists and leading musicians as instruments embracing the greatest artistic possibilities. They are made in Concert Grands, Parlor Grands, Boudoir (one of the smallest) Grands, and Grand Pianos in the Upright case.

If it's not a SMITH & NIXON it's not a GRAND in the UPRIGHT CASE.

Dealers are invited to call at No. 268 Wabash Ave., Chicago, where we will be pleased to show a full line of these instruments

The Smith & Nixon Piano Mfg. Co.,

CINCINNATI, OHIO.

Figure 12. Advertisement of William H. Sherwood's tour sponsored by Smith and Nixon. (The Presto 986 /May 25, 1905/, 8).

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(1900-01),[241] Alfred Riesenauer (1905-06),[242] Carreño (1907-08 and 1909-10),[243] and Cecile Chaminade (1908-09).[244] Wissner dabbled briefly in the same tremulous waters with Sieve King (1899),[245] Jan Kubelik (1901),[246] and Leopold Winkler (1906-07),[247] as did Smith and Nixon with William Sherwood (1905)[248] and Nellie Stevens (1906),[249] but neither firm apparently took a deeper plunge. In August of 1901, Arnold Somlyo, director of Baldwin's New York concert office, brought under contract the Dutch pianist Edouard Zeldenrust for an American tour which lasted from November to January 15 of the following year;[250] five years later, Somlyo's successor, Loudon Charlton, organized and personally supervised a similar tour for nineteen-year-old Germaine Schnitzer, a protege of the French virtuoso Rauol Pugno, which reportedly met with modest success.[251] In December of 1902, Albert M. Steinert, president of M. Steinert and Sons of Boston, brought the Italian opera composer Pietro Mascagni to the United States for a scheduled two-month tour beginning the following January; the tour had to be canceled in the second half of February of 1903, however, when Mascagni succumbed to nervous exhaustion.[252] Bush and Gerts sponsored tours for the two leading artists-in-residence at the Bush Temple Conservatory, Rivé-King (1909)[253] and Bloomfield-Zeisler (1911-12),[254] but apparently looked no further than its school for sponsorees.

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Because of American piano manufacturers' and merchants' general lack of concern for the historical value of their business papers and their unfortunate habit of periodically disposing of them, there exists very little primary source material which in any tangible way relates to purveyor sponsorship of tours of piano virtuosos during the period.[255] One source discovered during research for this study, however, does shed some light on the day-to-day working relationship between performer and sponsor while on tour: a diary kept by Edgar Smith, assistant vice president of W. W. Kimball, while accompanying the young American pianist Myrtle Elvyn on her second concert tour for Kimball in 1908.[256] Elvyn, born in Sherman, Texas, in 1885, studied piano in Germany under Carl Wolfsohn, Adolph Weidig, and Leopold Godowsky, and in 1905 set up a teaching studio in Chicago.[257] In 1907, Emil Liebling heard her play and persuaded Kimball to take her under his company's wing for a small debut concert tour of the Midwest and East; the result, a five-week, sixteen-city series of solo recitals set up for Elvyn by Liebling and Smith, reportedly met with modest success.[258] The following year, Smith organized a more ambitious tour for Kimball's new headliner, with Kimball agents and private impresarios acting as hosts, and on March 17, 1908, set out from Chicago with his wife and Elvyn on the Pennsylvania New York Shortline Special train for a ninety-six-day journey to sixty-four cities and towns in Eastern, Gulf Coast, and Great Plains states.[259] Smith recorded their arrivals, departures, and rehearsal and concert times with meticulous care

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(a habit formed through his hobby, like Dvořak's, of collecting railroad timetables),[260] and early in the diary noted down his initial surprise at (and, in a later entry, respect for) Elvyn's determination and stamina, traits which he called "amazing for a lady so delicate in constitution."[261] Although not a musician, Smith revealed himself through his diary to have been an attentive listener, not only to Elvyn's playing, but also to many "lively and educated conversations"[262] which he and his party carried on with Kimball agents and audience members en route.[263] Smith was also aware of the role of piano purveyors as music patrons, as indicated by an entry made in the diary on June 18 which, curiously reminiscent of Jonas Chickering's words of more than half a century before, read:

> Our men have done a good job selling pianos in the last year but need to do more to interest more people in music. The more pianists we can present, the more music education we can provide, the better, since this will be good for them and /for/ our customers.[264]

Two years after the Elvyn tour, Smith expressed his opinions publically in a regional meeting of the National Association of Piano Dealers of America in Chicago, and was reportedly cheered by the delegates (which included representatives of Baldwin, Smith and Nixon, Bush and Gerts, and other Midwestern piano manufacturers and merchants);[265] had he made known to his assembled colleagues the contents of his entire diary in support of his opinions, the cheer might possibly have been even heartier.

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Music Contests

The offering of incentives to persuade people to buy pianos has always been one of manufacturers' and merchants' favorite sales tools since the beginnings of the trade. The offering by purveyors of incentives for people to make and enjoy music for its own sake, however, was an idea which did not take root in the United States until the 1850's. The most prevalent such incentive was the music contest, an event which held benefits for purveyors, performers, and listeners alike--low-cost advertising, publicity, and exposure of performing skills, and the chance to hear aspiring or established musicians of a community in action. A total of eighty-seven music contests were reported in available sources as having been sponsored by American piano purveyors of the period; of these, fifty-one were listed for this study, the criterion for their inclusion herein being their primary emphasis on the promotion of music rather than pianos. These contests ranged from simple, informal get-togethers in which entertainment was the goal to serious competitions with professional musicians and teachers as judges and new pianos or conservatory scholarships as prizes, and were found in all parts of the country.

The value of purveyor-sponsored music contests to the development of music in the United States during the period under study was most clearly expressed by Clarence T. Whigham, a Baldwin and Mason and Hamlin agent in New Albany, Indiana, who, having observed the domestic piano trade for over forty years, in 1911 was quoted as saying that

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> [one] of the most important boosts which piano men have given to music in this country in the last few decades is the music contest, for it is there that many highly talented boys and girls were marked and led in the right directions for their training.[266]

Stated another way, such contests' value lay in their exposure of musical talent in people at an early age (a proposition supported by the fact that, according to at least three sources, the majority of contestants in the contests during the period were under eighteen years of age)[267] and their encouragement of that talent through awards designed to promote its further development.[268] William L. Bush reportedly said that many purveyors limited their contests to children and adolescents out of the belief that adults needed less initial public exposure;[269] William Ludden, one such purveyor, regarded music contests as "solemn duties which should always put our children's talents first."[270] Whigham went on to report that while many purveyor contests were little more than advertising ploys for pianos, others proved to be fertile testing grounds for aspiring young musicians; he cited the names of several pianists and piano teachers of his day who had played publically for the first time in purveyor contests held during their youth.[271]

Contests given at a local level were much more numerous than those held at a regional or national one (always sponsored by piano manufacturers and quite rare). This was in keeping with a general view among purveyors of the period that since piano sales were made locally, that stimulation of

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interest in music should be left in the hands of the retail piano dealer, to be attended to as part of everyday purveyor-customer relations.

Prizes given in purveyor contests of the period consisted mostly of printed music and books on music. Less common, but more coveted, were pianos; also found among awards given by purveyors in their contests were harmoniums, guitars, violins, trumpets, banjos, and harmonicas. Paid instruction in music was also a regularly reported prize, with partial or full scholarships for advanced study at a conservatory occasionally noted in sources.

The first documented purveyor-sponsored music contest held in the United States during the period occurred on October 7, 1859, in the Boston warerooms of Chickering and Sons. Thomas E. Chickering, eldest of Jonas Chickering's three sons, organized this event as a memorial to his late father and as a means, in his words, of "bringing together the musical youth of our city to make music of the noblest sort for the delectation of the citizens of Boston."[272] Singers and instrumentalists ages ten to twenty-five participated, from whose ranks a five-member panel of Boston music teachers chose as winner of first prize (a new Chickering square piano) fifteen-year-old Mary Ann Hargreaves, a pupil of Julius Eichberg.[273] Second and third prizes (music scores and books) went to Clara Wisham and Peter Reynolds, both age thirteen.[274] The next day, the Boston Gazette reported that the contest had met with "great public approval" and congratulated the Chickering sons for their multifarious

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support of music in that city.[275] Miss Hargreaves later went to Germany for further studies and returned to Boston in 1869, where she taught music before moving to New York in 1879.[276]

Matthew Hodges, Chickering's agent in Charleston, South Carolina, was present at Chickering's Boston contest and decided to put on a similar one in his store back in Charleston;[277] unfortunately, however, he arrived back home on April 8, 1861, only four days before the siege of Fort Sumter and the outbreak of the Civil War.[278] The ensuing conflict forced him, and many other Southern purveyors, to go out of business, and put a severe damper on purveyor concerts in both North and South; only two were mentioned in print between 1861 and 1865.[279]

After the war, purveyor contests began to be reported again. One Chicago piano dealer proposed to hold one to demonstrate his desire to "put the late strife behind us and again come together as brothers in harmony,"[280] but no notice was found of his having acted on his proposal. Five contests were documented has having occurred before 1870, the most notable of which was that given on April 14, 1868, by Smith and Nixon in its Cincinnati store; the winner, chosen from a roster of eighteen contestants by a four-member jury, was Francis Marion Hope, nineteen, of Covington, Kentucky, who won over the judges with her performance of Beethoven's sonata, Op. 10 No. 2, Chopin's F major Ballade, Op. 38, and Moscheles's Variations on a Theme of Handel, Op. 29.[281]

The South received its first documented purveyor contest in 1870, given by Ludden and Bates in conjunction with the

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grand opening of the company's Great Southern Music House in Savannah. A piano contest was included in the program of a fair held in the store's warerooms and adjoining vacant lot; winner by audience acclaim was Tom Henry Gray, a barber and former Confederate bugler who took a dual prize of twenty-five dollars and a repeat performance of his winning selections the next day at the store. The Savannah Morning News called Gray's playing "clear and bright, with great strength and charm," and commended Ludden and Bates for their auspicious beginning.[282]

The first documented purveyor-sponsored music contest in the Midwest during the period was held by the Storey and Clark Piano Company of Chicago, which on March 7, 1879, ran the following notice in the St. Louis Post-Dispatch:

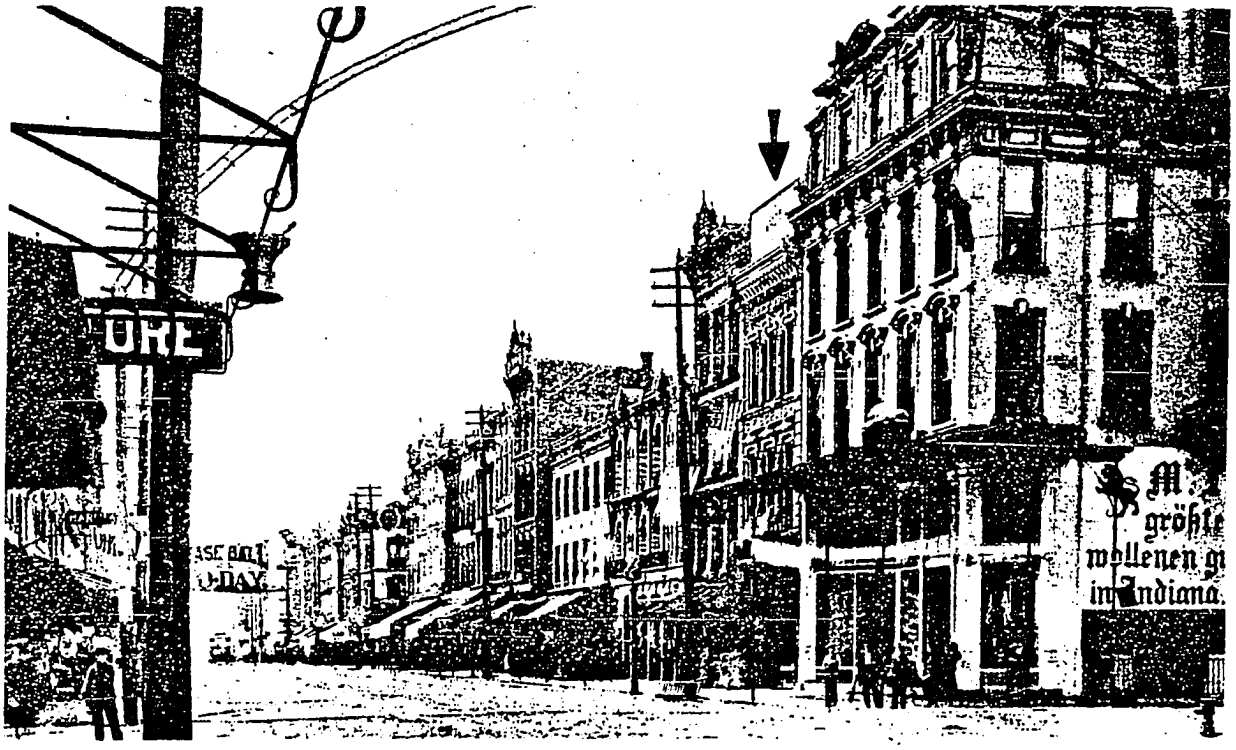
> Messrs. Storey & Clark beg to announce that in honor of the recent renovation of their store here in St. Louis they will hold a musical soire/e/ with prizes to be given on the 21st inst. All citizens with musical talent are invited to take part, and the winner of the Grand Prix will receive a new Storey & Clark Grand Upright piano, declared by all knowledgable men in the trade to be unsurpassed in tone and durability. The program will commence at ten o'clock in the morning.[283]

The winner of this event was not listed in the St. Louis press, but the newspaper of a neighboring town two months later recorded nineteen-year-old James McReady as the Grand Prix recipient.[284] Years later, McReady wrote of his many hours of practice and struggles with nerves in preparation for the contest, an experience which he termed valuable in his work as a music teacher and performer in Chicago.[285]

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Evansville, Indiana, was another Midwestern city which had purveyor-sponsored music contests occur within its borders during the period. Charles F. Schmidt, Evansville agent for Steinway, Chickering, Weber, and other higher-grade pianos, was also an accomplished trumpet player who in 1880 organized Schmidt's Silver Cornet Band; this seventeen-piece ensemble subsequently played for social functions and advertised its readiness to book engagements "on the most liberal terms."[286] Schmidt's interest in bands and band music prompted him to sponsor in August of 1881 the first of several annual band tournaments in Evansville, in which competition for prizes was a major (though not overriding) factor.[287] On August 2, 3, and 4, 1884, the fourth tournament drew entries from fifteen bands from the surrounding area, all of whom competed for the title "Best Band in the Midwest" and three prizes (a drum major's uniform valued at one hundred dollars for the Best Band and two cornets for best soloists).[288] Preparations for the event were apparently extensive; participating bands traveled to Evansville by train and steamship (passage on both being provided free of charge by the carriers at the persuasive urging of Schmidt), and arrived on the morning of the 2nd to find the town decked out in Fourth of July decorations.[289] The Evansville Daily Journal, in its special edition of that morning, reported the townspeople's keen anticipation of the mass parade of some three hundred bandsmen which was to open the tournament at two o'clock that afternoon; it also noted the

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MAIN STREET, WEST FROM THIRD STREET.

Figure 13a. Schmidt's Music House, Evansville, Indiana, indicated by arrow. (Evansville Illustrated /Evansville: H. R. Page, 1889/, 115)

CHAS. F. SCHMIDT,

SHEET MUSIC, VIOLINS, GUITARS, Etc.

Pianos SCHMIDT'S MUSIC HOUSE, Organs

EVANSVILLE, IND.

Send to Me for anything in the Music Line.

No. 226 Main Street.

Figure 13b. Advertisement, Schmidt's Music House. (1886 Evansville City Directory, p. 44)

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> . . . /again/ we see the dream of Prof. Schmidt about to be realized. For months he has labored almost day and night to arrange /the tournament's/ plans. . . . He will shortly pluck the reward for his labors and add fresh laurels to the numerous ones he has already gathered.[290]

The paper reported a large turnout for the second day of the tournament and the general satisfaction of the audience with both the music heard and the attire displayed (that of each band being described in detail for the Daily Journal's uniform-loving readership), and again proffered kudos to the event's sponsor:

> Prof. Schmidt, who has called all this melody into being, deserves especial praise for the pluck he has displayed in projecting and carrying through so great an undertaking. . . . /He/ risked much in parading the bands, and leading them ensamble /sic/. His enterprise in conceiving the affair is equalled by his genius in successfully carrying out his plans.[291]

On the third day, the prizes were awarded: a B flat cornet to W. F. Duriauf of the Jasper Star Band, an E flat cornet to J. W. Benton of the Princeton Cornet Band, and the Best Band title and drum major's uniform to the latter ensemble.[292] Schmidt was thanked by the Daily Journal for his patronage, which, the paper asserted, had provided "the means of establishing tournaments hereafter as a yearly feature /of Evansville's musical life/."[293] The tournaments were held annually until 1887 (the year of Schmidt's death) and were remembered several years later as having contributed to the growth of interest in music in Evansville:

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> The band tournaments which the late Prof. Schmidt brought to our city . . . must be counted as important factors in the instigation of that uplift in musical standards which has become apparent here in recent years.[294]

Back in the South, New Orleans was treated to a purveyor-sponsored music contest when on October 21, 1884, Louis Grunewald, in cooperation with the Crescent City chapter of the Music Teachers National Association, brought together eighteen contestants (seven pianists, four organists, two each of flutists, violinists, violoncellists, and trumpeters, and one French hornist) on the stage of Grunewald Hall (see Chapter V, page 255) for a two-day competition. The jury for this event consisted of local music teachers Mabel Riley, Harriet Forrester, Howard King, and Charles Brignon, as well as two visiting musicians from Europe--Heinrich Pels, violinist of Hamburg, and Francois Pierné, pianist of Brussels--whom Grunewald invited to adjudicate while on their vacation tour of the United States.[295] Winners in each of the four categories--Christine Jennings (piano), Pauline du Page (strings), Jeoffrey Smith (winds), and Hanna Sue Dobbs (voice)--received a gold medal specially struck for the occasion and six months' paid tuition with the New Orleans teachers of their choice.[296] Miss Jennings, who by age twelve had reportedly mastered the entire Well Tempered Clavier of J. S. Bach and over thirty Viennese classical sonatas, was also awarded the grand prize, a one-year scholarship for studies at Munich's Königliche Musikschule.[297]

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Two trends in purveyor-sponsored music contests which are of interest to this study began to appear during the 1880's. The first was a noticeable tendency among some Midwestern purveyors to specify, in whole or in part, the works which were to be played or sung in their contests. This was done in some instances to allow for greater ease of comparison by contest judges of contestants' interpretive abilities,[298] and in others to try to give purveyor contests a respectability and social status comparable to those of contests sponsored by some non-commercial Eastern conservatories which reportedly adhered to a fixed-repertoire policy.[299] Contests given during the decade by Balmer and Weber of St. Louis,[300] J. A. Kieselhorst of the same city,[301] John Church of Cincinnati,[302] and Marshall and Wendell of Milwaukee[303] stipulated that contestants choose from pre-selected lists of works for at least half of their allotted performance time, while those held by F. J. Schwankovsky of Detroit[304] and Munger Brothers of St. Paul[305] required full adherence to such lists. This move was defended in one source as being of benefit to both contestants and listeners, in that the lists more often than not contained music of higher quality than that which would have been heard had contestants been given free choice.[306] There was apparently little objection to fixed repertoire in these contests, aside from one instance relating to a contest held by Chickering.[307]

The second trend was the linkage of purveyor-sponsored music contests with American national holidays, a practice which was found to have occurred through 1910. Independence Day

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was by far the most popular of these, with no fewer than fourteen of the thirty-seven holiday contests found to have occurred during the period falling on July 4. Of the six deemed relevant to this study (and documented in Table III), five took place in 1883 and four of those in the Midwest. On that day, J. A. Kieselhorst sponsored a song competition for the best new musical settings of selected patriotic poems,[308] while Balmer and Weber of St. Louis,[309] F. J. Schwankovsky of Detroit,[310] and John Church of Cincinnati[311] held piano contests; F. F. Velling of Pottsville, New York provided the only documented Eastern contest of the day.[312] Christmas and Thanksgiving were the second and third most popular holidays for purveyor contests, with twelve and eight found to have occurred on or near those respective days. An unusual Christmastime contest was sponsored by E. D. Buckingham in Utica in 1883 in which he offered as grand prize a new Buckingham rosewood upright piano (the first to bear his name since his factory's closing in 1857 and the serial number 22218, the digits of his birthday) built with his own hands.[313] Although by 1883, Buckingham had acquired considerable wealth and social standing in Utica, he never lost touch with the piano maker's craft learned in his youth, and reportedly put extra time and care into the construction of what he considered his magnum opus. As contest judges Buckingham invited Calvin Brainard Cady (1851-1928), a New York pianist and later instructor at the Chicago College of Music; Stephen Albert Emery (1841-1891), professor of piano at the New England Conservatory of Music; and William H.

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Sherwood. The panel chose as winner twenty-two-year-old Susan Chesterton of Utica, a pupil of Mrs. Harrison Gromley of that city, on the basis of her performance of works by Mozart, Mendelssohn, and Chopin.[314] The following year Miss Chesterton moved to Pittsburgh, but returned to Utica (as Mrs. Arthur Little and mother of three) to give another performance at Buckingham, Moak and Marklove on May 13, 1887 (see page 36).[315]

A more indirect form of purveyor contest sponsorship during the period was the donation by a piano manufacturer or merchant of money or prizes to a non-commercial music school to be used in the school's student awards programs. To illustrate, on April 29, 1884, Albert Weber, Jr. sent a letter to the Board of Directors of the Grand Conservatory of Music in New York[316] which read:

> Gentlemen:
>
> The progress in musical art which has been made through your efforts, and the artistic results attained thereby, have induced me to contribute as far as possible to the same purpose, to encourage and elevate the musical art in this country. In accordance with these views I hereby donate annually a sum sufficient to procure a gold medal to be known as the "Weber Medal," to be awarded at the Annual Graduation Exercises to the student attaining the greatest success in piano playing.
>
> Very respectfully,
>
> Albert Weber[317]

The Board responded with a letter to Weber dated May 2:

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Dear Sir:

> Your kind and valued favor of the 15th inst. came to hand, and was this day read to our Board of Directors, who unanimously resolved to accept your munificent offer to donate a sufficient sum to procure a gold medal to be awarded annually at the graduation exercises to the pupil displaying the greatest proficiency in the art of piano playing.
>
> I am directed at the same time to tender the thanks of the Board to you for the kind and substantial interest you have taken in the Grand Conservatory of Music. The excellent example thus set by your house, which has made the name of "Weber" a synonym for whatever there is of enterprise in musical art, will, we trust, be followed by other public-spirited citizens who desire to forward in this country the art of musical instruction, and at the same time to elevate and create the standard of music in America.
>
> I am respectfully yours,
>
> William Dinsmore, Secretary[318]

One citizen who did follow Weber's example, although less out out of public-spiritedness than out of determination not to let a competitor reap all of the good will and business which would result from such benefaction, was Napoleon J. Haines, elder of the two Haines Brothers (who began making pianos in New York in 1851).[319] On May 21, 1884, Haines offered a similar donation to the Conservatory which was promptly accepted, and Dinsmore responded to this second gift with the same tactful flattery given to Weber in a letter to Haines dated June 12:

Gentlemen:

> The Board of Directors of the Grand Conservatory of Music gratefully acknowledge the receipt of your valued favor of 21st ult., donating a sum sufficient to purchase a gold medal (to be known

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> as the "Haines Medal") to be presented at the annual graduation exercises to the pupil who shall have shown during the year the greatest proficiency in the art of piano-playing.
>
> The recognized high position of your house in musical matters makes your acknowledgment of the success of this Conservatory in developing and advancing the standard of musical art in this country especially flattering to our Board, and it is their earnest wish that the "Haines Medal" may be the means of inciting their pupils to that generous spirit of emulation which results in a healthy and sound achievement in their musical studies.[320]

Since both medals were given to the same school to be awarded on the same occasion for the same accomplishment, a conflict could easily have arisen over which medal would be ranked higher or whether one or two students should receive them; unfortunately, no record of their disposition was found, so the point must remain moot. However, one source indicated that both medals were awarded by the Conservatory at least through 1887.[321] In later years, Steinway, Chickering, Weber, and Steinert contributed awards for conservatory contests, and in 1905 Lyon and Healey donated funds to set up a harp competition at the Chicago Musical College.[322]

Occasionally during the period, one of the judges of a purveyor-sponsored music contest would be a pianist on tour, either independently or under purveyor auspices. In March of 1885, Ludden and Bates sponsored a contest as part of the grand opening of its new branch store in Columbus, Georgia. Winner of both first and second prizes (a Chickering upright and a year's tuition with teacher Walter Krebbs of Columbus) was

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sixteen-year-old Opal Bowles Carlton. Miss Carlton, who later taught music in several Georgia and Alabama cities, recalled the event in her memoirs:

> All of us girls in Miss Hamby's music class were required to take part in the contest Mr. William Ludden put on at his store /in Columbus/. At the time I was only a third-year pupil and far behind most of the other girls in accomplishment. In the contest, however, I was the only one who played my pieces without stopping or missing notes. Mr. Ludden must have liked that, for his decision was quick and in my favor. The piano which I was given as prize was very lovely in tone but too stiff for my young girl's fingers, so Mr. Ludden sent a man to our house the next day with the piano to adjust the touch to my liking.[323]

Apparently the passage of time between this contest and Miss Carlton's written recollection of it (forty-one years) blurred her memory, for the Savannah Morning News, in noting the return of Ludden to Savannah the following month, reported that the contest had been adjudicated by Dorothea von Laubach (nom de concert of Brunswick, Georgia-born pianist Dorothy Lowry, who had settled in Savannah in 1883 after studies in Berlin) while on a small recital tour of Georgia and Alabama for Ludden and Bates.[324] On June 16, 1885, Russell C. Munger, president of the Munger Brothers Music Company of St. Paul, persuaded Julie Rivé-King (who had stopped in that city on her way to a vacation retreat at her cottage beside nearby Pelican Lake) to judge a contest which he was planning to hold on the 18th. She consented and, after hearing contestants aged six to sixteen, chose as winner eleven-year-old Ursula Petersen of Minneapolis. After receiving first prize, a new Steck upright, Miss Petersen

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and her parents were invited to Rivé-King's cottage for a weekend of music making.[325] Other virtuoso pianists such as Nellie Stevens,[326] Riesenauer,[327] Sherwood,[328] Bauer,[329] and Bloomfield-Zeisler[330] carried out similar duties while on their purveyor-sponsored concert tours.

Also in 1885, there occurred the only purveyor contest of the period reported to have taken place on the high seas. On September 14, James Pearce, manager of the Yonkers Piano Company of Yonkers, New York, and holder of a bachelor's degree in piano, while en route home on the Bremen-registered steamship Werra with his wife and party of eleven, was asked by the ship's captain to organize a musical entertainment for the benefit of orphaned children of Bremen seamen lost at sea. Pearce gathered the passengers (among them the musically talented family of the United States Consul in Naples) together for an impromptu concert and contest which netted some four hundred marks for the cause.[331] After his return to Yonkers on the 21st, Pearce wired an additional two hundred dollars to the seamen's orphanage in Bremen with the stipulation that the money be used for the children's musical education.[332] One of the orphans, Hans Uhl, later came to the United States and returned Pearce's gesture of generosity by working in his Yonkers store as a piano salesman and teacher for three years (1898-1901).[333]

Purveyor-sponsored music contests in the Western states and territories during the period were much fewer in number (with only eight being reported and four documented in

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Table III, Appendix A) and, because of the later settlement of that region, slower to appear than those elsewhere in the country. They began during the 1880's and from the start took on a less traditional, more colorful character than ones back East. The earliest documented of these was held on May 26, 1886, in the warerooms of Schmoller and Mueller in Omaha as part of the company's celebration of its removal from 1309 to 1315 Farnam Street and its acquisition of the city's agency for Steinway. Schmoller and Mueller's contest, advertised as a "grand musical tourney,"[334] drew some twenty-five contestants, half of whom competed for prizes in piano, strings (violin, guitar, and banjo), winds (cornet and flute), and voice, and half for a special award to be given to the maker of, and performer on, the most original handmade musical instrument. The local newspaper reported that

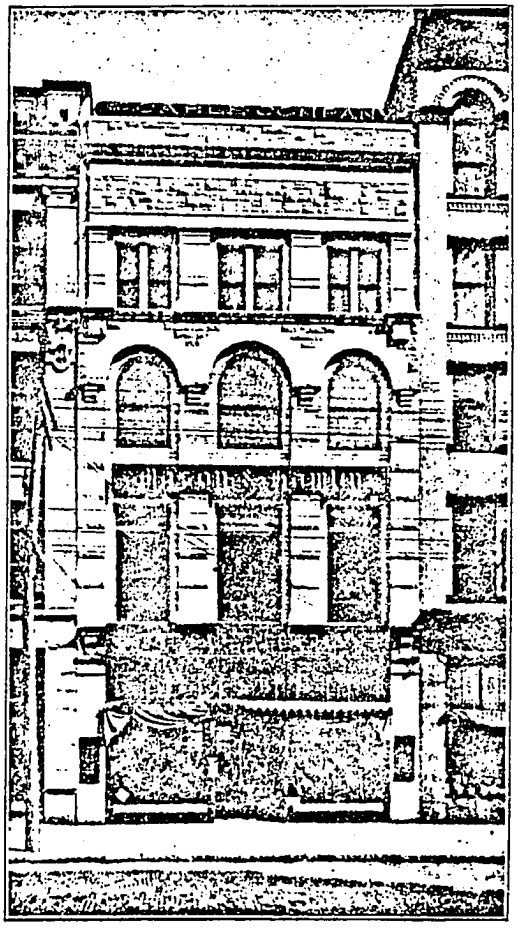
> /t/he musical tourney held yesterday by Messrs. Schmoller & Mueller was without a doubt one of the liveliest affairs ever seen in this city. All present were quite astonished by the talent of the many people who entertained at that firm's establishment . . . , and all were in unanimous agreement with the judges' verdicts.
>
> The greatest stir, however, was caused by fourteen intrepid and inventive souls who played on musical instruments made by their own hands. . . . Mr. Tom Ballard /a local blacksmith and amateur musician/ easily bested his opponents, however, with songs of his own composition which he played on a contraption made out of a horse's whip, cooking pots, and cowbells tuned to the musical scale, a washboard, and Oriental bells, all of which he let sound at once with the most remarkable artistry.[335]

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Six other purveyor contests given during the period in the United States were reported to have included a handmade instrument category, five of which occurred in the West.[336]

As noted earlier, the opening of a new store or renovation of an existing one was a favorite occasion for American piano manufacturers and merchants to hold music contests. While many of these were given to draw attention to stores' merchandise, others had as their first consideration music itself and its promotion. For example, on November 16, 1904, the Cable Company of Chicago presented as part of the opening ceremonies of its Knoxville, Tennessee, branch store at 422 Gay Street a music contest which was said to have drawn some of that city's finest young music students;[337] two years later, on August 12, 1906, the same firm rededicated its newly refurbished store in Charleston, South Carolina, with a contest described by the local press as "a fresh jewel in our city's musical crown."[338] The one given on December 13, 1904, at the new quarters of Eiler's Piano House (at the corner of Sprague Avenue and Portland Street) in Spokane, Washington, was a notable exception to standard purveyor-sponsored contests, being the period's only documented in-store ragtime piano competition. Held at the suggestion of Eiler's assistant manager (and ragtime enthusiast), Charles B. Munroe, this event (advertised in at least two issues of The Presto)[339] drew fifteen pianists from as far away as St. Louis and ranging in age from twelve to seventy-five.[340] Winners were Michael Lamston, twenty-one, of Sacramento, California (junior award) and Harvey

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Cable Piano Co., 422 Gay St.

Figure 14. Cable Piano Company branch store, 422 Gay Street, Knoxville, Tennessee. (Greater Knoxville Illustrated /Nashville: American Illustrating Company and Noel Block, 1910/, 92)

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"Ragman" Thompson of Walla Walla, Washington (senior award).[341] In late 1906, the National Association of Piano Dealers of America issued a memorandum to its members urging them to pay closer attention to the educational and artistic, as well as purely financial, benefits of sponsoring contests in conjunction with piano store openings; it said that "appreciation of music is the fountain from which springs our industry's well-being, and /store/ opening contests are good opportunities to keep the fountain flowing."[342] Two years later, the association acknowledged the much larger rewards to the trade and to the American public of purveyor sponsorship of concerts and contests in general, saying in its annual report that such sponsorship had been "of undisputed aid in effecting that current musical uplift which is universally regarded as being one of the most momentous ever witnessed in this country."[343]

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FOOTNOTES TO CHAPTER II

1. The Presto 1143 (June 11, 1908), 22.
2. The Music Trades XXVII/3 (Jan. 16, 1904), 10.
3. The Presto 1486 (Jan. 7, 1915), 14. An editorial in an earlier issue of the same periodical (1253 /July 21, 1910/, 5) pointed out the value of piano purveyors to public musical performances, saying that

> /i/t is always a pleasure . . . to receive notices of musical events and reports of concerts and recitals where the piano or player piano are necessary aids. It shows that the efforts of the dealers are being used to good purpose, for the promotors of most of these concerts are men identified in the sale of musical instruments in their localities. /Emphasis added/

4. Albany Herald (April 26, 1911).
5. Jacksonville Daily Journal (Oct. 12, 1892).
6. The Musical Courier II/66 (May 9, 1881), 343.
7. Watson's Art Journal XII/22 (April 2, 1870), 131.
8. Springfield Republican (May 17, 1857).
9. Hartford Times (Oct. 22, 1857).
10. New York Times Herald (May 3, 1858).
11. Philadelphia Inquirer (July 7, 1859).
12. Baltimore Sun (Sept. 20, 1859).
13. Ibid. (Nov. 17, 1859).
14. William Fred Betterton, "A History of Music in Davenport, Iowa, before 1900" (unpublished Ph.D. dissertation, State University of Iowa, 1962), 602.
15. American Art Journal XXXIV/15 (Sept. 1, 1883), 370.
16. Watson's Art Journal XII/21 (March 26, 1870), 146.
17. Loesser, 497.

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18. The Music Trades XXVI/16 (Oct. 17, 1903), 14. According to The Presto (991 /July 13, 1905/, 22), J. P. Tate, an elderly former lumber merchant who as a boy worked in a Birmingham, Alabama, music shop during the Confederacy, recalled a small network of dealers from Birmingham, Montgomery, and Tuscaloosa, Alabama, and Laurel and Meridian, Mississippi, which circulated pianos and performers among one another until 1864.

19. Richmond, Virginia and Raleigh, North Carolina, were reported to have resumed purveyor concerts only in 1875, and Augusta, Georgia in 1879. (American Art Journal, LI/9 /Dec. 15, 1888/, 139). Charleston had to wait until 1886, and Chattanooga and Knoxville, Tennessee until 1887 and 1889, respectively. (Ibid. XLV/23 /Sept. 25, 1886/, 366, and LII/2 /Jan. 26, 1889/, 22).

20. All information and quotations relating to this concert found in the Rochester Express (March 29, 1870), reprinted in Watson's Art Journal XX/23 (April 9, 1870), 167.

21. Ibid.

22. Ibid. The reported performances were: (1) a piano recital given by Amy Hudson of the Cincinnati Conservatory of Music on October 16, 1872, which included a Beethoven sonata, three of Mendelssohn's Songs Without Words, and Schumann's Kinderszenen (reported October 18, 1872); (2) a recital by pianist Karl Rosenfeld of Rochester (formerly of Düsseldorf, Germany) of unnamed works by Bach, Czerny, Schumann, and Henselt, presented on March 2, 1876 (reported March 3, 1876); and (3) a second concert by the Kalbfleisch Quintette Club on December 17, 1878 (reported on December 20, 1878).

23. Mary Anna Ruth Bethke, "Piano Concerts in Chicago, 1847-1890" (unpublished Master's thesis, American Conservatory of Music, Chicago, 1940), 35.

24. A. T. Andreas, History of Chicago from the Earliest Period to the Present Time, 3 vols. (Chicago: A. T. Andreas, 1885), III, 634.

25. Alfred Dolge, Pianos and Their Makers (Covina, California: Covina Publishing, 1911), reprinted 1972 by Dover Publications, New York, 350-51.

26. T. S. Ward, Ward's Guide to Chicago and Environs (Chicago: T. S. Ward, 1871), 27.

27. Andreas, III, 634.

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28. Ibid.

29. Chicago Tribune (Oct. 17, 1980).

30. Chicago Daily News (Dec. 5, 1912).

31. E. Robert Maxwell, Lyon & Healy: A Fiftieth-Year Celebration (Chicago: Privately printed, 1914), 8, 11.

32. Dolge, 353-54. According to Dena Epstein, music librarian of the University of Chicago, Lyon and Healy was sold to the Chicago Piano and Organ Company in 1980, after which its operations were reduced to the manufacture of harps. (Conversation with Ms. Epstein on Sept. 23, 1982).

33. The Visitor's Guide to Chicago (Chicago: Conally and Pratt, 1924) on page 12 of its twenty-eight pages mentions Lyon and Healy as "one of Chicago's foremost commercial patrons of music, whose concerts have given satisfaction to many a citizen and visitor over the past fifty years."

34. Cyril Ehrlich, The Piano: A History (London: J. M. Dent and Sons, 1976), 49-50.

35. Loesser, 521.

36. Chicago Daily News (Nov. 16, 1878).

37. American Art Journal XXX/4 (Oct. 17, 1879), 103.

38. Ibid.

39. Ibid. LXIV/1 (Oct. 13, 1894), 11.

40. Musical and Sewing Machine Courier I/8 (April 27, 1880), 1.

41. American Art Journal XLI/23 (Sept. 27, 1884), 365.

42. Ibid. XLII/17 (Feb. 14, 1885), 685.

43. Ibid. XLVIII/10 (Dec. 24, 1887), 149.

44. Ibid. LI/10 (Dec. 22, 1888), 153, and Jonas Chickering Centennial Celebration: In Commemoration of the Hundredth Anniversary of the Founding of the House of Chickering (Boston: Chickering and Sons, 1923), 11.

45. American Art Journal LI/11 (Dec. 29, 1888), 169.

46. Ezra Schabas, "Theodore Thomas," The New Grove Dictionary of Music and Musicians, 6th ed., 20 vols., ed Stanley Sadie (London: Macmillan, 1980), XVIII, 781-82.

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47. American Art Journal XLVII/19 (Aug. 27, 1887), 247, for all information relating to this concert.

48. Ibid.

49. The Presto 985 (May 25, 1905), 23.

50. Ibid. 1003 (Oct. 5, 1905), 13.

51. Ibid. 1171 (Dec. 24, 1908), 9.

52. American Art Journal LXXIII/5 (Nov. 5, 1898), 73.

53. Ibid. XLVIII/10 (Dec. 24, 1887), 155.

54. Ibid. XLVIII/11 (Dec. 31, 1887), 183, and Indianapolis Star (Dec. 30, 1887).

55. American Art Journal XLIX/6 (May 26, 1888), 88.

56. Jeffrey Warlock, Recollections of a Life (Boston: Small, Maynard, 1914), 37.

57. Daniel Spillane, History of the American Pianoforte (New York: D. Spillane, 1890), reprinted by Da Capo Press, New York, 1969, 112-17, for all information on Loud Brothers.

58. Dolge, 336.

59. Between 1865 and 1900 only six companies were reported to have been making pianos in Philadelphia--Schomacker, Blasius and Sons, Cunningham, Lester, Oeser, and Painter and Ewing. (Dolge, 464).

60. The Philadelphia city directories from 1865 to 1900 list a total of thirty-three firms and individuals selling pianos there during that time.

61. The New York Public Library holds a copy of one collection of these songs, Gesänge für Sonntag-Schulen mit ausgewählten Melodien und Liedern gesammelt und bearbeitet von C. J. Heppe (Philadelphia: Amerikanischer Trakat-Gesellschaft, 1866).

62. American Art Journal LI/3 (Nov. 3, 1888), 75, for all foregoing information on Heppe.

63. Ibid. Tempest reportedly gave two additional recitals in Heppe's store in 1889 and 1890, but no specific information on them was found. (Philadelphia Inquirer /May 13, 1890/).

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64. Philadelphia Inquirer (Oct. 6, 1906), and The Presto 1956 (Oct. 11, 1906), 10. After Heppe's death, his son, F. J. Heppe, assumed control of the business and carried on his father's music patronage activities, one of which was reported in The Presto's January 16, 1913, issue (1397, p. 7):

> For the seventh time a free distribution of square pianos to poor families took place last Monday at the Heppe & Sons' house in Philadelphia. Fifty pianos were given away. Applications were considered only from those having children musically inclined. The memorial fund which paid for the squares, by then curiosity items used mostly as practice instruments . . . was established by F. J. Heppe in memory of his father C. J. Heppe.

65. American Art Journal XLIX/6 (May 26, 1888), 93.

66. Ibid. LI/9 (Dec. 15, 1888), 141.

67. Ibid.

68. E. M. Brewster, "A Report on Recent Musical Activities Sponsored by American Piano Dealers," Musical Merchandise Review III/2 (Oct., 1896), 7.

69. Mary B. Crouse, "Music in Utica, 1832-1932," Utica Observer-Dispatch (March 6, 1932), for all foregoing information on music in Utica.

70. Utica Observer-Dispatch (May 4, 1891). According to the obituary, Buckingham was born on February 22, 1818, in Saybrook, Connecticut, to Amos Buckingham, a mechanic who, until his death in 1862, also taught music on Sunday afternoons at the Congregational Church in nearby Centerbrook. The boy learned music from his father, then, at age fifteen, became apprenticed to a cabinet maker. He later worked in Hartford, then, in 1844, moved to Waterville, New York, where he learned reed organ building. In 1854, he opened a small piano factory in Waterville, but was forced to close it three years later because of a financial panic which hit the country. In 1857, he moved to Utica and there sold pianos and sewing machines. In 1862, he bought a piano store at 87 Genessee Street, took on as partner local art connoisseur Andrew J. Ketchum, and shortly thereafter moved his business to 169 Genessee. In 1884, he opened a larger store at 173-75 Genessee which became the best of the region. In 1888, he took on as new partners Husin Moak, an employee of many years, and son-in-law Clifford F. Marklove, an amateur pianist, and gave his company its final name.

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71. Utica Morning Herald (May 4, 1891).

72. Utica Daily Press (May 4, 1891).

73. Susan Chesterton Little, An Autobiography (Boston: Small, Maynard, 1921), 27.

74. Utica Morning Herald (May 4, 1891).

75. Ibid. (April 5, 1890).

76. Utica Observer-Dispatch (Oct. 22, 1890).

77. American Art Journal XLI/4 (May 17, 1884), 61.

78. Utica Daily Press (May 15, 1884).

79. Savannah Morning News (Oct. 9, 1877).

80. Thomasville Times (Oct. 23, 1875).

81. Ibid.

82. Ibid. (Nov. 2, 1875). Ludden left Thomasville a prize winner as well as a music patron, having received from the fair's officers a special award for the "excellence and tasteful design" of his company's non-competing piano and organ exhibit there. (Ibid. /Nov. 6, 1875/).

83. The November 9, 1901, issue of the Valdosta Times, the newspaper of Thomasville's neighboring south Georgia town, carried the following notice:

> "The recent sale of Ludden & Bates' music stores in Savannah and other Southern cities to a New York outfit will, we trust, in no way diminish the long-standing reputation which its founders have kept for them as being among this region's most energetic and progressive boosters of good music. . . ."

84. Van Allen Bradby, Music for the Millions: the W. W. Kimball Story (Chicago: Henry Regnery, 1957), 143.

85. Ibid., 146. Liebling, born on April 4, 1851, in Pleß, came to Kimball with respectable credentials, which included studies with Heinrich Ehrlich and Theodor Kullak in Berlin, Julius Dachs in Vienna, and Liszt in Weimar, followed by seven years of music teaching in Georgetown, Kentucky (1865-1872) before moving to Chicago. (Willibald Gurlitt, "Emil Liebling," Riemann Musik-Lexikon, 12th ed., 3 vols. /Mainz: Schotts Söhne, 1961/, II, 69).

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86. Bradby, 147.

87. American Art Journal LVII/1 (April 18, 1891), 45.

88. Musical Herald V/2 (March, 1906), 3, and The Presto 1478 (Nov. 12, 1914), 9.

89. Chicago Daily News (July 23, 1907).

90. American Art Journal LX/20 (Feb. 25, 1893), 457.

91. Minneapolis Star (Oct. 21, 1895).

92. American Art Journal LXV/24 (Sept. 21, 1895), 342, New York Herald (April 7, 1897), and Chicago Tribune (Feb. 17, 1898).

93. American Art Journal LX/14 (Jan. 14, 1893), 315.

94. Ibid. LX/15 (Jan. 21, 1893), 339.

95. Birmingham Age-Herald (May 12, 1893).

96. American Art Journal LXXIII/10 (Dec. 10, 1895), 106.

97. Ibid., 102.

98. Savannah Morning News (June 6, 1897).

99. Raleigh Times (Dec. 17, 1899).

100. Baltimore Sun (Sept. 26, 1899).

101. American Art Journal LXV/26 (Oct. 5, 1895), 412.

102. New Haven Journal-Courier (April 17, 1891).

103. New York Herald (Nov. 19, 1891).

104. American Art Journal LXXVI/3 (Oct. 26, 1895), 72.

105. Ibid. LXXIII/10 (Dec. 10, 1895), 103.

106. New York Herald (March 16, 1896).

107. Boston Saturday Evening Gazette (Oct. 20, 1897).

108. American Art Journal LXXII/23 (March 6, 1898), 361.

109. Ibid. LXV/26 (Oct. 5, 1898), 71.

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110. The American Art Journal (LXXIII/20 /Aug. 19, 1899/, 319) quoted P. J. Gildemeester, manager of Krakauer Brothers' New York store, as saying that "although western piano men seem to be gaining the upper hand of late /in concert sponsorship/, they are still no match for their eastern confreres in matters of taste."

111. The Music Trades XXIII/2 (Jan. 11, 1902), 24.

112. Ibid.

113. Chicago Daily News (Feb. 7, 1902), and The Music Trades XXIII/6 (Feb. 8, 1902), 9.

114. Ibid. XXIII/13 (March 29, 1902), 31.

115. Ibid. XXIII/19 (May 10, 1902), 9.

116. Fort Worth Star Telegram (May 2, 1902).

117. Chicago Daily News (Oct. 23, 1902).

118. The Presto 853 (Nov. 13, 1902), 17.

119. The Music Trades XXV/8 (Feb. 21, 1903), 17.

120. Ibid. XXV/4 (Jan. 24, 1903), 33.

121. The Presto 853 (Nov. 13, 1902), 13.

122. Dolge, 137-152.

123. Ibid., 131.

124. Ernest Newman, The Player Piano and Its Music (London: Grant Richards, 1920), 24.

125. Alex Moszkowski, Das Pianola: Ein Beigrag zur Kunstphilosophie (Berlin: Schleisinger'sche Buch- und Musikhandlung, 1911), 14.

126. The Music Trades XXV/14 (April 4, 1903), 16.

127. Ibid. XXVII/3 (Jan. 16, 1904), 10.

128. Ibid. XXV/17 (April 25, 1903), 9.

129. The Presto 873 (March 2, 1903), 13.

130. Ibid.

131. The Music Trades XXV/14 (April 4, 1903), 17.

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132. The Presto 955 (Oct. 27, 1904), 10.

133. Ibid. 991 (July 6, 1905), 10, and Detroit Free Press (July 5, 1905).

134. Concert program of October 7, 1908, presently in the possession of the George Arents Research Library of Syracuse University (Melville Clark Collection).

135. The Presto 1212 (Oct. 7, 1909), 17.

136. Ibid. 1383 (Jan. 16, 1913), 9.

137. Ibid. 1424 (Oct. 30, 1913), 25.

138. Ibid. 1459 (July 2, 1914), 7.

139. J. Peter Holman, Industry and Philanthropy: Their Growth in America during the Last Fifty Years (New York: F. A. Munsey, 1914), 63, and William K. Allen, Modern Advertising (New York: A. L. Burt, 1915), 28.

140. Annual Bulletin of the Bush Temple Conservatory of Music (Chicago: Bush and Gerts, 1903), 4.

141. The Music Trades XXV/8 (Feb. 21, 1903), 17.

142. The Presto 950 (Sept. 22, 1904), 13.

143. The Music Trades XXVII/5 (Jan. 30, 1904), 20.

144. The Presto 1063 (Nov. 29, 1906), 14.

145. Ibid. 932 (May 19, 1904), 15.

146. Keokuk Constitution-Democrat (May 19, 1904), and The Presto 933 (May 26, 1904), 35.

147. Among those who performed in Keokuk during the period either partly or wholly under Ayers's patronage were Florence Marion Pace and Eleanor Kickham (February 13, 1905), baritones Herbert Witherspoon (December 4, 1905) and Felix T. Hughes (November 13, 1906), pianists Augusta Cottlow (February 2, 1909) and Ralph Lawton (November 30, 1909), tenor George Hamlin (December 18, 1911), soprano Sibyl Sammis McDermid and pianist James F. McDermid (October 21, 1912). (Keokuk Constitution-Democrat /March 5, 1936/)

148. Ibid. (May 19, 1904).

149. The Presto 935 (June 9, 1904), 12.

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150. Ibid.

151. Ibid. 962 (Dec. 15, 1904), 17, and Boston Globe (Jan. 21, 1905).

152. The Presto 972 (Feb. 23, 1905), 24.

153. Ibid. 976 (March 23, 1905), 18.

154. Cincinnati Enquirer (March 19, 1905).

155. The Presto 986 (May 25, 1905), 8. No explanation for the existence of Thomas's orchestra well beyond its heretofore-mentioned demise, as suggested in Smith and Nixon's advertisement, is offered, since no source was found to clarify the matter. The ensemble could possibly have been the Chicago Symphony under their former conductor's name or a group of freelance players gathered by the company just for Sherwood's tour.

156. The October 11, 1906, issue of the Atlanta Constitution noted this growing interest, saying that "more Southern ladies, and gentlemen, too, are coming to appreciate music and the fine arts as rightful parts of their lives."

157. Macon Telegraph (March 8, 1906)

158. Ibid. (Nov. 14, 1906).

159. Little Rock Arkansas Democrat (Sept. 24, 1906).

160. Savannah Morning News (Sept. 13, 1906).

161. Tallahassee Democrat (Oct. 20, 1906).

162. The Presto 1023 (Feb. 22, 1906), 13.

163. Ibid. 1027 (March 22, 1906), 25.

164. Ibid. 1062 (Nov. 22, 1906), 19.

165. Ibid. 1042 (July 5, 1906), 8.

166. Birmingham Age-Herald (Nov. 17, 1906).

167. The Presto 1062 (Nov. 22, 1906), 21.

168. Philadelphia Inquirer (Feb. 25, 1906).

169. The Presto 1025 (March 8, 1906).

170. Ibid. 1063 (Nov. 29, 1906), 11, and 1066 (Dec. 20, 1906), 10.

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171. The Presto 1066 (Dec. 20, 1906), 10.

172. Milwaukee Journal (March 2, 1906).

173. Ibid. (Dec. 19, 1906).

174. The Presto 1062 (Nov. 22, 1906), 19. The quartet repeated their program twice at Wells's Seattle store, then the following week took it on tour to the neighboring cities of Everett, Bremerton, and Auburn, with transportation of themselves and their pianos provided for by Wells.

175. Ibid. 1081 (April 4, 1907), 6, for all foregoing information on Miss Love's tour.

176. The Rochester Express (March 26, 1907) described Miss Love's playing as "very refined and mature for so young an artiste" and extended thanks to Bush for his "rare generosity in bringing to Rochester music of such high calibre."

177. The Presto 1081 (April 4, 1907), 11.

178. Ibid. 1084 (April 25, 1907), 9.

179. Boston Globe (April 23, 1907).

180. The Presto 1089 (May 30, 1907), 23, for all foregoing information on Louis Ebel.

181. Portland Oregonian (August 24, 1907).

182. New Orleans Picayune (Nov. 15, 1907).

183. Kansas City Star (Feb. 23, 1908).

184. The Presto 1134 (April 9, 1908), 8.

185. Baltimore Sun (April 20, 1908).

186. Op. cit. 1137 (April 30, 1908), 12.

187. Thomasville Times (July 5, 1908).

188. The Presto 1158 (Sept. 24, 1908), 13. Menth also taught music at his store at 1831 West 54th Street in Cleveland, and presented recitals in its music room.

189. Northwest Arkansas Times (Sept. 19, 1908).

190. Dothan Eagle (Sept. 25, 1908).

191. Ibid. (March 13, 1909).

192. The Presto 1171 (Dec. 14, 1908), 9.

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193. Bush Temple Bulletin (1908), 3.

194. Savannah Morning News (Dec. 17, 1908).

195. The Presto 1199 (July 8, 1909), 23.

196. The invited student, Mavis Darnett, received a bachelor of music degree from the Bush Conservatory in 1912, and later settled in Chicago, where she worked as a music teacher and vocal accompanist until her death on March 18, 1943. (Chicago Tribune /March 19, 1943/).

197. The Presto 1199 (July 8, 1909), 23.

198. Ibid. 1225 (Jan. 6, 1910), 154.

199. American Art Journal XLIV/19 (Nov. 23, 1889), 301.

200. Loesser, 536.

201. American Art Journal LXIII/6 (Nov. 12, 1898), 91.

202. Broadwood was the first European piano manufacturer to seek regular association of its instruments with prominent musicians, when during the late eighteenth and early nineteenth centuries it placed them at the disposal of Haydn, Beethoven, Dussek, Hummel, and others. Broadwood's chief London competitor, Muzio Clementi, was both a renowned composer and entrepeneur whose piano company (beginning as Longman and Broderip in the early 1790's, going through Longman, Clementi and Company, and Clementi, Banger, Hyde, Collard and Davis, then emerging in 1802 as Clementi and Company) produced high-quality products. Clementi was also the continent's first great purveyor-demonstrator and piano sales agent, with his company's branches set up in St. Petersburg, Leipzig, and Vienna. Later in the century, Austrian-born Ignaz Pleyel sought out well-known musicians to play his pianos in Paris, and in 1839 built the Sal Pleyel at No. 9 rue Cadet specifically to show off the keyboard skills of one of his brightest "stars," Friedrich Kalkbrenner. (Loesser, 241, 242, and 346).

203. An editorial comment in the silver anniversary edition of the American Art Journal (LXIX/1 /April 16, 1892/, 14) reflected on this lack, then went on to say that "the support which the American piano trade gave to musicians in the younger days of this Republic cannot be ignored, for it was that trade which helped to provide them with sustenance and encouragement for their art frequently absent otherwise in their various localities."

204. Ibid. LXIII/6 (Nov. 12, 1898), 91.

205. Loesser, 484-85.

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206. Ibid.

207. Published statements by two Chickering employees during the 1850's and 1860's contradict this claim: one by J. M. Price which suggested that the company took more in fame and profit from Gottschalk than it gave him (American Art Journal XLVI/23 /March 26, 1887/, 343), and one by Daniel Hill which intimated that Thomas Chickering (who supervised the construction of the pianos used in Gottschalk's tours) privately regarded the pianist as a high-class promoter of his firm's instruments (Ibid. LII/1 /Jan. 19, 1889/, 17). Both statements, however, carry the suspicion of bias, since Price later worked for Steinway and Hill for Kimball. (S. T. Black, The Music Trades: A Look at Some of Its Prominent Manufacturers, Dealers, and Craftsmen /Chicago: A. C. McClurg, 1884/, 33, 41).

208. Loesser, 514-15.

209. Albert K. Thomas, Commerce and Industry in New York City (New York: Carlton and Lanahan, 1873), 68.

210. Op. cit., 515.

211. Ibid.

212. Theodore Steinway, People and Pianos, 2nd ed. (New York: Steinway and Sons, 1961), 34, and conversation with Henry Z. Steinway, April 26, 1984.

213. Loesser, 532. Despite his aversion to being seen as an advertiser for Chickering, von Bülow did enjoy playing the company's pianos, as indicated in a letter to Karl Klindworth dated November 24, 1875, and written from New York. In it he said that "Chickering's gorgeous pianos--undeniably the best in both worlds--have made me into a first-rate pianist. Certainly I practice as I never did before: four hours a day, on an average. Enfin, I enjoy myself and my music." (Scott Goddard, ed. and Hannah Walter, trans., Letters of Hans von Bülow to Richard Wagner and Others /New York: Knopf, 1931/, reprinted /New York: Da Capo, 1979/, 13).

214. Loesser, 532.

215. American Art Journal XXXIV/14 (July 28, 1883), 264.

216. Ibid. XLI/4 (May 17, 1884), 63.

217. Rive-King's itinerary for the Chickering tour, as published in the October 9, 1886, issue of the American Art Journal (XLV/25, p. 384), was: Boston (Oct. 15 and 16); Troy (Oct. 21), Albany, Poughkeepsie, Hudson, Kingston, Utica, Syracuse, Auburn, Binghamton, Ithica, Cortland,

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Watertown, Oswego, Canandaigua, Elmira, Rochester, Genesco, Dunkirk, Lockport, Buffalo, Titusville, and Bradford, New York; Pittsburgh, Pennsylvania; Lexington and Louisville, Kentucky; Indianapolis, Evansville, Bloomington, Peoria, and Galesburgh, Illinois; St. Louis, Springfield, Joplin, and Hannibal, Missouri; Lincoln and Omaha, Nebraska; Council Bluffs, Des Moines, Oskaloosa, Burlington, Davenport, Rock Island, Iowa City, and Cedar Rapids, Iowa; Minneapolis (Dec. 17), St. Paul, Mankato (Dec. 20), Winona, Eau Oshkosh, Ripon, Fond du Lac, and Portage City, Minnesota; Madison, Watertown, and Milco, Wisconsin; Detroit, Grand Rapids, Kalamazoo, Battle Creek, Adrian, Saginaw (Jan. 19, 1887), Bay City (Jan. 20), Lansing (Jan. 21), and Port Huron, Michigan; London, St. Thomas, Toronto, Hamilton, and Ottawa, Ontario; Montreal and Quebec, Quebec; Baltimore, Maryland; Philadelphia; and New York (March 17, 1887).

218. Boston Gazette (Oct. 16, 1886).

219. Troy Northern Budget (Oct. 24, 1886).

220. Minneapolis Tribune (Dec. 18, 1886).

221. Mankato Review (Dec. 13, 1886).

222. Saginaw Courier (Jan. 20, 1887).

223. Ibid.

224. Bay City Tribune (Jan. 21, 1887). Of the attractions in the Y. M. C. A. series for that year (seven in all), Rivé-King's recital was the best attended. (John H. Gore, "A History of Platform and Stage in Bay City, Michigan in the Nineteenth Century" /unpublished Ph.D. dissertation, Wayne State University, 1966/, 362).

225. American Art Journal XLV/25 (Oct. 9, 1886), 384.

226. Boston Gazette (April 7, 1887), and Baltimore Sun (April 13, 1887).

227. Springfield Republican (Dec. 9, 1886).

228. American Art Journal XLVI/16 (April 16, 1887), 432.

229. Loesser, 533.

230. Ibid.

231. Ibid.,534.

232. American Art Journal XLVIII/25 (April 7, 1888), 403.

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233. The Presto 801 (Nov. 4, 1901), 11.

234. Ibid. 1022 (Feb. 15, 1906), 19.

235. Ibid. 1159 (Oct. 1, 1908), 17.

236. American Art Journal XLVIII/15 (Jan. 28, 1888), 237.

237. Ibid. LXIV/3 (Oct. 27, 1894), 163.

238. The Presto 918 (Feb. 11, 1904), 9, and 1373 (Nov. 7, 1912), 4. Bauer's 1904 tour was interrupted briefly when Mason and Hamlin, facing bankruptcy, was sold to the Cable Company on February 1. Fresh funds were allocated by Cable, however, to keep the tour going, and on February 11, The Presto reported that "/t/he Mason & Hamlin piano will continue to delight concert goers and Harold Bauer's interrupted tours have already resumed."

239. Ibid.

240. Ibid. 921 (March 3, 1904), 12, recording a comment by T. M. Harrimore, a Mason and Hamlin assistant vice president, that "our plan in this regard is to bring the best available music, and its performers, to the American public in an entertaining way."

241. American Art Journal LXXVI/6 (Nov. 3, 1900), 7.

242. The Presto 1022 (Feb. 15, 1906), 13.

243. Ibid. 1134 (April 9, 1908), front cover.

244. Ibid. 1110 (Oct. 24, 1907), 13, and 1210 (Sept. 23, 1909), 27.

245. American Art Journal LXXIII/25 (Sept. 23, 1899), 397.

246. Ibid. XLLVIII/13 (Dec. 28, 1901), 207.

247. The Presto 1053 (Sept. 20, 1906), 23.

248. Ibid. 985 (May 18, 1905), 8.

249. Ibid. 1056 (Oct. 11, 1906), 14.

250. American Art Journal XXVII/21 (Aug. 24, 1901), 333.

251. Cincinnati Enquirer (Oct. 4 and 29, 1906), and The Presto 1056 (Oct. 11, 1906), 17.

252. The Music Trades XXV/7 (Feb. 14, 1902), 33.

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253. The Presto 1174 (Jan. 14, 1909), 21. Rivé-King's tour began on January 11, 1909, in Mobile, Alabama, then proceeded to Montgomery, Birmingham, Atlanta, Memphis, St. Louis, and Lincoln, Illinois, before ending in Chicago.

254. The Presto 1318 (Oct. 19, 1911), 14.

255. Plans for a separate volume of this study to be made up of purveyors' documentary materials had to be abandoned because so little was available for inclusion.

256. I am grateful to Constance McCrory, great-granddaughter of Smith's brother, Howard M. Smith (1881-1938), and present owner of the diary, for permission to quote from its pages.

257. The Presto 1098 (Aug. 1, 1907), 25.

258. Ibid. 1110 (Oct. 24, 1907), 16.

259. Chicago Tribune (March 19, 1908), and The Presto 1131 (March 19, 1908), 12.

260. Otakar Šourek, Antonín Dvořák: Letters and Reminiscences (Prague: Artaria, 1954), 156.

261. Smith diary, 7 (page numbers added).

262. Ibid., 13.

263. One of these conversations, reported not by Smith but by Thomas Able, a pianist and salesman for Kimball's tour host in New Orleans, Junius Hart, had as its main topic a plan by Kimball to set up a music school with Hart in that city, to be directed by Elvyn. According to Able, Elvyn suggested the school to Kimball as a way of enhancing his company's image in the Southeast and giving Gulf States music students the opportunity for training comparable to that found at the Southwestern Conservatory of Music in Dallas, Texas (see this chapter,). A disagreement between Kimball and Hart over funding for the proposed school killed the plan, however. (Thomas Able, Memoirs /Baton Rouge: Privately printed, 1927/, 34.

264. Smith diary, 33.

265. The Presto 1261 (Oct. 16, 1910), 12.

266. Clarence T. Whigham, Notes of a Piano Man: Observations of Forty Years in the Trade (New York: Wintemute-Sawyer, 1911), 27.

267. Watson's Art Journal XII/18 (March 5, 1870), 119; The Musical Courier VIII/9 (Feb. 27, 1884), 130; and The Presto 1096 (July 18, 1907), 14.

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268. T. F. Chandler, amateur baritone, gardener, and manager of the Cable Company's Des Moines, Iowa, branch store, put the matter horticulturally: "Music contests are like morning sunshine--both entice young sprouts to open to the outside world their hidden treasures, and both give nourishment for later maturity." (Des Moines Register /Dec. 10, 1905/, reporting on a contest for children held in Cable's store the day before).

269. The Presto 985 (May 18, 1905), 17.

270. Savannah Morning News (May 7, 1878).

271. Whigham, 42.

272. Arthur Medville Hastings, A Guided Tour of Musical Establishments and Events in Boston during the Year 1859 (Boston: R. F. Walcutt, 1860), 43.

273. Eichberg (1824-1893), born in Düsseldorf, emigrated to the United States in 1856 and settled in New York. Three years later, he moved to Boston to take up duties as director of the Museum Concerts and, later, of the Boston Conservatory of Music. (Baker's Biographical Dictionary of Musicians, rev. Nicolas Slonimsky /New York: G. Schirmer, 1978/, 426).

274. Hastings, 44.

275. Boston Gazette (Oct. 8, 1859).

276. New York Herald (Oct. 22, 1879).

277. Boston Gazette (Oct. 11, 1859).

278. Charleston News and Courier (April 9, 1861).

279. The first of these was given in October of 1862 in the New York warerooms of Hardman, Peck, and Company (Watson's Art Journal XII/19 /March 13, 1870/, 79); the second took place in March of 1863 at the headquarters of B. Schoninger of New Haven, Connecticut (Ibid., 80).

280. G. M. Hill, quoted in Seymour, 108.

281. Cincinnati Enquirer (April 15, 1868).

282. Savannah Morning News (Dec. 4, 1870).

283. St. Louis Post-Dispatch (March 7, 1879).

284. St. Charles Tribune (May 23, 1879), quoted in William R. Harris, A Short History of St. Louis and Its Neighboring Cities (New York: Harper and Brothers, 1880), 47.

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285. The Presto 1243 (May 12, 1910), 23.

286. Schmidt, a native of Evansville, in 1876 purchased the music shop of P. J. Dittoe at 111 Main Street and expanded its operations. (Industries of Evansville: Trade, Commerce and Manufacture /Evansville: Coen and Land, 1880/, 152). He rehearsed his band on the store's second floor and set up teaching studios on the third. (Evansville Daily Journal /Sept. 17, 1880/).

287. Evansville Daily Journal (July 12, 1881), and American Art Journal XL/16 (Aug. 9, 1884), 253.

288. The participating ensembles and their directors were: the Owensville Trombone Band (J. W. Thomas), the Poseyville Cornet Band (Thomas A. Fletchall), the Jasper Star Band (Tobe Zoeller), Tell City Mechanics' Band (John Mouschke), Vincennes Union Band (W. Busching), Terre Haute Ringgold Band (Joe Breming), Warren's Crescent City Band (G. W. Warren), Princeton Cornet Band (C. W. Benton), Wadesville Cornet Band (O. W. Stephens), Huntingburgh Cornet Band (H. A. Schults), Major Leich's Martial Band (A. Leich), Ferdinand Cornet Band (H. Lambers), Henderson Cornet Band (A. Tonini), Cannelton Acme Cornet Band (Charles Snyder), and the Tell City Star Band (A. Obrecht). (Evansville Daily Journal /Aug. 3, 1884/).

289. Ibid. (Aug. 2, 1884).

290. Ibid.

291. Ibid. (Aug. 4, 1884).

292. Ibid. (Aug. 5, 1884). On the last day of the tournament, the combined bands again paraded through the streets of Evansville, two hundred seventy-eight men marching ten abreast and twenty-seven platoons deep, to the beat of a percussion section dominated by a nine-foot bass drum. (American Art Journal XL/16 /Aug. 9, 1884/, 253).

293. Evansville Daily Journal (Aug. 5, 1884).

294. Ibid. (Sept. 27, 1893). Schmidt was listed in the Evansville city directories until 1887, the same year of a listing of "Schmidt Mrs. Chas. F. widow, res 713 Cherry." Thereafter, the store was listed as "C. Schmidt & Co." (1888) and "Schmidt's Music House" (1891). Thus, Schmidt died during either 1886 or 1887.

295. Heinrich Pels, Bericht einer Reise durch die südlichen Vereinigten Staaten von Amerika, mit besonderem Hinblicke auf die musikalischen Bedingungen jenes Gebiets (Kiel: Druck von H. Fiencke, 1886), 39-40.

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296. American Art Journal XLII/1 (Oct. 25, 1884), 14.

297. Ibid.

298. Horace Barker, concert manager for Balmer and Weber of St. Louis, cited this as the reason for the requirement that all contestants participating in his firm's piano contest on July 4, 1883, include in their performances two fantasies on patriotic airs specially written for the event. (Ibid. XXXIV/11 /July 7, 1883/, 168-69).

299. The piano contest sponsored by Marshall and Wendell of Milwaukee on December 21, 1887, used a fixed repertoire list at the urging of Margaret Childs, contest adjudicator and fresh graduate of the New England Conservatory, who sought to transfer something of that school's prestige to Milwaukee by emulating its competitions' fixed-repertoire policy. (The Musical Courier XV/63 /Dec. 27, 1887/, 317).

300. American Art Journal XXXIV/11 (July 7, 1883), 168-69.

301. Ibid.

302. Ibid.

303. Milwaukee Journal (Dec. 11, 1887).

304. Op. cit.

305. Ibid. XLIII/23 (Oct. 3, 1885), 381.

306. Detroit Free Press (July 6, 1883).

307. In a contest sponsored by Chickering in its New York store on October 17, 1886, Harold Conally, a young pianist from Topeka, Kansas, who had come to Manhattan for music studies, reached the final round of competition but objected to having to play from a fixed-repertoire list. He argued for the right to choose his own pieces but was refused, whereupon he shouted a stream of invective which cost him a jail sentence and fine for public obscenity. Frank Chickering, however, was apparently impressed enough with Conally's talents to have charges against him dropped (after Conally signed a written apology) and sponsor him in a recital later that year in Chickering Hall. (New York Herald /Dec. 14, 1886/, and American Art Journal XLIX/9 /Dec. 18, 1886/, 149).

308. American Art Journal XXXIV/11 (July 7, 1883), 168-69.

309. Ibid.

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310. American Art Journal XXXIV/11 (July 7, 1883), 168-69.

311. Ibid.

312. Ibid.

313. Utica Observer-Dispatch (Dec. 19, 1883).

314. Ibid.

315. Little, 27.

316. The Grand Conservatory was founded in 1874 by Ernst Eberhard (b. 1837), a native of Westphalen, Germany, who, after studies in organ in Hannover, in 1852 came to the United States. He taught music for a year in Washington, D. C., then in 1853 moved to New York, where he later held several church organ posts. In 1874, he opened the Grand Conservatory on 23rd Street, and in 1884 received a state charter for it. In 1889, the school removed to 98 Fifth Avenue at 15th Street. (American Art Journal XLVI/23 /March 26, 1889/, 278). A grant from Weber of one hundred dollars that same year enabled the conservatory to make a substantial addition to its library. (New York Herald /Sept. 19, 1889/).

317. American Art Journal XLI/2 (May 3, 1884), 27.

318. Ibid.

319. Haines (1824-1900), described by Dolge as "a born financier and shrewd business man" (p. 295), on one earlier occasion vied with Weber in an ostensible act of music patronage when in November of 1879 he won out over his rival in a bid to place five pianos in New York's public school music classes. Later advertisements for the company boasted its altruism in helping the city's children learn music better, but failed to mention the fact that Haines Brothers made a profit of over five thousand dollars in sales of their pianos as a result of publicity given the donation. (Albert H. Fisher, "The Work of Piano Manufacturers in the Progress of Music in New York," Proceedings of the Fourth Bi-Annual Meeting of the National Association of Piano Manufacturers of America, New York Chapter /New York: Grafton Press, 1898/, 11).

320. American Art Journal LI/8 (June 14, 1884), 79.

321. Brooklyn Eagle (May 5, 1887), and American Art Journal XLVIII/10 (Dec. 24, 1887), 150. In June of 1905, John V. Steger, founder of the Steger and Sons Piano Company of Chicago (1879), established gold and silver medals in piano performance at the Steger School of Music in that city. (The Presto 978 /April 6, 1905/, 19).

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322. The Presto 975 (March 16, 1905), 16.

323. Opal Bowles Carlton, Magnolia Days: Recollections of a Southern Life (Jacksonville, Florida: Adams Printing and Publishing, 1926), 13.

324. Savannah Morning News (April 7, 1885).

325. American Art Journal XLIII/23 (Oct. 3, 1885), 381.

326. The Presto 1063 (Nov. 29, 1906), 16.

327. Ibid. 1034 (May 10, 1906), 22.

328. Chicago Tribune (March 3, 1907).

329. The Presto 1378 (Dec. 12, 1912), 18.

330. Annual Yearbook of the Bush Temple Conservatory of Music (Chicago: Bush and Gerts, 1909), 17.

331. American Art Journal XLIII/23 (Oct. 3, 1885), 381.

332. New York Herald (Oct. 7, 1885).

333. New York Staats-Zeitung (Feb. 16, 1902).

334. Omaha World-Herald (June 11, 1886).

335. Ibid. In 1897, Schmoller and Mueller moved to Dodge Street between 15th and 16th Streets, and there continued its music patronage activities in a second-floor music room. (Letter of February 22, 1983, from Dr. James B. Peterson, music librarian of the University of Nebraska at Omaha).

336. See Table III, Appendix A, page 395.

337. The Presto 958 (Nov. 24, 1904), 12.

338. Ibid. 1055 (Oct. 4, 1906), 16.

339. Ibid. 955 (Oct. 27, 1904), 14, and 958 (Nov. 17, 1904), 11.

340. Ibid. 962 (Dec. 15, 1904), 10.

341. Ibid.

342. Entertainment Trades Review II/3 (Dec., 1906), 7.

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Chapter III

THE PURVEYOR AS PUBLISHER

Of the approximately twenty-four hundred piano manufacturers and merchants active in the United States between 1851 and 1914,[1] eighty-seven were listed as having been involved in music publishing as well.[2] This fact, while informative, is by itself of little relevance to this study, since music publishing was thought of at that time (as today) as an activity of business rather than of patronage. However, insofar as some of those eighty-seven went to the trouble and expense of going outside their primary area of expertise in the music trade to commit to print original music and writings on music by Americans, their efforts may be said to come under the definition of music patronage posited at the beginning of this study. Such efforts were definitely within Jonas Chickering's concept of patronage as expressed in his 1851 letter to Hardman and are for that reason alone, if for no other, eligible for examination at this point.

