

MEMORIAL
HISTORY
OF
LOUISVILLE

JOHNSTON

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MEMORIAL
HISTORY OF LOUISVILLE

FROM ITS

FIRST SETTLEMENT TO THE YEAR 1896

EDITED BY

J. STODDARD JOHNSTON.

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G. H. Moon

CHAPTER VIII.

HISTORY OF MUSIC IN LOUISVILLE.

BY MILDRED J. HILL.

The history of music in Louisville dates beyond the memory of any of the present generation—going back to the year 1778, when Louisville, in embryo, was situated on Corn Island. At a time when the hearts of those brave settlers were never at rest for fear of the invasion of their homes by the merciless Indians, it was a negro fiddler, who, in this instance, furnished the meagre supply to the universal demand of humanity for music.

Colonel Durrett, in his "Romance of the Origin of Louisville," says: "A means of endless pleasure to the islanders was a fiddle in the hands of a negro named Cato Watts, who belonged to Capt. John Donne, one of the original settlers." Cato would play all day in the shade of the trees, while the young and the old joined in the Virginia reel, the Irish jig, or the Highland fling. When Sunday came, however, the fiddle of Cato was silent, and all joined in singing the hymns of Watts, from a copy in the hands of Mrs. James Patton. The chronicler goes on to state, in substance: "In 1778, the settlers felt that they might leave the confined quarters of their island home and risk a residence on the main shore, as the hostile tribes around them had been conquered by General Clark. A fort was then built at the foot of what is now known as Twelfth street. As Christmas of that year approached, the settlers determined to celebrate it in their new home, and this plan was carried out. One thing was wanting, however, to make the occasion a success, namely Cato's fiddle strings were all gone, and the young people could not dance without music. At this juncture, a Frenchman by the name of Jean Nickle stopped at the fort to repair his boat, and was invited to the housewarming. He happened to mention his fiddle, and was at once besieged to play for them, obligingly consenting. He could only play certain French airs, however, which were not at all suited to the Kentucky dances, and all were in

despair, when Cato, the old standby, appeared on the scene, having secured some of the Frenchman's strings. He struck up the favorite Virginia reel, and, in a moment all was happiness again." This is the first mention of music of any kind in Louisville, and as it is a story of happiness, contentment and good-fellowship, it makes a pleasant starting point for a pleasant subject.

Cato's music was certainly the music of the people and, in this day and generation, when the whole world is waking up to the study of folk lore in every form, it behooves us to record any and every thing bearing on so important a subject as folk music. If a history of music in Kentucky were being written, a large portion should be devoted to the music of the negro in our State, but the music of the negro in a city is of little interest, because he is so surrounded and influenced by the music of the whites that his own loses its characteristics and, therefore, its interest.

The great composers of to-day are constantly using the folk music of their respective countries as a basis for their compositions. Dr. Dvorak, the head of the American Conservatory, is attempting to do it for us, but he is a foreigner, and it must remain for an American composer to do this properly. There is no richer field in the South in negro song than Central Kentucky. Some negro hymns from Boyle County were sent to the Folk Lore Magazine a few years ago, and that periodical stated that they were the most valuable contributions made to that department during the decade. The old negroes, who alone know this music, are fast dying out, and it is sad that some effort is not made to secure it before it is too late.

Another branch of folk music, which is already lost, is that of the roustabouts on the Mississippi and Ohio River steamboats. These negroes were with

Folk
Music.

the whites constantly, but kept to themselves in a peculiar degree, and, therefore, their music was untainted. It has all perished with the roustabouts themselves, and it is a great loss to the students of folk lore. In this connection it will be well to relate that there is a tradition that the famous "Jim Crow" song and dance originated in Louisville. The tradition runs thus: Jim Crow was an old negro who amused the children on the streets with his songs and dances. The original Daddy Rice saw him, and at once copied him on the stage, and, in this way, the old song and dance of Jim Crow got its start. The song runs:

"First the heel and then the toe,
That's the way to jump Jim Crow."

The first musical society in Louisville was the St. Cecilia, organized in 1822. This was purely orchestral, and very little is known of its workings. It was in existence about two years—from 1822 to 1824—and was reorganized about 1835. There are those who remember that, in 1840, there was a large chest of music with the name St. Cecilia stamped on each copy, which afterward became the property of the Mozart Society. A few copies of this music are now in the possession of some of our musicians. St. Cecilia being the patron saint of musicians, it was quite fitting that the first attempt at concerted work should have been named in her honor.

In 1840, or thereabouts, Professor E. W. Gunter, of much loved memory, was organist at St. Paul's Church. He conceived the idea of getting together the musicians of Louisville—then a town of about 43,000 inhabitants—to give a sacred concert. He carried out this plan, and the concert was so great a success that he proposed to the singers to form themselves into a singing society, which was accordingly done, and the famous old Mozart Society came into existence. Mr. A. D. Miles, of this city, was the first member to put his name on the roll, and he has been a faithful lover of the divine art all through the succeeding years, having been organist in several churches, playing double bass in the orchestras and, at the present time, taking an active interest in all musical matters. The exact year of the organizing of the Mozart is not known, but it was prior to 1845. The first concert given was in St. Paul's Church, and parts of Haydn's oratorio of the "Creation" were sung, Dr. Mason, Mrs. Harry Peters, and Mme. Ablamowicz taking the solo parts. An amusing anecdote in connection with this con-

