THE LIFE AND WORK OF THEODORE THOMAS

DISSertation

Presented in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy in the Graduate School of the Ohio State University

by

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Approved by:

[Signature]
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H. S. W.
It is hard to estimate the debt that the United States owes to Theodore Thomas. It is the debt of a pupil; or it is the debt of a people led out of a wilderness to the prophet who had shown them a sight of the promised land. To him, more than any other single force, is due the present state of musical culture in the United States.

SETTING THE STAGE

Introduction. In tracing the origin and development of instrumental music in American history, writers have been too prone to rely solely upon conjecture and opinion. Authentic data are few; nevertheless, those extant reveal a somewhat different picture than is usually portrayed. Only in recent years have scholars come to cast their searching eye on historical statements hitherto blindly accepted, and in doing so, attempted to strip off the erroneous assumptions that gave an entirely wrong setting to the accounts of early American music. It is true that pioneer conditions of the whole seventeenth century were manifestly unconducive to artistic life, but the settlers of this country, rugged as they were, and starting with nothing more than the mere seeds of a musical intellect, managed to keep alive the kindling flame of an art that was only then in the infant stages of its classical development even in Europe. The first century and a half of New England's history

The purpose of "Setting the Stage," drawn chiefly from secondary sources, is to describe the standards of musical taste and performance before the arrival of Theodore Thomas in this country.
may seem to have been a musical wilderness, but notwithstanding this fact, Scholes has proved beyond any shadow of a doubt that there is no justification for the commonly accepted viewpoint in which the New England Puritans are calamously dubbed as an untalented lot, completely unaware of the charm and beauty of music. Furthermore, the assertions of Burney and others, claiming that the early settlers of New England were antagonistic toward music, cannot be verified by statements to that effect in any of the documents, papers, or records that have been preserved and handed down from that day to the present. Likewise, no evidence has come to light to substantiate the views of writers on music in their claims that the Puritans had a particular dislike for instrumental music, and actually forbade members of their sect from participating in it. In fact, as early as 1647, Reverend John Cotton, "Teacher of the Church


3 Scholes, Percy, loc. cit.
at Boston in New England," made the statement: "Nor
doe we forbid the private use of any Instrument of
Musick therewithall; So that attention to the instru-
ment, doe not divert the heart from attention to the
matter of Song."

In accounting for a lack of musical development
among the early settlers of this country, Waldo Selden
Pratt, in an article in Grove's Dictionary of Music
and Musicians, dismissed the subject with: "It seems
that at first none of the colonists possessed any
special taste or aptitude in the musical field." Such
may have been the case, but Sonneck, early in the
present century, optimistically voiced the hope that
the time would come when someone would collect data to
reveal the fallacy of the commonly accepted viewpoint
that Providence had been prompted to send to American

\footnote{This statement appears in John Cotton's treatise
on music, titled: "Singing of Psalms a Gospel ordinance:
Or a treatise wherein are handled these four particulars.
I. Touching the duty itself. II. Touching the matter to
be sung. III. Touching the Singers. IIII. Touching the
manner of singing." Cf. Hood, George, A History of
Music in New England. Boston: Wilkins, Carter and
Company, 1846. Pp. 35 et seq.}

\footnote{American Supplement. Grove's Dictionary of Music
Company, 1935. P. 5.}

\footnote{From 1902-1907 Sonneck was Chief of the Music
Division, Library of Congress, Washington, D. C.}
shores, out of all the millions who inhabited Europe, "just those few thousand beings who had no music in their souls."

Unfortunately, it is doubtful whether data even exist which would prove that the colonists really did possess any special taste or aptitude in the musical field, but from all accounts of pioneer conditions in this country, it appears that the very nature of life itself, rather than a lack of talent on the part of the inhabitants, was the contributing factor in the delay of the cultivation of music.

The early American period was one of hardships. Most of the colonists lived close to the soil and the pressure for material needs was great. There were forests to clear, lands to till and Indians to fight. Large towns were wanting, settlements in general were scattered, and means of transportation slow and


crude. Obviously, such conditions were decidedly a
detriment in the cultivation of any of the arts. How-
ever, the colonists did bring hymns from their native
lands, and these were sung in the early church services.

First Instrumental Music in America. As for the
eexistence of instrumental music in this country, the
statement has been made that probably it was heard for
the first time in the Virginian colonies. It is
thought that the settlers of the South, coming as they
did from Royalist stock, brought to America musical
instruments for the purpose of diversion. Such a view,
however, is based purely on supposition, for there have
been no records or accounts handed down to substantiate
it. Likewise information is lacking for determining
just when instrumental music took root in either the
New England or the Middle States colonies. The organ
appears to be the first instrument of which any mention
is made in colonial documents, one having been brought

1 Among the hymns were: "Litchfield," "Low Dutch"
Davids," "Martyrs," "Hackney" or "St. Marys," "100th
Psalm" [the Doxology], "115th Psalm," "119th Psalm,"

2 American History and Encyclopedia of Music.
W. L. Hubbard (Ed.), New York: Irving Squire, 1908.
Vol. VII, Article - Instrumental Music, Bands and
Orchestras. P. 255.
to this country as early as 1694 by Johann Kelpius and his party of Theosophical Brethren, who settled on the Wissahickon River, eight miles from Philadelphia. In the matter of smaller instruments, evidence points to the fact that they were in use in the New England states during the early part of the eighteenth century, for the Boston News Letter at this time mentioned a number of them in an advertisement which ran as follows:

This is to give notice that there is lately sent over from London, a choice collection of musical instruments, consisting of flageolets, flutes, hautboys, bass-viol, violins, bows, strings, reeds for haut-boys, books on instruction for all of these instruments; books of ruled paper; to be sold at the Dancing School of Mr. Eastone

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1 Ibid.
2 These people were a group of German mystics who renounced marriage as sinful, and believed that the end of the world was near. Cf. Howard, John Tasker, Our American Music. New York: Thomas Y. Crowell, 1931. P. 20.
in Sudberry Street, near the Orange Tree, Boston. Note: Any person may have all instruments of music mended, or virginals\(^1\) and spinets\(^2\) strung and tuned at a reasonable rate, and likewise be taught to play upon any of these instruments above mentioned....

Music in Charleston. Although indications point to the fact that the first music in the colonies was of a religious nature, records show that by the eighteenth century some importance was being attached to secular music, especially in Charleston, South Carolina, where, after having visited the West Indies, a number of the musicians from the old world made entry into this country. As early as 1732 a concert was given in Charleston for the benefit of Mr. Salter, and the following year, the first song recital of which there

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\(^1\) The "virginal" is a small, \[obsolete\] keyboard instrument, belonging to the same class as the harpsichord, its strings being plucked by plectra rather than struck by tangents. It probably received its name from the fact that it was played upon chiefly by young ladies. Cf. Niecks, Frederick, A Concise Dictionary of Musical Terms. New York: G. Schirmer, [Incorporated], Second Edition, Revised and Enlarged, N.D. P. 257.

\(^2\) The "spinet" is a small, \[obsolete\] type of keyboard instrument, resembling the harpsichord in mechanism \[its strings being plucked and not struck\], but differing from it in form, being rectangular, triangular, or pentangular, with the keyboard placed transversely. Cf. Niecks, Frederick, \textit{op. cit.}, p. 226.

is any record in this country, was also presented there. Likewise, in 1735 Charleston witnessed what probably was the first operatic performance in America, namely, the production of the ballad-opera "Flora, or Hob in the Well." In 1762 the first musical organization in this country, the St. Cecilia Society, was formed at Charleston. The society supported an orchestra made up partly of amateurs, and partly of professional players, and the spirit of enterprise shown by the organization is indicated in an advertisement which it inserted in the papers of New York, Boston and Philadelphia, seeking musicians. The advertisement was as follows:

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2. Howard, John Tasker, op. cit., p. 27.
3. According to Jeffery Marks, in Grove's Dictionary of Music and Musicians, Third Edition, Vol. 1, pp. 205 et seq., a ballad-opera is one that is made up chiefly of folk tunes and ballads, and which is differentiated from opera in general in that it is not considered sufficiently dignified to be classed with it.
4. This organization continued to exist until 1912. Cf. Lahee, Henry G., op. cit., p. 4.
Charleston, South Carolina,
April 11, 1771.

The St. Cecilia Society give notice that they will engage with, and give suitable encouragement to musicians properly qualified to perform at their concerts, provided they apply on or before the first day of October next. The performers they are in want of are, a first and second violin, two haut-boys and a bassoon, whom they are willing to agree with for one, two or three years.

A further idea of the activities of this society may be obtained from an inspection of the entries made in Josiah Quincy's Journal of A Voyage to South Carolina, published in 1772. Quincy, who hailed from Boston, wrote of the society as follows:

The concert-house is a large, inelegant building, situated down a yard....The music was good--the two bass viols and French horns were grand. One Abercrombie, a Frenchman just arrived, played the first violin, and a solo incomparably better than any one I ever heard. He cannot speak a word of English, and has a salary of five hundred guineas a year from the St. Cecilia Society. There were upwards of two hundred and fifty ladies present, and it was called no great number. In loftiness and headress, these ladies stoop to the daughters of the North--in richness of dress, surpass them--in health and floridity of countenance, vail to them. In taciturnity during the performances, greatly
before our ladies; in noise and flirtation after the music is over, pretty much on a par.

In 1773 the St. Cecilia Society presented its orchestra in a music festival, in which the overtures of Gluck's "Iphigenie en Aulide," and Haydn's "Stabat Mater," were played. According to the American History and Encyclopedia of Music, the orchestra for the occasion boasted of an instrumentation as follows: "one organ, twelve violins, five tenors, violas and cellos, three basses, six oboes, flutes and clarinets, two horns, one bassoon, and two pair of kettledrums."

Many French musicians became residents of Charleston, and prominent among them was one "Citizen" Cornet, the leader of an "Orchestra of French Music." Advertising in the Charleston Gazette, the "citizen" made

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2 Loc. cit.
3 When measured by European standards of the day, the orchestra of the St. Cecilia Society was of good size, for according to Sir George Grove, the musical organization at Bonn, which was led by Beethoven during this period, numbered only thirty-one players. Cf. Article on Beethoven. Grove's Dictionary of Music and Musicians, Third Edition, Vol. I, p. 261.
it known that he had "established a Vaux Hall, after the Parisian manner, in which there would be dancing on Saturday." Likewise, the "citizen" announced that his orchestra would "attend American or French societies, if required."  

Music in Boston. As a center of musical performance during the eighteenth century, the city of Charleston was, in all probability, without a rival, notwithstanding the fact that similar activities were carried on in Boston, New York, Philadelphia and elsewhere. Records indicate that musical programs, and secular diversions in general, were more welcome to the people of the South than they were to the people of the North. The New Englanders, in particular, eyed with suspicion any event which bore resemblance to a theatrical production, and this circumstance, coupled with the fact that early musical performers often made entry into this country by way of Charleston, gives some inkling why the South surpassed the North in its concert activities. However, as early as 1731, Boston, through the medium of the Boston News Letter, did make the following

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1 American History and Encyclopedia of Music, loc. cit.
announcement of a concert:

On Thursday the 30th of this instant December, there will be performed a Concert of Music on sundry Instruments at Mr. Pelham's great Room, being the house of the late Dr. Noyes near the Sun Tavern.

Tickets to be delivered at the place of performance at Five shillings each. The Concert to begin exactly at Six o'clock, and no Tickets will be delivered after Five the day of performance.

N.B. There will be no admittance after Six.

By 1754 concert activities in Boston had met with some measure of success for a hall was established at the corner of Hanover and Court Streets, where concerts of "Vocal and Instrumental Musick" consisting of "Select Pieces by the Masters" were given. Not infrequently, the musical programs of this period were followed by a ball, and the Boston Chronicle in 1768, made mention of such an affair in an advertisement which speaks for


2 A man of many talents, the Mr. Pelham referred to was a dancing master, an engraver, manager of the subscription assembly, a boarding-school keeper, an instructor in reading, an instructor in writing, an instructor in glass painting, and a dealer in "the best Virginia tobacco." Cf. Howard, John Tasker, loc. cit.

3 Howard, John Tasker, op. cit., p. 16.
itself. The advertisement was:

This is to acquaint the Gentlemen and Ladies that a Concert of Music will be performed on Monday, the 21st inst., at Six o'clock in the Evening, at the Music Hall in Brattle-Street, opposite Dr. Cooper's Meeting-House. After the concert is over, the Gentlemen and Ladies may have a Hall till Eleven o'clock.

Likewise, concerts of this era were often a combination of music and drama, the dramatic part of the program being camouflaged by calling it a "moral lecture," a guise under which it found ready acceptance among the New Englanders. Such practice is illustrated by an advertisement appearing in the Salem Gazette in 1792. The Gazette announced:

At Concert Hall this Evening, will be performed a Concert of Vocal and Instrumental Music, between the parts of which will be delivered the Tragic and Moral Lecture called "Douglas" with various songs, as will be expressed in the hand-bills.

During the latter part of the eighteenth century Boston enjoyed an increase in the number of musical

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programs given there; however, from all evidence at
hand, the city continued to lag behind Charleston in
artistic developments until well into the nineteenth
century.

Music in Philadelphia. In Philadelphia the early
cultivation of musical performance was retarded be-
cause of opposition voiced against such practice by
the Quakers. Nevertheless, concerts were given from
time to time, and by the latter part of the eighteenth
century sufficient musical enthusiasm had been aroused
to warrant the giving of what was one of the most pre-
tentious affairs of its day, namely, a "Grand Concert
of vocal and instrumental musick." The event took
place on May 4, 1786, and the following account of it
was offered by the press:

On Thursday, the 4th of May, at the
Reformed German Church, in Race Street,
was performed a Grand Concert of vocal and
instrumental musick, in the presence of a
numerous and polite audience. The whole
band consisted of 230 vocal and 50 instru-
mental performers, which, we are fully
justified in pronouncing, was the most com-
plete, both with respect to number and
accuracy of execution, ever, on any occa-
sion, combined in this city, and, perhaps

---

"Philadelphia Correspondence," Salem Gazette.
Cited by Elson, Louis G., The History of American
throughout America....

Nearly one thousand tickets were sold at two-thirds of a dollar each, and the net proceeds, after deducting for necessary expenses, have been delivered to the managers of the Pennsylvania Hospital, Philadelphia Dispensary, and overseers of the Poor, to be applied by them for the use of said institutions and unprovided poor.

The first of a series of subscription concerts to be given in Philadelphia was held on April 8, 1794, at Celler's Hotel, and featured on the program was Kotzwar'a "Battle of Prague," a composition which was to enjoy unheard of success, becoming one of the most popular of all musical works both in this country and Europe until about the middle of the nineteenth century, when it gave way to the "Maiden's Prayer." 2

Music in New York. According to existing records, the first musical program given in New York was on January 21, 1736, the affair being a "Consort of Musick, Vocal and Instrumental, for the benefit of Mr. Fachelbel,

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1 American History and Encyclopedia of Music, op. cit., p. 268.

2 Despite the overwhelming success accorded his "Battle of Prague," composer Kotzwar'a's end was a tragic one, for, according to Sir John Grove, he committed suicide by hanging himself. Cf. Article on Kotzwar'a, Grove's Dictionary of Music and Musicians, op. cit., Vol. III, p. 46.
the Harpsichord Part performed by himself, the Songs, 1
Violins and German Flutes by Private Hands. As
evidence of a continuation of musical activity in New
York, the New York Weekly Post Boy, some years later, 2
carried the following notice.

For the benefit of Messrs. Cobham and
Tuckey, at the New Exchange on Monday the
29 instant; will be a Concert of Vocal and
Instrumental Musick. Among a variety of
select pieces, both vocal and instrumental,
will be performed, the celebrated dialogue
between Damon and Chloe, compos'd by Mr.
Arne. A two part song, in praise of a
Soldier, by the late famous Mr. Henry Pur-
cell. An Ode on Masonry never perform'd
in this country, nor even in England, but
once in Publick. And a Solo on the German
flute, by Mr. Cobham.

Tickets to be had of Mr. Cobham, in
Hanover Square; of Mr. Tuckey near Mr.
Willet's, at the New York Arms; and at
the King's Arms; and at the new Printing
Office in Beaver Street at 5 s each.

To begin precisely at six o'clock.
After the concert there will be a Ball
for the ladies.

Early Musicians. The latter part of the eight-
eenth century witnessed an increased interest in
matters musical, notwithstanding the effects of the

1 Howard, John Tasker, op. cit., pp. 27 et seq.
Cited by Howard, John Tasker, op. cit., pp. 31 et seq.
American Revolution, which for a brief span of time brought many musical activities to a standstill. In the New England States, in particular, programs were given with more frequency than ever before, probably due to the fact that the Puritans were gradually lifting their ban on such "diversions" as concerts of vocal and instrumental music. Most of the performing artists were foreigners, who, owing to the difficulty of travel, were forced to become residents of the localities in which they played. The concerts themselves did not provide sufficient funds even for a bare existence, and hence many of the performers of the day, in order to eke out a living, found it necessary to set themselves up as teachers of music; also, some became church organists, and still others augmented their incomes by opening music stores.

Among the leading figures who established themselves in America during this period was the blind organist and composer, John L. Berkenhead, who arrived here from England in 1795. For several years Berkenhead served as organist at the Trinity Church of Newport, following which he organized a concert troupe,

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For those who could not ride horseback, the stagecoach provided the only mode of transportation by land. Cf. Adams, James Truslow, op. cit., pp. 301 et seq.
and travelled to nearby New England towns, furnishing entertainment for the inhabitants. This early American musician was especially well-known for his composition, "The Demolition of the Bastille," for piano or harpsichord, and which, as records show, had many performances in this country. A glimpse of one of the entertainments given by Berkenhead's concert troupe is provided in an early issue of the Columbian Centennial, which said:

Dr. Berkenhead and Co. entertained the inhabitants of Salem with a "Concert" on Thursday evening. Washington Hall was well filled. Mrs. Berkenhead, though indisposed, sang with feeling and taste; Mrs. Spencer with emphasis and correctness; and Mr. Spencer was loudly applauded and repeatedly encored by the gallery boys! The Bastile by the Doctor, was admirably played on an elegant harpsichord belonging to a respectable family in that town.

1 From all accounts, Berkenhead, with the aid of his harpsichord, must have demolished the Bastile a good many times. Cf. American History and Encyclopedia of Music, op. cit., p. 259.


3 The abuse of the title "Dr." which is so current among present day musicians, is a practice which seems to have taken root early in this country.

4 It would appear that even when she was ill, Mrs. Berkenhead was easier to listen to than Mrs. Spencer.
Another of the important immigrants in America during this period was James Hewitt, who became a prime factor in the musical life of the times. The *New York Daily Advertiser*, in September of the year 1792, carried the announcement that Hewitt, along with one Jean Gehot, B. Bergmann, William Young, and another gentleman named Phillips, all "professors of music from the Opera house, Hanover-square and professional Concerts under the direction of Haydn, Pleyel, etc., London," would give a concert on the 21st day of that month at Corre's Hotel, where "they humbly hoped to experience the kind patronage of the ladies and gentlemen, and public in general." Hewitt himself was a violinist, as were also both Gehot and Bergmann. Phillips, on the other hand was a 'cellist, and Young performed on the flute. The numbers played by this group at the announced concert, included a Haydn overture, a quartetto by Pleyel, another quartetto by Stamitz, and two original overtures, one composed by Hewitt himself, and the other composed by Gehot. Hewitt's composition was called "Overture in 9 Movements, expressive of a battle," and

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1 Howard, John Tasker, *op. cit.*, p. 81.
Gehot's work was titled "Overture in 12 Movements, expressive of a voyage from England to America."

Composer Hewitt's contribution to the program was, as the title suggests, both dramatic and descriptive, and the nine movements were titled in succession as follows:

1. Introduction
2. Grand March; the army in motion
3. The Charge for the attack
4. A National Air
5. The Attack commences, in which the confusion of an engagement is heard
6. The Enemy surrender
7. The Grief of those who are made prisoners
8. The Conqueror's quickmarch
9. The Finale

The remaining overture on the program, although not less descriptive than the work just mentioned, appears not to have been so bombastic, for its twelve movements were labelled as follows:

1. Introduction
2. Meeting of the adventurers, consultation and their determination on departure
3. March from London to Gravesend
4. Affectionate separation from their friends
5. Going on board, and pleasure at recollecting the encouragement they hope to meet with in a land where merit is sure to gain reward
6. Preparation for sailing, carpenter's hammering, crowing of the cock, weighing anchor, etc.
7. A Storm
8. A Calm
9. Dance on the deck by the passengers
10. Universal joy on seeing land
11. Thanksgiving for safe arrival
12. Finale

Hewitt and his colleagues gave a number of concerts in New York and the vicinity, but eventually the group disbanded. Hewitt himself became an orchestral leader and played in various theaters. He appeared frequently as a recitalist and had charge of many concert programs. In 1797 he purchased a "musical repository," and also became active in the music publishing business. Some years after the presentation of his "Battle Overture" in nine movements he brought forth another overture which concluded with "the representation of a Storm at Sea." Also, he composed a "military sonata" which he called "The Battle of Trenton," and which had the following descriptive parts: (1) Introduction -- The Army in Motion -- General Orders -- Acclamation of the Americans -- Drums beat to Arms. (2) Attack -- cannons -- bomb. Defeat of the Hessians -- Flight of the Hessians -- Begging Quarter -- The Fight Renewed -- General Confusion -- The Hessians surrender themselves prisoners

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of War -- Articles of Capitulation Signed -- Grief of the Americans for the loss of their companions killed in the engagement. (3) Yankee Doodle -- Drums and Fifes -- Quick Step for the Band -- Trumpets of Victory -- General Rejoicing.

Hewitt became quite prolific as a composer, for in addition to writing for orchestra, he also composed operatic music, one of his best known works in this idiom being: "The Patriot," or "Liberty Asserted," which, according to the title page, was "founded on the well-known story of William Tell, the Swiss Patriot, who shot an apple from his son's head, at the command of Tyrant Grislor [sic], who first gave liberty to the cantons of Switzerland."

Another prominent musician of the day was H. B. Victor, an Englishman who arrived in Philadelphia in 1774. Offering to instruct the "musical gentry in general...on the harpsichord, forte piano, violin, German flute, etc., and in the thorough bass both in theory and practice," Victor laid claim to having been "musician to her late Royal Highness, the Princess of Wales, and organist at St. George in London."

1 Howard, John Tasker, op. cit., p. 91.
2 Ibid., pp. 104 et seq.
Preparing for a concert, Victor advertised to the effect that he would play two instruments which he himself had invented. One was the "Tromba doppia con tympani," a contraption which enabled him to play both first and second trumpet simultaneously, while also beating a pair of annedex kettle drums with his feet. The other instrument was called a "Cymbaline d'amour," and resembled "the musical glasses played by the harpsichord keys, never subject to come out of tune."

Outstanding among the French musicians who migrated to America in the latter eighteenth century was Victor Pelissier, who had been prominent in European music circles as a horn player. Pelissier settled in Philadelphia and was active not only as a performer but also as a composer, specializing in writing orchestral music to accompany stage productions. One of Pelissier's works, which was a "piece in one act, never performed in America, called 'Ariadne Abandoned by Theseus, in the Isle of Naxos'"

was described by an advertisement as follows:

1 Howard, John Tasker, op. cit., p. 96.
3 Cited by Howard, John Tasker, loc. cit.
Between the different passages spoken by the actors, will be Full Orchestral Music, expressive of each situation and passion. The music composed and managed by Pelissier.

Also active in Philadelphia at this time was a German musician, John Henry Schmidt by name. An organist, a composer, and the manager of a music store, Schmidt appears, in addition, to have kept a lodging house, for he advertised with this comprehensive statement:

His [Schmidt's] easy Sonata for beginners, consisting in a largoetto, minuet and trio, and Yankee Doodle, turned into a fashionable rondo, may be had of him at No. 50 Green street, where he has furnished rooms to let.

With the turn of the century, concerts in this country continued to be strange affairs, frequently made up of both music and dramatics, and often followed by a ball. Music descriptive of battles continued to delight audiences, and it was not uncommon for programs to be divided into "acts." Illustrating the trend of the day, a program of this era, reproduced in the Musical Courier, and cited by Elson in

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Howard, John Tasker, op. cit., p. 114.
The History of American Music, is as follows:

Tuesday, March 23, 1802

Concert and Ball at Lowell's Hotel,
Broadway, [New York]

Act I.

Grand sinfonie characteristic of the peace
with the French Republic, composed by the cele-
brated Wranitzky, consisting of ten descrip-
tive movements, viz.: No. 1. The Revolution.
2. March of the English. 3. March of the Aus-
trians and Prussians. 4. Procession and Death
of Louis XVI. 5. Funeral March. 6. March of
the English. 7. March of the Allies. 8. Tumult
of a Battle. 9. Negotiations for Peace. 10.
Joyful exclamations for that happy event.

Song . . . . . . . . . . Mr. Fox
Concerto, piano . . . . Mr. Gilfert
(Lately from Europe)
Song . . . . . . . . . Mr. Jefferson
Concerto, violin . . . . Mr. Hewitt
Song . . . . . . . . . Miss Brett
Concerto, clarinet,
composed by Mr. Gautier

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Cited by Elson, Louis C., The History of American
Music, op. cit., pp. 53 et seq.

2 Paul Wranitzky (1756–1808) was the conductor of
two court theaters in Vienna, and a popular composer
of operas and instrumental music. (Cf. Article on
Wranitzky by Herr C. Ferdinand Pohl, Grove's Dictionary
et seq.) Elson stated that "the celebrated Wranitzky
was once esteemed a rival of Haydn in the symphonic
field." Cf. Elson, Louis, loc. cit.

3 Cf. ante, pp. 19 et seqq.

Graupner also was a member of the orchestra that played in the Federal Street Theater there; likewise, he was a soloist on the oboe as well as concert performer on other instruments on programs given in and about Boston. Both he and his wife, who likewise was a musician, took part in a concert which was given in Salem, Massachusetts, May 15, 1789, the program of which serves well to illustrate how indiscriminate the musical taste of New England was at that time. Reproduced in Volume Four of *The Art of Music*, it is as follows:

Part 1st

Grand Symphony ............ Pleyel
Song: 'On by the Spur of Valour goaded'. Shield
       Mr. Collins
Clarinet Quartette ......... Vogel
       Messrs. Granger, Laumont,
       von Hagen and Graupner
Song: 'He pipes so sweet' .... Hook
       Mrs. Graupner
Concerto on the French Horn .... Ponton
       Mr. Rosier
A favourite new Song: 'Little Sally's wooden ware'.... Arnold
       Miss Solomon
Full Piece .......... Hayden

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1 American History and Encyclopedia of Music, op. cit., p. 269.
Quartetto: 'Who shall deserve the glowing Praise?' . . . . . . . . . . . . . Linny Mrs. Graupner, Mr. Granger, Mr. Collins and Mr. Mallet
Concerto on the Clarinet, composed and performed by Mr. Schaffer
A new favourite echo Song: 'How do you do?' . . . . . . . . . . . . Hook Mrs. Graupner, and accompanied on the hautboy by Mr. Graupner
Concerto on the Violin . . . . . . . Foder Leumont
A Comic Irish song: 'Boston News' Mr. Collins
Concerto 1 on the Hautboy, the composition of the celebrated Fisher Mr. Graupner
Duet: 'They Dance to the Fiddle and Tabor,' from the much admired Opera of the 'Lock and Kay' Mrs. Graupner and Mr. Collins
Finale . . . . . . . . . . . . . . . . . Pleyel

Graupner is credited with being the "father of the Negro [minstrel] song" in this country, due to the fact that on December 30, 1799, at the conclusion of the second act of "oroonoko," which was playing at the Federal Street Theater, he sang, in character make-up, a composition called "The Gay Negro Boy," accompanying himself

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Audiences of this period appear to have had gargantuan musical appetites, for the practice of presenting several concertos on a single program was not an uncommon one. Mr. Mallet, a Frenchman living in Boston, gave a concert there in which two overtures, four concertos (one for violin, another for clarinet, another for oboe, and still another for bass), six solo vocal pieces, and one duet were all performed in the same evening. Cf. The Art of Music, loc. cit.
on the banjo. Likewise, he is credited with being the "father of American orchestral music," due to the fact that in 1810 he gathered about him a group of Boston musicians and formed a concert orchestra, which became known as the Phil-harmonic Society. Although the group gave public programs for some fourteen or more years, it functioned chiefly for the purpose of bringing pleasure and enjoyment to those playing in it. Parker's Enterpiad and Musical Intelligencer for October 27, 1821, described the activities of the organization as follows:

This nursery of Instrumental music opened their season on Saturday evening last at a new Hall lately erected in Orange street, hereafter to be denominated The Pantheon; it is commodious in its arrangements, with ante-rooms, etc., and affords a convenience suitable to the objects contemplated by the Phil-harmonic Society; it is 72 feet in length by 22 in width, is well lighted, and is proved to be an eligible Music Hall.

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3 Howard, John Tasker, op. cit., p. 137.
The concerts of this Society are chiefly instrumental; the music is always heard with attention and oft times delight. The orchestra consists of nearly all the gentlemen of the profession in town, and the members are principally amateurs both vocal and instrumental; its support is derived from an annual assessment of ten dollars upon its members, who gain admission by ballot. The public concerts are always fully attended by a large assemblage of ladies and gentlemen, introduced by members who possess certain privileges of admission on public nights. The following gentlemen compose the officers of the Society for the year ensuing.

G. Graupner, President  
B. F. Tilden, Vice-President  
W. S. Parker, Treasurer  
Wm. Coffin, Jr., Secretary

Trustees
John Dodd  
Wm. Rowson  
Thomas Granger  
Amos Winchester  
Eben. Frothingham

Most of the compositions performed by the Philharmonic Society were from the simpler fields of classical music. Elson, in commenting on the music played by the organization stated: "The symphonies of Gyrowetz, entirely obsolete to-day, were favorite

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2 Adalbert Gyrowetz (1763-1850) was the composer of more than sixty symphonies, several of which at one time passed under the authorship of Haydn. Cf. Article on Gyrowetz, by Herr G. Ferdinand Pohl, *Grove's*
pabulum for the struggling musicians. Occasionally Graupner would insist upon trying a Haydn symphony; his enthusiasm for that master knew no bounds."

Whether or not Graupner should rightfully be called the father of orchestral music in America is a moot question. Elson was the first to assign such a title to him, with John Tasker Howard following suit. From all evidence, it would appear that the orchestra of the St. Cecilia Society, in Charleston, which antedated that of the Phil-harmonic Society by some forty years, was of at least equal merit, if not actually superior to it in musical performances.

Negro Minstrels. It seems ironical that Gottlieb Graupner should be given the title of "father of American orchestral music," and then, in addition, be called the "father of the Negro [minstrel] song," inasmuch as

1 Cf. ante, pp. 8 et seq.  
2 In addition to his appearance in connection with "Oroonoko," Graupner evidently played similar roles on other occasions, for Wittke, discussing the history of the American minstrel stage, observed that in 1809 "we find him [Graupner] again playing blackface parts with a circus at Taunton, Massachusetts. Cf. Wittke, Carl, Tambo and Bones. Durham, North Carolina: Duke University Press, 1930. P. 12.
evidence points to the fact that throughout the early half of the nineteenth century, burnt cork minstrelsy not only overshadowed serious concert music in this country, but also acted as a definite force in retarding its development. Ewen, after having studied more than fifty biographical and autobiographical works of musicians prominent in America during the nineteenth century, reported the following:

Up to the closing decades of the nineteenth century, Americans regarded concerts as but another form of popular entertainment in the class, say, of the minstrel show.... As a matter of fact, there were many towns in the South and Midwest which believed that an announced concert would be just a novel variety of the minstrel show. It was the grumble of many who came to attend the orchestral concerts of Theodore Thomas (when that brave pioneer first explored regions formerly untouched by musical civilization) that the evening fell flat because there had been no end men and no jokes. They further lamented that the men of the orchestra had even been too lazy to blacken their faces. When Anton Rubenstein visited Memphis, Tennessee, for a recital, he who was generally considered the greatest pianist of the time was stopped backstage by a helpful stage assistant who advised him to hurry to blacken his face in time for his "show."

Performers of serious music in America during this period found themselves in direct competition with the

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offerings of the Negro minstrels, and some of the artists who came to these shores from Europe, returned to their native haunts with wild tales of what constituted culture in America; others remained and attempted to meet, on an equal footing, the lowly offerings of the burnt-cork entertainers. That instrumental music itself played an important role in the success of Negro minstrelsy, there is no question, but unfortunately the role which it played was not one tending to elevate public taste, as can readily be seen from the account of its treatment appearing in the American History and Encyclopedia of Music, which is as follows:

...the negro minstrel had a manner of performing instrumental music that was peculiarly his own. Trick music, it might be termed, for the banjo and fiddle were played in all sorts of positions, under the leg, behind the back, and over the head. The fiddle was made to imitate almost all the sounds of nature, and even the tin whistle served to produce strange and peculiar imitations and inventions. And from such materials, with the song and dance, the ring of the tambourine and the clack of the bones -- all given with the performers in black-face make-up -- was the minstrel show fashioned.

American History and Encyclopedia of Music, op. cit., p. 64.
Those entertainers who were the pioneers of the blackface art appeared originally as monologists; in fact, it was not until after 1840 that actual minstrel troupes were organized. Among the earliest of the latter were the Virginia Minstrels, formed in 1843, and made up of the "immortal 'Big Four'" of minstrelsy, namely, Dan Emmett, Frank Brower, Dick Pelham and Billy Whitlock. This group met with instantaneous success, and the account of how it came into existence was related by Whitlock himself, who, in a fragment of his autobiography, given to the New York Clipper by his daughter, said:

One day I asked Dan Emmett, who was in New York at the time, to practice the fiddle and the banjo with me at his boarding house in Catherine Street. We went down there, and when we had practiced, Frank Brower called in by accident. He

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1 One of the best known of the early monologists was "Pot Pie" Herbert, whose songs served as a medium for advertising the pies he had to sell. Cf. Paskman, Daily and Sigmund Spaeth, "Gentlemen Be Seated!" New York: Doubleday, Doran and Company, 1926. P. 11.
2 Cf. Wittke, Carl, op. cit., p. 41.
3 Paskman and Spaeth use the term "immortal 'Big Four'" when referring to Emmett, Brower, Pelham and Whitlock. Cf. "Gentlemen Be Seated," op. cit., p. 15.
listened to our music, charmed to his soul. I told him to join with bones, which he did. Presently Dick Pelham came in, also by accident, and looked amazed. I asked him to procure a tambourine and make one of the party, and he went out and got one. After practicing for a while we went to the old resort of the circus crowd — the "Branch," in the Bowery — with our instruments, and in Bartlett's billiard room performed for the first time as the Virginia Minstrels. A programme was made out, and the first time we appeared upon the stage before an audience was for the benefit of Pelham at the Chatham Theater. The house was crammed — jammed with our friends; and, Dick, of course, put the ducats in his purse.

Another of the early minstrel groups was an organization known as Christy's Minstrels, which, after winning wide acclaim in this country, toured England, where it met with such popularity that the name "Christy" was applied there generically to all blackface entertainers. During this period a great many other minstrel troupes were formed, and from names chosen for the organizations, it would appear that each tried to outstrip the other in pretentiousness. Paskman and Spaeth, commenting on this point, give the names of a number of the early minstrel organizations. Their words are as follows:

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1 Paskman, Daily and Sigmund Spaeth, op. cit., p. 16.
2 Ibid., pp. 17 et seq.
The "Sable Brothers" sounded logical enough, as did the optimistic "Nightingale Serenaders." But there were also "Ordway's Aeolians," and the "Washington Utopians." Most of these companies also dignified themselves with the title of "opera troupe," and in some cases the word "empire" was inserted somewhere, to add to an already implied magnificence.

This was only the beginning. Duprez and Benedict called their aggregation the "New Gigantic Minstrels," and H. B. Leavitt invented the word "Gigantean." Primrose and West headed the "Mammoth Minstrels," and the same term was used by Barlow and Wilson. Richards and Pringle were content with a modest "Famous Georgia Minstrels," but Carnegros insisted that his outfit was the "Star Troupe of the World."

Hi Henry advertised the "Superb Operatic Minstrels," while Barlow Brothers used both "Mammoth" and "Magnificent" in their posters. McNish, Johnson and Slavin emphasized the word "Refined," which may have been necessary by that time. Primrose and West eventually compromised on BIG, but Colonel Jack Haverly went into prehistoric biology again to unearth the soul-satisfying term "Mastodon."

At the peak of his prosperity, Colonel Haverly and his mastodonie forces undertook a tour of Germany where they did much to confuse the Teutonic mind regarding the true American type, which to the Germans of that day, was a curious composite of the red men of Cooper, the black men of Mrs. Stowe, and the white men of Mark Twain. On first entering Germany Haverly was subject to arrest by the police for fraudulent attempt to deceive the German public, inasmuch as he pretended to present a company of Negro minstrels, whereas, in reality, his mastodonie forces were all white men. Cf. Matthews, Brander, "The Rise and Fall of Negro Minstrelsy," Scribner's Magazine. New York: Charles Scribner's Sons. May, 1915. Pp. 754 et sqq.
Some indication of the quality of music performed by the minstrel troupes is given from an inspection of their repertoire, which, both sung and played, embraced such offerings as "Root, Hog or Die," "Love and Oysters," "The Dancing Professor," "Hard Times Come Again No More," "Dandy Jim of Carolina," "Josephus Orange Blossom," "Stop Dat Knockin' at My Door," "The Virginia Girl," or "A Nigger's Love," an opera, and "Politicians Look Out," or "Ladies Make the Best Prime Ministers, Commanders, Generals, Lawyers, Judges, Doctors, Distillers, Upholsterers and Politicians."

Obviously, a widespread presentation of works of this nature did nothing to elevate musical taste; rather, the average American, after having been subjected to such fare, was ready to turn a deaf ear upon serious musical endeavor. A number of Europeans of good musical training came to this country at this time, but in most instances, unless they lowered their standards to compete with the Negro minstrels, they met with little or no success. A striking example of such an instance

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Cf. Wittke, Carl, op. cit., pp. 19, 148; also Paskman and Spaeth, op. cit., pp. 37 et seq.
is the case of Joseph Gung'1, who, well-known in European music circles, made a brave attempt to bring to the American people, concert music of a good quality. Coming to these shores with a large and well-equipped orchestra, which, in his own country had won many laurels, Gung'1 met with nothing but dismal failure. As a result of his lack of success in America, Gung'1, through the medium of the German press, made a series of onsloughts on the state of musical culture in this country. A portion of one of the letters which he wrote to the Neue Berliner Musikzeitung, and which, after being translated into English, appeared in Dwight's Journal of Music, serves well to illustrate the conditions here as Gung'1 found them. In part, his

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1 Joseph Gung'1 (1810-1889), a Hungarian by birth, first served as bandmaster in the Austrian army, and then toured Europe successfully with his own concert organization. After his disastrous experience in America, he became Musikdirector to the King of Prussia, a position he held for a number of years, following which he was made Kapellmeister to the Emperor of Austria. Prolific as a composer of light music, Gung'1 is credited with more than 300 original works, chiefly dances and marches, and although no longer played, they are said to have been "distinguished by charming melody and rhythm." Cf. Article on Gung'1, by Dr. Franz Gehring, Grove's Dictionary of Music and Musicians, Third Edition, Vol. 2, p. 463.

words were as follows:

At length I will undertake to inform you how it really is with Madame Musica in America; true, I did this superficially in my last, but today I will go into the matter thoroughly. As I told you before, the above mentioned dame lies still in the cradle here and nourishes herself on sugar-teats. How much soever the American as a business man perhaps surpasses most European nations, just so much perhaps in all departments of the fine arts, but especially in music, is he behind all, and is therefore not capable of enjoying instrumental music....It is a matter of course, that only the so-called anti-classical music can any degree suit the taste of an American public; such as Waltzes, Gallops, Quadrilles, and above all, Polkas. That there are exceptions, I can not deny, but only a few, very few....

But the so-called "Minstrels" have the best business here. The companies are composed commonly of six or seven individuals of the masculine gender. They paint their faces black, sing negro songs, dance and jump about as if possessed, change their costumes three or four times each evening, beat each other to the great delight of the art-appreciating public, and thus not only earn well-deserved fame but enormous sums of money. I am of the opinion that they look upon the latter as worth more than all the rest.

Circus riders, rope-dancers, beast-tamers, giants, dwarfs and the like are in such numbers that they may surely be reckoned as forming a certain per-centage of the population.

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On a visit to Boston I had opportunity of becoming acquainted with the pianist, Mr. Hatton. In one of his concerts I assisted him, out of politeness, and I will give you a little picture to show you how the good man went to work to amuse the public. He sang a song with an American text, in which he accompanied himself. For this purpose he tied a string of sleigh-bells to his leg, and had beside an assistant, who with some instrument for the purpose represented the cracking of a whip. And now he sang and jingled as if possessed, and his assistant allowed no want of whip snapping, and thus they aroused a storm of applause, which had no end until they had repeated it several times da capo. The close of this magnificent piece of music was about as follows:

[Here follow about a dozen bars of music of the baldest and most common-place harmony, one staff for the whip, and one for the sleighbells.]

This piece preceded the "Overture to the Magic Flute," and Preludes and Fugues from Handel, Bach and Mendelssohn. But not a hand applauded these. I think what I have said is fully sufficient to give you light in some degree as to the Taste for Art of the American people.

Conditions described by Gung'1 are borne out by remarks made in Thomas Ryan's book, Recollections of an Old Musician. Ryan, founder of the once famous
Mendelssohn Quintette Club, of Boston, was a contemporary of Gung'1, and through his memoirs, furnishes additional information about John L. Hatton, the one to whom Gung'1 referred as "the pianist, Mr. Hatton." According to Ryan, Hatton was one of the early directors of the Handel and Haydn Society, of Boston, and a "very fine musician." However, in telling of Hatton's custom of singing ridiculous songs in connection with programs of serious music, Ryan did comment as follows:

1 Founded in 1849, this was the first chamber music ensemble in America to give concerts at regular intervals, and to tour the United States. With occasional changes in personnel, the organization held together for nearly fifty years. Cf. Bachmann, Alberto. An Encyclopedia of the Violin. New York: D. Appleton and Company, 1925. P. 298.

2 Cf. supra, p. 40.

3 One of America's most famous choral groups, the Handel and Haydn Society came into existence on March 30, 1815, in Boston, when "sixteen gentlemen" met in answer to an invitation signed by Gottlieb Graupner and others, to take into consideration "the expediency of forming a society for cultivating and improving a correct taste in the performance of sacred music, and also to introduce into more general practice the works of Handel, Haydn, and other eminent composers." Cf. Article on Boston, by Warren Storey Smith, in Grove's Dictionary of Music and Musicians, Third Edition. Vol. I, p. 425.

4 Ryan, Thomas, loc. cit.
Think of it, classicists of the present day, — the director of the Handel and Haydn Society a famous singer of comic songs! I can assure my readers, though, that when Mr. Hatton sang "The Little Fat Man," "Bluebeard," or "The Jolly Young Oysterman" (words by Oliver Wendell Holmes, music by Hatton), he satisfied very largely the aesthetic tastes of the day.

Concert Artists. In place of entertaining their audiences with comedy, some musicians of the nineteenth century attempted to dazzle them with feats which were meretricious and sensational. De Begnis, a vocalist touring this country, advertised that he would sing six hundred words and three hundred bars of music in four minutes, and Volovski, a pianist appearing before the public, announced the fact that he would play four hundred notes in a single measure. Leopold de Meyer, another performer of the day, and one whom Upton, the Chicago music critic, in his memoirs, referred to as the "Vulcan of the piano," apparently gave the people more for its money than even Volovski did, for in the announcement of his

1 Ewen, David, op. cit., p. 6.
concerts, he promised to play the piano not only with his fingers, but also with his fists, his elbows, and even his cane! Perhaps the writer of an editorial appearing in the *Pittsburg Evening Chronicle* in 1853 had in mind pianists of the type of Voloskii and Leopold de Meyer when he complained:

A hobby of society at the present day is to be music-mad, and the adulation and toddyism lavished upon every Piano-Forte player of any talent is enough to disgust all sensible people with the instrument forever. From the language of the musical critiques of the Eastern press, one would suppose that there was nothing else worth living for in this life but music, and Piano Forte playing especially, and the musical world, following the keynote, look for the advent of each fresher greater Signor Pound-the-keys with a devotion and religious constancy unparalleled. He makes his advent and the whole town talks....And Signor Pound-the-keys for having rattled and splurged and hammered and tinkled and growled through three or four musical compositions with long-line names, fills his pockets for one night's work with as many dollars as three-fourths of the community earn in a year, while the mustached gentleman who assists him by quavering, quivering and shouting through three or four songs in as many different European languages, which is all gibberish to all of the audience with perhaps the exception of some dozen, pockets one-half as much more.

1 Ewen, David, *loc. cit.*

We think music is an art which deserves fostering and cultivating as much as any other among our people, but we feel no ways backward in saying that from a common-sense point of view, the musical furore which pervades this country for wonderful piano playing and extraordinary effects of vocal powers in foreign languages, like what it is, is thorough humbug.

The Americans are a musical people, but we want to be educated up to the science and so long as nine-tenths of our people do not know even the A.B.C. of music, it is folly for them to listen to the most finished and eloquent combinations of it.

Among the pianists to attain great popularity in America at this time was Louis Moreau Gottschalk, who was born in New Orleans of a Jewish father and a Creole mother. Early in life he was sent to Europe to be educated as a musician, and after a thorough training there, followed by successful tours of France, Switzerland and Spain, returned to this country as a concert pianist. When in Europe Gottschalk had played music of a high type, and so great were his talents that Chopin had even predicted

1 Howard, John Tasker, op. cit., p. 209.
he would become the "king of pianists." However, when appearing in America, Gottschalk made it a point to play music which in quality was not much better than that performed by the traveling minstrel companies. Many of the items included on his programs, he wrote himself, and among them were such clap-trap as "The Last Hope," "The Dying Poet," "The Banjo," and "Bamboula." The Chicago music critic, George P. Upton, who was well acquainted with Gottschalk, commented on the fact that the works performed by him were neither a fair test of his taste, nor a fair test of his ability, and explaining why he played such cheap music, said the following:

He once told me that he played these and similar pieces because people liked them, and because he needed the money they brought him, for his own expenses were large, and besides that he was supporting five sisters and a brother at that time. . . . We spent an afternoon together in 1864, and he played for me in his dreamy way the so-called "Moonlight" sonata of Beethoven, some of Mendelssohn's "Midsummer Night's

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2 The great popularity accorded this work is shown from the fact that twenty-six editions and adaptations of it are preserved in the Library of Congress, Washington, D. C.

3 Upton, George P., op. cit., p. 77.
Dream" music, and his "Lieder ohne Worte," running from one piece to another with hardly a pause except to light a fresh cigar or interview the merry Widow Clicquot. I remember asking him why he didn't play that class of music in his concerts. He replied: "Because the dear public don't want to hear me play it. People would rather hear my 'Banjo,' or 'Ojos Creollos,' or 'Last Hope.' ...And what difference will it make a thousand years hence, anyway?"

Another performer of the day who became highly successful before the American public was the Negro pianist, "Blind Tom." Upton, who heard him perform in Chicago, described him as follows:

He had a wonderful memory, though it was given out that he was feeble-minded. It added to the remarkable character of his feats that he was also blind. He had no instruction and did not even know the rudiments of music, and yet he could play three airs at once and repeat any piece after a single hearing of it, rarely missing a note or striking a false one. He enjoyed his own performances quite as heartily as his audience did, and when they applauded he joined in, clapping his hands with great glee. His father and mother were slaves in Georgia, and when they were offered for sale, the price was $1500 without Tom and $1200 with him. His purchaser made a fortune exhibiting him.

One of the most successful of the concert performers touring America during this period was the

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Upton, George P., op. cit., p. 85.
Norwegian violinist, Ole Bull, who made his debut in this country in 1843. The possessor of a magnetic personality, the great Ole met with enthusiastic receptions wherever he played, and Mathews, describing one of his early appearances in Boston, said that when he stepped out upon the stage, violin in hand, "the large audience rose to its feet amid storms of "Bravo's" and cheers." Notwithstanding such unheard of success in this country, Ole Bull started announcing each tour of America to be his final one, a declaration which no doubt had the desired effect upon the box office receipts. Upton, in his memoirs, wrote an interesting account of the violinist's "farewelling," which, in part, is as

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2 An interesting entry in the Lyon and Healy catalogue of rare old violins for the year 1929, is that of a violin and bow, once the prized possession of Ole Bull. The violin, made in this country by a Mr. Walter E. Colton, was priced at $1,000, while the bow, made by the celebrated French bow maker, Dominique Peccatte (1810-1874) was priced at $350. Cf. _A Catalogue of the Lyon & Healy Collection of Rare Old Violins_. Thirty-Fifth Edition. Chicago: Lyon & Healy, 1929. P. 28.

3 Loc. cit.
follows:

He began farewelling at an early period of his career, and kept it up to the last. My records show that his first appearance in Chicago with Adelina Patti, April 21, 1853, was announced as a "farewell to America," and yet he said that lonely word three times more, on April 26, May 2, and December 14 of that same year.... Why, you couldn't drive Ole Bull away! On June 29, 1857, he gave "one farewell concert" with Harrison George, an English ballad singer, Horncastle, most delightful of buffo bassos, and Dressler, pianist, and on the next evening gave a second concert, which was "a positive farewell." In 1868 we had another parting, when he came with Madame Varian Hoffmann and Edward Hoffmann, pianist. In April of the following year he came to us with the gloomy tidings that he must say a last loving good-bye, as he was going to Norway, never, never to come back, and we sorrowfully parted, never expecting to meet again; but lo! in 1872 the big fire had hardly cooled before he was here again with Gertrude Orme, soprano, Candidus, the big sweet-voiced German tenor, and Alfred Richter, the pianist as chief mourners. Then there was another farewell

1 Upton, George P., op. cit., pp. 60 et seq.

2 Adelina Patti (1843-1919) was one of the greatest sopranos of all times; moreover, her career as a public singer is the longest on record, embracing a period of fifty-six years. Cf. Article on Adelina Patti, by Herman Klein, Grove's Dictionary of Music and Musicians, Third Edition. Vol. IV, pp. 85 et seq.

3 Following his second American tour, Ole Bull fell victim to some American swindlers, who, without owning it themselves, sold him a large tract of land in Pennsylvania, where, they told him, he could establish a new Norway and call it Oleana. Cf. Howard, John Tasker, op. cit., pp. 204 et seq.
in 1877, when he came with Isidora Martínez, the pretty little Spanish soprano, Tom Karl, the tenor, and Emma Thursby, expressly to say farewell. In 1860 he was here on the same errand with Alfred Pease, the Beau Brummel of the keyboard, Brausen, tenor, and Ferranti....Ole Bull appeared here as regularly after a farewell as "the flowers that bloom in the Spring, tra la"! But there must be a last time, and it was in 1880, for shortly after he left us the delightfully, kindly old man died.

Thomas Ryan, founder of the Boston Quintette Club, had the opportunity of becoming personally acquainted with Ole Bull when that organization was engaged to perform in public with him. His remarks on the Norwegian violinist not only give some idea of how he attained such popularity in America, but also serve well to illustrate the musical taste of the day. In part, Ryan declared:

Among the many artists with whom I have come in contact, none had a personality which made a greater impression on me than Ole Bull. His magnificent figure, that head of long hair and the way he had

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2 Cf. ante, pp. 41 et seq.

3 Ryan, Thomas, op. cit., pp. 88 et seq.
of throwing it back to keep it out of his eyes when performing, made a picture which memory easily retains.... He had some remarkable points in technique; for instance, his marvelous staccato; also his trick of playing a four-part harmony on an almost flat bridge.¹ His rendition of "The Mother's Prayer" was a finished performance, while that of "The Arkansas Traveller" was simply a stroke of genius in its way.... I heard him play "The Arkansas Traveller" once; I shall never forget it. The piece opened with a short introduction, -- a quiet, plaintive air, -- at the conclusion of which he gently lifted up his right foot, much in the old-grandfather manner of beating time; then he suddenly brought down that foot with tremendous force on the uncarpeted stage and dashed off into the most reckless, mad, and intoxicated jig any dancer ever heard to start the fever of dancing within him. It was startling.

The Philharmonic Society. Although the activities of individual performers during the first half of the nineteenth century almost completely overshadowed the ensemble efforts of the day, it is not to be supposed that the performance of orchestral music was completely neglected. Gottlieb Graupner as early as 1810, it will be recalled, organized

a concert orchestra in Boston, which functioned for some fourteen years; likewise, the European orchestra of Josef Gung'l toured the country, and notwithstanding the fact that its efforts on the whole went unappreciated, it certainly must have contributed a little to the cultural uplift of the day. One of the most important events of this period, however, took place in 1842, when, through the efforts of Ureli Corelli Hill, the Philharmonic Society of New York was organized. A co-operative group of professional musicians, banded together for the purpose of giving orchestral programs of a high class nature, the society at first had difficult times for it enjoyed neither patronage nor guarantees. The founders of the

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1 Cf. ante, pp. 29 et sqq.
2 Cf. ante, p. 38.
3 Elson referred to Hill as a "mediocre violinist who had studied in Germany with Louis Spohr," but did go on to say that he deserved grateful remembrance as one of the pioneers in the musical advance of America. Cf. Elson, Louis C., The History of American Music, op. cit., p. 54.
1 Philharmonic Society restricted the personnel of the organization to seventy active participants, all of whom it was required, must be professional musicians. Later, provisions were made for the adding of thirty associate members to the roster of the society, and these individuals, upon the payment of a fee of five dollars per year, were to be allowed to attend the society's rehearsals and concerts, and in the case of vacancies in the orchestra proper, be given special consideration for acceptance as active members of the organization. From all evidence, however, it would appear that the restriction placed upon the size of the orchestra itself was not necessary, at least during the early years of its existence, for

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1 According to H. E. Krehbiel, Grove's Dictionary of Music and Musicians, Third Edition. Vol. 3, p. 621, the founders of the Philharmonic Society of New York, in addition to Hill, were: "A. P. Heinrich, an eccentric Bohemian composer who presided at the first meeting, but took no further interest in the affair; Charles E. Horn [an English actor-singer, who was a music publisher in New York]; William Vincent Wallace [the Irish composer], who was a member during the first two years; Alfred Boucher, a connexion of Alexandre Jean Boucher; Dr. Edward Hodges, an English Cathedral musician, afterwards organist of Trinity Church; H. C. Timm and William Scharfenberg, pianists of German birth and training; George Loder, a member of the English family of musicians of that name; and D. G. Etienne, a French pianist who could play the horn when required."

2 Huneker, James Gibbons, op. cit., p. 7.
during the first season its personnel numbered but fifty-three performers, with an instrumentation as follows: seventeen violins, five violas, four violoncellos, five contrabasses, three flutes, one piccolo, two oboes, two clarinets, three bassoons, four horns, two trumpets, four trombones, and one pair of kettle drums. At first there was no permanent conductor of the society, and at different times between the years 1842 and 1849, the organization was directed by a number of musicians, including Ureli C. Hill, H. C. Timm, D. G. Etienne, L. Wiegars, W. Alpers, A. Boucher, and G. Loder. In 1849, however, Theodore Eisfeld, a German violinist who had served as director of the court-theater at Wiesbaden, and later as director of the Concerts Vivienes in Paris, was appointed conductor of the Philharmonic Society, a post he held until 1855, from which time

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1 The Art of Music, op. cit., p. 183.
2 Loc. cit.
on he alternated with Carl Bergmann. The first program of the Philharmonic Society included both instrumental and vocal music, the latter being in the form of solo numbers interspersed between the offerings of the former. As for the works performed, a list of the symphonies played by the organization during the first ten years of its existence, illustrates well the attempt the society was making to adhere to its original purpose of playing only high grade music. Elson, in discussing this point, however, makes it clear that the execution of such music left much to be desired, for, as he commented:

"The conductors often directed works without having sufficient clews to their true interpretation."

Among the major works performed by the society during the early years of its existence were: Beethoven's Second, Third, Fourth, Sixth, Seventh, Eighth and Ninth Symphonies; Mozart's "Jupiter," G Minor, and E flat Symphonies; Haydn's Third, and B flat Symphonies;

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1 Cf. post, p. 101.
2 Huneke, James Gibbons, op. cit., pp. 4 et seq.
4 The Art of Music, op. cit., p. 133.
Mendelssohn's Third and Fourth Symphonies; Schubert's C Major Symphony; Schumann's First Symphony; and Spohr's D. Minor Symphony. Among the other interesting offerings of the early seasons of the orchestra were: Mendelssohn's overture, "Fingal's Cave," Berlioz' overture, "France Jués," and Sterndale Bennett's overture, "The Naiads."

One of the most important concerts presented by the Philharmonic Society during the early years of its existence took place on May 20, 1846 at Castle Garden, where the American premier of Beethoven's Ninth Symphony was given. The purpose of the concert was to obtain funds with which to build a Philharmonic Hall. The length of the program was enough to stagger a modern concert fan, and two conductors, Ureli Corelli Hill, and George Loder, divided honors of the evening.

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1 Not until October 1941 was this famous edifice torn down. A landmark for more than one hundred years, the grey, circular building standing on the battery was the auditorium in which Lafayette, Louis Kossuth, and Edward VII (when Prince of Wales), were publicly welcomed to the United States. In recent years it served as an aquarium. Cf. "Aquarium Gone," Time: The Weekly News Magazine. New York: P. I. Prentice. October 6, 1941. P. 21.


3 Ninety-five years later, the hall has yet to be built!
The announcement of the gala event and the contents of the program are of more than passing interest in illustrating trends of the day. They are:

Philharmonic Society

FESTIVAL CONCERT

at the

CASTLE GARDEN

WEDNESDAY EVEN'G, MAY 20th. [1846]

Should the weather be rainy, it will take place the first fair evening thereafter.

The proceeds of this concert are to be put into the hands of the Trustees: Messrs. Shepard Knapp, Samuel Ward, and U. C. Hill, for safe keeping towards the fund for the erection of a suitable edifice for musical purposes. The building to be so managed that all musical societies especially, may be interested.

The society are gratuitously assisted by the following professional Ladies and Gentlemen, and about 300 other performers, Vocal and Instrumental.

Signora PICO

Madame OTTO

Miss J. L. NORTHALL

Miss KORSINSKY

Mr. R. MUNSON, Jr.
Mr. F. MAYER, and
Mr. H. C. TIMM
Pianoforte Solo

Mr. Timm will also preside at the Pianoforte

DIRECTORS

Mr. U. C. Hill, first part

Mr. Geo. Loder, second part

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PROGRAMME

PART I

Overture to "Der Freischiitz" . . . . . Weber
Aria, "For questa fiamma" . . . . . Donizetti
Miss Julia L. Northall
Overture to "Zauberflote" . . . . . . Mozart
Grand Aria, "Tutto o Niente," from
"Fallero" . . . . . . . . . . Donizetti
(First time in America)
Mme. Otto
Concerto in G Minor (by request). Mendelssohn
Mr. H. C. Timm

Grand Aria, "Non fu Sogno" from
"I Lombardi" . . . . . . . . . . Verdi
Signora Pico

Pianoforte, Mr. Beames
PART II

Symphony in D minor, No. 9, Op. 125 .. Beethoven
For grand orchestra, closing with 4 solo
voices and grand chorus on
Schiller’s ode "To Joy"
(First time in America)
Soprano, Mme. Otto; Contralto, Miss Korsinsky;
Tenor, Mr. Munson; Bass, Mr. Mayer
Director of the first part, Mr. U. C. Hill;
Director of the second part, Mr. George Loder

The Germania Society. Notwithstanding the efforts
of the Philharmonic Society to bring music of a high
quality to the concert goers of New York, the first
symphonic group to give performances in this country
which were of a satisfactory nature was the Germania
Society, organized in New York in 1848. Composed of
twenty-three refugees, forced to flee from Germany
because of political upheavals, the organization made
Boston its headquarters, and for a period of six years,
gave concerts not only there, but also in other parts
of the country. The first conductor of the society
was Herr Carl Lenschow, but in 1850 he resigned to be-
come active in the musical life of Baltimore, and his
place as head of the orchestra was taken by Carl

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also, The History of American Music, op. cit., pp. 56
et seq.
Bergmann, a cellist who had but recently joined the society. In reality, this society was the first professional organization of a symphonic nature to function in this country, for the members of the group devoted their full attention to its activities. It is true, the New York Philharmonic Orchestra was also made up of professionals, but in this instance, members of the organization spent most of their time following other musical pursuits, and playing in the Philharmonic was only a side issue with them. The first appearance of the Germanians was on October 5, 1848, at the Astor Place Opera House, in New York. On this occasion the efforts of the orchestra constituted but a portion of the program, for the New York Tribune, announcing the affair, said that the dramatic production, "The Lady of Lyons," would be given first, after which "the Grand Instrumental Concert by the Germanic Music Society, consisting of twenty-five performers, from Berlin, directed and conducted by Herr Lenschow".

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1 Howard, John Tasker, *op. cit.*, p. 219.
2 Ibid., p. 217.
would be held. Following its appearance at the opera house, the orchestra undertook the presentation of a series of twelve concerts at the Broadway Tabernacle, in New York, followed by another series of four concerts in nearby Brooklyn. Neither of these ventures paid anything, so the Germanians went to Philadelphia, bent on trying their fortunes in that city. Bad luck seemed to follow the orchestra about, for in Philadelphia the musicians met with such ill success that they were forced to temporarily disband. Three months later, spurred on by the prospects of playing in Washington for the inauguration of President Taylor, the Germanians once again cast their lot together, and after appearing at the nation's capital, moved on to Baltimore for a concert. Here, for the first time, the organization's efforts met with financial reward, and encouraged by its stroke of good fortune in Baltimore, the group travelled northward on a concert tour, playing in New Haven, Springfield, Hartford, Providence and Worcester. Reaching Boston in April, the orchestra began a series of programs there, and now the tide turned, for in Boston the Germanians met with considerable success. In spite of the fact that the reputation of the society was one for bringing good music to the concert goers of the day, it
apparently made some concessions to the public taste, as revealed by an early program given by the organization, the contents of which are as follows:

1. Overture to "Zampa" . . . . . . Herold
2. Waltz, "The Pelecan" . . . . . Hanmer
3. Fantaisie for Violin . . . . . Ernst
   Mr. Wm. Schultze
4. Betty Polka . . . . . . . . . . Lenschow
5. Overture, "Midsummer Night's Dream" . . . . . Mendelssohn
6. Variations on Swiss Air for the flute . . . . . . . . . . . Boehm
   Mr. Pfeiffer
7. Finale, "Siege of Corinth" . . . Rossini
8. Festival Overture, Dedicated to the President of the United States, General Taylor . . . . . Lenschow
9. Waltz, "Seventy from the Heart" . Strauss
10. Panorama of Broadway, New York
    "A descriptive potpourri, received with the greatest applause by large and fashionable audiences,"
    arranged by . . . . . Lenschow

The closing number of the program, "Panorama of Broadway," was more popularly known as "Up Broadway," and the description of this potpourri, given by Thomas Ryan in his memoirs, reveals, as far as concert music was concerned, the popular taste of the day. Describing the work, Ryan said:

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1 Ryan, Thomas, op. cit., p. 48.
2 Ibid., pp. 60 et seq.
This potpourri began with a musical picture of Castle Garden,\(^1\) which was the home, and the only one, good music had at that time in that city [New York]. Moving up with musical diorama, you next came to Barnum's Museum, with "Barnum's Band" of six or eight brass instruments....It was side-splitting to hear the imitation of this brass band....a fireman's parade with brass band came next. Naturally it was preceded by a violent ringing of fire-bells, and a rushing down a side street with "the machine." When that noise died away, music from the open door of a dance hall was heard; with of course all its accompaniments, -- the rhythm of dancing feet, and the calling out of the figures. Then, moving on with the diorama, we passed by a church whence came the sound of organ music and the chanting of a service by a number of voices. After that we heard in the distance a faint kind of Turkish patrol music; then a big crescendo and sudden fortissimo introduced us to Union Square and its life; and two brass bands in two different keys prepared our nerves for the usual collision and fight between two opposing fire companies. This latter made a great sensation. Finally, fireworks were touched off, the Star Spangled Banner was played, and the potpourri ended, sending every one home in smiling good humor.

The Germanians evidently had their own ideas of how their concerts should be reviewed by the press, for in an early newspaper, following a New York appearance of the group, a paid advertisement appeared as follows:

\(^1\) Cf. ante, fn., p. 55.
\(^2\) Cited by Howard, John Tasker, op. cit., S.D., p. 218.
...Selections from Donizetti, Strauss, Auber, Rossini and others were greeted by the audience with perfect enthusiasm. The march by Lenschow was a gem. The prompt and efficient manner of the conductor prevented those too common vesatial delays, so that the concert was finished at an early hour. The modest and gentlemanly deportment of the whole band was the subject of general remark. An overwhelming house is expected at their next concert....

Although the Germania Society made a number of tours throughout the United States, Boston remained the scene of the orchestra's few triumphs. During the season of 1853 the group travelled westward, and after it had made appearances in St. Louis and Louisville, a reporter for the Chicago Journal lamented the fact that the group had never appeared in Chicago. Writing for his paper, he expressed his musical soul-longings with the following:

In St. Louis and Louisville the Germania Orchestra has played a whole symphony of Beethoven and has really brought tears to the eyes of the musicians and amateurs.

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1 Speaking of the Germania Society's success in Boston, Thomas Ryan, in his memoirs, said: "Subscription lists twenty feet long (no exaggeration) could be seen in the music stores for a series of twenty-four Saturday evenings, and the same number of public rehearsals on Wednesday afternoons." Cf. Ryan, Thomas, op. cit., p. 62.

How we should like to witness a performance of such a symphony! Never, perhaps, shall we have an occasion during our lifetime to hear such a performance!

The reporter's pathetic longing for symphonic joy was answered, however, in just a few weeks, for the Germanians also appeared in Chicago! J. Seymour Curry, writing on the history of Chicago, gave an account of the Germania Society in connection with the growth of cultural life in that city. In part, he commented:

The first symphony concert heard in Chicago was given in 1853 by the Germania Society, which was making a tour of the West. This organization was the real pioneer of instrumental music in America; it introduced new music and maintained a high standard in spite of the discouragements and financial difficulties which were inevitable with such a movement among people not accustomed to hearing classical music.

Within three years from the time it was organized, the Germanians had brought to American audiences, among other things, such musical works as Beethoven's First, Second, Fourth, Fifth, Sixth and Eighth Symphonies; the same composer's Fidelio, Egmont, Men of Prometheus, and

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Coriolanus Overtures; Mozart's "Jupiter," and E flat
Symphonies; the same composer's Don Juan Overture;
Haydn's Eleventh Symphony; Mendelssohn's Midsummer
Night's Dream, Fingal's Cave, and Calm Sea and Happy
Voyage Overtures; and Weber's Oberon, and Der Freischütz
Overtures.

Some idea of how the Germania Society influenced
musical taste in this country is shown by comments
made in an early issue of Dwight's Journal of Music,
which, in part, ran as follows:

The growing taste for pure instru-
mental music at so many points in our wide
country, has been greatly indebted for the
last three or four years to the flying
visits of this model abridgment of an or-
chestra, the Germania Society. Though
hardly twenty-four in number, these young
artists have diffused among our people
something nearer than we have before had,
to a true idea of German music, both in
its popular and in its classic forms. They
have been to us in fact a live and genuine
specimen of musical Germany, traveling
about in the midst of us, and at each
point and again renewing the vibration
from that vital heart and centre of the
tone-sphere.

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10, 1852. p. 5.

2 Ibid, p. 7.
During the time of its existence the Germania Society presented nearly nine hundred concerts, the effect of which Elson has likened to "a good seed that was to spread in noble harvest." Unfortunately, though, in spite of the success achieved by the society in Boston, many of the concerts given elsewhere were box office failures, and in 1854, after six years of barnstorming, the society was forced to disband. From the time of its inception, it will be remembered, the Germania group, through including a certain amount of popular music on its programs, made some concession to public taste. However, from reports current at the time, it would appear that during the last period of its existence, the Germania Society lowered its musical standards still further in what was evidently a desperate attempt to appeal to a still wider patronage. Dwight's Journal of Music, not slow to criticize the society for such a policy, came out with the following:

3 Cf. supra, pp. 58 et sqq.
...their playing and their selections have gradually deteriorated. The performance of last Saturday was outrageously careless. How can they do much for good music when, in a programme of eight numbers, there are two Waltzes, one Galop and Gungl's Carnival of Venice?

Elson, writing of the Germanians, said that although their concerts in Boston and New York were remunerative enough, in other places this was not the case, and often the society was forced to play to a "beggarly array of empty benches." In describing the last days of the society, he commented:

The audiences grew smaller and smaller. They tried to offset this by hiring small and inexpensive halls. At last in Philadelphia, they gave a concert in a mere room, the rent of which cost them ten dollars. But the receipts were below that sum and the janitor put out both the gas and the orchestra.

Jullien: America's Favorite. Notwithstanding the gradual demise of the Germania Orchestra, the failure of the Gungl Orchestra, and the constant struggles of the Philharmonic Society, America witnessed, during this period, the advent of still another symphonic organization, namely that of the

Elson, Louis C., loc. cit.
much-heralded French conductor, Louis Antoine Jullien. An overnight sensation in this country, Jullien's presentations, as one writer aptly put it, "took America by storm." Where others failed, Jullien succeeded. People by the thousands swarmed to his concerts, and wherever an appearance of his organization was announced, there was a mad scramble to get tickets. Arriving in August, 1853, he brought forty musicians with him. In New York another fifty-seven performers were added to his organization, bringing the grand total to ninety-seven players, the largest aggregation of musical artists ever heard in this country. But not only did Jullien have the largest ensemble ever heard on these shores; he also had the largest drum ever played here; likewise, he owned the largest horn ever blown in America. The latter, a monster

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2 Ewen, David, op. cit., pp. 7-8.
"ophicleide," was placed on exhibit well in advance of his concerts. People were amazed at the sight of the horn. Never before had such a thing been seen or heard of in this country. How could anyone play it? The curiosity of the American people was excited; ticket sales increased. It became the fashion of the day to attend Mon. Jullien's mammoth concerts. John Tasker Howard's appellation for Jullien is a fitting one, for he referred to him as an "apostle of the bigger and better idea." Likewise, George P. Upton seemed to know what he was talking about when he said: "There was never but one Jullien; there will never be another." Jullien was smart enough to employ master press agents; in fact, it was said that his publicity men were so good, they contributed to the education of P. T. Barnum! Advertisements of Jullien's concerts occupied entire columns on the front pages of leading newspapers; concerts were

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1 An obsolete instrument now replaced in the orchestra by the tuba. According to Forsyth, the general adoption of the milder-toned tuba in Germany about 1850 led to the gradual disuse of the "bellowing ophicleide." Cf. Forsyth, Cecil, Orchestration. London: Macmillan and Company, Limited, 1922. P. 175.  
2 Howard, John Tasker, op. cit., p. 226.  
3 Upton, George P., op. cit., p. 55.
announced weeks in advance, and the public was informed that programs would be made up of selections chosen from a repertoire of twelve hundred pieces! Quadrilles, waltzes, mazurkas, polkas, schottisches, tarantelles and galops were the order of the day, but Jullien's advertising force announced that each of his programs would also contain a "Classical Overture and two movements of a Symphony by one of the great masters." That Jullien was lavish in his advertising campaigns, there is no question. Furthermore, the press must have profited from the same, yet, despite this fact, some of the newspapers let it be known that they were not entirely taken in by the Frenchman's pretentious flow of words. One paper even said:

Jullien's "monster" ophicleide is exhibited in Broadway, and there is much talk of his monster drum, used in his concerts when great, "striking" effects are required, and played upon, it is said, by a drummer at each end. This has not yet arrived, it probably will take two ships to bring it. But Jullien has a bigger drum than that at his command; namely the great press drum, which stretches its sheepskin over the whole land, and is a

1 Howard, John Tasker, op. cit., pp. 227 et seq.
2 Cited by Howard, John Tasker, op. cit., p. 226, s.l.a. et n.
wonderful E pluribus unum made up of a vast number of all sorts of drums, including snare drums, side drums, bass drums, humdrums and doldrums. This is the great drum suspended over Jullien's orchestra, one end of it in Europe, the other (now the loudest) in America; and Jullien is the king of drummers there-upon.

When he conducted, Jullien used a baton inlaid with jewels, and if an inspiration overcame him while directing a number, he would seize a piccolo from an inside pocket of his coat and play along with the orchestra, swaying to and fro, much to the delight of the listeners. Near the center of the stage Jullien had a dais erected, decorated with white and gold lace cloth. Upon the dais rested a large armchair, covered with red velvet. The usage to which this chair was put is well told by Thomas Ryan, who, in his memoirs said:

He [Jullien] was in truth a hard-working man. At the end of a piece he would drop down into the splendid armchair, mop his face, and appear to be in a state of collapse, which drew out enormous applause. Then the great man would acknowledge the homage with really grateful thanks. It was a great sight -- alone worth the price of admission.

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Ryan, Thomas, op. cit., p. 70.
Before playing any composition by Beethoven, Jullien always donned a pair of white kid gloves, handed to him at the moment on a silver salver, the ceremony taking place in plain view of the audience. The display of baton technique which followed the donning of the gloves must have been a show in itself, for one critic of the day wrote the following:

Other conductors use their batons to direct their orchestras. Not so with M. Jullien. His band is so well drilled at rehearsal that it conducts itself at performances, while he uses his baton to direct the audience. He does everything with that unhappy bit of wood, but put it to its legitimate purpose of beating time.

Jullien must have been a striking personality, for in describing him, the Musical Courier printed the following:

His wealth of black hair, his startling black mustache, his white waistcoat, his elaborately embroidered shirt-front, his wristbands turned back over his sleeves, and his general

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1 New York Courier and Enquirer, N.D. Cited by Howard, John Tasker, op. cit., p. 229.
2 In a personal letter to the writer, dated April 19, 1940, Leonard Liebling, editor of the Musical Courier, stated that due to a fire some years ago, records and files of early issues of this magazine are no longer available. Statements quoted from the Musical Courier were cited by Elson, Louis C., The History of American Music, op. cit., p. 71 fn.
magnificence gave him an extraordinary individuality.

The cleverness Jullien showed in attracting audiences to his concerts in this country can be shown in one instance by his preliminary announcements, which, among other things, made a direct appeal to the patriotism of the American people. In part, they said:

...at the beginning of the second week will be produced the AMERICAN QUADRILLE which will contain all the NATIONAL AIRS and embrace no less than TWENTY SOLOS AND VARIATIONS, for twenty of M. JULLIEN'S solo performers, and conclude with TRIUMPHAL FINALE. The American Quadrille has been composed by M. JULLIEN since his arrival in America, and is now in active preparation. Several other new Quadrilles, Waltzes, Polkas will also be introduced during the season.

It must not be supposed from the above that Jullien's orchestra played only such clap-trap as quadrilles, waltzes and polkas; this was not the case. Jullien's organization also played a wealth of good music, including the works of Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Berlioz and similar masters. For this he should be given credit.

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Cited by Howard, John Tasker, op. cit., p. 228.
It is true that he lured great throngs of people to his concerts by appealing on one hand to their tastes, and on the other hand to that which was sensational, but, after he got them there he did play a certain amount of respectable music, which surely is of some educational significance. Many individuals who never would have attended the concerts of the Philharmonic Society, and probably never had attended those of the Germania Society, attended Jullien's programs, where they became acquainted with at least a few of the works of the great masters. Furthermore, Jullien should be given credit for employing in his organization, some of the finest musicians of Europe. His chief double bass player, Giovanni Bottesini, was one of the greatest bass virtuosi the world has ever known; likewise, his first oboist, Antoine Joseph Lavigne, was an unsurpassed master of his instrument.

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2 William H. Husk, commenting on Lavigne in Grove's Dictionary of Music and Musicians, Third Edition, Vol. 3, p. 117, said: "This admirable player had great execution and feeling; but what was most remarkable was his power and length of breath, which, by some secret known to himself, enabled him to give the longest phrases without breaking them."
A description of one of Jullien's concerts, appearing as a review in an early issue of *The Musical World* and *New York Musical Times*, gives some idea of the extent to which Jullien's organization really did play music of a good grade. The review, in part, ran as follows:

Jullien's Concerts were inaugurated at Castle Garden on Monday last, in the presence of an immense multitude which had assembled to witness this imposing festival. The stage had been remodelled, so that from all parts of the room every one had the performers in view. By the new arrangements, the orchestra has now assumed a semi-circular form. The violins occupy the floor; the back seats rise gradually, and above, the violoncellos, double-basses, and the wind instruments are placed; on the last platform stand the basses, big drums and kettle drums. The summit is surrounded by two American flags, above which blazes a large, lustrous star.

Some minutes before 8 o'clock the members of the orchestra appeared, and repaired to their respective stands. Jullien now came forward, loudly cheered and welcomed. After bowing his acknowledgments he mounted a stand in the center of the orchestra. Behind him stood a scarlet, decorated arm chair, which Jullien came across the water in -- at all events, he brought it with him.

We shall not give all the details of so long a performance. We will only present the principal features of the evening.

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At 8 o'clock Jullien swayed his baton, and the mighty orchestra began with the gigantic overture to Der Freischütz, by Weber. The first tones of the Andante introduction were somewhat undecided; the horns, too, wavered a little; but the impetuous allegro which follows was given with much decision and perfect ensemble.

One of the characteristic features of these concerts is, that in every department of the orchestra there is a first-rate performer. This was manifest in the selection from Meyerbeer's opera The Huguenots, in which magnificent effects were produced by the brass band, which is of superior merit. A solo of the Viola d'Amore,\textsuperscript{1} dialoguing with the hautboy, was masterly given.

As to the orchestra in general, we had anticipated more power and fullness from so vast a number of artists. This, perhaps may be ascribed to the various elements of which the orchestra is composed; there being artists acquainted, others unacquainted with Jullien's sway.... Notwithstanding this, the allegro and storm movement from Beethoven's Pastoral Symphony, and the Scherzo from the Symphony in A Minor of Mendelssohn, were most creditably done. On the other hand, much praise must be awarded to the band in general, for their care in observing scrupulously the contrasts (p and f); the diligence with which Jullien adheres to this important point is very apparent....

\textsuperscript{1} Bottessini on the double bass is a veritable prodigy. The unwieldy instrument, under his hand now roars and now thunders, now weeps like a violoncello or warbles like a flute....

\textsuperscript{1} An \textit{obsolete} form of stringed instrument, resembling the viola in size, but having seven (sometimes fewer) strings above the fingerboard, and seven sympathetic strings below the fingerboard. Cf. Niecks, Frederick, \textit{op. cit.}, p. 255.
Hail to Jullien! We welcome heartily his advent in this country, because we are convinced that his great performances, besides the pleasure they must afford, will also aid materially in refining the taste for music in the community.

The New York Courier and Enquirer was not as kind in its remarks of Jullien as was its contemporary, The Musical World and New York Musical Times, notwithstanding the fact that Jullien even sent the paper a free pass to his concerts, for of him it said:

Monsieur Jullien is a humbug; which may be news to our readers, but it is not news to M. Jullien. Let us not be misunderstood. M. Jullien is not a pitiful humbug, or a timorous humbug, or worse than all, an unsuccessful humbug; one who merits his great success almost as much as if he had not employed the means by which he has achieved it. M. Jullien, having blazoned himself and his principal artists in infernal scarlet and black all over the town, for some months—having issued an infinite series of portraits of himself, and ruined the prospectus of the Art Union by establishing several free galleries of portraits of his colleagues,—having occupied (and handsomely paid for) a large portion of valuable space in our columns and those of our principal contemporaries by informing them of what they knew perfectly well before or did not want to know at all,—having brought over from England forty and odd orchestral

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The New York Courier and Enquirer, N.D. Cited by Howard, John Tasker, op. cit., pp. 228 et seq.
performers, when we could hardly support those who were already here, and created a dearth in the musician market by recklessly buying up the services of sixty more... having done all this, he sends us a vast and ponderous card of admission printed in scarlet and gold....

Unquestionably the greatest sensation along musical lines produced in this country during the middle of the nineteenth century was Jullien's presentation of a work called "Night," or "The Firemen's Quadrille."  

John Tasker Howard refers to the playing of this number as "The climax of Jullien's American career," while Ewen speaks of it as the work "that took America by storm." Upton, Ryan and others, who sat through this spectacle, wrote accounts of it, but Ryan's is the best. It is as follows:

Jullien was performing a piece called "Night" [The Firemen's Quadrille] -- I cannot now give the composer's name. At the beginning the audience was told, either

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1 In referring to Jullien's performance of music of this nature, Upton slyly observed that the Jullien organization was "provided with more accessories for evoking noise than Tchaikovsky ever dreamed of...."
Cf. Upton, George P., op. cit., p. 56.
2 Howard, John Tasker, op. cit., p. 230.
3 Ewen, David, op. cit., p. 7.
4 Ryan, Thomas, op. cit., pp. 73 et sqq.
orally or by printed notice, that there might be some startling effects, but no one need be afraid, -- all would end well, etc.

It is not a difficult task to compose an effective piece to be called "Night" with the assistance of a grand orchestra as the main factor, and given an opening of quiet, monotonous tones, like a lullaby, a lover's serenade, and lots of such odds and ends, which any good man with a lively imagination can invent....Music of this sort was purring along and lulling people into reposeful security -- all quiet as night should ever be -- when suddenly the clang of real fire-bells was heard; people jumped from their seats; there was a big commotion; fire and flames were seen apparently bursting from the roof...ushers were rushing about telling people to sit down, for it was a part of the performance; the big doors were swung open, and in rushed two or three fire companies with their machines, hose and great fire-ladders. These ladders were raised to the roof, and the firemen, in their traditional red flannel shirts and helmets, and carrying speaking trumpets, climbed the ladders. Real water was squirted, glass was broken, cries, orders, every sort of noise concomitant of a fire was heard, -- plus the big orchestra, which was making a fearful din, sawing and blowing fortissimo through every possible diminished seventh that could be raked up out of the musical scales.

It lasted long enough to make the most tremendously red-peppered musical sensation that mortal ears ever heard.

It must be understood that all the previously distributed notices were not sufficient to prevent some timid souls from being alarmed. The noise and confusion created almost a panic. Some were fainting, others bursting with laughter, the cooler ones enthusiastically admiring the well-arranged piece. Finally, the
fire was put out, the firemen with their machines retired, and the orchestra artistically prepared the audience for a song of praise and thanksgiving which came in the shape of Old Hundred [the Doxology], played and sung, and joined in by the well-pleased audience. It was a ne plus ultra of realistic music.

Jullien and his forces appeared in this country for a period of eleven months, breaking all records of attendance for orchestral concerts on this side of the Atlantic. In the realm of instrumental music, Jullien was the man of the hour. He was the greatest attraction in the form of a musical leader ever brought before the American public. Everyone talked about him; everyone wanted to see him. For his own good he should have remained in this country. But such was not to be. On June 28, 1854 he sailed for England, never to be seen here again. Previous to his arrival in America, Jullien had met with a number of reverses in England and these should have served as a warning to him. But of his past experiences he took no heed. On one occasion, when appearing at Exeter Hall, he had employed four hundred musicians for his orchestra, and to this array of

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talent, had added three large choruses and three distinct military bands. Needless to say, the affair ended disastrously. Likewise, similar stunts had failed to arouse any enthusiasm among the British people. And now, where success had followed Jullien about in America, failure once again followed him about in England. To cap the climax, the Covent Garden Theater, which he rented for a series of proposed concerts, was destroyed by fire, and with the flames went all of his music manuscripts, including that of "The Firemen's Quadrille." This was too much for Jullien, and taking his departure of London, he headed for Paris. But the French were waiting for him and when he set foot on their soil, they promptly placed him in a lunatic asylum. There he spent the last days of his life.

A Final Word. From the foregoing account of musical activities in this country it is evident that America, well into the nineteenth century, was completely oblivious of any real standards of musical

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1 American Supplement, Grove's Dictionary of Music and Musicians, loc. cit.
2 Upton has pointed out that it was entirely logical that Jullien should spend his last days in Bedlam. Cf. Upton, George P., op. cit., p. 56.
attainment. The antics of Negro minstrels and the feats of musical tricksters were about all the American people cared for. Lengthy programs, made up of a hodge podge of almost everything but a good grade of music, were typical of the times. The public, from all appearances, was ready to accept that which was sensational and meretricious, and ready to reject that which was meritorious and worthy of cultivation. Into such a state of affairs came Theodore Thomas.
CHAPTER I
YOUTH AND EARLY MANHOOD

"How great a gift God gave to the world when music was breathed into creation."

--- Theodore Thomas

Introduction. Christian Friedrich Theodore Thomas is a significant character in the annals of American education. It has been said that the history of music in this country would depict a different story had he never been in our midst, yet a letter from Leonard Liebling, editor of the Musical Courier Magazine, brings out the pertinent and unfortunate reality that "...surprisingly little is known in this generation regarding the activities,

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2 Although this was his full name (Cf. Dictionary of American Biography. New York: Charles Scribner's Sons, 1936. Vol. XVIII, pp. 425 et seq.) he was known throughout life merely as Theodore Thomas.

character and personality of the man who primarily
was responsible for the beginning of true apprecia-

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tion of good music in America."

The indomitable will of Thomas to establish and
foster a standard of music that culturally stood for
the best, is the story of a man whose convictions
eventually overshadowed a life of continuous struggle
against the great odds of apathy, misunderstanding,
jealousy, ignorance and insincerity. Attempting to
create a new musical epoch in this country, Thomas
found it no light task to stand at the crossroads of
American civilization and give to the people that
which represented the very best of classical music.
But, like a born missionary with an inflexible devo-
tion to high aims, his Herculean strength, iron will,
stubborn perseverance and domineering gesture all
stood him well when clinging tenaciously to those
ideals in which he believed. Faced with a popular
taste for the trivial, he worked incessantly to
establish a public taste for music of the masters,
and whatever faults he may or may not have committed,
the rich fruition of his hopes is of such magnitude

1 A personal letter to the writer, dated April
19, 1940.
today that a place of signal honor is assigned to him by those familiar with the development of music in this country during the past seventy-five years. John Tasker Howard, authority on American music, recognizing the great significance of Thomas' influence in the development of a musical culture in this country, stated, in part:

Theodore Thomas is an epic figure in American history -- one of our great heroes. Compare the state of musical culture at the time of the Civil War with conditions today, and then thank Theodore Thomas for the difference. It is through his efforts that this country is the home of the best in orchestral music, that almost all our major cities have symphony orchestras of the first rank, and what is more important, that in each of these cities there is a public that will listen to the finest symphonic works.

Likewise, the brilliant American essayist, James Gibbons Huneker, in a monograph prepared for the Philharmonic Society of New York, recognized the important role Thomas played in determining the musical

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1 Oscar Thompson, Executive Editor of Musical America in a personal letter to the writer, dated April 10, 1940, described Howard as "something of a 'Thomas Specialist.'"

tastes of the whole people, for on him, he commented:

It is no exaggeration to state that Theodore Thomas did more for orchestral music in North America than any previous conductor. His influence was profound and far reaching. His was a household name wherever a love of good music was to be found. He literally formulated and controlled musical taste the length and breadth of the land. He was the arbiter of our musical destinies. And he sometimes played the tyrant.

When consideration is made of the fact that today this country can point with pride to being the home of a number of the world's greatest orchestras, due to incredible achievements made in America during the last several decades, it appears that a debt of inestimable value is owed the great cultural leader whose foresight,

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convictions and courage made all of this possible.

**Early Years.** It is recorded in Thomas' own words\(^1\) that he was born October 11, 1835, in Esens, East Friesland, where his father was a Stadtpfeifer. His mother was the daughter of a physician in the old university town of Göttingen, while his father was the son of a bookstore keeper in Erfurt, Thuringia. Other than this, nothing is known of his ancestry. Furthermore, as the fact is brought out by Rose Fay Thomas, second wife of the great music leader, in her memoirs, that "Theodore Thomas rarely spoke about the past, almost never about his childhood,"\(^3\) the material at the command of a biographer for this period of his life is obviously somewhat limited. However, he did comment briefly on the start of his musical training when he related:

\(^1\) Thomas, Theodore, *op. cit.*, p. 19.


I have been told that I played the violin in public at the age of five. I have not, however, the slightest remembrance of when I began to play. My earliest recollection is that my father played the violin, so I played, and that I soon played the music he did.

It was said that the blind King George of Hanover, upon hearing young Thomas play, was so impressed with his precocity that he offered to take the youthful prodigy under royal patronage and pay for his musical education. However, as members of the Thomas family were making plans to depart for America, the boy's mother was unwilling to leave him behind, and the king's generous offer was declined. The emigrating of the Thomas family to America when young Theodore was but ten years of age, is listed by him as being the most important event of his young life. The trip was a six-weeks voyage of "having a general good time, playing the fiddle, and blowing the fog horn by turns!"

2 Available sources make no mention of the number of children in the Thomas family, other than saying the family was a large one.
4 Thomas, Theodore, Loc. cit.
Life in New York. Settling with his family in New York, the elder Thomas followed the profession he had known in Europe, that of music. However, from a financial standpoint, conditions for professional musicians, in that era, particularly orchestral players, were not encouraging, and to lighten the burden of parental support, as well as to increase the family income, Theodore was obliged to spend the most of his time fiddling for dances, weddings, shows and even on one occasion, in a bar room. The plight of musicians in New York at that time is pictured by Russell, who commented:

It was a catch-as-catch-can for any man that sought to make his living by music. Brass bands were in some demand, for it was the age of political military parading; but orchestral music left New

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Once, when in dire need of money, Thomas took his fiddle into a saloon and played, after which he passed around the hat. "I thought," he afterwards said, in alluding to the incident, "that it was better to play in a saloon for half an hour than to be in debt for my board." Cf. Thomas, Ross Fay, op. cit., p. 6.

York cold indeed. The Philharmonic Society, destined to play so noble a part in the development of metropolitan culture, had been launched three years before the arrival of the Thomas family, but it was a feeble and largely futile venture, meaning nothing in the city's young life.

In 1843 both Theodore and his father enlisted as horn players in a navy band stationed at Portsmouth, Virginia, where, as the younger Thomas related: "It was our duty to go on board the old ship Pennsylvania daily, and play at nine o'clock in the morning, and again at sunset, after which we left the ship and had our evenings free to follow our profession."

The elder Thomas became prosperous enough in 1849 to dispense with his son's financial aid and it was not long before Theodore obtained his discharge from the navy.

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1 The opposite now holds true. Opportunity for musicians in New York to earn a livelihood in military or concert bands is almost nil, whereas hundreds of players find lucrative employment in such orchestras as those of the New York Philharmonic-Symphony Society, the Radio City Music Hall, and the National Broadcasting Company, not to mention the countless number of organizations performing music of a popular type. Cf. Tsubman, Howard, Music As A Profession. New York: Charles Scribner's Sons, 1939. Pessim.

2 Thomas, Theodore, op. cit., p. 22.

Solo Appearances. The next event of any importance in the career of Thomas was that of his becoming a concert violinist. He decided to appear in a series of programs and chose the southern part of the country for the locale of his barnstorming tour. Fiddle in hand, he went on his journey, casting his lot as a recitalist. Account of this venture was told by him as follows:

I do not remember taking anything with me but my fiddle, my little box of clothing, and some posters which I had printed, announcing a concert by "Master T. T." I kept a supply of these posters in my trunk, and when I had no money I first obtained permission to use the dining hall of a hotel for a concert, and then I went around on the day before the concert took place and put up my posters with tacks. When the time for the concert arrived, I would stand at the door of the hall and take the money until I concluded that my audience was about gathered, after which I would go to the front of the hall, unpack my violin, and begin the concert. Sometimes I played with piano accompaniment, but oftener without....

Often I sent my trunk on ahead, and travelled on horseback alone -- if possible at night -- carrying with me plenty of cigars and a pistol, hoping to be attacked on the road by bandits!

Following his tour of the South, Thomas returned to New York where he became a member of the orchestra.

in a newly established German theater. As part of his duties he was called upon to appear as violin soloist in concerts given there on Sunday evenings. The difficult compositions performed by him as a soloist give some indication of his ability as a player.

The Dodworth Family. For several years after his concert tour, Thomas remained in New York, making his way from an income derived through professional playing. In his autobiography mention is made of his friend Harry B. Dodworth, to whom he went when in need of money. One of a musical family prominent in the annals of American music during the nineteenth century, Harry Dodworth often gave Thomas professional employment. The family itself appears to have been a precursor of present day booking agencies for it supplied music of all descriptions for all occasions. In

1 Thomas, Theodore, op. cit., p. 22.
2 Lipinski's Military Concerto (no longer played), Vieuxtemps's First Concerto, and Ernst's Othello Fantasy were among the difficult compositions featured by Thomas. The latter two works, famous as virtuoso numbers, require great technical proficiency and are still played by concert artists. Cf. Auer, Leopold, Violin Master Works and Their Interpretation. New York: Carl Fischer, Inc., 1925. Pp. 66-70; 90-92.
3 Thomas, Theodore, op. cit., p. 25.
mentioning this family, John Tasker Howard stated:

These Dodworths deserve a place by themselves in our musical annals. All of them did something musical. Harvey was a cornetist, Allan played the violin, C. Dodworth was a virtuoso on the trombone, and C.R. played the concertina....The Dodworths had orchestras for dances, weddings, or banquets. They offered brass bands with uniforms. They kept a music store; all of them were composers.

A well-known auditorium of the day was Dodworth Hall, and here some of the best programs of the time were given. A concert sponsored by the Dodworths and given on Friday evening, February 20, 1852, is the earliest of which a program is known to exist on which Theodore Thomas is listed as a performer. The affair, however, was not held in Dodworth Hall, but rather, in Metropolitan Hall, a prominent theater of the day. Of more than passing interest, the announcement and the contents of this program, which are preserved in the

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1 Howard, John Tasker, op. cit., p. 297.
2 In writing of the development of bands in this country, the great leader, Patrick Sarsfield Gilmore, when mentioning the Dodworths had the following to say: "Dodworth's Cornet Band, of New York, was, at that time, the pride of the nation, and for the number of musicians of which it was composed, it had no rival on this side of the Atlantic, and no equal abroad." Cf. "American Military Bands," The Musical Record. Boston: Oliver Ditson Company. April 5, 1879. P. 4.
Newberry Library, Chicago, are as follows:

DODWORTH'S MUSICAL FESTIVAL!! AT METROPOLITAN
(Late Tripler) HALL,
On Friday Evening, February 20th, 1852
On which occasion, in addition to their
Superb Band of 50 PERFORMERS They will
be assisted by the following Eminent
Artists,
Mrs. Laura A. Jones,
Mr. Henry Squires,
The American Tenor
Mr. George F. Bristow
who will preside at the piano
forte
Herr Kiefer
Master Thomas
Mr. Sedgwick
Mr. Allen Dodworth

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Director . . . . . . . . . . Harry B. Dodworth
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PROGRAMME
PART I.

1. Grand Military Overture by . . Felix Mendelssohn
   Bartholdy
   First time in America
   Dodworth's Full Band
2. "Nay do not Weep," Poem by J. H. Wainwright —
   Music from the Opera of
   "Rip Van Winkle," . . . . . G. F. Brissow
   Mr. Squires
3. "Ernani Inrollami," . . . . . . . . . . Verdi
   Concertina Solo
   Mr. Allan Dodworth
4. "We met by Chance," . . . . . . . . Kosken
   Mrs. L. A. Jones
5. Corno Bassetto \(^1\) Solo  
   Kiefer  
   Herr Kiefer

6. Solo Concertina, \(^2\) Mr. Sedgwick

7. "The Bandit Quickstep," from Ernani  
   Verdi  
   Arranged for the Cornet Band by  
   A. L. Bowing

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PART II.

1. Grand Polka, "Bennet du Concert,"  
   Thomas Coates  
   Full Band  
   Composed expressly for this occasion

2. "The Star of Lace"  
   W. V. Wallace  
   Cornet Band accompaniment  
   Mr. H. Squires

3. Violin Solo - Theme and Variations  
   From Othello  
   W. Ernst  
   Mast. Thomas

4. "Gior. d'Orcio," Duet from Semiramide  
   Rossini  
   A & H. B. Dodworth  
   Cornet Band accompaniment

5. "The Dawn is breaking a'yer us"  
   C. F. Bristow  
   Cornet Obligato  
   Mrs. L. A. Jones

6. "Trio from Norma,"  
   Bellini  
   Messrs. Allen, R. B. & C. R. Dodworth

7. Urielle Quickstep  
   H. R. Dodworth  
   Doors open at 7 o'clock  
   Concert to commence at 8 o'clock

TICKETS  
50 CENTS
To be had at all the principal Music Stores, at No. 483 Broadway and at the door on the Evening of the Concert

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\(^1\) Thomas Elliston, writing in Groce's Dictionary of Music and Musicians, Vol. I, Third Edition, p. 657, refers to the Corno Bassetto as an early form of the clarinet which is "generally replaced now by the Alto Clarinet."

Artistic Influences. During this period of history many of the greatest artists of Europe were brought to American shores to concertize, and Thomas, residing in New York, was given full opportunity to become acquainted with the artistry of such persons as Jenny Lind, Sontag, Bosio, and others, as well as having occasion to hear the Germania Orchestra, which was touring the country, exerting its influence among instrumentalists.

Although Thomas made no mention of having ever received any academic education during the period of his early youth, he did state that through playing

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1 Jenny Lind (1820-1887), celebrated as the "Swedish nightingale" was one of the most remarkable singers the world has ever known. All Europe was enraptured by her art and in 1850, under the management of super-showman P. T. Barnum, she toured the United States becoming the most widely advertised musician in the country. Cf. Benton, Joel, Life of Hon. Phineas T. Barnum. Bingham Publishing Company, 1891. Pp. 198 et sqq.


4 Cf. ante, pp. 58 et sqq.
in theater orchestras he came into contact not only with the works of Shakespeare, but also the plays of the great German poets, Goethe and Schiller, both of whom made a deep impression on him. Also, he read good literature and was fond of both history and philosophy.

**Formal Musical Training.** In addition to his father, who started him out in music, Thomas gave credit for his formal musical training to two men, Rudolph Schwillinger, a pianist who instructed him in the art of harmony, and William Meyerhofer, an organist who taught him counterpoint and fugue. However, the person to influence Thomas the most in the period of his youth, and as he stated: "...probably laid the foundation of my future career," was Karl Eckert, who had been brought over from Europe as the orchestra leader for the great vocalist, Henriette Sontag. Thomas pictured Eckert as

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3 Cf. ante, p. 88.
"an educated gentleman, a high grade musician, violinist, composer, and last but not least, the only really fully equipped and satisfactory conductor who visited this country during that period." Under Eckert, Thomas served as principal of the second violin in the orchestra accompanying Ile. Sontag, a position that brought him under the intimate musical guidance of the leader he so admired.

In 1853 Theodore Thomas joined the forces of Jullien, who at that time brought his aggregation of musical artists to America. In his own words, Thomas described the instrumentation and repertoire of Jullien as follows:

He brought over with him a number of soloists -- flute, hautbois, clarinet, cornet, trombone, and ophicleide players. The rest of the orchestra was made up of New York players, and I was one of the first violinists. Jullien was the first, as I remember, who played with a large orchestra.

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1 The term "principal of the second violins" refers to that player occupying the seat of honor in this division of the orchestra, and who in turn is held responsible for the other players of this section when concerned with such musical requisites as attack, precision, intonation and unified bowing.

2 Cf. ante, pp. 68 et sqq.

3 Thomas, Theodore, op. cit., p. 27.

4 Loc. cit.
Thomas referred to Jullien as "the musical charlatan of all ages," and such designation of this conductor seems justified from the description of his antics.

Howard makes the significant point, however, that despite the fact that Jullien's antics disgusted Thomas, it was under this musical pretender that young Theodore had his first opportunity to experience playing in a concert orchestra of symphonic proportions.

**Symphonic Experience.** In 1854 Thomas became a member of the violin section of the New York Philharmonic Orchestra. The conductor of the organization at that time was Theodore Eisfeld; later Carl

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2 Cf. ante, p. 71.
3 Howard, John Tasker, op. cit., p. 297.
4 Thomas, Theodore, op. cit., p. 34.
5 Howard, John Tasker, op. cit., p. 222, stated that Eisfeld (who was a German conductor) spent eighteen years of his life in this country and "did much for our musical life, especially in New York."
Bergmann served as alternate conductor with him. The members of the orchestra played more for the love of playing than they did for either the achievement of artistic results or monetary gain. There were only from three to five concerts each season, although sometimes the public was given opportunity to attend rehearsals. The deplorable working conditions under which the orchestra somehow managed to survive were told by Thomas as follows:

The orchestra was often incomplete. If a member had an engagement, he would go to it instead of to the rehearsal. When one of the wind choir was thus absent, his place would be filled for the occasion as best it could. A clarinet or oboe part would be played on a violin, or a bassoon part on the cello, etc. The conductor therefore could not rehearse as he ought, and the audience talked at pleasure. Under these circumstances justice could not be done to the standard, much less to the modern and contemporary works. Such conditions debarred all progress.

1 Krehbiel, H. E., in Grove's Dictionary of Music and Musicians, Vol. II, Third Edition, p. 347, stated that Bergmann (who was born in Saxony) was the 'pioneer in America of the new school of conductors as distinguished from the old class of mere time-beaters.'
2 Howard, John Tasker, op. cit., p. 295.
3 Thomas, Theodore, op. cit., pp. 50 et seq.
John Tasker Howard stated that in the concerts of these early days, wooden benches sufficed for the seats of the listeners, and about all the music amounted to was that of a pleasant background for conversation.

Chamber Music Experience. Starting in 1855, Thomas participated as a member of a chamber music group giving recitals in New York under the sponsorship of the eminent pianist, William Mason. These concerts were continued every season until 1869, and in his memoirs, Mason himself gave an account of the beginnings of the ensemble. He related:

The idea of starting a series of matinees of chamber music occurred to me. I wished especially to introduce to the public the "Grand Trio in B Major, Op. 8," by Johannes Brahms, and to play other concerted works, both classical and modern, for this kind of work interested me more than mere piano playing. So I asked Carl Bergmann, who was the most noted orchestral conductor of those days, and thus well acquainted

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1 Howard, John Tasker, op. cit., p. 295.
2 The third son of Lowell Mason, who after a thorough European training was for many years recognized as one of the leading pianists of New York. Cf. Elson, Louis C., op. cit., pp. 279 et seq.
with musicians, to get together a good string quartet. This he accomplished in a day or two, and made me acquainted with Theodore Thomas, first violin; Joseph Mosenthal, second violin; and George Matzka, viola, Bergmann himself being the violoncellist. We very soon began rehearsing, and our first concert, or matinees, took place in Dodworth's Hall, opposite Eleventh Street, and one door above Grace Church in Broadway.

The program of the first concert given by the newly organized chamber music ensemble, presented on November 27, 1855, was as follows:

Quartet in D minor, oeuvre posthuma. Schubert
(For first and second violins, viola, and violoncello)
Messrs. Thomas, Mosenthal, Matzka, and Bergmann
Song, Romanze from Tannhauser, "O du mein holder Abendstern". . . . . Wagner
Otto Feder
Piano Solos, (a) Fantaisie Impromptu. Chopin
(b) Deux Preludes in D flat and G, op. 24. Heller
William Mason
Variations Concertantes for Violoncello and piano, op. 17. . . . Mendelssohn
Messrs. Bergmann and Mason
Song, "Feldwaerts flog ein Voegelein". . . . . . . . . . . . . Nicolai
Otto Feder
Trio in B major, op. 8, for pianoforte, violin, and violoncello. . . . . Brahms
Messrs. Mason, Thomas, and Bergmann

The first season of the ensemble consisted of a series of eight concerts, six of which were called "regular concerts," and two of which were called "extra concerts." The high standard of music adhered to by the group is well illustrated by the major works of the chamber music repertoire which it played during the first season of its existence. The works were, namely:

Quartet in G major, No. 63 .... Haydn
Quartet in E flat major, No. 4 .... Mozart
Quartet in F major, No. 7, op. 50 .... Beethoven
Quartet in F minor, op. 95 .... Beethoven
Quartet in B flat major, No. 13;
 op. 130 .... Beethoven
Quartet in F minor, No. 11, op. 95 Beethoven
Trio in B flat major, op. 97 .... Beethoven
Quartet in D minor .... Schubert
Trio in E flat major, op. 100 .... Schubert
Quintet in A major, op. 18 .... Mendelssohn
(For stringed instruments)

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1 Programs of chamber music concerts...], loc. cit.
2 Ibid.
3 The performance of this particular work necessitated the engaging of an extra violoncellist, a Mr. Herwig.
Quartet in E flat major, op. 47  
Quintet, op. 44  
Quintet, op. 47  
Quartet in E flat major, op. 47  
Quartet in A major, op. 41, No. 3  
Trio in G minor, No. 2  
Trio in B major, op. 8

After the first year of its existence, the original group of players in the chamber ensemble did not stay together, due to animosity arising between Thomas and Bergmann. Mason, in accounting for the feeling of ill will which sprang up between two of his fellow musicians, had the following to say:

The organization as originally formed would probably have remained intact during all the years the concerts lasted had it not become apparent almost from the start that Theodore Thomas had in him the genius of conductorship. He possessed by nature

1 This composition was not written for the customary string quartet, but rather, for piano, violin, viola and violoncello.
2 The Schumann works listed were being given their first performance in America. Cf. Elson, Louis, op. cit., p. 58.
3 This was the first performance in America of this work. Cf. Elson, Louis, loc. cit.
4 Mason, William, op. cit., pp. 195 et seq.
a thoroughly musical organization and was a born conductor and leader.

Before we had been long together it became apparent that there was more or less friction between Thomas and Bergmann, who, being the conductor of the Germania and afterward of the Philharmonic orchestras, also a player of long experience and the organizer of the quartet, naturally assumed the leadership in the beginning.

Immediately following the last program given by the ensemble during the first season of its existence, Bergmann resigned from the group and his place was taken by a cellist named Bergner. From then on the ensemble became known as the Mason-Thomas Quartet, and its fame spread until it had won wide recognition throughout the country.

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1 According to Waldo Selden Pratt, in the American Supplement, Third Edition, of Grove’s Dictionary of Music and Musicians, Frederic Bergner came to New York in 1849, where he became a leading cellist of the Philharmonic Orchestra, retaining this position for over forty years.

2 Although known throughout its existence as a quartet, the group was, strictly speaking, a quintet, augmented from time to time by assisting artists. Cf. Theo. Thomas Concerts: Scrapbook Programs, Vols. 135B, 135, 135A, 136 and 137.

3 In his memoirs, the late New York music critic, Henry T. Finck, stated that Thomas once told him that when Mason and he began their series of chamber music programs in New York, they knew not how to collect an audience, so they took bundles of their programs and stood at the corners on Fourteenth street, distributing them personally to passers-by. Cf. Finck, Henry, My Adventures in the Golden Age of Music. New York: Funk and Wagnalls, 1926. P. 174.
A feature of the concerts given by the organization was the presentation of much modern music of the day, and from season to season, many of the works of both Schumann and Brahms were given their first hearings in this country. Another prominent chamber music ensemble of the day was that under the leadership of Theodore Elsfield and Otto Dressel, but as Elson points out, "both Elsfield and Dressel were very conservative; the moderns in chamber music were obliged to wait for a hearing until the two young radicals -- Thomas and Mason -- gave greater catholicity to the concert repertoire." Although of great significance in the fostering of good music in America, the chamber concerts of the Mason and Thomas ensemble never paid expenses. Thomas himself, had the following to say on that score:

The influence of these concerts during the fourteen years of their existence is best shown by their programmes. Of course these did not pay, and I suppose that Mason must have borne the losses for many years, for they never paid more, at best, than the expenses of the hall and doorman.

1 Elson, Louis C., op. cit., pp. 58 et seq.
2 Loc. cit.
3 Thomas, Theodore, op. cit., p. 39.
Thomas' comments on the artistry and background of Mason are interesting. They are:

William Mason, as sincere in art as in his daily life had a genuine musical nature. He showed talent at an early age, and was sent to Europe, where he had exceptional opportunities for study, and favorable surroundings. After his return, he appeared as a virtuoso, but soon realized the conditions of his country in musical affairs. He gave proof of his sincerity by inaugurating chamber music concerts at once, although the Elsfeld organization was still in existence.

Along with his chamber music activities, Thomas also continued to perform in public as a violin soloist, frequently appearing as such in the Mason-Thomas Concerts. The New York critic of Dwight's Journal of Music, during the season of 1858, in commenting on Thomas' ability as a player, had the following to say:

Decidedly the most wonderful performance of the concert was Mr. Thomas' playing of the celebrated Chaconne, by Bach. This young artist (and very young he is, although the stamp of genius matures his almost boyish face) bids fair to rise high.

1 Thomas, Theodore, op. cit., p. 40.
in the musical world. His tone is pure and full, his command of his instrument very great, and his interpretation of the music he plays most faithful and artistic. The Chaconne is a strange composition, which must be heard often to be thoroughly appreciated; though even in first listening to it, you discover enough to wish to know it better. It is extremely difficult, and must be very fatiguing for the performer. It is intricate, and has no regular forms or themes to assist the memory; and yet young Thomas played the whole unflinchingly, without notes, and consequently with all the more freedom and abandon. His mechanism, too, gave proof of untiring industry and practice; but more than all, his evident enjoyment of what he was playing, and his thorough entering into the spirit of the music, showed the true artist in him. His choice of pieces also betokens real Art-love and reverence; he never plays any but good music. Such men are and ought to be the Missionaries of Art in this country.

... The same article, in telling of the success of the Mason-Thomas soirees, commented as follows:

Every one of these quiet, unpretending concerts has brought us something new, and nothing but what was good; and though at first the little hall was but scantily filled, the end of the series found it so crowded that a large room will be needed in its place next winter, when we hope that the ground now broken, will be farther tilled.

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Operatic Experience. Paralleling his activities as a member of both the New York Philharmonic Orchestra and the Mason-Thomas chamber ensemble, young Theodore was also serving as concertmeister for the orchestra of an opera troupe known as the Ullman Opera Company, a position he obtained in 1857. An European conductor, Carl Anschütz, was brought to America to guide the orchestral destinies of this group, and of Anschütz, Thomas said:

Anschütz belonged to that class of conductors I have called "time-beaters," although he was the most intelligent and best educated of them all. Besides a general schooling, he had a liberal musical education, but he never could be in

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1 The term "concertmeister" (concertmaster) refers to that violinist occupying the outside seat at the first desk to the left of the conductor, and who in turn is held responsible for all matters pertaining to the violins of the orchestra, including such musical technicalities as the marking of bowings in the music, and the fingerings of intricate passages in compositions to be performed, as well as such routine duties as those of trying out prospective members for the ensemble, seating of the violin players of the group, and assisting the conductor in the general arrangements of program making. Cf. American History and Encyclopedia of Music. W. L. Hubbard (Ed.). Dictionary. New York: Irving Squire, 1908. P. 126.

2 Ullman was the name of its organizer, who was a prominent impresario of the day.

3 Thomas, Theodore, op. cit., p. 45.

4 Ibid., pp. 45 et seq.
sympathy or touch with an orchestra. He neither played any stringed instrument, nor any other used in the orchestra. He had never been in the rank and file, and accomplished only a certain kind of routine with small opera troupes....His influence for a time, however, was good. He was a hard worker and a well-meaning man; but, after all, he was a routiner, and succumbed gradually to his surroundings.

Through his actual contact with orchestral scores, and through the straightening out of manuscripts and marking of parts, Thomas gradually became the assistant of Anschütz. The description Thomas gave of the orchestral scores in those days is indeed enlightening. It is:

Those were busy days. An opera season was begun without a score, so to speak. When works like "Robert the Devil" and "The Huguenots," were given, we had the orchestral parts but they were new, and had never been played from. To understand the situation, it is necessary for me to explain that the orchestral parts in those days were very faulty. The Italian music was mostly manuscript, and seldom corrected, and routine was necessary to know the notes and traditions. I remember one season that the last act of "Lucia di Lammermour" (An opera much given in those days), was missing in the part of the first stand, at which Mosenthal and I sat, and we had to "revamp" it, as the saying is. In the French music the print was too small, to begin with.

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Thomas, Theodore, op. cit., pp. 46 et seq.
besides being printed from worn-out plates. The general outfit was so slovenly that the parts needed careful revising before they could be used. As an illustration, "The Huguenots" was announced by the management, and we had the parts, but the score had not arrived from Paris, or had been lost. The usual cuts had to be marked to save time in rehearsals, and we would find, for instance, a page from the clarinet part in that of the cello; a flute part in the trumpet, or a trombone part among the violins, etc. Having no score to go by, clerical help could not be hired to make these corrections, and it became a work, not of love, but of nights, to straighten these matters and put the parts in fit order for use on the players' desks. Anschutz was at home in this kind of work, and I quickly became his assistant and "right hand man" in everything on the stage and in the orchestra.

Conducting Debut. William Mason, in his autobiography, related the incident which started Thomas on his career as a full-fledged orchestral conductor.

1 It was on December 7, 1860, during a season of opera at the Academy of Music, where, incidentally, Thomas was not a regular member of the orchestra, that he was suddenly called upon to take Anschutz' place when the

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1 Mason, William, op. cit., pp. 200 et seq.

2 This is the date as recorded by Mrs. Thomas. Cf. Thomas, Rose Fay, op. cit., p. 23. Mason does not mention the date.

latter became ill. In Mason's own words, the story goes as follows:

One evening as he came home to dinner tired out from his work, and after dinner had settled himself in a comfortable place for a good rest, a message came to him from the Academy of Music, about two blocks away from his house in East Twelfth Street. An opera season was in progress there. The orchestra was in its place, and the audience seated, when word was received that Anschütz, the conductor, was ill. The management had not provided against that contingency, and was in a position of much embarrassment. Would Thomas come to the rescue? He had never conducted opera, and the work for the evening's performance was an opera with which he was unfamiliar. Here was a life's opportunity, and Thomas was equal to the occasion. He thought for a moment, then said, "I will." He rose quickly, got himself into his dress-suit, hurried to the Academy of Music, and conducted the opera as if it were a common experience. He was not a man to say, "Give me time until next

1 Conflicting stories were spread about regarding Anschütz' "illness." According to one, he refused to conduct because he had not been paid, while another hinted that his sudden absence had been due to his "habits" rather than his health. Cf. Russell, Charles Edward, op. cit., p. 25.

2 Mason, William, loc. cit.

3 Either Mrs. Thomas gave the wrong date for this occasion, or Mason was mistaken about its being the first time Thomas had ever conducted opera, as a program preserved in the Newberry Library lists Theodore Thomas as conductor of Donizetti's "La Favorita," given at the Academy of Music, April 29, 1859. Cf. Theo. Thomas Concerts: Scrapbook Programs, Vol. 135B.

4 The opera was Halevy's "La Juive."
week." He was always ready for every opportunity.

The success Thomas scored as Anschütz's substitute was of such proportions that when the announcement was made that the latter would not return, Thomas was at once appointed his successor. The New York correspondent of Dwight's Journal of Music at this time described Thomas in his new position as follows:

The place of Carl Anschütz is taken by Theodore Thomas, the young violinist, who looks 'severe in youthful beauty,' as he wields the baton -- rather nervously it must be confessed -- and directs the performances of venerable, spectacled, and bald-headed 'cellists and trombonists old enough to be his grandfathers.' It is always a treat to see him in the orchestra. He plays the violin with such careless grace that even his elevation to the conductorship does not reconcile me to the loss of his violin performance.

Throughout the following year Thomas continued his activities both as a violinist in the Mason-Thomas Quartet, and as an operatic conductor. These activities were not confined to New York alone, for an old program, preserved in the Newberry Library, reveals the fact that on January 24, 1861, he was conductor

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of an elaborate operatic extravaganza at the Academy of Music, Philadelphia. Here he directed excerpts from von Flotow's Martha, Rossini's Tancredi, Weber's Der Freischutz, and Auber's Masaniello, the program concluding with "A grand National Tableau of Washington" in which the entire company sang the Star Spangled Banner.

The immediate success Thomas achieved in the role of conductor must have been of great encouragement to him, for it was not long before he decided to devote all of his attention to this branch of musical art, and to use it as a means of educating the American public.
CHAPTER II

A NEW FORCE IN THE MUSICAL WORLD

A Determination to Educate. The year of 1862 was a milestone in Thomas' life for it was at this time that he determined to take it upon himself to educate the American public along musical lines.

In his own words, he said:

I concluded to devote my energies to the cultivation of the public taste for instrumental music. Our chamber concerts had created a spasmodic interest, our programmes were reprinted as models of their kind, even in Europe, and our performances had reached a high standard. As a concert violinist I was at that time popular, and played much. But what this country needed most of all to make it musical was a good orchestra, and plenty of concerts within reach of the people. The Philharmonic Society, with a body of about sixty players, and five yearly subscription concerts, was the only organized orchestra which represented orchestral literature in this large country.

It is true that the public was admitted to a number of its rehearsals, in addition to its concerts, but their influence was not salutary....

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2 The Mason-Thomas Soirees. Cf. ante, pp. 101 et seq.

3 Cf. ante, pp. 100 et seq.
I had been prominent before the public in chamber concerts, and as concertmeister (leader of the violins),\(^1\) of the opera since 1855, and during later years, also, as conductor of concerts and opera, and I thought the time had come to form an orchestra for concert purposes. I therefore called a meeting of the foremost orchestra musicians of New York, told them of my plans to popularize instrumental music, and asked their cooperation.

Following his meeting with the "foremost orchestra musicians of New York," a prospectus was published by Thomas, setting forth his intentions. Preserved among his programmes in the Newberry Library, this prospectus\(^2\) is as follows:

It is the intention of the subscriber to give a Grand Vocal and Orchestral Concert on Tuesday, May 13 [1862], at the Irving Hall. To this concert he would beg leave to call your attention, as it is his determination to make it one of the finest as well as the most popular Vocal and Instrumental Concerts of the present season.

The whole programme will speedily be announced as soon as the arrangements have been completed. Amongst the attractions, it will contain the whole of Meyerbeer's Music for his brother's tragedy of "Struensee." This popular and dramatic composition for full orchestra with harp obligato and chorus, which enjoys so

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immense a reputation in Europe, has never yet been performed in this country. He also brings for the first time before an American audience, Wagner's original and descriptive overture, "Der Fliegende Holländer," one of the most successful works of this celebrated composer. Another novelty will be the performance for the first time of Moscheles's Grand Piano Forte Composition, "Les Contrasts," the only one originally written for four pianos, the rendering of which has been entrusted to Four of the Leading Artists of the world.

In alluding to these novelties, the subscriber scarcely considers it necessary to say that the solos will be rendered by Vocalists and Instrumentalists of the most established reputation.

Theodore Thomas

108 E. 12th Street, New York.

Tickets for this "Grand Vocal and Orchestral Concert" were sold at one dollar each, with no additional charge for reserved seats. The program was as follows:

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2. Ibid.
Overture, "Der Fliegende Hollander" . . Wagner
(First time in America)

Hyman, "Lord, be thou with us" . . . . . . Apel
(The Teutonia Choral Society)

Fantasia, op. 15 (arranged by Liszt). Schubert
(First time in this country)
(Played by William Mason)

Aria, "Bel raggio lusinghier" from
"Semiramide" . . . . . . . . Rossini
(Mme. de Lussan)

Concerto for violin in A minor, first
movement . . . . . . . . . . Molique
(Mr. Bruno Wallenbault)

Quartette, "Les Contrastes," for
piano . . . . . . . . . . . . . . Moscheles
(First time in America)
(Messrs. Mills, Goldbeck,
Hartmann and Mason)

Aria, "Ernani involami," from "Ernani" . Verdi
(Mme. de Lussan)

Music to the tragedy of "Struensee" Meyerbeer
(First time in America)
(Orchestra, Chorus and Harp
Obligato)

According to Thomas, it was on this program that
the harp and English horn each made its initial bow
in this country, and the New York correspondent of
Dwight's Journal of Music, in mentioning the concert,
raised the query as to why the harp, "whose charming
effect created some surprise" had never been heard at

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1 Thomas made a notation to this effect in pencil on the border of the program which is preserved in the Newberry Library. Cf. Theo. Thomas Concerts: Scrapbook Programs, loc. cit.

any of the concerts of the New York Philharmonic Orchestra. Dwight's journalist expressed himself further in considering the concert, on the whole, to be a decided novelty, but added: "I don't think it was a pecuniary success." New York audiences at that time were an unintelligent lot, according to Dwight's writer, for he commented still further with the following:

Nearly everybody there were deadheads; indeed the deadhead system is carried to such an extent in this city that when I meet a person at a place of amusement I decide, until I have absolute proof to the contrary, that he belongs to the noble army of D. H.'s.

Further account of the concert is given in an unidentified newspaper clipping in the Newberry Library, which proclaims the program a success, but hints that it was unappreciated. The clipping, in part, runs as follows:

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2 Ibid.
3 Theo. Thomas Concerts: Scrapbook Programs, loc. cit.
The concert was absolutely a success and one which the young conductor, Theodore Thomas, may congratulate himself upon. At the same time it would be better appreciated in Vienna or Weimar or Dresden than in New York.

Thomas himself must have considered the concert a success for he was sufficiently encouraged to give similar ones at intervening periods throughout the next two years.

**Marriage to Minna L. Rhodes.** During this period, in addition to carrying on his activities as an orchestral conductor, Thomas continued his chamber music recitals with William Mason, it being through these soirees that he made the acquaintance with Minna L. Rhodes, the young woman who was to become his first wife. Miss Rhodes was an instructor at Miss Porter’s

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2 Thomas' second wife stated that his first wife was a pupil at Miss Porter's school when Thomas met her (Cf. Thomas, Rose Fay, cit., p. 30), but William Mason described her as a "splendid specimen of an American woman, efficient, self-reliant, and capable," who was an instructor at Miss Porter's school (Cf. "William Mason's Reminiscences of Theodore Thomas," The Chicago Inter Ocean, January 5, 1905. Chicago Symphony Orchestra Files. Vol. I, p. 47.)
famous school in Farmington, Connecticut, where Carl Klauser, professor of music, engaged the Mason-Thomas group to give a series of chamber music programs.

Mason wrote of Thomas' interest in Miss Rhodes and of his subsequent marriage to her in an article in the Inter Ocean newspaper, which, in part, is as follows:

One day, after we had finished our concert and were waiting to take our train, he (Thomas) asked me to take a short walk with him, as he had something serious to talk to me about. I could tell from his manner that he was in a very serious mood.

We had walked only a few steps before he turned and asked me what I thought of Miss Rhodes, the young teacher I have referred to, as a possible wife for him.

In commenting on this school, Porter Sargent writes: "Sarah Porter in the eighty-seven years of her life made this school preeminent. She gave hundreds of the best born women of the land that poise and stability of character, that combination of learning and good manners, which is the mark of the noblest American womanhood....As the school approaches its centenary there has been some modernization. Daughters of devoted alumnae are still housed in the same venerable street, but Sunday afternoon Bible classes have been discontinued." Cf. Sargent, Porter, A Handbook of Private Schools for American Boys and Girls. Boston: Published by the author. Twenty-fourth edition, 1940. P. 331.

I was astonished at the question and told him immediately what I thought.

"Your education has been so different from hers," I said, "that I don't know whether you will be happy or not. Miss Rhodes is thoroughly American -- for instance, goes to church on Sunday -- and I don't believe that you ever went to church in your life. It seems to me that your rearing has been too different for you to be happy."

But they were married, and I am afraid that Mrs. Thomas had some hard times at the outset. Theodore was very determined and firm then, although he grew softer in later years.

Thomas' wife was an intellectual woman, having received a thorough educational training. Thomas himself was an admirer of intellectuality rather than beauty in women, as evidenced from his statements:

I do not care for so-called "pretty women." What I admire is character and intelligence. If a woman has these, she does not need beauty, but I will confess that if a woman of character and intellect has beauty in addition, it is like a lamp shining through an alabaster vase. But this is a rare combination.

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1 It is said that as her sons grew to manhood, Mrs. Thomas made it a point to always keep ahead of them in their studies, and that when they entered Yale and Columbia Universities, she could have written their examination papers as well as they themselves. Cf. Thomas, Rose Fay, op. cit., pp. 31 et seq.

2 Ibid.
Mason gave an amusing account of Thomas accompanying his wife to church shortly after their marriage, the occasion being a week-end visit at the home of Mason's father. The story, in part, is as follows:

He came to stop at my father's house in Orange soon after his first marriage. I played the organ at the Presbyterian church there, as I spent my Sundays in Orange.

Mrs. Thomas wanted to go to church with my wife and me, so I told Theodore to take a walk or amuse himself in the best way he could until we came back. To our astonishment he said he wanted to go to church with us, and along he went.

I looked at him several times from the organ loft, and he seemed to be standing it pretty well, although at times he looked rather impatient. We went home to dinner, and after a while it became necessary for me to go to the afternoon service. He asked where I was getting ready to go.

"To church," I answered.

"Church!" he repeated, looking at me in astonishment. "Why we went there once today."

Of course, he never dreamed of going a second time that day, and it was only to gratify his wife that he had gone once. He would give in sometimes for those he loved.