A few general comments should be made before examining purveyor patronage-publishing in detail. First, publishing original music and writings on music was a much less common enterprise among American purveyors of the period than sponsoring concerts and recitals, tours of piano virtuosos, and music contests, largely because of the smaller

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public demand the greater expense involved; not many were willing to invest in a printing press, ink, and paper to publish themselves material which could easily be done by established music publishers.[3] Second, material which was published by purveyors for the most part paralleled that of commercial publishing houses: sheet music, books and pamphlets about music, music newsletters, and music periodicals.[4] In addition, some purveyors, such as John Church of Cincinnati, issued a comparatively wide range of publications,[5] while others, such as Will L. Thompson of East Liverpool, Ohio, concentrated on one or two genres (in Thompson's case, popular songs and hymns).[6] Composers and authors whose work was published first by purveyors (other then purveyors themselves, who occasionally took up the writer's pen) were almost always prior friends, relatives, or employees of the purveyors; in cities large and small, personal familiarity was an important factor in purveyors' decisions to publish.[7] Payment for published work was usually small in the form of a royalty or flat fee,[8] while distribution was most often over-the-counter in a small number of stores and free-with-purchase (of a piano or other item) in a slightly larger number.[9] Although insufficient material was available to accurately gauge the value of every purveyor's publishing-as-patronage activities to their various communities, sources suggest that those who took the initiative in putting works of American composers and authors into print enjoyed greater business and social success than those who did not.[10]

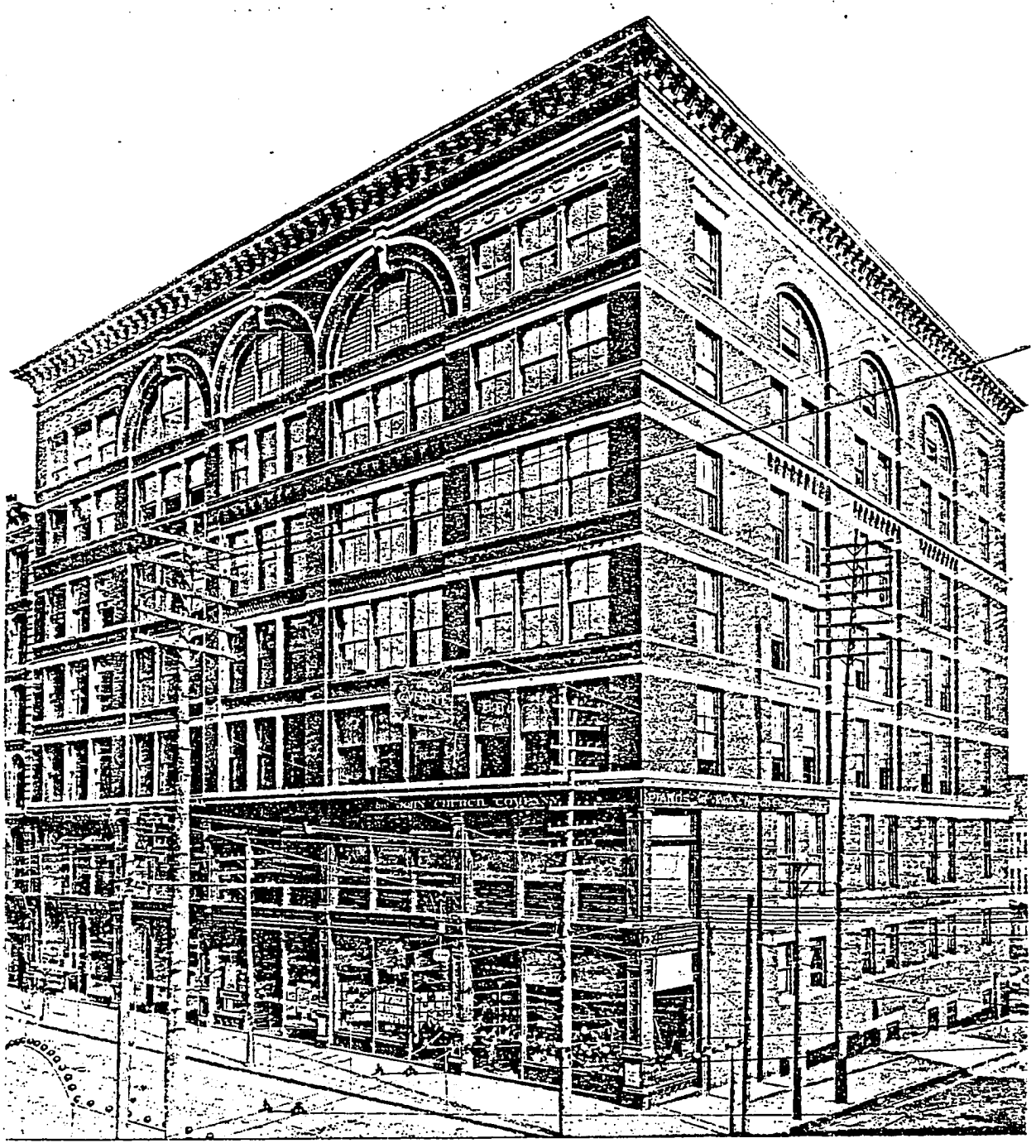
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Sheet Music

Music printed in single sheet and bound volume form was the most common item published by American piano purveyors of the period. As in commercial publishing, popular songs and piano arrangements of them, simple works for piano and other instruments, hymns, and short choral pieces consumed the most ink; larger-scale works such as symphonies, concertos, oratorios, and operas, because of higher engraving costs and poorer prospects for their sale, were rarely printed by purveyors.

Among the most active purveyor-publishers of sheet music, particularly of American composers, were John Church, Lyon and Healy, and Robert Loud. Church (1834-1890) began his career in the music trade in publishing rather than in piano selling, taking his first job in 1848 at age fourteen with Oliver Ditson. In 1859, he left Ditson and moved from Boston to Cincinnati, where he opened a music store at 66 West Fourth Street.[11] There his business prospered enough for him to give it the name of John Church and Company in 1869, then expanded further when in 1872 he purchased the music book plates of the Chicago publishing house of Root and Cady, as well as the musical instrument stock of its subsidiary, Root and Sons Music Company.[12] In 1884, Church began publishing a small number of compositions by Cincinnati composers who up until that time had had none of their works issued in print. Among these compositions were the popular songs, "Dear Doris," "The Morningbird's Song," and "September Shadows," by Arthur S. Trumble,[13] the hymns "Waiting for Jesus," "Sing Ye People a New Song," and

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THE JOHN CHURCH COMPANY.

Figure 15. The John Church Company headquarters, Cincinnati, Ohio, circa 1900. (George M. Roe, Cincinnati, Queen City of the West /Cincinnati: n.p., 1902/, 228)

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"Rejoice, Our Lord is King," by Harry Potter Larkin,[14] three piano two-steps by a Mrs. Duberry,[15] and a set of piano etudes by J. Mueller.[16] Lyon and Healy emphasized works for piano and harp in their publication of original American Music; their catalog for 1887, for example, contains seventeen different pieces for those instruments composed that year by various Chicago and upper Midwestern composers.[17] Robert Loud, a Buffalo piano and sheet music dealer, during the first years of the twentieth century published a sizable number of songs by local tunesmiths, among which were "Swallow's Return" and "Robin's Return," by Leander Fisher, "Wedding Music," by John Lund, and "The Little Cart Left on the Lawn," by Anna Grove McClellan; other Buffalo composers whose songs Loud printed include Henry J. Lautz, George Henry Riegelmann, Angelo M. Read, and James Bodewalt.[18]

Other purveyors previously mentioned also published new music by American composers. In 1881, Ludden and Bates put out The Southern Belle Waltz and Colonel Mosby's Waltz Two-Step for piano by Savannah composer Donald J. O'Rourke,[19] and in 1884 issued a small collection of hymns by Harold K. Ott, a Methodist minister also of Savannah.[20] In September of 1889, Philip Werlein stocked the counters of his New Orleans store with fresh copies of "My Darling's in Heaven" and "Remember Me," two songs penned by one of his employees, Edward Dekalb.[21] That same month, H. G. Hollenberg treated Little Rock, Arkansas, music lovers to free-with-purchase copies of the Ozark Nocturne, a confection for piano composed

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by that city's Italian-born bandmaster and music teacher, Vittorio Magaldi, whose studio at 1008 Main Street served as a gathering spot for Little Rock musicians and students.[22] In 1894, the San Francisco piano dealership of Sherman, Clay and Company added to its small publications list Spring Flowers, a set of children's piano pieces written by local music teacher Hattie Mae Swan, who with the earnings from her work built a six-studio addition to her home overlooking the San Francisco Bay;[23] two years later, she had three other sets published by the same company.[24] In April of 1898, the Whitney and Currier Music Company of Toledo, Ohio, published a song cycle for tenor with religious texts by Kenneth L. Basemore, organist for one of that city's Presbyterian churches: the work, Psalms of Prayer and Praise, proved sufficiently popular to be distributed nationally the following year by one of Whitney and Currier's correspondent music publishers in Chicago.[25] In early 1903, Bush and Gerts issued one of its first publications of original American music, two sets of piano variations on "Hail, Columbia," both composed by Chicago pianist Charles Sauter.[26] The Star Piano Company of Richmond, Indiana, followed suit two months later with its own set of variations on the same tune, written by Richmond composer and music teacher Irene Williams.[27] In October of 1904, Bollman Brothers of St. Louis published a collection of songs composed by some of that city's children and opened a savings account in a local bank to deposit

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the earnings from the collection (divided equally among the ten young composers).[28] And in May of 1909, E. E. Forbes of Birmingham brought out a group of songs based on poems by local poet Catherine Mason; the songs' composers, Elizabeth Bartley, Mary Ellen Sprague, and Ida Greene, were said to be students of Mrs. B. R. Cooper, one of several teachers who maintained private studios in Forbes's Birmingham store.[29]

Surprising venues for American piano purveyors' publishing activity were Western mining camps and towns. According to one source, their inhabitants were, per capita, among the nation's most avid consumers of luxury goods and services during the late nineteenth and early twentieth centuries.[30] Since their beginnings in the first half of the nineteenth century, these settlements generated a strong demand for entertainment and frequently attracted prominent musical and dramatic performers with their promise of generous payment in gold and silver.[31] In those camps and towns which did not quickly "go bust," the influx of educated Easterners and immigrants looking for new places to live and work brought a rapid rise in literacy, both in the printed word and in printed music, so that by the early 1880's reports in newspapers and music trade journals of ever-increasing shipments of pianos and sheet music from New York, Boston, Chicago, and St. Louis became commonplace.[32] Eventually, fledgling tunesmiths and composers began to emerge from the raw clapboard dwellings and muddy streets of these settlements, and piano dealers were often on hand to give their songs and instrumental "numbers" renown

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through publication. Albert Schieffelin, prospector, real estate dealer, and founder of Tombstone, Arizona, became wealthy from his mines in Cochise County during the 1870's and 80's, but, being a reportedly unselfish man, shared part of his fortune with his fellow townspeople by building churches, saloons (apparently to his mind unconflicting places of public gathering), and other edifices in Tombstone. In 1881, he erected Shieffelin Hall, a spacious structure at the corner of Fremont and Fourth Streets, and there presented regular performing arts attractions;[33] shortly thereafter, he converted one of the hall's rear rooms into a piano and sheet music shop, where he sold pirated copies of well-known songs of the day and original versions of lesser-known ones by local composers.[34] In Cornucopia, Oregon, miners' and lumberjacks' feet were kept tapping during the mid-1880's by pianist and piano dealer Will T. Jarvis, who in his store and in one of the town's five saloons performed songs composed by himself and fellow tunesmith "Happy" Daniels.[35] Encampment, Wyoming, enjoyed a brief but prosperous existence (1903-08, opening and closing with nearby tin mines) and imported many music-related goods and services. One of the town's piano dealers, Timothy Bird, held regular musicales and poetry readings in his store for the local literary and music club, and often included in them original songs by Encampment musicians which he printed on his hand press.[36] Purveyor presses were also to be found in the mining towns of Virginia City, Nevada, White Oaks, New Mexico, and Idaho City, Idaho,[37] but nothing specific about

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their owners or the works which issued from them was uncovered.

Piano manufacturers, in contrast to merchants, published little sheet music, preferring to leave that activity to publishing houses. The few works which they did publish were almost always composed by employees with demonstrated compositional talent or in connection with some advertising scheme. In one example of the former, Krakauer Brothers between 1882 and 1888 published under its imprint at least ten popular songs by one of its regional sales managers, J. M. Whittaker, which included "novelty" songs such as "Kittens on the Keys," "Whistling on the Rooftops," and "Phantom Fingers."[38] Certainly the most widely publicized example of the latter occurred in 1905, when Kranich and Bach of New York published a novelette by Joseph Gray Kitchell entitled The Kranbach Nocturne, whose story revolved about a five-note musical theme. The book also contained factual opinions of several prominent musicians of the day (such as Caruso, Wilhelmina Nordica, Rivé-King, and Bloomfield-Zeisler) on emotion in music and the piano's ability to arouse and express that emotion.[39] Shortly after releasing the book, Kranich and Bach, in a move to obtain names of new prospects for its pianos, took out half and full-page advertisements in thirteen national general-interest periodicals announcing a contest for the best original piano work to be written using the five-note theme, with a new Kranich and Bach grand as prize.[40] The contest closed on September 1, 1905, and on the 20th, the judges (Alexander Lambert, founder of the New York College of Music; A. J. Goodrich, writer on music; Homer

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Norris, music theorist; William C. Carl, organist; and Bruno Oscar Klein and Clement R. Gale, music teachers) decided in favor of a work bearing the same name as that of the novelette and composed by Homer N. Bartlett (reproduced in Appendix B, pages 486-98).[41] On November 14, 1905, Bartlett received his prize and a solid silver plate bearing his name at a banquet given to invited members of the New York music and music trade communities by Kranich and Bach at Manhattan's Lotus Club (where menu cards "as chaste and quietly elegant as any that ever signalized such events of this club" were used).[42] The Presto, in its coverage of the event, commended the contest's sponsor for its benefaction and declared that

> /i/t is a signal mark of the advanced enterprise of Kranich & Bach that in their advertising plays /sic/ there should have been included a feature that cannot help but encourage and stimulate among American students an ambition to lift the standard of composition and to reward in a manner equally graceful and liberal.[43]

Bartlett's work was later printed by Kranich and Bach and sent free to those who filled out and sent in coupons appearing in a second advertisement placed in the November, 1905, issues of the aforementioned periodicals.[44] An arrangement for string quartet and for orchestra (which, according to The Presto, "always carr/ies/ its own unobtrusive advertisement") was also commissioned from Bartlett and issued by the company.[45]

Since the primary beneficiaries of purveyor sheet music publishing during the period were composers, it might be expected that some record would exist of the benefits of this

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activity to them as described in their own words. Such record does exist, in at least six different sources of the period. Two of these sources were general-interest periodicals, two music trade journals, one a newspaper, and one a collection of memoirs, all of which contained relevant writings by minor composers of popular songs and light instrumental works. The first such writing was a letter to the editor of The Western Spectator (a short-lived news magazine published in Chicago from 1876 to 1880) written in 1879 by James. M. Wait, which read:

> Dear Sir:
>
> I have the pleasure to inform you that, in direct result of your recent appeal to members of the music trades /to increase their promotion of American music, made in the March, 1879, issue/, Mr. T. M. Hammon of the Cross & Ambuhl hous in this city has consented to publish three of my newest songs entirely at his own expense. He has further indicated his promise to publish any future songs of mine deemed suitable in a similar fashion, without first regard to their commercial promise.
>
> I commend Mr. Hammon and Messrs. Cross & Ambuhl to your readership for their generosity shown to me and other American composers, and for their many fine pianos and organs which their house has for so long and so advantageously offered to the citizens of Chicago.[46]

Hammon apparently kept his promise, for a related source indicates that by 1883 Cross and Ambuhl had issued eight of Wait's works (six sentimental ballads, one black minstrel song, and one setting of his "Gently Flows the Ohio" for flute and guitar) from its press.[47] A similar testimonial appeared in the February, 1884, issue of Pearson's Mercury, a four-page monthly

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published in St. Louis:

> Mrs. Hortence Stoner of Hannibal sends this intelligence: "Mr. C. J. Abernathy of our city /agent for Vose, Story and Clark, and Schaaf pianos/ is now in possession of several of my Sacred Melodies, which were inspired by God's Holy Word and written for use at church and fireside. His kindness in printing my works is exceeded only by his Christian charity in paying handsomely for them but asking only a penny for every copy in return."[48]

Eight years later, the Musical Courier was the vehicle for a statement by an anonymous Canton, Illinois, tunesmith who called the publication by the Klein and Gibbs Music Company of that city of some of his songs "an unexpected lift to my spirits and a challenge to renew my powers,"[49] while in 1896 the Music Trades Review carried a comment by New York composer T. M. McHenry that the three "novelty" piano pieces which he had just had published by Dobson and Company, piano manufacturers and dealers of West 44th Street, were "testaments to /Dobson's/ enlightened policy of welcoming to its press worthy compositions of originality which had been turned away by the usual publishing houses."[50] This printing by piano purveyors of compositions rejected by commercial publishers may well have been one of the chief benefits to lesser-known composers of the period, as intimated in the remaining two sources previously mentioned. The Cincinnati Post, in its April 7, 1884, issue, reported that one the city's amateur composers (a Mr. Schmidt), after knocking on the door of every publisher in Cincinnati in a futile attempt to have his music published, knocked on one last one (Smith and Nixon's)

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and had it issued for public sale two days later.[51] This image of purveyor-publishers as struggling composers' white knights was perhaps best drawn in a small book of memoirs written in 1899 by Frederick R. Burton of New York, a professional journalist, short story writer, and composer. In this book, Burton (born in 1861 in Jonesville, Michigan, and graduated from Harvard in 1882 with double honors in literature and music)[52] recounted an experience which he had had shortly after leaving Boston, and which related to his initial attempts to break into print with his music:

> . . . After having had Album Leaves /a set of short piano pieces composed by Burton in 1884 after Schumann's Op. 124 set of the same name/ refused so often, I abandoned all hope of having it published. Then, on one rainy Monday afternoon in October of 1884, a gentlemen whose acquaintance I had the unforseen good fortune to make two years before, in Boston--Mr. Edward Tate--made a visit to our home. He made known to us the news that he had the week before joined the Hasbrouck piano house in New York as its manager, and invited us to review his stock when circumstances permitted. After tea, he heard Madeline /Burton's wife/ play Autumn Leaves, whereupon he immediately declared his keenest admiration for it and his desire to have the manuscript printed for sale in Hasbrouck's store. I of course approved, and presented Mr. Tate with the score, which he promised to transform into one hundred perfect copies before the week's end. This kind man proved to be true to his word, for when he summoned me to his shop on the next Friday, he showed me a stack of /sheet/ music bearing my name and that of my work in large, ornate letters on every cover. I remarked upon the stack's thinness, but was told, much to my astonishment, that seventy-five copies had already been sold. So well had my benefactor presented my work to his customers during the preceeding three days that I departed his store a richer, and happier, man. Only many years later did I learn that this munificent gesture in my behalf had brought financial embarassment to him, but when I attempted to redress this situation he refused, saying, "Mr. Burton, the

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> pleasure which your work has given to me is more than adequate recompense for any pecuniary loss which it might have caused," and bade me speak no further of the matter.[53]

One other source which adds credence to this white-knight image is an editorial published in the March 10, 1903, issue of The Presto, which said that "lately some of our more liberal piano men are playing Sir Galahad to our native composers, rescuing many of them from the abyss of oblivion by thrusting into the bright light of publication their best numbers."[54]

Books and Pamphlets about Music

American piano purveyors of the period who published books and pamphlets on musical subjects were, in contrast to sheet music purveyor-publishers, fewer in number; in fact, only four were listed in available sources. One possible reason for this dearth was given in a talk by Charles A. Grinnell, head of the Grinnell Brothers Piano Company of Detroit and 1909 president of the National Association of Piano Dealers of America, at a trade meeting in Chicago on November 12, 1909. In it he said that making pianos and making books were two entirely different enterprises which required separate materials, skills, and sales networks; while it was laudable for purveyors (especially smaller-town ones) to print works by local authors, it was unreasonable to expect them to publish on a large scale, lest they use time and money needed for their piano work.[55]

One of the earliest documented instances of purveyor book publishing during the period occurred in 1871, when

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William Ludden wrote and printed in his store copies of a vocal methods book (given the serpentine title School for the Voice; Being an Analytical, Theoretical and Practical Treatise upon the Proper Use and Development of the Vocal Organs; Together with a Progressive Course of Etudes and Exercises Written Expressly for the Education of the Voice in the Art of Singing) which, after enjoying a reportedly good reception in Savannah, was later that year published and distributed nationally by Oliver Ditson.[56] Three years later, Ludden and Bates brought out a small manual on music theory, Ludden's Thorough Bass, by the same author which was designed as a companion volume to his earlier work.[57] The firm published at least four more books about music (all written by Georgia authors, one of whom was one of Ludden's voice students in Savannah) before discontinuing its press in 1883.[58] In St. Louis, J. A. Kieselhorst issued three books on music theory and keyboard technique by local teacher B. L. Shearing[59] and two pamphlets (Fundamental Musical Knowledge and Fundamental Musical History) by anonymous St. Louis authors.[60] In New York, Charles F. Tretbar, Steinway's concert manager, used his employer's reputation (if not actual name) to promote two works published under his imprint: From the Tone World, a series of essays by Louis Ehlert translated from German and released in 1885, and A Conversation on Music by Anton Rubinstein, issued circa 1890.[61] And in 1906, C. J. Heppe of Philadelphia issued two books on organ construction and playing (Principles of Organ Building and The Chapel Organist) by local organist J. R. Landsburg.[62]

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SCHOOL FOR THE VOICE:

AN
ANALYTICAL, THEORETICAL AND PRACTICAL TREATISE
ON THE
PROPER USE AND DEVELOPMENT OF THE VOCAL ORGANS:
TOGETHER WITH A PROGRESSIVE
COURSE OF ETUDES AND EXERCISES
WRITTEN EXPRESSLY FOR THE EDUCATION OF THE VOICE IN
THE ART OF SINGING.
SELECTED PRINCIPALLY FROM THE WORKS OF
CONCONE, ZOLLNER, GARCIA, ROBINSKI, NAVA, ROSSINI, RONALDI, BALFE, COOK, ZINGARELLI, LABLACHE, FERRARI, PANSERON, VACCAIS, MERCADANTE, ETC.
ADAPTED TO THE USE OF TEACHERS AND PUPILS IN VOCAL MUSIC.
BY
W. LUDDEN.
BOSTON:
OLIVER DITSON & Co.

Figure 16a. William Ludden. School for the Voice. Boston: Oliver Ditson, 1871. Title page.

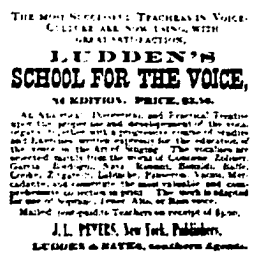

THE MOST SUCCESSFUL TEACHERS IN VOICE-CULTURE ARE NOW USING WITH GREAT SATISFACTION,
LUDDEN'S
SCHOOL FOR THE VOICE,
NEW EDITION. PRICE, $2.50.
An Analytical, Theoretical, and Practical Treatise upon the proper use and development of the vocal organs, together with a progressive course of studies and exercises expressly prepared for the education of the voice in the Art of Singing. The selections are principally from the works of Concone, Zollner, Garcia, Lablache, Nava, Rossini, Ronaldi, Balfe, Cook, Zingarelli, Ferrari, Panseron, Vaccai, Mercadante, and comprise the most valuable and complete collection of vocalises in print. The work is adapted for use of Soprano, Tenor, Alto, or Bass voice.
Mailed (post-paid) to Teachers on receipt of $2.50.
J. L. PETERS, New York, Publisher.
LUDDEN & BATES, Southern Agents.

Figure 16b. Ludden's School for the Voice advertised in its second edition, published by J. L. Peters of New York. (American Art Journal XXXIV/15 /Sept. 1, 1883/, 376).

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Music Newsletters and Periodicals

Somewhat more numerous from piano purveyors' presses than books and pamphlets about music were music newsletters and periodicals. Newsletters were almost always printed on one or two pages and periodicals on at least four; both carried information on local and out-of-town musical happenings. A total of thirteen purveyor newsletters were found to have been published during the period, by manufacturers Baldwin, Chickering, Decker Brothers, Knabe, Kranich and Bach, Mason and Hamlin, Steck, Steinway, and Strich and Zeidler, and by merchants Heppe, Hoffman, Loud, and Schwankovsky. Most of these, however, were advertising and company promotion sheets given a modicum of artistic respectability by articles and news tidbits from standard music journals sprinkled throughout their pages, and are not relevant to this study; only the Western Musical Intelligencer of F. J. Schwankovsky (1894-97)[63] and the Steinway Bulletin (1907- ?),[64] because of their non-commercial, purely journalistic coverage of music in their respective areas, qualify as true newsletters. Their circulation and impact were, however, minimal.

Five music periodicals were documented as having been published during the period by purveyors: the Southern Musical Journal by Ludden and Bates, the Georgia Musical Eclectic by Edward D. Irvine, the Southern Musical Journal and Educational Eclectic also by Irvine (a later combination of the first two), the Southern Musical Times by W. W. Wallace, and the Hollenberg Musical Journal by H. G. Hollenberg. All five were published

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in the South by purveyors who reportedly felt that their region's musical life needed greater reportage than was then being supplied by Northern periodicals.[65] The first of these was also the best edited and most comprehensive. On September 16, 1871, the Savannah Morning News announced its impending birth:

> Messrs. Ludden & Bates, the energetic and widely known music /house/ of this city, . . . /are/ to issue on the first of October next, the Southern Musical Journal, a sixteen-paged monthly, which will, without question, be equal to anything of the kind published in the United States. It will be devoted exclusively to musical matters, giving chief attention to the art in the South. We commend this magazine to the whole South, and as it is the only publication of the kind in the Southern States, the proprietors can reasonably hope for an abundant success.[66]

The Southern Musical Journal, under Ludden's editorship, did during the ensuing eleven years approach, if not equal, other contemporaneous American music periodicals in the depth and scope of its coverage of regional, national, and international musical happenings. Especially excellent was the reportage on Georgia and the Carolinas in its regular column, "Southern Musical Notes," and on the Mozart Club of Savannah, an amateur performing group of which Ludden served for many years as vocal chairman.[67] In March of 1881, Ludden left Savannah to take up permanent duties in New York as his company's Northern buyer (carried on at the Ludden and Bates branch office at 23 East 14th Street),[68] but before leaving turned over the reins of editorship to the Reverend Henry W. Cleveland, a Savannah man

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SOUTHERN

MUSICAL JOURNAL

A Monthly Review of the News, Literature, and Science of Music.

SAVANNAH GA., OCTOBER, 1875.

SUBSCRIBERS' PREMIUMS

NEW PREMIUMS

Grand Premium

A MAGNIFICENT PIANO,

VALUED AT

ONE THOUSAND DOLLARS,

ACTUALLY GIVEN AWAY.

AGENTS' PREMIUMS.

NEW PREMIUMS

Subscription $1.25 Post-paid: Single copies 15 Cents.

Published by LUDDEN & BATES, Masonic Block,

SAVANNAH, GA.

Agents Wanted in Every City and Village in the South. Liberal Compensation

Figure 17. Southern Musical Journal V/1 (Oct., 1875), 1.

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with a checkered career as a minister, lawyer, and soldier.[69] Cleveland, however, lasted only one year as editor, for in December of 1882, Ludden and Bates sold the Journal to Edward D. Irvine, manager of the Georgia Music House in Macon and agent for Ludden and Bates there.[70] Irvine had earlier tried his hand at publishing in Atlanta, with the Georgia Musical Eclectic (smaller and more local in coverage than the Journal, issued 1873-74),[71] but in 1883 revived and merged it with his new acquisition to form the Southern Musical Journal and Educational Eclectic.[72] This last periodical, however, lacked the editorial breadth and skill of the original Journal, and, despite good reportage of music in Georgia and Alabama, expired quietly sometime around 1889.[73]

The other two music periodicals previously mentioned were both published in Little Rock, Arkansas, and were indirectly related. The Southern Musical Times was started as a monthly in 1884 in that city by W. W. Wallace, a music teacher and occasional piano dealer with a studio at 610 Main Street.[74] Its organization was loose and unsystematic, its prose effusive, and its general tone one of uncritical enthusiasm for any musical event in Little Rock or surrounding area, even ones which would probably have passed without mention in the local newspapers.[75] One redeeming feature of the Times (significant for Wallace's candidacy as a music patron), however, was its inclusion in every issue of a new work written by one of several Little Rock composers, fulfillment of a promise made by Wallace in the Times's December, 1885, issue to "do all we can to encourage home

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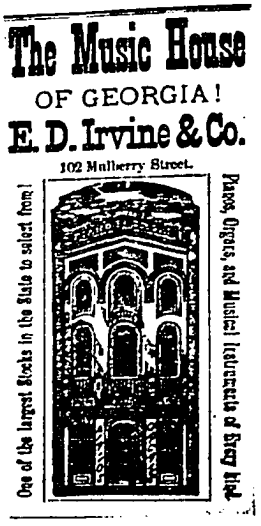


Figure 18. Advertisement, Georgia Music House, Macon, Georgia. (American Art Journal XL/12 /July 11, 1885/, 190).

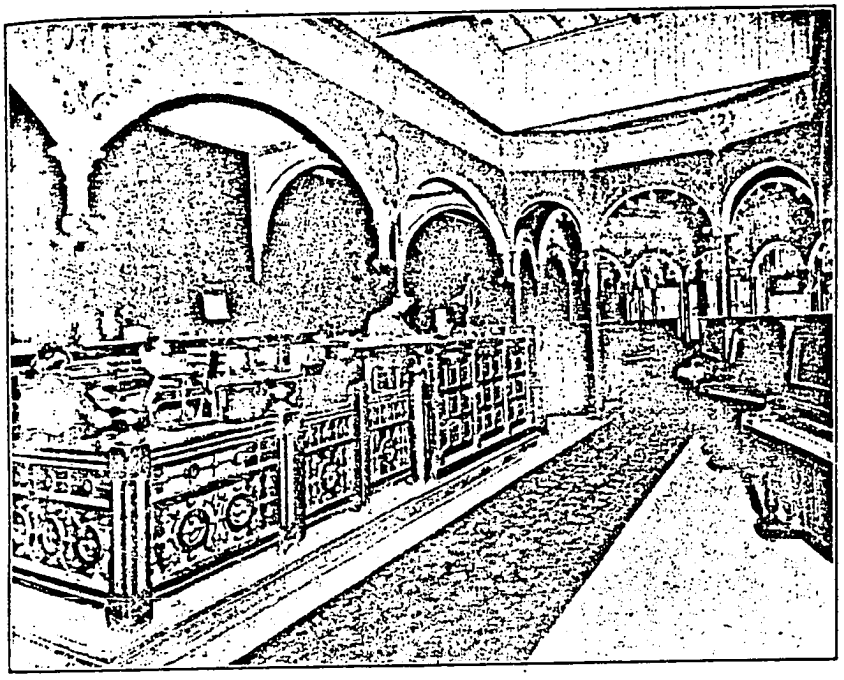
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composers."[76] Wallace regularly admonished his readers to view and support music in Little Rock as a symbol of the city's cultural vitality, using language which, while exaggerated by modern standards, expressed the vigor of his sentiments, as in the following example:

> Whosoever shall examine the contents of the corner stone of the new Blind School /laid on November 25, 1885, to musical accompaniment by the Little Rock High School band and chorus under the baton of a Professor Meddis/ a hundred years from now, will find a copy of THE SOUTHERN MUSICAL TIMES." In that benighted period, when he reads our names in the "TIMES," he will look back with astonishment and see what skillful teachers taught, what mighty players played, what geniuses composed, what matchless artists sang and played. He will heave a sigh, and shed a tear, and go sadly all his days, because he did not live in Little Rock in 1885, when we lived and wrought.[77]

A major financier of the Times, as well as its principal advertiser, was H. G. Hollenberg, founder in 1853 of the Hollenberg Music Company of 317 Main Street.[78] In 1895, after the Times's demise, Hollenberg started a monthly of his own, the Hollenberg Musical Journal, which on the front page of its first issue (June, 1895) promised to be a magazine "devoted exclusively to Music and Drama" and bringing to Little Rock citizens "news and important information" on local, regional, and national performing arts events. Hollenberg also vowed to include in every issue "about twelve pages of music, including, from time to time, songs, transcriptions, variations, marches, duettes, trios, and, in fact, all kinds of sheet music."[79] The first issue went on to report on such topical matters as the

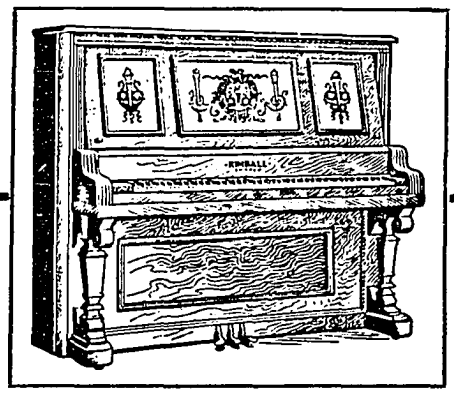
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PARTIAL INTERIOR VIEW HOLLENBERG MUSIC CO.

Figure 19. Partial interior view, Hollenberg Music Company, Little Rock, Arkansas. (Souvenir of Little Rock /Little Rock: n. p., 1903), 25)

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THE KIMBALL
PIANOS AND ORGANS

ARE INCOMPARABLY THE MOST POPULAR IN THE WORLD AND

THE BEST TO BUY

The presence of a Kimball piano or organ in your home displays an up-to-date intelligence upon the subject of musical instruments by the owner.

In the Kimball

You secure an instrument made in the largest and best equipped factory in the world.
¶ Where the largest number of skilled workmen are employed and the greatest quantity of the best material known to the piano making industry is used.
¶ And everything on a spot-cash basis.

More Than 400000 Sold

Think of it, more than 400000 Kimball pianos and organs in use and endorsed by the greatest artists in the world; by the greatest colleges and musicians. And by His Majesty the Great People of the United States.

The Kimball's "the thing" -:- It's the Best to Buy

WRITE TODAY FOR OUR MONEY SAVING
AND EASY PAYMENT PLAN OF PURCHASE

ESTABLISHED 1853

HOLLENBERG MUSIC COMPANY

Factory Warerooms: 317 Main St. LITTLE ROCK, ARK.
Columbia Graphophone Department 222 Main Street

Figure 20. Advertisement, Hollenberg Music Company, Little Rock, Arkansas. (Bernie Babcock, Little Rock Sketch Book /Little Rock: Privately printed, 1906/, n. p.)

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1894-95 season of New York's Metropolitan Opera, a series of lectures on American music given in New York by Metropolitan College of Music vocal chairman H. W. Green, the Berlin debuts of Bloomfield-Zeisler and Carreño, and the vocal exploits of a Miss Yaw, who drew large box office receipts in Kansas City, Cleveland, and Toronto after her public debut in Little Rock in 1894.[80] The local press on at least two occasions singled out Hollenberg's Journal for special praise, calling it "the finest musical paper in our area"[81] and "a sterling example of Mr. Hollenberg's devotion to our citizens' musical education."[82]

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FOOTNOTES TO CHAPTER III

1. Walter S. Bryant, American Music Trades: Their History and Future (New York: The Presto Publishing Company, 1915), 4.

2. This number is the sum of smaller ones mentioned in three sources: Carl M. Edgewater, "Publishers Among Piano Men," Quarterly Report of the New York Chapter of the National Association of Piano Dealers of America XI/2 (Dec., 1909), 34 (forty-three); Music Merchandise IV/7 (April 18, 1914), 6 (eighteen); and The Presto 1487 (Jan. 14, 1915), 11 (twenty-six).

3. American Art Journal XLVI/14 (April 2, 1887), 383.

4. The Presto 1063 (Nov. 29, 1906), 13.

5. Cincinnati Enquirer (March 3, 1882).

6. American Art Journal XLI/23 (Sept. 27, 1884), 362.

7. John Church was reported to have said that before he published anyone's music, he wanted to "see the face and hear the voice of its author first." (Ibid. XXXIV/14 /July 28, 1883/, 264). H. Hollenberg of Little Rock, Arkansas, said essentially the same thing nine years later: "I like to get to know /composers and authors/ before commiting their work to print under my name." (Advertisement flyer for the Hollenberg Music Company, 1892).

8. The Music Trades reported, for example, that in 1902 the average royalty paid to a composer for works printed by a piano dealer was two cents a copy; the average flat fee varied from five to twenty-five dollars, depending upon the dealer's assessment of the works' potential (or, as the article implied, his generosity). (The Music Trades XXIII/19 /May 10, 1902/, 11).

9. The Presto 1225 (Jan. 6, 1910), 94.

10. "Some piano men carrying on music printing as well are said to be gaining in that invisible but essential commodity, public respect . . ." (American Art Journal LXXIII/23 /Sept. 9, 1899/, 419); "Messrs. Ludden & Bates have added much to their reputation as friends of music with their recent publication of some musical items by Georgia authors." (Augusta Chronicle /Oct. 5, 1882/); "Our readers are urged to stop by Mr. Buckingham's store to pick up their copies of "The Old Cottage Hearth" /by Utica composer Wilma Gorres/, which has most recently elevated . . . the esteem already afforded to that establishment in this city." (Utica Daily Press /Nov. 17, 1886/); and "Few marts of trade in Albany

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have so quickly won the public's regard and approval as Lonsberg's music store after the owner's decision, announced in these columns only last Tuesday /September 15, 1908/, to publish some sacred numbers recently composed by local talent." (Albany Herald /Sept. 19, 1908/).

11. American Art Journal XLIII/23 (Oct. 3, 1885), 374.

12. Ibid.

13. Cincinnati Post (Feb. 7, 1884).

14. Ibid. (April 12, 1884).

15. Cincinnati Enquirer (June 3, 1884).

16. American Art Journal XLI/21 (Sept. 13, 1884), 322.

17. Lyon and Healy Stock Catalogue 1887, 4.

18. The Presto 950 (Sept. 22, 1904), 13.

19. Southern Musical Journal XII/1 (Oct., 1881), 7.

20. Harold K. Ott, Hymns of Praise (Savannah: Ludden and Bates, 1884), new ed. with introduction by Harold K. Ott (Savannah: Ott, 1905), iii.

21. American Art Journal L/10 (Sept. 22, 1888), 210.

22. The Southern Musical Times (Dec., 1885), 1.

23. The Argonaut (Nov. 23, 1892).

24. American Art Journal LXIV/2 (Oct. 20, 1894), 85.

25. Toledo Blade (Jan. 19, 1899).

26. The Presto 868 (Feb. 26, 1903), 17.

27. Ibid. 875 (April 16, 1903), 15.

28. St. Louis Post-Dispatch (Oct. 21, 1904).

29. Birmingham News (May 11, 1909).

30. Albert McFarland, Mining Settlements in the Far West (New York: Bradley and White, 1904), 26.

31. Ibid., 31.

32. Weber, Vose, and Haines Brothers of New York reportedly

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quadrupled their piano sales to mining camps and towns between 1880 and 1885. (American Art Journal XLIII/25 /Oct. 10, 1885/, 383). During the same time, Mason and Hamlin and Henry F. Miller together established more than fifty new agencies in New Mexico, Colorado, Utah, Nevada, Idaho, Oregon, and California, one third of which were in mining settlements. (Ibid. XLIII/26 /Oct. 17, 1885/, 421). Kimball in Chicago and Bollman Brothers in St. Louis also did considerable business with these places, shipping some six hundred uprights there between 1880 and 1910. (The Presto 1253 /July 21, 1910/, 14).

33. Buford K. Hall, Westward Travels (New York: Phillips and Hunt, 1883), 44.

34. Tombstone Epitaph (May 14, 1884), cited in the American Art Journal XLIV/4 (May 17, 1884), 57.

35. Frank T. Feathergill, Life in the Pacific States, Territories and Mountain Regions (Boston: Estes and Lariat, 1886), 27.

36. Harriet Ward Potter, Memoirs (Worcester, Mass.: David Press, 1915), 19.

37. Edgar P. Cunningham, Presses of the West: A Brief Look at Newspaper, Book, and Music Publishing from Kansas to California (New York: D. Appleton, 1902), 72.

38. American Art Journal LI/9 (Dec. 15, 1888), 133.

39. The Presto 1009 (Nov. 16, 1905), 15.

40. The periodicals were: Munsay's Century, Scribner's Monthly, Harper's Monthly, Review of Reviews, Pearson's McClure's, Saturday Evening Post, Outlook, Burr McIntosh Monthly, Good Housekeeping, Ladies' Home Journal, and Booklovers' Magazine.

41. Op. cit.

42. Ibid. 1009 (Nov. 16, 1905), 15.

43. Ibid.

44. Ibid. 1012 (Dec. 7, 1905), 21.

45. Ibid.

46. The Western Spectator IV/5 (May 5, 1879), 3.

47. Chicago Daily News (Oct. 23, 1883).

48. Pearson's Mercury III/2 (Feb., 1884), 4.

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49. Musical Courier XXV/11 (Aug. 3, 1892), 28.

50. Music Trades Review V/8 (April 17, 1896), 9.

51. Cincinnati Post (April 7, 1884).

52. New York Evening Post (March 13, 1896).

53. Frederick R. Burton, Reflections on a Writer's Life (New York: G. Munro's Sons, 1899), 14.

54. The Presto 870 (March 10, 1903), 16.

55. Charles A. Grinnell, "Book Publishing in the Piano Trade," Quarterly Report of the National Association of Piano Dealers of America, Chicago Chapter (Chicago: The Presto Publishing Co., 1910), 11.

56. Southern Musical Journal III/1 (Oct., 1872), 7, and IV/3 (Jan., 1874), 9.

57. Savannah Morning News (Nov. 17, 1874).

58. The four books were: A. B. Smith, Smith's Method for the Voice (1879); James M. Worth, Musical Moments: Stories and Songs for Young People (1880); S. Krebs, The Foundations of Piano Technic (1881); and Mary Simpson-Haddendorf, School of Singing (1882), each of which received printings of five hundred copies. (American Art Journal XLI/21 /Sept. 13, 1884/, 310).

59. St. Louis Post-Dispatch (Feb. 19, 1885).

60. American Art Journal XLIII/12 (July 10, 1886), 181.

61. Letter of March 15, 1983, from Henry Z. Steinway.

62. The Presto 1029 (April 5, 1906), 23.

63. Detroit Free Press (Nov. 9, 1897).

64. Manufacturing and Merchandise Review V/6 (Sept. 14, 1909). I am grateful to Harvey J. Klein of Chicago for permission to inspect his personal copies of the Western Musical Intelligencer and the Steinway Bulletin.

65. American Art Journal XLVIII/25 (April 7, 1888), 382, and LXV/10 (June 15, 1895), 147.

66. Savannah Morning News (Sept. 16, 1871).

67. Southern Musical Journal II/1 (Oct., 1872), 7.

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68. Savannah Morning News (March 14, 1881).

69. Ibid. (March 21, 1881).

70. American Art Journal XXXIII/9 (Dec. 23, 1882), 123.

71. Imogen Fellinger, "Periodicals," Grove, XIV, 642.

72. Op. cit. XXXIV/15 (Sept. 1, 1883), 371.

73. The Music Trades XXVI/6 (Aug. 3, 1903), 16.

74. Southern Musical Times (Dec., 1885), front cover.

75. Ibid., 5-19.

76. Ibid., 66.

77. Ibid.

78. Hollenberg's financial support of the Southern Musical Times beyond the purchase of advertisement space (of which he was the largest consumer) was never mentioned in its columns, but did come to light shortly before the end of the period. In a slim book by Edgar M. Baird, Little Rock, Arkansas: Its History, Industry and Prominent Citizens (Little Rock: Arkansas Book and Paper Co., 1913), was found: "Mr. Hollenberg was steadfastly generous in his support of music in Little Rock, through his business enterprise and his music publications, of which the Southern Musical Times and the Hollenberg Musical Journal received his most liberal aid." (p. 23).

79. Hollenberg Musical Journal I/1 (June, 1895), 3.

80. Ibid., 3-5.

81. Little Rock Arkansas Democrat (April 7, 1895).

82. Ibid. (Oct. 13, 1895).

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Chapter IV

THE PURVEYOR AS MUSICIAN

As noted in Chapter One, many of the piano manufacturers and merchants active in the United States during the late eighteenth and early nineteenth centuries were musicians who took up the trade to earn a living, then used their musical skills to enhance their business incomes. Their successors active during the period under study continued this practice, but more of their numbers sought, through direct involvement with music, to promote interest in their art as well as in their pianos. It is these individuals who form the focal point of this chapter, particularly those who had some demonstrable effect, however small or ephemeral, on the development of music in their communities. The worthiest such candidates for the title of music patron (but, unfortunately, the hardest to document) were those purveyors who through personal example encouraged their fellow citizens to take up music as a vocation and avocation.[1] Less worthy, perhaps, but more common were piano manufacturers and merchants whose musical activities helped to increase general public support for music. As sources suggest, tradesmen who sang, played, conducted, composed, or taught music acted as more positive cultural forces in their cities, towns, and villages than did those who merely wrote sales receipts; as one contemporaneous observer put the matter, "/p/iano men who take

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part in music stand among their neighbors like the instruments they sell--grand, square, and upright."[2]

Performers

By far the most prevalent form of involvement with music by American piano purveyors of the period was as performers; fully one third were estimated to have played, sang, or conducted with some degree of skill.[3] Having musical as well as mercantile talents was a strong asset to purveyors, since it helped them to sell pianos often on the strength of their performances on or with them, as well as to move more freely across the social barriers separating the trades from the professions. One source claimed that more than half of those manufacturers and merchants who performed stayed in business for at least twenty years (a claim which must be considered dubious, considering the highly competitive nature of the American piano trade).[4]

Pianists made up the great majority of purveyor-performers during the period. Many, it must be admitted, had little or no formal training and could play only simple songs (purveyors dismissed by one Knabe agent as "men whose highest musical talents are demonstrated in their pounding out of 'Bringing in the Sheaves' in whole notes");[5] others took studies at music schools and conservatories.[6] Most worked in retail stores, where demonstrations were needed for sales.[7]

Several piano merchants, including some already mentioned in this study, were reported to have performed

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in public. Carl Hoffman, in his early years as proprietor of the Kansas Music Emporium in Leavenworth, established a reputation as a skilled solo and duet pianist with a flair for the music of German Romantic composers; the Leavenworth Times took note of this proclivity in 1878, calling Hoffman in its February 12 issue "the finest player of Mendelssohn, Heller, Schumann, and the other great German masters to be found on the plains"[8] and in subsequent editions on the 17th and 19th of the same month advising its readers of a gala concert sponsored by the Mendelssohn Club of Leavenworth (of which Hoffman was a founder and avid supporter) to be held on the 24th, at which Hoffman and pianist A. P. Scheueeman would play duets.[9] On March 21, 1883, the Times reported a solo recital by Hoffman at his store and commented that his playing had helped to raise the level of interest in music considerably in Leavenworth.[10] Buffalo, New York, had a similarly talented purveyor-pianist in Max Wahle, who, when not directing business at the Wahle Music House during the 1880's and 1890's (established in 1865 by his father, Joseph Wahle, as an agency for Weber, Mason and Hamlin, and Decker pianos and harmoniums), served as accompanist and soloist with that city's Orpheus Society, Liedertafel, Saengerbund, and Beethoven Club;[11] one source described him as "a man whose /musical/ gifts have inspired emulation by many of this city's young musicians."[12] Four other dealer-pianists who reportedly had a beneficial influence on music in their respective cities in the East--P. G. Anton of New York,[13] C. J. Heppe of Philadelphia,[14] Ernst van Laer of Wilmington,

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Delaware,[15] and E. H. Kittridge of Boston[16]--were documented (see Table V), but it was in the Midwest where the largest number for any one geographic region of the country was found. In Detroit, Adam Couse (a native of Bethlehem, New York, who moved to Detroit in 1840 and opened a music store on Jefferson Avenue four years later) was said to have been a gifted pianist and music teacher particularly known for his advocacy of the creation of a Midwestern musical style distinct from that of the East.[17] His business successor and fellow Detroiter, Frederick J. Schwankovsky, also carried on a dual career as pianist and purveyor during the 1870's and 1880's which the American Art Journal called influential in bringing about a greater receptivity by Detroit residents to the concerts and recitals held between 1891 and 1910 in Schwankovsky Music Hall (see Chapter V, page 247).[18] In Toledo, Peter Doyle, a piano demonstrator for Whitney and Currier, gave several in-store children's entertainments during the early years of the twentieth century in which he told, and illustrated at the piano, adventure and ghost stories; for this, the Toledo Blade (in a punning reference to the city's lakeside location and the author of one of the storybooks used by Doyle) dubbed him the "Bard of the Erie and the McCobb."[19] In Chicago, George Schleiffarth, a salesman with Julius Bauer and Company, received printed notice for his work as a pianist and composer (see this chapter, page 189) said to have influenced some of the city's young musicians.[20] Charles J. Orth and William Gaulke made names for themselves as two of Milwaukee's best purveyor-

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pianists,[21] as did Randall Munger of Munger Brothers in St. Paul[22] and M. Balmer and Alexander Whitaker, of Balmer and Weber and E. Neunsteil, respectively, in St. Louis.[23]

The South and West also had purveyor-pianists active during the period, but to a lesser extent. Edward D. Irvine of the Georgia Music House in Macon[24] and G. Ricci of Knabe in Baltimore[25] were reportedly among the best of these, as were Louis and William Grunewald (father and son) of New Orleans.[26] In the West, two purveyor-pianists of particular interest were influential in stimulating interest in music in their respective communities. The first of these was Augustus Redewill, founder of the Redewill Music Company of Phoenix, Arizona. Redewill, born in France around 1850 and emigrated to the United States shortly after the Civil War, took a baccalaureate in modern languages at St. John's College in New York and around 1872 moved to San Francisco, where he took up work as a piano salesman. There he taught himself piano, then later taught and sang in some of that city's musical organizations. Circa 1882, he moved to Tucson, Arizona (where he dabbled in real estate), then a year later went to Phoenix, where he opened a music shop. His business prospered there throughout the remainder of the nineteenth century (largely due to his reportedly heavy work schedule and persuasive salesmanship) and in 1901 was incorporated with his four sons--A. Cass, Francis H., Eugene R., and Victor A. Redewill--as junior partners. Redewill kept up his piano playing as well, and by 1898 was said by the American Art Journal to be one of the ten best pianists

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in the Southwest.[27] The other purveyor-pianist of note was Charles C. Colby, undoubtedly the most colorful and least modest of those listed for the period. During the 1870's and 80's, Colby worked as a demonstrator and salesman in Chicago, then in early July of 1888 left that city to seek new opportunities further west. On July 8, he arrived in Dodge City, Kansas, and quickly put his pianistic legerdemain before the local populace, using a ratification meeting of Republican Party Protectionists held at the town's Opera House on the 12th as the vehicle for his debut. His playing and its reception (as well as something of his personality) may be assessed through a letter written by Colby to the American Art Journal shortly afterwards:

> . . . When I started to play the 'Star Spangled Banner' in my masterly way /possibly an improvisation on the tune/, the vast audience took up the air and sent it forth from the windows into the street, where it was picked up, mangled and bleeding, and sent back by 1,000 (more or less) strong-lunged men who had stopped with mute wonder and admiration to listen to my playing; and when I was forced to appear on the stage a second time and played my fantasie on 'Marching through Georgia,' there was no controlling the struggling mass of humanity. They simply went wild and did almost everything except cover the stage with $20 gold pieces, as Westerners are supposed to do when they see an artist they can fully appreciate.
>
> But there is no question about it, my playing was simply immense. No words can express the admiration I felt for myself as I left the stage. I have hardly recovered yet. From here on my fortune is made. I have been christened the Duke of Dodge by loving and affectionate people, and now have something to attract an American heiress in search of a title. The piano boom in Dodge City since this event is assuming wonderful proportions![28]

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Two other sources indicate that Colby, despite his braggadocio manner, was a good pianist and piano teacher who played a definite, if small, role in Dodge City's musical life during his years there; Donald K. Cooper, in the "Eccentric and Unusual Men of the Industries" chapter of his Furniture and Piano Industries of the Far West (1897), wrote that between 1888 and 1892 Colby taught one hundred thirty students,[29] while Carl J. Albright, in his Kansas Illustrated (1898), noted that the building which had housed Colby's shop (vacant at the book's writing) "still carries the ghostly echoes of his musicals, said by those who remember them to have been played with such fire and inspiration that even the toughest-skinned cowboys who heard his music were moved to tears."[30]

Conductors form the next largest group of purveyor-performers listed for the period, with instrumental conductors slightly more numerous than choral ones. The first documented purveyor-conductor was William Ludden, who for many years served as director of the Savannah Choral Association and Mozart Club. On March 18, 1874, Ludden led the Association in Savannah's first complete performance of The Creation by Haydn, with a Mr. Ward, Mr. Baumberger, Mr. Wiarda, Mr. Backus, Mrs. Perlman, Mrs. Cameron, and Mrs. Park as soloists, accompanied by J. J. Gorres and Mrs. Ludden at two pianos and Charles E. Park, Frank Douglas, John Straub, and Mrs. G. W. Hussey at four cabinet organs. The Savannah Morning News reported that the concert was attended by "the elite of the city--representing in fact the most refined and intelligent portion of the community, who know

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and appreciate music in its purest phase," and that it was well received by the assemblage.[31] The review concluded by saying that

> /t/o Mr. Ludden . . . we can pay no greater compliment than to say that a prominent auditor, who has extensively traveled, and has heard the oratorio produced in European cities, expressed himself perfectly charmed, and pronounced Mr. Ludden entitled to the honor of being ranked among the first musical directors of the country.[32]

Another notable purveyor-conductor active in the United States during the 1870's was John T. Wamelink, a piano dealer of Cleveland. Born in Amsterdam, Holland, in 1829, Wamelink at age five emigrated with his family and settled in Cleveland, where he learned to play piano, organ, violin, and guitar. After finishing high school in 1847, he moved to Milwaukee, where he taught music music for six years, then to Pittsburgh, where he opened his first piano store in 1857. He returned to Cleveland in 1867 and there opened a second store, at 376 Superior Street, which carried pianos, harmoniums, guitars, and sheet music.[33] Although proficient as an instrumentalist, Wamelink's first love was vocal music, which he nourished regularly as soloist (having a reportedly strong baritone voice) in local operatic and oratorio performances. He also became a well-known choral conductor, serving as director of Cleveland's Mendelssohn Choral Society (ca. 1860-70)[34] and of the choir of St. John's Cathedral (ca. 1875-85).[35] In 1871, Wamelink founded the German Harmonic Singing Society, an amateur group which made its formal debut in two concert

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performances of Flotow's Martha at the Academy of Music on August 31 and September 1 of that year, then in 1872 scored a major first for Cleveland when he conducted the society and the Germania Orchestra in the city's premiere of Bellini's La sonnambula.[36] His death on December 31, 1900, prompted the Cleveland Plain Dealer to state in its obituary that Wamelink "served music in this city nobly, and left upon it an indelible imprint;"[37] the American Art Journal echoed this opinion and added that his work as a conductor was "without peer among those go-ahead members of the /American piano trade/ fraternity who have manned the helms of large-scale musical forces."[38]

Amateur wind bands and orchestras were popular in the United States during the period, and piano purveyors found among their conductorial ranks. Of the four purveyor-sponsored bands documented for the period, three were also directed by piano merchants--Schmidt's Silver Cornet Band by Charles F. Schmidt of Evansville, the Great Western Band by Russell Munger of St. Paul, and the Kingsford Band by Frank Shilling of Oswego, New York; only Ludden and Bates's Silver Tone Band of Savannah had a non-purveyor conductor (M. A. Ware).[39] Schmidt's ensemble has already been mentioned (see Chapter II, pages 93-96), while Munger's has been exhaustively treated in Clayton Howard Tiede's dissertation on Minnesota community bands of the nineteenth century;[40] the Kingsford Band--and, more particularly, the musical career of its founder--merit closer attention at this point, however. Frank Shilling

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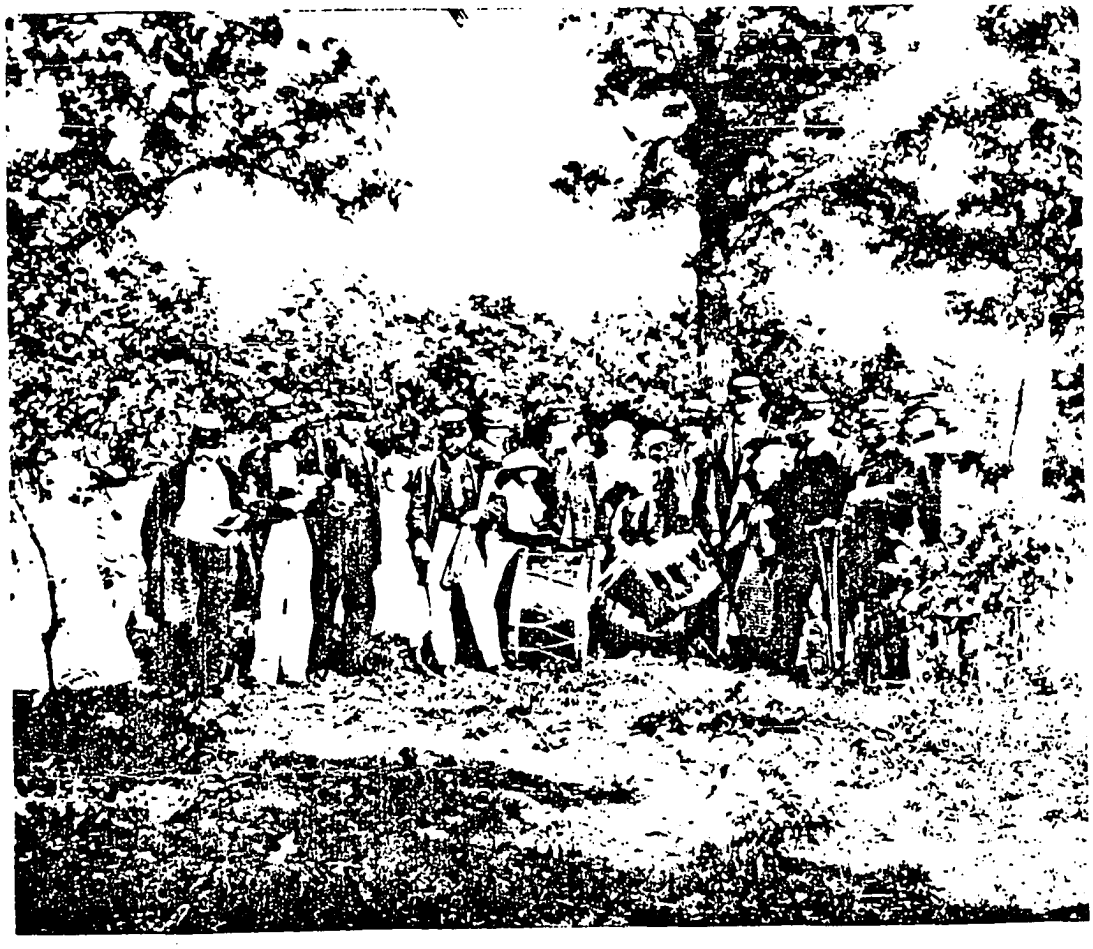
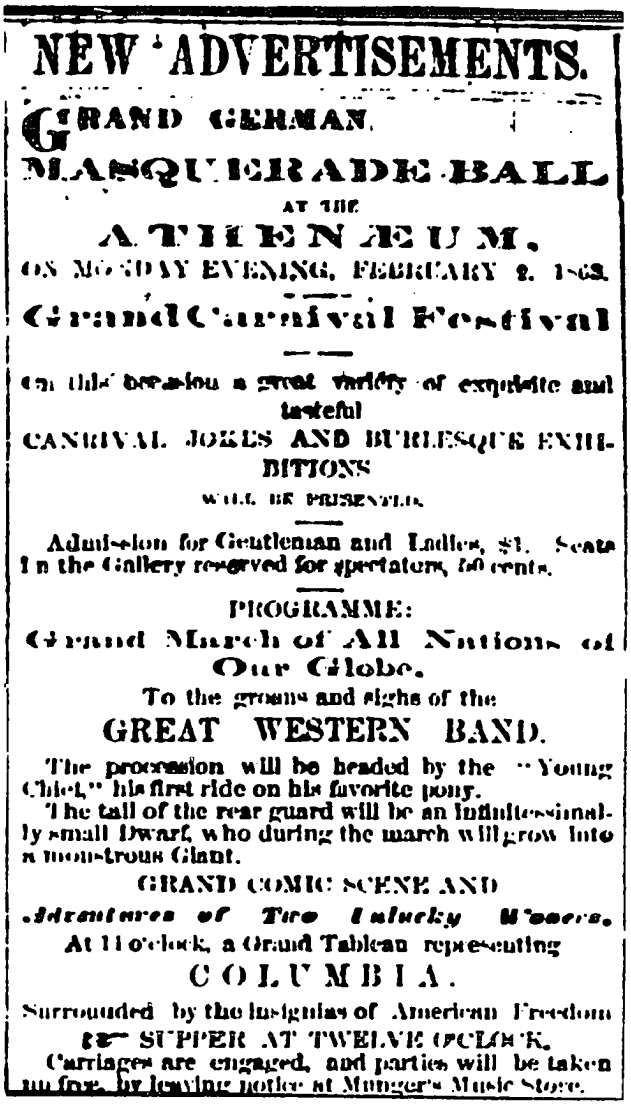


Figure 21. The Great Western Band of St. Paul, Minnesota. (Bromley Album No. 1, Picture No. 16, Negative No. 10, Minnesota Historical Society, St. Paul, reproduced in Clayton Howard Teide, "The Development of Minnesota Community Bands during the Nineteenth Century" [unpublished Ph.D. dissertation, University of Minnesota, 1970], 27)

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NEW ADVERTISEMENTS.

GRAND GERMAN

MASQUERADE BALL

AT THE

ATHENÆUM,

ON MONDAY EVENING, FEBRUARY 2, 1863.

Grand Carnival Festival

On this occasion a great variety of exquisite and tasteful

CARNIVAL JOKES AND BURLESQUE EXHIBITIONS

WILL BE PRESENTED.

Admission for Gentleman and Ladies, $1. Seats in the Gallery reserved for spectators, 50 cents.

PROGRAMME:

Grand March of All Nations of Our Globe.

To the groans and sighs of the

GREAT WESTERN BAND.

The procession will be headed by the "Young Chief," his first ride on his favorite pony.

The tail of the rear guard will be an infinitessimally small Dwarf, who during the march will grow into a monstrous Giant.

GRAND COMIC SCENE AND

Adventures of Two Unlucky Wooers.

At 11 o'clock, a Grand Tableau representing

COLUMBIA.

Surrounded by the Insignias of American Freedom

☞ SUPPER AT TWELVE O'CLOCK.

Carriages are engaged, and parties will be taken up free, by leaving notice at Munger's Music Store.

Figure 22. Advertisement for a masquerade ball featuring music by the Great Western Band of Munger Brothers, St. Paul, Minnesota (St. Paul Pioneer and Democrat /Jan. 31, 1863/, reproduced in Clayton Howard Tiede, "The Development of Minnesota Community Bands during the Nineteenth Century" /unpublished Ph.D. dissertation, University of Minnesota, 1970/, 24)

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(1841-1918) was active in Oswego as a music teacher as early as 1863, giving lessons in piano, harmonium, violin, clarinet, cornet, and theory. During the 1860's, he directed the city's Mechanics Sax Horn Band and had an unspecified role in the 48th Separate Company, a local National Guard music group. His involvement with the music trade began in 1875, as indicated by advertisements which he placed in the local newspaper. In 1878, he and fellow townsman Oliver Peck began offering their services as piano tuners and dealers in musical merchandise; in 1886, Shilling opened his first solely-owned music store, which later expanded into several branches around Oswego and in outlying areas.[41] In the late 1870's, he also organized three performing ensembles which he conducted at least through the end of the century. The less important two of these were Favreau and Shilling's Orchestra, formed in 1877 by Shilling and another Oswego musician and disbanded in 1891, and Shilling's Orchestra, which lasted from 1879 to 1899.[42] The Kingsford Band was begun in 1878 by Shilling as an after-hours ensemble made up of employees of the Kingsford Starch Factory of Oswego (which at the time supported the town's economy through its virtual molopoly of the nation's cornstarch market), and stood as one of the country's first industrial bands. It performed for twenty-seven years before disbanding in 1905.[43] One visitor to Oswego who attended a Kingsford Band concert in 1894 reported that the ensemble "looked princely in their uniforms and played royally under Mr. Shilling's expert direction, with each item in the programme

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being presented with the utmost precision and accuracy."[44] The same visitor also noted hearing a recital by some of Oswego's children in Shilling's 197 West First Street store,[45] adding confirmation to an earlier report by the American Art of regular performances in his warerooms and elsewhere during the period.[46]

The purveyor-orchestral conductor of the time about whom the most information came to light was Ferdinand A. Guttenberger of Macon, Georgia. Born on May 5, 1845, in Oxford, Georgia, to expatriate German painter and music teacher Phillip Gerhardt Guttenberger,[47] he was reared in a family whose name became synonymous with "musician" in the central portion of the state during the second half of the nineteenth century.[48] The first source in which his name was listed was the 1884 Macon city directory, which referred to him as "Prof. F. A. Guttenberger, clk Ga. Music House" (indicating his work as a teacher and as an employee of Edward Irvine's 102 Mulberry Street store); the directory also listed "The Guttenberger's Orchestra, F. A. Guttenberger mgr,"[49] an ensemble which, according to a separate source, began in Macon during the late 1870's.[50] From 1896 to 1901, Guttenberger taught music at Wesleyan College and there conducted the Wesleyan Young Ladies' Orchestra; under his direction, this group gave numerous performances in the city which reportedly helped to set a high standard of musicianship there and in the surrounding towns.[51] Much less came to light on

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amateur orchestras formed by two other purveyors in July and October of 1890, respectively: one by the piano dealership of Sanders and Stayman of Frederick, Maryland, named the Estey Philharmonic Orchestra (possibly in memory of the founder of the Estey Organ and Piano Company, Jacob Estey, who died on April 15 of that year),[52] and one by J. M. Slawson, Waverly, New York, agent for Weber, James M. Starr, and Wayman pianos, which was described by the American Art Journal as an "orchestra of juveniles who would do credit to a larger town."[53]

Among the few piano manufacturers who played or conducted during the period, Albert Weber, Sr. was one of the earliest. Trained in piano and organ in his native Bavaria (where he was born on July 8, 1828), Weber came to New York in 1844 and for five years thereafter supported himself by teaching music and playing church organ. Even after his piano factory established him as a wealthy businessman, Weber continued to play, but only privately for friends and to demonstrate his instruments. Dolge wrote that in Weber's later years "his playing for a prospective customer was a treat indeed, and seldom would an intending buyer leave his warerooms without having secured a piano."[54] William Steinway was reported to have been a serviceable pianist and conductor of New York's Liederkranz Society, of which he was a member and major benefactor.[55] D. H. Baldwin[56] and William L. Bush[57] played piano also but apparently had little influence on promoting music with their keyboard skills alone.[58]

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One purveyor of the period whose work as a singer had a reportedly beneficial effect on the musical life of his community was William H. Currier of Toledo, Ohio. Born on October 30, 1840, in Canandaigua, New York, to a musical family headed by millwright Josiah Currier, young William learned cornet, violin, and flute, and in 1859 organized with his five brothers a band which toured Michigan, Indiana, and Illinois (with many of his own arrangements in its repertoire). In 1864, he moved to Coldwater, Michigan, where he sold pianos and harmoniums in Hillsdale and Branch counties, then in 1868 went to Toledo, where he opened a piano shop in the Campbell Block. In 1870, he entered into partnership with W. W. Whitney, a previously established Toledo sheet music publisher and dealer; shortly afterwards, the new firm of Whitney and Currier moved into the Bronson Building at 111 Summit Street. In 1894, Whitney retired, and two years later, Currier had erected a new building on Madison Street (Currier Hall), where he carried on his business until his death on February 12, 1911.[59] As a singer he was well known for his powerful bass voice, which he exercised regularly in a vocal quartet at Toledo's Trinity Church[60] and in the Arion Club, a double male quartet organized in the early 1870's which, according to Currier's obituary in the Toledo Blade, before the end of the decade became northwest Ohio's premier vocal ensemble.[61] He also served for three years as vice president of Toledo's Peninsular Saengerbund and Oratorio Society.[62] Two earlier

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Figure 23. William H. Currier. (Toledo Blade /February 13, 1911/)

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issues of the Blade gave some indication of Currier's vocal attributes and influence as a singer on Toledo's musical life; the October 17, 1884, issue described his voice as "rich and sepulchral, as though forged in the primordial caverns of the Holy Land,"[63] while the April 29, 1892, issue referred to him as "a man who, through many years of stintless work in this city as a singer, teacher, and merchant, has earned an honored place in Toledo's pantheon of music and art."[64]

Of peripheral relevance to this study are certain members of purveyors' families of the period who were also performers, and who benefited in some way from their purveyor-relatives' musical activity or association. Elizabeth Hamlin, daughter of Emmons Hamlin of Mason and Hamlin, was known in Boston social circles of the 1880's as a pianist of considerable ability.[65] Lula Velling, daughter of Pottsville, New York's Steck agent, F. F. Velling, was similarly talented; the American Art Journal, in reporting her visit with her father to the 1885 Music Teachers National Convention in Chicago, wrote that "/she/ promises to become one of our representative pianists."[66] Daniel Morris, a minor Boston piano maker, was said to have also had a daughter whose keyboard skills were frequently heard in domestic musicales towards the end of the nineteenth century.[67] F. A. Guttenberger's three sons, Curtis N., Ferdinand A., Jr., and Charles W. Guttenberger, were all reportedly accomplished musicians as well as businessmen,[68] as were those of Augustus Redewill (see this Chapter, pages 163 and 197).[69] Purveyors' wives were occasionally mentioned in

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sources as being performers, the most notable of which was Irene Brady (nom de theâtre of Irene Perry, daughter of Commodore Perry), who before her marriage to Albert Weber, Jr. in 1885 gained considerable renown as an operatic soprano; after her marriage, she gave her first formal solo recital in Weber's New York store,[70] then, at her husband's urging, went on to become an expert art song singer.[71]

Composers

A modest number of American piano manufacturers and merchants of the period composed music, but none apparently possessed the creative or technical acumen of the leading European and American composers of the time. Their works were, for the most part, light popular songs, hymns, and instrumental pieces such as waltzes, polkas, marches, schottisches, variations and paraphrases on well-known melodies, and hymn arrangements, all of which aimed for easy accessability and sheet music sales. Proprietors and employees of retail piano stores made up the great majority of these purveyor-composers, with manufacturers figuring only slightly in this activity.

Of manufacturers, only three apparently wrote any music mentioned in print. As indicated in Chapter II (page 61), William L. Bush penned The Sunshine Waltz for the grand opening of his Bush Temple of Music in Dallas in 1906. Four years later, William T. Miller, son of Henry F. Miller and an executive in his father's company in Boston, wrote and had

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published a popular song, "The Night Has a Thousand Eyes."[72] The most prolific of these three, however, was William Batchelder Bradbury (1816-1868), founder of the Bradbury Piano Company and composer of religious music. Born on October 16, 1816, in York, Maine, Bradbury received his preliminary musical training from Sumner Hill and Lowell Mason in Boston during the 1830's, and later taught music at singing schools in Machias, Maine. In 1840, he moved to New York to take up duties as music director of Brooklyn's First Baptist Church. The following year, he shifted to a similar post at the Baptist Tabernacle of New York, where he instituted children's singing classes modeled on those of Mason in Boston. Also in 1841, Bradbury published the first of many collections of "sacred melodies" authored by himself and others, The Young Choir, in collaboration with Thomas Hastings. In 1847, he went to Leipzig for two years of advanced studies with Ludwig Wenzl (piano), Bernard Hauptmann (theory), and Ignaz Moscheles (composition). After his return to New York in 1849, he worked as a music teacher, editor, and composer of anthems, glees, and hymns, the best known of the last genre being "Jesus Loves Me," "Sweet Hour of Prayer," and "Just As I Am Without One Plea." In 1854, Bradbury and his brother Edward set up the Bradbury Piano Company in Brooklyn to manufacture medium and upper-grade upright pianos; within three years of the opening of their factory (located in the Adelphi Building on Fulton Street), the firm turned out over three thousand instruments annually, and of quality sufficient to win them endorsements from Gottschalk,

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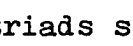


WM. B. BRADBURY.

Figure 24. William Batchelder Bradbury. (Spillane, 184 Insert).