cert is related. When the singers came to the chorus "And God said 'Let there be light,' and there was light," it was arranged that the lights in the church were to be turned on full, so as to be as realistic as possible, but in the excitement of the moment the lights were turned out instead and the realism failed. There were about fifty members in the Mozart—it may have been larger—and an orchestra, later on, of fifteen or eighteen volunteers. They met in Odd Fellows' Hall, on the north side of Jefferson Street, between First and Second. They had two and often three rehearsals a week and an open rehearsal to visiting members once a month. They gave few public concerts at this early date, and their audiences were made up of members and their families. Among the first music bought by the Mozart were fifty copies of the Family Bible edition of the "Messiah," costing \$5.00 each. The size of these books makes them unique. Several copies are still owned by musicians, and they measure sixteen inches by twelve. A large chorus of singers, each with books measuring thirty-two inches across, must have been an amusing sight. Finally the public became interested in this energetic society, and the John I. Jacob family put up a hall on the northeast corner of Fourth and Jefferson for their use, and called it Mozart Hall. This building is still standing (January, 1896), but the hall has been made into two stories and into rooms. (This building was torn down in March, 1896.) Mr. Miles, has among his papers, a subscription list of tickets to a concert given by the Mozart, the proceeds of which were to furnish the hall. It was in this hall that that great and good woman, Jenny Lind, sang, on April 7th, 1851. Strange to relate, she was under the management of P. T. Barnum, as a ticket, now in the possession of Mr. C. H. Shackleton, testifies. These tickets sold for fabulous sums, the first choice bringing \$100 each.

It is related of Jenny Lind, that, during her stay in Louisville, she was entertained in the old Shreve house, at Sixth and Walnut streets. The school children gathered around the house hoping to catch a glimpse of this famous woman. When she was told of it, she opened the window and sang "The Last Rose of Summer" for them, to their lasting delight. A lady of this city says that many of the Mothers in Israel felt that Jenny Lind disgraced herself, not only by singing in public, but also by calling herself "Jenny" instead of plain "Jane." The furore she caused here has never been exceeded by

Visit of
Jenny Lind.

with people eager to hear the faintest tones of her wonderful voice. About this time Catharine Hayes, another singer of much less reputation than Jenny Lind, but nevertheless of world-wide fame, gave two concerts in Mozart Hall. She was an Irish girl, and seems to have made a fine impression. A few years later on Louisville was visited by three other great artists, Ole Bull, Gottschalk, and Camilla Urso, as a little girl.

Professor Gunter continued to be director of the Mozart for many years, until his arduous duties as teacher forced him to give it up. George Brainerd, of the famous Brainerd family of Cleveland, Ohio, then became its leader. He was organist at Christ Church, and laid the foundation for the splendid choir which has been in that church ever since. The soloists were Mrs. George D. Prentice, Mrs. Harry Peters, Albert Snyder, and Dr. Mason. While under the direction of Mr. Brainerd, the Mozart had the misfortune to lose their musical library by fire and for several years they did not meet again. The records were burned at the same time, and this was practically the end of the Mozart. It had done a great work in Louisville, holding its standard high and never lowering it. At the close of the war, in 1865, Professor Gunter called the Mozart together for their final concert. This was called a "Peace Festival," and they ended as they had begun, with the "Creation."

The true history of the writing of "Dixie" will be of interest just at this date. This famous song has been claimed by several writers, the Century Magazine of November, 1895, having an article accrediting it to Dan Emmett. When the Buckner Guards went South at the beginning of the war, there was a glee club among them, and they requested Will S. Hays and Charlie Ward to write a song especially for their use. There was no time to write an original song, so these two gentlemen went into the music store of D. P. Faulds, then on Main Street, between Second and Third, and, looking through a lot of Scotch music, came across the old song "If I had a beau, for a soldier would go." The melody at once attracted them and, while Mr. Ward played the song through, Mr. Hays stood by the piano and wrote the first verse and chorus. They then modified the music to suit the words, and D. P. Faulds at once published it. It immediately became popular here, and Mayor Delph, the military mayor, tried to suppress it, without success. It soon got through the ranks both ways and at once became the most

popular song of the South. Dan Emmett was in the South at the time, and, writing a different set of words, claimed the authorship. Mr. Faulds had quite a difficulty with Emmett's publishers, and finally sold out to Ditson & Company. Will S. Hays has been perhaps the most prolific song writer in this country, having written three hundred and fifty-four songs, besides hymns, anthems and instrumental pieces. One hundred of his songs have reached a sale of 75,000. "Molly Darling," his most popular song, has been published in six languages, and over a million copies have been sold. Mr. Hays probably stands at the head of the list as a writer of songs selling the highest number, and this is convincing proof of his popularity as a song writer. Mr. Hays belongs to Louisville, as he was born here, July 19th, 1837.

The famous Liederkrantz Society, of this city, which has made so great a name for itself, can be traced to a very modest beginning.

The Liederkrantz. In 1846, four song-loving men, Messrs. Volkmar, Walter, Denhard and Bernhard, formed themselves into a quartet, under the direction of a violinist named Kisten, who was a hotelkeeper on Market Street, between Second and Third. This quartet was dissolved in a short time, because of lack of time on the part of the director, and was re-organized in 1847, under the direction of Krimms, a piano player. In the early part of the year 1848, a musically educated man, by the name of Benzon, came to Louisville from St. Louis to take a position on a newspaper. With him came a good musician by the name of Schafer, who at one time had directed a quartet club in New York. Through the paper on which they worked, these two music lovers, supported by the members of the before-mentioned quartet, called a meeting on February 12th, for the purpose of founding a singing society. This meeting was held in a house on the corner of Fifth and Walnut, and it was there decided to hold another meeting at the same place on the night of the 15th, at which all of the friends of song were invited to be present. There were forty-five present at this meeting, and Schafer was chosen director. They then decided on the name "Liederkrantz," thus signifying that German song must be like a wreath, binding together the Germans of all classes. They at once went to work, holding two rehearsals a week.