A Permanent Orchestra. From 1862 to 1864
Thomas continued to give occasional orchestral concerts in New York. However, in each case, the group of performers engaged by him was merely drawn together for the occasion at hand, and it was not long before he realized that to reach the high standards he had in mind, it would be necessary to form a permanent orchestra. Confident that he could make such a venture a success, and assuming the complete financial responsibility himself, he organized, in 1864, the Theodore Thomas Orchestra. The first concert of the orchestra was given at Irving Hall, December 3, 1864, the initial program being as follows:

PART I

1. Symphony, No. 8, F major . . . . Beethoven Orchestra
2. Scena and aria, "Non piu di fiori" . . . . . . . . . Mozart
   Miss Fanny Raymond
3. Concerto in F minor, op. 21 (largo, hettto and finale) . . . . Chopin

2 Theo. Thomas Concerts; Scrapbook Programs, loc. cit.
PART II

4. Suite, op. 113, in D . . . Fr. Lachner Orchestra
5. Cavatina, "Ah! S'estinto". . . Mercadante
   Miss Fanny Raymond
6. Dramatic Symphony, "Romeo and Juliet" (second part) . . Berlioz
   Orchestra

This concert was but the first in a regular series of programs given by the newly organized Theodore Thomas Orchestra. Although successful from an artistic standpoint, they were only moderately so from a financial one. In commenting on this fact, Rose Fay Thomas stated:

This, however, did not discourage our young enthusiast, for he knew that, as yet, only a very small percentage of the American public understood, or enjoyed symphonic music; and already he had resolved that his mission in life should be to teach the people to know and love the highest form of music, and to give it to them in the most perfect manner. In short, he wished to raise his beloved art from the low level of a mere amusement, to its rightful place beside its sister arts of painting, sculpture, and architecture. It was his belief that as soon as this should be accomplished, and the public should learn the true value and importance of music, as an art, the wealthy men and women of New York would come forward

Thomas, Rose Fay, op. cit., p. 29.
and endow a permanent orchestra, and engage him as its conductor, thus relieving him from the great financial burden of its maintenance and enabling him to devote his whole time and attention to making the orchestra as complete and its performances as perfect as any in the world.

Notwithstanding the fact that he was now devoting a great deal of attention to his own orchestra, Thomas continued his chamber music activities with William Mason and his associates. Programs were given in New York, Orange (New Jersey), Brooklyn, and at Miss Porter's School in Farmington.

Also, during this year, Thomas was appointed musical director of the New York Institute for the Blind, but just what his duties were in this capacity is not revealed.

Audiences Complain. When the summer of 1865 came, the first season of the Theodore Thomas Orchestra was at an end. In spite of the fact that it was only moderately successful from a financial standpoint, Thomas considered the season a good

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beginning. In an attempt to keep at least some of his players together throughout the entire year, he accepted an engagement for a thirty piece orchestra during the summer months at Belvedere Lion Park, in New York. The concerts were held in the open air and given three afternoons a week. Intent on carrying out his plans of elevating the taste of the American public musically, he attempted to make the Belvedere Lion Park programmes serve an all-educational purpose. His early programs of this series bear witness to this, for listed on them, right from the beginning, are complete overtures and symphonies by Mozart and Beethoven. The procedure of playing such works in their entirety, however, was not a success, for the public complained of the dreariness of the programs and the park manager objected to Thomas presenting a heavy symphonic repertoire on the band stand. Rose Fay Thomas commented on this fact with a statement as follows:

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1 Thomas, Rose Fay, loc. cit.
2 Theo. Thomas Concerts: Scrapbook Programs, loc. cit.
3 Thomas, Rose Fay, op. cit., p. 33.
It was probably the first of a long series of occasions when his audience turned a deaf ear to the musical feast he set before it, and clamored for popular programmes. So he changed his tactics, but without ever losing sight of his ultimate object, and abandoned for a time giving whole symphonies, administering them, instead, in small doses, one movement at a time, as he thought the people could digest them.

Some indication of the popular taste of the time is reflected in the success achieved by a ludicrous offering called "The Linnet," which was a polka featuring two piccolos. It was performed at the fifty-first concert of the summer season, and Thomas prevailed upon his piccolo players to climb high into the trees, from where they played their respective parts. When the listeners heard the tones of the two instrumentalists coming through the foliage above, they went "wild with joy," applauding so heartily that it was obvious the performance was a huge success.

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1 Theo. Thomas Concerts: Scrapbook Programs, loc. cit.
Clever Program Making. Through giving the summer park series, Thomas was able to keep half of his orchestra together during the vacation period. When winter came, however, he again enlarged his organization to sixty pieces and the Theodore Thomas Orchestra entered its second concert season. The objections raised to the type of music presented by Thomas at Belvedere Lion Park evidently spurred him on in his determination to make the American people appreciate good music, for a careful study of his subsequent programs reveals the cunning that he showed in attempting to reach his goal. Russell, after having examined a number of Thomas' programs, noted this very fact and remarked:

Yet, he continues, this cunning schemer in the face of deserved rebuke, to slip over these symphonies and other classics, hated as in his heart he knows them to be. At the concert of October 31 there he goes again, starting with a Haydn symphony in E flat. Yes; but the next moment you notice that he follows this with an appeal to patriotism -- "The Union," a paraphrase on national airs by Mr. Gottschalk, with the arranger himself at the piano. This takes the sting out. To be sure that all is well and the audience

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placated, the next number is Strauss's polka, "Aurora Ball," most popular, after which operatic selections (vocal), a piano duet, a waltz, and at the last, as something to add the effect at which he was really aiming, he played the "Tannhäuser" March.

No public could long resist such a course of tutelage, resolutely and adroitly carried out. At the third matinee a Mozart symphony, antidoted with pianists performing upon two pianos, with piano solos, vocal solos, a Strauss waltz, a Strauss quadrille -- but still a symphony gone down, swallowed, endured, no casualties reported. At the next, Beethoven's Second. This is delicate treading; we are approaching the critical point of the engagement. We must maneuver a little; behold it inconspicuous there among an aria from the always popular "Il Ballo in Maschera," a Strauss polka, another aria, a quartette from "Rigoletto" (master stroke that -- "Rigoletto"!), a Strauss waltz and other propitiosions. At the next concert, November 25, what does he do but repeat that Beethoven's Second, thus daring to fasten in their minds the themes he had introduced the week before? Juggler! Prestidigitator! What show has ancient and respected prejudice against such tactics? Ten matinees this winter and each with a symphony all sugared up, disguised, even predigested. He will end by making them like it in spite of themselves, this man.

The cleverness Thomas now showed in planning his programs became one of his characteristic traits, clearly evident throughout his long career as an orchestral leader. The comments made by Henry T. Finck,

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late New York music critic, on Thomas' manner of making programs are timely, and, in part, are as follows:

Thomas' way was to lure the public by including in his programs plenty of pieces that were not above its head. They were the dessert in his menus. To reach the pies and puddings and ice cream and cake the hearers had to become acquainted with the more substantial dishes and soon they learned to like those too.

The Philharmonic Society of Brooklyn. At the conclusion of the second season of concerts given by his orchestra (1865-1866), Thomas received a communication from the Philharmonic Society of Brooklyn, offering him the directorship of that organization. Preserved in the Newberry Library, the note is as follows:

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2 The Brooklyn Philharmonic Society was not a group of performers, such as the New York Philharmonic Orchestra; rather, it was an organization of private citizens and music lovers who were banded together to provide an annual series of orchestral concerts for the city.

3 Theo. Thomas Concerts: Scrapbook Programs, Vol. 135A.
PHILHARMONIC SOCIETY OF BROOKLYN

Mr. Theodore Thomas. June 28/66

Dear Sir,

At a meeting of the Executive Committee of the Philharmonic Society of Brooklyn, held this evening, you were elected Conductor for the next season (1866-67) at a Salary of Five Hundred Dollars ($500.00) and I was authorized to inform you of such fact.

I was also desired to request you to meet the Music Committee at an early date, so that any details affecting your acceptance or declination of the position might be thoroughly understood before your decision in the matter.

Very truly yours

George Wm. Warren
Chairman of the
Music Committee

Thomas accepted the position tendered him by the Brooklyn Philharmonic Society for in doing so he was not only taking advantage of an opportunity to extend the sphere of his musical influence in educating the public, but he also was taking advantage of an opportunity whereby his orchestral players could be offered additional employment during the winter season. The important role that Thomas was now beginning to assume in the musical affairs of New York was brought out in
an article in the New York Times of that era. The article, in part, runs:

It is no "doubting Thomas" of whom we now would speak. There is no doubt whatsoever about Theodore Thomas and his admirable musical ability as conductor of the best and most refined concert entertainments given in New York. The young conductor has steadily and surely worked his way up until he is recognized as at the very head of his profession. To say of a concert that Theodore Thomas has charge of it, is to say that it is first class. The Brooklyn Philharmonic has lately selected Mr. Thomas as conductor for the season, and they could have made no better choice.

Educational Progress. With the summer season of 1866 now approaching, Thomas planned a series of one hundred popular concerts to be given at night in Terrace Garden, New York. The concerts were given as planned, and through them the people of that locality had an opportunity to hear some of the very best in musical fare. Thomas continued the practice, however, of sandwiching the finest types of music, such as movements from symphonies, excerpts from overtures, and even complete overtures between the more popular

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quadrilles, galops and waltzes. Upton, in referring to the programs of these concerts, stated that they were "interesting as showing educational progress." ¹ Illustrative of the musical works performed at the Terrace Garden Summer Night Concerts are the contents of the program of the eleventh concert, given on June 22 of that year, and which are, as follows:


At the end of the summer season, the New York Times spoke of the success of the Terrace Garden Summer Night Concerts as follows:

² Theo. Thomas Concerts: Scrapbook Programs, loc. cit.
He [Thomas] has just concluded the protracted series of open-air concerts at Koch's Terrace Garden, where, at a low price of admission, there have been performed the first orchestral compositions of the greatest masters, interspersed with lighter selections, and all forming an attraction which has proved strong enough to attract crowded audiences for a hundred consecutive nights, if we omit Sundays. One of the charms of life in Germany, to travelers of musical taste, lies in the fact that in that country the best of music can be heard at the lowest rates; but we venture to affirm that neither Vienna nor Berlin have ever offered better open-air music than that afforded by Mr. Thomas's orchestra at Terrace Garden. We understand that the admirable and thorough success of this enterprise will ensure a similar series of concerts next summer; and we may add that they go far to enhance the musical taste and reputation of the American metropolis.

The same article, mentioning the musical proficiency of Thomas' orchestra, states:

Mr. Thomas will resume this season his admired symphony soirees in a style which should awaken the Philharmonic Society of this city to the possibility of finding their elaborate concerts eclipsed. Mr. Thomas has a magnificent orchestra, the principal members of which have been for a long time engaged in playing together, and are especially effective.

An Audience Objects. The fall of 1866 marked the opening of Steinway Hall, where the Thomas Orchestra gave its third season of New York concerts. Although leaving much to be desired from the standpoint of orchestral needs, the hall nevertheless provided a home for the orchestra, and both Thomas and his men were gratified to know that their efforts to bring good music before the public were being recognized by such influential leaders as William Steinway, head of the great firm of piano manufacturers, whose generosity made the new hall possible. In addition to the New York programs, the orchestra continued to give its series of concerts for the Brooklyn Philharmonic Society, and notwithstanding the fact that Thomas had made some gain in educating the public along musical lines, audiences still were not always cordial toward, or in sympathy with his efforts, particularly when it came to the matter of listening to new music. The reaction of an audience to Liszt's Mephisto Waltz, which was given its American premier that season, and the manner in which Thomas handled the incident, may be said to have been characteristic of audience and conductor in programs of both that season and seasons to come. The Thomas Orchestra had hardly commenced to play this particular
musical work when the audience began to whistle and hiss, and finally Thomas was compelled to stop his musicians. Several times he attempted to resume the playing of the number, but all such efforts were futile. At last, with a stubborn look on his face, he reached for his watch, turned to the audience, and said:

I give you five minutes to leave the hall; then I shall play the waltz from beginning to end. Who wishes to listen without making a demonstration may do so; I request all others to go. I will carry out my purpose if I have to remain standing here until two o'clock in the morning -- I have plenty of time.

The audience remained, listened to the music, and Thomas triumphed.

European Travel. Regardless of any disfavor Thomas' audiences may have shown toward certain numbers presented by him, the season of 1866 was of sufficient financial success to enable him, the following spring, to spend two months in Europe. There he attended a great many concerts and also made the

personal acquaintance of some of the leading European musicians of the time. The trip itself was of great value to Thomas in that it brought him in touch with the great art centers of Europe, broadened his mental horizon, and above all, gave him both added encouragement in his work, and confidence in himself as a conductor. A diary kept on the trip reveals Thomas' opinions of some of the most noted European musicians and musical organizations of the day. In part, his comments were:


May 6, Paris. Heard Pasdeloup. In the Haydn Symphony and Septet, Beethoven, the whole orchestra was good. The overture to Genoveva, Schumann, was bad. Conducting middling.

May 8, Paris. Grand opera, "Don Carlos." Only seven contra-basses, but they played for twenty! Extraordinary -- wonderful -- For the first time I heard a contra-bassoon, the effect was wonderful. Verdi sounds better in Grand Opera of Paris than in New York.

Spent a delightful hour with Berlioz, in which we talked over all of his larger compositions. It seems he had heard already that I played his music, and, as I was leaving, he asked me if there was anything of his that I would like which I did not already have in my library. I told him yes, there was one thing I wanted very much, and that was his great "Requiem Mass." Hearing this, Berlioz went to the music case, took down his own copy of the score and inscribed it, "To Theodore Thomas in remembrance of the grateful author, Hector Berlioz," and presented it to me.

May 16, Munich. Reached Munich at four this afternoon and went to the opera this evening. Performance not very good. Afterwards heard Gungl's orchestra. No comparison with mine.

May 18, Vienna. Reached here this morning and drove out to the graves of Beethoven and Schubert. Later in the day I heard "Traviata." Went also to the Prater. The whole four miles were illuminated, and bands playing all along. I paid especial attention to the performance of Johann Strauss.

May 20, Vienna. Heard "The Huguenote." Bad. Violins good, but the basses scratched. Seems to be always the German style.
May 21, Vienna. In the Volksgarten to hear Strauss again. In the afternoon the orchestra of the Conservatoire played for my benefit the Unfinished Symphony of Schubert. Beautiful.

May 23, Dresden. Arrived at three and called on Rietz at five. He received me most cordially. I found in him the first conductor who really knows something.


At last I have met Tausig. He is the ninth wonder of the world! He played for me everything imaginable, and became very confidential during our interview.

June 1, Hanover. A beethoven concert. Violin concerto, played by Joachim. He is the most noted violinist of the time. Bott directed the Seventh Symphony. A man of no talent, and no conductor. We would not dare to play so in America.

June 2. Performance of "Judas Maccabeus," Rietz conducting. A fine performance, especially in the choral work. The Bach suite was also well played. Beautiful effects.

Thomas returned from Europe in time to conduct the majority of the programs on another series of Summer Night Concerts, planned by him for Koch's Terrace Garden, and which, in his absence, had been opened by two associate conductors, Matzka and Eban,
respectively. So successful was this particular series of concerts that a group of New York businessmen began making plans for the immediate erection near Central Park, of a huge beer garden, where, during the subsequent summer seasons, Thomas would have more spacious quarters for his concerts than those provided for by the old Terrace Garden.

The Mason–Thomas Ensemble. With the approach of winter, Thomas opened the musical season of 1867–1868 by beginning anew his symphonic orchestral activities in both New York and Brooklyn. Likewise, the Mason–Thomas Ensemble, with Thomas in the role of first violinist, presented chamber music concerts in which the quality of programs and performances alike reached new heights. At the opening concert of the Mason–Thomas Series, Thomas attracted some attention to himself as a violinist in a performance, with Mason, of Beethoven's A Major Sonata, opus 47, for violin and piano. The New York critic for Dwight's Journal of Music of this period, after hearing the program, wrote as follows:

Mr. Thomas played superbly. We have gradually become so accustomed to that gentleman's preeminence in anything which he undertakes, that we sometimes overlook the fact that he is one of our finest violinists. His performance did not compare unfavorably with that of Joachim\(^1\) in the same Sonata; he deserves the greater credit for acquitting himself so well, because, just in the middle of the first movement, one of his violin strings snapped, and an interruption and delay of some minutes was thereby occasioned. Such an accident is of course most annoying and provoking to an artist. Mr. T's ease and insouciance of manner were enviable.

The current musical season, however, brought an end to the Mason-Thomas chamber music concerts in New York, which, although of undisputed artistic merit,

\(^1\) Joseph Joachim (1831-1907), famed Hungarian violinist, was one of the most influential musical figures of his day. According to Bachmann, the famous string quartet which he headed for many years, was "without question the greatest chamber music organization the world has ever seen." Cf. Bachmann, Alberto, An Encyclopedia of the Violin. New York: D. Appleton and Company, 1925. P. 368.

\(^2\) The ensemble continued to exist, nevertheless, for two additional years, giving a series of six concerts at Farmington, Connecticut, in 1869, and another series of six concerts there in 1870. Following this, the Mason-Thomas ensemble was dissolved.

never had been a financial success. But the influence of the quartet in cultivating at least some taste for chamber music in both the eastern metropolis and its immediate vicinity should not be overlooked. It is true that its appeal was to a limited audience, but nevertheless, the group brought to American shores many of the greatest works of the chamber music repertoire, and the programs given by the ensemble in New York (1855-1868) were of such caliber as to be followed with keen interest throughout the musical centers of Europe.

Among the composers whose works were featured by the Mason-Thomas quartet were: Tartini, Bach, Haydn, Mozart, Beethoven, Schubert, Weber, Mendelssohn, Schumann, Chopin, Berlioz, Liszt, Brahms, Wagner, Franck, Gounod, Cherubini, Meyerbeer and Rubenstein. Compositions of Schumann, in particular, were given repeated hearings by the ensemble,

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1 Cf. ante, p. 106.
2 Strictly speaking, the organization was a quintet. Cf. ante, fn., p. 105.
3 Russell, Edward, op. cit., p. 73.
4 Cf. [Programs of chamber music concerts...], loc. cit.
and it is of historical significance that these were being played in America for the first time. Schumann’s works, in the order in which the ensemble introduced them to this country, are:

Quartet in E flat major, op. 47 for piano, violin, viola and violoncello
Quintet in E flat major, op. 44 for piano, first and second violins, viola and violoncello
Quartet in A major, op. 41, No. 3 for first and second violins, viola and violoncello
Quartet in A minor, op. 41, No. 1 for first and second violins, viola and violoncello
Second sonata in D minor, op. 121 for piano and violin
Andante and variations, op. 26 for two pianos
Quartet in F major, op. 41, No. 2 for first and second violins, viola and violoncello
Sonata in A minor, op. 105 for piano and violin
Trio in D minor, op. 63, No. 1 for piano, violin and violoncello
Trio in D major for piano, violin and violoncello
Trio in G minor, op. 110, No. 3 for piano, violin and violoncello
Romanza, op. 28 for piano
Trio in F major, op. 80, No. 2 for piano, violin and violoncello
Fantasie-Stucke, op. 12 for piano

2 Cf. [Programs of chamber music concerts...], loc. cit.
Noveletten selections, op. 21
for piano
Sonata in G minor, op. 22
for piano

Likewise, compositions by Brahms were played for the first time in America by the Mason–Thomas ensemble, the first public program given by the group, introducing the German composer's Trio in B flat major, op. 8 (for piano, violin and violoncello). On subsequent programs Brahms's Sextet in B flat major, op. 18 (for two violins, two violas and two violoncellos), and his quartet in A major, op. 26 (for first and second violins, viola and violoncello) were also given their first American hearings.

Traumerei. It was during this season that Thomas adapted for orchestra what has sometimes been referred to as the cornerstone of his success.

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1 Elson, Louis C., op. cit., p. 58.
2 The concert was given November 27, 1855.
3 Cf. [Programs of chamber music concerts...], op. cit., Vol. I.
in achieving popularity with his audiences. The number in mention, Schumann's piano composition, Traumerei, was transcribed by him at this time for stringed orchestra, and so effective was his arrangement of the work that it delighted audiences both during this season and many seasons thereafter. The ending of the composition, in particular, won great favor with the wide following Thomas was attaining. It was scored for muted instruments, and in actual performance, Thomas insisted that the violinists in the orchestra continue to draw their bows over the strings after the music in reality had ceased. Unsuspecting audiences listened in "breathless rapture" as the last strains of Traumerei seemingly floated off in mid-air, and the effect was broken only when Thomas finally laid down his baton, a movement which was taken as a general signal for a thunderous outbreak of applause.

For more than thirty years, Schumann's Traumerei was used by Thomas as a means of delighting his audiences between the heavy offerings of

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1 Thomas, Rose Fay, op. cit., p. 40.
symphonies and overtures. Upton referred to Traumerei as "the dawn of a new musical day," while the music critic of a newspaper during the season of 1868 confessed that "it was a revelation," and that the listeners carried away with them "alluring memories of that delicate dream work of Schumann's, and the sound of the muted violins."  

Music for the Million. The summer of 1868 ushered in an event of great musical importance in New York, namely, the opening of the new beer garden near Central Park, which, rightfully enough, was called Central Park Garden. The establishment proved itself a good home for Thomas' summer concerts, and the instant success the venture met at the hands of the public was such as apparently to insure an indefinite continuance of well-attended, well-paid-for summer concerts, a sign which in itself was great encouragement to both Thomas and his

3 Russell, Edward, op. cit., p. 77.
4 Cf. ante, p. 141.
musicians. By the middle of its first season, Central Park Garden was looked upon by New Yorkers as one of the city's established institutions. Much was written about it, both in New York and elsewhere, and Thomas' name became solidly linked with the new venture. The New York Democrat, shortly after the garden opened its doors, gave an intimate glimpse into the new establishment. With banner headlines, the paper, in part, declared:

MUSIC FOR THE MILLION

Central Park Garden - Its Attractions and Customs
The Place, the People, the Music, the Gardens, the Cafe and the Coffee
What Is Done and Who Does It
Wit and Wisdom, Wine and Women, Beer and Bolognas, Whisky and Witchery, Thomas and His Orchestra

When a place has become an "Institution," it is worthy to be noticed as such to the public, and most certainly Central Park Garden, on the corner of Seventh avenue and Fifty-ninth street, has become so during the present season.

Many of our citizens are unaware of the extent and influence of this popular resort, which is nightly peopled by thousands, and which furnishes a glad recreation to hundreds of our public men, who, overpowered by the manifold duties of office, come to this brilliant place in the evenings to burnish up their minds after the cares and troubles of the day.

The garden itself fronts 200 feet on Seventh avenue and extends about 150 feet deep. As the street car passenger arrives at Central Park, in the evening, he is quickly apprised of the presence and nature of the "Garden," by hundreds of little bright gas-lamps, adorning the front of the large edifice, giving it the appearance of one of those grand music-halls of Vienna and other German capitals. The grand Music-Hall, which is the central building, is a very handsome one, with an interior of 100 by 75 feet. At the rear is the main stand, from which Theodore Thomas' unparalleled band of forty-two performers discourse the music, which is the chief attraction of the place. The floor is taken up with small tables, where the visitors are seated, drinking music and wine in the same breath; the surrounding gallery being provided with the same convenience. In the latter are twenty-two private boxes, each containing six guests, and these, it is almost needless to say, are generally well filled.

A handsome hall, leading from this gallery, gives entrance into the large dining-room, which is one of the chief attractions of the place; and from this, up one more flight of stairs, are to be found the ladies' parlors and retiring-rooms fitted up with excellent taste, and furnished with every convenience for their comfort and entertainment.

The cafe, or bar, connects with the Music Hall, and is, without an exception, the largest and most elegant in the city.

The Garden, in the rear of the buildings, is provided with fountains, flowers and greenery, and is surrounded by numerous little arbors,
well suited for a pleasant tete-a-tete with one's beloved, with beer, or wine, and music as the sole accompaniment of the blissful moment.

The People

There is no place in the country where one can see so many distinguished people as at the Central Park Garden on a pleasant evening. The Music Hall throbs with the intonation of Thomas's orchestra, regaling the thousands assembled with choice selections from Verdi, Offenbach, and other popular composers. Following through the broad promenade of the garden, are the belles of fashion, which have made our watering places great and lucrative....

...The stage, the bench, the political arena, are almost nightly represented. The Garden, with Messrs. Thomas and Goethe as the music managers, and Mr. Applebee, as general proprietor, is one of the chief entertainments of the Metropolis; and, through their exertions, is at last fully recognized as such.

Programs given at Central Park Garden, from the very beginning, were made up of works and excerpts of works written by the greatest of composers, interspersed throughout with an array of lighter offerings, which in themselves were intended to offer variety, and have an immediate appeal to the listeners. Among the composers represented on the programs during Thomas' initial season at the garden were:

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W. S. B. Mathews, in commenting on the garden concerts, stated:

From an artistic point of view these concerts must be ranked among the most important orchestral enterprises undertaken anywhere in the world. . . . The Central Park concerts afforded a college where one could hear works, representing every part of orchestral literature, given frequently, and in proper co-ordination with other works congenial, or artistically contrasting with them. These programmes excited the greatest possible interest in Europe, being published by all the leading musical journals.

For the opening concert of the Central Park Garden, Thomas himself composed a dedicatory number, written in the form of a concert march, and titled, rightfully enough, "Central Park Garden." Programs given at the garden were divided into three parts, and in order that they might be the least affected by late comers, the first part of each program, although always containing an overture, was made up

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1 Mathews, W. S. B., op. cit., p. 421.
for the most part, of short, brilliant numbers.
On the assumption that audiences would be quiet
by the time the second portion of the musical
fare was presented, Thomas next led his musicians
through the intricacies of heavy overtures, ex-
cerpts from symphonies, and occasionally even a
full length symphony. The third part of each pro-
gram was intended for a tired audience and con-
sisted chiefly of popular waltzes, lively marches,
and other short works characterized by strong
rhythmic appeal with rich orchestral color. The
purpose of bringing the programs to a close in
such a manner was to "wake the people up and send
them home happy."¹

¹ Thomas, Rose Fay, op. cit., p. 49.
CHAPTER III
AN EDUCATOR TAKES TO THE ROAD

Problems of a Leader. Having realized the ambition to be at the head of his own orchestra, Thomas was now faced with a multitude of problems, and paramount among these was the question of how he was to keep his orchestra on a paying basis throughout the entire year. The concerts at Central Park Garden were a financial success, and they insured his players a livelihood for at least six months out of the year. However, the winter season of symphonic music presented by the Thomas Orchestra consisted of but five soirees, and these, combined with the additional five concerts given by the Brooklyn Philharmonic Society, offered barely enough in financial reward to keep the orchestra intact. It is true, the struggling New York Philharmonic Orchestra, under the direction of Carl Bergmann, employed a number of the players from the Thomas ranks, but the extent of this organization's season was also that of only five concerts. Consequently, circumstances forced Thomas' players, when not engaged by his orchestra, to seek employment with theatrical troupes, ballroom orchestras,
and serenade bands, and such engagements at best were irregular, and the pay was poor. Thomas at this time had no financial backers; he, alone was responsible for the salary of every player in the roster of his organization. Yet, as the public acquired a taste for good music, it became necessary for him to add to the expenses of his orchestra in order to meet that taste. He was faced with the continual need of purchasing new music, replacing old music, and buying whatever additional equipment was necessary for the success of a large symphonic body. Also, he found it necessary to increase the personnel of his orchestra. Many young musicians, graduating from such famed schools as the Leipzig Conservatory of Music, came to America at this time, seeking their fortunes in a new land, and the best of these were added to the list of instrumentalists already serving in the Thomas organization. Without following such steps of expansion, Thomas realized the futility of attempting to go ahead with the plan he had in mind for elevating the musical taste of the American people.

An Important Decision. The winter season of 1868-1869 proved itself so short of what was needed for maintaining his orchestra that Thomas was forced into making a decision, the results of which eventually affected the entire nation. The decision was that of giving up his winter concerts in New York City, and in place of them, presenting a series of concerts throughout the country, traveling with his orchestra to the more important centers of the East, West, North and South, thus not only securing additional revenue, which was so necessary for keeping up his enlarged organization, but also extending the sphere of his musical influence in educating the public.

Thomas' first tour was in 1869, and the route taken by the orchestra, starting from New York proper, carried it through the following cities, where concerts were given: New Haven, Providence, Boston, Worcester, Springfield (Massachusetts), Albany, Schenectady, Utica, Syracuse, Rochester, Buffalo, Cleveland, Toledo, Detroit, Chicago, St. Louis, Indianapolis, Louisville, Cincinnati, Dayton,

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Springfield (Ohio), Columbus, Pittsburg, Washington, Baltimore, and Philadelphia. The tour ended with a concert in New York City. Whenever engagements were forthcoming in smaller communities along the way, intermediate stops were made. In addition to the route taken on the initial tour, Thomas and his orchestra subsequently followed others, one of which carried them directly across the continent to San Francisco, another of which took them through the New England States to Montreal, and still another of which carried them throughout the southern part of the United States. From 1869 until 1891, Thomas and his organization traveled regularly over one or more of these routes every winter season.

Appearances in Boston. On appearing for the first time in Boston, the Theodore Thomas Orchestra served as an inspiration for the music lovers of that city; furthermore, it was cited as an example of what that city should strive toward in an effort to improve its own orchestral body. Dwight's Journal of Music, in reviewing the three concerts given in Boston on the first tour of the Thomas Orchestra, had the following to say:

The visit of this famous New York Orchestra has given our music lovers quite a new and quick sensation. Boston has not heard such orchestral performances before; and it gave itself up to the complete enjoyment and unstinted praise of what it heard. The promise of the three concerts of last Friday, Saturday and Sunday evenings was kept to the letter. It was truly and exclusively THOMAS'S New York Orchestra — sixty-four instrumentalists, picked men, most of them young, all of them artists, all looking as if thoroughly engaged in their work, eager above all things to make the music altogether sound as well as possible. And it was evident, from first to last, that they had perfect understanding with their leader and each other; that they were in admirable discipline, had played together very often and for many years; and that they had been selected, with a determined eye to superiority in every part, in a community where good musicians are so numerous that a crude or lifeless member can always be easily replaced by a better; no holding on to places after faculty is gone, no dead wood in the tree. There was nothing which our people, and our musicians needed so much as to hear just such an orchestra. They came most opportunely; for our musicians, teaching by example, for our public (and there is no better public in the world for music of the highest character than that which fills the Music Hall at all good Symphony Concerts), to show us that, with all our pride in our own orchestra, we are yet very far this side of perfection, and must take a lesson from what is better done elsewhere. Well informed musical persons here have always known of the superiority of the New York orchestras (the Philharmonic and that of Mr. Thomas) to our own; but such has not been the imagination of the public; their own glowing sympathy and aspiration, meeting the intentions of the noble music half way, have always fondly found the execution better than it was; nay more, the reluctantly confessed sense of weariness and ennui after
many a noble composition has been too willing to accuse itself, if modest, or if not, that venerable "old fogy," the composer, never suspecting that the coarse, blurred, lifeless execution may have been at fault. We have an audience that deserves the best; we have at last a quickening example of what, in point of execution at least, comes very near the best thus far; it will be our own fault if we do not improve the lesson, and take a new start in orchestral music, finding it impossible now to shut out of sight the new and higher standard which has so vividly impressed itself on every mind.

The caliber of music performed by the Thomas Orchestra on its first tour is well illustrated by the three Boston programs, which were as follows:

**Friday Evening, October 29, 1869**

Overture, "Tannhauser" ....... Wagner
Adagio, "Prometheus" ....... Beethoven
L'Invitation a la Danse ....... Weber
(Instrumentation by Hector Berlioz)
Symphonic Poem, "Les Preludes" .... Liszt
Overture, "William Tell" ....... Rossini
Traumerei ................. Schumann
Waltz, "On the Beautiful Blue Danube" .... Strauss
Solo for trombone, "The Tear" .... Stigelli
Mr. F. Leetsch, trombonist
Polka Mazurka, "Lob der Frauen" .... Strauss
Polka Schnell, "Jocus" ....... Strauss
Fackeltanz in B, No. 1 ....... Meyerbeer

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Saturday Evening, October 30, 1869

Suite No. 3, in D ....... Bach
Introduction to Act III of
Medea .............. Cherubini
Concerto for Piano, G Minor - Mendelssohn
Mr. C. Petersilea, pianist
Overture, "Leonore" No. 3 ... Beethoven
Fackeltanz No. 3, C Minor ... Meyerbeer
Nachtgesang ............ Vogt
Waltz, "Wiener Bonbons" .... Strauss
Grand March for Piano,
"Puitani" ........... Liszt
Mr. C. Petersilea, pianist
Reverie .............. Vieuxtemps
Polka Mazurka, "Libelle" ... Strauss
Polka Francaise, "Kreuzfidel" ... Strauss

Sunday Evening, October 31, 1869

Symphony No. 7 ........ Beethoven
Trio for Two Horns and Trombone - Bergmann
Messrs. Schmitz, Lotze and Leetsch
Cosatschogué, Fantasie sur une
danse Cosaque ...... Dargomijský
Overture, "Rienzi" ....... Wagner
Traumerel ............ Schumann
Ballet, "Faust" (New) .......... Gounod
Fantasie, "Ave Maria" .......... Schubert
March, "Mazeppa" ....... Liszt

Standards of Culture. Many amusing incidents connected with the tours of the orchestra serve well to show the general standards of culture existing in this country at the time Thomas began his musical pilgrimages. Church's Musical Visitor and Root's Song
Messenger recorded its sentiments as follows:

On Mr. Thomas' first tour, his agent, after talking over his business with the editor of a Utica, New York, paper, asked him how Mr. Thomas would draw in Utica. "Well," said the editor, "a good deal depends on the weather; how many men have you got?" The agent replied that they had fifty men. "Fifty!" echoed the editor, "you don't mean it?" "Yes, we really have that number," said the agent. "Well, said the editor, "you are a great fool to bring so many; you just bring twelve men, with two lightning end men, and you will cram the house!"

In another town, in Ohio, the agent of the orchestra sold two concerts to some speculators. After the first concert they said to the agent, "Your Beethoven symphonies and Schumann frummaries is no doubt grand music, and all that, but if you don't play something that people know tomorrow night, you won't have enough people in the house to catch a chicken if it was loose there. "Well," said the agent, "what would you like to have played?" "Well, it will be all well enough to put on one or two Beethoven and other fellows' tunes like him, but they are too much for us, and something that we have heard before will be the thing." "Well, well, I ask you, what are they?" said the agent. "Well, there is the 'Grey Eagle,' 'Hell up the Wabash,' and 'Rattlesnake Jig,' all great favorites here, especially the 'Rattlesnake Jig,' and if we can only get Bill Nieum to dance it, the house will be jammed."

In the autobiography of Henry T. Finck, the late New York Music critic, another amusing incident, which was told by Thomas himself, is related. It is as follows:

Scene: A barber shop to which he [Thomas] had gone in the morning following his concert in a new town. While waiting for his turn he heard the barber say to the man in the chair: "How did you like the show last night?" "Not much," was the reply. "There were no end men, no jokes, and them sixty-four fellers were too lazy to blacken their faces."

Like millions of others to whom Thomas brought fine music, this man's taste had not been developed beyond the standards set by the Negro minstrel shows of the day.

The American Art Journal, during the time of Thomas' tours, published the following, which is timely:

At the Thomas concert in Watertown, New York, last week, a Lowville couple was present, and when the Wagner selection

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was reached, the Lowville chap leaned
toward the girl and explained, "Wagner
was here last night and gave a concert.
Him and Thomas are great friends, and
Thomas always puts two or three of his
pieces on the programme." Colonel Wag-
ner, the negro minstrel, had given the
entertainment.

In the "Reminiscence and Appreciation" of George
Upton, other incidents are related which are of value
in illustrating the crude ideas about music that ex-
isted when Thomas began his tours. In part, they are:

When his [Thomas'] manager was can-
vassing the prospects for a concert in a
New York town he was informed by a lead-
ing citizen that the "show" wouldn't pay
much unless "Thomas had a good end man."
In Utah it was gravely suggested that the
more wedding marches he had on his pro-
grammes the better. At a concert in an
Iowa city the Boccherini Minuet was played,
as usual, pianissimo and con sordini.2
After the concert, Mr. Thomas was enter-
tained at dinner. When the conversation
turned upon the Minuet, the mayor said,
with considerable emphasis: "You should
have played it louder." "But," said Mr.
Thomas, "it is marked pp." "No matter if
it is," replied the municipal critic,
"such a pretty tune deserves to be played
louder...."

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1. Upton, George P., "Reminiscence and Apprecia-
tion," in Thomas, Theodore, A Musical Autobiography,

2. "Con Sordini" is the plural form of a musical
term "Con Sordino," which signifies that a musical
instrument is to be muted. Cf. Niecks, Frederick,
A Concise Dictionary of Musical Terms. New York:
G. Schirmer, N.D. P. 225.
Contacting the Press. It was on the first
tour of his orchestra that Thomas became acquainted
with George P. Upton, who was to become one of his
most intimate, life-long friends. A writer on the
staff of the Chicago Tribune, Upton was not slow to
see the cultural advantages of a fine symphonic or-
chestra, and through his pen he did much in behalf
of the efforts of Thomas in fostering, and bringing
to the people of Chicago, a standard of orchestral
music hitherto unheard of in that locale. In his
"Reminiscence and Appreciation," Upton told of his
first meeting with Thomas, and in his own words, the
story is:

I first made the acquaintance of
Theodore Thomas November 27, 1869....
Being musical editor of "The Chicago
Tribune" at that time, I was invited by
Mr. Adolph W. Dohn, a mutual friend, to
call upon the young conductor who had
already made such a strong impression on
the musical taste in the East....An in-
troduction by an intimate friend, for
Mr. Thomas held most persons at arm's
length until they had been tried and
tested, was an open sesame to a gracious
reception. He greeted me most cordially,

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After a friendship of thirty-five years, Upton
in 1905, edited the work, Theodore Thomas, A Musical
Autobiography.

Upton, George P., "Reminiscence and Apprecia-
with a strong grip of that powerful hand, and then with that peculiar smile of his, which had so many different meanings, said in a brusque way:

"I am glad to meet any friend of Mr. Dohn’s, and will be pleased to have you come and see me while I am here. You must not expect me to call upon you, for I am too busy, and besides, I never go into newspaper offices. I have no need to cultivate the critics, for I know my work. I do not care to read what they write, and would not have time if I did care."

I replied in effect that this was a new experience. I had been so persistently visited by advance agents, business agents, artists and even impresarios of concert and opera troupes, that it was refreshing to meet a musician who did not care to see the interior of a newspaper office. Such was my first meeting with Theodore Thomas.

What the Critics Said. Newspaper reviews, following the respective concerts of the 1869 tour of the Thomas orchestra, were highly complimentary. In the Chicago Tribune, Upton, among other things, had this to say:

The performance of the Theodore Thomas Orchestra on Saturday evening was without exception the finest musical event Chicago has ever known....

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Cited by Rose Fay Thomas in her memoirs, op. cit., pp. 57 et seq. Files of the newspapers quoted no longer exist for this period.
We doubt if there is an orchestra in the world more admirably arranged.

In Cincinnati, the critic on the staff of the Enquirer wrote:

We have not seen at any time audiences so wrought upon as those that attended the concerts of Theodore Thomas.

The Gazette, in the same city, said:

The audience at Mozart Hall last night heard the finest orchestral music that has ever been given in this city. ...The evening was one, for those who heard this orchestra for the first time, to remember as the night when they were lifted up and inspired as never before.

In Pittsburgh, the critic on the staff of the Evening Chronicle, spoke of the influence Thomas exerted in elevating local standards wherever he went. His words, in part, are as follows:

Our people will ever owe a debt to the artists who have given us so rare an exposition of the loftiest orchestral music. We will now have a standard by which we can judge critically hereafter.

1 Thomas, Rose Fay, op. cit. P. 57.
2 Ibid. Pp. 57 et seq.
3 Ibid. Pp. 58 et seq.
This is the chief excellence of true art. It so elevates the taste that whoever once comes within its ennobling influence spurns forever after the meretricious, the vulgar, and the false, and will not be patient with the commonplace. It excites a thirst for the truest and best. Wherever Thomas and his orchestra go they will sow the seeds that will bring forth good fruit. They will inspire a love for a high order of music. They will promote local organizations. The remembrance of these delicious concerts will have a generous and invigorating effect, and will powerfully impress on the people the incalculable delight and the sovereign luxury of such enjoyments. They will begin to know that art is worthy of all honor, and that what has been said and sung in its praise is but the fitting confession of the intellect and heart to the purifying and strengthening influence of the beautiful. All honor then to the accomplished gentleman and his admirable assistants for what they have done, and for the golden promise of what they will yet do in building up true musical taste in America.

Throughout his years of touring, and during the periods in which he resided in New York and Chicago, the press of America was, on the whole, both friendly and helpful toward Thomas and his activities. It is true, however, that Thomas' brusque, determined manner

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was such that at times it aroused the animosity of individuals connected with the press, and in turn, these persons attempted to use their influence to revenge what was nothing more than a personal grievance. Fortunately such cases were the exception and not the rule. During the period of the Columbian Exposition, due to pressure being brought to bear upon the papers by commercial interests, a majority of the Chicago journals, as well as several nationally-known music periodicals, made unjust attacks on Thomas. But again, this happening was an exception, and not at all typical of the friendly relationship Thomas enjoyed with the American press over a period of forty years. In connection with his standing among newspaper critics, and the manner in which he thought criticisms should be made, Thomas had the following to say:

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Thomas, when musical director of the Columbian World's Fair, insisted upon using the Steinway piano, notwithstanding the fact that Steinway and Sons, manufacturers of the piano, refused to become an exhibitor and contribute financially toward the success of the exposition. Those piano manufacturers who did exhibit at the fair, voiced loud protests at Thomas' use of the Steinway piano, and when Thomas turned a deaf ear on what they had to say, much unpleasant publicity resulted. The whole affair became known as the "piano brawl." Cf. post.

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Thomas, Rose Fay, op. cit., pp. 59 et seq.
I do not expect all newspaper critics to like me or my work, or that they will never find anything to be blamed. Every man has a right to his own opinions, and I am always ready to learn if a critic can tell me something I do not know already. But I do think that public criticism of an artist's work should be made, at least, in a kindly spirit; then it would not be so discouraging and have such a paralyzing effect on the mind.

All-Beethoven Programs. On the completion of his first tour, Thomas, on May 9, 1870, opened the summer season at Central Park Garden, where, playing daily, including Sunday, his orchestra gave a series of one hundred and thirty-four consecutive concerts. The summer season closed on September 24, and within two weeks he and the orchestra started their second nation-wide tour. As the year 1870 was the centennial anniversary of the birth of Ludwig van Beethoven, Thomas commemorated the event by giving, in each of the larger cities visited by his orchestra, a complete Beethoven program. From the time that he first organized his orchestra, Thomas regularly placed Beethoven's compositions on

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2 Ibid., Vols. 139, 140.
his programs, and in addition, had been instrumental, up to the season of 1870-1871, in introducing in this country, seven of the great composer's major works. Historically, the tours of the Thomas orchestra of this season are memorable, in that never before had complete symphonic programs in this country been given over to the works of one composer. Typical of the all-Beethoven programs presented by Thomas was one given in Boston on October 15, 1870. Its contents are as follows:

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The works and their dates and places of "first hearing" in this country are as follows: (1) Concerto No. 2, for piano and orchestra, January 21, 1865 (Brooklyn); (2) Triple Concerto for piano, violin, violoncello and orchestra, February 15, 1865 (New York); (3) Concerto No. 3 for piano and orchestra, December 8, 1865 (Brooklyn); (4) Choral Fantasia, January 13, 1866 (New York); (5) Symphony No. 9, in D minor, op. 125, April 14, 1866 (Brooklyn); (6) Overture in C, op. 115, December 2, 1866 (New York); (7) Music to "Prometheus," December 15, 1867 (New York). Cf. post, Works Introduced Into This Country by Theodore Thomas.

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Theo. Thomas Concerts; Scrapbook Programs. Vol. 139.
Symphony No. 8, in F, op. 93 ... Beethoven
Concerto for piano and orchestra,
No. 5 in E flat, op. 73 ... Beethoven
Miss Anna Mehlig, pianist
Overture, "King Stephen," op. 117. Beethoven
Sonata for piano and violin,
op. 47 ... Beethoven
Miss Anna Mehlig and Theodore Thomas
Overture, "Leonore," No. 3,
op. 72 ... Beethoven

A Response from Liszt. Just as Thomas undertook to give all-Beethoven concerts and to feature that great composer so he also began to give a regular place in his programs to the works of Franz Liszt. By 1870 he had introduced seven of the famed Hungarian's major works in this country, and

Although her name is hardly a memory in America, Anna Mehlig was one of the great pianists of her day. Born in Germany, she studied piano under Franz Liszt, and appeared with great success in London before coming to the United States. Cf. Ehrlich, A., Celebrated Pianists of the Past and Present. Philadelphia: Theodore Presser Company, 1894. Pp. 183 et seq.


The works and their dates and places of "first hearing" in this country are as follows: (1) Symphonic poem, "Mazeppa," November 11, 1865 (New York); (2) Concerto for piano, No. 1, in E flat, December 2, 1865 (New York); (3) Mephisto Waltz, December 8, 1866 (Brooklyn); (4) March, "Vom Fels zum Meer," July 5, 1867 (New York); (5) Symphonic Poem, "The Ideal," January 11, 1868 (New York); (6) Symphonic Poem, "Prometheus," April 3, 1869 (New York). Cf. post, Works Introduced Into This Country by Theodore Thomas.
so appreciative was Liszt that on May 27, 1871, he wrote Thomas the following letter:

Honored Herr Director —

I have often heard of the famous performances of the orchestra under your direction, and our mutual friend, Julius Schuberth, delighted me especially by telling me of the unusual care which you have given to the performance of my works. They need—even more than other, better compositions—the sympathetic and intelligent care of the conductor, on account of the many changes of tempo and tone color. The unfortunately too frequent reading-at-sight performances are not sufficient for them. Mediocre music-making is a sin against art; we demand something totally different, namely, the uplift and inspiration of the soul, and cry "Sursum corda!"

Accept, honored sir, my earnest thanks for your goodness, and be so kind as to give my friendly greetings to the members of your orchestra.

With highest respect,

Yours truly,

F. Liszt

A.L.S.

On May 15, 1871 the Central Park Garden summer series of concerts began, and it was during this

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Thomas, Rose Fay, op. cit., p. 69.
period that Thomas introduced for the first time to American audiences, two marches by Richard Wagner, namely, the "Kaiser March," and the "Huldigung March." Although the Thomas orchestra on earlier programs had played both the overture to Wagner's opera, "The Flying Dutchman," and the prelude to his opera "Die Meistersinger," Wagner's music was, on the whole, comparatively unknown in this country as yet. A study of the programs given during this particular summer reveals a continuance of the policy of the Thomas orchestra in bringing to the public, music of the highest quality. Composers represented on the programs of the current season, in addition to Wagner,

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were: Gluck, Mozart, Beethoven, Schubert, Weber, Mendelssohn, Schumann, Berlioz, Liszt, Brahms, Gounod and Saint Saens. The heavier works of these masters were played between the lighter offerings of such composers as Johann Strauss, Otto Nicolai,
and Ambroise Thomas. Likewise, Schumann's Traumerei, as in past seasons, was played a great number of times throughout the summer months.

**The Chicago Disaster.** With the close of the current season, the Thomas orchestra again began its winter tours. Great plans had been made in Chicago for the appearance of the orchestra there, and the famous Crosby Opera House had been completely renovated for the occasion. As Thomas and his orchestra were nearing Chicago, word was brought to them that the city was in flames. The train was immediately routed to Joliet, Illinois, and there the orchestra remained for several weeks until the tour could be resumed. The great Chicago fire was not only a catastrophe for the city of Chicago; it likewise was a catastrophe for Theodore Thomas.

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2 The Crosby Opera House was a landmark in the history of Chicago. Located on the north side of Washington Street, midway between State and Dearborn streets, it served the purpose of a combined opera house, art gallery, and home of arts and crafts. Built by Uranus H. Crosby, an enterprising Chicagoan, its opening was scheduled for April 17, 1865, but due to the assassination of President Lincoln, the gala event was postponed until April 20 of that year. Cf. Upton, George P., *Musical Memories*, op. cit., pp. 237 et seq.
Bookings made there for two years in advance had to be cancelled, and the orchestra temporarily was without engagements. A clause in the contracts of concert and operatic troupes at that time released the management of the same from all financial responsibility in the case of cancellation of concerts due to such disasters as fires, earthquakes and floods. However, Thomas refused to take advantage of his legal rights, and rather than ask his organization to share the misfortune with him, took it upon his own shoulders to pay the salaries, as usual, of all the musicians in his orchestra, as well as the salaries of his advance agents, business managers, property men and soloists. To take from his personal savings such enormous sums of money as this required, meant virtually, financial ruin for Theodore Thomas. Some years later, in mentioning this adversity, he said:

It is sufficient that I became so involved financially by this disaster, and the consequent interruption of our tour, that it was many years before I recovered my losses....

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Thomas, Theodore, op. cit., p. 60.
As soon as railroad connections could be made, Thomas and his orchestra resumed their travels, appearing shortly thereafter in Cincinnati, where they were welcomed by throngs of music lovers. It was on this particular visit of the orchestra that Thomas made the acquaintance of Mrs. Maria Longworth Nichols, a prominent social leader of that city. Mrs. Nichols had started plans for an elaborate music festival, to be given the following year (May 1873), and invited Thomas to serve as conductor of the proposed event. Thomas' acceptance of Mrs. Nichols' invitation marked the beginning of his identification with the great May festivals of Cincinnati, which, under his direction, became famous throughout the country, and were, in themselves, a very important aspect of his work in cultivating the musical taste of America.

Following the performances given in Cincinnati, the Thomas organization appeared for the first time in New Orleans. Here the hit of the evening was Schumann's Traumerei! So great was the effect produced on the populace by the rendition of this number that the following morning, when individuals met on the street, they greeted one another, not only by shaking hands, but also by humming the strains of
Traumerei.

After touring in the South, the Thomas orchestra returned to New York, and from there went to Boston, where a series of concerts were given. It is of interest to note that a number of the works performed in Boston at this time, and listed on the programs of the orchestra as "novelties" have long since become standard works in the repertoires of all great orchestras. Among the works so listed were: Pastoral from the Christmas Oratorio (Bach); Lohengrin, Introduction, Chorus and March, Act III (Wagner); Tristan und Isolde, Introduction and Finale (Wagner); Rakoczy March (Liszt); and the Concerto in D minor for piano and orchestra (Brahms).

An Interest in Wagner. On May 8, 1872, Thomas again opened the Central Park Garden series of Summer Night Concerts, and as in previous years, his programs contained music by the greatest of composers, interspersed with lighter offerings of the day. As

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1 Thomas, Theodore, op. cit., p. 60.
evidenced by his programs, Thomas' interest in
the music of Wagner increased, and during this
season, he introduced the great German composer's
"Ritt der Walküren" to this country. At rehears-
sals, the violin players of the orchestra complained
that the number was so difficult in spots that all
of the notes could not be executed in the tempo
indicated by the composer. Whereupon, Thomas gave
his men a suggestion, which, as an expedient, is
followed today in major orchestras. His advice was:

Let each of you begin and end the
phrase on the beat, and play as many of
the intermediate notes as he can. You
will not all drop the same notes, and
what one misses will be played by another
and the effect of the ensemble will be
all right.

The first public performance of this number in
America, which was on September 17, 1872, met with
such instantaneous success that people jumped on
their chairs, shouted, and waved hats and handker-

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2 Thomas, Rose Fay, op. cit., pp. 76 et seq.
chiefs, forcing Thomas to repeat the work. The program on which the number was first played is of historic significance, in that it represents the first all-Wagner program ever given in this country, and its contents, as revealed by a copy preserved in the Thomas Collection of the Newberry Library, are as follows:

Kaiser Marsch ....... Wagner
Vorspiel to "Lohengrin" ....... Wagner
Eine Faust Overture ....... Wagner

Intermission

Vorspiel to the "Meistersinger von Nuernberg" ....... Wagner
Vorspiel and Finale, "Tristan und Isolde" ....... Wagner
Ritt der Walkueren (first time in America) ....... Wagner

Intermission

Overture, "Tannhauser" ....... Wagner
Ballet from "Rienzi" (first time in America) ....... Wagner
Huldigungs Marsch ....... Wagner

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1 Thomas, Rose Fay, loc. cit.
2 Thomas, Theodore, op. cit., p. 59.
3 Theo. Thomas Concerts; Scrapbook Programs, loc. cit.
Following the all-Wagner concert, a supper was given by prominent New York citizens, honoring Thomas and his orchestra. At this dinner Thomas proposed to those present that a New York Wagner Union be organized, similar to such societies established in Europe. The purpose of the union, like those of Europe, was to aid Wagner in his plans for giving a "grand musica-dramatic festival" at Bayreuth, Bavaria, during the summer of 1874, at which time repeated performances, on the most magnificent scale, would be given of Wagner's great work, the "Ring of the Nibelung."  The idea of such an organization in America met with instant enthusiasm, and accordingly, on the very night that Thomas proposed the plan, the New York Wagner Union was organized and Thomas was unanimously chosen president.

The immediate object of the union, as set forth in a circular issued by it, was "to raise by subscription a fund for the purchase of tickets of admission to the festival, for the use of its members,

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1 According to "The New York Wagner Union," a circular in the possession of the writer.
2 Ibid.
3 Ibid.
and for defraying in part their traveling expenses thither and back." The fund which was so raised was further increased by the proceeds of two concerts given by the Thomas orchestra, and on both occasions, players and leader alike donated their services. The results of the efforts of Thomas and others in attempting to aid Wagner were such that Thomas was able to send the great German composer the sum of ten thousand dollars as a contribution from the New York Wagner Union toward his festival performances, and Wagner himself, on October 15, 1872, penned the following note of appreciation to Thomas:

Mr. Theodore Thomas,
Most Honored Sir:

I announce to you the receipt of your valued letter, for the contents and sympathy of which I am heartily indebted to you...I beg you to express to the honorable gentlemen who have shown such an encouraging interest in me, my sincere and great happiness about it.

With the greatest respect,

Yours truly,

Richard Wagner

A.L.S.

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Thomas, Rose Fay, op. cit., p. 81.
Resumption of New York Winter Concerts.

During the summer of 1872, a group of prominent New York citizens requested Thomas to resume in New York, his winter concerts which had been discontinued three years previously when his orchestra began its tours throughout the nation. Those requesting Thomas to resume the concerts said that they felt "deeply how excellent an influence such performances exercise in informing and elevating the public taste for music." Thomas obliged with the request and scheduled for the season of 1872-1873, a series of six New York concerts, to be given alternately with engagements fulfilled by his orchestra while on tour. As a result, it became necessary for Thomas to plan his tour in such a manner that at intervals his organization would be back in New York City.

1 The citizens were: Julius Haligarten, Charles C. Dodge, J. Wrey Mould, J. W. Seligman, J. R. G. Hassard, Frederic de Billier, Henry de Coppet, Dr. Austin Flint, Jr., S. J. Glasse, S. Lasar, J. H. Cornell, Dr. J. Weiner, Charles P. Daly, Dr. A. Zinser, Dr. Krackowski, Morgan Dix, John S. Williams, A. Foster Higgens, Whitelaw Reid, George William Warren, Charles Coutoist, Charles W. Congreve, Charles E. Harmar, and P. Borner.


3 Cf. Theo.-Thomas Concerts: Scrapbook Programs, Vols. 142, 143.
The great pianist, Anton Rubenstein, and the famous violinist, Henri Wieniawski, were in America at this time, and during March, Thomas engaged these celebrated artists to appear with his orchestra in the role of soloists. Thirteen concerts were given by the Thomas orchestra, featuring Rubenstein and Wieniawski, and wherever they played, soloists and orchestra alike met with ovations. Both Rubenstein and Wieniawski were amazed at the proficiency of the Thomas orchestra, and upon returning to New York, the former, in a conversation with the well-known piano manufacturer,

Rubenstein was considered one of the most remarkable men ever known among musicians. Of him, Ehrlich states: "Genius in the full sense of the word, prevails his playing as well as his compositions, and the remark was once made, that not only is it like thunder and lightning, but, it is also like the fire, ashes and smoke of a volcano. No one is to be compared to him in piano playing." Cf. Ehrlich, A., op. cit., p. 290.

Wieniawski was unquestionably one of the greatest violinists of all times. A graduate of the Paris Conservatory, he was the possessor of a large and sonorous tone, remarkable temperament and flawless technique. His tours carried him through Russia, Poland, Scandinavia, Germany, Holland, Belgium, England and the United States. Cf. Bachmann, Alberto, op. cit., p. 411.

Three programs were given by the Thomas orchestra, featuring Rubenstein and Wieniawski, in each of the following cities: Chicago, Cincinnati, Pittsburgh and New York; one program was given in Columbus, Ohio. Cf. Theo. Thomas Concerts: Scrapbook Programs, Vol. 143.
William Steinway, said:

Friend Steinway, I have been dragged all over this country of yours, giving a concert once a day and twice on Saturdays. I have played two hundred and twenty-five times, but I take away with me one reminiscence, and that is, little did I dream to find in America the greatest and finest orchestra in the wide world. I have been in Munich, Brussels, Amsterdam, London, Paris, Vienna, Berlin and in all the great European art centers, but never in my life have I found an orchestra and a conductor so in sympathy with one another, and both of which followed me as the most gifted accompanist on the piano can follow a singer. There exists but one orchestra of sixty or eighty men which plays so perfectly and which is known as the Imperial Orchestra of Paris, which was created by a decree of the French Senate in the days of the first Napoleon in 1808, and where only trained artists are taken and engaged for life, and where they have twenty or more rehearsals to one performance to insure absolute perfection. They play as perfectly as the Thomas Orchestra, but, Mr. Steinway, they unfortunately have no Theodore Thomas to conduct them.

Two seasons later, the noted French composer of light operas, Jaques Offenbach visited America. The opinion he formed of Thomas as a leader, after having heard his orchestra and after having seen

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him conduct, was somewhat different from that held by Rubenstein. In relating his experiences in America, and in telling of his contact with American institutions, Offenbach had the following to say about Theodore Thomas:

Thomas, a violinist, and, according to report, a very ordinary violinist in the New York opera, soon perceived that his position did not pay. He gave up the bow and took up the leader’s baton. To distinguish himself from others who beat time, he had the sense to create a specialty, by making himself the propagator of the Wagner music, which has procured him a well-established artistic reputation. He is still a young man. To do him justice, he has formed an excellent orchestra. To accomplish that object he has adopted the right means; cost what it may, he engages the best musicians in America, and continues to pay them a high price. Wherever he goes, and whatever he undertakes, he can always rely upon the assistance of twelve first-rate performers, who never desert him. Thus his orchestra is noted, among all others, for its wonderful ensemble. As leader, Thomas did not appear to me fully up to the reputation he enjoys. He does not lead with spirit. I have seen him at the head of his musicians interpret the music of Rossini, Auber, Verdi, Herold, without force or animation. When by chance he attempts to display a little energy, he leads with both arms at once, which makes him look from behind like a huge bird about to take its flight. He has a great partiality for the music of the director of the

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Conservatoire of Paris, our excellent friend Ambroise Thomas. He seldom fails to place on his programme a piece written by the author of Mignon. The public generally believes that it is the leader Thomas who is entitled to credit for the piece. If Thomas is not a leader of the first order, he is nevertheless a man of real merit. Great praise is due him for having selected his orchestra so well, and for having done so much to popularize classic music in America.

The Cincinnati Music Festival. Following the concerts given by his orchestra with Rubenstein and Wieniawski in the role of soloists, Thomas turned his attention toward the preparation of the first Cincinnati Music Festival, which was to open on May 6, 1873. A "Cincinnati Musical Festival Association" was organized, and Mr. George Ward Nichols, husband of the society leader who first proposed the idea of the festival to Thomas, was made president. An organizing committee was formed, a guarantee fund raised, and bulletins sent forth to choral societies in various parts of the country, inviting them to participate in the event. Thomas' orchestra, augmented by additional instrumentalists from New York.

The music festival idea, as developed in Cincinnati, is said to owe its origin to the German Sangerfesten, the first of which took place in Cincinnati in 1849. Cf. Mathews, W. S. B., A Hundred Years of Music in America. Chicago: G. L. Howe, 1889. P. 313.
and Cincinnati, was to provide orchestral background for the choral numbers, as well as perform many of the great masterworks of orchestral literature. The immediate object of the festival, as set forth in a preliminary announcement of the association, was "to elevate and strengthen the standard of choral and instrumental music, and also, to bring about harmony of action between the musical societies of the country, and more especially of the West." Accepting the invitation thus extended were thirty-six societies, representing more than twelve hundred singers, and although the majority of those entering the festival were from Cincinnati and other Ohio communities, some acceptances came from choral societies located in towns hundreds of miles away.

Seven concerts in all were given in the first Cincinnati festival, and the programs, of significance in showing the standards of musical culture being developed in the United States at this period, are

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1 The announcement was titled "For Information of Editors" and was in the form of a bulletin, one of which is in the possession of the writer.

as follows:

**First Evening Programme - May 6, 1873**

Dettingen Te Deum . . . . . . . . . . . . Haendel  
Mrs. Smith, Miss Annie Louise Cary  
Mr. Varley, Mr. Myron B. Whitney,  
Chorus and Orchestra  
Symphony No. 5, C minor, op. 67 . . . Beethoven  
Concert Aria, No. 3, "Misero 0  
Sogno" . . . . . . . . . . . . . . . . . . . . Mozart  
Mr. Nelson Varley  
Chorus, "The Heavens Are Telling,"  
from "The Creation" . . . . . . . . . . Haydn  

**First Matines Programme - May 7, 1873**

Overture, "Jubilee" . . . . . . . . . . . . Weber  
Aria, "Rolling in Foaming Billows,"  
from "The Creation" . . . . . . . . . . Haydn  
Mr. Whitney  
Allegretto, Eighth Symphony, op. 93, Beethoven  
Aria, "Prayer and Barcarolle"  
from "L'Etoile du Nord" . . . Meyerbeer  
Mrs. H. M. Smith  
Chorus, "Ave Verum" . . . . . . . . . . . . Mozart  
Scherzo and March, "Midsummer Night's  
Dream" . . . . . . . . . . . . . . . . . . Mendelssohn  
Overture, "Fra Diavolo" . . . . . . . Auber  
Trio, "I Naviganti" . . . . . . . Randegger  
Mrs. Smith, Mr. Varley, and Mr. Rudolphsen  
Waltz, "On the Beautiful Blue  
Danube" . . . . . . . . . . . . . . . . . . Strauss  
Aria, "Sound an Alarm," from "Judas  
Maccabaeus" . . . . . . . . . . . . . . . . . . . . Hayndel  
Mr. Varley  
Traumerei . . . . . . . . . . . . . . . . . . Schumann  
March and Chorus from "Tannhauser." . . Wagner  

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Theo. Thomas Concerts: Scrapbook Programs,  
Vol. 143.
Second Evening Program - May 7, 1873

Suite No. 3, in D .................. Bach
Scenes from "Orpheus" ................ Gluck
Miss Cary, Chorus, and Orchestra
Overture, "Coriolanus," op. 62 ..... Beethoven
Symphony No. 2, in C, op. 61 ..... Schumann
Aria, "With Verdure Clad," from
'"The Creation" .................. Haydn
Mrs. Dexter
Chorus, "See, the Conquering Hero Comes!"
from "Judas Maccabaeus" .......... Handel

Second Matinee Programme - May 8, 1873

Overture, "Euryanthe" ................. Weber
(a) Morning Hymn ................... Mehul
(b) "See, the Conquering Here
Comes!" .......................... Handel
Chorus
Aria, "In Native Worth" .............. Haydn
Mr. Varley
(a) "Lift Thine Eyes" ............... Mendelssohn
(b) "To Our Immortal Leader" .... Mozart
Chorus
Waltz, "Life Let Us Cherish" .... Strauss
"Shadow Song" from "Dinorah" .... Meyerbeer
Mrs. Dexter
"Welcome, Mighty King," from
"Saul" ............................ Handel
Chorus
Overture, "The Merry Wives of
"Windsor" .......................... Nicolai
Song, "O Ruddier than the Cherry" . Handel
Mr. Whitney
(a) "Venetian Boatman," Song ..... Bach
(b) "Vesper Hymn" ................. Beethoven
(c) "The Cold Frost Came" ........ Mendelssohn
(d) "Land of Our Fathers" ........ Chorus
Polka Schnell, "Par Force" ....... Strauss
"Ye Gay and Painted Fair," from
"The Seasons" .................... Haydn
Mrs. Dexter and Mr. Varley
(a) "Sound the Timbrel"
(b) "America"
(c) "The Star Spangled Banner"
    Chorus of Children from the
    Cincinnati Public Schools

Third Evening Program - May 8, 1873

(a) Overture, from "The Magic Flute". Mozart
(b) Aria and Chorus, "O Isis and Osiris,"
    from "The Magic Flute" ... Mozart
(c) Chorus of Priests, from "The Magic
    Flute" ..... Mozart
    Mr. Whitney and Male Chorus
Chorus, "Gypsy Life," op. 29 ... Schumann
Eine Faust Overture .... Wagner
Symphony No. 9, in D minor, op. 125. Beethoven
Mrs. Smith, Miss Cary,
Mr. Varley, Mr. Rudolphsen

Third Matinee Programme - May 9, 1873

Overture to "Leonore," No. 3,
    op. 72 ....... Beethoven
Aria, "O God, Have Mercy," from
    "St. Paul" .... Mendelssohn
    Mr. J. F. Rudolphsen
Andante and Scherzo from Symphony
    in G ........ Schubert
Chorus, "Gypsy Life," op. 29 ... Schumann
"Kaiser Marsch" ....... Wagner
Overture, "William Tell" .... Rossini
Aria, "No, No, No," from "The
    Huguenots" .... Meyerbeer
    Miss Cary
Waltz, "Wine, Women and Song" ... Strauss
Duet, "Flow Gently, Deva" .... Parry
    Mr. Varley and Mr. Whitney
Chorus, "To Thee, Cherubim and
    Seraphim" ... Haendel
Fourth Evening Programme - May 9, 1873

Vorspiel to "Die Meistersinger" . . . . Wagner
"Twenty-third Psalm" . . . . . . Schubert
Chorus of Women's Voices
Scena and Aria, "Ahi perfido!"
op. 65 . . . . . . . . . . . . Beethoven
Mrs. Dexter
Symphonic poem, "Tasso" . . . . Liszt
"The First Walpurgis Night,"
op. 60 . . . . . . . . . . . . Mendelssohn
Miss Cary, Mr. Varley,
Mr. Rudolphsen, and Mr. Whitney,
Chorus and Orchestra

The success of the Cincinnati festival was so
great, and there was so much popular enthusiasm aroused
by the affair that almost immediately steps were taken
toward the organization of a second festival, which was
to be held two years later. A reorganization of the
Cincinnati Musical Festival Association took place, and
the new organization, which became known as the Cincin-
nati Biennial Musical Festival Association, has, to the
present day, handled the business affairs of the great
Cincinnati May festivals.

After the festival, Thomas returned to New York,
where, as usual, he began his series of Summer Night
Concerts in Central Park Garden. The programs of this
season show a decided advance over those of previous
summers, for at each Thursday evening concert, the
orchestra played a complete symphony, while on many of the other nights, excerpts from one or more symphonies, in addition to heavy overtures, were presented. A program given on July 31, 1873, illustrates well the quality of music now being performed at the Summer Night Concerts. The contents of the program are: "Huldigung's March," Wagner; "Bacchanale," from "Tannhauser," Wagner; Selection from Act III, "Die Meistersinger," Wagner; Symphony No. 5, in C minor, op. 67, Beethoven; "Rhapsodie Hongroise," No. 2, Liszt; Paraphrase, "Ave Maria," Schubert; Waltz, "Autumn Roses," Strauss; Overture, "Der Freischütz," Weber. Of music in a lighter vein, Traumerel continued to be a favorite and was given frequent performances throughout the season.

Although still badly in debt as the result of the Chicago disaster, Thomas was not an individual easily discouraged, and he continued his varied activities in the hope that eventually he would be free of financial worries. Of some encouragement to him at this time was his re-election to the position of regular conductor of the Brooklyn Philharmonic Society, a

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post he had held since 1866, and which, following his re-election to the position, he continued to occupy until 1891.

Still further encouragement was given to Thomas by the fact that a group of New York business men were considering a project whereby a permanent hall of music would be erected in New York City. The proposed building was to serve as a home for the Thomas orchestra, both winter and summer, and so enthusiastic did Thomas become about the project that he not only drew up a set of original plans for the building, but also outlined the concert series as they would be presented in it. Of especial educational significance is the fact that Thomas, in drawing up the plans for the proposed hall of music, made provisions for a school to be connected with it. In his "Plans for the Construction and Uses of an Orchestral Building," Thomas wrote:

New York, as the metropolis of America, ought to establish a permanent orchestra as an art factor, and also as an educational medium. The following scheme for such an

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2 Cf. Thomas, Rose Fay, op. cit., pp. 96 et sqq.
3 Ibid.
institution is both desirable and practical, and its first essential is the possession of a building which shall contain all the necessary facilities for its work, and, in particular, a hall suitable for both winter and summer concerts....

It will be the aim of the institution, to form as soon as practicable, a choral society for the purpose of presenting such works as the Ninth Symphony, in which a highly trained chorus is needed. Also, a school for the higher instruction of musicians, where all orchestral instruments will be taught, as well as harmony, counterpoint, and composition. In this school, an orchestra and chorus of the pupils will be formed, and an opportunity given to pupils to conduct and hear their own compositions.

For the school extension a small hall will be needed for chamber concerts, recitals, and for the practice of the school orchestra and chorus.

Confident that the proposed hall of music would be erected, and physically tired from the arduous tours of past seasons, Thomas announced that the season 1873-1874 would be the last in which his orchestra would go on the road. But such was not the case. The plan for a permanent home for his orchestra did not materialize, and faced with mounting debts, Thomas once again had to turn to his tours as the only means of keeping his orchestra intact, and accumulating sufficient funds with which to eventually pay his obligations.
The Second Cincinnati Festival. As time drew near for the second Cincinnati Music Festival, Thomas directed his attention toward this event, and it is of educational significance that the programs of the second festival were of a decidedly higher standard than those of the previous one. Music of a more enduring character took the place of such offerings as Strauss' "Polka Schnell," and the same composer's "Wine, Women and Song," and "Beautiful Blue Danube," which were all included on the programs of the first Cincinnati Festival. Major works performed at the second festival were: Brahms' "Triumphant Hymn," op. 55; Beethoven's seventh symphony, Wagner's "Lohengrin," Mendelssohn's "Elijah," Bach's "Magnificat," Beethoven's ninth symphony, Schubert's Symphony in C, and Liszt's "Prometheus." So successful was this festival that plans were immediately set in motion for the erection of a large concert hall to serve as a home for the spring festivals. Reuben

1 Cf. Theo. Thomas Concerts; Scrapbook Programs, Vols. 143, 151.
2 Ibid., Vol. 151.
R. Springer, a retired merchant of Cincinnati, along with other public spirited citizens, contributed generously toward the building of a great edifice, which, not being completed until 1878, brought about a lapse of three years between the second and third festivals.

Last Season at Central Park Garden. With the opening of the 1875 season at Central Park Garden, Thomas was commencing what was to be his last series of concerts given in this famous institution. Past seasons at the garden had been of sufficient success financially to warrant others to try similar ventures, and as a result, cheap imitations of the concerts given there had sprung up from time to time in other establishments throughout the city. In each instance, just enough patronage had been taken away from Central Park Garden to absorb whatever profits had been yielded there previously. Also, band concerts, which were given at more convenient locations, and where talking could be indulged in without restraint, took from Central Park Garden the average run of amusement.

With this single exception, the Cincinnati May Festivals have been held biennially. Cf. Krehbiel, H. E., "Cincinnati Musical Festival," op. cit., p. 651.
seekers, and with them, pecuniary profits, so badly needed to keep the institution on a paying basis.

Notwithstanding the decrease in attendance at the garden concerts during the season of 1875, Thomas made no effort to augment his audiences by playing a cheap grade of music. Rather, the programs presented by him during his last engagement at the garden were of a higher caliber than any previously given there. Thursday evenings were set aside as "symphony nights" and on these occasions, orchestral music of the finest type was played. On Tuesday and Saturday evenings, "composers' nights" were featured, at which times the work of one composer would make up an entire program. All-Mozart, all-Beethoven, all-Mendelssohn, and all-Wagner programs given on such nights well illustrate the musical standards being fostered by Thomas. Typical "composers' nights" programs, selected at random from the offerings of the season of 1875, are as follows:

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CENTRAL PARK GARDEN SUMMER NIGHT CONCERTS

All-Mozart Program

Introduction and Fugue in C minor,
for String Orchestra . . . . . . . . . . Mozart
"Masonic Funeral Music" . . . . . . . . Mozart
Concerto, for two Solo Violins, with
Oboe and Violoncello Obligato and
Orchestra . . . . . . . . . . . . . . . . Mozart
Allegro spiritoso
Andantino grazioso
Tempo di Minuetto
Messrs. Jacobsohn, Arnold, Eller, and Herman
Overture, "Magic Flute" . . . . . . . . . . Mozart

(Intermission)

Symphony in C (Jupiter Symphony) . . . . Mozart
Allegro vivace
Andante cantabile
Minuetto
Finale—Allegro molto
(Intermezzo)

Overture, "Marriage of Figaro" . . . . . . . . Mozart
Concerto for Flute and Harp . . . . . . . . Mozart
Allegro
Andantino
Rondo—Allegro
Messrs. Weiner and Lockwood
Rondo de Chasse . . . . . . . . . . . . . . . . . . . Mozart
All-Beethoven Program          August 24, 1875

Overture, "Leonore" No. 1 ........ Beethoven
Overture, "Leonore" No. 2 ........ Beethoven
Overture, "Leonore" No. 3 ........ Beethoven
Overture, "Fidelio" ................. Beethoven

(Intermission)

Symphony No. 7, in A, op. 92 ........ Beethoven
Poco sostenuto--Vivace
Allegretto--Presto
Allegro con brio

(Intermission)

Septette, op. 20 ................... Beethoven
Theme and Variations
Scherzo
Finale
Overture, "Egmont" ................. Beethoven

All-Mendelssohn Program          September 4, 1875

Overture, "Athalia" ............... Mendelssohn
Symphony No. 3 in A minor (Scotch
  Symphony) ...................... Mendelssohn
  Andante con moto--Allegro
  Vivace
  Adagio
  Allegro

(Intermission)

Concerto in G minor, for Piano and
  Orchestra ...................... Mendelssohn
  Molto Allegro
  Andante
  Presto
  Molto Allegro--Vivace
  Mr. S. B. Mills

(Intermission)
Music to the "Midsummer Night's Dream" . . . . . . . . . . Mendelssohn
Overture
Scherzo
Intermezzo
Nocturne
Wedding March

All-Wagner Program

September 14, 1875

"Tannhauser" . . . . . . . . . . . . . . . . . . . . . . . . . . . . Wagner
Overture
Romanze (Wolfram), Act III
Bacchanale (Written for the Paris Grand Opera in 1861)

"Lohengrin" . . . . . . . . . . . . . . . . . . . . . . . . . . . . Wagner
Vorspiel

(Intermission)

"Die Walkuere" . . . . . . . . . . . . . . . . . . . . . . . . . . . . Wagner
Introduction (First time in America)
Siegfried's Love Song, Act I
Ritt der Walkuere
Wotan's Farewell to Brunnhilde
The Magic Fire Scene

(Intermission)

"Die Meistersinger von Nuernberg" . . . . . Wagner
Introduction and Prize Song, Act III
Overture
Soloists: Mr. H. A. Bishoff and Mr. F. Remetz

The last program given by the Thomas orchestra at the Central Park Garden typifies well the standards to which the leader was now adhering. No longer were there only parts of symphonies, or excerpts of
classical works, sandwiched between the more popular galops, quadrilles and waltzes of the day; instead, complete programs of symphonies, overtures, sonatas, suites and concertos were given, and in most cases, the works being performed were played in their entirety, as typified by the program of the closing concert:

**Last Central Park Garden Program**

**September 16, 1875**

Suite No. 3, in D ... ... ... ... ... ... Bach
Overture
Air
Gavotte
Bourree
Gigue

Symphony in G (B. & H. No. 13) ... ... ... Haydn
Introduction—Allegro
Largo
Minuetto
Finale

(Intermission)

Overture, "Magic Flute" ... ... ... ... ... Mozart
"Masonic Funeral March" ... ... ... ... Mozart
Concerto for Flute and Harp, First Movement ... ... ... ... ... Mozart

Messrs. Weiner and Lockwood

(Intermission)

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Sonata in F minor, "Appassionata"
for piano . . . . . . . . . Beethoven
Mr. S. Liebling

Symphony No. 5, C minor . . . . Beethoven
Allegro con brio
Andante con moto
Allegro—Allegretto

And although the Summer Night Concerts of Central Park Garden, played for eight consecutive seasons by the Theodore Thomas orchestra, were brought to an end, their importance in developing a musical culture in New York should not be lost sight of. During the eight seasons that the orchestra played in the garden it presented eleven hundred and twenty-seven programs, each given over to music of the greatest composers, and a study of the programs themselves reveals Thomas' amazing catholicity of taste in selecting the compositions to be played by his orchestra, as well as his unusually great interest in bringing to the people of his adopted country, all of the latest works of the great "modernists" of the day. By educating a large body of new listeners

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3 Such as Wagner, Liszt, Berlioz, et al.
Thomas was paving the way for a future increase in size of New York's concert audiences. It is true, the struggling Philharmonic Orchestra, under the leadership of Carl Bergmann, was doing what it could to develop a taste for music in New York, but the total number of concerts presented by this organization from the year 1842, in which it was founded, until the year 1875 was less than the number of concerts given by the Thomas orchestra in one season at Central Park Garden. During the period in which the Thomas orchestra played at the garden (1868-1875), this place of amusement became, indisputably, the most important center of music in the entire country, and although its educative influence was local, the fact is significant that it was through revenue obtained there that Thomas was enabled to keep his orchestra intact throughout the entire year, and be in a position financially to undertake the long, arduous concert tours which were of so much importance in raising the musical standards of America as a whole.
CHAPTER IV

AN EDUCATOR MEETS WITH REVERSES

An Invitation from Philadelphia. At the close of his final season in Central Park Garden, Thomas at once began preparations for his regular series of long, arduous concert tours. Still heavily in debt as the result of reverses suffered at the time of the Chicago fire, Thomas saw no means of recovering his losses other than that of giving an increased number of winter concerts. He owed nearly twenty thousand dollars, and creditors were demanding that he make good his obligations. How this could be accomplished in the immediate future he did not know. Nevertheless, what appeared to be a turn for the better came in an invitation from Philadelphia, where he was asked to take charge of music at the opening ceremonies of the International Centennial Exposition, a celebration to commemorate the one hundredth anniversary of the signing of the Declaration of Independence. However, it was the famous band leader, Patrick Sarsfield Gilmore, and not Theodore Thomas, who was at

Born in Ireland, Patrick Sarsfield Gilmore (1829-1892) earned his widest reputation in this country through the successful organizing of two
first considered the one most qualified to take charge of the forthcoming fair's music festivities. But Gilmore, generous to the core, and an ardent admirer of Theodore Thomas, stepped aside in his behalf, and when Watson's Art Journal, one of New York's leading music periodicals, pressed the matter, urging that Gilmore should be chosen music director of the fair, the band leader himself wrote the editor of the Journal a letter, which subsequently appeared in its columns. Self-explanatory, the letter ran as follows:

(continued from preceding page) immense music festivals in Boston. The first one, held in 1869, boasted of an orchestra of one thousand players, and a chorus of ten thousand voices, while the second affair, held in 1872 went still further in presenting an orchestra of two thousand players, and a chorus of twenty thousand voices. Included in Gilmore's mammoth orchestras were one hundred anvils, struck by red-shirted firemen of the City of Boston fire department and a number of huge cannons, which were discharged during the playing of certain national airs. Cf. American Supplement, Grove's Dictionary of Music and Musicians, Third Edition, p. 385; also Ewen, David, Music Comes to America. New York: Thomas Y. Crowell Company. Pp. 6, 10.

Gilmore's Concert Garden.
New York, November 13, 1875

Henry C. Watson, Esq.

Dear Sir:— The high compliment paid me in the last few issues of your journal in advocating that the musical directorship of the Centennial be placed in my hands, is more than I deserve.

If there is to be such an office there are many more who are far more entitled to that distinction than he upon whom you would have the honor conferred. But as the place can be filled by one only, these questions arise - who, in the profession is best fitted for so important a position? Who will reflect the highest credit upon the country in that position? And whom would the cultivated musicians and the true lovers of the divine art elect to that office, could they have a voice in making a selection?

I answer these questions, when I say the unanimous choice should and doubtless would be THEODORE THOMAS.

He has done far more in making the musical people of America familiar with the works of the great masters than any other man upon the continent.

Wherever himself and his inimitable orchestra are once seen and heard, there, from that moment the standard of music is raised.

He has labored hard to improve the musical taste of the public, and in that respect his influence has made itself felt throughout the length and breadth of the land.

For these reasons, the country owes him a debt of gratitude, and now that it is in its power to reward him, there should be no hesitation in placing him in the position of "Musical Director of the Centennial," as a fitting recognition of his eminent services in the cause of art.
Your flattering mention of my own name for the position, has given me the opportunity of paying a just tribute to one whose appointment would give confidence to every musician in the land, that the musical part of the Centennial would be one of the most gratifying evidences of the culture and taste of the American people.

I remain, dear sir, very sincerely yours,

P. S. GILMORE.

A.L.S.

Thomas accepted the offer tendered him by the directors of the Centennial Exposition, and in addition to his being engaged as director of the opening festivities at the fair, he was also encouraged to undertake, on his own account, a series of "summer night concerts," which were to last for a period of six months. The music affairs of the exposition were relegated to a Women's Committee representing the Board of Directors of the Centennial, and those serving on this committee lost no time in making plans for the erection of a concert hall, seating four thousand persons, for it was supposed there would be that many in attendance at the evening concerts. The exposition proper was to close every day at sunset, and it was assumed that the crowds attending the fair would, in the evenings, gladly avail
themselves of the opportunity to hear programs of good music. The Women's Committee would in no way guarantee the financial outcome of the "summer night concerts," and Thomas did not think it necessary that it should, inasmuch as all indications pointed to the fact that they would be both an artistic and financial success.

**Wanted: An Inaugural March.** In making arrangements for the opening festivities of the exposition, the Women's Committee, headed by Mrs. E. D. Gillespie, a prominent society matron of Philadelphia, informed Thomas that funds were available for hiring some well-known composer to write an inaugural march for the fair, and suggested that he get in touch with whomever he thought would be capable of turning out a worth while composition for the exposition. Through his manager, a Mr. Federlein, Thomas at once began negotiations with Richard Wagner, in Germany, to see whether or not this great musician would be interested in composing the desired music. On February 8, 1876, Thomas received a reply from Wagner, which was as follows:

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Bayreuth, Feb. 8, 1876

Mr. Theodore Thomas,

Dear Sir:

I seize this opportunity to express to you my hearty thanks for your labors in America, so helpful in promoting the spirit of German music, and which have been also of use in my undertaking.

In respect to the affair, hitherto conducted through Mr. Federlein, I must first express my regret that our correspondence -- rendered difficult by the great distance, and recently also by your absence from New York -- has been so protracted. I wish, therefore, that this thing may be concluded, and declare myself ready to execute a composition for grand orchestra, of the caliber and character of my Kaiser March, for the celebration of the 100th anniversary of American Independence. To deliver it for shipping March 15, to a banking house in Germany, designated by you, against the payment of five thousand dollars for the receipt of the manuscript. For this sum, demanded by me, I confer upon you the entire ownership of the work in question for America, not, however, for Europe, for which I am bound by contract to B. Schott and Sons. I pledge myself, however, not to allow the German publication to be issued till six months after the American.

I do not know whether it will seem wise to you to pay the sum mentioned for the unrestricted ownership (and naturally also performances) of my composition, but for the largeness of my demand recent experiences determined me. I have already been offered $2,250 for a similar composition, by a Berlin publisher, which, by the way, would have been unconnected with a national celebration. Mr. Verdi has received from his publisher, Ricordi, $100,000 for the absolute copyright and performance of his Requiem. Therefore it may be allowed me
to draw the conclusion of the value of the composition of an author already
celebrated. In this respect also, I have to pay great attention to the value of
works until now given away for nothing, because, until now, I have not been able
to save from the receipts of the same a penny.

I beg you to communicate to me, there-
fore, by a telegram, your acceptance of my
conditions, and I authorize you to deduct
the cost of the telegram from my honorarium.
Or, if I do not receive the telegram at the
right time, I will take it for granted that
you cannot conform to my demand. In either
case, I will always remain,

Your very humble and obliged servant,

Richard Wagner

A.L.S.

Wagner's terms for composing the desired bit
of music were disproportionately high, that is
obvious. However, upon the recommendation of Thomas,
the Women's Committee of the exposition accepted
them, and the German composer set to work grinding
out the music which was officially to open the Interna-
tional Centennial Exposition. Both Thomas and the
Women's Committee were highly honorable in all of
their dealings with Wagner, but from events which
transpired it became evident that Wagner, as an indi-
vidual could not be trusted. In his letter written
in Bayreuth on February 5, it will be remembered that he said: "I pledge myself however, not to allow the German publication to be issued till six months after the American." This pledge he never kept, for upon completion of the score, it was handed over to Rubenstein, the pianist, with instructions to make a piano solo version of the march, suitable for selling over the counter in music stores. As soon as Rubenstein completed his assignment, the piano solo arrangement of the march was published in Europe and then shipped to American music stores for disposal. All of this took place before Thomas had even seen the manuscript of the march, and unfortunately, went undiscovered until after Wagner had collected the five thousand dollars sent to Europe by the Women's Committee of the fair. Upon discovering this bit of treachery, Thomas, through his manager, sent a letter of protest to Wagner, but the German composer's reply was, at best, a poor attempt to shift blame in the matter to the shoulders of his publisher, for it read as follows:

1 Cf. Supra, p. 208.
2 Thomas, Rose Fay, op. cit., pp. 113 et seq.
Bayreuth, Feb., 1876

Mr. Federlein,

Dear Sir:

All that you write me makes me very sorry, and I regret very much the disappointment of Mr. Thomas. I thought little of the intention of the Ladies' Society to make money out of my March, because, in buying it for this society, Mr. Thomas wrote me that no American publisher had wanted to undertake it, because the composition of a foreign composer has no international copyright, therefore no compensating profit could be drawn from the work from Europe. The purchase of my work seemed, therefore, an affair of honor on the part of the Ladies' Society, which presented the work, so to speak, to the Centennial Celebration.

I communicated the letter of Mr. Thomas to my publishers, B. Schott Sons, who, having then no hesitation on account of contract rights, and which, (according to that letter) did not at all exist, undertook the immediate publication of my work. According to your letter received today there is something else said again. By this it appears that there is an American publisher, who will undertake to publish the March for an honorarium. I heartily grant this honorarium to Mr. Thomas, or whoever it may be, and I immediately telegraphed to Schott to keep back their transmissions to America, but they answered me that the Rubenstein arrangement had already gone.

I regret this without being able to blame myself, and only hope that Mr. Thomas will, through the exclusive right, which the enclosed

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The original score, in Wagner's own handwriting, is now preserved in the Newberry Library, and may be viewed there in the Rare Book Room.
document secures to him, find in the course of time a remuneration for his pains. The score will, for the present, not be sent to America.

Very truly yours,
Richard Wagner

A.L.S.

Rubenstein was not the only one to make a piano version of Wagner's march; Thomas also made one. They probably both fell flat, however, for the march itself was worthless. Henry T. Finck, in writing Wagner's biography, made reference to the Centennial March by saying: "It cannot be denied that this piece is the weakest thing Wagner had written in

1 No reference to Thomas' piano transcription of Wagner's march has been found in any book, magazine or newspaper. Such a transcription does exist, however, for a copy of it is in the possession of the writer. The publishers issued the music in an attractive form, placing it between covers finished in the patriotic motif of red, white and blue, and bearing the following inscription: "Wagner's Grand Centennial March! Arranged for the Piano by Theodore Thomas. Published by John Church & Co., Cincinnati, O."


forty years." Shortly after he composed the march, 1 Wagner told the truth when he said: "Do you know what is the best thing about the march?...The money I got for it."

Thomas never forgave Wagner for his underhanded dealings in connection with the Centennial March, and throughout the rest of his life, had no further relations, either personal or by correspondence with the composer. He continued to play Wagner's music, that is true, and certainly did more than any other musician of his day to acquaint American audiences with Wagner's works, but this is accounted for by the fact that Thomas' conception of the greatness of his art was such that it was far removed from the outcomes of personal relationships or business transactions, whatever they might be. Some twenty-eight years after the Centennial Exposition, Charles Edward Russell mentioned the Wagner incident to Thomas, only to find out that the affair was still painful to him. Commenting on the Wagner episode, Russell explained:

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1 Cf. Finck, Henry T., Wagner and his Works. op. cit.

In Wagner the musician Thomas had believed he read Wagner the man. The disillusion was another twinge. His strong national pride was hurt because he saw plainly that Wagner had viewed not only the occasion but the country with contempt. Anything was good enough for Americans.

In addition to engaging Wagner to compose music for the Centennial Exposition, Thomas, with the permission of the Women's Committee, also engaged two American composers to write choral works for the fair. The American composers so honored were John Knowles Paine and Dudley Buck, and each of these men, for a modest fee, wrote music for the exposition which was far superior to that composed for the occasion by Wagner. The program of the inaugural ceremonies of the great fair serves not only as a souvenir of an important national event, but also as an illustration of Thomas' method in presenting music for a celebration of a national character. It was as

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PHILADELPHIA CENTENNIAL EXPOSITION

Inaugural Ceremonies

May 10, 1876

"Grand Centennial Inauguration

March"²

Wagner

"Centennial Hymn" (poem by

Whittier)

J. K. Paine

(Chorus and Orchestra)

Cantata, "Centennial Meditation of

Columbia" (poem by Sidney

Lanier)

Dudley Buck

M. W. Whitney, Chorus and Orchestra

"Hallelujah Chorus," from the

"Messiah"

Handel

(Chorus and Orchestra)

In the Hands of the Sheriff. Following the

inaugural ceremonies at the fair, Thomas began the

exposition's Summer Night Concerts, which were to be

given in the hall especially erected for them, and

which itself was known as the "Women's Centennial

footnotes:

1


The Newberry Library, Chicago.

2

Henry T. Finck, in the biography of Richard

Wagner, made observations to the effect that "It was

proper that Mr. Theodore Thomas should have conducted

Wagner's only contribution to America, as it was he

who chiefly prepared the soil for the rich harvest of

Music Hall and Garden. Much to Thomas’ consterna-
tion, the concerts proved an utter failure at the box office. Crowds refused to turn out for them, and as the Women’s Committee of the fair had in no way guaranteed them financially, the brunt of the whole failure rested on Thomas’ shoulders. After struggling for a short while against great odds, Thomas was forced to end the exposition concerts, as well as to disband his orchestra. As soon as his orchestra had broken up, Thomas found himself in the hands of the Philadelphia sheriff. Creditors from everywhere were demanding that he make good his obligations. The sheriff seized his large, costly library, along with all of his necessary musical appurtenances, and announced that they would be disposed of at a public auction. An advertisement inserted in the Philadelphia newspapers described the items which were to be auctioned, as follows:

The entire musical library of Theodore Thomas, consisting of full orchestral scores, operatic and symphonic, instrumental and vocal compositions, as set forth in the complete catalogue belonging thereto, and to accompany this sale. Also one pair of kettle-drums, one pair of cymbals, one bass drum,

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Cited by Thomas, Rose Fay, op. cit., p. 119, s.n.
triangle, conductor's stand and platform, writing desk, inkstand, books, etc., etc.

In urgent need of advice, Thomas appealed to his friend William Steinway, the piano manufacturer, and asked him what he should do. Steinway's advice, and Thomas' reaction to it were told publicly some years later by Steinway, and in his words, they were:

I told him [Thomas] that he might as well stem the Niagara River as to try to pay those debts, and advised him to go through bankruptcy, as the United States bankruptcy law would expire by September. He spurned the advice. He grew angry and said: "Mr. Steinway, did I not know you as a true friend, I would never speak to you again. You don't know Theodore Thomas yet. I shall work the nails off my fingers, but I shall satisfy everybody in an honorable way."

When auction day rolled around, an unexpected hand came to Thomas' aid. It was that of a Dr. Franz Zinzer, of New York, who, hearing of the sale, hurried to Philadelphia and bought everything that had belonged to Thomas. Then the kind Dr. Zinzer, returning Thomas' former possessions to him, suggested that he

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2 Under the hammer, Thomas' musical equipment brought the sum of $1,400, which was but a fraction of its original cost. Cf. Thomas, Rose Fay, op. cit., p. 120.
rent them from him for the small sum of one hundred dollars a year. Two years later Dr. Zinzer wrote to Mrs. Thomas as follows:

New York, October 1, 1878

Dear Mrs. Thomas:

You remember that I am the owner of that old musical library, which I bought at the Sheriff's sale two years ago in Philadelphia. In your present situation in Cincinnati you might be able to render your husband considerable service if you were the owner of it, and I therefore beg you to allow me to make it over to you, as the enclosed paper shows. If you lend him one of the works, tell him to take good care of it.

Very truly yours,

F. Zinzer

Years later, Thomas related the story of his early misfortunes as follows:

When I began my longer tours in the sixties, I had no other purpose than the wish to give the people an opportunity to hear good music. I had all kinds of

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1 Thomas, Rose Fay, op. cit.
2 Ibid., p. 121.
I

misfortunes, the Chicago fire not being the least of them, and soon I became so involved financially that I had to keep on traveling. I wanted to stop several times, but my best friends were against it, and yet nobody gave me any help. Everyone saw how the cause of good music prospered, but saw also how I was being sacrificed. The help of a single person was not enough, and a combination was always impossible. To be brief, fires, inundations, snow storms -- the people stayed away from the concerts or I could not reach the places. In short, I received no money, but had to pay salaries. Finally, in Philadelphia, in '76, I got into the hands of the Sheriff, and for twelve long years I could not free myself of him. Of course I would not have got to such a pass as that had I not also been betrayed. Once I decided to become a bankrupt, I could not stand the strain any longer. For a moment I held back and then I threw down the pen and refused to sign. I said to myself, that for the sake of my family and my profession I would not make a bankrupt of myself voluntarily, although I did not see any possibility of ever making enough money to buy up all the claims against me. However, eventually I succeeded and the papers of satisfaction are all safely stored. But twelve years' experience with sheriffs and scoundrels have made their impression on the nerves, and I cannot hear the door bell to-day yet, without being startled.

In addition to the Chicago fire, William Steinway attributed Thomas' misfortunes chiefly to such occurrences as the epizootic epidemic of 1872, which had disabled all of the horses in the larger cities; the panic of 1873, which discouraged people from attending concerts; and the great snow storms of 1874, which caused the Thomas orchestra to arrive at every place a day too late for scheduled concerts. Cf. "Testimonial Dinner to Theodore Thomas," loc. cit.
An Invitation from Chicago. With the coming of winter, Thomas again heard from the Women's Committee of the Centennial Exposition. It now offered to engage his orchestra, should he care once again to assemble his musicians, for a series of ten concerts, to be given at the Philadelphia Academy of Music.

Evidently the Women's Committee felt itself partly to blame for the plight Thomas found himself in, and the offer it was extending was one which would enable him to resume his concert activities; needless to say, it was accepted. This time the concerts proved fairly successful, and when they ended, Thomas and his orchestra once more took to the road. For a while Thomas' life, although a busy one, was an uneventful one. However, in the spring of 1877 came a surprise. The Board of Directors of the struggling New York Philharmonic Society was at its wit's end. The Philharmonic season had been a tragic one, both financially and artistically, and the directors were at a loss in knowing what to do about the sad plight of their orchestra. They appealed to Thomas. Would he take charge of their organization and make something of it? Apparently

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This is a prominent Philadelphia concert hall, and should not be confused with a privately run school of music bearing the same name.
there were no strings attached to the offer, and no conditions imposed. Consequently, Thomas accepted it, and as a result, found himself at the helm of two large symphony orchestras. Thomas' actual work with the Philharmonic Society was not to start until the following winter season, which gave him time now to formulate plans for the forthcoming summer months. There would be no more concerts at Central Park Garden, that was a certainty, and hence Thomas had to look elsewhere for an engagement. Such an engagement, however, was not long in coming, for hardly had the winter concerts ceased when an enterprising firm of Chicago concert managers, Carpenter and Shelden by name, asked Thomas if he would be interested in presenting a series of Summer Night Concerts in their city, similar in character to those given by him in past years at Central Park Garden, in New York. Thomas lost no time in accepting the offer, and as

1 Thomas, Theodore, op. cit., pp. 73 et seq.
2 Carpenter and Shelden were live wires, so to speak. They published "The Chicago Pulpit," a weekly religious journal; they managed the Star Lecture Course, which sponsored the best talent in the lecture field; they published "The Star Magazine," devoted to the interests of their managerial activities; and to round out their enterprises, they also ran a bookstore. All of this is explained in "The Star Magazine," Spring Season, 1873, a copy of which is in the possession of the writer.
a result, the summer of 1877 marked the beginning of what was eventually to become a long, close relationship between himself and the musical public of Chicago. The home of the Summer Night Concerts there was not particularly conducive to artistic performances by the Thomas orchestra; nevertheless, it was a place where at least a beginning could be made in acquainting the people of Chicago with fine music, and that was what counted. Thomas' own account of the building in which the Summer Night Concerts were held shows that some attempt was made on the part of the management to turn the structure into a rendezvous not unlike Central Park Garden. Describing it, he said:

The building in which these concerts were given had been erected for exposition purposes, and was an immense structure, two Chicago blocks long, and proportionally wide, and innocent of either partitions or interior finish. One end only was used for concert purposes, and was converted into a sort of German garden by evergreen trees planted in tubs, and tables for refreshments in the rear part of the building. Common wooden chairs were placed in rows upon the rough flooring of the front part for seats, and the passing of many railroad trains outside at times completely drowned out the music.

In short, it was the last place in the world in which one would have expected orchestral concerts to succeed.

A further account of the setting of the Summer Night Concerts in Chicago is given in Philo Adams Otis' book, The Chicago Symphony Orchestra. Often an attendant at the Thomas Concerts, Otis gave an intimate picture of them when he wrote:

We passed the months of July and August in the city, attending the Thomas Concerts in the evening, where it was always cool and where we heard good music. It was quite a prehistoric age in the way of transportation. There were no taxis, motor or trolley cars; we had horse cars. The young and frivolous paid twenty-five cents for admission to the concerts, and then gathered about the tables among the evergreen trees, partaking of lemonade and ice cream, while enjoying the strains of "The Beautiful Blue Danube." Spectacled young women and grave young men sat in the fifty-cent section and listened reverently to Bach, Beethoven and Brahms. The central location of the building, the informal and


2 Lemonade and ice cream were not the only things partaken of at these concerts, for a menu, printed on the programs of this season, also lists Kaiser Beer, Pilsner Beer, Apollinaris Water, buttermilk, lady fingers, sandwiches and Liston's Iced Bouillon. Cf. Programs of "Theodore Thomas and His Unrivaled Orchestra, Summer Garden Concerts in the Armory Buildings." Season of 1877, in Theo. Thomas Concerts: Scrapbook Programs. Vol. I55.
Bohemian character of the interior, the low prices of admission, with the charm of Mr. Thomas' programs -- all combined to make the concerts very popular.

Notwithstanding the fact that this was Thomas' first long engagement in Chicago, he apparently did not think it necessary to present the light musical fare which had characterized many of his early New York programs. During past years his orchestra had made frequent visits to Chicago, and upon these occasions he had found the Chicagoans quite eager in their desire to hear good music. Consequently, his programs of this period represent something of an advance in musical taste. Upton, who wrote in Harper's New Monthly Magazine on the development of musical culture in Chicago, made the significant statement that Thomas' real work as an educator in Chicago began with these very concerts. A frequent attendant at the Summer Night Concerts, Upton wrote on them as follows:

Mr. Thomas' real work of education began in the remarkable series of Summer-Night Concerts given in the old Exposition Building, and covering the period from

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1877-1890. The environment of these concerts was not unlike that of the Central Park Garden Concerts in New York, but, apart from their eminently social and, in a certain sense, al fresco character, there was manifest a strict educational purpose. To make the concerts more attractive, symphony, national, popular, ball-room, and composer's programmes were presented, and each week one "Request" programme was played, made up from requests sent in during that time. It was always these programmes which Mr. Thomas watched with the greatest interest. They were the unfailing guides-posts on his musical journey, showing how far his audience had travelled towards the high ideal which he had set up, and from which no amount of opposition or popular clamor has induced him to swerve.

At the outset these Request programmes invariably included some of the dance music of Strauss, Mendelssohn's "Spring Song," and "Amaryllis," the "Traumerl," Handel's "Largo," Gounod's "Ave Maria," Weber's "Invitation to the Dance," Mendelssohn's "Wedding March," and a monotonous array of German and Italian overtures. At the close of these interesting concerts the most successful Request programme contained six successive numbers by Sebastian Bach and the Dvorak Symphonic Variations in the first part, Beethoven, Brahms, and Wagner compositions in the second part, while Liszt's Twelfth Rhapsody and a portion of Moskowky's suites were the lightest numbers in the third part. Programmes of this kind show that the popular education was advancing. Speaking of these programmes, Mr. Thomas once said, "So high a class of music was asked for in the last few seasons of these concerts that I could have made up a regular symphony programme of the most classic order

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There were often from six hundred to a thousand and requests for a single program. Cf. Thomas, Rose Fay, op. cit., p. 127.
every week without departing in the least from the numbers actually requested, had it seemed wise to do so."

It is not to be supposed, however, that Thomas' road became an easy one, even in Chicago. There were times when he became quite disheartened, as shown by a little incident Upton mentioned in his memoirs. In recalling the events of Thomas' first season in Chicago, he wrote:

I reached the building [concert hall] one evening some time before the hour of opening, and saw Mr. Thomas sitting at a table, with his head upon his hands. He beckoned me to come in. I inquired if he was ill. "I'm a little blue to-night, old friend," he replied. "I have been thinking, as I sit here, that I have been swinging the baton fifteen years, and I do not see that people are any further ahead from where I began, and as far as my pockets are concerned I am not as well off." He paused a minute, then added: "But I am going to keep on if it takes another fifteen years."

The summer of 1877 was itself one of disturbed conditions in Chicago. Among other things, there were great labor strikes, and the Chicago Tribune, in describing Thomas' opening concert of the summer season, stated that "Mr. Thomas and his sixty artists

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were flanked at either end of the great hall with a detachment of militia...." But, in spite of labor riots, which included a general railroad strike, and several weeks of unseasonable weather, Thomas' first concert season in Chicago was pronounced a success, notwithstanding the fact that financially it fell somewhat below the expectations of those enterprising young managers, Carpenter and Sheldon. The season lasted for a period of seven weeks, and during that time fifty concerts were given. Typical of the early "Request" programs is one given on August 3, 1877, the contents of which are as follows:

Ballet Music, "Paris and Helen" ... Gluck
"Pastorale," from "Christmas Oratorio". Bach
Symphony, "Military" .... .... Haydn
"Hungarian Dances" .... ..... Brahms
Concerto for piano, No. 1, in E flat. Liszt
Ame. Julia Rice-King
Ballet Music and "Wedding Procession"
from "Metamorphoses" .... Rubinstein
Ballet Music, "Faust" .... Gounod
Overture, "Masaniello" .. ... Auber

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3 Ibid.
Toward the close of his first summer engagement in Chicago, Thomas received a letter of appreciation from a number of prominent citizens of that city, urging him to return another summer for a similar series of programs. The letter, which gives some idea of the importance attached to Thomas' work by leading Chicagoans, ran as follows:

Chicago, July 27, 1877

Mr. Theodore Thomas,

Dear Sir:— We believe it to be the universal sentiment of our citizens that in the way of pleasure and musical instruction there has been nothing in Chicago comparable with your summer garden concerts. We regret that unlooked for occurrences have in some degree broken the attendance.

While your efforts in every way deserved success, we had hoped that the result of this season would justify your return next summer. In this expectation we trust our people may not be disappointed.

Permit us to request you to name an evening for a concert when our citizens, by their presence, may confer a compliment personal to yourself.

Very respectfully

Wirt Dexter
Edward S. Isham
E. B. McCagg
Henry W. King
J. D. Harvey
Marshall Field
John G. Shortall
James S. Hamilton

Robert T. Lincoln
Henry W. Bishop
J. M. Walker
N. K. Fairbank
A. A. Hunger
C. E. Duncan
Charles D. Hamill, and others.

Thomas, Theodore, op. cit., p. 70.
In answer to the Chicagoans' letter, Thomas
sent the following reply:

Chicago, July 28, 1877

Mr. Wirt Dexter and others,

Gentlemen:—In accepting the compliment
extended to me in your letter of the 27th,
permit me to say that the cordial welcome I
have met with in public and private, during
my stay this summer has greatly attached me
to your city.

When, eleven years ago, I inaugurated
nightly summer concerts in New York, I did
it with a view of elevating my profession
and the public taste for music. In a few
years these concerts have become a recognized
institution of the country. However, as my
repertoire extended, my orchestra had to be
increased to meet the enlarged demands of
modern composers. In order to sustain so
large an organization I was obliged to travel
a portion of the year, and it was this neces-
sity which first introduced me to the West.
Still it was New York, Boston and Philadel-
phia that enjoyed the fruits of all this
labor, in the shape of Symphony Concerts
which could never have reached the high
standard attained had not the whole country
contributed to the support of the organiza-
tion.

After eleven consecutive years of Summer
Night Concerts I have been obliged to leave
New York for want of a suitable hall in which
to give them. What New York offered I refused,
and what I wanted I could not have. That
metropolis not having supplied my needs, I was
induced to try the West, and I gladly confess
I do not regret the experiment. I find the
people here open-hearted, generous, and enthu-

Thomas, Theodore, op. cit., pp. 70 et seq.
siastic, and in thanking them through you for their kind appreciation of the labor my colleagues and myself have done here during the last few months, it would give me pleasure, circumstances permitting, to return here next summer.

The support we have received justifies me in saying that Chicago is the only city on the continent, next to New York, where there is sufficient musical culture to enable me to give a series of fifty successive concerts.

Thanking you again for your kindness, I will, with your permission, name next Wednesday, August 1, as the evening most convenient for the complimentary concert, and will, with your consent, combine with it a request programme.

Very respectfully yours,

Theodore Thomas.

The complimentary concert mentioned in the above correspondence took place at the time suggested by Thomas and was given over to the works of Bach, Handel, Schubert, Schumann, Liszt and Wagner.

Of all the programs given during this first season of Summer Night Concerts in Chicago, three "National" ones merit special attention. Of

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educational significance, they offered opportunity
to hear, at one sitting, a number of works by com-
posers of the same nationality. Whatever the
nationalistic qualities are that exist in musical
works, Thomas was giving the public a chance to
hear them. The three programs of this type given
during the season of 1877 were:

THEODORE THOMAS AND HIS UNRIVALED ORCHESTRA
SUMMER GARDEN CONCERTS
IN THE ARMORY BUILDINGS

July 3, 1877

Scandinavian Programme

J. Svendsen (1840)
Coronation March
Symphonic Introduction to "Sigurd"

Asgar Hamerik (1843)
Love Scene, "Evening in the Woods"
First Norse Suite

Niels W. Gade (1817)
Symphony No. 1, in C minor

Intermission

C. F. E. Horneman
Overture, "Aladdin"

A. Soedermann
Wedding March from "The Wedding of
Nefasa"

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155.
H. C. Lumby

"Visions in a Dream," a Fantasia
Champagne Galop

July 20, 1877

French Programme

Etienne Henri Mehul (1763-1817)
Overture, "Horatius Coles"

Jean Philippe Rameau (1683-1764)
(a) Rigodon de Dardanus (Transcribed
for orchestra by F. A. Gevart)
(b) Air de Danse du XVIème Siecle
(Arranged for orchestra by
Wakerlin)

Daniel Francois Auber (1784-1871)
Transcription, "Masaniella"

Intermission

Hector Berlioz (1803-1869)
(a) Overture, "Franc Judges"
(b) Scherzo, "La Reine Mab," from
Symphony "Romeo et Juliet"

Charles Francois Gounod (1818)
(a) Entr'acte, "Colombe"
(b) Danse des Bacchantes, "Philemon et
Baucis"
(c) Marche et Cortege, "Reine de Saba"

French National Hymn, "La Marseillaise" (1792)

Intermission
Camille Saint-Saëns (1835)
Poea Symphonique, "Danse Macabre"

Jules Massenet (1842)
(a) Variations, op. 13
(b) Carnaval

July 27, 1877

**Italian Programme**

**Cherubini (1760-1842)**
(a) Overture, "Abencerrage"
(b) Introduction to Act III, "Medea"

**Boccherini (1740-1805)**
(a) Sicilian, String Orchestra
(b) Minuet, String Orchestra

**Spontini (1776-1851)**
Overture, "Vestalina"

**Rossini (1792-1869)**
(a) Cavatina, "Othello"
   Miss Busk

**Intermission**

(b) Overture, "William Tell"
(c) Aria, "William Tell"
   Mr. A. H. Bishoff

**Verdi (1815)**
(a) Andantino
(b) Scherzo Fuga (String orchestra)

**Bellini (1802-1835)**
Rondo
   Miss Busk

**Intermission**
Donizetti (1797-1848)
Selections, "Lucia"

Mercadante (1798-1870)
Aria, "Il Bravo"
Mr. H. A. Bishoff

Bazzini (1818)
Gavotte (String orchestra)

Verdi
Overture, "Nabucco"

After bringing the Summer Night Concerts in Chicago to a close, Thomas and his orchestra played brief engagements in St. Louis, Cleveland and Cincinnati. In the latter city it would appear that the concerts were given in a noted beer garden, for in mentioning them, Howe's Historical Collection of Ohio, states, in part:

...At the summit of these planes are immense beer gardens with mammoth buildings, where on stifling summer nights the city hive swarms out thousands upon thousands of all classes and nationalities, who thus come cut together and alike yield to the potent influences of music and lager. One, the Highland House, travellers say, is not only the largest in the world but is unequalled in splendor and appointments....

In the summer of 1877 Theodore Thomas and his orchestra gave there three continuous weeks of music, with audiences on some nights from 6,000 to 8,000 people, many of them around tables and taking in music with their beer.

Following the completion of their schedule of summer concerts, Thomas and his orchestra headed back for New York. It was now time to make preparations for the forthcoming winter, and with two large orchestras under his charge, Thomas found himself confronted with new problems. In mentioning this particular year in his autobiography, Thomas said:

The Philharmonic and Thomas orchestras were now united, and all my principal men became members of the society. The situation, however, only grew more aggravating for me. The house was sold out for the Philharmonic Concerts, and in the case of my Symphony Concerts, which were not yet given up, I had to add a second series of public rehearsals, to satisfy the demands of the patrons. The result of this was that the intervals between the various performances in New York and Brooklyn were too short to allow me to make any extended tours with my orchestra. I would not have been sorry

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Thomas, Theodore, op. cit., pp. 74 et sqq.
for this had New York and its vicinity yielded sufficient engagements to support the orchestra. Hence we were obliged to travel when we could, and these "forced marches" meant great hardship for the orchestra and myself, and left no time at home for rehearsals. It also involved great and constant financial risks for me. For instance, during the previous winter we had made a week's tour to Buffalo and return. A storm came up on the way out, and we were snowbound, with the result that when we returned to New York for the Symphony Concert, we had spent most of the time in the ordinary day cars, had given but two concerts on the trip, instead of six or seven, and I had become indebted for salaries, etc., about three thousand dollars. I confess I felt that I ought to be relieved of this financial responsibility. As time went on, I became still more involved, and recovery was more and more difficult. The so-called "benefit concerts" tendered to me at the end of the seasons by prominent citizens became very irksome. Popular taste had developed, artistic rendering had become a necessity, and I felt that the time had arrived when a permanent orchestra ought to be established by the people, and that New York had means enough to support easily both the Philharmonic Society, with its six afternoon and evening concerts, and a permanent subsidized orchestra.

There could be no greater educational charity, in an art center like New York city than to give its people one or two weekly performances of orchestral masterworks in music free, or at low prices, following the example of the picture galleries and museums, which are free on certain days to the public. Justice can not be done to the present musical literature, either in quality or quantity, except by a permanent orchestra which rehearse together constantly. To make such
an orchestra earn its own maintenance by playing every night -- which means anywhere and everywhere -- and travelling all day, does not allow time for proper rehearsals, nor for any high purpose, and makes artistic performance impossible. I saw no way of keeping together what I had built up during so many years of hard labor.

When I travelled all over the country with about sixty men, and returned to New York only at given times for my Symphony Concerts, rehearsals would go on continually while travelling, and portions of the New York programs would be given in our concerts. Then, on my return to New York, I would rehearse with the twenty or thirty string players who strengthened the orchestra for the New York performance, separately, and previous to uniting the forces. In this way New York City had the benefit of an organization which the country at large supported, and which the hardships of incessant travelling and playing every night in a different city made possible. I could not have carried this on for so many years without the aid of my friend, Jacob Gosche, who looked after the business side and sacrificed himself -- and me also -- for the cause.

During Thomas' first term as conductor of the New York Philharmonic Society, the usual six concerts of the season were given. Thomas not only bettered the financial condition of the orchestra, but in

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1 Cf. Theo. Thomas Concerts: Scrapbook Programs, Vols. 155, 156.
2 The total receipts of the season immediately preceding the time Thomas assumed charge of the orchestra, were but $341. At the end of Thomas'
addition, raised its artistic standards. Among the composers represented on the society's programs during this season were: Haydn, Beethoven, Mendelssohn, Schumann, Berlioz, Liszt, Brahms, Rubenstein, Raff, and Goldmark.

The Cincinnati Festival. With the advent of spring, it was necessary for Thomas to direct his attention toward the forthcoming Cincinnati Musical Festival. For a period of three years the festivals had not been held, due to the fact that a huge hall had been in the process of being erected to house them. After many months of preparation, the festival got under way, and the dedication ceremonies of the elaborately built Cincinnati Music Hall were held. The date of the gala event was May 14, 1878, and the musical portion of the program, conducted by Thomas, was given over to Beethoven's "Eroica" symphony; scenes from "Aloeste," by Gluck; and a


Ibid., Vol. 156.
special "Festival Ode," written for the occasion by Otto Singer. The festival was pronounced one of the greatest ever held in Cincinnati. Artistically it was of a higher standard than those of previous years; financially, it netted a profit of $32,000. W. S. B. Mathews, the noted music critic, who was in attendance at the festival told of it in the following words:

The chorus on this occasion was unusually good. It numbered some seven hundred people, five hundred of whom had been in constant practice together for many months. The singers had been carefully chosen and the parts were admirably balanced.... The programme was a varied one, the chief pieces being Gluck's "Alceste," Beethoven's third symphony, Handel's "Messiah," selections from "Lohengrin" and "Gotterdammerung," Beethoven's ninth symphony, scenes from

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2 Cf. Theo. Thomas Concerts: Scrapbook Programs, Vols. 143, 151, 156.


Wagner's "Meistersinger" and Schumann's "Manfred," Liszt's "Missa Solemnis," and Berlioz's "Romeo and Juliet." A "Festival Ode," composed by Prof. Otto Singer for the dedication of the hall, was also performed. The masterpiece of the festival was "The Messiah," the rendering of which called forth high critical praise. This was undoubtedly the most successful of all the festivals up to that time, and marked the period when they began to be looked forward to as one of the important events in the musical world.

The performance given at the festival of Berlioz' symphony, "Romeo and Juliet," was the first time the Thomas orchestra had ever presented this long and difficult work in its entirety, and several months after the performance of it, Thomas was asked by a concert patron to render an opinion on Berlioz as a composer. His reply, in the form of a letter, is clear evidence of his profound musical knowledge; furthermore, it is significant that time has proven he was not amiss in his evaluation of Berlioz. The letter ran:

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Cf. Thomas, Rose Fay, op. cit., pp. 142 et seq.
Cincinnati, Dec. 22, 1878

Dear Madame:

You ask for my opinion in regard to the standing of Berlioz as a composer, and the increasing interest shown in his works. I will give it to you — take it for what it is worth.

Berlioz had not enough creative power, and was not productive enough to be called a genius. But he was very highly gifted and deserves admiration and recognition for his ability and truthful aim. Like Liszt, he is a branch of the tree of which Bach and Beethoven form the trunk. His works are over-rated by some as well as underrated by others, through ignorance. His scores are sealed books to all but a few, and the musicians who can hear his complicated scores in their minds, with the aid of eyes alone, are not many. To produce his works satisfactorily requires a band of virtuosi, and a conductor who is also a virtuoso on that greatest and most wonderful of all modern instruments, the orchestra. The first is possible to procure with money, the second is nearly as rare an appearance as was Berlioz himself.

The greatest masters made their deepest impressions with simple means, and even inferior orchestral material; but Berlioz needs and demands masses and virtuosi in order to be effective. If I am right in this you will understand why Berlioz can never be a popular composer. "Romeo and Juliet" is not a symphony in the sense of the masters, nor is it a development of the form we received from Haydn and Mozart, as is the case with Beethoven, from his third to his ninth symphony. A better designation for the "symphonies" of Berlioz would be "Music for the concert hall, written to scenes from 'Romeo and Juliet,' 'Childe Harold,' etc." His Cantata of "Faust" is likewise nothing but scenes or pictures strung together, and is inferior to the two first named works.
With Berlioz it was a matter of ambition to write music. He wrote with effort and required a subject for inspiration. To the great masters, Haydn, Mozart, Beethoven, and the rest, it was a necessity to compose, and they needed no outward influence. Music was simply a language to them in which they could express that which they could not say in any other way. They were born musicians. Berlioz will occasionally receive a revival, orchestra permitting, for the sake of novelty and variety in our concert programmes, but a few repetitions of a work do not signify "popularity."

Very truly yours,

Theodore Thomas

An Offer from Cincinnati. Following the Cincinnati Music Festival, Thomas returned to New York where he began to make plans for the forthcoming summer months. From the cordial reception that had been given him the previous summer in Chicago, it might be assumed that he would return to that city for the summer season. But such was not the case. Instead, he accepted an offer to provide music during the summer in Gilmore's Garden, located in New York City. One hundred and thirty-one concerts were

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Gilmore's Garden was described by Russell as a "great, unsightly cavern that stood at Twenty-Sixth Street and Madison Avenue before the days of the more famous Madison Square Garden." Cf. Russell, Charles Edward, op. cit., p. 117.
given there during the summer months, and as in past years, Thomas' programs were made up of an array of classics, selected from the works of Bach, Haydn, Mozart, Beethoven, Schubert, Weber, Mendelssohn, Schumann, Liszt and Wagner, interspersed with an unusually large number of the popular waltzes of Johann Strauss. In the midst of his conducting activities at Gilmore's Garden, Thomas received, in the form of a letter, an unexpected offer from Cincinnati. It was sent by Colonel George Ward Nichols, of that city, and ran as follows:

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2 Colonel Nichols, of Civil War fame, was a leading citizen of Cincinnati, and had been president of the Musical Festivals from the time of their inception. The Holiday Visitor, describing the representative men of that city, spoke of him as follows: "Mr. Nichols has gained an enviable reputation as an indefatigable worker, and an artist whose aim and purpose it is to give the greatest possible encouragement to seekers for the true and beautiful -- all that will make life happier and better....Since his residence [a period of ten years] in Cincinnati, Mr. Nichols has been actively and prominently identified with artistic, literary, and musical enterprises. Cf. "A Few of Our Representative Men," The Holiday Visitor. Cincinnati: George P. Huston. January, 1879. P. 11.

3 As printed in Mrs. Thomas' memoirs. Cf. Thomas, Rose Fay, op. cit., pp. 144 et sqq.
Cincinnati, July 22, 1878

Dear Mr. Thomas:

For a long time I have thought over a scheme for the establishment of a College of Music in this city, with you as its Musical Director. If an arrangement at not too great cost can be made with you, I believe we can have a school of music which will not be inferior to those so celebrated in Europe. We have Otto Singer and can have Whiting1 and other professors who will give it distinction.

My plan would be to lay out a practical and not too costly scheme, and at once obtain a sound financial backing and go ahead. I would begin next fall as early as practicable. I think we could have the Music Hall with eight or ten rooms.

Are you not tired of carrying the weight of that orchestra? Will you not accept the opportunity of firmly fixing yourself for life in a position which you can if you choose make distinguished and successful?

I wish you to give this subject serious thought and answer me as soon as you can.

Yours truly,

George Ward Nichols

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1 George Elbridge Whiting (1842-1923) was, in his day, one of America's leading organists. Although usually identified with the New England Conservatory of Music, in Boston, where he served as a faculty member for many years, Whiting also presided as organist at several of the Cincinnati May Festivals. Cf. Mathews, W. S. B., op. cit., pp. 250 et seq.
Shortly after receiving this letter from Colonel Nichols, Thomas was the recipient of a second letter from him, the contents of which were:

Cincinnati, July 29, 1878

Dear Mr. Thomas:

I wrote you last week asking you to take the Directorship of a musical college which I propose to establish in this city, yet I write again because I have within a few days thought and done a great deal about the matter. It is impossible in a letter to say what I hope and believe may be done here. Of course we can build up a school as complete and efficient as any in Europe. We are geographically well placed. Living is very cheap here. We shall have the Music Hall building for the college. All we require is a staff of first rate professors, a director like yourself, and a good business management. I hope you can widen the school so as to make it a school for orchestra as well as other branches of musical instruction. With the number of good musicians here you would have an orchestra you would not be ashamed of. Just how much your Eastern life and work you could keep is a matter for consideration. You are strongly wedded to New York and your reputation is more or less identified with it, but you may be sure that in Cincinnati we shall contend for musical supremacy. We will make this the musical center of the United States, you can wield as strong an influence here....I want you to come here and work with me to organize a complete and brilliant musical university. If you can't come I will go to Germany for Raff, Joachim, or some other big

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fish whose name and experience will give us the prestige which assists success. But I know you can and ought to come. Your life as a conductor of daily concerts is at best a precarious one....This sort of life is killing you. You ought not to be subject any longer to that daily grind. You ought to place yourself in a permanent position where you can have a fixed salary and an honorable station....I have talked this thing over with Shillito, Longworth and other strong men, and they will back me up financially.

Yours truly,

George Ward Nichols

In answering Colonel Nichols, Thomas must have voiced some objection to leaving New York, for a third letter from the Colonel ran as follows:

Cincinnati, Aug. 2, 1876

Dear Mr. Thomas:

Your letter of the 29th came to-day. It is very near what I expected you would say. I feel the force of your objections to leaving New York from the artistic point of view....but you would be a more influential and useful man at the head of a great college of music than simply as a leader of an orchestra in New York. And if this scheme becomes what I hope, you can have a great orchestra and take it where you please, provided you are not gone too long. In saying this I leave out the operatic part of your hopes and desires, and also that part which

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Cf. Thomas, Rose Fay, op. cit., pp. 146 et seq.
includes a career in Europe. In my judgment both of these involve too much time and risk to be practicable. In asking you to come to Cincinnati I am not acting upon a hasty impulse, but upon a long thought of a well matured scheme. If the scope of this scheme was not large, important, imposing, I would not undertake it. The conservatories of Europe have men of eminence at their head. We could make this the best and most celebrated in the world....All this I am saying from the artistic point of view, not for the practical. You would not be expected to play in quartette or give singing lessons. You would be the Director of a College of Music with a faculty of six or ten persons, with assistants and teachers celebrated in their several specialties. You would have a fixed income of say from $8,000 to $10,000 a year guaranteed to you for five or more years....

Now there are several questions which remain in doubt. Probably for the above amount we should expect you to lead the orchestra. If it became an orchestra such as you could travel with, how much time would be allowed you outside of Cincinnati? Would it be well for you to calculate on holding on to any of your New York interests? If you did what difference would it make in your salary?

Write me in reply at once as I shall go East in about two weeks and I wish to complete the financial basis before I go away.

Yours truly,

George Ward Nichols

Colonel Nichols' informal letters were followed very shortly by an official invitation, signed by
twenty-two prominent citizens of Cincinnati, asking Thomas to accept the directorship of the proposed college of music in that city. The invitation said:

Cincinnati, August 16, 1878

Mr. Theodore Thomas

Dear Sir:

The undersigned citizens of Cincinnati on the part of the College of Music, cordially invite you, at the earliest possible date, to make your residence in this city and accept the Musical Directorship of the College. It is proposed to establish an institution for musical education upon the scale of the most important of those of a similar character in Europe; to employ the highest class of professors, to organize a full orchestra with a school for orchestra and chorus to give concerts.

The city has superior advantages for the success of this project. We have the new Music Hall where the College will be held, and the great organ offers special attractions. Our community is cultivated in music, living is cheap and comfortable here.

In this invitation we recognize your special fitness for a trust so important, and believe that if you accept you will be taking another step forward in the noble work of musical education to which your life has been so successfully devoted.

Signed

Reuben A. Springer,      Gordon Shillito,
G. K. Schoenberger,      R. F. Leaman,

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Cf. Thomas, Rose Fay, op. cit., p. 146.
Thomas's reply to the citizens of Cincinnati was:

New York, Aug. 20, 1878


Gentlemen;

I acknowledge with satisfaction the receipt of your note of the 16th instant, inviting me to make my home in Cincinnati and accept the musical direction of the College of Music. I accept your invitation with a full sense of the importance of the trust.

This is a step in the right direction and Cincinnati is the right place to begin. We want a concentration of professional talent and methodical training, such as we have in other branches of education, and a musical atmosphere. The formation of a college such as you propose realizes one of my fondest hopes, and I shall work hard to make it superior in all branches of musical education.

The faculty must consist of professors eminent in their departments of instruction. With the assistance of a complete orchestra we shall have the professional talent which can teach the use of all orchestral instruments. I

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Cf. Thomas, Rose Fay, op. cit., pp. 149 et seq.
am ready to begin all this work at once, and advise that the college be opened during the coming autumn.