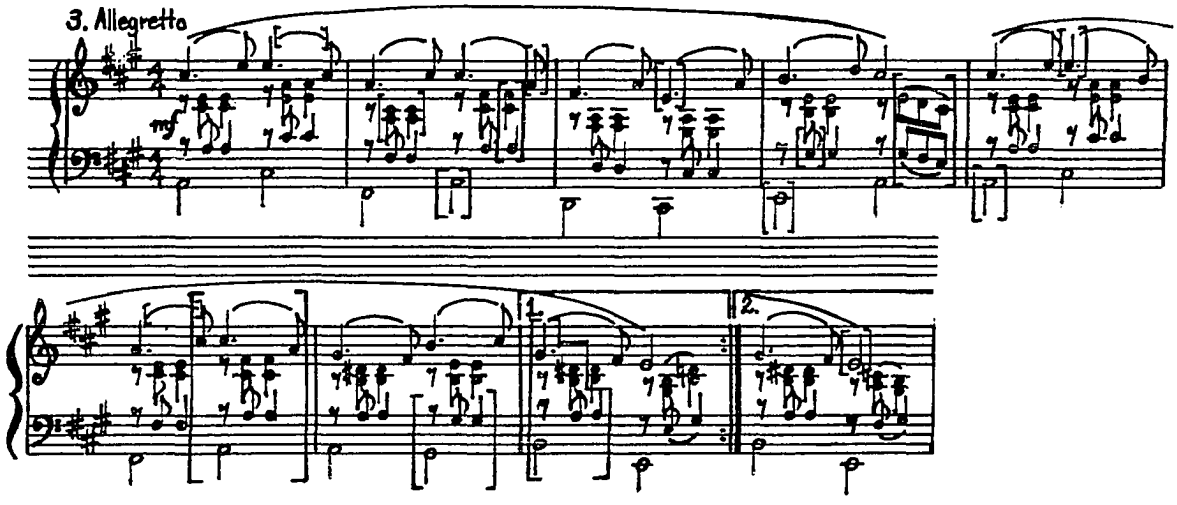
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Theodore Thomas, and William Mason. After his death in Montclair, New Jersey, on January 7, 1868, control of the company passed to Bradbury's factory superintendent since 1861, Freeborn Garrettson Smith.[73]

Although Bradbury was best known in his time, and is chiefly remembered today, for his hymns and anthems, a manuscript examined during research for this study raises the possibility that he may have possessed higher compositional powers than his published oeuvre would indicate. To illustrate that possibility, three excerpts from this manuscript (apparently in Bradbury's hand and dated February 18, 1848) have been chosen for examination at this point; the full holograph is far too long to be inserted or analyzed herein (a separate forthcoming monograph will, however, explore and present, in facsimile and scholarly transcription, its entire contents).[74] All three excerpts bear the title Lied ohne Worte and are taken from a group of eighteen such works written by Bradbury during his stay in Leipzig (if the signature and date on the holograph are accepted as genuine)[75] as pièces d'hommage to the recently deceased Felix Mendelssohn. The first of these, a light allegretto in A major and 4/4 time, is cast in a simple ABABA form and uses as its chief unifying feature a melody based on a trochaic rhythmic pattern,  , against which a contrasting iambus of inner-voice triads sounding  and a steady stream of gently ambulating bass half notes (occasionally interrupted by off-beat repeated eighth notes) are pitted:

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Example 1. William Batchelder Bradbury, Lied ohne Worte, No. 3 of Bradbury holograph manuscript (Allegretto), measures 1-9. Brackets indicate editorial additions.



A similar disposition is found in Mendelssohn's Op. 85 No. 2 Lied, which Bradbury may have used as his model:

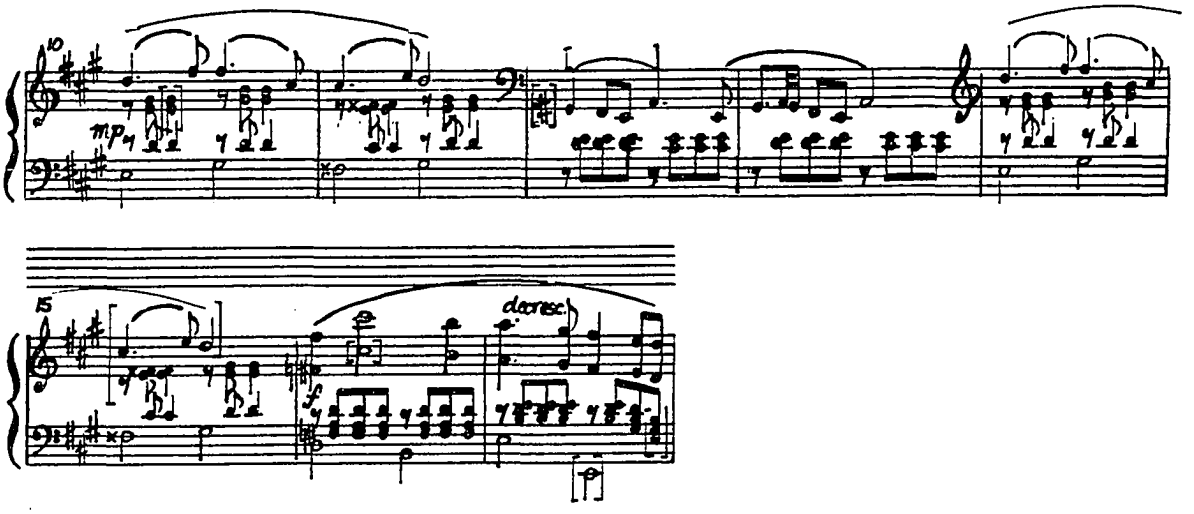
Example 2. Felix Mendelssohn, Lied ohne Worte, Op. 85 No. 2 (Allegro agitato), measures 1-5.



The second section of Bradbury's work provides further contrast by taking the melody out of its trochee during brief excursions into the bass and higher treble registers of the keyboard before returning it at measure 18 for an exact repetition (with second ending) of the opening section:

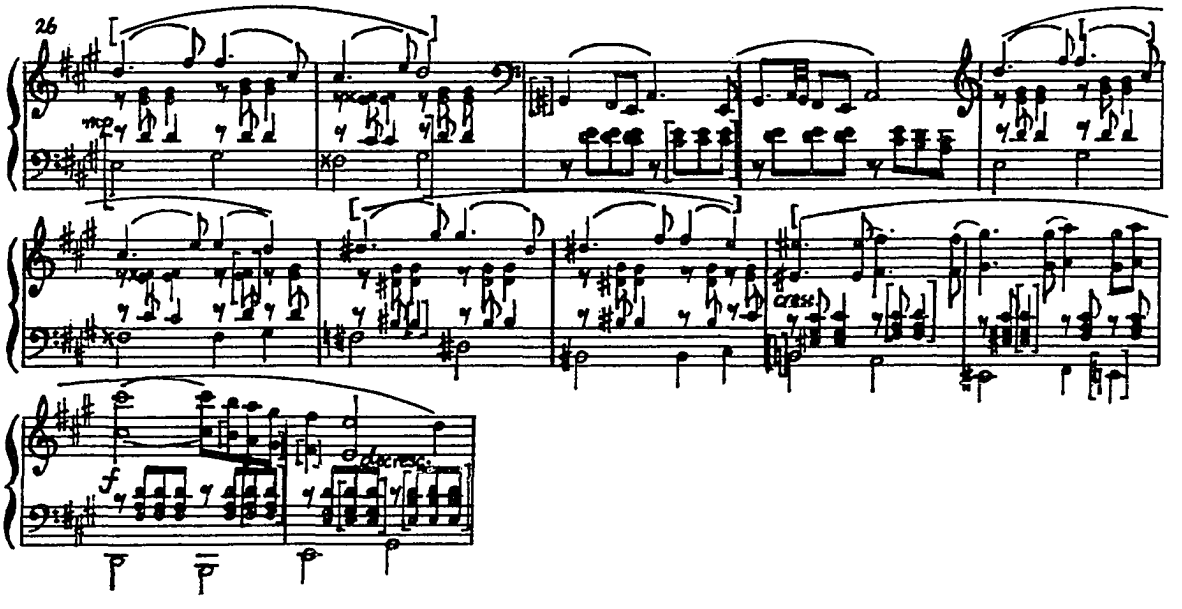
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Example 3. William Batchelder Bradbury, Lied ohne Worte, No. 3 of Bradbury holograph manuscript (Allegretto), measures 10-17. Brackets indicate editorial additions.



The repeat of the second section is extended from eight to twelve measures, with a corresponding increase in harmonic and dynamic tension:

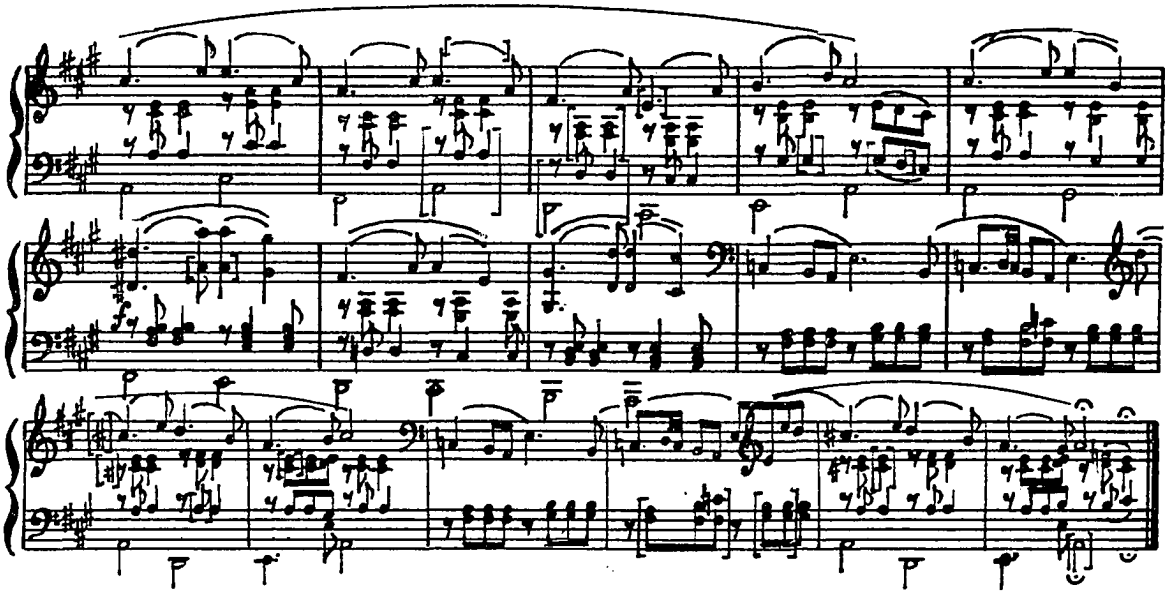
Example 4. William Batchelder Bradbury, Lied ohne Worte, No. 3 of Bradbury holograph manuscript (Allegretto), measures 26-37.



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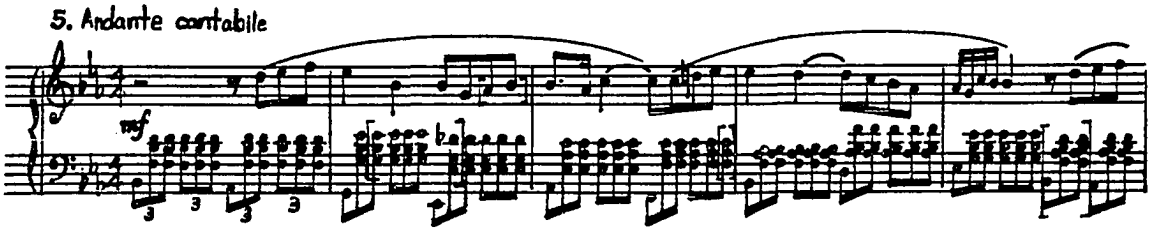
The Lied concludes with a final extended statement of A:

Example 5. William Batchelder Bradbury, Lied ohne Worte, No. 3 of Bradbury holograph manuscript (Allegretto), measures 38-53.



The second Lied (E flat major, 4/4 time, Andante cantabile) has a melody slightly reminiscent of Stephen Foster's "Beautiful Dreamer," but a two-against-three conflict between the hands which suggests Mendelssohn's Op. 51 No. 2 Lied as its progenitor:

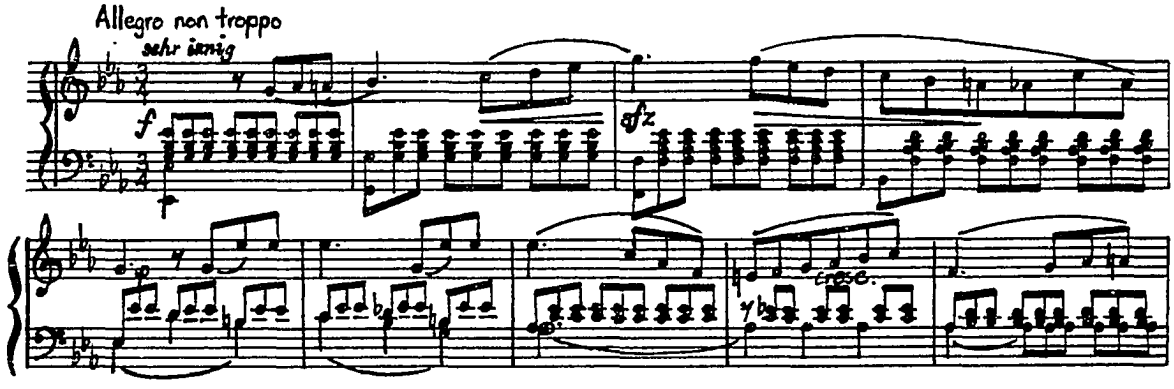
Example 6. William Batchelder Bradbury, Lied ohne Worte, No. 5 of Bradbury holograph manuscript (Andante cantibile), measures 1-9.



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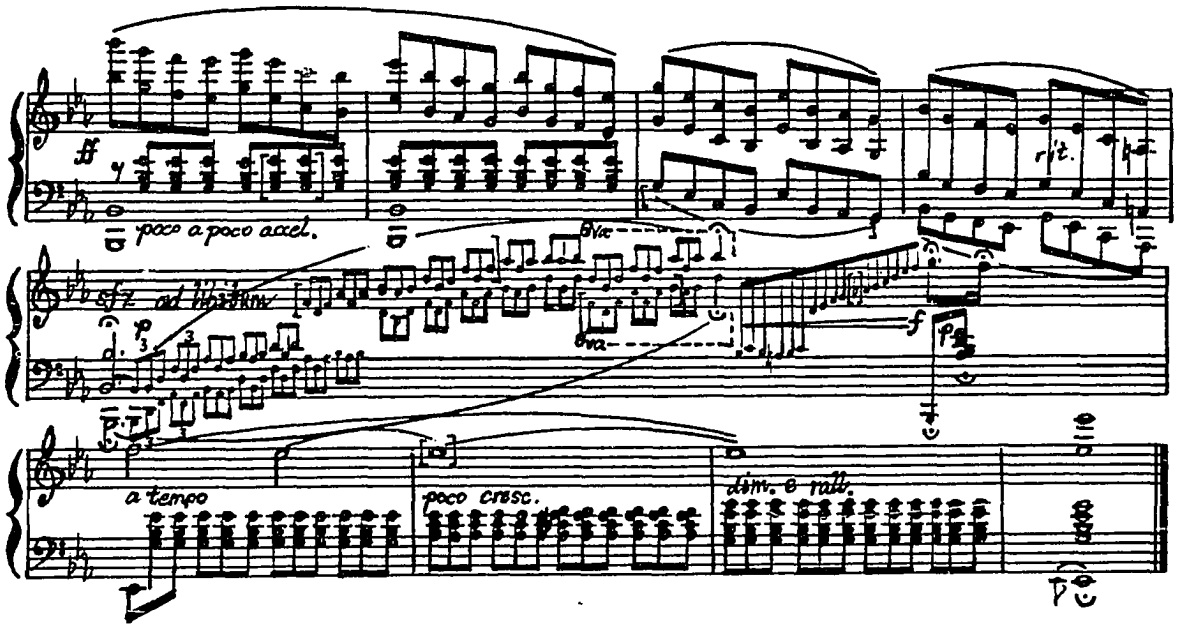
Example 7. Felix Mendelssohn, Lied ohne Worte, Op. 53 No. 2 (Allegro non troppo), measures 1-9.



In this example, as in the preceeding one, Bradbury is more restrained in his harmonic vocabulary than Mendelssohn, but the very simplicity of the chord progressions and the uncomplicated melodic design of both works give them a directness of appeal fully equal to that of the Leipzig composer's Lieder. The ending of the second excerpt is certainly more dramatic and ad libitum than any of Mendelssohn's Lieder, with cascading octaves, a swiftly upward sweeping dominant seventh arpeggio, and a quiet final plagal cadence more common to piano concertos and larger sonatas of the day:

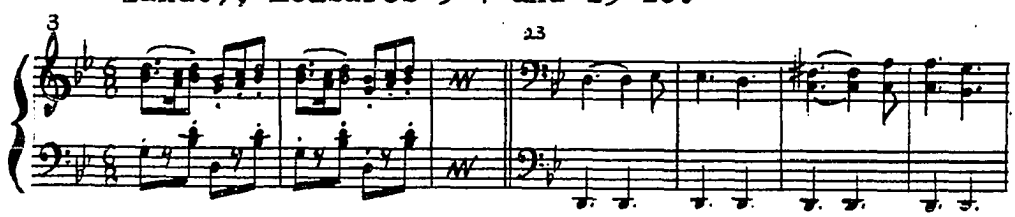
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Example 8. William Batchelder Bradbury, Lied ohne Worte, No. 5 of Bradbury holograph manuscript (Andante cantabile), measures 29-37.



The third of Bradbury's Lieder presented herein (G minor, 6/8 time, Presto scherzando) bears a slight resemblance to Mendelssohn's Op. 102 No. 3 Lied, but has more in common with his Scherzo a Capriccio in F sharp minor (1836); both open with a similar rhythmic pattern made up of lightly moving eighth-note triplets in parallel thirds in the right hand, and both make later use of reiterated dominant pedal points (not to mention sharing the same mode, time signature, and tempo):

Example 9. William Batchelder Bradbury, Lied ohne Worte, No. 11 of Bradbury holograph manuscript (Presto scherzando), measures 3-4 and 23-26.



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Example 9a. Felix Mendelssohn, Scherzo a Capriccio (Presto scherzando), measures 1-2 and 47-50.



Formally as well, the two works are similar: the Scherzo unfolds a loose ABABABA structure over a span of three hundred one measures, while the Lied outlines a simpler ABABA pattern over sixty-six bars. Here, however, the similarity ends. The Scherzo visits the submediant and dominant of F sharp minor, while the Lied never strays from the confines of G minor; the Scherzo makes use of a wide range of pianistic configurations, while the Lied employs one for each of its A and B sections; and the Scherzo requires advanced pianism to best produce its elfin sound, while the Lied can be satisfactorily rendered with a middle level of keyboard skills. Yet despite the smaller size and harmonic scope of the Lied in comparison with its spiritual cousin, its author would have had no need to withold it from public scrutiny, for it too holds its own definite (if fleeting) charm. The three Bradbury Lieder are presented in full transcription in Appendix B, pages 457-62 as a preliminary step towards a comprehensive evaluation of the contents of the entire manuscript and a possible re-evaluation of Bradbury as a composer, which the forthcoming monograph will attempt.[76]

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Interesting though this possible aspect of Bradbury's work as a composer may be, however, its relevance to this study must remain secondary to his work as a music patron. No hard evidence for this came to light in music-related sources examined, but an exhaustive exploration of evangelical Christian literature published in the United States during the period yielded four short but direct references to it. The first of these was printed in the April, 1851, issue of The Beacon, a two-page tract and newsletter published by the Baptist churches of New York, which said that "Mr. Wm. Bradbury, the imminent /sic/ composer, has been of inestimable Christian service to certain of our younger psalmists in securing publication for their compositions . . ."[77] One of those psalmists, James McGranahan (1840-1907), author of such hymns as "I Know Whom I Have Believed," "Christ Receiveth Sinful Men," and "Hallelujah for the Cross!," [78] attested to the benefit of this service in the September, 1887, issue of another religious monthly, Gospel Truths; there he was quoted as saying that two of his early hymns (unnamed) were published by a New York printer on the recommendation of Bradbury, to whom McGranahan sent manuscript copies of the hymns in 1859.[79] The third reference lay in a small volume on the histories and members of several Baptist churches in the Northeast during the time, written by the Reverend James P. Dykes and entitled Voices of the Tabernacle; according to this source, in 1860 Bradbury donated pianos to each of six New York and New Jersey churches and paid a pianist to teach their congregations musical notation

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in order to facilitate their learning new hymns.[80] The last reference appears in a footnote to an exegesis of the Gospel according to St. Luke written in 1862 by the Reverend T. R. Hollis of New York and entitled The Holy Trinity: Its Existence Verified by Historical and Scientific Fact and Its Necessity in Men's Lives Explained by Divine Revelation.[81] Although this work, because of its obfuscative prose and erratic reasoning, would be dismissed as pseudo-science in modern academic and theological circles,[82] the aforementioned footnote in it (appended to a sermonette on the worship of the Trinity in church) has the ring of fact:

> The encouragement to sing our praise to the blessed Holy Trinity cannot be easily surpassed by that recent beneficence tendered by Mr. William Bradbury /to Hollis's church in Brooklyn/ who . . . has laid aside a generous sum to be used in payment for the composition of musical meditations on the Three-In-One. . . .[83]

The other purveyor-composers documented for the period were, beginning in the 1880's, active more in the Midwest, which eventually became the most fertile producer of their numbers. Chicago and Detroit had the most, with Milwaukee, St. Paul, and St. Louis close behind. This concentration was partly due to a hazier social distinction there between performers and purveyors than in the Northeast; while Bostonian Horatio Parker reportedly considered the idea of a piano dealer composing music as "laughable as a garage mechanic painting the Mona Lisa,"[84] Chicagoan Patrick Healy (of Lyon and Healy) thought it "fine and natural."[85] By the end of the

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century, the Midwest stood as the world's largest builder, by geographic area, of pianos as well as the nation's most avid consumer of them. The growing economic independence from the Northeast which resulted from this dominance helped to stimulate a spirit of musical independence among Midwestern purveyor-composers as well.[86]

The earliest documented Midwestern purveyor-composer of the period was Adam Couse of Detroit. According to an obituary published in the American Art Journal shortly after his death in September of 1885, Couse was born in Bethlehem, New York, in 1810, and moved to Detroit in 1840. There he built and repaired pianos, then in the late 1860's opened a music store which enjoyed considerable trade. He was said to be an excellent musician and music teacher, as well as composer of a modest number of popular songs and piano pieces (one of which, the Detroit Schottische, published in 1884 by Pond, sold over one hundred thousand copies before his death the following year);[87] those of his works for which printed mention was found are listed in Table VI. Couse was remembered by the Journal as "a man of sterling character"[88] and by one of his former pupils as "a man who loved music deeply . . . and enjoyed sharing that love with all whom he met."[89] Out of gratitude for the visits paid to him by colleague Frederick J. Schwankovsky during the last bed-ridden year of his life, Couse wrote and dedicated to Schwankovsky his last song, "A Friend is More Precious than Gold;" Schwankovsky, in return,

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endowed a small Couse memorial scholarship for composition students at the Detroit School of Music in 1892.[90]

Chicago's first purveyor-composer mentioned in print was George Schleiffarth (variously spelled Schleiffrath, Schliffrath, and Schlieffarth), who during the 1870's and 80's worked as a piano salesman for Julius Bauer and Company of that city.[91] Although an experienced pianist, Schleiffarth, like Wamelink, was partial to vocal music.[92] In early 1886, he composed his first work for the stage and arranged for its premiere in New York later that year; the July 3, 1886, issue of the American Art Journal announced that

> George Schleiffrath, for many years with Julius Bauer & Co., Chicago, will be in New York next month to attend the rehearsals of his musical comedy, "Soldiers and Sweethearts," which will be produced at the Bijou Theater."[93]

Soldiers and Sweethearts, with text and lyrics by Owen Westford and Susie Russell, opened at the Bijou on August 16, but due to poor attendance closed two weeks later.[94] A later comic opera from his pen, Rosita, enjoyed greater success, opening in Chicago in 1891 and running continuously there through early 1903.[95] In addition to his stage works, Schleiffarth wrote over fifteen hundred popular songs, the most popular of which were "Doris" and "Ambolena Snow" (see Table VI, Appendix A).[96]

Another prolific Chicago purveyor-composer was Henry Wakefield Smith, whose songs generated enough public enthusiasm for The Presto to feature him in a special article in its July 5, 1906, issue:

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PIANO MEN AS COMPOSERS

> It is becoming quite a fad with a number of more or less prominent Greater New York retail piano salesmen to supplement their incomes . . . by the fascinating occupation of musical composition. In this regard some have achieved fame whilst others are bordering on the sea of expectancy.
>
> Among the most successful of local [i.e., Chicago] piano men in this category is H. Wakefield Smith, formerly one of the most successful piano salesmen in the Wanamaker piano department and today occupying an important position in the Simpson-Crawford Company piano department.
>
> Among Mr. Smith's brightest and best-known compositions may be named "Roses," "Tomorrow," "Lucky Four Leaf Clover," "Gates of Pearl," and "Cunning Cupid," published by the Oliver Ditson Co. and "The Lily and the Blue Bell," "The Humming Bird and the Flower," "I Loved You So," "The Keepwatch at the Window," and "Those Songs My Mother Used to Sing," published by M. Witmark & Sons. Mr. Smith's latest compositions, "The Never Never Land" and "In Old Killarney," published by Oliver Ditson Co., promise to fully maintain his reputation for the production of pleasing and melodious composition.[97]

Nine additional songs by Smith received mention in other sources, and are documented in Table VI. Both Schleiffarth and Smith had at least one reported instance of music patronage each to their credit: Schleiffarth in his donation of part of his earnings from Rosita to the Chicago Musical College in 1902[98] and Smith in his purchase of music textbooks for students in the public schools of his home city of Joliet, Illinois, in 1907.[99]

Milwaukee had two purveyor-composers whose music gained brief national attention during the period. The first of these, Charles J. Orth, agent for Strich and Zeidler, Rudolf,

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and Jannsen and Winter pianos, was born in Milwaukee on April 11, 1867, and received training in music from several teachers there, beginning at age eight with Mrs. George Tillema.[100] At age sixteen, Orth composed his first work, a "descriptive fantasia" for piano entitled In the Clock Store, which was later arranged by Sousa and played by his band as a representative American composition in a concert for King Edward VII in London in the spring of 1910, while on a world tour.[101] Dedicated to Milwaukee jeweler James Gilowsky and published in 1893 by Joseph Flanner of that city, In the Clock Store (reproduced in Appendix B, pages 463-70) is a musical depiction of the movements and sounds of various timepieces found in a typical clock shop of the day, with specific types indicated at the "descriptive" portions of the score (for example, a cuckoo clock at measure 55, a pendulum clock at 56, and an alarm clock at 59 and 86); its obvious amateurishness is mitigated, however, by a youthful naiveté and quaint period flavor (qualities which may have attracted Sousa's attention).[102] From 1887 to 1895, Orth taught music in Oconomowoc, Wisconsin, then in 1896 returned to Milwaukee, where he opened a music store at 504 Grand Avenue.[103] Starting with a single used upright, he built the Charles J. Orth Music Company into one of the city's best music emporiums.[104] According to his obituary in the February 1, 1921, issue of the Milwaukee Journal, Orth maintained a private studio at 310 Milwaukee Street where, after hours and on weekends "he spent many an hour among manuscripts, developing theme after theme."[105] The contents of two of these manuscripts were

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published by William A. Kaun of Milwaukee in 1913 and 1918 as a Nocturne for piano and a Romance for violin, violoncello, and piano, respectively.[106] The Nocturne (reproduced in Appendix B, pages 482-85) shows considerable technical improvement over its programmatic sibling of thirty years before, but nothing in the way of originality or progress over those of Chopin (of which that composer's Op. 9 No. 2 hints as model). The Romance (reproduced in Appendix B, pages 471-81) is, however, more interesting; despite the continued presence in its pages of a melodic and harmonic vocabulary long since abandoned by the leading European and American composers of his time, this work reveals Orth to have had a sensitive ear for the lyrical and dramatic possibilities of the piano trio medium. Besides these works, Orth composed a sizable number of popular songs, light piano pieces (among them In the Bird Store, Draper Hall March, Nau's Grand March, Spanish Beggar Girl Waltz, The Advance and Retreat of the Salvation Army, and two sonatinas), a Nocturne for violin and piano, a concerto for two clarinets, and a revised version of the earlier Romance which was reportedly performed by the symphony orchestras of Chicago and Boston.[107] As a teacher, Orth was generous in his time and talents given to budding Milwaukee composers; one of these, Robert Hallenbeck, wrote a concert overture, Sinbad, under Orth's guidance in 1909, and later (with funds largely supplied by Orth) took a bachelor of music degree in composition at Chicago's Bush Temple Conservatory.[108] The other Milwaukee purveyor-composer, William Gaulke,

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president of the William Gaulke and Sons Piano Company, in 1912 completed his American Rhapsodie for piano, which The Presto declared to be "the first rhapsodie produced in this country similar to the works of Liszt."[109] This work had as its program the discovery of the New World by Christopher Columbus, beginning with his departure from Spain and ending with his first landing in the Western Hemisphere, which the composer illustrated in six uninterrupted sections.[110] Gaulke reportedly wrote a sequel to it in 1913 (title not given) which depicted the settlement of the West by whites and their battles with the American Indians. No direct evidence of music patronage by Gaulke came to light, although the Milwaukee Journal did mention a W. Gaulke as being among a group of businessmen who during the early years of the twentieth century made Christmas donations to some of the city's orphanages for gifts and tuition[112] (which, according to the Sentinel, included instruction in music).[113]

One smaller Midwestern city which had as resident a purveyor-composer of national repute was East Liverpool, Ohio (population in 1900 approximately fifteen thousand), situated on the north bank of the Ohio River near the junction of Ohio, West Virginia, and Pennsylvania, and lifetime home of Will L. Thompson (1847-1909). As a boy Thompson taught himself piano and music theory, and in 1875, shortly after setting up the Will L. Thompson Company and a small shop in East Liverpool to sell pianos and other musical items, published on his own press his first composition, a popular song entitled

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"Gathering Shells from the Seashore."[114] Favorable public response to this song prompted Thompson to write others, among the most well received were "Come Where the Lillies Bloom," "Moonlight Will Come Again," and "Good Night Gentle Folks."[115] After studies in Boston and Leipzig, he wrote words and music for several evangelical hymns, the most enduring of which was "Softly and Tenderly Jesus is Calling" (1880).[116] The attention which these and other works from his pen brought him during the 1880's and 90's did not alter his reportedly gentle, self-deprecating manner, however; he kept his habit of urging visitors to his store looking for copies of his songs and hymns to purchase those of others first.[117] After retiring as head of his company in 1894 (but retaining a controlling interest in it), Thompson devoted his final years to composing, directing his church choir and the local high school chorus, sponsoring hymn "sings" (gatherings evangelical Christians, frequently lasting all night, for the purpose of singing religious music), and presenting local musicians in his store.[118] The Presto, in its obituary following Thompson's death in December of 1909, spoke of him as "a noble example of selfless dedication to music . . . which all piano men in the country would do well to follow in their own localities."[119]

Other areas of the United States had far fewer purveyor-composers listed for the period than the fourteen reported active in the Midwest; the Northeast had seven,

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the Southeast six, and the entire West only four. These numbers should by no means be taken as definitive, however, since they are necessarily bounded by the limitations of available source material. They do, however, suggest a reasonably accurate picture of the general distribution of purveyor-composers throughout the country as drawn by Charles Grinnell in 1909.[120] The Northeast, with the glaring exception of William Bradbury, apparently spawned no purveyor-composers of any marked creative ability; of the seven indicated in sources as working there, five were piano salesmen with only one listed popular song each to their credit (see Table VI, Appendix A). The Southeast fared somewhat better in having two purveyor-composers of above-average fecundity. The first of these was Edward D. Irvine of Macon's Georgia Music House, already noted as a purveyor-publisher (see Chapter III, page 148). Mention of at least fifteen works from his pen occurs in sources, works such as the popular songs "Take Me to Your Heart," "The Mysteries of Youth," and "Beneath the Cotton Moon," the hymns "Zion's Call" and "Jesus Beckons, I Must Go," and the Simpson Polka, Remember the Fallen (a march which quoted Union and Confederate battle songs), and The Nightengale for piano (for a full listing, see Table VI, Appendix A). Two larger works were his "musical drama," The King of the Caribbean Sea (premiered in Macon in October of 1888)[121] and incidental music to the play, Song of the Piedmont.[122] Irvine was also active in encouraging other composers, as indicated in the forward of a small collection of hymns by Albert Stoors

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published in Macon in 1898.[123] The Macon Telegraph called him "a composer of distinction and well-known teacher of that art,"[124] while the American Art Journal noted the regularity with which works by him and other Georgia composers were heard in recitals given at the Georgia Music House.[125] The other notable Southern purveyor-composer of the period was actually a transplanted Midwesterner, Louis Blake, who, after working as a salesman with John Church and Baldwin in Cincinnati during the early twentieth century, moved to New Orleans in 1906 to take up a similar job with L. Grunewald. Prior to coming South, Blake composed several popular songs and a couple of operas, some of which were published in England;[126] those mentioned in print included "I Wish I Were By Your Side," "Priscilla's Locket," and "Then You'll Remember Me" (see Table VI, Appendix A).[127] While at Grunewald, he essayed more serious genres, composing two cantatas (Moses and the Burning Bush and The Christmas Angel), a string trio, and a sonata for violin and piano.[128] In 1911, he left Grunewald for the Junius Hart Piano House down the street at 1001-03 Canal, where, in addition to directing sales of Kimball, Emerson, Estey, Hardman and Standard, Kroger, Crown, and Angelus players and player pianos, he wrote "Poem d'Amour," "Happy Days," and "I've Never Met a Girl Like You" (see Table VI).[129] The last documented reference to Blake's music written during the period was published in the November 12, 1914, issue of The Presto, which noted "two delightful numbers recently composed by Mr. Louis Blake of New Orleans,

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'Send Me No Flowers' and 'Sunset on the Bayou.'"[130]

Although the West was represented by only four listed purveyor-composers of the period, three of those four were reported to have surveyed larger-scale musical forms. Karla Schramm, born in Los Angeles, California, in 1893, was a child prodigy who in 1902 was taken, along with her sister Paloma (also a prodigy, born in 1896), by her physician father on a solo and duo-piano concert tour of the East and Midwest.[131] Later, as a young woman, Miss Schramm taught piano and worked in San Francisco with Sherman, Clay.[132] In 1911, she reportedly applied the finishing touches to a piano concerto of her composition;[133] whether this was a new work or a revision of the one which she wrote for her 1902 tour is unclear, however.[134] She also composed a set of children's piano pieces, and in 1913 organized a musical entertainment program for children at Sherman, Clay's Oakland branch.[135] Victor Redewill, youngest son of Augustus Redewill of Phoenix, Arizona, wrote a symphony (D minor) while a student at the New England Conservatory (1900-04) and after his return to Phoenix and work in his father's music store revised and considerably expanded it.[136] And Kenneth Pritchard, a music teacher and piano demonstrator at the Bush Temple of Music in Dallas, in 1914 composed an opera based on Shakespeare's The Tempest and gave its premiere at the Temple in October of 1915.[137] No further mention or scores of these or other works of Schramm, Redewill, or Pritchard came to light, however.

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Of tangential relevance to purveyors as composers are purveyors' relatives who themselves composed, insofar as these relatives shared the same musical interests or were influenced in that direction by purveyors in their families. Such sharing or influence seems to have been common in many of purveyors' families during the period (as with performer-relatives of purveyors, noted earlier in this chapter), and while strictly speaking not music patronage, did benefit the cause of music in the country. Mention of the earliest of these composer-relatives occurred in the July 18, 1885, issue of the American Art Journal, which reported that

> Carl Joseph Brambach, the composer, a brother of Mr. Stephen Brambach, superintendent of the Estey Piano Co., secured the $1,000 prize for a composition written for the North American Singing Festival, which is to take place next year in Milwaukee . . .[138]

Brambach (1833-1902) came to the Festival competition at the suggestion of his brother and with respectable credentials, having achieved fame in his native Germany as a composer of German choral music. His musical career included studies in Cologne (1851-54), Frankfurt am Mein (1854-57, with Ferdinand Hiller), and Leipzig, followed by work as professor of music at Cologne's Rheinische Musikschule (1859-61), director of Bonn's Stadtmusikamt (1861-62), and as a private teacher back in Cologne (1862-1902).[139] His prize-winning work was Columbus, a cantata for baritone, chorus, and orchestra, with English text by Wilhelm von Warmbruehl, which depicted the explorer's maiden voyage

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to the New World.[140] Although no evidence to indicate the score's subsequent disposition came to light,[141] two sources indicated that Brambach's music was effective in evoking the scenes, moods, and dramatic action of the text.[142] One of these was the 1886 Festival program, which stated that

> /i/n the judgment of able critics, the words and music are happily wedded, and it is confidently believed that the production will score a most gratifying success for both author and composer.[143]

Columbus was heard again in Milwaukee on at least two other occasions before the end of the century, and reportedly served as a model for similar patriotic works by other Midwestern composers of the period.[144] Notice of the second composer-relative listed appeared in the April 2, 1887, issue of the American Art Journal, which announced the publication by Charles W. Held of Brooklyn (and dedication to Henry O. Solomans) of a Melody for piano by Alvin (also Alwin) Kranich, son of Helmuth Kranich of Kranich and Bach.[145] Shortly before the turn of the century, young Kranich went to Germany, where, on March 18, 1900, he was reported by the Journal to have played the solo part in the world premiere of his piano concerto in G minor.[146] In 1901, he returned to New York, opened a studio on West 27th Street, then, through recommendations given by his father, gathered about him a small group of music students from the city and New Jersey, several of whom later went on to careers in music themselves.[147] Mention of the last of these listed composer-relatives of the time occurred in the May 10, 1906,

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issue of The Presto, which ran a feature article on Jerome Gibler, cousin of W. N. van Matre (president of the Schumann Piano Company of Rockford, Illinois), and composer residing in nearby Freeport. According to this article, Gibler came from a family of musicians which was for many years active in northern Illinois and southern Wisconsin, and on May 4, 1906, attended the premiere in Rockford of his "song play," The Bow and Arrow, with text and lyrics by William Lowrie.[148] The following day, the local press reported the work's warm reception,[149] then two years later carried the news that Gibler was returning to Freeport after having spent "a highly fruitful year" in Rockford, in Schumann's employ as a piano and composition teacher.[150]

Teachers

Teaching was the most prevalent, although least publicized, form of involvement with music by American piano manufacturers and merchants of the period. Evidence for this is found in several sources, including an address given by Philip Werlein, 1906 president of the National Association of Piano Dealers of America, at the association's convention that year. In it, he said that

> /d/uring the past fifty years the work of piano men in educating Americans in music has far exceeded their other purely musical labors. Hundreds have labored quietly and patiently in their warerooms, studios, and homes, without great fame or fortune, to raise the standard of musical knowledge in this country. . . .[151]

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Further support for this assertion comes from comments made and recorded by three American piano manufacturer's representatives who traveled about the country for their employers during the period. James P. Watson, who made two tours of the East and Midwest for Chickering in 1857 and 1859, claimed that "every fourth man in the trade . . . wears the mantle of Professor [i.e., music teacher], however well or ill-fitting."[152] Louis K. Powers noted approximately the same percentage in his coast-to-coast trip for Weber in 1887.[153] Thomas Barfield, however, after his 1908 national tour for Knabe, reported a drop to approximately fifteen percent, but cautioned against unnecessary alarm among the piano trade's more music education-minded members by saying that, while increased competition from independent private music teachers and increased time consumed by purely business matters had been largely responsible for this percentage drop, the sevenfold increase in the number of people active in the trade since 1850 had actually brought about a net growth in the number of purveyor-teachers and hours spent by them in teaching.[154]

Most purveyor-teachers taught music before coming to the piano trade, and while all surely enjoyed the extra income from instrument sales, not a few of those working full-time as purveyors expressed dissatisfaction at not having enough time to teach their pupils effectively.[155] Some (particularly in New England) were unhappy with the trade-versus-profession social conflict which frequently arose as a result of their working both as teachers and as purveyors.[156] As might be

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expected, the piano was their most common medium of instruction, with harmonium, guitar, violin, trumpet, flute, and banjo following in descending order of popularity.[157] Voice lessons were indicated in sources less often than instrumental ones.[158]

Several American purveyors of the period who at one time or another in their careers taught music have already been mentioned (among them D. H. Baldwin, Louis Grunewald, F. A. Guttenberger, Silas Mott, C. J. Heppe, Charles J. Orth, and W. W. Wallace), but because of the lack of adequate detailed information on their (as well as other purveyors') teaching practices, it is difficult to form a viable assessment of their influence as teachers in promoting music in the United States. Other than those sources already cited, the few remaining references to purveyor-teachers of the time are more often than not vague, inaccurate, or (because of their effusively laudatory language) unbelievable. Thus, for the sake of veracity, the following few paragraphs will focus attention on three purveyors (two of whom have not yet been noted) whose teaching activities were most credibly described in available sources, with a view towards evaluating these activities in terms of their effect upon the musical life of the purveyors' respective communities rather than in terms of their representing in some way similar work done by American purveyor-teachers of the period as a whole (a status to which they cannot in good faith be said to lay claim).

The first of these three purveyor-teachers was noted in Martin's Guide to East Tennessee: Fascinating Sights

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Great and Small of That Region, a small paperback book written by Charles J. Martin and published in Knoxville in 1879, which provided its readers with fact and anecdote-laden armchair tours of Knoxville, Chattanooga, and other settlements near the state's Appalachian Mountains. Martin took particular delight in writing about unusual people living in eastern Tennessee, and devoted Chapter IX (subtitled "Fiddling in Greenville") of his guide to a prose cameo portrait of a Greenville piano and violin dealer whom he called Professor Jensen.[159] According to Martin, Jensen came to Greenville from his native Sweden in 1874 at age thirty-two with his wife and two sons at the invitation of his elder brother Paul, who had earlier purchased a farm nearby.[160] Jensen reportedly brought to his new homeland skills as a pianist, violinist, and violin maker, as well as music teacher, and put them all to use in the music shop which he opened in the town in 1876.[161] The shop's back room, furnished by Jensen as a teaching studio, was described by Martin:

> /Professor Jensen's/ teaching room is a spotless gem of simplicity and refinement. On its hand-hewn pine walls are shelves filled with the most erudite and finely bound books on every subject under the sun and in ten different languages; /also sheet/ music of greater quantity than would be sold in Knoxville in five years. And, as if to signal to the unsuspecting intruder the true purpose of the room, two fine upright pianos and two violins of the Professor's own creation slumbering in red velvet-lined cases on a bare wooden table complete the scene.[162]

Martin further wrote that Jensen taught every day except Sunday

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from eight until ten o'clock in the morning and from five until eight in the evening, and so well that, in the author's words, "not a man, woman, or child above the age of six could be found but had learned their notes from the Professor."[163] He began each lesson, whether on piano or violin, with warmup and sight-reading exercises, then proceeded to work on two pieces; having himself been trained in a strict manner, he emphasized discipline, but tempered it with humor.[164] Martin concluded his chapter on Jensen with a quote by one of Greenville's eldest residents of the time, eighty-seven-year-old Anna Mae Crawford, which he claimed summed up the town's feelings about the Swede: "the best music man that ever came to these hills."[165]

The second of these purveyor-teachers, already mentioned in this chapter (pages 173-175) as a singer, was William Currier of Toledo. Besides performing with the Arion Club, Currier used the group's fame to attract voice students, one of whom, C. L. Lewis, rented a studio in Currier's store in 1882 for beginning pupils of his own. Twenty-two years later, Lewis described in print his teacher's approach:

> Mr. Currier took great pains to put his pupils at ease, and to persuade them of the view of music as a divine gift to be cultivated and shared with others, and of singing as the highest expression of that gift. He never taxed a voice beyond its natural limits, but rather used exercises and scales to shape that voice into the best possible musical instrument.[166]

He went on to say that

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> although more knew of him as a businessman, few would deny the benefits of his tutelage and his musical interests in this city.[167]

The American Art Journal also had something to say about Currier's teaching practices in its September 26, 1885, issue; reporting on the fifteenth anniversary of his entry into the piano trade, it observed that Currier had developed a fifty-five-minute lesson plan "as finely-honed and productive as . . . his piano sales" which consisted of fifteen minutes of scales and exercises, thirty minutes of work on two songs or arias, and ten minutes of sight-singing.[168]

The last documented purveyor-teacher of the period was C. R. Stone, founder of Stone's Music House in Fargo, North Dakota. Born in 1865 in Crown Point, Indiana, Stone as a boy learned piano and violin, and, despite having the responsibility of supporting his family thrust onto his shoulders at age twelve, organized his first dance band in nearby Hebron a year later.[169] In 1880, after securing his family's support by his elder brother an an uncle, he went to Boston to live with a relative, and while there studied piano and theory with Charles Denna of the Boston Conservatory.[170] A year later, he returned to the Midwest and settled briefly in Anoka, Minnesota, where he taught his first music pupils.[171] In 1883, he moved to St. Paul and there found work as a teacher and piano salesman for the W. J. Dyer Brothers Piano Company.[172] His sales territory for Dyer was North and South Dakota (with headquarters in Fargo), which he covered with such reported skill and resulting financial

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success that in 1894 he left Dyer and opened his own store in Fargo (North Dakota's first independent retail piano outlet), on Broadway at the corner of First Avenue.[173] His first efforts in his new enterprise were directed at building upon the eleven years' work which he had accomplished for Dyer, that of creating demand for his pianos by first stimulating interest in music among his clientele. He set up music classes in Fargo, organized the first municipal band in Moorhead, Minnesota (Fargo's sister city across the Red River of the North), and made new excursions into the thinly populated plains areas of North Dakota and Minnesota, music books and pianos in tow.[174] In 1897, he moved his expanded operations to 110 Broadway (where from 1900 to 1903 he taught an estimated average of twenty-five students annually),[175] then in 1904, to a third location at 614-616 First Avenue North.[176] That year, Stone rented the top floor of his new building (Stone Block) to the Fargo College Conservatory of Music.[177] The school's director from 1900 to 1907, Ira B. Penniman, reportedly worked closely with Stone to upgrade musical standards in Fargo during the first two decades of the twentieth century, and called on Stone to teach classes in piano, theory, and violin.[178] In 1906, The Presto reported that the number of students under Stone, both private and Conservatory, had reached eighty-five and showed no signs of abating;[179] the following year, the same periodical noted that

> [t]he stalwart pioneering C. R. Stone, owner of Stone's Music House in Fargo, N. D., is reported

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Figure 25. Stone's Music House, Fargo, North Dakota. (Fargo City Directory, 1904, p. 11)

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to be in very good prospects for business this month, with sales up twenty percent over the same time last year. His music teaching work is in similar clover, and is said to have had far-reaching beneficial consequences to the musical life of that enterprising city.[180]

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FOOTNOTES TO CHAPTER IV

1. The difficulty in this documentation was compounded by the paucity of references in available sources to purveyor-musicians of the period serving as role models or examples for others to emulate, as well as the virtual absence of any indications of that service being regarded at the time as music patronage. The only source which in any way hinted at this view was a brief editorial comment published in the September 21, 1895, issue of the American Art Journal (LXV/24, p. 389), which said that "to those energetic men of the /piano/ trade in this country who, through their musical labors, have impelled others towards similar efforts, is rightfully due the same debt of gratitude tendered to even the most liberal of philanthropists."

2. The Musical Courier VIII/10 (March 5, 1884), 157.

3. American Art Journal XLVI/23 (March 26, 1887), 383, and The Music Trades XXV/3 (Jan. 17, 1903), 28.

4. H. Bradley Culpepper, Retail Business Enterprises in America (New York: T. Y. Crowell, 1907), 43.

5. The Presto 855 (Nov. 27, 1902), 20.

6. Ibid. 1318 (Oct. 19, 1911), 9.

7. The Music Trades XXVII/7 (Feb. 13, 1904), 19.

8. Leavenworth Times (Feb. 12, 1878).

9. Ibid. (Feb. 17 and 19, 1878).

10. Ibid. (March 21, 1883).

11. American Art Journal LX/14 (Jan. 14, 1893), 317.

12. Buffalo Volksfreund (March 19, 1887).

13. Op. cit. XLII/21 (March 14, 1885), 749.

14. The Presto 851 (Oct. 30, 1902), 16.

15. American Art Journal LXXIII/20 (Aug. 19, 1899), 319.

16. The Music Trades XXV/10 (March 7, 1903), 32.

17. Detroit Evening News (June 17, 1880).

18. American Art Journal LXV/26 (Oct. 5, 1895), 409.

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19. Toledo Blade (Jan. 23, 1904).

20. Chicago Daily News (April 7, 1888).

21. Milwaukee Journal (July 21, 1909).

22. American Art Journal LXIV/4 (Nov. 4, 1894), 194.

23. Ibid. LXXIII/6 (Nov. 12, 1898), 73.

24. Macon Telegraph (May 9, 1887).

25. Op. cit. LXXIII/22 (Sept. 2, 1899), 349.

26. The Presto 857 (Dec. 10, 1902), 18.

27. American Art Journal LXXIII/5 (Nov. 5, 1898), 72, for the assessment, and The Presto 1134 (April 9, 1908), 17, for all foregoing information on Redewill.

28. American Art Journal L/1 (July 21, 1888), 9.

29. Donald K. Cooper, Furniture and Piano Industries in the Far West (Chicago: J. T. Relling, 1897), 78.

30. C. J. Albright, Kansas Illustrated (New York: Eckler, 1898), 31.

31. Savannah Morning News (March 19, 1874).

32. Ibid.

33. American Art Journal XLVI/1 (Oct. 23, 1886), 9, for all foregoing information on Wamelink.

34. F. Karl Grossman, A History of Music in Cleveland (Cleveland: Case Western Reserve University, 1972), 39.

35. Ibid., 174.

36. Ibid., 60.

37. Cleveland Plain Dealer (Jan. 1, 1901).

38. American Art Journal LXXVI/19 (Jan. 5, 1901), 239.

39. Savannah Morning News (May 29, 1884).

40. Clayton Howard Tiede, "The Development of Minnesota Community Bands during the Nineteenth Century" (unpublished Ph. D. dissertation, University of Minnesota, 1970).

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41. Letter of December 15, 1982, from Marilyn J. Smiley, Professor of Music, State University of New York at Oswego, for all foregoing information on Schilling.

42. Ibid., 2.

43. Ibid.

44. Mrs. Charles H. Macklin, quoted in the Rochester Express (May 4, 1894).

45. Ibid.

46. American Art Journal LIX/6 (May 21, 1892), 173.

47. Macon Telegraph and News (Aug. 30, 1964). According to this source, Phillip Guttenberger had a respectable career of his own in the arts. Born on November 1, 1799, in Frankfurt am Mein during a bombardment by Napoleon's forces, he later showed talents in drawing and painting, and took nine of the ten medals in architectural drawing awarded during his last year at the Academie Royale des Beaux Arts in Paris. Sometime in the 1830's, he set sail for South America, but while visiting his traveling companion's mother in Athens, Georgia, en route was dissuaded from completing his journey because of revolutions breaking out on the continent. He stayed in Athens, married a local farmer's daughter, Emily Antoinette Muse, and supported her by painting portraits. Having learned to play violin and guitar in Paris, he also taught music, and picked up piano on his own. He taught in Monroe and Oxford, Georgia in the early 1840's, then in 1845 moved with his family to Vineville (a suburb of Macon), and for the next twenty-three years served as professor of music at the Wesleyan Female College. (This appointment was confirmed by Tina Roberts, Librarian of Wesley College, and by Samuel Luttrell Akers, whose history of the institution /The First Hundred Years of Wesleyan College (Macon: Beehive Press, 1976) included on pages 47 and 48 a verbatim citation of the five-year employment contract drawn up in 1859 between the trustees and professors of Wesleyan, the second term of agreement of which stated: "Prof. Guttenburger /sic/ shall be employed as the Professor in Music so long as he can be retained upon the terms heretofore made with him.") Guttenberger died in Macon in 1874.

48. The August 30, 1964, issue of the Macon Telegraph and News also contained the following:

> "When Wesleyan brought Phillip Guttenberger to Macon, that institution did as much for the mid-twentieth century city as it did for the little mid-nineteenth century town . . . /f/or . . .

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> Guttenberger started a musical dynasty that continues to the present and that has continuously furnished Macon with teachers and performers of music and composers, musicians to whose tunes generations of feet have danced or marched, musicians with whose accompaniments generations of voices have been raised in church hymns or have burst into quicker time in popular song."

Blythe McKay, the Telegraph and News's Women's Editor and writer of the above words, further reported that all of Guttenberger's children, and many of his grand- and great-grandchildren, were involved in teaching and performing music. This was confirmed in part by Willard L. Rocker, Genealogy Librarian of the Washington Memorial Library in Macon, who, in a letter of December 14, 1982, supplied the dates during which four of the Guttenberg children taught at Wesleyan: daughters Francesca (1850-55), Louisa (1859-61), and Fanilou (1898-1901), and son Ferdinand (1896-1901). A second letter, from Mrs. Glover F. Harrell of Huntsville, Alabama (granddaughter of a fifth Guttenberger child, Emma, and author of a history of the family /Kith and Kin: A Portrait of a Southern Family, 1630-1934 (Macon: Mercer University Press, 1983)/ dated March 14, 1983, added that Francesca taught harp at Wesley up through 1901, and that Mrs. Harrell's grandmother, also a musician, taught music on her father's grand piano for more than twenty years.

49. Macon City Directory, 1884. The 1887, 1888-89, and 1892 directories listed him as manager of the J. W. Burke and Company's Pioneer Music House, while that of 1894 named him as head of F. A. Guttenberger and Company. The last listing of his business therein was in 1945. (Rocker, 2).

50. The Music Trades XXV/17 (April 25, 1903), 9.

51. Ibid.

52. American Art Journal LV/16 (Aug. 2, 1890), 281.

53. Ibid. LVI/1 (Oct. 18, 1890), 13.

54. Dolge, 298.

55. Op. cit. XLIII/5 (May 23, 1885), 75.

56. Cincinnati Enquirer (Nov. 5, 1891).

57. The Presto 934 (June 2, 1904), 31.

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58. The Presto 1317 (Oct. 12, 1911), 9.

59. American Art Journal L/8 (Sept. 8, 1888), 133, and Toledo Blade (Feb. 13, 1911), for all foregoing information on Currier.

60. Ibid. LVII/6 (May 23, 1891), 95.

61. Toledo Blade (Feb. 13, 1911).

62. American Art Journal L/8 (Sept. 8, 1888), 133.

63. Op. cit. (Oct. 17, 1884).

64. Ibid. (April 29, 1892).

65. American Art Journal XLII/26 (April 13, 1885), 833.

66. Ibid. XLIII/12 (July 11, 1885), 189.

67. Ibid. LVI/16 (Jan. 31, 1891), 253.

68. The Music Trades XXV/17 (April 25, 1903), 9.

69. The Presto 1134 (April 9, 1908), 8.

70. American Art Journal XLIII/13 (July 18, 1885), 201.

71. Ibid. XLIII/25 (Oct. 10, 1885), 412.

72. See Appendix B, pages

73. Harry Eskew, "William Batchelder Bradbury," New Grove, III, 150-51, for all foregoing information on Bradbury.

74. This manuscript is in poor condition owing to damage by water and mold, but is legible enough to permit its photography and transcription, for which I am grateful to its present owner, C. Smith of Paterson, New Jersey. I am also grateful to Mr. Smith for allowing into this study the three Lieder ohne Worte examined herein.

75. Both are tentatively accepted as such after a comparison of the handwriting of this MS with that of the holograph of Bradbury's anthem, "As the Hart Panteth," housed in the New York Public Library. However, because of the failure of the MS to respond to ink, watermark, and other identification tests, and because of questions raised by stylistic differences between the music contained in the MS and that of Bradbury's published oeuvre, a definitive statement of authenticity cannot be made at present. The forthcoming monograph on the MS will, however, take up these and other relevant questions in depth and attempt a conclusive decision as to the MS's provenance.

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76. For an evaluation already made, see A. B. Wingard, "The Life and Work of William Batchelder Bradbury (1816-1868)" (unpublished Ph.D. dissertation, Southern Baptist Theological Seminary, 1973), 429.

77. The Beacon III/2 (April, 1858), 2.

78. The Broadman Hymnal (Nashville, Tenn.: Broadman Press, 1964), 53.

79. Gospel Truths (Sept., 1887), 3.

80. James P. Dykes, Voices of the Tabernacle (New York: Carlton and Porter, 1860), 28.

81. T. R. Hollis, The Holy Trinity: Its Existence Verified by Historical and Scientific Fact and Its Necessity in Men's Lives Explained by Divine Revelation (New York: T. R. Hollis, 1862), 39.

82. This is the opinion of the Reverend Dr. James P. Maller of Darien, Illinois, expressed after examining a photocopy of portions of Hollis's book on September 19, 1982.

83. Op. cit.

84. Boston Herald (March 2, 1904).

85. Chicago Post (April 27, 1900).

86. American Art Journal LXXIII/22 (Sept. 2, 1899), 353.

87. Ibid. XLIII/24 (Oct. 3, 1885), 381.

88. Ibid.

89. Edward Healy Lawson, Autobiography (Lansing, Mich.: Wynkoop Hallenback Crawford, 1909), 22.

90. Detroit Free Press (Oct. 15, 1886).

91. Bauer, in addition to being a major Chicago piano dealer during the period, was a generous patron of music as well. Born in Berlin on July 20, 1831, he learned to make violins while a boy, and later worked in several of the city's piano factories. In 1849, he came to the United States and opened his first music store in New York. In 1857, he set up a branch in Chicago, leaving his brother John in charge of the Manhattan store. The branch, first located in the Larmon Block, was moved in 1867 to Crosby's Opera House, where it shared the first floor with Root and Cady and W. W. Kimball. After the building's destruction in 1871, Bauer set up temporary business quarters in Robert Laird

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Collier's Church, then, in late 1873, rented space in the Palmer Court Hotel. (Andreas, II, 595, for all foregoing information on Bauer). Schleiffarth joined Bauer around 1875 and remained there until sometime in the 1890's. Most of his compositions were written in his studio in the rear of Bauer's store. (The Music Trades XXIII/3 /Jan. 18, 1902/, 17). Bauer gave financial aid to Schleiffarth and other Chicago composers through commissions for popular songs which he published, and also contributed to several of the city's performing organizations. (Chicago Daily News /Nov. 17, 1882/). After Bauer's death on December 23, 1885, management of his company passed into the hands of his son Julius (b. September 1, 1864), reportedly a good amateur pianist. (Andreas, II, 595, and American Art Journal XLVI/23 /March 26, 1887/, 372).

92. The Musical Courier VIII/8 (Feb. 20, 1884), 101.

93. American Art Journal (July 3, 1886), 183.

94. Gerald Bordman, American Musical Theater: A Chronicle (New York: Oxford University Press, 1978), 88.

95. The Presto 875 (April 16, 1903), 15.

96. Bradby, 174.

97. Op. cit. 1042 (July 5, 1906), 11.

98. Chicago Tribune (Feb. 23, 1902).

99. Joliet Herald-News (Aug. 24, 1907).

100. The Presto 1032 (April 26, 1906), 11.

101. Ibid.

102. The American Art Journal said essentially the same thing in a review of Orth's work carried in its February 25, 1893, issue (LX/20, p. 455): "In the Clock Store expresses with great vividness all the tick-tocking and dingle-linging common to that establishment, and compensates for any shortcomings in finish with an amicable grace heard only in the best works of our modern popular composers."

103. Milwaukee Journal (Feb. 1, 1921).

104. The Presto 884 (June 18, 1903), 21.

105. Op. cit.

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106. Both works received mention in The Presto, in its October 23, 1913 (1423, p. 19) and September 17, 1918 (1679, p. 22), issues, respectively.

107. Ibid. 1137 (April 30, 1908), 15. This issue also stated that Orth had been commissioned by New York publishers Witmark and Sons to write a piano concerto. No reference to this work occurred in later sources examined, however.

108. Milwaukee Sentinel (June 10, 1921).

109. The Presto 1378 (Dec. 12, 1912), 22.

110. Ibid.

111. Ibid. 1421 (Oct. 9, 1913), 20.

112. Milwaukee Journal (Dec. 16, 1911).

113. Milwaukee Sentinel (Dec. 18, 1921).

114. The Presto 1225 (Jan. 6, 1910), 92.

115. Ibid.

116. "Softly and Tenderly" earned Thompson more than all of his other works combined, a large portion of which he used in support of several of East Liverpool's musical, religious, and charitable organizations. (Canton Repository /Jan. 5, 1910/).

117. American Art Journal LXI/6 (May 20, 1893), 121.

118. Ibid. LXXIII/5 (Nov. 5, 1898), 73.

119. The Presto 1225 (Jan. 6, 1910), 92.

120. Charles A. Grinnell, "Musicians and Composers in the Piano Trade," Quarterly Report of the National Association of Piano Dealers of America, Chicago Chapter (Chicago: The Presto Publishing Co., 1910), 12.

121. American Art Journal XLIX/8 (June 9, 1888), 125.

122. Macon Telegraph (Sept. 3, 1890).

123. "A note of deepest gratitude is due to Mr. E. D. Irvine for his support in the writing of these songs. His many untiring efforts in behalf of composers of sacred music are too well known to /e/numerate here . . ." (Albert Stoors, Sacred Hymns and Songs /Macon: Holy Manna, 1898/, ii).

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124. Macon Telegraph (Oct. 23, 1888).

125. American Art Journal LII/2 (Jan. 26, 1889), 23. Walter E. Steinhaus, in his "Music in the Cultural Life of Macon, Georgia, 1823-1900" (unpublished Ph.D. dissertation, Florida State University, 1973), wrote that a concert space was set up in the Georgia Music House and used by local performers, but said nothing specific about concerts given there. (pp. 99-100).

126. The Presto 1063 (Nov. 29, 1906), 7.

127. Ibid. 1081 (April 4, 1907), 17.

128. New Orleans Picayune (Oct. 17, 1908).

129. New Orleans Morning States (Feb. 17, 1912).

130. The Presto 1478 (Nov. 12, 1914), 13.

131. Ibid. 853 (Nov. 13, 1902), 15.

132. Ibid. 1243 (May 12, 1910), 29.

133. San Francisco Examiner (March 23, 1911).

134. The 1902 concerto was reported to have been some seventy pages long and scored for two pianos (The Presto 853 /Nov. 13, 1902/, 15); the 1911 one was almost twice as long and scored for full orchestra. (San Francisco Examiner /March 23, 1911/).

135. The Presto 1421 (Oct. 9, 1913), 25.

136. Ibid. 1316 (Oct. 5, 1911), 7.

137. Dallas Morning News (Nov. 6, 1914).

138. Program notes for the fifth concert of the 1886 North American Singing Festival, held on July 23 in Milwaukee, in which Brambach's work was given its world premiere.

139. Riemann, I, 216.

140. Op. cit., 90.

141. Letters of inquiry sent to libraries and archives in Milwaukee, Cologne, Frankfurt, Bonn, and Leipzig during research for this study produced no positive replies vis a vis the score of Columbus.

142. American Art Journal XLV/15 (July 31, 1886), 214, and Festival program notes, 91.

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143. Program notes, 91.

144. Milwaukee Journal (Oct. 5, 1897).

145. American Art Journal XLVI/14 (April 2, 1887), 385.

146. According to the March 31, 1900, issue of the Journal (LXXIV/26, p. 413), "Alvin Kranich, son of Helmuth Kranich of Kranich & Bach, is credited with making a pronounced success in his own G minor Piano Concerto at the Berlin Philharmonic, March 18." A request for a photocopy of the program notes for that event produced news from the Philharmonic's current press director, Gisela Huwe, that, according to records in her office and Peter Muck's 100 Jahre: Berliner Philharmonisches Orchester (1979), no such performance took place with that ensemble. Inquiries sent to other Berlin libraries and archives yielded no clarification, so the Journal's reportage of Kranich's premiere must, until otherwise corroborated, be considered erroneous.

147. The Presto 920 (Feb. 25, 1904), 21.

148. Ibid. 1034 (May 10, 1906), 25.

149. Rockford Register-Republic (May 5, 1906).

150. Ibid. (July 16, 1908).

151. Annual Report of the National Association of Piano Dealers of America (New York: The Presto Publishing Co., 1906), 19.

152. Boston Gazette (May 7, 1859).

153. American Art Journal XLVII/11 (July 2, 1887), 137. Powers reported a greater number of purveyor-teachers in the Southeast and West, where music schools and private teachers were in shorter supply than back East.

154. The Presto 1152 (Aug. 13, 1908), 21.

155. T. M. Giddings, a piano salesman and music teacher of Bartlesville, Oklahoma, expressed his dissatisfaction with wry but telling humor, likening himself in his work to "a hen too busy eating corn to lay eggs." (The Music Trades XXV/17 /April 25, 1903/, 16).

156. Samuel Rutledge, a musician and agent for Hardman and Peck, Haines Brothers, and Krakauer pianos in Lynn, Massachusetts, reported that few invitations to domestic musicales in homes of that town came his way because of his work as a piano dealer. (The Presto 875 /April 16, 1903/, 17).

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/April 16, 1903/, 18). Edward McDermott of Torrington, Connecticut, faced similar snubbing and poor attendance at some recitals which he sponsored in his store during the 1890's because of the persuasive power of one of that town's socialites who "refused to admit that art could mingle with trade." (Martin K. Porter, Art and Trade in New England /New York: John Lane, 1912/, 64).

157. Of the one hundred fifty-four advertisements for instrumental music lessons given by purveyors listed in available sources of the period, ninety-seven were in piano, twenty-nine in harmonium, twelve in guitar, seven in violin, and three each in trumpet, flute, and banjo.

158. This was expressly stated in the October 17, 1907, issue of The Presto (1109, p. 13), and confirmed in personal observation of advertisements in sources, of which only eleven offered purveyor-taught singing lessons.

159. Charles J. Martin, Martin's Guide to East Tennessee: Fascinating Sights Great and Small of That Region (Knoxville: n.p., 1879), 17.

160. Ibid.

161. Ibid., 18.

162. Ibid.

163. Ibid., 19.

164. Ibid.

165. Ibid.

166. C. L. Lewis, Memoirs (Toledo: W. W. Whitney, 1904), 39-40.

167. Ibid., 40.

168. American Art Journal XLIII/23 (Sept. 26, 1885), 364.

169. Lewis Crawford, History of North Dakota (Chicago: American History Society, 1931), 45.

170. Ibid.

171. Ibid., 46.

172. Ibid.

173. American Art Journal LXIV/2 (Oct. 20, 1894), 161.

174. Op. cit.

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175. Fargo Forum (March 5, 1903).

176. Crawford, 46.

177. The Presto 960 (Dec. 1, 1904), 15.

178. Ibid. 983 (May 11, 1905), 22.

179. Ibid. 1003 (Oct. 5, 1906), 16.

180. Ibid. 1010 (Nov. 23, 1907), 8.

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Chapter V

THE PURVEYOR AS BUILDER

On March 7, 1885, the American Art Journal reported the opening of a recital hall in the North High Street store of the Grub and Early Piano Company of Columbus, Ohio, and used the occasion to comment on a larger trend exemplified by the hall:

> It has become the fashion among piano men in this country to put their enthusiasm for music into a more solid form, that of concert halls placed in their stores and elsewhere under their names. We can only regard this latest specimen by Messrs. Grub & Early as another welcome link in the ever-growing chain of such edifices so auspiciously begun twenty years ago by Messrs. Steinway and so ably carried forward by Messrs. Steck and Chickering. This development signalizes the manifest desire on the part of their builders to mark in brick and stone the evidence of their work in behalf of that Art which they serve.[1]

Seventeen years later, The Music Trades chose its announcement of the opening of Starr Hall in Chicago as the vehicle for a similar editorial pronouncement--adding, however, a second subject to its point of focus:

> The /concert/ halls and conservatories which are springing up like dandelions in piano marts across the land nowadays are healthy indicators of the affection which the /American/ public continues to show for music and the efforts which far-sighted proprietors continue to put forth in nurturing that affection.[2]

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Doubts as to the value of these opinions because of their authors' close association with the music trade are allayed somewhat by a third, professedly unbiased one published in the June 17, 1904, issue of the Keokuk Constitution-Democrat:

> We have watched with great interest the work of Mr. Thomas Ayres and others of his profession in encouraging an appreciation for . . . music among the public. We feel that we do not stray from our well-known and oft-stated policy of strict neutrality in opining on matters commercial . . . when we say that such efforts, of which . . . music halls and academies have recently formed a . . . part, are generally recognized by the public as being their most valued contributions to its welfare.[3]

Building concert spaces and music schools was in fact, and as will presently be shown, a music patronage activity by American piano manufacturers and merchants of the period second in importance only to sponsorship of musical events in the stimulation of interest in, and support for, music among their countrymen.

Concert Spaces

A total of seventy-eight concert spaces are listed in available sources as having been erected in the United States by purveyors between 1852 and 1910. Of these, eighteen were music rooms which seated up to one hundred people; thirty-six were larger recital halls accommodating up to three hundred; and twenty-four were full concert halls, some of which could hold as many as two thousand. These purveyor-built spaces

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varied greatly in size, construction, and furnishings, from small square pineboard rooms outfitted with second-hand uprights, wooden benches, and kerosene lamps[4] to spacious fan-shaped concrete and marble-floored auditoriums equipped with new concert grands, velvet-upholstered seats, and electric chandeliers.[5] Their uses also ranged widely, from musical ones such as concerts, recitals, operatic and musico-dramatic performances, and lecture-demonstrations, to non-musical ones such as social club and charity meetings, school graduation exercises, political rallies, and religious services.[6] Some were built to show off the talents of specific groups or individuals[7] or to celebrate specific occasions,[8] while others adopted a particular theme or motif as a drawing card.[9] Most were located on the upper floors of piano stores, away from street noise but conveniently close to the stores' stocks of merchandise.[10] Those performers charging admission fees for their programs given therein generally received either a percentage of ticket receipts (with purveyors assuming advertising and program printing costs) or the entire collection (with themselves footing the entire bill);[11] those charging no admission (primarily school, church, civic, and charitable organizations) almost always received free use of the spaces. And, by way of a final generalization, longevity of purveyor concert spaces, which stretched from two days[12] to forty-five years,[13] in large measure depended upon two factors: the strength of purveyor-builders' commitment to music in their communities and proper management of their businesses in order to insure

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continued public access to their spaces, which were, after all, created and maintained through piano sales.[14]

The fifty-nine years in which documented purveyor concert spaces of the period were constructed may be divided into three rough but distinctive parts, and given corresponding titles: (1) the "Parlor Period" (1852-1865), when spaces were designed on an intimate scale to recreate the ambiance of domestic music and drawing parlors of the time; (2) the "Large Hall Period" (1866-1903), when spaces were erected on a grander scale to accommodate the increasingly larger audiences which flocked to hear eminent European and American concert artists; and (3) the "Player-Piano Period" (1903-1914), when spaces both large and small were set up to present, under concert conditions, performances of piano and transcribed orchestral music reproduced via player pianos heard solo or together with "live" instruments.