In May of the same year friendly relations were established with a Cincinnati society, being the first step toward founding the Saengerbund, which was

Famous
Songs.

any other celebrity, Jefferson Street being packed accomplished the next year, in 1849. The first public concert given by the Liederkranz was early in 1849. A second concert was given in May of the same year, the receipts of which were to send the society to Cincinnati to take part in the first Saengerfest. No other concerts were given that year, but the society was heard at the laying of the cornerstone of St. Peter's Church, and in a benefit concert.

In a short time, the Liederkranz was increased by union with several smaller societies. Among them were the Frohsin and the Teutonia. The society at one time numbered one thousand members. An important event in the year 1850 was the holding of the second Saengerfest in our city. The concert was given in a church on Brook Street, the picnic was on Harrod's Creek, and the ball in Odd Fellows' Hall. The success of the Liederkranz was so great upon this occasion that its permanency was thereafter secured.

The first National Saengerfest in the West was held in this city on July 24th to 29th, 1866. This was the first time a special building had been put up for their use, and a newspaper notice says: "The great singing festival of the First German Singing Union of North America will take place July 24th in Louisville. The central committee for this festival have united with their American fellow-citizens of Louisville, and the most cordial reception and assistance have been proffered by the latter, so that the splendor of the occasion will be unusual, and the festival will not be confined to the Germans alone, but will be a popular one in the broadest sense. The central committee have erected a hall expressly for the four days' festival at an expense of \$9,000, and the festival will not only be composed of singing performances, but will end with an excursion to the celebrated Mammoth Cave, where an instrumental and vocal concert will be given." There were forty-two societies represented in this festival, besides delegates from other societies which did not belong to the Union. It was upon this occasion that selections from "Lohengrin" were heard in Louisville for the first time. This special building spoken of was erected on the southwest corner of Fifth and Broadway, and was considered acoustically perfect. It seated an audience of five thousand, besides one thousand male singers and sixty-nine in the orchestra. The director was Sobolewski, a then well-known musician. Up to the year 1870, the Liederkranz was for men's voices only, but women were finally admitted, and the first

concert of mixed choruses was given on the one hundredth anniversary of Beethoven's death.

By this time the Liederkranz was in so flourishing a condition that they determined to put up a building for their own use. After many trials and failures, this was finally done, and a handsome structure, exactly suited to their needs, was erected on Market Street, between First and Second, at a cost of \$160,000. The cornerstone was laid on July 18th, 1872. The building was near enough completion for them to move in in April of the next year, but the large hall was not used until September, 1873. This building passed out of their hands in 1880, and, although they have continued to meet there, they have been practically without a home from that date until the present time. In 1895 they determined to again secure a home. They purchased the old parsonage of St. Paul's Church, on the northwest corner of Sixth and Walnut streets, where a handsome and commodious club-house has been erected at a cost of \$35,000. This building was opened with dedicatory exercises in April, 1896.

The next event of importance in the history of the Liederkranz was the meeting here of the North American Saengerbund in 1877. This was in reality the most important event in its entire history. The festival covered a period of five days, and the concerts were given in the old Exposition building, on the corner of Fourth and Chestnut. There were fifteen hundred in the chorus, seventy-five in the orchestra, and the affair was a tremendous success, artistically and financially, a handsome surplus being left after all expenses were paid. The directors of the choruses were Schueler of Louisville, Brand of Cincinnati, and Eitel of St. Louis, and the chief soloist was the great Eugene Pappenheim.

The Liederkranz was never in a more substantial condition than at the present time. Under the able management of its President, Mr. J. J. Fischer, it seems on the road to greater deeds than ever before, and the society has shown its appreciation of Mr. Fischer's efforts in its behalf by electing him to the office of President twenty-five years in succession. Musically, it has never been better than now. The director, Mr. Karl Schmidt, is a musician in every sense of the word. He is a 'cellist of rare ability, and having played under most of the famous directors of this country and Europe, and also being a composer of merit, he brings to the Liederkranz that trinity which secures success—knowledge, experience, and enthusiasm. Mr.

Schmidt is also the director of the Liederkranz orchestra, which numbers about thirty pieces.

The society at the present time numbers five hundred and fifty members, and is in every way prepared to add to the splendid reputation it has made for itself and Louisville at home and abroad.

The Musical Fund Society was organized about 1857, by Professor E. W. Gunter, and was only orchestral. Previous to this there was another orchestral organization, by name Handel and Haydn Society, but nothing can be learned of it except the fact that it bequeathed its musical library to the musical fund. Mr. Joseph Kneffler of this city became a member of the Musical Fund in 1859 and remembers using this music. No program of the Musical Fund can be found, so that very little is known of its early work. A newspaper clipping states that it was re-organized in 1867 with thirty-five members, and another clipping, in 1870, says: "The Musical Fund began its rehearsals last night. It numbers forty instruments, and this gives promise of a full rendering of the greatest musical compositions. The following officers were elected: Directors, Professors Hast and Plato; Musical Committee, H. J. Peters and Joseph Kneffler; Treasurer, D. P. Faulds; Secretary, J. M. Byer. At their first open rehearsal they gave an entire symphony of Mozart and an overture by Cherubini." Still another notice says: "All the musical public, we feel assured, will be glad to hear that this society has re-organized, and there is now a good prospect of having a fine orchestra in this city. The concerts of Theodore Thomas in December (1869) have given the public a taste of orchestra music, so that there is scarcely a doubt that orchestral concerts will be well patronized. Even in former days the old Musical Fund was very successful and they presented the best classical music to the public. That society was an honor to the city, and the people were proud of having such a fine orchestra here." This must have been the first visit of Theodore Thomas to our city, as there is no previous mention of him.

The Concordia Singing Society is one of the oldest in Louisville, having been organized December 28th, 1858. Their rehearsals are held at St. Boniface School Hall, with Professor George W. Nahstoll as Director. The members are: Thirty-one active, one hundred and seventy-five passive, and twenty honorary. This society is a member of and will take part in the North American Saengerbund,

which holds its twenty-eighth Saengerfest June, 1896, at Pittsburg. The present officers are: President, Fred Echsner; Vice-President, Julius Holzknecht; Secretary, Hugo Leidenfaden; Treasurer, J. J. Mueller.