Within a few days I shall forward to the Board of Directors a preliminary plan of the course of instruction to be adopted.

With much respect, your,

Theodore Thomas

Within two days from the time of receiving Thomas' acceptance of the Cincinnati offer, Colonel Nichols delivered in person to him a contract which contained the following:

Memorandum of Agreement, made this second day of August 1878, by and between the Cincinnati College of Music, a corporation created by and existing under the laws of Ohio, of the first part, and Theodore Thomas, at present of the city of New York, of the second part, witnesseth:

I. The said College engaged the services of the said Thomas as its Musical Director for the period beginning with the seventh day of October 1878, and ending with the thirtieth day of September 1883.

II. During the said period the said Thomas shall make his residence in, or in the immediate vicinity of Cincinnati, and shall be in the city and ready to enter upon the performance of his duties by the said seventh

Cf. Thomas, Rose Fay, op. cit., pp. 50 et seq.
day of October next.

III. During the said period, the said Thomas shall be Musical Director of the College. The several professors and instructors that shall or may be engaged by the College shall be appointed only upon his nomination. He shall organize and conduct such orchestra as shall or may be established under the direction of the College. He shall act as conductor at all concerts or performances that shall or may be given under the direction of the College. Whatever use shall be made during the said period of the musical library here-fore used by him shall be without charge.

IV. During the said period the said Thomas shall give his entire professional services solely to the said College. He shall, however, be entitled to an annual vacation of at least six weeks, to be taken at such period or periods as shall accord with the College vacation.

V. With the consent of the College, evidenced in writing, signed by one of its executive officers, the said Thomas may engage to act as conductor of an orchestra that may perform, or as Director of musical performances that may be given, not under the direction of the college; but in every such instance he shall account to and pay over to the said College twenty per cent of the compensation that shall be received by him therefor.

VI. During the said period in consideration of the services hereinbefore mentioned, the said College shall pay to the said Thomas the annual compensation of ten thousand dollars, payable on the first day of each and every month in equal monthly instalments.
The contract was duly signed, and when announcement was made of Thomas' acceptance of the Cincinnati offer, journals and papers became filled with news items and editorials commenting on his decision. Among others, The New York Tribune had the following to say:

New York is about to sustain an irreparable loss. Theodore Thomas, after fifteen years of hard and unrewarded labor, has abandoned a thankless task amongst us, and has accepted a position as director of a Conservatory of Music to be established at Cincinnati, in the new Music Hall. He has made a contract with the originators of the enterprise to give his whole time to it for a period of five years, at a liberal salary, and he will remove to Cincinnati the 1st of October. To him the change is probably a piece of good fortune, but to New York, if not to the nation at large, it is an incalculable injury. The orchestra will be broken up. A part of it will doubtless accompany Mr. Thomas to the West, and will play under his direction there. But the New York concerts which have been for so many years not only the most important of all our musical entertainments, but the most valuable influences of musical culture and intelligence, will be stopped. There will be no more symphony evenings at Steinway Hall. There will be no more Garden entertainments after the end of this month. The New York Philharmonic Society is left without a conductor, and will doubtless lose some of its best performers. The Brooklyn Philharmonic Society loses both

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"He is to Leave New York; Approaching Disbandment of the Orchestra; Thomas Goes to Cincinnati as Director of a Conservatory of Music." New York Tribune. August 26, 1878.
conductor and orchestra, and nothing remains of it but a board of directors.

This disaster to the interests of New York is chargeable not merely to the enterprise and liberality of Cincinnati, but to the strange indifference of our own people. "The truth is," said a Western gentleman the other day, "you New Yorkers have been sitting down with your hands folded and a smirk on your faces, and allowing Theodore Thomas to entertain you at his own cost." It is no secret, to those who are familiar with musical affairs that in spite of occasional seasons of brief and spasmodic prosperity, the noble enterprises of Mr. Thomas have been a heavy tax upon his own slender purse; that it is only with the greatest difficulty that he has succeeded in paying the salaries of his musicians; and that he has never received any compensation for his personal services.

It remains to be seen exactly how far his removal will affect the coming season in New York. The Philharmonic Society, which has survived so many vicissitudes, will go on as usual, but who will be the conductor is not yet determined. The directors just now seem to be all at sea, bewildered by their sudden misfortune. An informal meeting, at which nothing was decided, was held on Saturday, and another will take place tomorrow, when some course of action will probably be recommended to the society.

Dwight's Journal of Music was in agreement with the New York Tribune, in its belief that the loss of Thomas was an irreparable one, for commenting on the matter, it said:

It is announced that Mr. Theodore Thomas has accepted the position of director of the new conservatory of music to be established in Cincinnati, and has entered into a five years' contract with the representatives of the enterprise. The intelligence is of importance, not only to New York, which loses its ablest, most indefatigable and enterprising musical leader, but also to Boston and all the other cities which have enjoyed the rich feasts of music he has annually provided for them. To New York, as the Tribune truly says, the loss is irreparable. The Philharmonic Society is deprived of its conductor; the symphony concerts in Steinway Hall and the garden concerts must all be given up. Although New York never appreciated Mr. Thomas's work, and never remunerated him for it, she will probably discover now, when it is too late, what she has lost. But she cannot fill the vacancy. No man with less enthusiasm and persistency than is possessed by Mr. Thomas could have maintained himself so long as he has done, and the leader who has so much of either has yet to be found. The best part of his orchestra, which will be disbanded as an organization, will go with Mr. Thomas to Cincinnati. And thus, by the blindness of New York, Boston loses the delightful series of concerts which, for several years past, have refreshed and instructed our ears. For the Thomas orchestra has not only brought new and good music to us, but it has, by the perfection of its execution, given new beauty to familiar music and spurred our own orchestras to greater exertion and more careful playing.

While we begrudge to Cincinnati her acquisition, we cannot help congratulating her. Certainly she deserves her good fortune. In recent years no city in the country has shown a greater interest in music, or has put forth more energy in promoting the cause. Every year there is something to unite the lovers of music, and enormous sums have been spent in providing a suitable home for music.
There have been held festivals which, in point of the magnitude of the undertaking, the perfection of preparation and execution, and the number and character of the audiences, have never been surpassed in this country. If we do not say more than that, it is because we have a great reluctance to admitting that Boston is ever to take the second place in musical art. At all events, Cincinnati has fairly won the right to take Mr. Thomas from the East, and will appreciate him, as Boston has always done when the opportunity has afforded her.

Regardless of the belief expressed by the Tribune that New York was "about to sustain an irreparable loss," and the comment made by Dwight's Journal of Music to the effect that New York could not fill the vacancy which would arise by Thomas' departure, there were some individuals who thought differently, as shown by an article appearing in the Music Trade Review, and which, in part, ran as follows:

A representative of the Music Trade Review picked up the Tribune on the morning of Monday, August 26th, and read with astonishment its pathetic cries of distress over

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1 Cf. supra, p. 252
2 Cf. supra, p. 254
3 "Go West, Young Man, Go West! And he Went," Music Trade Review, August, 1878.
the proposed removal of Theodore Thomas to Cincinnati. "Is it possible," he said, "Has Thomas risked his all upon the hazard of a single die at Gilmore's Garden,1 this summer, and has the hazard been too much for him? Is New York about to sink into the depths of musical infamy in consequence of his departure? I will go forth and learn what the wise men have to say upon the subject." He had not far to seek, for an eminent musician, well known in this city, and but recently returned from Europe, consented to express his views.

"But," he said, by way of introduction, "do not mention my name, for as I shall speak candidly, my motive might be misinterpreted."

"In the first place," he remarked, "I do not consider Mr. Thomas -- whatever may be his ability as leader of an orchestra -- fitted to be the director of a great school for musical instruction. Such an institution should have a man of great literary ability and refined tastes. He should be an intellectual man, and that Mr. Thomas is not. Moreover, it may be assumed that Mr. Thomas's actual knowledge of the theories and the art of music is limited, from the fact that he has never yet composed anything worth mentioning, and that all arrangements for his orchestra of other people's compositions are made by Mr. Dietrich, who will probably accompany him to Cincinnati to perform the same kind office there."

"In your opinion, should Mr. Thomas feel aggrieved at the treatment he has received in New York?

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1 This would indicate that the season at Gilmore's Garden had not been a success financially.
"Not at all. I have just returned from Europe, where I made an extended tour of the country, but I found there no large private band which could play throughout the year in a city equally important with New York. There is an orchestra in Berlin which plays for seven-and-a-half months nightly in one place, under Bilse, but he gives trashy music five times a week, which brings in so much money to the box office that he is enabled to give symphony concerts, on which he loses, twice every week. In the smaller cities, the orchestras are supported by the city government, and obliged to furnish music for balls, operas, and concerts. Leipzig has one of the most renowned orchestras in Germany, the members of the Gewandhaus, and these are at the same time members of the operatic band. If people say that New York ought to have done more for Theodore Thomas, I must reply that practical America should not be expected to accomplish more for classical music than idealistic Europe has ever done. If the public at large would support anything, it would support an opera company, because for one person who likes classical music, there are a thousand who prefer opera."

"Do you consider Mr. Thomas' departure a 'catastrophe' or a 'disaster,' as the Tribune would have us believe?"

"It is not disaster at all. Of course I do not mean to take anything away from the merits of Theodore Thomas, assisted by an excellent manager, who helped him to establish his reputation. Without a doubt he has done a great deal to elevate the taste for good music in America. He leaves New York, but others will come after him and follow the track he has beaten, and it is my firm belief that in three years from now everybody will remember Theodore Thomas with kind feeling, but nobody will regret him. There was Carl Eckert who came to America with Fontag. He was considered the
best conductor for symphony concerts in Vienna, yet when he left that city he was forgotten, and two years after John Herbeck was the popular man."

Another musician, when asked: "Has Mr. Thomas reason to complain of the financial results of his efforts hereabouts?" replied:

"I should estimate that Mr. Thomas ought to make in the winter $10,000 out of the thirty symphony concerts he gives here, which includes his six symphony concerts at Steinway Hall, his Brooklyn Philharmonic concerts, and his New York Philharmonic concerts. He is frequently engaged, with his orchestra, to play at profitable rates at the Cambridge concerts, at the Cincinnati Musical Festival, and at many miscellaneous concerts in this city and vicinity. To be sure he has made no money this summer by his season at Gilmore's Garden, but if his programmes there had been different, might not the financial result have been different too?"

Mr. Jacob Gosche, Mr. Thomas' business manager, was next encountered.

"I will tell you, he said, the very reason why Mr. Thomas goes to Cincinnati. It is wrong to suppose that it is merely because he feels aggrieved at his treatment here. He is a married man with a family growing up about him; yet in the winter when they are at home he is traveling about the country with his orchestra, and in the summer, when he is in town, they are in the country. He wishes to lead a home life, and this offer from Cincinnati seems to give him an opportunity; besides," said Mr. Gosche, smiling, "he may not be altogether lost to New York. Who can say but that in the course of time he may give his series of winter concerts in New York as usual?"
"And," broke in a friend of Mr. Thomas, "if he has made a mistake, he, not New York, will be the loser by it. We are all very fond of him, but do you think that we will go without good music because he leaves us? The matter does not rest with him, but with us, and if we really want the music you may be sure we will have it."

"At any rate," said Mr. Gosche, "the whole affair is so sudden that there is little that is definitely known, or to be said, beyond the fact that Mr. Thomas has been offered and has accepted the musical directorship of the College of Music of Cincinnati, to be established in the new Music Hall in that city."

The general plans of the conservatory about to open its doors were made public by a Cincinnati journal devoted to the arts, namely, Church's Musical Visitor. The account given of them by the journal ran as follows:

...The college will be situated in the new Music Hall, which is perfectly adapted for the purpose.

It is the aim to make it a complete musical college. The ordinary branches -- singing, piano, the theory of music, harmony, thoroughbass, etc., the practice of different instruments -- will of course be taught; but something more than all this is contemplated. Most important of all, perhaps, it is intended to organize a full 1

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orchestra of from one hundred to one hundred and fifty performers, and to institute a school for the orchestra. The need of such a school in this country has been severely felt; the great majority of our orchestral performers are players, but not musicians, and it will be the aim of this school to make them musicians. There is nothing which would have a more direct or decided influence on musical culture or taste than this. The personnel of the staff of professors is now being arranged....

One of the first things which will claim Mr. Thomas’ attention is the organization of the orchestra. It is a part of the plan of the trustees of the college to give each winter a series of ten or fifteen subscription concerts. There is reason to suppose that the course will begin during this coming winter, for which it will, of course, be necessary to form an orchestra. Mr. Thomas expects to be accompanied by many of the best members of the present band, and those of them who are properly qualified will be invited to accept professorships in the college. The officers of the institution were anxious at first that Mr. Thomas should bring his entire orchestra, but this plan was abandoned at least for the present. The grand orchestra which Mr. Thomas intends to organize in his new home must be built up by degrees. The pupils in the college will play in it as fast as they acquire sufficient skill.

The institution is not to be a free school in any sense; the directors are confident of making it self-supporting almost from the start.

Church's Musical Visitor also printed a number of statements taken from the press throughout the
country, commenting on Thomas' new venture. In part, they were:

Cleveland Voice: What New York has vainly tried for years to do, Cincinnati has done quietly and without any preliminary exaggerations to dim the luster of the realized fact.

Boston Advertiser: While we begrudge to Cincinnati her acquisition we cannot help congratulating her. Certainly she deserves her good fortune. In recent years no city in the country has shown a greater interest in music, or has put forth more energy in promoting the cause....Cincinnati has fairly won the right to take Mr. Thomas from the East, and will appreciate him, as Boston has always done when the opportunity was afforded her.

New York Mail: The loss of Theodore Thomas to New York is the greatest musical calamity that has ever happened to the metropolis....

Cincinnati may well rejoice over this new accession to her merited reputation as a center of musical culture. She has prepared a grand home for musical art, in her new Music Hall. New York is not yet rich enough to erect one like it. Cincinnati's musical talent is to be concentrated. Ours is scattered and unorganized. She is to have a noble training school for voices. New York has not arrived at that point of

1 "Comments of the Press on the Capture by Cincinnati of Theodore Thomas," Church's Musical Visitor, loc. cit.

2 Evidently the Boston Advertiser and Dwight's Journal of Music employed the same writer. Cf. ante, pp. 254 et seq.
civilization -- but has languidly hoped, for several years, that something might come out of the will of a poor, infirm, old man. The rich men of Cincinnati -- when they conclude it is time for a Musical College -- don’t wait for somebody to die. They put their hands in their own pockets. New York has stoically contemplated the heroic and financially disastrous struggles of Theodore Thomas to educate our musical taste, for many long years, and wondered how long he could keep it up. Cincinnati has sense enough to see that such a leader is a priceless jewel for any city to own, and does not rest until she has secured him. Is it surprising that he willing to forsake apathy and meanness for enthusiasm and liberality?

New York World: A member of the firm of Steinway & Sons said that Thomas ought to have been kept here if it required the clubbing together of twelve rich men who would put down $1,000 a year each for his benefit. Cincinnati’s acquisition of him really makes her the center of musical art in this country. If Thomas is allowed to have his own way, as is probable, he will make a school of music there equal to anything of the kind in Europe. He will apply himself to the task of raising music to the dignity of a profession.

Notwithstanding the fact that Dwight’s Journal of Music considered Thomas’ departure for Cincinnati a great loss to the East, when the editor of the paper became fully aware of some of the administrative arrangements of the new conservatory, he evidently was not entirely satisfied with them, for in the columns

Cf. supra, pp. 253 et sqq.
of the journal he wrote:

Mr. Thomas, it appears, is to have the exclusive nomination of all the Professors, and we are curious to see what sort of a faculty he will have appointed; judging from his idiosyncrasies and tastes, we rather look for a queer lot. The head of such a college ought to be a musician in the largest, fullest sense, and not one whose whole experience, whole education almost, has been that of orchestral conductorship.

With the conclusion of his season at Gilmore's Garden, Thomas and his family packed their belongings and headed for Cincinnati. Arriving there, they took residence in Walnut Hills, a suburb of the city, and Thomas, with unbounded energy and enthusiasm threw himself into the work of establishing what he hoped would be the finest school of music in the world.²

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² From evidence at hand (a prospectus in the possession of the writer), this was not Thomas' first venture in the direction of managing a school of music, for earlier in his career, while more intimately associated with William Mason, he and Mason organized a conservatory of music in New York City, which was called the "Wm. Mason and Theo. Thomas Conservatory of Music." (Cf. post, pp. 378-385). No mention is made of this particular school in any available works pertaining to either Thomas or Mason. However, W. S. H. Mathews, commenting on the life of the choral director, Otto Singer, in A Hundred Years of Music in America, op. cit., p. 446, made a statement to the effect that Singer had been
If the school were a success he would be able to pay his debts, and face the world an unburdened individual. But this was too good to be true, as subsequent events will show. The school proper opened during the first week of October, 1878. Thomas' name attracted many students to the new institution, and as Russell aptly has said, "The West was on fire for music." More than eight hundred students, representing twenty-two different states, and the District of Columbia, enrolled in the college, and it was said that all of the music world, both here and abroad had its eyes on the new school. Thomas, himself was fond of work, and in connection with the institution he was now heading, he must have found

(continued from preceding page) engaged as a piano instructor in the "newly established conservatory of William Mason and Theodore Thomas in New York, where he remained until 1873." That this school was not a success is shown from the fact that Mathews went on to say, "The school having proved a failure, Thomas sent Mr. Singer to Cincinnati as assistant musical director of the first May festival of 1873."

1 Russell, Edward, op. cit., p. 124.

2 According to a catalogue of the college, for the academic year 1879-1880, which is in the possession of the writer, the twenty-two states represented in the student body of the institution were: Alabama, California, Connecticut, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Mississippi, Missouri, Nebraska, Ohio, Oregon, Pennsylvania, Tennessee, West Virginia and Wisconsin. Cf. post, pp. 897 et sqq.
plenty to do, for it fell to his lot, among other things, to formulate the policies of the new school, draw up courses of study, engage teachers, organize vocal and instrumental groups, appear publicly as a violinist, and conduct a variety of orchestral and choral concerts, not to mention the personal supervision and teaching of classes.

The object of the school, as set forth by Thomas in a catalogue the institution issued, was "to educate the student upon a well regulated and scientific plan of instruction." Courses were offered in vocal, instrumental, and theoretical music, and the school itself was divided into two departments, namely, the Academic Department, and the General Music School. The Academic Department was for those individuals who wanted to become professional players, and who were desirous of pursuing a definite course of study which would culminate in graduation from the institution while the General Music School was for those persons who wanted to study music merely for the pleasure it afforded them, and who had no intention of ever graduating from the college.

The faculty selected by Thomas for the College of Music of Cincinnati was one of the finest ever assembled in this country. The editor of Dwight's Journal of Music, who predicted that it would be made up of "a queer lot," if selected by Thomas, must have been disappointed if he really expected his prediction to come true. The teachers of orchestral instruments had been first chair players in Thomas' orchestra, and those engaged to teach voice, piano, organ, theory and other academic subjects were individuals with outstanding reputations, not only in this country, but in Europe as well.

Some individuals had thought that Thomas, whose primary interest had been that of instrumental music, would neglect the vocal aspects of music education in the new conservatory. Such, however, was not the case. Thomas showed a keen interest in all phases of vocal music in the school and even went so far as to conduct the college choir himself. The objectives of the choir, and the means by which they were to be obtained, were set forth by him in a form

1 Cf. ante, p. 263.
2 Cf. post, pp. 495-496 for a complete list of the teachers.
letter which he signed and then distributed to members of the choir. It ran as follows:

Cincinnati, Jan., 1879.

To the Members of the College Choir, Ladies and Gentlemen:

I desire to address the members of the Choir, and to impress upon their attention and their memories several important considerations. The object of the organization of this Choir is to cultivate chorus singing with a view to instruct the singer in the science of music, develop the voice, and thus produce, in a more perfect way, choral works.

The conditions required to reach this object are: ability in the singers to sing equally well, as far as possible, a harmonious balance of the parts, and the aim of a high standard. All of this can be acquired only by thorough study and cultivation.

The choir must necessarily be in the beginning crude and misshapen, and the first step is to model it; by careful, pains-taking work to obtain from each member the best he can do, and then equalize the whole. To do this effectively I propose to begin with elementary instruction in music. This exercise may with many be a recapitulation of their former studies, but even with them it is necessary.

The exercises will be as follows:
1. Interval exercises. 2. Knowledge of Chords. 3. Harmonic changes. 4. Modulation. 5. Rules and exercises for pronunciation. 6. Exercises for flexibility and

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A copy of this letter is in the possession of the writer.
velocity of the voice, combined with vocal coloring and pronunciation of vowels.

In order to make satisfactory progress we may, at the start, require more than one session a week for vocal exercises. It may be desirable for the women's voices to be practiced separately during the day, and the men's voices separately at night; and then, at the united session, after some general elementary musical instruction, to study a four-part choral work.

There is another subject about which I must speak very plainly. We invite to this Choir only those who are in earnest, who wish to become skilled singers, and who will meet our effort to teach with corresponding effort to learn, and will attend the appointed hours for study and the concerts. A private student in the College who loses a lesson is the chief sufferer, but the neglect of a member of the choir injures that symmetry which is made by the perfect balance of the parts. Furthermore it is not desirable that singers should join the Choir for a brief period only. The plan of instruction embraces a term of two or three years.

Theodore Thomas, Musical Director.

The plan of music instruction set up by Thomas was not confined necessarily to the regular terms of the so-called academic year, for the College of Music of Cincinnati was one of the first schools in the United States to offer also, a summer term of music
In establishing summer work at the college, it was Thomas' thought to provide opportunity whereby teachers of music in the public schools and academies might take advantage of their vacation periods to avail themselves of further musical training.

The description and purpose of the summer term of the College of Music of Cincinnati was set forth by Thomas as follows:

There will be a Summer Term of the College of Music, beginning the 7th of July, and extending to the last week in August. The term is established for the benefit of teachers in public schools, academies, and other educational institutions, who can thus take advantage of their vacation to avail themselves of the superior facilities for instruction offered by the College of Music in every branch of musical education. A course of study will be so arranged as to meet the wants of this class of students. At the same time,

Edward Bailey Birge has cited a number of early summer schools, starting with one organized by Hosea E. Holt, in Lexington, Massachusetts, in 1884; however, Birge failed to mention the summer term of the College of Music of Cincinnati, although this school antedated those he did mention by some five or more years. Cf. Birge, Edward Bailey, History of Public School Music in the United States. Boston: Oliver Ditson Company, 1928. Pp. 170 et sqq.

the regular course of instruction in
the College will be continued, and
private and class lessons will be given
as at other seasons of the year. The
Summer Term is also established for the
benefit of people of the South who wish
to visit, during this season of the year,
northern cities....

During the first season of the College of Music,
twelve orchestral concerts, and twelve chamber music
concerts were given in the school. The orchestral
concerts were played by an organization made up of
faculty members and students, and typical of their
offerings were the programs given on November 28, 1878,
and March 20, 1879, respectively. Their contents are
as follows:

1 "Symphony and Chamber Concerts of the College of
Music of Cincinnati," Programmes of all the Concerts
of the First Season, [of the College of Music of
Cincinnati] 1878, 1879. Cincinnati: Robert Clark and
SECOND

ORCHESTRA CONCERT,

Thursday Night, November 28, 1878

Programme.

Symphony No. 1, in C minor,
Op. 68, . . . . . . . . Johannes Brahms
1. Un poco Sostenuto--Allegro.
2. Andante Sostenuto.
3. Un poco Allegretto e grazioso.
4. Adagio--piu Andante--Allegro
   non troppo, ma con brio.

Aria, "Erbarne," . . . . . . . . . . . . . . Bach
Violin Obligato by
Mr. S. E. Jacobsohn.

MISS LOUISE ROLLWAGEN.


Der Doppelganger, . . . . . . . . . . Schubert
Adapted for Orchestra by
Theo. Thomas.

Still is the night--the streets are silent--
My love dwelt here in by-gone days;
Long, long ago from the land she went,
Yet still unchanged the old house stays.

In wild despair, looking up to heaven,
A man stands there in the night alone,
I shudder; when by the clear moonlight
In his pallid face I see my own.

Thou mocking spirit! why com'st thou here,
Aping the anguish and bitter woe
Of hopeless love--that tore my heart
On this very spot--long years ago?

MISS LOUISE ROLLWAGEN.
a. Largo, for Violin, Organ, Harp, and Orchestra, . . . . . . Handel
   Solo Violin, by
   Mr. S. E. Jacobsohn.

b. Minuet, . . . . . . . . . Boccherini
   String Orchestra.

Overture, Tannhaeuser, . . . . . . Wagner

EIGHTH

ORCHESTRA CONCERT,

Thursday Night, March 20, 1879.

Programme.

Symphony, G minor . . . . . . . . Mozart
  1. Allegro molto.
  2. Andante.
  4. Allegro assai.

XXIII Psalm, "The Lord is my Shepherd," . . . . . . . . . Schubert

Chorus of Women's Voices (The College Choir),
   With Orchestra.

Stabat Mater, . . . . . . . . Rossini

Miss Annie B. Norton, Miss Louise Roll-
   wagen, Mr. E. Hartley Thompson,
   Mr. Charles J. Davis.

Chorus of 150 Voices (The College Choir).
   Orchestra.
The chamber music concerts of the College of Music were given by a faculty quartet, consisting of Thomas himself, and S. E. Jacobsohn, violinists; C. Baetens, violist; and Adolf Hartdegen, cellist. Thomas and Jacobsohn alternated in playing first and second violin. Typical of the concerts given by the group was one presented on December 5, 1878, the contents of which are as follows:

1 Professor of violin in the College of Music, S. E. Jacobsohn was a widely-known musician of his day. Before coming to the United States to serve as concertmaster of the Thomas orchestra, Jacobsohn was a professor in the Leipsic Conservatory; also, he resided for several years in Bremen where he became established as one of the leading musicians of that city. Cf. Bachmann, Alberto, *An Encyclopedia of the Violin*. New York: D. Appleton and Company, 1925. P. 366; also, "Preliminary Circular of Information," College of Music of Cincinnati, 1878. P. 7.

2 As a player on the viola, it was said that Baetens had no superior. Cf. "Preliminary Circular of Information," *loc. cit.*

3 Adolf Hartdegen stood at the head of his profession as a 'cellist; likewise, he was active as a pianist and teacher of piano. Cf. "Preliminary Circular of Information," *op. cit.*, pp. 4, 7.

4 *Programmes of the Chamber Concerts by the String Quartet," Programmes of all the Concerts of the First Season, [of the College of Music of Cincinnati] 1878, 1879, *op. cit.*, p. 24.*
SECOND

CHAMBER CONCERT,

Thursday Evening, December 5, 1876.

Programme.

Quartet, in G, . . . . . . . . . . Haydn
1. Allegro con spirito.
2. Adagio sostenuto.
3. Menuetto (Fresto).
4. Finale (Allegro ma non troppo).

Messrs. Jacobsohn, Thomas, Baetens, Hartdegen.

Trio in B, Op. 97, Beethoven
1. Allegro moderato.
2. Scherzo (Allegro).
3. Andante cantabile.
4. Allegro.

Messrs. Andres, Thomas, and Hartdegen.

Quartet, No. 3, in A, Op. 41 Schumann
1. Andante expressivo---
   Allegro molto moderato.
2. Assai agitato.
3. Adagio molto.
4. Finale (Allegro molto vivace).

Messrs. Thomas, Jacobsohn, Baetens, Hartdegen.

The close of the first season of the College of
Music of Cincinnati found it a well-organized school,
with a chorus of three hundred voices and a large
symphony orchestra. Unfortunately, however, friction had begun to develop between Thomas and Colonel Nichols, and affairs at the College did not run as smoothly as might otherwise have been the case. The cause of the trouble arising between Thomas and Nichols seems to have had its roots in the fact that the two individuals held views widely divergent when it came to the matter of how a music school should be run. Rose Fay Thomas told of the trouble between the two men in the following words:

In his [Thomas'] troubles with Mr. Nichols no doubt there were two sides to the controversy, as there generally are, for Mr. Nichols was not working for any selfish aim, but, on the contrary, was trying to found a noble institution in accordance with his lights. But the two men looked at the matter from such widely separated points of view that it was impossible, in the nature of things, that they should long continue to work together. The idea of Mr. Nichols and the Board of Directors was that the College should be made a self-supporting institution, and be maintained by its tuition fees, on the principle of a private school. To do this it was, of course, necessary to have a very large number of students, and this, in turn, necessitated accepting every student who applied, and for any period he wished to come. The idea of Thomas was that the institution should be supported by an endowment, independent of

Thomas, Rose Fay, op. cit., pp. 169 et seq.
its tuition fees, and that no students should be accepted who could not show themselves to possess real musical talent, or who were unwilling to remain for a full course of study. These were the chief points of difference between Thomas and the Board, but there were many other less important matters in which Thomas found that the promises of the prospectus were not being fulfilled.

Russell, in explaining the difficulties arising between Thomas and Colonel Nichols had the following to say:

Colonel Nichols was in favor of taking anybody that came with good money in hand; why stickle about his brains so long as he had acceptable funds? The money of the musical was no better than the money of the dumb. Thomas believed that since some persons were born into the world congenitally incapable of music, there should be an examination to avoid wasting time. Colonel Nichols believed that persons coming with current coin should be allowed to enroll for any period they were willing to pay for, capable or incapable. Thomas believed that as hundreds of half-baked youth were in the habit of thinking on Monday that they would like a musical career and on Saturday that they would rather run a fishboat, only such pupils should be admitted as were willing to sign up for a year....

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1 Russell, Charles Edward, op. cit., p. 126.
Early in the second year, relations became very strained between Thomas and Nichols. The latter made it a point to interfere with Thomas constantly in his efforts to establish a school of high standards. Finally the controversy reached such a point that students began to write home about it. Newspapers got wind of the trouble and it was mentioned in the columns of the press. Several teachers resigned because they did not know whom to obey, Thomas or Nichols. As matters got worse, Thomas finally appealed to the Board of Directors of the school with the following letter:

Cincinnati, Feb. 27, 1830

Mr. A. T. Goshorn, Chairman of the Board of Directors.

Dear Sir:

I am in receipt of your communication of the 25th, enclosing the report of your committee for my examination. There are some minor matters of detail concerning the curriculum and prospectus which will require further consideration. But there are two matters of fundamental importance, as to one of which my suggestion is disregarded, and as to the other the report is ambiguous.

Thomas, Rose Fay, op. cit., pp. 170 et seq.
In regard to the first instance I am clear that the school year cannot be divided into more than two terms.

According to regulation No. 2, of your report, the Musical Director is to be charged with and held responsible for the musical conducting of the College. I am willing to assume this responsibility but I must insist upon being intrusted with the exclusive direction of the school in all its departments, reserving to the Board, of course, all questions involving the expenditure of money. In other words, I insist upon occupying that relation to the school which is ordinarily involved in the office of a President of a college, and I expect the Board of Directors and its officers to sustain the relation ordinarily sustained by the Trustees of a college.

Under these conditions, with a curriculum established, and discipline maintained, I have confidence in the prospect of building up a great musical college. Under any other conditions I consider further effort in that behalf futile, and I therefore desire to know at the earliest day convenient whether my suggestions are acceptable. If they are, I think it important that the changes which they involve in the office of the College should be made at once. I shall be glad to receive your answer by, say, next Tuesday.

Yours truly,

Theodore Thomas.

Upon receipt of Thomas' letter, the Board of Directors of the Cincinnati College of Music requested that he explain more fully his understanding of the relations of the president of a university to its Board of Trustees. This he did in a second letter,
which concluded with the words:

...I assure you that it is my earnest desire to adhere to my contract with the College, in the success of which, under proper organization, I lack no confidence. But you must appreciate that my professional reputation is at stake, and that I cannot in justice to myself consent to continue longer responsible for a school, the direction of which is not confided to me, and am therefore entitled to know, without delay, what will be done. I simply insist on being in fact what I am now only in name, viz., Director of Music of this College. That office I am entitled to under my contract, and I decline to act any longer as assistant or associate Director.

In replying to Thomas, the Board of Directors of the College sent him a long, rambling letter, which was devoted to a justification of the course it had followed in the past, and which failed to answer definitely the points raised by Thomas. As might be expected, the evasive reply from the Board made Thomas furious, and without further ado, he sent it a curt letter of resignation which ran as follows:

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2. Ibid., p. 173.
Cincinnati, March 4, 1880

To the Board of Directors of the 
Cincinnati College of Music.

Gentlemen:

I am in receipt of the letter of your 
committee, dated the 2d instant. I regard 
it as a misrepresentation of my position, and 
an evasion of the real issue. That position 
and issue you certainly cannot misunderstand, 
in view of the communications, written and 
verbal, which I have had with your Committee 
and the President of your Board.

I therefore deem all further negotiations 
useless, and respectfully request you to re-
lieve me from my duties on October 1st, or as 
soon thereafter as will enable you to secure 
my successor.

Yours truly,

Theodore Thomas

Upon receiving Thomas' resignation, the Board 
of Directors told Thomas that he need not remain at 
the College until October 1, but could take his de-
parture at once. No doubt Thomas was just as anxious 
to sever his relationship with the college as the 
Board of Directors was to get rid of him, and within 
just a few weeks from the time of handing in his 
resignation, Thomas was relieved of his duties as 
head of the College of Music of Cincinnati. News-
papers throughout the country were filled with 
accounts of the trouble at the College of Music,
and instead of blaming Thomas for his action, they criticized the College for the policy it had followed. Church's Musical Visitor had the following to say:

No one having the well-being of music at heart can but deplore the events of last month, which culminated in the loss to Cincinnati of America's greatest director, and simultaneously reduced the College of Music of Cincinnati from a plane of national importance to the level of a private school of music....

Our readers will not have forgotten that when Mr. Thomas abandoned in favor of Cincinnati the field in which he had won his universal fame, he plainly stated the conditions under which he believed that a great music school could be founded and successfully carried on in this city. His ideas were of course liberal and based upon the highest interests of art....But he had not long been in Cincinnati before he discovered that the school which he had thought as firmly fixed as the image of Daniel's dream, was to be built mainly upon the magic of his own good name. The "College of Music of Cincinnati," sumptuously lodged under the roof of Mr. Springer's noble gift, instead of being oppressed with an accumulation of wealth, as was popularly supposed, had but a paid up capital of $12,000, with which to provide a faculty and carry on a conservatoire which, according to promise, should vie with the best European institutions. With this sum also, an orchestra was to be provided, which should

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atone for the perfect one disbanded that the director might come to Cincin-
nati. In short, Mr. Thomas came, expecting to find music clothed in
purple, and found her, instead, by comparison, a beggar.... Mr. Thomas
found that the plans of the president of the college were incompatible with
his own ideas of efficiency. He found that he was being placed in an entirely
false position, and that the school to which his name had been affixed as a
magnet to draw support was as a national affair, weak, not to say ridiculous....

Our object is not to rail at the officers or directors of the College of
Music of Cincinnati. But to close our eyes to the fact, if we will, whenever
we open them it becomes clear that the school has not been managed upon the
scheme which dazzled the public at the outset, and which induced Mr. Thomas to
come here. And the real cause of its partial failure and final disaster, has
been the short-sighted policy which aimed to make the enterprise "pay its way" at
whatever sacrifice to the original promises or whatever compromise of the best
interests of music. Measuring the value of art by dollars and cents is always a
dangerous proceeding, and one against which such a man as Theodore Thomas is
bound to protest. With him music is a religion, and he will not, can not, see
it degraded. From this has flowed all the mischief. The College directors,
headed by Mr. Nichols, the president, looked first to the money the school was
earning, leaving the healthy growth and artistic results to the chapter of acci-
dents....

So far as concerns Mr. Thomas' action in throwing up his labors in Cincinnati,
we believe no fair minded person will blame him. He had tried faithfully, and found
that unless such changes were made as would
open the way for him to put his plans into practice, he was but wasting his strength and squandering his hard-earned reputation. When he appealed to the directors, he was met with the nebulous scheme of Mr. Nichols, which left him nothing but to resign....It is said that Mr. Springer even said that of the two -- Thomas and Nichols -- the former could better be spared, as it would be difficult to get another such president, whereas, "music teachers" are plentiful enough. While we yield to none in our appreciation of Mr. Springer's generous benefactions to art, we must feel that he has woefully undervalued Mr. Thomas' services, and has but a very hazy and inadequate notion as to the scope and nature of a musical director's duties....Good musical directors are, like poets, "born, not made," so that more care should have been taken to find a better course before letting Mr. Thomas go.

When people fear that a good thing is slipping away from them, they set a higher value upon it than in time of assured possession. So our people feel concerning Theodore Thomas. But we trust that the day is far distant when he will abandon Cincinnati altogether. We cannot afford to lose his matchless services; and it is a consolation to know that arrangements have already been made by which he will continue, at intervals, to afford us opportunities of hearing such music as to him alone we are indebted. And whenever he does come, his reception will be such as must assure him that his labors in our midst have not been lost upon us.

Thomas' resignation, apparently welcomed by the Board of Directors of the College, was the cause of much regret on the part of students in the institution. Many letters and expressions of
affection were sent to him, and typical among these was the following:

Cincinnati, March 5, 1850

Dear Mr. Thomas:

Pardon me for addressing you, but I feel that you should know how sad the students of the College feel at the idea of losing you. I think it will be the greatest loss our city has ever met with if you leave us, and the College, in a musical sense, will be no more. ...It is the students who feel and know your loss, for everyone thinks kindly of you, and one single word of advice or praise from you is worth more than a volume from anyone else. All I have had to work for has been your praise and commendation, and if that is taken away then everything is gone. There are hundreds in the school who feel just as I do.... Please think of us. Whom will we have to work for when you are gone? Your resignation has cast a gloom over the heart of everyone who knows you.

X-----.

Following the acceptance of his resignation as Director of the College of Music of Cincinnati, Thomas at once made preparations to return to New York. What the future held for him he did not know. He had not paid off all of his debts as yet, and his pockets were just about as empty as when he had left New York. Furthermore, he was no longer sure of having an orchestra.

1 Thomas, Rose Fay, op. cit., p. 174.
His return to the East was heralded by a number of newspapers there, and the Musical and Dramatic Courier, in giving an account of his return to New York, told of his arrival, and a subsequent interview as follows:

Theodore Thomas was greeted on his return from Cincinnati by friends who awaited the arrival of the 9:54 train in the Pennsylvania Railroad in Jersey City. He was not in the least jaded, but was as sprightly as though he had not made a long journey.... "What are your plans for the future?" a reporter inquired as the party were crossing the Desbrosses street ferry. "I have not come back to stay, although I have settled all of my business with the College of Music in Cincinnati. After a fortnight or three weeks with my friends in New York I shall go to Cincinnati to attend [direct] the fourth biennial musical festival there, about the middle of May next."

"And after you return to New York?"
"I have really been too busy, my dear sir, to think of what I may do after the Cincinnati festival. No, I have not made any arrangements for the summer, but I fancy that I shall not make any permanent engagement in New York until autumn." "Were you, in severing your connection with Cincinnati, influenced by any greater liking for New York?" "That is hardly a fair question. I have friends in both cities and am still in both cities. I found it very pleasant in Cincinnati socially, and ---" Here a...
friend finished the sentence for the distinguished musical director, saying: "His troops of friends in New York would not for a moment listen to his living in any other city. Why, sir, he has given us music for twenty years. Does any other city imagine that she can take him from us now?"
CHAPTER V
THE INTERVENING YEARS

Introduction. The period extending from 1880 until 1891, at which time Thomas founded the Chicago Symphony Orchestra, was one of the most active in the great orchestral leader's long and colorful career. During this time more than two thousand concerts were given under his direction throughout various parts of the United States. Space does not permit a detailed, year by year account, of all the work carried on by Thomas from the time of his unhappy experience in Cincinnati, until the time of his establishment of a Chicago residence. Space does permit, however, a general discussion of the varied activities that occupied his attention during the intervening eleven years, which in themselves, may be said to have been characterized by a constant struggle on his part to advance the standards of musical culture in this country.

Despite the difficulties experienced by Thomas with the Board of Directors of the College of Music

of Cincinnati, his friends in that city were legion, and they demanded his retention as conductor of the biennial May Festivals held there. Consequently, on May 18, 1880, the fourth Cincinnati festival got under way with Thomas as leader. The event was a great success, both artistically and financially, and upon its completion, plans were started immediately for the next festival, which would be given two years later.

A few weeks previous to the Cincinnati Festival Thomas had been notified of his appointment as conductor, once again, of the New York Philharmonic Society. During the time when he was a resident of Cincinnati, the orchestra had been directed by Adolph Neuendorff, but under this leader's guidance the organization had been neither an artistic nor a

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1 Under the pressure of Thomas' friends, Colonel Nichols, who had served as president of the festival board, resigned, and in his place a Mr. Edmond H. Pendleton was elected. Cf. Thomas, Rose Fay, Memoirs of Theodore Thomas. New York: Moffat, Yard and Company, 1911. P. 175.

2 Cf. Theo. Thomas Concerts; Scrapbook Programs, Vol. 159.

3 Adolph Neuendorff (1843–1897) was a prominent New York musician of his day. In 1876 the New York Staats-Zeitung sent him as correspondent to the opening of Wagner's opera house at Bayreuth, and a year
financial success. Needless to say, Thomas
accepted his former post, and the letter he sent
the society upon receiving notification of his
reappointment as leader, was as follows:

New York, May 8, 1880

To the Board of Directors of
the Philharmonic Society.

Gentlemen:

It is my intention to identify myself
with the Philharmonic Society altogether.
I am also willing to say to the Board that
I do not mean to give a series of Symphony
Concerts myself in New York this year. I
am not ready to make this statement to the
society at large for the reason that I do
not wish to have my plans for the coming
year known and discussed as yet. I shall
give lighter concerts with a symphony, perh-
haps, but not a regular series of Symphony
Concerts which could have any influence on
the Philharmonic series.

(continued from preceding page) later, as con-
ductor of a Wagner festival in New York, he gave the
first American presentation of that composer's "Die
Walküre." Cf. Article on Adolph Neuendorff, Grove's

1
Cf. Upton, George P., "Reminiscence and Appre-
ciation," in Thomas, Theodore, A Musical Autobiogra-
2, p. 151.

2 Cited by Thomas, Rose Fay, op. cit., pp. 192
et seq.
Now then, I must live, and the basis of my income must be the New York and Philharmonic concerts. I repeat that I am willing to identify myself with the New York Philharmonic Society, and as I shall have to live in New York again, I can accept the position of conductor without any guarantee, but I do not think that twenty shares are too much to ask for my services under the circumstances.

Yours very truly,

Theodore Thomas

European Voyage. Now, completely worn out from his trying ordeal of the past year, Thomas, accompanied by his wife, departed for a summer's vacation in Europe. Comparing his present sojourn in Europe with that taken earlier in his career, Rose Fay Thomas had the following to say:

The short European trip of 1880, like that of fourteen years previous, was devoted entirely to hearing musical performances and meeting musicians. On his first visit to Europe Thomas had gone as a student, to learn from the masters of his art and measure himself by their standards. Now, on the contrary, he went for rest and relaxation, and, a master himself, he measured them in turn by his standards, and, it must be confessed, often found them lacking.

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1 Thomas, Rose Fay, op. cit., p. 179.
As was the case on his trip of 1867, Thomas kept a diary, which reveals his opinions of some of the most noted European musicians and musical organizations of the day. In part, his comments ran:

London, June 4, 1880. I arrived here this afternoon, and in the evening heard "Lohengrin" in Her Majesty's Theater, Hans Richter conducting. Candidus (Lohengrin) was good for a small theater. Wilson, a milk-and-water gruel. Trenelle (Ortrude), good. Richter is a very able conductor, but like all other European conductors, he does not drill his orchestra. The intonation was poor, tone color, precision, and phrasing mediocre, and the whole orchestra, but especially the wind choir, seemed to have no idea of sostenuto. The chorus was miserable. And this is the best material in London!

London, June 7. Orchestral concert, Richter conducting. Overture, "Carneval Roman"; tempi the same as mine. Schubert's Unfinished Symphony; tempi faster than mine. Saint Saens, Concerto No. 4; the composer at the piano, he is a remarkable artist. "Tristan and Isolde"; go ahead and don't drag! Seventh Symphony, Beethoven; the introduction up to the sixteenth figure was good, after that everything was hurried. The first movement, Allegretto, was taken Vivace, the second movement began well, but after the first statement it was hurried and was a very mediocre performance in every respect.

Thomas, Rose Fay, op. cit., pp. 179 et sqq.
The last movement was taken faster than I play it, later it was simply hurried to pieces. Richter resembles our Bergmann. He has the same talent and education, but Bergmann had the more refined conception.

London, June 8. "Faust," with Patti as Marguerite. She sings like a bird, enunciation wonderful. The voice is deeper and perhaps fuller than when I last heard it.

London, June 11. Piano recital by Charles Halle. He is a very good pianist of the old school (Hummel). Madame Norman Neruda, violinist, played with a beautiful, very pure, and good intonation and is absolutely musical. In the evening a Richter concert again. "Faust Symphony," Liszt; tempi stiff. The cymbal player was not there, the programme having been changed at the last moment. His part was played by a substitute. He came in seldom and when he did it was wrong! Siegfried Idyl, Wagner; good. I see that I have taken it too slow. Act III "Meistersinger"; very good. When Richter conducts Wagner the performance is a hundred per cent. better. Overture, "Lenore" No. 3; very fast tempi, the close very effective.

London, June 17. Sembrich, a young singer, in "Lucia," a light soprano voice, quality and execution both good. On the 14th I heard the ninth and last of the Richter concerts, which ended with the Ninth Symphony of Beethoven. In the first movement he took the tempi the same as mine, execution mediocre. The second movement was very fast, Trio, alla breve. Third movement, tempi the same as mine, execution very bad. Last movement, recitative presto, without tone or expression, the end of the phrases always very slow, "Freude schoene
Goetter Funkeln, alla breve. The rest of the tempi like mine, but always with an inclination to hurry. Richter does not seem to me to stand on his own feet, in spite of his undoubted ability. What he has learned with Wagner is fine, but the rest is not much beyond mediocrity. It appears to me as if he himself had never played any stringed instrument, for the string choir of his orchestra played as it would without attracting his attention. No two of the violinists bowed alike, but each man bowed as he pleased.

London, June 15. Attended the rehearsal of the Haendel Festival. Very good. The tone was what I have always expected it would be from a great mass chorus—immense. Male voices exquisite, especially the basses. The women's voices were too weak for a good balance, and the altos were hardly audible. All the tempi and general execution were satisfying to a great extent, in spite of some shortcomings. It all flowed so quietly and naturally, especially the chorus and organ, that it was highly impressive. The double choruses from "Israel in Egypt," were splendid. At last I have learned the proper way to perform Haendel. One must come to England to understand him. It would, I think, be desirable to have a Haendel cult in all countries. There is nothing in the world which cannot be criticized, and many things here also need improvement. Nevertheless, the performance was generally good enough that one lost sight of all shortcomings. Costa was the conductor—the best man for the place.

Here, at last, I find a tradition which realizes my own ideals. Come here, ye modern composers, and learn with what simple means pure music can be made! I am coming to a different conception of
things, and believe that music, healthy for the soul, ended with Beethoven. What good does it do to double intervals to such an extent that the original character is lost? And the modern harmonies and harmonic resolutions, which begin with the chord of the Ninth, and end with the chord of the Twenty-fifth, but always without foundation! What is the worth of a long unwholesome menu?

Received word from Saint Saens, asking when he could call upon me. In the evening I again saw "Faust," from a big comfortable box, sent me by Mapleson. It was a mish-mash. The soprano I always detected, and the tenor sang as if he had a hot potato in his mouth, but he had a good voice. Arditi conducted. He tried to make a great many holes in the air. I looked at it as one would look at a Punch and Judy show. Impossible for me to stay through the performance.


London, June 21. Received two season tickets for the Beethoven Festival with the compliments of the Directors. Attended the performance of the "Messiah," but was much disappointed, after what I had heard at the rehearsal. The chorus was better balanced -- probably they were not all present at the rehearsal -- the women's voices were stronger, and the altos were supported by a hundred high tenors, which gave the part force and power, but at the expense of tonality. The performance as a whole was slipshod. The chorus did not mind the conductor, and he in turn took no notice of them. But they all know their parts so well that they could not get out, even when, as often happened, they were a
quarter of a beat apart! All the principal choruses were accompanied by the bass drum and cymbals.

London, June 22. A memorable day for me. During breakfast a Mr. Campbell, whom I once met in Boston, called on me with a direct offer from the Philharmonic society. He wished to know if I would be willing to come to London and take the conductorship of the Philharmonic orchestra. I have made an appointment for tomorrow to lunch with some of the directors, and also some of the musicians. Campbell tells me that London needs a man to take charge of musical affairs in general, and that if I will take the position it is mine. It seems that he went several times, in Boston and New York, two years ago, to hear my conducting of such works as the "Faust Symphony," of Liszt.

London, June 23. I dined with Mr. Campbell as arranged, and met several of the Philharmonic Directors and others. A very pleasant occasion, and we talked a good deal about the Philharmonic offer. It certainly looks like a good opening for me.

Weimar, June 29. I arrived here at seven this evening, went at once to the Hotel Erdpilen, and afterwards sent my card to Liszt. To-morrow Zinzer will join me and we will go to Leipsig together.

So this is Weimar! Here I think one must have to die of good health! It is very nice, but a little too quiet for me, and does not come up to my expectations. Now I am really in Germany -- but, oh, how far I am from home! Yes, here one can compose. If I lived here, I believe I should compose also.
Weimar, June 30. A memorable day. Liszt received me in his private room, and alone. At first I instinctively looked up to meet his eye, and could hardly believe my own when I found myself as tall as he — perhaps a half an inch difference! His geniality was beyond all expression, and this meeting with him was, in itself, worth the journey from New York.

I meant to have taken my leave after a short call, but Liszt persuaded me to stay, and urgently requested me to remain during the evening and meet the Grand Duke of Weimar, and a party of about twelve others. But I did not accept the invitation, although Liszt was good enough to include also my friend Zinzer. No, there is no use to stay here and listen to the piano-klinking of pupils, for probably Liszt would not play himself. Besides, I do not want to have the impression he made on me this morning spoiled. He was too courteous for me to feel that I could ask him to play if he did not offer to do so, for I think he would have played without my asking him if he had been in the mood.

After my call, he accompanied me not only downstairs but even through the garden by a private way, to my hotel. I smoked a light German cigar which he gave me, remarking, "Beckstein always sends me cigars; I do not smoke Havana cigars because they are too expensive." As we walked to the hotel it began to rain and I expected to see Liszt turn back, but he continued to walk with me, unconscious of the storm. "You do not seem to mind the weather," I exclaimed. Liszt laughed and replied, "I never take notice of that which takes no notice of me!"

Now I am very glad to have seen the giant, for the world looks so much smaller to me.
Leipsig, July 1. This morning a pleasant visit with Raff, who was very courteous to me, and cordial. He introduced me to his wife and they are to dine with me to-night.

Berlin, July 4. This morning, at the invitation of Joachim, I went to his house to hear his famous String Quartette in Chamber music, and had a very interesting experience. They played for me three of the Schumann Quartettes, and Joachim showed me the original manuscripts. Many changes had been made in them by Schumann himself -- very interesting.

The Trio from the Scherzo of the First Quartette has to be played much faster than the metronome indicates, and at the same time faster than the Scherzo proper. This passage,

must be played staccato, in one bow, by all the instruments. The second Quartette starts with a stringendo. The introduction to the first Quartette,

has to be played, according to Schumann's own directions, with a separate bow for each note. The same rule refers to the variations. The tempi in general are fast. The third Quartette, Joachim took in the same tempi as mine, except, perhaps, the
last movement, which he took a little faster. I think the movement loses thereby a little of its effectiveness. In the first and second Quartettes his tempi were the same as mine, except in the last movements, which here were a little slower. Joachim plays everything with a very supple bow.

Berlin, July 11. Visited the Conservatory, where I heard an examination which took place at eleven o'clock in the Odeon Hall. Later Levi invited me to luncheon. In the evening I heard "Tristan and Isolde" -- disappointed -- I do not believe this music will ever be popular.

Berlin, July 15. Heard Mozart's "Magic Flute." The scenery was extra fine, orchestra mediocre, and the singers bad. I do not believe that opera with German singers would be a possibility in New York. The only chance of success for good operatic performances in America would be opera with American singers, it seems to me.

Berlin, July 23. I have heard, since the last entry, the "Nibelungen," "Meister-singer," and "Tannhauser." Splendid scenery and poor performances as usual. Also "Aida"; in the last named, orchestra was good again. I have engaged my passage for home on the 31st.

Before returning to America, Thomas was offered the conductorship of the London Philharmonic Society. Writing to a friend in Cincinnati, Lawrence Maxwell
by name, Thomas told of the offer as follows:

This morning the conductorship of the London Philharmonic Society was offered to me. I have a meeting with the directors to-morrow, and also with others regarding choral work. In plain words, the most influential musicians of London offer me everything -- Philharmonic concerts and Costa's work besides, for they tell me he is too old, and must give up. It seems curious that this should come to me just now, but there are a few men here who know me from my Boston work, and this thing seems to have been decided upon ever since I left New York for Cincinnati. What will come of it I do not know yet; it is too new to me. I do not want to leave America -- at the same time, if you could see how grateful the British people are for good music, and how enthusiastic, you would certainly think it worth my consideration.

After having given careful consideration to the offer of the London Philharmonic Society, Thomas refused it. Explaining his reasons for doing so, Rose Fay Thomas said:

...it must have caused him a hard sacrifice to do so. But two strong influences drew him back to America. The first was patriotism towards the land of his adoption, and the desire to complete the work he had been identified with there.

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2 Thomas, Rose Fay, op. cit., pp. 187 et seq.
for so many years. The second, his unalterable determination to pay his heavy burden of debt, for in those days European conductors did not make the large incomes they now command, and this he could only hope to accomplish by remaining in this country.

The late Sam Franko, for many years a leading violinist of New York, was, at the time of Thomas' second trip to Europe, a resident of London. In his memoirs, he mentioned a brief visit he had with Thomas when the latter was in the British capital, attending the concerts there. Franko said:

The next day I went to see Theodore Thomas, the conductor of the New York Philharmonic Society, who had presumably come to London for the Richter concerts. He spoke contemptuously of the Faust Symphony performance and of the concerts as a whole. I tried to excuse the performances on the score of lack of time and money for the necessary rehearsals, but he said explosively: "I don't care how many rehearsals you've had, I pay my money and expect a good performance. At home in New York I rehearse the Philharmonic Orchestra as often as I want, until I can offer the public a finished performance." When I visited New York the next winter I had a chance to inform myself of the character of his performances, which were technically perfect but rather conventional. His musicians told me that on his return from London he had completely

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altered all the tempi in the Beethoven symphonies.

Upon his return to New York, Thomas was interviewed by various representatives of the press, each seeking to obtain a story regarding the great leader's experiences abroad, as well as to get information concerning any plans he might have in store for the forthcoming season of the New York Philharmonic Society. Typical of the interviews between Thomas and representatives of the press, was one published in the Musical Record, and which, in part, ran:

"And so, Mr. Thomas, you are back once more in New York, and quite unexpectedly?" the interview began with.

"Yes," he replied; "I had intended to pass a month in Switzerland before I returned, and had written my friends I should not be here till the middle of September, but the 'days flew on apace' while I was passing my time delightfully among old friends, and new, in London, Paris, Munich, Berlin and elsewhere, and when I realized how near was the approaching American musical season I determined finally to abandon my Swiss trip, and -- here I am...."

"And of course you have come back with a trunk full of novelties, the title of which no man knoweth. Shall I sharpen a fresh pencil and get ready to take down a full inventory of your musical effects?"

"Well," said Mr. Thomas, laughing, "I hardly think you had better. Really I cannot tell you what I have with me. I wish I could, but I cannot. Now, you want to ask 'why,' don't you? Well, I'll tell you. In the first place, you have come upon me suddenly -- very glad to see you, you know, but I am hardly ready to tell you all this yet, as I have not had time to settle my own plans -- to see the directors, to talk matters over and arrange what shall be done musically. But as I see you are pardonly curious --,"

"Journalistically" --

"-- but as I see you are pardonly curious journalistically, I will tell you all I can. I have brought over several novelties of the very first importance."

"To be produced at the Philharmonic concerts?"

"To be produced here in New York at the Philharmonic or other concerts as shall prove best. There are more than may be needed for the Philharmonic, but New York is to hear all these first. I have brought them here for that distinct purpose -- for the New York public."

"Are they published novelties?"

"Some of them are published and some are with me here in manuscript."

"These latter cannot be had, then, by any one, if you have bought rights in them?"
"Precisely. I have written contracts that they are not to be published anywhere in Europe until I have played them here in New York. So they will be absolute novelties here. When they are heard I am sure that they will please our critical American audiences, as they are of a high standard of excellence, most interesting to both amateurs and professionals. Though I was charmed by them myself, their choice is the result of careful thought on my own part, and they have met with the endorsement of the best living critics who have heard them in private or know of their form and style. I am not keeping their composers' names a mystery, as a showman might draw a canvas before his exhibition, but simply because I desire that they shall be known to the public only when they are perfectly rehearsed; that no mutilated or stolen score shall be brought over to be hastily prepared by an incompetent orchestra and given out to the public, conveying an imperfect and crude idea of the work. The first impression is generally a lasting one; if the piece is heard in its altered form the impression warps the judgment, and even when a carefully prepared and perfect rendering of the composition is afterward presented the public mind is apt to deal with it unjustly. Therefore my plan is -- I think you will admit its wisdom -- to say nothing of composer or title till all is ready...."

"What do you think of our season as compared with that of London? Those who have critically examined the performances of each have held that New York's standard was much the higher, and that the New York auditor was vastly more critical than his fellow listener in London."

"And the opinion is quite right. I was really amazed, after my long absence from London, to notice what strides had been made in the technical execution and
artistic appreciation of difficult music in New York concert halls. Here we are really years ahead of them. Our programs are better, our musicians play better, the people listen more intelligently. The enthusiasm of the English audience carries away its judgment completely. I have seen an audience applaud widely a crude performance of a hackneyed selection as though its rendering were perfection. What can you expect under such circumstances? Musicians grow careless, the public's fine musical sensibilities are dulled, and the standard falls imperceptibly at the time, but surely and steadily. Then, again, the London musical season is brief, and orchestral pay is not sufficient to warrant the constant rehearsals we undergo here. I have heard music given there in very rough form compared to the finish it should have had, and discovered readily on inquiry that the cause lay in insufficient rehearsal...."

"And how about the Handel festival? I cannot imagine your missing such an opportunity to judge the present standard of choral work in English societies."

"Nor did I. I was present on the three days when they gave the 'Messiah'; a miscellaneous Handel program, and 'Israel in Egypt.' The chorus, rehearsed in all of the great cities and little hamlets over the country, came together four thousand in number, and after one general rehearsal of the principal pieces gave the public performance. The effect of this great mass of human voices was powerful, although the coloring at times was a little coarse and precision of time was often lacking. Still the general effect was grand, and the quality of the male voices could not readily have been bettered in any festival gathering in the world. I had a very pleasant visit with Raff in Frankfort, and in Leipzig."
"But the most delightful hours of all my days in this pleasant trip were in an afternoon passed with Liszt. We talked of various matters of local and general interest, and at length of America and her musical future. Two things struck me forcibly in what he said -- his exceeding modesty in referring to himself when our conversation turned on his place on our American programs, and his assertion that he was 'growing old indeed,' and that the world would receive no further compositions from his pen. He had been chatting on about one thing and another in a delightful strain and then he referred again to America and to his compositions. I do not remember his exact words, but this is the tenor of what he said:

"'You are all very kind,' he said quietly; 'very kind; you place me too often on your programs.' Then a little later he added: 'I do not look so old, but I feel very, very old. I shall write no more. My pen is tired and I have done.'"

During Thomas' sojourn in Europe, elaborate plans were begun in this country by the famous circus promoter, P. T. Barnum, and the prominent New York financier, Cornelius Vanderbilt, for the erection in New York City of a mammoth museum, to be located on the site then occupied by Madison Square Garden. As an added attraction in the museum it

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This famous New York landmark, occupying a complete city block, was popular in its day for horse shows, circuses and religious meetings. It was located on the square between Madison Avenue
was planned to feature Thomas and his orchestra. So enthusiastic did Barnum and his colleagues become over the prospect of linking Thomas' name with their venture that they made a number of efforts to contact him in Europe in order to receive his acceptance of a proposition to become affiliated with them. Upon his return from abroad, Thomas was immediately questioned by the press regarding his attitude in the matter of becoming affiliated with Barnum's latest venture. In response to a number of such queries, Thomas, through the medium of The Musical and Dramatic Courier, said:

A letter was sent to me at Cincinnati on the matter which I failed to receive, and when I was in Munich the post brought me another, asking me to defer my permanent arrangements with other parties till I heard from this company, who desired to make arrangements with me. A prospectus was included, giving details of the scheme and offering me certain terms. I do not fully understand the company's

(continued from preceding page) and Fourth Avenue, and 26th and 27th streets, and should not be confused with the present sports arena at 50th street and Eighth Avenue, bearing the name of Madison Square Garden. Cf. The Encyclopedia Americana. New York: Americana Corporation. 1941 Edition. Vol. 18. P. 101.

intentions, and, of course, could conclude nothing nor seriously entertain it till I learned all of the details. I can only say that terms were offered, and that I agreed to postpone any lengthy engagements till my return.

I had no intention of concluding any business arrangements in any direction till my return, anyhow. I was on a vacation, and did not propose to combine business with pleasure. Then again, although I know how fast bricks are turned into walls in New York, this building is not even begun yet, I believe, and there is time enough for all that later.

Leaving myself out of the question, and looking at the matter as a mere musical and business proposition, I do not think it a bad one. It would depend a good deal, however, on how much museum and how much music was [sic] to be combined. There is to be, I believe, on the top floor of the new building an immense tropical garden under a glass roof, all of which, according to the prospectus, is to be a horticultural display of great beauty and elegance. In such a connection I can well understand the success of a series of grand concerts of fine quality. But on the ground floor, I believe, of the building, there are to be giants, dwarfs, Circassian women and roaring lions. Here a programme of classical music would be decidedly out of place. One serious question is, how near the tropical garden and how far from the lions will the band be, and would it be considered one of the cages of animals or an accompaniment to the flower show?

All indications point to the fact that Thomas failed to take advantage of any offers directed his
way by Barnum and his colleagues, for apparently no programs exist attesting his connection with the museum enterprise.

The New York Philharmonic Society. From 1880 until his removal to Chicago in 1891, Thomas directed the New York Philharmonic Society in sixty-six different concerts, given over to the works of such great composers as Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Schubert, Weber, Mendelssohn, Schumann, Berlioz, Liszt, Brahms, Wagner, Dvorak, Goldmark and Tchaikowsky. Among the minor composers whose works Thomas played on these programs, were: Saint-Saëns, Massenet, Rubenstein, Max Bruch, Cherubini, Svendsen, Raff, Anton Bruckner, Moszkowski, Xavier Scharwenka, A. C. Mackenzie and C. Villers-


2 Programs give evidence to the fact that Thomas showed a decided partiality for the music of Richard Wagner. During each of the Philharmonic's seasons, two or more of the six scheduled concerts featured heavy doses of the music of this composer. Cf. Theo. Thomas Concerts: Scrapbook Programs, loc. cit.
Distinguished artists who appeared in the role of soloist with the organization were: Rafael Joseffy, Madeline Schiller, Richard Hofmann, Adele Aus der Ohe, and Fannie Bloomfield Zeisler, pianists; Camilla Urso and Maude Powell, violinists; Fritz Giese, cellist; George Henschel, Sig. Campanini, Emma Thursby, Mme. Fursch-Madi, Emil Fisher, Lilli Lehmann and Emma Juch, vocalists.

On December 13, 1864, the Philharmonic Society, under Thomas' leadership, gave the world premiere of Richard Strauss' Symphony in F minor. The work was in manuscript form, and, up to that time, had not been performed even in Europe. Strauss himself was a young, almost unheard of composer, but in his works Thomas recognized the hand of a genius. The symphony was an instant success, but Thomas, busy


2 Ibid.

3 Thomas must have held Joseffy in high esteem, for this famous pianist appeared on every Philharmonic series of concerts, with the exception of Thomas' first and last seasons as director of the organization. Cf. Theo. Thomas Concerts: Scrapbook Programs, Vols. 159-176. Passim.
as he was, did not communicate the good news to Strauss until quite some time later. In the meantime, one of those individuals whose habit it is to repeat disagreeable things, clipped a very poor press notice from a New York newspaper and forwarded it to Strauss. So upset was the young composer that he immediately sent Thomas the following letter:

Munich, Jan. 2, 1884.

Highly Honored Mr. Thomas:

To-day, for the first time, I got some sign of life from the performance of my symphony in New York, in, it must be confessed, a very bad criticism of my work from I do not know what paper. This, combined with your absolute silence in regard to the performance, points to the certainty that my work has made a fiasco in New York. This, however, will not prevent me from expressing to you, much honored sir, my fullest, deepest, and most hearty thanks that you had the extraordinary goodness to present my symphony to the New York public. It is principally on your account that I deplore the non-success of the work, and regret that your remarkable kindness was not rewarded by the applause of the critics. I console myself for the failure of my symphony with the critics and public, with the judgment of the musicians was favorable to me (which I care most for) and especially that you, most honored sir, considered my work worthy of production in your concerts.

\footnote{Cited by Thomas, Rose Fay, op. cit., pp. 268 et seq.}
It would be very friendly if you would write me a few lines giving me your own judgment of the performance, and your exact opinion of my work, adding, perhaps, a few criticisms of it. At the same time, I beg of you to express my sincere thanks to your orchestra, and believe me always gratefully.

Your devoted

Richard Strauss

A.L.S.

Upon receiving Strauss' letter, Thomas at once wrote to him, and in return, received the following reply:

Munich, April 12, 1865.

Honored Mr. Thomas:

The joy your delightful letter gave to me and mine you can scarcely conceive; it was one of the most beautiful and happiest surprises that I could possibly have had! Receive therefore, once more, my warmest thanks for bringing out my work in New York, as well as for so kindly sending me the good news of its success. Your own extremely flattering opinion of it increased my pleasure, if that were possible. The criticisms I had received of it were not of a nature to allow me to indulge in the hope of success, taken as the only ones. With one exception

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Cited by Thomas, Rose Fay, op. cit., pp. 269 et seq. Unfortunately, Thomas' letter to Strauss was not available for citation.
they were all so ordinary and superficial that they pointed to failure rather than success. That the latter was the case, rejoices my heart, especially on your account, as it was a dreadful thought to me that my work might have brought discredit on you.

As you have perhaps heard, Dr. Wuehlner brought out the work a month later in Cologne, and there it had an extraordinary success, with both critics and public. I myself heard the work there for the first time. Here in Munich it will be given next winter, without doubt.

Your kind offer to conduct my next orchestral work in New York I accept with the most cordial thanks, and will surely avail myself of it. In the way of new things I have lately worked at a Suite in four movements (Prelude, Romanze, Gavotte, Introduction, and Fugue) for the thirteen wind instruments, and a piano quartette. Just at present I am busy with a chorus work, Werther's "Trauerlied," by Goethe, for six-part chorus and grand orchestra.

My father begs to be remembered to you, with thanks, and I remain

Your most respectful and grateful

Richard Strauss.

A.L.S.

Strauss, as well as other composers, were not the only individuals to be criticized by certain factions of the American press. Thomas himself was often criticized, the New York Tribune on one
occasion even going so far as to challenge his reading of the Beethoven's symphonies. The paper said:

The public rehearsal which Mr. Thomas gave at Steinway Hall on Tuesday afternoon, preparatory to the first of his symphony concerts to take place on Tuesday evening, contained evidence that Mr. Thomas has new ideas on the subject of the proper reading of Beethoven's symphonies. The same evidence was offered at one of the Brooklyn Philharmonic concerts last season without exciting comment outside of the circle of professional musicians. It was so obvious last Tuesday, however, as to challenge a few words of discussion. Mr. Thomas brought Beethoven's A-major symphony in what deserves to be described as practically a new reading. German musical pedagogy has of late devoted considerate attention to marks of expression and especially to phrasing. New thoughts have been advanced on the subject, and some of those thoughts Mr. Thomas is applying to his symphonic readings. The principles which are supposed to underlie this reform are set forth in a book whose title is scarcely more difficult of comprehension to one unfamililiar with German than its contents to a German scholar. Here it is in all its ponderosity:

"Musikalische Dynamik und Agogik. Lehrbuch der Musikalischen Phrasierung auf Grund einer Revision der Lehre von der Musikalischen Metrik und Rhythmik, von Dr. Hugo Riemann." The features of Thursday's performance of the familiar symphony which attracted attention were the results of changes in the phrasing of the work.

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Some of them, notably in the last movement, proved thoroughly admirable, but there were others which we find it impossible either to commend or to explain. In one instance in the scherzo Beethoven's purposes are palpably overthrown. In the thirteenth measure of the principal melody of this movement occurs a figure composed of a half note followed by a quarter. This figure is slurred, the two notes being bound together with a curved line, and Beethoven makes much use of it throughout the movement, treating it afterward as an individual motif. All of the scherzo melody except this figure and its opening figure (of which it is an augmentation) is played staccato. Heretofore Mr. Thomas has played the figure as it is written, legato. Now he plays it in a detached manner, but with a single stroke of the bow in the violin part. This is plainly antagonistic to Beethoven's intentions, which were expressed with particular clearness (as extant letters and corrections from his hand prove) whenever staccato and legato were in question. It imparts energy to the movement but deprives it of the charms of contrast and grace. Other features of the new reading seem to point to a determination on Mr. Thomas's part to meet Mr. Seidl on his own ground and beat him. If Mr. Seidl's trumpeters tried to blow blood out of their eyes in this symphony last December Mr. Thomas's on Thursday tried to blow all the crooks out of their instruments. It is a dangerous tendency.

1 Anton Seidl (1850-1898) was a celebrated German musician, who, in 1885 became one of the conductors at the Metropolitan Opera House, in New York. Early in his career Seidl had been employed by Wagner as a music copyist, and it was he who had the honor of making the first copy of the score of the Nibelungen trilogy. Cf. article on Seidl, by Carl Armbruster, in Grove's Dictionary of Music and Musicians, Third Edition, Vol. IV, p. 709.
Of great importance in the advancement of musical performance in America during this period was a change brought about by Thomas in the manner in which orchestral and band instruments were tuned. Until the year 1881, a so-called "high pitch" was adhered to in this country, both in the manufacturing and in the tuning of all instruments. Thomas found the "high pitch" to be unsatisfactory in the sense that the orchestral tone quality was often shrill and lacking in richness. Also vocalists, in singing with orchestral accompaniment, often had difficulty in producing the high tones of a musical score, and so, with the adoption of a pitch, lower than had previously been used in America, instrumentalists and singers alike were benefited. Thomas first suggested the idea of adopting a low pitch to the Philharmonic Society in 1880 but it was not until two years later that it was put into practical effect. No sooner had the Philharmonic group changed over to the low pitch, than orchestral players and soloists all over the country adopted it, and the manufacturers of musical instruments found it necessary to conform to public demand by constructing their products accordingly.

A day or so following the Philharmonic Society's formal adoption of the new pitch, a notice telling about
it appeared in the columns of the **New York Tribune**.

1

The **Tribune** stated:

The Philharmonic Society is to adopt a new musical pitch—the so-called 'reformed German pitch,' which is practically the same as the 'normal diapason' adopted by the French Government Commission twenty-five years ago, by which the whole orchestra is lowered about a semitone. 2 It is also identical with the 'classical pitch' of a century ago and with the 'philosophical pitch' theoretically assumed upon mathematical principles. Many of the leading players of the society had supplied themselves with new instruments last fall, and now the entire new set of wind instruments has been completed, and the required alterations of the stringed instruments have been made. The musicians have for months been occupied in the work of accommodating themselves to the change and learning the peculiarities of the new instruments. The change of pitch was formally made at a rehearsal on Tuesday of this week, and was first introduced at a concert under the direction of

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1 Cited by Thomas, Rose Fay, *op. cit.*, pp. 216 et seq.

2 In Europe at this time a variety of pitches were used, of which Stainer and Barrett cited the following: Paris Grand Opera, 404 vibrations for one-lined A; French "Diapason Normal," 435 vibrations for one-lined A; Italian Opera, (London), 455 vibrations for one-lined A; and Scheibler's Pitch (recommended by the Society of Arts), 440 vibrations for one-lined A. Cf. Article on pitch in Stainer, J., and W. A. Barrett, *A Dictionary of Musical Terms*. London: Novello, Ewer and Company. N.D. Pp. 354 et seq. Today the standard pitch used by symphony orchestras in this country is not that introduced by Theodore Thomas, but rather, the one referred to above as Scheibler's Pitch, giving one-lined A, 440 vibrations per second.
Theodore Thomas in Orange, on Thursday. The result was satisfactory, and the conductor and all the musicians are delighted by its effect. They say that the tone is softer, fuller, and richer, and that the quality of the orchestra will hereafter be finer than it has ever been before. One immediate effect of the reform will be the pleasure of hearing classic works performed as they were designed and written. Another will be the relief of all solo and chorus singers, who will henceforth avoid the strain under which the human voice has for some generations painfully striven to match the growing intensity of the modern orchestra.

In the thirteen years that Thomas directed the Philharmonic Society he not only rehabilitated the finances of the organization, but also restored its prestige and raised its musical standard. While he was in Cincinnati, and the orchestra had been directed by Adolph Neuendorff, the receipts for the season totalled but $1,493. When Thomas resumed the directorship of the orchestra, the income of the organization was raised to $8,714. Figures showing the financial status of the orchestra during the remainder of the time Thomas had charge of it are as follows:

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As given by Upton, George P., "Reminiscence and Appreciation," loc. cit.
<table>
<thead>
<tr>
<th>Season</th>
<th>Years</th>
<th>Receipts</th>
<th>Dividends</th>
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</thead>
<tbody>
<tr>
<td>39th</td>
<td>1880-81</td>
<td>$10,730</td>
<td>$132</td>
</tr>
<tr>
<td>40th</td>
<td>1881-82</td>
<td>$12,913</td>
<td>$154</td>
</tr>
<tr>
<td>41st</td>
<td>1882-83</td>
<td>$15,933</td>
<td>$195</td>
</tr>
<tr>
<td>42nd</td>
<td>1883-84</td>
<td>$16,022</td>
<td>$195</td>
</tr>
<tr>
<td>43rd</td>
<td>1884-85</td>
<td>$17,914</td>
<td>$223</td>
</tr>
<tr>
<td>44th</td>
<td>1885-86</td>
<td>$16,066</td>
<td>$200</td>
</tr>
<tr>
<td>45th</td>
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</tr>
<tr>
<td>48th</td>
<td>1889-90</td>
<td>$15,145</td>
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</tr>
<tr>
<td>49th</td>
<td>1890-91</td>
<td>$15,550</td>
<td>$200</td>
</tr>
</tbody>
</table>

Thomas, in an interview in 1882, gave expression to what he called the "Philharmonic Creed." This creed, Upton has pointed out, contains the very core of Thomas' musical belief, or, as he put it, "the Alpha and Omega of his life work." The creed was:

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1 Upton, George P., "Reminiscence and Appreciation," op. cit., p. 152.
2 Ibid.
To endeavor always to form a refined musical taste among the people by the intelligent selection of music; to give, in order to accomplish the desired result, only standard works, both of the new and old masters, and to be thus conservative and not given to experimenting with the new musical sensations of the hour. I may exemplify this further by saying that while Berlioz, Liszt, Rubenstein, Brahms, and others may be, and will be given, such masters are never allowed representation to the exclusion, even in a degree, of Beethoven and Mozart. Nor would the first mentioned be permitted on the programme if the great symphonies were not thoroughly understood by the public.¹

The New York Symphony Society. It is not to be supposed that the Philharmonic Society was the only professional symphonic organization existing in America at this time; nor is it to be supposed that Theodore Thomas was the only conductor of symphonic music in America. In 1871 Leopold Damrosch had come to America and settled in New York. A musician to the tips of his fingers, Damrosch also was a graduate in medicine of the University of Berlin. The first

¹ Obviously, this was not always the case.
² Damrosch was a close friend of both Liszt and Wagner, and the latter, just before his death, gave Damrosch, as a token of esteem, the manuscript of the famous finale to the first act of Parsifal. Cf. Mathews, W. S. B., A Hundred Years of Music in America. Chicago: J. L. Haws, 1889. Pp. 432 et seq.
years Dr. Damrosch spent in this country were devoted chiefly to teaching vocal and instrumental music, although he had aspirations of directing a symphonic orchestra in America. In the memoirs of his son, Walter, an account is given of the difficulty Dr. Damrosch encountered in getting a start as an orchestral director in New York. Mention is also made of Damrosch's first meeting with Theodore Thomas. In part, his son Walter said:

In 1873 Anton Rubenstein, greatest of Russian pianists, accompanied by the violinist Wieniawski, came to America by invitation of Steinway and Sons. He dined at our house and expressed wonder that my father had not yet been able to achieve a position in New York commensurate with his reputation and capacity. My father explained to him how difficult the situation was and that the entire orchestral field was monopolized by Theodore Thomas. He told Rubenstein that when he had first arrived in New York he had met Thomas at the music store of Edward Schubert in Union Square and that after the introduction Thomas had said to him:

"I hear, Doctor Damrosch, that you are a very fine musician, but I want to tell you one thing: whoever crosses my path I crush."

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Thomas at that time really believed that America was not large enough to contain more than one orchestra....

Eventually Dr. Damrosch succeeded in interesting a number of New York music patrons in the formation of a second symphony orchestra in that city. As a result, in 1878 an organization known as the New York Symphony Society came into existence.

David Mannes, son-in-law of Dr. Damrosch, and for many years a leading figure in New York musical life, mentioned the founding of the society in his autobiography, and commenting on it, said that the factional strife between the followers of Damrosch and Thomas made it exceedingly difficult for the former to keep alive his newly-formed orchestra. Mannes

1 The individuals who were active in the support of the new orchestra were all New Yorkers; among their ranks were such prominent men as Morris Reno, F. Beringer, William H. Draper, August Lewis, and Benjamin J. Phelps. Cf. Mathews, W. S. B., op. cit., p. 436.


3 David Mannes is now head of his own school of music in New York. One of the leading institutions of the country, it is known as the David Mannes School of Music.

also went on to say that "many were the vicissitudes he [Damrosch] passed through." However, the new society managed to give twelve concerts each season, and in time became a serious rival of Thomas' Philharmonic group. Elson, pointing out this fact, remarked that the competition arising from the Symphony Society caused the Philharmonic Orchestra "to keep its armor bright and to hold the highest possible standard."

Needless to say, no love was lost between Thomas and Damrosch, and, as Sam Franko remarked in his memoirs, they "were great rivals, seldom neglecting an opportunity of annoying each other." The difference existing in the personalities of the two men, as told by Franko, is indeed enlightening. His comments are:

1 Mannes, David, loc. cit.
2 Elson, Louis C., op. cit., pp. 67 et seq.
3 On one occasion, when Damrosch was leading his orchestra through a soft passage of the slow movement of Berlioz' Symphonie Fantastique, a cat under the stage suddenly emitted a shrill miaow, which lead a wit to remark: "That must be a Tom(asy) cat." Cf. Franko, Sam, Chords and Discords. New York: The Viking Press, 1938, p. 63.
4 Franko, Sam, loc. cit.
5 Ibid., pp. 62 et seq.
There could scarcely be a greater contrast than the personalities of
Thomas and Damrosch: Damrosch, small and lively, didactic and talkative,
given to enthusiasms, free and daring in his conceptions -- Semitic; Thomas,
much taller, practical and matter of fact, taciturn, unimaginative, literal-
minded -- Nordic-Germanic. Dr. Damrosch was not so popular with his orchestra as
Theodore Thomas was with his. He simply was not one of them. He talked over
their heads. The musicians were easily disposed to criticize him, while they
stood in awe of Thomas. At rehearsals Damrosch was hypercritical, making the
orchestra nervous. When the time came for the actual performance, he was often
the first to change his own previous instructions.

The intense rivalry existing between Thomas

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and Damrosch is shown by comments of the latter's
son, who, in telling of an incident connected with
the American premier of Brahms' first symphony,
2
said:

1
Rom Landau, writing on the life of Paderewski,
called attention to the significant fact that America's
musical interest at this time was shown, in part, by
the "fierce musical quarrels between Theodore Thomas
and Leopold Damrosch." Cf. Landau, Rom, Ignace
Paderewski: Musician and Statesman. New York: Thomas

2
Damrosch, Walter, op. cit., pp. 24 et seq.
Both conductors had their violent partisans, and, as they were at that time literally the only orchestral conductors in America, feeling ran very high. My father was the last comer, and Thomas was well fortified in the field, with a group of wealthy men to support him. The first years for my father were very hard and a portion of the New York papers assailed him bitterly, continuously, and with vindictive enmity. Again and again dreams of murder would fill my boyish heart when I would read one of these attacks in the morning paper....

The first production of Symphony No. 1, in C minor, by Brahms became a subject of intense rivalry between the two conductors. Brahms had waited until his fortieth year before writing a symphony, and the work was eagerly awaited in New York, as the reports from Germany proved that it had made a sensation.

My father went to see old Gustav Schirmer at his store on Broadway and asked him whether the orchestral score of this work had yet arrived. Schirmer told him that it had, but that he was in honor bound to give it to Theodore Thomas as he had promised it to him. My father was very much chagrined to think that this prize should thus have escaped him, and he spoke of this very regrettfully to a pupil of his in composition, Mrs. James Neilson, member of an aristocratic old family in New Brunswick, New Jersey, and a woman of great beauty and distinction. Mrs. Neilson said nothing to my father but quietly went down to Schirmer's and inquired of the clerk whether the orchestral score of the Brahms symphony had arrived, and when he answered in the affirmative, she asked whether it was for sale. "Certainly," answered the clerk.

She thereupon purchased a copy of the score and sent it up to my father with her
compliments. His astonishment was intense, but she did not tell him until weeks afterward how she had obtained it.

He received the score on a Thursday and the first rehearsal for the next concert was to take place on the following Monday. This left but little time to obtain the necessary orchestral parts and Schirmer naturally would not sell him any. He therefore cut the score into three parts and divided them among three copyists, who worked day and night and managed to have the parts ready in time for the rehearsal. Great was the triumph in the Damrosch camp at this victory over the Thomas forces.

Thomas and Damrosch as conductors were often compared with one another, and Walter's comments on his father's style of directing, as different from that of Theodore Thomas, are worthy of attention. 1

The younger Damrosch remarked:

The differences between him [Damrosch] and Thomas were very marked. Thomas, who had educated himself entirely in America, had always striven for great cleanliness of execution, a metronomical accuracy and rigidity of tempo, and a strict and literal (and therefore rather mechanical) observance of the signs put down by the composers. America owed him a great debt of gratitude for the high quality of his programmes. My father had been educated in a more modern school of interpretation and his readings were emotionally

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1 Damrosch, Walter, op. cit., pp. 23 et seq.
more intense. He was the first conductor in this country to make those fine and delicate gradations in tempo according to the inner demands of the music, gradations which are too subtle to be indicated by the composer's signs, as that would lead to exaggerations, but which are now generally considered as necessary in order to bring out the melos of a work.

Grant and Hettinger, in their work, America's Symphony Orchestras, give a brief account of the early years of the New York Symphony Society in which they state that during its first five seasons, 1878 to 1883, it had a personnel of seventy players and made a total of sixty-four public appearances. In 1885 the orchestra suffered a major loss due to the death of Dr. Damrosch. His place, however, was ably filled by his son Walter, who served the organization as regular conductor for a period of forty-three years.

1 Grant, Margaret and Herman S. Hettinger, America's Symphony Orchestras. New York: W. W. Norton, 1940. P. 34.

2 In 1926 the New York Symphony Society and the New York Philharmonic Society combined their organizations, the result of the merger being the present Philharmonic-Symphony Society of New York. Cf. "Brief History of the Philharmonic-Symphony Orchestra of New York. Ad aperturam. N.P., in The Philharmonic-Symphony Orchestra of New York. Published by the Philharmonic-Symphony League, 1940; also, h.q., article on the New York Philharmonic-Symphony Society, by
Notwithstanding the bitter rivalry that existed between the Thomas and the Damrosch forces, it was unquestionably the pioneer work of the former that made it possible for the second orchestra actually to come into existence. This is made clear by W. S. B. Mathews, who, in discussing the formation of Damrosch' symphony society, observed:

This society [the New York Symphony] represents American progress in orchestral music, or perhaps more properly, New York progress in resources of this kind, in the fact of its being organized and maintained out of material already existing in the community, without interfering perceptibly with the work of older organizations in the same field....It is one of the most creditable organizations in the country.

The Boston Symphony Orchestra. Another organization that came into existence during this period, and which since has played an important role in the development of high class music throughout the eastern part of the United States is the Boston Symphony Orchestra. In the formation of this body of players the influence of Theodore Thomas was efficacious.


Mathews, W. S. B., loc. cit.
The many concerts given by the Thomas orchestra in Boston had incited a love and desire there for music of a high order. *Dwight's Journal of Music*, it will be remembered, called attention to the educative work carried on there by the Thomas orchestra, the periodical even going so far as to cite the Thomas orchestra as an example which the city of Boston should strive to equal in its own cultural attainments. Likewise, M. A. DeWolfe Howe, in his work, *The Boston Symphony Orchestra*, stated that the revelation of what symphony concerts might be in Boston, came about from the early visits of the Theodore Thomas Orchestra. Howe added that "It was this, [the Thomas concerts], probably more than anything else, which pointed the way to still better things, orchestrally, than Boston had known."

It was not until 1861, however, that a symphonic organization worthy of cultural Boston came

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1. Cf. ante, pp. 157 et seq.

2. Cf. ante, *ibid.*

into existence. At this time, Henry Lee Higginson, an American banker, declared that he would estab-
lish such an orchestra and maintain it until the
time that it could be made self-sustaining. As
W. S. B. Mathews has pointed out, "a more meritori-
ous enterprise in music has never been undertaken
by an American." When the new Boston orchestra
was formed, the personnel for the first season con-
sisted of sixty-seven players, many of them old-time
residents of Boston and former members of other
orchestras that had existed there. The conductor

1 During the Civil War Higginson served in the
Federal Army, where he was brevetted lieutenant-
colonel. A graduate of Harvard, and a member of
both the Massachusetts Historical Society, and the
American Academy of Political and Social Science,
his interests were wide. So many were his benefac-
tions, and so great was his activity in the field of
social service, that he was referred to as "Boston's
first citizen." Cf. Article on Henry Lee Higginson
in The Encyclopedia Americana. New York: [The]
Americana Corporation, 1941. Vol. 14. P. 177; also,
R. q., Villard, Oswald Garrison, "Henry Lee Higgin-
son, Pillar of Massachusetts," in Prophets True and
et seq.


3 Loc. cit.

4 From 1865 on Harvard University had maintained
an orchestra under the direction of Carl Zerrahn, a
former member and one time conductor of the Germania
Society. The purpose of the Harvard organization
for the first three years of the organization was a Mr. Georg Henschel, who, although attempting to lift the Boston players out of ruts into which they had fallen, accomplished but little. In 1884 Colonel Higginson imported a distinguished European conductor, Wilhelm Gericke, to lead the orchestra.

(continued from preceding page) was "to promote the taste for good music and to advance the progress of art in Boston." Cf. Mathews, loc. cit.; also, h. q., Spalding, Walter Raymond, Music at Harvard. New York: Coward-McCann, Incorporated, 1935. Pp. 57; 72.

1 Georg Isidor Henschel, a German musician, born in 1850, was distinguished in his day as a vocalist, instrumentalist and composer. However, he never gained, either in this country or in Europe, the same kind of public approbation for his conducting that had been bestowed upon his singing. Following his engagement as conductor of the Boston Symphony Orchestra, he established himself in London where he spent the remainder of his days. In 1914, because of distinguished services to English music, he was knighted by the British government. Cf. Article on Sir George Henschel, by J. A. Fuller Warrington in Grove's Dictionary of Music and Musicians, Third Edition. Vol. II. Pp. 610 et seq.; also, Mathews, W. S. B., op. cit., pp. 416 et seq.; and Elson, Louis C., op. cit., pp. 60 et seq. Quantum Placet.

2 Wilhelm Gericke (1845-1925) a graduate of the Vienna Conservatorium, was especially noted for his indefatigableness and skill as a drill-master, and in particular, his remarkable sense of euphony and tonal balance. Cf. Article on Wilhelm Gericke, by H. E. Krehbiel in Grove's Dictionary of Music and Musicians, Third Edition. Vol. II. Pp. 365 et seq.

The first season that Gericke was in charge of the Boston orchestra, but few changes were made in the personnel of the group. However, during his second season as leader, many changes were made. New men were brought from Europe to give life and blood to the orchestra, and among these was the distinguished young Roumanian violinist, Franz Kneisel, who became concertmaster of the orchestra. In speaking of the improvement in the Boston organization, due to Gericke's ceaseless labors, W. S. B. Mathews commented to the effect: "There can be no question as to the value of Mr. Gericke's work. He made the Boston Symphony one of the finest of the world." Unfortunately, however, Gericke's rigid adherence to the music of just a few composers, chiefly Bach, Beethoven and Brahms, made him very unpopular with the public. Consequently, in 1869 a change in the

1 Born in Bucharest in 1865, Kneisel became one of the leading violinists of this country. Founder of a string quartet, which, during the thirty-two years of existence, ranked with the finest organizations in the world, Kneisel was so highly regarded as a musician that both Yale and Princeton conferred upon him the honorary degree of Doctor of Music. Cf. Bachmann, Alberto, An Encyclopedia of the Violin. New York: D. Appleton and Company, 1925. Pp. 295, 369.

2 Mathews, W. S. B., loc. cit.
conductors of the orchestra was made, and Colonel Higginson brought Arthur Nikisch from Europe to succeed Gerrické. Nikisch was received with an acclaim beyond anything Boston had ever seen. His poetic and spontaneous style of directing fairly captivated the hearts of the Bostonians. However, Elson, in discussing the history of the Boston orchestra, made the significant statement that Nikisch did not make many changes in the personnel of the group, and, in all probability, could not have built it up to its then perfect state of organization, but that he did, for four years, give the most brilliant of interpretations with it. Following Nikisch as

Arthur Nikisch (1855-1922) was considered one of the greatest conductors of all times. Even as a child, his talents were so great that he was able, after hearing an overture performed, to write its entire pianoforte part from memory. Following his student days, in which he had had the privilege of playing under Rubenstein, Liszt, Brahms and Wagner, Nikisch became associated with the Leipsig Opera, eventually being appointed its conductor, a post he retained until Colonel Higginson brought him from Europe to conduct the Boston orchestra. Cf. Article on Nikisch, by Robin H. Legge, in Grove's Dictionary of Music and Musicians, Third Edition. Vol. III, Pp. 636 et seq.

Elson, Louis C., op. cit., p. 61.
conductor of the orchestra was Emil Pauer. Of a completely different school than his predecessors, Pauer presented much modern music of the day, and it was largely through his efforts that Bostonians became acquainted with the works of Tchaikovsky and Richard Strauss. In 1895 Gerrick was recalled to the podium of the orchestra, and continued as conductor of the organization until 1905, at which time Karl Muck, of Berlin, was engaged as leader.

1 Emil Pauer born in Czernowitz, Bukovina, in 1855, was best known in this country as director of the Pittsburgh Symphony Orchestra, a post he held from 1904–1910. His early training in music was obtained at the Vienna Conservatorium, and previous to coming to America as director of the Boston orchestra, he held several important posts as a conductor in Europe. Cf. Article on Pauer, by J. A. Fuller Maitland, in Grove's Dictionary of Music and Musicians, Third Edition. Vol. IV. P. 39.


3 Karl Muck, born in Darmstadt in 1850, and a graduate of the University of Leipsig, from which institution he held the degree of Doctor of Philosophy, was widely-known as a conductor, both in Germany and England, before coming to the United States. His engagement as director of the Boston Symphony Orchestra was terminated abruptly by the first World War, when, unfortunately, he was wrongfully accused by zealous patriots of being a German spy. A prominent Boston lady started things going when she claimed that in telephoning her butcher, she overheard Muck discussing with another party, a shipment of dynamite with which to blow up Longfellow's birthplace. Following this accusation against Muck, another fair lady of
During the first thirty-seven years of the Boston orchestra's existence, its deficits, always large, were met by Colonel Higginson. Eventually, however, the orchestra became almost self-supporting.

It should not be assumed that the Boston Symphony Orchestra was merely a local affair, for such

(continued from preceding page) Boston stepped forward and said that she had seen beams of light, which were signals for submarines, emanating from Muck's residence. A few days after this "patriotic" flare up, the Boston orchestra played in New York, only to find newspapers carrying headlines to the effect that "New York Bows Its Head in Shame as Muck Leads; Germans Applaud Their Hero." Incited by the gossip and rumors which he had heard about Muck, Governor Warfield, in nearby Maryland, to demonstrate his fervent patriotism, announced publicly that no true American could remain satisfied until Muck had been mobbed to death. And so it went until poor Muck was finally interned for fourteen months at Fort Oglethorpe, Georgia, following which he was secretly deported from the country. Those persons who have investigated the Muck incident in recent years state that the man was entirely innocent of charges brought against him. Cf. Evan, David, *Music Comes to America.* New York: Thomas Y. Crowell Company, 1942. Pp. 141 et sqq.; also, h. q., article on Muck, by H. V. Hamilton, in Grove's Dictionary of Music and Musicians, Third Edition. Vol. III, p. 671.

On May 7, 1918, the orchestra was incorporated and brought under the jurisdiction of a board of ten trustees, with Judge Frederick P. Cabot of Boston, serving as president. Deficits of the organization are now met through income derived from an endowment fund and through numerous individual gifts. Cf. Article on Boston Symphony Orchestra, by Warren Storey Smith, in Grove's Dictionary of Music and Musicians, Third Edition. Vol. I, p. 425.
was not the case. It made, and still makes, regular tours throughout the eastern part of the United States, including in its itinerary, such cities as New York, Philadelphia, Washington and Providence.

Music Festivals. Characteristic of the period under discussion was a taste on the part of the American people for elaborately planned music festivals. Doubtless influenced by the success Cincinnati achieved with its festivals, other cities clamored for similar events. Boston had staged two mammoth affairs in the years 1869 and 1872, respectively, under the direction of Patrick Sarsfield Gilmore, and the great attention focused on these events, which were popularly known as "Peace Jubilees," still further whetted the appetites of Americans for musical entertainment of a gargantuan nature. The colossal

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1 Elson, Louis C., op. cit., p. 62.
2 Cf. ante, fn., pp. 203 et seq.
3 The festivals were so-called because they were held in commemoration of the restoration of peace in this country, following the chaotic period of the Civil War.
4 For a complete account of these jubilees, h.q., Gilmore, P. S., History of the National Peace Jubilee and Great Music Festival. Boston: Lee and Shepard, 1871. x + 758 pp.
proportion which some of the early festivals reached is shown in accounts given of them by their leaders. Johann Strauss, Jr., celebrated as the Viennese "Waltz King," was brought to America to conduct a portion of the festival of 1872, and from an account he has given of it, the affair must have been more than he bargained for. Telling of his experiences as a leader at the festival, Strauss said:

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3 Jacob, H. E., op. cit., pp. 279 et seq.
On the musicians' tribune there were twenty thousand singers; in front of them the members of the orchestra — and these were the people I was to conduct. A hundred assistant conductors had been placed at my disposal to control these gigantic masses, but I was only able to recognize those nearest to me, and although we had rehearsals there was no possibility of giving an artistic performance, a proper production. But if I had declined to conduct, it would have been at the cost of my life.

Now just conceive of my position face to face with a public of a hundred thousand Americans. There I stood at the raised desk, high up above all the others. How would the business start, how would it end? Suddenly a cannon-shot rang out, a gentle hint for us twenty thousand to begin playing the Blue Danube.

I gave the signal, my hundred assistant conductors followed me as quickly and as well as they could and then there broke out an unholy row such as I shall never forget. As we had begun more or less simultaneously, I concentrated my whole attention on seeing that we should finish together too! — Thank Heaven, I managed even that. It was all that was humanly possible. The hundred thousand mouths in the audience roared applause and I breathed a sigh of relief when I found myself in fresh air again and felt the firm ground beneath my feet.

The next day I was obliged to take flight before an army of impresarios who promised me the whole of California if I would undertake an American tour. I had quite enough after that one musical entertainment and returned to Europe as quickly as I possibly could.
Records show that the first music festivals were not confined to any one locality. In fact, San Francisco, as early as 1869, staged a mammoth affair which was directed by the famous woman violinist, Camilla Urso. Charles Barnard, writing the biography of Madam Urso, mentioned the event in the following words:

"Boston had given its musical festival, why not San Francisco? There, it had been comparatively easy. Here, it was an undertaking almost too vast and difficult for comprehension. There was not a

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1 Camilla Urso (1842-1902) was the first woman ever to be admitted as a student in the famed Paris Conservatory, and following her graduation, was recognized for many years as one of the world's greatest violin virtuosi. Upton, in his memoirs, referred to her as a "true, honest artist," and then commented on the last years of her life with the following: "When I recall that little serious maiden who visited me one day so many years ago, the young woman who travelled so far and played with great orchestras and with great artists and made her name known and honored, not by press agents and advertising, but by her own merits, the woman who suddenly dropped out of her profession, and in the closing year of her life sought to make her living by hard teaching and died almost forgotten, I sometimes wonder what that mask of seriousness hid behind it." Cf. Upton, George P., Musical Memories; My Recollections of Celebrities of the Half Century, 1850-1900. Chicago: A. C. McClurg and Company, 1908. Pp. 70 et sqq; also, h.q., Barnard, Charles, op. cit. Passim; also, h.q., Bachmann, Alberto, op. cit., p. 403.

2 Barnard, Charles, loc. cit.
choral society in the State. If there were a few choirs of male voices they had never sung together and though there were many individual singers and performers in different parts of the State they had never been brought together. A hall must be prepared, the orchestra, drilled, the music for the chorus selected and printed, and the whole festival lasting three days be planned, laid out, and carried into effect.

Never before has a single woman [Madam Urso] been so made a queen over an army of men, women and children. The moment the event was announced the Occidental Hotel was besieged by editors, musicians, officials, contractors, carpenters, decorators, chorus masters and a hundred others who thought they might be of use in some way. Madam Urso held high state in her rooms and heard each one in turn, gave him her commands, and bid him move on to his appointed work. The Mechanics' Pavillion, a huge wooden structure erected for the Mechanics' Institute Fair in 1869, was still standing. Orders to take it down had been given, but at her request they were revoked and a host of carpenters swarmed into the building and began to remodel it for the great Festival. Railroads, Hotels, and Telegraph companies were ready to obey her every wish in regard to the reception of the great company to be assembled. The State arsenal opened at her command and a whole park of artillery was ready to speak at the wave of her baton. An organ was built to order, and a drum more portentous than the Gilmore affair was manufactured. The firemen met to pound the anvils in the "anvil chorus" and Camilla herself drilled them in the work. And at the head of it all was the one woman, mistress of the whole kingdom, and with the resources of a State at command.
The music festival fervor apparently did not strike New York until the year 1881, at which time the forces of Leopold Damrosch succeeded in staging a momentous affair in which a chorus of twelve hundred and an orchestra of two hundred and fifty were used. Not to be outdone by those in the Damrosch camp, friends and backers of Theodore Thomas gave

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2 Headed by the Honorable George William Curtis, editor of Harper's New Monthly Magazine, Thomas' supporters, one hundred and seventeen strong, in the order in which they appeared on an old circular, which is in the possession of the writer [Music Festival of 1882], were:


New York its second festival the following year.

In referring to this festival, Upton has stated

(continued from preceding page)

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A.G. Gerster, M.D.,
Parke Godwin, Esq.,
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C.A. Peabody, Jr., Esq.,
Jno. D. Prince, Esq.,
A.P. Putnam, D.D.,
S.I. Prince, D.D.,
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Whitelaw Reid, Esq.,
Ripley Ropes, Esq.,
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Henry Sanger, Esq.,
Henry K. Sheldon, Esq.,
A.E. Sumner, M.D.,
William Steinway, Esq.,
Henry Seligman, Esq.,
Jesse Seligman, Esq.,
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Wm. H. Taylor, D.D.,
Cornelius Vanderbilt, Esq.,
Joshua W. Van Oott, Esq.,
D.B. Van Emburg, Esq.,
Samuel G. Ward, Esq.,
Walter Watson, Esq.,
W.A. White, Esq.,
H.N. Whitney, Esq.,
that it was "an outgrowth of the Cincinnati Festivals, five of which at that time had been given with steadily increasing success." Seven programs were given at the New York Festival, and among the great choral and instrumental works produced by Thomas, in the order in which they were given, were: Bach's cantata, "A Stronghold Sure"; Mozart's Symphony in G Major (Koechel 551); Handel's "Jubilate"; Gluck's "Iphigenia in Aulis"; Schubert's Symphony in G Major, No. 9; Schumann's overture, "Manfred"; Mendelssohn's overture, "Ruy Blas"; Beethoven's Symphony in C minor, No. 5; the same composer's "Missa Solennis in D Major"; arias and ensembles from Wagner's "Das Rheingold," "Die Walkuere," "Siegfried," and "Die Götterdämmerung"; Handel's oratorio "Israel in Egypt; Rossini's overture to "William Tell"; Liszt's symphony to Dante's "Divina Commedia"; Act II of Berlioz' "The Fall of Troy"; and the chorus of Act III of Wagner's "Die Meistersinger."

(continued from preceding page)

William H. Webb, Esq., Alex. M. White, Esq.,
Fred A. Winston, Esq., Fred. H. Zinsser, M.D.

The musical forces which gave this great festival consisted of an orchestra of three hundred players, a chorus of three thousand singers, and the following world renowned soloists: Madame Amalia Friedrich-Materna, Madame Etelka Gerster, Miss Annie Louise Cary, and Messrs. Halo Campanini, A. F. Galassi, Franz Rammert, George Henschel, and Myron W. Whitney. Thomas' own description of the way in which he seated his players at the festival serves well to show his ingenuity in matters musical. His words are:

1 The massed chorus was a combination of a number of well-known choral bodies, namely: The New York Chorus Society (600 singers), Brooklyn Philharmonic Chorus (600 singers), The Boston Handel and Haydn Society (350 singers), The Philadelphia Cecilian Society (350 singers), The Worcester County (Mass.) Musical Association (450 singers), The Baltimore Oratorio Association (550 singers), and The Reading (Pa.) Choral Society (100 singers). Cf. Theo. Thomas Concerts: Scrapbook Programs, loc. cit.

2 Amalia Friedrich Materna (1845-1918), German soprano, was the creator of a number of the great Wagnerian roles at Bayreuth. Bertha Thomas, writing on her in Grove's Dictionary of Music and Musicians, Third Edition, Vol. III, p. 349, stated that "Materna left nothing to be desired in the great Wagner parts," and that "she first earned a world-wide reputation by her magnificent impersonation of Brunnhilde in the Nibelungen Trilogy."

3 Thomas, Theodore, op. cit., pp. 90 et seq.
I had placed the players on the stage so as to form a triple orchestra, similar to an organ with three manuals, which could be played on either singly or in combination, at the pleasure of the conductor. Of course the parts were all marked, and rehearsals had been held accordingly, but in such an immense auditorium as that in which the Festival was given, the difference in the acoustics when it was empty and when it was full of people was so great that I had to be prepared for any emergency. I made use of my combinations with good effect in the concerts, and accomplished some unusual shading by manipulating my triple orchestra, even in such works as Mozart's "Jupiter Symphony." Some of the works given were overpowering, but others again, such as the Beethoven Mass, for instance, were disappointing, for reasons easy to understand. Neither the chorus nor the orchestra escaped encores entirely. The greatest and most enduring effect was produced by the Wagner programme, especially the excerpts from "Die Gotterdammerung," for which Madame Materna had been brought over from Vienna. This performance created the greatest excitement I have ever witnessed, and made many converts to the Wagner music dramas.

Rose Fay Thomas, mentioning Theodore Thomas' affiliation with music festivals, called attention to the fact that his conception of such affairs was somewhat unlike that generally accepted by the public. Her words on this score are as follows:

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Thomas, Rose Fay, op. cit., p. 224.
To most people a festival simply means size, and denotes a series of concerts in which an unusual number of performers, vocal and instrument, give a series of concerts in a place of great magnitude, before an audience of vast dimensions. Thomas also included the foregoing essentials in his scheme of a festival, but added to them others which were in his estimation of far more importance. First, the programmes must include great works which could not be adequately given without a large body of performers, and were for that reason rarely heard in concert. Second, the standard of performance of both the orchestra and chorus must be the very highest possible. The solo artists must be the greatest obtainable. He would not conduct a series of concerts under the name "Festival," unless these conditions could be reasonably fulfilled, nor would he give a festival without two years of preparation for the same.

The success of the New York festival, and the manner in which it represented musical progress in this country, were told by George William Curtis, editor of Harper's Magazine. His comments were:

From the Philharmonic concerts of the last generation in the old Apollo Rooms upon Broadway below Canal Street, and from the Italian opera, and opera singers, of which Mr. Richard Grant White, the master critic of that day, is giving reminiscences, to the music

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Festival of 1882 in the Seventh Regiment Armory, is a step of progress which is amazing and incredible. The Philharmonic audience was a pleasant little assembly, which listened doubtfully to the music of Beethoven pleasantly played by a moderate orchestra. The Festival audience was a vast multitude bursting into a tumult of delight over the music of Beethoven, Mozart, Schubert, and Wagner, played incomparably by a vast orchestra of three hundred exquisitely trained musicians, and the mighty Handelian choruses rolled sublimely forth from a host of three thousand voices.

It was not the first music festival in the country. There had been festivals in Cincinnati and Chicago, and a monster performance in Boston, and the admirable Damrosch Festival in New York. But the legitimate grandeur of the Festival of this year, the symmetrical precision and perfection of the orchestra, over whose wonderful richness of effect the spirits of the great masters might well have hovered, satisfied and approving; the vast chorus gathered from different cities, which, suddenly brought together, blended under the magic baton of the conductor in a majestic and inspiring volume of sound; and the solo singers, greatest of the world in their various kinds, from the grand dignity of Materna to the exquisite delicacy and grace of vocalization of Gerster, and from the broad, manly, fresh vigor of Candidus to the sweet and fervid charm of Campanini -- all these combined to make the first week of May memorable, and to indicate the high-water mark in the musical annals of the country.

We have mentioned the various musical elements of this great success, but we have not mentioned the supreme organizing and directing force. Many things were important to the result, but one thing was indispensable. That was the conductor.
It was a misfortune that Miss Cary was unwell, and could not appear until the last day. It would have been a serious blow had Madame Materna been prevented by any reason from appearing, or had she failed to justify the high anticipation that awaited her coming. But it would have been fatal had any mishap befallen Theodore Thomas. In the sense that Napoleon was Austerlitz, Thomas was the Festival. Without Napoleon there had been no Austerlitz; without Thomas, no Festival. For him, indeed, it was a peculiar triumph. To those who have known his long, unwearyed, most efficient, and most unselfish devotion to the development and education of the best musical taste in this country, it was a profound satisfaction to feel the immense musical success of this Festival. The long selection of music to be performed was of sustained excellence. There was no attempt to catch a cheap applause, or to tickle the ears of a multitude. The purpose was not superficial entertainment, but the enjoyment that comes from the highest art.

As those who were directly interested in the preparations saw the leader massing his vocal and instrumental lines to scale the rugged and perpendicular heights of the most inaccessible Beethoven and Handelian chorals, or to thread the weird and bewildering labyrinths of the Wagnerian orchestration, they could not but feel that at least the director was no doubting Thomas, and his courageous confidence inspired the enterprise. Indeed, that is the secret of Mr. Thomas's success. He believes in his cause, and therefore he conquers. He believes that the public will accept and enjoy the best music, and he makes them enjoy it. When it was asked of a certain concert whether it was not beyond the public taste, the answer was, "This is the only way to lift the public taste." Like the old warrior who hurled his javelin far into the
ranks of the enemy, and fought his way forward to recover it, Thomas flings his baton higher and higher toward the pure and awful peaks, and we all gladly press after, up, up, into a more inspiring air and a broader and grander horizon....

As the week's performance ended toward Saturday midnight amid a tumult of delight from the thousands that crowded the vast hall, and after five minutes of a continuous roar of demand from the audience that would not depart until he appeared, Mr. Thomas came forward to receive such a greeting as we have never seen surpassed upon any occasion. Amid the tornado of excited applause, the retiring auditor of a philosophic and contemplative turn undoubtedly asked himself what was the real permanent result of so great a musical triumph. The result, however, was evident. It is shown that a festival need not be merely a series of "big," or "monster," or "mammoth" concerts, but that larger numbers both of instruments and singers may greatly increase the true effect of the music. Indeed, the grandest choral effects require vast space and a mighty volume of sound, which are possible only under the conditions of a festival, and most of the finest contemporary instrumental music contemplates an immense orchestra. Nor is an adequate voice and a noble manner lost in a festival, however large the space.

Moreover, the popular interest awakened by such an enterprise, and the education that attends the admirable rendering of admirable music, are in themselves incentives to such festivals, and indications of their usefulness.
Following the New York Festival, Thomas, his orchestra, soloists, and a number of choral organizations that had taken part in the programs, departed for Cincinnati where they participated in the biennial festival given there. Upon the close of this gala event, the group next headed for Chicago where that city's first festival of major proportions was held. Commenting in the illustrated program of the affair, George P. Upton said:

The history of the present Festival, like the history of everything in Chicago, is brief. It is not exceptional in having no past. The real musical past of Chicago is embraced within the limits of twenty years, and in that period, although great musical progress has been made, there has been no occasion of such importance and magnitude as this. It may be regarded as the culmination of these years of education and effort, and marks an epoch in our musical history. More strictly speaking, it may be considered as the result of Mr. Theodore Thomas' work in Chicago, which from the first time he ever wielded the baton here, thirteen years ago, has led steadily forward to this purpose....

The Chicago festival was of the same high standard that characterized the preceding ones in

New York and Cincinnati, and so great was its success that enthusiastic Chicagoans immediately made plans for a similar affair, which was to be given two years later.

At both Chicago festivals Thomas was assisted in his work by W. L. Tomlins, a well-known choral director of his day. Commenting on Tomlins as an associate of Thomas, Upton had the following to say:

His [Tomlin's] intimate knowledge of Mr. Thomas' ideas and methods, and his sympathy with the objects he has in view, joined with his own musical intelligence and executive ability, have peculiarly fitted him for his commission as the Musical Director's lieutenant.

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1 W. L. Tomlins, born in London in 1844, became one of Chicago's leading choral conductors. From 1875-1898 he served as director of the famed Apollo Club, and in 1883 organized singing classes among the grade school children of that city. In 1903 he established a National Training School for School Music Teachers, and was subsequently engaged by the Chicago Board of Education to instruct it grade school teachers in the art of music. Cf. Article on W.L. Tomlins, in the American Supplement, Grove's Dictionary of Music and Musicians, Third Edition. P. 382.

The second Chicago festival was given on a much larger scale than the first, and, as Upton has pointed out, "the efficiency of the orchestra, the eminence of the solo artists, and the greatness of the works performed," made it a step in advance over the event held two years earlier. Comparing the artists of the two Chicago festivals, Upton called attention to the fact that in the first festival, "the Wagner music was mainly interpreted by Frau Materna," while in the second festival, Chicago was fortunate in having "the trio of artists who created their respective roles in both the first and second Bayreuth Festivals, Frau Materna, Herr Scaris, and Herr Winkelmann." 

Following the opening performance of the festival of 1884, the Chicago press rebuked the audience for its ill-mannered behavior. The Daily News among others, had the following to say:

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1 Upton, George P., op. cit., p. 9.
2 Loc. cit.
...Upon one point, however, we are clear. It is that an infusion or importation of festival manners would be of great benefit to the crowd present last night. The last part of the performance was drowned out by the hasty rush of the impatient ones, who feared that they would get left in the scramble for seats going home. The beginning of the last chorus was the signal for more than a thousand people to stampede for the door. Mr. Thomas stopped the splendid chorus and waited until the rush was over. His rebuke was wise. We think it necessary to say, therefore, that in addition to not blowing out the gas a well-bred audience sits still until the performance is through. We are evidently rather new to this festival business.

Not only did more than a thousand people at Chicago's festival concerts attempt to leave early, but also a thousand or more arrived late, as evidenced from comments in the Chicago Tribune, which in part, were as follows:

...The audience last evening numbered fully 7,000 -- the management, however, claims a larger figure, but the great choral and deadhead bodies should not count. Everything ran smoother than on the previous evening; the ushers knew better where the various seats were and spent less time staring at the chorus girls....

Not less than 1,000 people arrived between 8 and 9 o'clock, the caustic note of the managers notwithstanding.... But the performers were not by any means punctual either. It was ten minutes past eight when Mr. Thomas mounted the stand and raised his magic wand in the air, and it was five minutes later before all the chorus singers were settled in their seats. But Mr. Thomas cannot perform miracles. Any one who has had experience in managing a body of 600 female amateur singers, or even six female amateur singers, will look on Mr. Thomas' success with awe and wonder. And to see this great body of beautifully-dressed femininity rise in a solid mass, as though moved by clockwork, displaying 600 animated faces, 600 heaving bosoms, 600 pairs of flashing eyes, and 600 elegant and variegated costumes is enough in itself to repay the most non-musical in the audience, that is, if he has an opera glass. Otherwise he must take a good deal of this for granted.

Evidently audiences continued to arrive late at the Chicago festival performances, for following the fifth concert of the series, the Tribune said:

...The chorus was all seated before 8 and Theodore Thomas paced up and down the dark entry under the stage waiting patiently for the house to fill, and every time he returned from the peep-hole under the door he ejaculated:

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"Fiddle! Fiddle!" and ran his fingers through his hair, bit his nails, and looked both worried and disappointed.

Continuing his stroll, head down and hands behind him, he passed Winkelmann, handsome Scaria, and Materna without a word or look of recognition, and every time the "lady soloists' room" was passed he kicked the red muslin sheetlike portiere that draped the door.

It was ten minutes passed eight when he mounted the stand and, giving his music-rest three or four sharp raps with his ivory baton, silenced the altos with a long "hiss!" and the fifth concert in the Chicago May Festival was opened.

Six programs were given at the second Chicago festival, and among the great choral and instrumental works produced by Thomas, in the order in which they were programmed, were: Mozart's Symphony in C minor; Haydn's "The Creation"; Beethoven's Symphony No. 3, "Eroica"; Selections from Wagner's "Tristan"; Selections from Wagner's "Lohengrin"; Vorspiel, "Good Friday Spell," and "Funeral Procession," from Wagner's "Parsifal"; "Siegfried's Death" from Wagner's "Gotterdammerung"; "Pogner's Address" and Vorspiel from Wagner's "Die Meistersinger"; Berlioz' "Messe des Morts"; "Ride

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Although artistically given, the Chicago festival of 1884 was not a financial success. Placing the blame for this directly on Thomas' shoulders, the Chicago News came out with the following:

Now that the festival pudding has been tested even to eating the bag, which metaphorically is the guarantors' position, it is plain that Mr. Theodore Thomas did not devise the programmes with his usual good taste and judgment. We do not complain of him for omitting the overture to "William Tell," or Mendelssohn's "Spring Song," as one

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paper does. Both these can be heard at Turner Hall, and therefore do not need the New York Philharmonic orchestra for introducing them to our appreciation. The faults were too much Wagner, too much German, and too little opportunity for the chorus to do their best work. We recognize the service which the Wagner performances have been to musical students, but it is clear that in overloading the programmes of a great popular festival with this sort of thing, Mr. Thomas went too far, and in fact, counter to his own former habits of considering "the frame" of the public.

Although the festivals of 1882 and 1884 were the only ones Thomas ever directed in Chicago, he did lead a number of them in other cities. In 1883 he conducted such events in Pittsburg, Kansas City and San Francisco; in 1885 in St. Louis; and in 1891 in Indianapolis. Without question, all of these contributed their share in the awakening of a musical consciousness and the development of a musical taste in America. It was, however, the biennial festivals which Thomas directed in Cincinnati between the years 1873 and 1904 that did

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the most, as far as festivals are concerned, to advance musical progress in this country, especially in the Mid-West. Not only did they make Cincinnati world-famous as a music center, but also stimulated the growth of choral societies all over the country. The nucleus of these festivals, of course, was Thomas' orchestra, while the choristers who participated in them were especially trained by skilful chorus directors who worked under his supervision. The music presented on all of Thomas' festival programs was that of a high order, while the artists employed were the best attainable. And the result, as Upton so significantly pointed out, was a "continuous, steady, healthy musical growth."

Opera in English. One of the greatest disappointments in Thomas' long career as an orchestral director was that of the failure of an operatic venture with which he was connected, namely, the American Opera Company. Organized in 1886, the company had two express purposes in view, namely, (1) that of providing a field higher than

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comic opera in which American artists might make a name for themselves, and (?) that of presenting operatic music in English, in order that its text might be understood by the American public. The guiding spirit of the scheme was a Mrs. F. B. 1 Thurber, while among the many incorporators of the company appeared such well-known names as Vanderbilt, Carnegie, Marquand, and Belmont, of New York; Fairbank, Peck, and Pullman, of Chicago; Higginson of Boston; and Hopkins and Mackay of San Francisco. Thomas was engaged as musical director of the company at a salary of twenty thousand dollars a year, and the lavish scale upon which the new enterprise was launched is shown by its

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1 Mrs. Thurber is remembered today chiefly as founder of the National Conservatory of Music, which originally had some connection with the American Opera Company (non-liquet). Founded in 1885, the institution existed for approximately thirty years, and held charters from both the state of New York (1885), and the United States Congress (1891), being the only school of music in this country ever to receive a government charter. It was while serving as director of this institution that Antonin Dvorak composed his famous "New World" symphony, and it was Mrs. Thurber who suggested the title for the work. Cf. Article, "The National Conservatory of Music of America," American Supplement, Grove’s Dictionary of Music and Musicians, Third Edition, p. 306.
prospectus, upon which eight distinctive features of the venture were enumerated. They were:

I. Grand opera sung in English by the most competent artists.

II. The musical guidance of Theodore Thomas.

III. The Unrivaled Thomas Orchestra.

IV. The largest chorus ever employed in grand opera in America, and composed entirely of fresh young voices.

V. The largest ballet corps ever employed by grand opera in America.

VI. Four thousand new costumes for which no expense has been spared.

VII. The armor, properties and paraphernalia made from models by the best designers.

VIII. The scenery designed by the Associated Artists of New York, and painted by the most eminent scenic artists of America.

The promoters of the American Opera Company intended that it should be a national undertaking, for on its prospectus were the following words:

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2 Loc. cit.
It should be borne in mind that the American Opera Company is not a local, but a national enterprise, and all music circles of the nation should be interested in its success. Among its leading artists are natives of twenty American cities, while the chorus represents twenty-six different states of the Union.

The repertoire of the newly formed company included such well-known operas as Wagner's "Lohengrin"; the same composers "The Flying Dutchman"; Verdi's "Aida"; Gounod's "Faust"; Flotow's "Martha"; Mozart's "The Magic Flute"; Gluck's "Orpheus and Eurydice"; Nicolai's "The Merry Wives of Windsor"; Meyerbeer's "The Huguenots"; and Delibes' "Lakme." The company made its debut on January 4, 1886, at the Academy of Music, which

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2 The old academy, completely renovated before the American Opera Company took it over, was described in a newspaper story as follows: "This [the Academy of Music] has been charmingly decorated in crimson, white and gold, the ceiling frescoed, and the old-fashioned proscenium boxes are retained, handsomely draped with crimson satin. One gallery only is devoted to boxes, of which there are three rows, one behind the other, and the partitions which separate them are no higher than those between the pews in old-fashioned churches, and do not interfere in any way with the sight or hearing of any one." Cited by Thomas, Rose Fay, op. cit., p. 287.
was to be its New York home, and representatives of the press, were, on the whole, quite lavish in their praise of the troupe's initial efforts. Amy Fay, New York correspondent of The Indicator, one of Chicago's prominent music journals at that time sent her paper a detailed account of the work of the American Opera Company, a small portion of which ran as follows:

Those who go to the performances of the American company expecting to hear vocal pyrotechnics, or to see anything startling or sensational, will be disappointed. But those who take pleasure in a good thing thoroughly well done cannot fail to enjoy each and all of the operas, and to rejoice that at last a company has been formed where we can hear our own charming artists in a language we can all understand, and that the day is near at hand when it will no longer be necessary for American musicians to hide their nationality under foreign names before they can get recognition from their own countrymen.

If Mrs. Thurber and her coadjutors can accomplish this they will earn the gratitude of American singers for all time, and lay sure foundations for the American music of the future.

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1 Amy Fay was the sister of Rose Fay Thomas, and author of that widely read book of some years back, *Music Study in Germany*. Cf. *op. cit.*, p.

The large audiences that thronged the company's performances were not slow in admitting their superior artistic standard. However, there had gradually developed in New York, a strong faction of people whose interests were opposed to any enterprise with which Theodore Thomas was connected, and, as a result, they did all in their power to prevent the company from becoming a success. As Rose Fay Thomas so aptly remarked "As long as he [Thomas] kept to his own specialty of symphonic or choral work, he was master of the situation....But when he entered the operatic field his opponents were financially stronger than he...." All too late, Thomas found out that the solid financial backing which he thought belonged to the American Opera Company, belonged in name only. When the company took to the road, large audiences greeted it in every city of its itinerary, yet the box office receipts were not sufficient to cover expenses of the group. Shortly after the company appeared in Chicago, J. H. McVicker, local music impresario, in an open letter to Thomas, which was printed in the Chicago Tribune, said the following:

1 Thomas, Rose Fay, op. cit., p. 293.
You have achieved a certain fame under the banner of Art, aided by beer, tobacco, and lemonade, to which you furnish a pleasing accompaniment, and you should be content with being acknowledged master of a field you have cultivated to a high degree, and not seek to encroach on a domain where your selfish nature cannot have full swing, and must prove a bar to success. As the star of the American opera you are out of place, and your superiors can be found at far less expense to the company. The intent of opera is that a dramatic composition set to music may be rendered by the human voice, with orchestral accompaniment. You reverse this and give the public or rather sell them at high prices, an operatic composition arranged for your orchestra and accompanied by human voices with spectacular effects, and then the people of America are told: "This is your opera; you must support it from National pride." While it is in keeping with your selfish nature that you should seek with the aid of subsidies to enhance your fame, you must not expect to succeed at the expense of the human voice, which is God's gift, and which cannot be made secondary to cat-gut and brass.

The company itself lasted but two seasons, and George P. Upton, writing his "Reminiscence and Appreciation," mentioned a few of the troubles that besieged it. In part, he related:

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The management was speedily in arrears to every one, from stage hands to soloists, but Mr. Thomas, who was unswervingly loyal to his orchestra musicians, succeeded in keeping them paid, though, as I have said, he sacrificed his own salary for months to accomplish it. Strikes among the stage hands, the chorus and the ballet followed in quick succession. How to provide for transportation was a difficult problem. Sheriffs had to be dodged. Hotel and lodging-house keepers had to be satisfied. Constables with writs had to be evaded. The original backers of the enterprise had long ago backed the other way....

Unfortunately for Thomas, he had allowed himself to be made president of the American Opera Company, and when the venture folded up, he was so involved in its affairs that he found himself the target for lawsuits, brought by creditors of the company from all parts of the nation. Much of the subsequent litigation lasted for years.

During the second season of the company's existence, its tour extended West as far as San Francisco, and had it not been for Thomas footing a large portion of the bills on this expedition, many of the troupe would have gone without meals. On the way home Thomas received, in St. Louis, a letter from the New York Board of Directors of the enterprise, requesting a statement of the troupe's
condition.

Exasperated beyond all measure, Thomas lost no time in sending the board the following wire:

St. Louis, Mo., June 7, 1887.

Troupe completely wrecked. Workmen have gone without meals to the shame of the Directory. I have nothing to do with the business management, but I did not dare to leave the troupe in San Francisco, and only stay now until everyone can reach New York. We have been deserted and sold out by everybody, and if you will get us home after the Louisville engagement you will save yourself some money.

Theodore Thomas.

The last appearance of the American Opera Company was at Buffalo, New York, and on the back of a program for this occasion, Thomas wrote the following significant words: "The most dreadful experience of my life."
CHAPTER VI
THE INTERVENING YEARS
(Continued)

Summer Night Concerts. During summers of the period under consideration, Thomas gave regularly, a series of Summer Night Concerts in Chicago. As was the case in the season of 1877, the programs were presented in the old Exposition Building of that city. Without doubt the most important and the most significant of all popular concerts given by him, these programs reached new heights, both in the quality of music played, and in the great number of new works performed. In mentioning them, Upton has pointed out that they derive an added interest from the fact that their success was one of the prominent considerations which led Thomas eventually to the decision to make Chicago his home. All told, three hundred and sixty-nine

1 The so-called "Summer Night Concerts" were also given on Saturday afternoons. Cf. Theo. Thomas Concerts: Scrapbook Programs, Vols. 154-175. Passim.
2 Cf. ante, p. 221.
of these Summer Night Concerts were given, and in presenting them to the public Thomas offered not only his "regular" type of program, but also a diversified array of "composers," "historical," "request," and "ball room" programs. In the "request" programs, in particular, one finds clear evidence of the progress made by Thomas in educating the American public. Selected at random from the Chicago Summer Night Concerts of 1889, the "request" program given by "Theodore Thomas and his Unrivaled Orchestra" on July 19 of that year, is positive proof of an advancement in musical taste made by the American people. The contents of the program are:

Suite No. 3, in D major . . . . . . . Bach
"Sicilienne," and "Bourrees" . . . . . . . Bach
Fugue in A minor . . . . . . . . . . Bach
"Symphonic Variations" . . . . . . . Dvorak
Overture, "Leonora," No. 3 . . . . Beethoven
Theme and Variations . . . . . . . Brahms
"Prize Song," from "Die Meistersinger" . . . . . . Wagner
"Waldwaken" from "Siegfried" . . Wagner
"Hungarian Rhapsody," No. 12 . . Liszt
"Allegro Giocoso," and "Perpetuum Mobile" . . . . . . . Moszkowski

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2 Ibid., Vol. 174.
Typical of the "composers" programs given by Thomas and his orchestra, and a further illustration of the leader's great work as an educator, is one, which presented July 16, 1889, was made up entirely of the works of Scandinavian composers.