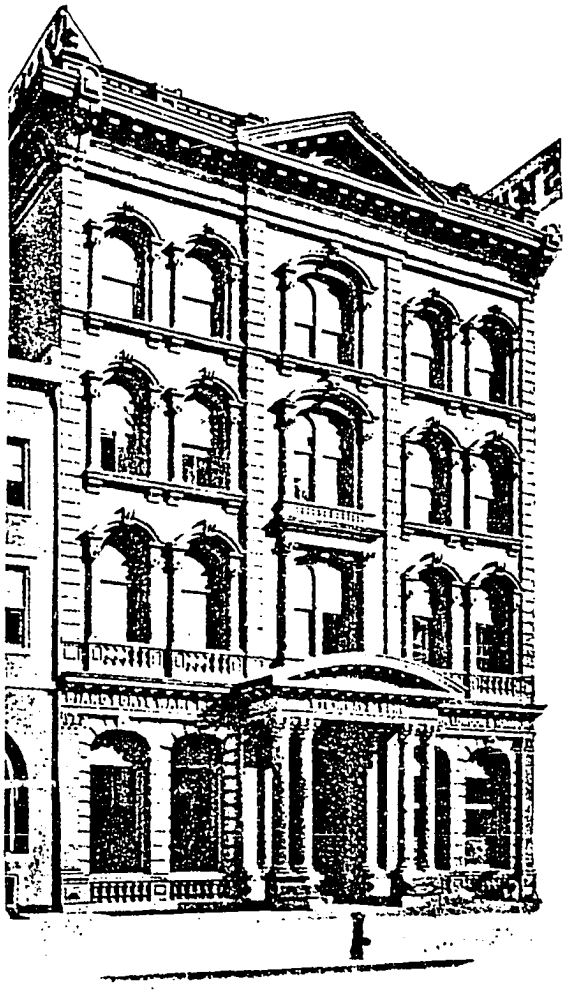
The Parlor Period began in 1852 with the opening of the Orpheus Room in the Wethersfield, Connecticut, music shop of ex-London pianist and piano salesman William Coxe.[15] This space, which the Hartford Courant called "one of the finest of intimate New England parlors"[16] and "a welcome contribution to music in our state,"[17] was formally dedicated in August of that year with a chamber music concert given by Coxe and his family (his wife and two daughters playing violin, flute, and violoncello, respectively),[18] Before its closing in late 1859, the Orpheus Room played host to an estimated fifty-five musical and non-musical events,[19] and helped to boost Coxe's piano

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sales as well as his social standing.[20] While the names of other performers there did not come to light, one issue of the local newspaper of the time reported the attendance at one of the Orpheus Room's concerts in early 1853 by the American composer William Henry Fry.[21] A similar concert space was mentioned in the American Art Journal as having been in use during the late 1850's in the Reading, Pennsylvania, music shop of A. B. Simms, but no information on it other than its home-parlor design came to light.[22] Watson's Art Journal, however, indicated that such spaces were more commonplace in American piano and music stores prior to 1866 than the foregoing two examples suggest; it quoted Amos T. Yancey, a Decker and Sons employee, as saying that during his visits to Decker's agents along the Atlantic seaboard and as far inland as Pittsburgh, he had come across eight.[23]

The end of the Civil War marked the beginning of a shift away from small music parlors towards larger spaces as the preferred ideal among American purveyors. Steinway took a commanding lead in building such a space, constructing it during the summer of 1866 and formally dedicating it on October 31.[24] Located at 71-73 (later 109-111) East 14th Street between Union Square and the Academy of Music, Steinway Hall, with its tasteful interior and seating capacity of some twenty-five hundred, quickly became one of New York's favorite concert sites.[25] The New York Philharmonic led the retinue of orchestras to its stage, performing the programs of its entire 1866-67 season (and later ones) there.[26] Theodore Thomas also appeared in

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Steinway Hall, New York

Figure 26. Steinway Hall, New York, New York. (Dolge, insert, 390)

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Steinway Hall, using it as the forum for most of his orchestra's concerts in New York through 1890.[27] Many prominent European and American performers--such as pianists Anton Rubinstein (see Chapter II, pages 74-75), Rafael Joseffy, Teresa Carreño, Moriz Rosenthal, Adele aus der Ohe, Annette Essipoff, and William Sherwood; violinists Eduard Remenyi, August Wilhelmj, Henryk Wieniawski, Henri Vieuxtemps, Ole Bull, and Pablo de Sarasate; and conductors George F. Bristow, Anton Seidl, Arthur Nikisch, Luigi Arditi, Carl Bergmann, Max Anton, Max Maretzek, and Frank van der Stucken--held forth there also,[28] as did leading American choral groups such as the New York Liederkranz Society.[29] Steinway Hall continued to serve as a major house for the city's concerts and recitals until its closing on May 2, 1890, and later conversion into a piano case finishing room.[30] It was the posthumous subject of a two-page article entitled "The Part Steinway Hall as Played in Our Musical Art Development," and published in the April 16, 1892, issue of the American Art Journal, which, after recounting the hall's history, praised Steinway for its perspicacity in being the first American piano manufacturer to erect a concert space in the country.[31]

The uncredited author of the above article was not fully informed of the facts on which he based his assertion, however, for the first American piano builder to set up a concert space in the United States was actually Chickering and Sons. In September of 1860, Chickering put on the second floor of its Washington Street store in Boston the first of four

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Chickering Halls (three in that city and one in New York), which was referred to in sources of the time as "Chickering's Concert Hall."[32] The following month, it opened to the public with the first seasonal rehearsals of the Boston Handel and Haydn Society (an apt choice, since the Society's founder in 1815, Gottlieb Graupner, was also a piano purveyor /see Chapter I, page 37),[33] then in November received its formal dedication in a concert by numerous Boston musicians, among them a Mrs. Harwood, Messrs. Dresel, Leonhard, and Parker, the Mendelssohn Quintette Club, and the Orpheus Society.[34] Ten years later, Watson's Art Journal, reporting on the Washington Street building's demolition (in May of 1870), commended Chickering for its support of "the highest in musical art" as shown by the many excellent performers who had graced the hall's stage, as well as for the quality of the company's pianos used in the performances:

> . . . /H/ere, also it may be justly said, the famous Chickering Grand, which, as an abiding consequence, has supplied all the great piano music in the myriad entertainments thus held, has under favoring limits of space and sympathetic home auspices been heard to the rarest advantage, and with lustrious exhibitions, alike, of its mechanical delicacy and power.[35]

Steinway Hall did, on the other hand, have a strong influence on Chickering's decision to build a second, larger hall in New York;[36] the social prestige and financial reward which had come to Steinway as a result of its concert space was not to go unchallenged by its elder (but no longer superior) competitor in the city which, by the early 1870's, had emerged as the nation's undisputed performance center of the cultivated

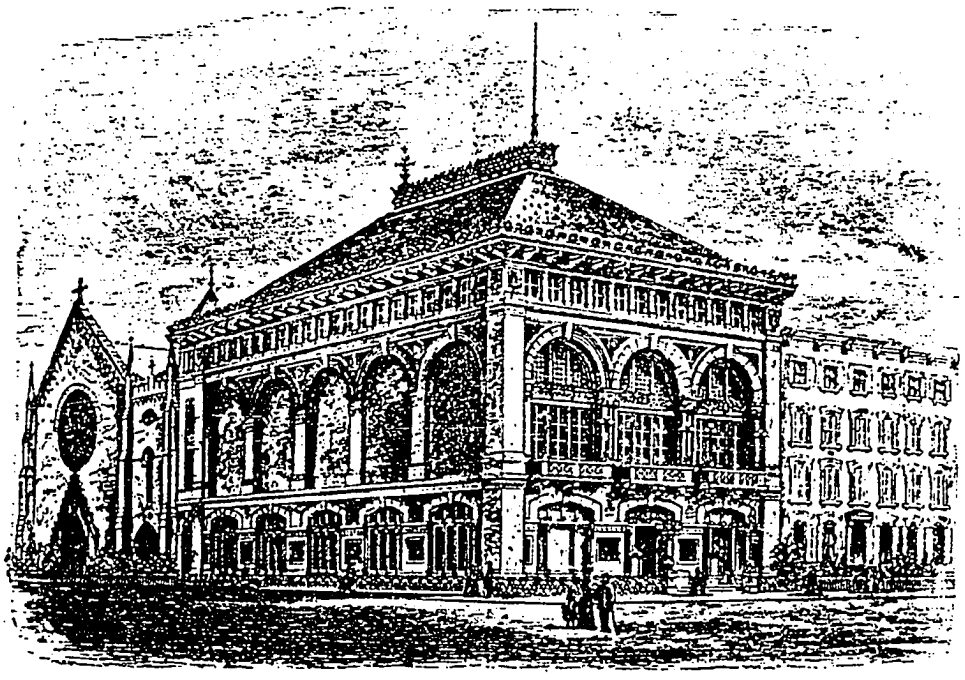
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tradition in music.[37] In early 1875, Chickering, after having commissioned plans for a new building to house its New York retail operations, instructed the Manhattan architectural firm of Winslow and Wetherell to make as the centerpiece of their design a large concert hall.[38] Construction of the building began later that spring at Fifth Avenue and 18th Street and was completed the following October. On the evening of November 18, 1875, New York's Chickering Hall was formally dedicated with a performance by Hans von Bülow of Beethoven's piano concerto in G major, Op. 58 (orchestra conducted by Leopold Damrosch), sonata in F minor, Op. 57, and variations in E flat major, Op. 35.[39] Von Bülow later gave additional solo recitals there as part of his national concert tour for Chickering (see Chapter II, page 75) which were attended and subsequently recalled by New York pianist Richard Hoffman:

> His audiences at Chickering Hall were composed of the most cultured amateurs of New York as well as those of the profession. . . . His programmes were followed with the greatest attention, and all those who were privileged to assist at these series . . . must have been sensible of the atmosphere of intellectual enthusiasm which prefaced them.[40]

In the ensuing twenty-five years of its existence, New York's Chickering Hall attracted an impressive list of first-line performers, including violinist Fritz Kreisler in his American debut in 1888 and Chopin specialist Vladimir de Pachmann in 1892.[41] Frank van der Stucken chose the hall for a series of six evening and three matinee orchestral concerts which he conducted during the 1886-87 season (November 4, December 12,

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Chickering Hall, New York

Figure 27. Chickering Hall, New York, New York. (Dolge, insert, 391)

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January 13, February 26, and April 17 and 23; November 19, February 4, and April 1, respectively), in which he presented the American premiere of the second part of Berlioz' Les Troyens, his own incidental music to Shakespeare's The Tempest, Peter Benoit's Children's Oratorio, and orchestral works of Arthur Foote, Edward MacDowell, and Edgar S. Kelley.[42] In 1888, Theodore Thomas moved his orchestra from Steinway Hall to Chickering Hall for a series of concerts.[43] And in 1890, in a major coup for Chickering (reportedly snatched by Frank Chickering from the waiting hands of Steinway's Charles Tretbar),[44] Anton Seidl led the Boston Symphony Orchestra in its New York debut there;[45] Seidl also conducted the orchestra in the hall in later years, giving the New York premieres of Bruckner's Fourth Symphony and orchestral works of Vincent d'Indy.[46] Chickering Hall was also the site of the 1894 inaugural concert of the new (and native-manned) sixty-five-piece American Symphony Orchestra formed by Sam Franko.[47] The deaths of Frank Chickering on March 25, 1891, and brother George on November 17, 1896, however, severed Chickering and Sons's last direct links with its founder and precipitated an erosion in the company's entrepreneurial and patronal spirit. This decline, combined with the move uptown of New York's art music events (especially to Carnegie Hall), cast a shadow over Chickering Hall which proved undispersable. By 1900, the space was regularly passed over by performers for uptown halls. Chickering's directors, seeing the handwriting on the wall, suspended all concert bookings and transferred ownership of the

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hall to the estate of Sydney Mason (a Chickering trustee who, possibly for tax reasons, had previously held title to the property) in April of 1900, then, on December 2, 1901, sold it to the Alliance Realty Company of New York for the sum of $575,000.[48] Its demolition on February 1, 1902, elicited a brief but heartfelt farewell by the New York Herald, which stated that "[n]o manufacturer's hall has been of greater worth in setting the [musical] standard by which this city is known throughout the world."[49]

Nineteen years before New York's Chickering Hall was razed, however, a third sibling was born in Boston, in a move by Chickering to resume its concert hall presence in its home city after a thirteen-year absence. This Chickering Hall, a four hundred-seat auditorium located on the second floor of a five-story building at 152 Tremont Street originally designed by Boston architect Nathaniel J. Bradlee for the Main Union Life Insurance Company and purchased by Chickering in 1883 for use as its Boston retail and national headquarters, opened with two gala concerts given on the afternoon and evening of November 8, 1883.[50] The program for the two o'clock "ladies' matinee" consisted of J. S. Bach's concerto in C minor for two claviers, BWV 1062, played by H. G. Tucker and W. S. Fenoltosa; Beethoven's "Adelaïde," Op. 46, sung by C. B. Adams; a gavotte by Antonio Bazzini and the slow movement of a string quartet by Joachim Raff, played by the Campanari Quartet (G. Campanari and Julius Akeroyd, violins; Daniel Kuntz, viola; and E. Jonas, violoncello);

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George Kingsley's "Water Babies," sung by an unnamed soprano; Moscheles's Homage to Handel for two pianos, Op. 92, played by B. J. Lang and E. Perabo; and Carl Lowe's "Henry the Fowler," sung by a Mr. Henschel.[51] The program for the eight o'clock concert consisted of Jan Ladislav Dussek's Duet for two pianos, played by Arthur Foote and Joseph A. Hills; Johann Svendson's String Quartet in C major, Op. 5, played by members of the Listemann Quintet (Bernard and Fritz Listemann, violins; Daniel Kuntz, viola; and Henry Heindel, violoncello); Schumann's Andante with Variations in B flat major, Op. 66, played by J. D. D. Parker and John A. Preston; four songs of Robert Franz, sung by George Laurie Osgood; and Mendelssohn's "To the Sons of Art," sung by the Boston Apollo Club under the direction of B. J. Lang.[52] The following day, reviews of both concerts by the local press lauded the high quality of the performances and of the new Chickering grands used in them, and wished the company well in its newest home venture.[53] Chickering Hall number three did enjoy a measure of popularity among musicians and concert goers of Boston during the last two decades of the nineteenth century, being listed in two Boston guidebooks of the day (Dexter Smith's Cyclopedia of Boston and Vicinity [1886] and Moses King's King's How to See Boston [1895]) as among the city's foremost "Places of Amusement and Public Resort"[54] and "a favorite place for fashionable musicales and the headquarters of the [Boston] musical profession."[55] The Boston Globe, with characteristic New England terseness, called it "a peerless house,"[56] while the Boston Evening

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Transcript, waxing more lyrical, described it as "a bright new diamond in our city's musical diadem, mounted by an honored commercial piano house, but radiating the untainted light of pure Art."[57] The hall remained in use until January of 1901, when Chickering, ready with another concert space to replace it, sold its Tremont Street building.[58]

In August of 1900, having decided to move its headquarters once more, Chickering applied to the Boston city government for a building permit for the construction of a new five-story edifice at 239-243 Huntington Avenue, next to Horticultural Hall and one block away from Symphony Hall, which was to include an eight-hundred-seat concert hall.[59] Funding for the building came both from Chickering and from the estate of William H. Hill (C. H. W. Foster of Chickering, trustee), in the amount of $150,000.[60] Later that December, with construction almost completed, Chickering announced a contest for the best design to be used for the new hall's concert programs, open to all American artists and architects and offering five hundred dollars as prize;[61] winner was Jessie Wilcox Smith, a young artist based in Philadelphia.[62] On February 8, 1901, the fourth Chickering Hall was formally dedicated with a concert by several of Boston's leading musicians, among them Antoinette Szumowska, Pol Plançon, and the Kniesel String Quartet.[63] The press again showered Chickering with encomiums and well wishes, but later began to hint that the fires of enthusiasm for music which had so brightly burned in the breasts of Jonas Chickering and his sons had waned to embers in those of

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their successors, and that the network of personal friendships within the Boston and New York musical fraternities which the Chickerings had so carefully built up over seventy years (and which had contributed heavily to the success of their first three halls) was being allow to languish in the company's rush to profit from the nation's demand for player pianos.[64] Chickering's executives ignored these veiled complaints, however, confident that their newest Chickering Hall, with its still-honored name and location amid the bastions of Boston's cultivated music institutions (specifically, Symphony Hall and the New England Conservatory across the street), would attract the same calibre of performers and audience as did its forebears.[65] This confidence proved illusory, however; by 1908 Chickering, facing bankruptcy because of bad management, saw its fourth hall reduced to accommodating occasional student performances (the space being largely ignored by professional musicians who preferred the conservatory auditorium and Symphony Hall), a situation which the company's sale to the American Piano Company that year did not improve.[66] The ultimate ignominy for Chickering's final "mark in brick and stone," in the eyes of many of the firm's most diehard supporters, came in 1912, when the hall was sold and converted into the St. James Theatre, a showcase for vaudeville acts and five-cent movies.[67] One of those supporters, William J. Price, a retired Boston furniture merchant and occasional Sunday poet who attended concerts in all four Chickering Halls, shortly before his death in 1913 took up his pen to compose a short epitaph

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in verse on the demise of the spirit underlying Chickering's music patronage implied by the closing of the Huntington Avenue hall:

> Vanished from this weary bickering
> world of toil and endless pain
> Is the last of those stout halls which
> echoed Beauty's healing pow'rs;
> Weep, therefore, ye ghosts of Chickering,
> bitter tears like winter rain,
> Gone for aye's your Gift of Music
> sent to light our darkest hours.[68]

Boston's three Chickering Halls alone gave the city a recognized prominence during the Large Hall Period, but seven other purveyor concert spaces erected there during the time helped to put Boston at the forefront of the three American cities harboring the most such spaces, ahead of Chicago and New York (each with nine). Mason and Hamlin built two there: a small one at 142 Tremont Street (used 1866-90)[69] and a larger one at 144 Tremont (1890-95).[70] M. Steinert and Sons also built two: one at 62 Boylston Street (1883-95)[71] and a larger one at 162 Boylston (1896-1941).[72] Henry F. Miller put up three: one at 611 Washington Street (1885-95),[73] a larger one at 88 Boylston (1895-1904),[74] and an even larger one at 396 Boylston (1904-26).[75] Of these, the second of Mason and Hamlin, the second of Steinert, and the third of Miller were the most important to music in Boston. Mason and Hamlin Hall, located on the second floor of the company's national headquarters building, seated two hundred thirty-five and accommodated performers on a 9' by 18' stage.[76] During its brief existence, it held regular weekly concerts and recitals (many given under

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Mason and Hamlin's auspices), and was said to have been especially flattering acoustically to baritones and violoncellists.[77] The American Art Journal called it "charming and quietly elegant,"[78] while the Boston Evening Transcript dwelt on the tasteful, noncommercial presentation of performers there.[79] Steinert Hall was more unusual, and in one respect, unique. Designed by Winslow and Wetherell (architects of New York's Chickering Hall) in a neo-Federalist oval shape and decorated with two Art Nouveau wall murals executed by Wellesley artist Charles Aiken, it offered its auditors (a maximum of six hundred fifty) the experience of listening to music while seated thirty-five feet below ground level in year-round comfort made possible by a specially engineered ventilation system.[80] The only such positioned and equipped concert space, purveyor-built or otherwise, in the United States during the period, Steinert Hall initially drew more curiosity seekers than music devotees,[81] but eventually established a reputation for its acoustics (said by Ayars to have been considered by many as perfect)[82] and the excellence of the musicians who visited its stage.[83] Harold Bauer played there, as did Fritz Kreisler, Ignaz Paderewski, and Vladimir de Pachmann, all to overflow audiences.[84] Miller Hall was less popular than the other two spaces (possibly because of its builder's insistence on using only Miller pianos for concerts there), but did merit a favorable notice in The Presto, which praised some performances held there in 1910 and suggested its potential as a "worthy successor" to the Chickering Halls.[85]

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HENRY F. MILLER.

Figure 28. Henry F. Miller. (Spillane, 176 Insert).

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New York's other purveyor concert spaces besides Steinway and Chickering Halls during the Large Hall Period were those built by Steck (1865 and 1871), Kranich and Bach (1888), Behr Brothers (1891), Knabe (1898), Aeolian (1904), and Wanamaker (1906). The first of two spaces set up by George Steck (1829-1897, founder in 1857 of George Steck and Company, and innovator in piano scale design) was located in his store on Clinton Place (called, along with the store, Steck Hall), where, according to Dolge, his grand pianos "were played by the leading artists of the day."[86] A second, larger Steck Hall opened on East 14th Street in 1871 and was used for performances until the firm's sale to the Aeolian Company in 1904.[87] The second Steck Hall was the more important of the two, seating approximately three hundred, offering good acoustics, and serving as a popular venue for piano recitals by exponents of the German Romantics.[88] Kranich and Bach's recital hall, situated on the third floor of the company's 16 West 125th Street store, accommodated some three hundred fifty listeners and was known during the period for solo and duo-piano recitals given by many aspiring New York and New England musicians.[89] Little information was found on Behr Hall other than its address and year of opening; the American Art Journal did, however, add that its location on the first floor of Behr Brothers' Fifth Avenue store helped to bring in more passers-by to its afternoon recitals than to those of other purveyors' halls in the city.[90] Fortunately, more was found on Knabe Hall. The November 5, 1898, issue of the Journal reported the final completion of this

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concert space, located in Knabe's Manhattan store in the Presbyterian Building on Fifth Avenue at 20th Street and formally opened in a simpler state earlier that year with a concert by Leopold Godowsky and others (see Chapter II, pages 46-47), with the expansion of its seating capacity to five hundred fifty-six and the addition of a pipe organ on its stage.[91] It became one of the favorite concert sites of some of New York's German-American choral groups[92] and remained in use through at least 1902.[93] Aeolian Hall, located at 33 West 42nd Street (in a building presently occupied by the Graduate School and University Center of the City University of New York), was erected by the Aeolian, Weber Piano and Pianola Company under company president Harry B. Tremaine as a way of increasing sales of its instruments to more affluent residents of the city.[94] Despite its heavily commercial use as a showcase for Aeolian, Weber, Steck, Pianola, and other regular and player pianos,[95] it did have redeeming value as a forum for purely musical expression, serving well beyond the end of the period as the site of many important concerts and recitals.[96] The last purveyor concert space mentioned as having been built in New York before 1914 was the music room of the John Wanamaker department store at 756 Broadway; opened in November of 1906, this space was used for daily piano and pipe organ recitals given for the store's customers, who could rest from shopping in one of the five hundred seats provided in the room's main floor and balcony.[97]

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Chicago's nine purveyor concert spaces of the period were built by Cross and Ambuhl (1885), Kimball (1887 and 1891), Steger (1888), Winton and Wentworth (1895), Starr (1902 and 1903), Price and Teeple (1903), and John Church (1903). In general, they attracted fewer internationally-known musicians than did their counterparts in Boston and New York, and were used primarily for concerts and recitals by performers of more local repute. The music room in the Wabash Avenue store of Cross and Ambuhl (Decker Hall), as noted in Chapter II (page 26), was the site of several weekly afternoon piano and vocal recitals during the 1880's. Also noted in Chapter II (page 39) were the two Kimball Halls of W. W. Kimball, of which the second was the more important to music in Chicago. Located on the second floor of the company's main office and warerooms at 243-45 Wabash Avenue and equipped with a large pipe organ and seating for seven hundred, this Kimball Hall stood for many years as one of the city's most imposing examples of Large Hall Period purveyor concert spaces.[99] One source estimated that between 1891 and 1898, an average of thirty concerts, recitals, and music-related lectures were given there, with other non-musical events helping to fill its calendar.[100] In 1896, the American Art Journal reported that the hall had become a popular home for chamber music, and in the same issue announced two concerts which were to be given there by William Sherwood and the Mendelssohn String Quartet.[101] Regarding the other six Chicago spaces, little besides address and opening dates came to light. The

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second of two built by the Starr Piano Company in its 329 Superior Street branch store (the Cecilian Room) was the first documented purveyor concert designed specifically to show off player pianos in performance; regularly featuring Farrand's Cecilian cabinet players (of which Starr was Chicago agent), the Cecilian Room reportedly drew large numbers of music lovers (and curiosity seekers) to performances there (for mention of one concert given by a player-pianist, see Chapter II, page 52).[103] The second documented such space, set up in John Church's 260 Wabash Avenue branch store, made similar use and presentation of that company's line of automatic instruments (see this chapter, page 252).[103]

As with purveyor-composers, the Midwest led the nation in the quantity, if not quality, of documented purveyor concert spaces of the period, easily surpassing (with its thirty) the Northeast (with twenty-three), the West (seventeen), and the Southeast (eight).[104] This was due in part, as might be expected, to the region's dominance of piano manufacturing and marketing in the United States in the late nineteenth and early twentieth centuries, but also in part to a greater willingness on the part of its purveyors to see in-store concert spaces as desirable components of their overall service to the public.[105] Rather than undertake a detailed account of every such space of the region, however, the following paragraphs will instead focus on those which best exemplified the spirit of music patronage as defined in this study.

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The first documented purveyor concert space built in the Midwest during the period came at the beginning of the Parlor Period, but, because of its greater size (comparable to that of New York's Steinway and Chickering Halls) and its delayed use for musical purposes, more properly belongs to the Large Hall Period. Built in 1852 by Smith and Nixon on the first floor of its store on Fourth Street between Main and Walnut Streets in Cincinnati, this space, known as Smith and Nixon Hall (a name used for the music room and the entire store), was intended by its builders to serve as a central gathering place for the city's substantial community of music lovers (mostly German-speaking).[106] However, initial public response to concerts and lectures held there (including ones given by a W. Mason)[107] proved insufficient to pay for the hall's maintenance, so in 1855 Smith and Nixon leased it to the Cincinnati Chamber of Commerce and Merchant's Exchange for use as office and convention space.[108] By 1872, economic and cultural conditions in the city had become more propitious for public entertainment, so Smith and Nixon repossessed the hall and remodeled it into a greatly enlarged auditorium with seating for more than two thousand.[109] A sharp decline in the company's profits, coupled with a slump in general concert attendance in Cincinnati, necessitated a reduction in 1882 of the hall's seating to approximately thirteen hundred.[110] Smith and Nixon Hall in its third and final version was reinaugurated on October 5, 1882, with a gala concert given by a number of local and visiting performers, including Leopold

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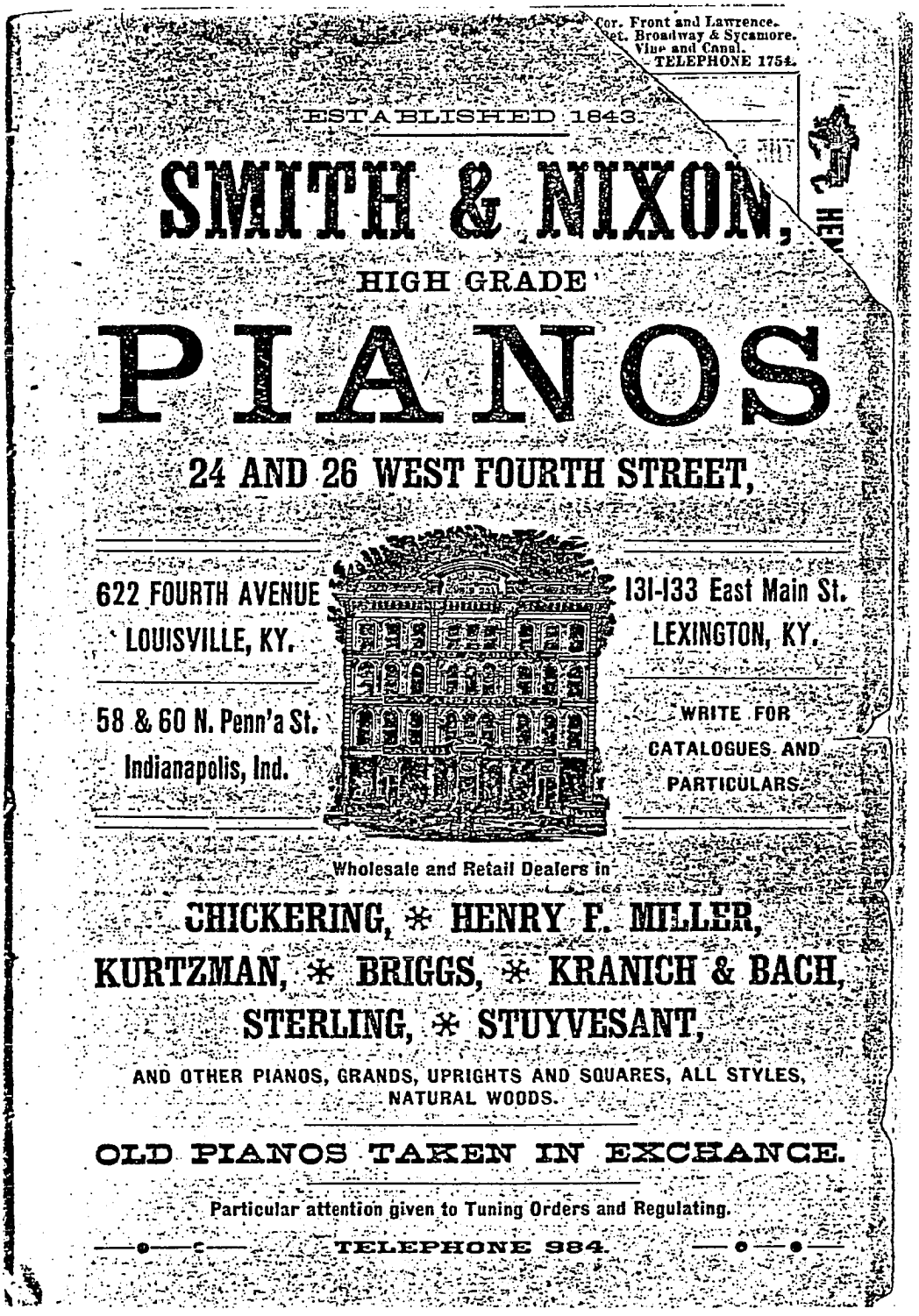


Figure 29. Advertisement, Smith and Nixon Piano Company, Cincinnati, Ohio, with illustration of Smith and Nixon Hall. (Cincinnati City Directory, 1883)

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Damrosch, Julie Rivé-King, Clara Louise Kellogg, a Madame Scalchi, and a Miss Thurchy.[111] Prospects for the hall seemed bright once again; the Cincinnati Enquirer praised the space as "heralding a reawakening of /Smith and Nixon's/ public-mindedness;"[112] the Post called it "nonpareil in the west;"[113] and the American Art Journal welcomed the return, through the hall, of "the higher musical Art" to the company's image.[114] For reasons undetermined, however, Smith and Nixon Hall was sold by its builders barely two and a half years later, on March 15, 1884, and converted into a pottery store.[115] The next day, a windy article in the Enquirer recalled highlights of its career (which, besides musical events, encompassed polital rallies, elocution and penmanship classes, and school teachers' examinations), and speculated that, as the hall had been erected on the site of a Presbyterian cemetery,

> . . . no doubt many . . . old Calvinists shook in their coffins and their ghostly spirits hovered about when wizards like Huller /?/, divine songmistresses like Jenny Lind, Patti, and Madame Bishop warbled forth their strains. . . .[116]

The Journal offered a more sober postmortem:

> The sale by Messrs. Smith & Nixon of their music hall in Cincinnati . . . stirs memories of great music heard within its portals. It has ever been to the credit of that go-ahead /piano/ house to serve music in its artistic as well as commercial departments, and although Providence has decreed for its hall a fate contrary to that desired by Messrs. Smith & Nixon, the many expressions of gratitude for that service reaching our desk in recent days from the Queen City affirm the worthiness of their house to that credit.[117]

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The third of Cincinnati's three purveyor concert spaces during the period (after a second, smaller one opened by John Church in 1885) was actually two contiguous spaces--a medium-sized concert hall seating approximately four hundred and a smaller recital hall accommodating some one hundred fifty--built by Baldwin in early 1904 on the second floor of the company's newly remodeled retail store at 142-144 West Fourth Street.[118] If The Presto's interior decorator-language description is to be believed, Baldwin must have spared no expense in trying to make its new concert spaces surpass, in visual splendor at least, all others in the nation.[119] According to the periodical's March 3, 1904, issue, the concert hall was about 24' by 48' in floor area, with one (south) wall covered by frosted-glass panels (on the center one of which was mounted a stained-glass picture of a harp), three walls painted pale yellow and decorated with white Corinthian columns and pilasters and two gold-and-ivory-framed Watteau tapestries, and an 18'-diameter circular ceiling painted in an opal-tinted metallic luster and illuminated by seventy-two ground-glass electric bulbs mounted around its edge.[120] The recital ("Grand Prix") hall, whose dimensions were not stated, had "fading tint of rose" walls (those whose color begins as red at the baseboard and progresses to pink at the frieze), a white timbered ceiling from which hung large frosted-glass globes, medieval-style brass wall mounts, heavy green silk draperies at the south window, and stained-glass panels in the north one; also present were facilities for transforming half of the floor into

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a stage for use in musical comedies and operettas.[121] The concert hall was used by several internationally-known and aspiring pianists (including de Pachmann, Sherwood, and Cincinnati Conservatory graduate Constance Miller),[122] as well as the Cincinnati Symphony Orchestra, which gave a small number of light classical programs there.[123] A letter from Baldwin chairman Lucien Wulsin to James R. Farrer, dated March 17, 1905, revealed that during the halls' first year an average of two music-related events a month were held in each space.[124] A measure of the halls' value to music in Cincinnati and the Midwest during the closing years of the period may be taken from a notice published in the June 14, 1907, issue of the Indianapolis Recorder, which reported that the performance given in the recital hall the day before by Indianapolis soprano Mrs. Arthur Seay was prefaced by a resolution calligraphically inscribed and presented to Wulsin by jointly assembled members of the Cincinnati and Indianapolis Music Clubs which commended Baldwin for its patronage of music in both cities and declared its halls to be "treasured symbols" of the artistic excellence of the region.[125]

Another Midwestern purveyor concert space of the Large Hall Period which was of importance to the musical life of its community was the Schwankovsky Music Hall of Detroit. Located on the second floor of the six-story brick and cast-iron frame building designed by Detroit architect Gordon W. Lloyd and erected in the summer of 1891 at 248-250 Woodward Avenue to serve as the new headquarters of the F. J. Schwankovsky Music Company, this

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F. J. SCHWANKOVSKY.

Figure 30. F. J. Schwankovsky. (Detroit in History and Commerce /Detroit: Rogers and Thorpe, 1891/, 248)

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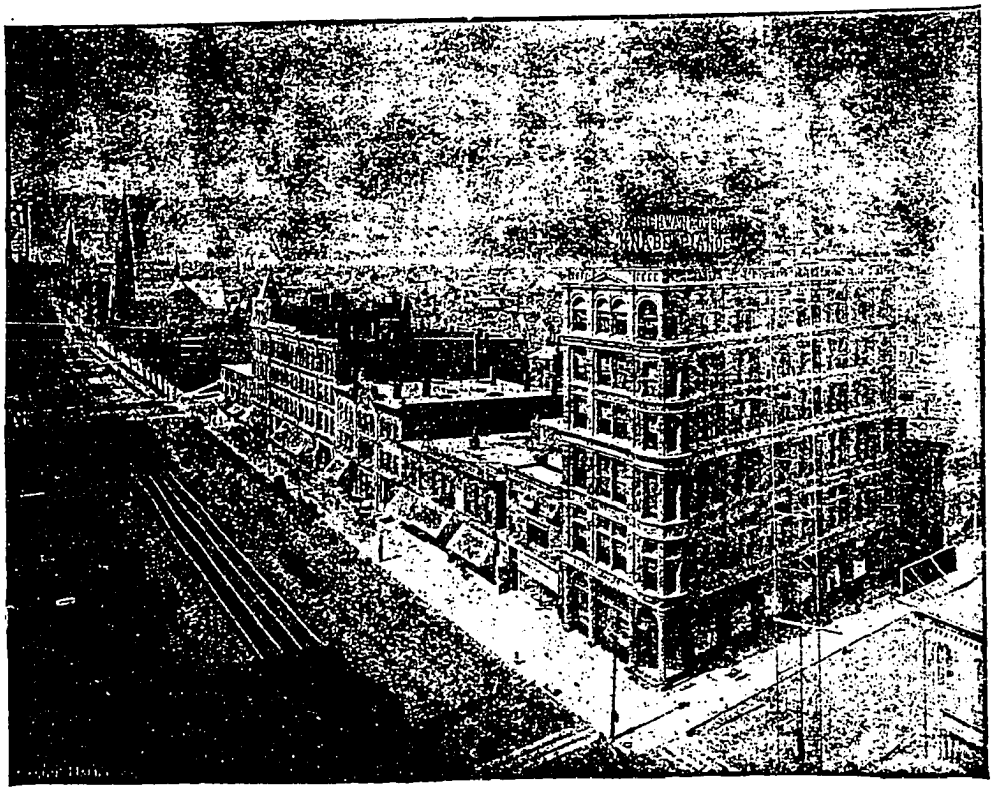


Figure 31. F. J. Schwankovsky Music House, 238-240 Woodward Avenue, Detroit, Michigan. (Detroit in History and Commerce /Detroit: Rogers and Thorpe, 1891/, 248)

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New Historic Marker

This six-story brick and brownstone structure, completed in 1891, will receive a Michigan State Historic Marker on Monday, May 10, as part of National Historic Preservation Week. The ceremony coincides with the 126th birthday of the building's founder, Frederick J. Schwankovsky. The Cardinal Brass Quintet will perform an outdoor concert on the restored sixth floor balcony at noon, reminiscent of weekly concerts performed there between 1891 and 1910 when the building was Schwankovsky's Temple of Music. The building is now the headquarters for the House of Fabrics chain, owned by Toby and Sam Haberman. The Habermans have been responsible for the restoration and revitalization of the historic building at 1500 Woodward in Downtown Detroit. A private birthday party and champagne luncheon will follow the public dedication and concert. Call 961-2130 for details.

Figure 32. Announcement of the receipt by the F. J. Schwankovsky Music House building in Detroit of a marker designating it as a Michigan State Historic Site. (Detroit Monitor /May 6, 1982/). The photograph dates from 1893.

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space, simply furnished and seating approximately four hundred fifty, was inaugurated during the week of September 14, 1891, with a series of six evening and two afternoon concerts. Performers in this series included faculty members of the Detroit School of Music (see this chapter, pages 268-69), New York organist Arthur dePew, and Constantin Sternberg, who played works composed by himself and others on Thursday, Friday, and Saturday, the 17th, 18th, and 19th.[126] Both of Detroit's major newspapers congratulated Schwankovsky on his new opening; the Free Press noted the potential advantage of Schwankovsky Music Hall as an acoustically flattering site for student and faculty concerts of the Detroit School of Music (at the hall's opening housed on the building's fifth and sixth floors),[127] while the Evening News predicted that "if the present standard /of performance set in the hall's inaugural concerts/ is carried forward, then this city can look forward to a period of even nobler service /to music/ than that which Mr. Schwankovsky has so generously tendered in the past."[128] Although this forecast proved somewhat too rosy, Schwankovsky Music Hall did figure measurably in Detroit's cultural life, serving during its nineteen years of existence as the site of over five hundred professional, amateur, and student concerts, recitals, and lectures, many of which were sponsored by its owner.[129] On November 24, 1903, some of the city's musicians and music lovers gathered in the hall to pay tribute to Schwankovsky on the sixtieth anniversary of the founding of his music business (actually started

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by Adam Couse in 1843 and taken over by Schwankovsky in 1879). Keynote speaker for the occasion was the president of the Detroit Music Club, who praised the honoree for his "ceaseless and selfless activity" in promoting music in the city.[130] Later that afternoon, a concert in his honor was given in the hall by tenor J. J. Reuther and pianist Andrew Long (seated at an Apollo grand player piano), while that evening, Francis L. York, second director of the Detroit Conservatory (formerly School) of Music, led his students there in performances of music by Wagner, Chopin, and others.[131] The Schwankovsky Music Hall served Detroit for another seven years, until the parent Schwankovsky Music House's sale to a local jewelry manufacturer in 1910;[132] the Evening News, reporting its passing, called it "without equal among commercial halls in contributing to this city's artistic progress."[133]

One final Midwestern purveyor concert space of the period which was determined to have been of benefit in promoting music in its locale was the music room of the Keokuk Music Company of Keokuk, Iowa. As noted earlier (see Chapter II, pages 57-59), this space was formally dedicated in a concert given on May 18, 1904. The Keokuk Constitution-Democrat reported the following day that

> /t/he opening /of the store and music room/ was an auspicious one and gives the people /of Keokuk/ a high opinion of /them/. Later on, other musicals /sic/ are to be given in this store/,/ which expects to be a home for musicians and music lovers.[134]

The store did in fact become such a home, with its music room

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serving as the venue for more than seventy-five concerts and recitals during its brief eight years.[135] The Constitution-Democrat later reported that owner Thomas J. R. Ayres added a Conover grand and small Aeolian pipe organ to its stage, making it the town's best-equipped small concert space.[136] Performances there slackened during 1911 and 1912, however, because of Ayres's failing health, and ceased altogether after his death on April 21, 1912; thereafter, his store and music room were converted into storerooms as part of his sons' liquidation of the Keokuk Music Company and absorption of its assets into the parent jewelry manufacturing concern.[137]

Of the Southeast's eight documented purveyor concert spaces of the period, three are of particular interest for their music patronage value. The first of these was Mozart Hall, built at the intersection of Bryan, St. Julian, and Whitaker Streets in Savannah, Georgia, in 1872 through joint funding by that city's Mozart Club and Ludden and Bates. This space, situated on the third floor of the building later known as the Mozart Block (which housed Ludden and Bates's Great Southern Music House and the dry-goods stores of John M. Cooper and Bolshaw and Silva on the first and second floors), measured 70' by 90' by 20' and was equipped with seating for eight hundred (five hundred in the orchestra and three hundred in the gallery), a suite of anterooms, and raised stage, all illuminated by gas lighting.[138] An iron-grillwork balcony overlooking St. Julian and Whitaker Streets provided extra space for intermission smokes and occasional Turnmusik-style performances given

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by local wind ensembles.[139] The Savannah Morning News, reporting on the Mozart Block's (and Hall's) construction in the summer of 1872, asserted that

> /n/ot alone does the musical-loving public of our city desire a hall of this size, /for/ it will be in demand for all kinds of respectable entertainments, lectures, balls, suppers, &c. The seats are now being negotiated for in New York and as the scenic property will be first-class this new concert, or Mozart Hall, may become a resort for the theatre-going public as well.[140]

The Morning News also carried news of Mozart Hall's opening later that December, calling the finished product "the best hall for the dissemination of sound in . . . Savannah."[141] Thereafter, and until its closing sometime in the early 1900's, this space provided the city with an acoustically favorable environment for many of its finest musical and theatrical performances.[142] The American Art Journal noted Mozart Hall's continuing popularity twelve years later:

> . . . Mr. Albert Cannon, one of our correspondents in the Southern States, has returned to New York with high praise for the redecorated Mozart Hall of Messrs. Ludden & Bates of Savannah. As a musician, Mr. Cannon is well qualified to pass judgment on several aspects thereof: its sound properties, which he describes as clear as a bell, its musical use, which he estimates to be twice weekly, and its tribute to the work of Messrs. Ludden & Bates /on behalf of music/ in that city, which he pronounces as worthy in every respect.[143]

Ludden and Bates set up two additional concert spaces in Savannah, one at the National Guard armory in 1889[144] and one in their other store at 209-211 Broughton Street West in 1910,[145] but

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neither of these apparently had the impact on the city's musical development that Mozart Hall had.[146]

The second of these Southeastern purveyor concert spaces was Grunewald Hall, located on the second floor of the 18-22 Baronne Street store of the L. Grunewald Company in New Orleans. Built in 1874, Grunewald Hall was actually five concert spaces: a large hall measuring 50' by 80' with seating for eleven hundred forty-six, a smaller hall 15' by 36' with seating for four hundred, and three music parlors each 10' by 15' which, when the folding doors separating them from the small hall and each other were opened, added space for another two hundred thirty (reportedly used frequently for "monster" piano concerts popular during the 1870's and 80's).[147] The American Art Journal described the hall thusly:

> The inner arrangements are most practical and perfect, /with/ the grand concert saloon . . . surpass/ing/ in acoustical properties nearly all the halls of this country and many of Europe. . . . /It/ is plainly yet very tastefully decorated /by New Orleans architect C. H. Hilliger/, the walls beautified with the portraits of the world-renowned composers from Bach and Handel up to the present period of Meyerbeer and Wagner. . . . The smaller . . . hall is as practically arranged as the larger one, and /is/ most fit for chamber music . . .[148]

Grunewald Hall became the musical home of the New Orleans Philharmonic Society, the New Orleans Liedertafel (both of which the hall's builder and company founder, Louis Grunewald, served for many years as member, director, and benefactor), and other local musical organizations.[149] The large hall was the site of the Southeastern concert debuts of von Bülow, Carreño,

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Figure 33. Louis Grunewald and Grunewald Hall, New Orleans. (American Art Journal XXXIII/5 /Dec. 2, 1882/, 119).

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Joseffy, Wilhelmj, Emil Sauret, Ilma di Murski, and Maurice Dangrement,[150] while the recital hall was used more by local musicians and music students.[151] In 1883, a pipe organ was installed in the large hall, a move which helped to stimulate interest in organ recitals in the city.[152] The September 23, 1893, issue of the New Orleans Morning States predicted that, if its past record were any indication of future performance, Grunewald Hall stood to become the Southeast's premiere purveyor concert space;[153] this prediction crumbled into ashes a year later, however, with the hall's destruction by fire.[154] Although Louis Grunewald reportedly had the means to rebuild his store and hall, he instead erected on its site the Hotel Grunewald, reopened his music business elsewhere in the city, and thereafter channeled his music patronage into other, less visible, avenues.[155] The Manufacturing and Merchandise Review remembered Grunewald Hall in its obituary following Grunewald's death on March 1, 1915, at age eighty-seven:[156]

> /The/ passing of Mr. Louis Grunewald of New Orleans . . . deeply saddens the hearts of all who knew this pioneering piano merchant. . . . His Grunewald Hall . . . brought to its stage the finest in musical artistry, all under the wing of a benefactor whose . . . wedding of artistic and commercial pursuits . . . was a major stimulus to the recent musical uplift in that bustling metropolis . . . /and/ a source of inspiration for the /American piano/ industry.[157]

The third of these Southeastern purveyor concert spaces was a recital hall built by the Seals Brothers Piano Company in its newly-constructed headquarters on First Avenue between Steinert Street and the News building in Birmingham,

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Alabama. Opened in 1892, this space, with its Knabe grand, pipe organ, and seating for six hundred, was used for concerts and recitals during the final years of the century.[158] Two later sources indicate that the hall was used for music education purposes as well; the Birmingham Age-Herald reported a series of lectures on music delivered there in October of 1894 by a member of the faculty of the Gottschalk Lyric School in Chicago,[159] and the American Art Journal mentioned a second series (devoted to the art of singing) given by the German baritone Max Heinrich and held under the auspices of Seals Brothers's assistant manager, T. M. Butler, who studied with Heinrich during the baritone's six-year teaching stay in Marion, Alabama (1876-82).[160] No further information on this space or its use for music patronage came to light.

Purveyor concert spaces built in the West during the period exhibited features both similar to, and sharply differing from, ones erected in other parts of the United States. Those showing similarities were generally set up by purveyors seeking to transfer something of the architectural, esthetic, and musical fashions then current in ones back East.[161] Those showing major differences were more often than not created by purveyors less concerned with tradition than with seeking fresh ways of presenting music and pianos in their stores.[162] It was this willingness to experiment and depart from established norms of the day which several Eastern newspapers and music trade journals singled

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out as being the most distinctive trait of Western piano purveyors, and the one which numerous American and European visitors to their stores mentioned as being graphically expressed in their music rooms.[163] It should not be regarded, therefore, as a slight upon, or implicit disparagement of, traditional purveyor concert spaces built in the West during the period (some of which, such as Carl Hoffman's Chickering Hall in Leavenworth,[164] Sherman, Clay's Steinway Hall in San Francisco,[165] and Bush and Gerts's Bush Temple of Music in Dallas,[166] were reported to have been of considerable musical as well as visual appeal to their respective communities) if the following few paragraphs direct attention instead to non-traditional ones, if only to better understand the fascination which they held for the press of the time and to look beneath their common superficial novelty for music patronage benefits which they may have had for their users.

Six of these non-traditional Western purveyor concert spaces were listed in sources for the period. While each differed in size, design, construction, and acoustics, all were united by one pronounced characteristic: the influence of the visual arts and crafts of the American Indians. This influence may be traced to three factors--a strong interest by the spaces' builders in Indian culture, a desire to add an element of local yet still (for the time) exotic color to the European-based (and, for the time and place, equally exotic) institutions of the cultivated music room and recital, and a

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wish simply to attract attention by being different--which, combined with an entrepeneurial impulse, produced musical environments unique for the period. The first of these was a room set up in 1892 in the music shop of William Burke of Rapid City, Kansas. Burke, arrived in that town from New York the year before and a reported devotee of Indian lore, decorated his concert space (which he called the Great Council Hall, an impressive but incongruous name for a room measuring only 15' by 18' by 7') with regalia purchased from nearby Omaha and Dakota tribes.[167] He also placed in its center a Conover parlor grand and around it a single circle of chairs, in imitation of the arrangement said to have been used in local Indian council meetings.[168] A similar space and arrangement set up in August of 1895 in the Fremont, Nebraska, branch store of Schmoller and Mueller was described by Rudolf Ehrlich (a German pianist who, while on a vacation tour of the West, gave an impromptu recital there in May of 1896) as "natürlich, bequem, und ohne die geringste Andeutung von Eingebildetheit."[169] Another Indian-inspired purveyor concert space was built about the same time, in Santa Fe, New Mexico, this one by piano dealer R. J. Rose (son of local hotelier William R. Rose); opened in October of 1897, it was decorated with Navajo and Pueblo motifs and a grand piano whose outer surface was covered with colored beads and glass.[170] Doubly unusual was the concert space of Andrew McQuirk of La Junta, Colorado, which, besides sporting Indian designs, was the period's first documented concert stage on wheels.[171] McQuirk, an itenerant (and reportedly eccentric)

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musician, philosopher, astronomer, and trader in pots, spices, women's corsets, and pianos, sometime in 1898 converted his horse-drawn supply wagon into a traveling music platform, complete with fold-down stage, canvas sound reflectors and roof to cover a small standing audience, and a Lindemann upright; this he took around to settlements in southeastern Colorado to sell his wares and entertain.[172] A different blend of European and American Indian features was present in the music room of Laramie, Wyoming, music dealer P. R. Schuler; built in 1901, this space was a one-tenth scale model of Vienna's Saal Bösendorfer, a simple but acoustically bright concert hall built by that city's preeminent piano manufacturer in 1872 and frequented by Schuler during his apprenticeship with the company in the 1880's.[173] Schuler's miniature version was festooned with an array of tomahawks, peace pipes, blankets, jewelry, and other tribal items, some of which were reportedly arranged on the walls to suggest musical notation.[174] The last of these six spaces was built in 1907 by Twin Falls, Idaho, piano merchant Thomas K. Bradlee, and took the form of a pyramid-teepee with mixed Egyptian and Indian features.[175]

While these and other such Western purveyor concert spaces met with skepticism and ridicule by some Easterners for their lavish use of non-traditional visual elements, each in its own way contributed to the promotion of music in the country. Burke's Great Council Hall was the site of several concerts and one of the earliest noted lecture-demonstrations on the music of the American Indians, given by a Professor Krebs

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in January of 1893.[176] Schmoller and Mueller's Fremont room was used by local music groups such as the Mendelssohn Club and the Broken Arrow Club (the latter formed in 1900 by the wife of store manager Hiram Withers for the town's children), as well as by occasional guest soloists (one of whom was Omaha pianist Henry Purmont Eames).[177] Rose's and Schuler's rooms together held over fifty cultivated and vernacular-music concerts during their brief existence; one of the highlights of Schuler's space was the premiere there of a one-act opera on Shakespeare's Macbeth, composed by his son Robert.[178] McQuirk's wagon brought live piano music to Colorado towns such as Lamar, Cheyenne Wells, and Pueblo, which at the time had little to offer in the way of "culture" (and whose residents, according to McQuirk's traveling companion Daniel Burger, responded to the itenerant purveyor's ministrations with hearty, if occasionally puzzled, enthusiasm).[179] And Bradlee's pyramid-teepee, at first the laughing stock of Twin Falls, eventually drew not only local musicians but also ones from as far away as San Francisco, often at Bradlee's expense.[180] The Presto best summed up the value of these and other such spaces to music in the West in saying that they provided fresh, colorful environments in which the region's (white) inhabitants could enjoy music free of the starched-shirt and evening-gown formality more common to Eastern concertgoing, which many Westerners in particular shunned as being snobbish and pretentious.[181]

The Player Piano Period began in 1903 with the opening of Starr's Cecilian Room in Chicago (see this chapter, page 242)

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on March 2 with a concert given by unnamed performers.[182] On March 31, the fourth concert given there featured soprano Corinne Rider Kelsey, "Cecilianist" (player-pianist) Allison Bush, violinist Jean Parré, organist F. E. Gale, and pianists Alice Schroder and John Cush (all members of the Cecilian Concert Company; see Chapter II, page 52) in a performance which The Presto described as "a fine display of the player as a concert instrument."[183] In late 1903, John Church opened a similar space in its Chicago store under the supervision of manager Albert Farmer, who had earlier attended several concerts and recitals in the Cecilian Room; the Apollo Room (named after Aeolian's Apollo player piano, of which Church was Chicago agent) was formally dedicated on November 29 with a performance by New York pianist and player-pianist Herbert O. Fox, assisted by soprano Genevieve Clark Wilson.[184] Shortly afterwards, The Music Trades cited both spaces as being "far-sighted examples of the proper uses to which players can be put for the public's musical edification."[185] The Cecilian and Apollo Rooms were mentioned in the trade press through the end of the period as being used regularly for performances and lectures, with the Cecilian Room reported to have held more solo player recitals and the Apollo Room more player-instrumental events.[186]

Farrand opened its own Cecilian Room in November of 1905 at its 248 Woodward Avenue retail store in Detroit with an inaugural performance by the Cecilian Concert Company. This

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remained in use until 1910 and served as the base of operations for the Company, which, after a tour of the Midwest and West in 1906 and 1907 under Farrand's auspices, gave no fewer than twenty-five player-piano-related concerts there.[187]

A second Apollo Room opened also in 1905, in the 416-20 South Salina Street store of the Clark Piano Company of Syracuse, New York. Set up by company president Melville Clark (1885-1953), nephew and namesake of the Apollo's inventor, Syracuse's Apollo Room was cited by both The Music Trades and The Presto as the most-imitated model for other American purveyors' player-piano concert spaces,[188] and served that city through the end of the period as a popular musical entertainment site.[189] The year 1908 was its zenith, with over sixty-five player-piano presentations given there.[190] That year, the Syracuse Post-Standard added its voice to the chorus of praise for the Apollo Room, calling it "one of our city's most beloved and frequented halls."[191] The music room in John Wanamaker's New York store (opened in November of 1906) also featured player-piano recitals, bringing the number of such spaces listed in the East for the period to two.[192]

In the West, only one was mentioned in sources: a music room in the San Francisco store of the Wiley B. Allen Company, opened on May 22, 1904.[193] Allen, who the previous February expanded his business with the purchase of the stock of competitor Zeno Mauvais of San Francisco, was a strong advocate of player pianos as educational tools; after his acquisition of the Aeolian agency from Mauvais, he outfitted

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a second-floor room in his store for their use in concert.[194] Although one source reported at least twenty-five such presentations there (all using Apollo players) before the store's destruction in the 1906 earthquake,[195] the only performance for which specific details came to light was a recital of works by Chopin, Liszt, and others, recorded on piano rolls by various pianists (among them Paderewski and de Pachmann) and rendered by C. R. Haversham on October 14, 1905.[196]

The use of player pianos and their concert spaces as weapons in the crusade for "good music" in the United States was championed in a vitriolic article in the January 23, 1913, issue of The Presto (one of editor Frank Abbott's strongest expressions of his magazine's stance as a defender of the cultivated tradition in music)[197] which, entitled "The Dealer's Chance as an Educator: His Opportunities for Helping to Stem the Stream of Musical Slush are Great," called on American piano purveyors to use every means at their disposal to counter the growth of popular music emanating from New York's Tin Pan Alley (which, Abbott declared, "is surely saturating the developing minds of a generation").[198] It singled out player-piano purveyors who presented their instruments in store concerts for special praise:

> . . . /A/dmirably effectual in a great cause is the work of the player piano /purveyors/ who by recitals in their /music/ rooms showed the possibilities of the instruments. . . . They have pioneered . . . /a/nd the great strides made in the wonderful growth of interest in the instruments and /their/ music with the public show that the pioneering /has/ accomplished its purpose.[199]

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It further challenged others of the trade to follow these purveyors' example:

> There is no reason why every piano dealer who handles player pianos should not be a force for stemming the flood of slush. . . . The majority of people are clean-minded, and the latent taste for good music is possible of development by hearing good music. Teachers and decent parents should work with . . . player piano dealer/s/ . . . /in this development/.[200]

Just how effective Abbott's article was in promoting "good music" in the country through player pianos and their concert spaces was not indicated in sources; however, an earlier article in The Presto, more gently worded but taking essentially the same position,[201] was cited by Louis H. Clement, 1911 president of the National Association of Piano Dealers of America, as being indirectly responsible for the creation of at least four such spaces.[202]

Music Schools

Less common than concert spaces, but created with the same purpose (promotion of music) in mind, were music schools set up by American piano manufacturers and merchants during the period. Twelve were listed in available sources, most of which were small enterprises offering lessons in voice, theory, piano, and other instruments; only one was an accredited degree-granting conservatory. These schools were established both to teach music (especially welcome in smaller towns where the subject was not otherwise available) and to create demand for

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pianos and other musical merchandise. Teaching in them was carried on by purveyors, their employees, or local instructors hired on a per-student basis (or, in the case of larger schools, on a fixed salary). Because of the generally low level of academic training and qualifications which existed among music teachers and the undemanding requirements for their hiring placed by purveyor music schools during the period, instructional quality there ranged widely (some purveyors hired teachers on the basis of nothing more than a brief on-the-spot audition, no further questions asked).[203] Of the twelve schools listed, eight were built between 1880 and 1899, suggesting, as did Ehrlich, Loesser, and others, a peak in the public demand for music lessons during those years.[204]

The first of these documented purveyor music schools for the period was Asa Hull's Music Academy of Davenport, Iowa, built in 1851 by a piano dealer of that city. Little came to light on it, however, other than the all-teacher concert presented there on August 11 of that year (see Chapter II, page 17).[205] More information surfaced on the Southeast's only such school listed, the Jacksonville (Florida) Conservatory of Music, founded in 1875 by J. H. Ochus, a music teacher and piano merchant. As indicated by Grier Moffat Williams in his study of music in Jacksonville during the nineteenth century, music stores of the time there commonly set aside an area for recitals by local musicians.[206] Around 1874, Ochus extended his store by twenty-four feet expressly for that purpose, then, the following year, renovated additional space to house a music school.[207]

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First public notice of Ochus's school appeared in the June 17, 1875, issue of the Jacksonville Weekly Florida Union, which referred to it as the Jacksonville Academy of Music:

> In order to raise the standard of musical education in our community, Professor Ochus has engaged for his academy a corps of teachers that cannot be surpassed anywhere. . . . In these days when professors of music are as thick as blackberries, parents should send their children to schools that have the confidence of the public.[208]

Nothing further came to light regarding this school or its faculty, although one source suggested that it did not outlive Ochus's closing down of his store and departure from Jacksonville in 1878.[209]

In 1885, the second purveyor-built music school listed in the Midwest for the period was set up in the 82-84 North Pennsylvania Street piano store of Theodore Pfafflin in Indianapolis.[210] Small in size (only three studios), faculty (two), and course offerings (four: voice, instruments, theory, and conducting), this school held classes from 1885 to 1889.[211] In 1891, F. J. Schwankovsky concluded an agreement with the German-born pianist Franz A. Apel to move the Detroit School of Music (which Apel founded in 1888) into the upper two floors of the new Schwankovsky Music House at 248-250 Woodward Avenue.[212] Thereafter, Schwankovsky provided a good measure of the school's funding and maintenance, and helped to increase its enrollment to over three hundred by the end of the century.[213] In 1901, shortly after the school's name was changed to the Detroit Conservatory of Music (said to

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have been suggested by Schwankovsky to mark an increase in the school's course offerings),[214] Edward MacDowell paid a visit to Detroit and dropped by the conservatory. He later wrote a letter to its piano chairman, J. H. Hahn, in which he expressed his reaction to students whom he encountered there:

> My dear Mr. Hahn:
>
> I am delighted with what I heard in your Conservatory. Coming entirely unexpected, I heard some of your pupils play, who happened to be in the building--surely a most severe test. . . . Your pupils played for me in fine style, and from memory, works by Chopin, Liszt, Mendelssohn, Nicode, Raff, etc., and it was a pleasure to me to offer you my sincere congratulations. I must say that with all my experience at home and abroad, I know of no Conservatory that would not be proud of such a fine showing.[215]

In 1904, Apel turned over directorship of the conservatory to Francis L. York, a pianist and one of the few purveyor-related music school teachers of the period to hold a master of arts degree; York remained at the school's helm until its closing, with the Schwankovsky Music House, in 1910.[216] Two references in sources to Schwankovsky's support for the conservatory both indicate that his role in its affairs was considerable, financially as well as musically;[217] a third reference claimed that the school's reputation was shaped as much by Schwankovsky's hands as by those of Apel and York.[218]

As might be expected, the Midwest also led the nation in purveyor music schools of the period; of the twelve listed, six were established in that region. Besides those just mentioned were ones set up by purveyors Klein and Gibbs of Canton,

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Illinois (1893)[219] and Winton and Wentworth of Chicago (1894),[220] both of which were small. Overshadowing these and all other American purveyor-built music schools of the period, however, was the Bush Temple Conservatory of Music in Chicago. This institution, first conceived in 1901 by William L. Bush as a memorial to his late father, William Henry Bush (1829-1901), co-founder of Bush and Gerts in 1885,[221] was planned as the major part of an ambitious new national headquarters building to be erected by the company. Early in 1901, Bush, his brother Benjamin Franklin Bush, and mother Margaret J. Bush, together organized the Bush Temple of Music Company (a subsidiary of Bush and Gerts) for the purpose of constructing and maintaining this new building. They commissioned Chicago architect J. E. O. Pridmore to design the structure; Pridmore came up with a palatial six-story edifice cast in a French Renaissance hôtel de ville style.[222] Construction began in the late spring of 1902 at the northwest corner of North Clark and Chicago Streets, and was completed the following September.[223] Shortly thereafter, the Bushes gave a series of luncheons to celebrate the grand opening of their new headquarters and conservatory. At the one held in the building on October 17, William L. Bush spoke on the most closely and far-reaching act of music patronage of his career:

> These halls in which we are gathered today stand as a tribute to the memory of our beloved father . . . and as a harbinger of the great destiny which awaits Chicago as a haven for the fine arts. It is our deepest hope that the Conservatory will play a strong part in realizing that

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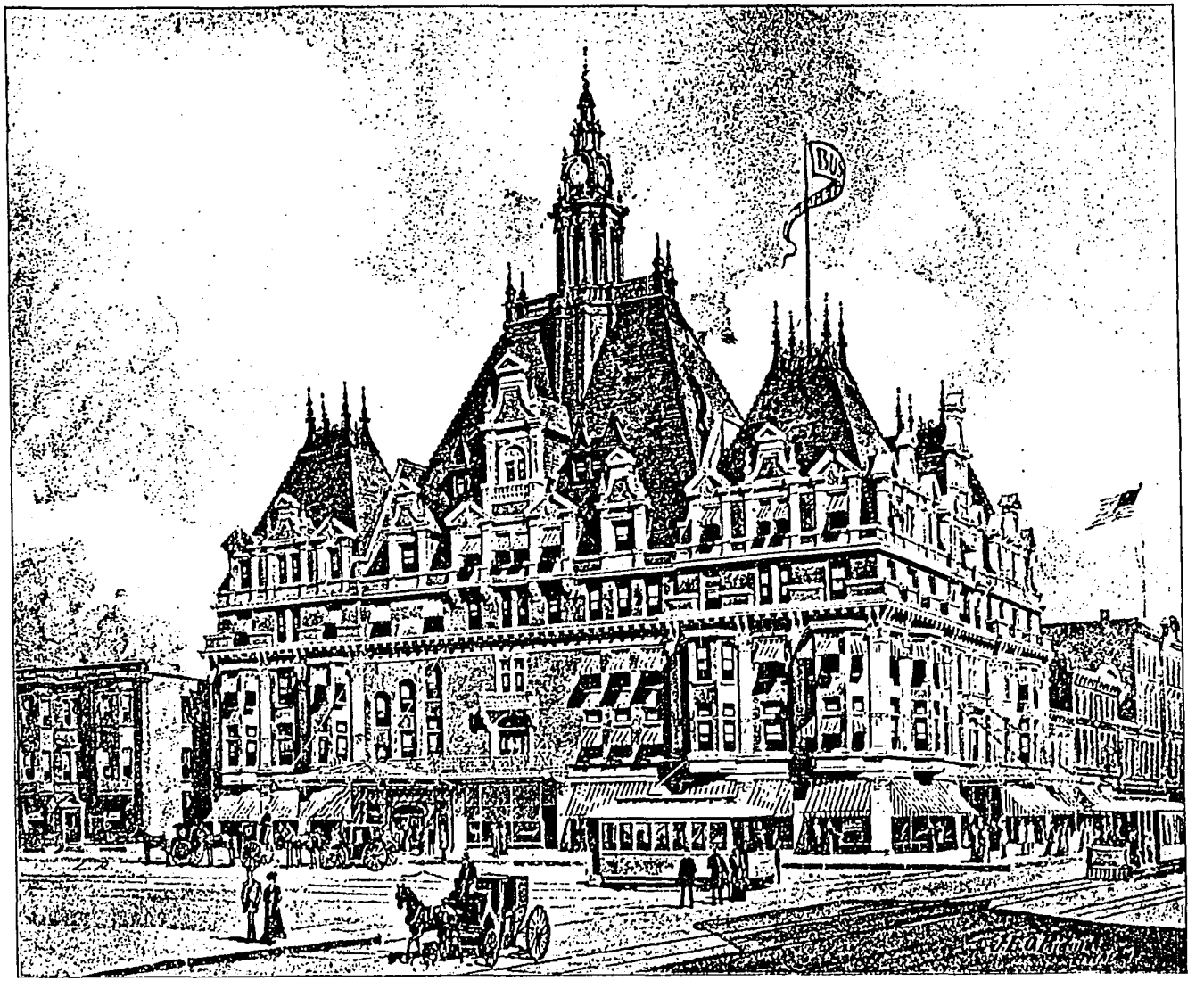


Figure 34. Bush Temple of Music and Bush Temple Conservatory of Music, Chicago, Illinois. Illustration by the building's architect, J. E. O. Pridmore. (Second Annual Yearbook of the Bush Temple Conservatory of Music /Chicago: Bush and Gerts Piano Company, 1903/, insert, 3)

> destiny by providing its students with the best possible education both in music and in the advantages of working in Chicago.[224]

The Bush Temple Conservatory occupied the second through sixth floors of the building and consisted of eight classrooms, twenty-eight teaching and practice studios, six offices, thirty-four student dormitory rooms, three recital rooms each 25' by 40' with seating for three hundred, and a large concert hall equipped with a 20' by 35' stage, a sunken orchestra pit modeled on that of Bayreuth's Festspielhaus, and seating for eleven hundred in its orchestra and two balconies.[225] The school's concert spaces were used by faculty and students as well as by local soloists and ensembles; the auditorium was used on Sunday mornings during the school's early years for worship services of the Christian Church of Chicago.[226] Student enrollment for the first academic year there was some one hundred fifty, but by 1914 stood at over two thousand,[227] due largely to the school's eminent faculty (Rivé-King, Bloomfield-Zeisler, and Frederick Stock, among others).[228] Between 1902 and 1914, the Bush Temple Conservatory (accredited by the state of Illinois as a tertiary-level institution of learning)[229] granted over five thousand certificates, diplomas, and baccalaureate degrees in performance, theory, composition, and music education, with many of its graduates going on to careers throughout the nation as performers and teachers.[230]

Bush's hope for his conservatory was apparently well realized, to judge from the few extant printed references

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to the school. The Chicago Daily News wrote in 1905 that "in the space of three short years the Bush Temple /Conservatory/ has forged a commanding position for itself /among/ Chicago's institutions of learning."[231] The Chicago Tribune a year later praised the Bushes for their generosity in setting up "a first-class music school, which, although financed by a major manufacturer of pianos, has proved itself to be free of any hint of use by its creators for commercial gain."[232] The Presto in 1907 noted the high quality of its graduates and alluded to bright prospects for piano dealers who secured them as customers.[233] Newspapers of other Midwestern cities noted that many of their townspeople took courses at the conservatory and returned home with generally satisfactory results; the Milwaukee Journal counted seventy-eight among its city's residents who attended,[234] while the Detroit Free Press listed sixty-four,[235] the Toledo Blade thirty-six,[236] the Minneapolis Tribune twenty-three,[237] the Lansing State Republican nine,[238] and the Jacksonville (Illinois) Daily Journal six.[239] The Bush Temple Conservatory, under the direction of its first president, Kenneth M. Bradley, maintained a high standing among Midwestern music schools through the end of the period and, under Bradley and (after 1927) Edgar Nelson, for another twenty-two years, before its merger with the Chicago Conservatory of Music in 1936.[240] Two Bush graduates attested to this standing through personal testimonies: Margaret Coghlan (1892-1953), a 1912 baccalaureate recipient and later music teacher in Indianapolis, who described her alma mater as "a school of widely renowned

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excellence,"[241] and Robert Levine Sanders (1906-1974), holder of bachelor's (1924) and master's (1925) degrees from Bush and later composer, performer, school administrator, and university teacher (Professor of Music, Brooklyn College of the City University of New York, 1947-72), who recalled the conservatory in 1971 as "a good school, just about the best in Chicago at the time."[242]

In 1903, William L. Bush unveiled plans for a second music school to be established under Bush and Gerts's banner, this one to be housed in the upper floors of the Bush Temple of Music in Dallas, Texas.[243] He hired Dallas music teacher Clarence Magee (founder of the city's Beethoven Studios) to assemble a faculty for, and to serve as director of, the new school.[244] In early 1904, the Southwestern Conservatory of Music and Fine Arts opened its doors with a roster of twenty teachers, from whose ranks were chosen as department heads Charles Wilbur MacDonald (piano), Henry Mathena Gilbert (piano, organ, and theory), Ralph Wylie (violin and chamber music), and Clarence B. Ashenden (voice).[245] Classes were held in studios on the fourth floor at the front of the building (overlooking Elm Street), and faculty/student concerts and recitals given in the Temple's large concert hall (see this chapter, Footnote 166). The Southwestern Conservatory's success in Dallas during the period may be inferred from a comparison of the school's teacher and student enrollment figures for 1907 (thirty-two and one thousand)[246] and 1913 (forty-one and thirteen hundred),[247] as well as those of several years thereafter (fifty and fifteen hundred at its

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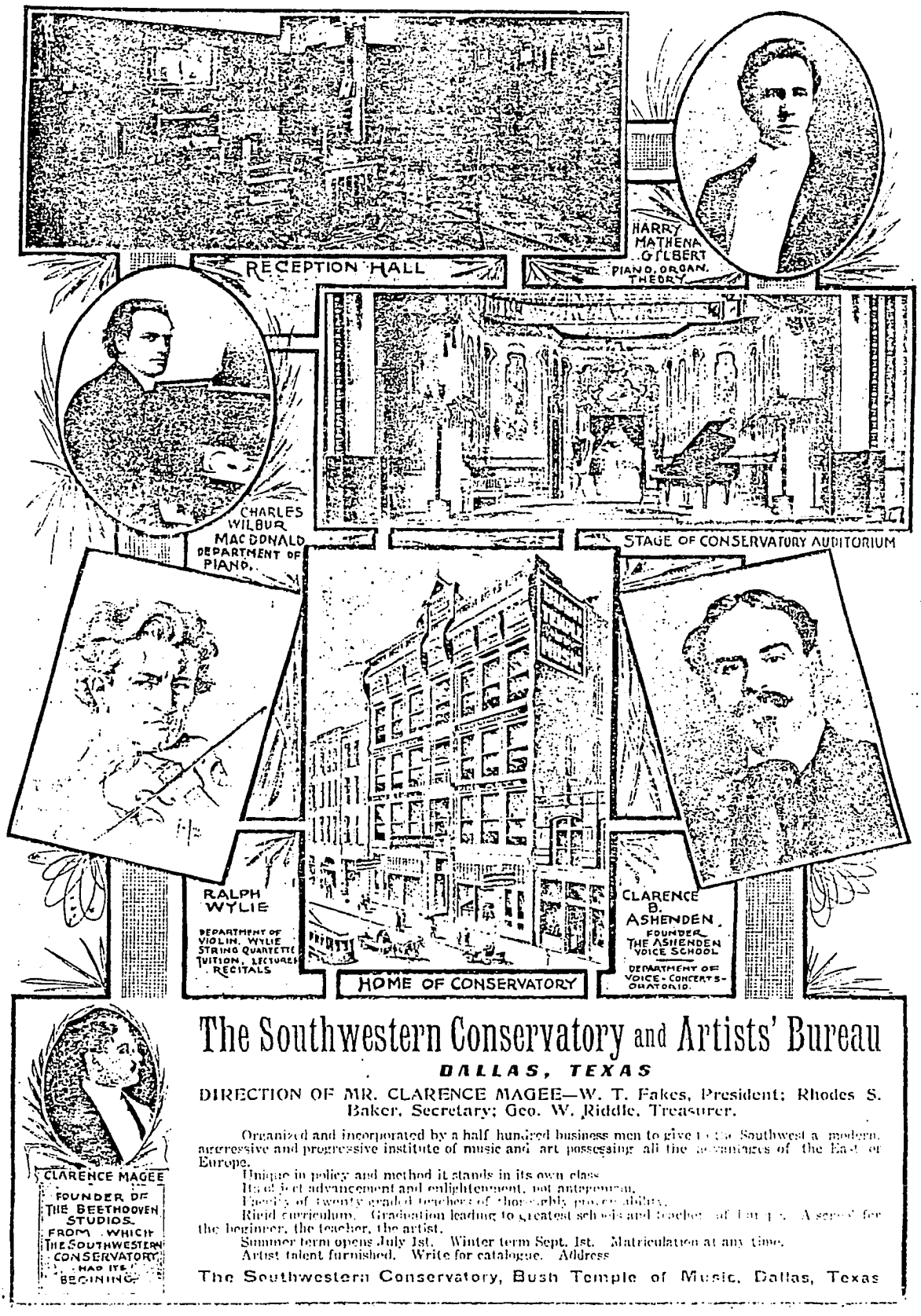


Figure 35. Advertisement, Southwestern Conservatory of Music and Fine Arts. (Holland's Magazine /May, 1904/, 32).

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closing in the early 1920's).[248] Its importance to music in Dallas and the Southwest was alluded to by the Chicago Record, which, noting William L. Bush's practice of spending half of each year away from Chicago to oversee the Bush Temples in Dallas and Austin, called the Southwestern Conservatory "near to its sister institution /in Chicago/ in its work for the uplifting of educational standards in music in its home city."[249]

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FOOTNOTES TO CHAPTER V

1. American Art Journal XLII/20 (March 7, 1885), 731.

2. The Music Trades XXIII/21 (May 24, 1902), 11.

3. Keokuk Constitution-Democrat (June 17, 1904).

4. Piano store of George E. Van Syckle, Bay City, Michigan (The Musical Courier II/70 [June 1, 1881], 397), and Able's Music Shop, Hastings, Nebraska (The Presto 873 [April 2, 1903], 16).

5. Mann Music Hall, Providence, Rhode Island (The Music Trades XXVII/5 [Jan. 30, 1904], 23) and Baldwin Hall, Cincinnati (The Presto 921 [March 3, 1904], 17).

6. American Art Journal LXV/26 (Oct. 5, 1895), 411.

7. In 1886, Charles F. Schmidt renovated an empty room near his Evansville store for rehearsal and concerts by his Silver Cornet Band. (Ibid. XLV/23 [Sept. 25, 1886], 366). Two years later, Ashville, North Carolina, piano dealer Stephen Miller set up a similar space for his string band. (Ibid. XLIX/8 [June 9, 1888], 121). And in 1904, J. M. Lewis of Griffin, Georgia, added a small music room to his piano store as a combination birthday gift and concert showplace for his fourteen-year-old daughter, Elizabeth, who was being groomed for later piano studies in Europe. (Macon Telegraph [April 22, 1904]).

8. In 1898, George P. Trotter opened a music room in his Scranton, Pennsylvania, piano store to mark his fifth year in business there. (American Art Journal LXXIII/5 [Nov. 5, 1898], 13). A similar room was opened in the Troy, Alabama, branch store of Seals Brothers in 1903 as part of the store's tenth-anniversary celebrations. (The Presto 874 [April 9, 1903], 18).

9. See this chapter, pages 259-262.

10. According to The Presto, many American piano dealers of the period used intermissions in their concert spaces to take audience members on tours of their piano stocks, dispensing sales pitches under the guise of informal lectures on piano history and construction. One unnamed merchant, the magazine reported, hired a local pianist to give fifteen-minute mini-recitals on just as many pianos during each intermission; the pianist (to use The Presto's words) "hopp[ed] from one stool to another like the proverbial frog gone a-courtin', settling down just long enough to draw one minute's worth

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of alternating/ly/ dulcet and heaven-splitting tones from each instrument;" the scheme apparently pleased everyone--the merchant averaged two sales for each concert, the pianist three dollars for each sale, and the store's concert goers two performances for the price of one. (The Presto 1032 /April 26, 1906/, 17).