In 1860, a club was formed which took no active part in the musical history of Louisville, but which did high standard work for five years. The Beethoven Piano Club was composed of twelve or fourteen young ladies, who met at the home of J. H. Rhorer, on Market Street, between Twelfth and Thirteenth. The interest in this club was so great that Mr. Rhorer added a small hall to his residence for their meetings. They played compositions for one, two or eight pianos. Mr. Jack Semple was the only male member of this club.

In 1866, Professor Louis Hast organized a combined orchestral and vocal society, called the Philharmonic. This organization had an existence of only two years. They met at first on the top floor of the Masonic Temple and, as there was no gas in the room, each musician had his own candle. Later, they met in the Presbyterian School on Sixth Street. Their first concert was given on December 31st, 1866, in Masonic Temple. The Philharmonic was re-organized in June, 1868, but only for a few meetings. Some ten or twelve years later the Philharmonic Orchestra was organized, with Theodore Becker as Director, and later on Albert Sartori. It is now merged into the Liederkranz, and is working regularly with that body under its able Director, Karl Schmidt.

After the cessation of the Philharmonic rehearsals there was no singing society in Louisville—of course excepting the German societies—until September 5th, 1867, when John Byer and Donald Macpherson called a meeting of those interested in music, and the Mendelssohn Club was formed, with Donald Macpherson as President, and C. C. Hull as Director. They met first in private houses, but soon outgrew such quarters. Mr. Macpherson, being at this time Secretary of the School Board, was able to procure for them the use of a room on the fourth floor of the Center and Walnut School building. It was in this room that they were singing the "Dies Irae" from Mozart's "Requiem," when a terrific storm came up, which so emphasized the words of the chorus that a panic almost ensued among the singers. In its most prosperous days this club num-

bered about one hundred singers. Among its members were several interesting characters. Albert Snyder, the old tenor, who was educated for opera by the Grand Duke of Tuscany, was one of these. His voice had a bell-tone quality, and he was the most dramatic of all our singers. His delivery of the watchman's solo in Mendelssohn's "Hymn of Praise" was something never to be forgotten. He left Louisville early in the seventies for his old home in Switzerland and died there shortly after. Another gifted singer, who was in his prime a few years earlier than this—probably about 1860—was Conrad Colliere. He was a musical enthusiast, and had a wonderful bass voice, which he retained to a good old age. He also was educated for the opera, but died in the monastery of Gesthemane as Father Joseph. His rendition of "Elijah" seems to be retained as a beautiful memory by those who heard him. Harry Peters, another interesting character, was the soloist of the orchestra of the Mendelssohn, and the general adviser on all questions, whether financial or musical. The orchestra was far from complete, but was good in its personnel. The famous quartet of the Mendelssohn contained four such singers as had never been gotten together by any society in Louisville: Mrs. Emily Davison, soprano; Mrs. Cushman Quarrier, alto; Albert Snyder, tenor, and Donald Macpherson, bass. Among the great works given by the Mendelssohn were Haydn's "Creation," "The Seasons," and "Imperial Mass;" Handel's "Messiah;" Mendelssohn's "Forty-second and Ninety-fifth Psalms," "Hymn of Praise," "Elijah," and "St. Paul;" Mozart's "Requiem;" Beethoven's "C Mass;" Verdi's "Crowned with the Tempest," and many minor choruses. The Mendelssohn, after a prosperous career, went out of existence in 1873.

The Arion Society was a male chorus under the direction of Professor George Jonas, and made quite a reputation in the seventies. It was re-organized later under the direction of Professor Theodore Becker.

The Orpheus seems to have been a prosperous singing society from 1869 to 1873, but there is also a mention of it in 1849. The few programs to be found indicate that a high order of music was studied under the directors, Carl Bergstein and Professor Glagan.

The year 1870 brought into life a new musical society, which did some of the best work in this line

ever done in the city. The Mozart Quartet or Quintet Club was in existence for about two years and gave a number of what they called "parlor concerts" in the small hall of Masonic Temple. John Byer was President, Secretary and General Manager; W. R. McQuown and Professor Rosenplanter, first violins; Henry U. Frankel, second violin; Henry Preissler, violoncello and flute; Max Zoeller, 'cello and viola; H. Charlton, viola; Ernst Zoeller, pianist. The programs of their concerts would do credit to any organization in any city, and it is to be regretted that the life of so creditable an organization should have been so short. The programs of most of the concerts about this date show a peculiarity which belongs to no other time, either earlier or later. The names of the participants are omitted altogether, or only the initials given. Whether this was a case of super-modesty or a fad deponent saith not. During the summer of 1872 Professor Moebius gave bi-weekly concerts, with an orchestra of about forty musicians, in Central Park. These were very popular. In the fall of the same year he had charge of the music in the old Exposition, on the corner of Fourth and Chestnut streets, where the new custom house now stands. His two daily concerts here were very successful and proved a good drawing card for the Exposition. After Mr. Moebius left Prof. Eichorn gathered together the remnants of this orchestra, and later on Prof. Otto Schueler took hold of it and trained the members into a state of comparative excellence.