Its contents are as follows:

Overture, "In Autumn" . . . . . . Grieg
Suite, "Peer Gynt," op. 46 . . . . Grieg
"Swedish Folk Song" . . . . . . Haemrik
"Swedish Wedding March" . . . Södermann
"Rhapsody" No. 1 . . . . . . . . Hallen
Suite, "Holbergiana" (first time). Gade
"Norwegian Folk Song" and
"Norwegian Rhapsody" . . . Svendsen

Another kind of "composers" program given by Thomas was the type in which the music of an individual composer was featured. Among those "musical greats" whose works found a place on this type of program were Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Berlioz, Liszt, Brahms and Wagner.

As for concerts given over to music of the last named composer, the Chicago Times had plenty to say on the subject, as shown by a criticism appearing in

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2 Ibid., Vols. 154-175.
its columns, and which in part ran as follows:

Last night was composer's night at the Exposition Building, and the composer selected to give a title to the evening's concert was Richard Wagner. The program, in fact, was all Wagner, without the slightest variation. On Beethoven, Schumann, or Mozart nights the audience finds but one division of the three into which the program is arranged, devoted to some important work by the composer whose name characterizes the evening. Out of nine or ten numbers in the other divisions of the program, not more than two or three are written by the author selected; these are generally masterpieces illustrating the composer's best style, and the remaining pieces are miscellaneous in character and divided among different musical writers. But on "Wagner" night Mr. Thomas exults in the chance to make other victims to his Wagnerophobia, and the program is therefore all Wagner, pure and unadulterated - beginning, middle and end! There is a pardonable tendency to recall the saying of the Duke in "Patience" in regard to candy: It is not because Mr. Thomas has no other opportunity of preaching Wagner that he was so exclusive last night, because this pet composer figures in some form or other on every program prepared for the five weeks of concerts. It is not because Mr. Thomas desires to make his audience acquainted with the latest fruits of the maestro's genius, and to reproduce here the newest of the great music-painter's composition. Not so! Every number on last night's program has been heard before, and, with a

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single exception, more than once, and
two or three of the longer numbers will
be repeated this week and next. One of
them is the principal selection to be
found on the program for this night. It
is not that Mr. Thomas desires to win
converts by making extra efforts in the
production of familiar pieces, for the
orchestra is the same, and plays with no
greater perfection of finish than it
did the night before. Mr. Thomas is
riding a hobby, and while he does not
believe an audience would be patient
during an evening devoted entirely to
Beethoven, Mozart, Mendelssohn, or
Schumann, he compels them, bongré
maigré, to take a three hours' dose of
Wagner, and thus puts in enough ever-
lasting brass and sounding cymbals to
atone for any deficiencies in that line
on past evenings. Now be it understood,
we are not intending to revive any dis-
cussions about Wagner's merit as a mu-
sician or the grandeur of his music or
his proper sphere and all that sort of
think; nor is there any call for any
school-girl gush or mock sentimentality
in the form of indignant communications
and all that sort of thing. We have as
sincere an admiration for Wagner as his
fanatical devotees profess. But Wagner
is a study rather than a recreation. To
understand and appreciate his music it
is necessary to keep before your eyes a
painting, and to follow the master-musi-
cian as he develops or turns the story
of the picture into music. Without the
story much of the music sounds meaning-
less, and to carry on and attend to
both unremittingly is unsatisfactory and
unnecessary as well as unusually arduous,
because what is presented is fragmentary
and disconnected. These concerts should
bring before us that which is newest and
best, and thus serve an educational pur-
pose as well as to give pleasure to the
auditors. And great as is our admiration
for Wagner and pleasant as it is to trace
his influence and brains in the work of local and other composers, we consider that the program last night was tiresome and unnecessarily lacking in freshness and attractiveness. The audience was not as large a one as was expected, and came straggling in during the evening. It was a good house but not a large one.

In all probability, the Times critic preferred the "ball room" programs given by Thomas, to those devoted entirely to the works of Richard Wagner. Each of the former was made up of the music of a number of composers, and notwithstanding the designation given them, all of the programs were representative of music of a good quality. Typical of this type of program is one given on August 1, 1868. Its contents are:

Overture, "Bal Masque" . . . . . . . Auber
Waltz, "Artist's Life" . . . . . . . . . . . Strauss
Finale, "Prometheus" . . . . . . . Beethoven
"Minuet" . . . . . . . Boccherini
"Poland" and "Hungary" . . . . Moszkowski
"Invitation to the Dance" . . . . . . . Weber
Two movements from "Bal Costume,"
  first suite . . . . . . . Rubenstein
  "Pizzicato Polka" . . . . . . . Strauss
  "Spanish Rhapsody" . . . . . . . Chabrier
  "Saltarello" . . . . . . . Gounod
  "Serenade" . . . . . . . Schubert
Waltz, "On the Beautiful Blue Danube" . . . . . . . Strauss
"March Indienne," from "L'Africaine" . . . . . . . Meyerbeer

That the "ball room" programs were exceedingly popular, is suggested by a brief account given of one of them in the Chicago Tribune of August 4, 1887. 1

In part, the paper reported:

The ball-room program given by the Thomas orchestra last evening attracted a large audience - in fact, the largest of the season thus far, probably not less than 6,000 people being in attendance. The selections were of an ultra popular nature, consisting largely of Strauss compositions, with a number of other works of a more or less similar nature. Among the latter the ballet music from "Faust"; "Bal Costume" (first suite), Rubinstein; a couple of selections from Saint-Saëns' "Henry VIII" ballet; Liszt's E major Polonaise, and Benoit's "Scene du Bal" were the most important. The audience was extremely enthusiastic and appeared to enjoy everything to the utmost.

Illustrative of the "historical" programs given by Thomas in the Chicago Summer Night Concert Series, and a still further indication of his work as an educator, is one referred to as the "New Romantic Period Program." Given on July 29, 1890, its contents ran as follows:

Overture and selections from
"Euryanthe" . . . . . . . . Weber
(1786)

Overture, "Le Carnaval Romain,"
and selections from "Damnation
of Faust" . . . . . . . . Berlioz
(1803)

Symphonic poem, "Les Preludes" . . Liszt
(1811)

"Wotan's Farewell" and "Magic
Fire Scene" . . . . . . . . Wagner
(1813)

Symphony No. 5, op. 64 (new) Tchaikowsky
(1840)

An interesting, first-hand account of a Chicago
Summer Night Concert appeared in the columns of the
Chicago Tribune on July 3, 1888. Describing a con-
cert of the night before, the paper said:

Between a bust of Beethoven and a
bust of Mozart, guarded on either side
by a cardboard lion, emblazoned in
flowers and greenery, surmounted by
tiaras of gas which seemed anxious to
descend as crowns of triumph upon his
beat, stood Theodore Thomas last night
on an improvised platform at the north
end of the Exposition Building. A huge
white sounding-board stood at an angle
over the platform like the half-opened lid
of a music-box, and at a signal from the
conductor the wheels of the music-box be-
gan to play the Rakoczy march of Berlioz,

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1 On the "historical programs" Thomas listed the
date of birth of each composer.

2 "Thomas' Magic Baton; Wielded Before His Musi-
cians at the Summer Night Concert," Chicago Tribune.
Vol. 7. N.P.
and the Thomas concerts opened for the season.

Everybody was there. Fashion had smiled upon the occasion. The dresses were as gay as one might see in the club house at the races. The men wore white waistcoats and a flower at their buttonholes. Ices were served at small tables. Gossip was freely exchanged in the intermissions. Dante, Browning, and the Duke of Marlborough's marriage formed topics of conversation for the more serious. Mr. Milward Adams, lessee and manager, appeared in a spring attire of dazzling whiteness. In short, all the ingredients of an immense success were here assembled and the season began auspiciously.

And the music?

Tut! What is the music on an occasion like this? You could tell the musicians in the audience at a glance. Some of them had rolls of music under their arms. Others had studied the program in advance, and brought with them the score of Schubert's "Divertissement a la Hongroise," following each note in rapture. Others, less advanced, were content to beat time to the strains of Liszt's best-known Hungarian Rhapsody. Others strained their ears to detect new beauties in Wagner's "Siegfried Idyl." Between the intermissions they either kept their places or wandered among the orchestra at the back of the big sounding-board exchanging views on the latest phases of Wagnerism.

On the front row, hugging his cane and doing his best to keep awake, sat the old Judge. His wife and daughters had insisted on bringing him. He knew nothing of classical music, but had contracted a passion for the waltzes of Strauss. "And they will play Strauss to-night," said his wife, who has caught the Wagnerian craze
from her girls.

Quietly he sat through the Rakoczy march, the Tannhauser overture, the Schubert divertissement. "When does the Strauss music begin?" he asked at length, wagging his white beard.

"Hush!" cry the girls. "They will play a waltz now. It is the Valse Caprice of Rubenstein."

The old man listens. "How do you like it?" ask his daughters. "I guess it's all right," says he. "But it don't sound much like Strauss."

So, with his old head doddering, he submits to a severe course of Goldmark, Liszt and Wagner, and when Mr. Thomas lifts his baton for the Strauss Waltz, "Mein Lebenslauf ist Lieb und Lust," lo! the Judge is fast asleep, and while his favorite music is playing he is snoring as comfortably as though he were on the bench....

Apparently, the Thomas orchestra at the Summer Night Concerts was made up entirely of Germans, for the Chicago Herald, describing the organization during the summer of 1886, made the following observations:

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Speaking of the Theodore Thomas Concerts, how naturally a German takes to his "horn." Now this is not a pun and does not need a diagram in order to make the meaning clear. By horn it is very evident that a musical instrument is intended - an instrument typical alike of the "Little German Band" or the big German orchestra. There are other kinds of horns no doubt which may be worth considering at the proper time, but although they lead some times to a great deal of noise it is quite too much to say that they are really musical. The German people are the most musical of any on top of the ground. They also drink more beer than any others, and it thus becomes an interesting question whether there is any genuine affinity between beer and music. If there is it might be a good idea for some of our American musicians to indulge more largely in the nectar of Gambrinus. President Lincoln on one occasion suggested that it would be a good plan to furnish all the Generals in the Union army with the same brand of whisky used by General Grant. On the same principle it might not be amiss to send a keg of beer to about half of the English-speaking musicians. Probably several of them would receive the gift with becoming gratitude without regarding it as anything worse than a sort of an insult which Pooh-Bah always appreciated so highly. This must not be taken as an ill-natured fling at native musicians, many of whom are deserving of the highest commendation, but somehow other Germany seems to have a sort of monopoly in the music business, as any one must conclude from a casual glance at the records. Or perhaps it might be easier to find corroborative evidence of this assertion on the stage at the Exposition Building. If there is a man in the great orchestra now playing in that place who does not hail from the land of Kaiser Wilhelm no one would suspect as much from appearances. From the first violin to the many who occasionally gets in a sounding whack on the tom-tom there is an unmistakable suggestion of the intelligent Teuton.
And then, when an intermission is reached in the programme, the natural attraction of the members of the orchestra toward a beer glass seems to fix their identity as Germans beyond any sort of question. It is possible that a casual observer might at first be deceived on these points, owing to the fact that the men have all disguised themselves in dress suits. This innovation is no doubt a sop to the Cerberus of Fashion, if this sophomoric phrase means anything. Theodore Thomas looks so majestic in a dress suit that his entire band has gone into the same sort of uniform which on the whole, is preferable to the dull blue suits, with a superfluity of red flannel trimming and brass buttons, usually seen decorating the well ripened form of the German bandsman. Mr. Thomas was himself born in some little German town - which is there yet, if it hasn't got away, and emigrated to America. German towns are in the habit of doing this sort of thing. Indeed, the Germans are a sensible people, and would rather be officeholders in America than eat black bread and sauerkraut as a regular thing in Faderland.

The thirteen seasons of Summer Night Concerts given in Chicago were unquestionably of great value, not only in elevating the musical taste of that city, but also in encouraging Thomas as a leader to continue in his efforts to educate the American people. A success, both artistically and financially, the concerts were so well liked by those who attended them, that Thomas himself became a perennial favorite of thousands of Chicagoans. Notwithstanding the somewhat popular nature of many of the concerts,
even the noted music critic, George P. Upton, in his "Reminiscence and Appreciation," cherishing fond memories of them, wistfully asked:

...who that had the pleasure of attending those Exposition summer night concerts will ever forget the brilliancy of the programmes, their consistency with the surroundings, the familiarity, as it were, between the conductor and orchestra on the one hand and the audience on the other, the freedom of intercourse, the Bohemian informality, and the absence of the concert-room's etiquette of dress and demeanor?

Choral Activities. Although Thomas' summer seasons were busy ones, his winter seasons were still more so, for in addition to orchestral activities, he conducted choral societies in both New York and Brooklyn. These choral groups were organized in 1881, and following a joint debut which they made on February 14 of that year, the New York Tribune said the following:

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1 Upton, George P., "Reminiscence and Appreciation," op. cit., pp. 172 et seq.
An audience, such as crowded the Academy of Music last night, on the occasion of the fourth Philharmonic Concert, has not been seen there for many a long day....Certainly the concert was worthy of it, for it was one of those performances of which one hears but two or three in a lifetime, and the memory of which stays long to brighten and cheer amidst all the dull mass of mediocrity to which one is so often condemned....The programme consisted of only two numbers, Bach's Cantata, "A Stronghold Sure," adapted for performance by Theodore Thomas, and Beethoven's Ninth Symphony....

As for the performance, both of the Cantata and the Ninth Symphony, it is difficult to speak cooly, or convey any adequate sense of its marvelous perfection and beauty without employing expressions which, while they would be strictly in truth, would sound like exaggerated and extravagant praise....The new chorus, which Mr. Thomas has been training for the last four months, proved a veritable revelation, and gave startling testimony to what judgment and training can accomplish in a very short time, with green singers. They sang with a firmness, precision, and confidence in themselves and their conductor which were absolutely amazing, and which appeared incredible in a chorus which had never before sung in public. The promptness of the attack, the delicacy of shading, the smoothness with which the most difficult roulades and the most involved passages were executed, and the clear, fresh resonant quality of the voices, together with their excellent balance, were absolutely satisfying and delightful. No severer test could be applied to a chorus than the intricate numbers of the Bach Cantata and the difficult Finale of the Ninth Symphony; and no chorus could have come out more triumphantly from such a
trying ordeal than did the 480 singers who were under Mr. Thomas' baton last night. And, admirable as the work of the chorus was, that of the orchestra was still more remarkable....Every man in the Philharmonic orchestra seemed under the influence of a sort of exaltation, and the result was what it always is when this band and its incomparable leader are at their best. The splendid accompaniments which Mr. Thomas has supplied to the Cantata, were given with magnificent sonority and the utmost completeness and delicacy of finish, and the Symphony received a performance which was rich, glowing, sympathetic, and inspired far beyond anything we have ever known here before....

Thomas' objective in devoting a portion of his time to choral work was not for the express purpose of giving choral programs in any ordinary sense of the word; rather, it was for the purpose of using the choral bodies under his direction, as an extension of a symphony orchestra, just as special instruments are sometimes introduced by composers into scores in order to produce extraordinary effects.

As for winter symphonic programs during this period, Thomas not only conducted the New York Philharmonic series of concerts, but also directed programs of a high caliber for the Brooklyn Phil-

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harmonic Society. His connection with the Brooklyn society, it will be recalled, extended back to 1866. From this time, until 1891, when Thomas severed his relations in Brooklyn, one hundred and twenty-three programs were given. An old circular, in the possession of the writer, dating from the twenty-third year of the Brooklyn Philharmonic Society's existence, lists its "RePERTory of the Season." Of value in showing musical progress made in this country, the "rePERTory" lists, by composers, the following works: Aichinger, Chorus à Capella, "Salve Regina"; Bach, Cantata, "A Stronghold Sure"; Handel, Ode on St. Cecilia's Day; Gluck, Scenes From "Orpheus," Haydn, Symphony, B flat, No. 8 (Breithopf & Hartel Edition); Mozart, Symphony, G minor, Kochel, 550; Notturno, Serenade, No. 8 for four Orchestras, Song, "Mentre ti lascio"; Beethoven, Symphony, No. 2, D major, Opus 36; Symphony, No. 6, Pastoral, Opus 68; Symphony, No. 8, F major, Opus 93;

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1 Cf. ante, p. 131.
Symphony, No. 9, D minor, Opus 125; Septet, Opus 20; "Ruins of Athens" -- Chorus of Dervishes, Turkish March, March and Chorus, Fantasia, Piano and Orchestra, (Beethoven-Liszt); Spohr, Andantino and Tempo Di Marcia, "The Consecration of Sounds"; Weber, Scena and Aria From "Euryanthe"; Schubert, Symphony, No. 8, B minor (Unfinished); Berlioz, Symphony, "Harold in Italy," Opus 16; Dramatic Symphony, "Romeo and Juliet," (Ball Scene); "La Damnation de Faust."

Four orchestral numbers; Mendelssohn, Concerto for Violin with Orchestra, Opus 64; Schumann, Symphony No. 4, D minor, Opus 120; Concerto for Piano with Orchestra, Opus 54; "Bilder Aus Osten," Opus 66; Overture, "Sandred"; Song, "The Two Grenadiers"; Chorus, "Gypsy Life"; Liszt, Symphonic Poem, "Orpheus"; Wagner, Siegfried Idyl; Siegfried, Act II, "Waldweben"; Siegfried, "The Welding of the Sword," Final Scene, Act I; A Faust Overture; Henselt, Concerto for Piano with Orchestra, Opus 16; Saint-Saëns, Suite Algerienne.

Not only was Thomas identified as conductor of the New York and Brooklyn singing societies; he also directed, at various times, Chicago's leading choral society, the Apollo Club, and in 1882, was elected

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regular conductor of the New York Liederkranz, another well-known body of singers.

During the season of 1882-1883, Thomas gave the American premier of Gounod's great choral work, "The Redemption." Had he foreseen the many headaches that were to result from his connection with this work, he doubtless would have left it alone. In mentioning the difficulties arising from Thomas' connection with "The Redemption," Rose Fay Thomas said:

The most important musical event of the fall season [1882] was his production of Gounod's recently composed work, "The Redemption," of which Thomas had secured the concert rights for America. No doubt when he made the arrangement with Gounod's publishers he thought it would be an easy matter to carry it out, but in this he found himself much mistaken. There was a tremendous interest in the work, and as chorus copies with the piano score were easy to get, more than one choral society learned it, trusting to luck to get the orchestra score and parts when the time should come for performance. Thomas had agreed to pay the publishers a royalty of two hundred dollars every time the work was performed from the genuine score, of which he, of course, had the only copy in America. He, therefore, had to charge the same rental for its use, plus the expenses of transporting it. These expenses were very large because he could not trust so

1 Thomas, Rose Fay, op. cit., pp. 242 et seq.
valuable work to the careless handling of all sorts of people, and had to send his own librarian with it whenever it was performed. Of course there were many complaints and all sorts of trouble in connection with handling the work, including even one lawsuit, so that it resulted in a loss of both time and money to himself, and the only satisfaction he got out of it was the pleasure of being the first to produce, in America, a great choral work, fresh from the hand of the most renowned of the French composers of the day....

**Symphonic Activities.** From 1880 until 1889, Thomas conducted a series of high class symphony concerts in Orange, New Jersey, and Upton, in speaking of his musical activities in Orange, pointed out that "no city in the country has responded more cordially to Mr. Thomas' efforts in behalf of orchestral music." Likewise, Thomas conducted, from 1882 until 1891, nine seasons of symphony concerts in Philadelphia. In both the Orange and the Philadelphia concerts, many presentations were given of the works of Richard Wagner.

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and it is interesting to note, that on his farewell program in Philadelphia, which was given April 14, 1891, and for which the audience had been given an opportunity to vote on the compositions to be played, half of the works selected were from the pen of Richard Wagner.

During the season of 1883-1884 Thomas directed many concerts in New York which were not a regular part of Philharmonic course, and of great educational significance was his inauguration at this time of a series of "Young People's Concerts." Obviously, children were not sufficiently advanced musically to benefit greatly from the class of music that his organization now was playing, and, encouraged by a number of musical philanthropists, he prepared a number of special programs for them. Speaking of these concerts, he said:

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2 Cf. Theo. Thomas Concerts; Scrapbook Programs, Vol. 176. The Wagner numbers chosen by the audience were: "Elsa's Dream," from "Lohengrin" (which was sung by Mlle. de Vere); "Song of the Rhine Daughters," and "Siegfried's Death and Funeral March," from "Die Götterdämmerung."
3 Theo. Thomas Concerts; Scrapbook Programs, Vols. 163-165.
4 Thomas, Rose Fay, *op. cit.*, p. 258.
Symphonic music is the highest flower of art. Only the most cultivated persons are able to understand it. How, then, can we expect the ignorant or the immature mind to grasp its subtleties? The kind of music suitable for them is that which has very clearly-defined melody and well-marked rhythms, such, for instance, as is played by the best bands. The orchestra, with its unlimited palette, whereby the modern composer points in every shade and gradation of tone color, as well as the complexities of symphonic form, are [sic] far beyond the grasp of beginners.

Thomas really felt, however, that it was a waste of time for a great symphony orchestra to do the work of educating children. In his opinion, a smaller and less costly organization could accomplish the same results. But, as no one in particular was giving attention to this phase of music education, and as the children’s concerts he gave were backed financially by a number of persons of wealth, Thomas was willing to devote a portion of his time to them. Evidently he must have thought that some good resulted from the Young Peoples Concerts, for he continued to give them, off and on, throughout the rest of his life. Typical of Thomas' programs for young people is the following:

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YOUNG PEOPLE’S CONCERT

Steinway Hall, February 2, 1884

Programme

Overture, "Jubilee" . . . . . . . . Weber
Andante from the "Surprise" Symphony . . . . . . . . . . . . . . Haydn
Aria, "Batti, batti," Don Giovanni . . . . . . . . . . . . . . Mozart
Miss Emma Juch
Symphonic Poem, "Rouet d'Orphale" . . . . . . . Saint-Saëns
(a) Humoreske . . . . . . . . . . . . Grieg
(b) Minuet . . . . . . . . . . . . . . Moskovsky
Miss Mary Garliche
Cavatina, "Bel reglio," Semiramis . . . . . . . . . . . . Rossini
Miss Juch
Minuet . . . . . . . . . . . . . . . . . . . . . . Boccherini
Overture, "The Merry Wives of Windsor" . . . . . . . . Nicolai

In the spring of 1884 the Thomas orchestra made a tour from coast to coast, giving sixty-five concerts in all. Following the tour Thomas departed for his third visit to Europe, where, once again he enjoyed the privilege of attending many of that land's great music festivals and symphonic concerts. The following season Thomas did not travel with his orchestra during the fall

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months, but gave concerts only in New York and its vicinity. In January he received from William R. Grace, the mayor of New York, a letter which was countersigned by three thousand other New Yorkers. The letter ran as follows:

New York, January 1, 1885.

Mr. Theodore Thomas.

Dear Sir:

For the promotion of musical culture in this country, the undersigned are desirous of having a series of weekly concerts and matinées similar to those which are so successfully given in the great cities of Europe -- London, Paris, and Berlin -- and recognizing your eminent services in the cause of music in the past, may we beg that you will undertake the same, and communicate to us at your earliest convenience your decision, and at the same time favor us with your views as to the character and scope of the concerts, as we have ample assurance of financial success in case of your acceptance.

We are, dear sir,

Yours etc.,

WILLIAM R. GRACE,

Mayor of the City of New York, and 3,000 others.

2 Thomas, Rose Fay, op. cit., pp. 270 et seq.
Replying to the New York mayor, Thomas wrote:

New York, January 3, 1885.

The Hon. William R. Grace, Mayor of the city of New York, and 3,000 Others:

Your proposal of two weekly concerts in this city during the winter months makes possible the realization of a long cherished hope -- the establishment of a permanent orchestra in the city of New York. By a permanent orchestra I mean one which plays under the same conductor all the year around. This means daily employment, and your proposition, in connection with my other engagements, will enable me to give that to the members of the orchestra.

I have already engagements for next winter which insure four concerts a week. The Philharmonic Society of Brooklyn, under whose intelligent and liberal management the musical taste of the public of that city has developed so rapidly that additional concerts have been given each year to meet the increased demand, propose next year to extend their already large list, by adding to the number of popular concerts. Then, beside the New York Chorus and Popular concerts, we have had for several years a regular series of Symphony concerts in Philadelphia, Orange, Jersey City, and this year New Haven has joined the list. These with two New York weekly concerts would give the orchestra six performances a week for six months. For the other six months there are traveling engagements for spring and fall, and the regular series of Summer Night concerts in Chicago during July and August. This fills out the year.

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Thomas, Rose Fay, op. cit., pp. 271 et sqq.
The benefits of a permanent orchestra and frequent performances are of great value. We shall thus be enabled to give, in a finished manner, a class of musical works which have now little opportunity to be heard. The Philharmonic Society, with its high standard, and few concerts, can only give standard works of the highest character. It cannot give experimental music. My idea of the concerts which you propose, would be to give the lighter symphonies and all the best novelties. The second part of the programme would always be devoted to lighter music, or music of a popular character. The concerts would be, in fact, educational, leading the public taste up to the Philharmonic standard. In short, the programmes would be similar to those given years ago in the Central Park Garden Concerts. For the matinées it might be well to have the programmes of the alternate concerts especially arranged for young people, like the present series of that name.

The assurance of support given me by the three thousand signatures appended to your letter, including, as they do, so many of our leading citizens, seems to guarantee the entire success of the project, and if my views of the character of the concerts meet your approbation, I shall be glad to undertake the work.

Faithfully yours,
Theodore Thomas.

Notwithstanding his evident acceptance of the mayor's offer, Thomas failed to take advantage of it in the long run. Had he done so, however, his life might have been, as Rose Fay Thomas said, "plain
sailing over a calm sea." But such was not to be.

In the spring of the season of 1884-1885, Thomas made another trans-continental tour, which started in Portland, Maine, and extended as far West as San Francisco. Many were the amusing incidents that occurred on these trips. Rose Fay Thomas related the following:

The train had halted at a small way-station on the prairies of the Far West, and as there was to be a half hour to spare before it started again, Thomas strolled off for a short walk. As he returned he saw some commotion going on around the train, and that it was surrounded by a band of rough-looking men, armed to the teeth, who were talking excitedly to some of the orchestra.

"What is the matter," he inquired, as soon as he came within speaking distance of the first man he met.

"They want some music," was the unexpected answer. "What shall we do?"

"Better give it to them," said Thomas calmly. "Let somebody play something for them." But no one seemed anxious to be the soloist of this particular concert; meantime the cowboys began to get impatient.

1 Thomas, Rose Fay, op. cit., p. 273.
2 Ibid., pp. 274 et seq.
"Well, then, give me a fiddle and I'll play myself," said he, and taking a violin from the case he tuned it and began. The cowboys listened uninterestedly and then announced that that was not what they wanted. By this time Thomas began to lose patience, and turning to the spokesman, remarked, "You don't know what you want." This angered the cowboy and he promptly replied, with more force than courtesy:

"We know pretty ---- ---- well what we want. We want some singing." Thomas glanced at the revolvers, and the fierce faces of the men, and concluded that this was one of those occasions when prudence was the better part of valor. So he called to his European songbirds, but they had all locked themselves securely in their staterooms, and declined to come out. The situation was finally saved by the plucky little American, Emma Juch, who stood on the rear platform of the car and sang "Home, Sweet Home," her fair hair blowing in the wind and her clear voice ringing out over the desolate prairies. The cowboys were enchanted, and as she sang the train moved off, leaving her enthusiastic audience firing off guns and pistols, and yelling vociferous applause!

1
Exempla sunt odiosa.

2
Cowboys during this period were not all on the prairies of the Far West. In fact, one who apparently was something of a musician made his debut in New York, for the Tribune of that city carried, in its music column, the following: "The cowboy pianist gave a private soiree at his swell rooms in Thirteenth street the other night. He wore two regulation revolvers in his belt and the handle of a Bowie stuck out of his boot. A lasso lay on the Steinway grand. He played a polonaise
Legal Difficulties. During the season of 1884-1885 Thomas became involved in a dispute with the Musician's Union, which, in time, became a legal battle of almost national proportions, and, eventually was carried to the New York Supreme Court. It had been necessary for Thomas, whenever he could not find proficient orchestral players in this country, to send to Europe for them. However, as musical talent developed in this country, and as locally-trained musicians became more plentiful, he often found it a difficult matter to bring in outsiders to improve the quality of his orchestra. The Musical Courier commented on Thomas' difficulty with the union as follows:

(continued from preceding page) of Chopin and fired his pistol with his left hand while he was running a chromatic scale with his right. And yet there were mean-spirited musicians there who wouldn't acknowledge that he had 'cleaned out' Chopin. He called his entertainment a round-up, and he advertised to put a rope round Beethoven's horns at Steinway Hall Friday night. "The Talk in New York," New York Tribune. March 14, 1886. Gleason Collection. Music Scrap Book. Vol. 5, p. 60.

It seems to us but reasonable, and therefore probable, to expect that ex-Judge Arnoux will succeed in making permanent the temporary injunction which he has secured in the case of Mr. Theodore Thomas against the interference of the Musical Protective Union with his musicians. The Times in this matter says editorially, very correctly: "The suit thus begun will afford an interesting test of how far a trades-union can legally go in limiting the right of its members to earn their living. If it should be decided in favor of the union, it will then be open to Mr. Thomas to import all his players and conduct a 'rat' orchestra. He is in a better position to do this than any other orchestral leader in this country, and if he should do it, the members of the Musical Trades-Union will be at liberty to reflect on what they have gained by cutting off the source of the most regular, remunerative and creditable employment open to orchestral players in this country."

Thomas' trouble with the Musicians' Union was finally carried to the Supreme Court, where a bitter fight of more than three years' duration took place. The result of the battle was recorded with banner headlines in many of the leading papers throughout the land. The Chicago Tribune carried the following, which is self-explanatory:

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Theodore Thomas Wins a Victory

The New York Supreme Court Sustains Him In His Trouble With the Musical Union

New York, July 2--Mr. Theodore Thomas, in his long, legal fight with the Musical Protective Union here, has obtained a decision in his favor from the Supreme Court, general term, which is a serious blow to all kinds of boycotting. In the autumn of 1885 Mr. Thomas imported from Europe a new oboe player, there being at that time obtainable in this country no player of that peculiar and difficult instrument whom he considered competent to play in his orchestra. Being himself a member of the Musical Union, Mr. Thomas was fully aware of the existence of two by-laws which had been made especially to protect musicians in this country against the competition of new players from abroad. One by-law forbade the members of the union from playing with non-union members on penalty of a fine for the first two offenses and of expulsion for a third offense. Another by-law forbade the admission of any one to the membership of the union until after he had lived in this country at least six months. When the new oboe player appeared the union at first warned the other members of the orchestra, then fined them, and was about to expel them when Mr. Thomas went to the courts and obtained an injunction forbidding the union either to fine or expel him. Argument was had upon this before Judge Potter, who sustained the injunction and referred it for a final decision to the general term. The general term has just made a decision affirming that of Judge Potter, Judges Brady and Van Brunt signing it, while Judge Daniels dissented. The decision is on the ground that the attempts of the union to interfere with and injure Mr. Thomas' business constituted a "conspiracy" as defined by the penal code.
For some years Thomas had been dissatisfied with the existing concert halls in New York. He felt that the city should maintain a hall, larger than those now existing, and with more adequate stage space in it, in order to accommodate both an augmented orchestra and large festival choruses. In 1887 he complained bitterly about the lack of a desirable concert hall in New York. Immediately, newspapers and even magazines took issue with him on the matter, and The Musical Courier, among others, had the following to say:

The New York Herald of February 20 contained a long interview with Mr. Theodore Thomas, which was highly interesting, but if all his utterances have been correctly quoted we must enter our protest against several things alleged to have been said by him. Especially is this the case regarding his statements as to the "want of a very large music hall" in New York. It is true, and we quite agree with Mr. Thomas, that orchestral music and symphony concerts cannot be given in opera-houses or theatres with the same effect as in an acoustically perfect concert-room like Steinway Hall. The experiment of giving the Philharmonic and Popular concerts at the Metropolitan Opera-House fully proves the truth of that assertion.

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But when Mr. Thomas says that while Steinway Hall is the only place in New York where orchestral music sounds well, but that it is too small for large performances, we must decidedly differ with him. But few people in New York have an idea how tremendous a tax the building and maintenance of such high structures as Steinway Hall, with its 2,400 seats, and Chickering Hall, with its 1,500 seats, has been, and is, annually, upon the owners of the respective two buildings, and what a priceless boon both concert-rooms, with their generous proprietors, have been to the New York world of art and artists, and the music-loving public generally.

We venture to say that one-half of our best concerts, especially orchestral concerts, within the last twenty years, could never have been given without the existence of Steinway and Chickering halls and the help and courtesy extended by the respective owners of the buildings, both of them located near Union-sq., the very centre and most accessible part of New York.

While in Europe, in the centres of art, royalty maintains great opera-houses and public hall, yearly making good the heavy deficits, in this country a few friends of music have to tax themselves and make the pecuniary sacrifices, earning mostly abuse instead of thanks in return. Owing to the generosity of Messrs. Steinway & Sons and Messrs. Chickering & Sons to artists, charitable societies, etc., we doubt if the revenue of either Steinway or Chickering Hall is sufficient to pay the gas bills, extra help, and to keep up the furniture, carpets and fixtures at the proper standard, while the taxes and insurance and cost of repairs alone on either place are heavy enough to annually purchase for the amount a fair-size brownstone house within the city of New York, to say nothing of the total loss of interest on the capital invested.
With all the high reputation so justly earned by Mr. Thomas for himself and his unrivaled orchestra, we believe he has never yet been able to fill Steinway Hall entirely with a paying audience. What then would be the result of building a still larger place, which of necessity would have to be located in the central and accessible part of the city? Supposing even that a number of capitalists could be found foolish enough to sink a million of dollars in such an enterprise, the annual taxes and expenses would vastly exceed the total revenue which purely musical entertainments could possibly yield in rentals, even if such a place were ultimately turned into a vast concert beer-garden or ballroom. The final fate of Central Park Garden and the Academy of Music presents facts which cannot be disputed or ignored.

No doubt it would be a fine thing if concert halls could be built on the "extension-table plan," but that being a physical impossibility we contend that in case of a large musical festival, with thousands of performers and requiring years of preparation, the Seventh Regiment Armory with its 12,000 seats is just the place required, while for orchestral and chorus concerts with, say, 300 performers, we know of no concert-room to equal Steinway Hall with its 2,400 numbered seats, its exquisite acoustic properties and its ample means of egress to Fourteenth and Fifteenth streets. We, therefore, can only express the wish that hereafter the best orchestral and chorus concerts may succeed in filling Steinway Hall with a paying audience, which thus far has only been accomplished by Charles Dickens, Anton Rubinstein and Adelina Patti.
During his controversy with the press on the matter of a new concert hall in New York, Thomas again heard from his acquaintance of some years previous, Richard Strauss. Strauss wrote him the following letter:

Munich, Aug. 27, 1887.

Highly honored Mr. Thomas:

When you were so kind, two years ago, as to write me in regard to the performance of my F minor symphony, you were good enough to hold out to me the promise that you would bring out in the western world another orchestral work of mine. A second composition of this kind is to be published in October, score and parts; it is a Symphonic Fantasia in four movements:

I. The Campagne (Lento).
II. The Ruins of Rome (Allegro con brio).
III. On the Strand of Sorrento (Andante).
IV. Neapolitan Folks' Life (Allegro vivace).

Would you permit me to ask, encouraged by your friendly offer, whether I might venture to hope that the work might be given under your direction in New York?

I myself conducted the first performance of it here in Munich, March 1, and achieved a fine success, although a not altogether uncontested one. The Fantasia offers an especial freedom of form, entirely new and unusual, and it would naturally be viewed with hostility by the old musicians

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Thomas, Rose Fay, *op. cit.*, pp. 304 et seq.
who were brought here to fill positions as functionaries. As to the technical part of the work, it belongs to the most difficult which the modern school of music has produced, and we have very few orchestras here which could cope with it, especially the last movement. Few concert organizations have great orchestras and conductors of genius who can grasp the intellectual contents of a work, such as the New York Philharmonic Society, which, under your leadership, stands in the first rank. It is therefore all the more important for me that the Philharmonic Society should not refuse my Italian Fantasie.

Under these circumstances, honored sir, you will readily understand how cheerfully I recalled your very kind promise of two years ago. Buelow has accepted it for his concerts in Berlin and Hamburg next season, and has expressed himself most strongly in its favor. It is not quite so long as the F minor symphony. With the latter I have had prodigious luck, and it has now been played eleven times. In Hamburg by Buelow, in Cologne by Wuein, in Berlin twice by Rodecke and Klindworth, in Amsterdam by Verhnlot, in Meiningen, Munich, Frankfort, Dresden, and Wiesbaden -- the two last named under my own direction. Next winter I am invited to conduct it in the Leipsic Gewandhaus.

You are already aware that I have been for the last two years conductor at the Hof Theater here. I like the position very much, as it allows me time for my composition. How goes the world with you? Well, I hope. With heartiest greetings, in which my father joins, I remain

Yours with sympathy and respect,

Richard Strauss.

A.L.S.
Thomas readily consented to play Strauss' new "Italian Fantasia" and the following March it was given its American premiere.

As time went on Thomas became more and more dissatisfied with musical conditions in New York. It is true that under his leadership the Philharmonic Society had been rehabilitated financially; also it is true that he had restored the organization's prestige and raised its musical standards. However, the Philharmonic season was so short, there being but six concerts and a like number of public rehearsals, Thomas was obliged to continue with his long, arduous concert tours in order to keep his orchestra intact until the summer season began. Many of these tours notwithstanding the fact that the orchestra was greeted wherever it went by good-sized crowds, were financial failures. The expenses involved in transporting a large body of players about the country were tremendous. And often adverse conditions, due to snowstorms, fires, railroad strikes and epizootic epidemics contributed not a little in spelling doom for the financial out-

\footnote{Cf. Theo. Thomas Concerts: Scrapbook Programs, Vol. 173.}
come of a tour. Thomas, as a result, found himself continually in debt, with no hope for betterment in sight. What he longed for was a permanent orchestra, sufficiently endowed to enable him to give up the weary life of constant traveling. If backed by enough money, a permanent orchestra would be able to give more than the six concerts the Philharmonic presented each season. Regardless of attendance, or box office receipts, such an orchestra could go about its business giving concerts of a high order. Where or how he could get such an orchestra, Thomas did not know, and this tended to discourage him. Legal battles with the Musicians' Union, and a number of bitter quarrels with the Damrosch clan discouraged him still further. Finally, when his expressed desire for a new concert hall was challenged by the press, Thomas' patience was almost at an end. It took only his unhappy experience with the American Opera Company to bring things to a head, for shortly thereafter, he disbanded his orchestra and several of his first chair players returned to Europe. Writing to a friend he said: 

1 Cf. Thomas, Rose Fay, op. cit., p. 325.
2 Bour was first oboeist in the orchestra.
Schreurs also leaves for Europe a week later. Four weeks more and the Thomas orchestra will belong to the past.\textsuperscript{1} Years later, explaining why he had to give up his orchestra at this time, and commenting on his subsequent musical activities, Thomas said:

After my disastrous experiences with the American Opera Company came to an end, in 1886, I found myself in a very discouraging position, for I was no nearer to the permanent orchestra for which I had worked so long than I was in 1876, when I left New York for Cincinnati. Nor was there any prospect of a change in the situation. To maintain my orchestra I must continue to follow in the same weary and unsatisfactory round of travelling and overwork, which precluded progress. The only other alternative was to disband the orchestra and retire from the field. I had now been travelling with my orchestra almost continuously for twenty years, and the situation, instead of being better, was even worse for us than at the start, because all these years of educational work were beginning to bear their legitimate fruit. The people all over the country were acquiring a taste for orchestral music, but were not yet sufficiently cultivated to be very discriminating, and this opened a field for inferior orchestras and military bands. As they interfered with our pecuniary success, I preferred to stop.\textsuperscript{2}

\textsuperscript{1} Schreurs was first clarinetist in the orchestra.
\textsuperscript{2} Thomas, Theodore, op. cit., pp. 96 et sqq.
...I now ceased to make any further effort and merely conducted the various series of Philharmonic Concerts in New York, Brooklyn, and Philadelphia, and some Popular Sunday Night Concerts. I made an occasional tour when I was engaged by others, and had no financial risk, but I had no longer an orchestra, nor any hall for rehearsals. I simply engaged the men from concert to concert, and for the first time in my life, "went on my reputation" -- as the saying is -- to make my living.

Testimonial Tour. When word was spread about that the Theodore Thomas orchestra had disbanded, great was the surprise in music circles throughout the land. Many individuals thought that something should be done to make it known to Thomas that the public, notwithstanding his apparent reverses, greatly respected him for his courageous and honest devotion to the cultivation of good music in America. Finally, a citizen of Minneapolis proposed that a series of testimonial concerts, honoring Thomas, be given. In writing to the New York Tribune about his brainchild, the gentleman, in part, said:

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...Understand that no benefit scheme is contemplated by this suggestion. Mr. Thomas would be the first to turn his back upon such a proposition. Let him simply take his orchestra and give, in the various cities, as he always does, a quid pro quo and more, for all he receives, but let the tour be understood to be a distinctive opportunity for the people to testify the high estimation they place upon Mr. Thomas's life work in behalf of the music of this country. If Mr. Thomas doubts there is a deep feeling of regard for him among the musicians and people of America, and that, whatever may be said of the sharp points of his character, they are ready to testify it, let him give them the opportunity in the way I suggest.

Members of the Brooklyn Philharmonic Society heartily seconded the suggestion from Minneapolis, and New York, Boston, Chicago and other cities were not long in following suit. Soon newspapers throughout the nation were spreading news of the proposed tour for Thomas, and typical of the items emanating from the press at this time was an article appearing in the Chicago Tribune. It ran as follows:

A movement is now on foot, begun in New York and already agitated in Brooklyn, Cincinnati, Philadelphia, Buffalo, Louisville, St. Louis, Minneapolis and Chicago, having for its

object a prolonged tour of Theodore Thomas and his orchestra throughout the country next fall, which shall be in the nature of a National testimonial to the great work this conductor has done for music in the United States. Prominent musicians and connoisseurs in all these cities are conferring with each other as to the details of the scheme and the best manner of carrying it out.

Several years ago Mr. Thomas made annual tours of this kind, but circumstances which need not be specified now, led to their abandonment. That the demand has now come for their renewal is significant. It shows the people have not forgotten how much Mr. Thomas has done in the way of creating a taste for good music, in acquainting people with the works of the great composers, in organizing festivals, and in giving impulse and permanent progress to the musical art. They remember what obstacles as well as financial discouragement he had to meet and how faithfully and courageously he faced all difficulties, and at the same time how persistently he maintained the standards of the art. From this point of view he was a National educator and did more in these tours to increase the popular intelligence than all others combined. It will be both grateful and graceful to recognize the value of his efforts, and it need not be doubted that Chicago, where he has so many friends, will not be behind other cities in manifesting her appreciation by a most generous patronage of the scheme. Should it eventuate in securing Mr. Thomas as our orchestral leader in the near future, it will be a consummation devoutly to be wished, and it will

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This was the foreshadowing of an important change to come.
place Chicago on a secure and prosperous musical footing.

George William Curtis, the distinguished editor of Harper's Magazine, and a loyal supporter of Thomas, wrote the invitation for the New York testimonial concert. One of the most valued tributes Thomas ever received, the invitation ran as follows:

New York, June, 1889.

Theodore Thomas, Esq.

Dear Sir:

Learning that you have been invited to undertake a series of concerts in various parts of the country during the next autumn, we desire to express to you our sincere interest in the enterprise proposed, to assure you of our heartiest good wishes for its complete success, and to ask that New York, which is your home and the scene of your most arduous labors, may be included among the cities which are to share the opportunity of showing their appreciation of your work. In this Centennial year of national pride and joy, not the least pleasant reason of general congratulation is the growth and development of a taste for the higher forms of art, because this taste is one of the powerful forces to which we must look for the necessary chastening of the material and commercial spirit, which has thus far largely dominated American progress.

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Upton, George P., op. cit., pp. 159 et seq.
Among these forces none is more popular or
more effective than music; and in the educa-
tion and elevation of musical taste in this
country, no individual influence is more
universally acknowledged, and none is more
distinctive, constant, intelligent, and
effective than yours.

Your public service of this kind has
been so signal that to call attention to it
on the eve of a tour such as is contemplated
is but to refresh the grateful memory of
lovers and students of music throughout the
country, and to secure their cordial co-op-
eration in earnestly promoting the success
of the projected series of popular concerts,
which will be peculiarly significant among
our centennial commemorations as illustrat-
ing in themselves the character and degree
of the advance of the public taste, knowl-
dge, and skill in music.

With sincere regards, we are, dear sir,

Respectfully yours,

Levi P. Morton
Carl Schurz
Wm. M. Evarts
Horace White
Theodore Roosevelt
Wm. C. Schermerhorn
E. Francis Hyde
J. Q. A. Ward
R. Drisler
Henry Holt
Edmund C. Stedman
R. S. MacArthur
Theodore C. Williams
C. L. Tiffany
W. D. Howells
R. W. Gilder
R. H. Hunt
George William Curtis
Chauncey W. Depew
Warner Miller

Joseph H. Choate
B. H. Bristow
J. Pierpont Morgan
D. B. Van Eburn
D. Huntington
Vincenzo Botta
John Bigelow
Hjalmar H. Boyesen
C. Vanderbilt
Cyrus W. Field
Henry Villard
R. G. Ingersoll
John F. Plummer
Calvin S. Brice
Grover Cleveland
C. A. Dana
W. R. Grace
Parke Godwin
P. R. Coudert
Howard Crosby
Thomas' reply to the New York invitation was:

Fairhaven, Mass., June, 1889.

To Messrs. Henry K. Sheldon and John D. Elwell, Brooklyn; Levi P. Morton, George William Curtis, Grover Cleveland, and Others, of New York; Oliver Ames, Henry L. Higginson, Josiah D. Whitney, and Others, of Boston; and to the Many Other Friends Throughout the Country Who Have Similarly Honored Me.

Gentlemen:

To one who has endeavored to do his duty, the knowledge that his work is appreciated is peculiarly encouraging. Your invitations, therefore, gratify as well as honor me, and I cordially and gladly accept them, and will as soon as possible indicate the dates of the concerts to be given upon the tour proposed, beginning early in October of the ensuing autumn.

I will not refuse to believe that this movement represents the popular feeling. It therefore seems appropriate that the people should have a voice in the selection of the music to be performed. Hence in every city whose citizens care to indicate a preference, "Request Programmes" will be made as the result of their choice.

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Thomas, Rose Fay, op. cit., p. 337.
Thanking you for the kind consideration which has inspired this compliment, I am

Very truly yours,

Theodore Thomas.

As news of the proposed tour was spread about, invitations to Thomas, asking him to give concerts, came from all parts of the country. Chicago citizens sent the following invitation:

Mr. Theodore Thomas, New York - Dear Sir: Learning with pleasure that you have been invited by the lovers of music in many cities throughout the country to undertake with your orchestra, a tour of concerts for the purpose of giving the people a special and distinctive opportunity to testify their appreciation of your long, devoted, and successful labors in behalf of the music of America, and recognizing the fact that this year is a peculiarly happy season for such a testimonial, because in the words of an eminent New York critic, "A century of musical growth has found its culmination in the accomplishments of Theodore Thomas," the undersigned express the cordial hope that you will include this city in the list to be honored by one or more of these concerts; and, in case of an affirmative response, we pledge you a cordial, hearty, and thoroughly appreciative welcome. Sincerely yours,

Edson Keith, George P. Upton,
W. C. D. Grannis, D. B. Dewey,
C. H. Henderson, Wm. G. Hibbard,
H. N. Higinbotham, N. B. Ream,

Washington Hising,
Philo A. Otis,
N. K. Fairbank,
E. G. Keith,
George Schneider,
J. W. Doane,
A. A. Sprague,
C. L. Hutchinson,
Hermann Raster,
John B. Drake,

Charles D. Hamill,
J. McGregor Adams,
L. J. Gage,
M. A. Farwell,
Ferdinand W. Peck,
R. A. Keyes,
Marvin Hughitt,
George M. Pullman,
J. W. Butler,
and many others.

When arrangements for the tour were finally concluded, twenty-one different cities were placed on the itinerary of the orchestra. It would be supposed that Thomas anticipated the forthcoming tour with pride and pleasure, but such was not the case, for Rose Fay Thomas said:

But even this unique tribute, the like of which had never been offered to any other American musician, failed to rouse him from his despondency and, instead of anticipating the tour with pride and pleasure, his only feeling was one of humiliation that he must appear before all these gala audiences with an orchestra which he considered inferior in quality and imperfectly trained, and could only give the people who would gather in his honor, performances the standard of which he despised. That the people themselves would not notice the difference was no consolation to him, for he took that only as evidence that, after a lifetime of labor, the public was still a long way from the musical culture he had striven to inculcate.

Thomas, Rose Fay, op. cit., pp. 237 et seq.
The tour itself began October 9, 1889, with a concert in Brooklyn. Accompanying the orchestra, in the role of soloist, was the pianist Joseffy, and the various cities in which concerts were given, were, in the order named: Brooklyn, Poughkeepsie, Albany, Utica, Buffalo, Erie, Cleveland, Toledo, Detroit, Saginaw, Grand Rapids, Jackson, Indianapolis, Chicago, Decatur, Louisville, Columbus, Pittsburg, Philadelphia, Wilkesbarre and New York. The concerts were characterized by ovations, recalls, encores, flowers and laurel wreaths, and the New York Herald, following the last concert of the tour, made the following declaration:

Justice to Theodore Thomas

Theodore Thomas richly deserves the laurel wreath that was handed to him in the Metropolitan Opera House on Wednesday night. To him more than to any other individual the people are

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"Justice to Theodore Thomas," New York Herald, Nov. 7, 1889. Reprinted in the Musical Courier, November 13, 1889, as part of an editorial (p. 406). In making use of the Herald article, the Courier said: "It is not at all too often the case that we agree with our esteemed contemporary the New York 'Herald' on matters musical, but with the editorial which appeared in its columns last Thursday, and which we reprint with satisfaction, we are in most hearty sympathy."
indebted for the great progress which high-class music has made in America. By his intelligence, patience and leadership he had educated a host of musicians, and made it possible for the great conductors who came later on to organize efficient orchestras. The newcomers always found plenty of musicians cultivated to the highest degree and familiar with the most intricate composition of the great masters. For this they had to thank the courageous pioneer who labored so long and so thanklessly for the sake of art alone.

It is to be hoped before long Mr. Thomas will be generally accorded the high place that of right belongs to him in this country. As an educational force he stands without a rival.

The testimonial tour, as successful as it had been, did not arouse Thomas from the despondency that gradually was creeping over him. He had been ashamed of the organization he had taken on tour for it was not his regular orchestra — that no longer existed. The old, seasoned players had scattered, and the years of training that the orchestra had received at Thomas' hand was, apparently, all to no avail. Thomas wanted a change. He felt that New York no longer offered opportunities for the kind of work he had in mind. The success he had achieved in Chicago, both at the Summer Night Concerts and at his regular winter
concerts was of such proportion that his thoughts now turned westward. In a letter of November 28, 1888, written to his old friend in Chicago, George P. Upton, Thomas said:

I shall soon be ready to spend most of my time in Chicago. It is the old story -- what New York offers I refuse; what I demand, she refuses.

At the time Thomas wrote the above to Upton he had no definite plan in mind as far as Chicago was concerned. But what he desired most was a change of scenery and a chance to start all over again. His enemies said he was growing old, and on his fifty-fourth birthday, even one of his best friends, General Merrill wired him the following: "You have my sympathy in your old age, but never mind, one must either grow old or die." This angered Thomas a little and he answered the general to the effect that he would die if necessary, but he would not grow old.

So discouraged did Thomas become that he even considered giving up the profession of music and

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1 Upton, George P., *op. cit.*, p. 162.
entering into some other field of endeavor. But destiny decreed otherwise. The crowning achievement of his career, namely, the founding of the Chicago Symphony Orchestra, was to come sooner than he expected, and although he did not know it at the time, he was just on the threshold of beginning life anew.
CHAPTER VII
BEGINNING LIFE ANEW

Introduction. As busy and as involved as Thomas' life was, it would appear that he had but little time to devote to his family. This no doubt was true; nevertheless, between seasons, and during whatever leisure hours that he could steal from his manifold duties, he spent with his wife and children. Four in number, the latter were named Hector, Hermann, Minna and Marian. Due to Mrs. Thomas' delicate health, and because he wanted to give his children the advantages of European study and travel, Thomas, in 1882, sent his entire family to Europe, where they remained for two years. Mrs. Thomas' health, however, did not improve; in fact, year by year it became worse, and finally, on April 4, 1889, she passed away. It was said that Thomas was nearly prostrated by the blow, and that it was only due to his iron will that he was enabled to conduct the remaining few concerts of the spring season. Fortunately, Thomas had a devoted friend in the person of Rose Fay, of Chicago, to whom

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he turned for solace in the following month of de-
spondency. In telling how she first became acquainted
with Thomas, the fair lady said:

Some years previous he had made the
acquaintance of my sister Amy Fay and my-
self, at one of his Eastern Symphony Con-
certs in which she had made her American
debut, as pianist, under his leadership.
The acquaintance thus professionally begun
had been continued from time to time, as
he visited Chicago, and gradually included
other members of the family, for we were
all ardently devoted to music, and more or
less connected with the musical interests
of the city.

Friendly correspondence between Miss Fay and
Thomas had begun some years previous to Mrs. Thomas' death, for as early as 1883 he had written to her as
follows:

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1 Thomas, Rose Fay, op. cit., p. 250.
2 Some of this correspondence is cited by Thomas,
Rose Fay, op. cit., pp. 250-251; 253-254; 255-256; 261;
303; 308; 322-323; 324-325; 327-334; 339-345; 347-349;
372-374; 384-386; 429-434; 437-439; 447-451; and 492-
494.
3 Ibid., pp. 250-251.
Denver, Colo., June 23, 1883.

My dear Miss Fay:

I am going to ask you to do something for me. I dislike the hotels in Chicago so much that I dread to go there at all. I have written to some friends to try to secure rooms for me elsewhere if possible, but they never succeeded before in finding anything suitable, and probably will not this time. Then it occurred to my mind that your sister, Mrs. Peirce, told me last year that she could have made it possible to have accommodated me in her house. Will you kindly find out if this is possible this year and let me know?

I will tell you what I need. Two rooms, connecting, one as a sitting-room, the other to sleep in. I would like a bathroom, but would be satisfied with a "sitzbad" in my bedroom. I must have strong coffee (poison) for my breakfast, and plenty of meat for my dinner. Also a little cold luncheon, consisting of bread and meat, after the concert, if possible in my room. My wine I, of course, provide for myself. I receive no calls.

There may be one drawback, that the dinner hour is too near the concert for me. In that case perhaps I could have a substantial luncheon in the middle of the day, and a bite with a cup of tea at the late dinner hour. If another room is to be had anywhere, I would like it for my secretary, or for my orchestra manager, Mr. Sachleben. In return for giving you all this trouble I will help you with the winter programmes of your Amateur Musical Club, or with anything else in which I can be of service. Our stay in Chicago will be five weeks, and I inclose the list of our last week of the tour that you may know where to address the answer.

Very truly yours,

Theodore Thomas.
The reply to the Thomas letter was in the affirmative, and after his stay in the home of Miss Fay's sister, all formality between him and the Fay family vanished. Correspondence between Rose Fay and Thomas continued, over a period of years, and the ties between the two grew closer and closer. In 1887 he wrote to her as follows:

Fairhaven, Mass., June 29, 1887.

Dear Miss Fay:

I shall leave Boston on Saturday afternoon, and arrive in Chicago Sunday evening at half-past nine. Sachleben and the orchestra go by another line, but arrive at the same time.

If that girl of mine--cook--could have some cold meat for us, and perhaps some very cold sliced tomatoes, German rye bread, and a bottle of claret, I should be more than thankful not to have to go out to a restaurant that night for a meal. Will you kindly tell her, and perhaps lay out for us anything that is necessary? I will refund you at once, for although I have not received a penny of salary from the National Opera Company,² I am still "flush" enough to pay my expenses. I have given my claim into the hands of my lawyer. My vacation has been much broken up by this

1 Thomas, Rose Fay, op. cit., p. 303.
business, but I have had some rest anyway. Thanking you in advance for many kindnesses, believe me,

Sincerely yours,

Theodore Thomas.

Thomas' Second Marriage. Following the death of his wife, Thomas turned more and more to Rose Fay; she seemed to be one person who understood him. It is not surprising then, that on May 7, 1890, at the Church of the Ascension, in Chicago, the two were joined in wedlock. Newspapers everywhere carried announcements of the marriage of a fair Chicagoan to the great orchestral leader, and the Tribune described the ceremony as follows:

MR. AND MRS. THOMAS

MARRIAGE OF THE FAMOUS MUSICIAN TO MISS ROSE FAY.

The Ceremony Unpretentiously Performed in the Chapel of the Church of the Ascension - Fine Music a Feature - A Reception Follows.

Miss Rose Fay and Mr. Theodore Thomas, the famous orchestral leader, were married

last evening at 8 o'clock in the Chapel of the Church of the Ascension.

Elm street, before the chapel, was filled with carriages as early as 7:30 o'clock, while about the entrance hung a curious throng of uninvited men, women, and children, eager to see the bride. "There she comes!" they cried whenever a mass of white draperies were seen through the windows of an approaching carriage. Necks would then be stretched to catch the fullest possible view of snowy robes and a blushing face. Repeated disappointments by no means lessened interest, however, for many fair faces and elegant gowns passed before them to be swiftly lost behind the chapel doors.

Within the little place wore a festal air, quantities of flowers being massed upon the altar and around the chancel. These were given and arranged by Mrs. Newton Lull and other lady friends of the bride. Pink roses, calla lilies, and ferns were mingled in the various pieces that adorned the center and ends of the altar, filling, too, several arched niches below. Among them gleamed the altar lights, making a beautiful effect. To the right stood a large floral lyre formed of white roses, carnations, and smilax, while on the other side were bouquets of roses variously arranged.

An exquisite program of music played by Mr. Clarence Eddy was a prominent feature of the occasion. There were the "Toccata" and "Wedding March" by Bach, airs from the "Meistersinger" and "Walküre" by Wagner, Weber's march from the "Concertstück," and a part of Beethoven's fifth symphony....

At 8 o'clock, to the softened strains of a wedding march heard from the adjoining church proper, the bridal party entered. Four boys bearing lighted tapers entered
the chancel from the side, walking two
and two. They were followed by the cler-
gyman, the Rev. E. A. Larrabee, pastor of
Ascension Church. At the same time the
bride, preceded by the ushers, entered the
aisle from the chapel front, walking alone
to the altar. She was dressed in white
satin brocade with plain satin train, over
whose long folds floated a tulle veil fast-
tened with a spray of orange blossoms.
The bodice was high in back, but cut low
and square in front, displaying to advan-
tage a large string of Roman pearls worn
about the neck. Half sleeves were met by
white gloves, and she carried a cluster of
bride's roses.

Following her were Miss Amy Fay, her
sister, and Mr. C. N. Fay, her brother,
who gave her away. Miss Amy wore pale
yellow brocade, en train, with décolleté
bodice, gold ornaments, and a bouquet of
Maréchal Niel roses. As the bride took
her place before the officiating minister
Mr. Thomas entered from one side, taking his
position beside her. Then the congregation
standing meanwhile, were pronounced the sol-
emn words of the marriage service.

At its conclusion the happy, handsome
groom, with a smile on his face and a white
rose in his buttonhole, led with his blush-
ing bride the way from the chapel. Strains
from Beethoven's fifth symphony were softly
heard as the guests slowly followed to take
carriages to the reception....

A description of Thomas' second wife, with com-
ments on her family background, appeared in an early
issue of The Ladies Home Journal. In part, the

Journal said:

Mott, Mrs. Hamilton, "Mrs. Theodore Thomas,"
...Mrs. Thomas, whose maiden name was Rose Fay, was born in 1852 in the Parish of St. Alban's, Vermont, where her father, the Rev. Charles Fay, of Boston, a clergyman of the Episcopal Church, was at that time acting as Rector. His wife, Miss Emily Hopkins, was the daughter of the presiding Bishop in the House of Bishops, and it may readily be imagined, therefore, that Mrs. Thomas is, by choice as by inheritance, an Episcopalian.

When Rose was four years of age her mother died, and a few years later the child was sent to live with a married sister in Cambridge, Massachusetts. She remained there, receiving her education with the poet Longfellow's daughters, until she made her debut into society under the chaperonage of her sister. When twenty-six years of age she went to Chicago where her unmarried brothers and sisters had formed a household in which she was soon installed as a member.

Miss Fay's sister, Amy, famed as a pianist of the first order, had made an engagement to play at one of the Thomas concerts, and on the occasion of her performance her sister Rose accompanied her to the hall. While waiting in the artist's room, Mr. Thomas was presented to them. It was not, however, until many years later that the acquaintance thus begun was continued. A close friendship gave place in due time to their engagement, which was of very short duration. Their marriage occurred on May 7, 1890. The following winter was spent in New York.

Mrs. Thomas has very decided preferences in her musical tastes, and announces bravely the somewhat unusual union of Bach, Beethoven, Wagner, and Dvorak as her favorite composers. She is extremely discriminating in her musical criticisms, but possesses, at the same time, a large fund of generosity.
in her treatment of musicians. Before her marriage she contributed special critiques on the musical events of the day in Chicago to the newspapers and periodicals of that city, and this combination of generosity and discrimination with a thorough knowledge of her subject gave the criticisms unusual value. Her literary and artistic tastes united in the ability to produce art as well as musical criticisms for these same periodicals....She holds the position of president of the Amateur Musical Club of Chicago, an organization having for its object "the development of musical talent and the fostering of music." As president of this organization and as the wife of Theodore Thomas, Mrs. Thomas is able to wield a great influence in the proper development and cultivation of music in Chicago, and she wields her power wisely.

In appearance Mrs. Thomas is tall and slight, of fair complexion, with gray eyes and brown hair. Her face betokens much of the intellectuality of the cultivated Bostonian. She dresses in quiet and excellent taste, preferring the darker shades of brown for street wear, and reds or heliotropes for evening dress.

Needless to say, Thomas and his bride received the congratulations of hundreds of people, and in addition, were the recipients of many wedding presents. One gift, however, apparently brought something of a breach between Thomas and a number of the social leaders of Cincinnati. The Presto, in an issue shortly following the Thomas-Fay nuptials mentioned the incident as follows:

A story of Theodore Thomas, anent his recent marriage, came from Cincinnati last week when the great director was under engagement of the May festival being held there....since Mr. Thomas' marriage there has existed a decided coolness between himself and some of the society leaders of Cincinnati, among whom are several ladies who are special patrons of the festival and various musical societies. During the progress of the festival before last, those strained relations became more and more apparent and unpleasant. When Mr. Thomas and Miss Fay were married in Chicago, two or three weeks ago, some of these Cincinnati ladies, referred to, thought that they would be doing a neat act in sending the couple a handsome wedding present. A committee was selected and a pretty sum subscribed. It was finally decided that the gift should take the place of a very artistic piece of bronze. The figure was nearly life size and represented an old darky dreamily listening to the strains of a plantation melody as he played it on a banjo.

The present was forwarded to Chicago.... It bore a tag with the names of the fair donors. The ladies anxiously awaited some acknowledgment of the gift, but none came. When Mr. Thomas, with his bride, arrived in Cincinnati to assume direction of the May Festival, the ladies, although slightly miffed at his oversight, extended the usual social courtesies.

To their surprise these overtures met with a very noticeable manifestation of displeasure on the part of Thomas. It was apparent that he was angry about something and the matter became the gossip of society. It was learned that he regarded the present as a direct insult and intended to recall the days when he was a "nigger" minstrel performer. It is stated he refused to accept explanations. Society was horrified while the rest of the community indulged in a big laugh.
Organizing the Chicago Symphony Orchestra.

Thomas' brother-in-law by his second marriage was Charles Norman Fay, a wealthy and influential Chicagoan, and it was he who first suggested to Thomas the formation of an orchestra in Chicago. Also, as Philo Adams Otis has pointed out, it was he who "provided the ways and means for his [Thomas] coming as its conductor." In an issue of The Outlook magazine for February 1910, Charles Norman Fay told the story of how he asked Thomas if he would be willing to accept the directorship of a permanent orchestra in Chicago. In part, Fay related:

I became personally acquainted with Mr. Thomas in 1881, and the acquaintance ripened into intimacy. One day in 1889 I met him on Fifth Avenue [New York], and we turned into the old Delmonico's. He

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1 Mr. Fay, from 1879-1887 was Vice-president and General Manager of the Chicago Telephone Company; from 1887 to 1889, President of the Chicago Gas Company; and later, President of the Chicago Arc Light and Power Company, until it was absorbed by the Commonwealth Edison Company in 1893. Cf. Otis, Philo Adams, The Chicago Symphony Orchestra: Its Organization and Development, 1891-1924. Chicago: Clayton F. Summy Company, 1924. P. 25.

2 Otis, Philo Adams, loc. cit.

looked worn and worried, and I asked him why. There were reasons enough. There was mortal illness in his home; the American Opera Company, that short and melancholy chapter of good music and bad management had swept away his savings; and, almost worst of all, he had been obliged to give up his own, permanent orchestra. To use his own words, "I have had to stop engaging my men by the year, and now I play with scratch orchestras. In order to keep my old orchestra together I always had to travel constantly, winter and summer, the year round, and year after year. Now I am fifty-three, too old to stand for travelling. New York alone cannot support my orchestra, so it has had perforce to be disbanded. I do not mean that my business has gone; I can make money enough, it is not that. It is the standard! The only artistic work I am doing now is with the Philharmonic; but that is a voluntary association of musicians, whose members elect me director. They are my lifelong friends, and they, too, are growing old. Many of them can no longer do good work; but I cannot turn them out, even if I would. The standard of the Philharmonic, even, is falling. I know it now; in a year or two the critics will know it; then the public will know it, and that will be the end of Theodore Thomas."

For a moment, so bitter was his tone, I had nothing to reply; but finally I said: "Is there no one, no rich and generous man, to do here in New York as Major Higginson has done in Boston -- keep your orchestra going, and pay the deficit?"

"No one," he answered. "I have told them often, those who say they are my friends, that for good work there must be a permanent orchestra; and for a permanent orchestra, which will not pay, there must be a subsidy. My work is known; I am old now, and have no ax to grind. But they do not care. They think I have always kept the body and soul together somehow, and that I always will --
that I have nowhere else to go. They treat me as a music merchant, a commer-
cial proposition, subject to the laws of supply and demand."

My thoughts went back to those ten
years of summer-night concerts, and to
some powerful and devoted friends of
Thomas and his music at home, and I asked
"Would you come to Chicago if we could
give you a permanent orchestra?" The
answer, grim and sincere, and entirely
destitute of intentional humor, came back
like a flash, "I would go to hell if they
gave me a permanent orchestra."

And so, as Charles Edward Russell has pointed
out, "In this Homeric style was born in a corner of
Delmonico's, one day in April, 1889, the Chicago
Symphony Orchestra."

When Norman Fay returned to Chicago he at once
took up the task of getting a number of the wealthy
men of that city to guarantee a fund which would sup-
port a symphony orchestra. Years later, at the re-
quest of Philo Adams Otis, who was engaged at the time
in writing a history of the Chicago Symphony Orches-
tra, Charles Norman Fay, in a letter, told how he
secured signatures to a guarantee fund for the orches-
tra. His words, in part, were:

2 From a letter to Philo Adams Otis in The Chicago
Symphony Orchestra: Its Organization, Growth and Devel-
ment, op. cit., pp. 22 et seq.
Dear Otis:

As to the early meetings of the Trustees [of the orchestra], I do not remember very much about them. My impression is that the first was held in E. B. McCagg's office, as I made him one of the five original incorporators because he was a lawyer. Hamill was the only active man of the five besides myself. Fairbank, Bertlett and McCagg did what we asked them, and I suppose the minutes of the Association will reveal what that was. Hamill and I used to meet casually at the Chicago Club, where he was always to be found, and I used to lunch. I would tell him what I was about, and he generally said "All right."

I started originally to get a guarantee of $50,000 a year for three years from ten men at $5,000 apiece. I, of course, was to be one of them, and the first consent I got was from Marshall Field at his summer home at Pride's Crossing. Then Fairbank consented, and George Pullman, which made four of us. I went to see Ferd Peck, and he urged me to make the subscription $1,000 apiece from fifty men, instead of $5,000 apiece from ten men. It happened just then that the Commercial Club gave an excursion to see the new buildings at Fort Sheridan, and I put a subscription paper in my pocket, and talked the matter up on the train going and coming, having first secured Marshall Field's signature as a starter. Field himself was there, and told the others to come along, and I got nineteen signatures that day. After that it was merely a matter of running around until I completed the fifty-one who actually signed; but two of them never paid up at all, although they took the credit as guarantors just the same.

Always cordially,

C. N. Fay
The fifty-one men Norman Fay succeeded in getting to back the proposed Chicago Symphony Orchestra, were, alphabetically arranged:

J. McGregor Adams
Allison V. Armour
George A. Armour
Philip D. Armour
S. E. Barrett
A. C. Bartlett
Henry W. Bishop
T. B. Blackstone
E. W. Blatchford
John M. Clark
Charles Counselman
R. T. Crane
Columbus R. Cummings
N. K. Fairbank
C. Norman Fay
Henry Field
Marshall Field
Charles W. Fullerton
Lyman J. Gage
John J. Glessner
T. W. Harvey
William G. Hibbard
H. N. Higginbotham
Charles L. Hutchinson
Dr. Ralph M. Isham
Albert Keep
S. A. Kent
Edison Keith
Henry W. King
Walter C. Larned
Victor F. Lawson
L. Z. Leiter
J. Mason Loomis
Franklin MacVeagh
Ezra B. McCagg
Cyrus H. McCormick
C. W. Meyersburg
Thomas Murdoch
Eugene S. Pike
Henry H. Porter
O. W. Potter
George W. Pullman
Norman B. Ream
Martin A. Ryerson
Byron L. Smith
Albert A. Sprague
Otho S. A. Sprague
Charles H. Wacker
John R. Walsh
Norman Williams
Carl Wolfsohn

The fifty-one guarantors of the proposed orchestra formed what became known as the Chicago Orchestra Association, "a corporation not for pecuniary profit." Fay himself took the inconspicuous post of vice-president, a position in which, Russell pointed out, he

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Cf. Otis, Philo Adams, op. cit., p. 29.
could "do all the work and get no credit." The Executive Board of the Orchestra Association consisted of, in addition to Fay, N. K. Fairbank, President; P. A. McEwan, Treasurer and Secretary; and Wilward Adams, manager.

In the meantime Fay had been in correspondence with Thomas, who was in New York, and the Chicagoan gave the orchestral leader his assurance that if the fund for a permanent orchestra could be raised, Chicago would be quite proud to welcome the reassembled Thomas organization as its own. When the guarantee fund did become a reality, and Thomas received a contract to be signed, he was quite jubilant. One clause in the document especially delighted him. It ran:

The musical Director is to determine the character and standard of all performances given by the Association, and to that end make all programmes, select all soloists, and take the initiative in arranging for choral and festival performances. The intention of the Association being to lodge in the hands of the Director the power and responsibility for the attainment of the highest standard of artistic excellence in all performances given by the Association.

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1 Russell, Charles Edward, op. cit., p. 196.
2 Thomas, Rose Fay, op. cit., p. 356.
After reading the above clause of his contract, Thomas said:

I never expected to see the day when I would be told I would be "held responsible" for maintaining the highest standard of artistic excellence in my musical work. All my life I have been told that my standard was too high, and urged to make it more popular. But now, I am not only to be given every facility to create the highest standard, but am even told that I will be held responsible for keeping it so. I have to shake myself to realize it.

Thomas' Farewell to New York. When it became known in New York that Thomas had decided to go to Chicago, a New York news dispatch, sent to the Chicago Tribune, quoted John D. Elwell, one of the officials of the New York Philharmonic Society as stating that Thomas was going to Chicago because Wagner had killed the love for real music in New York and Brooklyn. In the form of an interview between Elwell and a representative of the press, the article ran:

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1 Thomas, Rose Fay, _Loc. cit._
New York, November 10. - (Special) - Theodore Thomas confirms the rumor that he is going to Chicago with his orchestra at the close of this season, and that Brooklyn will hear him no more. A number of Directors of the Philharmonic Society were seen by a reporter this morning, and it speedily became apparent that no vigorous effort was under way in either city to raise a fund and retain Mr. Thomas for New York and Brooklyn. The Directors all express great sorrow at Mr. Thomas' departure, but say that nothing has yet been done about the matter and no meeting of the Directors has been called before the regular meeting of December. John D. Elwell is furious at the loss of Mr. Thomas and for half an hour his talk cracked with sheers [sic] like corn in a pepper.

"Has Theodore Thomas concluded his arrangement for going to Chicago?" asked the reporter.

"The entire fund for the permanent orchestra has been subscribed, and all the details agreed upon," Mr. Elwell said. "The contract will probably be signed to-day or tomorrow."

"Can Mr. Thomas make more money in Chicago than here?"

"That question has very little to do with Mr. Thomas' departure," Mr. Elwell replied. "He goes to Chicago, not to earn bread and butter, but for the sake of his art. The fact is Mr. Thomas has not a mercantile spirit at all. He knows his capacity to create a perfect orchestra, and use it for the worthy performance of great music. Those who are unable to appreciate the intensity of Mr. Thomas' desire to do this work and his estimation of its value will also fail to understand his surprise at, and scorn for wealth here which has permitted him to spend all his little savings in an effort to maintain a splendid orchestra, and after all
Mr. Thomas' money was gone, has calmly seen it disband."

"But have not New York and Brooklyn given Mr. Thomas a very ample and generous living?" asked the reporter in surprise.

"Yes, and no doubt always would. But Mr. Thomas does not ask any one for a living. He has asked in vain for a fund for a permanent orchestra for the sake of music."

"How much would be required as a guarantee to keep Thomas here," was the next question.

Mr. Elwell thought a little and said: $25,000 a year would be more than enough here. In Chicago they guarantee $50,000 a year.

"Has any effort ever been made to raise a fund here?"

"Yes, the year Mr. Thomas' orchestra was disbanded, Mr. George Curtis and a number of others made most strenuous efforts to obtain such a fund, but without success. I believe the entire Vanderbilt family were willing to give one subscription of $500. I not only tried in New York but also in Chicago and in Cincinnati. The Chicago and the Cincinnati people each offered money for the permanent orchestra, but on the condition of Mr. Thomas' leaving New York."

"What is the reason New York and Brooklyn rich men would not subscribe?" the reporter asked.

Then the sparks began to fly as Mr. Elwell said: "There are two reasons. The first is an almost total lack of public spirit in New York and Brooklyn. The second reason is that Wagner has killed nearly all love for real music, and at
present there is in New York and Brooklyn little enthusiasm for true musical art."

"How large a permanent orchestra will Mr. Thomas have in Chicago?"

"About eighty-five men. Chicago will be very proud of her fine orchestra, infinitely superior to anything we shall have here."

"When will Mr. Thomas leave here?"

"At the close of the present season. This will be the last season Mr. Thomas will play in Brooklyn."

As soon as the people of New York learned that Thomas was in earnest about going to Chicago as director of the proposed orchestra there, three groups of representative citizens called on him with propositions to raise any amount of money he would name, if only he would remain in their city. But Thomas' mind was made up. He had given his word to his brother-in-law, as well as to other Chicagoans and he meant to keep it. Consequently, in the spring of 1891, Thomas presented a series of "Farewell Concerts" throughout the East. In describing these concerts, Rose Fay Thomas said:

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Thomas, Rose Fay, op. cit., p. 358.
The last concerts of the season took, of course, the form of ovations to the departing leader, and especially impressive was that of the New York Philharmonic Society, when the vast audience which filled the Metropolitan Opera House from floor to ceiling, arose tier on tier, applauding, cheering, shouting, waving hats and handkerchiefs, and even weeping as the expression of their last affectionate farewell.

Thomas did not leave for his new home in the West until the latter part of April, and on the 22 of that month, the night before his departure, a large, public dinner was given in his honor. Among the guests at this affair, which was held at Delmonico's, were many of the most distinguished citizens of New York, and among the several speeches given, the one delivered by George William Curtis, editor of Harper's Magazine, was especially noteworthy. His words were:

I rise to propose the health of a public benefactor — an artist whose devotion to a beautiful, refining, and ennobling art has greatly distinguished his name and given great distinction to the city in which he lives — the health of the central figure of the musical life of New York for a generation, and your

hearts go before my lips in saluting Theodore Thomas. He has made the conductor's baton an imperial scepter, with which he rules not only an orchestra but an ever-widening realm of musical taste and cultivation. In his hand it has been an enchanter's wand, which has transformed our musical ignorance and crudity into ample knowledge and generous appreciation. While it has introduced to us the known and acknowledged masters of the past, it has summoned and revealed those shadowy figures of music of the future. Musical artists have come and gone. Virtuosos of every kind have appeared, have charmed us, and have vanished. Our private accomplishment has advanced from the "Battle of Prague" and the variations of Henri Herz to the fantasies of Schumann, the songs of Rubenstein, the Schubert transcriptions of Liszt, and is still pushing on, like Columbus, sailing beyond the horizon into the unknown seas. But through all changes the one figure which has remained, the laureate of the past, and the herald of the future, is Theodore Thomas....

It was Thomas with Bergmann, Mosenthal, and Mason in the old Dodworth salon; it was Thomas in the Central Park Garden, Thomas in the Philharmonic Society, Thomas in the great festival of 1852. It was always Thomas and his orchestra and always Thomas and his baton, like the valiant Henry of Navarre and his white plume waving in the van of victory.

The great works of the great composers, the mighty music of the masters who have given to their art an equal renown with the kindred arts of literature and painting and sculpture; the music of Bach and Handel, of Mozart and Haydn, and Beethoven -- names that in their kind shine with equal luster with those of Raphael and Angelo and Shakespeare -- has been played continuously from year to year under Thomas' direction in a manner not
even surpassed at the Conservatoire or the Gewandhaus in Leipzig; while the music of a later day and of another charm has been so interpreted by him that after the great Wagner afternoon at the festival of '82, Materna said to me that Wagner had never heard that work of his own so magnificently rendered. Thomas' whole career has been a campaign of education. If he has revealed to us more fully the Beethoven whom we knew, it is he also who first showed us that there was a Wagner who might be worth knowing. He has given to New York a musical distinction, without which no great city is a metropolis, and Chicago has shown the true metropolitan instinct in securing his musical leadership. It is because of the dignity of his career, its absolute fidelity to a high ideal, its total freedom from charlatanry of every kind that his service to this city has been so signal a public benefit and that his departure is a public misfortune.

But a great interpreter of music, and such is a great conductor, wherever he goes carries his own welcome with him. It is not as a stranger that he goes to Chicago; it is because he is not a stranger because Chicago knows him well, that she asks him to come. And he does not go alone. He takes with him our gratitude, our admiration, and our affection. He goes wreathed and garlanded with our cheers and hopes and our perfect confidence in his return. For New York only lem's Theodore Thomas to Chicago. With metropolitan magnanimity she decorates with one of her own precious jewels her younger and successful competitor for the prize of the great fair. But presently she will reclaim it and restore it to her crown with a fresher luster gained from her sister's coronet. Therefore, on your behalf, on behalf of the great multitude of New Yorkers, lovers of music and of Thomas, who follow him with a pang of farewell but with a hearty godspeed,
I say to him, in a language familiar to him before he knew that in which I am speaking, "Wir sagen nicht, leb' wohl, wir sagen nur, Gott befohlen, bis auf wiedersehen!" "We do not say 'farewell.' We say only 'God keep you till we meet again.'"

Gentlemen, I give you the continued health, the unfailing prosperity, the perfect good fortune, and the speedy return of Theodore Thomas.

The day following the dinner given in his honor, Thomas and his family moved out of their New York home on Seventeenth Street, "leaving every mantelpiece in the large old-fashioned rooms banked high with farewell flowers," and leaving behind, in Thomas' deserted study, a "full-sized conductor's stand and baton made of roses...."

Thomas looked forward with eagerness to beginning his work in Chicago. It all seemed like a dream. Here was the very opportunity for which he had longed, and the many difficulties he had encountered in New York would soon be left behind. It was a chance to start life all anew, and only happiness and prosperity were in store for the future. What a rude awakening was soon to come!

1 So stated Mrs. Thomas. Cf. Thomas, Rose Fay, op. cit., p. 363.
Trouble with the Musicians' Union. The first thing to greet Thomas upon his arrival in Chicago was an attack made upon him by the Musicians' Union of that city. And, of course, he had to defend himself. Several weeks before his arrival in Chicago, representatives of the Musicians' Union had demanded that they be allowed to read the contract between him and the newly-formed Orchestral Association of Chicago, but Milward Adams, representing the Orchestral Association, refused to grant them this privilege. Apparently the Chicago

1 Not unlike musicians of the present day, those of Chicago at this time must have been a jealous lot, for Upton, in a magazine article as early as 1870 had said: "What will the music of the future be in Chicago? The public is ready to support any legitimate musical undertaking. It rests with the musicians, then, to answer this question, and the answer will depend very largely upon the resolution with which they apply themselves to the development of music. If they will but sink all jealousies and rivalries, if they will abandon their exclusive tendencies, and, uniting for the common good, approach music as an art, and study and practice it as an art, Chicago may yet attain the first place as a musical center." Cf. Upton, George P., "The Musical Progress of Chicago," The Western Monthly. Chicago: The Western Monthly Company. February, 1870. Pp. 122 et sqq.

musicians did not want Thomas to re-organize his old orchestra and bring it to Chicago. What they desired most, was that he recruit a new orchestra from among their own ranks. Accordingly, they presented a resolution at their national meeting, held in nearby Milwaukee, calling upon Musicians' Union, Local No. 1 of New York, to annul Thomas' Chicago contract, inasmuch as it was detrimental to the character and standing of the Musicians' Union, Local No. 4 of Chicago. It was detrimental, they pointed out, in that it violated the Alien Labor Contract Law by bringing foreign players to Chicago, to the exclusion of Chicago musicians. Should Thomas object to the cancellation of his Chicago contract, Musicians' Union, Local No. 1 of New York was to hold him amenable to the laws of its own body and discipline him in accordance. Newspapers and journals throughout the country became filled with information and mis-information about Thomas' latest entanglement, the current row with

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2 All of this was assumed, for the union representatives had not been granted the privilege of reading the contents of Thomas' contract.
the Musicians' Union. The Chicago trade journal, 1

The Presto, made the following observation:

Well, if an attempt is made to discipline Theodore Thomas, it will be a serious thing for the musicians. Mr. Thomas, for thirty years has been the friend of the American musician and personally, by example given and created for them a means of livelihood, but he once before demonstrated that the Thomas Orchestra was his and not the property of the musicians, and the fiery, old (begging his pardon) conductor can do it again if necessary, without suffering artistically or financially....To demand a knowledge of the contents and terms of Mr. Thomas' contract with the Chicago Orchestral Society, is, well what shall we call it, how would an "undue and improper exhibition of curiosity" do?

Upon the assurance of representatives of the New York Musicians' Union that they would call personally upon Theodore Thomas and undertake whatever action was necessary against him, the proposed resolution at the Milwaukee convention was dropped. An interview held shortly thereafter with the orchestra leader was recorded by the Chicago Tribune


2 The New York representatives were a Mr. Lander, a Mr. Hunt, and a Mr. Bremner, respectively; the Chicago representatives were a Mr. Klein, a Mr. Drach, and a Mr. Currier, respectively. Cf. "To Discuss Mr. Thomas' Contract," loc. cit.
as follows:

MR. THOMAS IN THE CITY

The Great Orchestra Leader Talks Freely About His Plans for the Coming Season

HE WILL NOT NEGLECT LOCAL TALENT

But he insists on a high standard of excellence—will employ his own men.

"This talk about my refusing to employ local musicians to assist me in my work here is absurd, absolutely absurd," said Theodore Thomas as he sat in Manager Milward Adams' office at the Auditorium to-day.

"This whole affair is the result of a misunderstanding. I am, as is well known, the friend of all good musicians. The opinion as to the standard of excellence is the only possible difference which may arise. In order to uphold my standard I shall leave no stone unturned, it always being with me a question of the highest artistic results. Chicago musicians must understand one thing, and that is that this undertaking of the Chicago Orchestral association, beginning next year, is in the interest of art, not of business. We do not come here to take away the business of any musician. On the contrary, we hope to create a more extended field and a larger demand for music by interesting the community at large in our art. We hope that through our efforts the musician who lays claim to artistic excellence will have a larger field, and he who considers and treats music as a business will find his business increased.

"In the matter of employing musicians, as I said before, the standard of excellence will be the only possible ground for differences between me and local musicians. I must be excused, owing to my many years' experience, when I insist that I shall judge for myself in this matter, and refuse to consult any one. I am responsible for the success or failure of these coming entertainments. In the event of failure I would bear the blame. Recognizing as I do that the success of the next year's concerts depends largely upon the excellence of the musicians who take part I positively will employ whomever I see fit. We shall probably employ all the necessary Chicago musicians who are up to our standard, provided they are gentlemen and reliance can be placed in them. Chicago cannot expect to furnish our material exclusively. There is no city in the world which can furnish sufficient musicians who are up to our standard to form an orchestra such as I expect. There must always be some foreign talent. I shall come here with the nucleus of my orchestra and fill it out with capable musicians without respect to the locality from which they come. Chicago musicians will be considered just as well as others. The only question shall be one of capability. I am very sorry that this matter has been so much talked about. I do not wish to enter into any controversy. Such quibblings are not to the best interests of the art in which we are seeking to gain perfection."

"Summernight Concerts." After completing preliminary arrangements for the organizing of an orchestra in Chicago, Thomas himself returned to New York, where during the hot summer months, he conducted a series of "Summernight Concerts" in the
Madison Square Garden Amphitheatre. Programs for this series of concerts refer to the season as "The Farewell Season to New York," and a "Special Notice," appearing on the programs of the season, said:

On each Friday evening during this season the programme will be arranged from favorite selections, requested by the patrons of the concerts, and in order to secure prompt attention, these requests should be sent in writing to Mr. Theodore Thomas, Madison Square Garden Amphitheatre, four days in advance of the evenings designated. A ball-room programme will be given each Saturday evening. Every Tuesday, Composers Night. Every Thursday, Symphony Night. Next Tuesday Evening, August 4, Second Composers Night. WAGNER PROGRAMME.

It will be noted, from the above description of the "Summernight Concerts" in the Madison Square Garden Amphitheatre, that, in general character, they resembled the Chicago Summer Night Concerts, which Thomas had given in previous seasons. Neither Upton nor Mrs. Thomas advance any reason for Thomas giving a series of summer night concerts in New York at this time, rather than continuing with his Summer Night

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Concert Series in Chicago, but Mrs. Thomas did say:

It [the "Summernight Concerts" in Madison Square Garden Amphitheatre] was his last series of this class. They had done their work, and from henceforth he was able to devote his life exclusively to that for which he had so long prepared the way -- the symphonic form of art.

The program given in the Madison Square Garden Amphitheatre on August 16, 1891 was Thomas' real farewell to New York, in the sense of his being a resident conductor of that city. The contents of the program were:

Prelude and fugue
Ballet air, "Paris and Helen"
"Andante and finale," Fifth Symphony
Song, "Les Hameaux"
Mr. Leo Stormont
"Hungarian Rhapsody," No. 12
"Marche Funebre"
"Polacca," from "I Puritani"
Miss Louise Natali
"March movement" from "Lenore" Symphony
"Largo"
(Violin obligato, Mr. Bendix)
"Spring Song"
Duet from "Il Trovatore"
Miss Natali and Mr. Stormont
Overture, "Tannhauser"

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1 Thomas, Rose Fay, op. cit., p. 363.
Toward the close of his final, long engagement in New York, the musical profession honored Thomas with two elaborate banquets. One was given by the Liederkranz Society, and the other by the Aschenbroedel Society. Writing to his wife, who was in Chicago at the time, Thomas told of the first of these gala events as follows:

The Liederkranz banquet last night was a big affair. I was called for at the Garden, about half-past nine o'clock, and driven to the clubhouse. The manner in which I was received was very impressive. The President and several other officials met me at the door, and word was sent up, "Er ist da." As we entered the large hall, every man rose and remained standing. Having bowed my acknowledgments at the entrance of the hall -- which seemed to have no end -- I accompanied the President to the seat of honor, while the building fairly trembled with the shouting of a thousand men, "Hoch soll er leben! Hoch! Hoch! Hoch! Hoch!" This was certainly a very nice thing for the Liederkranz to do, and the highest honor they could bestow on anybody.

Notwithstanding the high tributes paid to Thomas by many New Yorkers during his last stay in the eastern metropolis, some of the local papers made light of the ability of his orchestra, and referred to it

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as a "scratch band" which might do for Chicago, but which would never answer for New York. Immediately the Chicago Tribune took up this challenge and responded to the New York critics of Thomas' 1 orchestra with the following:

Now that Mr. Thomas is to become a Chicagoan and that his energetic baton will cleave the atmosphere of Gotham no more, the fault found with the great leader in the old metropolis suggests the animadversions of the fox upon the grapes. They have begun to discover down in New York that Thomas is not much of a leader after all, and that his orchestra is a "scratch band which may do for Chicago but will never answer for New York." It is very likely that the orchestra with which Mr. Thomas is engaged in giving his prolonged series of farewells in New York is made up of cheap musicians, as the Chicago leader has never found it necessary to be particular about the making up of his forces when his music is given as a sort of obligato to the melody of clinking beer glasses as it is at Madison Square Garden. "The present orchestra may do for Chicago," is the comment, and it is richly humorous to hear this from a community whose musical ideal is Gilmore's Band. When Col. Gilmore interprets Gottschalk's "Last Hope" or Chopin's "Second Nocturne" with his ophicleides and bassoons the enthusiasm is boundless in Madison Square Garden, and it could doubtless be proved by official statistics that there is twice as much beer sold at a Gilmore concert.

It is a mistake, however, for New York to suppose that the orchestra which is giving concerts in New York is to be the organization in Chicago. The nucleus may be the same, but Thomas knows by past experience that an orchestra which proves satisfactory at a New York beer garden is not necessarily good enough for Chicago....

Early fall found Thomas back in Chicago, hard at work making plans for the initial season of the Chicago Symphony Orchestra. On October 15, he and his wife received their "official" social welcome to Chicago at a reception given by the Apollo Club of that city. The Chicago Tribune, reporting the affair, said, in part:

Theodore Thomas, the great orchestral conductor, is now a full fledged resident of Chicago. He has left New York and burned his bridges behind him. His identification with the musical world of the West was given a clinching emphasis last evening at Apollo Hall. Musical Director William A. Tolin and President Philo A. Otis of the Apollo club, a number of its 400 sweet-voiced members, and about 100 invited guests extended to him and his bride-of-a-year, née Miss Rose Fay, of this city, the right hand of fellowship.

"Welcomed to Chicago; Reception to Mr. and Mrs. Theodore Thomas at Apollo Hall; Two Hundred Persons Extend the New Comers a Pleasant Greeting; Those Who Were Present; The Decorations," Chicago Tribune, October 15, 1891. Gleason Collection. Music Scrap Books. Vol. 10, p. 182.
Mr. & Mrs. Thomas were delighted with the attentions shown them by their Apollo Club hosts, and chatted in an animated manner with the members and guests as they were presented. Mr. Thomas appeared in conventional evening dress. Mrs. Thomas wore a sea-shell pink brocade en train, with Medici collar trimmed with pearls. She wore at her throat a medallion of the angels' heads of Joshua Reynolds, surrounded with pearls. She carried a bouquet of American Beauties.

The Reception committee were Mr. and Mrs. Philo A. Otis, Dr. E. A. Pratt, E. F. Chapin, F. S. Osborne, Miss Anna Clark, and Miss Francis M. Moss. The gentlemen wore conventional evening clothes. Mrs. Otis' costume was white silk with point lace, diamond ornaments. Miss Moss wore lavender silk with white embroidery, pearl ornaments. Miss Clark wore black lace with pink roses.

The entire fifth floor of Central Music Hall was thrown open for the reception, Harrison and Coover, and Mrs. Florence James Adams added their rooms to the apartment of the Apollo club for the occasion. Refreshments were served throughout the evening....In all there were 200 persons in attendance.

The First Season of the Chicago Symphony Orchestra. The first season of the Chicago Symphony Orchestra (1891-1892) consisted of Twenty concerts, each of which was preceded by a public rehearsal. The orchestra assembled by Thomas for the first year numbered eighty-six men, of whom, Otis has pointed
out, "twenty-four were from Chicago, showing that
the conductor had kept faith with the union."  

Prices of season tickets were as follows:

For the twenty concerts, $30, $20, and $10, according to location; boxes
seating five, $200.

For the twenty public rehearsals,
$20, $15, and $10, according to location;
boxes seating five, $150.

The debut of the new orchestra was made at a
public rehearsal, Friday afternoon, October 16,
and the contents of the program for this occasion
were:

"A Faust Overture" . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . 
Wagner
Symphony No. 5, in C minor,
    op. 67 . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . 
Beethoven
Concerto No. 1, for Piano . Tschaikowsky
    Mr. Rafał Josefý
Dramatic Overture, "Hositzka". . . Dvorák

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1 Otis, Philo Adams, op. cit., p. 31.
2 It will be recalled that Thomas, in his con-
troversy with the Musicians' Union, had said: "Chicago
musicians will be considered just as well as others."
Cf. ante, p. 444.
3 Otis, Philo Adams, loc. cit.
4 Cf. Theo. Thomas Concerts: Scrapbook Programs,
Vol. 176.
The program of the first public rehearsal was repeated the next evening (Saturday) and a Sunday editor, discussing the concert, had the following to say:

The orchestra will enable Chicago to take rank in the music world commensurate with her standing as one of the great cities of the country. The playing is beyond adverse criticism.... Such precision, such unity of attack, such accuracy is marvelous, when it is remembered that one fortnight ago the first rehearsal had not yet been held. Theodore Thomas worked wonders, and the end is by no means yet.

Shortly after the debut of the new orchestra, Thomas was honored by the Germania Club of Chicago, before whom he appeared in concert with an abridged symphonic orchestra. The Chicago Tribune reported [2]

IT WAS THOMAS NIGHT

The Director Presented a Baton by the Germania Club

Program of German Music

Faultlessly Rendered Selections From Famous Composers

Welcome From Many Hearts

A Host of Chicagoans Give the Great Leader Greeting

An Elaborate Menu Enjoyed by Guests

In the course of his long career as an orchestra director Theodore Thomas has given "Beethoven Nights," "Wagner Nights," and "Mozart Nights." Last evening was "Thomas Night" at the Germania club; and, although Mr. Thomas may not be so occult as Wagner or so profound as Beethoven, his night was a success of which to be proud.

To begin with, Mr. Thomas was presented with a baton worth nearly $1,000, an honor conferred upon no composers on the nights dedicated to them by Mr. Thomas. From a musical standpoint and from a social point of view the affair was one of the most delightful to be recorded in the memory of the Germania's members and their friends. The beautiful club-house was handsomely decorated with palms and potted plants and from different niches on the staircases peered the effigies of Liszt, Beethoven, and other tone masters suggestive of the musical character of the occasion. The dancing hall was arranged as a concert-room, and it proved to be excellently adapted to that purpose. The acoustics are perfect, and never has an orchestra under Thomas' direction been heard to greater advantage. Sixty-five men occupied the platform at the end of the hall, and their playing was more effective than that of the eighty-five men composing the Chicago
Orchestra on the occasion of the regular concerts at the Auditorium. Mr. Thomas was received with prolonged applause when his familiar figure appeared on the platform. The first number upon the program was his own composition, the spirited Fest Marsch, which was played with power and brilliancy, and Mr. Thomas received a double allowance of applause, as a composer and as a conductor. The program was a remarkably interesting one, made up entirely of German music, which, according to the Teutonic mind, is "the only music." The Fest Marsch was followed by a Bach prelude and fugue, played with a delightful delicacy. Mendelssohn's graceful overture, "Melusine," was played in a fashion that developed all the melodic and poetic charm of a work too rarely heard. Beethoven was represented by the larghetto from the second symphony, which was followed by Weber's "Invitation to the Dance."

Thomas continued in his role as conductor of the Chicago Symphony Orchestra, and in January, the renowned pianist, Ignace Jan Paderewski, made two

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Ignace Jan Paderewski (1860-1942) was one of the most famous pianists of all times. Born in Kurylowka, Podolia, Poland, he studied first at the Warsaw Conservatory, and later with that master-teacher of Vienna, Leschetizky. Speaking of the Pole as an artist, J. A. Fuller Maitland, in Grove's Dictionary of Music and Musicians, (Third Edition. Vol. IV, p. 5), said: "His style of pianoforte technique was something quite new at the time of his first appearance; his tone in loud passages was often forced, but his position was secured by the gentler qualities in his art, by exquisite gradation of tone in the softer parts, by the glittering brilliancy of his execution, by the wonderful originality of his readings and the ardour of his temperament." Not only was Paderewski a great artist; he was also a great patriot and statesman, having served in 1919 as
appearances with the organization, playing for the first time as soloist under Thomas' baton. In his autobiography, the great Polish musician fondly recalled his first meeting with Thomas. His words were:

I played in the Auditorium on the New Year's Eve 1891-1892, and on New Year's Day, before a packed house.... Theodore Thomas was the conductor of the orchestra.

That was a very impressive concert for me, because I had heard so much about Thomas and his activities in America. I looked forward with eagerness to playing with him, but my time, owing to the contracts made by Tretbar for so many concerts in quick succession, was so taken up that I did not arrive in time even to rehearse with Thomas. I reached Chicago in the morning, and at 2:30 that same day had to play with the orchestra -- another terrible experience and strain added to


2 Paderewski, Ignace Jan and Mary Lawton, op. cit., pp. 216 et seq.
the long list of them. I had never seen
the hall, never heard the orchestra, and
had never even seen Thomas himself, and
it was my first appearance in Chicago.
However, all went well. Just before the
concert, I was cloistered in my dressing
room, alone and anxious. Thomas began
the concert with the usual symphony, and
after it was finished, as I stood waiting
my entrance, I saw a gentleman with a
little wig hurriedly from the platform
looking eagerly around him. "Paderewski!

This is the only reference met with in which
Thomas is said to have worn a wig. No doubt he did,
however, for an article appearing in The Metronome
quite some time before the leader departed for Chicago,
gives evidence to the fact that he had a decided aver-
sion to any marks of advancing age. The article said:
"Theodore Thomas, early in his career as a conductor,
came to the conclusion that bald heads did not add to
the appearance of his orchestra. Forthwith those gen-
tlemen of scanty capillary covering were dismissed.
Later, grey hairs became offensive, and those whose
hirsute adornments gave evidence of the silent march
of time, were dispensed with. Still later, eye-glasses
came under the ban, and were interdicted. Mr. Thomas,
autocrat as he is, could not permit even Father Time
to remind him of an approaching fate, and as each
sign manifested itself peremptorily commanded its
banishment from his orchestra; but, for all that,
time's insidious march still went on, and in its pas-
sage depleted, first, the top of the head of the great
director; next, the cold breath of recurring winters
frosted the fringe of hair. Now, behold! Mr. Thomas
has to peer into the future through the medium of eye-
glasses. It is a remarkable coincidence that the in-
dubitable marks of advancing age have appeared on Mr.
Thomas in similar order with those commands whereby he
sought not to be brought face to face with the effects
of accumulating years. So Father time revenges him-
self." An article in The Metronome, cited by The
Where is Paderewski?" he cried. "Where is Paderewski?"

"Here I am," I answered and stepped forward to meet him.

"Well," he said, "I am very glad to know you."

We shook hands. "And I am delighted to see you, Mr. Thomas." Then, without further ado or delay, he put his hand on my shoulder and said, "Well, come, let's go and play," and he turned quickly and we walked on to the platform together. That was all. It was really remarkable — no fuss, no delay, just "Let's go and play." Nothing more. But one had immediate confidence in him. He was a splendid conductor, with authority and refinement and intuition. A real musician, a musician by the grace of God. It was a tremendous impression he made upon me. The audience was huge — 4000 people filled the hall. At that time it was the largest audience I had ever had. Since then I have had audiences perhaps three or four times that size before me, but at that time it made a stupendous impression.

Well, after the concert, we spoke together, Thomas and I, in the dressing room, and I must say that Thomas loved me at once. It was love at first sight on the part of both of us. He had been a wonderful support and friend to me that day. He asked me afterwards how I dared risk my appearance at a first concert without a rehearsal, without even knowing him or what he would do. How had I the faith and courage to attempt it? I answered him straight from the heart the only answer I could give. "It was simply an instinct," I said, "I knew, absolutely knew, it would be all right. Although I had never seen you I knew I could trust you."
He was greatly touched, I saw, and pleased. "I shall never forget that," he said, putting his hand on my shoulder. "I shall never forget it."

Thomas was another real friend from that moment, another friend to count on. It was a high-water mark in my American experiences, and as far as the public and the press were concerned it was a success. That made me very happy, too, for Thomas as well as myself.

Shortly after Paderewski appeared in the role of soloist with Thomas, the Chicago Orchestral Association received a request from the New York Philharmonic Society, asking that Theodore Thomas be allowed to conduct a portion of the New York orchestra's concerts each season. Chicago's answer to New York's request is revealed in a newspaper article sent the Chicago Post by its New York correspondent. The article said:

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CAN'T HAVE THOMAS.

Chicago Refuses to Lend New York the Famous Director

Gotham's Humble Request

The Philharmonic Society Realizes its Loss Too Late - Must Get Along With Another Leader

New York, Feb. 11; - Gotham vainly covets the services of Theodore Thomas. Through the Philharmonic Society she recently sent a message to Chicago humbly asking that the eminent musical director be permitted to come here once a year and preside over half a dozen concerts given by the society, and she marvels much that a blunt refusal was all she got for her pains.

It was an unlucky day for New York when Chicago secured the famous musician. When he was here he was not appreciated, but now that he is lost to us, the lovers of good music realize how great was the treasure with which they parted so indifferently. And their mortification will increase as the story of their fruitless petition is winged from city to city. It is patent to all that Mr. Thomas is not to be wooed back. He is tightly held in Chicago, and, what is more, is honored and esteemed as he never had been here. Here he was patronized and petted, but he was not encouraged, his ambition was not cultivated. In the newer city with which he has cast his fortunes his marvelous energy and indubitable genius will have a wider sphere in which to move, more plastic material
upon which to work and an opportunity to mold the public taste until it surpasses the capricious Gotham fancy and rivals the aesthetic taste of Boston.

Music lovers here do not like to dwell upon the events which led to the exile of Mr. Thomas. They ignore the comments of those who ascribe his alliance with Chicago to the apathy with which he was treated here, and if they ever venture an opinion as to the cause of his departure they do it in a way that soothes their vanity and plants a sting in the director's breast by saying that he went there for the money there was in it for him. This is in part true. Mr. Thomas was induced to go to Chicago by the earnest persuasions of half a hundred of its best citizens who banded themselves together and subscribed $1,000 each to guarantee their pledge given that Chicago was a profitable place in which to labor and that its inhabitants longed for good music and a good educator.

The first season of Chicago's own orchestra was brought to a close Saturday night, April 23, with a "Request Programme," the contents of which, I were:

Introduction to second part of "Christmas Oratorio" . . . . . Bach
Symphony in F, No. 3 . . . . . Brahms
"Marche Funèbre" . . . . . Chopin-Thomas
Overture to "Tannhauser" . . . . . Wagner
Theme and variations from D minor Quartet . . . . . Schubert
"Les Preludes" . . . . . . . . Liszt

During the initial season of the orchestra, eighteen symphonies were given. In the order presented, they were: Beethoven's Symphony No. 5 in C minor, op. 67; Schumann's Symphony No. 2 in C major, op. 61; Schubert's "Unfinished" Symphony No. 8, in B minor; Saint Saëns' Symphony No. 3, in C minor, op. 78; Schubert's Symphony No. 9, in C major; Mendelssohn's Symphony No. 3, in A minor, op. 56; Beethoven's Symphony No. 3, "Eroica," op. 55; Mozart's Symphony in E flat (Köchel 543); Schumann's Symphony No. 4, in D minor; Haydn's Symphony in G major, No. 13 (B. and H. Edition); Raff's Symphony "Im Walde"; Rubenstein's "Ocean" Symphony No. 3; Dvorak's Symphony No. 1, in D major, op. 60; Berlioz' Symphony, "Harold in Italy," op. 16; Beethoven's Symphony No. 8, in F major, op. 93; Goldmark's "The Country Wedding" Symphony, op. 26; Tchaikowsky's Symphony No. 5, in E minor, op. 64; Paine's Symphony No. 2, "Im Frühling," op. 34; Brahms' Symphony in F, No. 3.

As for Wagner's music, more than half of the programs presented contained one or more works by

this composer.

Soloists during the first season of the orchestra, were: Adele aus der Ohe, Mme. Julia Rine King, Fannie Bloomfield Zeisler, Adolphe Carpe, Rafael Joseffy, Emil Liebling, and Ignace Jan Paderewski, pianists; Max Bendix, violinist; August Junker, violinist; Bruno Steindel, 'cellist; Vigo Anderson, flutist; Joseph Schreurs, clarinetist; Hermann Dutschke, horn soloist; Edmund Schuecker, harpist; and Marguerite Hall, Medora Head, Ida Klein, Clementine de Vere, Julie Wyman, Antonio Galassi, Italo Campanini, Emil Fischer, George Ellsworth Holmes, and William Ludwig, vocalists.

The first season of the Chicago orchestra was an artistic success, but to use the words of Charles Norman Fay, the treasurer's report was a "melancholy exhibit." The largest attendance any time was at the

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Loc. cit.

It will be recalled that Joseph Schreurs, a member of the old Theodore Thomas Orchestra, was one of the musicians whom Thomas said was returning to Europe when he disbanded his former organization. Cf. ante, p.

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Otie, Philo Adams, op. cit., p. 37.
orchestra's opening pair of concerts, when the pianist Joseffy was soloist. On this occasion, $4,347 were taken in; the two Paderewski concerts took second honors, as far as attendance records were concerned, yielding gate receipts to the extent of $4,373.75. The smallest attendance during the season was at a pair of concerts on April 8 and 9, respectively, when a program was presented, given over to the music of American composers. Total box office receipts for these two concerts amounted to only $596. All told, financial returns of the orchestra's first season showed a deficit of $53,613.41, which the fifty-one guarantors of the organization

Fred W. Root, writing in Music, was referring to this program when he said: "The Chicago Orchestral Association, under Mr. Theodore Thomas, has recently given us an evening of American compositions. The numbers upon this program were all from the pen of Americans, by birth and parentage, and included the names of at least two composers generally conceded to occupy the front rank among native artists.

The concert given by Mr. Thomas one week previous to the American evening, consisted of extracts from Wagner's works, and also a symphony by Tschaikowsky. Here we had the best productions of the old world, and the high attainments in the same line in the new, brought near enough together to make comparison inevitable, and the contrast very evident. The disparity in merit was so great as to raise the question: Are our American composers doing the best they can for the national standing in the art world?" Cf. Root, Fred W., "A Program of American Compositions," Music. Chicago: W. S. B. Mathews. May, 1892. P. 1.
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had to meet! This was something Thomas had not expected, and he began to wonder whether or not Chicago was really ripe for a symphony orchestra. But the greatest surprise was yet to come. The financial backers of the orchestra raised no complaint about the returns of the first season. In fact, they met the loss quite willingly and then advised Thomas to go ahead with his plans of perfecting the orchestra upon the highest possible standards.

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The Presto attributed the deficit to the fact that people must be pleased in its demand for music, rather than have classical entertainment forced down its throat, for it said: "Again, and yet again have the people strongly emphasized the fact that they must be pleased in their demands for amusement, let the character of that amusement be musical, dramatic or what not. The author or manager who refuses or who cannot be made to recognize this fact is most unwise, and stands very much in his own light. Instances could be multiplied by the hundred, in which this truism has received most emphatic endorsement at the hands of the "many-headed." Here in Chicago, last season, much to their own cost, the guarantors of the Thomas orchestra were made aware of the utter hopelessness of any radical attempt to elevate the tastes of the general public by forcing upon the people music for which they have no appreciation and which in point of fact they are incapable of understanding. That a people can be educated up to the most ultra-classical pitch no one gainsays; but that this end can be obtained by forcing down their throats classical entertainments, both common sense and experience show to be impossible." [Editorial]. The Presto. Chicago: The Presto Company. March 2, 1893. P. 11.
CHAPTER VIII

THE COLUMBIAN EXPOSITION: A MUSICAL FIASCO

A New Appointment. Thomas' second season as director of the Chicago Symphony Orchestra came at the time of the opening of the World's Columbian Exposition in Chicago, and, as would be expected, he was asked to assume the duties of musical director at the fair. In the beginning, he did not care particularly about accepting the directorship preferred him, but due to the argument and appeal of prominent Chicagoans, he had little or no choice in the matter. Once it was settled, however, he projected himself into his new duties with the intensity and enthusiasm.

1 This magnificent exposition was in celebration of the four hundredth anniversary of the discovery of America.

2 A full year before Thomas began his duties with the Chicago Symphony Orchestra, The Presto, Chicago's trade journal, in an editorial, had said: "The coming of Mr. Thomas to Chicago has an important bearing upon the music at the World's Fair, and the musical schemes will in all probability be carried forth with the view of the co-operation between the orchestra and vocal and instrumental music auxiliaries." Cf. "Theodore Thomas and Chicago: A Grand Permanent Orchestra for our City," The Presto, Chicago: The Presto Company. November 20, 1890, P. 543.

3 According to the Chicago Herald of August 3, 1893.
that characterized all of his endeavors. The plan of music for the forthcoming fair should be two-fold, he thought. First, it must show to the world, America's accomplishment in music, and secondly, it must show America the musical accomplishment of the world. As early as 1890, Thomas, along with Walter Damrosch, and other prominent musicians had been asked for an opinion regarding the type of music to be performed at the exposition; in particular, the musicians had been asked what they thought of the feasibility of featuring the works of American composers. Thomas' reply appeared in an article in the Chicago Tribune, which in part, ran as follows:

What shall be the music of the World's Fair? Shall new American works or new works by foreign masters be produced? Shall we have something novel or something on the old lines? Shall we have very much music or very little? Shall we have brass bands or shall we ban them altogether? These are some of the questions that have suggested themselves to music-loving people hereabouts.


2 "Music We Must Have; Without It All Agree the Fair Will be Sad and Marred; But the Questions Are: How Much Shall We Pay for It? What Kind of Music Shall It Be, and, Shall Americans or Foreigners Write It? Letters from Theodore Thomas, Walter Damrosch and Others on the Subject," Chicago Tribune. November 23, 1890. Gleason Collection. Vol. 10, p. 6.
Some time ago THE TRIBUNE touched on the subject lightly. Since then a few of the prominent musicians of Chicago and elsewhere have given their opinions in reply to letters from this office, and have answered part of the questions. Theodore Thomas writes:

In reply to your questions regarding American composers and the production of their works at the coming World's Fair in Chicago I would say:

1. The best way to bring forward American compositions is to commission some of the composers born in America who are known and acknowledged to have the ability and scholarship necessary for such an undertaking to compose suitable orchestra and choral works for the occasion and give them a reasonable pecuniary remuneration over and above the expenses of preparing the works for performance. In the case of vocal works text written for the occasion might be submitted to the composers or the composer should submit the texts they preferred, before writing the music, to a committee appointed for the purpose.

2. It would not be advisable to give a similar commission to the foreign composers of the present day. In 1876, Richard Wagner was commissioned to write a composition for the Centennial at Philadelphia, and the result was not satisfactory, although in my opinion the march he wrote for that occasion has been underrated. At present there are no composers in Europe who would be likely to send even as good a work for such an occasion as the one obtained from him then. The American composers have done so much since that time that an attractive program might be arranged from their compositions. As a popular demonstration the celebration might close with a performance of National airs by a combination of military bands.
As soon as it was officially announced that Thomas had been appointed to the musical directorship of the Columbian Exposition, a number of New York musicians who had sought the post for themselves, began to look for ways in which to criticize his work. But, as Charles Edward Russell has so aptly said, that which "struck the match in the powderhouse," was Thomas' refusal to divulge to the newspapers, the specific plans he had in mind for the festivities at the forthcoming exposition. At the time he was asked, Thomas, in all probability, had not shaped his plans in such a manner that they could be given to the public. But little did the newspapers care about that, especially the ones published in New York. Unfortunately, the relationship between Thomas and the press at this time was quite strained anyway, due to some disparaging remarks the former was supposed to have made about music critics. Various newspapers throughout the East had commented on Thomas' attitude toward their critics, and the New York Sun in an article which subsequently was reprinted in the Chicago Herald, said, in part:

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1 Russell, Charles Edward, loc. cit.
The happiness of that accomplished orchestral leader, Theodore Thomas, who has given up New York for Chicago, is not likely to be promoted by the publication of a letter of his about the musical critics, containing these words: In the art of music almost everything that is written for the daily press is rendered of no value on account of either the prejudices or the ignorance of the writers. Hence I rarely read newspaper cuttings about either myself or my work, as I find in them nothing that gives me either assistance, knowledge or encouragement in my art. This is rather rough, it seems to us. Not a man among all the men who ever served New York or mankind in the musical line owes more than Mr. Thomas owes to the cultured and skilled musical critics. They have exalted his name, extolled his talents, and lauded his efforts right straight along for nigh upon twenty years, which is something that they might not have done if they had been ignorant and prejudiced. There are few of them perhaps who would assume to add to his knowledge of music, but they have certainly given him encouragement in his art, and it is surprising that he should speak of them as he does....

Finally, on July 2, the "Bureau of Music" of the forthcoming Columbian Exposition made known, in a rather general way, its plans for the great fair.

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The Chicago Evening Post seemed to think differently, for speaking of Thomas, it said: "He is a man without a particle of tact, who boasts that he never pays any attention to criticism, but who appears to keep track of it nevertheless, and to grow more obstinate as it increases." Cf. "Two Views on Theodore Thomas; From the So-Called Old Reliable," Chicago Evening Post. May 12, 1893. Gleason Collection. Music Scrap Book. Vol. 10, p. 403.
Newspapers everywhere reported them, and the Chicago Tribune announced the plans as follows:

Last night brought, in the now quiet world of music, one occurrence to which more than passing interest attaches, and which possesses more than merely local significance. After long months of silence the Bureau of Music of the Columbian Exposition has spoken, and it must be said has spoken well. Thursday last was given to the public the first "declaration of faith," of Mr. Thomas and Mr. Tomlins, the two directors in whose hands has been placed the care of music at the Exposition. And with the declaration came a statement which, while it brought joy to the directors and their secretary, and to the public gave assurance that all projected plans would be carried out, furnished, at the same time, an explanation of the unbroken silence which for many months Messrs. Thomas, Tomlins, and Wilson had so firmly maintained. They were unwilling, it seems, to reveal their plans until they had received official assurance that these plans could be properly and successfully executed. Wednesday the Executive committee gave them this assurance by appropriating $175,000 for an orchestra during the Exposition, and a circular outlining their intentions was immediately issued. Although this circular is strikingly barren of detailed information, sufficient

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"Music for the Fair; Splendid Program Arranged by the Bureau officers. Mr. Thomas will maintain an Orchestra of 120 Players, Give a Popular Concert Every afternoon, and a Number of Higher Grade Performances During the Exposition; Choral and Other Elements of the Tonal Art Provided for," Chicago Tribune. July 3, 1892. Gleason Collection. Music Scrap Book. Vol. 10, p. 306.
facts are given to reassure the public that music will receive a splendid representation at the Exposition, and to arouse keen interest in other and more explicit announcements which it is hoped will soon be made.

With $175,000 Mr. Thomas will be enabled to maintain a first-grade orchestra of 120 players during the entire six months of the Fair. This orchestra will give a popular concert every afternoon, and, of course, will be one of the important elements in all the festival concerts. By arranging for a series of daily orchestral matinées Mr. Thomas completes preparations for a feature of the Fair, the musical educational value of which cannot be overestimated. There will be in attendance at the Exposition thousands of persons whose only knowledge of instrumental music consists of such as has been gained by listening to the playing of the country brass band. Of the infinite tonal combinations and effects obtainable in an orchestra they have absolutely no conception, and the music Mr. Thomas and his 120 musicians will furnish them daily free of charge will be to many of them a veritable revelation.

Those who were jealous of Thomas were not slow to accuse him of accepting the post at the fair purely to further his own interests, and, as Russell rather jokingly remarked,

In the United States at that time were as many as twenty or twenty-five thousand men, each of whom had clearly

perceived from the beginning that he was much better equipped than Theodore Thomas to direct the music at the World's Fair.

Now that the newspapers had been given a general announcement of Thomas' plans for music at the fair, they wanted to know more. In fact, they demanded that he give them at once specific information about the arrangements he was making. But this he refused to do, and then the battle started! Incensed at Thomas' refusal to divulge more specifically the musical plans of the Columbian Exposition, papers and journals everywhere began to attack him with sharp criticisms. The Musical Courier was certain it had the answer to the whole thing; at last it understood why Thomas had gone to Chicago in the first place. He had left New York and accepted the directorship of the Chicago orchestra solely for the purpose of being in a position to secure for himself and his musicians, the rich crumbs of the Columbian World's Fair. Now everything was clear! Following the Courier's lead, a number of other eastern journals and newspapers made attacks on Thomas, but apparently, the leader was unperturbed.

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over them for Chicago’s trade journal, The Presto, observed:

Mr. Theodore Thomas does not seem to be very much disturbed over the howl raised against him by some of the back-number musical critics of the East. He has shown at least one good and necessary qualification for the position he occupies, and that is having once, to the best of his ability, decided as to the most advantageous policy to be pursued in the conduct of the musical affairs of the Exposition, he pursues the even tenor of his way in the execution of his plans. Like Pontius Pilate, in answer to carping criticism, he says: "What I have written, I have written." During his vacation he was several times approached by reporters, who attempted to beguile him into a committal of himself on the subject that is frenzying the brains of Messrs. Walter Damrosch, Reginald DeKoven, et id omni genus, but with a benignant smile (reminding one of a matronly cat looking around in a casual way to see which kitten last meddled with her tail) he dismissed the verdant adolescents with the assurance, that when the time for action came he would be there—with both feet. From this it is presumed that Mr. Thomas feels that he knows his own business. One thing is evident, and that is that the great conductor does not think New York is the largest place on earth in a musical point of view, and he holds a correspondingly just estimate of the criticism that has emanated from some of the big musical pig-nies resident therein.

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News travels fast, and that of an impending storm in connection with the plans of the Columbian Exposition soon began to encircle the globe. When the London press scented a chance of disaster overtaking the fair, it received the news with joyous jeers, which, in turn, prompted the Musical Courier to come back with the following:

The man that is pursuing the dictatorial and foolish policy of self-aggrandizement at Chicago, and who appears to believe that the World's Fair was especially gotten up for his individual glory, is not a native American.

There is not a native American composer or musician that has the gall for such an exhibition of abject selfishness and megalomania as Theodore Thomas.

Evidently the Musical Courier was exasperated by Thomas' silence, and possibly a word of explanation from him might have straightened out the whole affair. But apparently Thomas was far too busy to enter into a controversy with magazines and newspapers just now; he was working night and day, making

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1 Cited by Russell, op. cit., pp. 207 et seq. The Musical Courier issue was that of September 21, 1892.

2 Gratia dictum.
preparations for the coming fair. Gaining no advantage from their attacks on Thomas, the Musical Courier as well as a number of newspapers now made a Mr. George H. Wilson, who had been appointed Secretary of the Bureau of Music, the center of their verbal onslaughts. But just what faults Mr. Wilson had, or what crimes he committed never have been made clear, and Russell, in speaking of the gentleman, said:

The nature of Mr. Wilson's crimes before God and man I have not been able to gather. It appears that he came from Boston and had been connected there with the Musical Herald, but these can hardly be judged in him malefactions that should exclude him from human society.

In the due course of time, Thomas, through the medium of the Bureau of Music of the Columbian Exposition, announced to the world just what he had planned in the way of musical activities for the fair. It was then that the Musical Courier, and other anti-Thomas publications, discovered that their fears had been unwarranted. Thomas had not appropriated all the honors for himself; neither had he disregarded the claims of other musicians. Instead, he had outlined a gigantic scheme for music that was far

\[\text{Russell, Charles Edward, op. cit., p. 208.}\]
beyond anything the world had ever heard of.

The plan itself, eventually published in the

Musical Courier, was as follows:

First - To make a complete showing
to the world of musical progress in this
country in all grades and departments
from the lowest to the highest.

Second - To bring before the
people of the United States a full
illustration of music in its highest
forms as exemplified by the most en-
lightened nations of the world.

P. 20. It appears that the Musical Courier did not
receive the plan of music for the Exposition directly
from Thomas, Wilson, or any of the other Columbian
officials, and, as a result, was forced to copy it from
the columns of other journals to whom it had been sent.
The Courier, claiming that Wilson was part-owner of one
of these journals, went on to say: "We now learn that
Wilson, in a spirit of revenge, proposes to refuse to
the Musical Courier such privileges and courtesies as
are bestowed upon the press at large, and to which this
paper is entitled (and entitled to a greater degree
than such papers as have not supported or antagonized
the world's fair [!] ). It will not be a very diffi-
cult matter for the Musical Courier to bring this
status of affairs before the proper authorities and
have the thing thoroughly sifted. No man is entitled
to occupy an official position who cannot distinguish
between official and personal questions. Notwithstand-
ing Wilson or anything he may attempt to do in so small
an attitude as he is reported placing himself, the
Musical Courier will be the only paper on earth that
will publish a complete and chronological report and
criticism on "Music at the Exposition."
In order to carry out this conception of the unexampled opportunity now presented, three co-operative conditions are indispensable:

I. The hearty support of American musicians, amateurs and societies for participation on great festival occasions of popular music, and for the interpretation of the most advanced compositions, American and foreign.

II. The presence at the exposition of many of the representative musicians of the world, each to conduct performances of his own principal compositions and those of his countrymen, all upon a scale of the utmost completeness.

III. A provision on the part of the exposition authorities of the means necessary for carrying out these plans in the erection of halls indispensable for successful performances, and in the engagement of solo artists, orchestras and bands.

The entire range of the performances proposed may be grouped under the following classification:

1. Semi-weekly orchestral concerts in Music Hall.
2. Semi-monthly choral concerts in Music Hall.
3. Six series of international concerts, choral and orchestral, each consisting of from four to six, in Festival Hall and in Music Hall.
4. Four series of oratorio festivals by united American choral societies in Festival Hall.
5. Concerts in Festival Hall under the auspices of German singing societies.
6. Concerts in Festival Hall under the auspices of Swedish singing societies.
7. Concerts in Festival Hall under the auspices of Welsh singing societies.
8. Six series of popular miscellaneous festival concerts by American singers.
10. Chamber music concerts and organ recitals.
11. Popular concerts of orchestral music will be given frequently in Festival Hall during the six months of the exposition.

Now let us see what the public may hope for in the realization of these plans. An appropriation of $175,000 provides a permanent orchestra of 120 players for the entire period of six months. This orchestra Mr. Thomas will organize, using the Chicago Orchestra as a nucleus. When it is realized that no less than 300 concerts will be given at which the services of an orchestra will be required, and that the time of giving those concerts, which depends upon the presence in Chicago of visiting choral societies and of distinguished foreign composers, cannot be fixed with certainty for many days in advance, the imperative need of a permanent orchestra will be seen. Provision being also made for the appearance at the exposition of the representative orchestras of New York City and Boston, invitations have been sent to the New York Philharmonic Society, Anton Seidl, conductor, and the Boston Symphony Orchestra, Arthur Nikisch, conductor, to give several concerts each. It will be seen from the above that in the department of orchestral music most ample provision has been made. The programs will embrace all schools. A strict educational plan is that of the popular orchestral concerts, which will be practically free to the public. Mr. Thomas' idea is to make interesting, not trivial programs of the compositions of representative writers of all countries.
Inaugural Ceremonies. Although the Columbian Exposition itself was not to open until May 1, 1893, Inaugural Ceremonies for a number of the buildings that had been completed were held on October 22, 1892. At this time the following program was given:

INAUGURAL CEREMONIES

OF

THE WORLD'S COLUMBIAN EXPOSITION

Chicago, October, 1892

1. Columbus March and Hymn . . John K. Paine
2. Prayer, by Bishop C. E. Fowler of California.
3. Introductory Address, by Director-General G. R. Davis.
4. Address of Welcome, by Mayor Hempstead Washburn.
5. Recitation of Harriet Monroe's Dedicatory Ode, set to music by George W. Chadwick.
6. Presentation of medals to the master artists of the Exposition. Music, "To the Sons of Art". Mendelssohn
7. Address, by Mrs. Potter Palmer, President of the Women's Department.
8. Tender of the Buildings, by the President of the World's Columbian Exposition to the World's Columbian Commission.
9. Presentation of the Buildings, by the President of the World's Columbian Commission to the Vice-President of the United States.
10. Dedication of the Buildings, by the Vice-President of the United States.