11. The Music Trades XXV/11 (March 14, 1903), 29.

12. Music room of G. B. Rich in Wilmington, North Carolina, opened on September 13, 1899, and destroyed by fire on the 15th. (American Art Journal /Sept. 23, 1899/, 386).

13. Steinert Hall of M. Steinert and Sons in Boston, built in 1896 and closed in 1941 (although presently under consideration for reopening). (Building and Streetscape Preservation Survey for Boston's Theater District /Boston: Boston Landmarks Commission, 1979/, 68).

14. This was the opinion expressed by Oscar Bollman, president of the Bollman Brothers Piano Company of St. Louis, on the eve of the opening in February of 1903 of the two hundred ten-seat Bollman Hall in the company's St. Louis store. Bollman believed that such a commitment should be directed not only towards musicians already residing in a city but also towards those coming in from outside, since, according to him, the infusion of new blood was vital in helping to raise local musical standards. Bollman Hall was his way of showing that commitment:

> "It often happens that a visiting artist will stop in /St. Louis/, probably with an intention of locating. His first need is to demonstrate what he can do before the musicians /and music lovers/ of the city. There has heretofore been absolutely no accomodation for such occasions. We have supplied what we feel to have been an old need. . . ."

(The Music Trades XXV/8 /Feb. 21, 1903/, 17).

15. Coxe first came to the United States in 1849, accompanied by his wife, two daughters, and letters of introduction from several London musicians (including William Sterndale Bennett). The family settled in Hartford, then in 1852 moved to Wethersfield after Coxe's purchase of a music shop from H. G. Smith. (Mary Billingford Long, Life in Connecticut /New York: Carleton and Porter, 1867/, 52).

16. Hartford Courant (Aug. 26, 1852).

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17. Ibid.

18. Ibid. (Aug. 28, 1852).

19. Ibid. (May 2, 1859).

20. Ibid.

21. The September 21, 1853, issue of the Wethersfield Gazette carried the following notice:

> "Tongues are still fluttering at Mr. Coxe's store over the visit last April by the eminent musician, Mr. Wm. H. Fry. Citizens here still recall with great satisfaction this eminent man's tribute paid to Mr. Coxe in his enterprise, and still stop to read his letter to Mr. Coxe framed in a position of high honor at the Orpheus Room's entrance. It continues to serve as an inspiration to our citizens to strive for the good and beautiful in Art."

(Cited in Long, 53).

22. American Art Journal XLIV/4 (May 17, 1884), 54.

23. Watson's Art Journal V/2 (May 5, 1866), 21.

24. American Art Journal LIX/1 (April 16, 1892), 17.

25. Susan Kagan, "New York's Concert Halls, 1848-1900" (unpublished monograph, City University of New York, 1974), 23.

26. Loesser, 511.

27. Kagan, 24.

28. American Art Journal LIX/1 (April 16, 1892), 17.

29. This group, originally organized as an amateur singing society and fund raiser for German-American charities and schools, used Steinway Hall as its performing home until 1882, when it moved into its own quarters at 111 East 58th Street. William Steinway, one of the Society's founding members and major benefactors, remained active in its affairs throughout his life, and in recognition of his services thereto was unanimously elected its president on October 6, 1885. (Ibid. XLIII/26 /Oct. 17, 1885/, 413).

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30. Op. cit. The 14th Street Steinway building was sold in May of 1910 for $1.25 million to Montifiore G. Kahn of Long Beach, New York, who renovated it for office space. (The Presto 1246 /June 2, 1910/, 5). Three other Steinway Halls were built in other American cities during the period, all by Steinway's retail agents. The first of these was erected in San Francisco in 1890 by Sherman, Clay and lasted until 1906 (see this chapter, page and Footnote 165). The second was put up by the Cable Company in Chicago around 1901 (evidence for which was published in The Music Trades XXIII/6 /Feb. 8, 1902/, 9, which announced a series of concerts given there by Anna Weiss under the auspices of Cable and management of Cable store head Carl Bronson). The third was outfitted by the George J. Birkel Company in Los Angeles and opened on May 3, 1902, with a by-invitation-only concert given by the Los Angeles Trio Club. (Ibid. XXIII/14 /April 5, 1902/, 11). All of these spaces were much smaller than their model, however, and seated around two hundred each.

31. American Art Journal LIX/1 (April 16, 1892), 17.

32. Boston Gazette (Dec. 21, 1860 and March 13, 1862).

33. Loesser, 446.

34. Watson's Art Journal XIII/6 (June 4, 1870), 37.

35. Ibid.

36. American Art Journal LIX/1 (April 16, 1892), 17.

37. New York Herald (Nov. 20, 1875).

38. Jonas Chickering Centennial Celebration, 7, and Loesser, 532. According to Dwight, New York's Chickering Hall was designed by New York architect George B. Post and measured 103' by 73' by 49.' It had a 28' by 56' stage and a separate press room with music library. (Dwight's Journal of Music XXXV/17 /Nov. 27, 1875/, 131).

39. Jonas Chickering Centennial Celebration, 7.

40. Richard Hoffman, Some Musical Reflections of Fifty Years (New York: Charles Scribner's Sons, 1910), 147.

41. Kagan, 27.

42. American Art Journal XLV/23 (Sept. 25, 1886), 371.

43. Op. cit.

44. American Art Journal XLI/1 (Oct. 18, 1890), 14.

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45. American Art Journal LVI/10 (Dec. 20, 1890), 189.

46. Kagan, 27.

47. Nicolas Slonimsky, ed., Baker's Biographical Dictionary of Music and Musicians, 5th ed. (New York: G. Schirmer, 1971), 507.

48. American Art Journal LXXV/1 (April 7, 1900), 13, and O'Gara, 2.

49. New York Herald (Feb. 2, 1902).

50. Music Trades Review VII/6 (April 27, 1896), 7.

51. Ibid.

52. Ibid.

53. Boston Gazette (Nov. 9, 1883).

54. Dexter Smith, Cyclopedia of Boston and Vicinity (Boston: Cashin and Smith, 1886), 95.

55. Moses King, King's How to See Boston (Boston: Macullar, Parker, 1895), 101.

56. Boston Globe (Jan. 17, 1884).

57. Boston Evening Transcript (Nov. 9, 1883).

58. The building was razed in 1963-64 to make room for Tremont-on-the-Common, an apartment complex. (O'Gara, 2).

59. Records of the Boston architectural firm of Peabody and Stearns, designers of the Huntington Avenue Chickering Hall, indicate that the building included a ground-floor store, second-floor concert hall, and second and third-floor studios, took up 2,080.35 square and 921,745 cubic feet, and was built at a cost of $133,994.09. (A. M. Bond, "The Commercial Architecture of Peabody & Stearns in Boston" /unpublished master's thesis, Pennsylvania State University, 1974/, 111-12, 189).

60. American Art Journal LXXV/26 (Sept. 29, 1900), 413.

61. Ibid. LXXVI/17 (Dec. 22, 1900), 189.

62. Ibid. LXXVI/18 (Feb. 2, 1901), 279.

63. Ayars, 124.

64. Boston Globe (March 6, 1903); New York Times (April 19, 1904); and The Presto 1037 (May 31, 1906), 22.

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65. One of the strongest public expression of that confidence was published in the July 6, 1905, issue of The Presto (991, p. 12): "Our new hall will be the best Chickering Hall." (John Richards, vice president, Chickering and Sons).

66. The Presto 1151 (Aug. 8, 1908), 11.

67. During the 1920's, this structure served as the home of a theater stock company; sometime in the 1930's, it was converted into a movie house called the Uptown. (Donald King, "A Historical Survey of the Theaters of Boston," Marquee 6 /1974/, 21). It was razed in 1968 to make way for the Christian Science Center. (Walter Muir Whitehill, Boston: A Topographical History /Cambridge, Mass.: Harvard University Press, 1973/, 185-86).

Another concert space in Boston given substantial funding by Chickering was the Boston Music Hall, erected in 1852 at Hamilton Place. Designed by architect George Snell after European models, this space, with its Walcker pipe organ and seating for two thousand five hundred eighty-five, was during the period one of the largest halls in the United States. After its eclipse by Symphony Hall beginning in 1900, the Music Hall was gutted and transformed into a variety house. (King, 8, and Douglas Shand Tucci, The Boston Rialto /Boston: P. D. Shand Tucci, 1977/, 3-4).

68. The Presto 1421 (Oct. 9, 1913), 20.

69. American Art Journal LIV/26 (Jan. 11, 1890), 433.

70. Ibid.

71. Ibid. XXXIV/21 (Sept. 15, 1883), 410. This space was a room rented by Steinert in the Hotel Boylston, 62 Boylston Street, and used for both musical and nonmusical events. One of the latter was a series of organizational meetings of the Mother Church of Mary Baker Eddy's Christian Science movement held in 1892. (Clifford P. Smith, Historical Sketches from the Life of Mary Baker Eddy and and the History of Christian Science /Boston: Christian Science Publishing Society, 1941/, 138).

72. American Art Journal LXVIII/9 (Dec. 17, 1896), 143; Boston Transcript (Dec. 17, 1896); Ayars, 130; and Building and Streetscape Preservation Survey, Building Information Form No. TH-CBD 417).

73. Ayars, 69.

74. Ibid.

75. Ibid.

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76. American Art Journal LIV/26 (Jan. 11, 1890), 433.

77. Boston Globe (April 7, 1890).

78. Op. cit.

79. Boston Evening Transcript (April 22, 1890).

80. Building and Streetscape Preservation Survey, TH-CBD 417.

81. American Art Journal LVI/2 (Oct. 25, 1890), 34.

82. Ayars, 131.

83. Op. cit. LXXIII/25 (Sept. 23, 1899), 395.

84. Ayars, 130.

85. The Presto 1243 (May 12, 1910), 8.

86. Dolge, 332.

87. The Music Trades XXVII/8 (Feb. 20, 1904), 19.

88. New York Herald (Oct. 11, 1879).

89. American Art Journal LI/9 (Dec. 15, 1888), 141.

90. Ibid. LVI/10 (Feb. 20, 1890), 142.

91. Ibid. LXXIII/5 (Nov. 5, 1898), 71.

92. New York Staats-Zeitung (May 14, 1899).

93. New York Times (Oct. 24, 1902).

94. The Presto 1008 (Nov. 9, 1905), 14.

95. Ibid.

96. The concert for which Aeolian Hall is most remembered is the one which featured George Gershwin's Rhapsody in Blue in its world premiere on February 12, 1924, with Gershwin at the piano and Paul Whiteman conducting his orchestra.

97. The Presto 1063 (Nov. 29, 1906), 11.

98. American Art Journal XLII/17 (Feb. 14, 1885), 685.

99. Chicago Daily News (Dec. 4, 1892).

100. James K. Nesbitt, The Visitor's Guide to Chicago and Environs (Chicago: J. T. Relling, 1898), 17.

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101. American Art Journal XLVI/15 (Jan. 18, 1896), 343.

102. The Presto 902 (Oct. 22, 1903), 14.

103. The April 11, 1903, issue of The Music Trades (XXV/15, p. 13), stated that "/t/he John Church Co. is reporting good trade this month as a result of concerts given in in its Chicago store's music hall, with many new pianos leaving its warerooms in their wake. Its Aeolian player-pianos are also a major attraction there /does "there" refer to "music hall" or to "warerooms"?/. . . ." The Presto, in its version of the same story, was no more helpful: "/John Church's Chicago/ music room is said . . . to be humming almost daily with piano entertainments and the store's /cash/ registers tinkling merry codas thereunto. Player pianos are no less favorites with Church's customers, who are . . . flocking like geese there to hear the latest novelties played on them /again, same question/." (875 /April 16, 1903/, 17).

104. See Table VIII.

105. The Music Trades XIII/4 (Jan. 25, 1902), 17.

106. An advertisement in The Musical World and New York Musical Times (IV/6 /Oct. 9, 1852/, 95) announced that Smith and Nixon Hall had been "richly ornamented and painted in fresco" and that a "lofty alcove" had been added to accommodate an extra one hundred fifty concert goers. It further stated that "being on a level with the street, and /the hall's/ passages and entrances ample, a full audience can retire in about three minutes, thus securing perfect safety."

107. American Art Journal XXXIV/14 (July 28, 1883), 266.

108. Cincinnati Enquirer (March 16, 1884).

109. Op. cit.

110. Ibid. XXXII/14 (July 25, 1882), 257.

111. Ibid. XXXIV/14 (July 28, 1883), 266.

112. Cincinnati Enquirer (Oct. 6, 1882).

113. Cincinnati Post (Oct. 6, 1882).

114. American Art Journal XXXIII/1 (Oct. 14, 1882), 29.

115. Cincinnati Enquirer (March 16, 1884).

116. Ibid.

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117. American Art Journal XL/22 (March 22, 1884), 327.

118. The Presto 921 (March 3, 1904), 19.

119. According to The Music Trades (XXVII/11 /March 13, 1904/, 19), Baldwin's West Fourth Street halls were part of a plan by Lucien Wulsin to increase his company's presence in the nation's virtuoso piano concert arena (then dominated by Steinway and Mason and Hamlin) by upgrading its image as a music patron.

120. Op. cit.

121. Ibid.

122. The Music Trades XXVII/7 (Feb. 14, 1904), 22.

123. The Presto 1008 (Nov. 9, 1905), 13.

124. This letter (without document number) presently resides in the personal papers collection of Lucien Wulsin I housed in the archives of the Cincinnati Historical Society.

125. Indianapolis Recorder (June 14, 1907).

126. Detroit Evening News (Sept. 17, 1891).

127. Detroit Free Press (Sept. 15, 1891).

128. Op. cit. (Sept. 19, 1891).

129. Op. cit. (Jan. 22, 1911).

130. The Presto 907 (Nov. 26, 1903), 13.

131. Ibid.

132. The Schwankovsky Music House and Hall were again sold in 1920, to the Wright Kay Jewelry Company, which occupied the building until 1980, when it was purchased by Sam and Toby Haberman and converted into the House of Fabrics. The Habermans were fortunately sensitive to the historical value of the structure, and in the ensuing two years restored it to its original condition (except for new elevators and air conditioning). On May 10, 1982, on the one hundred twenty-sixth anniversary of the birth of Frederick J. Schwankovsky, the building was declared a Michigan State Historic Site and a champagne party held there to mark the occasion. (Detroit Free Press /May 13, 1982/).

133. Detroit Evening News (Sept. 22, 1910).

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134. Keokuk Constitution-Democrat (May 19, 1904).

135. Ibid. (Nov. 24, 1912).

136. Ibid. (Sept. 3, 1906).

137. The Presto 1348 (May 17, 1912), 20.

138. Savannah Morning News (July 17, 1872). The hall, designed by Savannah architect DeWitt Bruyn, was built at a cost of $127,000, of which approximately one third was paid by Ludden and Bates. (Ibid. /Dec. 6, 1872/).

139. Ibid. (Aug. 5, 1872).

140. Ibid.

141. Ibid. (Nov. 25, 1872).

142. The Presto 1083 (April 18, 1907), 12.

143. American Art Journal XLI/24 (Oct. 4, 1884), 364.

144. Armory Hall, administered by Ludden and Bates's assistant store manager, Willard Smith, was offered rent free to Savannah music teachers and students for their public recitals. (Ibid. LII/2 /Jan. 26, 1889/, 29).

145. The Presto 1243 (May 12, 1910), 28. This space, measuring 35' by 90', was located on the third of four floors, and between 1910 and 1914 was used primarily by local musicians. (Savannah Morning News /Oct. 23, 1914/).

146. Ibid.

147. American Art Journal XXXIII/5 (Dec. 2, 1882), 119. For details of Louis Grunewald's other music patronage activities, see Chapter II, page 42, and Chapter IV, Footnote 157.

148. Ibid.

149. Ibid.

150. Ibid.

151. New Orleans Morning States (March 4, 1883).

152. Op. cit. XXXIV/23 (Sept. 29, 1883), 361.

153. New Orleans Morning States (Sept. 23, 1893).

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154. New Orleans, Louisiana: The Crescent City (New Orleans: Englehardt, 1904), 180.

155. New Orleans Picayune (Feb. 3, 1894). Music played a part in the operations of the seven-story Hotel Grunewald (described by several sources as one of the finest of the day in that city), however, in the form of open-air serenades given by local chamber ensembles for guests dining amid the luxurious tropical foliage of the hotel's rooftop garden. According to the Picayune (May 10, 1894, quoted in the American Art Journal LXIII/13 [May 12, 1894], 241),

> "[t]he opening of the roof garden at Hotel Grunewald was a very great success. The elite of the city were present, and the band, which was composed of selected musicians, met with the entire approval of all. The selections were varied and well rendered. The guests enjoyed both the lovely breeze and the refreshments. The roof garden, being the only one in the city, is quite a feature and a novelty, and . . . [there] will be a different musical program every night."

After opening a new music store at 127 Canal Street in 1895, Louis Grunewald became interested once again in music education (which he began referring to in his advertisements as "the foundation of the piano business" [Ibid. LXXIII/7 (Nov. 19, 1898), 103]. In August of 1900, he and his son, William, organized a $100,000 stock company for the purpose of establishing a conservatory of music in New Orleans. (Ibid. LXXV/26 [Aug. 4, 1900], 285). Apparently this plan did not yield any fruit, however, for no record or mention of such a school having been set up under Grunewald's auspices in the city was found.

The "less visible" areas of his music patronage activities during his last years consisted primarily of in-store and domestic lessons and musicales given for the children of close friends. (The Presto 1244 [May 19, 1910], 8).

156. New Orleans Picayune (March 2, 1915).

157. Manufacturing and Merchandise Review III/7 (March 5, 1915), 9.

158. American Art Journal LIX/5 (May 14, 1892), 149, and Birmingham Post Herald (Oct. 9, 1895).

159. Birmingham Age-Herald (Oct. 17, 1894).

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160. American Art Journal LXXII/22 (March 4, 1898), 322. The exact dates of Heinrich's lecture series were not given in this source, but are presumed to have occurred shortly before publication of this issue.

161. Ibid. LXIX/7 (May 28, 1892), 213, and The Music Trades XXVI/22 (Nov. 29, 1903), 14.

162. The Music Trades XXIII/12 (March 22, 1902), 27.

163. The family of T. M. Christopher, returning home to Thomasville, Georgia, after a tour of the West in the spring of 1900, counted among their most memorable experiences of that region the Grand Canyon, San Francisco's Chinatown, and "some highly unusual music stores and their halls, decorated with every manner of native designs and entirely different from ones common to the east and South." (Thomasville Times /May 26, 1900/). Albert Polster of Hamburg related similar impressions after his 1904 visit, calling the music stores and store concert rooms which he saw "einartige Zimmer, voller Farben und allerlei Western-Moden." (New York Staats-Zeitung /July 19, 1904/).

164. Chickering Hall, opened in August of 1887 (see Chapter II, page 29), was reported to have been simply designed, with a touch of classical ambience added by wooden Dorian columns placed on either side of its stage. (Leavenworth Times /Aug. 28, 1887/).

165. The September 27, 1890, issue of the American Art Journal (XV/24, p. 409) reported an "opening concert at the new Steinway Hall" in San Francisco the evening before, presented by local pianist and composer Richard A. Lucchesi, the Hermann Brandt String Quartet, and other San Francisco musicians. The program for this event, printed in the September 29, 1890, issue of The Argonaut, consisted of the world premiere of Lucchesi's Quintet in C major, Op. 47, played by Lucchesi and the Quartet (Hermann Brandt and L. N. Ritzau, violins; H. Siering, viola; and Theodore Mansfeld, violoncello); Dudley Buck's "Where the Lindens Bloom," sung by baritone F. B. B. Mills; Wieniawski's Souvenir de Moscow, played by Brandt; a "grand aria" from Meyerbeer's Le prophète, sung by soprano Emilia Tojetti; an aria by J. S. Bach and a minuetto by Cherubini, played by the Quartet; a duet by Donizetti, sung by Tojetti and Mills; Terschak's Murillo (fantasia for flute), played by F. Lombardo; Lucchesi's "Ave Maria," Op. 25, for soprano, violin, organ, and piano, performed by Tojetti, Ritzau, S. Martinez, and Lucchesi. The review of this concert (given on Friday evening, September 26) which appeared in the September 28, 1890, issue of the San Francisco Morning Call stated that

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> "/t/he Serenata musicale given by Professor R. A. Lucchesi on Friday evening last, at Steinway Hall, drew a large attendance of the elite, as well as a very full representation of our professional musicians. Messrs. Hartmann, Arrillaga, Galvand, Lissak, Rosewald, and others of the guild were noticed in the audience. The attendance was so momentous that the hall proper lacked capacity to accommodate the throng, and room was made by opening folding doors to apartments en suite. . . . /T/he principal piece on the program /Lucchesi's Quintet/ . . . /was/ received . . . with much satisfaction . . . and voted . . . a meritorious /work/. . . . Altogether this affair must be considered a decided success /and/ a notable contribution to the musical history of our city."

Steinway Hall remained in use as a concert site until its destruction in the 1906 earthquake. (San Francisco Examiner /March 27, 1910/).

166. The Bush Temple, built in 1903 at 55 Elm Street in Dallas, was the most ambitious music emporium and concert site yet seen in that city. The Presto (932 /May 19, 1904/, 15) wrote that it "has in a single season advanced to the front in wonderful fashion, and has quickly become a factor of great importance in the musical life of /Dallas/." The Temple's concert hall, designed in a late Victorian style, took up the top three floors of the four-story building and was equipped with a 52' by 30' by 60' stage and seating for one thousand one hundred twenty-three in its orchestra and two galleries. Although no information on performances besides Wagner's Parsifal given there came to light, The Presto did indicate in a later issue (1317 /Oct. 12, 1911/, 9) that the hall was still in use before the end of the period under study. The Temple and hall were sold by Bush and Gerts and razed sometime in the early 1920's. (Letter of February 24, 1983, from Jim Calhoun, music librarian, Dallas Public Library).

167. American Art Journal LXIX/5 (May 14, 1892), 138.

168. Ibid., 139.

169. Ehrlich also described his Fremont audience as "freundlich, überraschend kenntnisreich in der Musik, und sehr begeistert über /die/ Gelegenheit, /ihr/ von so vielen gunstigen Lagen anzuhören." ("friendly, surprisingly knowledgeable in music, and enthusiastic over the opportunity of hearing it from so many vantage points.") (New York Staats-Zeitung /July 21, 1896/).

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170. Hobson Freed, Days in Old New Mexico (Santa Fe: Privately printed, 1935), 117.

171. See Chapter VI, page

172. Daniel Burger, Vagabond Travels in the Wild West (New York: T. Y. Crowell, 1899), 73.

173. Schuler, a pianist as well as piano dealer and technician, gave some performances in his music room himself, one of which consisted of forty-five minutes of improvosations on Indian and pseudo-Indian melodies, with Schuler dressed in a feathered headdress and deerskin suit. Similar ones were given there by two of his pupils, Anthony Shaw and Robert Slade. (Margaret Killearn, Autobiography /Santa Fe: A. R. Prell, 1913/, 36).

174. Ibid.

175. Western Weekly IV/7 (April 3, 1907), 5.

176. The Music Trades XIV/1 (Jan. 4, 1893), 11.

177. Spencer K. Wolf, Artistic Life in the Great Plains (New York: Putnam, 1898), 42. Eames (1872-1950) later served as professor of piano and esthetics at the University of Nebraska at Omaha (1908-11), and in 1911 founded the Omaha School of Music and Allied Arts. (Baker's, 219).

178. Killearn, 36.

179. Burger, 73.

180. San Francisco Chronicle (July 17, 1908).

181. The Presto 930 (May 5, 1904), 14.

182. Chicago Daily News (March 1, 1903).

183. Op. cit. 873 (April 2, 1903), 13.

184. Ibid. 907 (Nov. 26, 1903), 13.

185. The Music Trades XXVI/23 (Dec. 6, 1903), 10.

186. The Presto 1477 (Nov. 5, 1914), 8.

187. Ibid. 984 (May 18, 1905), 18.

188. The Music Trades XXXI/3 (Jan. 14, 1906), 9, and The Presto 1083 (April 18, 1907), 11.

189. Syracuse Post-Standard (Sept. 22, 1914).

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190. The Presto 1174 (Jan. 14, 1909), 20.

191. Syracuse Post-Standard (Nov. 22, 1908). According to the obituary published in the same newspaper the day after Clark's death on December 11, 1953, the Apollo Room was only one of many music patronage projects undertaken by Clark in a career that spanned the entire first half of the twentieth century. Born on September 12, 1883, to George W. and Lillie L. Becker Clark of Syracuse, he learned to play the harp at age five. Although his professional training was taken at Syracuse's Central City Business Institute, his musical talents were cultivated at London's Royal Academy and privately with teachers in Paris, Florence, Boston, and Chicago. Thereafter, he studied violoncello in London, played harp for the Irish tenor, John McCormack, for two seasons, and worked for six months in the harp factory of Erard in Paris. After his return to Syracuse in 1901, he assumed directorship of the Clark Music Company and made it into the seventh-largest retail music store in the United States before 1914. The harp continued to be his first love, however, and, when subjected to his search for a way in which to make the instrument more accessable to the general public, became the inspiration for the Clark Irish Harp, a hand-held instrument made of plastic and nylon strings and weighing only seven pounds, which Clark put on the market in 1948. His belief in the responsibility of purveyors to the patronage of music endured until his death, which came as he was making plans for his store's celebration (including concerts and recitals) of the one hundredth anniversary of the founding of his leading supplier and corporate mentor, Steinway and Sons.

192. The Presto 1063 (Nov. 29, 1906), 11.

193. Ibid. 933 (May 26, 1904), 35.

194. Ibid.

195. Ibid. 1032 (April 26, 1906), 21.

196. San Francisco Examiner (Oct. 12, 1905).

197. The Presto 1384 (Jan. 23, 1913), 15.

198. Ibid.

199. Ibid.

200. Ibid.

201. Ibid. 1316 (Oct. 5, 1911), 12.

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202. Annual Report of the National Association of Piano Dealers of America (New York: The Presto Publishing Co., 1911), 14.

203. The Presto 991 (July 6, 1905), 17.

204. This suggestion is strengthened by a report presented at the 1910 convention of the National Association of Piano Dealers of America, which claimed that pianos sold and piano lessons given in American piano stores between 1880 and 1900 were more than those in all of the foregoing years of the nineteenth century combined. (Op. cit. /1910/, 9).

205. Betterton, 602.

206. Grier Moffat Williams, "A History of Music in Jacksonville, Florida, from 1822 to 1922" (unpublished Ph.D. dissertation, Florida State University, 1961), 164.

207. Ibid.

208. Ibid.

209. Ibid. A second music school which bore a connection with a music store in Jacksonville during the period was the Southern Conservatory of Music, begun with a seven-member faculty in 1889 by Dr. Davenport Kerrison, who came to Jacksonville after ten years as founding director of the Toronto College of Music. (Florida Times Union /Jan. 18, 1889/, cited in Williams, 168). In 1893 and 1894, Kerrison set up an agreement with the piano house of Manier and Lane to give his school's faculty and student recitals there. (Williams, 170).

210. American Art Journal XLII/17 (Feb. 14, 1885), 677.

211. Ibid. LII/19 (May 25, 1889), 405.

212. Ibid. LVII/19 (Aug. 22, 1891), 301.

213. Ibid. XXVII/21 (Aug. 24, 1901), 335.

214. Detroit Free Press (June 9, 1901).

215. Program of the 1073rd concert of the Detroit Conservatory of Music, given on November 21, 1901 in Schwankovsky Music Hall by pianist Myrtle Lennox and soprano Virginia Eastman-Speis. See Appendix A, pages

216. Detroit News (May 13, 1910).

217. Charles M. Shaw, Michigan in Commerce, Industry, and Education (Chicago: A. C. McClurg, 1902), 23, and The Music Trades XXVI/16 (Oct. 17, 1903), 12.

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218. Clarence T. Dodd, Education in Detroit: A Survey of the City's Public, Private, and Religious Schools (Detroit: Montreat and Wade, 1905), 39.

219. American Art Journal LXI/6 (May 20, 1893), 137, and Ibid. LXXII/23 (March 11, 1898), 359.

220. Ibid. LXIV/1 (Oct. 13, 1894), 17.

221. William Henry Bush, a native of Maryland and Chicago lumber merchant, in 1885 joined forces with colleague John Gerts to manufacture pianos. A year later, they incorporated their business, and in 1889 opened a factory at Weed and Dayton Streets. (Dolge, 355, and Bush Temple of Music: William H. Bush in Memoriam 1901 /Chicago: Bush and Gerts, 1902/, 2). William Lincoln Bush was born on March 3, 1861, in Chicago. (Clark J. Herringshaw, Herringshaw's City Blue Book of Current Biography: An Alphabetical Record of Citizens Prominent in their Chosen Vocations in Chicago's Educational, Social, Civil, Industrial and Commercial Affairs /Chicago: American Publishing Association, 1913/, 565). He found his first job in the music trade, working with George Woods and Company, piano makers of Cambridgeport, Massachusetts, from 1877 to 1879. He then returned to Chicago, where until 1881 he sold pianos for Kimball. In 1886, he joined Bush and Gerts as a junior partner, then after his father's death rose to head the company. (J. Seymour Currey, Chicago: Its History and Builders, 5 vols. /Chicago: S. J. Clarke, 1912/, IV, 587). It was during these early years with Bush and Gerts that he became interested in music and music patronage, learning to play piano, attending concerts, and gradually formulating a strategy for his company's promotion of music which, beginning with the Bush Temple and Conservatory in Chicago, produced the rich fruits heretofore chronicled in this study.

222. Third Annual Year Book of the Bush Temple Conservatory of Music (Chicago: Bush and Gerts, 1904), 3.

223. First Annual Year Book of the Bush Temple Conservatory of Music (Chicago: Bush and Gerts, 1902), 4.

224. The Bush Temple Conservatory of Music: Herald of a New Era of Music in Chicago (Chicago: Bush and Gerts, 1902), 2.

225. Third Annual Year Book, 4.

226. The Music Trades XXIII/1 (Jan. 4, 1902), 21.

227. Fourteenth Annual Year Book of the Bush Temple Conservatory of Music (Chicago: Bush and Gerts, 1915), 6.

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228. Bloomfield-Zeisler came to the Bush Conservatory in 1904 and left in 1908. Stock stayed full-time for only one academic year (1904-05), but taught there part-time through at least 1910. Rivé-King, however, served as a faculty member up until the school's merger in 1936 (and one year before her death). (1904, 1905, 1908, and 1910 Year Books, and Baker's, 1352).

229. The Music Trades XXV/2 (Jan. 10, 1903), 11.

230. The Presto 1488 (Jan. 21, 1915), 14.

231. Chicago Daily News (Oct. 6, 1905).

232. Chicago Tribune (Nov. 13, 1906).

233. The Presto 1109 (Oct. 17, 1907), 13.

234. Milwaukee Journal (June 14, 1912).

235. Detroit Free Press (Aug. 9, 1911).

236. Toledo Blade (April 23, 1914).

237. Minneapolis Tribune (May 22, 1909).

238. Lansing State Republican (June 7, 1913).

239. Jacksonville Daily Journal (Sept. 17, 1911).

240. Twenty-Sixth Annual Year Book of the Bush Conservatory (Chicago: Bush and Gerts, 1927), 5, and Chicago Daily News (Jan. 2, 1937). In 1915, Bush and Gerts dropped "Temple" from its school's name to avoid confusion with its Bush Temples of Music in Dallas, Austin, and Memphis. (Annual Announcement of the Bush Conservatory /Chicago: Bush and Gerts, 1915/, 2). In 1918, the school had its quarters moved to a smaller building at 833-39 North Dearborn Street, near Chestnut. (Annual Announcement /1918/, 1). The original Bush Temple building at North Clark and Chicago still stands as of this writing (although shorn of its spires, tower clock, and lustrous exterior) and presently houses on its first floor several small shops. (Personal observation made on September 22, 1982).

241. Indianapolis News (Feb. 4, 1937).

242. Personal conversation with Professor Sanders, held on September 8, 1971, at the Brooklyn College Department of Music.

243. The Music Trades XXV/15 (April 11, 1903), 12.

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244. Holland's Magazine (May, 1904), 32.

245. The Presto 918 (Feb. 11, 1904), and op. cit.

246. Dallas Morning News (July 5, 1907).

247. The Presto 1414 (Aug. 21, 1913), 23.

248. Ellis A. Davis and Edwin H. Grobe, eds., The Encyclopedia of Texas (Dallas: Texas Development Bureau, n.d.), 759.

249. Chicago Record (April 7, 1906).

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Chapter VI

OTHER PURVEYOR PATRONAGE

Mention should be made at this point of a small number of instances of music patronage undertaken by some American piano purveyors during the period which were different in character from those chronicled in the foregoing chapters but also beneficial to the growth of musical culture in the United States.

At the start of the twentieth century, the directors of Chickering and Sons took note of a revival of interest in older music and musical instruments which was then under way in some European and northeastern American cities, and in response formulated two projects aimed at placing their company in the forefront of its promotion. In January of 1902, Chickering sponsored an exhibition of historical musical instruments in Boston's Horticultural Hall (at Massachusetts and Huntington Avenues, next to Chickering Hall at 239-243 Huntington), which, lasting from the 13th to the 22nd, drew an estimated fifty thousand exhibitors and visitors.[1] The exhibition's guidebook gave the firm's rationale for the event:

> That such an exhibition should be given under our auspices is but carrying out the policy /of music patronage/ instituted so long ago by Jonas Chickering. The aesthetic side of the making of pianofortes was to him of equal importance with the commercial one, and it is, therefore, with this in mind that the present exhibit has been planned and carried out.[2]

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Pianos of course figured heavily in the many displays, but were only part of a much wider range of items exhibited, which consisted of one thousand three hundred forty-six instruments of all types drawn from Europe, Africa, Asia, and the Americas.[3] Also on public view was a large assemblage of sheet music and music printing presses in operation.[4] Concurrent with the exhibition was a series of lectures on musical topics organized by Chickering and given by Louis C. Elson, music critic of the Boston Advertiser ("American National Music and Its Sources," "The Genealogy of Music," and "The Pianoforte and Its Predecessors," given on the 13th, 16th, and 20th); H. E. Krehbiel of the New York Tribune ("Program Music," 16th); H. T. Fink of the New York Evening Post ("The Rise and Fall of the Piano Sonata," 17th); Leonard B. Marshall, Boston school music supervisor ("The History of Music in the Boston Public Schools," 17th); and Boston pianist Mary Webster ("The History of the Piano," 18th).[5] Several performing groups also took part, among them the Fort Warren Army Band stationed nearby, the Salem, Massachusetts Cadet Band, a Chinese orchestra, and Boston's Stoughton Musical Society, all of which assembled for a final mass "sing" which brought the exhibition to a close on the 22nd.[6] Although this event cost Chickering some twenty-five thousand dollars and returned no profit, a spokesman for the company claimed that the pleasures of seeing so many people exposed (many for the first time) to old instruments and the music written for them far outweighed the pain of financial loss incurred.[7]

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Chickering's second project on behalf of old music and instruments began in 1906, when it brought to Boston from Switzerland the world's foremost organologist of the day, Arnold Dolmetsch.[8] From then until 1910, Dolmetsch and a team of Chickering craftsmen, working in special quarters at the company's 791 Tremont Street factory, built from original models thirty-three clavichords, thirteen harpsichords, and a smaller number of virginals, spinetti, lutes, psalteries, and octavinas, as well as a chest of viols (two treble, viola d'amore, two tenor, and two bass viols) and a viola da gamba tuned one octave lower than normal.[9] These they placed at the disposal of members of the Boston Symphony who, under Dolmetch's baton, between 1906 and 1909 performed on them annual concerts of Renaissance and Baroque music in Huntington Avenue's Chickering Hall.[10] Dolmetsch-Chickering instruments later found their way into the collections of Henry Gideon of New York, Oscar Sonneck of Washington, D. C., John Wanamaker of Philadelphia, Feruccio Busoni, and the music departments of Smith, Wellesley, and Vassar Colleges.[11]

William Steinway also had a few sundry patronage activities to his credit. As noted earlier (see Chapter V, page 172 and Footnote 29), he was a long-time member and supporter of the New York Liederkranz Society. In September of 1889, he purchased several hundred acres of land near Tannersville, New York, in the Catskill Mountains, on which he had built cottages and a park for use by the Society during its summer retreats.[12] He was frequently called on to give talks

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on pianos and piano music, one of which, entitled "The Development of the Pianoforte," was given on May 14, 1891, before New York's German Social Scientific Society; Steinway's points were illustrated by Franz Rummel, who played on harpsichords and fortepianos borrowed from the collection of Steinway's New Haven agent and colleague, Morris Steinert, as well as on a new Steinway concert grand.[13] Steinway also believed in easy and frequent access by the general public to musical performances in New York, and to that end made a large donation to a fund set up in the summer of 1891 by the New York Morning Journal to provide for free daily concerts at the city's Castle Garden.[14]

Morris Steinert, apart from his loan of instruments to William Steinway and his work as a major New England piano purveyor, was himself a notable patron of music during the period. Renowned as one of the country's most knowledgable instrument collectors (whose holdings were exhibited at Vienna's Internationale Ausstellung für Musik of 1892, Chicago's Columbian Exposition of 1893,[15] Buffalo's Pan American Exposition of 1901,[16] and New York's Music Trade Fair of 1906[17]), he was also a founder of the New Haven Symphony Orchestra and donor of several gifts to Yale University (among them three scholarships, a prize in piano, and a substantial portion of his instrument collection after his death in 1912).[18]

In the Southeast, Louis and William Grunewald undertook other projects besides ones already mentioned which aimed to promote music in New Orleans. Louis Grunewald, throughout

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his life a Mardi Gras enthusiast (during which he donned the title "King of Valhalla"), regularly provided rehearsal space and instruments for the festival's musicians.[19] In April of 1901, he brought to New Orleans piano teacher George M. Garfield of New York for a series of children's programs which bore the theme "The Joys of Making Music;" the series included informal lecture-demonstrations, music lessons, and classes on making toy pianos and violins by hand.[20] William Grunewald inherited his father's musical bent, which he cultivated in studies at the Paris Conservatoire (1878-80) and later applied in his work as an executive of L. Grunewald towards carrying on the company's music patronage tradition.[21] In October of 1893, he sponsored a series of chamber opera performances in Grunewald Hall, with a company of singers and instrumentalists brought in from New York and dress rehearsals open to the city's school children.[22] In the spring of 1896, he donated five hundred dollars to New Orleans's public schools for the purchase of band instruments, an act which earned him a testimonial dinner held on September 25 at the St. Alphonsius Church.[23] His efforts in 1900 towards gathering funds for a conservatory to be set up in the city were fruitless, however, as were those expended in 1909 in cooperation with fellow purveyors Philip Werlein, Junius Hart, and the Cable Company on behalf of the American conductor Severin O. Frank in his bid to establish a permanent forty-piece symphony orchestra in New Orleans.[24] These failures apparently did not discourage William Grunewald in his music patronage work; up to the end

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of the period (and well beyond), he continued to work with musicians and music educators of New Orleans to improve the city's musical standards.[25] The motto emblazoned over the Grunewald store's entrance--"Music Education is the Foundation of the Piano Business"[26]--bespoke father and son's belief in the value of their patronage work to their enterprise, but a second phrase, said by William Grunewald to have been used frequently by Louis--"Piano men's first calling is to serve music"[27]--more accurately reflected their attitude towards the relationship between the business and the art of music, as stated in other sources.[28]

Four patronage activities in the West during the period further underscored the region's reputation for doing things differently. In 1879, Hannah Shelby, wife of Wichita, Kansas, piano and sewing machine dealer L. T. Shelby and a Leipzig Conservatory-trained pianist, set up a women's sewing class in which music played a dominant role.[29] At the class's end in early May, she exhibited her students' work in her husband's shop which included samplers, pillowcases, tablecloths, and doilies bearing various scenes of musical interest (mostly composers and instruments); the pièce de resistance, however, was a 5' by 7' cotton quilt on which was sewn a facsimile of the opening pages of Brahms's First Symphony, possibly the city's first introduction to that work (or to an orchestral score).[30] In July of 1894, J. S. Laurel brought to his Lincoln, Nebraska, music store piano virtuoso Julius Schendel (see Chapter II, page 81), who gave lessons to some of that city's young

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music students and there led the only documented purveyor-sponsored all-children's "monster" concert of the period.[31] In August of 1899, Wiley B. Allen of Portland, Oregon, commissioned what was proported to be the world's first fully-equipped concert hall on wheels (discounting Andrew McQuirk's music wagon of the year before, which boasted only a tiny stage and canvas awnings; see Chapter V, pages 260-61), a 15' by 70' railroad car built in Mount Vernon, Illinois, under the supervision of Allen's uncle, D. O. Settlemeier.[32] One end of the car was furnished with a raised stage, a grand piano and harmonium, and seating for one hundred sixty; the other end held Allen's rolling stock of Knabe, Ludwig, Hardman, and Fischer pianos, Estey and Mason and Hamlin reed organs, and Edison and Victor phonographs. That autumn, Allen's traveling concert hall made several tours of Oregon and Washington, stopping nightly to bring to music lovers in cities and towns along the way recitals, lectures (given by Allen's brother George), and musical merchandise for sale.[33] Allen hired local musicians to perform during these tours, one of whom, Portland pianist Thomas R. Finch, later reported playing (to great applause) three different programs for his audiences--one classical, one popular, and one religious.[34] And in January of 1904, John C. Henderson, president of the Ann Arbor Organ Company and the Henderson Piano Company, brought to his home city of Fort Worth, Texas, L. L. Renwich, chairman of the music department of the Ann Arbor University (later the University of Michigan) to work with a local citizen's committee towards stimulating interest in

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Photo by Crow.
WILEY B. ALLEN.

Figure 36. Wiley B. Allen. (Oregon Native Son /Portland: Native Son Publishing Company, 1901/, 428)

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music there.[35] In addition to suggesting the usual fare of concerts, recitals, contests, and lectures, Renwich recommended that the city's pianists and piano students use the new Aeolian player grand piano purchased by Henderson and kept in his store (an instrument equipped with a piano-roll record mechanism) to record their public performances for later study, reproduction in player-piano recitals, or sale--one of the earliest documented references to the advocacy of "live-in-concert" recording.[36] With the committee's blessing, Renwich supervised the recording of performances by twenty-eight Fort Worth and Dallas pianists, sent the rolls to New York for duplication (at fifty copies each), then, upon the shipment's return, gave ten copies to each pianist and the rest to Henderson (who footed the project's bill) for sale in his store.[37] The Presto reported good results from this activity and noted that the committee later "paid tribute to these enterprising gentlemen for their fresh and novel ideas" in promoting music in the area.[38]

In the last of these miscellaneous music patronage activities, an American piano purveyor had the distinction of presenting the world's first telecommunicated piano recital. At 9:15 on the morning of October 20, 1880, Charles M. Lovell, manager of Baldwin's Louisville store, placed the microphone of his new telephone on one of the store's pianos and proceeded to give a ten-minute recital for some six hundred curious listeners hooked up with the Louisville Telephone Exchange's central open line.[39] This event was reported in the Louisville Courier-Journal thusly:

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> "Pom! pom! bang, whirr, le-le-le-lee!" came swimming over the lines in dulcet tones.
>
> "I hear it!" "I don't!" "Keep quiet!" "Hello!" "Oh, shut up!" "I can't hear a thing for that horrid talking!" "Minnie, your switch has caught my watch chain!" "Oh, please let me alone!" "I can hear it!" "Pom! pom! lee, lee, lee!" came a pandemonium over the wire, until a thunder-clap came in the shape of "OH, DAMNIT SHUT UP!" from a hoarse male chorister, and the talking stopped.
>
> "Lum, lum, mee; tra, la, la lee, lelelila la loo!" went the piano.
>
> "I heard it again!"--"George, what is the microphone?"--"He says hang a towel over it to drown the talking"--"Oh, isn't it heav--" "shut up!"--"I can't hear a note"--"Don't ring the bell"--"Mary, take that d--d brat to the nursery"--"lelee, li li--lum, tum"--"What is that?"--"It is so sweet"--"Shut up, will--" "Hello, we're cut off!"--"Tingle, tingle, tingle" --Grand chorus, "Oh, that horrid bell; I can't hear!" "CHEESE!" Dead silence.
>
> "Bang, pum, lum, lum, lum la-la lay-lil-lil-lay-le, lee, Lee, LEE!" . . .[40]

The American Art Journal reprinted the Courier-Journal article three days later and added that

> [t]he concert was a great success . . . [A]fter the novelty had been overcome and the audience quieted, the selections were heard with startling distinctness, the most delicate notes being transmitted with perfect accuracy and effect. . . . Messrs. D. H. Baldwin & Co. have the honor of the first telephone concert, and it is one they deserve for their liberality and enterprise.[41]

Baldwin sold fifty-three pianos in Louisville as a result of this event;[42] music, however, rather than piano sales, was professedly uppermost in the mind of company chairman Lucien Wulsin, who, in a subsequent issue of the Journal, was quoted

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as saying that Lovell's mini-recital was meant to "demonstrate the possible good to which the telephone can be directed in bringing music into our homes."[43]

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FOOTNOTES TO CHAPTER VI

1. The Music Trades XIII/3 (Jan. 18, 1902), 20.
2. Ibid.
3. Boston Globe (Jan. 14, 1902).
4. Op. cit.
5. Ibid.
6. Ibid.
7. The Presto 812 (Jan. 21, 1902), 14, and the Boston Advertiser (Jan. 23, 1902).
8. Ayars, 123.
9. Ibid.
10. Ibid. and The Presto 1162 (Oct. 15, 1908), 9.
11. Ibid.
12. American Art Journal LIV/8 (Sept. 7, 1889), 125.
13. Ibid. LVII/6 (May 23, 1891), 93.
14. Ibid. LVII/19 (Aug. 22, 1891), 303.
15. Ayars, 124.
16. Ibid.
17. The Presto 1023 (Feb. 22, 1906), 7.
18. Op. cit.
19. The Presto 1023 (Feb. 22, 1906), 8.
20. Ibid. 773 (April 17, 1901), 11.
21. New Orleans Picayune (Oct. 11, 1893).
22. Ibid.
23. New Orleans Morning States (Sept. 26, 1896).
24. The Presto 1195 (June 10, 1909), 25.
25. Ibid. 1478 (Nov. 12, 1914), 12.

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26. American Art Journal LXXV/6 (Nov. 12, 1898), 89.

27. The Music Trades XXVII/7 (Feb. 13, 1904), 22.

28. "Mr. Louis Grunewald, of New Orleans, . . . reminds us that the health of the /piano/ trade in this country must ever depend upon the position of music in /purveyors'/ enterprises." (The Musical Courier XXV/9 /July 20, 1892/, 23), and ". . . /T/he venerable house of L. Grunewald . . . is built on the bedrocks of square dealing and strong love for music, from which has grown its great success." (The Presto 908 /Dec. 2, 1903/, 16).

29. Western Sewing Circle III/4 (Feb. 3, 1879), 4.

30. Ibid.

31. Arthur P. Helmut, Youthful Genius: Being a Study of Selected Children of Precocious Talent (New York: Cassell, 1885), 37.

32. American Art Journal LXXIII/21 (Aug. 26, 1899), 333.

33. Ibid. LXXIII/22 (Sept. 2, 1899), 397.

34. Finch also reported that Allen's tours benefited him financially through pupils who came to him in Portland after hearing him perform in the railroad car. (Portland Morning Oregonian /March 4, 1900/).

35. The Music Trades XXVII/5 (Jan. 30, 1904), 23.

36. Ibid., 24.

37. Ibid.

38. The Presto 918 (Feb. 11, 1904), 10, and Fort Worth Star-Telegram (Feb. 10, 1904).

39. Louisville Courier-Journal (Oct. 20, 1880).

40. Ibid.

41. American Art Journal XXXIII/24 (Oct. 23, 1880), 427-28.

42. Cincinnati Post (Oct. 29, 1880).

43. Op. cit. XXXIII/26 (Nov. 6, 1880), 491. Weber gave Canada its first telephone concert in September of 1881, when it transmitted performances by Carreño and Oliver King from its exhibition booth at the music trade fair in Montreal. (Ibid. XXV/21 /Sept. 17, 1881/, 417).

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Chapter VII

CONCLUSIONS

Evidence presented in the foregoing chapters has shown that the patronage of music by piano manufacturers and merchants in the United States between 1851 and 1914 was a widespread activity which had a definite, and frequently substantial, effect on the musical life of many American cities and towns. From this evidence certain observations and conclusions regarding purveyor patronage and its significance to musical culture in the country during the period may now be drawn.

First, purveyor patronage was engaged in by a small but influential minority of the American piano trade. Purveyor-patrons comprised no more than twenty-five percent of all persons active in the piano trade in the United States at any one point during the period, but sources indicate that their influence, both within the trade and among the American public, was considerably greater than that of their non-patron colleagues. In working not only as makers and sellers of pianos but also as promoters of music, they prompted hundreds of Americans to learn to enjoy music, both as listeners and as participants, which benefited both purveyors' businesses and Americans' support for music. Those most successful as purveyor-patrons--among them manufacturers Chickering, Baldwin, and Bush and Gerts; merchants Ludden and Bates, Lyon and Healy, and F. J. Schwankovsky; and individuals William Steinway,

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Louis Grunewald, and William L. Bush--were able to combine a strong enthusiasm for music with ample and imaginatively applied sources of funding to generate a particularly impressive body of patronage. Their influence on others of their profession, especially their demonstration of the many mutual benefits of music promotion of a wide range and scope, was noted in several sources; J. C. Freund, for example, wrote in the February 21, 1903, issue of The Music Trades that

> /t/he present high regard for music among the /American piano/ trade is, it is everywhere agreed, in great measure a result of the persistent and persuasive labors of some of this country's finest makers and dealers, who have shown that /sponsoring/ music in their stores is good business all around.[1]

These purveyor-patrons also demonstrated that the promotion of music did not require purveyors to be musical experts themselves but only that they regard it as a necessary part of their business (that is, necessary for their standing in their communities as much as for their piano sales). That others of the trade met with varying degrees of success in their patronage activities is not to deny them credit for their attempts; the very fact that they tried is evidence that they were willing to take the trouble and risk for the sake of music, and in that regard they are worthy of consideration as patrons.

Second, purveyor patronage was diverse and heterogeneous. American purveyor patronage of the period, lacking the unifying forces of tradition found in European church and

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aristocratic patronage, assumed a great variety of styles, forms, and contents, and reflected the highly individual tastes of its practitioners (as well as those of the particular cities and regions where they lived). Any impressions of uniformity within any of the patronage categories used in this study which might be formed by a cursory reading of its pages are quickly dispelled by reference to several sources which point out--and, in fact, laud--this diversity. William M. Thoms, for example, writing in the December 17, 1887, issue of the American Art Journal, spoke of the variegated character of purveyor patronage in his day as

> one of the finer points of the modern /American piano/ trade, in which /purveyors/, having no need to make their /patronage/ programmes conform to some preordained rule, are at liberty to proceed as their own good judgment dictates.[2]

The Music Trades agreed, calling this character "representative of our piano men's best inventive capacities;"[3] The Presto, similarly inclined, cautioned against any attempt--even in the cause of "good music"--to sanction or impose one dominant esthetic or modus operandi on American purveyors' music promotion activities, lest such action endanger their freedom to experiment and innovate.[4] Given the deeply ingrained independence and suspicion of authority (whether governmental, historical, or artistic) of American piano tradesmen and the constant need for new ideas and ways of operating in order to survive in a highly competitive environment, it is not surprising to find that purveyor patronage

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during the period was kaleidescopic and its practitioners (as well as press apologists) proud of it.

Third, purveyor patronage was engaged in predominantly at a local level, where its impact was most strongly felt. With the exceptions of piano virtuoso concert tours and larger music schools (where contact with people from a wider geographic area was involved), most purveyor patronage was carried on the stores and music rooms of local piano merchants (or manufacturer/merchants). This was due, as previously noted vis à vis purveyor-sponsored concerts and recitals (see Chapter II, page 15), to the fact that at the local level purveyor-music devotee bonds were stronger and the opportunities for the sustained cultivation of interest in, and involvement with, music through those bonds better. As may be deduced from the tables of Appendix A, most documented purveyor-sponsored performances and contest involved local participants; most purveyor-issued publications of original American music and writings on music were penned by local composers and authors; most purveyor-musicians practiced their craft as well as their patronage locally; and most purveyor-build concert spaces and music schools were attended by local performers and students. This localness did not necessarily mean provincialism or isolationism, however, since several periodicals cited in this study mentioned the large number of small-town (as well as larger-town) piano dealers who subscribed to them and used their New York and Chicago offices as clearing houses for material and personnel

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for the dealers' music promotion activities. At one point The Music Trades even hinted at the desirability of local patronage over the more glamorous regional and national varities, saying that "the piano man's work on behalf of music must surely carry greater satisfaction when it is rendered daily and at home [i.e., in one's home town] than sporadically and far away."[5] While such a sentiment might have been criticized by purveyor-patrons who sought a wider field for their benefaction, it would most likely have met with approval from the larger number of local piano merchants who were apparently content to direct their patronage activities towards their fellow townspeople.

Fourth, purveyor patronage occurred more frequently in the Midwest than in any other geographic region of the United States. This is based on the fact that if the entire list of purveyor patronage activities presented in this study were reduced to simple numbers, they would show that in seven out of the nine patronage categories used here they happened more often in the Midwest:

	A	B	C	D	E	F	G	H	I
Northeast	77	12	14	8	12	7	3	21	1
Southeast	61	8	11	5	8	6	4	9	2
Midwest	107	9	21	10	20	15	3	29	6
West	25	2	4	1	7	4	1	17	3

A = concerts and recitals
B = virtuoso concert tours
C = music contests
D = publishers
E = performers
F = composers
G = teachers
H = concert spaces
I = music schools

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While such a listing is of course dependent on available sources (and subject to change or refutation by new evidence), it does underscore what is already apparent to one who examines the music trade journals of the period--that the Midwest emerged as the most active breeding ground for purveyor promotion of music before 1914. Three factors may serve to account for this dominance: (1) a shift during the late nineteenth century of the gravitational center of American piano building and consumption (by volume) from the Northeast to the Midwest, encourage largely by a major population growth there during those years; (2) a weaker social distinction there between art and commerce (present in the West also but, because of that region's fewer inhabitants and purveyors, less significant) which enabled piano manufacturers and merchants to integrate music patronage into their enterprises more productively; and (3) an apparently greater ability of Midwestern purveyors to promote music successfully, due in part to the second factor and in part to a collective trade effort which began in the region in the mid-1880's and, under the leadership of the Chicago chapters of the NAPDA and NAMPA, gathered momentum in the early years of the twentieth century (an effort which involved purveyor-patrons sharing experiences and financial resources in their patronage).[6] Other factors may have been at work in bringing about the Midwest's greater incidence of purveyor patronage, but evidence did not suggest any.

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Fifth, purveyor patronage was recognized in its own time as patronage. As early as 1869 the word "patronage" was used in print in connection with purveyors' music promotion activities;[7] thereafter, and until 1914, the term as defined in the Preface of this study appears no less than twenty-seven times in the same connection.[8] The earliest documented reference to the esteem which purveyor patronage could bring to its practitioners occurred in the February 16, 1870, issue of Watson's Art Journal, which commented on that already achieved by one of the country's leading purveyor-patrons of the day:

> The labors of Messrs. Chickering & Sons directed toward inculcating in the Public a deeper affection for that Art which their august house serves are fitting offerings to the premise that the patronage of Music by the /American piano/ industry, though yet nascent in this country, is a noble calling to which all truly cultivated men of the trade should aspire.[9]

Later references, while focusing on various particulars of purveyor pagronage (and occasionally calling the practice into question),[10] indicate a generally positive attitude towards it (at least by the authors of the sources in which these references appear) and give it high marks for its stimulatory effect on music in the country.

Sixth, purveyor patronage was engaged in out of a variety of motives, but had beneficial results independent of motivation. Loesser, in his evaluation of American piano manufacturers' work in bringing European master performers and

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composers to the United States during the late nineteenth century, says that

> . . . piano makers, at their risk, . . . afforded many people outstanding musical experiences that they could not otherwose have had; and by presenting such figures as Rubinstein, /von/ Bülow, Tchaikovsky, and Paderewski, they kindled musical enthusiasm and idealism throughout the country. Indeed, the great American piano manufacturers were a type of latter-day music patron, toward whom devotees of great music ought to have a feeling of gratitude. That they were animated also by self-interest does not lessen the credit due them.[11] (Emphasis added)

This evaluation could be extended to include all American purveyor-patrons who assumed risk and expense in order to bring to their fellow countrymen music of the cultivated (and higher-quality vernacular) tradition. Their self-interest, more profit-centered than the prestige-centered one of their upper-class European and American counterparts, in promoting music should not, as Loesser implies, be condemned, but rather seen as a necessary catalyst in the musical acculturation of the United States, a catalyst which helped accelerate the growth of interest in, and support for, music in the country. It seems certain that without this motivation, purveyor patronage would not have gained the vitality which, as has been shown, it had in American society during the period.

Finally, purveyor patronage's chief contribution lay in its helping to raise the level of interest in, support for, and standards of, music in the United States. The many instances of purveyor patronage listed in this study offer

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compelling evidence that the promotion of music by American piano purveyors during the period was an important factor in exposing a large number of people to the art and encouraging them to become participants in its cultivation. Individually these instances (which, it should be remembered, represent only a portion of all of those which actually occurred during the time) were of little or no consequence to the overall development of musical culture in the United States; collectively, however, they form a body of patronage which, in its own way, arguably stands on an equal footing with that body generated by European and American upper-class patrons. American piano purveyors' contribution lay not in endowing symphony orchestras or opera companies in the large cities or in dispatching hordes of young musicians to Europe for final training, but rather in helping to create and nurture (especially in smaller communities) a climate of receptivity to music by Americans which later made easier the transfer of musical standards and sophistication from the older and larger cities to the younger and emerging urban centers of the nation. It is this contribution which serves as the central underpinning of the thesis of this study, and the basis on which claims for a place for purveyor patronage in the annals of American music history are made.

As stated in the Preface, this study is a first attempt to bring under scrutiny the subject of purveyor patronage as a whole in the United States between 1851 and 1914. It also offers the opportunity for further research

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into still-unexplored areas of the field such as the effects of economic setbacks (recession, depression, and panic) on purveyor patronage, the relationship of music education organizations to purveyor patronage, the role of German-heritage American purveyors in shaping the character of their patronage, the role of expositions and fairs in purveyor patronage, the patronage of vernacular music by purveyors, the role of women and non-Caucasian Americans as purveyor-patrons, the influence of other commercial and non-commercial patronage on purveyors' promotion activities, and the role of purveyor-patrons in shaping audience taste. Each of these areas would help in completing the larger picture of the subject at hand.

In closing, a final word may be given to the man who inspired Lucy Clark's poem heading Chapter I. Silas Mott, born on April 17, 1841, in Franklin County, Massachusetts, and active as a piano dealer and teacher in Greenfield, Northampton, and Holyoke before moving to Painesville, Ohio, in 1879, shortly before his death on November 9, 1896, summed up his feelings about his life's work thusly: "The true reward for a piano man's labors lies not in fame or fortune . . . but in the simple pleasures which he gives to his neighbors through music."[12] His words could have well served as a credo for other American purveyor-patrons of the period for whom music was a valued source of enjoyment to be shared by all.

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FOOTNOTES TO CHAPTER VII

1. The Music Trades XXV/8 (Feb. 21, 1903), 16.
2. American Art Journal XLVIII/9 (Dec. 17, 1887), 122.
3. Op. cit. XXIII/3 (Jan. 18, 1902), 19.
4. The Presto 950 (Sept. 22, 1904), 11.
5. The Music Trades XXV/12 (March 21, 1903), 14.
6. Op. cit. 1462 (July 23, 1914), 8.
7. New York Herald (Sept. 24, 1869).
8. Of those twenty-seven occurrences, eighteen were noted in music trade journals, six in newspapers, and three in other sources.
9. Watson's Art Journal XII/16 (Feb. 16, 1870), 16.
10. "Putting on musical affairs in music stores, long a favorite ploy of our piano and trade merchandise salesmen, is by some accounts becoming an old-fashioned way of presenting music, in light of the rise in popularity of the phonograph and the moving-picture house." (The Presto 1331 /Jan. 18, 1912/, 7).
11. Loesser, 536.
12. Painesville Telegraph (Nov. 10, 1896).

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THE PURVEYOR AS PATRON: THE CONTRIBUTION OF AMERICAN PIANO MANUFACTURERS AND MERCHANTS TO MUSICAL CULTURE IN THE UNITED STATES 1851-1914

VOLUME II

by

DAVID EUGENE CAMPBELL

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York.

1984

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This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

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CONTENTS

VOLUME II

	Page
APPENDIXES	320
A. PURVEYOR PATRONAGE TABLES	323
Table I. Documented Concerts and Recitals Sponsored by American Piano Manufacturers and Merchants 1851-1914	323
Table II. Documented Concert Tours of Piano Virtuosos Sponsored by American Piano Manufacturers and Merchants 1851-1914	389
Table III. Documented Music Contests Sponsored by American Piano Manufacturers and Merchants 1851-1914 . . .	395
Table IV. Documented Publishers among American Piano Manufacturers and Merchants 1851-1914	405
Table V. Documented Performing Musicians among American Piano Manufacturers and Merchants 1851-1914	411
Table VI. Documented Composers among American Piano Manufacturers and Merchants 1851-1914	419
Table VII. Documented Music Teachers among American Piano Manufacturers and Merchants 1851-1914	427
Table VIII. Documented Concert Spaces Built by American Piano Manufacturers and Merchants 1851-1914	429
Table IX. Documented Music Schools Built by American Piano Manufacturers and Merchants 1851-1914	448
B. PURVEYOR WRITINGS AND COMPOSITIONS	450
Item I. Contract between Ignaz Paderewski and Steinway and Sons for 1891-92 American concert tour	450

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Item II. Hollenberg Musical Journal, I/1 (June, 1895), front cover and page 1 455
Item III. Three Lieder ohne Worte for solo piano, possibly by William Batchelder Bradbury (ed. by the author) 457
Item IV. Charles J. Orth, In the Clock Store for solo piano 463
Item V. Charles J. Orth, Romance for violin, violoncello, and piano 471
Item VI. Charles J. Orth, Nocturne for solo piano 482
Item VII. Homer N. Bartlett, The Kranbach Nocturne for solo piano . . . 486

BIBLIOGRAPHY 499

INDEX OF PROPER NAMES AND PLACES 512

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APPENDIXES

The following two Appendixes contain all documentary evidence used in this study. Neither is complete or exhaustive with respect to the subject at hand (due to the limitations outlined in the Preface), and neither should be taken as offering a definitive representation of data relating to the topic. They do, however, set forth in a systematic way the large corpus of information which was gathered during the course of research on the topic and from which all observations and conclusions presented in these pages have been drawn. Because of the incompleteness of both Appendixes, they do not permit a final and absolute assessment of purveyor music patronage in the United States during the period under study; within their limitations, however, they do allow for extraction for some generalizations which may stand as valid.

A number of lacunae appear in both Appendixes which should be pointed out. Appendix A suffers from a large amount of missing facts (indicated in the Tables by two dashes /--/) which tends to blur the sharpness of conclusions based on given relevant facts. This is due to their absence in available sources either directly or indirectly relating to the topic. Also missing from Appendix A is data from sources not accessable for examination

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by the author before or during the writing of this study. Particularly notable by its absence is information which may be contained in records relating to concerts and recitals which were given at American purveyor-built concert spaces of the period (especially at Steinway, Chickering, Steck, and Grunewald Halls). As noted earlier, this lacuna was caused largely through the lack of cooperation given the author by present-day piano companies in providing access to their records, and must be seen in that light. A glaring omission in Appendix B is the great bulk of those musical compositions and writings by American purveyor-composers and others mentioned in this study. This is due to the great paucity of surviving copies of such works, made apparent during the course of an exhaustive search, both personally and through correspondents, for them. Thus, those examples which are included in Appendix B are merely those of which copies were available for reproduction and presentation herein, and should not be construed as representing an accurate cross-section of the total volume of purveyor-composed works of the period. This absence diminishes somewhat the argument formulated from printed references to purveyors as composers and offered in this study (i.e., that such persons were numerous and influential in their work as composers), and is therefore to be considered in assessing the validity of this argument.

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It is hoped that these and other lacunae will be filled with further research and evaluation. Until such time, however, these Appendixes must serve.