La Reunion Musicale, organized in 1874, was one of the most popular societies Louisville has ever known. The name selected by Prof. Hast, its founder and director, and at whose home it had its meetings, suggests its purpose—that of a coterie of musical people who united for their own artistic enjoyment and the cultivation of a taste for the highest and best in music in their audiences. The following composed the list of active members: Vocalists, Mrs. Emily Davidson, Mrs. James Floyd, Mrs. Cushman Quarrier, Messrs. C. K. Needham, Parsons Price, John E. Green, William Plato, Donald Macpherson; pianists, Miss Jessie Cochran, Messrs. Louis Hast, George Zoeller, George Selby and H. J. Peters. Their first program, given on November 9, 1874, in Masonic Temple, was the keynote to all their after work:

Overture, "Egmont," two pianos. Beethoven
 Quartet, vocal, from "Macbeth" Verdi
 Trio, piano, violin and 'cello, op. 42. . . . Rubinstein

Intermission of ten minutes for conversation.
 Aria, from "Huguenots".....Myerbeer
 Serenade, with piano accompaniment, op. 43
Mendelssohn
 Duett, from "Stabat Mater".....Rossini

Intermission.

Sextette, for piano, two violins, viola and
 two 'cellosOnslow
 Aria, from "Figaro".....Mozart
 Sextette, from "Don Giovanni".....Mozart

La Reunion gave these rehearsals monthly during the season, from 1874 to 1877, to the great improvement and pleasure of its many friends and subscribers.

In 1878-9 a few amateurs formed the Louisville Amateur Orchestra and engaged Prof. Schueler as director, with C. H. Shackleton as president. The object of the orchestra was to develop a taste for orchestral music among its members, and to afford them an opportunity of practical instruction and experience.

The programs were mostly of a light character, but the society developed quite a number of young players, some of whom have since become more or less prominent. Charles Hildebrand, first violin in the Thomas Orchestra, had his first experience here, as did also Sol Marcossou and Miss Currie Duke. This orchestra was in existence about three years—from 1879 to 1882—with a membership varying from thirty-five to fifty, and in that time gave about twenty concerts.

When this orchestra was organized Prof. Hast gave them a quantity of orchestral music, which included some of the finest work then extant, such as some of the Beethoven symphonies, some of Haydn and Mozart, overtures by Wagner, Cherubini, Mendelssohn and many others.

The Social Maennerchor was organized on November 10, 1878, with Prof. Otto Schueler as director. There were thirty-five active, one hundred and fifteen passive and two honorary members. Since that time there have been three other directors, J. M. Roemele and C. Toelle, and the society is now doing steady work under the direction of G. H. Clausnitzer, and will take part in the Saengerfest at Pittsburg June, 1896. They give about four concerts a year, besides the balls, picnics and excursions.

The Alpenroesli Society was organized March 1, 1878, and holds weekly rehearsals at Beck's Hall.

It numbers twenty-two active members, and is under the direction of Prof. E. Scheerer.

In October, 1881, John Byers and Donald Macpherson called together all of the musicians of the city and a new society, by the name of the Oratorio Society, was formed. It was composed of the best singers in the community, and has done probably the most solid work of any of the societies of the city. Mr. Macpherson was director during its seven years' existence, and the late lamented William Frese was the pianist. The board of directors were the choir leaders of the different churches of the city, and, bringing their choirs with them into the society, the best singers were thus secured. Their rehearsals were held in the chapel of the Presbyterian church on the corner of Fourth and Chestnut streets.

The following is an almost complete list of the works given:

Bach: "St. Matthew's Passion," by a double quartet.

Handel: "Israel in Egypt," "Messiah," "Samson," "Judas Maccabaeus," "Coronation Anthem" and "Dettingen Te Deum."

Mendelssohn: "Elijah," "St. Paul," "Hymn of Praise," "Forty-second and Ninety-fifth Psalms," and some smaller cantatas.

Haydn: "The Creation," "Imperial Mass," "The Seasons," entire. (Very few societies ever give all of the latter work.)

Mozart: "The Requiem," and "Three Famous Motettes."

Beethoven: "Mass in C," choruses from "The Mount of Olives."

Gounod: "The Redemption," and several smaller works.

The first rendition of Handel's "Israel in Egypt" and Gounod's "Redemption" in the West was by this society.

The Symphony Club was organized in 1881, with John Byers as president, Clement Stapleford as director, and Miss Hattie Bishop as pianiste. The object of the club was to give choruses and part songs. They met at the home of Mr. John M. Atherton during the four years of existence and gave a number of good concerts.

The Musical Club was organized in 1882 and incorporated in 1883. A small society had been formed a few months previously, which was known as "The Sweet Sixteen," or Frese Choir. The officers of this society were C. H. Shackleton, presi-

dent; C. A. Beckmann, secretary, and William Frese, director. The Frese Choir took part in several benefit concerts in 1883 and also participated in several notable representations of "Pinafore," which were given by the Prentice Club for the benefit of the poor of the city, under the direction of Mr. Shackleton, with Mr. Frese at the piano. After the incorporation of the society as the Musical Club Mr. Shackleton was elected director and has held that position ever since.

In 1885 a Ladies' Chorus, called the Madrigal, was organized as a part of the Musical Club, which held weekly rehearsals and managed its own affairs. The first appearance of this chorus was in May, 1888, and from this time forward it became a regular contributor to the programs of the winter concerts. The union of the two societies in mixed chorus did not occur until a year later, when the entire club joined in giving part songs and choruses. Subsequently performances of more ambitious works were given with orchestral accompaniment. The club continued to give the regular series of concerts until 1891, when it adjourned its rehearsals for the purpose of allowing the members to take an active part in the organization of the May Festival Chorus, under the auspices of the Commercial Club. Mr. Shackleton was elected to drill this large chorus. This May Festival was one of the greatest events in the musical history of Louisville. The famous Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, was engaged, and also eminent soloists. The part taken by the chorus of two hundred and fifty voices was in the "Stabat Mater" of Dvorak, and Mendelssohn's "Elijah." Of the training and work of this chorus Mr. Nikisch said: "Mr. Shackleton has shown remarkable ability in training this chorus, and his pupils have shown great talent in reaping the benefit of his instructions. I do not think a more promising organization exists anywhere; its future is full of possibilities, and I trust that it will be a permanent organization." Of the six concerts given at this time the chorus took part in three, and the remaining three were given by the orchestra and the soloists: Clementine De Vere, soprano; Gerture Edmands, contralto; Whitney Mockridge, tenor, and William Ludwig, bass; Frank Kneisel, violin. This festival was a great success, artistically and financially. After the May Festival the Musical Club gave one concert at Phoenix Hill Park, after which it did not appear in public until the organization of the World's Fair Chorus in 1892. The national reputation achieved