Cf. Theo. Thomas Concerts; Scrapbook Programs, Vol. 177.
11. Hallelujah Chorus, from "The Messiah"
Haendel


13. The Star-Spangled Banner.


16. Chorus, "In Praise of God."


A party of Thomas' friends attended this gala affair, and a letter, later written by one of them, gives a vivid account of the interesting occasion.

In part, it ran:

Chicago, October, 1892.

The Inaugural Ceremonies of the Columbian Exposition took place yesterday. The weather was perfect, and we got up at half-past five o'clock in order to reach the Exposition grounds in season, for they are a long way from here, and Mr. Thomas had to hold a rehearsal before the ceremonies took place. The Exposition management had provided a small steam launch to transport our party, and the sail up the lake in the cool, early morning was charming. We reached the grounds at nine o'clock, and went at once to the building where the rehearsal and ceremonies were to take place. I wish I could convey any idea of the size of this mammoth hall. I was told that it is one mile in circumference, and that if the Capitol at Washington should be put into it, dome and all,

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1 Letter s.n., cited by Thomas, Rose Fay, op. cit., pp. 380 et sqq.
there would still be plenty of room to spare between its highest point and the top of the great steel arches which support the roof. The stage for the musicians, which was built at one end, was as large as the entire Metropolitan Opera House in New York, but it only seemed of ordinary dimensions. The speakers' stage was placed in the middle of the eastern side of the building, and yet was so far from it that communication had to be carried on between the two by telephone. Regiments of soldiers -- cavalry and infantry -- marched in at the great doors in double platoons, performed evolutions under the colonnades at the side, and marched out again without being noticed, and the Washington Marine Band, which was stationed at the north end of the building, and played for the entrance of the state dignitaries, could hardly be heard at all from our end.

By the time the ceremonies began, all this great space was filled with one solid, compact sea of humanity, and when the President of the United States and his train entered, the multitude rose and a deep, portentous roar, like the ocean, resounded through the building. Then every man and woman pulled out a handkerchief, and waved it, and it was as if this strange human sea had suddenly broken into thousands of foaming billows. Our little party sat on the lower step of the conductor's stand, right under Mr. Thomas' hand. On my expressing surprise that he should put us in this conspicuous place, he laughed and said, 'No one will see you in such a crowd, you will be as well hidden as if you were on the floor, and it will be worth your while to be where you can see what is happening yourself.' The event proved that he was correct.

As everything was on such a vast scale, Mr. Thomas had 5,500 voices in his chorus, two hundred players in the orchestra, two large military bands, and two drum corps, of fifty each. The latter were stationed in a balcony above, on either side of the stage.
As he could not speak to this great body of performers, by reason of the distance, and they could not see his baton distinctly, he did not use one, but instead held a handkerchief in his hand, gathering in the ends so that they could not flutter, but leaving enough of it visible to catch the eye of even the remotest singer on the top row. As the time for each of the musical numbers drew near, he gave a signal to the two drum corps, who immediately began a long double roll, which started softly, swelled louder and louder, fell and rose again in obedience to the hand which held the handkerchief, until every performer had found his place, every instrument was in position, every eye fixed on the conductor, and every listener spellbound in attention, and then, CRASH! the sound was like the last trump, and the attack of these thousands was as sharp and steady as in an ordinary concert. Mr. Thomas was in his element with all these masses to handle, and controlled them without any apparent effort....

The details to which Thomas had to attend in his work at the exposition were many. Arrangements had to be made for the engaging of the New York Philharmonic Orchestra, now directed by Thomas' rival, Anton Seidl; the New York Symphony Orchestra, directed by another rival, Walter Damrosch; and the Boston Symphony Orchestra, directed by the great European conductor, Arthur Nikisch. At that time, these orchestras, along with the great Chicago organization, comprised all of the notable orchestras in America, and,  

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in keeping with his idea to show the world what America was doing in music, Thomas was very anxious that all of them should appear at the Columbian Exposition. As for bands at the fair, Thomas engaged the following: Sousa's Band, Gilmore's Band, the Garde République Band, The Cincinnati Military Band, the Mexican Band, Sanford's Band, the Marshall Military Band, the Iowa Band, the Elgin Band, the Neapolitan Band, the Hungarian Band, and the Royal Scottish Pipers. Choral societies which appeared at the exposition were: the Chicago Apollo Club, the Russian Chorus, St. Paul Choral Association, Minneapolis Choral Association, Cincinnati Festival Chorus, the Milwaukee Arion Society, the Brooklyn Arion Society, the German-American Women's Society, the New York Liederkranz, the Cleveland Vocal Society, the Columbus Arion Society, the Dayton Philharmonic Society, the Louisville Musical Club, the Omaha Apollo Club, the Pittsburg Mozart Club, the Philadelphia Junger Maennerchor, the American Union of Swedish Singers, the Scottish Assembly, the Stoughton Musical Society, the Lineff Russian Choir, and choruses from nine Kansas cities, namely, Topeka, Emporia, Abilene, Newton, Leavenworth, Hutchinson, Modoc, Lyons and
Stirling. Chamber music at the fair was performed by what was then America's leading chamber music organization, the Kneisel String Quartette.

In addition to the engaging of these orchestras, bands, choral societies, and the Kneisel Quartette, Thomas also made plans for a national tournament among American composers, and the exposition offered prizes for the best compositions submitted, of which several were accepted for performance at the fair. Mrs. Thomas also was active in the organizing work of the exposition, and under her leadership, a convention of amateur musical clubs, representative of all parts of the country was held.

Mrs. Thomas addressed the opening meeting of this body, and defined its objectives in the following words: "...these meetings of women's amateur musical clubs from widely separated parts of America will be productive of important results by showing the world the character and quality of the educational work being accomplished by women in this direction; by stimulating the formation of similar clubs in places where they do not yet exist, and by the interchange of ideas which will take place amongst clubs whose homes, objects, and methods of work are so widely diverse." Cf. Upton, George P., "Reminiscence and Appreciation," in Theodore Thomas, A Musical Autobiography, op. cit., Vol. 2, p. 197. A few years later, a number of club women who had attended the convention at the Columbian Exposition, organized the "National Federation of Women's Musical Clubs," and although Mrs. Thomas was not actively connected with this particular bit of work, she was made an honorary president of the new organization in recognition of
A Musical Imbroglio. When Thomas accepted the directorship of music at the Columbian World's Fair, one thing which he had made clear to his superiors, was that the actual musical performances should be kept separate from commercial exhibits of musical merchandise. Thomas had asked that a special department of music be created, which would not be under the jurisdiction of the Department of Liberal Arts, inasmuch as this particular body was concerned directly with all of the commercial exhibits of music and musical merchandise at the fair. Thomas' request was verbally granted, but not put into effect; consequently, he found the "Bureau of Music," which was under his charge, directly responsible to the Department of Liberal Arts. The great exposition was to open officially on May 1, 1893, and shortly before, news spread about that a number of Eastern manufacturers of pianos, including the celebrated house of Steinway, refused to exhibit their wares at the fair. Naturally, the Western manufacturers of pianos demanded that the exposition authorities see to it that
only pianos which were being exhibited, and for which rental space was being paid, be used in the concerts at the fair. This demand placed Thomas in a very embarrassing position. He had engaged a number of notable artists to appear at the exposition, and it was a recognized principle that artists be allowed to choose instruments of their own liking for their public performance. Thomas felt that he could not ask players to break their contracts; furthermore he refused to dictate the make of instruments upon which they must play, and yet, most of the artists of that day preferred the Steinway make of pianos. The Western manufacturers of pianos became greatly incensed at what appeared to them, stubbornness on Thomas' part. Going over his head, they appealed to George R. Davis, Director-General of the Columbian Exposition. Davis, long Chicago's astute Republican boss, had learned, among other things, that it pays to be deferential to business men. The piano manufacturers who were exhibiting at the fair said that they had spent a million dollars on their exhibits, and added: "Do you suppose we have spent that money for our health?...Let the soloists play our pianos. They're just as good as a Steinway."

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Director Davis' decision in the piano dispute was soon forthcoming, and, as Charles Edward Russell has said:

He [Davis] listened with a sympathetic ear to the indignant protests of the Sangamon County Piano and Jews'-harp Company and other representatives of the best business interests and promised that the evil should be rectified at once. No piano made by a house not exhibiting at the Fair should be played on the grounds. He would issue that order. They might be sure it would end their grievance.

So he issued the order.

The fair was to open officially on May 1, 1893, and the day following the opening ceremonies, the great pianist, Ignace Jan Paderewski had been engaged to appear there as soloist, accompanied by Thomas' orchestra. News of the impending piano trouble began to make the headlines of newspapers everywhere, and Paderewski's manager was contacted by representatives of the press to find out whether or not the pianist would be willing to play on a piano selected for him by the commercial interests at the exposition. The Presto, Chicago's trade journal, devoted chiefly to the interests of piano

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Russell, Charles Edward, loc. cit.
manufacturers, published the manager's answer; also it made some observations of its own, as shown in the following article:

WILL PLAY BUT ONE PIANO

Paderewski's Manager on the Conditions under Which he Will Play

Paderewski is under contract to play only one make of piano while in this country. The bearing of this contract on the Chicago recitals was thus stated yesterday by Paderewski's manager, Hugo Gorlitz: "We have heard that a protest has been filed, but we do not know what weight it will have. We will go to Chicago without regard to it. Paderewski has been invited to play on May 2 and May 3 at the Fair, and he has accepted. But he will play only on one make of piano and if that cannot be admitted to the Fair grounds he simply will not play."

It makes no difference whether the Steinway piano is played in the music hall at the world's Fair or not, the same purpose will be served as would be if it were -- namely advertisement. The story of this dispute between the world's Fair authorities and the Steinway corporation will form a medium of advertising for the pianos the equal of which was never enjoyed before by any other house. If the piano is debarred, and a concert is given by Paderewski, say, for instance, at Battery D, the crowds flocking to hear him would fill the largest building in Chicago. The advertisement which would go along with the concert

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would overtop any which the piano could possibly receive had it been permitted to be quietly entered and played at the fair.

On the other hand, if it is allowed entrance and used in Music Hall on May 2 and 3, the advertisement then will be infinitely greater than it would otherwise have been, for it will be said all over the world that the Columbian exposition could not do without the Steinway piano -- the officials had to have it.

So, whether that concert is given by Paderewski in Music Hall or not, the desired effect will be produced. The concert will bring in many dollars and will advertise the piano far and wide, in a more emphatic way than any other single occasion has ever done.

The Columbian Exposition apparently had two governing boards. One was the local, "Board of Directors" made up of the Chicagoans who originally had requested Thomas to assume the directorship of music at the fair, and the other was a "National Commission," created by Congress at the time it officially designated Chicago as the place where the exposition was to be held. Every state in the Union was represented in the National Commission, and although it was an imposing body, its powers were ill-defined. Both the local Board of Directors and the National Commission were trying to run the affairs at the exposition, and both became entangled
in the piano dispute. As musical director of the fair, Thomas refused to communicate to artists the fact that they could not use the Steinway piano. This made Republican-boss Davis mad, and upon his recommendation the National Commission held a special meeting, passing a resolution to the effect that "if any Steinway pianos are announced for concerts in the exposition grounds, the Director-General [Davis] is authorized to send teams and dump the pianos outside the gates."

Papers throughout the nation now rang with the bold resolution of the National Commission of the Columbian Exposition; some even went so far as to hint that Thomas was a paid agent of the house of Steinway. But the music leader must not have heard immediately about the National Commission's resolution, for at this time the Chicago Post came out with the following:

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ON WHAT MEAT?

When Herr Theodore Thomas was asked yesterday afternoon by a reporter if he had heard of the action of the national commission upon the piano question his reply was brief and characteristic. "No," said Herr Thomas, "and I don't want to hear anything about it."

Yet the proceedings for which this Moldavian professed a fine contempt very nearly concerned his own honor, as a man and as a musician. For a week past nearly every newspaper of importance in America has published the statement or intimation that Herr Thomas, though a paid servant of the fair, has used his position in the interest of a piano house that is unreservedly hostile to the fair. It has even been intimated, till the country rings with the charge, that Herr Thomas draws pay for such dishonorable service from the piano house in question. The national commission, taking up these charges in a spirit of justice, met to hear evidence pro and con. Herr Thomas, as one of the parties most directly in interest, was invited to attend, upon assurances that he would be received with all courtesy and any explanation he chose to make duly weighed. This invitation, so proper and so courteous, Herr Thomas did not accept. Indeed he made not the slightest acknowledgment formal or informal. In so far as it was possible for a man in his position to insult a body created by the Congress of the United States and representing this government, this distinguished Moldavian piano agent insulted the national commission.

On what meat does this our adopted Caesar feed that he has grown so great? We think the answer must be furnished by some members of the local directory who seem to like being kicked by Herr Thomas, as the national commission does not.

April 27, 1923
A few days following the publication of its article, "On What Meat?", the Chicago Post came out with an answer it had received, written by "An American." The answer was:

MR. THOMAS ATTACKED

Pretty Harsh Things Said About Him by an American

Chicago, April 29. - Editor of the Sunday Post: The editorial in the last issue of The Evening Post under the caption "On What Meat" might be answered with the single word "Guarantor." If THE POST will take the trouble to look up the career of this would-be musical magnate from the time that his head first appeared above the horizon of the sea of mediocrity, it will find that at no time has he lifted his baton except when there was a large guaranty fund to liquidate any deficiency created by his enterprises. If THE EVENING POST discovers any single moment to his career that was not backed by guarantee funds, it should lose no time in publishing an extra edition, setting forth this fact in extra large type.

I have been very much interested to note the independence with which the EVENING POST has attacked this glittering humbug, this pet of a moneyed public that has no more appreciation of the music that he furnishes than a hog has of the S. P. C. A. There has been no more abject display of servility than the

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example afforded by many of the daily papers of this city in connection with this musical imbroglio. It is high time that this "Old Man of the Sea" of American musical progress was thrown overboard. He has been an incubus on every form of musical advancement that American composers have struggled to make. No doubt, because of his ability to browbeat and bulldoze musicians, he has arrived at the opinion that he can pursue the same tactics with the public generally, and the Columbian exposition and its officers particularly. Was it not pitiful that Mr. Fred W. Peck and his fellow committeemen felt themselves compelled to appear before the national commission as apologists for the veriest snob that ever flourished on American soil? We have any number of musical directors in America who can take his place at a moment's notice, men who have attained distinction in their art without the assistance of a "guaranty fund." And for the sake of America and American institutions, and the spirit which fosters both, let us have such a director.

AN AMERICAN

On May 1, the exposition officially opened, and the occasion was marked by two musical programs given by the Thomas orchestra. The first of these was the "Opening Day Ceremonial Programme," and consisted of "Columbus March and Hymn," a work which had been written especially for the Columbian Exposition by

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the American composer, John Knowles Paine; and Wagner's overture to "Rienzi."

The second program given the first day of the exposition was the "Ceremonial Programme for the Opening of the Woman's Building," and consisted of the following musical numbers: Mrs. H. H. A. Beach's "Jubilate" for mixed chorus and orchestra; Frau Ingeborg von Bronsart's "Grand March," for orchestra; Miss Frances Ellicott's "Dramatic Overture," for orchestra; and America, sung by a chorus with orchestral accompaniment.

The next program to be given at the Columbian Exposition was the inaugural concert of what was called the "Music Hall Series." This was the occasion upon which the great Paderewski was to appear as soloist. Would he be able to use a Steinway piano? The Columbian guards had been given orders to the effect that no Steinway pianos were to be brought through the exposition gates. But late the night before the concert, a Steinway grand piano was smuggled into the

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1 Cf. ante, p. 214.
3 The Steinway piano had been the official piano of the Thomas orchestra for many years. In fact, Thomas' programs, as early as 1873, carried the follow-
grounds, and the next day Paderewski played with the exposition orchestra, under Thomas' direction, using a Steinway grand, and, as Russell has said, "in the face of the anathemas of a National Commission created by Congress, the concert proceeded with great applause." When a Columbian guard attempted to interfere with the concert, and prevent Paderewski from using the Steinway piano, Thomas had him promptly thrown out of the hall. Obviously, Thomas' open defiance of a ruling passed by those who considered themselves his superiors, resulted in no end of trouble for all concerned.

The piano exhibitors flew into a rage; so did Director-General Davis. And when word reached the National Commission of what had transpired, that body flew into a rage all of its own. Much fiery eloquence

(continued from preceding page) ing: "Steinway & Sons' Celebrated Pianos are used at all of Thomas' Concerts." However, earlier programs bear witness to the fact that the leader originally preferred another make of piano, for programs during the season of 1869 state that "the only Pianofortes used at Theo. Thomas' Concerts are the celebrated Weber pianos, Warerooms, Cor. 5th Avenue & 16th St., N. Y." Cf. Theo. Thomas Concerts: Scrapbook Programs, Vols. 142, 138. Passim.

Russell was of the opinion that the piano had been labelled, as he put it, "hardware, or something." Cf. Russell, Charles Edward, op. cit., p. 217.

Russell, Charles Edward, loc. cit.
was passed back and forth by the exposition dignitaries, and when their wrath was the hottest, they wrote Thomas a letter demanding his presence before their tribunal, upon which occasion he was to explain his defiance of their authority.

The National Commission also appointed a "piano committee," which was to investigate more fully the Paderewski incident. The occasion of the first meeting of this group was reported in The Presto as follows:

...An extremely secret session of the "piano committee" of the National Commission was held yesterday, at which many local musical people were present. The committee, however, is far from finishing its labors, and declines to discuss the progress of events until such time as it can make a report to the commission.

The duties of the committee are to investigate the whole subject of the piano war. Naturally it is calling in members of local music houses who, many of them being or representing exhibitors, are supposed to have a pretty clear idea of the entire situation. A dozen or fifteen such were in attendance at Thursday's session of the committee. Among them was

Professor W. S. B. Mathews, from whom an explanation was sought as to the circumstances under which Paderewski first became a factor in the present fight. The professor explained that at a banquet a couple of months ago, following a concert at which the celebrated pianist appeared, Theodore Thomas laughingly asked Paderewski why he didn't come and play at the World's Fair. The necktie had been knocked off several bottles of extra dry and the whole crowd was in consequent good humor. With a graciousness befitting a genial frame of mind, the great pianist announced his entire willingness to play at the World's Fair. This, Professor Mathews said, was the only thing in the nature of a contract between Mr. Thomas and the pianist.

As Thomas considered himself a subordinate of the Board of Directors of the fair, who had engaged him as musical director in the first place, he paid no heed to the letter sent by the national body. Seizing the opportunity to give the public sensational

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William Smith Babcock Mathews (1837-1912) after starting out as a music teacher in the Wesleyan Female College in Macon, Georgia, became one of America's leading music critics and writers. From 1866-72 he contributed to Dwight's Journal of Music; from 1868-72 he edited the Musical Independent; and from 1878-86 he served as music critic of the Chicago Herald, Record, and Tribune, successively. In 1891 he established the monthly magazine, Music, and continued as its editor until 1902 when it passed out of his hands. Of his various books, the best known and most highly valued today is A Hundred Years of Music in America. Cf. Article on William Smith Babcock Mathews in the American Supplement, Grove's Dictionary of Music and Musicians, Third Edition, pp. 287 et seq.
news, both Eastern and Western newspapers carried front page accounts of the trouble at the exposition and with the exception of the Chicago Tribune, a paper on which Thomas' good friend George P. Upton served as music critic, the press of the nation took sides with the administration of the fair. The Chicago Herald and the Chicago Evening Post, both under the same management, now clamored for Thomas' removal as musical director at the fair. The Evening Post claimed that Thomas not only had defied his superiors, but also was failing to satisfy the popular demands of the public, as far as musical programs were concerned. Predicting that Thomas' day of reckoning was coming, the paper 1 came out with the following:

THOMAS IS AUTOGRAT

Wishes of the Public are Utterly Disregarded by Him.

Day of Reckoning Coming.

Investigation of the Musical Bureau Will be Searching

COMMISSIONS ARE AROUSED

Will Bring Steinway's Friend to Time - Tired of Being Humiliated and Insulted

From the privacy of his handsome suite of apartments on the third floor of music hall, which are as exquisitely furnished as the boudoir of any lady of taste, Musical Director Theodore Thomas sent word to-day that he was too busy - too busy to receive callers who wanted an expression of his views on The Evening Post's expose of his latest act in crushing the competitors of his friends, the Steinways. To reach Director Thomas, whose exquisite taste was exercised in appointing the apartments, about six in number, which he has set aside for his own private convenience in a public music hall, a caller has to pass through hallways and up two long stairways and down the full length of another hall, which fairly bristle with the little toy steel swords worn by the Columbian guards.

Eight of these ornamental young men lined the approaches to the door of Mr. Thomas' private office and half a dozen more were on the stairway. Fourteen other guards were in the music hall proper and three others loitered about the door of the room tenanted by the obsequiously polite little secretary of the music hall who comes from Boston and whose name is Williams or Wilson, or something of the sort. The entire hall wears the air of a military barracks, and the persons who seek information in or admission to Mr. Thomas' music hall are made to feel as humble as possible. The private body guards are
very impressive. They are also drawn from other parts of the grounds where they are needed to render service to the public. But then Mr. Thomas has already told the national commission and council of administration to mind their own business and both bodies have surrendered without a protest.

That Mr. Thomas is not running the whole exposition is only because he shares the dread of all men of taste in having anything to do with the vulgar public. He is certainly conducting the musical part of the show to suit himself without regard for the wishes of the public.

His Rule is Supreme

No such exhibition of autocracy has ever been witnessed anywhere in the United States as Mr. Thomas is making now at Jackson Park. It is impossible to secure from his department anything approaching the information to which the public is entitled, or even courteous treatment, for that matter. Even the guards, emulating the example of the deferential little secretary who in turn imitates the director of music, treat the public with a degree of contempt that makes the beautiful hall of music erected for the benefit of the public - as the public understands it, a decidedly disagreeable place to visit.

Mr. Thomas himself permits the public to hear his band play, but there his obligation as a hired servant ends. He pays no attention to its desires, and the selections rendered at his concerts reflect his own tastes rather than those of the public. Requests for more popular selections than those that figure on his programmes are contemptuously ignored. The members of his band are even as exclusive as Mr. Thomas himself. They cannot be induced to express an opinion about anything and for the most part are inaccessible....
To add kindling to a smoldering flame, the Chicago Herald now came out with an article which subsequently was published in the Musical Courier as follows:

THEODORE THOMAS’ SALARY TWENTY THOUSAND DOLLARS YEARLY

The following from the Chicago "Herald" is very much to the point:

Theodore Thomas is in great luck. He is getting more money from the World's Fair than anybody connected with it. Several friends of Mr. Thomas have just fixed things for him so that he will draw salary and perquisites from the Exposition at the rate of $20,000 a year. Mr. Thomas hasn't commenced to pull out money at that rate yet, but nobody doubts that he will do it in the end. He is one of the men at Jackson Park who do about as they please, regardless of their immediate superiors. Mr. Thomas has a number of influential friends in the board of directors, and they will no doubt see to it that he gets what he wants.

According to the present arrangement Mr. Thomas is by long odds the highest salaried official at the World's Fair. President Higinbotham is on the directory's roll for only $5,000 a year, and from the day of his first election, nearly a year ago, he has refused to accept a dollar of the salary. He gives his services to the Fair. Secretary Edmonds receives less than $3,000, and

no other official connected with the executive offices gets as much. Director of Works Burnham draws $12,000 a year, which just about pays for the little dinner parties he gives in the restaurants along the Midway. As is generally known, Mr. Burnham has made great personal sacrifices for the Exposition. He told the members of Congressman Dockery’s investigating committee, when they were in town prying into things, that the Exposition Company could not get all of his time for $100,000 a year. The remark was made when a member of the Congressional committee expressed some astonishment that Mr. Burnham drew $12,000 a year from the Fair and only gave part of his time to Exposition work.

“You may consider that a high salary, gentlemen,” Mr. Burnham remarked, “but neither this company nor any other can get my exclusive services for $100,000 a year. My profession pays me more than that.”

It is a well-known fact, however, that for more than a year Mr. Burnham has given practically all of his time to the Exposition Company. At times he has not been near his office downtown for a month.

OTHERS WHO DRAW SMALL PAY

The only other salary on the Exposition Company's roll that could be considered big is that paid to W. H. Holcomb, general manager of transportation. He gets $12,000 a year. It is believed that with the exception of these no official gets more than $5,000 a year. That was Treasurer Seeberger’s pay some time ago, and Auditor Ackerman got the same.

Director General Davis used to get $15,000 a year, but he paid out nearly half of it to his clerks. In a spasm of economy Mr. Holman’s followers in Congress
cut Colonel Davis' pay to $5,000 a year, but gave him $5,000 for incidental expenses, such as entertaining foreign guests and paying the many small obligations that naturally fall on one in his position. The salaries of other officers of the national commission are a bagatelle when contrasted with the sumptuous allowance of Theodore Thomas. President Palmer has consented to a reduction of his salary from time to time until he now draws but little more than his traveling expenses between Detroit and Chicago. He spent more on the banquet to the Duke of Veragua than he had drawn from the United States Treasury in a year. Colonel Dickinson and other officials of the national board get small salaries. None of Director General Davis' department chiefs draw more than $5,000 a year. Walker Fearn, of the foreign affairs department got $8,000 a year until recently, when Colonel Davis cut him to $5,000, the amount paid other chiefs. Major Handy consented to a reduction of his own pay from $7,500 to $5,000, so that Mr. Thomas now gets four times the salary of any department chief at the Fair.

MR. THOMAS HAS A PULL

How he gets it is interesting. Part of it is for salary and the balance for the use of his musical library. Mr. Thomas originally drew $5,000 a year as musical director. He seemed to be willing to work at that rate, or at least to give part of his time to the Fair for $5,000 every twelve-month. During the first year Mr. Thomas was at his office seldom. He was busy during the winter months with his Wagnerian concerts, and when the weather became too warm for people to listen to those soggy melodies he went down East and sought refreshing breezes at the seashore. His subordinates kept him posted on what was going on in the office, and occasionally Mr. Thomas would sign a
pay roll or some other document and send it back by mail.

Lately the friends of Mr. Thomas came to the conclusion that he was not getting enough from the Fair. A salary of $5,000 a year doesn't go far in the hands of a swift spender, so at one bound Mr. Thomas' salary was raised from $5,000 a year to $1,000 a month, or $12,000 a year. At the same time Mr. Thomas' friends decided to give him an allowance at the rate of $8,000 a year for the use of his musical library. This raised his monthly voucher from $416.66 to $1,666.66, or just four times the amount he had been getting. The action that resulted in this pleasant recognition of Mr. Thomas' services is said to have been in the form of a unanimous vote in the directors' committee on music. Henry B. Stone and a number of others comprise this committee. It was not considered necessary by these gentlemen to offer any explanation further than that they regarded Mr. Thomas as a $1,000 a month man, and that his library of musical works was the finest in the country and well worth $666.66 a month to the Fair. It was not explained how the Exposition Company would be benefited to the extent of $4,000 during the Fair by having Mr. Thomas' books packed away in Music Hall.

COLONEL DAVIS REFUSES TO SIGN A VOUCHER

The volumes are there now. They were brought to the park some time ago and arranged in the hall. Occasionally a long haired musician goes in the room and looks through several of the volumes. Secretary Wilson, who regards Mr. Thomas as a great man, says the library is worth $75,000 and that the Exposition Company is fortunate in securing the use of it at any price.
The first voucher for Mr. Thomas's big salary reached Director General Davis several days ago. Colonel Davis refused to sign it. A friend of Mr. Thomas announced gaily that "that didn't make any difference. The committee," he continued, "anticipated such action and provided in its resolution that either the president or the director general could sign the voucher." When this announcement reached Auditor Ackerman, who had some old-fashioned ideas of honesty, he replied that he would pay no voucher unless countersigned by Director General Davis.

"That's according to rules," he said, "and if you want vouchers paid in any other way than according to the rules of the company you will have to get a new auditor."

The big voucher is now in President Higinbotham's office awaiting his bold autograph. Meantime Mr. Thomas is waiting for his friends to make their word good and get pay for him at the rate of $20,000 a year.

Both Chicago and New York papers took advantage now of every opportunity to place Thomas in a bad light before the public eye. The Evening Post even adopted a "humanitarian" viewpoint, for it called attention to the following:

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THOMAS' UNGENTLEMANLY ACT

Went out of his way to show his power
to hurt a man's feelings

Those fanatics in Chicago who have
gone rapt over Theodore Thomas and invest
him with none but godlike characteristics
would have found him ungentlemanlike, cruel
and arrogant on Tuesday at the first Pader-
ewski concert if their idolatry had not
blinded them.

A very civil and manly looking Columbian
guard had just removed some plants which ob-
scured a view of Paderewski's hands from part
of the audience. Before the guard had had
time to get himself out of the way Mr. Thomas
made the sign for the music to begin and the
guard's creaking boots as he walked across the
stage did not add pleasantly to the effect.
The genial leader made a signal for the or-
chestra to stop, and before the audience fixed
the unconscious guard with his eagle eye. The
poor fellow had got fairly off the boards, but
had placed himself with his back to the wall,
when Mr. Thomas stalked across and delivered
a stinging rebuke to him in the eyes of the
assembled company.

But the worst is not yet. A storm of
applause greeted the conductor as he stalked
back to his place. To what stage of pulp must
the admirers have arrived that they could
applaud an act so ungenerous, so brutal as
this singling out of an innocent youth for con-
spicuous reproof? It was entirely the leader's
fault for beginning before the man had had time
to withdraw, but even if that had not been the
case it would have been as bad.

The god with the feet of clay still man-
gages to hide these extremities from a few of
his minions.
If one were to believe the Chicago Herald, Thomas always had been a complete failure in this country, for the paper, in part, remarked:

Mr. Thomas should have been the leader of a barrack band in a mountainous camp in North Germany.

He is a small despot by nature; a dull and self-opinionated man, who has had unbounded opportunity in the land of his adoption and has disappointed, year after year, the sanguine friends who have been sympathetically petitioned to hold him up. A constitutional want of generosity, an unscrupulous resistance to reasonable appeals from every quarter and a thrift that has looked out for himself no matter who suffered in consequence, have been his dominant traits.

A musical director entering heartily upon his trust would have striven to make much use of the means of bringing the greatest possible number of people to Jackson Park.

Were he not the pragmatic curmudgeon he has always shown himself to be, he would have made national music one of the conspicuous features of the Fair.

The fallacy that Mr. Thomas is too classical is exploded. Were his faults on that side, he would not have failed to please Boston, where he is totally without prestige after repeated efforts to win success. He would not have failed where Seidl succeeded in New York and Brooklyn. It is not austere scholarship that makes Theodore Thomas unpopular -- there are symphony orchestras that would not submit to his unsouth and rough-shod

readings of the most exquisite works -- it is that he is rough-shod; that with hoof of hussar he tries to ride down all that is opposed to his vanity, his selfishness, and his caprices.

In the beginning, the Chicago Tribune had had but little to say about the Thomas-Paderewski incident, but finally it came out with an editorial, which, in part, ran as follows:

Something more than enough has been heard of the Thomas-Paderewski incident until it is impossible to view the attitude of certain Chicago newspapers toward Theodore Thomas without a sentiment akin to disgust. A little while ago these weathercocks were proclaiming to the universe in their limited editions the noble work this same Thomas was doing for the music-loving people of Chicago. Then he was a great leader, an eminent and successful musical director, a masterful demi-god of the rhythmic baton. Now he is a low German bandmaster, a pragmatic curmudgeon, a pestiferous and unscrupulous pretender.

The man however, is the same. The Theodore Thomas who has been kicking up all this rumpus at the World's Fair is the same imperious obstinate disciplinarian and despot who has achieved such great success with the Chicago Orchestra and who has been so successful in advancing the appreciation of higher music here by reason of these very ungentle qualities.

Right down at bedrock Theodore Thomas is right in this controversy. Art does not know or inquire whether the piano she plays is the manufacturer of an exhibitor or not. She makes her choice, and she has a right to use her choice whether it is concert grand or jewsharp. The hubbub has been increased and prolonged by the desire of makers of musical instruments to get their wares advertised, and will not cease until they have all had a whack at the public or Theodore Thomas, it matters not which. Then Mr. Thomas and the public will be given a welcome rest.

Newspapers seeking the sensational for their readers did not have far to go now in getting it, for what apparently had the earmarks of a first class scandal broke loose at the fair.

The firm of Lyon and Healy, which, as a piano exhibitor, had been among those most active in denouncing Thomas, now came forward with what it thought were grounds for preferring serious charges against him. As a manufacturer of high grade harps, the firm had presented Miss A. Breitschuck, a harpist in the Thomas orchestra, with two harps to use during the time of her engagement at the exposition. Now the firm was in receipt of a letter from the lady, announcing that Theodore Thomas forbade her to play any longer on a Lyon and Healy Harp! And to cap the climax, another harpist in the orchestra, Edmond
Schuecker by name, also wrote the firm a letter stating that unless it gave him a thousand dollars a year, he would "lose interest in their particular make of harp!" Lyon and Healy carried its troubles not only to the exposition authorities, but to the press as well, and papers seized the opportunity to hurl additional accusations at Thomas. The letters written by Miss Breitschuck, and Edmond Schuecker, respectively, as well as the reaction of a committee of the National Commission, appeared in the columns of 1 The Presto as follows:

PRESTO'S PREDICTIONS PROVEN POSSIBLE
THOMAS' HEAD DEMANDED
SERIOUS CHARGES OF MALADMINISTRATION
CORRUPTION AND BRIbery SAID TO BE RAMPANT

As predicted in our issue of last week Theodore Thomas' high handed policy has at last resulted in trouble for himself. His conduct of the Music Hall Concerts, at the Exposition is to be subjected to investigation by a committee from the World's Columbian Exposition.

Charges have been preferred against Mr. Thomas, through one of the members of the

commission by the house of Lyon & Healy, and from the present aspect of affairs there seem to be good grounds for inquiry into his official conduct.

As given to the press, the story goes thus:

The commissioners were on the point of adjourning late Thursday afternoon when P. H. Lannan, of Utah, mounted the rostrum and unrolled a bundle of letters. M. H. de Young of California, was in the chair. The board had been listening all day to a discussion of the Paderewski event.

"The time has come," said M. Lannan, "when this board must take positive action in regard to the department of music if it wishes to avoid a national scandal. We have certain obligations in connection with this Exposition which we cannot ignore. I ask the board's indulgence while I read this letter."

Then Mr. Lannan read:

Chicago, May 1, 1893

Messrs. Lyon & Healy.

Dear Sirs:—I am very sorry to let you know that this morning Theodore Thomas gave us notice that he would not allow us to play the Lyon & Healy harp in his orchestra. With the harp I myself was delighted which you so kindly sent to my disposition, but, as you know, yourself, we must do what Theodore Thomas wants.

Thanking you very much for your great kindness, you can believe me that we cannot do otherwise. I myself will see that the two harps, 518 and 553, will be packed carefully. Then you will please send for them. If possible I will come to your store in a few days to thank
you personally.

Very respectfully

Miss A. Breitschuck
6329 Evans Avenue

The members of the commission, being every one of them men in whom no guile or fraudulent ways can be found were all taken aback by the reading of the communication. "Can such things be?" they asked each other, dire consternation being depicted on each face. They were not accustomed to the sombre and sinuous ways of the music trade man when he wants to "get there," nor had they for a moment discovered the occult bond that exists between the "artistic" end of music and that "commercial aspect" from which the puissant "Taotore" had so earnestly prayed to be delivered.

But their surprise and consternation had not yet reached their altitude. The piece de resistance in the way of epistolary communication was yet to come. Here's the next link in the story:

"The letter I have just read," Mr. Lannan explained, "was written to Lyon & Healy by one of the harpists in the orchestra now playing in Music Hall. You will observe that it is dated last Monday, and it should be noted that the player in question, while entirely satisfied with the instrument she was using, is compelled by Mr. Thomas to discard it and take one made by another firm."

"Here is another letter," Mr. Lannan added, "from Edmond Schuecker, the premier harpist of Mr. Thomas' World's Fair Orchestra. This is also addressed to Lyon & Healy. I read:

'I take the liberty of inquiring if you are desirous of my taking any interest in the Lyon & Healy harp. If so, I must insist
that you give me a written agreement guaranteeing me a fee of $1,000 a year and ten per cent on every harp sold through my influence, whether the party is a buyer or a scholar. Furthermore, I must have two Lyon & Healy harps at my disposition; one for orchestra and one for solo use. For all of which I promise to play the Lyon & Healy harp in or out of Chicago and inspect and approve all harps leaving the factory. ** If you are not inclined to accept my proposition, naturally I will lose interest in the Lyon & Healy harp, inasmuch as I have a prospect of representing a European firm during and after the World's Fair.

The letter was written October 13, 1892, the Utah commissioner continued, "and two days later Lyon & Healy wrote to Mr. Thomas' harpist declining to pay him the $1,000 a year demanded for playing the harp, and calling upon him to return the instrument he then had at once."

"In view of these facts," Mr. Lannan added, "I feel it my duty as a member of this body to demand the appointment of a committee to investigate Mr. Thomas' management of the musical features of the Exposition."

As above intimated, although the commission were surprised at the first letter, the second fell like a bomb into the camp of an enemy which thought itself out of range of the guns of the "other side."

Miss Breitschuck's communication had contradicted Mr. Thomas' position which he took in the Paderewski case and in which he was aided and abetted by his followers -- viz., that the artist had the right to choose his or her own instrument, and that he engaged players, not instruments to be played on. From the Breitschuck letter it was evident that he applied one canon to Paderewski and another to Miss Breitschuck.
"Who is it that writes that letter demanding $1,000 for using a particular instrument?" Judge Massey exclaimed.

"Edmond Schuecker, the leading harpist of Mr. Thomas' world's fair orchestra," the Utah commissioner replied.

Mr. Massey showed plainly his amazement at the reply.

"This correspondence," Mr. Lannan continued, "needs a word of explanation to be fully understood. The Lyon & Healy harps have been used by several members of the Thomas orchestra for five years and gave perfect satisfaction, as the letter of Miss Breitschuck shows. Very recently a New York firm -- the firm whose piano Mr. Thomas was so anxious to have Paderewski play in music hall the other day -- took the agency for a harp made in Europe. Now Mr. Thomas requires his players to give up their old instruments and play upon those made by the European firm."

The motion to appoint a committee of six to take testimony was carried unanimously. Vice-President de Young, who was in the chair, waived his privilege of naming the committee, and Friday morning President Palmer announced the selection.

They are as follows:

P. H. Lannan, Utah, chairman; Gardiner C. Sims, Rhode Island; J. H. Glendening, Arkansas; A. C. Beckwith, Wyoming; J. R. Burton, Kansas; J. T. Harris, Virginia.

When it was announced that Thomas had barred the Lyon and Healy harps from his orchestra, the Evening Post summed matters up with the following:

1 "Thomas in a Bad Box; Caught Turning a Smooth Trick for his Friends the Steinways." Chicago
THOMAS IN A BAD BOX

Caught Turning a Smooth Trick for his
Friends the Steinways

Chicago Harps Barred Out

Musicians Forced to Discard Lyon & Healy
Instruments

But One Other Good Make

And the "Great Director's" New York Patrons
Are Agents for That - "Artistic
Touch" Not in the Game

Musical Director Thomas has reversed
the ruling he made in the case of Paderewski
to the effect that the artist must be per-
mitted to select for himself the make of in-
strument on which he will play in the expo-
sition concerts. Mr. Thomas now decides
that the artists at the exposition shall not
play their favorite make of instruments -
unless said make be the Steinway or one in
which the Steinway's are interested as agents
or otherwise. Mr. Thomas has been caught in
the act of using his arbitrary power as
musical director in a manner that stu-
tifies himself and raises in the minds of many
suspicions as to the uprightness of his mo-
tives in the Paderewski matter.

(continued from preceding page) Evening Post.
Vol. 10, p. 446.
In the orchestra which plays at the exposition are five harpists, all artists of more than ordinary excellence. Three of these artists—one lady and two gentlemen—have used for a long time the harp made by Lyon and Healy, of this city, who have within the past few years by their many improvements restored to the instrument of the old bards some of its ancient prestige. In accordance with the wishes of the three artists, three harps were sent to the exposition music hall by Lyon & Healy for their use. Mr. Thomas had laid down the principle that Paderewski as an artist was entitled to the privilege of using whatever make of instrument he desired, and the harpists supposed that equal liberty would be allowed to them.

Repudiated His Own Ruling

Imagine their surprise when on Monday morning Mr. Thomas announced that no Lyon & Healy harp would be permitted to be played at the exposition concerts. In vain the harpists protested. They had played the Lyon and Healy harp for years, they said. In their opinion it was the best instrument made. They were not paid by the manufacturers for playing, but used it from choice. Thomas would not listen.

"Get another harp or get out yourself," was the substance of his reply to the remonstrance of the artists.

The plea that he had put forward on behalf of Paderewski and his favorite piano, and which had been sustained by the directory, Thomas himself now repudiated and rejected. The harpists had to get other instruments or get out of the orchestra.

Harpmaking has fallen away during the last fifty years, until revived by Lyon and Healy, and now there is only one other make
of harp used at concerts, and this is an instrument made in Europe and for which the Steinways of New York are the American agents.

Now It's the Steinway Harp

First it was the Steinway piano and now only the Steinway harp must be used where Thomas waves his dictatorial baton....

...So this is the real meaning of all Mr. Thomas' chant about "artistic sympathy" and "artistic touch." It seems much more like a financial "touch." ...Mr. Thomas contended that in a function of so great artistic significance as the world's fair concerts the commercial idea should be wholly ignored and only high art allowed to dominate the policy and work of the musical department. But by some queer kink in Mr. Thomas' mind high art is associated in his conception with a certain manufacturing firm. The artist must be allowed perfect independence in his choice of instrument - if the instrument be a Steinway; the artist must not have such privilege - if the instrument be not a Steinway.

With Mr. Thomas art and artists and artistic "touch" and "artistic sympathy" between musician and instrument are all resolved into one query: Is the instrument made or sold by Steinway. If yes, "art" is considered; if no, art has no show.

In answer to newspaper criticism hurled at Thomas, Lyman J. Gage, one of the National Commission members, who, as strange as it might appear, was sympathetic toward the leader, attempted to explain the stand Thomas had taken. Certain factions of the
press, however, fearful that they were being "taken in," refused to listen to any of the reasons advanced for the "high handed policy" they said Thomas was carrying out at the fair, and, as a result, the Evening Post came back with the following:

Here is the explanation which one of the most level-headed directors of the world's fair, albeit a confirmed Theodore Thomas adept - no other, in fact, than Lyman J. Gage - makes of the Steinway man's behavior in the Breitschuck harp matter:

The orchestra - both men and musical machines - is the instrument that the artist Thomas uses to produce effects and to show the highest and best product of his genius and I imagine he has the right to say of what that instrument shall be made. For instance: Some time since, Mr. Eaterly played a certain flute in Mr. Thomas' orchestra. The tone of this flute did not please Mr. Thomas. It was too shrill or had some quality which made it, in Mr. Thomas' opinion, inharmonious with the rest of the orchestra and he insisted that Mr. Eaterly should play another flute. The orchestra is Thomas' instrument, as the piano is Paderewski's.

If Mr. Gage had time to investigate he would probably find that the flute which Thomas rejected was replaced by another instrument either manufactured or controlled by the Steinways. We will bet a penny it was. It is only the Steinway instruments that have the soft, money-musky tones so

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much admired by this great conductor. All others are to his ears too shrill, too harsh or too something or other. See what it is to have a cultivated taste.

See also, the effect of the mania Thomasiana on the judgment of men ordinarily wise, calm and unprejudiced.

After the piano and harp revelations will Herr Thomas be permitted to keep on "stringing" the world's fair people?

The Committee of six, which had been appointed by the National Commission to investigate Thomas' management of musical affairs at the exposition, summoned him to its presence, and the questioning that followed was reported the next day, as follows: 1

THOMAS ON THE RACK

His Case is Investigated by the Special Committee

Makes a Bad Impression

Enmities and Opposition Impair His Usefulness

His Head in the Scale

Music Dealers Appear Before the Tribunal at Night

Formal Report This Morning

Herr Director Theodore Thomas was "investigated" yesterday. The special committee appointed for the purpose by the National Commission heard his evidence and that of Secretary Wilson of the Bureau of Music. They also listened to the specific charges made by the aggrieved music dealers. This morning they will report to the Council of Administration. If the statements of a majority of the members of the committee are worth anything they will hold that the usefulness of Mr. Thomas to the Exposition is over, because of the strife and opposition which it has provoked. It was thought possible that the great director might refuse to appear, but at 2 o'clock he snatched a few hours from his art and hurried over to President Palmer's office in the Administration Building, where the special committee was in waiting. Secretary Wilson came along to show Mr. Thomas the way, but a big Columbian guard stopped the man of harmony at the door and refused to allow any one but the great Theodore himself to enter. This treatment struck a note of discord in Secretary Wilson's musical soul and he demanded that the doors be thrown open before him. The committee, with P. H. Lannan of Utah at its head, went into executive session over the matter and finally decided that Herr Thomas must come in alone and face the music, which long experience should make an easy task for him. So the Columbian Guards drove Mr. Wilson into outer darkness and Theodore was put upon the rack. He was given a chair in the center of the room and the members of the committee formed a half circle about him in the manner of a frontier jury in Judge Lynch's court.

The Opening Shot Fired.

Chairman Lannan broke the ominous silence with a question which went straight to the heart of the matter.
"To whom, Prof. Thomas, do you consider that you owe allegiance? Under whose authority are you working — that of the National Commission or the local Board of Directors?"

The professor cleared his throat. It was evident that he was somewhat nervous and he paused [sic] into English that was somewhat broken and pitched on a shrill key.

"I think I am under the authority of the committee of which James W. Ellsworth is Chairman," he replied.

Then the committee members asked the Herr Director questions about his connection with the Director-General and other governing forces of the Fair, which gave a still shriller tone to his voice, and caused a slight tinge of red to color his face.

Plunging again into the depths of the controversy, one of the committee members produced the famous letter written by Mr. Thomas' chief harpist to a local musical firm offering to use the instrument manufactured by it in consideration of a modest financial reward.

Mr. Thomas interrupted the reading of the letter with the emphatic statement that he never heard of it until he read it in the newspapers.

"If any such letter was written," he said, "it was without my knowledge. I would not say, however, that I consider it a disreputable act. I never refused to allow my musicians to use the instruments manufactured by this firm. I should have no objection if they were good instruments. I judge everything by the standard of art. For over forty years I have devoted my life to art. I have seen," and the Herr Professor grew dramatic, "I have seen very hard times, I have been chased by the Sheriff, but through it all I have fought for a noble cause and not for gain."
Here Thomas was in the midst of his impassioned denial when a deep, cold voice broke in upon it like a dash of ice-water.

"But it is the general talk, Mr. Thomas, that all the instruments in your orchestra are made by a single firm; that all your programs are arranged to exploit the instruments of this firm, and that the musical bureau is being manipulated with the same end in view."

Repudiates His Pet Firm

"If you will believe the word of an honest man," replied the Director, "I care no more for the firm you mention than I do for Jones or Smith. It is my wish simply to have the best instruments possible in use in my orchestra. It so happens that this firm either manufactures or controls most of the instruments which please me best. It is a question of art, pure and simple."

"Is it not a fact, Mr. Thomas," asked Commissioner Burton of Kansas, "that all these musical dealers are in the habit of hiring artists to use their instruments, and that the firm complained of is simply more adroit and more skillful than the others?"

Mr. Thomas was emphatic in his denial. He went into a somewhat extended history of the firm in question and stated that he knew little of its younger members. In conclusion Mr. Thomas said that it was only fair that his reply to the charges made against him should be given to the public. As he was a busy man he begged to be excused from further testimony in order that the concert scheduled for 8 o'clock might not be delayed by his absence. When he left the room of the committee Mr. Thomas' face wore a deep scowl. In reply to questions he said that his case had been fully stated and that personally he had nothing to add to it.
Secretary Wilson of the Bureau of Music was the second and last witness to appear before the committee. In the main his evidence corroborated that of Mr. Thomas, and he spent but a few minutes inside the inquisitorial doors.

Two days after the special committee's "investigation" of Thomas, the Chicago Tribune, instead of criticizing the music leader, as all the other papers were doing, directed its criticism at the investigating committee itself, saying:

In conducting the so-called investigation of the musical controversy, which lately has been raging in the world of the Fair, the National Commission has made a spectacle of itself. The issues in this controversy have involved questions pertaining to instruments and their use, the relation of solo artists to musical houses, the discipline and etiquette governing orchestras, the official duties of a conductor, and the responsibility of his players. Conceding, for the sake of argument, that the National Commission had jurisdiction in the case, one naturally would have expected that the Committee of Investigation would have been composed of gentlemen from the cities of New York, Philadelphia, Boston, or their vicinity who had some practical knowledge of musical matters and who in a certain sense would have been experts. Instead of that a committee composed of J. H. Burton of Kansas, J. H. Glendenning of Arkansas, Gardiner C.

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Sims of Rhode Island, John T. Harris of Virginia, Judge Beckwith of Wyoming, and P. H. Lanman of Utah, the latter being Chairman and Chief Inquisitor, was selected, and for several days it has been more engaged in trying to secure information about its own duties than to ascertain the merits of the controversy. The height of absurdity was reached when it learned from the musical director himself that the committee had no jurisdiction in the case and that he (the director) was responsible to the local committee.

In the meantime, the Evening Post as well as the Chicago Herald began to attack the Tribune for the stand it had taken in behalf of Thomas. Stating that "there is no accounting for tastes," the Evening Post as far as the Tribune was concerned, had the following to say:

There is but one newspaper in Chicago which stands by Theodore Thomas in bully-ragging the world's fair and insulting the business houses of Chicago and elsewhere that have loyally stuck to the fair through good and evil report. This journal is, of course, the Tribune, which at intervals throughout its career has yielded to a perverse tendency to foul its own nest and slap the face of those who support it. The Tribune finds the "harp incident" ridiculous. The spectacle of a reputable Chicago business house being blackmailed and insulted by a brace of musical adventurers moves our contemporary to horse laughter. Nothing could be

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so funny as a demand for fair play to all exhibitors. Especially if the exhibitors are citizens and taxpayers of Chicago, the Tribune enjoys nothing so much as the sight of some alien monopolist slapping them in the face.

There is no accounting for tastes. Most people object to being kicked or seeing their friends kicked, but the Tribune has proved that this is not the invariable rule.

With the *Evening Post* and *Chicago Herald* now directing their attacks not only at Thomas, but also at the *Chicago Tribune*, a number of the New York papers stood up for Thomas and the Tribune, and opened fire on the *Evening Post* and the *Herald*. The *New York Times* called the attacks "an exhibition of the Yahoo press," and the *New York World* said that the campaign "was conducted on the part of those that fought Thomas in a contemptible manner, and his firm and resolute defense was a satisfaction to all that admire the artist if not the man."

In the subsequent investigation, carried on by authorities at the fair, harpist Schuecker was called upon the carpet for an explanation of the letter he

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2 *Loc. cit.*
had written to the firm of Lyon and Healy. Schuecker told the investigating body that when he arrived here from Europe, in 1891, he had brought two European harps with him, and had intended to make use of them in all of his work with the Thomas orchestra, but that the Lyon and Healy firm had forced its attentions on him and had persuaded him to use a harp of its manufacture instead of his two European harps. In part, Schuecker's story, which threw somewhat of a different light upon the whole matter, ran as follows:

James Healy met me at the train and asked me to call at his office. There he told me that Lyon & Healy would be glad to build a harp especially for me according to whatever model I should indicate and whatever color would best suit me, and that it would be ready for me at Christmas. Scarcely had the harp been in my house a day when Mr. Healy called again and wanted me to give him a testimonial for the Lyon & Healy harp. I desired to postpone this until I had become better acquainted with the instrument, but no time was granted me, the cause assigned being that the new catalogue was to be published immediately and that the firm wished to insert my testimonial. It was agreed that I was to receive 10 per cent on each of their harps that was sold through me. I gave them the testimonial they desired and for a time everything went smoothly.

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Last fall, a pupil of mine bought a Lyon & Healy harp. I demanded my commission, which was promptly refused on the ground that the gentleman had contemplated the purchase of a harp a year ago. As I noticed they did not seem inclined to keep their promise, I wrote the letter that was published in yesterday's Herald, for I did not see why I should advocate their instruments and act as their agent without receiving some compensation. They would not agree to my proposition and demanded that the harp they had sent me be returned. I also demanded that the testimonial I had given them be returned, but with this request they refused to comply. At length I surrendered the harp to a sheriff whom they sent to the auditorium for it.

Schuecker went on to say that during the three years he had played under Thomas' baton, never once had the great leader demanded that he use any particular make of harp. And later, when Miss Breitschuck was called before the examining body, she changed her story and said it was not Thomas, but rather, Schuecker who had insisted that she no longer use the Lyon and Healy harps. However, the committee investigating the musical affairs at the exposition said that the usefulness of Thomas as the head of the Bureau of Music was so impaired that his services should be dispensed

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The Musical Courier thought that Thomas' position as a musical leader in general, might be affected by the unfavorable publicity attached to his directorship of music at the Columbian Exposition, for it said:
Accordingly, Director-General Davis formally demanded Thomas' resignation as musical director of the fair, and The Presto, in its weekly account of trouble at the exposition reported the following:

Director General Davis made a formal demand on Theodore Thomas Thursday for his resignation as musical director of the World's Fair. Late Wednesday night he addressed a brief letter to the musical director, informing him that the national board had ordered his removal, and called upon him to deliver all the property and records of his office to Dr. Selim H. Peabody, chief of the department of liberal arts. The letter was taken to Music Hall.

(continued from preceding page) "It is probable that the severe criticisms published in Chicago on Theodore Thomas' conduct since his assumption of the present place he occupies may seriously affect his position and future in that city. Thomas is a man whose personal manner and unsympathetic nature have made him rather unpopular, and he has lost much of his former prestige. As his concerts in Chicago have always represented a dead financial loss his future in view of all that has happened is rather dreary there." Cf. "Thomas' Prospects," Musical Courier. New York: The Musical Courier Company. August 2, 1893. P. 9.


Thursday morning by a special messenger. Mr. Thomas was not there. None of his clerks knew when he would arrive....The messenger waited some minutes and when Secretary Wilson came in delivered the letter to him. Secretary Wilson ripped the envelope open and read:

Chicago, May 17, 1893

Theodore Thomas, Musical Director
Department of Liberal Arts,
World's Columbian Exposition.

Sir:—In compliance with the instructions embodied in a resolution adopted this day by the World's Columbian commission, I have to request your resignation as musical director in the department of liberal arts.

You will please turn over all property, records and documents belonging to and appertaining to your office to the chief of the department of liberal arts.

Very respectfully yours,

George R. Davis, Director-General

The effect of this communication upon Mr. Thomas has not been made public. But one thing is certain, and that is the director has been undergoing a fearful strain during the past few weeks. Indeed his nervous system was excited to such a pitch that he was confined to his room during several days.

Mr. Thomas did not get to the park Thursday. For the first time in weeks he remained away from the grounds. The rumor that he was staying uptown to keep out of Director-General Davis' reach was denied toward evening by the announcement
that Mr. Thomas was sick. The statement was authorized that the musical director was at home, unable to leave his room. This was followed by a statement that he was sick abed. No information was furnished as to the cause or character of his illness. One of Mr. Thomas' friends said Wednesday that he was then on the verge of a collapse as the result of his rough handling he had received from the National Board....

...Theodore Thomas did not send his resignation to Director General Friday morning. Perhaps Mr. Thomas forgot, or purposely delayed sending it....

...Mr. Thomas did not appear at the Fair Friday. He was said to be suffering from nervous prostration as a result of the worry over the row his arbitrary conduct has inspired among members of the national commission....

Some of the commissioners were angry at an editorial in one of the morning newspapers reflecting on the mental qualifications of the members of the investigating committee that recommended that Mr. Thomas be called upon to resign.

Commissioner Lannan, who was chairman of the committee, pleaded ignorance of the divine art or the qualities that go to make a good musical conductor. "I know, however," said he, "when I am sat upon and defied. I believe that the commission is authorized by Congress to deal justly with the exhibitors who are displaying their wares here and I propose to insist that they shall be treated justly. Mr. Thomas adopted the high and mighty air and I believed that it was necessary to call him down from his pedestal. That is why the committee presented the report recommending that he be called upon to resign. He refused to obey our orders and we adopted the only course open to us — that of getting a man who would obey."
"No; that's all right about my not knowing anything about music, but I do claim to know something about fair play and justice, and I know that the manufacturers who have gone to the expense of making exhibits here were not getting either under Mr. Thomas. We propose, however, that they shall be treated fairly, and to employ a man in Thomas' place that they may have it."

When President Higinbotham, supreme head of the Columbian Exposition, had been informed of Director-General Davis' and the Columbian Commission's request for Thomas' resignation, his only comment was: ¹
"They will have a sweet time getting it."

As president Higinbotham predicted, Thomas refused to resign, and went about his business giving concerts and attending to the many details connected with the Bureau of Music. A number of newspapers, influenced by the Tribune's stand in favor of Thomas, began to fling criticisms at the National Commission itself, and to save its face, this body had Director-General Davis recall the demand that had been made for Thomas' resignation. The Presto ² reported:

After the manifestation of considerable impatience on the part of some of the members of the National Commission in regard to Theodore Thomas' failure to respond to the demand of Director-General Davis for his resignation, the board of reference and control on last Tuesday evening compromised the matter by decreeing that Theodore Thomas will remain at the head of the World's Fair bureau of music, but shorn of his power of dictator and responsible to Director-General Davis for the conduct of his department. This was practically decided at an informal meeting of members of the board of reference and control in the Rand-McNally building Tuesday night.

The meeting was called for the purpose of bringing the local directors and national commissioners to common ground in the tiresome Thomas controversy.

The session was long and the arguments -- pro and con -- were fiery in the extreme, but at midnight the white-wing dove of peace flitted through the open transome of the committee-room and perched on the chairman's gavel. It was agreed that at Wednesday's meeting of the national commission General St. Clair should introduce a resolution embodying the unanimous views of the board of reference and control, as follows:

1. That Director-General Davis recall the demand of the national commission for the resignation of Theodore Thomas as director of music.

2. That the council of administration be instructed to issue an order that the director of music is responsible to Director-General Davis for the conduct of his department and that he report to the director-general direct.
3. That the director-general be instructed to protect the rights of exhibitors of musical instruments in music and festival halls.

As we go to press the commission is in session and there is no doubt that the resolutions will pass, and that this will end the famous piano war.

Thomas' reaction to the whole piano-harp episode was summed up in the words he wrote to his friend, George Upton. They were:

I cannot tell you what pain these attacks have given me. My age and my record should have protected me from them. But let it pass. Art is long.

Poor Attendance at the Columbian Concerts.

Had Thomas been able to carry out the musical scheme of his original design at the fair, the gigantic program he had planned would have presented to the world a complete summary of the progress of music during the last two or three centuries, but there were factors other than pianos or harps which gradually entered into the picture, and made trouble for the music leader. Attendance at many of the concerts had been poor, and this was attributed to

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Upton, George P., "Reminiscence and Appreciation, op. cit., p. 177."
a number of causes. Some of the Chicago newspapers thought that the fault lay in the fact that a high admission was charged for most of the concerts, and Thomas, of course, was held to blame for this. Expressing its view on the matter, the Chicago Herald, 1 in part, said:

Art which repels, leaving an array of empty benches, peopled alone by a few mooning enthusiasts, is worthless either from the standpoint of education or recreation. Before they can be educated people must be attracted. An expensive orchestra shut up in Music Hall with a big dollar barricade at the door cannot exert an art influence upon the thousands who exhibit the horrible but very human taste of preferring the dashing music of the German bands over on the Midway. Stupid choral concerts with an enlarged orchestra and all other means of expending as much exposition money as possible will not educate the masses unless they can be induced to attend, which up to the present time has been an impossibility.

It is for his stubborn insistence upon impracticable musical schemes, the failure of which was demonstrated during the first month of the Exposition, that the "Herald" has criticized Mr. Thomas. If he had at once modified the plan when its failure became evident and thus sacrificed his own inordinate pride of opinion to a common sense management of a great

public interest he would have disarmed criticism. But with every evidence at hand that he was not educating, benefiting or pleasing anybody, with his pay concerts almost a total failure, and the time of his expensive organization frittered away in playing symphonies that no one wished to hear, and in accompanying choral performances that but few could be induced to attend, he still persisted in his folly.

Of late his free programs have assumed a more popular and therefore an exceedingly commendable tone; but as if to negative the value of this concession, which was immediately appreciated and applauded by the public, he has practically abandoned the free popular concerts entirely. At the opening of the exposition a daily free concert was promised. Last week only one was given, and for this week only one is bulletin. For the remainder of the time there is a symphony concert, a Wagner concert, and two Scandinavian concerts, all hidden behind the big dollars that the public will not pay and therefore of no educational value whatsoever.

This is the state of the case today, a condition in which thousands of dollars are being squandered without any public benefit. No one can either gainsay the fact or deny that it is a proper subject of criticism.

Some newspapers were inclined to think that low attendance at the exposition concerts was the result of poor program-making on Thomas' part; it was held that too much stress was being placed on the music of Wagner, and not enough attention given to the works of American composers. Commenting on
Mr. Thomas has shown in the make-up of his months of orchestral programs a characteristic contempt for Americans. We may not all be Wagner-mad; there are many Germans who are not Wagner-mad. Our national melodies may not be the finest in the world, but they are ours; and we ought to have enough self-respect, we should too earnestly desire that our national anthems shall be cherished by American youth to tolerate in the Columbian Exposition a musical direction that sneers and rejects them....

If Mr. Thomas were to play in London as director of an English orchestra and tried his personal bigotries a few times on an English audience about their national music he would find out in a material and emphatic manner that he had mistaken his place. In France, in Austria, in Italy, in Spain, he would have to learn that something is due national self-respect.

...We should have more American music and we should have more music representative of the various nations that are here as our helpers and guests. There is not one of the European peoples that do not boast composers of distinction. It is out of the folk songs of all peoples that genius has drawn the melodies counterpoint has only developed and rendered more splendid.

Another journal, also criticizing Thomas' program-making, came out with the following:

...The music of American composers is apparently nothing to Mr. Thomas. Our national airs seldom or never appear on his programme.

It is said that in the programme for the first three months of the world's fair which Mr. Thomas has caused to be published in eastern musical publications there is but one short composition by an American and that is for the piano. It is also stated that English composers in this three months' programme have been almost entirely ignored and that, in fact, a very large majority of the music of the whole programme was written by German composers.

Everybody admits that German composers of music have been among the greatest, but this is a world's fair held in America by Americans - held for the purpose not only of educating our own people, but of giving the world a correct idea of what America is, of what we have accomplished and what we have to build on in the future. In such an exposition to have American musical composers completely ignored, to have our national music kept entirely in the background would seem worse than ridiculous; it would be criminal. Certainly there is in such a programme no indication of patriotism.

Possibly the weather had something to do with poor attendance at the exposition concerts, for

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even those which were given without charge did not always attract an audience, as evidenced by the following:

Whether it was because Music Hall was cold when the free orchestral concert commenced yesterday morning or something else disturbed his feelings could not be learned, but Theodore Thomas, the great leader, gave no sign of recognition to the applause that greeted him as he appeared on the platform. Without even looking towards the audience, which in numbers at the beginning was not much larger than the orchestra, Mr. Thomas mounted the stand, swung his baton swiftly through the chilly air, and set four French horns to tooting like mad on Wagner's 'Tannhauser' March. The lower floor of the hall was not more than one-third full and three women sat shivering in the gallery. After the overture about 100 more people were let in and at the end of the third number as many left. The music was fine, but the wind sweeping in off Lake Michigan in misty waves was so keen that few seemed to enjoy it. At no time were over half the downstairs seats occupied and the three women had the gallery all to themselves through the entire concert. The palms, lilies, cedars, and evergreen that lined the front of the stage drooped and looked dull. Towering, rusty stoves at either side of the prosenium opening had the appearance of stumps of old trees sticking up out of a marsh of tangled plants and vines. Their presence gave a lonely contrast to the white walls and the gilt decorations.

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Attendance in general at the Columbian Exposition began to dwindle, and the promoters of the fair commenced to get uneasy. Russell, commenting on this fact, said:

It was the year of the great financial panic; business was stricken almost with paralysis; so great a fear swept over the country that many in no position to be hurt believed themselves ruined. In these conditions the attendance at the fair fell off until it seemed likely the enterprise would end in bankruptcy.

Mrs. Thomas, speaking of the poor attendance at the exposition, told how it became necessary, finally, for her husband to resign. Her words were:

The attendance at the fair during the spring and summer months was a great disappointment to its promoters, and by the time the first of August came it had fallen off so much that it was feared the whole concern would become bankrupt. In this emergency it became necessary to curtail all possible expenses, and the opponents of the Bureau of Music were not slow to point out that that foolish piece of extravagance ought now to be done away with. The Chicago Directors, who had upheld it all along, in spite of the attacks of the National Commission, were now unable

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1 Russell, Charles Edward, op. cit., p. 234.
to get the money to pay its expenses, and Thomas concluded that there was no use in continuing to fight any longer.

On August 12, Thomas submitted his resignation as musical director of the Columbian Exposition. It ran as follows:

James W. Ellsworth, Esq., Chairman of the Committee on Music, World's Columbian Exposition.

Dear Sir:

The discouraging business situation, which must of necessity react on the finances of the Fair and which makes a reduction of expenses of vital importance to its interests, prompts me to make the following suggestions by which the expenses of the Bureau of Music may be lessened:

The original plans of the Bureau, as you know, were made with the design of giving for the first time in the history of the world a complete and perfect exhibition of musical art in all its branches. Arrangements were made for regular free orchestral and band concerts; for festival and chorus concerts; for performances of both European and American master-works of the present day under the direction of their composers; for concerts by distinguished artists and organizations of all nationalities; for chamber concerts and artist recitals; for concerts by children, etc., etc.; besides a general review of the orchestral literature of all times and countries in symphony and popular concerts throughout the season.

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Thomas, Rose Fay, op. cit., pp. 410 et seq.
The reduction of the expenses of the Fair has obliged the Bureau to cancel all future engagements with foreign artists and organizations, and to abandon all future festival performances, thus leaving very little of the original scheme except the bands and the great Exposition orchestra, with which are given every day symphony and popular concerts. My suggestion is, therefore, that since so large a portion of the Bureau's musical scheme has been cut away, that for the remainder of the Fair music shall not figure as an art at all, but be treated merely on the basis of an amusement. More of this class of music is undoubtedly needed at the Fair, and the cheapest way to get it is to divide our two fine bands into four small ones for open-air concerts, and our Exposition orchestra into two small orchestras, which can play such light selections as will please the shifting crowds in the buildings and amuse them.

If this plan is followed, there will be no further need of the services of the Musical Director, and in order that your committee may be perfectly free to act in accordance with the foregoing suggestions, and reduce the expenses of the musical department to their lowest terms, I herewith respectfully tender my resignation as Musical Director of the World's Columbian Exposition.

Should, however, any plans suggest themselves to you further in which I can be of assistance, I will gladly give you my services without remuneration.

Very respectfully

Theodore Thomas, Musical Director
Evidently the press had received notification of Thomas' resignation before he actually resigned, or else the date of the letter cited by Mr. Thomas is incorrect. At any rate, as early as August 4, the Chicago Tribune came out with the following:

THOMAS GIVES IT UP

Tenders His Resignation as Musical Director at the Fair

Difficulty about Getting his Salary Appears to be the Chief Cause for His Action - The Chairman of the Liberal Arts Committee Says the Offer will not be Accepted - The Great Conductor is Accused of Extravagance Without Adequate Returns in Money

Theodore Thomas, Musical Director of the Exposition, is tired of his World's Fair position and has asked to be relieved. He sent his request to the Committee of Liberal Arts, which has made all the arrangements for conducting the Bureau of Music. But Mr. Thomas' wish has not been complied with, and, unless he makes his recognition peremptory and unconditional, he will be continued in his present position. Vouchers for Mr. Thomas' salary have not been paid promptly, and, besides, he has been subjected to a great deal of harsh criticism, both as to his judgment in regard to the

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character of music furnished by his big orchestra of music and also on account of the fact that the performances have been financially unprofitable and an expensive luxury. He has been accused of great extravagance without adequate results.

But it is understood that what has annoyed Mr. Thomas the most is the withholding of his salary. He was originally engaged for $5,000 a year. Subsequently his pay was increased $1,000 a month, and still later he was paid at the rate of $4,000 for six months for the use of his musical library. Everything went along smoothly in the payment of this increased emolument until his vouchers for June were presented to the Director General. The sum called for was $1,666. Director-General Davis refused to approve the voucher on the ground that it was extravagant. He said Mr. Thomas had been engaged at a salary of $5,000 a year and he didn't intend to put his signature to vouchers in excess of that amount. The voucher lay around for several days and finally President Higinbotham signed the document and Mr. Thomas got his pay. When the voucher for July was presented to Col. Davis the other day, he again refused to add his signature. He said the members of the directory who were responsible for the increase would have to be responsible for its payment, and once more the matter was referred to President Higinbotham. He didn't sign it promptly and it was said yesterday he had not signed the voucher at all. Mr. Thomas' friends say he will not stand being subjected to such humiliation.

The musical bureau is costing $1,800 a day and this, the management begins to feel is too much. The Council of Administration did not take up the matter yesterday, but the day before the members announced their intention of reorganizing it. The Chairman of the Liberal Arts committee said last night that Mr. Thomas would not be permitted to resign.
When The Presto had been notified of Thomas' resignation, it ran the following editorial:

In the resignation of Theodore Thomas the exhibitors in Section I, who some time ago demanded his resignation on account of his violation of the pledges given them by his superiors, can take deep satisfaction. For the resignation has fulfilled every prophecy then uttered by the victims of Mr. Thomas' haughty contempt of the order of his ranking officers.

At first the exhibitors clamored for his removal, especially after the Paderewski incident; but finding that the friends of Mr. Thomas, many of whom were bound to his support by that greatest of all ties -- fear of pecuniary loss -- were determined at that time to maintain him in office regardless of broken or unbroken pledges, they took wise counsel together, decided not to withdraw from the Fair, and waited for time, the great healer, to right their wrongs.

Upon the occurrence of the inquiry before the National Commission, one of Chicago's brightest trade men, Mr. E. S. Conway, took occasion to say to that body, that the plans for the Exposition music as mapped out by Mr. Thomas were absolutely sure of failure; but the wise men of Gotham and other fette localities knew better than did a mere Chicago piano manufacturer, and Mr. Thomas, despite the protests of those whom he had injured was yet allowed to over-ride all law and order, on the plea that everything must subserve to art -- an art that in his hands has cost the exhibition dearly, very dearly.

2 "Section I" refers to the space allotted for commercial piano displays at the Columbian Exposition.
After the exhibitors had thus been snubbed; after M. Paderewski had played his little piece or two on his own private instrument, the cooler heads in Section I, called up all their patriotism and still swore allegiance to the Fair, leaving as said above, to time the righting of their wrongs. Time has performed this work nobly. From that very point in his career -- from the day that he antagonized the music trade of America in favor always of one house -- the course of Thomas has been downward.

This expression was given utterance to at the time: "The music of the Fair had better fail (and fail it will) under Thomas' administration, than that another man should supersede him and go down with the wreck that Thomas has already made." The fulfillment of that sentiment has come to pass, and the music trade now has the satisfaction of knowing that they are fully justified in the eyes of the whole world in the fight they have made against Mr. Thomas and his so called art.

His art must be the art of death dealing; for he has killed every thing of which he has had the management. Not only has he wrecked the artistic exhibition of music at the Fair, but he has created by his actions a feeling of distrust in the minds of the exhibitors as to their relations with the authorities of the Exposition. He opened a breach that has never healed, and there yet linger in the minds of exhibitors suspicions as to the conduct of the World's Fair management. For all of this Mr. Thomas is responsible, and we believe that the Exposition is well rid of the deadliest foe it ever had -- the one within its walls, who stabbed it in the house of its friends.1

1 It is not surprising that The Pronto held Thomas to blame for failure of the musical program at the fair, inasmuch as the journal numbered among its paid
From everything that had happened to Thomas in connection with the Columbian Exposition, one cannot help but feel that the Chicago Mail might have been reporting the truth when it announced:


Mr. Thomas is Going

The Great Musical Director says He is Sick of Chicago

Theodore Thomas, it is said, has not only determined to abandon his musical enterprises in this city, but will also return to New York. It is reported that Mr. Thomas is thoroughly dissatisfied with his treatment here and feels that his efforts to elevate the music taste in Chicago have been a failure.

The readiness with which his resignation was accepted has not added to his good opinion of the city. As most of Mr. Thomas' musical enterprises, however, have been a great financial loss to his Chicago backers no great objection is being made by his friends to his departure.

However, the truth is, Thomas' resignation was accepted with reluctance, and then only because financial affairs of the exposition were at low ebb. Mrs. Thomas, in mentioning her husband's resignation, said:

Their [the local board of directors'] attitude in the matter was very beautifully defined by Mr. James W. Ellsworth, the Chairman of the Committee on Music, in a letter to W. K. Ackerman, Auditor...

Thomas, Rose Fay, op. cit., p. 423
The letter from Ellsworth to Ackerman ran as follows:

Chicago, October 10, 1893.

My dear Mr. Ackerman:

I thank you very much for yours of the 7th instant inclosing statement of disbursements and receipts in connection with the Bureau of Music.

The Directory does not consider, however, that there has been any "net loss" in the musical features, the idea being, in the inception, that the Thomas orchestra and musical features in connection therewith were for the purpose of the exemplification of music as an art. In connection with the history of the Exposition which is to be handed down as the result of the work we are passing through, the result will justify more than the dollars and cents figure in connection therewith during the giving of the same. I hope those who disagree with this view of the matter now will ultimately acquiesce in its importance. It is the future as well as the present that I, for one, have always had in mind, as have also a number of our Directory, and I am thankful indeed that during a period of three and a half months, at least, music received the recognition that it more than deserved in connection with this great

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1 Thomas, Rose Fay, op. cit., p. 413.
2 The financial statement of the Bureau of Music was as follows:
   Total cost of orchestras and soloists...$149,601.79
   Less admission receipts ............ 57,406.25
   Net loss on the above musical features... 92,195.14
   Bands................................... 128,737.35
   Total cost of music to the Exposition...$220,932.49
Cf. Thomas, Rose Fay, op. cit., p. 412.
work which is about to close, and which will be acknowledged by all nations as the creation of a new period.

Very truly yours,

James W. Ellsworth

After having had his character, his honor, his motives and his work assailed by the daily press for a period of several months, it is no wonder that Thomas was worn out both physically and mentally, and wanted to get away from everybody and everything. Immediately following the writing of his letter to 1 James W. Ellsworth, he packed his belongings and left for his old home at Fairhaven, Massachusetts, where he sought quietude and rest. The great strain the leader had been under at the exposition left its mark on his physical and emotional make-up, for his wife said:

Had he been a younger man, or had he not so recently gone through a similar experience in the American Opera and its disastrous subsequent years, he would not have felt the World's Fair fiasco so much. But he was growing old now, and the many hardships and disappointments of life had left their mark, and taken away from him

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1 Cf. supra, p. 540.
2 Thomas, Rose Fay, op. cit., pp. 416 et seq.
the buoyant, indomitable spirit with which he had hitherto faced the world. During the early spring also, the damp walls of the newly-erected buildings in which he worked gave him a severe attack of bronchitis, which threatened to become pneumonia for a few days. Unfortunately this illness came just at the time of the first of the Festival performances, and long before he was fit for work he insisted upon leaving his sick bed and going to the Fair to conduct a heavy Wagner programme and attending to all his other duties. The result of this was that the disease fastened itself upon him permanently, in the form of chronic catarrh of throat, nose, and bronchial tubes, extending even to the Rustedchian tubes of the ears, and threatening him with deafness. This, and the nervous strain of withstanding the siege to which he was subjected all summer, so wrought upon his physical and mental condition that he was never afterwards the man he had been before. His courage was gone, and for the rest of his life he would drop into despondency and be ready to give up at any little untoward happening, and I found it constantly necessary to buoy him up to renewed effort. "Do you want to kill me with work?" he sometimes said. But I knew that in work lay his only hope of life. He was not one who could long have endured an idle existence.

And thus it was that Thomas' plan to show the world America's accomplishment in music, and show America the musical accomplishment of the world came to an end. Had conditions been such that the great leader could have succeeded in bringing to the people
of this country a musical program far more comprehensive than had been attempted anywhere else in the world, the resultant influences would have been of far-reaching, educational significance. Unfortunately, commercial greed, yellow journalism, bad weather, and a financial crisis, all joined forces to spoil the visions of a sincere man.
CHAPTER IX
AN UNFINISHED SYMPHONY

Invited to Return. When Thomas left for Fairhaven it was his one hope that all thoughts of the World’s Columbian Exposition might be left behind. His experiences at the fair had been so painful that he dared not think about them. Jangled nerves, an irritating head cold, and a depleted pocket-book were but a few of the disastrous consequences of his connection with the exposition. But his hope was all in vain. No sooner had he established himself in his summer abode than he began to receive communications from the fair authorities.

These communications, however, were of a somewhat different nature than the ones that had been

The Chicago Tribune at this time said: "There is no saying what the full consequence of his [Thomas'] retirement from the musical directorship of the fair will be. The interests of the Chicago Symphony Society are closely and intricately bound up with those of the local directory of the Fair. For the sake of music and culture in the United States, however, it is to be hoped that Mr. Thomas' magnificent activity will not come to an end because of the failure of his exhibition scheme. That was a grievous pity...." "The Passing of Thomas," Chicago Tribune, N.D. Cited by the Musical Courier. August 16, 1893. P. 12 et seq.

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sent to him when certain officials were trying to get rid of him. Now they wanted him back! It appears that during the latter part of August the financial tide of the exposition turned, and crowds by the hundred thousand flocked through the gates. Money flowed into the exposition's treasury in such streams that all past deficits were wiped out, and later, when the fair closed, it is said that there was a surplus on hand of a million dollars. On August 22, the Chicago Tribune came out with the following:

**THOMAS MAY RETURN**

He is Asked to Resume Directorship of Bureau of Music.

Action of the Executive Committee

Results in a Telegram to the Orchestral Leader Inviting him Back - Members of Orchestra will be Retained

There is a strong likelihood that Theodore Thomas will once more wield the baton in front of the Exposition orchestra. He was telegraphed yesterday, so Secretary

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Wilson of the Bureau of Music said last night, by the Executive committee, composed of President Higinbotham, Lyman J. Gage, James W. Ellsworth, T. J. Leffens, and by them unanimously requested to resume his position as director of the Bureau of Music. The state of Mr. Thomas' health is such that his acceptance of the offer is by no means assured, although the impression prevails that, should his health allow, he will return.

In addition to the wire sent Thomas by Secretary Wilson, a second telegram was dispatched to him by members of the exposition orchestra, asking that he resume the directorship of them and continue with the fair's concerts. Thomas, however, was a sick man, and in no condition to return to the exposition. Also he felt that his scheme of showing to the world America's accomplishment in music, and showing America, the musical accomplishment of the world had been ruined beyond all repair. Consequently, he declined the invitation to return to the scene of the bitter attacks made on him, and wrote Wilson and the members of his orchestra accordingly. A few days later, Thomas

1 Upon Thomas' refusal to return to the exposition, his concertmaster, Max Bendix, took charge of the orchestra and continued with the concerts at the fair. This, it is said, displeased Thomas so much that it was the beginning of a friction between the two, which, three years later resulted in Bendix' withdrawal from the Thomas organization. Cf. "Max Bendix is Out; To Play No More with Thomas; Concertmeister of the Chicago
received a letter from a number of the Columbian officials, exonerating him from all charges brought against him during the time of his affiliation with the exposition. The letter, subsequently published in The Presto, ran as follows:

Chicago, Ill., August 29 -- Theodore Thomas, Esq., Fairhaven, Mass. Dear Sir:—Justly indignant at the undeserved and unmeasured abuse heaped upon you by some of the newspapers of the city, which attacked not only your standards and achievements as a musician, but your personal integrity as a man of business, and your honor as a gentleman, the undersigned, two or more of whom, as trustees of the Orchestral Association and members of the music committee of the World's Columbian Exposition, are thoroughly acquainted with each of the facts of which we speak, desire publicly to say:

That amid an enormous mass of invective and innuendo there has not been produced one scrap of evidence nor has a single witness come forward to testify that as director of either institution you ever engaged an artist or chose an instrument for the sake of personal gain, or for any other reason than that you deemed such an artist or instrument the best, or at least worthy


of a place upon your programme. As to pianos in particular, it is a matter of public notoriety that performers upon five different pianos have played with the Chicago Orchestra during the last two seasons, and it is within our personal knowledge that World's Fair engagements were offered to the representatives of at least three pianos before the so-called "piano war" broke out, during which, by the way, you had the support of the Board of Directors of the Exposition because they believed your course was right.

That we can perceive absolutely no foundation upon which to rest a suspicion of the fairness of the salaries contracted to be paid the members of the Exposition orchestra. We are familiar with the salaries usually paid such instrumental performers, and those paid in this case were more than 40 per cent less than the salaries paid the same men, or players of like rank (the first in the world), for regular winter engagements for the same number of performances.

That from among the few leading brass bands of the country those were engaged which cost the Exposition the least.

That your own salary ($6,000 and no more for the term of the Fair) was considerably below the rates usually paid leading conductors of this country for large public engagements, although involving more than double the usual number of performances, and far more than the usual responsibility. The music furnished by you for $4,000 (not $8,000, as stated) would have cost the Fair over $40,000 if purchased, must have been sold afterward at a loss, and, indeed, could not have been procured elsewhere in time at all.

That, to sum up, the contracts in your department were economically and honestly made, and the World's Fair got what such authorities as the New York Times and Harper's
Weekly have within two weeks called the best orchestra in the world, at the low-
est possible cost.

The motives of those who demand only popular music of an orchestra like yours are incomprehensible, and must rest on an entire misconception of its nature and purpose. To go to the enormous expense and labor of organizing a great permanent orchestra for the purpose of playing popu-
lar music would be as ill-advised as to purchase a Krupp gun for shooting sparrows, or to found a Chicago university for teach-
ing reading and writing. While we do not despise or undervalue such music, it is abundantly provided and well enough per-
formed by theatrical and variety orches-
tras, brass and street bands, and even
hand organs. The only justification for the existence of your orchestra is the adequate rendition of the greater compo-
sitions of the great masters, living or dead, which with all their beauty and elevation would otherwise never be heard in our midst, and this should be its prin-
cipal function. It was for this that you were invited to Chicago. The Orchestral Association was formed, as its instrument of guarantee recites, to "produce only the highest artistic results comparable with those attained by the great orchestras of the world," to create an orchestra whose members "shall rank as artists with those of the New York Philharmonic or Boston Symphony Orchestras," and to give "symphony concerts of the type of those given by the New York Philharmonic and Boston Sym-
phony Orchestras," "with provision for popular concerts" for the working classes. These were noble purposes, worthy, one would think, of universal approbation, and you have magnificently fulfilled them. In so doing you have committed neither a blunder nor a crime.

The World's Fair employed you to make a still broader exposition of music as a
fine art, and approved the comprehensive scheme laid out therefor. This purpose also you faithfully carried out up to the day when financial necessity cut it off. It was a noble plan, to be abandoned with regret. While the expense deliberately involved was necessarily large, we are happy to testify that it was not increased by wrong-doing or extravagance of yours.

In conclusion we beg you to accept the assurance of our unshaken confidence in you as an artist and a man, and the expression of our belief that there are thousands in this city who will join us in giving you cordial sympathy and support in your future work among us. Sincerely yours,

N. K. Fairbank, C. N. Fay,
E. B. McCagg, C. L. Hutchinson,
C. D. Hamill, A. C. Bartlet.

We heartily indorse the spirit of the foregoing letter;

A. A. Sprague, J. J. Glessner
A. V. Armour, Dr. R. N. Isham
Byron L. Smith, Wm. T. Baker
L. J. Gage, A. C. McClurg

As soon as the letter which had been sent Thomas was made public, the Chicago Record came out with the following:

EXONERATING MR. THOMAS

The letter which various World's Fair directors and prominent citizens have addressed to Mr. Theodore Thomas exonerating

"Exonerating Mr. Thomas," Chicago Record.
him from the charges made against his conduct of the World's Fair music bureau and declaring their esteem for himself and his work is beyond a doubt timely and just. Mr. Thomas has been in Chicago long enough to be understood here as a somewhat independent and self-willed gentleman, but as a man of high character and unflagging zeal on behalf of the art he serves. There has been no evidence that the vague but bitter charges made against him were at all justified. And, despite the acrimony of the abuse heaped upon him, he has from the first maintained a stoical silence. The one favorite charge that he did not play "popular" music was untrue; that he should devote his great orchestra entirely to lighter music would have been as absurd, to quote from the writer of the present letter, as though a Krupp gun were to be built for the execution of a sparrow.

Whatever faults Mr. Thomas may or may not have committed, his long and honorable career, his actual high standing and his worth as a musician entitle him to the exoneration which the writers of this letter have freely given him.

Several years later, writing in Harper's New Monthly Magazine, on the development of musical culture in Chicago, Upton referred to the Columbian Exposition episode in the following words:

Mr. Thomas is an ideal programme-maker, and the series which he prepared for the exposition period will rank with

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any in the history of music. And yet commercial greed joined hands with official ignorance to break down his scheme, subject him and prominent artists whom he had engaged to treatment bordering upon personal insult, and gave the Philistines an opportunity to vent their spleen. It is due to the musical public of Chicago, however, to say that the collapse of this splendid scheme was not its work. The history of that conspiracy may some day be written, and the blame fastened where it belongs. It will then be shown how one of the most brilliant features of the art scheme of the White City was partially ruined by his enemies because he would not prostitute his ideals, sacrifice his art to business, or allow himself to be dragged down to the levels of mediocrity and ignorance. This faithful adherence to the highest and best is the quality in Mr. Thomas which has commended him most heartily to the musical people of Chicago, and it is this strong sympathy with him that has enabled him to do so much for musical education without in the least sacrificing his lofty ideals.

In addition to his work at the Columbian Exposition during the season of 1892-1893, Thomas also had directed the regular concerts of the Chicago Symphony Orchestra. Of special educational significance during this season was a series of three "Workingmen's" or "People's" Concerts which Thomas gave in order to bring "the masses" under "educative influences."

Nominal admission prices of twenty-five, fifteen and ten cents had been charged for these programs, and each concert was attended by a capacity crowd. During the second season of the orchestra, nineteen Friday afternoon, and twenty Saturday evening concerts were given, and soloists who appeared with the organization were: Fannie Bloomfield Zeisler, Ferruccio Busoni, Ignace J. Paderewski, Xaver Scharwenka, and William H. Sherwood, pianists; Max Bendix, Franz Esser, J. Marquardt, and Theodore Spiering, violinists; Louis Amato, Bruno Steindel, 'cellists; Vigo Andersen, flutist; Joseph Schreurs, clarinettist; Edmund Schuecker, harpist; Minnie Fish, Minna Brentano, Martha Werbke-Burchard, Ragna Linne, Lillian Nordica, George Ellsworth Holmes, Charles A. Knorr, and Whitney Mockridge, vocalists.

1 In speaking of the first of these concerts, the Chicago Tribune said: "The audience last night left not a vacant place in boxes, parquet and balcony. A more appreciative company of listeners the great Conductor and his men may have had, but certainly none that ever followed their work more closely or evinced a keener desire to understand and appreciate their work." From the Chicago Tribune, January 30, 1893, as recorded in Otis' diary. Cf. Otis, Philo Adams, loc. cit.


3 Loc. cit.
Like that of the orchestra's first year of existence, the second season was an artistic success. Financially, however, there was a deficit of $51,361.18 which the fifty-one guarantors had to meet. This worried Thomas during the ensuing summer months, and he wondered what the eventual outcome of his work in Chicago would be. When he had left New York to assume his duties in the midwest, it had been with the hope that he no longer would find it necessary to make long tours with his orchestra. But such a hope was too good to be true. During his second season in Chicago it had been necessary to play a number of out-of-town engagements, and it appeared now that it would be necessary to do this again the third season, which was anything but encouraging to Thomas. Also, he was disheartened by the fact that a number of the Chicago papers continued to be unkind to him.

Shortly before the orchestra's third season commenced, one said:

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1 Otis, Philo Adams, op. cit., p. 43.
2 Ibid., citing s.n. et al., p. 53.
During two seasons, with every possible influence united in his behalf, a deficiency of about $80,000 was created for the liberal guarantors of the Chicago Orchestral Association to pay out of their own pockets. The prospects for a third season under the gloomy auspices now existing are such that unless Mr. Thomas is lost to all sense of gratitude he will relieve the friends who have stood by him from any further unreasonable and hopeless expense.

An Offer from Boston. Chicago's conditions in general, following the Columbian Exposition, were anything but encouraging. Otis described them as follows:

The World's Fair of 1893, in bringing fame and prestige to our city, brought in its train a horde of speculators, adventurers and workmen, who promoted all manner of enterprises, from shows on the Midway to World's Fair hotels and steam heated flat buildings. The close of the Fair in October found the city filled with an army of human derelicts, homeless and penniless, who slept through the cold nights of the winter in the corridors of the City Hall and in the Police Stations. It was not an auspicious time to suggest symphony concerts, when the needs of these freezing, starving people were the first demand on the public, nor did the heavy deficit of The Orchestral Association for the Second Season, the collapse of the Bureau of Music at the Fair, the enforced resignation of Mr. Thomas and the bitter

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Otis, Philo Adams, op. cit., p. 53.
newspaper comments thereon, constitute a cheerful outlook for a Third Season of the Orchestra.

With conditions as uncertain as they were in Chicago, Thomas did not expect the orchestra to exist there much longer. In fact, he felt that the forthcoming, third season, would be the last year the organization would function. With such a thought in mind, it is not surprising that Thomas was in a state of despondency. Early fall, however, brought the leader an encouraging bit of news. He was wanted as director of the Boston Symphony Orchestra. Colonel Higginson wrote to him, offering him the conductorship of the Boston orchestra. Would he accept? Thomas was in a dilemma. For years he had longed for such an offer as that which came from Boston. The city itself was one of artistic culture, and through Higginson's support, the orchestra had developed into a fine symphonic body. Boston was near his home at Fairhaven; likewise it was near the homes of his children. What should he do? Thomas did not reply to Higginson at once, but when he did, it was in the negative. This may seem surprising, in view of the fact that Thomas expected the forthcoming season in Chicago to be his last in
that city. However, his wife in explaining his reasons for declining Colonel Higginson's offer, said:

...When he thought of his Chicago friends, of the large sums of money they had already given, the hard work they had done, their earnest desire to create a truly great musical institution, and, last but not least, the fact that they had come to his rescue and given him the means to restore his art, when his career had seemed ruined beyond all hope of recovery, he knew that now he could not honorably leave them until the Chicago Orchestra was either permanently established or abandoned....

As a result of his decision, the season of 1893-94 found Thomas again leading the Chicago Orchestra. The season itself needed little comment. Artistically it was a success, but as in past seasons, the report of the treasurer was a "melancholy exhibit," the

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1 Thomas, Rose Fay, op. cit., p. 424.
2 After this display of loyalty on Thomas' part, he never had another written contract with the Chicago Orchestral Association, for, as his wife pointed out: "It was taken for granted that he would go on as long as the trustees were able to raise the necessary funds for the orchestra, and each year, sometime between April and July, he would be notified informally of its continuance." Thomas, Rose Fay, op. cit., pp. 424 et seq.
current deficit of the orchestra being $49,000. However, the trustees evidently intended to go ahead with their project, for a slip inserted in the program book at the close of the season bore the following:

The Trustees of The Orchestral Association take pleasure in announcing that its Fourth Season of concerts, twenty weeks, will begin with Friday afternoon, October 12, and Saturday, October 13, 1894.

One of the newspapers, at the close of the third season was encouraging to Thomas, for it said:

The three seasons of the present Orchestra have been the most remarkable in the musical history of Chicago, from an artistic point of view. Mr. Thomas gathered the greatest artists of the world from the first orchestras of Europe; he trained them as only he can; and from the beginning there has been a steady progress throughout toward artistic perfection, until the close of the third year shows an organization which is unrivaled.

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1 Otis, Philo Adams, op. cit., p. 57.
2 Ibid., p. 56.
3 Cited, s.n. et d., by Otis, Philo Adams, op. cit., p. 57.
The Orchestra On Tour. In order that the Orchestral Association would have enough money on hand to pay eight weeks of the players' salaries during this season, it had been necessary to send the orchestra on a long, arduous tour. This, of course, was very distasteful to Thomas. He felt that he had done his share of barnstorming over the country, and as a result, wanted no more of it. The hardships undergone on such tours were indeed many. Letters written by Thomas to his wife, when he and the orchestra were on the road, reveal the many discomforts the leader and musicians experienced; likewise they recount some of the amusing incidents that befell the trouper. Excerpts of a number of these letters run as follows:

Nashville -- To-day matters do not run smoothly with me at all. It is summer heat here and the town overcrowded in consequence of the races. I was not expected at the hotel last night, and had to wait a long time before I could be accommodated with a room, and got one then only with difficulty. I had no sleep, and my trunk was lost and did not turn up until this morning. Finally I have an overwhelming mail, and must write letters instead of studying my scores, -- in short,

everything seems to go wrong to-day.

Here I was interrupted and meantime we have traveled to Kansas City. The heat in Nashville finished me, and I have not been well since, but my stay there was not without its pleasant features also. After the first concert a gentleman came rushing into my room, who I learned afterwards was a recent convert of the evangelist Moody — a nice man, whole-hearted and sincere. Seizing my hand he inquired earnestly, "Mr. Thomas, are you a Christian?" I did not know quite what to reply to this unexpected demand, as his idea of a Christian and mine might not blend. So I took refuge behind you and murmured something to the effect that "my wife went to church." This seemed to satisfy him, and he said, "I just wanted to make sure that the Lord had some of your kind on his side!" and off he went.

The next day some ladies made up a very pleasant party to drive out to General Jackson's old home, the "Hermitage." It was a picnic, and although I generally do not like picnics, it was, after all, a pleasant change and rest for me. The "Hermitage" is a fine old Southern mansion, thirteen miles out in the country; for our party all barriers were opened, and we had the freedom of the house, and were even allowed to eat our luncheon in the dining-room. My friend of the night before was one of the party, and no sooner were we seated at the table, with baskets and boxes opened for the feast, than he turned to me, as the guest of honor, and said very solemnly, "Brother Thomas, will you ask the blessing?" I was so taken aback at this unexpected request to officiate in the role of priest, that I believe I would have said my "vater unser," in German, as the nearest approach to a "grace" that I could command, had not a quick-witted
woman extricated me from the dilemma by hastily replying for me, "I think as we have a descendant of General Jackson here with us to-day, it would be more appropriate to ask him." And so it was arranged.

Toronto -- I feel as if I had been away from home a long time; I suppose because I was tired when I started. We did not arrive in London (Canada) until two or three o'clock this morning, and my trunk did not reach me till six. The hotel is an old house, and run down. It was cold, and although I had a fire lighted, the room could not be warmed. I suppose it never was heated before and the walls are chilled through and through. So I did not take off my underclothing or socks from Sunday morning till Monday night. The washing arrangements were also not inviting enough to make use of. We finally left London on an accommodation train at half-past seven A.M., traveling six or seven hours to the next stop. The car was overcrowded, and filled with bad odors and crying children. It is difficult to believe the difference cleanliness makes, but I felt utterly demoralized by the time we reached Toronto. Here I have a steam-heated room, which drives me nearly mad it is so hot. This is also a second-class hotel, but though cheap it is clean and I have a bathroom. The weather is clear and cold and I hope now to get into better condition in a day or two.

Sandusky -- This seems to be a curious place. I have never been here before and am told that it was merely a railroad station until lately, and that it has developed into quite a town since the Chicago fire, when many people came here from Chicago. It is certainly very trying to travel when the thermometer is
below zero. The cars are overheated, and then, in these miserable second- and third-rate hotels the rooms are rarely heated at all, consequently one is either freezing with cold or uncomfortably hot. The days are all taken up with traveling and there is little chance for letter writing. Today is Sunday, but many of the stores are open here and all the theaters. To one of them the orchestra is invited, and probably every man of it will go but myself. After the theater I have invited them all to a glass of beer with me. The spirit of an organized body, and a natural pride are making themselves felt in our orchestra, and I like to foster it by an occasional little social festivity of this kind. Your letter I received yesterday, and I hope that after this the deaf old furnace man will behave himself, for I know that a regular life, good food, and good air are the greatest safeguards against drunkenness. You need not quote the Bible in justification for giving them to him; I do the same, even without the authority of that much abused book.

Indianapolis -- I have been trying to write for two days, but we are in the cars pretty much all day -- nasty old cars -- and this is as hard a trip as I ever made. I don't see how I can do this any more. Nearly all our large instruments have been broken by rough handling on the trains, and for two days we have had no dinner -- only a bit of sausage and bread. This sort of traveling is not natural or right, and I cannot continue to live this way after this year.

Lincoln, Nebraska -- Your letter I received yesterday, this being Thursday I will give up my walk and send you a few lines, otherwise you could hardly hear from me this week, for I had no
chance to write before. Tuesday we had both a rehearsal and a concert. Yesterday two concerts. I was so fatigued from these and the two nights in the train, besides having caught some cold, that I have spent every moment I could in bed, in order to be able to do my concert work. The roads out here are too rough for me to write, even in pencil -- the roads are like the general conditions, and I must say that I would like to shape the next few years somewhat differently from what the Chicago situation will probably allow. As for traveling again next year with the orchestra, I doubt if I can bring myself to make that sacrifice. I feel that I have done my share, and that the country and the people need time to develop now before we can expect an art appreciation. Consequently, we must only work for the "many-headed instrument," the orchestra, and I fear that would be suicidal for me. In one sense I am through with my life work. The personal satisfaction of showing what I could do under favorable circumstances I will never get, -- or it must come quickly, -- but that may be nothing more than vanity. A man of over sixty ought not to overwork as I do and I think I must find some suitable occupation and learn to live on a smaller income.

Omaha -- Just now it might go worse with us, but it might also go better! Everywhere we are lodged in second-class hotels, and I have even made the acquaintance of bed-bugs -- it being Sunday, however, I will not swear!

Since writing the above we have left Omaha, and have reached Des Moines, after a very hot and unpleasant journey of six hours. I still have my cold and am all used up. You see by my letters that I have nothing to say in particular, but only in general that I wish we lived somewhere and had some sort of an occupation.
whereby we could enjoy our existence. Neither of us really has a home; isn't it curious? Nor is it our fault. Circumstances, and the uncertain future of the Chicago Orchestral Association are against us, but I think we both deserve peace, and I swear if I am not more contented next year that I will give up music and go into business yet. You may laugh, but I am serious, and you will admit that I am practical too. When I come home you can give me some advice on the subject, and perhaps we can cut the Gordian knot of our destiny together.

Cedar Rapids — I am very tired to-day from want of sleep. I tried to get a nap yesterday but in vain, so I walked the streets, though it was hot and dusty. I got to bed at twelve last night, in spite of a little festivity given in our honor by the band of Des Moines, but could not sleep until one, and woke up again at three, after which I could not sleep any more and so got up at five. At seven the train started, reaching here at half-past one. As yet we have no hotel accommodations here at all -- the hotel people, I am told, refused to make contracts. It is nobody's fault, and I do not write to complain, but simply to tell you how I live. Meantime while I sit in the hotel reading-room, our manager is running about to find beds for the men....As I write, the manager comes in to take forty of the men to a hotel eight miles off. But I shall stay where I am, my back aches from so much sitting in the cars. You did not say where you sent my clean clothes? But it does not make much difference, a little dirt more or less don't count at present.

Burlington, Iowa — Don't judge of this hotel by the picture on this paper, or you might get a very mistaken impression
of it! The clean clothes came last night, after I had mailed my letter. By the time our manager had found beds for our orchestra yesterday about half of them were scattered through the town in private houses. To-day the same thing happened again here. My stomach is all out of order from the bad food. Well, I will say no more about the matter, but this traveling must stop for me, and I have asked Norman to notify the trustees that next year will be my last. I can see only one way to make the orchestra permanent in Chicago as long as we have no building of our own, and that is to give a long summer-night series of concerts. The time ought to be ripe for that now, and it would perhaps do away with this infernal traveling.

Davenport, Iowa -- Just a few lines to-day, as this will be my last chance to write this week. To-morrow we start at five, and are for two days and nights all the time on the train, except when we stop to give concerts -- one Friday and two Saturday. The weather here in Iowa is summer heat. Next week in Minnesota it will probably be winter cold, but at least I shall be able to find a restaurant where I can get something to eat, and then I will pick up again.

Duluth, Minn. -- Your letter is just received. Our hardships I hope are over now for a time, and it is useless to write about them. I never saw such tired men in my life, nor can I remember to have been through such a continuous strain. The basket of luncheon you sent came in just right. I had given up eating, my stomach rebelled, but your chops have cured me! The second basket came last night, but I have not opened it yet, because we are in quite a good hotel and the manager is giving me extra attention. I went to bed at twelve last night
and for the first time since leaving home I had a good sleep of seven hours, and feel like a new man again.

Minneapolis, Minn. -- Only a line to-day to let you know where I am, for I am again so tired that I can neither eat nor sleep. Even when I go to bed early, cramps in my feet -- I suppose from lack of exercise -- will not let me sleep. I am doing the best I can not to get sick until this miserable tour is over. But do be ready to start for Europe, as soon as I get home, and let me get away from everything and everybody for a while.

Minneapolis, Minn. -- I held a long rehearsal this morning to try and get the orchestra in shape again, but little was gained. The men are too tired, and play like machines. I thought, because they were young, they would pick up quickly, but no, they take even longer than I. The hotels here are good, and nothing is wanting in that way, so I feel better, but am still far from being rested. I am all worn out, and my body is as heavy as lead from lack of sleep. Can anyone blame me if I say that I cannot do this work any more? I feel that I must leave after next winter, and if we have no offer from Boston or New York, then we will go to Fairhaven or to Europe, and wait till something comes along. They will not leave me stranded very long in idleness. Do you agree? Your check was very thoughtful, but, Madame! you do not seem to know me at all. I still have twenty-five dollars in bills in my pocket, besides some change! Can you show as good a record since I am gone?
The season of 1894–95 was but a repetition of the previous ones. Friends of the orchestra worked loyally in its behalf but conditions in general were not encouraging to artistic enterprises. Describing the conditions, Otis said:

...The times were hard, though the city was gradually recovering from the wild, disastrous speculations of the World's Fair period. Then came the July railroad strikes and riots, which brought the United States troops to Chicago for the protection of life and property. It was certainly an inauspicious time to suggest symphony concerts.

Of particular educational interest during this period was Thomas' presentation of a program, given on December 14 and 15, respectively, devoted to the works of but two composers, Beethoven and Wagner.

The contents of the program were:

Overture ("Fidelio") ........ Beethoven
Symphony No. 3, "Eroica,"
    Opus 55 ........ Beethoven
Prelude and Closing Scene
    ("Tristan and Isolde") .... Wagner
Bacchanale ("Tannhauser") .... Wagner
"Kaisermarsch" ........ Wagner

1 Otis, Philo Adams, op. cit., p. 59.
In speaking to Thomas about this concert, Otis, who had become treasurer of the Chicago orchestra, made the following significant comment:

What education last week's concerts afforded, in showing the contrast between the severely classical style of Beethoven and the gorgeous coloring of Richard Wagner.

The report of the treasurer for this season revealed the following:

<table>
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<tr>
<th>Receipts</th>
<th>Expenses</th>
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<tbody>
<tr>
<td>Chicago concerts</td>
<td>Salaries of</td>
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<td>Out-of-town concerts (net)</td>
<td>Conductor and</td>
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<td>$121,395.75</td>
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1 Otis, Philo Adams, op. cit., p. 63.
2 Ibid., p. 70.
3 Although still large, it is to be noted that the deficit was becoming smaller year by year. Cf. supra, pp. 463; 562; 565-566.
At the close of his fourth season in Chicago, Thomas and his wife departed for a four-month sojourn in Europe. The trip must have been of great benefit to the orchestra leader's health, for Mrs. Thomas, following their return to this country, commented to the effect that "by the time he [Thomas] returned to Chicago in the fall, catarrh and rheumatism were apparently cured."

Expenses of the 1894-95 season of the Chicago orchestra were met by a financial arrangement different than the one that had been in effect during preceding years. In March, a letter was issued to the people of Chicago, asking them to help the Orchestral Association by becoming "Governing Members" of the orchestra, in accordance with suggestions of an orchestral committee, headed by Cyrus H. McCormick. In part, the letter, which is self-explanatory, ran as follows:

The orchestra, now in its Fifth Season, has been supported by approximately sixty men and women, whose contributions will aggregate nearly $184,000 at the close of the present season.

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1 Thomas, Rose Fay, op. cit., 437.
2 Letter cited by Otis, Philo Adams, op. cit., pp. 72 et seq.
In our judgment it is not well for the Orchestra, nor is it fair to those whose support has carried it thus far, that it should continue indefinitely to be sustained by so few for the benefit of all. At the suggestion, therefore, of a committee of which C. H. McCormick was chairman, the Orchestral Association (the corporation controlling the Orchestra) has recently been reorganized as follows:

All contributors to the fund for its support are made Governing Members, with voting power at all meetings of the Association, proportionate to the sums contributed.

Mr. McCormick's committee also recommended that a canvass be made to secure Governing Members, whose subscriptions should aggregate $40,000 per annum for at least three years.

As we have said before, the Chicago Orchestra has become an institution the equal of anything of the kind in the world, of which Chicago is justly proud. The very moderate prices of admission now charged might perhaps be raised, but this, in our judgment, is inexpedient and undesirable. The galleries, crowded with people of modest means at fifty cents and twenty-five cents admission, are a source of great satisfaction to the supporters of the Association, and afford the purest pleasure and most unquestionable benefit to the thousands who occupy them during the season.

It seems to us best to provide for any deficit by donation, rather than by a raise of prices. We therefore cordially invite and earnestly urge you to join us and become a Governing Member, contributing a moderate amount, say $250 per annum, and we beg you to use your influence among your friends, that they may do likewise.
The favor of a reply is requested, addressed to George E. Adams, President, The Temple, Chicago.

Respectfully yours,

Bryan Lathrop
Marshall Field
Charles L. Hutchinson
Martin A. Ryerson
Charles Norman Fay
Henry B. Stone
Cyrus H. McCormick

E. B. McCagg
Henry W. King
T. B. Blackstone
George E. Adams
William A. Fuller
John J. Glessner
Daniel H. Burnham

During this season Thomas gave twenty-two scheduled concerts in Chicago, each of which was preceded by the customary public rehearsal. The content of the programs reveal the fact that the leader had cultivated the musical tastes of his listeners to the point that even the so-called "popular" programs consisted of music of a very high quality. The "popular" program, given on November 16, and selected at random from among those of this season, serves as an example of the type of "light music" that was now being offered to the public. Its contents were:

1

Overture, "Nature," op. 91 . . . Dvorak
"Pictures from the Orient" . . . Schumann
"Dream Music" from "Hansel and Gretel" (first time) . Humperdinck
Rondo, "Till Eulenspiegel" (first time) . . . Richard Strauss
Polonaise in A flat, op. 53 (Instrumentation by Mr. Theodore Thomas) . . . . Chopin
"Fantasia" for violoncello . . Davidoff
Ballet Music, from "Thais" (first time) . . . . Massenet

In the spring of 1895 Thomas purchased a small estate in the White Mountains, near Bethlehem, New Hampshire. This, he and Mrs. Thomas called Felsen-garten, and many happy vacation periods were spent there. In purchasing this summer retreat, it was Thomas' object to have a place of abode where the air was dry and clear, and where, from spending a portion of his summers in out-of-door life, he could counteract the bad effects of the cold, damp weather he had to endure in Chicago.

Eastern Appearances of the Chicago Orchestra.
In the spring of 1896 the Chicago Orchestra was scheduled to give a series of concerts throughout the East, and Thomas spent many hours rehearsing his

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Quantum sufficit.
orchestra in preparation for this tour. The
Musical Courier, so unfriendly during the time of
Thomas' connection with the World's Columbian Ex-
position, now made an about face and not only com-
plimented the great leader personally, but also cited
his orchestra as an example which other orchestras
would do well to imitate. In announcing the forth-
coming New York concerts of the Chicago Orchestra,
the Musical Courier said:

The activity of the Thomas orches-
tra, the number and successes of its
concerts, form a model for many self-
satisfied, supine, unprogressive insti-
tutions whose work is barely in corre-
spondence with an insistent public demand.
Any systematized orchestra is supposed
to do at least a certain amount of regu-
lar work, but this is commonly confined
to the very least with which the public
will be content. An orchestra, however,
which in its energy surpasses the public
demand by efforts beyond those of aver-
age organizations, through multifold and
successful appearances, deserves specific
credit, and is undoubtedly entitled to
particular commendation and praise. The
orchestra this year gave forty-four
concerts at its own headquarters in the
Chicago Auditorium, which, of course,
means twenty-two programs performed on
days following at the public afternoon
rehearsal and the evening concert. In

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"Theodore Thomas and his Orchestra," Musical
addition to these, however, it has been called upon for from two to four concerts in the progressive cities of Detroit, Ann Arbor, Toledo, Cleveland, Akron and Pittsburg. Its activities will now reach to New York, where it will play under a guarantee by prominent citizens on the following dates:

Evening -- Tuesday, March 17; Saturday, March 21; Monday, March 23; Wednesday, March 25; Saturday, March 28; with two matinees, on Tuesday, March 24, and Friday, March 27. Among the soloists will be Joseffy, Plunket Greene and Materna.

This shows a brilliant and honorable record, with abundant enterprise and forethought, which calls for unstinted commendation of a first-rate orchestral body, and a first-rate, zealous leader in the person of Theodore Thomas....

The Eastern engagements of the Chicago Orchestra marked Thomas' first appearance as a conductor in New York since beginning work with the Chicago organization, and naturally he wanted to make a fine showing with his Western orchestra. Needless to say, however, the Chicago Orchestra was given an ovation wherever it appeared, and Thomas was the recipient of many laurel wreaths, loving cups and other tokens of affection, given by Eastern friends. The Inter Ocean, upon the leader's return to Chicago, commented upon the trophies presented him, in an article, which
in part ran as follows:

Comes Trophy Laden

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Theodore Thomas is Back from His
Conquest of Gotham

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Enthusiastic Audience Greets Him
and His Orchestra

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Classic Program Is Rendered at the
Auditorium --
First Time for "Edris."

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In days of old, when mighty conquerors returned to their people after winning great battles in the land of the enemy, it was the custom to greet the returning victors with loud acclaim and a multitude of laurel wreaths. Theodore Thomas, after winning great battles in the wilds of Gotham, after securing the approval of his enemies in the still barbarious East, returned to his own people yesterday and met with a comparative handful of friends and well-wishers, who made up in enthusiasm that which they lacked in numbers. At the same time, those who came to pay tribute to the gifted director and his matchless orchestra paused in the lobby of the Auditorium to inspect and admire the beautiful trophies that had been won by Mr. Thomas.

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Admiration was fairly well divided between the magnificent punchbowl that was the tribute of Mr. Thomas’ admirers in New York and the supreme chaste drinking horn that Paderewski sent as a token of love and friendship.

The total deficit of the 1895-96 season of the orchestra amounted to $27,159.73, and all but $8,520.55 of this amount was made good by friends and patrons of the orchestra. The amount not paid was carried over into the expenses of the following season. The readiness with which Chicago music lovers supported their orchestra financially was great encouragement to Thomas. Year by year the deficit was growing smaller, and Thomas now entertained the hope that soon the Orchestral Association would be in a position to erect a home for the orchestra, which would be more suitable for symphony concerts than was the old Chicago Auditorium where concerts in the past had been given. So hopeful did the affairs of the Orchestral Association now appear, it engaged Arthur Mees to organize a chorus which would be qualified to appear in concert with the orchestra when the occasion demanded. Director

1 Cf. Thomas, Rose Fay, op. cit., p. 459.
2 Cf. ante, p. 340.
Mees was also to serve as assistant conductor of the Chicago Symphony Orchestra, and thus relieve Thomas of a certain amount of his rehearsal duties.

A Rival Orchestra. The success achieved by Thomas with the Chicago Orchestra was such that it encouraged a local violinist, Adolph Rosenbecker by name, and a group of this individual's particular friends, to organize another Chicago orchestra, which, it was planned, would be a rival of the Thomas organization. Rosenbecker and his followers believed that Thomas had subjected the people of Chicago to so much high-brow music, that the populace would swarm to concerts in which music of a light type was performed. The new organization was known as the Chicago Festival Orchestra, and the daily Record announced its inception as follows:

IS A RIVAL FOR THOMAS.

Another Orchestra Planned.

Adolph Rosenbecker and Others
Incorporate an Association to
Control Concert-Giving
Organization of Sixty Musicians

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The Chicago Festival orchestra, incorporated yesterday at Springfield, is intended to popularize music in Chicago. It is backed by persons prominent in musical circles, and will be conducted by those who feel that owing to the highly classical nature of the concert music to which Chicago music lovers have been treated, the enthusiasm that is manifested for good music is not sincere.

The idea took shape three weeks ago in the brain of Adolph Rosenbecker, the orchestral leader. He studied music at Leipsic, and has been known in connection with music, particularly as a violinist and a leader of orchestras, since 1877. His aim is to put high-class music within the reach of the people. He expects to start on a tour with his musicians the latter part of September.

If what the Chicago Tribune reported is true, the tour undertaken by Rosenbecker's orchestra must have convinced the leader and his followers that more than the production of appealing music was necessary to insure the success of an organization. The newspaper's comments were:

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PLAYERS TROOP BACK TO CHICAGO

Festival Orchestra Members Begin to Reach Home from their Unprofitable Western Trip.

The members of the Chicago Festival Orchestra, Adolph Rosenbecker, conductor, began returning home yesterday morning from a tour of the West, and still are coming in by train or bicycle. Two weeks ago they left Chicago with a flourish of trumpets. Those who have returned are sadly whistling:

"It's sixteen miles from Schenectady to Troy."

Mrs. A. Sophia Markee, the prima donna of the organization, arrived yesterday morning. Some of the orchestra accompanied her. There is not enough of the orchestra in Chicago as yet, however, to do much more than play the bass notes of the "Cavalleria Rusticana" or the other music with which the organization enthralled the hearts of music lovers as its initial appearance in the Columbia three weeks ago.

The traps are still somewhere in Kansas and the E flat cornet is as yet sojourning in some distant Western city. As for the slide trombone and the double bass, nothing has been heard since their last telegrams from points between Omaha and Denver.

The grand tour of the orchestra was not a success.

In some places it seems that only eight people composed the audience and they were captured and charmed by the orchestra by mere force of numbers. At a town in Missouri where four people bought tickets the manager of the organization had to request a few members to back
into the house and impersonate an audience to give confidence to the orchestra.

At Denver they had a contract, but when several hundred miles intervened between the organization and that city their transportation failed. Threats, tears, and entreaty together with the sinister remarks of the E flat cornet at length moved a company to place a train at the disposal of the players and they reached Denver.

But it was all over. As splendid a musical organization as it was the hard times and the election excitement were too much for it and the Chicago Festival Orchestra surrendered.

Mrs. Markee, who is a Chicagoan and a former member of the Amateur Musical club said last evening:

"I was left the only woman in the party at St. Joseph, one woman among thirty-nine men! We made Denver on a special train of the men's private car and baggage car. My compartment was the gentleman's smoking-room, fitted up with a cot, and in which I traveled from midnight until 5:30 the next afternoon to keep the Denver engagement."

Although the season of 1896-97 witnessed the demise of the Chicago Festival Orchestra, it was one of artistic triumph for Thomas. His orchestra had improved greatly since the time of its inception and now with choral forces to augment the

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From time to time, as Thomas needed new players for his orchestra, he sent to Europe and engaged the
instrumental, and with an assistant conductor to relieve him of some of his duties, Thomas had every facility at his command with which to work up programs of the highest possible type. Two programs, selected at random from those of the 1896-97 season, illustrate well the standards to which Thomas was now adhering with his Chicago Orchestra.

The programs are as follows:

ALL-BEETHOVEN PROGRAMME
December 19, 1896

Overture, "King Stephen," op. 117 . . . . . . . . . . . . . . . . . . Beethoven
Symphony No. 4, in B flat, op. 60 . . . . . . . . . . . . . . . . . . Beethoven
Fantasia for piano, orchestra, and chorus, op. 50 . . . . . . . . . . . . Beethoven
Mr. Hans Bruening, Orchestra, and Orchestra-Chorus
Symphony No. 8, in F major, op. 93c . . . . . . . . . . . . . . . . . . Beethoven
March and chorus, "Ruins of Athens," op. 114 . . . . . . . . . . . . Beethoven


1 Cf. Theo. Thomas Concerts; Scrapbook Programs, Vol. 179.

2 It is to be noted that two, full-length major symphonies were performed on the same evening.
TWENTY-FIRST CONCERT

April 24, 1897

Symphony No. 4, in D minor,
op. 120 . . . . . . . . . Schumann
"Wotan’s Farewell" and "Magic
Fire Scene" . . . . . . . Wagner
Scenes from "Alv Trygveson,"
op. 50 . . . . . . . . . . . . . . . . Grieg
Soloists: Miss N. Estelle Harrington,
Miss Sue Aline Harrington, and Mr. Edward
H. Dermitt; Chorus, and Orchestra

The financial result of the 1896-97 season was
a loss of $27,036.23. In discussing the receipts
and expenses of this season, Otis said:

To meet the loss the Trustees had
subscriptions from Governing Members of
$22,100, leaving a balance of $5,070.13
to be provided. This, added to the de-
cicit of $8,520.55 for the previous sea-
on made the total deficit $13,590.68 to
date.

The fact was indeed encouraging to both Thomas
and the Orchestral Association that with the addi-
tional expense of a chorus and an assistant orches-
tral conductor, the deficit of the Chicago Orchestra
continued to grow smaller.

Otis, Philo Adams, op. cit., pp. 95 et seq.
The Second Eastern Tour. In the spring of 1898 the orchestra made its second Eastern tour, and critics of both New York and Boston were quite lavish in their praise of Thomas and the orchestra. The critic on the Boston Journal said:

Mr. Thomas may well be proud of his orchestra, and the Chicago Orchestra may well be proud of its leader.

The hearty and prolonged applause that greeted him when he appeared on the stage was only a slight evidence of the deep affection and respect in which he is held by the musical public of the city. Interest in him was not abated when he gave up visiting Boston as a conductor. His career has been watched, his success applauded by those who recognize what he made and what he is still making more musical righteousness in this country. It may be many years before the history of music in the United States will be written. When it is written, the most prominent, the dominating figure of the nineteenth century, so far as this country is concerned, will be Theodore Thomas.

The years have frosted his hair, but his figure is as erect, his bearing as graceful, his quiet authority as supreme as when he first visited us. I know of no conductor who has such despotic control over his men and at the same time commands so imperceptibly. His repose is so absolute that to the careless observer the conductor seems almost

indifferent, but a look at his men
brings forth a nuance when another would
indulge in semaphoric gesture. The secret
of all this is simple: The men are thor-
oughly rehearsed before they appear in
public. They know what they are expected
to do; they do it; and they could not do
it otherwise. Hence there is no frantic
appeal; wild beckoning, excited glare from
the leader when all are before the audi-
ence. Mr. Thomas reminds them he is there;
the army is eager to follow the general....

I have not heard in this country or
in Europe so admirably balanced, so beauti-
fully phrased, so discreetly colored, so
thoroughly musical a performance of Mozart's
immortal symphony as that led by Mr. Thomas
last night. There was an unerring sense
of proportion; there was the subordination
of wind to strings, and strings to wind
whenever such subordination was in the mind
of the composer; there was the fitting, the
inevitable, the only pace, not a matter of
experiment, but as predestinated and sure
as the movement of the stars. Nor was there
merely a cold, anatomical, impeccable, peda-
gogic spirit that set a machine a-going and
then stopped it. The spirit that acted as
interpreter was a lover of Mozart as well
as a student of that much-abused composer;
an intelligent, masterly, virile lover,
whose strength was shown in delicacy, whose
affectation never descended to sugared com-
pliments, and airs and graces.

Equally admirable was the strength of
the reading and the performance of the
"Coriolanus" overture. The austerity of
the opening was Roman. The entreaty of
the second theme was again Roman, digni-
fied, not hysterical.

And I confess that the performance
of Strauss' "Don Juan," which was first
played here under Mr. Nikisch in the fall
of 1891, shook mightily the prejudice I
had entertained against this tone-picture
of the career and meditations of the hero whose life was spent in search of the ideal woman. The opening pages of the allegro molto con brio were taken with great spirit, with brilliance of sonority, and at the same time with solidity of volume, so that the effect was electric. And there were details in the same performance that should call forth purple praise, but the night editor is inexorable, and space is limited....

On the return from their second Eastern Tour, Thomas and members of his orchestra had a narrow escape from death, as shown by an article appearing in The Presto. In part the journal said:

Theodore Thomas and the members of the Chicago Orchestra had a narrow escape from death in a railroad wreck a few miles east of Buffalo at 6:30 o'clock on Tuesday morning. Some of the larger musical instruments belonging to the members of the organization were crushed to splinters, among them being Bruno Steindl's famous 'cello, which has charmed so many audiences.

The special train conveying the party westward on the Nickel Plate road had a head-end collision, in which the engine and the baggage car of the special were demolished. Had the collision occurred a minute later the result would likely have proven fatal, a bridge being only 100 feet from the scene of the accident. The entire organization, including

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Mr. Thomas arrived in Chicago yesterday at noon in the best of health. Twenty concerts were given in the east and all proved successful, both artistically and financially.

During the period in which he directed the Chicago Symphony Orchestra, Thomas also continued with his duties as director of the biennial festivals in Cincinnati. However, the work involved in preparing and directing the festivals was so strenuous that it was only with great effort that Thomas was able to continue conducting them while also attending to his duties in Chicago. Speaking on this score, his wife said:

Thomas had now reached his sixty-third year. His step was as light, his spirit as fresh, and his musical powers as commanding as ever, nevertheless, time was beginning at last to undermine his magnificent vitality, and he was no longer able to sustain the great strain and fatigue that his profession constantly demanded without feeling a corresponding reaction afterwards.

This was especially the case with the Cincinnati Festivals, and for some years, already, the reaction had been very heavy after them. But after that of 1898, it was so severe that it was startling. For an entire month he would sit all day in his chair, idle, and so

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Thomas, Rose Fay, *op. cit.*, pp. 480 et seq.
exhausted that every few minutes his head would drop forward in a sort of lethargic sleep. Nature seemed to be absolutely spent, and he could neither read nor write nor even work out-of-doors. Gradually the rest, and perfect quiet of Felsengarten restored his exhausted vitality, and he resumed his customary way of life, but his family thought, nevertheless, that he ought to give up festival work in the future. He himself also felt very dubious about continuing it, but he was so much attached to his Cincinnati co-workers, and the institution they had created together gave him such genuine artistic satisfaction that he could not bear to give it up, and, in spite of the warnings of nature, he conducted the festivals of 1900, 1902 and 1904.

An Invitation from Paris. In 1899 Thomas was asked by the eminent French conductor, Edward Colonne, to bring the Chicago Orchestra to Europe and conduct a series of concerts at the World's Fair, which was to be held the following year in Paris. The invitation came, however, just after the trial of the French soldier, Alfred Dreyfus, and Thomas was so wrought up

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1 Cf. Thomas, Rose Fay, op. cit., pp. 482 et seq.
2 Alfred Dreyfus (1859–1935), a French soldier of Jewish descent, was the victim of a racial and military plot. Accused of selling military secrets to Germany, he was imprisoned on Devils Island, where he remained for several years, eventually being pardoned by President Loubet of France. Cf. Article on Dreyfus in The World Book Encyclopedia. Chicago: The Quarrie Corporation, 1937. Vol. 4, pp. 2036 et seq.
over the French government's condemnation of the man, that he refused to conduct any concerts in France. Thomas was thoroughly indignant over the whole Dreyfus affair, which he considered a piece of monumental injustice. Music leaders of Paris, however, were under the impression that Thomas intended visiting them with his orchestra, and one of the New York music journals published the reactions of a number of prominent French artists who thought Thomas had accepted the invitation to visit their country. In part, their comments ran:

Lamoreux: "I think the concerts that Mr. Thomas means to give in Paris with his orchestra will be of deep interest, and that the great reputation of this celebrated leader will assure their success."

Widor: "There is no reason to doubt the hearty welcome which Theodore Thomas and his orchestra will receive at Paris. We all know that this orchestra is one of the first. Its reputation was made long ago, and this opinion, which has never been questioned, has been confirmed by all my countrymen who have heard it. Thomas is considered one of the first orchestra leaders of our times."

New York music journals, cited s.n., by Thomas, Rose Fay, op. cit., p. 484.
Victorin de Jonières: "I am convinced that the reception of Theodore Thomas and his orchestra in Paris will be most cordial. For my part, I shall be most happy to appreciate de auditu the worth of a conductor and a body of musicians so renowned."