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TABLE I

DOCUMENTED CONCERTS AND RECITALS SPONSORED BY AMERICAN PIANO MANUFACTURERS AND MERCHANTS 1851-1914*

Sponsor**	Venue	Date	Type of performance***	Performer(s)	Works performed	Remarks	Source****
Ephram Daniels (D)	Albany, NY	04/22/53	V	Sarah Hazelton Pembroke, soprano	English, French and German songs	--	MC, II/66 (05/09/81), 343
Amos McKean (D)	Schenectady, NY	03/22/55	V	John Newhouse, baritone; Mrs. George N. Long, piano	Balfe, "Come Away to the Sands;" Hewitt, "Mary, Oft I Think of Thee;" Janotta, "Lo Spaccalegna"	--	New York Herald (03/24/55)

*Excludes concerts and recitals given by touring piano virtuosi under purveyor sponsorship. See Table

**M = manufacturer; D = merchant/dealer

***V = solo or combination vocal; P = piano solo; 2P = duo piano; P4 = piano four-hands; 2P4 = duo piano four-hands or more; PV = piano/violin; PO = piano with other instrument(s); C = chorus; O = orchestra; B = band; OT = other disposition

****MC = The Musical Courier; WAJ = Watson's Art Journal; AAJ = American Art Journal; P = The Presto; MT = The Music Trades; SMJ = Southern Musical Journal; SMT = Southern Musical Times

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
"Mr. Jenkins" (D)	Springfield, MA	05/16/57	V	"Mrs. Harper," sop.; "Mr. Black," bar.; "Mme. Francis," pf.	--	--	Boston Gazette (05/18/57)
J. T. Sumner (D)	Hartford, CT	10/20/57	V	Mrs. John Matthews, Mrs. Peter Roberts, sop.; Mrs. L. Bradford, pf.	--	--	Hartford Times (10/21/57)
Asa Hull (D)	Davenport, IA	08/--/57	P,V,OT	--	--	--	Betterton, 602
S. Tim (D)	Trenton, NJ	04/26/58	V	--	--	--	New York Herald (05/03/58)
Decker & Sons Piano Co. (MD)	Syracuse, NY	08/04/58	P	Richard West, pf.	--	First prize in pf. at NY State Fair	WAJ, XII/21 (03/26/78), 146

Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Blasius & Sons Piano Co. (M)	Philadelphia, PA	07/05/59	V	"Mrs. Baker, Ulm, Cheshire, Steinhardt, and Waters," sop.; "Mr. Edwards," pf.	--	--	Philadelphia Inquirer (07/06/59)
William Knabe & Sons Piano Co. (MD)	Baltimore, MD	09/18/59	V	Anna Kleiber, sop.; Mrs. Carl Schmidt, contralto; John H. Marks, pf.	--	--	Baltimore Sun (09/20/59)
William Knabe & Sons Piano Co. (MD)	Baltimore, MD	11/18/59	V	Ernestine Hoover, sop.; David Wolfsheim, pf.	--	--	Baltimore Sun (11/20/59)
C. T. Frederick Piano Co. (D)	Charleston, SC	03/12/61	P,V	Mrs. Percy Smith, sop.; Mrs. Arnold Wade, contr.; Robert Palmer, pf.	--	--	AAJ, XXXIV/15 (09/01/83), 370

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
George H. Ellis Music Co. (D)	Rochester, NY Music Parlors, Powers Block	03/22/70	P,V,OT	Kalbfleisch Quintette Club (J. Gilbert, 1st vl.; "Mr. Andrews," 2nd vl.; "Mr. Rebasz," bass; "Mr. Durgon," clarinet; J. Kalbfleisch, pf.; Kitty McRodden, sop.; and "Mrs. Fahy," sop.	Virtue Mallard, "Waiting;" Joseph Ascher, "Alice, Where Art Thou;" Mallard, "Ave Maria;" others unnamed	--	Rochester Express (03/29/70); WAJ, XX/23 (04/09/70), 167
Lyon & Healy Music Co. (MD)	Chicago, IL Lyon & Healy Hall Clark & Washington Sts.	04/04/70	P	Smith Newell Penfield, pf.	Grund, Etudes; Mendelssohn, Capriccio brilliant, Op. 22; Beethoven, Op. 81a sonata	--	Bethke, 35

Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Ludden & Bates Music Co. (D)	Thomasville, GA First Baptist Church	11/01/75	V,P	Bertha Bracewell, pf.; Nellie Douglas, sop.	--	Winners of So. Ga. Agricultural Fair music contest	Thomasville Times (11/02/75)
H. S. Mackie Piano Co. (D)	New York, NY	01/15/80-03/30/80	P	H. C. Cook, pf.; and others	Beethoven, sonata; Thalberg, Variations on "Home, Sweet Home"	4th of 7-concert series	Musical and Sewing Machine Courier, I/8 (04/27/80), 1
Smith & Nixon Piano Co. (MD)	Cincinnati, OH Smith & Nixon Hall 24-26 W. 4 St.	04/17/81	P,OT	Andrew Park, pf.; Hartmann String Quartet	Mozart, Beethoven, Mendelssohn, and others	Students of the Cincinnati Cons. of Music	Cincinnati Enquirer (04/18/81)
Alexander Whitaker Music Co. (D)	Quincy, IL	06/05/81	P,V,OT	--	--	Domestic musicale	MC, II/71 (06/08/81), 421

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Smith & Nixon Piano Co. (MD)	Cincinnati, OH S & N Hall	09/27/82	P	Matthew Wilford, pf.	--	--	Cincinnati Enquirer (09/29/82)
Smith & Nixon Piano Co. (MD)	Cincinnati, OH S & N Hall	10/05/82	P,OT	Leopold Damrosch; Julie Rive-King; Louise May Kellogg; "Mme. Scalchi" and "Miss Thurchy"	--	Inaugural concert for 3rd version of Hall	AAJ, XXXIV/14 (07/28/83), 266
Lyon & Healy Music Co. (MD)	Chicago, IL State & Monroe Sts.	06/05/83	P	Anna Krell, pf.	Beethoven, sonatas Op. 13, 26, and 57	--	Maxwell, 11
Smith & Nixon Piano Co. (MD)	Cincinnati, OH S & N Hall	07/04/83	P,V,OT	--	--	"grand Independence Day concert"	AAJ, XXXIV/11 (07/07/83), 137
Weser Brothers Piano Co. (M)	Ulster Co., NY Florence Hill Hse.	08/2-/83	P,V,OT	John, Geo., and C. L. Weser; and others	--	Domestic musicale	AAJ, XXXIV/15 (09/01/83), 373

Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
L. Grunewald & Co. (D)	New Orleans, LA Grunewald Hall 18-22 Baronne St.	09/11/83	P	Hudson Farnby, pf.	Henselt, Liszt, and Grieg	--	AAJ, XXXIV/21 (09/15/83), 408
Haines Brothers Piano Co. (M)	New York, NY 124 5th Ave.	05/--/84	P	H. C. Cook, pf.	--	--	AAJ, XLI/4 (05/17/84), 57
Munger Brothers Music Co. (D)	St. Paul, MN	06/08/84	V	"Mrs. Kendall," sop.; Russell Munger, bar.; "Mrs. Robbins," pf.	--	--	AAJ, XLI/8 (08/14/84), 94
J. A. Kieselhorst Piano Co. (D)	St. Louis, MO	07/04/84	P,V	--	--	--	St. Louis Post-Dispatch (07/01/84)

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
J. A. Kieselhorst Piano Co. (D)	St. Louis, MO	10/--/84	P,V,OT	Mendelssohn Quintette Club and others	--	8-concert series	AAJ, XLI/23 (09/27/84), 365
Cross & Ambuhl Piano Co. (D)	Chicago, IL Decker Hall Wabash Ave.	10/--/84	P,V,OT	--	--	4-concert series	AAJ, XLII/17 (02/14/85), 685
Jewett Piano Co. (M)	Boston, MA	11/04/84		George Laurie Osgood, ten.; Marie Hall, pf.	--	--	Boston Saturday Evening Gazette (11/05/84)
J. W. Burke & Co. (D)	Macon, GA	11/09/84	V	Mrs. L. V. Kingsley, sop.; Paul Lumford, pf.	--	--	Macon Telegraph (11/11/84)
F. J. Schwankovsky Music Co. (D)	Detroit, MI 23 Monroe St.	12/11/84	V	Pierre Marceau, bar.; Jean Guilmarde, pf.	--	--	Detroit Free Press (12/10/84)

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Hardman, Dowling & Peck Piano Co. (MD)	New York, NY 57 St. and 10th Ave.	--/--/85	P	Angelina Peck, pf.	--	--	Hardman & Peck, 7
Ludden & Bates Music Co. (D)	Savannah, GA Mozart Hall Bryan, St. Julian & Whitaker Sts.	01/15/85	P,V,OT	Mrs. Alexander Wright, sop.; Mrs. Edmund Hartmann, contr.; Randolph Henwick, pf.; Mrs. S. Lambert, organ	--	--	Savannah Morning News (01/17/85)
Ivers & Pond Piano Co. (M)	Boston, MA	04/10/85	V	George Laurie Osgood, ten.; Mrs. A. Barnett, pf.	--	--	AAJ, XLII/26 (04/13/85), 830
Schmoller & Mueller Music Co. (D)	Omaha, NB	07/04/85	P,V	--	--	--	AAJ, XLIII/12 (07/11/85), 185
Marshall & Wendell Piano Co. (D)	Milwaukee, NY	10/18/85	P	--	--	--	AAJ, XLIV/1 (10/24/85), 13

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
F. F. Velling Piano Co. (D)	Potts-ville, NY	04/09/86	P	H. Mann, pf.	Mozart, Heller, Liszt, Chopin, others	--	AAJ, XLIV/22 (04/12/86), 386
George F. Hedge Piano Co. (D)	Buffalo, NY Main St.	08/04/86	P,V,OT	"Messrs. Conally, Harris, Kurtz, and Norris;" "Mrs. Arnold, Burgess, Dorminy, and Ingersoll"	--	Domestic musicale	AAJ, LXV/16 (08/07/86), 254
L. Grunewald & Co. (D)	New Orleans, LA Grunewald Hall	09/22/86	P,V	Mabel Lott, pf.; Mrs. F. Worth, Mrs. M. Bohannan, sop.; Terence Ward, bar.	Viennese classical sonatas and American sentimental songs	--	AAJ, XLV/23 (08/25/86), 368
Boardman & Gray Piano Co. (M)	Albany, NY 239 Pearl St.	10/--/86	P	Edward Elliot, pf.	--	--	AAJ, XLVI/1 (10/23/86), 12

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
J. A. Kieselhorst Piano Co. (D)	St. Louis, MO	10/23/86	V	Henrietta McIntosh, sop.; James Keller, ten.; Mrs. William Evans, pf.	--	--	St. Louis Post-Dispatch (10/21/86)
J. T. Wamelink Piano Co. (D)	Cleveland, OH	11/16/86	P	Elizabeth Goodfellow, pf.	Czerny, "Air" from Die Zauberflöte; Cramer, Fleurs de fantasie, Op. 104; others	--	Cleveland Sun (11/17/86)
Chickering & Sons Piano Co. (MD)	Boston, MA Chickering Hall 152 Tremont St.	11/--/86	2P	Louise and Jeanne Duoste, pfs.	--	--	AAJ, XLVI/5 (11/20/86), 70
L. Grunewald & Co. (D)	New Orleans, LA Grunewald Hall	01/24/87	V	Marguerite Portier, sop.; H. M. Stone, pf.	unnamed songs; Bellak, Alarm Clock Polka; others	--	New Orleans Picayune (01/26/87)

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Balmer & Weber Piano Co. (D)	St. Louis, MO	02/13/87	2P	Jean Gray, Emily Beddington, pfs.	--	--	St. Louis Post-Dispatch (02/14/87)
Decker & Sons Piano Co. (MD)	New York, NY 1550-54 3rd Ave. at 10th St.	04/21/87	P	Ernest Zoeller, pf.	--	--	AAJ, XLVI/17 (04/23/87), 477
Buckingham, Moak & Marklove Music Co. (D)	Utica, NY 173-75 Genessee St.	05/13/87	P	Susan Chesterton, pf.	Bach, Beethoven, Schumann	--	Little, 27
Carl Hoffman Piano Co. (D)	Leavenworth, KS 419 Delaware St.	08/25/87	V,C,OT	See Chapter II, page	See Chapter II, page	Inaugural concert, Chickering Hall	AAJ, XLVII/19 (08/27/87), 247
Schmoller & Mueller Music Co. (D)	Omaha, NB Dodge St. btw. 15th & 16th Sts.	10/14/87	P	Martha Perlmutter, pf.	Mozart, Chopin, Heller	1st of 6-recit. series	AAJ XLVIII/10 (12/24/87), 149

Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
L. Grunewald & Co. (D)	New Orleans, LA Grunewald Hall	12/18/87	P	Martha Perlmutter, pf.	Mozart, Chopin, Heller	Repeat of 10/14/87 program	AAJ, XLVIII/10 (12/24/87), 149
Baldwin Piano & Organ Co. (MD)	Louisville, KY 4th Ave.	12/23/87	P,V	Ernest Zoeller, pf.; Jessie G. Baldwin, Emily Davidson, Mrs. John Byers, Duret Bethel, vocalists	Raff, Abendlied von Schumann; Introduction et allegro scherzoso, Op. 87; Schumann, "Die Lotusblume," from Op. 33; "Ich Wand're Nicht," Op. 51 No. 3; David Ernst Fibian, Air and Variations and Elegie; Halton, "Fisher Songs"	--	AAJ, XLVIII/10 (12/24/87), 155

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Baldwin Piano & Organ Co. (MD)	Indianapolis, IN 18-20 N. Pennsylvania St.	12/28/87	P	Margaret Simmons, pf.	Beethoven, Op. 27 No. 2 sonata; Moscheles, Allegri di bravura, Op. 51; Brahms, Rhapsody, Op. 79 No. 2	--	AAJ, XLVIII/11 (12/31/87), 183; Indianapolis Star (12/29/87)
Carl Hoffman Piano Co. (D)	Leavenworth, KS Chickering Hall	03/23/88	P	Frank Johns, pf.	--	--	AAJ, XLVIII/24 (03/31/88), 382
C. J. Heppe Music Co. (D)	Philadelphia, PA 1117 Chestnut St.	03/30/88	P	--	--	One of regular recital series	AAJ, LI/3 (11/03/88), 75
Weber Piano Co.	New York, NY Grand Conservatory of Music	05/03/88	P.	William H. Sherwood, pf.	Bach, Prelude & Fugue; Beethoven, Op. 53; Mendelssohn, Liszt	--	New York Herald (05/01/88)

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Baldwin Piano & Organ Co. (MD)	Chicago, IL Wabash Ave.	05/24/88	PV	Margaret Simmons, pf.; Henri Kraus, vl.	Beethoven, Op. 27 No. 2 sonata; Moscheles, Allegri di bravura, Op. 51; Brahms, Rhapsody, Op. 79 No. 2; violin/pf. salon pieces	--	AAJ, XLIX/6 (05/26/88), 87
Steger & Sauber Piano Co. (MD)	Chicago, IL	05/31/88	P	Harvey Jacobs, pf.	--	--	AAJ, XLIX/6 (05/26/88), 93
L. Grunewald & Co. (D)	New Orleans, LA Grunewald Hall	07/04/88	P,V,OT	--	--	--	AAJ, XLIX/13 (07/14/88), 209
William Schaeffer Piano Co. (MD)	New York, NY 524-526 W. 43 St.	07/22/88	PV	Elisa Hahn, pf.; Caspar Schoenthal, vl.	--	--	AAJ, L/2 (07/28/88), 51

Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
C. J. Heppe Music Co. (D)	Philadelphia, PA 1117 Chestnut St.	11/02/88	P	Robert Tempest, pf.	Beethoven, Op. 13 sonata; Henselt, La gondola; Godard, Mazurka, Op. 54; Chopin, Nocturne, Op. 32 No. 1; Paderewski, "Menuet celebre" from Humoresques de concert, et de l'antique, Op. 14; Dvorak, Waltz, Op. 54 No. 1; Moscheles, Etude chromatique, Op. 10 No. 4; Mendelssohn/Liszt, "Wedding March," "Dance of the Elves" from A Midsummer Night's Dream	Ca. 400 in attendance despite heavy rainstorm; part of recital series begun 03/30/88	AAJ, LI/3 (11/03/88), 75

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Julius Bauer & Co. (D)	Chicago, IL	11/07/88	V	Mrs. L. T. McDermott, sop.; Mrs. A. B. Whitney, pf.	--	--	Chicago Sun Times (11/09/88)
Kranich & Bach Piano Co. (MD)	New York, NY 16 W. 125 St.	12/14/88	2P	James Harrod and William Lederer, pfs.	Low, Allegro in A minor; Kullak, Nordstein Fantasie; Mozart, Concerto in E flat for 2 pfs., K. 365; Mendelssohn, Rondo capriccioso; Saint-Saens, Variations on a Theme of Beethoven, Op. 35	--	AAJ, LI/9 (12/15/88), 141
H. M. Brainard & Co. (D)	Cleveland, OH	12/20/88	2P	Marie Egts and Wilson G. Smith, pfs.	--	--	AAJ, LI/9 (12/15/88), 141

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Chickering & Sons Piano Co. (MD)	New York, NY Chickering Hall 5th Ave. at 18 St.	01/05/89	O	Theodore Thomas Orchestra	--	1st of 10-concert series	AAJ, LI/10 (12/22/88), 153
Henry F. Miller & Sons Piano Co. (MD)	Boston, MA	01/22/89	V	Charles F. Webber, bar.; Grace Hughs, pf.	--	--	AAJ, LII/2 (01/26/89), 44
Bucking-ham, Moak & Mark-love Music Co. (MD)	Utica, NY 173-175 Gennes-see St.	01/24/89	P	Edward El-liot, pf.	Bach, Han-del, Bee-thoven, Leschi-titsky, and Maar	--	Utica Morning Herald (05/04/91)
Lyon & Healy Music Co. (MD)	Chicago, IL State & Monroe Sts.	05/07/89	P,OT	J. Preston Gordon, pf.; S. T. Fen-ner, vcl.; James Bled-dings, pf.	Beethoven, Op. 70 Nos. 1 & 2; Mendels-ohn, Trio in D minor, Op. 49	--	Maxwell, 11
William Knabe & Sons Piano Co. (MD)	Rich-mond, VA	10/10/89	V	Mary Rod-ney, sop.; Mrs. Carl Tanner, pf.	--	--	Richmond Times Dispatch (10/12/89)

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H. M. Brainard & Co. (D)	Cleveland, OH	10/22/89	P	Wendell S. Clark, pf.	Mozart, Chopin, Liszt	--	Cleveland Sun (10/23/89)
Weber Piano Co. (MD)	New York, NY	04/14/90	P	P. F. Hayes, pf.	Handel, Beethoven, Jansen, Grieg	--	New York Herald (04/16/90)
Buckingham, Moak & Markslove Music Co. (MD)	Utica, NY 173-175 Genneseee St.	04/14/90	C	St. Cecilia Society of Utica	Handel, Messiah	--	Utica Morning Herald (04/15/90)
Sherman, Clay & Co. (D)	San Francisco, CA	06/04/90	P	Pietro di Stefano, pf.	--	--	San Francisco Argonaut (06/02/90)
Sherman, Clay & Co. (D)	San Francisco, CA Steinway Hall	09/26/90	P,OT	Richard A. Lucchesi, pf. and others; See Vo. I, Chapter page	See Vol. I, Chapter page	--	AAJ, LV/24 (09/27/90), 409; San Francisco Argonaut (09/29/90)
Buckingham, Moak & Markslove Music Co. (MD)	Utica, NY 173-175 Genneseee St.	10/21/90	PV	Edward Elliot, pf.; Robert Witnauer, vl.	Beethoven, Mendelssohn, Brahms, Vieuxtemps	--	Utica Observer-Dispatch (10/22/90)

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
W. W. Kimball Piano Co. (MD)	Chicago, IL Kimball Hall 243-245 Wabash Ave.	04/11/91	P,PV, OT	Emil Liebling, pf.; M. C. E. Seeboeck, Hans Balatka, vl.; others	--	Inaugural concert	AAJ, LVII/1 (04/18/91), 45
M. Steinert & Son Piano Co. (MD)	New Haven, CT	04/16/91	P	Ellen Ridout, pf.	--	--	Hartford Courant (04/17/91)
Baldwin Piano & Organ Co. (MD)	Cincinnati, OH	04/23/91	V	Edmund Weatherford, bar.; Mrs. Daniel Moss, pf.	--	--	AAJ, LVII/2 (04/25/91), 41
Lyon & Healy Music Co. (MD)	Chicago, IL State & Monroe Sts.	10/07/91	OT	Clara Holmes-Petersen, harp	--	--	Maxwell, 11
Behr Brothers Piano Co. (M)	New York, NY 42 Union Square	11/17/91	PV	Giorgio Cesta, vl.; Antonio di Padua, pf.	--	--	New York Herald (11/19/91)

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Lyon & Healy Music Co. (MD)	Chicago, IL State & Monroe Sts.	12/14/91	OT	Clara Holmes-Petersen, harp	--	Repeat of 10/07/91 program	Maxwell, 11
Baldwin Piano & Organ Co. (MD)	Louisville, KY	07/24/92	P	Francis Billington, pf.	--	--	Louisville Courier-Journal (07/26/92)
L. Grunewald Co. (D)	New Orleans, LA Grunewald Hall	01/11/93	P	Maria Stolzfuss, pf.	--	--	AAJ, LX/14 (01/14/93), 315
Nathan Ford Music Co. (D)	St. Paul, MN Ford Music Hall St. Peter, Sixth & Market Sts.	02/03/93	P,OT	Beethoven Str. Qt.; Clementine de Vera-Sapio, sop.; and others	--	Inaugural concert	AAJ, LX/20 (02/25/93), 457
J. A. Kieselhorst Piano Co. (D)	St. Louis, MO	03/14/93	P	Robert Smithson, pf.	--	--	AAJ, LX/23 (03/18/93), 503

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F. J. Schwankovsky Music Co. (D)	Detroit, MI Schwankovsky Concert Hall 248-250 Woodward Ave.	04/07/93	PV,V	Stuart Rose, vl.; Fay Edmondson, Clara Schramm, sop.; Anthony, Corman, pf.	--	--	Detroit Free Press (04/09/93)
Waltham Piano Co. (D)	Milwaukee, WI	05/--/93	P	--	--	--	AAJ, LXIX/4 (05/07/93), 128
E. E. Forbes Piano Co. (D)	Birmingham, AL	05/11/93	V	Mrs. Arthur Langley, sop.; Mrs. Robert T. Brown, pf.	--	--	Birmingham Age-Herald (05/12/93)
The John Church Co. (MD)	Cincinnati, OH	07/04/93	P,V,OT	Joseph T. Steuermann, bar.; Ilse Hasselbach, vcl.; Mrs. L. Renner, pf.	Patriotic American songs in English & German; variations on national airs	Independance Day musicale	AAJ, LIX/13 (07/09/93), 298

Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Charles F. Schmidt Music Co. (D)	Evansville, IN	09/26/93	V	Amy Hofstaedter, sop.; N. Poster, pf.	--	--	AAJ, LXII/3 (09/30/93), 49
The John Church Co. (MD)	Cincinnati, OH	10/04/93	OT	Students of the Cincinnati Cons. of Music	--	--	AAJ, LXII/4 (10/07/93), 60
F. A. Guttenberger & Co. (D)	Macon, GA	05/17/94	P	Mark Cooper, pf.	--	--	Macon Telegraph (05/18/94)
Schumann Piano Co. (M)	Rockford, IL	10/24/94	P	William Clyde, pf.	--	--	AAJ, LXIV/3 (10/27/94), 166
Ludden & Bates Music Co. (D)	Savannah, GA Mozart Hall Bryan, St. Julian & Whitaker Sts.	10/29/94	P	Alice van Gelder, pf.	Mozart, Mendelssohn, Bergmüller, Grieg, others	--	Savannah Morning News (10/27/94)

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Baldwin Piano & Organ Co. (MD)	Indianapolis, IN 18-20 N. Pennsylvania St.	10/25/95	P	Caroline Stover, pf.	--	--	Indianapolis Star (11/22/95)
Wissner Piano Co. (MD)	Newark, NJ Wissner Hall	10/26/95	P,V	--	--	Part of concert series	AAJ, LXV/25 (09/28/95), 393-394
Seals Brothers Piano Co. (D)	Birmingham, AL 1st Ave.	11/--/95-12/--/95	P,V,OT	--	--	Concert series	AAJ, LXXIII/10 (12/10/95), 106
George F. Hedge Piano Co. (D)	Buffalo, NY Main St.	12/07/95	P	Edward Elliot, pf.	Beethoven, Op. 13, 57, & 109 sonatas; others	--	AAJ, LXXIII/10 (12/10/95), 103
Ludden & Bates Music Co. (D)	Rome, GA	12/12/95-12/14/95	C	Rome High School Chorus & Band	Christmas works by Bach, Handel, Berlioz, and others	--	AAJ, LXXIII/10 (12/10/95), 103

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Sohmer & Co. (MD)	New York, NY	03/14/96	V	Francesco Paulo La Villa, ten.; Angela Scotti, pf.	--	--	New York Herald (03/12/96)
F. J. Schwankovsky Music Co. (D)	Detroit, MI Schwankovsky Concert Hall	05/10/96	V	Mary Zonder, sop.; Hortence Rutledge, pf.	--	--	Detroit Free Press (05/12/96)
Schmoller & Mueller Music Co. (D)	Fremont, NB	05/--/96	P	Rudolf Ehrlich, pf.	--	--	Neu Yorker Staats-Herold Zeitung (07/21/96)
Chickering Brothers Piano Co. (M)	Chicago, IL	11/23/96	P	George K. Upton, pf.	--	--	Chicago Sun Times (11/24/96)
Ludden & Bates Music Co. (D)	Savannah, GA Mozart Hall	06/09/97	V	Opal Perkins, Elizabeth Bell, sop.; Brendon Bush, bar.; James Hodges, pf.	--	--	Savannah Morning News (06/06/97)

Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Germain Piano Co. (M)	Bay City, MI	10/08/97	P	Hortence Rutledge, pf.	--	--	Bay City Tribune (10/10/97)
Henry F. Miller & Sons Piano Co. (MD)	Boston, MA	10/19/97	V	George Laurie Osgood, ten.; Marie Hall, pf.	--	--	Boston Saturday Evening Gazette (10/ /97)
Whitney & Currier Music Co. (D)	Toledo, OH Currier Hall Madison St.	11/13/97	V	Patricia Held, sop.; Catherine Barlow, contr.; Richard Arrens, ten.; Thomas Watson, bass; Mrs. Robert W. Pritchard, pf.	--	--	Toledo Blade (11/14/97)
W. W. Kimball Piano Co. (MD)	Spring-field, IL	11/21/97	P	Mrs. M. R. Lloyd, pf.	--	--	Spring-field Republican (11/23/97)

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William Knabe & Sons Piano Co.	New York, NY Knabe Hall 5th Ave. at 20 St.	03/05/98	P,OT	Leopold Godowsky, pf.; Dannreuther Str. Qt.	Brahms, Variations on a Theme of Handel, Op. 24; Chopin, Impromptu in F sharp, Op. ; Liszt, Waldrauschen; Godowsky, Valse Idyle; Chopin/Godowsky, Badinage; Henselt, Etude Op. 2 No. 6; Weber-Tausig, Aufforderung zum Tanz; unnamed string works	Inaugural concert	AAJ, LXXII/23 (03/06/98), 361
Steger & Sauber (MD)	Chicago, IL Steger Hall Wabash Ave.	03/09/98	PV	--	--	--	AAJ, LXII/23 (03/11/98), 359

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Kranich & Bach Piano Co. (MD)	New York, NY 16 W. 125 St.	10/03/98	V	Mrs. Thursgood Kent, sop.; Mary Knight Wood, pf.	Songs by Wood and others	--	AAJ, LXV/26 (10/05/98), 71
Ludden & Bates Music Co. (D)	Raleigh, NC	12/09/99	C	First Baptist Church Choir	Handel, Messiah and other Christmas works	--	Raleigh News and Observer (12/08/99)
Whitney & Currier Music Co. (D)	Toledo, OH Currier Hall	03/22/00	P	Edward Elliot, pf.	Bach, Beethoven, Schumann, and others	--	Toledo Blade (03/23/00)
Steger & Sauber Piano Co. (MD)	Chicago, IL Steger Hall	04/05/01	P	Wilhemina Schroeder, pf.	Chopin	--	Chicago Sun Times (04/07/01)
E. E. Forbes Piano Co. (D)	Birmingham, AL	01/09/02-02/10/02	P	--	--	4-recital series	MT, XXIII/2 (01/11/02), 24
The Cable Co. (MD)	Chicago, IL Steinway Hall Wabash Ave.	02/05/02	P	Anna Weiss, pf.	--	--	MT, XXIII/6 (02/08/02), 9

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Results	Source
E. E. Forbes Piano Co. (D)	Mobile, AL	03/--/02	P	Harold Bauer, pf.	--	--	MT, XXIII/13 (03/29/02), 31
George J. Birkel Music Co. (D)	Los Angeles, CA Steinway Hall Spring St.	05/03/02	P,OT	Los Angeles Trio Club	--	Inaugural concert	MT, XXIII/19 (05/10/02), 9
Bush & Gerts Piano Co. (MD)	Fort Worth, TX	05/03/02	V	Mrs. T. M. Niederhoffer, sop.; A. P. Wise, bar.; R. Donnell, pf.	--	--	Fort Worth Star Telegram (05/02/02)
Whitney & Currier Music Co. (D)	Toledo, OH Currier Hall	10/08/02	PV	Elmer Stone, vl.; Hanna Berkowitz, pf.	Beethoven, Mendelssohn, Fauré, and others	--	P, 853 (11/13/02), 17
Bush & Gerts Piano Co. (MD)	Chicago, IL Bush Temple Conservatory of Music N. Clark & Chicago Sts.	10/22/02	P	William H. Sherwood, pf.	Mozart, K. 576 sonata; Schumann, Phantasiestücke, Op. 12; others	--	Chicago Daily News (10/23/02)

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Bush & Gerts Piano Co. (MD)	Chicago, IL Bush Temple Conservatory of Music	11/24/02	V	Mrs. C. M. Spalding, sop.; Mrs. K. R. Andrews, pf.	--	--	P, 855 (11/27/02), 15
M. Steinert & Son Piano Co. (MD)	Boston, MA Steinert Hall 162 Boylston St.	12/--/02-02/--/03	P	Harold Bauer, Fannie Bloomfield-Zeisler, and others	--	Recital series	MT, XXV/8 (02/21/03), 17
Chase & Baker Piano Co. (D)	Buffalo, NY	12/--/02-03/--/03	P	--	--	Recital series	MT, XXV/4 (01/24/03), 33
W. W. Edwards & Sons Co. (D)	Syracuse, NY	12/--/02	P,PV,V, OT	--	--	4-recital series	P, 853 (11/13/02), 13
M. B. Wells Music Co. (D)	Seattle, WA	12/07/02	P	E. E. Larimore, player-pf.	Romantic pf. works recorded by Paderewski	1st pl.-pf. concert under purveyor sponsorship	MT, XXV/17 (04/25/03), 9

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
William Knabe & Sons Piano Co. (MD)	Washington, DC Knabe Hall	01/--/03	P	--	--	Pl.-pf. recital series	MT, XXV/3 (01/17/03), 12
Bush & Gerts Piano Co. (MD)	Chicago, IL Bush Temple Conservatory of Music	01/23/03	P	Julie Rivé-King, pf.	Beethoven, Op. 14 sonata; Schumann, Waldszenen, Op. 82; and others	--	Bush Temple Bulletin (1903)
Bollman Brothers Piano Co.	St. Louis, MO	02/--/03-03/--/03	P,PV,V, OT	--	--	Recital series	MT, XXV/8 (02/21/03), 17
Gimbel Brothers Co. (D)	New York, NY 756 Broadway	02/20/03	P	Mark Hambourg, pf. and others	--	Part of weekly recital series	MT, XXV/8 (02/21/03), 17
Starr Piano Co. (MD)	Chicago, IL Starr Hall 329 Superior St.	03/01/03	P,PV,V, OT	Corinne Rider Kelsey, sop.; Jean Parré, vl.; F. E. Gale, org.; Alice Schroder, pf.	--	--	P, 873 (03/02/03), 13

Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Starr Piano Co. (MD)	Richmond, IN	03/26/03	P,PV,V, OT	Corinne Rider Kelsey, sop.; Jean Parre, vl.; F. E. Gale, org.; Alice Schroder, pf; John Cush, pl.-pf.	Beethoven, Liszt, Donizetti, Hall, and others	--	P, 873 (04/02/03), 13
Charles C. Harvey Piano Co. (MD)	Boston, MA Chickering Hall 239-243 Huntington Ave.	03/28/03	P	E. H. Kittridge, pl.-pf.	--	--	MT, XXV/14 (04/04/03), 17
Rothschild & Co. (D)	Chicago, IL	03/30/03	P,OT	Bruno Steindl, vcl.; Mrs. Bruno Steindl, pf.	--	--	MT, XXV/8 (02/21/03), 17
Rothschild & Co. (D)	Chicago, IL	03/31/03	V,PV	Mabel F. Sharley, contr.; Walter Schulze, vl.; Genevieve Vereen, pf.	--	--	MT, XXV/8 (02/21/03), 17

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Rothschild & Co. (D)	Chicago, IL	04/01/03	V,PV	Francis Lieb, bar.; Spiering Str. Qt.	--	--	MT, XXV/8 (02/21/03), 17
John Wanamaker & Co. (D)	Philadelphia, PA	04/14/03	O	Nathan Franko Orchestra, Leopold Damrosch, cond.	--	--	MT, XXV/8 (02/21/03), 17
Bush & Gerts Piano Co. (MD)	Chicago, IL Bush Temple Conservatory of Music	07/04/03	P,PV,V, OT	Conservatory students and faculty	--	--	P, 887 (07/09/03), 11
Winton & Wentworth Music Co. (D)	Chicago, IL	07/27/03	P,PV,V OT	Samuel Prentiss, pf.; Molly Flint, vl.; "Mr. Harrod," guitar; "Mme. Thatcher," sop.	--	Domestic musicale	MT, XXVI/4 (08/01/03), 23
Starr Piano Co. (MD)	Chicago, IL Starr Hall	10/05/03	P	Carl Umble, James Carmichael, Andrew Rowell, pf.	Bach, Mozart, Beethoven, Chopin, and others	--	P, 900 (10/03/03), 16

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Baldwin Piano & Organ Co. (MD)	Chicago, IL Wabash Ave.	10/--/03	P	--	--	Thursday evening by-invitation-only recital series	P, 901 (10/15/03), 15
Phillips & Crew Piano Co. (D)	Savannah, GA 10 W. Perry St.	10/--/03-12/--/03	P,OT	--	--	--	MT, XXVI/16 (10/17/03), 9
F. J. Schwankovsky Music Co. (D)	Detroit, MI Schwankovsky Concert Hall	10/18/03	P,V,PV, OT	Mrs. Ronald Corbitt, sop.; Mrs. E. Markovsky, contr.; Anton Edelmann, vl.; J. M. Draycott, pf.	--	--	Detroit Free Press (10/15/03)
Carl Hoffman Piano Co. (D)	Kansas City, MO 1108-1110 Grand Ave.	10/19/03	P	Pupils of Mrs. H. M. Bibb, pf.	--	--	Kansas City Star (10/17/03)

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Florida Music Co. (D)	Tallahassee, FL	10/20/03	V	Rachael McCorkle, Ida Stevens, sop.; Herman Pomeranz, tn.; Mrs. I. M. Rose, pf.	--	--	Tallahassee Democrat (10/22/03)
O. K. Houck & Co. (D)	Little Rock, AR 309-11 Main St.	10/23/03	P	Susan Abernathy, pf.	—	—	Little Rock Arkansas Democrat (10/22/03)
Wiley B. Allen Co. (D)	Portland, OR	10/23/03	V	Mrs. A. M. Summerauer, sop.; Mrs. T. H. McGarity, pf.	--	--	Portland Morning Oregonian (10/24/03)
Bush & Gerts Piano Co. (MD)	Dallas, TX Bush Temple of Music, 55 Elm St.	11/25/03	O	New York Symphony Society Orchestra, Leopold Damrosch, cond.	Wagner, Parsifal (concert version)	--	P, 950 (09/22/04), 13

Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Hollenberg Music Co. (MD)	Little Rock, AR 317 Main St.	12/04/03	P	J. J. Keller, pf.	--	--	Northwest Arkansas Times (12/05/03)
Wiley B. Allen Co. (D)	San Francisco, CA	12/07/03	P,V	Peter DeVray, ten.; Mrs. Peter DeVray, pf.	--	--	San Francisco Chronicle (12/09/03) P, 859
Schmoller & Mueller Music Co. (D)	Omaha, NB Dodge St. btw. 15 and 16 Sts.	12/21/03	C	Mendelssohn Quintette Club Chorus	Christmas music	--	P,(12/25/03), (12/25/03), 12
Joseph M. Mann Piano Co. (D)	Providence, RI Mann Hall 347 Westminster St.	01/09/04	P,V,OT	Frank Raia, harp; Viola Waterhouse, sop.; Berrick Schloss, ten.; Avis Bliven, pf.	Ariles, A Media Noche la Danza; Alvars, Grand Study; Old French, "Come, Sweet Morning;" Henschel, "No More;" Hildach, "Will Niemand (cont'd. next page)	Inaugural concert	MT, XXVII/3 (01/16/04), 8; MT, XXVII/5 (01/30/04), 20-21; Providence Journal (01/09/04)

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
					Singen;" Bemberg, "A Toi;" Schumann, Romance (from Op. 28); Liszt, Valse-Impromptu; Barnby, "Oh, Flower of the Verdant Lea," "Rebekah,"		
Joseph M. Mann Piano Co. (D)	Providence, RI Mann Hall 347 Westminster St.	01/09/04	B	Reeve's American Band, Bowen R. Church, cond.	(1) Overture to The Prince of Plisen; Reeve's 2nd Reg't. March; Hadley, "Flute Solo;" Herbert, "Babes in Toyland;" Donizetti, Sextett from Lucia di Lamermoor; (cont'd.)	2 concerts given in the Hall's warerooms.	Providence Journal (01/09/04)

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
					Yankee Consul; "Quintet" for strings; "Office Boy;" Concert Waltz; "Scene de ballet;" "Steeplechase March"		
					(2) Reeve's 2nd Reg't. March; Wizard of Oz; Fantasie on a theme from "Bedella;" Valse Lente; "Stabat Mater;" Selection from "Faust;" "Laughing Water" and (cont'd.)		

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
					"Navajo;" Bareuther, Genevieve Waltzes; Mexican Dance; Duet from Verdi, Il trovatore; Little, Serenade for flute and 'cello		
Starr Piano Co. (MD)	Chicago, IL Starr Hall	01/14/04	P	C. M. Irving, pf.	--	--	MT, XXVII/3 (01/16/04), 10
L. Grunewald Co. (MD)	New Orleans, LA 735 Canal St.	02/19/04	P,V	William C. Martin, ten.; Mrs. William C. Martin, pf.	--	--	P, 920 (02/25/04), 22
Bush & Gerts Piano Co. (MD)	Dallas, TX Bush Temple of Music	02/22/04	P	Christine Going, pf.	--	Bush Temple student	Dallas Morning News (02/20/04)

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Baldwin Piano & Organ Co. (MD)	Cincinnati, OH	02/23/04	P	Liza Delhaze Wicks, pf.	--	--	P, 920 (02/25/04), 19
Ludden & Bates Music Co. (D)	Valdosta, GA	03/07/04	V	Mrs. Walter Collins, sop.; Mrs.	--	--	Valdosta Times (03/06/04)
Wiley B. Allen Co. (D)	San Francisco, CA	04/17/04	PV	George Casimir, vl.; Sergio di Costa, pf.	--	--	San Francisco Chronicle (04/19/04)
Bush & Gerts Piano Co. (MD)	Chicago, IL Bush Temple Conservatory of Music	05/13/04	P	H. R. Jamiston, pf.	Beethoven, Op. 13, 27 No. 2 sonatas; Mendelssohn, Perpetuum mobile, Op. 119; Strauss waltzes	--	P, 932 (05/19/04), 15
Kranich	New York,	05/14/04	2P	Sarah and Darlene Prince, pfs.	--	--	P, 985 (05/18/04), 9

Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
E. E. Forbes Piano Co. (D)	Memphis, TN	05/16/04	V	Mrs. Howard Lawson, sop.; Mrs. Everett Kincaid, pf.	--	--	P, 932 (05/10/04), 18
Keokuk Music Co. (D)	Keokuk, IA 4th and Main Sts.	05/18/04	P,V	Janie Carey, "Miss Whetstone," Clara Gertrude Fry, James Young, vocalists; Minnie Hills, pf.	Merkel, Spring Song; Moszkowski, Poem de Mai; Lack, Song of the Book; Chopin, Polonaise, Op. 53; Hilmund, "The Daily Question;" Bohn, "Stille wie die Nacht;" Meyer-Helmund, "Maiden Song;" (cont'd.)	Inaugural concert	Keokuk Constitution-Democrat (05/19/04); P, 933 (05/26/04), 35

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
					Mrs. H. H. A. Beach, "June;" Gaynor, "A Serenade;" Sans-Souci, "When Songs Are Sweet"		
L. Grunewald Co. (MD)	New Orleans, LA 735 Canal St.	05/24/04	P	Emile Tarnac, pf.	--	--	P, 933 (05/26/04), 31
Bachman Music Co. (D)	Norwalk, OH 515 Lafayette St.	06/05/04-06/08/04	B	Hewitt's Concert Band	marches, two-steps, popular songs and orchestral works	4 open-air concerts in front of store; co-sponsored by A. B. Chase Piano Co.	P, 935 (06/09/04), 12

Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
The John Church Co. (MD)	Cincinnati, OH	10/27/04	P	Herbert O. Fox, pf.	--	--	P, 955 (10/27/04), 10
The John Church Co. (MD)	Cincinnati, OH	11/02/04	P	Herbert O. Fox, pl.-pf.	--	--	P, 955 (10/27/04), 10
Chickering & Sons Piano Co. (MD)	Boston, MA Chickering Hall	01/--/05 02/--/05	PV,OT	Franz Kniesel, Timothée Adamowski, Leopold Lichtenberg, Johann Ernst Perabo, Josef Hoffman, Scherlz, and Proctor brothers	--	Chamber music series	P, 962 (12/15/04), 17
Grinnel Brothers Piano Co. (D)	Ypsilanti, MI	02/16/05	P	W. A. Pierce, pf.	--	--	P, 972 (02/23/05), 24
Smith & Nixon Piano Co. (MD)	Hamilton, OH	03/04/05	2P	Brahm van den Berg, Wilma Anderson, pfs.	--	--	P, 976 (03/23/05), 18

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Baldwin Piano & Organ Co. (MD)	Cincinnati, OH 142-44 West 4th	03/17/05	OT	Exeter Str. Qt. (J. Kolb, C. Hofstaedter, vls.; M. Storch, vla.; K. Asch, vcl.	Haydn, Mozart, Beethoven	--	Cincinnati Enquirer (03/19/05)
E. E. Forbes Piano Co. (D)	Birmingham, AL	03/27/05	PV	Reginald MacRae, vl.; Thomas Walker, pf.	--	--	Birmingham Age-Herald (03/28/05)
Starr Piano Co. (MD)	Chicago, IL Starr Hall	04/09/05	P	C. M. Irving, pf.	--	--	Chicago Daily News (04/07/05)
Bush & Gerts Piano Co. (MD)	Chicago, IL Bush Temple Conservatory of Music	05/03/05	P	Charlotte Gruber, pf.	Bach, Italian Concerto; Scarlatti, sonatas; Chopin	--	Chicago Daily News (05/04/05)
The Cable Co. (MD)	Memphis, TN	05/07/05	V	Mrs. Roy M. Hubbard, sop.; Mrs. Kenneth L. Watley, pf.	--	--	P, 983 (05/11/05), 20

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Chickering & Sons Piano Co. (MD)	Boston, MA Chickering Hall	05/12/05	P	Rafael di San Marco, pf.	--	Student at New England Cons. of Music	Boston Globe (05/14/05
Smith & Nixon Piano Co. (MD)	Canton, OH	05/15/05	P,O	William H. Sherwood, pf.; Theodore Thomas Orchestra	--	--	P, 986 (05/25/05), 8
Smith & Nixon Piano Co. (MD)	Oberlin, OH	05/15/05)- 05/16/05	P,O	William H. Sherwood, pf.; Theodore Thomas Orchestra	--	--	P, 986 (05/25/05), 8
Smith & Nixon Co. (MD)	Mt. Vernon, IA	05/20/05	P,O	William H. Sherwood, pf.; Theodore Thomas Orchestra	--	--	P, 986 (05/25/05), 8
Ludden & Bates Music Co.	Atlanta, GA	05/20/05	P	Maude Simmons, pf.	--	--	Atlanta Constitution (05/21/05)

Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Joseph M. Mann Piano Co. (D)	Providence, RI Mann Hall	05/22/05	P,V	Viola Waterhouse, sop.; Estelle Hightower, pf.	--	--	Providence Journal (05/24/05)
Smith & Nixon Piano Co. (MD)	Buffalo, NY	05/26/05	P,O	William H. Sherwood, pf.; Theodore Thomas Orchestra	--	--	P, 986 (05/25/05), 8
Krakauer Brothers Piano Co. (MD)	New York, NY	05/27/05	P4	Mr. and Mrs. Edward T. McRae, pf.	--	--	New York Evening Post (05/26/05)
Smith & Nixon Piano Co.	South Bend, IN	06/02/05-06/03/05	P,O	William H. Sherwood, pf. Theodore Thomas Orchestra	--	--	P, 986 (05/25/05), 8
Bollman Brothers Music Co. (D)	Hannibal, MO	06/08/05	V	Winifred Wolf, sop.; Harold T. MacKee, pf.	--	--	Hannibal Morning Journal (06/10/05)

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
The Cable Co. (MD)	Memphis, TN	06/11/05	C	Memphis Choral Society, T. R. Finch, cond.	--	--	P,989 (06/16/05), 16
Farrand Organ Co. (MD)	Detroit, MI 248 Woodward Ave.	07/04/05	P,V, OT	Cecilian Concert Company of Detroit (Mrs. A. Calder-Leonard, sop.; Bertram Schwahn, bar.; Luigi Motto, vcl.; W. A. Pierce, pf. and pl.-pf.; Walter G. Pierce, dir.)	--	--	P, 991 (07/06/05), 10; Detroit Free Press (07/05/05)
W. F. Frederick Piano Co. (D)	McKeesport, PA	09/--/05	V	Charles Q. Barnwell, ten.; Mrs. Mercer Sloane, pf.	--	--	P, 1001 (09/21/05), 14

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Philip Werlein Ltd. (D)	New Orleans, LA 614-616 Canal St.	09/--/05 01/--/06	P,V,PV, OT	--	--	Recital series (12 P, 4 V, & 4 OT)	P, 1003 (10/05/05), 13
Baldwin Piano & Organ Co. (MD)	Indianapolis, IN 18-20 N. Pennsylvania St.	11/07/05	V	Antoinette Werner West, sop.; Joseph Schenke, ten.; Mrs. Adolf Hahn, vl.; E. E. Roberts, pf.	--	--	P, 1008 (11/09/05), 11
Chickering & Sons Piano Co. (MD)	Boston, MA Chickering Hall	11/12/05	OT	Kniesel Str. Qt.	--	--	Boston Globe (10/30/05); P, 1010 (11/23/05), 15
L. Grunewald Co. (MD)	New Orleans, LA 735 Canal St.	12/13/05	V	Mrs. Thomas Crawford, contr.; William Grunewald, pf.	--	--	P, 1013 (12/14/05), 17

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
M. B. Harner Piano Co. (D)	Traverse City, MI	12/17/05	V	--	--	--	P, 1014 (12/21/05), 11
Bush & Gerts Piano Co. (MD)	Memphis, TN Bush Temple of Music 156 Main St.	02/16/06	P	Marie Greenwood-Guiberson and pupils, pf.	--	--	P, 1023 (02/22/06), 13
C. J. Heppe & Sons Music Co. (MD)	Philadelphia, PA 1117 Chestnut St.	02/24/06	P4	Elizabeth Miller and Antonia Hinkel, pf.	--	--	Philadelphia Inquirer (02/25/06)
Charles J. Orth Music Co. (D)	Milwaukee, WI 504 Grand Ave.	03/04/06	P	Mrs. Bradley Phillips and pupils, pf.	--	--	Milwaukee Journal (03/02/06)
Steinway & Sons Piano Co. (MD)	New York, NY	03/06/06	P	Charles M. Easton, pf.	--	--	P, 1025 (03/08/06), 17

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
F. A. Guttenberger & Co.(D)	Macon, GA	03/08/06	V	George R. Percy, bar.; Mrs. W. T. Brighton, pf.	--	--	Macon Telegraph (03/08/06)
Chickering & Sons Piano Co. (MD)	Des Moines, IA	03/17/06	P	Hazel Gray, pf.	--	--	Des Moines Register (03/18/06)
Bush & Gerts Piano Co. (MD)	Memphis, TN Bush Temple of Music	03/29/06	V	Samantha Page, sop.; Anna Kelly-Newlitt, pf.	--	--	P, 1027 (03/22/06), 25
Bush & Gerts Piano Co. (MD)	Chicago, IL Bush Temple Conservatory of Music	04/19/06	2P	Donald Spiering and Randolph Barker, pfs.	--	--	Bush Temple Bulletin (1906)
Melville Clark Piano Co. (D)	Syracuse, NY Apollo Room 416-418 South Salina St.	05/09/06	2P	Eleanor Fletcher and Margaret Keane, pfs.	Liszt's transcriptions of opera arias	--	Syracuse Post-Standard (05/10/06)

Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
L. Grunewald Co. (MD)	New Orleans, LA 735 Canal St.	07/01/06	P,PV,V, OT	William Grunewald, pf.; Horace Bishop, vl.; Mrs. Darrell Hastings, sop.; Sophy French, fl.; C. R. Eberhart, guitar	--	Domestic musicale	P, 1042 (07/05/06), 8
Baldwin Piano & Organ Co. (MD)	Cincinnati, OH 142-144 W. 4 St.	08/--/06	P	Marion Early, pf.	--	--	Cincinnati Enquirer (08/26/06)
Bollman Brothers Piano Co. (D)	St. Louis, MO Bollman Hall	09/06/06	OT	--	Verdi, Rigoletto (excerpts)	--	P, 1052 (09/13/06), 22
G. M. Ott & Brothers Music Co. (D)	Cincinnati, OH Hamilton Building	09/20/06	P	Glenora Zink, Grace Allmut, G. Granninger, pfs.	--	Director and students of Granninger Cons. of Music	P, 1054 (09/27/06), 28

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
The Cable Co. (MD)	Jacksonville, FL	09/21/06	P	Karl Eimer, pf.	--	--	Florida Times-Union (09/22/06)
M. Steinert & Sons Piano Co. (MD)	Boston, MA Steinert Hall	09/23/06	2P	Ernst Hess and Gabriel Dehnhardt, pfs.	--	--	P, 1054 (09/27/06), 16
H. G. Hollenberg Music Co. (D)	Little Rock, AR 317 Main St.	09/23/06	V	Mrs. J. S. Nolt, sop.; Mrs. R. B. Witherspoon, contr.; Mrs. H. M. Wells, pf.	--	--	Little Rock Arkansas Democrat (09/24/06)
Phillips & Crew Piano Co. (D)	Savannah, GA 10 W. Perry St.	09/25/06	P	Elaine Hobbs, pf.	--	--	Savannah Morning News (09/13/06)
J. C. Martin Piano Co. (D)	Dayton, OH	09/27/06	P	Glenora Zink, Grace Allmut, G. Granninger, pf.	--	--	P, 1055 (10/04/06), 17
Bush & Gerts Piano Co. (MD)	Chicago, IL Bush Temple Conservatory	10/14/06	PV	Madeline Kerr, vl.; Stephen Duncan, pf.	--	--	P, 1057 (10/18/06), 17

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Tallahassee Piano Co. (D)	Tallahassee, FL	10/18/06	P	Herbert K. Wolf, pf.	--	--	Tallahassee Democrat (10/20/06)
Bush & Gerts Piano Co. (MD)	Austin, TX Bush Temple of Music	11/11/06	P,PV,V, OT	William L. Bush, pf.; Mrs. C. B. Townsend, Mary Barnhardt, sop.; "Mrs. Morris, Dr. White, Miss Weller, Prof. and Mrs. Sievers" and others	--	Inaugural concert	P, 1062 (11/22/06), 19
Wissner Piano Co. (MD)	Brooklyn, NY 538-540 Flatbush Ave.	11/12/06	V	Ingrid Pohl, sop.; Mrs. Hermann Pohl, pf.	--	--	Brooklyn Eagle (11/13/06)
E. E. Forbes Piano Co. (D)	Birmingham, AL	11/15/06	P	Gerhard Vogel, pf.	Debussy, L'isle joyeuse, Images Book I, and others	--	Birmingham Age-Herald (11/17/06)

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
W. W. Kimball Piano & Organ Co. (MD)	Chicago, IL Kimball Hall	11/15/06	P,PV,PT	Emil Liebling, pf.; Franz Kraus, vl.; Peter Conrad, vcl.	--	Program included lantern slide projections	P, 1062 (11/22/06), 21
Georgia Music House (D)	Macon, GA	11/15/06	P	--	--		Macon Telegraph (11/14/06)
Bush & Gerts Piano Co. (MD)	Dallas, TX Bush Temple of Music	11/15/06	PV	Carl Edelstein, vl.; Julian Hecks, pf.	Paganini, Liszt, salon works	--	P, 1062 (11/22/06), 21
M. B. Wells Music Co.	Seattle, WA	11/15/06	4P	Angela Benjamin, Margaret Perliss, Harold Sommer, James pfs.	Mendelssohn, Chopin, Liszt, MacDowell, and others	--	P, 1062 (11/22/06), 19
Wissner Piano Co. (MD)	Brooklyn, NY Wissner Hall	11/15/06	P	Anna Feinberg, pf.	Bach, Preludes & Fugues; Brahms, Paganini Variations; own works	--	Brooklyn Eagle (11/16/06)

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
C. J. Heppe & Sons Piano Co. (MD)	Philadelphia, PA 1117 Chestnut St.	11/16/06	P	James R. Brady, pf.	--	--	Philadelphia Inquirer (11/15/06)
The Cable Co. (MD)	Knoxville, TN Gay St.	11/26/06	V	Sylvia Hathcock, sop.; Mrs. C. J. McMannis, contr.; H. W. Walters, pf.	--	--	P, 1064 (12/06/06), 17
George J. Birkel Music Co. (D)	Los Angeles, CA Steinway Hall	12/--/06	C,OT	Los Angeles Choral Society; Ackermann Str. Qt.	--	--	P, 1067 (12/27/06), 10
John Wanamaker Co. (D)	New York, NY 756 Broadway	12/--/06	P	Percy Vanyork, pf.	--	--	P, 1063 (11/29/06), 11
John Wanamaker Co. (D)	New York, NY 756 Broadway	12/18/06	P,OR	Arthur Depew, pf.; Percy Vanyork, org.	--	--	P, 1066 (12/20/06), 10

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
F. G. Th. Thearle Piano Co. (D)	Chicago, IL 63 St.	12/18/06	O	Chamber orchestra, Ian Arnold, cond.	Christmas music	28-pc. ensemble co-sponsored by Thearle and Englewood Club of Chicago; 400 in attendance	P, 1066 (12/20/06), 10
Chickering & Sons Piano Co. (MD)	Worcester, MA	12/19/06	P,V, OT	--	Christmas program	--	Boston Globe (12/21/06)
Charles J. Orth Music Co. (D)	Milwaukee, WI 504 Grand Ave.	12/21/06	V	Mrs. Peter Stolz, sop.; Christina Feder, con.; Mrs. Gustav Kleber, pf.	Christmas program; English, French, German & Swedish songs	--	Milwaukee Journal (12/19/06)
Bush & Gerts Piano Co. (MD)	Rochester, NY J. W. Martin Building	03/25/07	P	Louise Love, pf.	--	--	P, 1081 (04/04/07), 6

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Bush & Gerts Piano Co. (MD)	Rochester, NY YMCA auditorium	03/26/07	P	Louise Love, pf.	--	--	P, 1081 (04/04/07), 6
Bush & Gerts Piano Co. (MD)	Rochester, NY West High School auditorium	03/27/07	P	Louise Love, pf.	--	--	P, 1081 (04/04/07), 6
Bush & Gerts Piano Co. (MD)	Syracuse, NY Syracuse U. assembly hall	03/29/07	P	Louise Love, pf.	--	--	P, 1081 (04/04/07), 6
Bush & Gerts Piano Co. (MD)	Niagara Fall, NY First Baptist Church	04/01/07	P	Louise Love, pf.	--	--	P, 1081 (04/04/07), 6
Bush & Gerts Piano Co. (MD)	Austin, TX Bush Temple of Music	04/02/07	V	Mrs. Charles Hester, Mrs. Thomas Schley, Mrs. A. W. Quincy, sop.; Mrs. Edward McCrory, pf.	--	--	P, 1081 (04/04/07), 11

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
F. J. Schwankovsky Music Co. (D)	Detroit, MI Schwankovsky Concert Hall	04/17/07	P,PV,V, OT	E. Norrington Bilbie, vl.; Elmina W. Scrimger, sop.; Thos. Chilvers, pf.	--	--	P, 1084 (04/25/07), 9
Henry F. Miller & Sons Piano Co. (MD)	Boston, MA Miller Hall 396 Boylston St.	04/25/07	P	Julius Escher, pf.	--	--	Boston Globe (04/23/07)
Ebel Brothers Piano Co. (D)	South Bend, IN	05/23/07	P,O	Louis Ebel, pf.; South Bend May Festival Orchestra	Tchaikovsky, 1st pf. concerto	Program repeated shortly afterwards at Richmond, IN May Festival	P, 1089 (05/30/07), 23
Wiley B. Allen Co. (D)	Portland, OR	08/23/07	P	Richard Brooks, pf.	--	--	Portland Oregonian (08/24/07)

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Schwab Music House (D)	New Orleans, LA 1018 Canal St.	11/13/07	P	Miguel San José, pf.	--	--	New Orleans Picayune (11/15/07)
Carl Hoffman Piano Co. (D)	Kansas City, MO 1108-1110 Grand Ave.	02/24/08	P	Theodor Salzburger, pf.	--	--	Kansas City Star (02/23/08)
Baldwin Piano & Organ Co. (MD)	Chicago, IL Wabash Ave.	04/05/08	2P	Sarah and Naomi Rothstein, pfs.	--	--	P, 1134 (04/09/08), 8
The Cable Co. (MD)	Charleston, SC King & Society Sts.	04/27/08	V	"Mrs. Beauchamp," sop.; "Mme. Hammersmith," pf.	--	--	Charleston News and Courier (04/29/78)
Charles M. Steiff Piano Co. (M)	Baltimore, MD	04/21/08	P	William Meyer, pf.	--	--	Baltimore Sun (04/20/08)

Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Cocroft Music Co. (D)	Thomasville, GA	07/04/08	P,PO,V, OT	--	--	Independance Day musicale	Thomasville Times (07/05/08)
J. A. Menth Music Co. (D)	Cleveland, OH 1831 W. 54 St.	09/--/08	C	Cleveland Catholic Children's Choir	--	Performance at opening ceremonies of golden jubilee of priesthood of Pope Pius X, at 53rd annual National Convention of German Roman Catholic Society of America	P, 1158 (09/24/08), 13

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Guisinger Piano Co. (D)	Fayetteville, AR	09/21/08	P,V	Members of Fayetteville Monday Morning Music Club	--	--	Northeast Arkansas Times (09/19/08)
E. E. Forbes Piano Co. (D)	Dothan, AL	09/24/08	P	Elisa Hartfield, pf.	--	--	Dothan Eagle (09/25/08)
Clark Music Co. (D)	Syracuse, NY 416-420 S. Salina St.	10/07/08	P,V	Birney Petigrue, bar.; Samuel Tallman Betts, Jr., pl.-pf.	Wagner, Overture to Tannhäuser; Rubinstein, Staccato Etude; Strauss, Blue Danube Waltz; Schutt, Reverie, Op. 34 No. 5; Moszkowski, Etude, Op. 24 No. 1; Gottschalk, "Home, Sweet Home;" (cont'd.)	Repeat of program given 03/10/08	Concert program

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
					Woodfords-Finden, "Indian Love Lyrics;" Massenet, "Vision fugitive" from Herodiade		
F. G. Th. Thearle Piano Co. (D)	Chicago, IL Steck Hall Wabash Ave.	11/--/08-12/--/08	P,V,PV, OT	--	--	8-concert series	P, 1171 (12/14/08), 9
Bush & Gerts Piano Co. (MD)	Chicago, IL Bush Temple Conservatory of Music	12/14/08	C	University of Chicago Glee Club	Handel, Messiah	--	Chicago Tribune (12/15/08)
Bush & Gerts Piano Co. (MD)	Chicago, IL Bush Temple Conservatory of Music	12/18/08	P	Mark Hambourg, pf.	Beethoven, Op. 2 No.3 sonata; and others	--	Bush Temple Bulletin (1908)

Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Ludden & Bates Music Co. (D)	Savannah, GA 140 Bull St.	12/19/08	C	Savannah Choral Association	Christmas works and carols	--	Savannah Morning News (12/17/08)
Kansas Music Co. (D)	Topeka, KS	02/23/09	P	Harold Conally, pf.	--	--	P, 1180 (02/25/09), 24
L. Grunewald Co. (MD)	New Orleans, LA Hotel Grunewald	03/16/09	PV	Horace Bishop, vl.; Mrs. Walter Dickinson, pf.	--	--	P, 1183 (03/17/09), 19
William Knabe & Sons Piano Co. (MD)	New York, NY Knabe Hall	05/21/09	OT	New York Str. Qt.	Mozart, Beethoven, Grieg	--	P, 1191 (05/14/09), 13
Bush & Gerts Piano Co. (MD)	Chicago, IL Bush Temple Conservatory of Music	05/26/09	P	Fannie Bloomfield-Zeisler	--	--	Bush Temple Bulletin (1908)

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Redewill Music Co. (D)	Phoenix, AZ Redewill Opera House	06/07/09	V	--	--	--	P, 1195 (06/10/09), 22
Bush & Gerts Piano Co. (MD)	Gothenburg, NB Opera House	07/05/09	PV	Julie Rivé-King, pf.; Maximilian Dick, vl.	--	Inaugural concert	P, 1199 (07/08/09), 23
Bush & Gerts Piano Co. (MD)	Chicago, IL Bush Temple Conservatory of Music	09/22/09	2P	Shirley Feinstein and Norma Cole, pfs.	--	--	P, 1211 (09/30/09), 43
Junius Hart Piano Co. (D)	New Orleans, LA 1001-1003 Canal St.	10/06/09	P	Paul K. Ramsey, pl.-pf.	--	--	P, 1212 (10/07/09), 17
Schiller Piano Co. (MD)	St. Joseph, MO	01/12/10	O	St. Louis Symphony Orchestra, Max Zach, cond.	--	--	P, 1225 (01/06/10), 157

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
Baldwin Piano & Organ Co. (MD)	Cincinnati, OH 142-144 W. 4 St.	07/04/10	P,PV,V, OT	Students of Cincinnati Conservatory	--	Independence Day musicale	P, 1251 (07/07/10), 23
C. J. Heppe & Sons Piano Co. (MD)	Philadelphia, PA 1117 Chestnut St.	12/12/10	P	Mark Hambourg, pf.	--	--	P, 1379 (12/19/12), 24
Lonsberg Piano Co. (D)	Albany, GA	02/14/11	P	Mrs. Randall Claymore, pf.	--	--	Albany Herald (02/15/11)
William Gaulke & Sons Piano Co. (D)	Milwaukee, WI	05/23/11	V	Doris Voss, sop.; William Gaulke, pf.	--	--	Milwaukee Journal (05/22/11)
Weaver Organ & Piano Co. (MD)	York, PA Heidelberg Reformed Church	12/31/11	C	Heidelberg Choral Society	Anon., The Gift	--	P, 1330 (01/11/12), 18

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Sponsor	Venue	Date	Type of performance	Performer(s)	Works performed	Remarks	Source
E. E. Forbes Piano Co. (D)	Memphis, TN	01/14/13	P,V	John Vesey, bar.; Ernest Gilmore, pl.-pf.	--	--	P, 1383 (01/16/13), 9
E. E. Forbes Piano Co. (D)	Memphis, TN	01/15/13	P	Ernest Gilmore, pf. & pl.-pf.	--	--	P, 1383 (01/16/13), 9
N. Snellenberg & Co. (D)	Philadelphia, PA	09/27/13	P,PV,V, OT	Henri Scott, bass; and others	--	--	P, 1420 (10/02/13), 23
Aeolian Piano Co. (MD)	Milwaukee, WI Hotel Pfister	10/31/13-11/01/13	P	Lee Roberts, pl.-pf.	--	--	P, 1424 (10/30/13), 25
Melville Clark Piano Co. (MD)	Chicago, IL 230 Wabash Ave.	06/27/14	2P	Theodora Sturkow-Ryder, pf. and pl.-pf.	Weber/Weingartner, Invitation to the Dance; and others	Pl.-pf. used piano rolls cut by S-R	P, 1459 (07/02/14), 7

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TABLE II

DOCUMENTED CONCERT TOURS OF PIANO VIRTUOSOS SPONSORED BY AMERICAN PIANO MANUFACTURERS AND MERCHANTS 1851-1914

Pianist	Sponsor	Tour dates	Cities toured	Remarks	Source
Louis Moreau Gottschalk	Chickering & Sons Piano Co.	--/--/62- --/--/65	--	Partial funding by Chickering	MT, XXIII/13 (03/29/02), 27
Anton Rubinstein	Steinway & Sons Piano Co.	09/23/72- 05/--/73	New York, Buffalo, Cleveland, Detroit, New Orleans, Central City, and others	215 concerts in 239 days	Loesser, 514-15
Hans von Bülow	Chickering & Sons Piano Co.	11/18/75- --/--/76	New York, Baltimore, and others	139 of 172 contracted recitals completed	Loesser, 532
Julie Rivé-King	Chickering & Sons Piano Co.	10/15/86- 02/15/87	See Chapter II, Fn. 217	See Chapter II, pages 76-80	AAJ, XLV/25 (10/09/86), 384
Josef Hoffman	Weber Piano Co.	11/29/87- 02/--/88	New York, Northeast, and Midwest	Began with U. S. debut at Metropolitan Opera House, NY	Loesser, 533-34

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Pianist	Sponsor	Tour dates	Cities toured	Remarks	Source
Constantin Sternberg	Weber Piano Co.	--/--/88- --/--/88	New York, Philadelphia, Baltimore, and others	--	Loesser, 533; AAJ, LII/2 (01/26/89), 29
Rheinhard Kochmann	Behning & Son Piano Co.	01/18/88- 05/23/88	New York, Philadelphia, Washington, Baltimore, Richmond, Charlotte, Atlanta, Birmingham, Montgomery, Mobile, New Orleans, Baton Rouge, Shreveport, Dallas, Oklahoma City, Amarillo, Albuquerque, Phoenix, Los Angeles, San Francisco	--	AAJ, XLVIII/15 (01/28/88), 237; AAJ, XLVIII/23 (03/24/88), 361
Teresa Carreño	Weber Piano Co.	--/--/89- --/--/89	Northeastern and Southeastern cities	--	Loesser, 533; AAJ, LII/2 (01/26/89), 28

Pianist	Sponsor	Tour dates	Cities toured	Remarks	Source
Hans von Bülow	Wm. Knabe & Sons Piano Co.	--/--/89- --/--/89	--	Second, more successful tour	Loesser, 534
Otto Hegner	Steinway & Sons Piano Co.	09/22/89- 01/05/90	New York and others	--	AAJ, XLIX/5 (05/10/88), 98;
Ignaz Paderewski	Steinway & Sons Piano Co.	11/16/91- 04/30/92	New York and others	See Contract, pp. 450-54	Steinway, 34
Martinus Sieve King	Mason & Hamlin Piano Co.	--/--/93- --/--/94	--	--	AAJ, LXIV/3 (10/27/94), 163
Martinus Sieve King	Wissner Piano Co.	09/18/99- 11/14/99	New York, Newark, Trenton, Phil., Wilmington, Balt., Pitts., Cleve., Buff., Roch., Syra., Utica, Alb., Pough., N.Y.		AAJ, LXXIII/25 (09/23/99), 397; AAJ, LXIV/7 (11/18/99), 458
Ossip Gabrielowitsch	Everett Piano Co.	11/--/00- 02/--/01	--	--	AAJ, LXXVI/6 (11/03/00), 77
Jan Kubelik	Wissner Piano Co.	--/--/01- --/--/01	--	--	AAJ, LXXVIII/13 (12/28/01), 207
Jeanette Durno	Weber Piano Co.	09/--/01- 12/--/01	--	--	P, 1058 (10/25/06), 7

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Pianist	Sponsor	Tour dates	Cities toured	Remarks	Source
? Zeldenrust	Baldwin Piano & Organ Co.	11/02/01-01/15/02	--	--	AAJ, XXVII/21 (08/24/01), 333
Pietro Mascagni	M. Steinert & Sons Piano Co.	01/--/03-02/--/03	--	Tour cut short because of M's nervous exhaustion	MT, XXV/7 (02/14/02), 33
Harold Bauer	Mason & Hamlin Piano Co.	--/--/03- --/--/04	--	--	P, 918 (02/15/04), 9
Ottokar Malek	Steinway & Sons Piano Co.	--/--/04- --/--/04	--	--	P, 921 (03/03/04), 8
William H. Sherwood	Smith & Nixon Piano Co.	05/15/05-06/03/05	Canton, Oberlin, OH; Mt. Vernon, IA; Buffalo, NY; So. Bend, IN		P, 986 (05/25/05), 8
Alfred Riesenauer	Everett Piano Co.	--/--/05- --/--/06	--	--	P, 1022 (02/15/06), 13
Nellie Stevens	Smith & Nixon Piano Co.	09/24/06-12/11/06	Midwest, Southeast, & N'east	--	P, 1056 (10/11/06), 14
Germain Schnitzer	Baldwin Piano & Organ Co.	09/--/06-11/--/06	Northeast and Southeast		P, 1056 (10/11/06), 17
Moriz Rosenthal	Weber Piano Co.	--/--/06- --/--/07	--	--	P, 1058 (10/25/06), 7

Pianist	Sponsor	Tour dates	Cities toured	Remarks	Source
Ossip Gabrielowitsch	Mason & Hamlin Piano Co.	--/--/06- --/--/07	--	--	P, 1010 (11/23/05), 16
Leopold Winkler	Wissner Piano Co.	--/--/06- --/--/07	--	--	P, 1053 (09/20/06), 23
Myrtle Elvyn	W. W. Kimball Piano and Organ Co.	10/--/07- 11/--/07	Midwest and Northeast	5-week, 16-city tour	P, 1110 (10/24/07), 16
Teresa Carreno	Everett Piano Co.	--/--/07- --/--/08	--	--	P, 1110 (10/24/07), 13
Myrtle Elvyn	W. W. Kimball Piano and Organ Co.	03/17/08- 06/19/08	Chicago, South Bend, Elkhart, IN; Toledo, Cleveland, Akron, Youngstown, OH; Pittsburgh, Altoona, PA; Harrisburg, Philadelphia, Baltimore, Washington, Richmond, Raleigh, Fayetteville, NC; Florence, SC; Charleston, Savannah	See Chapter II, pages 86-87	Chicago Tribune (03/19/08); P, 1131 (03/19/08), 12

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Pianist	Sponsor	Tour dates	Cities toured	Remarks	Source
			Jacksonville, Tallahassee, Pensacola, FL, Mobile, Gulfport, MS, New Orleans, Jackson, MS, Memphis, Carbondale, IL, Champaign, IL, Kankakee, IL		
Julie Rivé-King	Bush & Gerts Piano Co.	01/11/09- --/--/09	Mobile, Montgomery, Birmingham, Atlanta, Memphis, St. Louis, Lincoln, IL	--	P, 1174 (01/14/09), 21
Teresa Carreño	Everett Piano Co.	09/21/09- 02/--/10	--	--	P, 1210 (09/23/09), 27
Fannie Bloomfield-Zeisler	Bush & Gerts Piano Co.	--/--/11- --/--/12	--	--	P, 1318 (10/19/11), 14
Harold Bauer	Mason & Hamlin Piano Co.	--/--/13- --/--/14	--	--	P, 1373 (11/07/12), 4

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TABLE III

DOCUMENTED MUSIC CONTESTS SPONSORED BY AMERICAN PIANO MANUFACTURERS AND MERCHANTS 1851-1914

Sponsor*	Venue	Date	Type of contest**	Prize(s)***	Winner(s)	Remarks	Source
Chickering & Sons Piano Co. (MD)	Boston, MA 152 Tremont St.	10/07/59	P	(1)SP (2)SB (3)SB	(1)Mary Ann Hargreaves (2)Clara Wisham (3)Peter Reynolds	MAH a 15-yr. old pupil of Julius Eichberg	Boston Gazette (10/08/59)
Hardman, Peci & Co. (MD)	New York, NY	10/--/62	P	--	--	--	WAJ, XII/19 (03/13/70), 79
B. Schoninger Co. (MD)	New Haven, CT	03/--/63	P	--	--	--	WAJ, XII/19 (03/13/70), 80
C. S. Ericson Piano Co. (D)	Buffalo, NY	09/14/67	P	(1)UP (2)SB	(1)Sarah Cotton (2) --	--	Buffalo Courier-Express (09/15/67)

*M = manufacturer; D = merchant/dealer
**P = piano; V = vocal; O = other
***SP = square piano; UP = upright piano; GP = grand piano; SB = sheet music and/or music books; O = other

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Sponsor	Venue	Date	Type of contest	Prize(s)	Winner(s)	Remarks	Source
Smith & Nixon Piano Co. (MD)	Cincinnati, OH 24-26 4th St.	04/14/68	P	UP	Francis Marion Hope	See Chapter II, page 91	Cincinnati Enquirer (04/16/68)
Blasius & Sons Piano Co. (M)	Philadelphia, PA	05/--/68	P	UP	--	--	Philadelphia Enquirer (04/27/68)
Rudolph Wurlitzer & Co. (M)	Chicago, IL	03/21/69	P	UP	Edward Turner	--	Chicago Tribune (03/23/69)
J. & C. Fisher Co. (MD)	New York, NY	07/04/69	P	UP	--	--	New York Herald (07/03/69)
Ludden & Bates Music Co. (D)	Savannah, GA Great Southern Music House	12/03/70	P	$25 and free performance at SMH	Tom Henry Gray	Held as part of store's grand opening festivities	Savannah Morning News (12/04/70); SMJ, I/4 (09/71), 9
Storey & Clark Piano Co. (MD)	St. Louis, MO	03/07/79	P	UP	James McReady	19 yrs. old at winning; later studied in Leipzig	St. Louis Post-Dispatch (03/07/79); Harris, 47

Sponsor	Venue	Date	Type of contest	Prize(s)	Winner(s)	Remarks	Source
Charles F. Schmidt Music Co. (D)	Evansville, IN	08/03/81-08/05/81	O	$100 in gold	Jasper Bnd. W. F. Duriauf, J. W. Benton	See Chapter II, page 95	P, 1243 (05/12/10), 23
J. A. Kieselhorst Piano Co. (D)	St. Louis, MO	07/04/83	V	--	--	Contest for best new patriotic songs	AAJ, XXXIV/11 (07/07/83), 168-169
Balmer & Weber Music Co. (D)	St. Louis, MO	07/04/83	P	UP	--	--	AAJ, XXXIV/11 (07/07/83), 168-169
F. F. Velling Piano Co. (D)	Pottsville, NY	07/04/83	P	UP	--	--	AAJ, XXXIV/11 (07/07/83), 168-169
F. J. Schwankovsky Music Co. (D)	Detroit, MI 23 Monroe St.	07/04/83	P	UP	--	--	AAJ, XXXIV/11 (07/07/83), 168-169
The John Church Co.	Cincinnati, OH	07/04/83	P	UP	--	--	AAJ, XXXIV/11 (07/07/83), 168-169

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Sponsor	Venue	Date	Type of contest	Prize(s)	Winner(s)	Remarks	Source
Bucking-ham, Moak & Marklove Music Co. (D)	Utica, NY 173-175 Genessee St.	12/07/83	P	UP	Susan Chesterton	See Chapter II, page 99	Utica Observer-Dispatch (12/19/83)
Weber Piano Co. (MD)	New York, NY Grand Conservatory of Music	05/--/84	P	Weber Medal	--	See Chapter II, page 99	AAJ, XLI/2 (05/03/84), 27
Haines Brothers Piano Co. (MD)	New York, NY Grand Conservatory of Music	05/--/84	P	Haines Medal	--	See Chapter II, page 100	AAJ, LI/8 (06/14/84), 79
L. Grunewald Co. (D)	New Orleans, LA Grunewald Hall 18-22 Baronne St.	10/21/84	P,V,O	Gold medals in pf., str., winds, & voice; grand prize of 1-yr. scholarship at Königliche Musikschule, Munich	Christine Jennings (P, GP); Pauline du Page (S); Jeoffrey Smith (W); Hanna Sue Dobbs (V)	See Chapter II, page 101	Pels, 39-40

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Sponsor	Venue	Date	Type of contest	Prize(s)	Winner(s)	Remarks	Source
Julius Bauer & Co. (D)	Chicago, IL	11/24/84	P	--	--	--	AAJ, XLIII/6 (11/29/84), 163
Ludden & Bates Music Co. (D)	Columbus, GA	03/---/85	P	(1)UP (2)year's study with Walter Krebbs	(1)Opal Bowles Carlton; (2) --	See Chapter II, page 102	Carlton, 13
Munger Brothers Music Co. (D)	St. Paul, MN	06/16/85	P	UP	Ursula Petersen	See Chapter II, page 102	AAJ, XLIII/23 (10/03/85), 381
James Pearce (D)	Mid-Atlantic Ocean Steamship Werra	09/14/85	V	--	--	See Chapter II, page 103	AAJ, XLIII/23 (10/03/85), 381
Schmoller & Mueller Music Co. (D)	Omaha, NB Dodge St. btw. 15th & 16th Sts.	05/26/86	P,S,W,O	--	Tom Ballard and others	See Chapter II, page 104	Omaha World-Herald (06/11/86)
Chickering & Sons Piano Co. (MD)	New York, NY Chickering Hall 5th Ave. & 18th St.	10/17/86	P	--	--	See Chapter II, page 126	New York Herald (12/14/86)

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Sponsor	Venue	Date	Type of contest	Prize(s)	Winner(s)	Remarks	Source
Smith & Nixon Piano Co. (MD)	Cincinnati, OH 24-26 4th St.	11/22/86	V	--	--	Contest for best song on Thanksgiving theme	Cincinnati Enquirer (11/17/86)
Marshall & Wendell Piano Co. (D)	Milwaukee, WI	12/21/87	P	UP	--	--	Milwaukee Journal (12/11/87)
George F. Hedge Piano Co. (D)	Buffalo, NY Main St.	12/19/88	P	UP	Marie Ann Norgood	--	AAJ, LI/10 (12/22/88), 122
Smith & Nixon Piano Co. (MD)	Cincinnati, OH 24-26 4th St.	07/--/88	O	--	--	Composition contest for orchestral waltz	AAJ, LIX/11 (06/30/88), 169
F. F. Velling Piano Co. (D)	Pottsville, NY	11/26/89	P	--	--	--	AAJ, LIV/7 (11/28/89), 138
Balmer & Weber Piano Co. (D)	St. Louis, MO	11/24/90	P,V	--	--	--	St. Louis Post-Dispatch (11/03/90)

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Sponsor	Venue	Date	Type of contest	Prize(s)	Winner(s)	Remarks	Source
J. A. Kieselhorst Piano Co. (D)	St. Louis, MO	12/19/90	P,V	(1)UP (2)SB (3)SB	--	--	St. Louis Post-Dispatch (12/07/90)
L. Grunewald Co. (D)	New Orleans, LA Grunewald Hall	12/21/91	P	--	--	--	New Orleans Picayune (12/02/91)
E. E. Forbes Piano Co. (D)	Birmingham, AL	11/26/92	P	UP	Mary Sue Trimble	--	Birmingham Age-Herald (11/27/92)
W. H. Wray Piano Co. (D)	Dallas, TX	09/22/95	P,O	(1)UP (2)SB	(1)Bertha Hays; (2)Thomas Powell	--	Dallas Morning News (09/24/95)
Decker & Sons Piano Co.	Chicago, IL	12/20/96	P,V	--	--	--	Chicago Sun (12/16/96)
P. R. Wright Music Co. (D)	Wichita, KS	06/17/98	P	--	--	Included handmade instrument category	AAJ, LXXIII/12 (06/24/98), 233

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Sponsor	Venue	Date	Type of contest	Prize(s)	Winner(s)	Remarks	Source
Georgia Music House (D)	Macon, GA	11/24/98	P,V	--	--	--	Macon Telegraph (11/23/98)
Baldwin Piano & Organ Co. (D)	Louisville, KY 4th Ave.	12/17/98	P	(1)GP (2)UP (3)SB	--	--	Louisville Courier-Journal (12/04/98)
Wissner Piano Co. (MD)	Newark, NJ	05/08/99	P	UP	G. Harold Treat	--	New York Herald (05/13/99)
Ludden & Bates Music Co. (D)	Savannah, GA Great Southern Music House	12/15/99	P,V	UP	Jennifer Morlan	--	Savannah Morning News (12/17/99)
Storey & Clark Piano Co. (MD)	Kansas City, MO	10/--/01	P,O	--	--	Included handmade instrument category	Kansas City Times (10/08/01)
Bollman Brothers Piano Co. (D)	St. Louis, MO	12/14/03	P	UP	Matilda Best	--	P, 910 (12/17/03), 12

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Sponsor	Venue	Date	Type of contest	Prize(s)	Winner(s)	Remarks	Source
The Cable Co. (MD)	Knoxville, TN 422 Gay St.	11/16/04	P	(1)UP (2)SB (3)SB	--	Held as part of grand opening festivities	P, 958 (11/24/04), 12
Eiler's Piano House (D)	Spokane, WA Sprague Ave. & Portland St.	12/13/04	P	--	Michael Lamston (jr. div.); Harvey Thompson (sr. div.)	Only known all-Ragtime piano contest of the period; see Chapter II, page 105	P, 962 (12/15/04), 10
Smith & Nixon Piano Co. (MD)	St. Louis, MO 24-26 4th St.	11/23/05	P	UP	--	--	St. Louis Post-Dispatch (11/02/05)
The Cable Co. (MD)	Des Moines, IA	12/09/05	P,O	--	--	Included handmade instrument category	Des Moines Register (12/01/05)
The Cable Co. (MD)	Charleston, SC	08/12/06	P	UP	Paulette Jones	Held as part of grand opening festivities	P, 1055 (10/04/06), 16