by the May Festival Chorus of 1891 caused Mr. Shackleton to be summoned to Chicago in March, 1892, to attend a conference of chorus directors, under the presidency of Mr. Theodore Thomas, with the object of outlining plans for the appearance of large choral bodies at the World's Fair. The result of the conference was that Mr. Shackleton was requested to form a chorus to take part in a grand festival to be held in July, 1893. The Musical Club made a most creditable appearance at this festival, receiving high compliments from the officers of the Bureau of Music and from the press. The club is now a permanently fixed chorus and is the leading organization of the city. Its great success is due to two things. First, the faithfulness of its members, who meet for rehearsal once a week the year around, and the second, the earnest enthusiasm and musical intelligence of the director, Mr. C. H. Shackleton, who gives of his time, strength and ability without any remuneration save the pleasure of promoting the art.

The Harmonia Maennerchor was organized in February, 1882, and meets in the new Turner Hall on Jefferson Street, near Preston. There are thirty active and eighty passive members. The society has only had two directors, Christ Landoldt from 1882 to 1885, and Adam Reinhardt from 1885 till the present time. They give several concerts a year and arrange picnics and boat excursions for the amusement of their friends and members.

The Southern Exposition of 1883 to 1886 gave to the Louisville public the greatest musical feast in her history. The opening year, 1883, the Exposition lasted one hundred days, Cappa's Seventh Regiment Band giving daily concerts during the first fifty days, and Gilmore's Twenty-second Regiment Band the last fifty. There was also a chorus of five hundred voices, under the direction of Mr. Donald Macpherson and Prof. Otto Schueler. This was the largest chorus of Louisville singers ever gathered together.

These concerts were made up of the best class of music of which a brass band is capable, and were attended by large and enthusiastic audiences. In order to cater to all classes of music lovers the managers of the Exposition determined, in the later years, to have both band and orchestral music. So the Damrosch Orchestra of forty pieces, with Walter J. Damrosch as director was engaged. This was immediately after the death of Dr. Damrosch, and

was the first engagement of the young director, then a youth of a little over twenty years. He followed in the footsteps of his illustrious father and held the high standard which the elder Damrosch had set for this orchestra. The result was that no city was ever blessed with a series of concerts of a higher order of music, and the genuine love of music by the Louisville public was evidenced by their appreciation of the music thus offered them. Nothing has ever done so much to cultivate and elevate the musical taste of the city as these concerts, and musicians look back to those days as a red letter time in the musical history of Louisville. In addition to this the Exposition management erected a magnificent organ at enormous expense, and almost daily concerts were given by such celebrities as George W. Morgan, Jarvis Butler and George Whiting, thus introducing to Louisville audiences a branch of music which hitherto, of necessity, had been unknown to them. At the close of the Exposition in 1886 this organ was bought by the Warren Memorial Church, where it remains a constant pleasure to all lovers of organ music.

A ladies' chorus of eighteen members was organized six years ago by Mrs. J. M. Chatterson, who has been its only president and director. The few public appearances which the club has made have been warmly commended, and while having numerous calls and invitations to give concerts and open rehearsals, they never have appeared, except before invited guests in private houses. Many of the best voices in the city are among its members, and their musicales are always largely attended.

The Louisville Mandolin and Guitar Club was organized in June, 1891, with eleven members, and has earned a reputation second to no similar organization in the country. The club is social, musical and benevolent in character and has always been among the first to promote and respond to entertainments for charitable purposes. The proceeds of all concerts are turned over to some well known local charity. The club now numbers fifteen members and has a handsomely furnished club room on Fourth Avenue. On two occasions the club has serenaded Signor A. Arditi and Adelina Patti, and from these famous persons has received the highest praise. The management has always been in the hands of Mr. R. W. Langan, who was the originator of the club, and it is mainly due to his untiring efforts that the organization has reached its present standing and efficiency.

Many years ago the ideal music—that of the string and piano quartet and quintet—was brought here by the older professors, Gunter, Hast and Peters. They performed among themselves the chamber music of Haydn, Mozart and Beethoven. It is almost thirty years since that coterie was broken up by the sad accidental death of Prof. Gunter. For many years this style of music had scarcely a hearing here, with the exception of the short-lived existence of the Mozart Quintet, and our young musicians grew up without a knowledge of the very highest inspirations of the art—music that the greatest composers wrote, far above the multitude and for their own pleasure. In about 1891 the Louisville Quintet was formed, with William Frese as the pianist; Henry Burck, first violin; S. Krebs, second violin; M. Zoeller, viola, and Karl Schmidt, 'cello. The best of the old classic school was rehearsed and also the modern works of Raff, Saint-Saens, Goldmark, Jadassohn and Sinding—all in such style as would not be unworthy of any musical center. It is safe to say that no music we have had here compared in artistic finish with the performances of the Louisville Quintet Club during the last year of Mr. Frese's life.