The Presto, in an article "Why Thomas Refuses to Visit Paris," published the reply Thomas sent to Edward Colonne, as well as made it clear to its readers that the Dreyfus affair was responsible for the American leader's refusal to take the Chicago Orchestra to Paris. In part, the magazine said:

Theodore Thomas has declined an urgent invitation to attend the Paris Exposition next year with the Chicago Orchestra and participate in a grand series of concerts planned by Édouard Colonne, under the sanction of the Board of Directors. In replying he does not try to conceal his reasons for refusing to visit Paris during the exposition, but states plainly that his action is based on the verdict in the Dreyfus trial. His letter was as follows:

Felsengarten Cottage, Bethlehem, N. H., Sept. 14, 1899.—Ed. Colonne—
My Dear Sir: Your letter of Aug. 15 I have at hand. I must apologize for my seeming tardiness in replying to your friendly invitation, but owing to some

recent family duties, and partly owing to my frequent changes of residence during the summer months between my home by the sea and my mountain home, my mail is often delayed.

"I regret sincerely that circumstances have so changed of late that I, as an American who loves justice and liberty, am prevented from visiting the metropolis of France next summer.

"If I can render to you, as a colleague, any assistance, perhaps in this country, please do not hesitate to command me. With much esteem and many wishes for the success of your difficult undertaking, I am

Yours sincerely,

Theodore Thomas."

While it has been reported for several weeks that Mr. Thomas had rejected a proposition to take the Chicago Orchestra to Paris, it was not until Saturday that a confirmation of the report was secured from Mr. Thomas himself, with the reasons for his action. He freely admitted that the Dreyfus affair was primarily responsible for his refusal. ...

... It was while Mr. Thomas was at his mountain residence in New Hampshire in the fall that he received M. Colonne's invitation to go to Paris, the invitation being dated a month earlier. The Dreyfus verdict was still afresh in the public mind, and Mr. Thomas was among that large number of Americans who refused to accept it as a just one. The invitation of M. Colonne was courteous and carried with it the importance attached to the name of one of the leading French musical directors. It
set forth at length the plan for giving
daily and nightly concerts at "Vieux Paris,"
one of the most striking features designed
for the exposition, and paid a high compli-
ment to the ability of Mr. Thomas....

During the season 1900-1901 Thomas presented
the Chicago Orchestra in a "Beethoven Cycle" which
was of great educational significance. Four pro-
grams in all, the cycle consisted of the following
musical works:

Programme I (November 24, 1900)

| Symphony No. 3, "Eroica," in E flat, op. 55 | 1804 |
| Concerto for piano, No. 4, G major, op. 58 | 1805 |
| Ernest von Dohnanyi, pianist |
| Overture "Leonora" No. 2, op. 72 | 1805 |
| Overture "Leonora" No. 3, op. 72 | 1806 |

Programme II (December 15, 1900)

| Symphony No. 4, B flat, op. 60 | 1806 |
| Concerto for Violin in D major, op. 61 | 1806 |
| Overture "Coriolanus," C minor, op. 62 | 1807 |
| Symphony No. 5, C minor, op. 67 | 1807 |

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Programme III (February 2, 1901)

Symphony No. 6, "Pastoral" in F major, op. 68 . . . . . . . . . 1808
Concerto for piano, No. 5, in E flat, op. 73 . . . . . . . . . 1809
Fannie Bloomfield-Zeisler
Symphony No. 7, in A major, op. 92 . 1812

Programme IV (March 9, 1901)

Symphony No. 8, F major, op. 93 . . . 1812
"Benedictus" from "Missa Solemnis,"
in D major, op. 23 . . . . 1816-1823
Assisted by Genevieve Clark Wilson, Sue Harrington Purbeck, George Hamlin, and Chairaes W. Clark, vocalists; Leopold Kramer, violinist; and the Apollo Musical Club
Symphony No. 9, in D minor,
op. 125 . . . . . . . . . 1817-1823
Assisted by Soloists and the Apollo Club

Of equal educational significance was a "Cycle of Historical Programmes" given by Thomas and the Chicago Orchestra during the season of 1901-1902.
Six programs in all, the cycle consisted of the following musical works:

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### Programme I  (December 14, 1901)

<table>
<thead>
<tr>
<th>Composer</th>
<th>Date of Birth</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gabrielli</td>
<td>(1557)</td>
</tr>
<tr>
<td>Purcell</td>
<td>(1658)</td>
</tr>
<tr>
<td>Rameau</td>
<td>(1683)</td>
</tr>
<tr>
<td>Handel</td>
<td>(1685)</td>
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<tr>
<td>Bach</td>
<td>(1685)</td>
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<tr>
<td>Bach</td>
<td>(1714)</td>
</tr>
<tr>
<td>Gluck</td>
<td>(1714)</td>
</tr>
<tr>
<td>Clark</td>
<td></td>
</tr>
<tr>
<td>Haydn</td>
<td>(1732)</td>
</tr>
</tbody>
</table>

**Sonata, "Pian e Forte" and**  
"Cannon a 6" . . . . .  
"Trumpet Tune," aria, "Ye  
Blustering Brethren  
of the Skies," and  
"The Grand Dance" . . . . Purcell (1658)  
"Gavotte, Tambourin, and  
Air Gai," from "Castor  
et Pollux" . . . . . . .  
"Water Music" . . . . . .  
"Handel  
Overture No. 3, in D major  
"J.S. Bach  
Symphony No. 1, in D major  
C.P.E. Bach (1714)  
Recitative and aria, "Diane  
Impitoyable," from "Iphigenia  
in Aulis" . . . . . . .  
Gluck (1714)  
Charles W. Clark  
Symphony in E flat (B. & H. Edition,  
No. 1) . . . . . . . .  
Haydn (1732)  

### Programme II  (January 11, 1902)

**Symphony in G major (Kochel, 551) Mozart (1756)**  
Concerto for violin, No. 8,  
"Gesangscene" . . . . . . .  
Spohr (1784)  
Fritz Kreisler, violinist  
Overture, "Der Freischütz" . . Weber (1797)  
Symphony No. 8, in B minor,  
"Unfinished" . . . . . . .  
Schubert (1797)  
"Variations and March," from  
Suit, op. 113 . . . .  
Lachner (1804)  

### Programme III  (February 1, 1902)

**Overture, "Prometheus,"**  
op. 43 . . . . . . .  
Beethoven (1802)  
Scene and aria, "Ah!  
perfido," op. 46 . . .  
Beethoven (1796)  
Electa Gifford
Programme III (February 1, 1902) (continued)

<table>
<thead>
<tr>
<th>Symphony No. 3, &quot;Eroica,&quot; in E flat, op. 55</th>
<th>Beethoven (1804)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music to &quot;Egmont,&quot; op. 84</td>
<td>Beethoven (1809-10)</td>
</tr>
<tr>
<td>Reader: George Riddle</td>
<td></td>
</tr>
</tbody>
</table>

Programme IV (February 22, 1902)

<table>
<thead>
<tr>
<th>&quot;Wedding March,&quot; and Scherzo, from &quot;Midsummer Night's Dream&quot;</th>
<th>Mendelssohn (1809)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overture, &quot;Helewina,&quot;</td>
<td>Mendelssohn</td>
</tr>
<tr>
<td>Concerto for piano, No. 2, in F minor, op. 21</td>
<td>Chopin (1810)</td>
</tr>
<tr>
<td>Fannie Bloomfield-Zeisler</td>
<td></td>
</tr>
<tr>
<td>Symphony No. 3, &quot;Rhenish,&quot; in E flat, op. 97</td>
<td>Schumann (1810)</td>
</tr>
</tbody>
</table>

Programme V (March 15, 1902)

<table>
<thead>
<tr>
<th>&quot;Symphonie Fantastique,&quot; op. 14, in A</th>
<th>Berlioz (1803)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Symphonic Poem No. 2, &quot;Tasso&quot;</td>
<td>Liszt (1811)</td>
</tr>
<tr>
<td>Vorspiel to &quot;Lohengrin,&quot; vorspiel to &quot;Die Meistersinger&quot;</td>
<td>Wagner (1813)</td>
</tr>
</tbody>
</table>

Programme VI (March 29, 1902)

<table>
<thead>
<tr>
<th>Symphony No. 4, in E minor, op. 98</th>
<th>Brahms (1833)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concerto for piano, No. 2 in G minor, op. 22</td>
<td>Saint-Saëns (1835)</td>
</tr>
<tr>
<td>Harold Bauer</td>
<td></td>
</tr>
<tr>
<td>Symphony No. 6, &quot;Pathetique,&quot; op. 74</td>
<td>Tschaikowsky</td>
</tr>
</tbody>
</table>
Richard Strauss Comes to America. During the summer of 1903 Thomas wrote to Richard Strauss, inviting him to appear the following season as guest conductor with the Chicago Orchestra. Strauss' letter of acceptance, and Thomas' reply to it ran as follows:

Charlottenburg, October 18, 1903

Highly honored Sir:

In thanking you for your charming invitation, I take pleasure in appointing April 1 and 2 as the dates when I shall make the personal acquaintance of your famous orchestra. How happy I shall be after twenty years, to take you, who were the first to make my works known in America, by the hand, and to thank you for all that you have done for my art since I had the pleasure, in my old home, to play for you my F-minor symphony at that time.

In the pleasant hope of greeting you again, highly honored colleague and friend, and of finding you in good health, I remain in the anticipation of a happy meeting always, honored sir,

Your devoted

Richard Strauss

A.L.S.

Thomas, Rose Fay, op. cit., pp. 501 et seq.
Chicago, Nov. 11, 1903

Most highly honored Sir:

Your genial letter of the 18th has given me much pleasure. It will be an ever memorable satisfaction to both myself and the orchestra to show the greatest musician now living and one of the greatest musical pioneers of all times, our love and respect for his genius and knowledge. The name of Richard Strauss is one to conjure with in our audience, and I am delighted, dear sir, that during your visit you will find yourself surrounded by friends and admirers here.

In regard to the programmes, it would be well for me to know as soon as possible, in order to carry out your wishes, the music to be performed which is not already in the repertoire of the orchestra this year. We gave "Tod und Verklaerung" two weeks ago, and "Till Eulenspiegel" will soon follow. If you could say now whether you would prefer to give "Zarathustra," or "Heldenleben," the programme, with Madame Strauss as soloist, would be complete. The public here would probably enjoy a production of "Zarathustra," but it might be difficult to find four good extra horn-players. I will conduct the opening number, and the programme might stand as follows:

Part I

Overture
Zarathustra
Songs

Intermission

Till Eulenspiegel
Songs
Tod und Verklaerung
Or, do you prefer some other selections? Hoping to have a few lines from you soon, and to greet you in Chicago next spring, believe me,

Sincerely yours,

Theodore Thomas

In due time Strauss arrived in Chicago, and so pleased was he with Thomas' orchestra, that after one rehearsal he announced no further preparation would be necessary for the forthcoming concerts. When the one rehearsal came to an end, he addressed the players of the organization as follows:

Gentlemen: I came here in the pleasant expectation of finding a superior orchestra, but you have far surpassed my expectations, and I can say to you that I am delighted to know you as an orchestra of artists in whom beauty of tone, technical perfection, and discipline are found in the highest degree. I know that this is due to your, by me, most highly revered Meister, Theodore Thomas, whom I have known for twenty years, and whom it gives me inexpressible pleasure to meet again here in his own workroom. Gentlemen, such a rehearsal as that which we have held this morning is no labor, but a great pleasure, and I thank you all for the hearty good-will you have shown towards me.

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Thomas, Rose Fay, *op. cit.*, p. 503.
Describing the welcome accorded Strauss,

Mrs. Thomas said:

...the Auditorium was crowded from floor to ceiling with thousands of music lovers, and as Thomas led the great composer on to the stage, this vast concourse of people rose to their feet, cheering and applauding, while the orchestra blazoned forth a rousing "Tusche" of welcome. It was a splendid tribute of appreciation, and naturally inspired Strauss to his best effort.

The program featuring Strauss as a conductor was given on April 2, and contained the following works:

Twentieth Concert - April 2, 1904

Vorspiel, "Die Meistersinger" ... Wagner
Tone Poem, "Thus Spake Zarathustra,"
op. 30 . . . . . . . . Richard Strauss
Songs, "Das Rosenband," op. 36,
No. 1; "Liebeshymnus;"
op. 32, No. 3; "Morgan;"
op. 27, No. 4; "Caelie;"
op. 27, No. 2 . . . . Richard Strauss
Mme. Pauline Strauss de Ahna
Rondo, "Till Eulenspiegel's Merry Pranks," op. 28. Richard Strauss
Songs, "Meinem Kinde," op. 37,
No. 3, "Muttertandelei;"
op. 43, No. 2; "Wiegenlied;"
op. 41, No. 1 . . . . Richard Strauss
Mme. Pauline Strauss de Ahna

1 Thomas, Rose Fay, op. cit., pp. 503 et seq.
Tone poem, "Death and Transfiguration," op. 24 . . Richard Strauss

Musical appreciation in Chicago had now been developed to the extent that the great throng of people attending the Strauss concert went away feeling it had been their good fortune to have had the opportunity of hearing the program, which was one of exquisite beauty.

In addition to Strauss' visit to Chicago, another event of importance during the season of 1903-04 was the appointment of Frederick A. Stock as assistant conductor of the Chicago Symphony Orchestra. Stock took over all of the traveling engagements of the orchestra and thus relieved Thomas of some of the work that was most strenuous for him.

At the time of his appointment, Stock was a young, unheard of viola player who, after graduating from the Cologne Conservatory, in Germany, came to the United States to become a member of the string section of the Chicago Symphony Orchestra. Cf. "Some Facts About the Chicago Symphony Orchestra, Founded by Theodore Thomas," in Appendices, Section X; also h.q., article on Frederick Stock, by Warren Storey Smith, in Grove's Dictionary of Music and Musicians, Third Edition, Vol. V, p. 140.
Plans for a Permanent Orchestral Home. During the time that he had been associated with the Chicago Orchestra, Thomas constantly had felt the need of a permanent home for the organization. The huge Chicago Auditorium was far too large for successful symphonic presentations, and furthermore, many of the subscribers of the orchestra would decline to renew their season tickets with the words: "We do not need to take tickets for the season; we can always get seats in the auditorium when we wish to go." The trustees of the orchestra, as well as Thomas, saw the urgent need of a suitable building to house their great symphonic organization, and during the season of 1903, after noting with discouragement that the deficit of the orchestra continued each year to hover around the $30,000 mark, warned the people of Chicago that their orchestra could not continue its existence forever with a $30,000 deficit staring its supporters in the face every year. Thomas' brother-in-law, Norman Fay, at the request of other trustees of the orchestra,

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2 The Auditorium contained over 4,000 seats, and average attendance at the symphony concerts was slightly under 2,200 persons for each program. Cf. Otis, Philo Adams, loc. cit.
wrote "An Appeal to the Chicago Friends of Music," which appeared in a number of the morning papers of February 13, 1903. The article ran as follows:

We are practically certain that the concerts cannot go on in the auditorium without entailing a continual annual deficit of between $25,000 and $30,000. We are equally certain that it is impossible to continue meeting this deficit, as heretofore, by the precarious expedient of subscriptions annually solicited.

Of the fifty-one original Guarantors of the Association twenty-two have died, or left Chicago, or suffered financial reverses; and of the remainder only twelve continue to contribute regularly. Besides these original Guarantors, ninety other individuals have contributed once or more, of whom thirteen contribute regularly, making but twenty-five persons in all who have stood the strain of an annual appeal for aid. This number is not sufficient, and constantly grows smaller, under the belief that the Orchestra will somehow go on.

Recognizing the emergency at the close of last season, we firmly resolved to disband the Orchestra at the close of this season unless an adequate endowment could be secured. It is almost needless to say that Theodore Thomas is in thorough accord with this decision. He has warned us for years that we were wasting effort and money unless our purpose was ultimately to found a permanent institution....

Cited from the morning papers, s.n., by Otis, Philo Adams, op. cit., pp. 137 et seq.
...We shall, therefore, make the best fight we can during the next six weeks for the integrity of our Orchestra as it stands and its perpetuation hereafter. That is all the time we have.

The exact situation today is, that the ten gentlemen who bought the ground have offered to head a subscription of not less than $750,000 with personal subscriptions of $10,000 each, aggregating $100,000. But it will require seventy-five such subscriptions to make up the total. We are, therefore, not oversanguine of success. If, among those who have listened to the Orchestra all these years, there are voices to raise in its behalf, now is the time to raise them. If there is money to give, now is the time to pledge it.

(Signed) Daniel H. Burnham
C. Norman Fay
John J. Glessner
Charles D. Hamill
Bryan Lathrop
Philo A. Otis

A few days after "An Appeal to the Chicago Friends of Music" appeared in local papers, a reporter of The Inter Ocean interviewed Thomas, the result of the interview being published in the Sunday Edition of the paper as follows:

HAS CHICAGO GROWN WEARY OF CLASSICAL MUSIC?

Views of Theodore Thomas on the Future of the Chicago Orchestra

"If the Chicago orchestra is compelled to disband it will only be a matter of time until another organization will spring up in its place. The musical spirit of Chicago would demand it and get it. But a new orchestra would have to begin where we began twelve years ago. Music is an art and cannot be forced rapidly along like an industry. Great musical organizations are the result of slow growth. They do not spring up over night. If we disband we must go back to the beginning when we start anew. Does Chicago want to take the backward step or keep in the van of American cities as a musical center?"

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This is what Theodore Thomas thinks of giving up the orchestra which has won world-wide renown and made him known as one of the greatest of musical directors. The orchestra is his own. He has worked a dozen years in bringing it to its present state of perfection. He has nurtured it constantly and created in Chicago a strong musical following.

Something must be done quickly, it is declared, to save the orchestra or it must be abandoned. It is no longer a case of tiding over the financial shoals; it is now a fight for survival. After eleven musical seasons in which the orchestra has failed by $370,000 to earn its expenses, it is threatened with another deficit at the close of the present, or twelfth season.
Predicts Great Musical Future for Chicago

Most of the original guarantors are gone. A last frantic effort is being made by the remaining ones to put the institution upon a permanent basis. It must have a home of its own, they say, and a site for a projected music hall has been secured. Three-quarters of a million dollars must be raised, else this season sees the passing of the orchestra that has done much to spread the name of the city among the intellectual people of the world and to refute the oft-repeated charge that Chicago is "gross, provincial, untrained, and lacking in artistic ideals."

To a writer for The Sunday Inter Ocean Theodore Thomas talked last week of these difficulties, and what the cure of them means to Chicago. The keen-eyed, soft-voiced musical director told of the work of a dozen years, praised unstintedly his following, and predicted the growth here, under favorable circumstances, of a musical spirit that would lift the city to the first position among the world's greatest centers.

Mr. Thomas has three things in mind in hoping for the preservation of his orchestra. These are:

To place the organization upon a permanent footing.

The creation of an enthusiasm for music of the highest class.

The founding of a pension fund for musicians who grow old in the service of the orchestra.

The first of these things is necessary, says Mr. Thomas, to make the other two possible. With the accomplishment of the first the other two will soon follow.
Time Has Come When Something
Must be Done

"One thing is certain," said Mr. Thomas, emphasizing the declaration with a wave of
the hand at every word; Chicago will not do
without an orchestra permanently, even though
this season sees the last of our organization.
In the last decade the musical spirit has taken too firm a hold on the people to be
easily forgotten or put down.

"What has been done up to the present
time has been done under trying difficul-
ties. Many men have made sacrifices and
are willing still to do it, but the time
has come, it seems, when something must be
done with a view to perpetuating the or-
chestra.

"One cannot do best with an orchestra
or with anything of that kind who does not
hold to high ideals. I have always put art
in music above every other consideration.
But there is a business end, too, that, un-
less the circumstances be most fortunate,
may rise to thwart the work of one who
clings steadfastly to the artistic view.

"I deem it more the office of others
to say it, but others have said, as well as
I, that the orchestra fills a place in the
life of the city. There has been created
here a demand for music of the highest
order, and it is a general demand. But
there should be something more. There
should be a large class of people, with a
genuine enthusiasm for orchestral music.
It is true there are a number of such per-
sons in Chicago, but there is no particu-
larly large class.

"If the orchestra had a home of its
own, with a seating capacity not so large
as to admit of the buying of an unlimited
number of tickets on the day of the con-
cert, a way would be found to create this
class of enthusiasts. The man or woman who goes to the concerts intermittently does not form the musical taste like those who attend regularly.

"The attendance hasn't been small in Chicago, but it has, by force of the very circumstances of which the orchestra has been victim, been uncertain. People know they are not obliged to become subscribers in advance, for there has always been room in the Auditorium. Were we in a smaller music hall these people would attend more oftener. There is no city where more people hear concerts than in Chicago, but the audiences are always changing.

Those Who Think More of Money Than of Music

"If it were possible, I would not want a music hall with a seating capacity of more than 1,000 or 1,200, but for business reasons it is perhaps necessary to have a place much larger than that. With a smaller place the best artistic results could be achieved. Then we would have a regular clientele. The present well-spread musical spirit would become a musical enthusiasm, much better defined, meaning more, and of greater value than the present spirit.

"In Boston the number of concert goers is not greater than in Chicago, but the Symphony orchestra has its own home, and is supported largely by regular patrons. As a result there is more talk of music, a better general understanding, perhaps, and a more marked consideration of the artistic side.

"No one who is in touch with the situation would deny that Chicago is a musical city, and it would take but a short time to bring about just the condition we most desire. Before the orchestra passes from me to another I want to see this condition exist."
"Of course there are many things to overcome. As it is now, Chicagoans think more of money than they do of music. It will continue so, until we can create the enthusiasm of which I have so frequently spoken. Did they think more of music they would think less of money. They forget the concerts, and whatever else is artistic, by their continual thought of money and the making of it.

"Chicago can hardly be placed second, musically, to any American city. It certainly cannot be placed second to New York. The other cities have had an advantage over Chicago in that their orchestras are older. Boston has had a quarter of a century to do what has been done here in a dozen years. The attendance at concerts here is not exceeded in America. The various music schools, different organizations, and the population at large have been loyal, and have shown that they appreciate the very best there is in music.

Believes a Smaller Home Would Bring Better Results

"By their attendance the concert goers have, in a manner, expressed a preference for particular composers. Beethoven music has thousands of lovers here and the Wagnerian concerts have drawn large audiences. At times it has seemed there has been a preference for the popular music we have played, but again the attendance indicates that the classical composers are liked better. It is difficult to tell which stands first.

"There is a splendid understanding of music in Chicago. The audiences are sympathetic, as much or more so than similar audiences anywhere else. Few of the Eastern cities show any real appreciation of the work of an orchestra, even though they do attend the concerts. From an artistic standpoint
this city has responded wonderfully to the efforts of the players. Give us a smaller home, a regular clientele, and soon the results, I believe, will be astounding.

"Under present conditions we are greatly hampered. It is worse than being hampered, it is now a question of surviving. I hope everything will come out well in the end. Once established permanently we could try to do more than we have done. We would like to do as Boston is doing and establish a pension fund for players who have grown old in the orchestra's service. Thus could be insured an organization whose personnel would not change rapidly. But that can be only a dream now.

"Whatever may happen in the future, as long as the orchestra exists it must put art above all else, as it has done in the past. An orchestra is an exponent of an art, and that must never be forgotten, for the musical life of a city means as much to its intellectual advancement as anything else that appeals to the finer senses and feelings.

"Chicago has shown itself well during the twelve difficult years we have gone through. Now is surely not the time to quit, only to begin over again, as begin over it will and must, I hope it will not have to do it."

His Understanding of Music in America

In this manner the man who taught America to love Beethoven ceased speaking. He pleaded all along he was not the one to talk of the orchestra, of its ideals, its work, and its prospects, and yet no man living, perhaps, understands so well as he the musical situation in America.
He has for many years been one of the most progressive directors in the world and he feels the pulse of artistic people with a greater understanding, say those who sing his praises, than any other leader. He wants now to do what he has always done, to give to the people the best there is in him. Such has always been his aim.

As he taught the Americans to love Beethoven so did he popularize Wagner. He was the first to play the works of Berlioz, Saint-Saens, Dvorak, Richard Strauss, Tschaikowsky, and many others. He was among the first to bring out the American composers and he has always been a leader in every worthy new movement.

Some important questions were, in consequence, understood earlier in America than in Europe, owing to his catholic taste, which kept him abreast of the best modern European thought and ahead of European practice. This was particularly evidenced when he established in this country the low pitch of the orchestra and introduced uniform bowing.

These and many other advances were only part of a great plan he had had all along. If the orchestra is maintained the plan will be worked out. It is this working out of a plan that brought the orchestra to a position that enabled one critic, Leonard Liebling, to write of it:

"In the matter of thorough discipline, in the quality of its strings, in the discretion of its brass and in the peculiar freshness and enthusiasm of its performance, the Thomas orchestra of Chicago today stands unrivaled in the musical world. ** If I chose to rank the Chicago orchestra higher than that of Boston, it is merely because I consider Thomas a greater leader than Gericke, and because I think his control of his men is more immediate and effective."
In another place this same critic wrote:

"Thomas does not look a day over fifty. Ruddy of cheek, springy of step, and erect of stature, his entire bearing and his forceful authoritative gestures indicate that he is in the zenith of his power, and that Chicago is now receiving the full fruition of his life of righteous living and earnest endeavor in the world of music. Lucky orchestra, lucky Chicago."

Has Passed his Sixty-Seventh Birthday

And so Thomas does appear young. To those who have seen him only at the concerts he has appeared to be a man large of stature, broad shouldered, deep chested, tall, and erect. He is not more than five feet eight inches tall. Those who know him marvel at his strength, for he is not a man who takes any recreation.

His entire time is given to music. Four half days each week he conducts his rehearsals. The rest of the time is spent at work with the scores, arranging and rearranging his music. There is not the slightest detail of the work that he does not personally superintend.

The best part of his life has been given to Chicago and the creation here of a musical spirit. He formed a plan at the beginning, began working toward an ideal, and has accomplished a good part of his work. But he has not yet finished his task. That is why he asked the other day: "Does Chicago want to take the backward step or keep in the van of American cities as a musical center?"
Five weeks from the time the orchestral trustees had made their plea for funds to carry on the Chicago organization, pledges aggregating $270,000 were given to the Orchestral Association by Chicago music lovers. And, as Otis has pointed out, a strong factor in raising money for the maintenance of the orchestra was the work of an "Auxiliary Committee" made up of one hundred members, representing much of the important religious, educational, professional, social and commercial life of Chicago. By January 7, 1904, $520,000 were available with which to erect a permanent home for the orchestra, and although this amount was not sufficient to provide for the entire cost of the land and building, the Orchestral Trustees went ahead with plans for erecting Thomas a suitable hall for his orchestra. Commenting on this, Otis said:

The purchase of the Michigan Avenue lot by the Association was formally consummated at a meeting of the Trustees on Friday, February 26, the Association receiving title from the three Trustees, Messrs. Burnham, Glessner and Lathrop, subject to a mortgage of $350,000 held

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1 Otis, Philo Adams, op. cit., p. 141.
2 Ibid., p. 145.
by the Northern Trust Company. D. H.
Burnham & Company were appointed archi-
tects, and authorized "to construct a
suitable building upon the said lot as
soon as they shall have prepared plans
for the same, approved by the Executive
Committee, and are satisfied that the
finances of the Association justify them
in letting contracts.

The Milwaukee Saengerfest. In the spring of
1904 Thomas was engaged as conductor of a music fes-
tival to be held during the summer months in Milwau-
kee. Known as the "Milwaukee Saengerfest," the
affair attracted widespread attention. The Presto,
announcing the event, said:

The sale of season tickets for the
big saengerfest to be held in Milwaukee
during the final week of July opened
last week under the most encouraging
circumstances....

Theodore Thomas, whose name is a
sufficient guarantee for success through-
out the musical world, is to be the direc-
tor of the concerts. With a quintette of
world-famed soloists, a picked orchestra
of 100 pieces and the enormous choruses
that are now rehearsing almost daily for
the event, it is scarce to be wondered at
that President Richter of the Saengerbund
of the Northwest wears a smile of satis-
faction and predicts that the coming musi-
cal festival will be the greatest in every
respect ever held in the history of the
organization.

Unfortunately for Thomas, much unfavorable publicity resulted from his connection with the Milwaukee festival. A number of newspapers and journals claimed that the Chicago leader, while rehearsing the music lovers of Milwaukee, heaped abuse upon both them and their city. It was also said that Thomas, following his rehearsals with the Milwaukee musicians, complained of the fact that their standards were low, and that the city in general was lacking in art. Local newspapers, quick to defend the honor of Milwaukee, did all they possibly could to place Thomas in a bad light with the people of the city. The Presto, after sending one of its representatives to interview a prominent Milwaukee musician, Eugene Leuning by name, came out with the following:

_IS MILWAUKEE MUSICAL?_

Milwaukee musicians are considerably nettled by the criticism of Theodore Thomas on that city's claims as a musical center. Many are loath to believe that he said the Cream City standard is low and lacking in art.

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Here and there, however, are found musicians who may say that Thomas is right....

Eugene Leuning, one of the leading German musicians of the city and a director of note, said:

"I am greatly surprised to hear that Mr. Thomas made such a statement, for I do not see how he can judge this city at all, as far as music is concerned. He has never, so far as I know, attended any great concerts here, and I know Milwaukee musicians would not consider him a competent judge of the musical standard of the city under those circumstances.

"Thomas seems to think that there is no real music unless it is played by an orchestra, and the orchestra is that of which Thomas is the director. In his mind Thomas seems to stand for a high ideal in art. All our great musicians, Wagner, Beethoven, Bach, Mozart, and others, have made their greatest compositions for chorus work, which Mr. Thomas seems to think secondary to orchestra work. Some of the highest work in the world is chorus work.

"If Thomas is right, the greatest musicians must be wrong, and I would rather be wrong with Wagner, Beethoven and Mozart than right with Thomas. As for the opinion great artists have of Milwaukee and the manner in which they are received here the Chicago orchestra leader seems to know little."

One citizen of Milwaukee, in a letter to The Presto, attempted to explain why Thomas had criticized the musical standards of that city. The letter was subsequently published in an article which ran
as follows:

STIRRED UP A HORNET'S NEST

We reproduce elsewhere an article from the Milwaukee Free Press concerning the alleged criticisms of that city by Theodore Thomas. Also on the same subject we have received the following from a well-known citizen of Milwaukee. It is clear enough that Mr. Thomas has stirred up a veritable hornet's nest, as our correspondent says:

Milwaukee, Wis.,
August 6, 1904.

The Presto
Chicago, Ill.

Dear Sirs:

The trouble in the Thomas criticisms lies in the fact, that the committee selected to furnish musicians, used very poor judgment and selected their friends (who received $50 a week) instead of giving the work to men of ability, who were capable of holding their own with any of Thomas' men.

We have a number of good and capable musicians in this city, and Mr. Thomas did not have the opportunity of judging Milwaukee's musicians by the men he had in his orchestra and he had no right to make such a sweeping assertion about the "poor" musicians of our city.

Thomas has stirred up a hornet's nest and I will be very much mistaken, if he is

"Stirred Up a Hornet's Nest," The Presto.
not badly stung, before he gets through.

J. F.

There is, after all, nothing surprising in the irritable remarks of Mr. Thomas. It has been the rule, and not the exception, with him to offend the musical sensibilities of the cities to which he had been called. His departure from New York was amid pyrotechnics of anger; he came from Cincinnati with what was supposed to be the ruin of a great musical college falling about him; he has always been the hero of unconventional, even sensational scenes in his concert rooms, where his irascible outbursts have been excused on the ground of the eccentricity of genius. And now that the great director is beginning to feel the weight of years, Milwaukee may as well overlook his unkind remarks and forget the incident.

The article which The Presto's writer said "We reproduce elsewhere," contained a musician's reply to Thomas' alleged attack on the city of Milwaukee.

The article ran:

Theodore Thomas' attack upon Milwaukee, made at the close of the recent Saengerfest, has stirred up a hornet's nest in that city. The Milwaukee Free Press printed the following semi-sensational article on the subject:

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ERNEST RENZ'S STATEMENT

Mr. Ernest Renz, president of the Aschenbroedel club, whose members were attacked by Mr. Thomas for the work they did at the Saengerfest, condemns Mr. Thomas's procedure energetically and furnishes fairly conclusive evidence that Mr. Thomas was neither in a favorable position nor in the condition and mental frame of mind to correctly judge of the capabilities of the Aschenbroedel musicians....

Mr. Renz states, and others present in the Exposition on Wednesday forenoon, corroborate the following:

Theodore Thomas and his men arrived in Milwaukee Tuesday noon, July 26. A rehearsal was set by Mr. Thomas for 10 a.m. the next day.

Upon his arrival at the hall, finding that the electrician had omitted to turn on the electric lights in broad daylight, Mr. Thomas demanded light, although his musicians, upon being asked, replied that they had light enough for all purposes. The electric current not being turned on instantly Mr. Thomas burst out in German: "Of course! we are in Milwaukee and beyond the borders of civilization. What can one expect from Milwaukee anyhow!" thus sneeringly casting a challenge and insult to the hundreds of Milwaukeans seated on the stage and in the auditorium. ...

Upon inquiry as to the cause of Mr. Thomas' temper one of his right hand bowers admitted that Mr. Thomas and himself had had a protracted "wein probe" -- or wine trial -- extending into the larger of the small hours of the night before, and intimated that it might be the katzenjammer mood which prompted the great Thomas to say such small things about Milwaukee.
Mr. Renz claims further, that none of the trying of the music in the five hours of rehearsals scattered over three days was as thorough as it might have been, and that, in fact, the only thorough trials which Mr. Thomas made during his Milwaukee stay -- according to well authenticated reports -- were frequent trials of the precious liquids that made the Rhine of Germany, and the province of Champagne famous.

As soon as the Milwaukee Sangerfest came to an end, Thomas lost no time in departing for his summer abode in the White Mountains. Hardly had he arrived there, however, when a letter came from John H. Frank, a civic leader of Milwaukee, asking for an explanation of the remarks he was supposed to have uttered about the musical standards of the city. The letter Thomas sent to Frank was subsequently published in 1
The Presto, and ran as follows:

Mr. John H. Frank
Milwaukee, Wis.

Dear Mr. Frank:

I have your letter and a copy of the interview. The sensational article in the Sunday Sentinel was not my desire -- nor did I seek the interview -- but consented after repeated solicitations from a reporter to answer him some questions.

The language of the article is not mine, but I did say, and repeat, that the playing of the Milwaukee musicians, who formed part of the festival orchestra, was very mediocre -- and in fact I will add here that they were the poorest instrumentalists I ever had the misfortune to direct. This does not necessarily mean that there were not a few men of ability among them, but the majority of them was very mediocre, and some men were absolutely unfit to play the music.

I also said that they did not understand the first rudiments of the art. In art, as well as business, order and discipline are the first conditions. In performance as well as in rehearsals there were late comers, and instead of being in their places a quarter of an hour before hand, several men would take their seats in the orchestra after the performance had begun.

A leading teacher told me that chamber music practice for his pupils was an impossibility in Milwaukee, for lack of musicians who could play it. The reason why players of good ability can not be found there is that they have no support from the public.

I am sorry that this unpleasantness has happened, for every minute I spent in Milwaukee, outside of the orchestra, I enjoyed. The festival had beautiful features, and I conclude by thanking you and many others for the courtesies and many friendly acts shown me.

Yours truly,

Theodore Thomas.

Felsengarten Cottage, Bethlehem, N. H. August 3, 1904.

You can have this printed if you like.
A Permanent Home. Throughout the spring and summer of 1904, work was rushed on the construction of a "permanent" home for the Chicago Orchestra. Thomas held many conferences with the trustees of the orchestra and every care was taken to see that the building would be the finest of its kind in America. The dedication of the hall was set for December 14, and efforts were put forth to see that the structure was completed by that time. While the hall was in its final stages of completion, Thomas conducted the Chicago Orchestra in a try-out rehearsal there. That he was well pleased with the new structure is evidenced from an article in The Inter Ocean, which ran as follows:

THEODORE THOMAS LIKES NEW HALL

After a Preliminary Trial, Acoustics in Home for Orchestra are Pronounced Satisfactory by the Conductor

Theodore Thomas during the intermission of the concert yesterday, which was the last afternoon concert to be given in the Auditorium by the Chicago orchestra, expressed him-

self as well satisfied with the new Orchestra Hall, which is to be dedicated next week.

"The acoustical properties are all that we expected," he declared. "The sound fills the hall and there is no echo. I had some misgivings for a time as the material used in the interior is all hard. The floor is concrete, the walls are hard plaster, the fronts of the balconies are iron, and there would seem to be nothing in the material used to give resonance, but it is there.

"The construction of the stage is such that the orchestra really sits in the hall, and when you are there in the audience the music is all around you, and you hear the instruments perfectly. Even in the greatest fortissimos of the full orchestra the fine tones of the violins are heard as plainly as the loudest brasses, and in the pianissimos the perfect nuances are heard in a beauty which it is hard to describe."

Work on the new hall is being rushed to the utmost in order that it may be possible to give the dedication concert Wednesday evening as advertised.

Thomas and the orchestral trustees were very happy over the prospects of having a permanent home for their orchestra, and it was with a feeling of pride that they looked forward to the dedication of the handsome new building. The Chicago Tribune in a Sunday Edition which came out three days before the dedicatory exercises of the orchestra's new home, said:

Next Wednesday night will hold a proud moment for the trustees of the Chicago Orchestra and for Theodore Thomas. It will see the realization of that for which they have been wishing for more than a dozen years and that of which he has been dreaming for more than half a century. They will have brought the Chicago Orchestra under conditions where they believe it will prove self-supporting for all time to come; he will have been provided with a hall built just as he would have had it built, and devoted exclusively to the use of his orchestra. Ever since the orchestra was organized they have been striving to find some plan by which its permanency may be assured and the annual deficit wiped out; ever since he first began conducting his band of players he has wished for a hall which he and his men could call their own.

The trustees began two years ago to work on the scheme which next Wednesday evening will know consummation, and which is to give the organization they have so bravely and generously fostered all that they and its friends wished for it. And Mr. Thomas, after having wandered for this half century about the United States spreading the gospel of high art and receiving in every city in which he has lived the promise of a home for his orchestra, now finds in Chicago the fulfillment of his long cherished dream. It will be a moment of gladness, of gratification, and of pride for all concerned and no one will begrudge them the enjoyment of it to the full. They have striven hard and have waited long -- they deserve completest happiness and satisfaction in their splendid reward.

And in this moment of pride, the Chicago public itself may claim a share. When the call came for funds needed to make the new hall a possibility it responded as no other community in this
country has ever responded in a similar cause. It gave liberally, and the new building which will throw open its doors next Wednesday evening stands as an evidence of the liberality and the public spiritedness of the Chicagoans, and as another contradiction of the accusation that the city is wholly material and commercial in its mental make-up. The erection of the new hall is a credit to the city and its generosity, and such it will ever remain.

The public was given a brief description of the new hall in an article appearing in the Evening Post just a few hours before the dedicatory ceremonies were to begin. In part, the paper said:

MUSIC PALACE OPENS

Dedication of New Orchestra Hall in Michigan Avenue Tonight

Dreams of lovers of music are to be realized within a few hours. Chicago's new temple of music, a shrine of art that has no counterpart, is to be formally opened tonight with a dedicatory concert by the Chicago Orchestra....

Orchestra Hall is fireproof. D. H. Burnham, the architect, in designing the building, followed original lines laid down by Theodore Thomas. Every conceivable provision for public safety has been made....

The construction of the stage, or, rather the amphitheater where the orchestra will sit during the concerts, provided to be the most delicate task in the building of the music hall. The platform is an oval, 72 feet long and 32 feet wide, at the west end of the building.

Many departures from the usual theater or music hall were made in the auditorium. It is modeled largely after the Metropolitan Opera House of New York City. The arrangement of the twenty-three boxes is distinctly English. They are beneath the first balcony and above the parquet, forming a distinct balcony across the hall. Each box seats six persons. On the main floor are 1,000 chairs, in the balcony 916 and 500 in the gallery.

Entering from the street, on the main floor is to be found an artistically designed vestibule in which is the box office. Then comes the grand staircase foyer, leading up to the second floor, where the grand foyer is. This commodious room, two stories high, is as long as the building is wide and extends back from the Michigan avenue windows to the main auditorium. It is finished in Louis XV style, the work having been done by a Parisian artist.

No attempt was made to install the "largest organ in the world." "Our chief aim was to get one of volume and richness of tone, broad sonority and variety," said Mr. Thomas. Critics say the Chicago Orchestra Association certainly got what it was looking for in those respects....

Probably no more unique and extraordinary undertaking was ever accomplished than the building of Orchestra Hall.

Other cities boast of homes of art, but none was ever secured under such circumstances as this.
In Europe, the music halls where the opera and the art in music and acting are preserved, are built by government funds.

In other American cities some local Carnegie contributes funds and has his name carved in stone at the entrance.

Here in Chicago the millionaires and the toilers have jointly contributed.

The dedicatory ceremony of the new hall must have been an hour of triumph for Thomas. His ambition was at last realized! A permanent orchestra and a permanent home for it! What more could an orchestral leader ask for? The event itself was an impressive one, for Walter Perkins, in The Inter Ocean, described it as follows:

THOMAS WELCOMED TO ORCHESTRA HALL

Enthusiastic Crowd of 2,500 Chicagoans Gives Ovation to Concert Director at Formal Opening of City’s New House of Music

CONDUCTOR IN TEARS BOWS BEFORE THROUGHS

Society Is Out in Full Regalia in Honor of Event -- Auditorium is Pronounced Monument to Public Spiritedness of Town

Theodore Thomas and his Chicago Orchestral were formally welcomed to Orchestra Hall, their new home in Michigan Avenue, last night by fully 2,500 of the music lovers of Chicago.

The dedication of the new building closes fourteen years of homeless struggle, and Mr. Thomas was choked with emotion when the fashionable audience received him with an ovation such as Chicagoans seldom accord a local artist.

For nearly ten minutes the audience cheered, waving hands and handkerchiefs, while the veteran conductor, with tears in his eyes, bowed and bowed again, and then turning to the orchestra and members of the Apollo and Mendelssohn clubs arrayed behind it, gave the signal for the opening chords of "Hail, Hall of Song," from "Tannhauser."

Everything about the great hall smacked of newness and the machinery worked stiffly, but the audience was not inclined to be critical; it rejoiced with Mr. Thomas in the fact that the years of struggle were over, and every action and utterance was vigorously applauded.

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The Chicago Daily Journal, in describing the orchestra, said that it "looked like a garden in full bloom, every man to Theodore Thomas wearing a pink carnation the size of a cauliflower in his button-hole." Commenting on Thomas as a conductor, the paper continued: "Never in his staid career did the dignified Thomas wave a hickory stick over a batch of men in such fashion as he did in that overture [Tannhauser]. The baton cut the air with the vigor of a football enthusiast's cane and with far better effect." Cf. Orchestra in Its New Home; Great Crowd Does Homage at the Opening of the Beautiful Shrine of Music, Chicago Daily Journal. December 15, 1904.

Monument to Progress. George E. Adams, trustee of the orchestra association, pointed out in the dedicatory address preceding the musical program that the new building not only provides a permanent abiding place for one of Chicago's greatest institutions, but is a monument to the public spiritedness and progress of the city, such as exists in no other city in this country.

It was built by private subscriptions, coming from people in every walk of life, from millionaires and capitalists to janitors and servants. And people from every walk of life attended the dedication of this new shrine of music; judges, lawyers, doctors, businessmen, and laborers were there, and all entered heartily into the rejoicing over Chicago's good fortune....

The program of last night was in every respect appropriate. The magnificent chorus, "Hail, Hall of Song," from "Tannhauser," was chosen as the opening. It was splendidly performed by the orchestra and the combined choruses of the Apollo and the Mendelssohn clubs. The singing was spirited and full of life, the rhythmic feeling was well-marked, and only for an instant was there a little tendency to drag on the part of the singers, which Mr. Thomas instantly overcame, and the close of the number was inspiring and satisfactory.

Subtle Tones Brought Out. Strauss' tone poem, "Death and Transfiguration," was the second selection. This great orchestral work was played with fine effects throughout. It was a thorough test of the sound carrying qualities of the building and there were many subtle forms of shading brought distinctly to the hearing that had not before appeared. Beethoven's Fifth Symphony came next, and was admirably performed. The concert
closed with a production of the Hallelujah Chorus from Handel's "Messiah," which could not be excelled. In perfection of attack, in shading, in accuracy of time, and in reverent enthusiasm the singers were one with orchestra and conductor. The audience rose as the opening bars of the introduction were heard, and remained standing. As the last grand climax was given with grand and imposing effect the audience began a tremendous burst of applause, which did not cease until Mr. Thomas returned to the platform and acknowledged the tribute, and the dedication of the new hall was done.

The opening of Orchestra Hall was a gala social affair as well as a musical event of importance, for "Le Reconteur," in the society columns of the Chicago Examiner reported:

**CONCERT HALL GAY WITH PLUMES, GEMS AND TIARAS**

Society Throng the Auditorium and Beautiful Gowns of Beautiful Women are Seen in Boxes

By Le Reconteur

That the dedication of the new Orchestra Hall was a society event of unusual magnitude was proved by the beautifully gowned occupants of the boxes.

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I know that it was with a feeling of deep satisfaction that the box holders and their occupants settled back into the seclusion of these new boxes, arranged as they were in a horseshoe circle just under the balcony, after the manner of the Metropolitan Opera House of New York.

Mrs. Thomas' Party. Box U was especially attractive for it sheltered Mrs. Thomas' guests, among whom was Professor George Sanford, head of the music department at Yale University and a guest of the Thomas home.

Mrs. Thomas did not stay in her box the fore part of the evening and her place was filled by Mrs. Cyrus McCormick, who was exquisitely gowned in deep pink liberty satin made up with cream lace. With this she wore a long coat of chinchilla and Irish lace. The other guests were Mr. and Mrs. Lord, Mrs. Boyton and N. Stetson of New York.

Mrs. Edison Keith was hostess in the box adjoining them....

Box P was another attractive box, whose hostess was Mrs. Bryan Lathrop.

Promenade is Pleasant. One delightful thing about the new hall is the convenient promenade just back of the boxes. Last evening everyone took advantage of it during the intermission preceding the symphony. It was fitted up temporarily with Oriental rugs that still bore the tags of their donors, and green wicker chairs, but nevertheless it has most satisfactory possibilities before it. The boxes, by the way, are fitted up with a most complete style of hooks and plenty of room for milady's coat in a small apartment separated by the velvet curtains.

Downstairs I noticed Mr. and Mrs. Archibald Freer, Mr. and Mrs. W. J. Chalmers, Mr. and Mrs. Clarence Wooley
and any number of music lovers, who fairly radiated their happiness over the joyous occasion.

The list in the boxes is as follows...

Following the dedicatory program, Thomas was greeted at his residence by a bevy of old friends.

Mrs. Thomas told of this in the following words:

After such a programme as this, performed on the night which had placed the laurel crown of success upon his artistic career, it was fitting that Thomas should have found an unusual company of friends waiting at his house to offer him their congratulations. They were the friends of many years' standing, who had spontaneously gathered from, not Chicago, but Boston, New York, Cincinnati, Washington, and other cities, to witness the happy consummation of his life work. There were so many that our dining room would not accommodate them all, and we had supper served in the parlor, where, seated around a big, jolly table, this reunion of so many life-long friends from his old fields of labor, was as delightful to Thomas as it was unexpected.

Throughout the winter months Thomas had been suffering from a bad cold, and rehearsing his orchestra in the new, partly-finished auditorium seemed to aggravate the condition of the leader's health. The plaster on the walls of the building was not dry, and

Thomas, Rose Fay, *op. cit.* p. 541.
through a number of unfitted windows and doors, strong draughts of wind blew into the auditorium. Consequently, just a few days after the dedication of the hall Thomas was taken ill with the grippe. Had he remained at home and taken care of his health, the story of his life might have ended differently; but such was not the case. Mrs. Thomas, commenting on the leader's illness, said:

He was now really ill, but could he have rested quietly at home and taken care of himself for a few days, he might still have recovered. In his anxiety to adjust the orchestra to the new hall, without delay, he would not do this, but arose from his sick bed every day to go and conduct rehearsals and concerts, and returned to it again as soon as he got home. In spite of this suicidal course, when Christmas Eve came he seemed to be somewhat better. We had planned to have a little Christmas supper by ourselves in his study, after the concert -- there was always a concert to be conducted before Thomas could think of pleasure -- the servants were sent to bed, and we roasted oysters in the shell over the coals of the open fire. "How good these taste!" he exclaimed. "It is the first time anything has tasted good to me since we got into the new hall. Come, we must drink 'Bruderschaft' together, German-fashion, to celebrate the day, and the well-cooked oysters, and my recovered appetite, for I believe I begin to feel better at last." So we went through with

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the quaint little ceremony, and opened
the Christmas boxes from his absent sons
and daughters, and for an hour he was his
old, genial self, and as gay and happy as
a boy. All at once he seemed to wilt.
His laughter died, and his buoyant spirits
fell. "I am so tired, so tired," he said
wearily....

It was not long before Thomas' physicians
announced that he had been stricken with pneumonia.
On December 31, just two weeks after the dedication
of Orchestra Hall, the Chicago Evening Post carried
the following:

THEO. THOMAS VERY ILL

STRICKEN WITH PNEUMONIA

Physicians After Consultation Say There
is No Immediate Danger of Death,
Though Much Alarm is Felt

Theodore Thomas, who has been suffer-
ing from the grippe for several days, is
now critically ill with pneumonia at his
home, 43 Bellevue Place. A consultation
of physicians was held during the morning,
and the serious condition of the veteran
orchestra conductor was announced.

1 "Theo. Thomas Very Ill; Stricken With Pneumonia,
Chicago Evening Post. December 31, 1905. Chicago

2 The Chicago Examiner called attention to the fact
that for the first time, in a public career which cov-
ered a period of more than half a century, Thomas was
not present to conduct a rehearsal at which he was ex-
pected to be director. Cf. "Theodore Thomas Ill with
At 2:30 o'clock this afternoon Mr. Thomas was resting easy, and Dr. Ely, who was in attendance, stated that there had been a slight change for the better in his condition.

While up to last night Mr. Thomas had held his own under the severe cold and bronchial affliction, pneumonia developed during the night and this morning he was considerably worse. Dr. Henry B. Favill, who had been called in consultation with the attending physician, Dr. C. F. Ely, was again summoned....

Much Alarm is Felt. After the consultation it was announced that there was no immediate danger of death, but no attempt was made to conceal the alarm felt over the serious turn in the condition of the aged patient. Mr. Thomas's age, 69 years, the physicians admit, greatly reduces his chance of recovery.

In view of these facts the friends of the great orchestra leader became exceedingly anxious. Their fears were not relieved any by the fact that Mr. Thomas's four children have been summoned from the East.

All day long inquiries were received from every part of the country. Members of the famous orchestra called at the residence and showed the greatest concern for their veteran leader's condition. To all inquiries Dr. Ely stated that the physicians had by no means given up hope, but that they fully realized the critical condition of the patient.

That the absence of Thomas as director of his orchestra was keenly felt, is shown by an article appearing in the Chicago Examiner as follows:

CONCERT DRY IN ABSENCE OF THOMAS

Great Conductor Kept at His Home by Grip, and Lifeless Performance Results, Save for Barthel's Oboe Solo

Two Immortal Symphonies, One in the Purest Classic Style, One Romantic, of Mozart and Schubert, Rendered

The Thomas Orchestra with Mr. Thomas left out! It showed after all where the spirit lies, for the performance was, on the whole, exquisitely tiring. On the whole, be it said, but not entirely. The notable exception was the oboe solo by Albert Barthel. That was refreshing in the midst of the dryness of the programme.

The absence of Mr. Thomas left a void. It seemed to put the orchestra out of joint, so to speak. It is the first time in his directorship of thirteen years that the veteran leader has not been at his post. It was unfortunate to break such an unusual record, but the grip is a foe no man can defy....

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2 The solo which "saved the day," was Handel's G minor Concerto for Oboe.
On January 3, it was announced in various papers that Thomas' condition had taken a turn for the better. The Chicago Daily News brought this good tiding:

THEODORE THOMAS IMPROVES

Chicago Orchestra Leader Sleeps Well Though Still in Danger

"Theodore Thomas is much better," was the announcement made at the home of the Chicago orchestra leader to-day. It was said he had passed a comfortable night, had slept well, and that although he was not yet beyond the danger point, his family felt encouraged.

The veteran musician is cheerful and has never ceased to be optimistic concerning his ultimate recovery from the attack of pneumonia which he is suffering.

Dr. C. F. Ely said at 9:00 A.M.:

"Compared with his condition Friday and Saturday, Mr. Thomas shows much improvement. I have every reason to believe he will recover, if we can keep him quiet. His activity of mind is such that it is difficult for him to maintain repose."

Dr. Ely made another visit to the house at noon and later announced that the patient was still gaining.

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A day following the announcement of his improved condition, Thomas had a relapse; papers everywhere carried news of the great leader's sudden turn for the worse. The Chicago Chronicle said:

**THOMAS' LIFE HANGS BY A THREAD**

Great Conductor Suffers Relapse and Doctors Fear End is Near

Theodore Thomas was barely alive at 2 o'clock this morning. All night long his labored breathing had been made possible only by the use of powerful stimulants, and every moment the physicians constantly in attendance feared that the thread of life would be snapped.

At intervals during the night the physicians issued bulletins telling of the desperate condition of the great orchestra leader. At 1 o'clock this morning the following was sent out:

No change in condition from last bulletin. Hope he will live through the night. Using oxygen and strychnine continuously.

C. F. Ely, M. D.
Henry B. Favill, M. D.

As the morning hours wore away Mr. Thomas failed to rally and it was admitted by the physicians that the hope of saving his life had become extremely remote.

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On January 4, 1905 papers throughout the land announced to the world that Theodore Thomas was dead.

The Chicago Evening Post said:

THEODORE THOMAS IS DEAD

Theodore Thomas is dead.

As he came into his own, the great leader of the Chicago orchestra laid aside his baton forever. He died at 6 o'clock this morning at his home, 43 Bellevue Place, after an illness of only a week. A cold contracted during his exertions in taking possession of the new Orchestra Hall developed into pneumonia. He was 70 years old, and his strength was not enough to withstand the disease.

Thomas' last moments were described by the Chicago Daily Journal as follows:

DEATH IS PEACEFUL

The death of the great musician came peacefully at his home in Bellevue Place. His wife, his two sons, Hector W. Thomas and Herman Thomas, of New York, and Dr. C. F. Ely were at his bedside when he breathed his last.

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His death was so peaceful the watchers did not know the exact moment his spirit passed. It came like music shading off into final silence.

Hector Thomas was first to detect a gradual diminution in the breathing. It was 5:30 o'clock then. He called the attention of his brother and mother to the fact. The family gathered about the bed, conscious that the critical moment had arrived.

Dr. Ely took the emaciated wrist in his hand, counting the final pulse beats.

The breath of the dying man came feebly and more feebly. At last it ceased. That was all.

Only the physician knew the exact breath which was the last.

"It is over," he said, and arose from his seat.

Although all of the papers of Chicago carried news of Thomas' death, the public knew of the great leader's passing hours before they were on the street, for the telephone company had instructed its operators to dispense with the customary "number please," and in its place, whenever receivers were taken off

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of their hooks, to announce to the public: "Theodore
1
Thomas is dead."

Thomas' death was considered a national calamity,
and memorial services for the great leader were held
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in almost every city of the land. On Friday, January
6, funeral services for him were conducted at the St.
James Episcopal Church in Chicago. The Daily News re-
3
ported the solemn occasion as follows:

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1 This fact was first called to the writer's
attention by Mr. Henry E. Voegeli, present Manager of
the Chicago Symphony Orchestra; also, when going
through the Chicago Orchestra Files, the writer's
attention was again called to the fact when he came
across an article from the Daily Journal which said,
in part: "As a tribute to the dead, the telephone
company gave orders to its girls to convey informa-
tion of Mr. Thomas' death to every one who rang a
telephone bell." Cf. "Demise of Thomas is Keenly

2 Cf. Thomas, Rose Fay. op. cit., p. 543.

3 "Mourn Dead Maestro; Throngs Attend the Funeral
of Theodore Thomas at St. James Church; Last Rites
are Simple; Musical Leaders of Chicago and Other
Cities Pay Honor; Sorrow Widespread," Chicago Daily
Vol. 1. P. 35.
MOURN DEAD MAESTRO

Thronge Attend the Funeral of Theodore Thomas at St. James' Church

LAST RITES ARE SIMPLE

Musical Leaders of Chicago and Other Cities Pay Honor - Sorrow Widespread

"Blessed are the dead, which die in the Lord: Yea, saith the spirit, they rest from their labors, and their works do follow them."

While these words from the episcopal church service for the dead were being repeated by the Rev. James S. Stone, mingled with the slow strains of "Ein Feste Burg Ist Unser Gott" and the tolling of the bell in St. James' church tower, the body of Theodore Thomas, creator of the Chicago orchestra, was borne through a stage of the journey to its final resting place today. Friends and admirers of the late leader gathered from many parts of the country to pay the last honors.

By request of the family the service, held at St. James Church, Cass and Huron streets, was simple, but its very simplicity was transformed into grandeur by the weight of tribute that was paid.

Musical Tribute at Service. Prominent citizens, musical leaders from Cincinnati and Philadelphia, members of the organization which Theodore Thomas has led for years and of the Chicago Federation of Musicians, of which he was a member, attended the service, and the music, appropriate selections from among the dead conductor's favorites, was the offering of the men to whom he had given instruction. Wilhelm Middelchulte, the organist of the orchestra, was at the organ, and in the rear of
the church, gathered around the font at the left, was a little group of men with brass instruments who played accompaniments to the solemn services. Their faces were hard and set and more than once their eyes closed to restrain the tears, as, led by Assistant Director Frederick Stock, they fulfilled their part of the ceremony. They had been chosen because they were the least demonstratively emotional and least likely to break down under their load of grief.

Out of Town Musicians Present.
Besides the trustees and the honorary pallbearers who preceded the funeral cortege down the long center aisle of the church, Franklin MacVeagh, A. E. Eddy and Arthur Dunham, organist of the Apollo Musical Club, were among the Chicagoans present in the crowd of people which filled the church. From Philadelphia came George H. Wilson, manager of the Pittsburg orchestra, and from Cincinnati former President Hobart of the Cincinnati Festival Association, A. Howard Henkle, the president now, and Vice-President Maxwell.

List of Pallbearers. The pallbearers, honorary and active, gathered at the home, 43 Bellevue Place, and formed, with the family, the cortege which drove to the church. The honorary pallbearers were:

J. J. Glessner  Victor F. Lawson
A. A. Sprague   A. C. Bartlett
Marshall Field  C. L. Hutchinson
George Upton    Bernard Zienh
Cyrus H. McCormick  Bernard Listemann

The active pallbearers chosen at the orchestra's request from among their number were:

E. F. Wagner  H. Parbs
A. Kramer   R. Ambrosius
L. Mayer   L. Novak
O. Wolf   C. Lampert
Long before 11 o'clock the crowd began to gather about the steps of the church. Within the ushers were arranging the flowers, which came from individuals and musical organizations in Chicago and the larger cities of the United States, in a mass before the altar and back of the chancel rail. The members of the orchestra and the Federation of Musicians gathered at the North Side Turner Hall about 10 o'clock and drove to the church. From 9:30 o'clock on persons kept coming until the steps and sidewalks were thronged with those who wished to pay their last respects. When the cortège arrived the police were obliged to clear an opening to the doors through the people who were left outside after the auditorium had been filled to its seating capacity.

Trustees at the Church. Philo A. Otis, secretary, and George E. Adams, the former president of the Chicago Orchestra Association, were the first of the trustees to arrive at the church, where they were to meet the mourning party. They were joined by President William R. Harper, of the University of Chicago, Max Baird, William G. Walker and Harold McCormick.

So immense was the assemblage that packed the church within a quarter of an hour after its doors were opened, scores of persons who had been provided with tickets, found themselves unable to get within the walls of the edifice. Cf. "Simple Service Held for Dead Maestro; Thomas Honored by Hundreds; Chicago Pays Signal Honor to the Man Who Attuned Her Soul to Music; His Soul Goes Leading On In Last Number; The Death March for Maestro Thomas," Chicago Evening American. January 6, 1905. Chicago Orchestra Files. Vol. I. P. 3.
Shortly before the hour for the service, Mr. Middelschulte began the prelude from Bach's Passacaglia and under the organ tones the trustees paid whispered tribute as they stood in the rear of the auditorium.

At 11 o'clock the bell began to toll the solemn minute strokes. Mr. Adams, in the absence of Bryan Lathrop, the president, took his place at the head of the half-dozen trustees present. The organ was hushed and the brass winds took up the notes of "Stronghold Sure." The doors swung open and the cortège entered.

Funeral Procession Enters. Down the aisle after the trustees and Frederick J. Wessels, treasurer of the orchestra association, came the honorary pallbearers, then the active pallbearers carrying the coffin and preceded by Dr. Stone. The widow, leaning on the arms of Hector and Herman Thomas, the sons, and the daughters and relatives followed the coffin and behind them came the orchestra and the Federation of Musicians.

"I am the resurrection and the life," intoned the minister as soon as the family passed through the doors, and the comforting words of the old service were carried, as it were on the strains of the classic hymn.

No Sermon Delivered. Prayer and reading of the "Lessons" and the scripture made up the ceremony after the funeral party was seated. No sermon was preached, no eulogium pronounced, but such phrases from the service as "Now is death swallowed up in victory" seemed to the listeners more fitting than praise. Then the brass winds played the "Hymn of Joy" from Beethoven's Ninth Symphony, a favorite of Thomas during his life, and the funeral party withdrew while the audience remained seated.
Flowers from Far and Near. Among those who sent flowers were the Philharmonic Society of New York, the Metropolitan Opera House orchestra, Mr. and Mrs. E. Francis Hyde of New York, the Boston Symphony orchestra, the St. Louis Symphony orchestra, the Cincinnati Symphony orchestra, and the Cincinnati College of Music; Mrs. Thomas Nelson Page, Mr. and Mrs. Curtis Remy, Mr. and Mrs. Edward Parker Davis, Mrs. Johanna Hess Burr, Mr. and Mrs. Bryan Lathrop, trustees of the Chicago association, Mrs. John L. Gardner of Boston, Chicago Aschenbroedelverein.

Mrs. Fannie Bloomfield Zeisler sent a piece representing the first three notes of Beethoven's Fifth Symphony, in which Mr. Thomas took delight. The offering from the Cincinnati Musical College was addressed in memory of "Our First Musical Director."

All the decorations were taken to Orchestra Hall for the memorial concert this afternoon....

Thousands of testimonials and letters of condolence were sent Mrs. Thomas from all parts of the world. Paderewski sent this simple record of a beneficent life:

Among the testimonials drawn up in honor of the deceased leader, Mrs. Thomas especially cherished those of the Chicago Orchestral Association, the Cincinnati Musical Festival Association, the Brooklyn Philharmonic Society, the University of Chicago, the Aschenbroedel Verein, the Contemporary Club of St. Louis, and the Chicago Press League. These appear in the Appendix of Mrs. Thomas' Memoirs. Cf. Thomas, Rose Fay, op. cit., pp. 548 et seq.


Ibid., p. 544 et seq.
The entire musical world joins in deepest sorrow over this terrible bereavement. The passing away of the illustrious Theodore Thomas is an irreparable loss to our art, for scarcely any man in any land has done so much for the musical education of the people, as did he in this great country. The purity of his character, the firmness of his principles, the nobility of his ideals, together with the magnitude of his achievements, will assure him everlasting glory in the annals of artistic culture.

From the pulpits of numerous Chicago churches, ministers delivered memorial sermons on the life of Thomas, who, they agreed, wielded a "mighty moral influence." An epitome of several of these appeared in the columns of The Inter Ocean as follows:

1 Likewise, in Boston and other Massachusetts cities, ministers delivered memorial sermons on the life of Thomas. Reverend Dr. A. A. Berle, at the Crombie Street Church, in Salem, said that his work was a "work of faith, which has had a mightier impress upon American life than much of the legislation which has been passed in the same period," and that "it has had a vaster influence upon the public mind and character than much of the more formal instruction." Cf. Thomas, Rose Fay, op. cit., pp. 564 et seq.

GLOWING TRIBUTES PAID DEAD MAESTRO

Ministers in Numerous Chicago Pulpits Delivered Memorial Sermons on the Life of Theodore Thomas

LEADER WIELDED A MIGHTY MORAL INFLUENCE THEY SAY

His Recognition of Close Relationship Between Music and Religion, Preachers Declare, Caused Great Change in Chicago's People

Memorial sermons on the life of Theodore Thomas were delivered in several churches of the city yesterday morning. Pastors who took the gifted orchestra leader and musician for their theme spoke of the close relation between music and religion, how they were interwoven, and the deep influence and inspiration the music of the lamented leader had exerted on the moral life of the city.

Nearly all emphasized the fact that the splendid, pure music of the orchestra had aroused and intensified the better sentiments and nobler impulses of all who had listened to it. The perfect religious life, they asserted, was characterized by harmony, and the dead leader with his music, embodiment of perfect harmony, wielded unconsciously a potent influence for the advancement of religion and higher ideals.

Among those who had words of praise for the dead musician were the Rev. Frank W. Gunsaulus of Central Church; Bishop Samuel Fellows, St. Paul's Reformed Episcopal church; the Rev. W. A. Bartlett, First Congregational church, and the Rev. R. A. White, People's Liberal church. Dr. Nathaniel I. Rubinkam also paid tribute to his memory at Steinway hall.
Lived Unselfish Life. Dr. Gunsaulus said in part: "Theodore Thomas lived an unselfish life. He was content to reveal to us in all their magnitude beauty the great stars in the musical firmament, the master composers. He did not seek to be a star himself; he chose another mission. He stood at the Crossroads of American civilization and gave to the musical world of this country all that the master artists had wrought in the past.

"The art of interpreting great men comes as a duty, and Theodore Thomas, like a true soldier, made it a privilege and a joy. As Beethoven interposed the involved and hidden realms of the soul, so Thomas interpreted Beethoven, and enriched our faith in our own essential life as the mighty rose of tone unfolded its petals in his sunshine. The exultant moments we have experienced under the touch of his baton made room in our souls for the presence of loftier enterprises."

Bishop Samuel Fellows: "Theodore Thomas was one of the foremost interpreters of the deepest meaning of the universal language of humanity. He was responsive to the highest intellectualized sentiments of the world's master minds of music. He was the creator of a new musical epoch in the United States. It was no light task to bring the American people the best things music had to convey, but he triumphantly did it!

Helped Chicago's Reputation. "He has helped clear Chicago to a remarkable degree from the charge of an absorbing materialism. He has linked her name indelibly with all that is pure and ennobling in the musical realm. He lived to see the rich fruition of his hopes in the majestic hall which will henceforth bear his name. Though dead, he yet lives. Other leaders will take up his work, and upon them we pray, may come a double portion of the spirit."
The Rev. W. A. Bartlett -- No other man has done so much to educate the whole people in good music, music that was written with a high purpose and ennobling, as Theodore Thomas. But, more than that, he has brought substantial comfort to thousands of sufferers and heavy laden people. He has given an impetus to discouraged artists and toiling professional people that is beyond estimate.

The Rev. R. A. White -- Theodore Thomas was one of the high priests of a better and finer ethical life and, one may say, religious life for Chicago. He served, it is true, at the altar of no church, he wore neither gown nor cassock, yet he truly served Chicago in high and holy ways. Well he knew that trivial music, while more popular, moved only the trivial and momentary forces of the soul.

Disregarded Popular Taste. In the face of a popular taste for the trivial and passing he worked to establish a public taste for the music of the masters. Slowly he conquered existing musical prejudice.

Dr. Nathaniel I. Rubinkam -- It is hard to conceive of the unrecorded forces for good which have been set to work in the world by the high music which Theodore Thomas during a continuous endeavor of fifty years, caused to flow into the hearts and minds of his contemporaries.

W. R. Harper, president of the University of Chicago, in a eulogy for the deceased leader, said:

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The sense of sorrow caused by the death of Theodore Thomas is universal throughout the city of Chicago. His work has been done for all classes and conditions of people. There is no element of our population but what has been delighted again and again by his music and his fame has truly been a pride to the whole city. Members of the university, therefore, in common with the whole city, pay their tribute to him as a matchless musician and a noble benefactor of Chicago. At the same time, as an institution which aims at higher learning, the university has peculiar reason to feel thankful for his influence in elevating musical taste and his steadfast adherence to the highest ideals of art. We shall always remember with special gratitude his kindness during the last year in bringing the orchestra to Mandel hall and thus putting the best music at our very door. Words can express only a small part of what we feel, but no one who knew Mr. Thomas or knew the devoted following that he had at the university can doubt that his memory will be long cherished among us. The loss to all is very great, one which we can not now fully appreciate.

Two memorial concerts honoring Thomas were given by the Chicago Symphony Orchestra. One was

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In Boston, a memorial service for Thomas was held at King's Chapel, where a choir of forty professional singers rendered "Ein Feste Burg," and the "Burial Chorus" from the "St. Matthew Passion," of Bach, while in New York, a memorial concert, honoring the dead leader, was given at the Metropolitan Opera House, with Mme. Louise Homer, Mme. Marcella Sembrich, and other noted artists taking part. Cf. Thomas, Rose Fay, op. cit., pp. 551 et seq.
presented on Friday afternoon, following the funeral services of the great leader, and the other was given the next Sunday. The first of these was open only to season ticket holders of the orchestra, while the second was for the general public without tickets or admission fee. Frederick Stock, assistant director of the Chicago Symphony Orchestra conducted on both occasions, and the program, which was the same in each instance, ran as follows:

MEMORIAL MUSIC

Played by
THE CHICAGO ORCHESTRA
as their tribute to
Theodore Thomas

Chorale ............... Bach
Symphony No. 3 "Eroica" (first two movements) .......... Beethoven
Allegro con brio
Marcia Funebre
Siegfried's Death March, "Die Gotterdammerung" .......... Wagner
Tone Poem, "Death and Transfiguration" ............. Strauss

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2 In describing the program, Otis said that it "consisted of selections Mr. Thomas had taught us how to enjoy." Cf. Otis, Philo Adams, op. cit., p. 156.

3 Otis, Philo Adams, loc. cit.
The memorial concerts must have been impressive affairs for the Chicago Chronicle, describing the one given for season ticket holders of the orchestra, said:

SORROW VOICED IN MUSIC

Orchestra Pays Artistic Tribute to Theodore Thomas

Three Thousand Ticket Holders Join in Memorial to Dead Leader

While 3,000 men and women who knew Theodore Thomas best and loved him most sat silent in their regular seats at the Orchestra hall yesterday afternoon the orchestra over which he had so long presided paid its tribute to its founder and leader.

It was the first of many memorial concerts to be held not only in this city but throughout this country and in Europe, and it seemed fitting that the men with whom he had fought his way to the pinnacle of success should pay him the initial tribute of love and esteem. Equality fitting seemed the presence of the loyal coterie of music lovers who had been most enthusiastic in support of the indefatigable leader.

Tomorrow the same programme that was given yesterday will be repeated in the Auditorium in a memorial concert to which the public is cordially invited, that the great mass of admirers of Theodore Thomas

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may do honor to the man who has made possible the high standard of his art in this city.

Many Floral Tributes Sent. Surrounding the orchestra at yesterday's concert were hundreds of floral remembrances sent to the hall from St. James' Episcopal church after the funeral service there. Huge masses of violets, wreaths of roses and carnations, lilies of the valley, orchids, some sent by individual friends and some from distinguished musical organizations throughout the land, were banked high above the musicians' heads and told their silent story of love and regard.

The orchestra, conducted by Assistant Director Frederick Stock, but still under the spell of its beloved conductor, rendered a programme of numbers which many times had been performed under his leadership and were known to hold a place in his regard.

During the playing of the first selection, the chorale of Bach, both orchestra and audience remained standing and with heads bowed.

The rest of the programme was brief, consisting of two movements from Beethoven's Third Symphony, Siegfried's death march from "Die Gotterdammerung" and "The Death and Transfiguration" tone poem by Richard Strauss.

Great Maestro's Favorites Given. All of these selections were favorites with Theodore Thomas, and as they were given yesterday many in the audience recalled hearing them under the direction of his masterly wand.

Tears fell freely not alone from the eyes of the listeners but from the band of musicians pouring out their tribute, and the hands of the violinists trembled, almost
faUtered, as they performed their labor of love.

With the fading of the last sweet note a spirit of reverent calm held both the performers and the listeners and many minutes passed away before the assembled tribute bearers went softly out into the storm.

Newspapers of Chicago published tributes to Thomas, cabled to them from all parts of the world. The Chicago Daily News published messages it had received from musicians in Germany in an article which ran as follows:

GERMANS MOURN FOR THOMAS

Prominent Musicians Cable Condolences to the Daily News

Special Cable to the Chicago Daily News, Berlin, Jan. 6. -- Theodore Thomas' death is a great shock to the extensive American musical colony in this city. George HaUin, Leopold Godowsky, Adelaide Norwood, Kirk Towns, Edgar Stillman Kelly, Ada Somers McCade, Jennie Osborne Hannah, Maurice Aronson and other Chicago artists temporarily domiciled here called at the Daily News office for particulars. They requested communication of their profound sympathy to their fellow musicians at home.

The Berlin press prints biographies and eulogies of Thomas and recalls with satisfaction that he, a German native, did more for American music, especially for the propagation of German works than any other man of his time.

Felix Weingartner's Tribute. To the Editor of the Chicago Daily News: Theodore Thomas was the pioneer of music in America. We younger composers must always be especially grateful to him because he often brought out our works in the United States before they were presented here. His memory will never be forgotten.

FELIX WEINGARTNER

Arthur Nikisch's Condolence. To the Editor of the Chicago Daily News: Not only America but we all owe Theodore Thomas enormous thanks. Without his indefatigable pioneer work we musicians of the old world could never have had such success in the United States.

ARTHUR NIKISCH
Conductor, Berlin Philharmonic Orchestra

Richard Strauss Feels Shock. To the Editor of the Chicago Daily News: I confess the death of Theodore Thomas shocked me in the highest degree. Art loses in him a musician of the rarest purity and strength of character. I myself mourn the deceased dead master as a faithful friend whose memory I shall always honor. What Thomas signified for musical development in America is universally known. What we Germans owe him shall be held in everlasting remembrance.
Thomas' body was taken to Cambridge, Massachusetts, where it was laid to rest at Mt. Auburn Cemetery. The interment took place in the presence of only the family and a few intimate friends, which was in accordance with an oft-expressed wish of Thomas. Mrs. Thomas, mentioning the brief, graveside ceremony, said:

There was no music....but as the casket which contained his mortal part, sank slowly into its last resting-place, twelve solemn strokes were told upon the silent air by the bell of a distant church.

Sadly enough, Thomas' life was an "Unfinished Symphony." The first movements, representing his struggles toward the goal of a permanent orchestra with a permanent home were played, and the last movement was to have been played in the beautiful new music palace which the people of Chicago had erected as a monument to the man they loved. But the symphony was never completed; only the first magnificent chords of the crowning finale were sounded. Then the magic baton fell from the hands of the leader who had so ennobled the world in which he lived.

\[1\]

POSTLUDE

Theodore Thomas the Man. It has been said that few pictures of Theodore Thomas were satisfactory to those who were well acquainted with him. Lilli Lehman, in her autobiography, referred to him as a "sound kernel in a rough shell," and others have said that in appearance, he bore little or no resemblance to a musician. One writer, in describing Thomas, said:

He looks more like a substantial banker than one of the four most renowned orchestral conductors in the world. He has nothing whatever in common, physically, with Anton Seidl, a man possessed

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5. By the "four most renowned orchestral conductors in the world" the writer probably had in mind the following: Theodore Thomas, Arthur Nikisch, Anton Seidl, and Felix Weingartner.
of most of the characteristics beloved
of the tribe of instrumentalists — long
hair smoothed back from his face a la
Liszt, something of the fickle abbe's
spirituelle cast of countenance, and a
good deal of his ecstatic flush of emo-
tion at the moment of artistic exaltation.
Thomas is a man whom, if you met him under
an awning during a shower, you would know
to be a personage of importance, but
would never suspect of being one of the
most earnest and scholarly musicians of
the century.

Another writer, speaking of Thomas, commented
2 to the effect that he had "a massive head, and a
face firm and determined," and then went on to say:
3 "It is the face of a leader and organizer. . . .
Energy and executive ability are evidenced in every

1 Upton, commenting on Thomas' distinguishing
mark of greatness, said: "Upon one occasion while he
[Thomas] was travelling to his summer home, the regu-
lar conductor asking for his ticket addressed him as
"judge"; not long after, the sleeping-car conductor
called him "professor"; a gentleman near by soon
hailed him as "general"; and the porter was profuse
in his appellation of "boss." Foreign artists who
played under his direction always addressed him as
"meister" or "maestro." Cf. Upton, George, "Remin-
scence and Appreciation," op. cit., p. 246; Doctor
Lodovico Coria, President of the International Society
of Mutual Protection of Lyric Artists and Affiliated
Masters, when addressing Thomas, called him "your
Grace!" Cf. Thomas, Rose Fay, Memoirs of Theodore
P. 317.
2 Cf. "American Opera; Here It Is At Last, and
Here To Stay," loc. cit.
3 There is no question but what Thomas was a great
organizer. Henry E. Vogeli, present manager of the
line of the mouth and in the keen, far-seeing eyes."

The Chicago Tribune, in an article describing Thomas, spoke of his appearance as follows:

In figure Mr. Thomas is erect and dignified, his rather military bearing giving him the appearance of a greater height than he really possesses. As he walks back and forth he tugs at his mustache - not nervously, he is never guilty of nervousness - but in a manner expressing a wide range of thought and great depth of reflection. His brow is broad and singularly free from the lines of care one would naturally look for in a man of his arduous profession, and his whole aspect is one of reasonable content with what the fates have provided.

(continued from preceding page) Chicago Symphony Orchestra, in an interview with the writer, commented on this fact, and said that when he was a young man, just beginning his work with the Chicago Orchestra, Thomas instructed him in his duties with the following words: "The big thing is the culmination of hundreds of little things done properly and at the right time."

1 Cf. ante, ad aperaturum, the reproduction of an autographed photograph of Thomas, the original of which is in the possession of the writer.

Upon the concert platform Thomas was a man of assurance; his demeanor and general stage presence were such that those playing under him had complete confidence in all that he did. In describing his professional appearance, Upton said:

He Thomas stepped to the conductor's desk as of right, his bow was courtly, his presence always dignified, his gestures always graceful, and the lines of his figure in leading, statuesque. It all spoke of authority, self-mastery, the gift of leadership, the certainty of accomplishment, the freedom of the "art to conceal art" — in other words, the repose of art, which is the consummation of the highest endeavor. Nothing could be less ostentatious than his manner in the concert-room. He walked in an easy but dignified way to the desk, turned and made a graceful bow to his audience, then turned to his players who were always in readiness, simply lifted his arms, gave the signal and the work began. There was no fuss, no disorder, no desk rappings, no instructions to his concertmeister, no waiting for this man or that man to get his instrument ready, no nervousness, no hesitation. You could settle down to your seat

1 Thomas seems to have had plenty of assurance in everything he did. When a musician once said to him in a conversation, "Perhaps you are right," his terse answer was: "I know I am right, or I should not have expressed the opinion." Cf. Upton, George P., Musical Memories: My Recollections of Celebrities of the Half Century, 1850-1900. Chicago: A. C. McClurg and Company, 1908. P. 182.

with the absolute conviction that everything was right and everything was going right. Everything he did was sure, strong, sane, healthy. It was never necessary for his hearers to feel anxious about results.

Thomas was a man of extraordinary strength; strong shoulders, powerful arms and a full chest, developed at first by long years of violin playing, and later by longer years of orchestral conducting, gave him a physique that stood him well through all the strenuous experiences to which he was subjected. Fond of walking, Thomas never lost an opportunity to take advantage of this form of exercise. In his letters to Rose Fay Thomas, frequent mention is made of his strolls throughout the streets of the various cities in which his orchestra played. An interview with Thomas, published in the New York Herald in 1887, closed with the following: "Mr. Thomas, having submitted to the interview with the utmost good nature and cheerfulness, then started on his daily ten mile walk." Several years later, when living in Chicago, the Tribune of that city

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1 Cf. ante, fn. p. 417.
said: "Mr. Thomas is a familiar figure to early morning pedestrians in that quarter of Chicago lying between his home in Bellevue place and the auditorium. He always walks to rehearsal...."

Upton occasionally took walks with Thomas, and an incident that happened on one of them gives some idea of Thomas' sturdy physique. Mentioning it in his 'Reminiscence and Appreciation, Upton said:

While I was walking with him Thomas one day in Chicago, four hoodlums approached us abreast and taking up the whole width of the sidewalk. To get by them it was apparently necessary to go out into the muddy street, but Mr. Thomas was not in the habit of making such concessions. Squaring his elbows in front of him he collided with the unsavory quartette directly in the centre. Two of them were flung against the building on their right and the other two went sprawling into the gutter. They were too much dazed by the suddenness of the onset to assail him and meanwhile he went on as unconcerned as if he had only brushed four

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2 In a personal interview with the writer, Joseph Silberstein, a member of the Chicago Symphony Orchestra when Theodore Thomas was conductor, stated that he lived in the same neighborhood with Thomas and often accompanied him in his walks to the auditorium.

3 Upton, George P., "Reminiscence and Appreciation," op. cit., p. 244.
straws out of his path.

Although Thomas had devoted his life to music, it is not to be assumed that his interests were narrow. His schooling had been little, that is true; yet, without literary tradition, he became a very well-read individual, and the possessor of a broad, cultural background. Mrs. Thomas, commenting on this very point, explained:

It was always a source of deep regret to Thomas that he had not had a university education, and he did what he could to supply his lack in this direction by reading, always carrying with him on his travels some book of history, philosophy, or the like, as long as he lived. His memory was so retentive that he never forgot what he read, and thus he became, without realizing it himself, a very well informed man on a wide range of subjects, and it is a curious fact that his intimate friends through life were physicians, architects, writers, or business men, rather than musicians. He knew, personally, nearly every eminent musician of both America and Europe, but was intimate with but very few.

Thomas' favorite authors were Shakespeare, Goethe, and Schiller, although he was well read in all German philosophical systems, and was an earnest

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Thomas, Rose Fay, op. cit., p. 32.
student of history and literature. It has even been said that the great leader's table talk would make an entertaining volume in itself, for he was a fluent conversationalist on almost any subject, and many of his ideas were original and illuminating. Thomas also had a rare fund of humor and was an exceedingly good story-teller. In commenting on this, Upton remarked: "Those who only saw him with baton in hand would hardly believe him 'a fellow of infinite jest and excellent fancy'..." However, Thomas was very serious as far as the work of his orchestra was concerned and in this connection, sometimes failed to see the light of humor, as evidenced from an incident reported in the Chicago Daily News as follows:

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1 While making a tour in the year 1889, Thomas, in writing to Rose Fay, said: "I found Emerson very interesting reading in the cars yesterday, nevertheless Kant, Goethe, or Schopenhauer -- not to mention Shakespeare -- will any one of them say in one page as much as Emerson says in forty." Cf. Thomas, Rose Fay, op. cit., p. 342.

2 Upton, George P., Musical Memories, op. cit., pp. 185 et seq.

3 Ibid., p. 186.


5 "Waves His Paws to the Music; How a Stage Cat
WAVES HIS PAWS TO THE MUSIC

How a Stage Cat at the Thomas Concert Stopped the Performance

Melody at the Auditorium last Saturday night was marred — or improved, according to the point of view taken by different observers — by the comedy injected by the stage cat. His catship is a huge melancholy animal, which has heretofore kept behind the scenes and attended strictly to the trade of catching mice.

Mr. Thomas was leading his forces through a superb burst of sound and the audience was listening spellbound, when the cat ambled out of the wings and sat down behind the leader. Somebody tittered; the concert went on and the cat rose upon its haunches. Then, with paws waving, it kept time to Mr. Thomas for a few moments, while the populace gawled in ecstacy, and the leader, ignorant of the disturbing presence, grew thoroughly indignant. The music stopped and Mr. Thomas looked angrily forth upon the crowd. Col. Cat, dropping on all fours, elevated his tail, emitted a squeal and bolted off the stage, while the seats rocked with the innocent, untrammeled joy of the audience. Mr. Thomas gazed after the fleeing animal, smiled in a condescending, half-bored way and ordered up the next number.

Despite the fact that Thomas had many honors bestowed upon him during his lifetime, he was one of the most modest and unpretentious of men. In Europe

he was elected a member of the Italian Society of Artists at Milan, and of the "Verein Beethoven Haus," in Bonn. In this country he received the honorary degree of Doctor of Music from both Yale College University, and Hamilton College, as shown by the following letters:

YALE COLLEGE
New Haven, Conn.

Sept. 27, 1880

Theodore Thomas, Esq.

Dear Sir:

It is my duty to inform you officially of the action of the President and Fellows of Yale College at the recent commencement, in conferring upon you the honorary degree of Doctor of Music, by way of recognition of the substantial service which you have rendered to musical culture in the United States.

The diploma certifying to this degree is sent by mail herewith and I must apologize for the long delay in forwarding it, owing to my ignorance of the fact that you had returned from Europe.

I have the honor to be, very respectively, your most obedient servant,

Franklin B. Dexter,
Secretary

2 Ibid., pp. 246 et seq.
HAMiLTON COlLEGE
Clinton, Oneida Co., N. Y.

June 30, 1831

Theodore Thomas, Esq.

Dear Sir:

I have the honor to announce that the Board of Trustees of Hamilton College have this day conferred upon you the honorary degree of Doctor of Music. May I express the hope that this recognition of eminent services in the cause of music may be agreeable to yourself and your friends? If it should tend, even in the remotest degree, to bring that noble art into closer connection with the college, and into still higher esteem, it would bring to us also another degree of satisfaction.

I have the honor to remain, very respectfully, your obedient servant,

S. G. Brown
President of
Hamilton College

Mrs. Thomas, speaking of her husband's degrees, remarked:

Of the many honors of which he was the recipient during his long career, none were more acceptable to Thomas than the degrees conferred upon him by several

Thomas, Rose Fay, op. cit., pp. 189 et seq.
universities, and yet, strange to say, he never used his Doctor's title, for he considered it out of keeping for a plain, American citizen to ape the customs of the old world by prefixing a title of any kind to his name.

Upton, commenting on Thomas' degrees, and explaining why he never made use of them, said:

While Mr. Thomas was greatly pleased, especially with the American honors, because they signified appreciation of the work he had done for music in his own country, he never used the degrees in any way. It would have been an exhibition of personal vanity of which he was utterly incapable. He preferred to be plain Theodore Thomas, and as such he remained to the end of his life.

The Chicago Tribune, in an article describing Thomas, spoke of his modesty as follows:

In conversing with Mr. Thomas he will be found affable and courteous to a Chesterfieldian degree, willing to answer reasonable questions on every topic under the sun, except one. That

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1 The only degrees conferred upon Thomas about which the writer could find information, were those given him by Yale, and Hamilton Colleges, respectively.

2 Upton, George P., "Reminiscence and Appreciation," op. cit., pp. 247 et seq.

3 "Emperor of the Baton; A Glance at Mr. Thomas, the Famous Orchestra Director," loc. cit.
one is - himself. He is thoroughly conscious of the dignity of the art and is unwilling to besmirch it by anything resembling individualism. He will talk pleasantly, cheerfully until his name is reached and then he becomes silent and stays so.

In a letter to Rose Fay Thomas, the great leader once said: "I am poor in lucre, but I am glad to be poor, beyond a homestead and a simple living." Explaining what Thomas meant by "simple living," his wife said:

His idea of "simple living" was not quite in accordance with the popular meaning of the term, for he was, both by nature and training, a connoisseur, not only in art matters, but in everything else that interested him, and he was not satisfied with anything but the best. His "simple life," therefore, included rare wines, fine cigars, clothing of the best material and make, horses and carriages, delicate cooking, large and handsomely furnished city and country houses, books, scores, and expert service of all kinds. His children were given every educational and social advantage, and no reasonable wish of theirs was ever denied that he could gratify. In fact, the only simplicity to be found in his home was in its kindly and unconventional atmosphere, and the absence of all ostentation.

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2 Loc. cit.
Some idea of Thomas' taste is shown in the manner in which he furnished the study of his home in Fairhaven. In a letter to Rose Fay, before she became his wife, the leader said:

My study I have furnished very inexpensively. In the first place I sent from my New York house two tall cases, one for books and the other for scores. On one stands a bust of Shakespeare, on the other a bust of Bach, both life-size. Over the fireplace, between them -- in which at present is burning a cheerful woodfire -- hangs a large engraving of Mozart at the court of Vienna. On the wall opposite hangs Beethoven, under whom I sit, before a writing table, which I had made twenty-five years ago, and which faces the fire. To the left is a large window which enables me to look out upon the lawn and trees. On one side of the window hangs Goethe, a picture I bought in Weimar. It represents him as an old man, but strong; I have never seen one like it before or since. Opposite hangs a picture of Schiller's house and garden, as I saw it in Weimar. I do not admire the likeness of Schiller, but I do admire Schiller's Geist, therefore I prefer a picture of his house to a portrait of himself. On the other side of the window will hang, next week, a picture of Schubert, and opposite to him one of Schumann. These I purchased today in Boston. Here you have my "Glaubensbekenntniss" (the articles of my belief). To complete the description of my study, on either side, behind me, is a long window leading to the front piazza, which is shaded by large elm trees. To my left, under Schubert, stands an old sofa; to my

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right, under Schumann, is an upright Steinway piano. The rest you must imagine.

My other purchase was for another room, where I want a 'Dutch door' leading into the garden. For this I had to find a man to come and take the measurements. The room is used by the children in the morning, to study in. I also bought yesterday for it an engraving of Lincoln, to hang over the fireplace, opposite to one of General Grant, which hangs over an old-fashioned "highboy." On either side are maps -- the largest procurable -- one of the United States, and the other of Europe. The room contains also pictures of the California big trees, which I brought from the Yosemite Valley. An American room, is it not?

Some individuals accused Thomas of being unfriendly, and his brusqueness and impatience of manner often repelled people. However, as his friend William Mason said, it was not that Thomas meant to be short with people; he simply felt that he did not have time to be otherwise. Thomas' abruptness is shown by a brief note that he once dispatched to Mason, who previously had written to him asking him to do a certain thing. The note ran:

Dear William:

You have asked me by letter to do a certain thing. I write to tell you that I will not do it.

Your friend,

Theodore

Mason, commenting on the above note, said:

Now, I know that Mr. Thomas felt that for some good reason he could not do what I asked. He felt that it was not consistent with his pride, or his honor, or his dignity. I cannot even remember what I had asked him, as I found the letter only today. It never occurred to me to mention the subject again, as I knew he must have his own good reason for refusing. Not all Mr. Thomas' acquaintances were satisfied to overlook his occasional abruptness of manner, and sometimes the men who worked under him had to feel his severity.

So firmly was Thomas grounded on moral and spiritual honesty that he could not tolerate the trait of dishonesty in others. Speaking to Upton about a prominent man who had treated him in an underhanded fashion, Thomas once said: "I do not allow that man to speak to me." And, as Upton pointed out, in this way Thomas dismissed persons

1 William Mason's Reminiscences of Theodore Thomas, loc. cit.
2 Upton, George P., Musical Memories, op. cit., p. 183.
from his acquaintance just as he dismissed players from his orchestra who were guilty of trickery.

Like other men of forceful character, Thomas had a violent temper. This, however, he kept well in control, unless under great provocation. When misrepresented, or disobeyed, or if outsiders interfered with his business, the great leader was quite capable of giving vent to a wrath that knew no bounds.

Despite Thomas' brusqueness, and his apparent sternness of demeanor, he was, in reality, a very kind-hearted individual. In her interesting little volume, Our Mountain Garden, Mrs. Thomas mentioned her husband's interest in, and love for animals. One incident, which happened at Felsengarten, Thomas' summer home in the White Mountains, seriously cooled the leader's ardour for birds, however. Mrs. Thomas related it as follows:

1 Upton, George P., loc. cit.

In an interview with a former member of Thomas' orchestra, the writer was told that the great leader, after a concert, occasionally went out with the boys on a "beer bust," and sometimes "the gang" stayed out most of the night. "But," the musician remarked, "all comradeship was forgotten when rehearsal began the next morning, and God help the poor fellow that wasn't in his chair, ready to play at the appointed hour!"

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One day the Meister looked out of the window and beheld two of them birds lying prone upon the grass, clutching each other so fiercely by the throat that they paid no heed to his pounding on the window, nor yet when he went out and shouted to them from the piazza, and it was not until he had descended to the ground, and almost reached them, as they lay struggling in the grass that the combatants finally let go their savage clinch and flew off. This exhibition of ferocity on the part of creatures he had hitherto supposed to be the gentlest and most delicate examples of animated nature, was, I regret to say, such a shock to all his preconceived ideas that it seriously cooled his ardour toward our birds, and caused him to regard them thereafter as ruffians and swashbucklers, useful and ornamental in the trees where they belonged, but whose nearer acquaintance he did not care to cultivate.

During his leisure hours in the summer, Thomas had constructed a pond near Felsengarten, and this

In order to keep in the best of form, Thomas spent a great deal of his vacation periods in cultivating his property around Felsengarten, which was near Bethlehem, New Hampshire. W. L. Hubbard, music writer on the staff of the Chicago Tribune, following an interview with Thomas just after the great leader had returned from a summer spent at Felsengarten, said that Thomas pointed with pride to good-sized, well calloused spots on the palms of his hands and laughingly remarked: "Those didn't come from conducting! I added a small piece of property to my 'farm' this year, and as the cold which I took with me from Chicago didn't seem inclined to depart, I concluded to get rid of it and cultivate my new land at one and the same time. I therefore got me a pick, hoe and shovel and every afternoon I was at work." Cf. "An Interview with Theodore Thomas," The Presto, citing W. L. Hubbard of the Chicago Tribune. Chicago: The Presto Company. October 2, 1902. P. 9.
he jocularly referred to as his "ocean." Mrs.  
Thomas, mentioning her husband's "ocean," said:

It was suggested to the Meister  
that he could stock his pond with trout,  
and add the much-needed variety of an  
occasional dish of them to our somewhat  
monotonous mountain fare. But he would  
have none of this. "What!" said he,  
"first feed a creature, and then eat it?  
-- I do not like that idea. I wish one  
could get along with out this everlasting  
killing and eating of meat, but, since  
that is not practicable, let us at least  
not devour our friends.

Theodore Thomas the Musician. Those who were  
personally acquainted with the work of Theodore  
Thomas are agreed that he was truly a great musician.  
Furthermore, as Frederick Stock, has pointed out,  
were Thomas alive today, he probably would be con-  
sidered the world's foremost conductor.  
Endowed

1 Thomas, Mrs. Theodore, op. cit., p. 68.
2 Cf. ante, p. 607.
3 Dr. Stock made this statement in a personal  
interview with the writer, August 20, 1941.
4 The famous cornet soloist and band leader,  
Herbert L. Clarke, in a personal letter to the writer,  
dated April 10, 1942, stated that in his opinion,  
Theodore Thomas was one of the greatest conductors  
that ever lived, and that this was the sentiment of all  
those who had played under him.
with the talent of a genius, Thomas was the possessor of a retentive memory, and, of course, absolute pitch. William Mason, in an article published in The Inter Ocean, spoke of Thomas' "wonderful sense of pitch," as follows:

His wonderful sense of pitch was shown by a discussion I held in his presence once with a teacher who assisted me at times. She was a remarkably fine musician. We had been going to a church where it had seemed to me that the organ had been tuned to the high pitch which has been done in so many churches. She thought, however, that the organist had transposed the hymns. "I don't see why there should be any doubt about the question," said Theodore, who had heard our conversation, "I could tell immediately by the vibrations."

Lilli Lehmann, the great operatic star, prided herself on a keen musical ear, yet in her autobiography she admitted that Thomas' ear was capable of finer pitch discrimination than her own. Mentioning a rehearsal of the Thomas orchestra which she once attended, the singer said:

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3 Lehmann, Lilli, op. cit., p. 345.
...When Thomas resumed the rehearsal after a pause he said, "But children, tune your instruments; it is quite unbearable!" I must admit that I had not perceived anything especially impure, in spite of my keen ear.

As a violinist, Thomas had been likened by one critic to the celebrated Joachim, one of the greatest masters of his day. And a glance at the type of violin works performed by Thomas suggests that he might have been a virtuoso of the first rank. However, William Mason, describing his ability as a performer, said:

He had a large tone, the tone of a player of the highest rank. He lacked the perfect finish of a great violinist, but he played in a large, quiet, and reposeful manner.

One critic objected to Thomas' tone, saying:

Mendelssohn's interesting concerto for the violin was played by the talented leader, Mr. Thomas, in a superb manner, much better than we ever heard it before in this country. The only objection we

\[\text{Cf. ante, p. 142.}\]
\[\text{Cf. ante, p. 92.}\]
\[\text{Mason, William, Memories of a Musical Life, op. cit., pp. 197 et seq.}\]
would make is to the somewhat thin tone of the player, but this, we presume, was more the fault of the instrument than of the performer.\(^1\)

The prominent cellist, Bergner, certainly held Thomas in high esteem, both as a violinist and a conductor, for speaking about him, he said: "In Theodore Thomas, one of the greatest violinists in the world was spoiled to make the greatest conductor in the world."

In his earlier days, Thomas had ambitions to become a composer; however, as he grew older, he felt that he could do better work as an executant than as a creator, and consequently, devoted his energies to the work of an orchestral leader. Throughout his career, nevertheless, he maintained an interest in the creative aspects of his art, and devoted a portion of his time to composing, arranging and editing music.

\(^1\) Thomas complained of the inferior instrument he was using at this time in a notation made on one of the programs of the concert. Cf. Theo. Thomas Concerts: Scrapbook Programs, Vol. 135B.

\(^2\) Cf. ante, p. 142.


\(^4\) Cf. Appendices, pp. 823 et seq.
The New York Tribune, following a concert given by the Philharmonic Society, assisted by choruses from New York and Brooklyn, commented on Thomas' ability as an arranger and editor of musical scores, for among other things it said:

...The programme consisted of only two numbers, Bach's Cantata, "A Stronghold Sure," adapted for performance by Theodore Thomas, and Beethoven's "Ninth Symphony." In the form in which the Cantata has come down to us from Bach, the accompaniments are very incomplete. Three of the numbers have only a figured bass to indicate what they should be, and in no case are anything like the full parts for even the small orchestra which Bach employed. The work which Mr. Thomas had to do to fit the composition for performance in the modern concert room, included not only the entire reconstruction of Bach's score, as nearly as possible in its original form, but the still further task of adapting this score to the requirements of the greatly increased resources of the modern orchestra, while at the same time religiously preserving the spirit of the original. It was a task requiring the utmost tact and delicacy, and demanding thorough musicianship and the completest and most intimate knowledge of the character and powers of the orchestra. Some of the instruments for which Bach wrote are now obsolete. The part for organ, which was either not indicated at all, or only in the most meager way, and which Bach was accustomed to supply himself, ad libitum, had to be supplied and transferred to the orchestra. Finally, the increased band

and a host of new instruments had to be utilized, without sacrificing in any way the spirit of Bach's music, to fit the work for performance by a large body of singers and instrumentalists. This difficult and delicate task Mr. Thomas has accomplished with signal success. Great are the changes which he was obliged to make, there is not in the entire work a single effect which is not indicated in the original score, a single phrase which is not wholly characteristic of Bach, or a single passage in which the pure flavor of the original is not preserved with the utmost fidelity. It is a triumph of technical skill, pure taste, and entire sympathy with the spirit of the composer.

In considering Thomas as a conductor, most musicians and critics were agreed that in this country he was without a peer. William Mason mentioning this very fact, said:

He Thomas is a very great conductor, the greatest we have ever had here, not only in the Beethoven symphonies and other classical music, but in Liszt, Wagner, and the extreme moderns. Why should he not conduct Wagner as well as anybody

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1 Mason, William, Memories of a Musical Life, op. cit., pp. 198 et seq.

2 The Nation, speaking of Thomas as a conductor said: "No one ever interpreted the oldest masters - Bach, Handel, Gluck, Haydn, Mozart - more impressively than he, or with a keener insight into the antique spirit of music. . . . At the same time he was an enthusiastic champion of modern music." The Nation. New York: The Evening Post Company. January 12, 1905. Pp. 28 et seq.
else, or better? Everything is large about Wagner, and everything is large about Thomas.

In public, Thomas' conducting technique was not demonstrative, and because of this, some persons accused him of lacking temperament and emotion. However, this undemonstrativeness on Thomas' part was in effect only when he stood before an audience. At rehearsal, the great leader was anything but undemonstrative. The Chicago Tribune, commemorating Thomas' 1

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4 It was said that Thomas, at rehearsals, would stamp and shout and beat on his desk so violently that the
Golden Jubilee as an orchestral director in this country, ran a feature article on the life of the famous musician, and in this article, Thomas' rehearsals were spoken of as follows:

Admittance, with small exception, is strictly barred to these rehearsals, which are given over exclusively to hard work. The auditorium in semi-darkness, only the stage reflectors being lit, affords rather a ghostly picture....

Each man during the rehearsal is kept steadily at work. One veteran there is, who is allowed to depart somewhat according to his will. But he has played for thirty years under the same baton. Mr. Thomas frequently wears a short coat and uses his arms with a far greater freedom of gesture than at public concerts. When especial climaxes are to be made he calls out to the men, and leans forward with some broad gesture expressive of the effect he desires. If a movement is particularly well done he turns about and facing the black auditorium says in German: "Now, my ladies and gentlemen, is the time to applaud." If it is not well done, repetition follows repetition until it is. He has a horror of whistling in the neighborhood of the stage during rehearsal. One sound of this description will bring everything to a standstill. If a soloist rehearses with the orchestra the men not engaged in the

(continued from preceding page) frail batons he used broke one after the other, and his librarian always brought a bundle of them to the rehearsals. Cf. "Patti As a Discoverer," loc. cit.

accompaniment come down into the house to listen. Particularly is this the case when a violinist plays. The study of the manner assumed by these soloists in rehearsal and that of their critical auditors becomes particularly engaging. Applause is un-tinted if a certain standard is attained. If it is not silence is greeted more in the sense of a benefaction benignly but undisguisedly.

The greatest artists are in rehearsal, as in public performance, always the most simple in this matter. Sometimes there is a quiet little woman in the background who is eyeing the situation anxiously and closely following the expressive faces at the music racks. It is scarcely necessary to see her face beam at the close of a well played movement to know that at least a portion of the family anxiety is allayed.

Seen from the rear of the stage during a concert, Mr. Thomas is quite another man. His gestures are always quiet and reserved, but his face is constantly changing in expression. More frequently than not directing without the music, although the score lies open on the desk, each man must feel the scrutiny fixed upon him. There is a quick movement of the head, a frown, or a smile. Eyes meet eyes, and the result is more effective than the baton, which Mr. Nordica describes as "a little black stick dancing wildly in the air with everything at its mercy."

Charles Edward Russell, who had had intimate glimpses of a number of Thomas' rehearsals, described a "typical one" in Everybody's Magazine of August, 1904. In part, his words were:

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...there is a rehearsal in the Auditorium, beginning at ten o'clock. The players come earlier, taking the places on the stage that they hold at a concert. At the stroke of ten, for he is like the sun for regularity, out walks Mr. Thomas, and takes up the baton....As he raises at the same time his baton and his opened left hand, palm upward, the violins are lifted into position and the players are off on the first number of the programme to be played at the succeeding concert.

One of Mr. Thomas' peculiarities as a leader is that he never raps on his stand to start, to stop, or for any other purpose, and for this he has thought-out reason. He desires that the men shall watch him constantly, keeping as it were, one eye on him and one on the score. Therefore when he wishes to stop he drops his hands by his side and the music ceases. This morning the hands drop almost at once and the leader gazes reproachfully at the players.

"Ragged!" he says in German (for he usually addresses them in that language). "Ragged! Get together! Now then, einmal!"

So they start again. At the third bar the hands drop.

"Too much stress on the bases. Now don't play it tum-te-tum-te-tum" -- humming the air -- "but this way" -- and he shows them - "Einmal." And they begin again and again until it is as he wishes. If they play the three bars twenty times, no matter, it shall be just so. As they play Mr. Thomas talks to them, cautioning, encouraging. "Soft! soft!" he says. "Not so much! Now then, trumpets! Softer with the basses! And so on with a kind of fierce persistence, going back and explaining, repeating and repeating, bringing up the woodwinds, repressing the basses, turning back every two or three bars -- a figure of portentous energy, full of enthusiasm, prodigal of labor.
Presently you will become fascinated by his left hand, always talking, far more eloquent and persuasive than his words, his right hand sways the baton, marking the time with movements scarcely more than from the wrist. The left is the eloquent member, the palm upward, never quite at rest, keeping up an incessant fire of little signals which after a time you see are a comprehensive and varied language, indicating every shade of emphasis and feeling, the fingers curling up and relaxing, the hand moving from side to side, every motion a symbol in a vast and complicated code. It is the marvellous left hand that does the business. It does not swing about nor saw the woundless air with frantic thrust; it remains unobtrusively uplifted but constantly outpouring intelligence....

False notes are his abomination; sad is the time for the player that makes one. For instance, one of the numbers this morning is the Good Friday Spell from "Parsifal" and they are coming swiftly down a long cadenza, harps and basses going and everything at full tilt, when the hands drop and everybody stops. A kind of blue fire of wrath flames up in the leader's eyes as he glares at a young player in the front row. A breathless silence ensues.

"Well?" Mr. Thomas thunders at last, towering over the culprit.

He looks abashed. "It was only a wrong note, sir," he says penitently, "that was all."

David Bispham, the great baritone, after seeing Thomas conduct, said: "I shall never forget the rhythm in the beat of his right arm or the dignity and grace in the movements of his left hand as he modulated the strains of his orchestra." Bispham, David, A Quaker Singer's Recollections. New York: The Macmillan Company, 1920. P. 29.

Speaking of false notes at a rehearsal, Henry T. Finck, the late New York music critic told the following;
"Oh!" says Mr. Thomas, with deliberate and vitriolic scorn, "that was ALL — was it?"

You see as the rehearsal goes on that he is a careful, painstaking, indefatigable, and extremely trying drill-master, perpetually dissatisfied with anything short of his ideal, stopping to dwell upon each point until he has drawn from it the exact shade of color he desires. Often the drill on one number consumes one entire rehearsal.

They pass presently to D'Indy's Symphony, founded a French mountaineer's song. It begins with a melody of about eight bars as the principal theme, rich and plaintive, played by the full orchestra. To the layman's ear it goes with exceeding smoothness, sweetly, and effectively, but at the eighth bar Mr. Thomas stops. Now he wants the strings restrained in the first four bars for a background upon which appears, with a certain charm of distinction, the exquisite figures wrought by the wood-winds. It seems now to be perfect, but Mr. Thomas turns back. This time he effects about midway of the measure a certain emphasis from the strings that affords a contrast with what had gone before and heightens the color. What can be beyond this? But again he turns back, and this time he brings the strings in the last few bars in a kind of reasserted dominance indescribably plaintive and fascinating. The passage now clearly expresses three significances it had not in its first playing, and is infinitely more tender and moving.

This is Theodore Thomas at rehearsal.

(continued from preceding page: "At a rehearsal of the Thomas Orchestra], the chief trombonist [who was near-sighted] startled Thomas by hurling out a tone horribly out of harmony. 'What on earth are you doing?' yelled Thomas. 'Excuse me! the player begged. 'I didn't have on my spectacles. A fly sat down among my notes and I played him.'" Finck, Henry T., My Adventures in the Golden Age of Music. New York: Funk and Wagnalls, 1926. P. 180.
In a letter written to Rose Fay before she became his wife, Thomas described one of his rehearsals as follows:

This morning I had a curious rehearsal. It was the first Philharmonic, and I had a good deal of fighting to do. I could not get the men to play as I wanted, and finally threw the score down on the floor and took up another with the same difficulties. But at last, by talking and insisting and making stands play alone, I began to get the effects I wanted, and behold! it went to the ears and hearts of the men, and then, of course, all was easy. They were more delighted than I when they heard the result and understood what I was after. But it was a terrible fight -- over a hundred men of ability, trying for something, and one man beating the stand, shouting at the top of his lungs, scolding, entreatling, etc., and finally taking out his watch to show them that all this had taken an hour. The trouble is that the men can now play elsewhere as they like, and when they come back to me after a short interval it always takes half of the first rehearsal before they realize the proportions and proper conditions again.

Thomas was one of the first, if not the first conductor, to insist upon uniform bowing in the string section of the orchestra. His wife gave him credit

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1 Thomas, Rose Fay, *op. cit.*, pp. 344 et seq.
2 Uniform bowing, marked by Thomas’ own hand, may be viewed in the musical scores of the Thomas Collection in the Rare Book Room at the Newberry Library, Chicago.
for having been the first conductor to follow such a policy, adding that "as late as 1895 when we were in Europe, it was not in use in the great orchestras of London, Paris and Berlin." However, an article appearing in The Etude magazine of February, 1905, mentioning the uniform bowing of Thomas' orchestra, makes it appear that Spohr, rather than Thomas, was the first musician to insist upon this kind of bowing, for in part, the article ran:

...There were other unusual elements of technic in the Thomas orchestra at that time. The violins bowed together, just as Spohr first required and as Habeneck at Paris has established with the conservatory orchestra.

In answering a query directed his way regarding the importance of uniform bowing, Thomas said:

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1 Thomas, Rose Fay, op. cit., p. 451 fn.  
2 Cf. ante, fn. p. 50.  
4 Francois Antoine Habeneck (1781-1849), celebrated French violinist, composer and pedagogue, was also noted as a conductor, being the first to introduce the symphonies of Beethoven to French audiences. Cf. article on Habeneck in Bachmann, Alberto, An Encyclopedia of the Violin. New York: D. Appleton and Company, 1925. P. 383.
Uniformity of bowing is, in my opinion, necessary for a good performance of orchestral music. The bow ought to be to the violinist what the breath is to the singer. But the bowing makes the phrasing of a composition, and is therefore dependent on the conception of the conductor. Nor is it always practical for dramatic works where singers constantly change, and the tempo is influenced by the quality and expression of the voice.

Being a violinist himself, Thomas was especially fitted for solving any technical problems connected with the string section of his orchestra, and Upton, writing in *Harper's New Monthly Magazine*, commented on this very fact with the following:

There are other conductors who may interpret a score as well, but there are few so intimately acquainted with the technique of the string section of the orchestra as he, and few, therefore, in whom the string players confide so implicitly. Hence it is that he has met with such success in all those details of technique which go to make up the ensemble of performance, as well as in the scholarly and intelligent reading of the scores.

Thomas' rehearsals were far from being drab affairs, particularly when prima donnas or tenors

\footnote{The Etude, commenting on the string section of Thomas' orchestra, said: "The violins did more than}
were scheduled for a work-out. Frank Hunter Potter, commenting in the *New Music Review* on the fact that distinguished singers were more than likely to be offended by Thomas, when rehearsing with him, cited several instances in which the great leader, provoked by the lack of musicianship on the part of a singer, let loose his temper. In part, Potter related:

One morning a distinguished German prima donna came to rehearsal; she was to sing Beethoven’s "Ah! Perfido" at the symphony concert the next evening. "You can sing this?" said Thomas, pointing to the music. "Oh, yes; anybody can sing Beethoven." Thomas looked curiously at her, but said nothing, and raising his baton, began the song. After a little the diva touched Thomas’ arm and he stopped. "What is it?" "I skip these two pages; they are rather hard, and I don’t think it is worth the while to take the trouble to learn them." Thomas laid down his baton, leaned over his desk to the orchestra and said, in his most withering tone: "Gentlemen, the next time we are learning a Beethoven symphony and come to a difficult passage we will skip it; it is not worth while to learn Beethoven. Go on!" and he brought the stick down on the desk -- so hard that he broke it.

(continued from preceding page) bow together. They learned to make crescendos and diminuendos together so that the quality of the combined sound would remain the same all the way through." Cf. "A study of Theodore Thomas," loc. cit.

There was another scene which I doubt if any member of the orchestra who saw it will ever forget. A very famous Italian tenor was singing at a concert for which Thomas and his band had also been engaged, but only to play certain numbers, not to accompany the singers. The tenor asked Thomas, as a favor, to accompany him in a couple of songs. Thomas consented, on condition that he have the orchestral parts in good order. The tenor promised, and arrived at the appointed hour, but the parts were so wrong that Thomas took up the whole half hour in correcting one song alone. When the time was up he reminded the singer that he had told him that he could give him only half an hour, and went on with his own rehearsal. The tenor was greatly enraged, and told Thomas that he had sung with all the great conductors of Europe, but had never been treated so before. Thomas went quietly on with his rehearsal, apparently paying no attention to him, which emboldened him to become more vigorous in his abuse. Without stopping, Thomas simply said, "Get out." The tenor edged away a little, but continued his tirade. "Get out!" More abuse, from a safer distance. "If you do not get out I will kick you out!"

Not only was Thomas a conductor of outstanding ability; he was also a serious musical scholar.

The scholarly preparation given by Thomas to musical works is well shown by comments of his wife, which run as follows: "During his musical career Theodore Thomas conducted more than ten thousand concerts, and on a majority of programs he placed a work by Beethoven. Nevertheless it was his invariable rule to study each work anew whenever he gave it, and he was so particular in regard to everything that concerned the music of Beethoven, I have known him to spend an entire evening verifying the opus number of a Beethoven
Bernard Ziehn, the eminent theorist, who was personally acquainted with Thomas and his work, said:

...the Chicago Orchestra, under the direction of Theodore Thomas, has been the only orchestra in this, as well as foreign countries, which executes the ornaments of classic compositions correctly as explained by Quantz, Leopold Mozart, C. Ph. Em. Bach, and others, and before that time there was none since the classic era....

Possibly nothing serves better to show "Thomas the musician" than answers given by him to questions


1 Bernard Ziehn (1845-1912), was a German musical savant of high attainment, who settled in Chicago and became quite prominent in the musical life of that city. The author of many theoretical works on music, Ziehn also wrote on the subject of "poison ivy in the vicinity of Chicago," this work winning the commendation of the United States Department of Agriculture. Among those who studied with Ziehn were Fannie Bloomfield Zeisler, John Alden Carpenter, Wilhelm Middelschulte, and Arthur Dunham. Cf. Article on Bernard Ziehn, in the American Supplement of Grove’s Dictionary of Music and Musicians, Third Edition. P. 411.

2 Bernard Ziehn and Theodore Thomas must have been close friends, for the writer is in possession of a set of music theory books which were presented by Theodore Thomas to Bernard Ziehn as a Christmas present in the year 1902.

3 Cited, s.l.s.n., by Upton, George P., in "Reminiscence and Appreciation," op. cit., p. 229.
about music or composers, which often were directed
his way. In 1890, replying to a query about the
Ninth Symphony of Beethoven, he said:

I think, taken for all in all, the
first movement of this symphony may be
considered the greatest, and nothing
about it is more remarkable than its
opening sixteen measures. Beethoven
apparently wished to produce here the
effect of a mysterious foreshadowing of
something great and portentous to come.
So well has he succeeded that the mode,
the key, and the theme are all wrapped in
such vagueness that only careful analysis
can discern the last two, while the first
is not to be determined by any process.
In other words, he gives a chord without
the middle note, so it is neither major
nor minor. This chord he places on the
fifth step of the key of D, and thus it
can be mistaken for the key of A; while
the theme here announced is only begun,
and is not given in completion until the
seventeenth measure. I therefore consider
the first sixteen measures as a prologue.
At the seventeenth measure the mystery
and presentiment of the prologue end, and
the minor mode, the key of D, and the
first subject are all blazoned forth with
all the power of the whole orchestra in
unison. This mighty theme is somber,
gradiose, and fraught with a restless
energy which knows no peace nor satisfac-
tion.

Again, in 1902, when asked about the composers,
Elgar and Strauss, Thomas said:

1 Thomas, Rose Fay, op. cit., p. 349.
2 "An Interview with Theodore Thomas," The Presto.
"How do you regard Elgar as a composer, Mr. Thomas?"

"There is not a composer now prominent who is so well equipped, so able as he! Not one in all Europe!" was the positive reply.

"Greater than Richard Strauss?"

"Strauss is a specialist, and as such may be regarded as standing by himself, but Elgar has abilities that make him the superior as an orchestra writer of any man the world knows of, or ever has known, for that matter.

"Elgar, you see, is first of all a violinist, and everything he has written is so marked that there is absolutely no doubt left as to how it should be bowed or phrased. He understands all the other instruments of the orchestra equally as well, and the result is everything 'lies well' for the instrument and is sure to sound as it should. Brahms left everything to the executant, and even in Wagner there is always room for difference of opinion as to what the phrasing and bowing should be, but Elgar always indicates exactly, and while his work often is tremendously difficult, and original and daring in mode and manner, yet he knows what he asks of the player, and he never asks what is impossible or what will not sound.

"And do you consider him equally eminent from a creative viewpoint?"

"That is a question difficult if not impossible to answer," said Mr. Thomas. "We are too near him to judge positively. Time has to settle that. Strauss had capabilities of each instrument of the orchestra. And take his oratorio, "The Dream of Gerontius," have you examined it? Its orchestral score is tremendous -- one of the severest tests any body of players can have set it to perform. And the choral and solo parts are as remarkable as is the orchestral score. The
text, too, is entirely out of the usual. As a choral work I consider it the greatest the last century has produced — I except none, Brahms' 'Requiem' nor any other modern work of similar character."

The manner in which Thomas' orchestra played, reflected directly the musical capabilities of its leader, and judging from what eminent critics of his day said, Thomas must have been a great musician. Probably no one of his time was better qualified to pass on the merits of musical performance than the noted Boston critic, Philip Hale, and following appearances made by the Chicago Orchestra in Boston, during the season of 1895-96, this critic wrote in the Journal of that city as follows:

1 Philip Hale, born in 1854 in Norwich, Vermont, became one of America's best known music critics. Educated at Phillips Exeter Academy, and Yale College, he first gave his attention to the practice of law, but later went abroad to study music, spending several years in Germany and France. As an American critic, he has served at various times, on the Boston Post, the Boston Journal, and the Boston Herald. His writings have appeared also in the Musical Record, the Musical World, and the Musical Courier. Probably his most famous writings, however, are his Program notes, made for the Boston Symphony Orchestra. Cf. Article on Philip Hale, in the American Supplement of Grove's Dictionary of Music and Musicians, Third Edition. p. 231.

I have never heard in this country or in Europe so admirably balanced, so beautifully phrased, so discreetly colored, so thoroughly musical a performance of Mozart's immortal symphony as that led by Mr. Thomas last night. There was an unerring sense of proportion; there was the subordination of wind to strings, and strings to wind whenever such subordination was in the mind of the composer; there was the fitting, the inevitable, the only pace, not a matter of experiment, but as predestinated and sure as the movement of the stars. Nor was there merely a cold, anatomical, impeccable, pedagogic spirit that set a machine going and then stopped it. The spirit that acted as interpreter was a lover of Mozart as well as a student of that much abused composer; an intelligent, masterly, virile lover, whose strength was shown in delicacy, whose affection never descended to sugared compliments, and airs, and graces....

The Bach suite was nobly played. The reading was eminently sane; it was free from any affectation or prettiness, from any experiment in surprise. The walk of each part was clearly defined without any undue prominence of one with expense to the others. The choice of tempo was always felicitous, and the music made its way irresistibly and naturally....

The feature of the evening was the symphony of Brahms. Beautiful as many pages of this work have seemed on former occasions, the composite, total strength, the deep thoughtfulness, the skillfully contrived scheme to which each detail gives beauty and meaning, were never realized and appreciated here as they were last night.... To present such a work in such a manner to an audience without any show of dry, pedantic explanation (as though the conductor had the body on the dissecting table) proves beyond doubt and peradventure — if any proof were needed — the rare musical intelligence, the firm grasp of Mr. Thomas....
The visit of the Chicago orchestra under Mr. Thomas was an education, as well as a pleasure, to us all....The visit of the orchestra was beneficial to the cause of music. It proved to us that Bach and Mozart are not hopelessly old-fashioned, that Richard Strauss is not merely an extravagant young man. And Mr. Thomas gave an object lesson in the art of conducting that should not be disregarded or speedily forgotten.

Thomas the Educator. A powerful, shaping force in the development of symphonic music in this country, Theodore Thomas' mission was essentially that of an educator. Unlike Lowell Mason, founder of public school music in this country, the great orchestral leader was not an educator in the sense of having taught school; however, he was an educator in the broad sense of the word, for it was through his efforts that the symphony orchestra as we know it today was introduced to the American people. Arriving on the scene at a time when instrumental music in this country was exemplified by the clowning antics of negro minstrels, or the much-heralded feats of musical tricksters, Thomas set out on a mission to make good music popular, and to make the understanding of this music

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the common possession of all his fellowmen.

It will be recalled that the great leader, when organizing his orchestra, had the definite thought in mind of educating the American people. In fact, his own words, when assembling his musicians, were to the effect that he had decided to cultivate the public taste for instrumental music. And, as has been shown throughout the present dissertation, cultivate that taste he did!

The distinguished critic and writer, Richard Aldrich, aptly summarized the influence of Thomas on the education of America when, in a series of essays written for the New York Times and later reprinted in book form by the Oxford University Press, he said:

It is hard to estimate the debt that the United States owes to Theodore Thomas. It is the debt of a pupil; or it is the debt of a people led out of a wilderness by the prophet who had shown them a sight of the promised land. To him, more than any other single force, is due the present state of musical culture in the United States.

Also, the great band leader, John Phillip Sousa, who in his autobiography called Thomas "one of the

greatest conductors that ever lived" is reminiscent of the fact that notwithstanding his musical abilities, the role Thomas filled in this country first and foremost was that of an educator. Declared Sousa:

He gave Wagner, Liszt and Tchaikovsky in the belief that he was educating the public; I gave Wagner, Liszt and Tchaikovsky with the hope that I was entertaining my public.

...Thomas was primarily an educator, and nothing turned him aside from his purpose. It made him lose his sense of proportion, and at times brought him into sharp conflict with his public....

David Bispham, the Philadelphia born, internationally famous baritone, in the narrative of his life, credited Thomas with having been the one who "gave me my first acquaintance with the symphonies of Beethoven, Schubert and many others," while the noted music critic and writer of the nineteenth century, Louis C. Elson, went so far as to call Thomas

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2 Ibid., p. 133.
3 Bispham, David, op. cit., p. 146.
the man who "taught all America the classical as well as most modern repertoire of orchestral music." 1

Even Paderewski, the world renowned Polish pianist and statesman, who in his autobiography described Thomas as being a "musician by the grace of God," 2 recognized in his achievements the hand of an educator for he referred to him not only as a pioneer in symphonic music, but as a musical conductor of the nation as well. 3

The way in which to develop a taste for instrumental music in this country, Thomas thought, was through a repeated exposition of great musical masterworks until their significance, beauty and power became perfectly clear to the thousands who thronged to hear them. Holding steadfastly to lofty ideals, the great leader made but little concession to popular taste, notwithstanding much vulgar prejudice and petty criticism directed his way.

Enduring the opposition of those who regarded music only as a form of popular amusement, Thomas had

3 Ibid., p. 124.
to struggle against the allied forces of ignorance, self-sufficiency and sensationalism, but adding to his following year after year, the great musician plowed steadily onward, showing the American people a higher type of orchestral interpretation than could be realized anywhere in the world, outside of a few of the most noted European musical centers.

Not only did Thomas make orchestral music known in the large cities of America; he also carried it to the smaller communities, giving thousands upon thousands of persons their first opportunity to hear an orchestral group perform. Thomas' stubborn determination to carry out his plans and wishes often got him into trouble, as has been shown in previous chapters of the present study, but notwithstanding this, had it not been for that stubborn determination, it is doubtful whether he would have succeeded in raising the musical tastes of this country. There were other orchestras playing in America at the same time Theodore Thomas was going about giving concerts, and no doubt, they contributed something also in the cultivation of a taste for good music among the American people. However, it was Thomas' efforts, largely, that made it possible for the other orchestras to come into existence. Colonel Higginson, in The Memorial History of
Boston, made it a point to admit that it was Theodore Thomas who "made the Boston Symphony Orchestra possible," adding:

The Thomas concerts have contributed to musical development in Boston. They have sharpened musical perceptions. They have created a new audience and a new interest for orchestral music in hundreds dead to it before. They have greatly raised the standards in excellence and execution. They have made the public demand more and our own conductors and musicians try more. The effect is seen in the improvement year after year of our home orchestra.

As for the New York Philharmonic Society, this notable organization was in existence long before Theodore Thomas decided to try his hand at conducting, but with all respect to its early founders and conductors, the organization certainly never amounted to very much until Theodore Thomas was elected conductor. During the thirteen years that he guided the destiny of the society, he not only raised its standards, but also rehabilitated its finances.

When Leopold Damrosch and his followers organized the New York Symphony Society, which in a way was a rival of Thomas' orchestra, the significant fact remains that Damrosch and his cohorts did not have to

Memorial History of Boston, Vol. IV, p. 443.
import players from Europe to fill the ranks of
their orchestra; there were enough excellent players
on hand, who, at one time or another, had been trained
by Thomas. There was a great difference, however, be-
tween the work of Thomas' organization and that of
other orchestras of the day, for, as Charles Edward
Russell has said:

...his [Thomas'] was the first
dominant and mobile orchestra to exist
primarily for educational purposes; to
play programs that had been invariably
and adroitly composed to a purely edu-
cational end. This distinction was
great, and great the power it wrought
upon the thoughts and ways of men.
Every program played by this orchestra
in the course of many years of ministra-
tions to and fro, had place in a vast
scheme for musical education, and it
is to be supposed that of not another
organization of so wide and so long a
career can this be said.

There was also a great difference between Thomas
as an orchestral leader, and the other conductors of
the day. Commenting on this very fact, Russell ob-

1
Russell, Charles Edward, The American Orches-
tra and Theodore Thomas. New York: Doubleday, Page
and Company, 1927. P. xii.