Sponsor	Venue	Date	Type of contest	Prize(s)	Winner(s)	Remarks	Source
Carl Hoffman Piano Co. (D)	Kansas City, MO 1108-1110 Grand Ave.	12/16/06	P	(1)UP (2)SB	(1) Wanda Stone; (2) Arnold Seay	--	P, 1066 (12/20/06), 17
The Cable Co. (MD)	Pensacola, FL	11/23/07	P	--	--	--	P, 1115 (11/28/07), 13

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TABLE IV

DOCUMENTED PUBLISHERS AMONG AMERICAN PIANO MANUFACTURERS AND MERCHANTS 1951-1914

Purveyor-publisher	City	Types of publications*	Documented publications	Remarks	Source
Lyon and Healy Music Co.	Chicago, IL	M	--	Specialized in pf. and harp works	Lyon & Healy Stock Catalogue 1887
John Church Co.	Cincinnati, OH	M	(1)Arthur S. Trumble, "Dear Doris," "The Morningbird's Song," "September Shadows"		(1)Cincinnati Post (02/07/84)
			(2)Henry Potter Larkin, "Waiting for Jesus," "Sing Ye People a New Song," "Rejoice, Our Lord is King"		(2)Ibid. (04/12/84)
			(3)Mrs. Duberry, 3 pf. two-steps		(3)Cin. Enq. (06/03/84)
			(4)J. Mueller, pf. etudes		(4)AAJ, LXI/21 (09/13/84), 322
Robert Loud Music Co.	Buffalo, NY	M	Leander Fischer, "The Swallow's Return," "The Robin's Return"	--	P, 950 (09/22/04), 13

*M = printed music; B = music books; N = music newsletters; P = music periodicals

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Purveyor-publisher	City	Types of publications	Documented works published	Remarks	Source
			Anna Grove McClellan, "The Little Cart Left on the Lawn;" songs by Henry J. Lautz, George Henry Riegelmann, Angelo M. Read, & James Bodewalt	Specialized in Buffalo composers	
Ludden & Bates Music Co.	Savannah, GA	M	Donald J. O'Rourke, The Southern Belle Waltz, Col. Mosby's Waltz Two-Step; Harold K. Ott, hymns;	--	SMJ, XII/1 (10/81), 7; Ott, Hymns
		B	William Ludden, School for the Voice, Ludden's Thorough Bass;	--	AAJ, XXXIV/15 (09/01/83), 376
		P	Southern Musical Journal	--	Savannah Morning News (09/16/71); AAJ, XXXIII/9 (12/23/82), 123
Philip Werlein Music Co.	New Orleans, LA	M	Edward DeKalb, "My Darling's in Heaven," "Remember Me"	--	AAJ, L/10 (09/22/88), 210

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Purveyor-publisher	City	Types of publications	Documented works published	Remarks	Source
H. G. Hollenberg Music Co.	Little Rock, AR	M	Vittorio Magaldi, Ozark Nocturne	--	SMT, (12/85), 1
		P	Hollenberg Musical Journal	See Chapter III, pages 133-34	HMJ, I/1 (06/95); Little Rock Arkansas Democrat (05/07/95 and 10/13/95)
Timothy Bird	Encampment, WY	M	--	--	Potter, 19
Krakauer Piano Co.	New York, NY	M	J. M. Whittaker, "Kittens on the Keys," "Whistling on the Rooftops," "Phantom Fingers"	--	AAJ, LI/9 (12/15/88), 133
Kranich & Bach Piano Co.	New York, NY	M	Homer N. Bartlett, Kranbach Nocturne	See Chapter III, pages 137-38, and Appendix B, pages 486-98	P, 1009 (11/16/05), 15; P, 1012 (12/07/05), 21
Cross & Ambuhl Piano Co.	Chicago, IL	M	--	See Chapter III, page 138	Western Spectator, IV/5 (05/05/79), 3

Purveyor-publisher	City	Types of publications	Documented works published	Remarks	Source
C. J. Abernathy	St. Louis, MO	M	--	See Chapter III, page 140	Pearson's Mercury III/2 (02/84), 4
Klein & Gibbs Piano Co.	Canton, IL	M	--	See Chapter III, page 140	MC, XXV/11 (08/03/92), 28
Dobson & Co.	New York, NY	M	--	See Chapter III, page 140	MTR, V/8 (04/17/96), 9
Will L. Thompson Co.	East Liverpool, OH	M	See Chapter IV, pages	See Chapter IV, pages 192, 194	P, 1225 (01/06/10), 92
Smith & Nixon Piano Co.	Cincinnati, OH	M	--	See Chapter III, page 140	Cincinnati Post (04/07/84)
Hasbrouck Piano Co.	New York, NY	M	Fred. R. Burton, Autumn Leaves	See Chapter IV,	Burton, 14
F. A. Kieselhorst Piano Co.	St. Louis, MO	B	Fundamental Musical Knowledge, Fundamental Musical History	See Chapter IV, page 143	St. Louis Post-Dispatch (02/19/85)

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Purveyor publisher	City	Types of publications	Documented works published	Remarks	Source
Charles F. Tretbar	New York, NY	B	Louis Ehlert, From the Tone World; Anton Rubinstein, A Conversation on Music	Steinway's concert manager	Steinway letter, 03/15/83
C. J. Heppe Music Co.	Philadelphia, PA	B	J. R. Landsburg, Principles of Organ Building, Principles of the Chapel Organist	--	P, 1029 (04/05/06), 23
F. J. Schwankovsky Music Co.	Detroit, MI	N	Western Musical Intelligencer	--	MMR, V/6 (09/14/09), 7
Steinway & Sons Piano Co.	New York, NY	N	Steinway Bulletin	--	MMR, V/6 (09/14/09), 7
W. W. Kimball Piano & Organ Co.	Chicago, IL	N	Musical Herald	Ed. Emil Liebling	Bradby, 146
E. D. Irvine & Co.	Macon, GA	P	Georgia Musical Eclectic, Southern Musical Journal and Educational Eclectic	See Chapter III, page 148	AAJ, XXXIV/15 (09/01/83), 71; AAJ, XXVI/6 (08/03/03), 16

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Purveyor-publisher	City	Types of publications	Documented works published	Remarks	Source
W. W. Wallace	Little Rock, AR	P	Southern Musical Times	See Chapter III, pages 148-49	SMT, (12/85)

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TABLE V

DOCUMENTED PERFORMING MUSICIANS AMONG AMERICAN PIANO MANUFACTURERS AND MERCHANTS 1851-1914

Category	Name	Purveyor affiliation	Remarks	Source
Piano	Albert Weber	Weber Piano Co. New York, NY	See Chapter IV, page 172	Dolge, 298
	William Steinway	Steinway & Sons Piano Co. New York, NY	--	AAJ, XLIII/5 (05/23/85), 75
	Dwight H. Baldwin	Baldwin Piano & Organ Co. Cincinnati, OH	--	Cincinnati Enquirer (11/05/91)
	P. G. Anton	McCammon Piano Co. New York, NY	--	AAJ, XLII/21 (03/14/85),749
	M. Balmer	Balmer & Weber Piano Co. St. Louis, MO	--	AAJ, XLIII/12 (07/11/85), 189
	Adam Couse	Couse Music Co. Detroit, MI	--	Detroit Free Press (10/01/85)
	George Schleiffarth	Julius Bauer & Co. Chicago, IL	--	AAJ, XLV/11 (07/03/86), 183

Category	Name	Purveyor affiliation	Remarks	Source
Piano	F. J. Schwankovsky	F. J. Schwankovsky Music Co. Detroit, MI	--	AAJ, LXV/26 (10/05/95), 409
	Carl Hoffman	Carl Hoffman Piano Co. Leavenworth, KS Kansas City, MO	--	AAJ, XLVII/19 (03/27/87), 247
	E. D. Irvine	Georgia Music House Macon, GA	--	Macon Telegraph (10/23/88)
	Harold Pierce	F. J. Schwankovsky Music Co. Detroit, MI	--	AAJ, LX/13 (01/07/93), 284
	C. C. Colby	Colby Piano Co. Dodge City, KS	See Chapter IV, pages 164-65	AAJ, L/1 (07/21/88), 9
	Charles J. Orth	Charles J. Orth Music Co. Milwaukee, WI	--	Milwaukee Journal
	Carl Joseph Heppe	C. J. Heppe & Sons Piano Co. Philadelphia, PA	--	AAJ, LI/3 (11/03/88), 75
	Louis Grunewald	L. Grunewald Co., New Orleans, LA	--	AAJ, XXXIII/5 (12/02/82), 119

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Category	Name	Purveyor affiliation	Remarks	Source
Piano	Alexander Whitaker	E. Neunsteil Piano Co. St. Louis, MO	--	AAJ, L/5 (08/18/88), 87
	Louis Levassar	Smith & Nixon Piano Co. Cincinnati, OH	--	AAJ, L/7 (09/01/88), 122
	Randall Munger	Munger Brothers Music Co. St. Paul, MN	--	AAJ, XLVII/19 (03/27/87), 244
	Max Wahle	Wahle Piano Co. Buffalo, NY	--	AAJ, LX/14 (01/14/93), 317
	C. M. Bradell		--	P, 955 (10/27/04), 12
	Ernest Van Laer	Van Laer Piano Co. Wilmington, DL	--	AAJ, LXXIII/20 (08/19/99), 319
	William Grunewald	L. Grunewald Co. New Orleans, LA	--	MT, XXIII/14 (04/05/02), 11
	Karla Schramm	Sherman, Clay & Co. San Francisco, CA	--	P, 1243 (05/12/10), 29
	E. E. Larimore	M. B. Wells Piano Co. Seattle, WA	--	MT, XXV/17 (04/25/03), 9

Category	Name	Purveyor affiliation	Remarks	Source
Piano	E. H. Kettridge	Charles C. Harvey Piano Co. Boston, MA	--	MT, XXV/10 (03/07/03), 32
	W. H. Vray	Bush & Gerts Piano Co. Dallas, TX	--	P, 941 (07/21/04), 13
	G. Ricci	William Knabe & Sons Piano Co. Baltimore, MD	--	P, 953 (10/13/04), 9
	Peter Doyle	Whitney & Currier Music Co. Toledo, OH	--	Toledo Blade (01/23/04)
	William Gaulke	William Gaulke & Sons Co. Milwaukee, WI	--	P, 1378 (12/12/12), 22
	Augustus Redewill	Redewill Music Co. Phoenix, AZ	--	P, 1316 (10/05/11), 7

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Category	Name	Purveyor affiliation	Remarks	Source
Organ	Louis Grunewald	L. Grunewald Co. New Orleans, LA	--	AAJ, (12/02/82), 119
	A. L. Bailey	A. L. Bailey Music Co. St. Johnsbury, VT	--	AAJ, XLI/6 (05/31/84), 95
	Carl Joseph Heppe	C. J. Heppe & Sons Music Co. Philadelphia, PA	--	AAJ, LI/3 (11/03/88), 75

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Category	Name	Purveyor affiliation	Remarks	Source
Conducting	Charles F. Schmidt	Charles F. Schmidt Music Co. Evansville, IN	Founder and conductor, Schmidt's Silver Cornet Band	AAJ, (11/18/82), 75
	M. A. Ware	Ludden & Bates Music Co. Savannah, GA	Conductor, Ludden & Bates Silver Tone Band	Savannah Morning News (01//8/84) and (05/29/84)
	A. L. Bailey	A. L. Bailey Music Co. St. Johnsbury, VT	Church choir director	AAJ, XLVI/6 (05/31/84), 95
	Russell Munger	Munger Brothers Music Co. St. Paul, MN	Conductor, the Great Western Band of St. Paul	AAJ, XLIII/9 (06/20/85), 137
	Frank Shilling	Shilling Music Co. Oswego, NY	Conductor, the Kingsford Band	AAJ, XLVIII/14 (01/21/88), 219
	J. M. Slawson	Slawson Music Co. Waverly, NY	Choral and orchestral conductor	AAJ, LVI/1 (10/18/90), 13
	J. A. Menth	Menth Music Co. Cleveland, OH	Choral conductor	P, 1158 (09/24/08), 13
	Milton B. Gibson	Weaver Piano & Organ Co. York, PA	Choral conductor	P, 1330 (01/11/12), 18

Category	Name	Purveyor affiliation	Remarks	Source
Conducting	F. A. Guttenberger	Georgia Music House, J. W. Burke & Co., F. A. Guttenberger & Co. Macon, GA	Conductor, Wesleyan Ladies' Orchestra and the Guttenberger Orchestra	MT, XXV/17 (04/25/03), 9

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Category	Name	Purveyor affiliation	Remarks	Source
Voice	J. T. Wamelink	J. T. Wamelink Piano Co. Cleveland, OH	Baritone and church chorister Director Harmonic & Haydn Society	AAJ, XLVI/1 (10/23/86), 9
	William H. Currier	Currier & Whitney Music Co. Toledo, OH	Vice-President, Toledo Vocal Society; President, Oratorio Society of Toledo; member, Peninsular Saengerbund; bass in vocal qt. at Trinity Church, Toledo; teacher of voice	AAJ, L/8 (09/08/88), 113

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TABLE VI

DOCUMENTED COMPOSERS AMONG AMERICAN PIANO MANUFACTURERS AND MERCHANTS 1851-1914

Name	Purveyor affiliation	Compositions	Remarks	Source
William Batchelder Bradbury	Bradbury Piano Co. Brooklyn, NY	See Chapter IV, pages 177-185	See Chapter IV, pages 177-185	Eskew, NGDMM
Adam Couse	Couse Music Co. Detroit, MI	(1)Detroit Schottische (piano); (2)"Mother's Last Words," "The Promise of Spring," "Dawn in the Forest," and "If You Only Knew" (songs), polkas, waltzes, and pf. arrangements of own songs; (3)"A Friend is More Precious than Gold" (song)	See Chapter IV, page 188	(1)AAJ, XLIII/24 (10/03/85), 381; (2)Lawson, 22 (3)Lawson, 23
George Schleiffarth	Julius Bauer & Co. Chicago, IL	(1)Soldiers and Sweethearts (musical comedy); (2)Rosita (comic opera) (3)"Doris," "Ambolena Snow;" (cont'd. on next page)	(1)Ran 08/16/86-08/30/86 at Bijou Theatre, NY; (2)Ran 1891-early 1903 (cont'd. on next page)	(1)AAJ, XLV/11 (07/03/86), 183; (2)Bordman, 88; P, 875 (03/16/03), 15; (cont'd.) on next page)

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Name	Purveyor affiliation	Compositions	Remarks	Source
		(4)"The Old Jackrabbit;" (5)"The Old Stone Fence," "Martha," and "If I Ever Lose My Girl"	Over 1,500 copyrighted songs	(3)Bradby, 174 (4)P, 932 (05/19/04), 15; (5)P, 991 (07/13/05), 17; P, 1042 (07/05/06), 11
Edward D. Irvine	Georgia Music House Macon, GA	(1)"Take Me to Your Heart;" (2)"The Mysteries of Youth;" (3)"If I Could See Your Smile Again;" (4)"By the Seashore," "Beneath the Cotton Moon;" (5)"Harken to My Song;" (6)"Zion's Call;" (7)"Take Thou My All;" (8)"In Times of Grief;" (9)"Jesus Beckons, I Must Go;" (10)Simpon Polka (piano); (11)Remember the Fallen; (12)The Nightengale's Serenade; (13)The Birthday Party; (cont'd.)	--	(1)AAJ, XLI/4 (05/17/84), 56; (2)Macon Telegraph (07/21/85); (3)AAJ, XLVI/23 (03/26/87), 361; (4)Telegraph (06/14/87); (5)Thomasville Times (08/07/88); (6)Telegraph (01/13/89); (7)AAJ, LII/2 (01/26/89), 27; (8)Atlanta Constitution (03/22/90); (9)Telegraph (10)AAJ, LVII/6 (11)Telegraph (10/04/92); (cont'd.)

Name	Purveyor affiliation	Compositions	Remarks	Source
		(14)The King of the Caribbean Sea (musical drama); (15)Song of the Piedmont (incidental music)		(12)Telegraph (05/17/93); (13)Ibid.; (14)AAJ, XLIX/8 (06/09/88), 125
Charles J. Orth	Charles J Orth Music Co. Milwaukee, WI	(1)In the Clock Store (pf.); (2)Advance and Retreat of the Salvation Army (pf.); In the Bird Store; Draper Hall March; Spanish Beggar Girl Waltz; 2 sonatinas (pf.); (3)"Love Triumphant;" (4)Nocturne (pf.); (5)Romance (vl., vcl., pf.)	(1)1st cp. See Appendix B page (3)See Appendix B page (4)See Appendix B page (5)See Appendix B page	
William Gaulke	William Gaulke & Sons Co. Milwaukee, WI	(1)American Rhapsodie (pf.) (2)Rhapsody (pf.)	(1)Program: Columbus' discovery of the New World; (2)Program: Conquest of the American West	(1)P, 1378 (12/12/12), 22 (2)P, 1424 (10/30/13), 23

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Name	Purveyor affiliation	Compositions	Remarks	Source
Henry Wakefield Smith	Simpson-Crawford Co. Chicago, IL	(1)"Roses," "Tomorrow," "Lucky Four Leaf Clover," "Gates of Pearl," "Cunning Cupid," "The Lily and the Blue Bell," "The Humming Bird and the Flower," "I Loved You So," "The Keepwatch at the Window," "Those Songs my Mother Used to Sing," "The Never Never Land," and "In Old Killearney;" (2)"From the Land of a Thousand Lakes;" (3)"A Boy's Life;" (4)"Lovely Are the Days of May;" (5)"The Poet's Song;" (6)"The Gresshopper's Lullaby;" (7)"The Breakers," "Father's Old Coat," "Tulips in Springtime," "The Call to Life"	See Chapter IV, page 189	(1)P, 1042 (07/05/06), 11; (2)P, 1088 (05/23/07), 15; (3)P, 1096 (07/18/07), 15; Milwaukee Journal (09/22/07); (4)P, 1121 (01/09/08), 13; (5)P, 1134 (05/09/08), 13; (6)P, 1195 (06/10/09), 25; Chicago Sun Times (05/29/09); (7)P, 1253 (07/21/10), 17

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Name	Purveyor affiliation	Compositions	Remarks	Source
Will L. Thompson	Will L. Thompson Co. East Liverpool, OH	"Gathering Shells from the Seashore," "Come Where the Lilies Bloom," "Moonlight Will Come Again," "Good Night Gentle Folks," "Softly and Tenderly Jesus is Calling"	See Chapter IV, page 192	P, 1225 (06/06/10), 92; Springer, 59
Louis Blake	The John Church Co., Baldwin Piano & Organ Co., Cincinnati, OH; L. Grunewald Co., New Orleans, LA	(1)"I Wish I Were By Your Side," "Take My Hand," "Priscilla's Locket," "The Silver Moon of Cornwall," "Wedding Bells," "My Darling's Kisses Soft," "Then You'll Remember Me,""Listen to the Night;" (2)Moses and the Burning Bush, The Christmas Angel (cantatas); (3)"Poem d'Amour," "Happy Days," "I've Never Met a Girl Like You;" (4)"Send Me No Flowers," "Sunset on the Bayou;" (5)"Memories of Old London Town"	See Chapter IV, page 196	(1)P, 1081 (04/04/07), 17; (2)New Orleans Picayune (10/17/08); (3)Ibid. (02/17/09); (4)P, 1478 (11/12/14), 13; (5)P, 1479 (11/19/14), 18

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Name	Purveyor affiliation	Compositions	Remarks	Source
Jonas Boyd	Smith & Nixon Piano Co. Cincinnati, OH	"Mother's Grave"	--	Cincinnati Enquirer (05/13/76)
Robert Beasley	Weber Piano Co. New York, NY	"The Lark"	--	AAJ, XXXIV/13 (07/21/83), 207
James Perry	Schmoller & Mueller Music Co. Omaha, NB	"Soft is my True Love's Smile"	--	AAJ, XXXIV/16 (09/08/83), 399
Raymond T. Fisher	J. A. Kiesel-horst Piano Co. St. Louis, MO	"The Picnic"	--	St. Louis Post-Dispatch (10/19/85)
Peter Harding	Balmer & Weber Piano Co. St. Louis, MO	"Colonel Phillips' Brigade"	--	St. Louis Post-Dispatch (03/07/87)
Harold Pierce	F. J. Schwan-kovsky Music Co. Detroit, MI	On the Bay (fantasy for piano)	--	AAJ, XLVIII/10 (12/24/87), 152
Frank Burgess	Buckingham, Moak & Mark-love Music Co. Utica, NY	--	--	Utica Observer-Dispatch (02/04/89)

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Name	Purveyor affiliation	Compositions	Remarks	Source
B. Hollister	Schilling Music Co. Oswego, NY	"Rachael"	--	AAJ, LVII/20 (08/29/91), 351
Randall Munger	Munger Brothers Music Co. St. Paul, MN	I Gave My Heart Away (fantasy for pf.)	Fantasy on original song	AAJ, XLVII/6 (05/23/91), 89
Louis E. Levasser	Smith & Nixon Piano Co. Cincinnati, OH	"The Lochs of Bonny Scotland"	--	AAJ, LVII/22 (09/12/91), 351
Arthur Harrington	C. J. Heppe & Sons Piano Co. Philadelphia, PA	"The Rainbows of Niagara"	--	AAJ, LXIV/21 (03/01/92), 412
M. J. Wishford	H. M. Brainard & Co. Cleveland, OH	"Darling, Come Near"	--	Cleveland Sun (07/15/92)
P. Turner	Behr Brothers Piano Co. New York, NY	"Nellie Dear"	--	The Musical Courier, XXV/14 (08/24/92), 43
C. M. Bradell	Bradell Music Co. Jacksonville, FL	Suite for pf.	--	Florida Times-Union (05/19/99)
S. Spencer	Ludden & Bates Music Co. Savannah, GA	"Beneath the Pines of Georgia"	--	Atlanta Constitution (06/21/02)

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Name	Purveyor affiliation	Compositions	Remarks	Source
Karla Schramm	Sherman, Clay & Co. San Francisco, CA	Piano concerto	See Chapter IV, page 197	P, 853 (11/13/02), 15
William Grunewald	L. Grunewald Co. New Orleans, LA	--	--	Albany Herald (04/11/03)
G. Ricci	William Knabe & Sons Piano Co. Baltimore, MD	Suite for pf.	--	Baltimore Sun (03/27/04)
Peter Doyle	Whitney & Currier Music Co. Toledo, OH	Sonata for flute and pf.	--	P, 1315 (09/28/11), 17
Victor Redewill	Redewill Music Co. Phoenix, AZ	Symphony in D minor	See Chapter IV, page 197	P, 1316 (10/05/11), 7
William T. Miller	Henry F. Miller & Sons Piano Co. Boston, MA	"The Night Has a Thousand Eyes"	--	P, 1430 (12/11/13), 6
Kenneth Pritchard	Bush & Gerts Piano Co. Dallas, TX	The Tempest (opera)	See Chapter IV, page 197	Dallas Morning News (11/06/14)

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TABLE VII

DOCUMENTED MUSIC TEACHERS AMONG AMERICAN PIANO MANUFACTURERS AND MERCHANTS 1851-1914

Name	Purveyor affiliation	Subjects taught	Remarks	Source
Silas Mott	--	P	See Chapter I, page 1	Painesville Telegraph (11/10/96)
Professor Jensen	Self-employed	P,V	See Chapter IV, pages	Martin, 17-19
Louis Grunewald	L. Grunewald Co.	P,O	Taught in Hahnhofen, Germany ca. 1848-52, then in New Orleans, 1856- ?	AAJ, XXXIII/5 (12/02/82), 119
Carl Joseph Heppe	C. J. Heppe Music Co.	P	--	P, 1056 (10/11/06), 10
W. W. Wallace	Self-employed	P	--	Little Rock Arkansas G Democrat (10/13/85)
J. T. Wamelink	J. T. Wamelink Piano Co.	V	See Chapter IV, page 189	AAJ, XLVI/1 (10/23/86), 9; Cleveland Voice (10/27/86)

Name	Purveyor affiliation	Subjects taught	Remarks	Source
Frank Shilling	Self-employed	P,OT	--	Smiley letter, 12/15/82
Ferdinand A. Guttenberger	F. A. Guttenberger & Co.	P,OT	See Chapter IV, pages 197, 201	Macon Telegraph & News (08/30/64)
Charles J. Orth	Charles J. Orth Music Co.	P,OT	See Chapter IV, page 191	Milwaukee Journal (02/01/21)
C. R. Stone	Stone's Music House, Fargo	P,V,T	See Chapter IV, page 204	P, 983 (05/11/05), 22
William H. Currier	Whitney & Currier Music Co.	V	See Chapter VI, page 204	Toledo Blade (02/13/11); Lewis, 3940
Dwight Hamilton Baldwin	D. H. Baldwin Piano and Organ Co.	P,T	--	P, 985 (05/25/05), 17

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TABLE VIII

DOCUMENTED CONCERT SPACES BUILT BY AMERICAN PIANO MANUFACTURERS AND MERCHANTS 1851-1914

Concert space	Builder*	Address	Size**	Seating capacity	Opening date	Remarks	Source
Orpheus Room	William Coxe (D)	Wethersfield, CT	--	--	08/29/52	Inaugural recital given by Coxe and family; ca. 55 performances held before closing in 1859	Hartford Courant (08/27/52)
Smith & Nixon Hall	Smith &	Cincinnati,	-- (1852); 2,000+ (1872); 1,300 (1882)	--	10/--/52	Renovations in 1872 and 1882 (for 1882 inaugural concert see Table I, 10/05/82	The Musical World and New York Musical Times IV/6 (10/09/52), 95; (cont'd. on next page)

Concert space	Builder	Address	Size	Seating capacity	Opening date	Remarks	Source
Chickering Concert Hall	Chickering & Sons Piano Co. (MD)	Boston, MA Washington St.	--	--	10/--/60	Informal opening with 1st seasonal rehearsal of Handel & Haydn Society	WAJ, XIII/6 (06/04/70), 37
					11/--/60	Formal opening with concert by "Mrs. Harwood," Otto Dresel, James Cutler Dunn, Mendelssohn Quintette Club, Orpheus Society Closed 05/--/70	

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Concert space	Builder	Address	Size	Seating capacity	Opening date	Remarks	Source
Steck Hall	George Steck & Co. (MD)	New York, NY Clinton Place	--	--	--/--/65	--	Dolge, 318
Steinway Hall	Steinway & Sons Piano Co. (MD)	New York, NY East 14th St. btw. 4th & 5th Ave.	--	2,500; 500 standing	10/31/66	See Chapter V, pages 225-27	AAJ, LIX/1 (04/16/92), 16-17; P, 1246 (06/02/10), 5
Steck Hall	George Steck & Co. (MD)	New York, NY E. 14th St.	--	--	--/--/71	Larger than 1st Steck Hall	Spillane, 235
Mozart Hall	Ludden & Bates Music Co. (D) and Savannah Mozart Club	Savannah, GA Waring's Block (later Mozart Block) at Bryan, St. Julian, & Whitaker Sts.	70'x 90'x 20'	800	12/--/72	See Chapter V, pages 253-54	Savannah Morning News (08/05/72, 11/25/72, and 11/03/24)
Grunewald Hall	L. Grunewald Co. (D)	New Orleans, LA 18-22 Baronne St.	--	Large hall, 1,146; (cont'd.)	09/--/74	See Chapter V, pages 255-57	AAJ, XXXIII/5 (12/02/82), 119

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Concert space	Builder	Address	Size	Seating capacity	Opening date	Remarks	Source
				recital hall, 400; music parlors, 200			
Chickering Hall	Chickering & Sons Piano Co. (MD)	New York, NY Fifth Ave. & 18th St.	--	1,500	11/18/75	Inaugural concert by Hans von Bülow and orchestra (Beethoven, Piano concerto No. 4, Op. 57 sonata, "Eroica" variations, Op. 35; See Chapter V, pages 229-32	Commemoration, 7; Loesser, 532; O'Gara, 2; AAJ, LXII/24 (10/03/85), 369
Schieffelin Hall	Albert Schieffelin (D)	Tombstone, AZ Fremont & 4th St.	--	--	--/--/81	Used for music & theater	Hall, 44
Music room	Charles F. Schmidt Piano Co. (D)	Evansville, IN	22'x 34'	200	09/04/83	--	AAJ, XXXIV/16 (09/08/83), 412

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Concert space	Builder	Address	Size	Seating capacity	Opening date	Remarks	Source
Recital Hall	F. J. Schwankovsky Music Co. (D)	Detroit, MI 23 Monroe Ave.	--	300	10/--/83	On 3rd of 4 floors	AAJ, XXXIV/21 (09/15/83), 411
Chickering Hall	Chickering & Sons Piano Co. (MD)	Boston, MA 152 Tremont St.	--	400	11/08/83	Inaugural concerts (see Chapter V, page 232); on 2nd of -floor company headquarters (see Chapter V, page 233)	O'Gara, 2
Decker Hall	Cross & Ambuhl Piano Co. (D)	Chicago, IL	--	--	02/--/85	Weekly afternoon pf. and PV recitals given	AAJ, XLII/17 (02/14/85), 685
Recital Hall	Grub & Early Piano Co. (D)	Columbus, OH N. High St.	--	--	03/05/85	On 3rd of 4 floors	AAJ, XLII/20 (03/07/85), 733

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Concert space	Builder	Address	Size	Seating capacity	Opening date	Remarks	Source
Recital Hall	The John Church Co. (MD)	Cincinnati, OH	30' x 50'	variable	05/01/85	--	AAJ, XLIII/3 (05/09/85), 47
Music room	J. A. Kiesel-horst Piano Co.	St. Louis, MO	--	150	05/10/86	--	St. Louis Post-Dispatch (05/13/86)
Chickering Hall	Carl Hoffman Piano Co. (D)	Leavenworth, KS 512 Delaware St.	14' x 18'	250	08/--/87	Inaugural concert (see Chapter II, page 29); closed 1894	P, 985 (05/25/05), 23
Steger Musical Hall	Steger & Sauber Piano Co. (D)	Chicago, IL Wabash Ave.	--	--	05/31/88	--	AAJ, XLIX/6 (05/26/88), 93
Recital Hall	Kranich & Bach Piano Co. (MD)	New York, NY 16 W. 125th St.	35' x 48'	350	09/20/88	--	AAJ, LI/9 (12/15/88), 141

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Concert space	Builder	Address	Size	Seating capacity	Opening date	Remarks	Source
Armory Hall	Ludden & Bates Piano Co. (D)	Savannah, GA	--	--	04/--/89	Converted National Guard armory; Willard Smith, mgr.	AAJ, LII/2 (01/26/89), 29
Mason & Hamlin Hall	Mason & Hamlin Piano Co. (MD)	Boston, MA	--	235	01/--/90	9 x 18' stage	AAJ, LIV/26 (01/11/90), 433
Steinway Hall	Sherman, Clay & Co. (D)	San Francisco, CA	30' x 50'	385	09/--/90	--	AAJ, XV/24 (09/27/90), 387
Behr Hall	Behr Brothers Piano Co. (MD)	New York, NY 5th Ave.	--	200	01/15/91	--	AAJ, LVI/10 (02/20/90), 142
Kimball Hall	W. W. Kimball Piano Co. (MD)	Chicago, IL 243-253 Wabash Ave.	28' x 55'	700	04/11/91	Inaugural concert (see Table I, 04/11/91); on 2nd of 4 floors; pipe organ installed	AAJ, LVII/1 (04/18/91), 45; Bradby, 131

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Concert space	Builder	Address	Size	Seating capacity	Opening date	Remarks	Source
Schwankovsky Concert Hall	F. J. Schwankovsky Piano Co. (D)	Detroit, MI 238-240 Woodward Ave.	24'x 40'	300	09/14/91	Week-long inaugural concert series (see Invitation Brochure)	AAJ, LVII/21 (09/05/91), 334; Invitation Brochure
Great Council Hall	William Burke (D)	Rapid City, KS	15'x 18'x 9'	--	--/--/92	Decorated with American Indian regalia; circular seating around Conover grand pf.	AAJ, LXIX/5 (05/14/92), 138
Baldwin Concert Hall	Baldwin Piano & Organ Co. (MD)	Columbus, OH 20 E. Broad St.		200	05/--/92	--	AAJ, LIX/4 (05/07/92), 35
Recital Hall	Seals Brothers Piano Co. (D)	Birmingham, AL First Ave. btw. Steiner St. and News Bldg.		600	09/11/92	9 x 17' stage; pipe organ; free concerts held regularly	AAJ, LIX/5 (05/14/92), 149

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Concert space	Builder	Address	Size	Seating capacity	Opening date	Remarks	Source
Hedge Music Hall	George F. Hedge, Son & Co. (D)	Buffalo, NY	--	300	01/08/93	On 2nd of 5 floors	AAJ, LX/14 (01/14/93),
Ford Music Hall	Nathan Ford Music Co. (D)	St. Paul, MN St. Peter, 6th & Market Sts.	--	--	02/03/93	Inaugural concert (see Chapter II, page 41-2); MN governor attending	AAJ, LX/20 (02/25/93), 457
Wissner Recital Hall	Wissner Piano Co. (MD)	Newark, NJ	--	--	--/--/94	Regular concert series directed by E. H. Colell, formerly of Chickering Hall, NY; pipe organ installed 1896; closed 1901	AAJ, LXV/25 (09/28/95), 393-394

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Concert space	Builder	Address	Size	Seating capacity	Opening date	Remarks	Source
Recital Hall	Winton & Wentworth Piano Co. (D)	Chicago, IL 17-21 Van Buren St.	--	--	05/01/95	On 2nd of 11 floors, with 3rd-floor balcony; floors 4-10 for practice studios	AAJ, LXIV/1 (10/13/94), 5
Music room	S. W. Raudenbush Piano Co. (MD)	St. Paul, MN	20'x 35'	200	05/--/95	--	AAJ, LXV/25 (09/28/95), 388
Music room	Schmoller & Mueller Piano Co. (D)	Fremont, NB	--	--	08/--/95	Decorated with American Indian motifs; concert-space-in-the-round design	AAJ, LXV/22 (09/07/95), 287
Steinert Hall	M. Steinert & Son Piano Co. (MD)	Boston, MA	--	--	12/16/96	Inaugural concert by Kniesel Str. Qt.	Ayers, 130

Concert space	Builder	Address	Size	Seating capacity	Opening date	Remarks	Source
Currier Hall	Whitney & Currier Music Co. (D)	Toledo, OH Madison St.	--	--	--/--/97	--	AAJ, LXXII/23 (03/06/98), 359
Music room	R. J. Rose Piano Co. (D)	Santa Fe, NM	--	--	--/--/98	Decorated with American Indian motifs	Freed, 117
Music wagon	Andrew McQuirk	La Junta, CO	--	--	--/--/98	Covered wagon with stage, canvas sound reflectors, & roof for audience; Lindemann upright pf.	Burger, 73
Knabe Hall	William Knabe & Sons Piano Co. (MD)	New York, NY Presbyterian Bldg. Fifth Ave. & 20th St.	--	556	03/06/98	Inaugural concert by Leopold Godowsky and Dannreuther Str. Qt. (see Chapter V, page)	AAJ, LXXIII/5 (11/05/98), 71

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Concert space	Builder	Address	Size	Seating capacity	Opening date	Remarks	Source
Starr Hall	Starr Piano Co. (MD)	Toledo, OH 1113 Adams St.	--	125	08/--/98	--	P, 985 (05/18/05), 15
Wissner Hall	Wissner Piano Co. (MD)	Brooklyn, NY 538-540 Flatbush Ave.	--	--	11/15/98	Inaugural concert by Sutro sisters, 2P (complete program in AAJ, LXXIII/5 (11/12/98), 89); dir. E. H. Colell, former mgr. of NY's Chickering Hall	AAJ, LXXIII/5 (11/05/98), 73
Music room	P. R. Schuler (D)	Laramie, WY	--	--	--/--/01	1/10 scale model of Vienna's Saal Bösendorfer, plus Indian designs	Killearn, 36
Knabe Hall	William Knabe & Sons Piano Co. (MD)	Washington, DC	--	--	01/--/01	Series of recitals mentioned for 1903	MT, XXV/1 (01/03/03), 31

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Concert space	Builder	Address	Size	Seating capacity	Opening date	Remarks	Source
Miller Hall	Henry F. Miller & Sons Piano Co. (MD)	Boston, MA Tremont St. (1901-03); 396 Boylston St. (1903-26	--	--	--/--/01	--	Ayers, 69
Chickering Hall	Chickering & Sons Piano Co. (MD)	Boston, MA 239-243 Huntington Ave.	2,080.35 sq. ft, 921,743 cub. ft.	--	02/08/01	Antoinette Szumowska, vl.; Pol Plancon, Kniesel Str. Qt. in inaugural concert; sold 1912, razed 1968	Bond, 111-112, 189; King, 21; Whitehill, 185-186
Steinway Hall	George J. Birkel Piano Co. (D)	Los Angeles, CA Spring St.	--	--	05/03/02	Inaugural concert by Los Angeles Trio Club	MT, XXIII/19 (05/10/02), 9
Starr Hall	Starr Piano Co. (MD)	Chicago, IL 329 Superior St.	--	--	05/--/02	--	MT, XXIII/20 (05/17/02), 12

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Concert space	Builder	Address	Size	Seating capacity	Opening date	Remarks	Source
Recital Hall	Gimbel Brothers Co. (D)	Philadelphia, PA Market St.	--	200	02/--/03	Inaugural recital series	MT, XXV/8 (02/21/03), 17
Bollman Hall	Bollman Brothers Piano Co. (D)	St. Louis, MO	--	200	02/--/03	Inaugural recital series	MT, XXV/8 (02/21/03), 17
Cecilian Room	Starr Piano Co. (MD)	Chicago, IL 329 Superior St.	30'x 44'	225	03/02/03	First known concert space built especially for pl.-pf. recitals; 9 x 16' stage	P, 873 (04/02/03), 13
Recital Hall	Price & Teeple Piano Co. (D)	Chicago, IL 184 Wabash Ave.	--	200	04/14/03	--	P, 875 (04/16/03), 17
Concert Hall	Bush & Gerts Piano Co. (MD)	Dallas, TX Bush Temple of Music 55 Elm St.	52'x 30'	orch.: 436; bal.: 687	09/--/03	Orch. on 2nd floor, balconies on 3rd & 4th floors	P, 932 (05/19/04), 15

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Concert space	Builder	Address	Size	Seating capacity	Opening date	Remarks	Source
Aeolian Room	The John Church Co. (MD)	Chicago, IL 260 Wabash Ave.	--	--	11/29/03	--	P, 907 (11/26/03), 13
Mann Music Hall	J. M. Mann Piano Co. (D)	Providence, RI Westminster & Snow Sts.	40'x 50'	400	01/09/04	See Chapter V, page 277	MT, XXVII/3 (01/16/04), 8; Providence Journal (01/09/04)
Baldwin Music Hall	Baldwin Piano & Organ Co. (MD)	Cincinnati, OH 142-144 W. 4th St.	--	--	02/--/04	See Chapter V, page 246	P, 921 (03/03/04), 19
Music room	Keokuk Music Co. (D)	Keokuk, IA 509-511 Main St.	--	400	05/18/04	See Chapter V, page 252	Keokuk Constitution-Democrat (05/19/04); P, 933 (05/26/04), 35
Music room	Wiley B. Allen Co. (D)	San Francisco, CA	--	--	05/22/04	Destroyed in 1906 earthquake	P, 933 (05/26/04), 35; P, 1032 (04/26/06), 21

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Concert space	Builder	Address	Size	Seating capacity	Opening date	Remarks	Source
Recital Hall	The Cable Co. (MD)	Knoxville, TN 422 Gay St.	30'x 155'	--	10/15/04	On 2nd of 4 floors	P, 954 (10/20/04), 28
Music room	Eiler's Piano House (D)	Spokane, WA	--	--	11/--/04	Large Kimball pipe organ installed; on 2nd of 3 floors	P, 955 (10/27/04), 15
Recital Hall	Stone's Music House (D)	Fargo, ND	40'x 80'	700	11/--/04	On 2nd of 3 floors	P, 960 (12/01/04), 15
Recital Hall	Farrand Organ Co. (M)	Detroit, MI 248 Woodward Ave.	--	240	11/--/05	Built for pl.-pf. & organ recitals	P, 1022 (02/15/06), 21
Apollo Room	Melville Clark Piano Co. (D)	Syracuse, NY 416-420 S. Salina St.	--	--	--/--/05	On 2nd of 5 floors	Syracuse Post-Standard (12/17/08)
Recital Hall	Balmer & Weber Piano Co. (D)	St. Louis, MO 1005 Olive St.	40'x 64'	275	09/--/05	--	P, 982 (05/02/05), 28; St. Louis Post-Dispatch (09/19/05)

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Concert space	Builder	Address	Size	Seating capacity	Opening date	Remarks	Source
Recital Hall	Bush & Gerts Piano Co. (MD)	Memphis, TN Bush Temple of Music 156 Main St.	44'x 72'	400	10/01/05	--	P, 1023 (02/22/06), 13
Music room	Charles J. Orth Music Co. (D)	Milwaukee, WI 504 Grand Ave.	--	--	10/--/05	--	P, 1137 (04/30/08), 5
Recital Hall	Carl Hoffman Piano Co. (D)	Kansas City, MO 1108-1110 Grand Ave.	32'x 54'	425	02/20/06	4th of 5 floors	P, 983 (05/25/05), 23; P, 1023 (02/22/06), 19
Music room	O. C. Caldwell Piano Co. (D)	Columbus, OH	--	--	05/--/06	--	P, 1032 (04/26/06), 14
Recital Hall	Schmoller & Mueller Piano Co. (D)	Omaha, NB 1311-1313 Farnam St.	44'x 132'	600	05/--/06	--	P, 991 (07/13/05), 15; P, 1037 (05/31/06), 23

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Concert space	Builder	Address	Size	Seating capacity	Opening date	Remarks	Source
Recital Hall	The Cable Co. (MD)	Charleston, SC King & Society Sts.	24'x 100'	300	10/--/06	On 3rd of 4 floors; 2nd, renovated vsn.	P, 1054 (09/27/06), 11
Recital Hall	Bush & Gerts Piano Co. (MD)	Austin, TX Bush Temple of Music	--	--	11/11/06	--	P, 1062 (11/22/06), 7
Music room	John Wanamaker Co. (D)	New York NY 756 Broadway	--	--	11/--/06	For pf., pl.-pf., and organ recitals	P, 1063 (11/29/06), 11
Music room	Bradlee Music Co. (D)	Twin Falls, ID	--	--	03/--/07	Pyramid-shaped wooden teepee with Indian designs	Western Weekly (04/03/07)
Menth Hall	J. A. Menth Piano Co. (D)	Cleveland, OH 1831 W. 54th St.	--	200	01/15/08	--	P, 1158 (09/24/08), 13

Concert space	Builder	Address	Size	Seating capacity	Opening date	Remarks	Source
Redewill Opera House	Redewill Music Co. (D)	Phoenix, AZ West Washington St.	--	650	--/--/08	--	P, 1134 (04/09/08), 8
Recital Hall	Ludden & Bates Music Co. (D)	Savannah, GA Great Southern Music Hse. 209-211 Broughton St.	35'x 90'	350	05/--/10	3rd of 4 floors	P, 1243 (05/12/10), 28

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TABLE IX

DOCUMENTED MUSIC SCHOOLS BUILT BY AMERICAN PIANO MANUFACTURERS AND MERCHANTS
1851-1914

School	Builder	Address	Year of founding	Remarks	Source
Music Academy	Asa Hull	Davenport, IA	1858	--	Betterton, 602
Jacksonville Conservatory of Music	J. H. Ochus	Jacksonville, FL	1875	--	Williams, 164
Pfafflin Music School	Theodore Pfafflin Piano Co.	Indianapolis, IN 82-84 N. Pennsylvania St.	1885	--	AAJ, XLII/17 (02/14/85), 677; AAJ, LII/19 (05/25/89), 405
Musical Academy	Carl Nesbitt	San Antonio, TX	1888	--	Howe, 67
Detroit School of Music	Franz A. Apel, F. J. Schwankovsky Music Co.	Detroit, MI 238-240 Woodward Ave.	1888	--	AAJ, XXVII/21 (08/24/01), 355; Invitation brochure
Music school	Klein & Gibbs Piano Co.	Canton, IL Hannah Block W. Tuscarawas St.	1893	--	AAJ, LXI/6 (05/20/93), 137; AAJ, LXXII/23 (03/11/98), 359

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School	Builder	Address	Year of founding	Remarks	Source
Music school	Winton & Wentworth Piano Co.	Chicago, IL 17-21 Van Buren St.	1894	--	AAJ, LXIV/1 (10/13/94), 17
Music academy	Ernest Van Laer	Wilmington, DL 4th & Walnut Sts.	1896	3 studios on 1st floor of residence; opened 03/01/96, closed 06/15/99	AAJ, LXXIII/6 (11/12/98), 79; Delaware Messenger (06/17/99)
Bush Temple Conservatory of Music	Bush and Gerts Piano Co.	Chicago, IL North Clark & Chicago Sts.	1902	See Chapter V, pages 270-73	Bush In Memoriam, 3; Annual Year Books; Herald, 2
Southwestern Conservatory of Music and Fine Arts	Bush and Gerts Piano Co.	Dallas, TX Bush Temple of Music, 55 Elm St.	1904	See Chapter V, pages 274-76	Holland's Magazine (05/04), 32; MT, XXV/15 (04/11/03), 12; P, 918 (02/11/04), 7
Music school	John Spears	Garden City, KS	1907	--	P, 1081 (04/04/07), 11
Music school	E. E. Forbes Piano Co.	Memphis, TN	1907	Dir. Carl P. Hall; closed 1912	P, 1373 (11/07/12), 18

CONTRACT.

450

NEW YORK, den 25sten März 1891.

Es ist hiermit vereinbart zwischen Herrn CHARLES F. TRETBAR, 109 East 14th Street, New-York, einerseits und Herrn DANIEL MAYER, 180 New Bond Street, London, Agent für Herrn IGNACE JAN PADEREWSKI, 94 Avenue Victor Hugo, Paris, anderseits:

1) Herr Paderewski verpflichtet sich, am 16ten November 1891 in New York zu sein und von diesem Tage bis zum 30sten April 1892 in Amerika zu bleiben und in den Concerten, die Herr Tretbar für ihn in Städten auf dem Nord-Amerikanischen Continent, einschliesslich Canada, arrangirt, zu spielen.

2) Herr Tretbar verpflichtet sich, nicht mehr wie achtzig (80) Concerte in diesem Zeitraum zu arrangiren und nie mehr wie fünf (5) Concerte in einer Woche, und dass diese Concerte entweder erster Klasse Concerte oder Recitals sein sollen.

3) Herr Tretbar bezahlt Herrn Paderewski für den obengenannten Zeitraum eine Summe von sechstausend (£6000) Pfund Sterling und bezahlt ausserdem alle Reise- und Hotel-Spesen des Herrn Paderewski, inclusive beider Seereisen.

4) Herr Paderewski verpflichtet sich, falls von Herrn Tretbar verlangt, am 16ten November 1891 in dem ersten Concerte zu spielen, und ausser diesen Concerten nur mit Einwilligung des Herrn Tretbar sonst noch aufzutreten.

5) Herr Tretbar verpflichtet sich, Herrn Paderewski

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den ganzen Reingewinn von den Concerten zu übergeben, sollte ein Reingewinn sich bei Beendigung der Tournee erweisen. 451

6) Herr Paderewski verpflichtet sich, auf dem Nord-Amerikanischen Continent nur die Flügel des Hauses Steinway & Sons, New York, zu spielen und am Ende der Tournee diesem Hause ein Zeugniss über die Flügel auszustellen.

7) Herr Paderewski verpflichtet sich, dass er keinem anderen amerikanischen Clavierfabrikanten ein Zeugniss geben wird.

8) Herr Trethar verpflichtet sich, dass der Anschlag der Steinway Flügel nach den Wünschen des Herrn Paderewski so viel als möglich eingerichtet wird.

9) Herr Trethar verpflichtet sich ferner, Herrn Paderewski zu jeder Zeit zwischen jetzt und Beginn der Tournee, nachdem dieser Contract von ihm auch noch persönlich gezeichnet ist, eine Summe von eintausend (£1000) Pfund Sterling zur Verfügung zu stellen.

10) Herr Trethar verpflichtet sich, sein möglichstes zu thun, um Herrn Paderewski die Engagements als Solo-Clavierspieler in den amerikanischen Musikfesten, welche im Mai 1892 stattfinden, zu guten Honoraren zu verschaffen und die erlangten Honorare Herrn Paderewski zu überreichen.

11) Die Zahlung der Restcontractsumme von fünftausend (£5000) Pfund Sterling an Herrn Paderewski soll annähernd pro rata entweder monatlich oder in solchen Terminen erfolgen, wie Herr Paderewski es wünscht.

12) Im Falle Herr Paderewski durch Krankheit verhindert sein sollte, während der Tournee öffentlich aufzutre-

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ten, so soll Herr Tretbar ihn pro rata für die wirklich von ihm gespielten Concerte zahlen.

In drei (3) Exemplaren ausgefertigt und von Herrn Charles F. Tretbar und Herrn Daniel Mayer, als autorisirtem Agenten des Herrn Ignace Jan Paderewski, unterzeichnet, und von Herrn Ignace Jan Paderewski persönlich zu unterzeichnen.

Philip Burkard,
Notary Public.

Charles F. Tretbar
Daniel Mayer
Ignacy Jan Paderewski

NEW YORK, den 25sten März 1891.

Vorstehender Contract wird für genaue Ausführung in jeder Hinsicht Seitens des Herrn Charles F. Tretbar hiermit von uns garantirt.

Philip Burkard,
Notary Public,
Queens Co.
Cert. f. filed in N.Y. Co.

Steinway & Sons

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CONTRACT

NEW YORK, March 25, 1891

It is hereby agreed between Mr. CHARLES F. TRETBAR, 109 East 14th Street, New York, on the one hand and Mr. DANIEL MAYER, 180 New Bond Street, London, agent for Mr. IGNACE JAN PADEREWSKI, 94 Avenue Victor Hugo, Paris, on the other:

1) Mr. Paderewski promises to be in New York on November 16, 1891, and to remain in America from this day until April 30, 1982, and to play in the concerts which Mr. Tretbar arranges for him in cities on the North American continent, including Canada.

2) Mr. Tretbar promises not to arrange more than eighty (80) concerts during this period of time, and not more than five (5) concerts in one week, and that these concerts shall be either first class ones or recitals.

3) Mr. Tretbar /promises to/ pay Mr. Paderewski the sum of six thousand pounds sterling (£6,000) for the above-named period of time and /promises to/ pay, in addition, all of Mr. Paderewski's travel and hotel expenses, including a round-trip sea voyage.

4) Mr. Paderewski promises to play the first concert on November 16, 1891 if Mr. Tretbar requests, and after that to appear /in public performance/ only with the consent of Mr. Tretbar.

5) Mr. Tretbar promises to give to Mr. Paderewski all profits from the concerts, should such profits appear at the end of the tour.

6) Mr. Paderewski promises to play only the grand pianos of the house of Steinway and Sons, New York, on the North American continent, and at the end of the tour to give a /public/ endorsement of the /company's/ pianos.

7) Mr. Paderewski promises not to give any other American piano manufacturer an endorsement.

8) Mr. Tretbar promises to adjust the touch of Steinway pianos as much as possible to the wishes of Mr. Paderewski.

9) Mr. Tretbar further promises to advance to Mr. Paderewski the sum of one thousand pounds sterling (£1,000) at any time between now and the start of the tour, after this contract has been personally signed by him.

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10) Mr. Tretbar promises to do his best to secure for Mr. Paderewski good performer's fees (honoraria)for his engagements as solo pianist for the American music festivals which /will/ take place in May 1892, and to exceed Mr. Paderewski's fee requirements.

11) The payment of the remainder of the contracted sum of five thousand pounds sterling (£5,000) shall be paid approximately pro rata either monthly or in such installments as Mr. Paderewski desires.

12) In case Mr. Paderewski is prevented by sickness from performing in public during the tour, Mr. Tretbar will pay him pro rata for those concerts which he has actually given.

Prepared in three (3) copies and signed by Mr. Charles F. Tretbar and Mr. Daniel Mayer, as authorized agent for Mr. Ignace Jan Paderewski, and to be signed personally by Mr. Ignace Jan Paderewski.

CHARLES F. TRETBAR

Philip Burkard,
Notary public

DAVID MAYER

IGNACE JAN PADEREWSKI

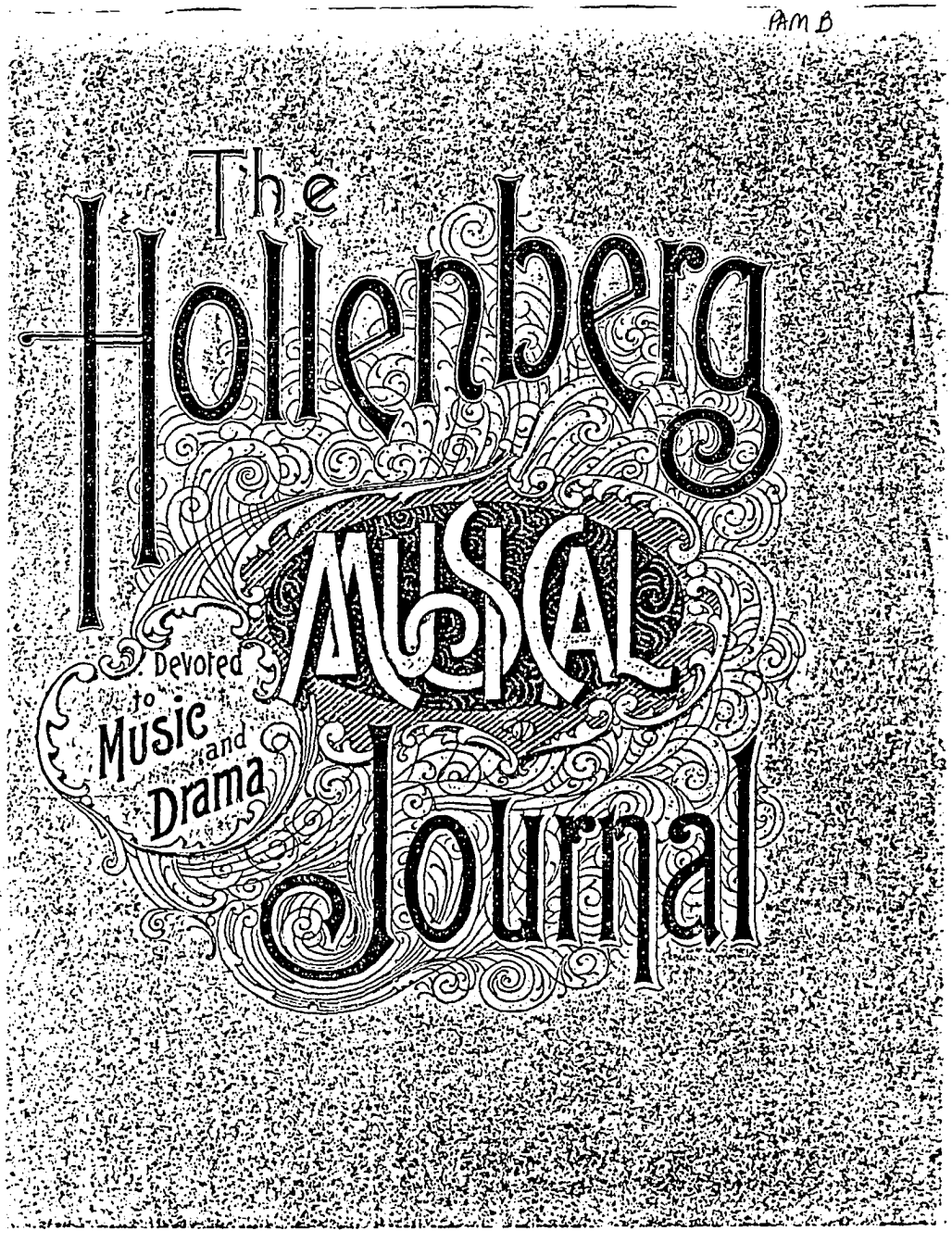
NEW YORK, March 25, 1891

The present contract is hereby guaranteed by us to be carried out in every respect on the part of Mr. Charles F. Tretbar.

STEINWAY & SONS

Philip Burkard,
Notary Public, Queens Co.
Certif/icate/ filed in N. Y. Co.

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The Hollenberg Musical Journal.

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VOL. I. LITTLE ROCK, ARK., JUNE, 1895. No. 1

THE EDITORS and publishers of the HOLLENBERG MUSICAL JOURNAL contemplate that it shall be devoted exclusively to Music and Drama.

It will be issued monthly, and every copy will contain choice reviews compiled by some of the leading musical and dramatic writers and critics of this and other places.

It is their intention to give the readers of this Journal news and important information which will be of benefit and pleasure to all, and especially to those who are themselves more or less interested.

To lovers of music, whether vocal or instrumental, this Journal will prove a source of great pleasure, as it places before them, monthly, about twelve pages of music, including, from time to time, songs, transcriptions, variations, marches, duettes, trios, and, in fact, all kinds of sheet music. The music in every issue of this Journal if bought at retail would cost many times the subscription price.

The publishers believe the demand for such a periodical is widespread and at great expense have arranged its publication, feeling sure that, notwithstanding its present large circulation secured even before the first issue is printed, it is destined to become a most popular publication, giving, as it does, so much for so little.

The publishers will be indebted to any and all teachers or others who will write to them giving descriptions of musical matters occurring in their neighborhood, and they particularly ask this information of all schools and colleges throughout the State.

OPERA IN NEW YORK.

THE SEASON of '94-95, just closed, at the Metropolitan Opera House, New York, has done two things at least—first, proved that first-class performances pay the impressario, and, secondly, proves that German opera has come to stay, in spite of adverse opinions.

Messrs. Abbey, Schoeffel & Grau have presented to the American public the finest aggregation of musical celebrities in the world, and the productions given during the season have added to an already well-established reputation. Each season seems to bring a favorite, if such can be possible, with so many artists, and the past year seems to have given the palm to Tamagno and Maurel. True, they were in new operas, but such was the case. The De Reszkes, Edouard and Jean, with Plancon, will always be popular as ideal male voices, and none ever having heard Melba, Nordica or Scalchi can erase their names from memory's tablets. Who can ever forget Tannhauser, Lohengrin, Die Walkure, Falstaff, Faust or Der Meistersinger, as given by the Metropolitan Company under the direction of Bevignani or Mancinelli? Gounod's immortal Faust or Wagner's glorious Lohengrin have never received such superb representations as they received at the hands of Abbey's forces. German opera has received a marvelous impetus by these performances, and, with Walter Damrosch at the head, will receive more attention than ever next season. His performances will, possibly, receive their initial production outside of New York, and this gentleman's assertion to the effect: "My experience of this year has demonstrated fully that the more generously I follow out my own artistic ideas, by engaging the very best artists, providing the best stage management, the best costumes and scenery, the more successful will my enterprise be financially. The two—artistic and financial success—go hand in hand."

CHURCH CHOIR NOTES.

THERE are seventy-eight Protestant Episcopal churches and chapels in New York, of which twenty-one maintain surpliced choirs, four volunteer, fourteen quartet, seven boys' choirs, four quartet and chorus, seven chorus choirs, five quartet and surpliced choirs, one quartet and paid chorus, three double quartets and choruses, and nine have congregational singing.

The music of St. John's Chapel, Trinity Parish, in Varick street, is supplied by a surpliced choir of twenty-four men and boys and the organist and director of the music is Mr. George F. Le Jeune, who, in years of service in New York, is the third senior organist, having been at his post nineteen years.

The Rev. T. G. Dickinson, of the King Avenue M. E. Church, Columbus, Ohio, is evidently a clergyman of honest, broad common sense. In a column and a quarter interview he sets forth his views about church choirs, offering suggestions in keeping with the effort that the Columbus churches are making to bring music in the

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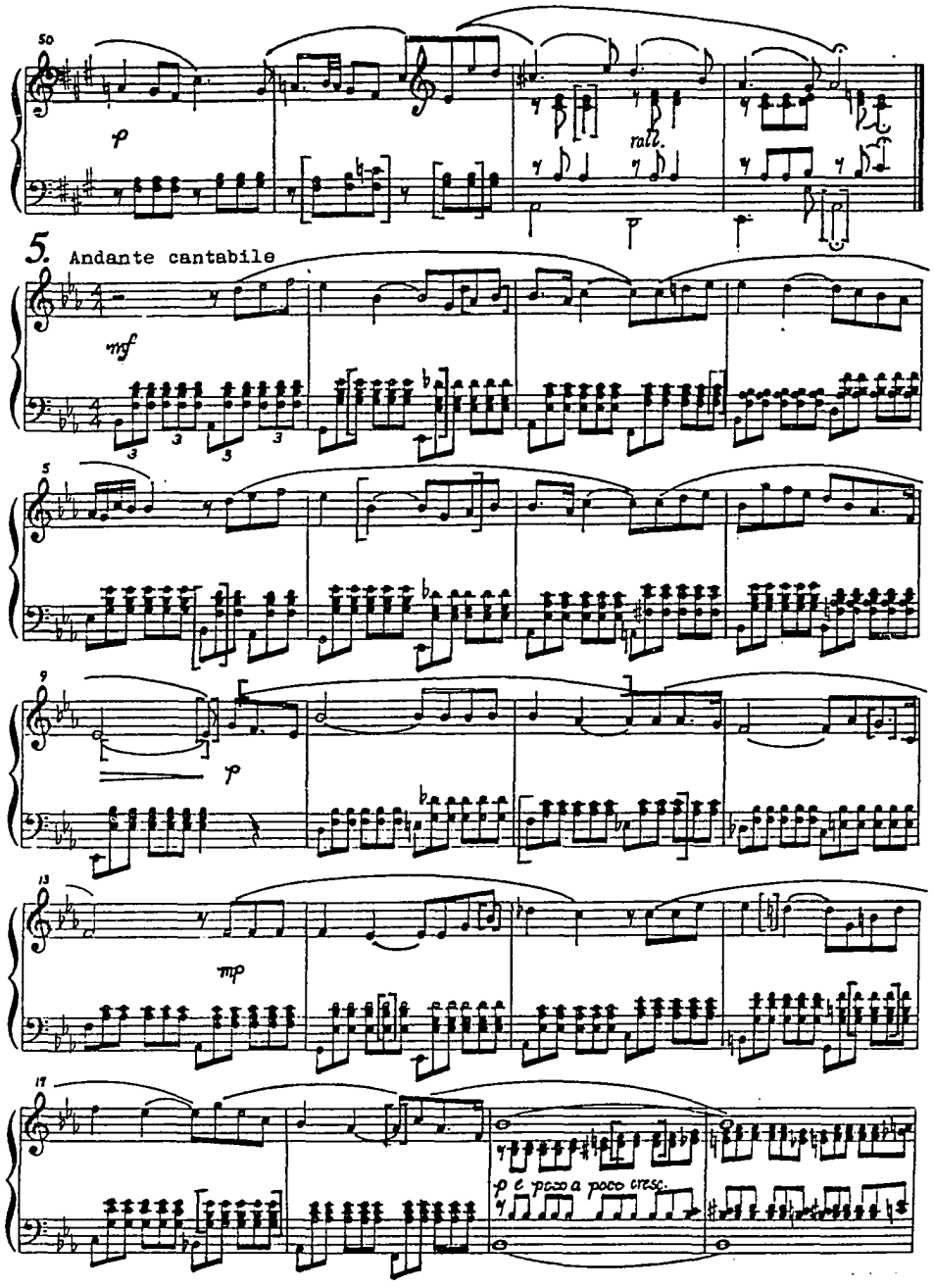


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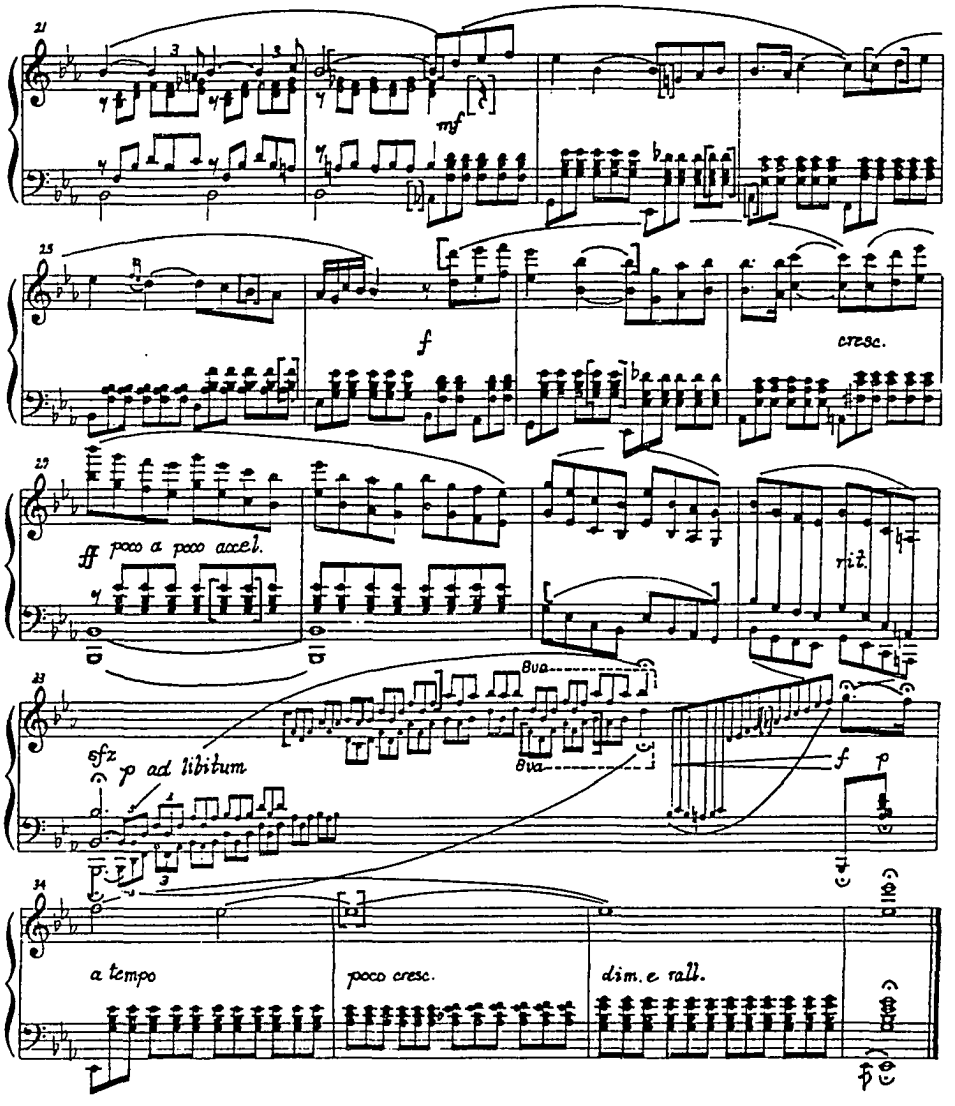
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AUTHOR OF

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By Homer N. Bartlett
Op. 217

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IN THE NATIONAL CONTEST

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DEVELOPED FROM THE THEME INTRODUCED
IN THE MUSICAL ROMANCE ENTITLED THE

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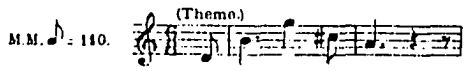
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on

Kranbach Theme.