In the piano parts Mr. Frese was an astonishment to even his greatest admirers. More especially in his last appearance in these concerts, when broken down in health and hardly able to stand, like the song of the dying swan, his last essay was his noblest and will long be remembered by those who heard it. It was remarked by Mr. William Semple that "poor Frese will never again play as he did to-night." It was a strange coincidence that Mr. Semple, the organizer of the club, its chief support and a true lover of art in all its forms, was buried the same day as Mr. Frese—two strong, earnest, noble souls, whose departure has left a void in the hearts of their friends. After Mr. Frese's death and Mr. Burck's departure for Europe, the club was re-organized, with Miss Hattie Bishop, pianiste; John Surmann, first violin; Victor Rudolf, second violin; Charles Letzler, viola, and Karl Schmidt, violoncello. For two seasons they have been doing satisfactory work, as their increasing audiences prove, and it is now a permanent organization and one in which we may take great pride. Mr. Karl Schmidt, who is now the director, sees to it that they still have the newest and best on their programs, and it is often the case that Louisville musicians are already familiar with compositions which are being given for the first time in New York and Boston.

The Male Choir was organized in October, 1893, by a few gentlemen interested in music, and the late William Frese was elected director. The introductory appearance of the choir was in Prout's cantata, "Damon and Pythias," January 18, 1894, given at Warren Memorial Church. The Easter service following at Christ Church Cathedral introduced in the city a service designed strictly for men's voices.

This service proved to be one of the last public appearances of Mr. Frese and was a most appropriate exit of so great and gifted a genius, as he died at sea July 2, 1894.

Mr. Horatio W. Browne accepted the directorship in October, 1894, and under his guidance the splendid memorial service to Mr. Frese was given at Christ Church Cathedral.

The objects of the organization, which is now the leading male chorus of the city, are the proper development of church music and the study of English glees, it being the only male choir in the country devoting itself to the betterment of church music. The membership of the choir is limited to twenty voices and will make four appearances each year.

The Oratorio Choir, consisting of about sixty members, under the able direction of Mr. George B. Selby, was introduced to the Louisville public through its rendition of Stainer's "Crucifixion," on Tuesday of Holy Week, 1893. This rendition made so deep an impression on the large audience gathered in Cavalry Church, where Mr. Selby has been organist for many years, that they requested that this composition be repeated each year on the same date, which has been and will continue to be done.

The future of the Oratorio Choir, as outlined, is to perform publicly two oratorios yearly, with an intermission between. These are to be exclusive of the Lenten performance of the Passion music by Stainer or by some other composer. The choir is in a most flourishing condition. The rehearsals are attended regularly and the interest shown by the singers is most gratifying. The high appreciation in which this organization is held is evidenced by the large audiences in attendance, standing room being at a premium always.

The youngest musical organization in Louisville is the Musical Literary Club, which was organized in June, 1895, with Mr. Douglas Webb as president. This club belongs to the federation of musical clubs, of which there are many thousand. It has a mem-

bership of twenty-five, meets bi-monthly, and promises to be a source of profit as well as of pleasure.

A complete list of the musical organizations since 1835 is as follows:

St. Cecilia	1822
Mozart Society	1843
Liederkrantz	1848
Orpheus	1849
Musical Fund, 1857, reorganized in 1867 and	1870
Concordia Singing Society.....	1858
Beethoven Piano Club.....	1860
Philharmonic	1866
Mendelssohn	1867
Arion	1870
Mozart Quintet	1870
Moebius Orchestra	1872
La Reunion Musicale.....	1874
Social Maennerchor	1878
Alpenroesli	1878
Amateur Orchestra	1879
Oratorio Society	1881
Symphony Club	1881
Musical Club	1882
Harmonia Maennerchor	1882
Exposition Concerts	1883-86
Burck String Quartet	1887
Chatterson Club	1890
Saturday Night Orchestra	1890
Louisville Mandolin and Guitar Club.....	1891
Louisville Quintet Club.....	1891
Male Choir	1893
Oratorio Choir	1893
Musical Literary Club	1895

It is not generally known how many piano factories Louisville has had, and she has not only made pianos, but what is better, has a reputation for making them well.

The first piano made in Kentucky was made in 1801, in Frankfort, by John Goodman. It is known as the Garrard piano, and is now owned by Mrs. Dr. William Cheatham of this city. Goodman also published the first sheet music in this State in 1800.

The first piano made in Louisville was made by Joseph Potter, as near as can be ascertained, about the year 1830. He was a fine mechanic and made very good pianos for many years. The firm name was afterward Potter & Ritchie, and later on Potter & Adams, or vice versa. The Potter piano was characterized by the nicest workmanship, the best



A. Toupe.

materials at his command, and by their great durability, so that we still see them occasionally.

Timothy Cragg and his brother, Thomas P. Cragg, associated themselves together under the firm name of T. P. & T. Cragg about the year 1835 or 1836. They entered into the manufacture and sale of pianofortes, and made good and sweet-toned pianos until about 1850. About that time Benedict J. Webb and Harry Peters, who had succeeded William C. Peters in the retail piano, sheet music and small musical merchandise business, joined themselves with the firm of T. P. & T. Cragg, and continued both to manufacture and sell their own pianos and deal in Eastern pianos and sheet music under the firm name of Peters, Cragg & Company. After a year or two Mr. T. P. Cragg withdrew from the firm, and he and Prof. Louis Tripp bought out the sheet music and small musical merchandise business of Peters, Cragg & Company, and continued to make pianos extensively, successfully and of a high quality of tone and finish. Their trade grew and spread over a large portion of the South, with important agencies at Nashville, Memphis, Vicksburg, New Orleans, Mobile and Galveston, as well as at St. Louis. In 1860 the firm name changed to Peters, Webb & Company, and they continued to make exceedingly fine-toned pianos until 1879, when they closed out their business and dissolved their firm. Mr. Benjamin Webb, of that firm, is still living, and has the comfort in his old age of knowing that his pianos are so highly thought of that they bring more in trade than almost any other old piano.