2
Loc. cit.
Other conductors gave beautiful concerts, produced excellent music, interpreted great thoughts to entranced audiences. This man [Thomas] alone had his mind fixed upon a sequence of public instruction that extended over the span of his life and beyond it. In forty-three years he led more than ten thousand concerts for which he made all the selections. Among all these is virtually none that was not fitted thoughtfully into his great design. Other conductors played for today and often played magnificently; he alone played for tomorrow and all the tomorrows that are to be.

Probably the most remarkable characteristic of Thomas as a musician and an educator was his catholicity of taste. An editorial appearing some years ago in The Nation mentioned this, saying:

No one ever interpreted the oldest masters -- Bach, Handel, Gluck, Haydn, Mozart -- more impressively than he, or with a keener insight into the antique spirit of music. Beethoven and Schubert he worshipped and he made propaganda for them every week of his life. At the same time he was an enthusiastic champion of modern music. He did missionary work for Wagner, Liszt, and Berlioz, at a time when it meant money out of his pocket and the incurring of critical censure. And


James W. Morrissey, a friend of Thomas, writing in the Sunday Magazine, said on this score: "His nature, strong and deep, caused him to have little regard for musical trivialities. There was a kinship
he kept his interest in new music to the last moment, his latest proteges having been Elgar and Strauss.

Thomas was a master in the art of program making; and as Charles Edward Russell, writing in the _Chicago Examiner_ once said: "He believed that certain compositions had especial values in educating musical taste, that these were in fact keys to unlock to the public the resources of musical form and beauty." The ten thousand programs of the Thomas Collection in the Newberry Library, Chicago, bear witness to the great leader's skill in preparing a musical fare that American audiences could digest. His early programs, however, show him to have been overly ambitious in his educational undertaking, and it will be recalled that at the outset of his career as an orchestral leader, Thomas was compelled by the management of Belvedere——

(continued from preceding page) between him and such men as Beethoven, Mendelssohn, Liszt, Wagner; and through the medium of his orchestra he interpreted their music with a fervor, understanding, and persistency that lifted the American public to a higher plane of musical culture. In this work he was followed by others; but he was the pioneer." Cf. Morrissey, James W., "Some Noted Men and Women," _Sunday Magazine_, February 19, 1905. Chicago Orchestra Files. Vol. I. P. 68.

Lion Park to play less symphonies and heavy overtures, and include more lighter numbers on his programs. From that time on, he became "program conscious" carefully laying plans to educate his audiences by sandwiching excerpts of symphonies and heavy overtures between the more popular waltzes, polkas and quadrilles, and gradually acquainting the public with music of a high quality. The programs of the Central Park Garden Summer Night Concerts show a gradual development in musical taste on the part of New York audiences, and the programs of the Chicago Summer Night Concerts, show a similar cultivation of taste on the part of Chicago concert-goers. It will be remembered that on more than one occasion Thomas was criticized severely for playing the "discordant" music of Richard Wagner, yet after the public became aware of the charm of this stirring "music of the future," it accepted it whole-heartedly. As early as 1890 Thomas' effort in educating the public to accept Wagner's music was bearing fruit, for the Chicago Tribune came out with the

LESSONS OF THE CROWD

Wagner Nearly Holds His Own With [Johann] Strauss at the Exposition

This Means That the Work of Education by Mr. Thomas is Bearing Fruit and That the Public Taste Has Improved

The close of the second week of the Theodore Thomas summer night concerts at the Exposition Building leaves three more weeks of these delightful entertainments still in prospect. The largest house of the week was that of Wednesday evening, when nearly 5,400 people gathered to listen to the second ball-room program of the season. The Wagner program also attracted a large house, though it was clearly evident that the "Music of the Future" could not draw as large an audience as the music of the dance.

This is not in the least surprising, for the reason that the degree of musical intelligence required to enable one to fully appreciate Wagner is so great that it does not lie in the power of every one to attain it, and though many can find great pleasure in listening to his music their number must necessarily be more limited than the number of those who are capable of enjoying a waltz, or some work of a similar grade of complexity.

In fact, it is rather a matter of surprise that a Wagner program should be capable of attracting an audience of between 3,000 and 4,000 people and that not only for a single occasion but once a week throughout the season. It is an added proof of the value of the educational work which Mr. Thomas has been doing for years in this community. It was a little surprising last Thursday evening to notice a strongly marked endeavor on the part of the audience to secure a repetition of the "Voices of the
Forest" from "Siegfried." Such a demonstration as was then made is only possible when the majority of those present have progressed a long way toward a full appreciation and enjoyment of a composition, and proves that Wagner's writing has already obtained a firm hold upon the affection of the people, such, indeed, as would a few years ago have been deemed impossible. In the light of the present it is highly amusing to read criticisms ventured at the outset of the master's career, and some of those which marked the earlier performances of his works in this country.

Not only did Thomas as an educator champion the cause of Richard Wagner; he also worked in the interests of other great modernists of the day, including Liszt, Brahms, Tschaikowsky, Cesar Franck, Richard Strauss and Sir Edward Elgar. Some modern works produced by Thomas were actually heard in this country before they were in Europe, and the eminent musical savant, Bernard Ziehn, two years before Thomas' death, compiled a list of such works, produced in Chicago, showing the dates on which Thomas gave them there, in comparison with the dates on which they were heard for the first time in European musical centers. Ziehn's list ran as follows:

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1 Upton, George P., "Reminiscence and Appreciation," op. cit., p. 228.
Franck, "Les Elides" . . . Chicago, 1895; Vienna, 1903
Strauss, R., "Bulenspiegel" . Chicago, 1895; Vienna, 1903
Bruckner, Symphony No. 7 . Chicago, 1893; Dortmund, 1903
Charpentier, "Impressions d'Italie" . . . Chicago, 1893; Frankfurt a'M, Sondershausen, 1903
Liszt, "Mephisto Waltz" . . . Chicago, 1893; Hanover, 1903
Tchaikowsky, "Francesca da Rimini" . . . . Chicago, 1896; Vienna, 1903
Franck, "Le Chasseur Maudit" . Chicago, 1898; Hanover, 1903
Glazounow, "Le Printemps" . . Chicago, 1898; Munich, 1903
D'Indy, "Istar" . . . . Chicago, 1898; Sondershausen, 1903
Dukas, "L'Apprenti Sorcier" . Chicago, 1900; Dresden-Munich, 1903
Franck, Symphony, D minor . . Chicago, 1900; Frankfurt a'M, 1903
Bruckner, Symphony No. 3 . . Chicago, 1901; Dessau-Leipsic, 1903
Fibich, "Evening" . . . Chicago, 1901; Vienna, 1903
Schillings, "Prologue to King Oedipus" . . . . Chicago, 1901; Stuttgart, 1903
Weingartner, Symphony No. 2 . Chicago, 1901; Berlin, 1903
Humperdinck, "Dornroschen" . Chicago, 1902; Berlin, 1903
Hausegger, "Barbarossa" . . Chicago, 1902; Bremen, 1903
Sibelius, "Christian II" . . Chicago, 1902; Munich, 1903

Of great educational significance today is the fact that Thomas, throughout his long career as an orchestral leader, gave the first performance in America of many notable works. Among these were the
following: Haydn's "Surprise Symphony"; the same composer's "Oxford Symphony"; Mozart's symphonies in G minor, D major, and E flat major, respectively; Beethoven's Triple Concerto for violin, cello and piano, with orchestral accompaniment; the same composer's Concerto No. 2 and Concerto No. 3, for piano, with orchestra; Schubert's "Unfinished Symphony"; the same composer's Symphony in C, No. 10, as well as his "Rosamunde" Overture; Weber's "Invitation to the Dance"; Schumann's "Concertstück" for piano and orchestra; Berlioz's symphony, "Harold in Italy"; Liszt's Hungarian Rhapsodies No. 1 and No. 6, respectively; the same composer's symphonic poem, "Mazeppa"; Brahms's Second Symphony, in D major, and his Third Symphony in F major; the same composer's "Academic Festival" Overture, "Tragic" Overture, "Serenade in D," and "Variations on a Theme by Haydn"; Tschaikowsky's "March Slave"; Wagner's overture, "The Flying Dutchman"; the same composer's Introduction and Final Scene from "Tristan and Isolde"; and his "Ride of the Valkyries," the Vorspiel "Die Meistersinger," "Wotan's Departure" and the "Magic Fire Scene," Introduction and Siegmund's Love Song from "Die Walküre."

For a complete list of the works introduced into this country by Theodore Thomas, H.Q., Appendix IX, pp.
"Siegfried Idyle," and "Huldigung's March; Dvorak's Symphony in D, op. 60, No. 1, and his Symphony in D minor, op. 70, No. 2; Dukas' "L'Apprenti Sorcier"; German's Three Dances, "Henry VIII"; Glazounow's Symphony, No. 6, in C minor; Goldmark's Symphony, No. 2, in E flat; the same composer's Overture, "Spring"; Grieg's "Peer Gynt" Suite No. 1; Saint Saen's "Danse Macabre"; the same composer's "Suite Algerienne"; Elgar's "Pomp and Circumstance"; Sibelius' Symphony, No. 2 in D major; Bruckner's Symphony No. 4, in E flat major, and Symphony No. 7 in E major, respectively; Massenet's "Scenes Pittoresque"; Johann Strauss' "Blue Danube," and "Wine Women and Song" waltzes; and Richard Strauss' Symphony in F minor, as well as his "Till Eulenspiegel's Merry Pranks," and the tone poem, "Ein Heldenleben."

Upton, writing in Harper's New Monthly Magazine, on the way in which Thomas made his programs attractive, stated that the great leader's real work of education, as far as Chicago was concerned, began with the Summer Night Concerts of that city. Commenting on these programs, Upton said:

To make the concerts more attractive, symphony, national, popular, ball-room, and composer's programmes were presented, and each week one "Request" program was played, made up from requests sent in during that time. It was always these programmes which Mr. Thomas watched with the greatest interest. They were the unfaulding guide-posts on his musical journey, showing how far his audience had travelled towards the high ideal which he had set up, and from which no amount of opposition or popular clamor has induced him to swerve. At the outset these Request programmes invariably included some of the dance music of Strauss, Mendelssohn's "Spring Song," the "Amaryllis," the "Traumerei," Handel's "Largo," Gounod's "Ave Maria," Weber's "Invitation to the Dance," Mendelssohn's "Wedding March," and a monotonous array of German and Italian overtures. At the close of these interesting concerts the most successful Request programme contained six successive numbers by Sebastian Bach and the Dvorak Symphonic Variations in the first part, Beethoven, Brahms, and Wagner compositions in the second part, while Liszt's Twelfth Rhapsody and a portion of Moskowisky's suites were the lightest numbers in the third part. Programmes of this kind show that popular education was advancing. Speaking of these programmes, Mr. Thomas once said, "So high a class of music was asked for in the last few seasons of these concerts that I could have made up a regular symphony programme of the most classic order every week without departing in the least from the numbers actually requested, had it seemed wise to do so."

Bringing out the fact that a Thomas Season was, in itself, a liberal education in music, The Presto commented as follows:

While we are being educated to derive supreme pleasure from the immortal works which have endured many decades, Mr. Thomas occasionally pauses to give us an account of the recent progress or at least activity (is "progress" be too strong a term) in music. He neglects no composer in any part of the world who brings freshness, originality, beauty or power to music. We are introduced to everything worth knowing in recent musical literature, and Mr. Thomas even strains a point to encourage new composers. The younger men please us and often bewilder us, but they have not displaced the Dantes, Shakespeares, Goethes and Molieres of music. The more we hear of the newer works the keener our desire for Bach, Mozart, Beethoven, Schumann, Schubert, Weber, Wagner and Brahms, and this is the greatest tribute to Mr. Thomas' success as our guide and mentor in music....

Thomas was the friend of concert artists the world over. Not only did he engage all of the leading soloists to appear with his orchestra, but also encouraged them in the pursuit of their careers. Through the great leader's efforts along this line, the American public was given a rare opportunity to become acquainted with the artistry of many of the greatest musicians of the day.

Thomas also encouraged the study and performance of chamber music, both among the men of his orchestra, and outside the ranks of his organization. It will be recalled that early in his career, as leader of the Mason-Thomas quartet, he was responsible for the presentation of much modern music of the day, and from
season to season, many of the works of both Schumann and Brahms were given their first hearings in this country. While at the Cincinnati College of Music, Thomas sponsored chamber music recitals, and even played in a quartet at the college, alternating on the first violin part with Simon E. Jacobsen, the chief violin instructor at the school. While directing the music affairs at the Columbian Exposition, Thomas made it a point to provide a prominent place in his schedule of programs for appearances there by the famous Franz Kneisel string quartet, and in his association with the Chicago Symphony Orchestra, Thomas also encouraged and fostered chamber music concerts given by members of the orchestra. After criticizing the musical standards of Milwaukee, it will be recalled that Thomas, defending himself, said, among other things: "A leading teacher told me that chamber music practice for his pupils was an impossibility in Milwaukee, for lack of musicians who could play it."

As for Thomas' influence upon the development of vocal music in this country, certainly the Cincinnati

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Cf. ante, p. 627.
May festivals, directed by him between the years 1873–1904, played an important role in creating and cultivating a widespread interest in this phase of musical art. Not only did the festivals make Cincinnati famous as a musical center; they also stimulated the growth of choral societies throughout the land.

In the "Memorial of the Cincinnati Musical Festival Association," written just a few days following Thomas' death, the great leader was spoken of as follows:

Mr. Thomas has been the conductor of these the Cincinnati Music Festivals from the beginning. He conducted the first concert of the first festival on Tuesday, May 6, 1873, and every concert of every festival thereafter until he laid down his baton after the memorable performance of Beethoven's Ninth Symphony, with which he brought the sixteenth festival to a glorious close on Saturday, May 14, 1904. What he accomplished for the education of the public and the cause of music in this city during those years of service is not recorded in any written annals, and cannot be; it is part of the history of Cincinnati and of the lives of her citizens, which he enriched and made better, purer, and happier by inspiring them with an appreciation of the highest and best forms of music, and by revealing to them the ineffable beauties of the art to which he devoted his life with noble and unselfish purpose. His upright character, his high ideals, his sound

Cf. Thomas, Rose Fay, op. cit., pp. 549 et seq.
judgment matured by years of study and labor, his indefatigable energy, his courage and patience in times of trial, his catholic spirit, his faith in the people and his confidence in the ultimate triumph of his appeals to their intelligence and his efforts to raise the standard of art in their midst, are the qualities of heart and mind which have endeared him to his associates, and have laid the foundation of his enduring fame as a benefactor of mankind....

Thomas' interest in vocal music as an educational force is shown by the fact that he organized choruses in both New York and Brooklyn, and throughout his long career as an orchestral conductor, gave many presentations of works calling for symphony orchestra with chorus. Furthermore, the music festivals given by him in New York, Chicago, Pittsburg, Indianapolis, Milwaukee and San Francisco, not only brought a wealth of great music to people all over the country, but also served as a direct stimulation to the growth of choral

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Following the May Festival of 1910, the Cincinnati Music Festival Association honored its founder and former conductor by unveiling a bronz statue of him which had been made by the noted sculptor, Clement Barnhorn, and placed in the foyer of the Cincinnati Music Hall. William Howard Taft, twenty-seventh president of the United States, delivered the address on this occasion, and his opening words were: "To those who promoted the education of the aesthetic side of our people the lovers of this country are deeply indebted, and Theodore Thomas was the foremost of these." Cf. "The Thomas Bronz," Music News. Chicago: Charles E. Watt. May 13, 1910. P. 9.
societies everywhere.

Thomas' association with schools of music had little or no educational effect upon the country at large. In fact, his connection with the College of Music of Cincinnati was one of the greatest disappointments of his life, and as the William Mason and Theo. Thomas Conservatory of Music did not succeed, this must have been somewhat of a disappointment to him also. Just what Thomas' duty was as a director of the New York College of Music is not clear, but Charles Norman Fay, speaking in general of Thomas' affiliation with schools of music, said:

I doubt that any of them ever got more than the loan of his name. He was too incessantly busy with concerts and rehearsals for work in the class-room. His educational work was done on the audience, whether as soloist, quartette or chamber music interpreter, or as a director of light and heavy orchestral, operatic and festival music from the Atlantic to the Pacific.

However, the fact should be recognized that Thomas, in connection with the College of Music of Cincinnati, established what was probably the first summer school of music in the United States. In

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In a personal letter to the writer, dated April 8, 1942.
establishing this summer school, Thomas had in mind the purpose of training public school music teachers, particularly those in service, and who were unable to attend the College of Music during its regular sessions. Thomas himself did not hold in very high regard, the practices being followed in the teaching of music in the public schools. The article written by him for Scribner's magazine is clear evidence of this fact, and unfortunately, public school teachers, instead of endeavoring to profit by his criticism of their work, became hostile, and those of Cincinnati, in particular, referred to him as a "boss fiddler," and cited, in part, the annual report of John B. Peasley, Superintendent of the Cincinnati Public Schools, which ran:

For the last ten years at least, the school system of Cincinnati has stood without a rival in this country in music. The music of the schools made the Musical Festivals a possibility. The festivals led to the endowment of "Springer Music Hall"; the Music Hall to the establishment of the Cincinnati College of Music...

\[1\] Cf. post, pp. 833 et sqq.

It is evident that the public school music instructors of Cincinnati were quite satisfied with what they thought they had contributed to the development of music in that city; but Theodore Thomas was not satisfied, for he thought differently. Whenever Thomas had an opportunity to encourage the education of youth he did so. The Children's Concerts given by him were quite successful, yet they were but a part of his total effort along this line. The Outlook magazine, in the year 1905, published an article on Thomas in which a contributor of the periodical told of an experience he had had with the great leader when he himself had been but a small boy. His story ran:

Somewhat over twenty years ago two small boys living in the country about fifty miles away from New York City wrote a letter to Theodore Thomas. These two brothers belonged to a family in whose daily life music, though it served chiefly as a pastime, was a regular element. There was felt in the household not only the stimulus that had come from Dr. Lowell Mason's influence in creating a widespread interest in music that could be sung at home, but also the stimulus that was excited by the "Thomas concerts." The older member of the family played four-hand arrangements of Haydn, Mozart, Beethoven, Schumann, and

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even Wagner. So to these two lads the Seventh Symphony, in its piano arrangement, was rather more familiar than any piece of literature. It was therefore a most natural procedure, when these boys heard that all the tickets for a concert at which the Seventh Symphony was to be performed by the Philharmonic Orchestra on a certain date had been sold, for them to write naively to Mr. Thomas informing him that before taking the trouble to earn money for their tickets they wished to be certain that tickets were obtainable. In the reply which Mr. Thomas sent through his secretary the boys were told to come to the Academy of Music and present that letter at the box-office, and they would be given seats. When they appeared, the manager, under instructions from Mr. Thomas, offered them the choice of a couple of chairs on the stage behind the wings or two seats in the topmost gallery—a choice they had no difficulty in making. To one of these boys at least, who now writes these lines, this symphony, heard from close under the roof of the old theater in Fourteenth Street, has ever since then been, as it were, the portal opening into the Palace of Music. This incident, which Mr. Thomas probably forgot within twenty-four hours, was significant of his position as an educator of musical taste. The fact that he was interested in the musical ambition of two boys was due to the larger fact that, consciously or unconsciously, he was responsible to every opportunity for extending the educating power of music. His human interests were at one with his musical interests. As Dr. Lowell Mason was the leader of what we may term the "fireside era" of music in America, so Mr. Thomas was the leader of that era when there grew up in America appreciation of those larger forms of music for which the fireside itself can afford no adequate interpretation.
No one of his time exerted an influence as profound and far-reaching in the development of musical culture in the United States as did Theodore Thomas. A priest and a prophet, a missionary who began his work in the beer gardens of America and ended it in a magnificent music palace, erected in his honor by the thousands to whom he had shown the sight of a promised land, Theodore Thomas was a force whose influence keenly will be felt by generations yet to come. A great man, a great soul, a great inspiration, and a great leader, this maker and master of musicians was a benefactor and friend of all mankind; his great uplifting work will live forever.
THE MASTER OF MUSIC

In Memoriam

THEODORE THOMAS

1905

By Henry Van Dyke

Power of architect, power of painter, and sculptor, and bard,
Living forever in temple, and picture, and statue, and song.
Look how the world with the lights that ye lit is encircled and
starred!
Brief was the flame of your life, but the lamps of your art
burn long.

Where is the master of music, and how has he vanished away?
Where are the works that he wrought in the air as a palace
of dream?
Gone—all gone—like the light on the cloud at the close of
the day!
Darkness enfolds him and silence descends on the field and
the stream.

Once, at the wave of his wand, all the billows of musical sound
Followed his will, as the sea was ruled by the prophet of old:
Now that his hand is relaxed, and the rod has dropped to the
ground,
Lo, how mute are the shores where the mystical harmonies
rolled!

Nay, but not still are the hearts that were filled with that
marvelous sea;
Furer and deeper forever the tides of their being shall roll,
Sounding with echoes of joy, and of thanks, O Master, to thee,—
Music immortal endures in the depths of the human soul.
1835  Born (October 11) at Esens, East Friesland, Germany
1845  Came to America with parents
1845  Began career as a professional violinist
1854  Elected to the New York Philharmonie Society
1855-1868 Period of Mason-Thomas Chamber Music Concerts
1862  Gave first concert with own orchestra at Irving Hall
1865  Belvedere Lion Park Concerts
1866  Terrace Garden Concerts
1866  Elected Conductor of the Brooklyn Philharmonic Society
1867  First visit to Europe
1867  Founded the Theodore Thomas Orchestra
1868-1875 Period of Central Park Garden Concerts
1870  Gave first Wagner concert
1870-1875 Symphony Concerts in Boston
1873-1904 Period of Cincinnati Music Festivals
1876  Philadelphia Centennial Concerts
1877-1890 Period of Chicago Summer Night Concerts
1877-1891 Conductor of the New York Philharmonic Orchestra
1878  Appointed Director of the Cincinnati College of Music
1880  Organized choruses in New York and Brooklyn
1883  Tour to Pacific Coast
1886-1887 Director of the American Opera Company
1891  Founded Chicago Symphony Orchestra
1893  Director of Music, World's Columbian Exposition
1904  Dedication of Orchestra Hall
1905  Died, January 4
INTRODUCTION TO THE BIBLIOGRAPHY

It has been said that were it possible to compile a complete bibliography on Theodore Thomas, it would embrace more than a hundred thousand items. The writer believes this statement to be true, for during his lifetime Thomas gave over ten thousand different programs throughout the United States, and each of these was preceded not by one, but by dozens of press notices, announcements, and special articles concerning the leader and his orchestra. In small communities where the Thomas Orchestra was to play, booking agents arranged for news stories to appear weeks in advance of a scheduled concert, in order to stimulate a desire on the part of local inhabitants to turn out for the forthcoming event. In the larger cities, scores of newspapers and

1 Maria Rugby Militello (Cf. ante, "Those Who Helped," p. 11) voiced this statement.
2 There are this many programs given by Thomas on file at the Newberry Library, Chicago.
magazines ran article after article dealing with each concert given by the orchestra. Then, after concerts had been given, a multitude of press reviews appeared, voicing the opinions of the critics of the day. Also, in conjunction with the Thomas concerts, thousands of handbills, circulars and other forms of display advertisements were issued, all of which might be listed, should one ever attempt the compilation of a complete bibliography on Theodore Thomas. In addition to the thousands of newspaper articles published about the great leader and his work, there were also hundreds of magazine articles published about him and his achievements. As for books mentioning Theodore Thomas, probably several hundred exist. Most musical biographies of the period when Thomas was active

in this country refer to him somewhere in their accounts. And, in fact, all books written about musical affairs in America during the nineteenth century contain references to Thomas and his work.

The present bibliography of fifteen hundred or more items, makes no pretense at being complete; but nevertheless, it does cover the life and times of Thomas sufficiently well to enable one, by reading the various books, magazine and newspaper articles listed, to get a good, first-hand account of what transpired musically in this country during the nineteenth century. Anyone who is genuinely interested in Theodore Thomas should visit the Newberry Library, in Chicago, for at that institution, in the Rare Book Room, it is possible to examine thousands of items concerning the man and his work. It was there that the writer himself spent eight months of study, preparatory to writing the present dissertation.

Some years before his death, Thomas willed to the Newberry Library a collection of all the programs given by him in the United States. Likewise, he gave the library his valuable collection of musical scores, many of which contain his own musical annotations and violin bow markings. The importance
of this gift, which at present is housed in the Rare Book Room of the library can hardly be overestimated. Some idea of its value is shown by an article which appeared early in the present century in the columns of The Presto, a Chicago trade journal. In part, the article ran:

The gift which Theodore Thomas will make to the Newberry Library, of Chicago, of all his musical manuscript and literature contains one feature, he says, which can be duplicated nowhere. A collection of all the programs which he has given in the United States he considers the most valuable single item in his gift.

"It is practically an index to the history of music in this country," said Mr. Thomas. "It shows not only what has been the taste of the public and how it has changed, but it gives a geographical idea of the development of music. I have many other valuable things in music. I do not care to go into the details of my gift more definitely because I do not wish to bind myself by any promises...."

A music room is being planned at Newberry Library, where there already is a collection of musical literature.

The Trustees of the Newberry Library may well congratulate themselves, says the "Tribune," in anticipation upon the acquisition of the richest and most important private library in the United States.

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if not in the world. The musical department of the Newberry Library is already the largest and best equipped of any in the country, and it contains some items which cannot be found in any other library in the world. Its catalogue of scores, theoretical works, encyclopedias, lexicons, histories, periodicals, biographies, and general musical literature is more complete even than that of Harvard College, though the latter has been accumulating reference and original sources through a long series of years. Mr. Thomas' gift will still further enrich this splendid collection and add to its value as reference for students by the great number of scores and manuscripts which he has accumulated during nearly half a century's service as conductor, by a miscellaneous collection of musical literature, and by a complete set of the programs of his concerts, making several volumes. The latter will prove invaluable to the future historian of music, as they illustrate the growth of musical taste in this country during the last half century, and the true outcome of the great educational work in which Mr. Thomas has been engaged.

The money value of this library [The Thomas library] is not to be taken into account compared with its educational value, for if such a library were scattered it is doubtful whether money could get it together again. Its presentation -- and may the time for the giving be long deferred -- is not only an act of generosity on Mr. Thomas'.

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2 There are fifty-one large, bound volumes of programs alone.
part but an indication of the admiration he has for Chicago — an admiration which he had more than once expressed even before he made it his home and assumed the leadership of the orchestra of which the city is so proud. He may rest assured the admiration is reciprocal....

_Music_, another Chicago journal, not only called attention to the value of the Thomas bequest, but also regretted the fact that the orchestral parts of the Thomas library could not have been made part of a musical library for the Chicago Symphony Orchestra.

The magazine said:

> It was announced in the Chicago papers of Feb. 15 that Mr. Theodore Thomas has decided to donate his musical library to the Newberry Library, when he is through with it. It is to be kept in a room by itself, and bear the name of Mr. Thomas.

>This is one of the most important gifts ever made a library, in the musical line, anywhere. The Thomas collection contains pretty near the entire orchestral repertory of the last forty years, classical and romantic. Its accumulation has involved the expenditure of a vast sum of money, stated as high as $150,000. It contains a number of rare and valuable autographs, especially an opera by Gluck. It was not stated in the newspapers whether the donation was to include merely the

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scores or also the orchestral parts. The scores Mr. Thomas keeps in his working library at his house, in a fire-proof building erected for the purpose. The orchestral parts are kept in the auditorium, in rooms set apart for the purpose. Mr. Thomas never leaves a score at the theater; it always goes back to his house, even if it is to be used the very next morning. It is a pity that the orchestral part of this collection could not have been made the foundation for a library for a Chicago orchestra. As it is the Chicago Orchestral Association owns not a sheet of music. Everything belongs to Mr. Thomas, and from this donation it is presumptive that the Chicago Orchestra is expected to cease whenever Mr. Thomas becomes unavailable as leader.

Whether or not Thomas was influenced by the article appearing in Music it is difficult to say. However, when the contents of his will were made known, it was found that he had bequeathed his programs and musical scores to the Newberry Library, and had left the actual orchestral parts of each composition to the Chicago Symphony Orchestra.

In addition to the valuable information obtainable from studying Thomas' musical programs at the Newberry Library, a wealth of data concerning musical activities in America are to be found in the same library in the Frederick Grant Gleason Collection of Music Scrap Books, covering the period of 1878-1908. Fifteen in number, these scrap books
contain hundreds of concert and opera programs, and newspaper clippings regarding music and musicians, chronologically arranged so as to form a daily record of musical events in Chicago, and of current musical events the world over.

Likewise, much information concerning general musical activities in America, as well as the specific activities of the Chicago Symphony Orchestra, beginning with the year 1904, and carried down to the present time is to be found in the files of the Chicago Symphony Orchestra, which, although not open to the general public, may be used by those individuals who obtain permission to do so from the management of the orchestra.

The Library of Congress, Washington, D. C., has two dozen or so interesting entries on Theodore Thomas, but, in each case, they are merely duplicates of Thomas material on file in the Newberry Library.

In quest of additional data on Thomas, a search was conducted in some twenty or more second-hand book shops of Chicago, with the result that the writer is now in possession of more than two hundred interesting items concerning the great music leader and his work. Among the various findings in the Chicago book
shops were programs, circulars, announcements of concerts, handbills and musical compositions, all of which have been of some value in preparing the present dissertation.
BIBLIOGRAPHY

1. Books

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A. Major Works


Winning the Pulitzer Prize for its author in 1928, this colorful tale of America's progress in the development of the symphony orchestra is centered largely upon Theodore Thomas, his life and work. The book stresses the fact that some sixty-five years ago America boasted of but one orchestra, the Philharmonic, which was an insecure society playing a few programs each year to a handful of subscribers, whereas today our country is by all odds the home of the very best in orchestral music. For this incredible progress the author states that one man alone was almost completely responsible, that one man being Theodore Thomas.


Better than any other, this book mirrors musical life in America beginning in the half century 1845 at the time when "pigs ran around Broadway," until the year 1905. A true chronicle of the life and work of America's great music leader, the story relates the sequence of events in his career with occasional touches such as might reveal something of the deeper and more intimate side of his nature which was known only to those who shared his home. Excerpts from Thomas' diary of his European travels, two articles of an educational nature (which were left in manuscript form at his death), numerous letters

All out of print.
written to Thomas by the greatest European musicians of the nineteenth century, and valuable excerpts from newspapers and music journals of the day are presented. A truly absorbing story, written in fascinating style.


A noteworthy tribute and memorial to Theodore Thomas, these two volumes shed much light on the life and activities of America's pioneer music educator. The first volume is chiefly of a biographical nature, presenting many interesting incidents in Thomas' career. In addition to the actual autobiography, volume one contains (1) an article by Thomas' second wife, Rose Fay, titled: "The Last Days of Theodore Thomas," (2) George P. Upton's "Reminiscences and Appreciation," (3) a chronology of Theodore Thomas' life work, (4) an article on early music in Chicago, and (5) a paper written by Thomas for Scribner's Magazine, March, 1881, titled: "Musical Possibilities in America." Volume two gives many of Thomas' concert programs from the year 1855 (at the time of the Mason-Thomas Soirees) to 1905 (on the occasion of Thomas' last appearance with the Chicago Orchestra). Also presented in volume two is a complete list of the musical works introduced for the first time by Thomas to American audiences, the list having been compiled by Thomas himself, with the assistance of George Upton, editor of his autobiography, Frederick Stock, associate director of the Chicago Orchestra at the time Thomas was conductor, and Theodore McNicol, librarian of the orchestra.

B. Biographical Works Referring to Thomas


Personal recollections of a prominent conductor of Italian opera during the nineteenth century. Making several tours through America with his company of musicians, the author became
personally acquainted with Theodore Thomas. Comments made on life in America during this period, although few, are refreshing and enlightening. On the occasion of the writer's first visit to Chicago (c. 1850) he states that he found it "a very small and insignificant town ... colonized largely by pigs."


An interesting narrative of a life time of song; the memoirs and reminiscences of a great artist. Frequent mention is made of Theodore Thomas, of whom the author states "... gave me my first acquaintance with the symphonies of Beethoven, Schubert and many others."


A vivid account of the musical life of a great educator. Occasional reference is made to Theodore Thomas, and to the Theodore Thomas Orchestra. Covers the period from the last half of the nineteenth century to the present day.


An autobiography of one of Thomas' best friends and staunch defenders, this colorful tale of the life of a music critic includes in it first hand references to Theodore Thomas. Very colorful and highly entertaining, the remarks on Thomas are invaluable to anyone interested in him as either man or musician. Speaking of Thomas as a born missionary for the divine art of music, writer Finck tells how Thomas and William Mason, in order to collect an audience for their chamber music concerts in New York, took bundles of their programs and stood on the street corners in New York distributing them personally to passers-by.

Contains an amusing bit of reference to Thomas as a "prima donna" conductor, while a section devoted to correspondence with him is especially valuable.


In this, the second volume of the well-known biographical work on Richard Wagner, an account is given of the incident in which the great German composer wrote the commemorative festival march, which Theodore Thomas had specifically ordered for the occasion of the Philadelphia Centennial Exhibition of 1876.


Eighthy years of music in Europe and America recorded in brief, crisp style. Personal remarks made by Theodore Thomas are given in describing him. A highly interesting and fascinating book.


For forty-five years an honorary member of the New York Philharmonic Society, this great English-born pianist appeared thirty times as soloist with the organization. His memoirs, as related in this volume, cover the period 1847-1909 and are a narrative of what went on musically in New York during that time.


The famous blind pianist and organist, among other things, relates in this work, his experience in playing with the Thomas orchestra in New York. Says he: "The orchestra was extremely good and Thomas could do anything he liked with it."

Reference to Thomas is made by calling him the German conductor of an orchestra that became famous.


A fascinating account of music and musicians in America during the latter part of the 19th century and the first part of the 20th century. An excellent background book for those interested in the professional music activities of this country. Frequent references are made to Theodore Thomas.


An appreciation of a great violinist, littérature and man. Frequent mention is made of Theodore Thomas, with whom Remenyi often appeared in concerts.


The autobiography of one of the greatest singers of the 19th century, this work contains a number of good, first hand accounts of Theodore Thomas as a man and a musician. In expressing her opinion of the great conductor, Madam Lehmann states: "Thomas was a man, take him all in all, to whom I would like to erect a monument, for he was a sound kernel in a rough shell, and music, that is, his ideal art, was as exalted to him as mine is to me." (P. 345).


A vivid picture of musical life in America from the latter part of the 19th century to the present day. Occasional reference is made to Thomas as one of the important musical personages of his time.

A volume of reminiscences, highly illustrated with photographs. Among the many letters quoted is one from Theodore Thomas, written to William Mason, uncle of the author.


Written by the third son of Lowell Mason, this absorbing work gives a most excellent picture of musical conditions in America during the 19th century. An intimate friend and professional colleague of Theodore Thomas, the author relates a number of things about Thomas not mentioned in other works, among which is the fact that the great conductor possessed absolute pitch. Of all the books mentioning Theodore Thomas, this is by far one of the most entertaining.


Impressions of Offenbach while visiting America. Full of interesting commentaries, the author states that "neither music, painting, nor sculpture find in America a soil which favors their development." His observations and remarks on Theodore Thomas are both critical and stimulating.


The great pianist refers to Thomas as a musical conductor of the nation and a musician by the "grace of God." Fascinating accounts are given of Paderewski's solo appearances with Thomas leading the orchestra.


Personal observations valued as contributing to an interesting phase of musical evolution are
presented. Descriptions given of 19th century musical life in England and the United States are indeed enlightening. A brief but good commentary on Theodore Thomas' style as a conductor is offered.


A collection of musical memoirs, extending from 1850-1899, and centered largely in Boston. The activities of the famous Mendelssohn Quintette Club are discussed at quite some length.


A picturesque and colorful autobiography of America's great band leader. First hand information on Thomas is given, including an evaluation of him as a musician and educator. States Sousa: "Thomas was one of the greatest conductors that ever lived. He gave Wagner, Liszt and Tchaikowsky in the belief that he was educating his public; I gave Wagner, Liszt and Tchaikowsky with the hope that I was entertaining my public. Thomas was primarily an educator, and nothing turned him aside from his purpose. It made him lose his sense of proportion, and at times brought him into sharp conflict with his public." (Pp. 132-133)


Under the heading of "Behind the Scenes of an American Symphony Orchestra," Chapter V of this splendid autobiography presents a number of Mme. Stokowski's personal reflections on instrumental music in this country. Without belittling the pioneer achievements of Theodore Thomas and Leopold Damrosch, the authoress states that she feels it was William Gericke who first established the high standard of perfection in symphonic performance which gives America a distinguished superiority in this field.

Dedicating this work to the ghosts, the author, in a most readable style, sets forth his recollections of celebrities of the half century, 1850-1900. Engaged in the labor of musical criticism for almost fifty years in Chicago, the writer had unusual opportunities to observe what was transpiring in the musical world, and as a result, presents an excellent picture of American musical life during this era. Chapter XIV is devoted to Theodore Thomas, and tells of his early visits to Chicago, of his honesty of character, of his broad culture, of his love of conviviality, of his aversion to sentimentality, and of his three great disappointments in life, namely, the Columbian Exposition fracas, the Cincinnati College of Music episode, and the American Opera Company affair. The chapter concludes with two pages of Thomas' notable sayings.

C. General Works Referring to Thomas


Well-written essays on topics of musical interest. A section devoted to Theodore Thomas states that it is hard to estimate the debt that the United States owes to Thomas, for, it asserts, "to him more than any other single force, is due the present state of musical culture in the United States."


An account of musical activities in Chicago is given in each of the three volumes. Vol. 1 (Pp. 497-504) traces musical developments to the year 1857; Vol. 2 (Pp. 590-613) traces musical developments from 1857 until the fire of 1871;
Vol. 3 (PP. 628-673) traces musical developments from the fire of 1871 to the year 1885.


Tells how the early struggles of Chicago's pioneers to establish music as a cultural asset were carried on amidst seemingly hopeless surroundings and all possible discouragements. Of Theodore Thomas, it states that when he first appeared in Chicago as a violinist for a concert troupe, he served in both the capacity of ticket taker and musician.


In this historical, critical and descriptive comment on music and composers, Phillip Hale relates an event in which the audience at a Central Park Garden Concert in the late 'seventies hist Theodore Thomas' presentation of Wagnerian music, refusing to accept this "music of the future."


Thomas is given full recognition in these volumes as one of the greatest of all musical figures in the development of Cincinnati. Of special historic significance is a re-print, given in volume two, of the "Resolutions Adopted by the Board of Directors of the Festival Association," which were drawn up following the death of Thomas in 1905.


A well-written work, tracing the evolution of both the orchestra and orchestration, especially as it concerns the history of music proper. Special emphasis is laid upon the impelling forces to which
the development of orchestration is due. Speaking of musical standards in America, author Cervere states: "To Theodore Thomas more than to anyone else is due the present high standard of musical taste in America. At the head of an excellent virtuoso orchestra, he traversed the country in his earlier years, and revealed for the first time the value and meaning of the thoughts of the great masters... Theodore Thomas not only established a new standard of interpretation in this country, but so catholic was his taste and so far reaching his purpose that the debt to him can never be repaid." (P. 171)


A presentation of historical data concerning the development of music in Chicago. The Germania Society is given credit for having been the first group ever to have presented symphonic music in Chicago (1853). A sketch of Theodore Thomas gives some of the highlights of his life.


Beginning with colonial times, and carrying the record down to the year 1904, the author relates in an interesting manner, the inception, the foreign influences, the changes, the methods, and the personal endeavors that have gone into the making of our present music. The frontispiece is a photographic study of the profile of Theodore Thomas.


States, of Theodore Thomas, that "probably no foreigner ever exerted such a widespread influence on the national musical taste in America, in modern days..." and that "taught all America the classical as well as most modern repertoire of orchestral music."

Credits Theodore Thomas with having been a born teacher, but not an outstanding conductor. States that from the time Thomas attained manhood he consecrated his life with an almost priestlike fervor to developing musical taste in America.


An account of Chicago's leading artists, organizations, and art buildings of the period 1836-1899. There are many interesting discussions of the early musical activities of Chicago, with an abundance of biographical sketches and portraits. The frontispiece is a photograph of Theodore Thomas leading the Chicago Orchestra.


The author states that the season 1882-1883 proved conclusively that the Americans are a musical people; he further states that the man who has done the most to develop and educate the musical taste in this country is Theodore Thomas. A section devoted to Thomas presents his biography up to the year 1884.


Many references are made to Theodore Thomas. Of special value is the historical treatment given of the Cincinnati College of Music, of which Thomas was first director. References are made to the quality of music instruction afforded American students in Europe during this early period; also a discussion is given over to class teaching as carried on both in Europe and America. Thomas is recognized by the writers as a truly great educational force in the development of Cincinnati.

Opening with one of the notable sayings of Theodore Thomas, this little volume offers much enlightening information concerning early musical activities in the Queen City. Advertisements and bits of news taken from early papers are given throughout the book. References made to the early Singing Schools are very amusing.


This notable brochure of famous, rare violins contains an introduction written by Theodore Thomas, in which the great musician makes the following significant statements: It is safe to say that without the Cremona instruments of the seventeenth century the world would not have had the master works, quartets and symphonies of Haydn and Mozart. It was, in particular, Stradivari who created a tone which appealed to musicians, and Francois Tourte, born 1747, died 1835, who invented a bow which made the modern orchestra -- with all its shading and nuances -- and Beethoven, possible. Without these instruments and the Tourte bow, invented over a century later, the music of to-day would have been developed on altogether different lines. One cannot help thinking of a quotation from "Pascal," that "if Cleopatra's nose had been shorter the world's history would have been different."


In this illuminating article, one of the world's greatest authorities on rare violins and kindred instruments, gives credit for their having been brought into use in this country to none other than the potent influences exerted by Theodore Thomas, who is referred to as the "real pioneer educator" of America.

Offers an excellent biography of Theodore Thomas, including an account of his appearance as violin soloist, when but a mere lad, before the blind King George of Hanover, whom, it is said, subsequently offered to take the boy prodigy under his royal patronage and pay for his education.

Grant, Margaret and Herman S. Hettinger. America's Symphony Orchestras and How They are Supported. New York: W. W. Norton and Company, 1940. 376 pp.

An orchestral survey study, made possible by a grant from the Carnegie Corporation of New York. Many valuable data on orchestral music in America are offered. The writers state that the influence of the orchestral activities of Theodore Thomas in the development of musical taste and interest in America probably remains to this day, unsurpassed.


The fourth year book of the study course in music understanding as adopted by the National Federation of Music Clubs, this excellent volume brings to the reader's attention the fact that German forces were decidedly influential in shaping the destinies of American musical activities of the 19th century. It refers to Theodore Thomas as "Another German musician whose organizing powers were keenly felt."


A history of opera in America, this work makes constant reference to Theodore Thomas and his activities in this field.

A standard treatise on American music, written by one of the outstanding authorities of the present day, this work assigns a place of honor to Theodore Thomas, of whom it states: "Theodore Thomas is an epic figure in American history -- one of our great heroes. Compare the state of musical culture at the time of the Civil War with conditions today, and then thank Theodore Thomas for the difference. It is through his efforts that this country is the home of the best in orchestral music, that almost all our major cities have symphony orchestras of the first rank, and what is more important, that in each of these cities there is a public that will listen to the finest symphonic works." (P. 294)


Here is a vivid, colorful description of the music, the surroundings and the crowds at Theodore Thomas' summer night concerts, given in the celebrated old Highland House of Cincinnati, which was famed not only as the largest beer hall in the world, but also the one most splendid and elaborate in its appointments.


Being an historical sketch of the Boston Symphony Orchestra, reference is made to Theodore Thomas and the visits made by him and his orchestra to Boston. The author states that the revelation of what symphony concerts might be in Boston came from these early visits, inasmuch as they pointed the way to still better things, orchestrally, than Boston had ever known.


Being a study of the music of this country and of its future, with biographies of leading composers and musicians, Theodore Thomas receives constant mention.

A retrospect in celebration of the seventy-fifth anniversary of the New York Philharmonic Society, this little volume traces the history of one of America's and one of the world's greatest symphonic organizations. Of Theodore Thomas, who guided the destinies of the orchestra from 1879-1892, it remarks: "It is no exaggeration to state that Theodore Thomas did more for orchestral music in North America than any previous conductor. His influence was profound and far reaching. His was a household name wherever a love of good music was to be found. He literally formulated and controlled musical taste the length and breadth of the land. He was the arbiter of our musical destinies. And he sometimes played the tyrant." (P. 10)


Written for the purpose of preserving a record of the principal features and important events connected with the inception, development, and administration of the World's Columbian Exposition, together with a brief account of the magnitude of the various departments, of the principal exhibits, and of the World's Congresses, the first volume of this three volume set of books gives an account of the musical affairs at the Exposition, and tells of the part played in them by Theodore Thomas, director of music at the Fair.

King, William G. *The Philharmonic-Symphony Orchestra of New York.* Published under the auspices of The Philharmonic Symphony League of New York to serve as a permanent record of The Philharmonic Symphony Orchestra of New York, season 1939-1940. N.P.

Presenting an historical sketch of the New York Philharmonic Orchestra, this work singles out Carl Bergmann and Theodore Thomas for signal honors as the two individuals who did more than any other to shape the destinies of the Philharmonic Society.

A compilation of records of musical performances in New York, and newspaper articles written by the author for the columns of the New York Tribune. Many programmes of noteworthy occurrences and musical criticisms of an enlightening nature are presented. The Boston Transcript, in remarking about the volumes states: "Mr. Krehbiel's exceptional catholicity of thought is most pleasingly developed. It is indeed a great and abiding satisfaction to read a book of this sort, in which the writer, who is known to be a man of general culture as well as of special training in the art whereof he writes, shows a capacity to discover the beauties of a work or to detect its artistic worthlessness regardless of its origin." Theodore Thomas' orchestral plans for the various seasons, as well as many of his programmes are recorded within the pages of this monumental five-volume work.


Published on the occasion of the fiftieth anniversary of the founding of the Philharmonic Society, this record and study traces the history of the organization from its inception in 1842 until the year 1892. The appendix contains programs of each of the fifty seasons, in addition to much other significant data. An important book for all students of American music history.


A chronological record of significant musical events in America from 1640 to the present day, with comments on the various periods into which the work is divided. A valuable and momentous book of musical happenings.

Includes a discussion of the work of Theodore Thomas; many enlightening commentaries are offered by the author on the activities of America's great musical leader.


One of the best accounts of musical activities in America during the past century, this authoritative work discusses such phases of the subject as Popular Music and Singing Schools; Church Music; Musical Conventions and Festivals; Orchestral, Operatic and Oratorio Music; Improvements in Musical Instruments; Popular and Higher Musical Education; and Creative Activity, and the Beginning of a National School of Musical Composition. A full and reliable summary is presented of American musical effort as displayed in the personal history of artists, composers, educators, musical inventors and journalists. A special section devoted to Theodore Thomas traces his life's work up to the year 1889. Of his contribution to American culture, it states: "He has shown the American people a higher type of orchestral interpretation than can be realized outside one or two European musical centres, and in the opinion of many good judges he has surpassed the standard of those."


Written for the purpose of throwing light on the subject of how chorus singing and choral music came to be what they are, incidents in which Theodore Thomas played a role in the development of choral music in this country are mentioned.


A book on "America's greatest Issue -- City Planning, What it is and How to go About it to
Achieve Success," this work devotes a section to music in Chicago, in which activities along this line in the windy city are described. Such phases of music as libraries, music schools, music publishers, musical organizations, performing groups, and festival activities are discussed. Theodore Thomas comes in for some mention, although not as much as should be, considering the debt of gratitude that Chicago owes him for having raised the musical standards of that city to a place second to none in the country. Of music in Chicago, the author states: "Music -- a big thing in our lives -- is the biggest cultural element in Chicago. All unbiased authorities will agree that Chicago is the foremost music center of the country." (P. 221)


Dedicated to the memory of Theodore Thomas, this authentic presentation of historical facts in the origin and development of one of America's greatest orchestras, covers a period of more than seventy years, starting with the first season of symphony concerts given by the old Philharmonic Society of Chicago in 1859, and carried down to the year 1924. Of great value to one interested in the life of Theodore Thomas is the chapter on the Bureau of Music at the World's Columbian Exposition, introduced into the book "in answer to the malicious charges brought against Theodore Thomas by the Exposition authorities and Chicago newspapers." The writer shows clearly that Thomas, whose whole life was passed in proclaiming the gospel of good music to the community, lived above dishonest methods in his art. Many of the data for Otis' work were gathered from his own journals, which note the important musical events in Chicago over a fifty year period. The author refers to the closing years of Thomas' life as the finale of an "Unfinished Symphony."


One of the best works on the history of music in America. Considerable source material
and first hand data are presented. Contents include such topics as "The Establishment of the New York Philharmonic Society," (p. 263); "Travelling Orchestras," (p. 314); "Progress of the Cultivation of Instrumental and Vocal Music in New York," (p. 342); "Musical Development in the West," (p. 371). Of Theodore Thomas, Ritter states: "He has contributed much towards spreading a taste for orchestral music: his labors in this respect are now well recognized. Mr. Thomas, in order to render his programmes as interesting as possible, drew from the large field of classical and modern orchestral compositions, laying particular stress on novelties. But, as was the case with the old Germania Orchestra, and the New York Philharmonic Society, the instrumental compositions of Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, proved to be his richest sources." (Pp. 351-352)


Somewhat in the style of a music history text, with chapters arranged in the chronological order of their subjects, this work treats in general with styles in music. It speaks rather disdainfully of Wagner's work in writing a "pot-boiler" for Theodore Thomas and the Philadelphia Centennial Exercises.


Gives an account of the death of Thomas (January 4, 1905), whom it classifies as "founder of the Chicago Orchestra, and pioneer of American orchestral music."


Describes musical life in Chicago from the middle of the 19th century up to the time of the present generation. Tells of Thomas first coming to Chicago with his New York Orchestra, and of his eventually settling in the city. Most of the
Musical leaders of Chicago are mentioned, and their contributions to the development of the musical life of the city are related.


Dedicated to Theodore Thomas, the collaborator of her garden, this rare volume gives a detailed, first hand account of the picturesque setting of Felsengarten, summer home of the Thomas family.


A brief but authoritative article on the development of symphonic music in Chicago. From the pen of the present manager of the Chicago Symphony Orchestra, this historical account of the progress made in orchestral music in Chicago is of first rate importance to all interested in this phase of musical history. States manager Voegeli: "To Theodore Thomas Chicago owes a debt of gratitude that can never be repaid." (P. 444)

D. Related Works


A picture of American life of the period 1690-1763, drawn from materials not always utilized by historians, namely early newspapers, and there, most strikingly, in advertising columns. From the period 1690-1713, states the author: "There was no musician of note and no concert." For the next period, the writer asserts: "There may have been a concert in Boston as early as 1732..." A number of references are made to music, most of them being taken from newspapers of the day.
Adams, James Truslow, and Charles Garret Vannest. 
The Record of America. New York: Charles Scribner's 
Sons, 1937. xxiv + 941 pp.

A survey of three hundred and more years of
our history with scrupulous attention to the
long and careful research which has been given
to the stream of our development in its social,
economic, and cultural aspects. Interesting
facts concerning music in the south, previous
to the Civil War, are related.

A. K. Loring, 1874. v + 141 pp.

Being the artist life of Camilla Urso, one
of the first great women violinists, the facts
and incidents related in this little volume were
supplied by her to the author at such stray
moments of leisure as could be found during a
busy concert season at Boston, in the months
January and February, 1874. A story of musical
life, chiefly in America during the 19th century,
this work dwells considerably upon customs, man-
ners and activities of the people both in this
country and abroad. A good description is given
of the pedagogical procedures followed in the
famed National Conservatory of Paris, where
Camilla Urso, as a child, was the first female
ever to be accepted as a student. Although no
mention is made of it in this work, Madame Urso,
on several of her American tours, appeared as
soloist with Theodore Thomas and his great or-
chestra.

Benton, Joel. Life of Hon. Phineas T. Barnum. Edg-
wood Publishing Company, 1891. Ch. xvi-xxii.

It was through the artistry of Jenny Lind,
among others, that Theodore Thomas gained much
of his early musical background. Here is a first-
hand account of the American tours of the great
"Swedish Nightengale," prepared from the personal
records of her American manager -- Phineas T.
Barnum. A fine background book, giving a birds-
eye view of life in this country during the mid-
nineteenth century.

The author states: "I dedicate this book to those friends of mine in America, who, giving me a welcome I must ever gratefully and proudly remember, left my judgment free; and who, loving their country, can bear the truth when it is told good humouredly, and in a kind spirit." The book itself offers a picturization of American life, both socially and culturally, during the first half of the 19th century.


Taken from the home correspondence of Amy Fay (sister-in-law of Theodore Thomas by his second marriage) while she was studying piano in Germany under such masters as Tausig, Kullak, Liszt and Debbe, this series of frankly-written letters depicts, in a most fascinating way, European conditions for students of music in the 19th century. Methods of music study in which students were expected to practice eight hours a day on dry, technical studies and scales without having the satisfaction of playing real music compositions are described. Miss Fay recounts her experiences at both private and class lessons, the latter type of musical instruction having been quite common in Germany in the 19th century. Throughout the book there permeates the series of letters a spirit and enthusiasm of youth, and the amusing things that happened to miss Fay with this or that German teacher of renown make for entertaining reading. The amazing fact that twenty-one editions of this book have been issued to date, including German translations, shows that even a subject so narrow as "Music Study in Germany," when treated properly finds wide appeal. An excellent background book for all students and scholars of music.


A history of psalmody from the settlement of New England to the beginning of the 19th century. Contains biographical sketches of reformers and psalmists.

A directory compiled by Mabel Almy Howe. Offered as an aid in approximating the dates of musical compositions published in New York City in the first half of the 19th century, this alphabetical list of early music publishers and dealers gives considerable data on the activities and places of residence of the Dodworth family, a group of musicians and music dealers influential in shaping the early career of Theodore Thomas.


Being recollections of the girlhood of the writer, this intriguing tale of Old New Orleans contains first-hand accounts of American music in the 19th century, such as: "It was on Orleans Street, near Royal -- I don't have to 'shut my eyes and think very hard,'...to see the Old Opera House and all the dear people in it, and hear its entrancing music. We had 'Norma,' and 'Lucia di Lammermoor,' and 'Robert le Diable,' and 'La Dame Blanche,' and 'Huguenots,' and 'Le Prophete,' just those dear old melodious operas, the music so thrillingly catchy that half the young men hummed or whistled snatches of it on their way home." (p. 65), and "In those far away days that are as yesterday to my dreaming there were 'Variations' of every familiar melody, variations that started with the simple air and branched off into all sorts of fantastic and involved and intricate paths. 'Oft in the Stilly Night,' 'Tis Midnight Hour,' 'Twilight Dews,' 'Low-Back'd Car,' 'The Harp That Once Through Tara's Halls,' 'Oh, Cast That Shadow From Thy Brow,' and so on and on, whole pages of 'Variations,' now dim with age..." (P. 147)


The fruit of intensive research, this scholarly volume serves the all-important
purpose of putting to an end certain misrepresen-
tations about the musical likes and dislikes of the Puritans. Fallacies in the statements of other writers on the subject of early American music are clearly revealed. One of the most scholarly of all works related to music. A fine background book for all students and scholars of music.


A rare little volume on the life of the German soprano who was probably the greatest singer of her time. She appeared in America with Jullien, under whose baton Theodore Thomas gained much of his early orchestral experience.


A survey study, originally written for serial publication in the "New Music Review" from June to August 1907. The work offers a scholarly presentation of the trials and tribulations of those pioneers in American music who attempted to enhance the cultural life of their country.


Salient facts in the process of making music a profession and in the practice of the profession itself are marshalled between the pages of this book. The reading matter of this volume offers an invaluable contrast to what one finds to have existed in the lifetime of Theodore Thomas as recounted by Upton, Rose Fay, John Tasker Howard, et al.


A colorful, vivid picture of American life during the 19th century. Quoting from the introduction by Michael Sadleir: "...on November 4, 1827, an English lady in early middle age,
charged with the fantastic duty of preparing for the establishment of a department store in Cincinnati, was despatched by her eccentric husband from Harrow Weald to the middle-west of America. She took with her three small children and a certain amount of ready money. After three years the money was spent; the store, before even its building was complete, had come to bankruptcy; and one of the children had fallen so ill that he had perforce to be sent home to England. The distracted mother and her remaining offspring were left stranded in America, to live in abject poverty and to become ever more unfavourably impressed with their surroundings.

"At this crisis of her fortunes, and with a faint hope of earning a few pounds on her ultimate return to England, the forlorn and harassed lady began to jot down her impressions of the United States, to tell the tale of her adventures. It was a desperate experiment in book-making, and should, by all the canons of literary suitability, have failed rather than triumphed. But Frances Trollope's luck had changed at last. By the middle of 1839 her jottings had been published under the title 'Domestic Manners of the Americans'; and she herself -- having turned author from compulsion and not at all from inclination or from belief in her own talents -- had become the scandal or the heroine of two hemispheres." Mrs. Trollope's chief accusation against the Americans was that they lacked refinement and elegance. The many incidents related by her, and the descriptions given of life in America of this period are of great interest to anyone making a study of social and cultural development in the United States.


An interesting account of the cultural development of New York during the 19th century. Written by the authoress from first hand data, this work is worthy of recognition by anyone studying the history of education. Attention is called to the cost of music lessons in this country in the year 1809, and also to the fact that class lessons in piano were then available. Newspaper advertisements are cited, giving evidence that repairmen of musical instruments, early in the 19th century, had established shops in New York and Philadelphia (pp. 124-125).
2. Dictionaries - Encyclopedias


3. Magazine Articles


4. **Newspaper Articles**


"And He Sailed Away; While Women Wept Paderewski Goes With His Gold; He Even Announces As A Parting Rebuff That The Hysterical Demonstration at His Concerts Were the Only Blot on His American Tour—He Also Regrets That He Played in Chicago," Chicago Tribune. May 7, 1893. Gleason Collection. Music Scrap Book. Vol. 10. N.P.

"Adverse to Thomas; The Investigation Commissioners Report Against Him; They Say His 'Usefulness Is Impaired' and Recommend 'That the Director General Be Instructed to Request His Resignation'—The Local Directory, However, May Retain Him at the Head of the Music Bureau Until the Fair Closes—The Report in

"After Theo. Thomas; Special Committee Will Make a Very Thorough Inquiry; Justice to be Done to All; If the Charges Are Sustained the Musical Director's Removal Will Be Recommended," Chicago Post. May 7, 1893. Gleason Collection. Music Scrap Book. Vol. 10. N.P.

"All To Have Justice; Musical Director Must Not Favor the Non-Exhibitor; National Commissioner St. Clair States His Position in Plain Terms—Letters Read Showing That the Lyon & Healy Harp Cannot Be Used in the Thomas Orchestra—The National Body Decides That the Board of Control Should Not Have Touched the Piano Matter," Chicago Tribune. May 4, 1893. Gleason Collection. Music Scrap Book. Vol. 10. N.P.


"Chicago Orchestra Leaves; Starts for Cincinnati
with Theodore Thomas for the Coming May Festival,"

"Chicago Orchestra Program; First Public Rehearsal
Heard in New Hall," The Inter Ocean. December 17,

"Chicago Orchestra Program; Several Popular Numbers
Are Included--Sound Experiment Made," The Inter
Ocean. December 24, 1904. Chicago Orchestra Files.

"Chicago to Have a Permanent Symphony Orchestra,"
Chicago Tribune. September 11, 1887. Gleason

Vol. 3. P. 12.

"Chicago's New Orchestral Scheme; Permanent Engagement
of Mr. Thomas and His Musicians," Chicago Tribune.
November 9, 1890.

"Church to Honor Theodore Thomas," Chicago Examiner.

"Close Call for Thomas; Conductor of Chicago Orchestra
Hit by A Heavy Bolt; Mass of Iron Falls from the Loft
to the Auditorium Stage at His Feet During a Rehearsal--Rebounding, It Strikes the Leader in the Face,
Cutting Him Badly--Eyes Saved by Glasses--Expects to
Recover Quickly from Injuries," Chicago Tribune.
October 15, 1894. Gleason Collection. Music Scrap

"Comes Trophy Laden; Theodore Thomas Is Back from His
Conquest of Gotham; Enthusiastic Audience Greets Him
and His Orchestra; Classic Program is Rendered at the
Auditorium--First Time for 'Edris,'" The Inter Ocean.
April 18, 1896. Gleason Collection. Personal Scrap
Book. Vol. 4. N.P.

"Commissioners and the Pianos; The Steinway-Thomas-
Paderewski Fight Taken Up by the National Body,"


"Fight Over Thomas; War Between the Members of the National Commission; Majority is Against Him; Fearing that the Leader Will be Ousted His Friends Claim There is no Quorum," Chicago Post. May 12, 1893. Gleason Collection. Music Scrap Book. Vol. 10. P. 404.


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"It Was Thomas Night; The Director Presented a Baton by the Germania Club; Program of German Music; Faultlessly Rendered Selections from Famous Composers; Welcome from Many Hearts; A Host of Chicagoans Give the Great Leader Greeting; An Elaborate Menu Enjoyed by Guests," Chicago Tribune. November 5, 1891. Gleason Collection. Music Scrap Book. Vol. 10. p. 195.


"Lessons of the Crowd; Wagner Nearly Holds His Own with Strauss at the Exposition; This Means that the Work of Education by Mr. Thomas is Bearing Fruit and that the Public Taste has Improved." Chicago Tribune. July 20, 1890. Gleason Collection. Music Scrap Book. Vol. 9. P. 383.


[Mr. Theodore Thomas' Fifth and Last Symphony
Concert Took Place at Irving Hall on Saturday

[Mr. Theodore Thomas' Fourth Symphonie Soiree Took
Place at Irving Hall on Saturday Evening.] The
Concerts: Programs. Vol. 135. N.P.

[Mr. Theodore Thomas Gave His Fifth and Last Symphonie
Soiree on Saturday Evening at Irving Hall.] The New
York Times. April 10, 1865. Theo. Thomas Concerts:
Programs. Vol. 135. N.P.

[Mr. Theodore Thomas Gave His Second Symphonie Soiree
at Irving Hall on Saturday Evening.] The New York
Times. January 9, 1865. Theo. Thomas Concerts:
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Programs. Vol. 135. N.P.

"Mr. Thomas As A Leader," Chicago Times. August 5,
7. N.P.

"Mr. Thomas Attacked; Pretty Harsh Things Said About
Him by an American Musician," Chicago Post. April
Vol. 10. P. 444.

"Mr. Thomas Going; The Great Musical Director Says He

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4. N.P.

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Vol. 10. N.P.

"Mr. Thomas' Ball-Room Program," Chicago Tribune.
August 4, 1887. Gleason Collection. Music Scrap
Book. Vol. 6. N.P.


"Music for the Million; Central Park Garden--Its Attractions and Customers; The Place, the People, the Music, the Gardens, the Cafe and the Coffee; What is Done and Who Does It; Wit and Wisdom, Wine and Women, Beer and Bologna, Whisky and Witchery; Thomas and His Orchestra," The [New York] Democrat. August 19, 1868. Theo. Thomas Concerts: Programs. Vol. 137. N.P.


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"Steinway to be Used; Western Makers Red Hot; To Hold a Meeting and Enter Vigorous Protest; May Withdraw Altogether; Local Directors Sharply Criticized for Playing Into the Hands of Influential Sandbaggers," Chicago Post. May 2, 1893. Gleason Collection. Music Scrap Book. Vol. 10. P. 444.


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Minneapolis Tribune. January 23, 1900. Thomas
Scrap Book. N.P.

"Theodore Thomas Feted; Celebration of His Fiftieth
Year in America at the Chicago Club," Chicago Record.
Vol. 11. P. 268.

"Theodore Thomas' Golden Jubilee; Fifty Years in
America of a Great Orchestra Leader," Chicago

"Theodore Thomas Holding His Own; Physician Says Crisis
Will Be Passed Early This Morning," Chicago Examiner.
P. 19.

"Theodore Thomas Ill With Grip; Orchestra Leader Misses
First Rehearsal in More Than Fifty Years," Chicago
Examiner. December 31, 1904. Chicago Orchestra Files.

P. 19.

"Theodore Thomas Likes New Hall; After a Preliminary
Trial Acoustics in Home for Orchestre Are Pronounced
Satisfactory by the Conductor," The Inter Ocean.
P. 7.

March 30, 1892. Gleason Collection. Music Scrap


"Theodore Thomas Upheld; Members of the World's Fair
Commission Exonerate the Leader," Chicago Record.
September 13, 1893. Gleason Collection. Music

"Theodore Thomas' Version; He Says His Reported Stand


"Thomas In a Bad Box; Caught Turning A Smooth Trick for His Friends the Steinways; Chicago Harps Barred Out; Musicians Forced to Discard Lyon & Healy Instruments; But One Other Good Make; And the 'Great Director's' New York Patrons Are Agents for That — 'Artistic Touch' Not in the Game," Chicago Evening Post. May 4, 1895. Gleason Collection. Music Scrap Book. Vol. 10. P. 447.


"Thomas Is Autocrat; Wishes of Public Are Utterly Disregarded by Him; Day of Reckoning Coming; Investigation of the Musical Bureau Will Be Searching; Commissioners Are Aroused; Will Bring Steinway's Friend to Time—Tired of Being Humiliated and Insulted," Chicago Post.


"Thomas Must Quit; He Is Handled Without Gloves by Angry Commissioners; Special Committee Recommends His Instant Dismissal; Report When Read Is Received With Rapturous Applause," Chicago Times. May 12, 1893. Gleason Collection. Music Scrap Book. Vol. 10. N.P.


"Thomas On The Rack; His Case Is Investigated by the Special Committee; Makes a Bad Impression; Enmities and Opposition Impair His Usefulness; His Head in the Scale; Music Dealers Appear Before the Tribunal at


"Thomas' Season Ends; Successful In Every Way; Said to be Assured That the Great Conductor Will be Retained in Chicago Another Year; Artistic Features of the Forty Concerts," Chicago Record. N.D. Gleason Collection. Music Scrap Book. Vol. 11. P. 216.


"Thomas To Be Tried; Piano Men Preparing Formal Charges Against Him; Evidence of Gross Favoritism; National Commission to be Asked to Dismiss the Musical Director --Little Chance of This," Chicago Evening Post. May 9, 1893. Gleason Collection. Music Scrap Book. Vol. 10. N.P.


"Waved His Paws to the Music; How A Stage Cat at the Thomas Concert Stopped the Performance," **Chicago Daily News.** February 1, 1900. Gleason Collection. Music Scrap Book.

"Welcomed to Chicago; Reception to Mr. and Mrs. Theodore Thomas at Apollo Hall; Two Hundred Persons Extend the Newcomers a Pleasant Greeting; Those Who Were Present; The Decorations," **Chicago Tribune.** October 15, 1891. Gleason Collection. Music Scrap Book. Vol. 10. P. 182.


5. **Scrap Books - Programs**


*Comstock Scrap Book. A collection of musical programs given in Chicago between the years 1879-1900. In the possession of M. E. Wilson, Ohio State University, Columbus, Ohio.*


*Programs of chamber music concerts given by Theodore Thomas, William Mason, Karl Bergmann and others between the years 1855-1862. v.p., v.d.] 2 vols. The Newberry Library, Chicago.*

*Programs of Chicago Symphony Orchestra, 1891-1941. 41 vols. Chicago Symphony Orchestra Office, Orchestra Hall, Chicago.*

The Frederick Grant Gleason Collection. Music Scrap Books, 1878-1908. Concert and opera programs, and newspaper and periodical clippings regarding music and musicians, chronologically arranged so as to form a daily record of musical events in Chicago, and of current musical events the world over. Compiled by Frederick Grant Gleason. 15 vols. The Newberry Library, Chicago.

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Selected Concert Programmes

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1865-1891 The New York Garden Concerts.
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  1891 Madison Square Garden, Farewell Concert. P. 141.
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  1877 Festival of the Apollo Club. P. 236.
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1883 The Pittsburg Festival. P. 269.
1885 Inaugural Festival at Music Hall, St. Louis. P. 272.
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1892-1893 The Columbian Exposition Concerts.
1896-1898 Visits of the Chicago Orchestra to New York.
  Pp. 351-353.
1899 Chicago Orchestra Children's Programme. P. 354.
Theodore Thomas manuscript programs. [n.p., n.d.]
Comprises 112 ms. concert programs, mounted on 94
leaves. Presented to the Newberry Library, Chicago,
June 9, 1908 by George P. Upton.

Thomas Programs. 1881-1890. 10 vols. The Newberry
Library, Chicago.

Thomas Summer Garden Concerts, Chicago. Programs.
1883-1890. 8 vols. The Newberry Library, Chicago.

Upton Scrap books of programs of Chicago concerts
during the years 1860-1876. Collected by George
Putnam Upton. 3 vols. Presented to the Newberry
Library, Chicago, by Mrs. Karleton Hackett.
6. **Bulletins - Circulars - Prospectuses**


American Opera Company. First Season of Opera Sung by Americans under the direction of Theodore Thomas: Boston Season at Boston Theater, one week, beginning Monday evening, April 19, 1886. N. D. [Prospectus]


As Others See Us. A Compilation of Newspaper Reviews of the Concerts Given in Boston (January 24, 1921), New York (January 25, 1921), and Philadelphia (January 26, 1921) by the Chicago Symphony Orchestra. 8 pp. [Circular]


Chicago Symphony Orchestra (Founded by Theodore Thomas in 1891). Some Facts. N.D. 4 pp. [Circular]

Chicago Orchestra, The. Sixth Season, 1896-97. 4 pp. [Prospectus]

Chicago Orchestra, The. Seventh Season, 1897-98. 4 pp. [Circular]


Classification list of the World's Columbian Exposition. Chicago: World's Columbian Commission. 1893. 122 pp. [Catalogue]
Finances of the Chicago Orchestral Association.
March 19, 1897. 1 p. [Bulletin]

First Grand Vocal and Instrumental Concert Given by the Brooklyn Y. M. C. A., Monday Evening, October 28, 1867. 2 pp. [Bulletin]


Harvey, William Hazelet. Theodore Thomas; Now Enthralled Among the Immortals. [Poem] Chicago; January 6, 1905. 1 p. [Leaflet]

How the Police Reporter of the Chicago Chronicle Heard the Chicago Orchestra, Theodore Thomas, Conductor. October 29, 1897. 7 pp. [Circular]


"It is the intention of the subscriber to give a GRAND VOCAL AND ORCHESTRAL CONCERT, on TUESDAY, MAY 13th, at the IRVING HALL...." April 14, 1862. [Signed] Theodore Thomas. 1 p. [Prospectus]

Mr. Theodore Thomas Begs to Announce that he Will Give his Annual Concert. New York. N.D. 3 pp. [Prospectus]


Music Festival Association, 1882. 2 pp. [Circular]

National Opera Company. Second season of grand opera in English sung by Americans, under the direction of Theodore Thomas; the New York season at the Metropol-
ital opera house, beginning Monday evening, February 26, 1837. N.P. [Prospectus]

New York College of Music Announcement. 1879-1880. 4 pp. [Prospectus]

New York Wagner Union, The. "On the evening of September 17th, 1892, Mr. Theodore Thomas laid before the members of his orchestra, and other friends assembled at his invitation, his project of founding a Richard Wagner Union, on the plan of similar societies established throughout Europe...." New York: Gottlieb Federlein. February 15, 1873. 2 pp. [Prospectus]

Object and By-Laws of the Brooklyn Philharmonic Chorus. 1 p. [Bulletin]


Philharmonic Society of Brooklyn. Tenth Season, 1866-1867. 4 pp. [Prospectus]

Philharmonic Society of Brooklyn. Eleventh Season, 1867-1868. 4 pp. [Prospectus]


The Trustees of the Orchestral Association Beg Leave to Announce that it Has Been Found Impracticable to Give the Series of Chamber Concerts Projected by the Chicago String Quartet for this Season. Chicago: January 20, 1898. 1 p. [Bulletin]

The Trustees of the Orchestral Association Request the Honor of Your Subscription To and Presence At A Promenade Concert to be Given by Mr. Theodore Thomas. N.D. 1 p. [Bulletin]

The Trustees of the Orchestral Association Request the Pleasure of Your Company As a Member of "The Fortnightly" at the Matinee of the Orchestra, on Friday, January 7, 1898, at 2:15 P.M., when the First Request Program of the Current Season will be Given. 1 p. [Bulletin]

Theo. Thomas' Symphony Soirees. Third Season, 1866-1867. 4 pp. [Circular]


Theodore Thomas' Grand Orchestral Concerts. Sketch of Theodore Thomas. N.D. 4 pp. [Circular]

Theodore Thomas' Series of Six Symphony Concerts at the Boston Music Hall. Season 1874-75. 3 pp. [Bulletin]

Theodore Thomas' Unrivaled Concerts. Fourth Season (1872-73) at Shakespeare Hall, Syracuse. N.D. 4 pp. [Circular]


Wm. Mason & Theo. Thomas' Conservatory of Music, No. 129
Fifth Avenue, (Near Twentieth Street) New York. N.D.
4 pp. [Circular]

World's Columbian Exposition. Outline of the plans of
the director of music. Signed Theodore Thomas.
Chicago: June 30, 1892. 1 p. [Bulletin]
I. THEODORE THOMAS' MUSICAL WORKS
A. ORIGINAL WORKS

1. Musical


2. Literary


"During his musical career Theodore Thomas conducted more than ten thousand concerts, and on a majority of programs he placed a work by Beethoven. Nevertheless it was his invariable rule to study each work anew whenever he gave it, and he was so particular in regard to everything that concerned the music of Beethoven that I have known him to spend an entire evening verifying the opus number of a Beethoven quartet before he would copy it on a programme for the printer," thus wrote Thomas' second wife, Rose Fay Thomas, the editor of these essays. It was Theodore Thomas' intention to write a complete book covering an analysis of all nine symphonies of Beethoven. However, death occurred before he was able to complete more than the five contained in Part I of this volume. At the request of Mrs. Thomas, Frederick Stock, Theodore Thomas' successor as director of the Chicago Symphony Orchestra, completed the work thus begun by Thomas and in Part II of the present work there appears analyses of the last four of the Beethoven Symphonies, as written by Frederick Stock. The book itself is indeed authoritative, and certainly worthy of the attention of all students of music.
B. MUSICAL ARRANGEMENTS

1. Orchestral Arrangements (in manuscript) for Concert Purposes

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* Full score in manuscript (but not separate parts) also available in Thomas Collection, Newberry Library, Chicago.
** Full score only available.
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<td>Tannhauser, Selection to Act 3</td>
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<td>Der Fliegende Hollander</td>
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2. Orchestral Arrangements (in manuscript) for Accompaniment Purposes

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<tr>
<td>Bach, J. S.</td>
<td>B Minor Mass</td>
<td>Chicago Symphony Orchestra Library, No. 309</td>
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<tr>
<td>Bach, J. S.</td>
<td>Der Zufriedengestellte Aeolus, Aria</td>
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<td>Beethoven, L. v.</td>
<td>Die ehre Gottes in der nature (Bass Solo)</td>
<td>Thomas Collection, Newberry Library, Chicago**</td>
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<td>Beethoven, L. v.</td>
<td>Die Liebe des nachsten (Bass Solo)</td>
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<td>Beethoven, L. v.</td>
<td>In Questa Tomba Oscura</td>
<td>Chicago Symphony Orchestra Library, No. 626*</td>
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<td>Cherubini, Luigi</td>
<td>Mass No. 4 in C Major</td>
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<tr>
<td>Schubert, F.</td>
<td>Serenade (Tenor Solo)</td>
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<td>Schubert, F.</td>
<td>Der Doppelgänger (Bass Solo; also Tenor Solo)</td>
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<tr>
<td>Mozart, W. A.</td>
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<td>Wagner, R.</td>
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*Full score in manuscript (but not separate parts) also available in Thomas Collection, Newberry Library, Chicago.
**Full score only available.
### 3. Chamber Music Arrangements

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<tr>
<td>Bach, J. S.</td>
<td>Erinnacht-Oratorium, Sinfonia (arr. for violin, flute and bass)</td>
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<td>Bach, J. S.</td>
<td>Sonata No. 3 in D Minor (arr. for two violins)</td>
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<td>Meyerbeer, G.</td>
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<td>Meyerbeer, G.</td>
<td>Die Afrikanerin Selection (arr. for Mason and Hamlin Cabinet Organ, piano, violin and violoncello)</td>
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<td>Schubert, F.</td>
<td>Die Allmacht (arr. for Mason and Hamlin Cabinet Organ, piano, violin and violoncello)</td>
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<td>Adagio from the Quintet in G, op. 163 (arr. for Mason and Hamlin Cabinet Organ, piano, violin and violoncello)</td>
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<td>G. Schirmer</td>
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<td>Handel, G. F.</td>
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<td>Luther, M.</td>
<td>Great God to Whom (Choral)</td>
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<td>Mozart, W. A.</td>
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<td>Wagner, R.</td>
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<td>John Church</td>
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***Also available in Thomas Collection, Newberry Library, Chicago.***
5. Miscellaneous

II. THEODORE THOMAS' WRITINGS
A. MUSICAL POSSIBILITIES IN AMERICA

By Theodore Thomas

The Americans are certainly a music-loving people. They are peculiarly susceptible to the sensuous charm of tone, they are enthusiastic and learn easily, and with the growth in general culture of recent years, there has sprung up a desire for something serious in its purpose in music, as in the other arts. The voices of the women, although inclined to be sharp and nasal in speaking, are good in singing. Their small volume reveals the lack of proper training, but they are good in quality, extended in compass, and brilliant in color. The larger number are sopranos, but there are many altos, and there would be more and they would be better were it not for ruinous attempts to make sopranos of them. The men's voices do not compare favorably with those of the women. They lack strength and character, and a well-balanced chorus is hardly possible as yet without a mixture of English or German voices to give body to the tone. Of late years, probably because of the growing attention to physical training there has been a marked improvement, and many good and beautiful voices have been developed, chiefly baritones or high basses. The incessant pressure of work which every American feels, prevents the men from paying much attention to music, but as the country advances in age and begins to acquire some of the repose which age brings, there will come possibilities of development which cannot now be estimated.

In considering, therefore, the present condition of musical development in this country, I am led naturally to speak first of vocal music. Although the contrary has been asserted, I think that it is in the vocal direction, and not in the instrumental, that the present development of the art tends. We have no public instrumental performers of American birth who can rank with our singers in public estimation, nor is there at present more than a very limited demand for instrumentalists. New York is the only city in the country in which an orchestral player can make a living, and even here he must give lessons or play

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at balls and parties, thereby losing or injuring the
finer qualities of an orchestral player. Boston, in
spite of many efforts, cannot support a large, well-
balanced orchestra. Philadelphia has no standing
orchestra, and in Cincinnati and Chicago the orchestral
musician must eke out a living by playing in beer-gardens
and saloons. The only demand for piano-players, except
of the highest order, is as teachers, and of those we
have many and good ones, who do what may be called
missionary work. Singing, on the other hand, appeals
to almost every one, and there is a certain demand,
even if limited, for singers in the churches.

When we consider that music is taught in the public
schools throughout the country, we might expect some
evidence or result of this teaching among the people.
Much money is spent in our schools for instruction in
this branch, and what does it amount to? Many of the
children learn like parrots, and soon forget the little
which they have learned. Those who retain this knowledge
find it a drawback when wishing to go on in the study of
music. The fault is not in them, but in the system
taught. So faulty is that system that it would be better
to abolish singing entirely from the schools than to re-
tain it under the present method. It does more harm than
good. I consider the system at present followed in this
elementary instruction, called the "movable do system,"
fundamentally wrong, and experience has confirmed me in
this opinion. It is a make-shift, invented by amateurs.
Pupils should learn something about absolute pitch of
tones, instead of merely their relative pitch. The
"movable do system" shuts the door against this knowledge.
The first tone of the scale in every key is do, and that
term do never suggests to one who has thus studied music
any fixed, absolute conception of pitch; for example, do
is sometimes C and sometimes D, while to the musician C
and D are as distinct sounds as the vowels a and e. The
system will enable a pupil to sing a simple hymn-tune
which has no accidental sharps or flats, but it is wrong
thus to limit pupils to so restricted a capacity. In my
experience, those who have learned to read music accord-
ing to this method never free themselves altogether from
it. It should be considered as necessary to be thorough
in the study of music as in that of mathematics. I do
not say that it should be carried to the same extent, but
that, so far as it is carried, it should be taught under-
standingly and well, - taught so as to pave the way for
future study, when desirable, and not so as to block it
up. I attach a great deal of importance to this matter.
of correct musical instruction. If we start right in the schools, the public taste will soon advance to a higher standard. It is from the young that the church choirs and singing societies must be recruited, and if a correct foundation is laid when the rudiments are learned, the progress to a more advanced position is natural and easy.

While singing under proper direction is a healthy exercise, great injury can be done to the throat and vocal organs by allowing the children to sing, or rather scream, at the top of their voices. Most of the school-singing which I have heard in this country is screaming, not singing, while in England and Germany I hear nothing of the kind. On the principle that no person can teach another what he cannot do himself (a principle which I believe in to a great extent), I hold to the opinion that the teachers of singing should themselves be singers, with a good method. Singing ought also to be taught without the aid of an instrument, unless it be occasionally to support the pitch.

At present, the musical standard of the American public, taken as a whole, must be pronounced a low one. If we should judge of what has been done in music by the programmes of concerts given in the larger cities, we might rightly claim for this country a high rank in cultivation. Those concerts, however, appeal not to the general public, but to one class only, and that a limited one, as any one who observes the audiences can easily see. This class is growing in numbers as well as in cultivation, but it is still far too small to support more than a limited number of concerts, as at present those of the New York and Brooklyn Philharmonic societies. The general public does not advance in music, partly from want of opportunity, partly from the habits of the people. The average American is so entirely absorbed in his work that when he goes out in the evening he looks for relaxation in some kind of amusement which makes little or no demand upon his intellect, and he has no difficulty in finding it.

As regards general musical culture, the public may be divided into two classes - those who go to the theaters, and those for whom the church is the social center. In both church and theater, the standard of music is a low one. In the church, where first of all sincerity should prevail, and where nothing but healthy food should be given, the music is looked upon as an attraction and given as an amusement. It is largely operatic, it appeals to the senses
only, and is too often of the sickly sentimental order. In those churches only which have congregational singing is the sense of what is suitable and decorous not offended. In this criticism I do not include some of the Roman Catholic churches. The priest estimates at its full value the power of music over the masses, and cooperates with the organist to produce a good musical service. Why cannot this be done in the Protestant churches? Pleasing music need not be trifling or sentimental; there are many beautiful works, not suited for the concert-room, which are intended for devotional use. But the greater part of the church music is a sort of patchwork—a little piece from this composer and another piece from that, put together by an amateur. A higher aim ought to be set, if not in the first place because of the art itself (though why this is not a praiseworthy purpose I do not see), at least for the sake of truth and propriety. The most exalted and artistic church service is the most proper one. The music which will inspire those feelings which ought to fill the soul of every worshipper is noble, good music—not sentimental, not secular, but lofty and devotional. That this low standard of church music exists is not owing to the want of competent organists, for we have many of ability, but rather to the fact that they are hampered in their attempts to introduce better music by the solo singers, as well as by the want of interest on the part of the minister, and, in many cases, by the desire of the business committee to "draw" and please the congregation. Recent years have also given us composers of undoubted merit.

It can hardly be expected that the managers of our theaters will carry on their business solely on art principles, nor can they afford to make the theater an educational institution; but they ought to try to have the music in keeping with the general character of their houses, and, as far as possible, appropriate to the plays given. A small but well-proportioned band of twenty pieces, for which the leader can adapt and arrange music, such as opera selections, overtures, dances, with solos for different instruments, is competent to furnish music which will give pleasure to the educated ear, and be at the same time an educator of the popular taste. If an orchestra of twenty is too expensive, it would be better to reduce the number to a half-dozen players, and have, in addition to a piano and a cabinet organ, a fair violinist, a violincellist, or some other soloist. Instead of that, we have now a blatant cornet or trombone, drums, bells, wood and straw instruments, every one making the greatest possible noise, headed by an important conductor, with a baton in his hand instead of
a violin bow. We had better music in the theaters twenty years ago than we have at present. Why appeal in music to a lower class, or allow in the orchestra a lower standing than is in keeping with what is presented on the stage?

I have mentioned thus hastily some of the defects of our methods of musical instruction, and pointed out some of the obstacles to our advancement to a higher musical standard. What are the remedies? I was once asked by a gentleman what he ought to do to make his children musical. He perhaps expected me to advise him to send the girls to Italy to study vocalization, and to set the boys to practicing the violin so many hours a day and studying harmony. I told him to form for them a singing class under the care of a good teacher that they might learn to use their vocal organs, to form a good tone, and to read music; after they became old enough, to let them join a choral society, where, for two hours once a week, they could assist in singing good music; and, above all, to afford them every opportunity of hearing good music of every kind. This gentleman knew nothing of music, but thought the advice "sounded like common sense."

If we have arrived at that point where it is considered necessary to give music a place in the common-school education, it is time that something like organized work should be done for the general cultivation of taste. The formation of singing societies would reach the people, and the knowledge which the children are supposed to gain in the schools would be sufficient for participation in such societies. So far as the singers themselves are concerned, everybody who has ever sung in a chorus knows that nothing so awakens an interest in music as helping to make it. The sympathies of hundreds are enlisted through their personal relations with the singers and gradually a correct taste is formed and developed. If the proper means be put in use, and those who are willing to do something for music will organize for work with a purpose in it, such is the power of music that the growth will be steady until the general state is one of worth and dignity. In European countries, while the highest mark attained by the advanced class is no higher than here, the love for and understanding of music is more widely diffused. The Philharmonic concerts do not appeal to the general public; they are for this advanced class, and are well supported. But this class does not grow in numbers as rapidly as it ought. The steps by which the people can be led up to the plane of these concerts are lacking. They were once partly supplied by the Central Park garden-
concerts, which were managed in a way that gave no offense to the social ideas of the people, and hence had their support. It is of great importance at present to give the people the right kind of food. Their taste has been awakened and they are willing to be led. The way in which music is often taught is an insult to any person of common intellect. The intelligence is not appealed to, but the pupil is treated like a child, and often remains, musically speaking, a child his life long.

The value of a visit to Europe, at the proper time, is of course great for those studying music; but pupils should not be sent there for technical instruction, but for the knowledge of other schools and methods — in short, for the experience. A great many singers are sent to Italy; and what results have we? If they devote themselves to vocalization and really learn to vocalize, and many do not, — they come back without a repertory of practical value. They display their acquirements in some show pieces of operatic airs to which they have given all their attention, and for which there is no demand. Many singers are excluded from opportunities of appearing in good concerts, because they have no places in keeping with the character of the programmes. Why send them so far to acquire that which is of no use to them? What a waste of money and, more serious still, what a dreadful ruin of moral character often results! No teacher in a foreign country can rightly understand how to prepare pupils for practical work here. Though the taste for singing was awakened by Italian opera, and though the Italian method of using the voice commends itself to us, the educated American is not satisfied with the Italian repertory, and soon outgrows it. I am satisfied that we shall never have a standard opera, which will take hold of the people until we educate our own singers for the stage, and choose our repertory from the best Italian, French, and German works.

We want home education and thorough home education, of a kind suited to the needs and demands of our people, and calculated to promote the new life which we hope is opening before us. We want an end of amateurism in teachers and other professionals. Those who present themselves to guide the people must have thoroughly studied music, not dabbled in it. We need some provision for the talent which is developing every day — we need institutions, well endowed, which will not be obliged to adopt a mere commercial standard for want of the means of support. We need the influences coming naturally from such institutions. We need them, not only to give instruction to
pupils, but to keep up a high standard of excellence. We need them for our numerous earnest teachers to come to from time to time, to rub off the rust of teaching, and refresh themselves by contact with those who live in a musical atmosphere. The greatest enemy to fight is mediocrity, and an institution of standing is the only sure defense against it. Such an institution would afford an opportunity for public or semi-public performances, by which ability would be tested and experience gained. It would also give us - what we have not now - a suitable place for the performance of the works of young composers. A concert of a society like the Philharmonic is not the proper place for experimental music.

There are many ways in which such an institution should be of national advantage. It would not only develop our native talent and give us a true standard of excellence, but it would also give fresh impetus to the mechanical branch of the art, wherein this country already occupies an enviable position. It is generally acknowledged that we make the best pianos. Our organs are good, and our brass and reed instruments are of a superior quality. But the most noteworthy fact of all is that we are making the best violins. Some of the first living violinists claim that the violins made by George Gemünder are worthy to rank with those of the famous Italian makers, needing only age to prove their great excellence. Mr. Gemünder, who has shown himself a master in this most difficult art, says that we have an extraordinary variety of woods suitable for instrument-making, and that his experience, which he has dearly bought by indefatigable labor since 1847, shows our woods to be in no way inferior to the best used by the old Italian makers. We have, furthermore, an abundant supply, whereas in Europe there is a great scarcity. The rough tone of the violins of German manufacture is due largely to the inferior quality of the wood. A striking tribute to the superiority of Mr. Gemünder's work is furnished by the following authentic anecdote: At the Vienna Exhibition there was a collection of the best specimens of violin-making. It included not only the famous instruments of the Italian makers, but those of modern workmanship. Mr. Gemünder sent a remarkable violin, made by him after the pattern of Joseph Guarnerius. The judges, who had been selected from all parts of Europe to pronounce upon the merits of the various instruments, refused to admit this particular one to competition, declaring that the competitor was trying to deceive them.
with a genuine old instrument in an unusually good state of preservation.

It will be seen, therefore, that we have in this country the possibilities of a great musical future. We have the natural taste of the people for music, their strong desire to have only the best, and their readiness to recognize what is the best when it is presented to them. We have exceptional natural resources for the making of musical instruments. Nature has done her part generously; it remains for us to do ours.
B. ON THE NEED OF A MUSICAL UNIVERSITY IN AMERICA

By Theodore Thomas

Music as an art is very little understood in America, comparatively little attention is paid to it by the intellectual classes of the people, and others are attracted to it merely for its emotional or social qualities. And yet a great deal of money is spent in this country for music every year. Costly performances are given, many people are professionally engaged in it and many of our young people are sent to foreign lands to study - often at the greatest sacrifice, not only pecuniarily, but morally. American teachers know well the dangers of sending young people, especially women, to Europe to study music, but no other course is open to them. Not because one cannot learn to play an instrument, or master the science of music in America, but because the atmosphere of an educational institution free from the "make-it-pay" influence is lacking. An institution where the student will meet others of ability superior to his own, join classes where it will require his utmost effort to excel and where he will be guided by superior minds. Where, in short, he may receive some intellectual training, and be given mental food prepared by persons of experience who know what he and the world want.

All of this he can find only in Europe. Nevertheless how unsatisfactory is the result, for, nine times out of ten, he returns from Europe unfit for any practical work at home, because he has stayed away long enough to be out of sympathy with his own country but not long enough to have gone much beyond the rudiments of his art. The result is disappointment and failure, not because of lack of talent or perseverance on his part, but because the conditions and demands of the two continents differ, and the American public does not esteem art as he has learned to esteem it, is not in touch with him and does not allow him to practice it in accordance with his true ideals.

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The first of two articles on the subject of a musical university, written at different times by Thomas, and left in manuscript form at his death. For the second article see p. . Cf. Thomas, Rose Fay, op. cit., pp. 153-156.
That, in spite of the many good concerts given every year in America, the musical standards here are undeniably low, can be seen by the class of music used in the churches and theaters, as well as by the tone of much of our press criticism. In the churches, surely, one would expect that nothing of an inferior nature would be tolerated, especially when one considers how much good music has been composed for church purposes. But the standard ordinarily reached in the music of our churches does not go much beyond sentimentality, and is generally out of place and without anything elevated in its character. Perhaps the church music committees imagine, like the ancient Egyptians, that music descends from heaven — only they should look for it somewhere else than in the works of third and fourth rate composers, and find some better way of performing it than through the medium of the customary ill-blended quartette of mixed voices, or the average choir of badly-trained boys. I can see no difference between this and the ordinary third-rate concert given with the sole object of amusing the listener and taking in as much money as possible at the door. In the churches it is certainly not right to cater to the entertainment of the congregation, and if the object of church music is to please the ear rather than to elevate the soul, then no one should wonder at the waning influence of the church to-day.

As for the theater orchestras, their quality is an insult to any cultivated mind. Again, we may estimate our musical standard in America by our critics. Before a man is competent to criticise art he must first be an expert in some branch of that art, and have had enough experience in his specialty to transpose — so to speak — his point of view to all the rest. Secondly, he must have a broad education to enable him to be just, and finally he must have unbounded love for and faith in his art, in order to remain honest. Theory alone is one thing, but practice quite another, and it is safe to say that with but a few exceptions our newspaper critics have not learned their technic or been properly prepared for this field. I do not mean to say that no sincere musical work is done in America, on the contrary, we have many earnest musicians, and a number of able critics; but I speak now of the general average, the rank and file, of which the standard is deplorably low. Now can it be otherwise so long as we have not a single endowed musical institution which can be regarded as on the same plane with our great universities, nor any well furnished public library of music and works on music for reference. Every
European country has found it necessary to have such musical colleges, in order, first, to shape the taste of the people, and afterwards to emancipate them from foreign influences and develop national characteristics. America has, as yet been too young to see the pressing need of such an institution, but it will come in time.
A PLAN FOR A MUSICAL UNIVERSITY

By Theodore Thomas

This institution, which I have called a "University" for lack of a better term, should not be a school for beginners, for there are many excellent schools and conservatories already established which are well equipped for the training of amateurs. It should be a school for the training of professionals in the higher branches of music, and should have an endowment sufficient to enable its Board of Directors to conduct it without relying upon the income received from tuition fees for its financial support, and to offer to its students every facility for the broadest training in all departments of art. It should take only such students as are able to pass its examinations, and agree to remain for a sufficient number of years to take its full course.

Executive musicians could here be trained for solo or orchestral work, composers could learn every necessary detail of the art of expressing their musical creations, and teachers could acquire the most approved methods of imparting instruction. Nor would the work in the classroom be the only advantage offered to the students, but they would also receive a constant training in public performance. Those who were training for an orchestral career would be united into a students' orchestra, and those training for solo work would fill the roles of soloists. The two together would perform in frequent exhibition concerts, on the programmes of which the works of those who were studying composition would find a place. In like manner solo and chorus singers would be trained.

This constant exhibition before invited audiences would stimulate in the highest degree the exertions of the students, and help them to attain, while still in the classroom, the individuality, self-control, and concert style which must now all be learned after the young artist is formally before the public and under the lash of criticism.

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The second of two articles on the subject of a musical university, written at different times by Thomas, and left in manuscript form at his death. For the first of the two articles, see p. . Cf. Thomas, Rose Fay, op. cit., pp. 156-158.
In connection with the institution, a permanent symphony orchestra should be maintained, but under a separate endowment. The musicians constituting this orchestra should be the best obtainable in the world; and should not only belong to the orchestra, but should be the instructors of their several instruments in the university. The double engagement thus offered would solve the most serious of the problems connected with the maintenance of both institutions. One business management and one building would serve for both, and thereby the university would be saved the expenses of business management, while the orchestra would be saved the rent of halls and offices. The additional income and prolonged engagement of the orchestra musicians as instructors in the university, would obviate the necessity of sending the orchestra out of town on concert tours, or taking inferior engagements during the summer season. For this reason the very finest talent could be secured — for the most difficult problem in the life of the orchestral musician is to find artistic employment during the summer — and the standard of instruction and executive work in the two institutions would be of the very highest.

Under ordinary circumstances a university must provide for its professors a sufficient salary to pay for their whole time; but by taking them from the orchestra would be responsible only in proportion to the actual amount of service required of them, which would result in a very great saving on the salaries of many of its faculty.

In short the two institutions would work together and supplement each other in many ways, and create, in combination, an art institution of the highest order, which would exert an incalculable influence in the promotion of musical culture throughout America.
D. MUSIC IN CHICAGO

By Theodore Thomas

I have always regarded Chicago as a music-loving city, and although when we first began to come here, many years ago, comparatively few persons knew much about music, we found here a widespread love for it, which very soon developed into an appreciation of and desire for music of the best kind.

During the old summer night concerts of former years, I noticed each season a marked advance in musical taste, as expressed in the "requests" sent in for our weekly "request programmes." Indeed so high a class of music was asked for in the last few seasons of these concerts, that I could have made up a regular symphony programme of the most classic order, every week, without departing in the least from numbers actually requested, had it seemed wise to do so. As an instance of this I might mention one of the most largely attended and warmly applauded "request programmes" we ever gave, the first part of which contained six successive numbers by Bach, and the Dvorak Symphonic Variations; the second part, compositions by Beethoven, Brahms, and Wagner; while the third and lightest part asked for nothing more popular than Liszt's "Twelfth Rhapsody" and a portion of Moszkowski's Suite, op. 39. I remember that this programme called forth some comment from some of the Eastern papers, whose editors refused to believe that its numbers were really requested by the audience of a summer night concert.

The interest thus early manifested in music has steadily advanced, as the public have had the opportunity to hear it more frequently. No surer proof of this is needed than the recent successful effort to establish a great permanent orchestral organization on lines of the very highest art. I have been very much encouraged by the attitude which the Chicago
people have taken in regard to this work. Only those who are directly interested in the management of such an organization have any idea of the many difficulties which have to be surmounted in order to make its maintenance possible. In Chicago these difficulties are increased a hundredfold, because the city is situated so far from all other large cities that the great expense of transporting the orchestra makes it impossible to take engagements for single concerts in them, and so we cannot look for any assistance from outside sources, but our city has to bear the whole burden alone.

Under these circumstances, and when it is also taken into consideration that the orchestra has been maintained as an art institution, and not, as an amusement bureau, it naturally follows that the expense has been a large one to those generous and cultivated citizens who have supported it. But I have not yet heard one murmur of discontent on this head from any one who has given liberally in either money or time toward the support of this institution.

But one spirit seems to pervade the minds of those who are working together in this noble cause — it is the best Chicago spirit which has made realities of such vast undertakings as the Art Institute, the Chicago University, the World’s Fair, and the Field Columbian Museum, and which thinks only of establishing something ennobling and refining in our great Western metropolis, to temper the influences of the daily struggle of life and to lighten its sordid cares. Such a spirit does not seek to cramp its artistic standards within the limits of the means provided, but rather to enlarge the means to meet the requirements of the standards.

When Chicago men start a good work, and are convinced that it is good, they do not pull it down because it is more costly than they supposed it would be. On the contrary, they merely make a stronger and more determined effort to maintain and develop it to its highest perfection. The architecture of the World’s Fair was the most extraordinary instance of this peculiar characteristic. Rather than lower its artistic standard a jot, they threw millions into the work without a thought of ever getting back a dollar. How wise this policy was the sequel proved, for in the financial stringency of last fall only a meagre crowd would have come to the Fair without the
glories of the Court of Honor and the enchantment of its fairy palaces.

It is this scorn of mediocrity and this indomitable determination to have the best, and maintain only the highest standard in all its enterprises, which makes the greatness of this city. I believe, therefore, that having once had the best in music, Chicago will not go backward in this art any more than in any other, but will find the means of continuing the good work so auspiciously begun, and of constantly enlarging its field of usefulness.

That the musical taste and culture of the people here will advance from year to year as the art grows more familiar to them naturally must follow. Already I have observed a very marked change in the conduct of our audiences, showing a far better understanding of the work than was apparent three years ago. At that time our audiences regarded the Orchestral Association concerts in the same light as they had formerly regarded the summer night concerts, and acted accordingly. They came late, or went early, constantly moved about, talked, and in general kept up a little restless disturbance throughout the entire performance. Also, they were all the time clamoring for the old summer night programmes, and complaining because they had to pay more than the old scale of summer night prices. It was some time before they could understand that a great symphony orchestra of ninety men could not be supported through the whole winter for the same price paid to the little orchestra of less than sixty for a month at midsummer. Nor could they at first appreciate the vast artistic difference between the standards of the two organizations, or comprehend that a standard of programme which might even be high in a garden concert would be as wholly unsuited to our winter concerts as a chromo hung among the Dutch masterpieces at the Art Institute.

But already this has changed. Our audience has learned that the master works of the great composers contain more good for brain and soul than the prettiest waltzes that ever were penned; it has discovered that there is a deeper joy and a nobler spirituality to be gained from familiarity with the higher art forms than it ever dreamed of seeking in
the lower. It has discovered that while Strauss of Bizet will charm the ear, Beethoven and Wagner will warm and thrill the whole nature. Hence we find that our popular programmes do not now draw as large an audience as our symphony programmes; the largest audiences in the three years having been those of last winter, when Beethoven’s Ninth Symphony was performed — with the exception of those at which Paderewski played.

And having learned to value and appreciate the music, our audience now wishes to hear it all. The late comers are much fewer, and are content to wait for a pause in the music before disturbing others by taking their seats. Talking has almost wholly ceased, and only those leave early who are obliged to take suburban trains. When the orchestra gives an especially fine rendering of any number, we generally find now that the audience takes notice of it, and very few people have any idea how intelligent and discriminating listeners react upon the performers. A stupid audience kills the orchestra dead in five minutes, as water kills fire, whereas an intelligent and responsive audience will stimulate the musicians at once to their best efforts.

In conclusion, I need hardly say that the musical future of Chicago looks to me full of the brightest promise. That this promise may find ample realization is my earnest hope.
E. PROGRAMME-MAKING

By Theodore Thomas

The following pages have been written in response to a request for an account of the method I use in arranging my programmes.

Programme-Making

In earlier years they always included a Beethoven number; first, because Beethoven is the nearest to us in spirit; second, because he expresses more than any other composer; and third, because he has reached the highest pinnacle in instrumental music, which became through him a language. Thus Beethoven answers a double purpose; he gives delight to the educated, and teaches the uneducated. His place was always in the first part of the programme.

I have always believed in climaxes, also in giving people the most recent musical productions, and Wagner is the composer who satisfies both these essentials. Like Beethoven, he also answers a double purpose. He represents the modern spirit, and his effective scoring makes the desired climax. Wagner excites his hearers, especially the younger generation, and interests the less musical.

In this way Beethoven and Wagner became the pillars, so to speak, of my programmes. The effect of these composers on the public was plainly apparent. So I placed them where they belonged, and then filled out the rest of the programme so as to keep within a certain limit of time, have each piece prepare for the one to follow, observe a steady crescendo, never allow an anticlimax, and "keep a trump" for the last. I knew exactly the character of the pieces I needed for filling up and completing the programme after I had selected my so-called pillars, and began to hunt for them, but often I failed to find them. As I could not compose them, I finally

had to give up the search in such cases, and change my sketch.

The real trouble, however, was the one-sidedness of the public taste, which made it difficult in this scheme to meet the popular demand to any considerable extent and still preserve the unity of the programme. Two numbers served this purpose well for many years—the "Träumerei" by Schumann, and the "Blue Danube Waltz" by Johann Strauss. While I was in Europe, in the spring of 1867, Mr. George Matzka had arranged the "Träumerei" for small orchestra at the request of some of the friends and patrons of the Summer Night Concerts at Terrace Garden, New York. He added as a trio the well-known Romanza. For the following winter season I rearranged the "Träumerei" for strings only, without the double basses, retained the trio, and then repeated the "Träumerei," but this time with muted strings, making an effective diminuendo at the end, finishing with a piano, pianissimo, pianissimo, a la Ole Bull. This was altogether a new effect. The tone colors created sufficient sensation to prove an attraction, but we remained in our places after having reached the softest point of "pianissimo," while Ole Bull, in his performance of the "Arkansas Traveller," would move slowly backward on the stage as he played softer and softer, and finally only continue the movement of his bow, without touching the strings, leaving the listener to the illusions of his imagination. About this time I brought over with me from Vienna, where I had enjoyed hearing them as given by the composers, "The Blue Danube Waltz" and many other dances, by the brothers Johann and Joseph Strauss, and the playing of these never failed to make a popular sensation in the concert-room.

The greatest difficulty I have found in arranging programmes, until very recent times, has been to interest the audience in other masters besides Beethoven and Wagner, and thereby enlarge the repertoire of the public and broaden its conceptions. I have never wished to pose as an educator or a philanthropist, except in so far as I might help the public to get beyond certain so-called "popular music"—which represents nothing more than sweet sentimentalism and rhythm, on the level of the dime novel. Nor has it been a fad of mine, as some people have imagined, to persevere for half a century and insist upon preserving the unity of a programme. If anything, it has been a fixed principle, and the
determination to be associated with something worthy and to represent something to which a man need not be ashamed of devoting his life, which have actuated me. The practical question of "bread and butter" for the orchestra player also entered into the problem. If the only aim of a musician were to amuse the people, the sublimest of all the arts would soon be lost to humanity.

The Encore Habit

And here I think it is apropos to speak of the encore habit. While judicious applause is stimulating, and an occasional repetition of a short piece is excusable, the constant demand for the repetition of numbers, or parts of them, must be characterized as greedy and in bad taste. It is still worse to interpolate something else.

The effect of a repetition is never so good as that of the first performance. In the case of master works it creates an anticlimax. Ordinary respect for the composers should restrain any one from assisting in a demonstration to force such an encore. A master-mind in music, as in any other sphere of creation, closely calculates the effect he wishes to make. If he did not succeed in making it, he would not be a master. Therefore, to prolong a composition by repetition defeats its creator's purpose, as it produces a different effect from that which he intended. There are practical reasons against encores, also. They place the last numbers on the programme at a disadvantage, prolong it to an unreasonable length, and tire the listener. In a programme consisting principally of marches and dances, it makes little difference whether encores are given or not, since, with the exception that one may be more brilliantly scored than another, the aim and character of all the pieces are similar. But a programme consisting of works representing varied emotions is arranged with proper regard to the relationship between the numbers. Consequently, such a programme must be made with a view to the exclusion of encores.

Again, the public are not of one mind. To what pleases one, another may be utterly indifferent; but each wishes his own favorite repeated, and thinks that
he is entitled to it. Consequently, as a matter of mutual justice, when one begins to applaud, the rest assist. It is tantamount to saying, "I have had my piece repeated; it is but fair you should have yours." The inevitable effect is to give any programme a miscellaneous character.

Lastly, it certainly is not the actual time an encore takes to which executants object, for every player is willing to give this, but the modern composer has no consideration for the executant in obtaining his effects, and some pieces are so fatiguing that an immediate effective repetition is impossible. Sometimes, also, it is unadvisable as well as overburdening, in view of the rest of the programme, which may also be fatiguing.

The foregoing pages present a sketch of the general plan on which I have always made my programmes. In arranging a symphony programme today, we do not any longer need the outward attractions which formed my so-called "pillars" in earlier times. The symphony audience is now beyond that. Its horizon has broadened, and it recognizes the necessity of the lesser lights in the solar system of music, in order to measure the value of the greater. The craving for excitement of the nerves has given place to intellectual enjoyment, and a programme arranged from works by Bach and Mozart and ending with Beethoven is enjoyed as much as, at times, a combination of Wagner, Tchaikowsky, and Strauss. The symphony chosen — either by rotation or advisability — decides the character of the programme. The time allowed for the performance, and the selection of works in keeping with that symphony, do the rest.

**A Word to Habitual Late-Comers**

I admit, at the outset, that this is a delicate subject for discussion, so before we go any further let us understand the point in question. Some people have not learned to think about art matters, and probably never will, while others are "born late." It will be difficult to convince the average amusement seeker, who shows no consideration for his neighbor because he is a stranger, that he has no right to come to a theatre or concert when he pleases because he has paid for his ticket.
But, can a greater injustice be perpetrated on others who perhaps have made considerable sacrifice to be punctual, and have prepared themselves to enter into the spirit of the music to be performed, than suddenly and rudely to be aroused from a musical exaltation, in which they are oblivious of their surroundings, by persons who oblige them to rise and let them squeeze by to their seats, and who perhaps even talk, after they are seated, about something not at all in harmony with the music or the occasion? Why, everybody understands that it is not only rude to be late to a dinner party, but that the seating of the late-comer creates such a disturbance of the atmosphere that it is difficult to establish unity of feeling again for that evening. How much more fatal is it to the unity of a concert!

Even though the late-comers to a concert wait until there is a pause, the disturbance is almost the same. If a symphony opens the programme, the movements are related to each other. In a programme without a symphony the pieces are selected with a view to the effect which each has upon its next neighbor, and this effect is nullified by any disturbance in the audience. The proportion of late-comers, as a rule, is so small that a thinking person should feel embarrassed to belong to that class. A person who is accidentally delayed ought to wait until the intermission before taking his seat, or, in any event, if a symphony is being played, until it is finished.

We do not all enjoy the same things, nor even the same music, with equal intensity; but the music-lover is more absorbed by his music than by anything else, and is more sensitive to disturbance. I never open a programme with a Beethoven symphony if I can help it, simply on account of late-comers, although this often leads to undue length in the programme. The late-comers not only disturb the audience, but the executants also become irritated. How, then, can they do justice to the task before them, or be in the proper mood for it, when their minds are not concentrated upon their work? This, of course, also affects the conductor, and mostly in his interpretation. The late-comers who own boxes can easily avoid disturbing others by refraining from talking. I must be excused from giving an opinion on this species of disturbance, for my gift of emphatic language is not adequate to the subject.
If I have given my opinion freely on these matters it is because the public is in this way from thoughtlessness rather than from intention, and generally without realizing the injustice of which they are guilty. I have also been encouraged by the following incident to believe that the majority of people would be more considerate in this matter if their attention were called to the importance of it. Some years ago I gave a "Historical Beethoven Programme," and it had to begin with the Eroica Symphony. I was not willing to have the whole effect of the symphony marred and perhaps ruined by late-comers taking their seats between its movements, so I made a public appeal in advance in a notice explaining the situation, requesting patrons to be on time, and stating that the doors would not be opened to admit late-comers until the symphony was finished. We had no difficulty, and the audience were promptly in their seats. The few late-comers who had not seen the preliminary notice were satisfied after an explanation by our tactful manager, and waited at the rear until the symphony was ended.

Some Practical Effects of Music

There is no class of men in the world which suffers so much from fatigue as our American business men. The fatigue alluded to is that caused by applying certain faculties for an undue length of time to any one thing. Nor is there anywhere a class as much in need of a healthful and elevating recreation that will necessitate the use of other faculties, and by stimulating the latter rest the former, and thus create a healthy harmony in the system. To listen to music is restful to the human being, because faculties are called into action and appealed to other than those he ordinarily uses, and also because it absorbs all his attention and frees him from his worldly cares. Instrumental music is especially restful, because it appeals to his imagination and intellect, and permits his own interpretation to the extent of his experience, whereas in vocal music the interpretation is bound by the text. I speak now of master works, and not of sentimental rhythmical trifles. A prominent physician - not musically inclined - one evening attended one of my concerts. During the intermission he came to see me. "What are you doing here?" I asked, and he replied that he had a
very serious and difficult case and had not been to bed for two nights, and his mind was distracted over it. "I came here," he added, "to listen to your music, and I thank you for it. I feel better, and rested, and now I see my case clearly." Let the medical men try this. I could give many similar instances of editors, lawyers, and other men whose business was of an annoying and taxing nature, who have told me that, although they were not musical in the strict sense of the term, they found rest and relaxation in listening to our orchestral concerts. One reason why I came to Chicago was because I understood the excitement and nervous strain that every one, more or less, suffered from who lived there, and realized the consequent need of establishing a permanent musical institution in such a community.

The Modern Orchestra Technique

Since Wagner's works have been given on the operatic stage in America, I have left off from my concert programmes many of the excerpts from them which I formerly played; in fact, as many as the public would allow. The necessity for calling attention to his works no longer exists, nor does he suffer from being neglected, and besides, much of his music is not suitable or legitimate for concert purposes.

Wagner always aims at a climax, and at times uses means which are too realistic for the concert stage but perfectly legitimate for the operatic stage, for which they were intended. He often employs the same methods as the impressionist painters. Their pictures are effective only at a certain distance. In like manner Wagner's music is effective only at a certain distance, and only under certain conditions. While the brain is engaged with the dramatic action, the eye can take in scenery, color, etc., and still not hinder the ear from taking in the tone-flood prepared by the composer and justified by the situation, so as to saturate the whole human system. All may be in keeping with the dramatic action, and yet be at the expense of music and without soul. The difference between the music of the concert-room and that of the operatic stage is not sufficiently understood and observed to-day.
When Wagner's music was first introduced, many a conductor ruined it, and himself as its interpreter, by taking the tempo as the technique would indicate, allowing time for rapid passages and expression marks, as should be done in concert music. Wagner, however, does not depend upon individual efforts, but rather upon combinations and massing, rapid passages for the strings, for instance, which a single player cannot perform. A number of violins, say sixteen first and sixteen second, which is the number Wagner demands for his scores, will make an effect in which everything is distinct. The intervals which one man drops another will play, as no two players will drop the same interval, and so the general effect is satisfactory. This, taken as a principle, may answer for an opera orchestra, but it would never do for a concert orchestra. Deterioration would be the speedy result.

And yet the Wagner technique has something very fascinating about it, and one learns the music readily by heart. There is something spontaneous and melodious about its figures, — symmetrical, I might say, — and the fingers seem to run without effort if one has the passage in his head. I remember, in 1872, when I engaged Mr. Lockwood, who was London's best harpist and a very able player and conscientious man, he had never seen the music of "Tristan," or anything from the "Ring," and he nearly went crazy over it the first few weeks. But he set to work and practised it so industriously that he soon mastered the music, and it became easy to him. I suppose it had impressed itself upon his memory. I may relate another instance. One day in the early seventies I received "Norn's Farewell," and the "Magic Fire" scene, from the "Walküre" (in manuscript), from Europe, while we were travelling. We had but a short journey to make in the morning before reaching the next place, so I called a rehearsal for the strings in the afternoon, and began at once with the Fire motive, asking the first stand to play alone. The two concert-masters, well known virtuosos, began, but found the music very difficult. After working on it for about an hour and a half with the first stands of the first and second violins, I realized that it was getting late, so I exclaimed, "You see what is before you, and you had better study this privately before we have another rehearsal. But let us all try it together once, and hear how it sounds." Meanwhile, of course, the other stands had read the music while the first and second violins were playing, and were to some extent familiar with it.
We tried it together, and it sounded so well, and the figures were so distinct, that we all left the hall in very merry mood, and from that day to this I have never rehearsed those string parts again.

I had the same experience with the "Ride of the Valkyries." The score and parts arrived one morning during a rehearsal. The package was brought to me, and I explained to the orchestra what it contained. We were all eager to try it, so I had the parts put on the stands. We started, but it was not long before the first violins stopped, so I gave a sign, and the rest of the orchestra came to a stop also. The concertmeister then said, "Mr. Thomas, it is impossible to play this music in that tempo." Now, he knew perfectly well that I was also a violinist, and he knew what was possible and what was not, but he did not know what I was after, and that I cared more for the spirit of the music than the technique. So I said, "Try it; it sounds all right. I shall take the same tempo, and you can play as many notes of each passage as you can. Begin a passage in time, and end in time." We started again, and the result was the same as with the "Magic Fire Scene."

An interesting incident occurred somewhat later, when Rubinstein and Wieniawski were both concertizing with us. One evening we had the "Ride of the Valkyries" on our programme. At the end of the first part, after we had all left the stage, a sudden tumult arose. I listened and heard voices saying, "You can't play it, either," and "Let's hear you play it," etc. Looking for what it all meant, I saw some of the players addressing Wieniawski. Meanwhile some one had gone for the music and placed it on a table in the centre of the large room. Wieniawski went to the table and began to play, the whole orchestra standing around him. The scene was so comical, and such a noise was kept up, that I do not remember whether he succeeded in playing it or not. I am inclined to believe he did not, but that makes little difference, for Wieniawski was one of the greatest violinists of all ages.

I think these incidents sufficiently illustrate what I mean by saying that this kind of technique is not legitimate for the concert-hall, where accurate execution, tone quality, and expression are the first requisites, and are of more importance than descriptive music.
Descriptive music was written by Bach, and it was attempted long before him even, but it is safe to say that it was not successful until Beethoven wrote his Pastoral Symphony. The expansions and innovations of Berlioz, Liszt, and Wagner, were the natural evolutions of their time. Beethoven was not understood by Berlioz, and possibly the greatest influence Beethoven had over him was in his use of nuances, \textit{sfz}, \textit{ppp}, etc. Berlioz recognized and adopted the outward innovation which Beethoven achieved in his "Eroica" by expression marks, contrast, and passion, but the soul or spirit expressing the deepest humanity he hardly understood. He expanded his score, and tried to replace soul by adopting a text which should interest the listener and to cover up the lack of musical expression with material effects. This is the much-debated programme music. Beethoven's music in the Pastoral Symphony is easily understood by everyone, but that of Berlioz, even with an underlying text, is not. In other words, his music and text do not harmonize, though his works were interesting for a time.

Liszt, with his great heart and human impulses, must have been a skilful interpreter of Beethoven on the piano, but hardly with the orchestra. His own orchestral scores show too plainly that he never entered into the secrets of that world. He also looked for new paths, for the same reasons as Berlioz, and succeeded in making valuable suggestions, but he was never able to reach the heights to which he so ambitiously aspired.

Wagner understood Beethoven principally from the intellectual side, and adopted and expanded everything, but also without soul. His text and music, however, blended. He made a great impression on the world by his combination of intellect and passion, or sensuousness. He touched greatness in "Siegfried's Death March," but even in this chiefly by his intellect. Wagner did not care for humanity, but in his later life he became sentimental, as is shown in his "Parsifal" - though the Flower Maiden scene shows that he remained sensuous to the last.

Liszt and Wagner both suffered much in the nineteenth century from lack of appreciation, in consequence of the small size of halls and theatres at that time. Their expanded scores were too noisy for the halls and
theatres of their day, nor could the balance of the strings with the other choirs be observed. All this has greatly changed. The spirit of expansion soon prevailed generally, and larger auditoriums were built. I myself visited three new large modern opera houses - those of Paris, Vienna, and Leipsic - in one year (1867). Orchestras have been enlarged and larger concert-halls built, until at last the reverse conditions prevail. The modern music is heard to advantage, but in the meantime in these large places Mozart and Beethoven have ceased to be effective.

Wagner and his followers have nearly doubled the size of the string choir of the orchestra, as well as of the wood wind, and even the brass, partly for color and partly to obtain the independence of each choir, as well as volume for the large modern halls. While the classic writers knew only the primary colors, the moderns generally use all the mixtures of the palette, and although by this means they gain in color and volume, they sacrifice individuality, which is the expression of the soul.

The Ninth Symphony, for instance, I have decided not to give again in the immense halls in which I have had to play of late years in Chicago, New York, and Cincinnati. It is an injustice both to the work and the audience. The impression made by this work, and the excitement caused at the first Festival in Cincinnati, where we gave it in a wooden hall of moderate size, called the Sängerfest Halle, we have never been able to repeat in the new hall of larger dimensions. When I speak of a large hall, I mean large in the European sense of the term. Our monster American halls and theatres are fit only for mass meetings and horse shows. Orchestral music of every school is ineffective in them.

Wagner calls his trilogy, "Der Ring der Nibelungen," a "Bühnenfestspiel." He intended that it should be given only on exceptional occasions and under certain conditions and moods. He ought to have understood the aggressive spirit of the nineteenth century (which is often misnamed progress) better. When a young composer to-day writes an accompaniment to a song or lullaby, he will try to use the same force as that of the Festspiel

Festival Stage Play.
orchestra, to show that he also has the ability. We must now always have the "biggest"—and not only that, but "one more," and enlarge upon the past, whether it shows progress or not. Many things thus take on a different aspect; but change is not necessarily progress.

No doubt orchestra technique was advanced by Wagner; but the demands of Richard Strauss upon the orchestra are much greater, even, than those of Wagner, and he consciously writes practical impossibilities. In fact, he revels and delights in doing so. Now, the question is this: Should the composer not observe a certain standard and average technique for the orchestra, compatible with progress and practice, as in other relations of life—self-control and good manners, so to speak? A burning question remains, which every sincere musician ought to observe,—purity of style.

Our art is old enough now to warrant the representation of every period, as far as possible under its own conditions, by using the same instruments as those for which the composer conceived his work. We are in need of a music museum, so to speak, and I believe it will be organized some day, perhaps in connection with a great national school, in which the various periods will be adequately represented, in halls of different sizes, and with orchestras selected for the purpose. Beginnings have already been made in this direction in Munich, for instance, which has a suitable building for Wagner's music-dramas, and also a small building for the operas of Mozart. For the last few years I have given works of Bach which allow massing—both instrumental and choral—with an orchestra, which not only balanced the chorus, but in which, also, the same proportion between the wood-wind and string choirs was observed as in the orchestra for which he wrote. By thus massing all the choirs, I used the method of the modern orchestra palette for the three so-called trumpet parts, and by a discreet rewriting of these parts for four D cornets for the first and second, and two trumpets in A for the third, and duplicating these with four D and two A clarinets—according to compass—I obtained a characteristic color of the trumpet parts, and at the same time made them powerful enough to blend with sixteen first violins, twelve flutes, twelve oboes, etc. This combination also enabled the players to give the
original ornamentations of the composer, which one might call to-day a secret language, and which were fully written out in all the parts. The effect of Bach's music played by an orchestra thus proportioned is entirely different from that which is produced when played by the orchestra ordinarily used in modern times.
F. NOTES ON THE CONSTRUCTION OF MUSIC HALLS

By Theodore Thomas

I. Soft wood should be used to cover, or line, the walls of a music hall throughout, replacing plaster. Under no circumstances should there be anywhere a brick wall not so covered. Nor should the wall facing the stage be of brick. The hall should be a separate structure, built within and separated from the outer walls and roof of the building, the spaces between being used for foyers, staircases, etc., as is customary.

II. It is necessary that the walls and ceiling should be connected by a continuous curve which will allow the sound waves to move unhindered and fast enough not to be caught by new waves. A similar, if not the same curve should be used to connect the side walls with the ceiling, as well as that facing the stage. It is often good to have the ceiling of the entire hall slope gradually down towards the stage. The height of the highest point of the auditorium is not important, but the point where the ceiling joins the wall back of the stage should not exceed thirty-five feet in a large hall, and should be even less in a small one. The object of limiting the height of the hall above the stage is to preserve the integrity of the tone. If the ceiling is too high the tone loses something before it reaches the audience; also, in orchestral performances, the various choirs cannot blend. A stage should never have the form of an alcove, with a semicircular wall having a half-dome for a ceiling.

III. A music hall should not be built on a rock foundation, nor should it have another hall beneath it, as the large empty space below causes too much vibration and acts on the principle of a drum. An ordinary cellar, without flooring, and on a soft soil is better.

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IV. A modern orchestra has a large choir of brass instruments, and one of percussion. These can only be placed behind the string and wood choirs. For this reason, and in order to be in communication with the conductor, their seats must be on raised platforms. Now, neither a brass instrument nor a drum expresses its true character unless played with a certain freedom. In order that the wall at the back of the stage shall not give too great resonance for these instruments, these platforms must be set at some distance in front of that wall. Other means for diminishing the too great brilliancy of the brass and percussion instruments may be employed; thus, a permanent chorus stage, or series of platforms with seats rising one above the other may be constructed. Or, if chorus seats cannot be established here, there may be an opening between the orchestra and the rear wall of the stage, above, or on each side, or both, to reduce the superfluous force of the brass and percussion choirs, and to enable them to blend with, instead of overpowering the other instruments. Resort to this method has been found necessary when, as in the Chicago Auditorium, or any ordinary theater, the orchestra played on a stage cased with canvas scenery and ceiling. Here the drop scene at the rear of the stage had to be moved back from six to ten feet behind the orchestra, and the canvas ceiling also cut away from over the same space. When such expedients are necessary, care must be taken that no draught can come through these openings, as the effect of draughts on the instruments makes a good performance impossible.

V. The sounding board is only useful in the open air, or in a very large building or theater. Its purpose is to throw the tone directly toward the auditorium. Apart from this it is objectionable, for it affects the tone quality by forcing it. The summer concerts in Chicago, from 1879 to 1890, given in a vast building two blocks long, were very satisfactory, although we had an orchestra of only fifty or sixty musicians, because of a sounding board, made of thin wood.

VI. An escape for the sound through the roof is not practicable because the tone waves from the stage should travel undisturbed through the whole
building. A high and deep gallery is good because the tone waves can run out and disappear gradually, as the Rhine loses itself in the sand. It must not be forgotten, however, that the seats under the gallery are never good for hearing music, consequently the upper gallery should be a continuation of the hall, built over the foyer of the second story. The bare wall above this gallery is, however, very apt to throw the sound back into the parquet, even as far as the stage, causing confusion. This space might, perhaps, be covered with some soft material, but this is the only place where such material could be used to advantage, as the audience itself usually absorbs the sound as much as is necessary. Certainly no hanging should be put over the stage, where it would influence the life and quality of the tone.

VII. A hall may be good for vocal music, or for instrumental solos, and yet be absolutely bad for orchestral music. The modern orchestra has endless resources in color and rhythmic combination partly in consequence of its numerical strength. Where Mozart, and even Beethoven used only one or two flutes, the modern composer uses three or four, thereby establishing an independent choir of flutes alone, enabling him to give the full harmony of instruments of the same tone quality. It is the same with all the other instruments. It can be seen that when a separate choir can be formed of each individual kind of instrument, there must be many distinct tone-colors, independent of the mixtures produced by combining the different choirs. This possible independence of the choirs, each of the other, allows many different rhythms to be used at the same time, giving a certain undercurrent of life. Too much vibration will prevent the rhythmic combinations from being audible. The modern orchestra represents polyphony, as opposed to the homophony represented by the soloist.