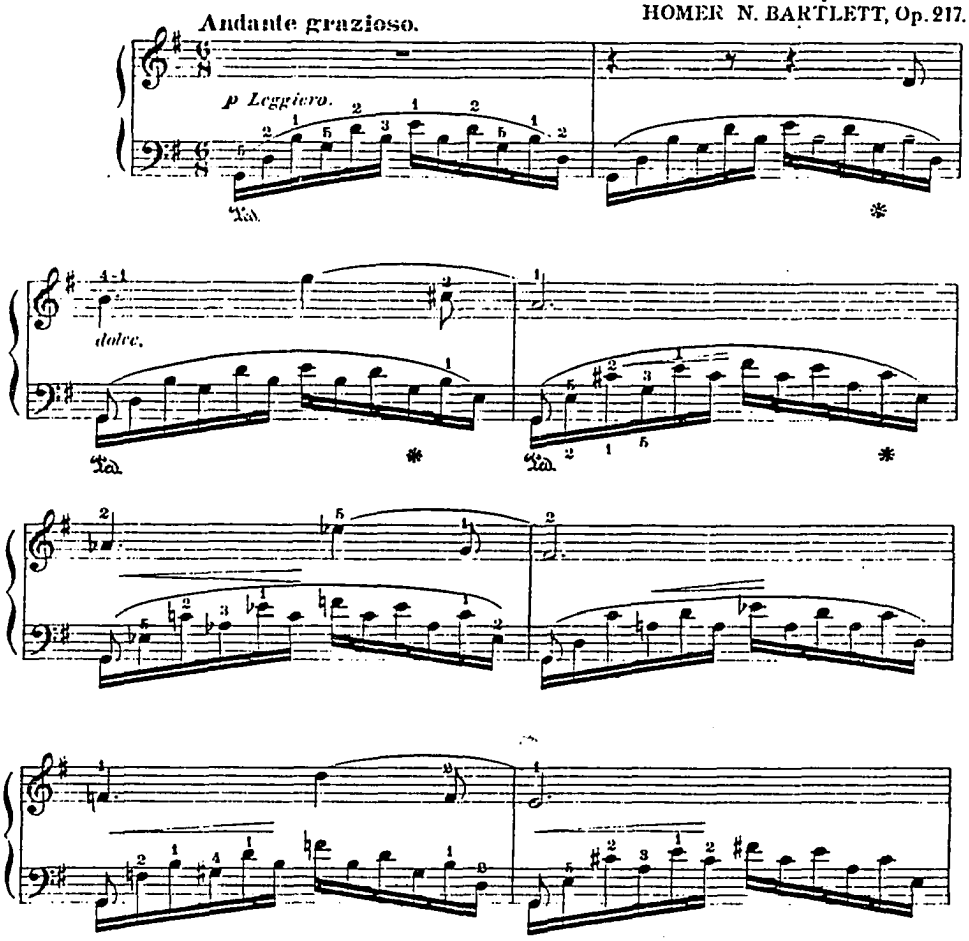
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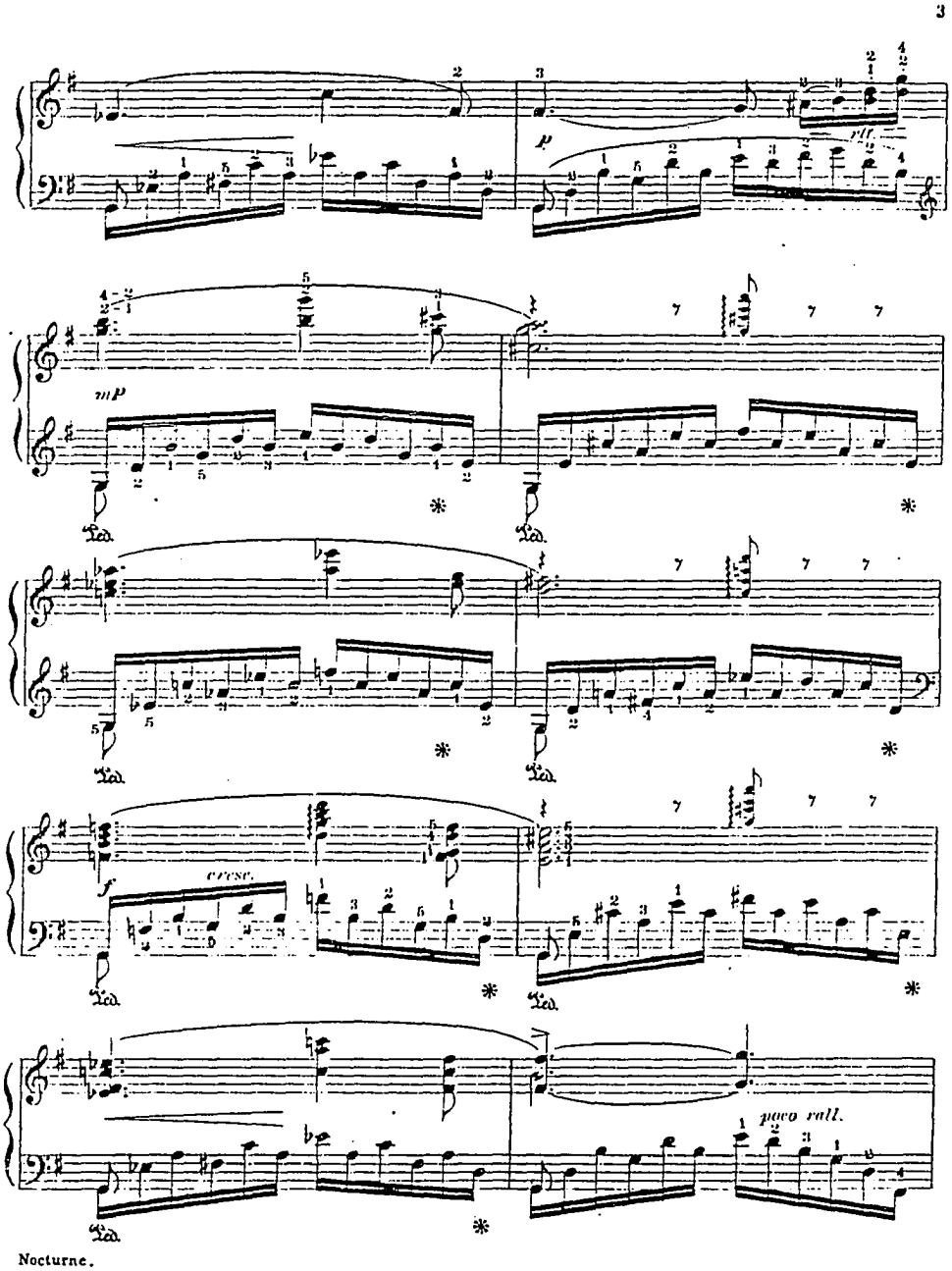
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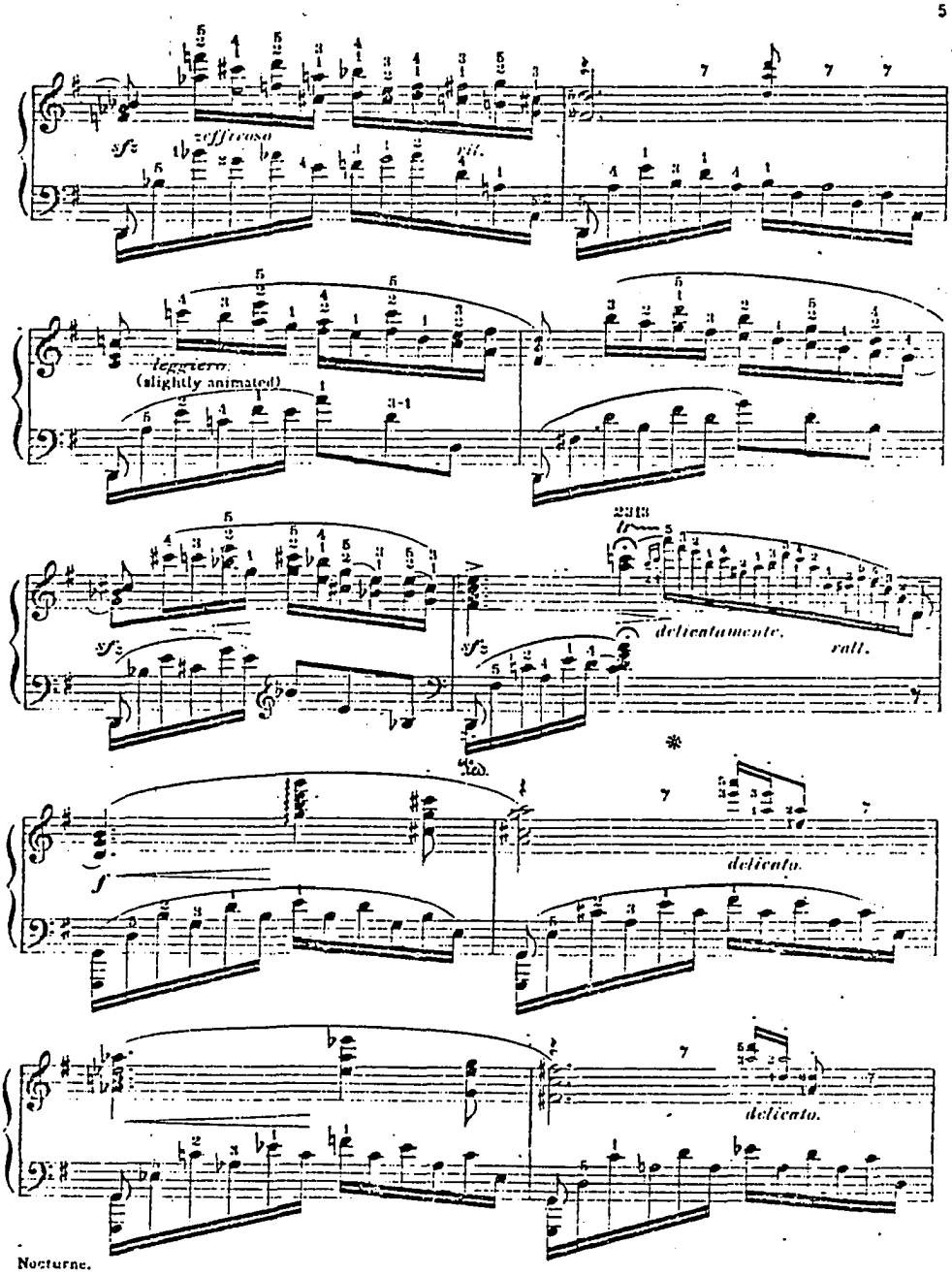
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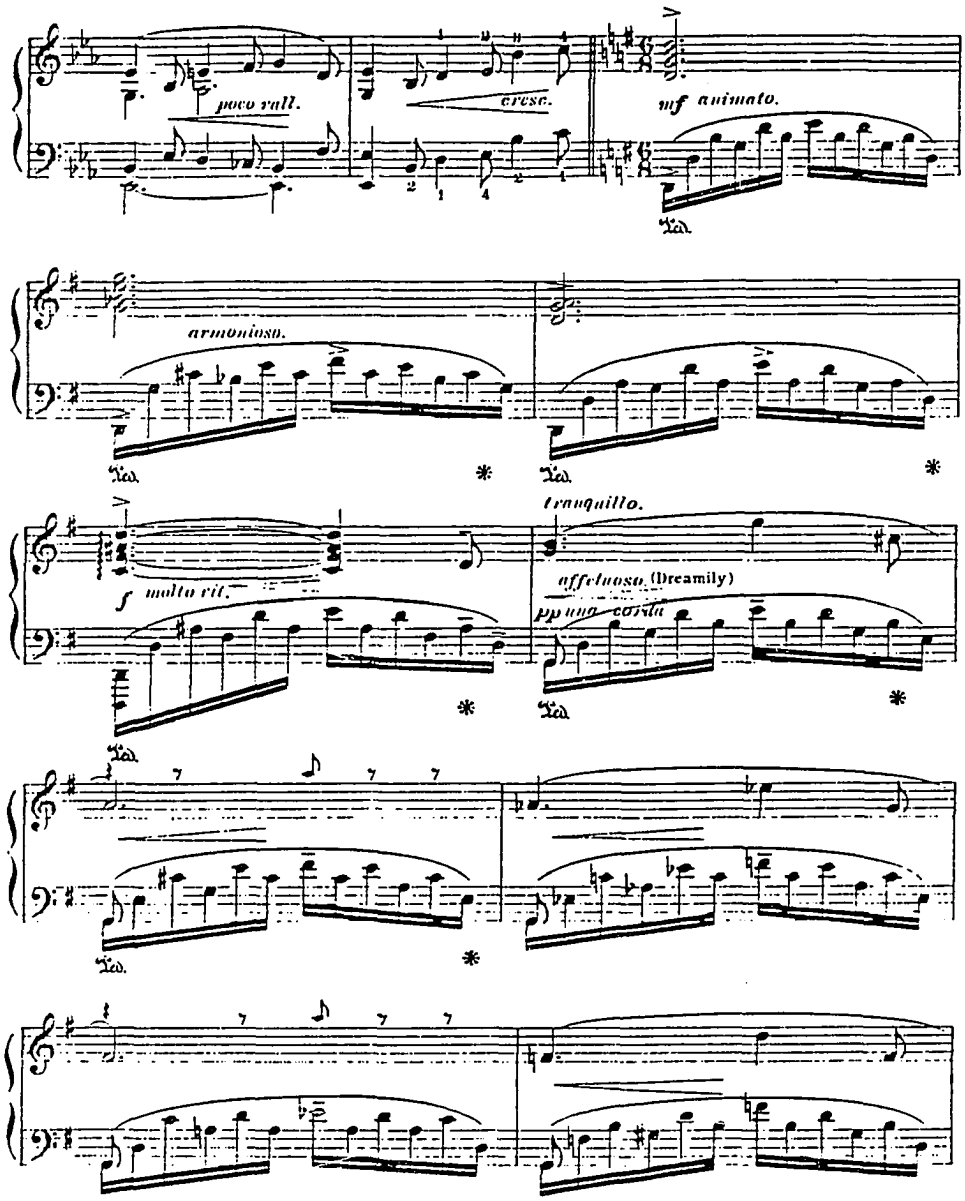


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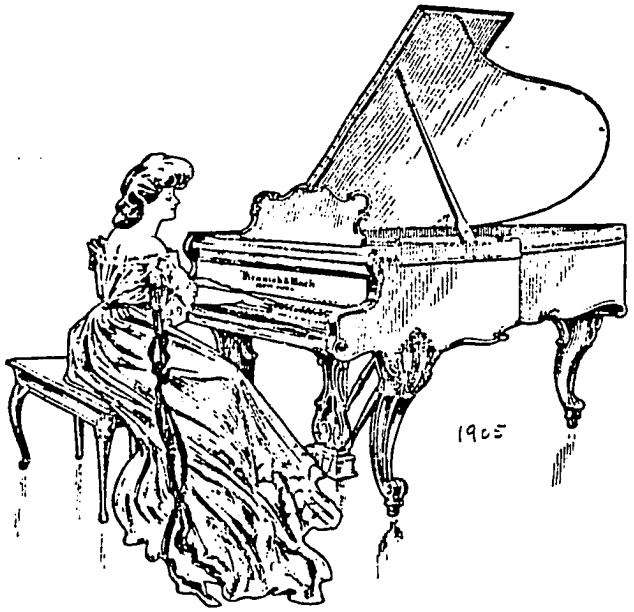
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INDEX OF PROPER NAMES AND PLACES

Included in this Index are all proper names and places mentioned in Chapters I-VII, with the exceptions of piano trade names and trademarks, titles of musical compositions, newspapers, periodicals, books, pamphlets, and other printed material. Authors of sources cited in this study are included only when their names appear outside bibliographic citations. Numbers refer to page numbers, except where both page number and footnote number facilitate reference to the text; in such cases, both are given, in the format: page number (F footnote number), example, "123 (F263)." Boldface numbers indicate illustrations.

Abbott, Frank, 265

Abernathy, C. J., 140

Able, Thomas, 123 (F263)

Able's Music Shop (Hastings, Neb.), 277 (F4)

Academie Royale des Beaux Arts (Paris, France), 211 (F47)

Academy of Music (Cleveland, Ohio), 167

Ackerman-Jaworska, Pauline, 19

Adamowski, Timothee, 59

Adams, C. B., 232

Aeolian Hall (New York, N. Y.), 239, 240, 283 (F96)

Aeolian Piano Co., 50, 51, 53, 82, 239, 246

Aeolian Room (Chicago, Ill.),

Aeolian, Weber and Pianola Co., 240

Aiken, Charles, 237

Akeroyd, Julius, 232

Akers, Samuel Luttrell,

Albany, Ga., 15

Albany, N. Y., 3, 16

Albright, C. J., 165

Aldridge, James, 63

Allen, Rose, 31, 303

Allen, Wiley B., 302

Allen Co., Wiley B., 65, 264, 308 (F34)

Allendorf, Germany, 33

Allianae Realty Co., 232

American Catholic Historical Society, 11 (F14)

American Piano Co., 235

American Symphony Orchestra, 231

Americus, Ga., 39

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Amsterdam, Holland, 166

Anderson, Wilma, 60

Andrews, Mr., 19

Andrews, Mrs. K. R., 49

Ann Arbor Organ Co., 302

Ann Arbor University, 302

Anniston, Ala., 47

Anoka, Minn., 205

Anton, Max, 227

Anton, P. G., 161

Apollo Club (Boston, Mass.), 233

Apollo Room (Chicago), 263

Apollo Room (Syracuse, N. Y.), 52, 264, 291 (F191)

Arditi, Luigi, 227

Arion Club (Toledo, Ohio), 173, 204

Arlington, Va., 7

Armory Hall (Savannah), 286 (F144)

Arnold, Ian, 63

Arrillaga, Mr., 289 (F165)

Asch, K., 60

Ascher, Joseph, 19

Aschenden, Clarence B., 274

Ashville, N. C., 277 (F7)

Athens, Ga., 47

Atlanta, Ga., 60, 148

Auburn, Wash., 118 (F174)

Augusta, Ga., 109 (F19)

Ayars, Christine Merrick, 237

Ayres, Thomas J. R., 57, 116 (F147), 222, 253

Bach, Johann Sebastian, 36, 37, 44, 96, 109 (F22), 232, 255, 288 (F165)

Bachman, W. H., 59

Bachman Music House (Norwalk, Ohio), 59

Backus, Mr., 165

Balatka, Hans, 41

Baldwin, Dwight Hamilton, 31, 172, 202

Baldwin, Jessie G.,

Baldwin Halls (Cincinnati, Ohio), 277 (F5), 285 (F119)

Baldwin Piano and Organ Co., 31, 32, 42, 60, 66, 85, 87, 88, 145, 196, 245, 247, 304, 305, 309

Ballard, Tom, 104

Balmer, M., 163

Balmer and Weber Piano Co., 97, 98, 126 (F298), 163

Baltimore, Md., 3, 17, 66, 163

Baptist Tabernacle (New York), 177

Barfield, Thomas, 201

Barker, Horace, 126 (F298)

Barnhardt, Mary, 61

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Bartlesville, Okla., 155

Bartlett, Homer N., 138

Bartley, Elizabeth, 135

Basemore, Kenneth L., 134

Bates, James A., 38

Bauer, Harold, 47, 49, 82, 103, 122 (F238), 237

Bauer, Julius, Jr., 215 (F91)

Bauer, Julius, Sr., 214 (F91)

Bauer and Co., Julius, 162, 187

Baumberger, Mr., 165

Bay City, Mich., 80, 277 (F4)

Bazzini, Antonio, 232

Beach, Mrs. H. H. A., 57

Beauchamp, Mrs., 66

Beethoven, Ludwig van, 20, 22, 25, 32, 34, 36, 37, 44, 49, 51, 55, 60, 91, 109 (F22), 119 (F202), 229, 232

Beethoven Club (Buffalo, N. Y.), 161

Beethoven String Quartet (St. Paul, Minn.), 41

Beethoven Studios (Dallas, Tex.), 274

Behning, Henry, 82

Behning and Son Piano Co., Henry, 82

Behr Brothers Piano Co., 31, 46

Behr Hall (New York), 239

Bell, Elizabeth, 44

Bellini, Vincenzo, 29, 167

Bence, Mrs., 57

Benjamin, Angela, 63

Benoit, Peter, 231

Bennett, William Sterndale, 278 (F15)

Benton, C. W., 125 (F288)

Benton, J. W., 95

Berg, Brahm Van den, 60

Bergmann, Carl, 227

Berkowitz, Hanna, 49

Berlin, Germany, 102, 113 (F85), 153, 199, 214 (F91)

Berlin Philharmonic Orchestra, 218 (F146)

Berlioz, Hector, 44, 231

Bessemer, Heinrich, 12 (F21)

Bethel, Mrs. Duret, 32

Bethlehem, N. Y., 162, 188

Betts, Samuel Tallman, Jr., 52

Bijou Theater (New York), 189

Bilbie, E. Normington, 65

Birmingham, Ala., 44, 47, 60, 62, 109 (F18), 135, 257

Bird, Timothy, 136

Birkel Music Co., George J., 48, 280 (F30)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Bishop, Horace, 62

Bishop, Madame, 245

Blake, Louis, 196

Blasius and Sons Piano Co., 111 (F59)

Bleddings, James, 22

Bliven, Avis, 55

Bloomfield-Zeisler, Fannie, 49, 85, 103, 137, 153, 272, 294 (F228)

Bodewalt, James, 133

Bohn, Emil, 57

Bollman, Oscar, 278 (F14)

Bollman Brothers Piano Co., 54, 134, 156 (F32), 278 (F14)

Bollman Hall (St. Louis, Mo.), 54, 278 (F14)

Bolshaw and Silva, 253

Bonaparte, Napoleon, 211 (F47)

Bonn, Germany, 198

Boston, Mass., 4, 7, 15, 20, 25, 26, 46, 49, 51, 59, 65, 82, 91, 131, 135, 175, 176, 177, 192, 194, 205, 227, 232, 233, 234, 235, 236, 241, 278 (F13), 281 (F59)

Boston Conservatory of Music, 205

Boston Music Hall; see Music Hall (Boston)

Boston Symphony Orchestra, 76, 192, 298

Bracewell, Bertha, 39

Bradbury, Edward, 177

Bradbury, William Batchelder, 177-185, 186, 187, 195, 213 (F75)

Bradbury Piano Co., 177

Bradlee, Nathaniel J., 232

Bradlee, Thomas K., 261, 262

Bradley, Kenneth M., 273

Bradshaw, Henrietta 11 (F14)

Brady, Irene, 176

Brahms, Johannes, 32, 37, 301

Brainard and Co., H. M., 34

Brambach, Carl Joseph, 198, 199

Brambach, Stephen, 198

Brandt, Hermann, 288 (F165)

Brandt String Quartet, Hermann, 288 (F165)

Bremerton, Wash., 118 (F174)

Breming, Joe, 125 (F288)

Brewster, E. M.,

Brighton, W. T., 61

Brignon, Charles, 96

Bristow, George F., 227

Broadwood and Sons Piano Co., 8, 119 (F202)

Broken Arrow Club (Fremont, Neb.), 262

Bronson, Carl, 47, 280 (F30)

Brooks, Richard, 65

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Brooklyn, N. Y., 177, 187, 199

Brooklyn College (City University of New York), 274, 294 (F240)

Brown, Mrs. Robert T., 44

Bruckner, Anton, 231

Bruyn, DeWitt, 286 (F138)

Buck, Dudley, 288 (F165)

Buckingham, Amos, 112 (F70)

Buckingham, Edward Doty, 35, 36, 98, 112 (F70), 154 (F10)

Buckingham, Moak and Marklove Music Co., 35, 36, 99

Buckner, Charles T., 10 (F6)

Buffalo, N. Y., 46, 49, 60, 74, 133, 161

Bull, Ole, 35, 227

Bülow, Hans von, 80, 120 (F213), 229, 255, 316

Bunifort, Ireland, 20

Burger, Daniel, 262

Burke, William, 260

Burke Co., J. W., 212 (F48)

Burton, Frederick R., 141

Burton, Madeline, 141

Bush, Allison, 263

Bush, Benjamin Franklin, 270

Bush, Brendon, 44

Bush, Margaret J., 270

Bush, William Henry, 270, 293 (F221)

Bush, William Lincoln, 55, 56, 61, 64, 68, 89, 172, 176, 270, 274, 276, 293 (F221)

Bush and Gerts Piano Co., 48, 54, 62, 63, 65, 67, 68, 85, 87, 134, 259, 270, 274, 289 (F166), 293 (F221), 294 (F240), 309, 310

Bush Temple Conservatory of Music (Chicago), 48, 54, 55, 64, 68, 85, 119 (F196), 192, 270, 271, 272, 273, 293 (F221), 294 (F228)

Bush Temple of Music (Austin, Tex.), 61, 65, 294 (F240)

Bush Temple of Music (Dallas, (Dallas), 54, 62, 176, 197, 259, 274, 289 (F166), 294 (F240)

Bush Temple of Music (Memphis, Tenn.), 61, 294 (F240)

Bush Temple of Music Co., 270

Bushing, W., 125 (F288)

Busoni, Ferrucio, 298

Butler, T. M., 258

Byers, Mrs. John, 32

Cable Co., 59, 66, 105, 106, 122 (F238), 280 (F30), 300

Cady, Calvin Brainard, 98

Calder-Leonard, Mrs. A., 52

Cameron, Mrs., 165

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Campanari, G., 232

Campanari (String) Quartet, 232

Canandaigua, N. Y., 173

Cannelton (Ind.) Acme Cornet Band, 125 (F288)

Cannon, Albert, 254

Canton, Ill., 140, 269, 270

Carl, William C., 138

Carlton, Opal Bowles, 102

Carnegie Hall (New York), 231

Carr, Benjamin, 3

Carreno, Teresa, 81, 85, 153, 227, 255, 308 (F43)

Caruso, Enrico, 137

Cary, Jane, 57

Castle Garden (New York), 299

Cecilian Concert Company (Detroit, Mich.), 52, 263, 264

Cecilian Room (Chicago), 242, 262, 263

Cecilian Room (Detroit), 263

Centerbrook, Ct., 112 (F70)

Central City, Colo., 74

Cesta, Giorgio, 46

Chaminade, Cecile, 85

Chandler, T. F., 124 (F268)

Charleston, S., C., 17, 66, 91, 105, 109 (F19)

Charlton, Loudon, 85

Chase and Baker Piano Co, 49

Chase Piano Co., A. B., 59

Chattanooga, Tenn., 109 (F19), 203

Cherubini, Luigi, 288 (F165)

Chesterton, Susan, 99

Cheyenne Wells, Colo., 262

Chicago, Ill., 19, 20, 26, 28, 29, 31, 32, 34, 39, 41, 42, 47, 48, 51, 53, 54, 55, 56, 57, 60, 63, 66, 67, 86, 87, 91, 92, 105, 110 (F33), 113 (F85), 118 (F196), 127 (F321), 135, 138, 142, 156 (F32), 162, 164, 175, 187, 189, 190, 192, 214 (F91), 215 (F91), 221, 236, 241, 262, 263, 270, 274, 280 (F30), 284 (F103), 293 (F221), 312, 314

Chicago College of Music, 98

Chicago Conservatory of Music, 273

Chicago Musical College, 101, 190

Chicago Piano and Organ Co., 110 (F32)

Chicago Symphony Orchestra, 28, 117 (F155), 192

Chickering, C. Frank, 26, 126 (F307), 231

Chickering, George, 231

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Chickering, Jonas, 4, 5, 6, 7, 8, 21 (F21, 23, 25), 129, 234, 296

Chickering, Thomas E., 90, 120 (F207)

Chickering and Sons Piano Co., 23, 26, 27, 28, 29, 31, 59, 71, 72, 76, 80, 82, 90, 91, 93, 97, 101, 120 (F207,,213), 126 (F307), 145, 201, 221, 227, 229, 231, 233, 234, 235, 236, 296, 297, 298, 309, 315

Chickering Brothers Piano Co., 42, 309

Chickering Hall (Huntington Ave., Boston), 26, 51, 59, 234, 235, 281 (F59), 296, 298

Chickering Hall (Tremont St., Boston), 26, 232, 233, 234

Chickering Hall (Washington St., Boston), 26

Chickering Hall (Leavenworth, Kans.), 29, **30**, 31, 259, 288 (F164)

Chickering Hall (New York), 14, 26, 27, 28, 229, **230**, 231, 232, 237, 239, 243, 280 (F38)

Chickering Musical Bureau, 26

Childs, Margaret, 126 (F299)

Chilvers, Thomas, 65

Chopin, Frederic, 26, 34, 36, 47, 57, 63, 91, 99, 252, 265, 269

Christian Church of Chicago, 272

Christopher, T. M., 288 (F163)

Church, John, 52, 130, 131, 154 (F7), 263, 184 (F103)

Church Co., John, 42, 97, 98, 131, 132, 196, 241, 242, 246

Cincinnati, Ohio, 20, 31, 42, 52, 60, 91, 97, 98, 130, 131, 196, 243, 245, 246

Cincinnati Conservatory of Music, 32, 109 (F22), 247

Cincinnati Music Club, 247

Cincinnati Symphony Orchestra, 247

City University of New York, 240

Clark, Alvan, 12 (F21)

Clark, Lucy, 1,

Clark, Melville (uncle), 52

Clark, Melville (nephew), 52, 264, 291 (F191)

Clark Music Co., 52

Clark Piano Co., Melville, 50

Clement, Louis H., 266

Clementi, Banger, Hyde, Collard and Davis Piano Co., 119 (F202)

Clementi, Muzio, 119 (F202)

Cleveland, Ohio, 34, 66, 74, 118 (F180), 153, 166

Cleveland, Henry W., 146, 148

Cleveland Catholic Children's Choir, 66

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Coburn, Moses, 3

Cocroft Music Co., 66

Coghlan, Margaret, 273

Colby, Charles C., 164, 165

Cologne, Germany, 198

Colt, Samuel, 12 (F21)

Columbus, Christopher, 193

Columbus, Georgia, 101, 102

Columbus, Ohio, 221

Conally, Harold, 126 (F307)

Conservatoire Nationale (Paris), 300

Cook, H. C., 25

Cooper, Donald K., 165

Cooper, John M., 253

Cooper, Miss, 29

Cooper, Mrs. B. R., 135

Cornucopia, Ore., 136

Cottlow, Augusta, 116 (F147)

Couse, Adam, 162, 188, 189, 250, 252

Covington, Ky., 91

Coxe, William, 224, 278 (F15), 279 (F21)

Crawford, Anna Mae, 204

Crosby's Opera House (Chicago), 214 (F91)

Cross and Ambuhl Piano Co., 26, 138, 241

Crown Point, Ind., 205

Cunningham Piano Co., 111 (F59)

Currier, Josiah, 173, 204

Currier, William H., 173, 174, 175, 204, 205, 213 (F59)

Currier Hall (Toledo, Ohio), 173

Cush, John, 51, 263

Cymreigyddon (Utica, N. Y.), 35

Czerny, Carl, 109 (F22)

Dachs, Julius, 113 (F85)

Dallas, Tex., 54, 274, 276, 289 (F166), 304

Damrosch, Leopold, 229, 245

Damrosch, Walter, 54

Dangrement, Maurice, 257

Daniels, Ephram, 16

Daniels, "Happy," 136

Darnett, Mavis, 119 (F196)

Davenport, Ia., 17

Davidson, Emily, 32

Davis, Ellis A.,

Debussy, Claude, 62

Decker, Myron A., 17

Decker and Sons Piano Co., 17, 26, 31, 225

Decker Brothers Piano Co., 76, 145, 161

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Decker Hall (Chicago), 26, 241

Dekalb, Edward, 133

Denna, Charles, 205

dePew, Arthur, 251

Des Moines, Ia., 124 (F268)

Detroit, Mich., 31, 42, 52, 59, 60, 65, 97, 142, 162, 187, 188, 247, 251, 252, 263, 268, 269

Detroit Conservatory of Music, 252, 268, 292 (F215)

Detroit Music Club, 252

Detroit School of Music, 189, 251, 268

Deutsch and Co., 81

Dick, Maximilian, 68

Dinsmore, William, 100

Ditson Co., Oliver, 20, 22, 131, 142, 190

Dittoe, P. J., 124 (F286)

Dobbs, Hanna Sue, 96

Dobson and Co., 140

Dodds and Claus Piano Co., 10 (F7)

Dodge City, Kans., 164, 165

Dolge, Alfred, 50, 172, 239

Dolmetsch, Arnold, 298

Donnell, R., 48

Donizetti, Gaetano, 51, 288 (F165)

Dothan, Ala., 67

Douglas, Frank, 165

Douglas, Nellie, 39

Downing, Pattie B., 76

Doyle, Peter, 162

Dresel, Mr., 227

Duberry, Mrs., 133

Dudley, Mrs.,

Durgon, Mr., 19

Duriauf, W. F., 95

Durkes, George B., 23

Durno, Jeanette, 82

Dussek, Jan Ladislav, 119 (F202), 233

Düsseldorf, Germany, 104 (F22), 124 (F273)

Dvorak, Antonin, 34, 87

Dwight, John Sullivan, 12 (F25), 280 (F30)

Dyer Brothers Piano Co., W. J., 205, 206

Dykes, James P., 186

Eames, Henry Purmont, 262, 290 (F177)

East Liverpool, Ohio, 130, 193, 216 (F116)

East Saginaw, Mich., 79

Easton, Charles M., 62

Ebel, Louis, 65, 118 (F180)

Eberhard, Ernst, 127 (F316)

Eberhart, C. R., 62

Eddy, Mary Baker, 282 (F71)

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Edelstein, Carl, 62

Edward VII, King (Great Britain), 191

Edwards and Son Co., W. W., 49

Egts, Marie, 35

Ehlert, Louis, 143

Ehrlich, Cyril, 23, 24, 267

Ehrlich, Heinrich, 113 (F85)

Ehrlich, Rudolf, 260, 289 (F169)

Eichberg, Julius, 90, 124 (273)

Eiler's Piano House (Spokane, Wash.), 105

Elliot, Edward, 37, 46

Ellis, George H., 18, 19

Elson, Louis C., 296

Elvyn, Myrtle, 86, 87, 123 (F191)

Emerson Piano Co., 196

Emery, Stephen Albert, 98

Encampment, Wyo., 136

Englewood Club (Chicago), 63

Enterprise, Ala.,

Epstein, Dena J., 110 (F32)

Erard et Cie., 8, 291 (F191)

Ericcson, John, 12 (F21)

Escher, Julius, 65

Essipoff, Annette, 227

Estey, Jacob, 172

Estey Philharmonic Orchestra, 172

Estey Piano and Organ Co., 172, 196, 198

Evansville, Ind., 42, 93, 94, 95, 124 (F286), 125 (F292), 167, 277 (F7)

Everett, Wash., 118 (F174)

Everett Piano Co., 81, 82

Exeter String Quartet, 52

Fahy, Mrs., 19

Fargo, N. D., 204, 205, 206

Fargo College Conservatory of Music, 204

Farmer, Albert, 263

Farrand Organ Co., 52, 242, 264

Farrer, James R., 247

Farwell, Mr., 29

Faure, Gabriel, 49

Favreau and Shilling's Orchestra, 170

Fayetteville, Ark., 67

Fayetteville Monday Morning Music Club, 67

Feder, Christina, 63

Fenner, S. T., 22

Fenoltosa, W. S., 232

Ferdinand (Ind.) Cornet Band, 125 (F288)

Festspielhaus (Bayreuth, Germany), 272

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Fibian, David Ernst, 32

Finch, Thomas R., 302

Fink, H. T., 297

First Baptist Church (Brooklyn), 177

First Baptist Church (Niagara Falls, N. Y.), 64

First Baptist Church (Thomasville, Ga.), 39

Fisher, Leander, 133

Flanner, Joseph, 191

Fletchall, Thomas A., 125 (F288)

Flotow, Friedrich, 167

Foote, Arthur, 231, 233

Forbes Piano Co., E. E., 42 47, 48, 53, 62, 67, 133

Ford Music Hall (St. Paul), 41, 42

Ford Music Co., Nathan, 41

Forrester, Harriet, 96

Fort Sumter, S. C., 91

Fort Warren (Mass.) Army Band, 297

Fort Worth, Tex., 48, 302, 304

48th Separate Company (Oswego, N. Y.), 170

Foster, C. H. W., 234

Fox, Herbert O., 52, 263

Frank, Severin O., 300

Frankfurt am Mein, Germany, 198, 211 (F47)

Franko, Sam, 231

Franz, Robert, 233

Frederick, C. T., 17

Frederick, Md., 172

Freemont, Neb., 260, 262

Freeport, Ill., 200

French, Sophy, 62

Freund, John Christian, 300

Friedman, Margaret, 14

Fries, August, 6

Fries, Wulf, 6

Frishof, Joseph, 7, 12 (F23)

Fry, Clara Gertrude, 57

Fry, William Henry, 225, 279 (F21)

Fulton, Robert, 12 (F21)

Gabrielowitsch, Ossip, 82

Gale, Clement R., 138

Gale, F. E., 51, 263

Galvand, Mr., 289 (F165)

Ganz, Rudolf, 53

Garfield, George M., 300

Gary, Ind., 41

Gaulke, William, 162, 192, 193

Gaulke and Sons Piano Co., William, 293

Gaynor, Jessie L., 57

Georgetown, Ky., 113 (F85)

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Georgia Music House (Macon, Ga.), 61, 149, 163, 171, 195, 196, 217 (F125)

German Harmonic Singing Society (Cleveland), 166

German Roman Catholic Society of America, 67

German Social Scientific Society (New York), 299

Germania Orchestra (Cleveland), 167

Gershwin, George, 283 (F96)

Gerson, Robert A.,

Gerts, John, (293

Gibler, Jerome, 200

Gideon, Henry, 298

Giddings, T. M., 218 (F155)

Gilbert, Henry Mathena, 274

Gilbert, J., 7, 12 (F23), 19

Gilbert, Timothy, 7

Gildemeester, P. J., 115 (F110)

Gilmore, Ernest, 52

Gilowsky, James, 191

Godard, Benjamin, 34, 57

Godowsky, Leopold, 86, 240

Goodrich, A. J., 137

Goodyear, Robert 12 (F21)

Gordon, J. Preston, 22

Gorres, J. J., 165

Gorres, Wilma, 154 (F10)

Gothenburg, Neb., 68

Gothenburg Opera House; see Opera House (Gothenburg, Neb.)

Gottschalk, Louis Moreau, 35, 72, 120 (F207), 177

Gottschalk Lyric School (Chicago), 258

Gounod Club (Leavenworth), 29

Grand Conservatory of Music (New York), 99, 100, 127 (F310)

Grau, Maurice,

Graupner, Gottlieb, 3, 227

Gray, Tom Henry, 92

Graz, Austria, 33

Great Council Hall (Rapid City, Kans.), 260, 261

Great Exhibition (London), 7

Great Southern Music House (Savannah), 38, 92, 233

Great Western Band (St. Paul), 167, 168, 169

Green, H. W., 153

Greene, Ida, 134

Greenfield, Mass.,

Greenville, Tenn., 203

Greenwood-Guiberson, Marie, 61

Griebel, J. G., 79

Grieg, Edvard, 57

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Griffin, Ga., 277 (F7)

Grinnell, Charles A., 142, 195

Grinnell Brothers Piano Co., 59, 142

Gromley, Mrs. Harrison, 99

Grub and Early Piano Co., 221

Grund, Friedrich Wilhelm, 20

Grunewald, Louis, 42, 43, 61, 96, 163, 201, 255, 256, 257, 286 (F147), 287 (F155), 299, 301

Grunewald, William, 61, 62, 163, 287 (F155), 299, 300, 301

Grunewald Co., L., 26, 42, 62, 196, 255, 300, 301, 306 (F28)

Grunewald Hall (New Orleans, La.), 42, 96, 255, 256, 257, 300

Guisinger Piano Co., 67

Guttenberger, Charles W., 175

Guttenberger, Curtis N., 175

Guttenberger, Fanilou, 212 (F48)

Guttenberger, Ferdinand A., 171, 175, 201

Guttenberger, Ferdinand A., Jr., 175, 211 (F48)

Guttenberger, Francesca, 212 (F48)

Guttenberger, Louisa, 212 (F48)

Guttenberger, Phillip Gerhardt, 171, 211 (F47, 48)

Guttenberger and Co., F. A., 61

Guttenberger's Orchestra, 171

Haberman, Sam, 285 (F132)

Haberman, Toby, 285 (F132)

Hagen, Peter Albert van, 3

Hahn, J. H., 269

Haines, Napoleon J., 100, 127 (F319)

Haines Brothers Piano Co., 100, 155 (F32), 218 (F156)

Haines Medal (Grand Conservatory of Music), 100, 101

Hall, Marie, 46

Hallenbeck, Robert, 192

Halton, 32

Hambourg, Mark, 67

Hamby, Miss, 102

Hamilton, Ohio, 60

Hamlin, Emmons, 175

Hamlin, George, 116 (F147)

Hammersmith, Madame, 66

Hammon, T. M., 138

Handel, George Frederick, 37, 44, 255

Handel and Haydn Society (Boston), 4, 227

Hannibal, Mo., 60, 140

Hannover, Germany, 127 (F316)

Hardman, Hugh, 8

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Hardman, Peck and Co, 124 (F279), 218 (F156)

Hardman and Standard Piano Co., 196

Hargreaves, Mary Anne, 90

Harrimore, T. M., 122 (F240)

Harrod, James, 34

Hart, Junius, 52, 123 (F263), 300

Hart Piano House, Junius, 196

Hart Piano Co., Junius, 196

Hartfield, Elisa, 67

Hartford, Ct., 17, 112 (F70)

Hartmann, Mr., 289 (F165)

Harwood, Mrs., 227

Harvard University, 141

Harvey Piano Co., Charles C., 91

Hasbrouck Piano Co., 141

Hastings, Thomas, 177

Hauptmann, Bernard, 177

Havens, Miss, 29

Haversham, C. R., 265

Haydn, Franz Josef, 60, 119 (F202), 165

Hazelton Brothers Piano Co., 16

Healy, Patrick Joseph, 20, 21, 187

Hebron, Ind., 205

Hecks, Julian, 62

Hedge Piano Co., George F., 46

Heindel, Henry, 233

Heinrich, Julie C., 52

Heinrich, Max, 258, 288 (F161)

Held, Charles W., 199

Heller, Stephen, 26, 161

Henderson, John Co., 302, 304

Henderson (Ky.) Cornet Band, 125 (F288)

Henderson Piano Co., 302

Henschel, Mr., 233

Henselt, Adolf, 34, 109 (F22)

Henselt, M., 219

Heppe, Carl Joseph, 33, 34, 62, 111 (F62, 63), 112 (F64), 145, 161, 201

Heppe, F. J., 112 (F64)

Heppe and Sons Music Co., 112 (F64)

Heppe Music Co., C. J., 33, 143

Herz, Henri, 72

Hess, Charles, 19

Hester, Mrs. Charles, 65

Hewitt's Concert Band, 59

Hews, George, 7, 12 (F21)

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Hill, Daniel, 120 (F207)

Hill, G. M., 124 (F280)

Hill, Sumner, 177

Hill, William H., 234

Hiller, Ferdinand, 198

Hilliger, C. H., 255

Hills, Minnie, 57

Hillmund, 57

Hinkel, Antonia, 62

Hodges, James, 44

Hodges, Matthew, 91

Hoe, James, 12 (F21)

Hoffman, Carl, 29, 30, 66, 145, 161, 259

Hoffman, Joseph, 59, 81

Hoffman, Richard, 229

Hoffman Music Co., Carl, 29, 30

Hofstaedter, C., 60

Holcombe, J. H., 47

Hollenberg, H. G., 133, 145, 150, 153, 154 (F7), 158 (F78)

Hollenberg Music Co., H. G., 60, 150, 151, 152

Hollis, T. R., 187

Holmes-Petersen, Clara, 22

Holyoke, Mass., 1, 318

Hope, Francis Marion, 91

Horticultural Hall (Boston), 234, 296

Hosford, Harley, 3

Hotel Boylston (Boston), 282 (F71)

Hotel Grunewald (New Orleans), 257, 287 (F155)

Hotel Pfister (Milwaukee), 53

House of Fabrics (Detroit), 285 (F132)

Howe, Elias, 12 (F21)

Hudson, Amy, 109 (F22)

Hughes, Felix T., 116 (F147)

Hull, Asa, 17, 267

Hummel, Johann Nepomuk, 119 (F202)

Huntingburgh (Ind.) Cornet Band, 125 (F288)

Huntsville, Ala., 47

Hussey, G. W., 165

Ibach Pianofortefabrik, 8

Idaho City, Ida., 136

Indianapolis, Ind., 32, 42, 60, 267, 273

Indianapolis Music Club, 247

Internationale Ausstellung für Musik (Vienna), 299

d'Indy, Vincent, 231

Institute for Musical Art (New York), 67

Irvine, Edward D., 145, 148, 163, 171, 195, 216 (F123)

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Irvine and Co., E. D., 149

Jacksonville, Fla., 16, 267, 268, 292 (F209)

Jacksonville Academy of Music; see Jacksonville Conservatory of Music

Jacksonville Conservatory of Music, 267, 268

Jacobs, Harvey, 34

Jamiston, Harold, 15, 55

Jamiston, H. R., 55, 57

Jarvis, Will T., 136

Jasper (Ind.) Star Band, 95, 125 (F288)

Jennings, Christine, 96

Jensen, Paul, 203

Jensen, Professor, 203, 204

Joerger, Mr., 29

Joliet, Ill., 41, 190

Jonas, E., 232

Jonesville, Mich., 141

Joseffy, Rafael, 227, 257

Kahn, Montifiore G., 280 (F30)

Kalbfleisch Quintette Club (Rochester, N. Y.), 19, 109 (F22)

Kalbfleisch, J., 19

Kalkbrenner, Friedrich, 119 (F202)

Kansas City, Mo., 66, 153

Kansas Music Emporium (Leavenworth), 29, 30, 31, 161

Kaun, William A., 192

Keith, Charles H., 20

Kellogg, Clara Louise, 76, 245

Kelley, Edgar S., 231

Kelly-Newlitt, Anna, 61

Kelsey, Corinne Rider, 51, 263

Kent, Mrs. Thursgood, 46

Keokuk, Ia., 57, 116 (F47)

Keokuk Music Club, 59

Keokuk Music Co., 57, 58, 59, 252, 253

Keokuk Piano Club, 59

Kerrison, Davenport, 292 (F209)

Ketchum, Andrew J., 112 (F70)

Kickham, Eleanor, 116 (F147)

Kieselhorst, J. A., 25, 42, 97, 98

Kimball, William Wallace, 39, 40

Kimball Hall (State and Jackson Sts., Chicago), 41, 241

Kimball Hall (Wabash Ave., Chicago), 41, 241

Kimball Piano Co., W. W., 39, 86, 87, 113 (F85), 120 (F207), 123 (F263), 156 (F32), 196, 214 (F91), 293 (F221)

King, Howard, 96

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King, Martinus Sieve, 82, 85

King, Oliver, 308 (F43)

Kingsford Band (Oswego, N. Y.), 167, 170

Kingsford Starch Factory, 170

Kingsley, George, 233

Kitchell, Joseph Gray, 137

Kittridge, E. H., 51, 162

Kleber, Mrs. Gustav, 63

Klein, Bruno Oscar, 138

Klein, Harvey J., 157 (F64)

Klein and Gibbs Music Co., 140, 269

Klindworth, Karl, 120 (F213)

Knabe and Sons Piano Co., William, 145, 163, 201

Knabe Hall (New York), 15, 46, 239, 240

Kniesel, Franz, 59

Kniesel String Quartet, 234

Knoor, Charles A., 41

Knoxville, Tenn., 105, 109 (F19), 203

Kolb, J., 60

Kochmann, Rheinhard, 82

Königliche Musikschule (Munich), 96

Krakauer Brothers Piano Co., 115 (F110), 137, 218 (F156)

Kranich, Alvin, 199, 217 (F146)

Kranich, Helmut, 217 (F146)

Kranich and Bach Hall (New York), 239

Kranich and Bach Piano Co., 34, 47, 137, 138, 145, 199, 217 (F146)

Kraus, Henry, 32

Krebbs, Walter, 101

Krebs, Professor, 261

Krebs, S., 157 (F58)

Krehbiel, H. E., 297

Kreisler, Fritz, 229, 237

Krell, Anna, 22

Kroger Piano Co., 196

Kubelik, Jan, 85

Kullak, Theodore, 34, 113 (F85)

Kuntz, Daniel, 232, 233

Lack, Theodore, 57

Laer, Ernest van, 161

La Junta, Colo., 260

Lamar, Colo., 262

Lambers, H., 125 (F288)

Lambert, Alexander, 137

Lamston, Michael, 105

Landsburg, J. R., 143

Lang, B. J., 233

Langley, Mrs. Arthur, 44

Laramie, Wyo., 261

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Larimore, E. E., 51

Larkin, Harry Potter, 133

Laubach, Dorothea; see Lowry, Dorothy

Laurel, Miss., 109 (F18)

Lautz, Henry J., 133

Lawton, Ralph, 116 (F147)

Leavenworth, Kans., 29, 66, 161, 259

Leavenworth Gounod Club; see Gounod Club (Leavenworth)

Lederer, William, 34

Lehman, Edward, 6

Leich, A. 125 (F288)

Leich's Martial Band, Major, 125 (F288)

Leipzig, Germany, 119 (F202), 177, 194, 198

Leipzig Conservatory of Music, 20, 48, 65, 301

Leonhard, Mr., 227

Leschititsky, Theodor, 37

Lester Piano Co., 111 (F59)

Lewis, C. L., 204

Lewis, Elizabeth, 227 (F7)

Lichtenberg, Leopold, 59

Liebling, Emil, 39, 86, 113 (F85)

Liedertafel (Buffalo, N. Y.), 161

Lincoln, Neb., 301

Lind, Jenny, 35, 245

Lissak, Mr., 289 (F165)

Liszt, Cosima, 75

Liszt, Franz, 34, 51, 62, 63, 80, 113 (F85), 192, 265, 269

Listemann, Bernard, 233

Listemann, Fritz, 233

Listemann (String) Quartet, 233

Little, Mrs. Arthur; see Chesterton, Susan

Little Rock, Ark., 61, 133, 134, 148, 149

Loesser, Arthur, 10 (F7), 17, 69, 72, 267, 315, 316

Lombardo, F., 288 (F165)

London, England, 3, 7, 191, 291 (F191)

Long, Andrew, 252

Long, Mrs. George N., 17

Longman and Broderup Piano Co., 119 (F202)

Longman, Clementi and Co., 119 (F202)

Lonsberg Music Co., 155 (F10)

Los Angeles, Cal., 48, 197, 280 (F30)

Los Angeles Trio Club, 280 (F30)

Lotus Club (New York), 138

Loud, Robert, 131, 133, 145

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Loud, John, 33

Loud, Philologus, 33

Loud, Robert, 133, 145

Loud, Thomas, Jr., 33

Loud Brothers Piano Co., 33, 111 (F57)

Louisville, Ky., 31, 42, 304, 305

Love, Louise, 64, 118 (F175), 118 (F176)

Lovell, Charles M., 304, 306

Low, 34

Lowe, Carl, 233

Lowrie, William, 200

Lowry, Dorothy, 102

Lucchesi, Richard A., 288 (F165), 289 (F165)

Ludden, Mrs. William, 165

Ludden, William, 38, 39, 89, 102, 113 (F82), 143, 144, 165, 166

Ludden and Bates Music Co., 38, 44, 67, 91, 101, 113 (F83), 133, 142, 145, 146, 154 (F10), 253, 254, 286 (F138, 144), 309

Ludden and Bates Silver Tone Band, 167

Lunceford, L. C., 47

Lund, John, 133

Lynn, Mass., 218 (F156)

Lyon, George Washburn, 20, 22, 23

Lyon and Healy Hall (Chicago), 22

Lyon and Healy Music Co., 15, 19, 22, 42, 101, 110 (F32, 33), 131, 133, 309

Maar, 37

McClellan, Anna Grove, 133

McCormack, John, 291 (F191)

McCrary, Mrs. Edward, 65

McCrory, Constance, 123 (F256)

McDermid, James F., 116 (F147)

McDermid, Sybil Sammis, 116 (F147)

McDermott, Edward, 219 (F156)

MacDonald, Charles Wilbur, 274

MacDowell, Edward, 63, 231, 269

McFarland, Albert, 213

McGranahan, James, 186

McHenry, T. M., 140

McIntosh, R. C., 47

McKean, Amos, 17

McKeesport, Pa., 60

McNary, Mr., 29

McQuirk, Andrew, 260, 262, 302

McReady, James, 92

McRodden, Kitty, 19

Machias, Me., 177

Mackie, H. S., 25

Macklin, Mrs. Charles H.,

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Macon, Ga., 60, 163, 171, 195, 196, 211 (F47)

Maennerchor (Utica, N. Y.), 35

Magaldi, Vittorio, 134

Magee, Clarence, 274

Main Union Life Insurance Co., 232

Majestic Theatre (Milwaukee), 53

Major Leich's Martial Band; see Leich's Martial Band, Major

Malthusek Piano Co., 31, 39

Manier and Lane Music Co., 277 (F5)

Mankato, Minn., 79

Mann Music Hall (Providence, R. I.), 277 (F5), 55

Mann, Joseph M., 55

Mann Piano Co., Joseph M., 55

Mansfield, Theodore, 288 (F165)

Maretzek, Max, 227

Marion, Ala., 258

Marklove, Clifford F., 112 (F165)

Marshall, Leonard B., 297

Marshall and Wendell Piano Co., 97, 126 (F299)

Martin, Charles J., 203, 204

Martinez, S., 288 (F165)

Mascagni, Pietro, 85

Mason, Catherine, 135

Mason, Lowell, 4, 177

Mason, Sydney, 232

Mason, W., 234

Mason, William, 17, 35, 179

Mason and Hamlin Hall (Boston), 236

Mason and Hamlin Piano and Organ Co., 82, 88, 122 (F238, 240), 145, 156 (F32), 161, 175, 236, 237, 285 (F119)

Mauvais, Zeno, 264

Matre, W. N. van, 200

Mechanics' Association (Utica), 35

Mechanics Hall (Utica), 35

Mechanics Sax Horn Band (Oswego, N. Y.), 170

Meddis, Professor, 150

Melville Clark Piano Co., 264

Memorial Hall (St. Louis), 26

Memphis, Tenn., 53, 60, 61

Mendelssohn, Felix, 20, 22, 34, 37, 49, 55, 63, 99, 109 (F22), 161, 179-185, 233, 269

Mendelssohn Choral Society (Cleveland), 166

Mendelssohn Club (Fremont, Neb.), 262

Mendelssohn Club (Leavenworth), 161

Mendelssohn Club (Utica), 35

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Mendelssohn Male Quartet (St. Paul), 41

Mendelssohn Quintette Club (Boston), 6, 227

Mendelssohn Quintette Club (St. Louis), 26

Mendelssohn String Quartet (Chicago), 241

Menth, J. A., 66, 118 (F188)

Menth Music Co., J. A., 66

Meridian, Miss., 109 (F18)

Merkel, Johann Gottfried, 57

Merthens, Laura, 48

Merthens, Leo, 48

Metropolitan College of Music (New York), 153

Metropolitan Opera House (New York), 81

Meyer, Conrad, 7, 12 (F25), 33

Meyer, Leopold de, 71

Meyer, William, 66

Meyer-Helmund, Erik, 57

Meyerbeer, Giacomo, 255, 288 (F165)

Mickwitz, Harold von, 63

Millard, Virtue, 19

Miller, Constance, 247

Miller, Elizabeth, 62

Miller, Henry F., 176, 236, 238

Miller, Stephen, 277 (F7)

Miller, William T., 176

Miller and Sons Piano Co., Henry F., 25, 46, 65, 156 (F32), 236

Miller Hall (Boston), 65, 237

Mills, F. B. B., 288 (F165)

Milwaukee, Wis., 41, 42, 53, 63, 97, 126 (F299), 162, 166, 187, 190, 191, 192, 198, 199

Minneapolis, Minn., 41, 79, 102

Moak, Husin, 112 (F70)

Mobile, Ala., 48, 123 (F253)

Monroe, Ga., 211 (F47)

Montclair, N. J., 179

Montgomery, Ala., 109 (F18)

Montreal, Canada, 74, 308 (F43)

Moorhead, Minn., 206

Morris, Daniel, 175

Morris, Mrs., 61

Moscheles, Ignaz, 32, 34, 91, 177, 232

Moszkowski, Alexander, 57

Mott, Silas, 1, 9, 202, 318

Motto, Luigi, 52

Mouschke, John, 125 (F288)

Mount Vernon, Ill., 302

Mueller, J., 133

Mozart, Wolfgang Amadeus, 26, 34, 48, 60, 99, 146

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Mozart Club (Savannah), 38, 165

Mozart Hall (Savannah), 38, 253, 254, 286 (F138)

Munger, Randall, 163

Munger, Russell C., 102, 167

Munger Brothers Music Co., 97, 102, 163

Munroe, Charles B., 105

Murski, Ilma di, 257

Muse, Emily Antoinette, 47

Music Academy (Davenport, Ia.), 267

Music Hall (Boston), 282 (F67)

Music Parlors (Rochester, N. Y.), 18

Music Teachers National Association, 96, 175

Music Trade Fair (New York), 299

National Association of Piano Dealers of America, 87, 107, 134, 142, 200, 266, 292 (F204)

National Association of Piano Manufacturers of America, 134

National Conservatory of Music (New York), 319

Nelson, Edgar, 273

Neunsteil, E., 163

Nevin, Ethelbert, 57

New England Conservatory of Music (Boston), 98, 126 (F299, 197

New Haven, Ct., 45

New Haven Symphony Orchestra, 299

New Orleans, La., 18, 26, 29, 31, 42, 52, 60, 61, 65, 74, 96, 123 (F263), 133, 163, 196, 255, 287 (F155), 299, 300, 301

New Orleans Liedertafel, 255

New Orleans Philharmonic Society, 255

New York, N. Y., 3, 7, 10 (F6), 15, 25, 26, 27, 28, 29, 31, 34, 39, 46, 60, 62, 63, 67, 81, 82, 85, 91, 98, 113 (F83), 115 (F110), 120 (F213), 124 (F279), 126 (F307), 127 (F316, 319), 135, 137, 138, 140, 141, 143, 146, 153, 155, 161, 163, 172, 176, 177, 186, 189, 190, 199, 214 (F91), 216 (F107), 225, 231, 235, 236, 239, 240, 241, 243, 251, 254, 260, 263, 264, 265, 298, 299, 300, 304, 312

New York Liederkranz Society, 172, 227, 298

New York Philharmonic Orchestra, 28, 80, 225

New York Symphony Society, 54

Newark, N. J., 46

Newhouse, Ernest, 50

Newman, Ernest, 50

Niagara Falls, N. Y., 63

Nicode, 269

Niederhoffer, Mrs. T. M., 48

Nikisch, Arthur, 227

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Nolt, Mrs. J. S., 61

Nordica, Wilhelmina, 137

Norris, Homer, 138

North American Singing Festival (1886), 198, 217 (F138)

Northampton, Mass., 318

Northbury, Mass., 20

Norwalk, Ohio, 59

Nunns, Robert, 7, 12 (F21)

Oakland, Cal., 197

Oberlin, Ohio, 20

Obrecht, A., 125 (F288)

Ochus, J. H., 267, 268

Oconomowoc, Wis., 191

Oeser Piano Co., 111 (F59)

Ohe, Adele aus der, 227

Omaha, Neb., 26, 104, 262, 290 (F177)

Omaha School of Music and Allied Arts, 290 (F177)

Opera House (Dodge City, Kans.), 164

Opera House (Gothenburg, Neb.), 68

Opera House, Metropolitan; see Metropolitan Opera House (New York)

Oratorio Society (Cleveland), 166

Oratorio Society (Toledo), 173

O'Rourke, Donald J., 133

Orpheus Room (Wethersfield, Ct.), 224, 225

Orpheus Society (Boston), 227

Orpheus Society (Buffalo), 161

Orth, Charles J., 63, 162, 190, 191, 215 (F102), 216 (F107)

Orth Music Co., Charles J., 63, 191

Osgood, George Laurie, 46, 233

Oswego, N. Y., 167, 170, 171

Ott, Harold K., 133

Owensville (Ind.) Trombone Band, 125 (F288)

Oxford, Ga., 211 (F47)

Pace, Florence Marion, 116 (F147)

Pachmann, Vladimir de, 229, 237, 247, 265

Paderewski, Ignaz Jan, 34,

Padua, Antonio di, 46

Paganini, Niccolo, 62

Page, Pauline du, 96

Page, Samantha, 61

Painesville, Ohio, 318

Painter and Ewing Piano Co., 111 (F59)

Palmer Court Hotel (Chicago), 214 (F91)

Paris, France, 211 (F47)

Park, Charles E., 165

Park, Mrs., 165

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Parker, J. D. D., 233

Parker, Horatio, 187

Parker, Mr., 227

Parré, Jean, 51, 263

Patti, Adelina, 35, 245

Peabody and Stearns, 281 (F59)

Peabody Conservatory Symphony Orchestra, 80

Pearce, James, 103

Peck, Oliver, 170

Pels, Heinrich, 96

Pembroke, Sarah Hazelton, 16

Penfield, Smith Newell, 19, 22

Peninsular Saengerbund (Toledo), 173

Penniman, Ira B., 206

Perabo, E., 233

Perabo, Johann Ernst, 59

Percy, George R., 60

Perkins, Opal, 44

Perliss, Margaret, 63

Perlman, Mrs., 165

Perlmutter, Martha, 26

Perry, Irene; see Brady, Irene

Perry, Commodore, 176

Petersen, Ursula, 102

Peterson, James B., 107

Pfafflin, Theodore, 268

Philadelphia, Pa., 3, 4, 7, 10 (F7), 11 (F14), 15, 17, 32, 33, 34, 62, 81, 111 (F59, 60), 143, 161, 234, 298

Philadelphia Orchestra, 80

Phillip, Mrs. Bradley, 57

Phillip and Crew Piano Co., 93

Phoenix, Ariz., 163, 197

Pierce, Walter A., 52, 59

Pierce, Walter G., 52

Pierné, François, 96

Pioneer Music House (Macon), 212

Pirrson, James, 7

Pittsburgh, Pa., 29, 99, 225

Pius X, Pope, 67

Plançon, Pol, 234

Plate, W. H., 49

Pleß, Germany, 113 (F85)

Pleyel, Ignaz, 119 (F202)

Pleyel Hall; see Salle Pleyel

Pond and Co., 188

Porter, Mrs. Albert, 15

Portland, Ore., 65, 301, 308 (F34)

Poseyville (Ind.) Cornet Band, 125 (F288)

Post, George B., 280 (F38)

Potter, Daniel, 3

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Pottsville, N. Y., 98, 175

Powers, Louis K., 201, 218 (F153)

Preston, John A., 233

Preyer, Mr., 29

Price, J. M., 120 (F207)

Price, William J., 235

Price and Teeple Piano Co., 241

Pritchard, Kenneth, 197

Pridmore, J. E. O., 270

Princeton (Ind.) Cornet Band, 95, 125 (F288)

Providence, R. I., 55, 60

Pueblo, Colo., 262

Pugno, Rauol, 85

Quincy, Mrs. A. W., 65

Raff, Joachim, 31, 232, 269

Raia, Frank, 55

Raleigh, N. C., 44, 109 (F15)

Ramsey, Paul K., 52

Rapid City Kans., 260

Read, Angelo M., 133

Reading, Pa., 225

Rebasz, Mr., 19

Redewill, A. Cass, 163

Redewill, Augustus, 163, 175, 197, 210 (F27)

Redewill, Eugene R., 163

Redewill, Francis H., 163

Redewill, Victor A., 163, 197

Redewill Music Co., 163

Reeve's American Band, 55

Reinagle, Alexander, 3

Reinecke, Carl, 48

Remenyi, Eduard, 227

Renwich, L. I., 302, 304

Reuther, J., Jr., 252

Reynolds, Peter, 90

Rheinische Musikschule (Cologne), 198

Ricci, G., 163

Rich, G. B., 278 (F12)

Richards, Doris, 16

Richards, John, 282 (F65)

Richmond, Ind., 51, 65, 134

Richmond, Va., 109 (F19)

Ridout, Ellen, 45

Riegelmann, George Hanry, 133

Riesenauer, Alfred, 85, 103

Riha, Francis, 6

Riley, Mabel, 96

Ritzau, L. N., 288 (F165)

Rivé-King, Julie, 53, 54, 68, 76, 77, 78, 79, 80, 85, 102, 103, 120 (F217), 121 (F224), 123 (F253), 137, 245, 272, 294 (F228)

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Roberts, Lee, 53

Rochester, N. Y., 18, 20, 63

Rockford, Ill., 200

Rombord, Me., 39

Rome, Ga., 44, 47

Root and Cady Co., 131, 214 (F91)

Root and Sons Music Co., 131

Rose, R. J., 260, 262

Rose, William R., 260

Rosenfeld, Karl, 109 (F22)

Rosenthal, Moriz, 82, 226

Rosewald, Mr., 288 (F165)

Rothstein, Naomi, 66

Rothstein, Sarah, 66

Royal Academy of Music (London), 291 (F191)

Rubinstein, Anton, 52, 74, 80, 143, 227, 316

Rudolf Janssen Piano Co., 190, 191

Rummel, Franz, 299

Russell, Susie, 189

Rutledge, Samuel, 218 (F156)

Ryan, Thomas, 6

Saal Bösendorfer (Vienna), 261

Sacramento, Cal., 105

Saengerbund (Buffalo), 161

St. Alphonsius Church (New Orleans), 300

St. Cecilia Society (Utica), 35, 37

St. James Theatre (Boston), 235

St. John's College (New York), 163

St. Louis, Mo., 12 (F21), 26, 42, 92, 97, 98, 105, 126 (F298), 134, 135, 140, 142, 156 (F32), 163, 187

St. Louis Mendelssohn Quintette Club; see Mendelssohn Quintette Club (St. Louis)

St. Paul, Minn., 41, 97, 102, 163, 187, 205

St. Petersburg, Russia, 119 (F202)

Saint-Saëns, Camille, 34, 80

Salem (Mass.) Cadet Band, 27

Salle Pleyel, 119 (F202)

Salzburger, Theodor, 66

Sanders, Robert Levine, 274, 294 (F242)

Sanders and Stayman Piano Co., 172

San Francisco, Cal., 65, 133, 163, 197, 259, 262, 264, 280 (F30), 288 (F163), 288 (F165)

San José, Miguel, 65

Sans-Souci, Gertrude, 57

Santa Fe, N. M., 260

Sarasate, Pablo de, 227

Sauret, Emil, 257

Sauter, Charles, 134

Savannah, Ga., 3, 38, 39, 44, 61, 67, 113 (F83), 133, 142, 146, 253, 254, 286 (F144)

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Savannah Choral Association, 165

Saybrook, Ct., 112 (F70)

Scalchi, Madame, 245

Schaaf Piano Co., 140

Schabas, Ezra, 28

Shelby, Hanna, 301

Shelby, L. T., 301

Schendel, Julius, 81, 301

Schenectady, N. Y., 17

Scheueman, A. P., 161

Schiedmeyer Klavierfabrik, 8

Schieffelin, Albert, 136

Schieffelin Hall (Tombstone, Ariz.), 136

Schleiffarth, George, 162, 189, 215 (F91)

Schley, Mrs. Thomas, 65

Schloss, Berrick, 55

Schmidt, Charles F., 42, 93, 94, 95, 96, 125 (F286), 277 (F7)

Mr. Schmidt, 140

Schmidt, Mrs. Charles F., 125 (F288)

Schmidt's Music House (Evansville, Ind.), 94

Schmidt's Silver Cornet Band, 93, 167, 277 (F7)

Schmoller and Mueller Piano Co., 26, 104, 128 (F335), 260, 262

Schnitzer, Germain, 85

Schomacker, John Henry, 33, 110 (F59)

Schoninger Piano Co., B., 124 (F279)

Schramm, Karla, 197

Schramm, Paloma, 197

Schroeder, Wilhelmina, 47

Schubert, Mr., 29

Schubert, Henrietta, 79, 80

Schuler, P. R., 261, 262, 290 (F173)

Schuler, Robert, 262

Schults, H. A., 125 (F288)

Schumann, Robert, 31, 36, 48, 109 (F22), 161, 233

Schumann Piano Co., 200

Schwab Music House (New Orleans), 65, 66

Schwahn, Bertram, 52

Schwankovsky, Frederick J., 42, 97, 98, 145, 162, 188, 248, 251, 252, 268, 269, 285 (F132)

Schwankovsky Music Co., F. J., 42, 65, 97, 98, 247

Schwankovsky Music Hall (Detroit), 65, 162, 247, 251, 252

Schwankovsky Music House (Detroit), 249, 250, 268, 269, 285 (F132)

Scotti, Angela, 46

Scranton, Pa., 277 (F8)

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Scrimger, Elmira W., 65

Seals Brothers Piano Co., 44, 257, 258, 277 (F8)

Seattle, Wash., 51, 63

Seay, Mrs. Arthur, 247

Seeboeck, M. C. E., 41

Seeling, Hans, 57

Seidl, Anton, 227, 231

Settlemeier, D. O., 302

Shakespeare, William, 197, 231, 262

Shaw, Anthony, 290 (F172)

Shearing, B. L., 142

Sherman, Clay and Co., 133, 197, 259, 280 (F30)

Sherman, Tex., 86

Sherwood, William H., 48, 60, 84, 85, 99, 103, 117 (F155), 227, 241, 247

Shilling, Frank, 167, 170, 171, 211 (F41)

Shilling's Orchestra (Oswego, N. Y.), 170

Siering, H., 288 (F165)

Sieve King, Martinus; see King, Martinus Sieve

Sievers, Mrs., 61

Sievers, Professor, 61

Simmons, Margaret, 32

Simms, A. B., 157 (F58), 225

Simpson-Crawford Co., 190

Simpson-Haddendorf, Mary, 157 (F58)

Sisters of St. Vincent, Convent of (Mobile, Ala.), 48

Slade, Robert, 290 (F172)

Slawson, J. M., 172

Smith, Edgar, 86, 87, 123 (F263)

Smith, Freeborn Garrettson, 179

Smith, H. G., 278 (F15)

Smith, Henry Wakefield, 189, 190

Smith, Howard M., 123 (F256)

Smith, Jeoffrey, 96

Smith, Jessie Wilcox, 234

Smith, Willard, 286 (F144)

Smith, Wilson G., 35

Smith and Nixon Hall (Cincinnati, Ohio), 243, 244, 245, 284 (F106)

Smith and Nixon Piano Co., 20, 60, 85, 87, 91, 117 (F155), 140, 243, 245

Snell, George, 282 (F67)

Snyder, Charles, 119

Sohmer and Co., 46

Solomans, Henry O., 199

Somlyo, Arnold, 85

Sommer, Harold, 63

Sonneck, Oscar, 298

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Sousa, John Philip, 50, 191

South Bend, Ind., 65

South Bend May Festival Orchestra, 65

South Georgia Agricultural and Mechanical Association, 38

Southwestern Conservatory of Music and Fine Arts (Dallas), 123 (F263), 274, 275, 276

Spalding, Mrs. C. M., 49

Sprague, Mary Ellen, 135

Springfield, Mass., 17

Starr Hall (Chicago), 221, 241

Steck, George, 239

Steck and Co., George, 31, 145, 175, 221, 239

Steck Hall (Chicago), 31, 67

Steck Hall (New York), 239

Steger, John V., 127 (F321)

Steger and Sauber Piano Co., 34, 42, 47, 127 (F321)

Steger Hall (Chicago), 47, 241

Steger School of Music (Chicago), 127 (F321)

Steiff Piano Co., Charles M., 66

Steinert, Albert M., 85

Steinert, Morris, 299

Steinert and Sons Piano Co., M., 45, 49, 85, 101, 236, 277 (F13)

Steinert Hall (Boston), 49, 237, 277 (F13), 282 (F71)

Steinway, Henry, 72

Steinway, William, 72, 73, 74, 172, 279 (F29), 298, 299

Steinway and Sons Piano Co., 23, 31, 62, 71, 72, 81, 93, 101, 104, 120 (F207), 143, 145, 221, 225, 280 (F30), 285 (F119), 291 (F191)

Steinway Hall (Chicago), 47, 48

Steinway Hall (Los Angeles), 48

Steinway Hall (New York), 225, 226, 227, 231, 239, 243, 279 (F29)

Steinway Hall (San Francisco), 259, 288 (F165), 289 (F165)

Stephens, O. W., 125 (F288)

Sternberg, Constantin, 81, 251

Stevens, Nellie, 85, 103

Stock, Frederick, 272, 294 (F228)

Stolz, Mrs. Peter, 63

Stone, C. R., 204, 205, 206

Stone, Elmer, 49

Stoner, Hortence, 140

Stone's Music House (Fargo, N. D.), 205, 206, 207

Stoors, Albert, 195

Storch, M., 60

Storey and Clark Piano Co., 92, 142

Stoughton Musical Society (Boston), 297

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Straub, John, 165

Strauss, Johann, Jr., 52, 55

Strich and Zeidler Piano Co., 10 (F6)

Stucken, Frank van der, 80, 227, 229

Sturkow-Ryder, Theodora, 53

Svendson, Johann, 233

Swan, Hattie Mae, 134

Syckle, George E. Van, 277 (F4)

Symphony Hall (Boston), 235

Syracuse, N. Y., 17, 52, 264

Szumowska, Antoinette, 234

Tallahassee Piano Co., 61

Tannersville, N. Y., 298

Tate, Edward, 141

Tate, J. P., 109 (F18)

Taws, Joseph Charles, 3, 4, 11 (F14), 15, 17, 32

Tchaikovsky, Peter Ilytich, 65, 316

Tell City (Ind.) Mechanics Band, 125 (F288)

Tell City (Ind.) Star Band, 125 (F288)

Tempest, Robert, 34, 111 (F63)

Terre Haute (Ind.) Ringgold Band, 125 (F288)

Terschak, 288 (F165)

Thalberg, Sigismond, 25, 35

Thearle, F. G., 29, 31, 63, 67

Thomas, J. W., 125 (F288)

Thomas, Theodore, 27, 28, 29, 179, 225, 231

Thomas Orchestra, Theodore, 27, 28, 29, 60, 117 (F155)

Thomasville, Ga., 38, 66, 113 (F82), 288 (F163)

Thompson, Harvey "Ragman," 107

Thompson, Will L., 130, 192, 194, 216 (F116)

Thompson Co., Will L., 192

Thoms, William M., 26, 27, 69, 70

Thurchy, Miss, 245

Tiede, Clayton Howard, 167

Tillema, Mrs. George, 191

Tojetti, Emilia, 288 (F165)

Toledo, Ohio, 41, 42, 49, 133, 162, 173, 175, 204

Tonini, A., 125 (F288)

Topeka, Kans., 126 (F307)

Toronto, Canada, 74, 153

Toronto College of Music, 292 (F209)

Torrington, Ct., 219 (F156)

Townsend, Mrs. C. B., 61

Traverse City, Mich., 60

Tremaine, Harry B., 240

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Tremont-on-the-Common (Boston), 281 (F58)

Trenton, N. J., 17

Tretbar, Charles F.,

Trime, Rudolf, 53

Trinity Church (Boston), 4

Trinity Church (Toledo), 173

Trotter, George P., 277 (F8)

Troy, Ala., 277 (F8)

Troy, N. Y., 76

Trumble, Arthur S., 131

Tucci, Douglas Shand, 282 (F67)

Tucson, Ariz., 163

Tuscaloosa, Ala., 109 (F18)

Tucker, H. G., 232

Twin Falls, Ida., 261, 262

Uhl, Hans, 103

University of Chicago, 110 (F32)

University of Chicago Glee Club, 67

Uptown Theater (Boston), 282 (F67)

Utica, N. Y., 35, 36, 98, 99, 112 (F69, 70)

Valdosta, Ga., 112 (F83)

Van den Berg, Brahm; see Berg, Brahm Van den

Van Syckle, George E.; see Syckle, George E. Van

Vanyork, Percy, 63

Velling, F. F., 98, 175

Velling, Lula, 175

Vera-Sapio, Clementine de, 41

Verdi, Giuseppi, 29

Vienna, Austria, 74, 113 (F85), 119 (F202), 299

Vieuxtemps, Henri, 35, 227

Villa, Francesco Paolo La, 46

Vincennes (Ind.) Union Band, 125 (F288)

Vineville, Ga., 211 (F47)

Virginia City, Nev., 136

Vogel, Gerhard, 62

Vose Piano Co., 140, 155 (F32)

Wadesville (Ind.) Cornet Band, 125 (F288)

Wagner, Richard, 52, 54, 252, 255, 289 (F166)

Wahle, Joseph, 161

Wahle, Max, 161

Wahle Music House (Buffalo), 161

Wait, James M., 138

Walla Walla, Wash., 107

Wallace, W. W., 145, 148, 149

Waltham Piano Co., 42

Wamelink, John T., 166, 189

Wanamaker Co., John, 62, 190, 239, 240, 264, 298

Ward, Mr., 165

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Ware, M. A., 167

Warlock, Jeffrey, 32

Warmbruehl, Wilhelm von, 198

Warren, G. W., 125 (F289)

Warren's Crescent City (Ind.) Band, 125 (F288)

Washington, D. C., 17, 127 (316), 298

Waterhouse, Viola, 55

Waterville, N. Y., 112 (F70)

Watson, James. P., 201

Watt, James, 12 (F21)

Waverly, N. Y., 172

Weber, Albert, Jr., 81, 82, 99, 100, 127 (F316), 176

Weber, Albert, Sr., 80, 172

Weber Piano Co., 31, 82, 93, 127 (F316), 155 (F32), 161, 201, 208 (F43)

Webster, Mary, 297

Wehl, 29

Weidig, Adolf, 86

Weimar, Germany, 113 (F85)

Weiss, Anna, 47, 280 (F30)

Weller, Miss, 61

Wells, Mrs. H. M., 61

Wells Music Co., M. B., 51, 63, 118 (F174)

Wenzl, Ludwig, 177

Werlein, Philip, 29, 31, 133, 200, 300

Wesleyan College (Macon, Ga.), 171, 211 (F47)

Wesleyan College (Macon, Ga.), 171, 211 (F47)

Wesleyan Young Ladies' Orchestra, 171

West, Richard, 17

Westford, Owen, 189

Wethersfield, Ct., 224, 278 (F15)

Whetstone, Miss, 57

Whigham, Clarence T., 88, 89

Whitaker, Alexander, 163

White, Dr., 61

White and Parker Piano Co., 50

White Oaks, N. M., 136

Whiteman, Paul, 283 (F96)

Whitney, W. W., 173

Whittaker, J. M., 137

Whitney and Currier Music Co., 42, 49, 133, 162, 173

Wiarda, Mr., 165

Wieniawski, Henryk, 288 (F165)

Wilcox and White Piano Co., 49

Wilhelmj, August, 227, 257

Williams, Grier Moffat, 267

Williams, Irene, 134

Wilmington, Del., 161

Wilmington, N. C., 278 (F12)

Wilson, Genevieve Clark, 263

Wilson, Mortimer, 58

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Winkler, Leopold, 85

Winslow and Wetherell, 229, 237

Winter Piano Co., 191

Winton and Wentworth Piano Co., 241, 270

Wise, A. P., 48

Wisham, Clara, 90

Wissner Piano Co., 46, 85

Withers, Hiram, 262

Witherspoon, Herbert, 116 (F147)

Witherspoon, Mrs. R. B., 61

Witmark and Sons Co., M., 190, 216 (F107)

Witnauer, Robert, 37

Wolf, Herbert K., 61

Wolfsohn, Carl, 86

Wood, James, 7, 12 (F25)

Wood, Mary Knight, 46

Wood's Opera House (Bay City, Mich.), 80

Woods and Co., George, 293 (F221)

Worth, James M., 157 (F58)

Wright Kay Jewelry Co., 285 (F132)

Wulsin, Lucien, 32, 247, 285 (F119, 124), 305

Wylie, Ralph, 274

Yale University, 299

Yancy, Amos T., 225

Yaw, Miss, 153

Yonkers, N. Y., 103

Yonkers Piano Co., 103

York, Francis L., 252, 269

Yorke, Me., 177

Young, James, 57

Ypsilanti, Mich., 59

Zeldenrust, Edouard, 85

Zoeller, Ernest, 31

Zoeller, Tobe, 125 (F288)

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