VIII. An empty hall should have much resonance, but no echo. It is advisable to have a number of aisles in the parquet, the floors of which should be covered with a thin carpet, and which should always be kept unoccupied by the audience. There is scarcely anything which takes so much from the brilliancy of the tone, as a packed parquet without open passages.
IX. To the above considerations should be added the historical distinction between the instrumentation of the time of Mozart and Beethoven, and that of the present day. It is probable that nothing could be done more instructive for music, in the best sense, than the building and careful preparation of a small music hall, and the organization of a small orchestra exactly such as Mozart is known to have used. To this orchestra should be intrusted the rendering of the classical music exactly as it was first composed. The performance of the works of the great eighteenth-century masters by the full modern orchestra, is of necessity a translation from one language into another, although a kindred language. A similar change in the interpretation of music is made, when that which was written for the spinet is performed on a grand piano.
G. INTRODUCTION, THE HAWLEY COLLECTION OF VIOLINS

By Theodore Thomas

Chicago, October 19, 1903

Mesers. Lyon & Healy.

Gentlemen: - The well-known collection of violins, formerly owned by Mr. Hawley, of Hartford, and which you have purchased with the intention of placing them on the market, I have known from boyhood. I am glad that they will now fulfil their mission and pass into the hands of artists and art-loving amateurs, instead of being silent, locked up in the cases of a collector. The undertaking can hardly be called a speculation, as there are risks in such a venture which make it difficult to manage successfully. But if it does pay, you should be welcome to the profits of the transaction, for the public is the gainer thereby.

It is safe to say that without the Cremona instruments of the seventeenth century the world would not have had the master works, quartettes and symphonies of Haydn and Mozart. It was, in particular, Stradivari who created a tone which appealed to musicians, and François Tourte, born 1747, died 1835, who invented a bow which made the modern orchestra - with all its shading and nuances - and a Beethoven, possible. Without these instruments and the Tourte bow, invented over a century later, the music of today would have been developed on altogether different lines. One cannot help thinking of a quotation from "Pascal," that if Cleopatra's nose had been shorter the world's history would have been different.

The best Cremona violin is as much an art work as a great statue, and an expert will derive as much pleasure from contemplating its form as from a fine piece of sculpture. The tone of these instruments in master hands has never been equaled, and as an interpretive vehicle of

great compositions, they are becoming daily rarer. Many
have been ruined by ignorance, and Europeans are not
willing to part with these art treasures any more than
with their national paintings and sculptures.

Of the thousands of men and women studying music,
but very few show any signs of having a soul. Even the
first step toward artistic expression, light and shade,
and beauty in tone color, is only achieved by a small
percentage, and consequently they make no impression.
I am convinced that the prime reason for this defect
among violinists was the lack of a good instrument in
early life, which might have awakened a sense of tone
quality instead of noise. The production of a full,
soft, warm tone cannot be taught. We can only cultivate
and develop the sense for tone color.

Johann Joachim Quantz, a musical authority - born
1697, died 1773 - and teacher of Frederick the Great, says,
"Auffassung ist die Kunat mit der seele zu spielen."

In placing such fine instruments within the reach
of American musicians, your undertaking should meet the
appreciation and encouragement which it deserves.

Yours truly

(Signed) Theodore Thomas
III. THEODORE THOMAS' VIEWS (As Expressed by him to Others for Publication)
Wagner is dead, and with him ends the longest fight which the history of music shows. Gluck's fights were perhaps as severe, but were not of the same proportion or duration. Gluck was ahead of his time, and he was not strong enough as a musician to make his influence lasting. He had a passing influence upon Mozart, but little beyond that. We must look upon Wagner as the Gluck of the nineteenth century. Both men had the same aim, although Wagner was the greater musician. They have often been compared, and justly so, as their creations have to be judged from the same point of view. Music to both was only means to an end, not the end itself as it was with Mozart, Beethoven and Weber, and this is the reason why both Gluck and Wagner were not understood by conservative musicians.

To musicians who have taken an active part in the musical growth of the past thirty years, Wagner's death is an event of the greatest interest. It closes an epoch in the history of music. Thirty years ago Spohr with Mendelssohn and his followers had sway, and the influences were against the understanding of Beethoven. This understanding afterwards came, and Mendelssohn and Spohr were assigned their places in history. Now again, while no one thinks of ranking these men with Beethoven, there is a considerable faction whose intense admiration for Wagner leads them to look upon Beethoven as antiquated. Schubert, the greatest musical genius who ever lived, has also come to be appreciated during this period. When I speak of him in those terms I mean that everything the man touched became music without labor. He is the greatest melodist, not excepting Rossini. Schumann has also had his influence and his followers. Then there was the vexatious question of Liszt and Wagner. This was partially decided when Liszt stopped creating, thus allowing the present generation to decide upon his rank during his life. A few years more will

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probably decide Wagner's place, which could not be decided so long as he was alive. As for Berlioz, his influence has been very limited. Certainly it is not to be compared with that of any of those enumerated above; but it has probably been all that his talents entitled him to.

It is too soon yet to decide Wagner's rank as a composer. As I have said, a few years may enable it to be done. It is certain now that he has been underrated by his opponents, and it may turn out that he has been overrated by his supporters. If any one has doubts as to his real greatness let him look at the present repertoire of the opera houses of the world, and at the void he leaves behind him. I think he reached his height in the 'Ring of the Nibelung,' which he was not able to maintain in 'Parsifal.' We shall probably see good results in the influence of his theories on the rising composers of Italy as well as Germany.
B. THEODORE THOMAS ON POPULAR MUSIC

The clamor for so-called "popular music" makes it impossible to present a good program without the support of this "influential minority," and yet a person who clamors for "popular music" does not know that he only means familiar music, that Beethoven's symphonies would soon become as popular to him as the "Star-spangled Banner," if he only heard them as often, and that it is only his unfamiliarity with the great classical masterpieces which prevents his enjoyment of them. Good music, of which a Beethoven symphony is the highest expression, is the language of the soul. Popular music, in the true definition of the term, is the expression of rhythm, such as a Strauss waltz.

If people only knew it, a Beethoven symphony, like a Shakespeare drama, creates a distinct atmosphere, even a world of its own, but its secret beauties are not to be wholly revealed without a little effort on the part of the listener to appreciate them.

Art is not for everybody; nevertheless, the class which can appreciate this highest "flower of culture" is large enough in any American city to support it. When a business manager gives an orchestral concert, he does it merely as a business speculation, and insists upon a program of popular music because he fancies it will "draw a house." The only outcome of this course is failure, because no orchestral music, however light and trivial its character, appeals to the unmusical, and the musical public nowadays is intelligent enough to want music of real artistic worth.

In closing I would like to add a word about encores. We are very willing to make long programs when desired, and play all the music the people care to hear, but a very little reflection will teach anyone that artistic unity can only be achieved when all the component parts of a program are properly adjusted to each other, and is utterly ruined by throwing in at haphazard a lot of extra

material which does not belong to them. The effect
of adding encores to a program is exactly the same
as that which would result at a dinner if, after the
guests were seated at the table, they should force
their host to add to his regular menu a plum-pudding
after the soup, oatmeal after salad, fish after the
ice-cream, etc., and only produces a musical indi-
gestion as unsatisfactory as that which would follow
eating the foregoing hodge-podge of food.
IV. SOME NOTABLE SAYINGS OF THEODORE THOMAS
"A symphonic orchestra shows the culture of a community, not opera. The man who does not know Shakespeare is to be pitied, and the man who does not understand Beethoven, and has not been under his spell, has not half lived his life. The master works of instrumental music are the language of the soul, and express more than any other art. Light music, 'popular,' so-called, is the sensual side of the art, and has more or less devil in it."

"Music should be to the vocalist what painting is to the artist. The score should be his brush and pigments. It should be only the rough materials, and his intelligence should so dispose them that the picture should be the masterpiece of his own work and imagination, not the single result of direction or accidental combination of colors."

"Throughout my life my aim has been to make good music popular, and it now appears that I have only done the public justice in believing, and acting constantly on the belief, that the people would enjoy and support the best in art when continually set before them in a clear, intelligent manner."

"People cannot read the new music, but they should keep abreast of it, and the only way to know it is to hear it. It does not follow that I approve or indorse it because I play it. It is due to the public to hear it once. This has been a life-long idea with me."

"I will say that I have neither sympathy nor patience with those so-called musicians whose education begins and ends with Wagner. It is also a great drawback in this country that the musical public is either too busy or too phlegmatic to treat music as an art, but look upon it only as an amusement and a pastime. Conditions change, but progress is slow."

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"I care not from what station in life come the thousands who sit before me. Beethoven will teach each according to his needs, and the very same cadence that may waft the thoughts of one to drowsy delight or oblivion may stir the heart of another to higher inspiration, may give another hope in his despair, may bring to yet another a message of love."

"I have always worked hard and always worked ahead, and know little of the past."

"In art the first rule is system and form; in art you cannot count your time."

"I agree with the present time, and prefer truth to European culture (hypocrisy); but I also admire to some extent good manners, and confess that I am in my inner self enough of a German that it makes me feel better if I can treat some one or some thing with respect."

"I have never wished to pose as an educator or a philanthropist, except in so far as I might help the public to get beyond certain so-called popular music which represents nothing more than sweet sentimentalism and rhythm on the level of the dime novel."

"Everything revenge itself on this earth. Wagner fights just as much to-day as when alive, perhaps when he wants peace; and Berlioz, with whom we thought to be free, had his centenary fall at a time to force the world to make up for lost time at the other end."

"The power of good music! Who among us can tell or measure it? Who shall say how many hearts it has soothed, how many tired brains it has rested, how many sorrows it has taken away? It is like the power of conscience, - mighty, immeasurable."
V. BULLETINS OF THE SCHOOLS OF MUSIC WITH WHICH THEODORE THOMAS WAS CONNECTED
PROSPECTUS OF "WM. MASON & THEO. THOMAS' CONSERVATORY OF MUSIC"
The course of instruction and training at this ART SCHOOL embraces all branches of Music, both Theoretical and Practical. It aims to afford its students the best facilities for becoming thoroughly acquainted with and well grounded, theoretically and practically, in all departments of knowledge and skill which are essential to the truly cultivated musician. At the same time it affords the best advantages to those who aim only at moderate skill in music, as a mere accomplishment.

Distinctive features and advantages of what are known as CONSERVATORIES OF MUSIC, which have long been established in almost every important city in Europe, and some of which have acquired great celebrity, are

FIRST.—By a combination of various talents on the part of instructors, and from the wide facilities which they command, and from the advantages of union, system and classification, it is possible to afford to the pupil resources and opportunities for and incitements to cultivation and advancement which would otherwise be impossible; and this at a cost much less than that of private instruction.

SECOND.—The pupils are, so far as it is more advantageous to their progress, taught in classes of two, three or more.

THIRD.—Where several participate in the same lessons the interest of all is better sustained, and each is spurred to effort and industry through a healthy spirit of emulation. The advantages arising from this are found, in practice, to be considerable.
At the same time the pupils are preserved from that danger which so constantly besets beginners, of becoming partial and one-sided in their tastes. Thus a true musicianly feeling is engendered.

Classes afford facilities for frequent ensemble playing — a feature of great importance.

FOURTH. — By the working in concert of different teachers, of various gifts, it is possible to assign each pupil to that one who is best adapted to his or her peculiar need, and so is likely to secure the best results in that particular case.

FIFTH. — The union in classes affords the opportunity of obtaining instruction from the very best masters, at a fraction of the cost of exclusively private lessons from the same masters.

In the Conservatory which Messrs. Mason & Thomas have established, and the success of which during the single year since its commencement has been very gratifying to them, they aim only at substantial results, and will be satisfied with no others. In this spirit they have conscientiously endeavored to enlist in the enterprise teachers not only of greatest musical reputation, but also who have most success as teachers.

The danger to which every Conservatory is liable of making its classes too large, will be rigidly guarded against, and in every respect the effort will be made to advise and direct the study and practice of each pupil in such manner as to secure in his or her particular case the most rapid and thorough progress possible.

THEORETICAL INSTRUCTION

The classes in this Department will embrace a complete course of the Theory and Composition of Music; also, playing from the Score, and Conducting. It is intended to combine with the Department of Theoretical Instruction Courses of Lectures, as opportunity may offer, upon the History of Ancient and Modern Music, the Aesthetics of Music, etc. The pupils of the
Institution will be afforded also the advantage of attending the Symphony Soirees and Quartette Soirees throughout the season - the price of tickets being regulated so as to place them within the reach of all.

PRIVATE LESSONS

For those desiring it, ample provision is made for private instruction, under the best teachers in all the departments.

QUALIFIED PUPILS

Will be permitted to play, for the purpose of perfecting themselves, in the regular Orchestra of THEODORE THOMAS, which, during the season, presents frequent opportunity for practice in Overture, Symphony, and Oratorio.

Those who distinguish themselves, either in Solo singing or playing, will have opportunities of preparing themselves for public performances, under the superintendence of the respective masters.

A TESTIMONIAL WILL BE AWARDED

To each pupil who shall have completed the regular course of studies, and successfully passed an examination in them.

Pupils intending to leave, will please to give notice two weeks before the expiration of the term, in order that vacancies may be filled, otherwise they will be expected to continue.
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For a Quarter of Ten Weeks, Two Lessons per Week

PIANO, ORGAN, VIOLIN, VIOLONCELLO, HARPS, OR ANY OTHER INSTRUMENT

In class of four, $25 00 each
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Playing Concerted Music with Stringed Instruments,
In class of three, $35 00
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In class of four, $25 00 each
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In class of two (or half-hour private lesson), $50 00

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* Pupils of the Conservatory are entitled to frequent either the Elementary or Harmony Class once a week.

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Comprising

I. -Elementary Principles of Music, taught after the Inductive Method.

II. -Reading Music.

III. -Right Method of Using the Voice.

IV. -Practice in Chorus Singing.

CLASSES will be formed in this Department. Pupils of the Conservatory will be expected to attend this fundamental course.

________

SINGING CLASS,

Comprising

I. -Formation of the Voice.

II. -Italian Solo Singing.

III. -Italian and German Languages for those who purpose to devote themselves to the higher branches of Solo Singing.

________

PIANOFORTE CLASSES,

In this Department the system introduced for Beginners will be that perfected by MR. MASON, and which he has employed with most gratifying results during many years.

For advanced Pupils, every school will be represented, as will be seen from the list of Professors elsewhere given.
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PROSPECTUS OF "THE COLLEGE OF MUSIC OF CINCINNATI"
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THE AIM OF THIS INSTITUTION.

It is the aim of the College to impart instruction, theoretically and practically, in all branches of musical education. The plan of instruction adopted here is intended to give to the student who wishes to become a professional musician a methodical, scientific, and complete education. This comprehensive system is necessarily of the highest advantage to the amateur who wishes to learn one or more special branches of the art and science of music.

In order to render this system practical and effective, talented teachers will be employed, who are able to execute as well as teach.

THE FOLLOWING ARE THE DEPARTMENTS OF INSTRUCTION:

I. -- THE VOICE.

a. -- Chorus Classes.

An important feature in this plan is the formation of classes which shall teach the student to think musically. It is desirable that a candidate to the elementary classes shall have a singing voice, and some technical knowledge of music, but this will not be made a condition of admission. All persons will be received, and classified according to their capacities and knowledge.

In these different grades of chorus instruction they will be taught to read music, to exercise the voice, and learn the signs and terms of musical expression.
All students in the College, whether or not pursuing special studies, will be required to attend these classes, unless excused by the Directors.

b. -- Cultivation of the Voice in Solo Singing.

II. -- THE ORCHESTRA.

a. -- Special Instruction Upon Each Instrument.
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III. -- THEORY.

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b. -- Counterpoint.      d. -- Composition.

IV. -- PIANO-FORTE PLAYING.

V. -- THE ORGAN.

The presence in the College building of the great organ, one of the five largest in the world, will give unexampled opportunities for thorough instruction upon this instrument.
VI. -- HISTORY OF MUSIC, LECTURES UPON MUSICAL SUBJECTS.

VII. -- SCORE-PLAYING AND CONDUCTING.

VIII. -- LANGUAGES.
Italian, German, and French.

IX. -- ELOCUTION.

X. -- CONCERT-ROOM DEPORTMENT, DRAMATIC EXPRESSION.

These are the principal departments of instruction, they will be added to, or modified, as circumstances require.

Pupils may study only one special branch, but they cannot receive a diploma of graduation unless they are able to pass an examination in branches required for that purpose.

The course of instruction in the College of Music of Cincinnati offers superior advantages to those who wish to acquire the art and science of music, whether as a profession, or as an accomplishment; but the College offers additional attractions,
not found elsewhere in this country, in the series of Symphony and Chamber Concerts given under its direction. As a part of their musical education, regular students will have free admission to the rehearsals of these Concerts.

The College will be open for the reception of students early in October.

Application for admission may be made to the "Secretary of the College of Cincinnati," Cincinnati, Ohio.

The Professors and Instructors in the different departments are now being engaged, and will be announced at the earliest possible date.
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FOR THE ACADEMIC YEAR 1879-80
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of the

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The Board of Directors of the College has appointed a Board of Examiners from the Faculty of the College. The duties of this Board are to prepare a standard for admission of students to the Academic School and make examinations. The students already admitted to the Academic School have passed the careful examination of the Board of Examiners.

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Athey, Lizzie W. Miss . . Covington, Ky.

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Bailey, Jennie Miss . . . . Cincinnati, O.
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Blair, Nellie Miss ... Lancaster, O.
Blaine, Ella R. Miss ... Jamestown, N. Y.
Boal, Carrie E. Miss ... Ross P. O., O.
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Brown, Lulu K. Miss ... Kansas City, Mo.
Brown, Frank Mr. ... Nebraska City, Neb.
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Burke, Emma Miss ... Poughkeepsie, N.Y.
Burke, Rosie Miss ... Poughkeepsie, N.Y.
Burrham, Kathleen Miss ... Lawrenceburgh, Ind.
Burnet, Sallie Miss ... Cincinnati, O.
Burton, Carlton S. ... Clinton, Mich.

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Carroll, N. F. Miss ... Riverside, O.
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Carson, Pauline Miss ... Cincinnati, O.
Carpenter, E. F. Miss ... Cincinnati, O.
Carleton, Nellie Miss ... St. Clair, Mich.
Case, Ella E. Mrs. ... Akron, O.
Chapin, James Mr. ... Toledo, O.
Cheever, E. A. Mrs. ... Cincinnati, O.
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Coleman, Charles J. Mr. ..... Cincinnati, O.
Collard, Helen R. Miss ..... Cincinnati, O.
Cook, Ella B. Miss .......... Belpre, O.
Cooley, Mary A. Miss ....... Freeport, Ills.
Corliss, Mary A. Miss ...... Cairo, Ills.
Cowan, Carrie Miss ......... Oregon, Ills.
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Cox, Alusia Miss .......... Covington, Ky.
Crank, Jennie Miss .......... Cincinnati, O.
Crowley, Kate Miss ......... Cincinnati, O.
Cummings, J. G. Mr. ......... Centerville, Mich.
Cunningham, Susan E. Mrs. Mt. Auburn, City.
Currie, Charles E. Mr. .... Cincinnati, O.
Cushman, Charles A. Mr. ... Brooklyn, N.Y.

Dalton, Belle J. Miss ...... Cincinnati, O.
Daniels, Ida May Miss ...... Keokuk, Iowa.
Davenport, J. J. Mr. ....... Columbus, O.
Davidson, May Miss ......... Cincinnati, O.
Davis, Sidney Mr. .......... Frankfort, Ky.
Davis, Kate Miss ......... Oak Hill, O.
Davis, Minnie Miss ......... Oak Hill, O.
Davis, Cora Miss .......... Columbus, O.
Davis, Grace Miss .......... Cincinnati, O.
Davis, Dora L. Miss ....... Cincinnati, O.
Davis, Joseph J. Mr. ....... Cincinnati, O.
Davis, Albert J. Mr. ....... Prospect, O.
Deckebach, Louise H. Miss .. Cincinnati, O.
Deverall, E. R. Mr. ......... Cincinnati, O.
Dew, Dennie Mrs. ....... Nelsonville, Ky.
Dick, Calvin Mr. .......... Fairmount, O.
Dickinson, Addison C. Mr. .. Cincinnati, O.
Dietrich, L. Mrs. ........ Covington, Ky.
Dietrich, Louise Miss ...... Covington, Ky.
Dillon, Bellie Miss ......... Gallipolis, O.
Dittoe, Augusta Cora Miss .. Newport, Ky.
Doerr, Walter Mr. .......... Cincinnati, O.
Dondero, Louis Mr. .......... Cincinnati, O.
Domining, T. Mrs. ........ Columbus, O.
Dreifus, Samuel Mr. ...... Cincinnati, O.
Droste, Wm. H. Mr. ....... Cincinnati, O.
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<td>Dutton, Anna L.</td>
<td>Cincinnati, O.</td>
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<td>Frey, Emil Mr.</td>
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<td>Fritch, Dorothea Miss</td>
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<td>Gaff, Mary F. Miss</td>
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<td>Gano, Wiltshire S. Mr.</td>
<td>Cincinnati, O.</td>
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<td>Gardner, Florence B. Miss</td>
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<td>Garrett, Lizzie Miss</td>
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<td>Garrison, Mary Miss</td>
<td>Avondale, O.</td>
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<td>Gays, H. W. Mrs.</td>
<td>Riverside, O.</td>
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<td>Gazlay, Julia D. Miss</td>
<td>Cincinnati, O.</td>
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<td>Gazlay, Ella Miss</td>
<td>Cincinnati, O.</td>
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<td>George, Lulu Miss</td>
<td>Bonaparte, Iowa.</td>
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<td>Gels, Louise Miss</td>
<td>Cincinnati, O.</td>
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<td>Gibson, Lucy A. Miss</td>
<td>Cincinnati, O.</td>
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Gibson, Mattie Miss.......... Cincinnati, O.
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Gill, Adele M. Miss.......... Middleport, O.
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Hyndman, Belle T. . . . . . Cincinnati, O.

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Landsberg, Pearl Miss ... Cincinnati, O.
Lauer, Katie L. Miss ... Cincinnati, O.
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Lawson, Laura Miss ... Cincinnati, O.
Lays, Henry Mr. ... Cleveland, O.
Lehmer, Fannie Miss ... Cincinnati, O.
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Loeb, Cora Miss .......... Cincinnati, O.
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Lothman, Frank J. Jr. .... Mt. Airy, O.
Lowman, Eda Miss .......... Cincinnati, O.
Luce, Katie Miss .......... Cincinnati, O.
Maguire, Helen .......... Cincinnati, O.
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Matthews, Jeannie M. Miss . Glendale, O.
Matthews, Julia A. Miss ... Kenton, O.
Maxwell, W. Master ...... Cincinnati, O.
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McGlashan, Gussie Miss ... Covington, Ky.
McGill, Ann Miss .......... Cincinnati, O.
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McKinney, May Miss ......... Hamilton, O.
McLeish, May L. Miss ...... Cincinnati, O.
Meldrum, Maggie F. Miss . Cincinnati, O.
Meredith, George Mr. ...... Cincinnati, O.
Merrell, Amelia Miss ...... Cincinnati, O.
Merritt, H. H. Mrs. ....... Cincinnati, O.
Miles, W. C. Mr. .......... Cincinnati, O.
Miley, John E. Mr. .......... Amelia, O.
Miller, Gertrude Miss ...... Lexington, Ky.
Miller, Florence Miss ...... Cincinnati, O.
Miller, D. W. Mr. ........ Westwood, O.
Miller, Robert Mr. .......... Zanesville, O.
Mitchell, May Miss .......... Corinth, Miss.
Minor, Amelia B. Miss .... Cincinnati, O.
Moffett, Addie E. Miss .... Avondale.
Montgomery, H. E. Mrs. ...... Gibbons, O.
Moore, Allie Miss .......... Lawrenceburg, Ind.
Moore, Helen M. Miss ...... Delhi, O.
Moore, Anna C. Miss ...... Newport, Ky.
Moree, Edward J. Mr. ...... Evansville, Ind.
Morrison, Ella H. Miss ...... Columbus, O.
Moseley, V. Mrs. .......... Cincinnati, O.
Mottier, Mary Louise Miss .. Patriot, Ind.
College of Music of Cincinnati.

<table>
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<th>Name</th>
<th>City, State</th>
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<td>Muhlhauser, Matilda Miss</td>
<td>Cincinnati, O.</td>
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<td>Muir, A. B. Mr.</td>
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<td>Nichols, Fred B. Mr.</td>
<td>Meadville, Pa.</td>
</tr>
<tr>
<td>Northrop, Mary Miss</td>
<td>Covington, Ky.</td>
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<tr>
<td>Ogden, Lutie B. Miss</td>
<td>Cincinnati, O.</td>
</tr>
<tr>
<td>Paine, W. S. Miss</td>
<td>Quaker Bottom, O.</td>
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<tr>
<td>Pape, A. H. Mr.</td>
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<td>Paulsen, Robert E. Mr.</td>
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<td>Pearce, C. W. Mr.</td>
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<td>Peachy, Katie C. Miss</td>
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<tr>
<td>Percival, Anna Miss</td>
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<tr>
<td>Perry, Edith S. Miss</td>
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<tr>
<td>Peterson, Christine Miss</td>
<td>Janesville, Wis.</td>
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<tr>
<td>Pettibone, Laura Mrs.</td>
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<tr>
<td>Pieper, Charles Mr.</td>
<td>Portland, Oregon</td>
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<tr>
<td>Pierce, Hortense Miss</td>
<td>Anderson, Ind.</td>
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<tr>
<td>Pocock, Jeanette M. Miss</td>
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<td>Pogue, Samuel Mrs.</td>
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<td>Poland, Catharine E. Miss</td>
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<td>Pond, Mary A. L. Miss</td>
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<tr>
<td>Powell, Cora Miss</td>
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<tr>
<td>Price, Angie A. Miss</td>
<td>Huntsville, Ala.</td>
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<td>Procter, Mary A. Miss</td>
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<td>Pullan, Jessie D. Miss</td>
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<td>Ramsey, Virginia Miss</td>
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<td>Rapp, E. F. Mrs.</td>
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<td>Ray, Maud Miss</td>
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<td>Redway, Albert J. Master</td>
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<td>Rees, Florence Miss</td>
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<td>Reils, Belle S. Miss</td>
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<tr>
<td>Reiman, Clara Miss</td>
<td>Terre Haute, Ind.</td>
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</table>
COLLEGE OF MUSIC OF CINCINNATI.

Resor, Robert, Master  . . . . Cincinnati, O.
Resor, Mary E. Miss  . . . . Cincinnati, O.
Reynolds, J. A. Mrs.  . . . . Canton, O.
Rhodes, Edith, Miss  . . . . Mt. Auburn.
Richardson, A. L. Miss  . . . . Delhi, O.
Richardson, C. Mr.  . . . . Cincinnati, O.
Ridlon, Nellie, Miss  . . . . Norwood, O.
Ridlon, Mamie, Miss  . . . . Norwood, O.
Ringd, Etta, Miss  . . . . Massieville, O.
Ringwall, Lillie P. Miss  . . . . Cincinnati, O.
Rochester, Annie T. Miss  . . . . Newport, Ky.
Rogers, W. G. Mrs.  . . . . Covington, Ky.
Rogers, Walter, Master  . . . . Delphos, Ind.
Roff, Ida M. Miss  . . . . Cincinnati, O.
Root, Helen, Miss  . . . . Bristol, Conn.
Roots, Ada L. Miss  . . . . Cincinnati, O.
Roots, May E. Miss  . . . . Connersville, Ind.
Roth, Sue R. Miss  . . . . Cincinnati, O.
Rothman, Alice E. Miss  . . . . Cincinnati, O.
Rouse, Pearl, Miss  . . . . Indianapolis, Ind.
Rudesill, Frances E. Mrs.  . . . . Akron, O.
Ryland, Harold, Mr.  . . . . Cincinnati, O.
Salt, Elijah, Mr.  . . . . Covington, Ky.
Sands, Jennie E. Miss  . . . . Cincinnati, O.
Saltink, Hermine, Miss  . . . . Hanover, Ger.
Scarborough, Alice, Miss  . . . . Cincinnati, O.
Scheffer, Lottie E. Miss  . . . . Germantown, O.
Schachner, Joseph C. Mr.  . . . . Cincinnati, O.
Schaufelberger, F. G. Mrs.  . . . . Postorio, O.
Schneider, George, Mrs.  . . . . Covington, Ky.
Schermer, Mary, E. Miss  . . . . Pomeroy, O.
Schrader, Helen, Miss  . . . . Cincinnati, O.
Scott, Ida, May, Miss  . . . . Luana, Iowa.
Severson, Wilbur F. Mr.  . . . . Lafayette, Ind.
Sexton, Augusta J. Miss  . . . . Groversville, Ky.
Shaw, J. H. Mrs.  . . . . Belpre, O.
Shaw, Luella, Miss  . . . . Beardsville, Ills.
Sherwood, Eva, Miss  . . . . Cincinnati, O.
Shields, Lizzie, Miss  . . . . Seymour, Ind.
Shoemaker, Jessie M. Miss  . . . . Napoleon, O.
Shoemaker, Myrtle L. Miss  . . . . Cincinnati, O.
Short, Kate E. Miss  . . . . Canal Winchester, O.
Sievers, S. N. Miss  . . . . Covington, Ky.
Skinner, A. B. Miss  . . . . Mexico, Ind.
<table>
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<th>Name</th>
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<tr>
<td>Smith, Agnes A. Miss</td>
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<td>Spruesky, Anna Miss</td>
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<td>Stafford, Josephine Miss</td>
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<td>Stanwood, Mary Miss</td>
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<td>Stanley, John P. Mr.</td>
<td>Ypsilanti, Mich.</td>
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<td>Steinhauser, J. Mr.</td>
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<td>Stern, George W. Mr.</td>
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<td>Stevenson, May J. Miss</td>
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<td>Stevens, E. A. Miss</td>
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<td>Stettinius, Mary L. Miss</td>
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<td>Stewart, Bessie M. Miss</td>
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<td>Stix, Rachel Miss</td>
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<td>Stix, Pauline Miss</td>
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<td>Stix, Solomon Mr.</td>
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<td>Stix, Louis C. Mr.</td>
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<td>Stix, Anelia Miss</td>
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<td>Stocking, Lida Miss</td>
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<td>Stone, Clara E. Miss</td>
<td>Wyoming, O.</td>
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<td>Stone, Winn C. Mr.</td>
<td>Waverly, Penn.</td>
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<td>Swartz, Solomon Mr.</td>
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<td>Swisher, Haud Miss</td>
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<td>Taft, Peter R. Mrs.</td>
<td>Cincinnati, O.</td>
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<td>Taiburt, Carrie B. Miss</td>
<td>Greencastle, Ind.</td>
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<td>Taylor, Carrie Miss</td>
<td>Cincinnati, O.</td>
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<td>Thorne, Cora Miss</td>
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</tr>
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</table>
COLLEGE OF MUSIC OF CINCINNATI.

Thrasher, Augusta Miss . . . . Covington, Ky.
Thrasher, S. E. Miss . . . . Boston, Mass.
Thurston, Nellie Miss . . . St. Paul, Minn.
Thurston, May Miss . . . St. Paul, Minn.
Titus, Annie B. Miss . . . Glendale, O.
Torbett, Ruth D. Miss . . . Indianapolis, Ind.
Tripp, Annie E. Miss . . . Cincinnati, O.
Tritscheller, Albert Mr. . . . Chillicothe, O.
Tudor, George T. Mr. . . . . Maysville, Ky.
Turley, Ella J. Miss . . . . Orleans, Ind.
Turpie, Ella M. Miss . . . . Indianapolis, Ind.

Varnum, L. P. Mr. . . . . Portland, Me.
Vaughan, Waud Miss . . . . Wyoming, O.
Voll, Anna Miss . . . . Springfield, O.
Vorholz, E. Miss . . . . Cincinnati, O.
Vorhes, George F. Mr. . . . Sharonville, C.
Voss, Alice Miss . . . . Springfield, O.

Ward, Jessie Miss . . La Fayette, Ind.
Ware, Jessie F. D. Miss . Cincinnati, O.
Waterhouse, E. Miss . . Covington, Ky.
Wechter, Julia Miss . . Mt. Washington, O.
Weaver, W. H. Mr. . . St. Louis, O.
Weboer, Edwin J. Mr. . . Cincinnati, O.
Wells, Hattie J. Miss . . Middleport, O.
Welton, J. C. Mr. . . Circleville, O.
Wescott, Thirza L. Miss . Cincinnati, O.
Whately, William Mr. . . Cincinnati, O.
Whately, Mary E. Miss . Cincinnati, O.
White, Rosswell J. Mr. . Cincinnati, O.
White, Bessie Miss . . Mt. Harrison City.
White, Emma L. Miss . . Mt. Harrison City.
Whitfield, Natalie Miss . Dermopolis, Ala.
Whitlock, Julia B. Miss . Rising Sun, Ind.
Whittridge, Edith Miss . . Cincinnati, O.
Wildberg, A. Mr. . . . Cincinnati, O.
Willett, Russ Miss . Washington C. H., O.
Williamson, A. L. Miss . Milford, O.
Williams, Saddle Miss . . Selma, Ala.
Willis, Florence Miss . Delaware, O.
Wilde, Doris Miss . . . Cincinnati, O.
Wise, Ella Miss . . . Cincinnati, O.
Wolf, Albert E. Mr. . . . Cincinnati, O.
COLLEGE OF MUSIC OF CINCINNATI.

Woods, Wm. H. Mrs. Mt. Auburn.
Woods, Lizzie Miss Cincinnati, O.
Worthington, Flora Miss Cincinnati, O.
Wright, Nannie A. Miss Riverside, O.
Youtsey, Eva Miss Newport, Ky.
Yoakley, J. Jr. Cincinnati, O.
Zambro, Candace L. Miss Marion, Ind.

ORGANIZATION OF THE COLLEGE.

The College is an Incorporation under the laws of the State of Ohio. Its objects are stated in the act of incorporation, as follows:

"To cultivate a taste for music, and, for that purpose, to organize a school of instruction and practice in all branches of musical education; the establishment of an orchestra; the giving of concerts; the production and publication of musical works, and such other musical enterprises as shall be conducive to the ends above mentioned."

The first session of the College began the 14th day of October, 1878.

CALENDAR.

The School Year is divided into four terms of ten weeks each: the first beginning September 20th, ending November 27th; the second beginning November 20th, ending February 12th; the third beginning February 14th, ending April 24th; the fourth beginning April 26th, ending July 6th.
COLLEGE OF MUSIC OF CINCINNATI.

The Vacations are, a Summer Vacation, and a Winter Vacation, including Christmas.

Applications for admission to the School are made within ten days of the beginning of the term.

All the departments or classes decided by the College to be obligatory, must be attended for the entire term.

Instruction, during the Summer months, will be given in all departments of the College.

RULES AND REGULATIONS.

As a rule, no deduction will be made to pupils for absence from lessons, and no teacher can excuse absence. If protracted absence is necessary, notice must previously be given at the office.

No visitors are permitted in the rooms for study during lessons.

Attendance in the chorus classes is obligatory with all pupils.

Students in the Academic Department are not expected to perform in public without the consent of the College. (This rule is made because the College, more especially with students in the Academic Department, is held responsible for their merits or demerits when performing in public.)

Teachers will not sell music to the students unless authorized by the College.

Teachers will not give lessons unless the pupils have the College card of admission.
COLLEGE OF MUSIC OF CINCINNATI.

BRANCHES TAUGHT AND TUITION FEES,

Per Quarter of Ten Weeks, Twenty Lessons, each Quarter payable strictly in Advance.

<table>
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<tr>
<th>Lesson Type</th>
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<tr>
<td>Piano Lessons, one hour, two, each</td>
<td>$20 to 25</td>
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<tr>
<td>Piano Lessons, one hour, three or more, each</td>
<td>10 to 25</td>
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<tr>
<td>Piano Private Lessons, half hour</td>
<td>20 to 25</td>
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<tr>
<td>Vocal Lessons, one hour, two, each</td>
<td>30 to 35</td>
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<tr>
<td>Organ Lessons, half hour, each</td>
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<td>Organ Lessons, one hour, three, each</td>
<td>25</td>
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<tr>
<td>Violin Lessons, one hour, three, each</td>
<td>25</td>
</tr>
<tr>
<td>Violin Lessons, one hour, in classes, each</td>
<td>15 to 25</td>
</tr>
<tr>
<td>Violin Private Lessons, half hour</td>
<td>20 to 30</td>
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<tr>
<td>Cornet Lessons</td>
<td>15 to 25</td>
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<tr>
<td>Other Orchestral Instruments</td>
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<td>Orchestra Class</td>
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<td>Ensemble Classes</td>
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<td>Theory Lessons, one hour, two in class, each</td>
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<td>Theory Classes, one hour, in classes of three or more, each</td>
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<td>Languages, one hour, in classes of three or more, each</td>
<td>15 to 20</td>
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<tr>
<td>Elocution, one hour, in classes of three or more, each</td>
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<tr>
<td>Elocution, private</td>
<td>30</td>
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<tr>
<td>Concert-room Deportment and Dramatic</td>
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<tr>
<td>Expression</td>
<td>15 to 40</td>
</tr>
<tr>
<td>Chorus Classes (Day Classes), two lessons per week during College year</td>
<td>20</td>
</tr>
<tr>
<td>Chorus Classes (Night Classes), one lesson per week during College year</td>
<td>10</td>
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</table>

The prices of tuition, within the above limits, vary according to the number in class and the teacher.
COLLEGE OF MUSIC OF CINCINNATI.

REDUCED RATES FOR THE ACADEMIC COURSE.

Reduced rates for the entire year will be made to students entering the Academic Course.

I.

PLAN OF EDUCATION.

It is the object of the College of Music to educate the student upon a well regulated and scientific plan of instruction. This plan includes instrumental and vocal instruction, with that for theory and musical composition, and direction of chorus and orchestra.

I. There are two departments -- an Academic Department, and a General Music School.

II. The Academic Department, for those who desire to become professionals, or amateurs who enter for graduation, all of whom will be required to pursue a definite course of study for a period of time.

This department embraces thorough instruction in all studies appertaining to each specialty, and the more advanced education in Solo and Ensemble playing of orchestral instruments and the piano; in the study of the Piano and Organ, Solo and Chorus singing, and finally in the participation in musical performances, wherein the resources developed in the school are utilized.
COLLEGE OF MUSIC OF CINCINNATI.

III. The General Music School, for general or special instruction where any one may enter for a number of terms, receiving the valuable instruction which is afforded by the presence of a large number of excellent teachers (with the advantage of free admission to "Lectures," "Pupils Recitals," "Chorus," and other classes), with the best methods, exercises, text books, and the discipline of a well-appointed school.

The General Music School gives to many thousands of persons, who have neither the means nor time for graduation, a certain amount of the best kind of musical instruction at low prices.

ADMISSIONS.

Beginners will be received and taught in the College; neither elementary nor advanced knowledge is required for admission.

Those entering the Academic Department must remain at least one year.

II.

CLASSIFICATION OF THE SCHOOL, DEPARTMENTS AND PLAN OF INSTRUCTION.

III.

The School is subdivided into the following departments:—

1. A DEPARTMENT FOR INSTRUMENTALISTS.
COLLEGE OF MUSIC OF CINCINNATI.

2. A DEPARTMENT FOR VOCALISTS.
3. A DEPARTMENT FOR THEORY.
4. A DEPARTMENT FOR CHORUS CLASSES.
5. A LECTURE DEPARTMENT.
6. A DEPARTMENT FOR ELOCUTION.
7. A DEPARTMENT FOR LANGUAGES.

IV.

The department for Instrumentalists embraces--

1. THE PIANO.
   a. Elementary Instruction.
   b. Instruction for Specialists.

2. THE ORGAN.
   a. Instruction in Church Service.
   b. Instruction in Concert Playing.

3. STRING AND WIND INSTRUMENTS.
   a. Instruction in Solo Playing.
   b. Ensemble Playing.

V.

The department for Vocalists embraces--

a. Elementary Instruction.
b. Instruction for Specialists.
COLLEGE OF MUSIC OF CINCINNATI.

VI.

The department for Chorus Classes embraces--

a. Elementary Instruction.
b. Instruction in Chorus Singing.

VII.

The department for Theory embraces--

a. Instruction in Thorough Bass.
b. Instruction in Counterpoint and Composition.

VIII.

The department for Elocution (optional) embraces--

a. Physical and Vocal Exercises, Gesture, Emotion and Expression.
b. Interpretation of Lyric and Dramatic Action.

IX.

The Lecture department (optional) embraces--

b. Lectures on Scientific Musical Subjects.

X.

The department for Languages (optional) embraces--

a. Italian.
b. German.
c. French.
COLLEGE OF MUSIC OF CINCINNATI.

ACADEMIC DEPARTMENT.

STUDIES NECESSARY FOR GRADUATION.

The Academic year is four terms of ten weeks each.

The knowledge and capacity necessary for admission varies with the study to be pursued. There will be an examination for admission of candidates, when their musical status will be determined.

In many of the studies the time for graduation can not be fixed in advance. This will depend upon the previous knowledge and the capacity for progress of the pupil.

The guiding principle of the system of musical education in this college is, that vocal music should form the basis of all musical education; that a pupil should be able to read music as he reads his language; to give the sound of a note without the aid of instrumental accompaniment. This is the work of the Chorus Classes.

CHORUS CLASSES.

Students in the General Music School take this course with the Academic School. The course is obligatory with all students of both departments.

The course in "Chorus Class" instruction will be divided into two sections, Sections 1 and 2.
SECTION 1.


B. Lessons in dictation, in connection with blackboard exercises for the purpose of familiarizing the pupils with the simplest tone successions and rhythmical forms. Exercises making use of figures as representing sound.

C. The interval system. Pupils required to write all possible seconds, thirds, fourths, fifths, sixths, and sevenths. Inversion of intervals. Progressive exercises, introducing chromatically altered intervals, in which especial attention is given to intonation and purity of tone.

D. The theoretical and practical development of the major diatonic scale. Exercises on the blackboard and in dictation, written in the various major keys.

E. Theoretical development of the minor scale. The harmonic minor scale. The melodic minor scale. Exercises for the purpose of familiarizing the pupils with the use of both modes.

SECTION 2.

A. Recapitulation of the subject-matter embraced in Section 1.

B. Fundamental principles of harmony. The triad — its construction. The dominant and sub-dominant triads. Their relation to the tonic triad. Inversion of the triads. Exercises
in the form of broken chords, making use of the tonic, dominant, and sub-dominant harmonies in their various positions and keys, both major and minor.

D. The C clef, as a means of transposing; Exercises for the purpose of familiarizing the students with its use.

E. Solfeggio exercises in two and three parts, introducing compositions from ancient and modern composers.

F. Studies in two and three parts, with text, for the purpose of acquiring a correct pronunciation of vowel and consonant sounds.

VOCAL COURSE.

(Development and Cultivation of the Voice.)

Some Knowledge of Piano, Theory, History of Music, and Modern Languages.

Respiration as an art applicable to singing. Position of mouth, tongue, and control of face in singing. Emission of voice on vowels. Position of the larynx. Exercises for uniting the registers. Exercises in agility and velocity. Practice on sustained tones in the entire range of the voice. Exercises in articulation of consonants and vowels. The laws of expression from the study of the old masters. Concerted music. Church and oratorio music, selected from Handel, Haydn, Mendelssohn, etc. Study of delivery and expression in the scena and aria in operatic works of Gluck, Donizetti, Gounod, Weber, Bellini, Rossini, Mozart, etc. Lyrical dramatic recitals. Training for the concert stage and for the operatic stage by actual performance in opera.
COLLEGE OF MUSIC OF CINCINNATI.

A FEW OF THE STUDIES IN USE.

Bonald's Vocalises, Concone, Op. 9, Op. 10, Op. 12; Selections from Cooke's Vocal Method; Aprile's Method; M. C. Marchesi; S. C. Marchesi; Panseron's A, B, C; Panofka's A, B, C; Vacci; Bordogni, Rossini; Sieber; Nava; Teschner.

PIANO.

Knowledge is Required of Theory and History of Music.

PREPARATORY.

1st Grade A (lowest). The first four weeks to be devoted exclusively to five-finger exercises (trills, still hand exercises, easy scales and arpeggios) to develop the independence and power of each finger, and careful attention to the position of the hand. Lebert & Stark's Piano School, 1st volume; Wohlfahrt's First Reader; Richardson's Method for Beginners.

Grade B. Köhler, Op. 50; Biehl; C. H. Döring; A. Mies; Loeschhorn; Brauer; Gurlitt; Sonatas of Clementi; Krause; Reinecke; little pieces of Lichner, Schumann, etc.

2nd Grade A. A. Plaidy's five-finger exercises, major and minor scales. Arpeggios through two and four octaves; Heller, Op. 47; Louis Köhler; Bertini, Op. 29; Krause, Op. 3; Lemoine; Duvernoy; C. H. Döring; Pieces, more difficult Sonatines of Clementi, Kuhlau, Beethoven, etc.

3rd Grade A. Scales in thirds, sixths, tenths, etc.; opposite movement; Arpeggios in
triplets on Dominant Seventh Chords; Louis Plaidy; Czerny's Preliminary School; Heller, Op. 47 and 46; Trill Studies of Krause; Bertini; Behrens; Pieces:—Beethoven's Rondo in G; Variations, Op. 3; Sonatas, Op. 49, No. 1 and No. 2, etc.


ACADEMIC COURSE.

4th Grade A. Transposition of all the Finger Exercises and Arpeggios in the different keys. Czerny's Fifty Daily Studies; Scales with marcato on different tones or Rhythmical Scales, as given in William Mason's School; Octaves and Sixths (wrist) Exercises; Grand Arpeggios; Louis Plaidy; Czerny's School of Fingerfertigkeit; Czerny's Flachschule des Pianisten; Cramer's Studies (Von Bülow); Louis Berger's Etuden; Clementi's Exercises in all Scales; Pieces:—Beethoven Sonatas, and first and second Concertos; Mozart's Concertos (Nemmy's edition); Selections from Weber & Schubert's Sonatas; Mendelssohn's Variations in B♭, D minor, E♭; Bach's Inventions for three voices, and easier fugues for two and three voices.

5th Grade (highest) B. Exercises in Octaves, In Scales, in thirds and sixths in each hand; Finger Exercises by Tausig (Ehrlich); Clementi's Gradus ad Parnassum; Moschelles, Op. 70; Chopin, Op. 12; Bach's well-tempered Clavichord; Liszt's Etudes Transcendentals; Etudes of Rubinstein and Haberbier; Pieces:—Beethoven's great Sonatas, Concerto in G minor, G major, and E♭ major, thirty-three variations; Mendelssohn's G minor Concerto; Schumann's Concerto in A minor, G major; Raff; Liszt; Henselt; etc.
COLLEGE OF MUSIC OF CINCINNATI.

Students in the Academic Course of this department will be frequently practiced in playing at eight arrangements of Overtures, Sonatas, Symphonies, etc., for four and eight hands. This will be without extra charge.

ORGAN DEPARTMENT.

FIRST YEAR.

Pupils must have studied the piano for at least one year before beginning the organ.

TEXT BOOKS. -- Stainer's Organ Primer; Whiting's First Six Months; Whiting's First Studies, two books; Rink's Chorals (edited by G. E. Whiting); Twenty Preludes, Postludes, etc., G. E. Whiting.

SECOND YEAR.

Pupils must have advanced in Harmony as far as "Supervisions," Extempore playing begun; accompaniment for congregational singing, etc.

TEXT BOOKS. -- Bach's Easy Preludes, etc.; Fugues; Rink's Third Book (Organ School); The Organist; Rink's Fourth Book; Pieces for church use, by Smart, Beet, etc.

THIRD YEAR.

Counterpoint begun; extempore playing and accompaniments continued.
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TEXT BOOKS. -- Lemmen's Organ School, second part; Mendelssohn's Organ Sonatas, Nos. 6, 2, and 3; Bach, Vol. 1, etc.

FOURTH YEAR.

Counterpoint continued; extempore playing continued; accompaniments, etc.; masses and oratorios begun.

TEXT BOOKS. -- Bach, Vol. 2; Best's Arrangements.

FIFTH YEAR.

Counterpoint continued; Best's Arrangements, continued.

TEXT BOOKS. -- Bach, Vols. 3 and 4; Preludes and Fugues by various composers; Mendelssohn's Organ Sonatas, Nos. 1, 4, and 5; Orchestral Playing, Score Reading, etc., etc.

THEORY.

IT IS SUPPOSED THE STUDENT HAS KNOWLEDGE OF SOME INSTRUMENT.

COMPLETE COURSE.
I.

THOROUGH BASS.

I. Preliminary studies; system of intervals.
II. The triads of the major and minor scale and their inversion.
III. Seventh chords and their inversion.
IV. Chords of the ninth, eleventh, etc.
V. Altered chords.
VI. Modulation.
VII. Suspensions.
VIII. Organ (pedal) point.
IX. Passing tones; passing chords.
X. Exercises in pure part-writing for three and four parts.
XI. Formation of melody in regard to harmonic formation of accompaniment to a given melody.
XII. Exercises in five, six, seven, and eight part writing.

II.

COUNTERPOINT.

I. SIMPLE COUNTERPOINT.— a. Exercises in writing for two parts. b. Exercises in writing for three parts; c. Exercises in writing for four parts.
II. IMITATION.— Formation of imitation. Canon. 
Canon for two parts. Canons in different forms. Canon with augmentation and diminution. Canon retrograde, etc.

III. DOUBLE COUNTERPOINT.— Double counterpoint in different intervals; in the octave; in the second and ninth; in the third and tenth; in the fourth, fifth, sixth, and seventh; in the duodécime. Triple and quadruple counterpoint in the octave. Mixed double counterpoint.

IV. Further exercises in canons. Canons of three and four parts.

V. FUGUE.— 1. Fughetta. 2. Formation of the fugue; theme (dux); answer (comes), etc. 3. Fugue for 3, 4, 5, and more parts.

VI. Double fugue. Fugue with two and more subjects.

III.

INSTRUCTION IN COMPOSITION.

N.B.—This course may be commenced after the student has gone through the single counterpoint.


II. THE FORM OF THE SONATA.— a. First movement; first subject or theme; accessory subjects — modulation and introduction of the second subject or theme, etc. b. Scherzo or menuetto. c. Adagio or andante. d. Rondo. e. Exercises in thematic writing. f. Themes with variations.
COLLEGE OF MUSIC OF CINCINNATI.

THE ART OF ORCHESTRATION OR INSTRUMENTATION

a. String instruments.  b. Reed instruments.
c. Brass instruments—drum, cymbals, and other percussion instruments.  d. The different groups combined.

WRITING FOR FULL ORCHESTRA.—a. Form of the overture.  b. Form of the serenade, march, fantasie, etc.
Form of the symphony.
Writing for voices and orchestra combined, as in cantatas, psalms, and oratorios.

ORCHESTRAL INSTRUMENTS.

VIOLIN.

KNOWLEDGE OF THEORY, PIANO, AND HISTORY OF MUSIC.

FIRST YEAR.

Violin School, Parts I and II, David; 12 Etudes, H. E. Kayser; 36 Etudes, Mazas. With easy concert pieces.

SECOND YEAR.

40 Etudes, R. Kreutzer; 36 Etudes, Fiorillo; 24 Caprices, P. Rode. With concert pieces.
COLLEGE OF MUSIC OF CINCINNATI.

THIRD YEAR.

12 Caprices, F. David; 6 Sonatas (Violin Solos), S. Bach; 24 Etudes, Gaviones; 24 Caprices, N. Paganini. Concertos and other concert pieces; Fantasies, Variations, etc., of Viotti, Rode, Kreatzer, L. Maurer, DeBeriot, L. Spohr, Molique, Vieuxtemps, Ernst, David, H. Wieniawski, F. Laut, Raff, W. Bruch, Mendelssohn, J. Joachim, Beethoven, Paganini.

VIOLONCELLO.

KNOWLEDGE OF PIANO, THEORY, AND HISTORY OF MUSIC.

Kummer's School; Studies by Dotzauer, Duport, Franchomme, etc.; Concertos by Romberg, Gottermann, Schröder.

FLUTE.

THEORY, PIANO, AND HISTORY OF MUSIC.

Berbiguier's Method; Studies of Soussman, Boehm; Pieces and Duets of Toulou, Walckiers, etc.

CORNET.

THEORY AND PIANO.

Arban's Method; Causina's Method.
COLLEGE OF MUSIC OF CINCINNATI.

LANGUAGES.

a. Italian; b. German; c. French.

ITALIAN.

FIRST COURSE.

Moulinier's First lessons in Italian—Oral.

SECOND COURSE.


THIRD COURSE.

Subdivided as follows: 1st Grammatica della lingua Italiana di Giuseppe Caleffi. Firenze, 1863.

2nd. I fatti della storia Italiana Raccontati a Scuola; Storia Romana; Storia del medio Evo; Storia Moderna. Firenze, 1875.

3rd. La Divina Commedia di Dante Allighieri ad uso delle Scuole Secondarie di Firenze. Firenze, 1875. Course of lessons in Italian History.

Instructions and recitations in this course wholly in the Italian language.
COLLEGE OF MUSIC OF CINCINNATI.

GERMAN.

FIRST YEAR.

Otto's German Grammar, first part; Henness' Der Sprechlehrer unter seines Schülein; Progressive German Reader, Adler.

SECOND YEAR.

Otto's German Grammar, second part; Study of German Classic Authors: Schiller, "William Tell;" Goethe, "Herman u. Dorotha;" Lessing, "Minner v. Barnhelm;" German Recitations.

THIRD YEAR.

1ère, ANNÉE.

Grammaire: Keetel's Elementary French Grammar.

Traduction et Lecture; Biographie des Musiciens celebres (first session); Petite Histoire du Peuple francais (second session).

2ème. ANNÉE.

Grammaire: Chardenel's French Exercises and Idioms.

Traduction et Lectures: French Classic Plays.

3ème. ANNÉE.

Traductions into French; Irving and Macaulay, and others.
COLLEGE OF MUSIC OF CINCINNATI.

Lecture et Composition: Littérature française, de Paul Albert. (First session, XVII Siecle; second session, XVIII Siecle.

NORMAL COURSE.

For persons desiring to teach the French language.

ELOCUTION.

PRIMARY GRADES.


ADULT STUDENTS.

A thorough course of Speech and Thought Analysis, and the Principles of Expression in Reading and Vocal Delivery.

SPECIAL STUDENTS.

Those who are preparing to teach reading or do public reading, or adopt the dramatic profession, a full course, embracing fully two years' work, beginning with Physical and Vocal Culture, Speech, Mechanism, the Principles of Physical and Vocal Expression, Artistic and Dramatic Delivery, and the Philosophy of Expression in speaking, reading, and singing.
COLLEGE OF MUSIC OF CINCINNATI.

TEXT BOOKS.

The Monroe Series of Readers for class-room drill and reading. The standard American and English authors to be used in aesthetic and dramatic literary work.

BOOKS OF REFERENCE.

To be suggested to the students as their work progresses: Works upon the Voice, Language, Speech, Evolution, Anatomy and History of Expression in Man and Animals, Aesthetics, Dramatic Art, Education, Oratory, Histrionic Literature, Physiological Aesthetics, Physiology and Hygiene.

LECTURES ON HYGIENE OF THE THROAT.

1. Formation and preservation of the voice.
2. The art of breathing in singing and speaking.
3. The mechanism of the voice.
5. Hygiene of the voice and dietetic.
7. Physiology of the larynx.
8. Anatomy of the ear.
9. Physiology of the ear and acoustics in general.

ENSEMBLE AND ORCHESTRA CLASSES.

Only students in the Academic Department are admitted to the Ensemble and Orchestra Classes.
Private Instruction in the Voice, Piano, Organ, Violin and other Orchestral Instruments, is the rule -- Class Instruction the exception.

The very low rates of tuition place the unequaled resources of the College within the reach of all persons.

Beginners will be received and taught in the College. Neither advanced nor elementary knowledge is a requirement for admission.

Special branches can be studied together with the rudiments; or a complete musical education, theoretical and practical, can be secured.

Class instruction is given in Orchestra-playing, Theory, Elocution, and Languages, at low prices.

Students will have the advantage of the Chorus Classes, Lectures on the History of Music, and the invaluable instruction which comes from the Rehearsals of the Orchestra and the Organ Concerts. All this will be free.

Special applications for admission to the Chorus Classes and Classes in Chorus Singing, will be received.

THE ORCHESTRA AND ENSEMBLE CLASSES.

Only students in the Academic Department are admitted to these classes. They are carefully organized, with the view of teaching those who are studying orchestral instruments, how to play concerted music, so that they can enter the orchestra as a profession; they impart that technical and
practical instruction which will enable students speedily to obtain the benefit of their previous study. It is a part of the plan of education of the College to give, every season, a series of orchestra and chamber concerts; and this is one of the few opportunities offered in this country to study in an orchestra class, and actually to enter the orchestra. These students will be practised in playing trios, quartets, and other chamber music for piano, string and other instruments. They will also be taught to play the music of symphonies and other compositions for full orchestra. The orchestra class already contains students of the College of last year who have advanced so rapidly and so far in their studies as to fit them for actual service in the orchestra. In this class both sexes, men and women, are admitted; and it is the purpose of the College to assist women to enter the orchestra as a profession. Only those who have already made advances in the knowledge of the instrument they have selected to study can enter these classes. Regular students, of the College who have made the necessary progress, may take their orchestral and ensemble class lessons free, or at a nominal cost.

PIANO DEPARTMENT.

In teaching the Piano the College excels. The corps of teachers is large, and embraces artists of high distinction.

THE VOCAL DEPARTMENT.

This important branch is intrusted to teachers of skill and large experience, and only the best methods are taught.
COLLEGE OF MUSIC OF CINCINNATI.

ORGAN DEPARTMENT.

The College furnishes the large number of persons who desire to become Church Organists the best facilities. There is hardly a town or city in this country which does not contain many persons who could materially add to their income by knowing how to play upon the Organ. In the College buildings (the great Music Hall) there are Organs upon which students can practise.

THEORY DEPARTMENT.

Every part of this department of the Science of Music is thoroughly taught in the College; and the terms are fixed so low that every student can take that course. The student is carried forward to the highest branches of the science.

ELOCUTION.

Elocution, in all its branches, is taught in the College.

LANGUAGES.

The languages are taught with especial reference to their use in singing. They are also taught with a view to practical use in reading and conversation.

THE CHORISTERS (BOYS CHOIR).

A recent and interesting feature of the College is the Choir where boys are taught how to sing. The Choir numbers not less than sixty boys, who are
COLLEGE OF MUSIC OF CINCINNATI.

carefully trained in Vocalization. This Choir will sing in afternoon Organ Concerts, and upon other desirable occasions.

SPECIAL INSTRUCTION.

Special instruction in Reading at Sight (in classes) of Eight-hand Arrangements of Overtures and Symphonies; Accompanying on Piano to Vocal Performance.

EXAMINATIONS.

Private Examinations of students are held continually during the year.

Public Examinations are held at the close of the collegiate year.

CERTIFICATES, DIPLOMAS, AND DEGREES

Will be conferred, whenever it is deemed proper to do so, by the College Government, according to the capacity and proficiency of the student passing a prescribed course.

SPRINGER PRIZES.

Through the generosity of Mr. R. R. SPRINGER there is a fund in the College, the interest of which is annually devoted to the distribution of Prizes, consisting of Gold Medals, to meritorious pupils.
COLLEGE OF MUSIC OF CINCINNATI.

ORCHESTRA, CHAMBER, ORGAN, CHOIR, AND OTHER CONCERTS.

Orchestra and Chamber Concerts will be given, during the season, in the Music Hall.

Organ Concerts, on the great Music Hall Organ, will be given twice a week by GEO. E. WHITING and HENRY CARTER, Professors of the Organ, in the College.

The College Choir consists of three hundred singers, who perform important choral work at the Symphony Concerts of the College. Students, when sufficiently advanced, are admitted to the Choir.

INSTRUMENTS.

Organs for practice are to be had in the College, at a nominal charge.

Pianos can be had in the city, at a rental of from $12 to $20 per quarter of three months.

BOARD AND LODGING.

The College will make every effort to obtain for students good board, and rooms at cheap rates. Board and rooms can be had in private families for $4 per week, and upward. Strangers in the city can come at once to the office of the College, with the certainty of finding information about Board and Lodging.

SITUATION OF THE COLLEGE.

The College occupies the magnificent Music Hall Building. The rooms for Recitation are large, well lighted, well ventilated, and well heated. The
COLLEGE OF MUSIC OF CINCINNATI.

Music Hall is in the center of the city, in a healthy locality, and is easy of access by streetcars.

Application for admission or information may be made, at any time, at the office of the College (Music Hall Building), or by letter to GEO. WARD NICHOLS, President of the College, Cincinnati, O.

STUDENTS WHO RECEIVED THE SPRINGER MEDAL FOR THE ACADEMIC YEAR OF 1879-80.

The Springer Prize of Gold Medals, ten in number, are presented to students who have been selected from those who have superior musical ability, have been in the College at least one year, have complied with the rules, attended obligatory classes, have been diligent and punctual, and have good character.

ALLEN, MISS ALICE, ......... Cincinnati, O.
BENDIX, MAX, ............... Cleveland, O.
ELSNER, MISS JENNIE, ........ Covington, Ky.
FUNCK, MISS KATE, ........... Muscatine, Iowa.
HALL, MISS F. J., ............ Cleveland, O.
HOELTGE, MISS MAY V., ........ Cincinnati, O.
IVINS, MISS LIZZIE G., ........ Keokuk, Iowa.
LACHMUND, MISS EMMA, ........ Clinton, Iowa.
PRICE, MISS ANGIE A., ........ Huntsville, Ala.
SINGER, OTTO, JR., ........... Cincinnati, O.
CIRCULAR OF THE "NEW YORK COLLEGE OF MUSIC"
NEW YORK
COLLEGE OF MUSIC,
163 E. 70th Street,
Near Lexington Avenue

CHARTERED 1878.

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VOCAL DEPARTMENT.
J. Tamaro, M. G. Giannetti.

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J. PFEIFFENSCHNEIDER, Double Bass.
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J. ELLER, Oboe.
E. BOEHM, Clarinet.
A. SCHST, Bassoon.
F. GEWALT, Horn.
F. DIETZ, Cornet.
C. CAPPA, Trombone.
C. LISTMAHNN, Tuba.

This College is a regularly chartered institution, where only professors of the highest order and acknowledged ability are engaged. The building, together with the very best Steinway concert grand pianos, Mason & Hamlin's organs, and all its appurtenances having been purchased with the sole view and object of establishing in this country a true School of Music, where those desiring a most complete and thorough musical education may obtain it at a mere nominal cost.

NO LESSONS GIVEN IN CLASSES.

THE MOST APPROVED METHODS OF THE EUROPEAN CONSERVATORIES ARE USED IN THIS COLLEGE.

Every pupil will be entitled, free of charge, to lessons in theory and harmony, Mr. G. F. Bristow having the personal control of this department.

Every pupil subscribing for a full term will be entitled to a free admission to the New York Philharmonic Society rehearsals or concerts.

Visitors are always welcome, especially the parents and friends of the students, and every opportunity will be afforded them to see the working of the different departments.
N. B. The New York College of Music is in no wise connected with any other institution.

Louis Alexander,
Director.

John Godone,
Secretary.

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Students of the New York College of Music,

1878 -- 1879.

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Miss S. Alexander ..... "
Miss S. M. Arnold ..... "
Mr. B. Alexander ..... "
Mr. F. Alexander ..... "
Miss P. D. Bloomberg ..... "
Mr. J. H. Bloomberg ..... "
Miss E. E. Beringer ..... "
Mr. M. K. Beringer ..... "
Mrs. A. E. Burton ..... "
Miss A. A. Brennan ..... "
Miss C. Becker ..... "
Miss D. Chamberlain ..... Jersey City.
Mr. C. W. Barnes ..... New York.
Mr. C. J. Becker ..... "
Mr. J. Bolze ..... "
Miss N. Baker ..... "
Miss L. Bowers ..... "
Miss M. Benceley ..... "
Miss J. Borchers ..... "
Miss J. S. Bronson ..... "
Mrs. W. C. Banning ..... "
Mr. G. Bartlett ..... "
Miss K. Coleman ..... "
Miss H. J. Clark ..... Bayonne, N. J.
Miss A. C. Chase ..... Jersey City.
Miss E. A. E. Caughlan ..... New York.
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Mrs. B. D. Curtiss ........ New York.
Mr. A. M. Crawford ......... "
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Miss J. Cohn ............... New York.
Mr. W. Desser ............... "
Miss L. A. Davis .......... "
Miss A. Doyle .............. "
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Miss M. L. Flinn ........... "
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Miss M. Loonie ............ "
Mr. J. Loonie ............. "
Mr. J. Loonie ............. "
Mr. S. Loewenthal .......... "
Miss A. B. Lockwood .......... "
Mrs. F. W. Lockwood .......... "
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Mr. B. F. Nathan . . . .
Miss M. L. Otterbourg . .
Miss H. Oppenheim . . .
Mr. W. W. Onderdonk . .
Miss E. R. Peck . . . .
Miss E. T. Parker . . . .
Mr. H. Poehner . . . .
Mr. W. E. Preble . . . .
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Miss L. L. Robinson . Brooklyn, N. Y.
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Miss S. Stina . . . .
Miss A. M. Stettler . . Jersey City.
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Miss A. S. Schutte . . . New York.
Miss M. K. Stobo . . . . Hoboken, N. J.
Miss N. Smith . . . . New York.
Miss J. Sykes . . . .
Miss E. Smith . . . .
Mrs. W. W. Sharpe . . .
Miss A. E. Simpson . .
Mr. A. Schmidt . . . .
Mr. D. W. Sawyer . . .
Mr. W. S. Sawyer . . . Corona, L. I.
Mr. E. B. Sperry . . . . New York.
Miss L. Thurston . . . .
Miss E. S. Taylor . . . .
Miss L. F. Thomson . San Francisco, Cal.
Mr. W. V. Turner . . . . New York.
Mr. A. Taylor . . . .
Mr. Z. Taylor . . . .
Mr. P. Tournasels . . .
Miss L. A. Wensel . . Brooklyn, N. Y.
Miss C. M. Weeks . . . . New York.
Miss S. B. White . . Passaic, N. J.
Mrs. A. Washburne . . . New York.
Miss C. Weiss . . . .
Miss M. E. Wright. Walton, Del. Co., N.Y.
Miss E. Webster · · · · · · · New York.
Mr. S. Webster · · · · · · · · · · #
Mr. G. H. Webster · · · · · · · · #
Mrs. A. P. Whiting · · · · · · #
Mr. F. W. White · · · · · · · · · · 
Mr. S. W. White · · · · · · · · · #
Mr. C. P. Washburn · · New London, Ct.
Mr. H. Zwicker · · · · · · · New York.
VI. THE THEODORE THOMAS VIOLINS
THE THEODORE THOMAS VIOLINS

We are much gratified to be able to present to our clientele the two highly interesting instruments described below. They are two marvelous examples of the work of George Gemunder and were for many years the proud possessions of Mr. Theodore Thomas, founder of the Chicago Symphony Orchestra. With these two violins is an old rosewood case of English design, the name of Theodore Thomas engraved on the handle plate. While residing in Cincinnati, Mr. Thomas did considerable quartet playing publicly, and at a still earlier date as a violin soloist. Descriptions of the violins he prized so highly are given below.

George Gemunder, Astoria, 1878

Number 7987. The model is that of Joseph Guarnerius del Jesu. Back: two pieces of handsome maple with sides to match. Top: spruce of medium grain. The varnish is dark orange. The instrument is in an excellent state of preservation. This violin was purchased by Theodore Thomas from Gemunder, himself. The tone is large and of splendid quality. Price: $1,500.

George Gemunder, Astoria, 1856

Number 7988. This example is built upon the lines of a famous Stradivarius. The back is of two pieces of flamed maple with sides to match. The top is of wide grain spruce. Varnish is of a golden brown color. The violin is in an excellent state of preservation and possesses a tone of beautiful quality. This violin was selected at the request of Theodore Thomas by the famous violinist, August Wilhelm.


The two Gemunder violins, formerly owned by Theodore Thomas, and described on the preceding page, are now the property of Joseph Roda, collector and authority on rare violins and bows, who is a resident of Berwyn, Illinois. 1 Mr. Roda purchased the instruments in 1925 from a Mr. H. A. Holdridge, banker and violin enthusiast of Lima, Ohio, who had them in his possession for more than thirty years.

In coming into ownership of these particular instruments, Theodore Thomas purchased the Guarnerius model, dated 1878, from George Gemunder himself, as revealed by a letter written from Gemunder to Holdridge, in which the former stated: 3 "The Guarnerius, 1878, he [Thomas] got here; it was selected for him and not especially made for him." The Stradivari model, dated 1856, Thomas purchased from the great violinist August Wilhelm in turn, had previously purchased the instrument from Gemunder.

1 According to a statement made by Mr. Roda in a personal interview, August 15, 1941.
2 As shown by correspondence between Mr. Holdridge and Mr. Gemunder.
3 The letter is dated February 10, 1898, and is in the possession of Mr. Roda.
4 According to letters and other documents in the possession of Mr. Roda.
These two instruments are outstanding examples of violin making in every detail. Mr. Roda, the present owner of them, placed the pair for sale with the firm of Lyon and Healy, in Chicago, for a brief period in 1929, hence the listing and describing of them in the Lyon and Healy catalogue of rare violins for that year.

That Thomas unquestionably held George Gemunder in high repute as a violin maker, is shown not only from the fact that he owned two splendid examples of the craftsmanship of this maker, but also from the fact that he spoke in such glowing terms of Gemunder in the article, "Musical Possibilities in America," which he wrote in 1881 for the March issue of Scribner's magazine.

Even greater than his interest in the violin making artistry of George Gemunder, was Theodore Thomas' enthusiasm for the violins made by the great Italian luthiers of the seventeenth and eighteenth centuries. This is borne out in the introduction written by him for the brochure, "The Hawley Collection of Violins," published by Lyon and Healy in 1904.

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1 Cf. ante. P. 839.
2 Cf. ante. P. 887.
Mr. Jay C. Freeman, eminent authority on rare violins, who, during the time Thomas lived in Chicago, was employed there as a violin expert by Lyon and Healy, described in a letter, Thomas' interest in matters relating to old Italian violins. Mr. Freeman's letter in part, runs as follows:

In 1899 I was in California and called on the late Ralph Granger in San Diego who was then the owner of the Hawley Collection of Violins. He did not express any desire to sell them at that time, but a few months afterward I had a letter from him suggesting that he would sell. I discussed the matter with Mr. Healy and Mr. Post and left the next day or so for San Diego and bought the lot. When I got back and it was announced in the papers that we had bought the Hawley Collection, Mr. Thomas came in one morning and was quite excited over the news, and he offered to write an introduction for the book I was writing, known as the Hawley Brochure. Long before I had the copy ready for the printer, Mr. Thomas brought in his introduction which I thought was very good because in it he expressed the thought which had never before occurred to me that it was only due to the great Italian makers of violins who developed the instrument to its highest point and to Francois Tourte, the equally great bow maker, that the light and shade and color necessary for the rendition of the works of the great composers was made possible. Without these, music

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1 At present Mr. Freeman is curator of the famous Wurlitzer Collection of Rare Violins, New York City.
2 A personal letter to the writer, dated September 11, 1941.
would have developed along very different lines. Mr. Thomas was very keen on this point and discussed it on various occasions with me. He was a hard taskmaster in building up his orchestra, for he demanded of his string sections a quality of tone which was in those days rarely heard.

Mr. Freeman, in an article published in the 1941 edition of *Who is Who in Music*, calling Thomas one of the great forces responsible in America for the development of an appreciation for fine violins, pointed out the significant fact that throughout his career as an orchestral leader, he always insisted upon the players of his organization using only the finest instruments available. John W. Dubbs, present curator of the Lyon and Healy Old Violin Collection, and Ernest R. Doring, editor of the magazine, "Violins and Violinists," and a widely known authority on old violins, both agree with Freeman's assertion concerning Thomas.

In describing the status of the violin in this country previous to the time Thomas began his pioneer

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2. In a personal interview with the writer, September 3, 1941.

3. In a personal interview with the writer, September 11, 1941.
efforts in behalf of fine instruments, Freeman re-
marked:

A fiddle was a fiddle and the name of Stradivari, 2 mythical and legendary, was
known through the vast number of commer-
cial copies with fake labels that for years
had been sold, like butter and eggs, by
country stores, at anywhere from five
dollars up, case and bow included.

Through Thomas' constant insistence that fine in-
struments be used in his orchestra, many of the players
of his organization became owners of outstanding master-
pieces of the luthier's art. Freeman mentioned a number
of Thomas' players who owned especially valuable instru-
ments, his comments along this line being:

In those early years, as I recall them,
Theo. Splering and Hugo Kortschak owned fine
Joseph Guarnerii, 4 Bruno Steindel, solo

1 Freeman, Jay C., op. cit., p. 461.
2 Antonio Stradivari (1644-1737), who worked in Cre-
mona, Italy, is the greatest and most famous of all violin
makers. Cf. Hill, W. Henry, Alfred P. Hill, and Alfred E.
Hill, Antonio Stradivari. His Life and Work. London:
3 Freeman, Jay C., op. cit., p. 462.
4 Joseph Guarneri del Jesu (1698-1744), who also
worked in Cremona, Italy, is second only to Antonio Stra-
divari as a famous violin maker. Cf. Hill, William Henry,
Arthur F. Hill, and Alfred Ebsworth Hill, The Violin-
'cellist, a beautiful Amati, and Herman Biestel, a Goffriller. Max Bendix, famed concertmaster, always used good instruments. Leopold Kramer, who succeeded to his post, had a Grancino, Boegner a Guadagnini, and every other member used and owned a good instrument.

In conclusion, the far-reaching effect of Thomas' pioneer efforts in behalf of the usage of fine old violins in this country could not be better pictured than by Freeman, who made the following significant statements:

From the pioneer days of Thomas, when scarcely a pair of 17-18th century Italian violins were owned in the United States

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2 Matteo Goffriller (c. 1650-1740), is a great maker of the Venetian School. Cf. The Rudolph Wurlitzer Company, 17th, 18th and 19th Century Rare Violins. N.D., N.P.

3 A number of makers of this family made good violins in Milano during the eighteenth century. Cf. Stainer, C., op. cit., pp. 38-39.

4 Joannes Baptista Guadagnini (c. 1695-1786), one of the most famous of all violin makers worked in Piacenza, Cremona, Milano, Parma, and Turino. Cf. The Rudolph Wurlitzer Company, op. cit., N.P.

5 Freeman, Jay C., op. cit., p. 462.
(a span of say eighty years), what a change has taken place! With more than 200 authenticated Stradivari violins, violas and cellos now owned here, we have about half the world supply of these treasures!...I venture to say that we have the same percentage of Guarneri, Amati, Bergonzii, Guadagninii and other great masters.

\[1\]

Carlo Bergonzi (1686-1747) ranks next to Stradivari and Guarneri as one of the greatest of all violin makers. He, too, worked in Cremona. Cf. The Rudolph Wurlitzer Company, op. cit., N.P.
VII. A TYPICAL THOMAS SEASON
THE THEODORE THOMAS ORCHESTRA

SEASON 1872-1873

Albany..........................Sept. 26
Syracuse........................Sept. 27
Rochester.......................Sept. 28
Buffalo..........................Sept. 29
Cleveland.......................Oct. 1 and 2
Toledo...........................Oct. 3
Detroit..........................Oct. 4 and 5
Chicago..........................Oct. 7 to 12
St. Louis........................Oct. 14 to 17
Louisville......................Oct. 18 to 19
Cincinnati......................Oct. 20 to 23
Dayton..........................Oct. 24
Columbus.........................Oct. 25
Zanesville......................Oct. 26
Pittsburgh......................Oct. 28 and 29
Allentown......................Oct. 30
Brooklyn.......................Oct. 31

NEW YORK......................Nov. 9
Baltimore.......................Nov. 11 to 14
Washington.....................Nov. 15
Baltimore.......................Nov. 16
Washington.....................Nov. 18
Philadelphia...................Nov. 19 and 20
Lancaster......................Nov. 21
Philadelphia...................Nov. 22 and 23
NEW YORK......................Nov. 25
New Haven......................Nov. 26
Hartford.........................Nov. 27
Springfield....................Nov. 28
Boston..........................Nov. 29
Chelsea.........................Nov. 30
Boston..........................Dec. 2 and 3
Providence.....................Dec. 4
Boston..........................Dec. 5 and 6
Worcester......................Dec. 7
Lowell..........................Dec. 10
Haverhill......................Dec. 11

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VIII. WHAT THE CRITICS SAID
"The concert of this unparalleled organization on Saturday evening has been the lovely theme of all who heard it for the past forty hours. It was, without question, the most faultless and satisfactory musical performance of like magnitude ever given in Chicago. Of Mr. Thomas' combination of musicians we have already spoken. It is the best Orchestra ever known in America, and, for aught we know, its superior does not exist in the world.

Mr. Thomas, the conductor, a violin virtuoso of no mean fame, is a thorough enthusiast in music, and he fortunately unites with his enthusiasm and skill, that degree of executive ability which has enabled him to keep alive and vigorous for several years an orchestra of the first class (as to quality) in the face of chilling winds of neglect, which blow so ruthlessly in this naughty country. The Eastern metropolis has had him exclusively -- or shared him with a few suburban cities -- until the present season, when Mr. Thomas and his Orchestra determined to brave the rocks and tempests which have wrecked so many an art enterprise -- and make the tour of the country." * *

"Everything about the concert was pleasant. During the prevalence of the pianissimo passage in the "Trasumerei" the silence could be felt -- the loudest sound being the tick of a clock which hung somewhere in the vast Hall, and which seemed as loud as the puffing of a steam engine. What magic or mesmeric power is that by which the Director, with his slight baton winds to the utmost tension the senses, passions, nerves of every person in his audience, and holds them sensitive and powerless beneath his spell? It is the power of music -- pure, unalloyed ideal; and right here we may sum up in one little sentence, the signal achievement of this Orchestra. It makes real and perceptible to the hearer the composers subtlest ideal."

"The playing of last night indicated the wonderful perfection to which this orchestra has arrived, and nothing to compare with it has ever before been heard in this city. The shading which forms what we term expression is exquisitely delicate, and, to the few who were fortunate enough to be present last night, it revealed new beauties in those pieces which were familiar from other experience, while the novelties came clothed in their most beautiful dress." * * * * *

"Everything was superb, and the entire concert was such a treat as has never before been offered to the citizens of this city.

It is no raving of an enthusiast to say that these concerts are infinitely better than anything that has been offered to the musical public of this city. Every individual who has heard either one or both of these entertainments is prepared to confess that everything in their musical experience pales into insignificance in comparison with these. Orchestral music is the highest form that musical expression can take, and to hear this form in a perfect shape is a priceless luxury. The Orchestra that is now concertizing at Farwell Hall does just this — it gives one an idea of that perfection which is possible in this class of music."

"We doubt if any one ever heard a more thorough musical enjoyment than that which was experienced last evening, the occasion of the first concert in this city of Theo. Thomas' Orchestra at Farwell Hall, by all the people of appreciation, who composed in fact the small audience in attendance. When Jullien led his grand Orchestra some years ago, it was the custom to say that no one but Jullien could do it in so masterly a style, and we are content now to say the same of the youngish looking, light and easy gentleman known as Theodore Thomas. The self-possession, the undemonstrative manner and the quiet
ways of the leader, would scarcely attract unusual attention, but the wonderful precision, and the still more wonderful expression of his orchestra, cause one to look for the inspiration and guiding genius of all this, and we find them in Mr. Thomas."

"It would be difficult to exaggerate the charms of such an entertainment as this orchestra gives. It is worth musically a score of English Operas. Every man including those who play the tympani and the triangle is an artist. The violin bows moved together as if directed by some common agency. The Orchestra has been rehearsed until it plays as only a grand and perfect organ might be played by an artist.

All that was said in the Sunday Times concerning the Thomas orchestra would have to be repeated if any general reflections were indulged. There have never been more delightful effects if light and shade, delicate bits of coloring in any musical pictures that have been given to us. But the mere matter of expression would become monotonous and mechanical were it not, as it is in this case, accompanied by the rarest taste, skill and originality. Mr. Thomas is a man of ideas. He has shown it in many ways, in the arrangement of his orchestra, in the conception of novel effects, in the preparation of his programme which presents an excellent variety of styles, and composes in a manner to relieve the audience of any thing like effort or straining to keep up with the full demands of classical music, and to avoid tiring the audience with a repetition of what many might regard as trifling."

Chicago Tribune

"The first concert by Theodore Thomas' unrivalled orchestra on Saturday evening was, without exception, the finest musical event Chicago has ever known, and we can only regret that there were not more to hear such an absolutely perfect performance of music. It is an episode which may never happen again in a lifetime. We doubt if there is an
orchestra in the world more admirably arranged. They are picked players, and consequently individual efforts blend with the utmost nicety to make a perfect whole. Take the strings, for instance, when they are playing solo. The bows move in perfect unison. Close your eyes, and be your ear ever so nice, you cannot tell whether one or six violins are playing. There is not a single particle of scrape in the performance.

The brasses, too, are admirably handled, as you will see when they play the splendid "Fackeltanz" of Meyerbeer. The drums, tympani and cymbals are played, not pounded; even the triangle, which is sparingly used, and the tamborine are made to supply perfect musical tones in filling up the grand orchestral ensemble. The light and shade of this orchestra are something marvelous. It is not alone that it plays in time and tune, but it plays with delicious expression. The slightest variation in tempo, the most trifling turn of a grace note, the floriture of a cadenza, or the most remote shade in coloring are expressed in perfect truth of detail. Perhaps the most beautiful effects are the crescendi and pianissimi, and these are magical. It is not a difficult feat to produce musical perspective in a single instrument, but for a large orchestra to take a theme pianissimo and literally deceive you with believing that the tone comes from a great distance, as if it were wafted to you over the water, and then diminish so perfectly that it is impossible for you to tell when the tone ends, shows a training and handling which seem almost incredible."

Cincinnati Enquirer

"We have not seen at any time audiences so wrought upon as the two that witnessed the first concerts of Theodore Thomas, and we cannot but again urge upon the lovers of music here the duty they owe themselves to hear his famous Orchestra before the opportunity is lost."
Cincinnati Gazette

"The audience at Mozart Hall, last night, heard the finest Orchestral music that has ever been given in this city. In its praise the house joined with one accord, cheering and applauding it to the echo, and in the little pauses that occurred between the different pieces, expressing its high admiration in words most enthusiastic and spontaneous. All the coldness that is said to be the great characteristics of Cincinnati audiences, disappeared, and in place there were warm, hearty, genuine, universal outbursts of pleasure from the very first. Heads were bent forward that not the least bit of harmony might be lost, and at times a silence reigned that even a footfall in the remotest part of the hall disturbed. Especially observable was this attention during the rendition of that lovely piece from Schumann, "Traumerel." No one moved as the last passages were played, so delicate, so soft, so tender was the instrumentation, and so full of exquisite beauty the music. At its close, the audience burst into applause so warm and spontaneous, that Mr. Thomas was at last fain to comply with the request, giving by way of encore a delicious little piece from Haydn."

"The evening was one for those who had heard the famous orchestra on other occasions, to dwell upon the pleasure; and for those who heard it then for the first time, to remember as the night when they were lifted up and inspired as never before."

Cincinnati Times

"Mr. Theodore Thomas, the renowned Orchestra leader, who cannot be too greatly praised for the perseverance he has shown in the cause of elevating music, afforded an opportunity to our public last night to listen to a marvel of artistic excellence in musical performances.

His management of the large number of instrumentalists was as much a matter of remark as was the ease with which he exercised it."
In fact, as his baton gracefully measured the time it appeared also to evoke directly of itself the harmonious sounds which proceeded forth, and to be the key of one grand instrument by which the strains were evoked. No one part or piece became conspicuous for a moment, and the modulation was so exquisite throughout that, although near and confined within walls, the ear was at no time distressed, but ever delighted by the very essence of the music."

Columbus Journal

"The music of the Theo. Thomas Orchestra touches more places in more places than any music ever produced here, and calls out from all people the liveliest emotions of pleasure. The audience last night was one of the best that Columbus ever sent to the opeera house; our best citizens turned out in such numbers that the dress circle and parquet were crowded, and the wave rolled upward until every seat in the gallery was occupied. The fine orchestra on one side ready to strike the highest round of musical excellence, was balanced on the other by a fine audience ready and eager to receive. The effect was wonderful. The performers moved as one man, and the audience seemed to listen as one person, and breathed in accordance with the music — now free and fast, and then scarcely at all."

Louisville Journal

"There was a large and appreciative audience last night at Weisiger Hall which had assembled to enjoy the performance by Theodore Thomas' fine orchestra of a programme of music which included an admirable selection from the choicest works of the great masters, and a few light and charming morceaux from some of the most popular of the modern composers."

"The enterprise of Mr. Theodore Thomas cannot be too highly commended in venturing so far with a comparatively novel kind of an entertainment. The
brilliant success and appreciation which has
greeted him and his splendid orchestra, has
repaid him partially for the years of study
and drill bestowed on himself and them. The
programme selected last night was one well adapt-
ed to showing the skill of the performers, the
taste of Mr. Thomas, and the full effect of the
orchestra.

One of the chief excellencies of this
orchestra is its unity of action and performance,
while the precision and accuracy with which cer-
tain movements were executed was something quite
remarkable. The stream of its harmony fell and
rose broad and deep under the magic-like baton
of the leader. Mr. Thomas seems to be always in
deep sympathy with every performer as well as the
spirit of the music. The perfect organization
gave a delightful evidence of its drill and disci-
pline. A sufficient number of the kinds of instru-
ments were so ably combined as to give the peculiar
tones of all opportunities of being heard to the
best possible advantage.

Mr. Thomas, as a chef d'orchestre, has a just
and keen appreciation of the ideas of the composer
whose works he may be giving, and is thus enabled
to have them performed as the author intended they
should be, with skill, smoothness, taste and the
proper effect. It is impossible to take in all the
beauties of a finished performance of a great piece
of music by such an Orchestra as Mr. Thomas has. We
must therefore content ourselves with noting a few
silent passages, as affording good specimens of
Mr. Thomas' skill as a leader and the accomplished
state of his Orchestra, the peculiarities and musical
idiom, so to speak, of each composer and school
of music being carefully preserved in every instance,
and most happily."

Louisville Sun

"The grand Orchestral concert at Weisiger Hall,
last night, was so far beyond and above all music
ever performed here that any comparison would be
out of place, and an adequate description in common
language impossible; the music was so pure and perfect, so ethereal, that it could resemble to us that beautiful world of sound that floated in the imagination of a Mozart or Beethoven. It was superhuman -- a perfect enchantment -- and the most highly wrought language so frequently used in common description of music, can give no idea of the charm and perfection of this performance.

** New York Democrat **

"The finish, the precision of Mr. Theodore Thomas' Orchestra are something marvellous. We never heard such a crescendo, so crisp a staccato, as they give in the third and fourth movements of Beethoven's superb symphony in C minor, (No. 5). The orchestra played as one man, and throughout, the conductor's reading was poetical in the extreme."

"The leaders of the stage, the bench, the political arena, and the world of fashion are the chief attendants at Thomas' unequalled orchestral concerts. More of the prominent men and women of America can be seen there any one night than could be found assembled in any one spot in the country."

** New York Herald **

"The most ennobling school of musical art we now have is certainly the concerts now presided over by Mr. Theodore Thomas. And it is a most agreeable evidence of the increasing taste for classical music in America, to see those concerts so liberally patronized."  

"It is worth a month at a fashionable watering place to visit one of Thomas' concerts, and listen to the strains of Mendelssohn, Strauss, Beethoven, Rossini and other eminent composers. The programmes are always of a high order of music, no trash or sensational nonsense being permitted to appear on
them. In this particular Mr. Thomas has earned the gratitude of every true musician, by steadily refusing to countenance trash under the name of music."

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**New York Post**

"One of the charms of life in Germany, to travelers of musical taste, lies in the fact that in that country the best of music can be heard at the lowest rates; but we venture to affirm that neither Vienna nor Berlin have ever offered better music than that offered by Mr. Thomas' Orchestra. We may add that it may go far to enhance the musical taste and reputation of the American metropolis."

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**New York Times**

"Not only is Mr. Theodore Thomas our most successful impresario in the realms of orchestral music of the most acknowledged standard excellence, but he is also the courageous interpreter of what is new and in this light he occupies courageously and well a position of interest and importance in the art world."

"The orchestra, we need scarcely say, is superb; formed as it is of picked players, we cannot recall one where individual effort is so completely blended into a consistant whole."

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**New York Tribune**

"The most important musical events of the season, in an artistic sense, are the Symphonic series of Mr. Theodore Thomas. They carry out the purpose of illustrating by the most liberal means that can be employed the various schools of old and new orchestral composition."
"Theodore Thomas' Orchestra have played so much together that its different members have acquired a remarkable sympathy with each other. Mr. Thomas has rendered very great service to art in New York. Whatever we now get in the way of great orchestral music we get from him. To extensive musical knowledge and an active spirit, he joins a true reverence for his art and a refined and classical taste." * * *

"Better programmes than those of Mr. Theo. Thomas could not be asked for. His selections are almost all of equal merit and of the highest standard."

New York World

"The native talent, the acquired skill, the unwearied perseverance necessary to bring together the members of a full orchestra and make them play as Mr. Theodore Thomas has done, are only lightly understood by the public at large. In London, but two such orchestras exist, Mr. Costa's and Signor Arditti's. Paris, now that Mr. Pasdeloup has given up the lyrique, has simply no grand orchestra at all, for the performance of classical music. The only other European orchestra worthy to be mentioned, beside that of Theodore Thomas, is that of the Gewand Haus, (Leipzig), concerts."

Philadelphia Bulletin

"It is many years since Philadelphia has had so fine a musical treat as that afforded at Concert Hall last evening, when Theodore Thomas, with his noble orchestra, gave his first grand concert. The performers, about forty in number, are all masters of their respective instruments, and long practice under their distinguished leader has made them absolutely perfect as a band." * * *


The following communication upon the subject of the Thomas concert, last evening, has been received from an amateur of this city. It is just that we print it in this connection:

To the Editor of the Evening Bulletin:—
"As an American whose national pride is always willing to be gratified, I cannot restrain a word upon the subject of the concert given last evening by Theo. Thomas' Orchestra. After having heard within the past two years all the finest orchestral organizations of Europe, and made it a special point to neglect no concerted instrumental recital when possible to listen to it, I feel that the opportunity of comparison affords ability in forming an opinion upon the Thomas Orchestra's performance. I desire, therefore, to say that never have I heard so complete an Orchestral recital as that of last evening. The most perfect individual correctness and studied collective expression are displayed to an extent almost marvelous. A critique is impossible. A sense of genuine pride at the possession of such an organization in America prompts me to say these few words, and to remark that pens are inadequate to convey any idea of the exquisite character of the playing of the Thomas orchestra."

Pittsburg Evening Chronicle

"Newspapers have sometimes rendered themselves justly obnoxious to the charge of indiscriminate puffery. An evil resulting from this is, that when they have occasion to pronounce in high terms of approval on performances which challenge the public judgment, their praise is shorn of its due weight. In the case of Theodore Thomas and his Orchestra organization the fiat of the press and the music loving public is one. This gifted musical conductor has shown that the baton may be wielded without any of those spasms of frantic energy with which the conventional leader endeavors to stimulate his subordinates to fire and vigor. Thomas infuses poetry into the conduct of an orchestra. We follow the magic rod in all its undulations, and yield ourselves to the spell of the sweet sounds, obeying its mute commands as if a
veritable Prospero bound us within the charm of his enchantments. We observe with a rare sense of pleasure the precision, delicacy and mastery with which the music is controlled, lifted up into gorgeous volumes of sound, or refined away into impalpable realms where the last faint note trembles lingeringly on the ear, and begin to comprehend why it is that the genius which evokes such spells is hailed with the acclamations of enraptured audiences. And while we pay tribute to the impresario, our hearts yield overflowing homage to the great masters who have translated so much glorious thought into such divine speech. We enter into the worlds of beauty with them, throb with their emotions, burn with their aspirations, and share their myriad fancies. Our people will ever owe a debt to the artists who have given us so rich and rare an orchestral exposition of the loftiest and sweetest music extant. They will now have a standard by which they can judge critically hereafter. This is the chief excellence of true art. It so elevates the taste that whoever once comes within its ennobling influence, spurn ever after, the meretricious, the vulgar and the false, and will not be patient with the commonplace. It excites a thirst for the truest and best. Wherever Theo. Thomas and his musical corps go, they will sow seeds that will bring forth good fruit. They will inspire a love for a high order of music. The remembrance of these delicious concerts will have a generous and invigorating effect. It will promote local organizations. It will cause people to realize the value of exact training. It will powerfully impress them with the incalculable delight, the sovereign luxury of such enjoyments. They too will begin to know that art is worthy all honor, and that what has been said and sung in its praise is not mere sounding brass and tinkling symbols, but the fitting confession of the intellect and heart to the purifying and strengthening influence of the beautiful. All honor, then, to the accomplished gentleman and artist, and to his admirable assistants for what they have done, and for the golden promise of what they will yet do in building up true musical taste in America."
Providence Journal

"The two concerts given yesterday by Thomas’ Orchestra may very confidently be sat down as the two greatest and best instrumental musical entertainments which have ever been heard in our city; for while they were undoubtedly equalled, in style of execution, by the concerts previously given here by the same great leader, with the same preeminently excellent band of musicians, yet the programmes for those occasions did not come up to these latter ones for weight, classical beauty, and grandeur. The audience present in the afternoon was far larger, we are happy to say, than the first sale of reserved seats gave promise of, and it was evidently an audience of high intelligence and taste, having a nice appreciation of the very fine and varied music offered on the occasion.

Were we to enumerate all the good things that were done at this time, and dwell upon even the most prominent of the diversified charms of the entertainment, we should have to discourse of everything on the programme. We will only say that it was a concert replete with music of an exceedingly rich and enjoyable quality, and that there was all that admirable perfection of artistic skill and taste evinced in its performance, for which Mr. Thomas’ Orchestra is so distinguished."

Providence Press

"The audience that gathered at the Opera House last evening, retired from Mr. Thomas’ concert with a degree of satisfaction and sense of musical enjoyment never before experienced by any similar assemblage in Providence. Such a performance as was given was never heard here, and will long be treasured in the memory. It was not enjoyed by a fashionable audience, but one composed of people of musical culture. The programme was made up of music from the most celebrated composers, which claimed the attention and produced an amount of wonder at its rendering, only to be accounted for on the ground of an unusual performance. To say that it was an orchestra
which produced this enjoyment, is to believe the
eye rather than ear. We saw fifty performers, we
heard but one. That magic baton so gracefully
wielded by Mr. Thomas, like the pipe of Orpheus,
drew the hearts of all listeners after it, and
seemed in its motions to produce of itself those
glorious concords. Such was the unity of the
sound, that but a simple stroke of that enchanted
wand brought a crash of harmony overpowering al-
most by its perfect accord, or a long drawn swell
of delicious tones that entranced by their tuneful
purity. With these there was such precision, such
promptness, such delicacy and smoothness, such
perfect control, such crescendoes, and diminuendoes
so gradual as hardly to be noticed, such an exquis-
ite appreciation of the feeling embodied in the
music, that it seemed but an echo of our own minds
interpreting the sentiment from within rather than
infusing sweet sounds from without. Criticism lays
down her blunted sword, unable to find a weak place
in Mr. Thomas' armor. His perseverance, his devo-
tion, his long and painful struggles have been
crowned with a grand success, and has at last
gained for himself a laurel wreath which no other
head in America can wear so deservedly. We can be
excused for being so enthusiastic over such a per-
formance, for it was marvellous, it was perfect."

St. Louis Dispatch

"A large, select, and critical audience greeted
Theodore Thomas' Orchestra last night at Philharmonic
Hall, and a grander musical triumph than the concert
proved, it has never been our lot to record. From
the first note to the last the audience were spell-
bound and enthusiastic. Although our own expectations
were raised to the highest degree by the great fame
of these celebrated artists, we do not hesitate to
say that they were far surpassed by the masterly per-
formance. No such corps of musical artists has ever
visited this city before, and there are few, if any,
orchestras in the old world that can equal them in
perfection of musical drill. Every man of them is a
first-class performer. Every instrument does its
part to perfection, the whole is infused with the
genius of the great Director, and the result is the
most exquisite rendition of classical instrumental music that it has been our good fortune to hear."

The Stage

"Mr. Theodore Thomas' mere American experience fitted him well for the proud position he now occupies of the pioneer of our country into the realms of the higher classical composition of the masters. His orchestra is itself, perhaps, a finer description of his musical qualities than any one we could write. It exhibits his untiring industry, power of training and of communicating to many the peculiar impressions made upon his own mind by any musical work. The rapport between him and his orchestra is such as almost to justify our saying -- that "what he thinks it talks, and what he feels it sings." Nothing like this orchestra was ever before heard in America."

Worcester Spy

"It is not an easy matter to write about the concert given here last night by Theodore Thomas' Orchestra, from New York, for adjectives of the superlative degree fail to express the satisfaction and delight experienced by every one present. The orchestra really seems wholly animated by the mind of the conductor, and speaks to the audience almost like one individual. It is truly marvellous."
IX. WORKS INTRODUCED INTO THIS COUNTRY BY THEODORE THOMAS
Works Introduced Into This Country by Theodore Thomas

Compiled by Theodore Thomas, Frederick Stock, Theodore McNicol and George Upton

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Place</th>
<th>Date</th>
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<tbody>
<tr>
<td>Albert</td>
<td>Symphony No. 1, D major, &quot;Columbus,&quot; op. 31</td>
<td>Brooklyn</td>
<td>October 27, 1866</td>
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<tr>
<td>D'Albert</td>
<td>Prelude to &quot;The Ruby&quot;</td>
<td>Chicago</td>
<td>January 3, 1896</td>
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<td></td>
<td>Overture, &quot;Der Improvisator&quot;</td>
<td>Chicago</td>
<td>October 14, 1901</td>
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<td></td>
<td>Vorspiel, &quot;Kain&quot;</td>
<td>Chicago</td>
<td>January 30, 1903</td>
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<tr>
<td>Auber</td>
<td>&quot;Grand Inauguration March&quot;</td>
<td>New York</td>
<td>September 18, 1862</td>
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<tr>
<td>Bach (Johann Sebastian)</td>
<td>Toccata in F (Esser arrangement)</td>
<td>New York</td>
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<td></td>
<td>Passacaglio (Esser arrangement)</td>
<td>New York</td>
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<td></td>
<td>Suite No. 3, in D</td>
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<td></td>
<td>Eight-part Chorus, &quot;I Wrestle and Pray&quot;</td>
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<td>Suite in B minor</td>
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<td></td>
<td>Magnificat in D</td>
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Copies of the original printed programs listing all of these works may be viewed in the rare book room of the Newberry Library, Chicago. On the borders of some of the programs, opposite the titles of the compositions, there appears, in Theodore Thomas’ own handwriting, the following commentaries: "New," "First Time," and "First Time in America."

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<tr>
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<tbody>
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<td></td>
<td>Prelude, adagio, gavotte, and rondo (Bachrich arrangement)</td>
<td>New York</td>
<td>January 24, 1880</td>
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<td></td>
<td>Ciaconna (arranged by Raff)</td>
<td>Philadelphia</td>
<td>February 24, 1887</td>
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<td></td>
<td>Fugue in A minor (Hellmesberger Edition)</td>
<td>New York</td>
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<td></td>
<td>Gavotte, sicilienne, and bourree (string orchestra)</td>
<td>New York</td>
<td>April 14, 1888</td>
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<td>Bourree, gavotte, rejoyssance, Suite No. 4</td>
<td>Chicago</td>
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<td>Bach (Carl Philipp Emanuel)</td>
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<td>Balakirew</td>
<td>Symphonic poem, &quot;Thamar&quot;</td>
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<td>Bargiel</td>
<td>Overture, &quot;Prometheus&quot;</td>
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<td>Symphony in C, op. 30</td>
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<td>&quot;Trois Danses Allemandes,&quot; op. 24</td>
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<td>Intermezzo</td>
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<td>Concerto for piano, violin, and violoncello</td>
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<td>Concerto for piano, No. 3</td>
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<td>Choral fantasia (complete)</td>
<td>New York</td>
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<td>Overture in C, op. 115</td>
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<td></td>
<td>Music to &quot;Prometheus&quot;</td>
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<td>Twelve minutes</td>
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<td>Rondo, for two oboes, two clarinets, two bassoons, and two horns</td>
<td>Chicago</td>
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<tr>
<td>Composer</td>
<td>Work</td>
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<td>Beethoven</td>
<td>Cavatina, from String Quartet, op. 130</td>
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<td>Grand Fugue, op. 133</td>
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<td>Symphony, &quot;Harold in Italy&quot;</td>
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<td>Second part from dramatic symphony, &quot;Romeo and Juliet&quot;</td>
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<td>Overture, &quot;Benvenuto Cellini&quot;</td>
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<td>&quot;Tristia,&quot; op. 18</td>
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<td>Bülow</td>
<td>Ballad, &quot;The Minstrel's Curse,&quot; op. 16</td>
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<td>Variations on theme by Haydn</td>
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<td>&quot;Tragic&quot; Overture</td>
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<td>Composer</td>
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<tr>
<td>Brahms</td>
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<td>New York</td>
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<td>Rhapsody, op. 53</td>
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<td>Third Symphony, F major, op. 90</td>
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<td>Bruch</td>
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<td>Entr'acte symphonique, &quot;Messidor&quot;</td>
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<td>&quot;Pastoral Prelude&quot;</td>
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<td>Chansson</td>
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<td>Franck (César)</td>
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<td>&quot;Spring Fantasia,&quot; op. 23</td>
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| Ritter     | Symphonic waltz, "Olaf's  
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| Roentgen   | Ballad on a Norwegian Folksong                                      | Chicago   | December 11, 1896     |
| Rubinstein | "Faust," ein musikalisches  
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<td>(Johann)</td>
<td>Waltz, &quot;From the Mountains&quot;</td>
<td>New York</td>
<td>July 7, 1867</td>
</tr>
<tr>
<td></td>
<td>Waltz, &quot;Bürgerstim&quot;</td>
<td>New York</td>
<td>July 14, 1867</td>
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<tr>
<td></td>
<td>Polka Mazurka, &quot;Lob der Frauen&quot;</td>
<td>New York</td>
<td>July 14, 1867</td>
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<td>Waltz, &quot;Wein, Weib, und Gesang&quot;</td>
<td>New York</td>
<td>July 20, 1869</td>
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<tr>
<td></td>
<td>Waltz, &quot;Selig umschlungen Millionen!&quot;</td>
<td>Chicago</td>
<td>October 21, 1892</td>
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<tr>
<td>Strauss</td>
<td>Symphony in F minor</td>
<td>New York</td>
<td>December 13, 1884</td>
</tr>
<tr>
<td>(Richard)</td>
<td>Symphonic fantasia, &quot;Italy&quot;</td>
<td>Philadelphia</td>
<td>March 8, 1888</td>
</tr>
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<td></td>
<td>Vorspiel, from opera &quot;Guntram&quot;</td>
<td>Chicago</td>
<td>November 1, 1895</td>
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<tr>
<td></td>
<td>Rondo, &quot;Till Eulenspiegel's Merry Pranks&quot;</td>
<td>Chicago</td>
<td>November 15, 1895</td>
</tr>
<tr>
<td></td>
<td>Tone poem, &quot;Thus Spake Zarathustra&quot;</td>
<td>Chicago</td>
<td>February 5, 1897</td>
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<td></td>
<td>Tone poem, &quot;Don Quixote&quot;</td>
<td>Chicago</td>
<td>January 6, 1899</td>
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<td>Tone poem, &quot;Ein Heldenleben&quot;</td>
<td>Chicago</td>
<td>March 9, 1900</td>
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<td></td>
<td>Tone poem, &quot;Macbeth&quot;</td>
<td>Chicago</td>
<td>October 25, 1901</td>
</tr>
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<td></td>
<td>Love scene from &quot;Feuersnot&quot;</td>
<td>Chicago</td>
<td>February 14, 1902</td>
</tr>
<tr>
<td>Composer</td>
<td>Work</td>
<td>Place</td>
<td>Date</td>
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<tr>
<td>Suk</td>
<td>Ein Märchen, &quot;Pohadka&quot;</td>
<td>Chicago</td>
<td>November 22, 1901</td>
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<tr>
<td>Sullivan</td>
<td>&quot;Overture di Ballo&quot;</td>
<td>New York</td>
<td>May 20, 1873</td>
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<td>Overture, &quot;Tempest&quot;</td>
<td>New York</td>
<td>July 16, 1874</td>
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<td>Cantata, &quot;On Shore and Sea&quot;</td>
<td>Chicago</td>
<td>June 6, 1877</td>
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<td>Overture, &quot;In Memorian&quot;</td>
<td>Chicago</td>
<td>November 4, 1886</td>
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<td>Svendsen</td>
<td>Symphony, No. 1, in D major</td>
<td>New York</td>
<td>June 12, 1873</td>
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<td></td>
<td>Symphonic Overture, &quot;Sigurd Slembe&quot;</td>
<td>New York</td>
<td>September 18, 1873</td>
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<td></td>
<td>Fantasia, &quot;Romeo and Juliet,&quot; op. 15</td>
<td>New York</td>
<td>March 11, 1881</td>
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<td></td>
<td>&quot;Norwegian Artista' Carnival&quot;</td>
<td>New York</td>
<td>January 12, 1886</td>
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<td>&quot;Festival Polonaise&quot;</td>
<td>New York</td>
<td>March 1, 1887</td>
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<td></td>
<td>Legende, &quot;Zorahayda,&quot; op. 11</td>
<td>New York</td>
<td>March 14, 1889</td>
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<td>Tchaikovsky</td>
<td>&quot;Marche Slave&quot;</td>
<td>New York</td>
<td>November 2, 1886</td>
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<td></td>
<td>Suite No. 3, op. 55</td>
<td>New York</td>
<td>November 24, 1885</td>
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<td>Suite, &quot;Mozartiana&quot;</td>
<td>New York</td>
<td>February 4, 1888</td>
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<td>Introduction and fugue, op. 43</td>
<td>New York</td>
<td>January 24, 1889</td>
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<td></td>
<td>Suite No. 1</td>
<td>Brooklyn</td>
<td>March 15, 1889</td>
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<td>Overture fantasia, &quot;Hamlet&quot;</td>
<td>Brooklyn</td>
<td>February 14, 1891</td>
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<td></td>
<td>Suite, &quot;Casse Noisette,&quot; op. 71</td>
<td>Chicago</td>
<td>October 22, 1892</td>
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<td></td>
<td>Suite du Ballet &quot;La Belle au Bois Dormant,&quot; op. 66a</td>
<td>Chicago</td>
<td>October 19, 1900</td>
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<tr>
<td>Urspruch</td>
<td>Overture, &quot;Der Sturm&quot;</td>
<td>Chicago</td>
<td>January 2, 1903</td>
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<tr>
<td>Volbach</td>
<td>&quot;Es waren zwei Königskinder&quot;</td>
<td>Chicago</td>
<td>January 23, 1903</td>
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<tr>
<td>Volkmann</td>
<td>&quot;Festival Overture,&quot; op. 50</td>
<td>Chicago</td>
<td>April 3, 1869</td>
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<td>Serenade in F, op. 63</td>
<td>New York</td>
<td>January 10, 1842</td>
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<td>Serenade in D minor</td>
<td>Brooklyn</td>
<td>January 10, 1874</td>
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<td></td>
<td>Concerto for violoncello, op. 33</td>
<td>Chicago</td>
<td>March 17, 1893</td>
</tr>
<tr>
<td>Composer</td>
<td>Work</td>
<td>Place</td>
<td>Date</td>
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<td>Wagner</td>
<td>Overture, &quot;Flying Dutchman&quot;</td>
<td>New York</td>
<td>May 13, 1862</td>
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<td></td>
<td>Vorspiel, &quot;Die Meistersinger&quot;</td>
<td>New York</td>
<td>October 20, 1866</td>
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<td></td>
<td>&quot;Kaiser March&quot;</td>
<td>New York</td>
<td>June 22, 1871</td>
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<td></td>
<td>&quot;Huldigung's March&quot;</td>
<td>New York</td>
<td>September 8, 1871</td>
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<td></td>
<td>Introduction and final scene from &quot;Tristan and Isolde&quot;</td>
<td>Boston</td>
<td>December 6, 1871</td>
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<td>&quot;Ride of the Valkyries&quot;</td>
<td>New York</td>
<td>September 17, 1872</td>
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<td>&quot;Wotan's Departure,&quot; and &quot;Magic Fire Scene&quot;</td>
<td>Philadelphia</td>
<td>January 5, 1875</td>
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<td>Introduction and Siegmund's Love Song from &quot;Die Walküre&quot;</td>
<td>New York</td>
<td>September 14, 1875</td>
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<td></td>
<td>&quot;Centennial March&quot;</td>
<td>Philadelphia</td>
<td>May 11, 1876</td>
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<td></td>
<td>&quot;Siegfried Idyl&quot;</td>
<td>New York</td>
<td>February 28, 1878</td>
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<td>Vorspiel, &quot;Parsifal&quot;</td>
<td>New York</td>
<td>November 11, 1882</td>
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<td>Flower Girl Scene from &quot;Parsifal&quot;</td>
<td>Philadelphia</td>
<td>February 24, 1887</td>
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<td></td>
<td>&quot;Dreams&quot; (orchestrated by Theodore Thomas)</td>
<td>New York</td>
<td>January 17, 1889</td>
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<tr>
<td>Weber</td>
<td>&quot;Invitation to the Dance&quot; (Berlioz arrangement)</td>
<td>New York</td>
<td>February 10, 1866</td>
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<td>Overture, &quot;Atu Hassan&quot;</td>
<td>New York</td>
<td>May 14, 1874</td>
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<td>Symphony, No. 1, in G</td>
<td>New York</td>
<td>June 17, 1875</td>
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<td>Weidig</td>
<td>Scherzo Capriccioso, op. 13</td>
<td>Chicago</td>
<td>January 5, 1900</td>
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<tr>
<td>Widor</td>
<td>&quot;Chorale and Variations,&quot; for harp and orchestra</td>
<td>Chicago</td>
<td>November 28, 1902</td>
</tr>
<tr>
<td>Wolf</td>
<td>Symphonic poem, &quot;Penthesilea&quot;</td>
<td>Chicago</td>
<td>April 23, 1904</td>
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<td></td>
<td>&quot;Italian Serenade&quot;</td>
<td>Chicago</td>
<td>January 20, 1905</td>
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<tr>
<td>Zellner</td>
<td>Symphony, op. 7</td>
<td>New York</td>
<td>June 12, 1873</td>
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<td></td>
<td>&quot;Melusine,&quot; op. 10</td>
<td>New York</td>
<td>August 21, 1874</td>
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<tr>
<td>Zöllner</td>
<td>&quot;Midnight at Sedan&quot;</td>
<td>Chicago</td>
<td>December 11, 1896</td>
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X. SOME FACTS ABOUT THE CHICAGO SYMPHONY ORCHESTRA, FOUNDED BY THEODORE THOMAS
SOME FACTS ABOUT
THE CHICAGO SYMPHONY ORCHESTRA

(Founded by Theodore Thomas)

Founded in 1891 by Theodore Thomas, supported by a number of public-spirited Chicagoans.

Has had but two conductors -- Theodore Thomas from 1891 to 1905 (fourteen years) and Frederick Stock, the present conductor, since 1905.

Its conductor, Frederick Stock, was chosen from the ranks of the orchestra after the death of Theodore Thomas, and after consideration of all the greatest conductors of Europe. This is probably the only instance on record where an orchestra of the rank of the Chicago Symphony has entrusted so important a post to one then so little known to the world of music -- and with such signal success.

Hans Lange is associate conductor. In 1936 he came from New York where he was one of the regular conductors of the New York Philharmonic-Symphony Orchestra. He was born in Constantinople of German parents and educated in Germany. He first came to this country in 1923.

For the first fourteen years of its existence it was known as "Chicago Orchestra"; for the next seven and one-half years as "Theodore Thomas Orchestra"; and is now known by the title of "Chicago Symphony Orchestra, Founded by Theodore Thomas."

Is the third oldest orchestra in America.

Its "season" is twenty-eight weeks (from the middle of October to the end of April), during which it gives more than one hundred concerts.

Prepared and issued in circular form by the office of the Chicago Symphony Orchestra, Season 1940-41.
Gives six series of concerts in Chicago, all of which are given in its own home — Orchestra Hall; the principal of these being the symphony series — twenty-eight successive Thursday evenings, twenty-eight successive Friday afternoons, and twelve alternate Tuesday afternoons. The other Orchestra Hall series consist of fourteen Popular concerts and two series (six performances each) of Young People's concerts.

Gives a series of ten symphony concerts in Milwaukee (two hours distant from Chicago); occasional performances in suburbs and near-by cities.

Rehearse the first four mornings of each week.

Owns its own home — Orchestra Hall, located on Michigan Avenue, in the heart of the city, with seating capacity of 2,582; built in 1904 by popular subscription. About 8,500 different people contributed to the fund in amounts ranging from ten cents to $25,000, all of which was an outright gift. It was recently air-conditioned for winter and summer comfort.

The affairs of the orchestra are controlled by a governing body of fifty men, known as The Orchestral Association. Appointment to that body is for life, and membership is considered an honorable distinction. Membership carries with it no financial obligations of any nature. The orchestra always has been distinctly a "community affair" in Chicago, the financial burdens of its earlier years being distributed among many people, its financial support never having been regarded as the "pet hobby" of any one rich man.

It has a Woman's Committee of around 300 devoted to the sale of season tickets to the concerts. This committee was organized in 1934.

Has an old age pension fund; the amount of pensions depending on years of service, with provisions in event of death for widow and minor children; the fund is maintained by income from contributions. Life insurance is also carried on each member of the orchestra. For neither of these are the players assessed.

All of the boxes and 90 per cent of the main floor and balcony seats for the Tuesday afternoon, the Thursday evening and the Friday afternoon symphony series have been sold on season subscription. The gallery for these
series is held for single sale (presumably to music students), the tickets (more than five hundred for each performance) being offered but one week in advance.

The building of Orchestra Hall eliminated the item of rent for concerts and rehearsals, and thus enabled the association to widen greatly the scope of its activities — witness the Popular, the Young People's and the Civic Orchestra concerts. Rental of the hall for other public entertainments and rental of office space in the building have also provided an income which has aided materially in the maintenance of the orchestra.

The Popular Concerts (established in 1914) reach a clientele scarcely touched by the symphony series. The tickets are in great demand, but "regular" concert-goers find difficulty in securing them. The purpose of these concerts is to reach the masses, the tickets being distributed (sold) through industrial plants, social settlement houses, etc.

The Young People's Concerts were an experiment of the season 1919-1920 as Children's Concerts, meeting with instant success. Adults are admitted only when acting as escorts to children. The charges are nominal, season tickets being priced 90 cents, $1.50, $2.10 and $3.00.

The orchestra has made records for both the Columbia and the Victor recording companies.

The Civic Orchestra of Chicago (established in 1919) is in reality a School of Music operated in conjunction with the Chicago Symphony Orchestra. Its purpose is the training of American performers for symphony orchestras, and it has provided some of the principal orchestral organizations in America with more than three hundred players of admirable worth. It is not proposed to teach students how to play the various instruments — the objective is the teaching of orchestral performance. Applicants are required to pass an examination. Two or more general rehearsals are held each week under Hans Lange and section rehearsals under the principals of the respective sections of the Chicago Symphony. The curriculum includes classes in theory, harmony, history of music, composition, chamber music, etc. Attendance at the Chicago Symphony concerts also
constitutes class work. Frederick Stock has supervision of all.

The Orchestral Association is custodian of the Frederick Stock Scholarship Fund, created in 1926 by admirers of Mr. Stock "with the purpose of expressing their appreciation of his splendid service to musical progress in Chicago."

Frederick Stock, the conductor of the orchestra, was born in Julich, Germany. His career has been one of the most remarkable of modern musicians. His father was a bandmaster, and was his son's first tutor. At fourteen he entered the Cologne Conservatory, from which institution he was graduated as a violinist. He later studied theory and composition under Humperdinck, Zoellner, Jensen and Wueellner. He came to America in 1895 to become a member of the Chicago Symphony Orchestra. Four years later he was made its assistant conductor under Theodore Thomas, and on the death of Mr. Thomas, in January, 1905, succeeded him in the conductorship. He was given the Honorary Degree of Doctor of Music by Northwestern University in 1915, by the University of Michigan in 1924, by the University of Chicago in 1925, and by Cornell College (Iowa) in 1927; decorated Chevalier Legion of Honor (France) in 1925; Degree of Doctor of Fine Arts by the Art Institute of Chicago in 1938. Mr. Stock is also a composer of international reputation. Like most men of exceptional success, he has a very pleasing personality and wins the friendship and support of all those with whom he comes in contact.
XI. MEMORIAL CONCERTS GIVEN BY THE CHICAGO SYMPHONY ORCHESTRA HONORING THEODORE THOMAS
MEMORIAL CONCERTS GIVEN BY THE CHICAGO SYMPHONY ORCHESTRA HONORING THEODORE THOMAS

14th Season - - - Memorial Program - - - - - - 1905
Orchestra Hall: Friday Afternoon,
   January 6 - 3:30
The Auditorium: Sunday Afternoon,
   January 8 - 8:30

15th Season - - - Twelfth Program - - - - 1905-1906
"In Memory of Theodore Thomas"
   Friday Afternoon, January 5 - 2:15
   Saturday Evening, January 6 - 8:15

16th Season - - - Thirteenth Program - - - - 1906-1907
   Friday Afternoon, January 4 - 2:15
   Saturday Evening, January 5 - 8:15

17th Season - - - Thirteenth Program - - - - 1907-1908
   Friday Afternoon, January 3 - 2:15
   Saturday Evening, January 4 - 8:15

18th Season - - - Thirteenth Program - - - - 1908-1909
   Friday Afternoon, January 3 - 2:15
   Saturday Evening, January 9 - 8:15

19th Season - - - Thirteenth Program - - - - 1909-1910
   Friday Afternoon, January 7 - 2:15
   Saturday Evening, January 8 - 8:15

20th Season - - - Thirteenth Program - - - - 1910-1911
   Friday Afternoon, January 6 - 2:15
   Saturday Evening, January 7 - 8:15

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1 Most frequently played works at the Thomas Memorial Concerts have been: Beethoven's Third Symphony (the Eroica) in E flat, opus 55 (fourteen performances); Strauss' tone poem "Ein Heldenleben," opus 40 (nine performances); Beethoven's Fifth Symphony in C Minor, opus 67 (eight performances); and Strauss' tone poem "Death and Transfiguration," opus 24 (seven performances). Cf. Programs of Chicago Symphony Orchestra, Vols. 14-41.

2 From the 15th season to the present day the Memorial Concerts have all been given in Orchestra Hall. Cf. Programs of Chicago Symphony Orchestra, Vols. 15-41.
21st Season - - - Thirteenth Program - - - 1911-1912
  Friday Afternoon, January 5 - 2:15
  Saturday Evening, January 6 - 8:15

22nd Season - - - Twelfth Program - - - 1912-1913
  Friday Afternoon, January 3 - 2:15
  Saturday Evening, January 4 - 8:15

23rd Season - - - Twelfth Program - - - 1913-1914
  Friday Afternoon, January 2 - 2:15
  Saturday Evening, January 3 - 8:15

24th Season - - - Twelfth Program - - - 1914-1915
  Friday Afternoon, January 1 - 3:00
  Saturday Evening, January 2 - 8:15

25th Season - - - Thirteenth Program - - - 1915-1916
  Friday Afternoon, January 7 - 2:15
  Saturday Evening, January 8 - 8:15

26th Season - - - Thirteenth Program - - - 1916-1917
  Friday Afternoon, January 5 - 2:15
  Saturday Evening, January 6 - 8:15

27th Season - - - Thirteenth Program - - - 1917-1918
  Friday Afternoon, January 4 - 2:15
  Saturday Evening, January 5 - 8:15

28th Season - - - Eleventh Program - - - 1918-1919
  Friday Afternoon, January 3 - 2:15
  Saturday Evening, January 4 - 8:15

29th Season - - - Twelfth Program - - - 1919-1920
  Friday Afternoon, January 2 - 2:15
  Saturday Evening, January 3 - 8:15

30th Season - - - Thirteenth Program - - - 1920-1921
  Friday Afternoon, January 7 - 2:15
  Saturday Evening, January 8 - 8:15

31st Season - - - Thirteenth Program - - - 1921-1922
  Friday Afternoon, January 6 - 2:15
  Saturday Evening, January 7 - 8:15

32nd Season - - - Thirteenth Program - - - 1922-1923
  Friday Afternoon, January 5 - 2:15
  Saturday Evening, January 6 - 8:15
33rd Season - - - Twelfth Program - - - - 1923-1924
  Friday Afternoon, January 4 - 2:15
  Saturday Evening, January 5 - 8:15

34th Season - - - Twelfth Program - - - - 1924-1925
  Friday Afternoon, January 2 - 2:15
  Saturday Evening, January 3 - 8:15

35th Season - - - Thirteenth Program - - - - 1925-1926
  Friday Afternoon, January 8 - 2:15
  Saturday Evening, January 9 - 8:15

36th Season - - - Thirteenth Program - - - - 1926-1927
  Friday Afternoon, January 7 - 2:15
  Saturday Evening, January 8 - 8:15

37th Season - - - Thirteenth Program - - - - 1927-1928
  Friday Afternoon, January 6 - 2:15
  Saturday Evening, January 7 - 8:15

38th Season - - - Thirteenth Program - - - - 1928-1929
  Friday Afternoon, January 4 - 2:15
  Saturday Evening, January 5 - 8:15

39th Season - - - Twelfth Program - - - - 1929-1930
  Friday Afternoon, January 3 - 2:15
  Saturday Evening, January 4 - 8:15

40th Season - - - Twelfth Program - - - - 1930-1931
  Friday Afternoon, January 2 - 2:15
  Saturday Evening, January 3 - 8:15

41st Season - - - Thirteenth Program - - - - 1931-1932
  Thursday Evening, January 7 - 8:30
  Friday Afternoon, January 8 - 2:15

42nd Season - - - Thirteenth Program - - - - 1932-1933
  Thursday Evening, January 5 - 8:15
  Friday Afternoon, January 6 - 2:15

43rd Season - - - Fourteenth Program - - - - 1933-1934
  Thursday Evening, January 4 - 8:15
  Friday Afternoon, January 5 - 2:15

44th Season - - - Thirteenth Program - - - - 1934-1935
  Thursday Evening, January 10 - 8:15
  Friday Afternoon, January 11 - 2:15
45th Season - - - Twelfth Program - - - - 1935-1936
"Theodore Thomas Centennial Commemoration"
Thursday Evening, January 2 - 8:15
Friday Afternoon, January 3 - 2:15

46th Season - - - Twelfth Program - - - - 1936-1937
Thursday Evening, January 7 - 8:15
Friday Afternoon, January 8 - 2:15

47th Season - - - Thirteenth Program - - - - 1937-1938
Thursday Evening, January 6 - 8:15
Friday Afternoon, January 7 - 2:15

48th Season - - - Thirteenth Program - - - - 1938-1939
Thursday Evening, January 5 - 8:15
Friday Afternoon, January 6 - 2:15

49th Season - - - Thirteenth Program - - - - 1939-1940
Thursday Evening, January 4 - 8:15
Friday Afternoon, January 5 - 2:15

50th Season - - - Thirteenth Program - - - - 1940-1941
Thursday Evening, January 2 - 8:15
Friday Afternoon, January 3 - 2:15
I, Harvey S. Whistler, was born in Fresno, California, September 7, 1907. My musical education began when I was seven years of age, at which time I was placed under the tutelage of Will C. Hays, a member of the San Francisco Symphony Orchestra. From that time to the present, I have studied music continuously with private teachers, several of whom have been men of international reputation. My elementary education was obtained in the public schools of Fresno, and my secondary education in the public schools of both Fresno and Oakland, California. I attended the University of California at Berkeley, as well as the Fresno State Teachers' College, and in 1930, received the degree of Bachelor of Arts from the latter institution. In 1935 I was granted the degree of Master of Science by the University of Southern California. For twelve years (1921-1933) I played violin professionally, and in addition, directed bands, orchestras and other types of musical organizations in hotels, theaters and summer resorts. For six years (1929-1935) I was employed by the Musical West magazine as a regular member of its editorial staff, serving in the capacity of music critic and feature writer. My public school music teaching experience covers a period of eleven years
(1928-1939) during which time I was an instructor and supervisor of music in the schools of Fresno, Selma, and Pasadena, California. For two terms (1932-1934) I served as President of the California Western Music Educators' Conference, Central Section. For the past ten years (1932-1942) I have been active as author, editor and composer of music materials designed for use in the public schools. At the present time over one hundred and fifty of these works have been published, and are to be found in the catalogues of Rubank, Inc., of Chicago; Carl Fischer, Inc., of New York; Volkwein Brothers, Inc., of Pittsburgh; and the Theodore Presser Company of Philadelphia. These items embrace, among other things, such works as method books for the various instruments of the band and orchestra; band books; orchestra books; separate compositions for band, orchestra and chorus; solos and transcriptions for woodwind and brass instruments; and a wide variety of technical and solo material for stringed instruments. Many of the publications are issued under my own name; others have been released under pseudonyms. In the summer of 1939 I enrolled in the Graduate School of the Ohio State University to work for the degree of Doctor of Philosophy, and from that time to the present, have been in continuous residence at the University, fulfilling requirements for the degree.