John Adams began piano making in Louisville about 1840. His pianos were durable, of good material and of fair tone, but were massively made, and were, in that respect, peculiarly German. He never manufactured extensively, having not more than from two to six pianos under construction at one time. He was partner for several years with Joseph Potter, and afterward joined with Mr. Hillar, under the firm name of Adams & Hillar. This partnership was dissolved in 1852, and after that Adams remained alone in business.

In 1859 Messrs. Julius Hinzen, Ernest Rosen and Theodore Green formed a co-partnership to make pianos, under the firm name of Hinzen, Rosen & Company. In 1860 Mr. Green withdrew from the firm and began making pianos for himself. Hinzen & Rosen continued to make pianos and they took rank as fine-toned, durable and superior instruments and were popular

wherever sold. In 1872 they took into their firm Mr. P. G. Bryan and changed the name to Hinzen, Rosen & Company. Mr. Bryan traveled as salesman for their piano and spread their trade extensively. In 1876 he withdrew from the firm, and Hinzen & Rosen continued under the old name until 1891, when they closed out all the stock and factory.

Mr. Theodore Green, after withdrawing from the firm of Hinzen, Rosen & Company in 1860 began making pianos under his own name and did well in the number and quality of his instruments. He secured fine testimonials from the very best judges as to the quality of tone and finish. He continued the manufacture of pianos up to the time of his death, in November, 1895.

There are two piano firms in the city now who manufacture their own pianos, but as neither factory is in Louisville we are practically without a piano factory, for the first time in sixty-five years.

While we are now without a piano factory in our midst we have a firm of pipe organ builders, Henry Pilcher's Sons, who have given Louisville more fame at home and abroad than any other instrument maker we have ever had. At the World's Fair in 1893 they demonstrated their ability to build grand organs in the most forcible manner, by carrying off the highest awards given by the World's Fair judges, having exhibited in the Liberal Arts Building an immense organ, which was pronounced by organists from all parts of the world to be more replete in modern improvements than any ever before constructed. The firm have personal letters from those two high authorities in this line of art—Alexandre Guilmant of Paris, and Clarence Eddy of Chicago—which commend the organ in most enthusiastic terms. At the close of the Fair this organ was purchased by Trinity Episcopal Church of Pittsburg, Pennsylvania. Mrs. Martha B. Adams of our city has awarded this firm the contract for building a duplicate of the World's Fair organ, to be placed in the St. Paul's Church, as a memorial of her daughter, Mrs. Jessie Adams Speed, who was one of our finest amateur musicians. This organ was dedicated April 16, 1896. Henry Pilcher, Sr., grandfather of the members of the present firm, was an organ builder in England, removing to this country in the thirties and establishing his business in New York City. Upon his retirement, in 1858, the business was continued by his son, Henry Pilcher, Jr., in St. Louis and Chicago. After the great Chicago fire in 1871 it was re-established in this city

Organ
Builders.

under the firm name of Henry Pilcher & Sons. At the death of Henry Pilcher in 1890 his sons, H. W., R. E., W. E. and J. V. Pilcher, continued the business under the present name, "Henry Pilcher's Sons." The firm is represented by its organs from New York to San Francisco, and from the lakes to the gulf, having over three hundred in use in the different cities in this country, manufacturing all sizes, some costing as high as thirty thousand dollars.

In writing the history of music in Louisville, there are many who should have special mention, because

Personal
Mention.

of their faithful labor of love in the cause, but time and space would fail to mention them all. Among the many, however, the following are some of those who have not only loved the divine art, but have suffered and worked for the upbuilding of music in our midst, and to whom is due, in large degree, the excellence of musical taste among us: Prof. E. W. Gunter, Messrs. W. C. and Harry Peters, the Zoeller family, Prof. Louis Hast, Dr. Mason, Prof. Rosenplaenter, Parsons Price, Prof. Plato, Prof. George Whipple, Mesdames Davison, H. Peters and George D. Prentice; Messrs. D. P. Faulds, C. C. Hull, Otto Schueler, George B. Selby, William Frese, Henry Burck, C. H. Shackleton, William Semple, John M. Byer and Donald Macpherson. It will be noticed that the two latter names are actively connected with almost every musical enterprise in the last thirty years. There are, however, four names which justice demands shall have special mention, and no history of music in our city would be at all complete without this credit where credit is due. At the head of the list stands Prof. Louis Hast. "Born in a romantic village of the Palatinate, not far from Mannheim and the Rhine, the youth of Louis Hast coincided with the storm and stress period, when every young German was imbued with enthusiasm for the new ideals in art, religion and politics. He received a literary as well as a professional musical education. In the early forties he came to America, and located for a while in Bardstown, Kentucky. He settled in Louisville between 1845 and 1848, and at once became the favorite piano teacher for those who wanted to make music a thorough artistic study and not merely a trivial amusement. To him music was not an accomplishment, an accompaniment to the dance, or a means of dissipation. It was an earnest expression of the deepest sentiments of life and thought. Either it had a divine or moral meaning, or it was naught. In his social relations Mr. Hast

was a polished and cultivated gentleman, a genial companion, and being well posted by reading on all the current topics of the day, his opinions constituted a fountain of fresh, vigorous thought to those who were favored with his conversation. He was married in 1860 to Miss Emma Wilder, and their home became the musical center of the city. Nearly every young musician of prominence in the city has been under the teaching of Prof. Hast and has imbibed from him the love for the very best there is in the art. Nor has his influence been confined to these alone, for all the profession who came in contact with him, acknowledge his guidance and inspiration. When he retired from active teaching still his presence was felt as a pervading influence. When he died, February 12, 1890, a large circle of friends felt his loss as a calamity that had robbed them of a friendship, the like of which they would never find again."

The year 1860 brought to Louisville a musician, Mrs. Emily Davison, who, as a singer, has made more of an impress upon the Louisville public than any other who has ever been in our midst. She soon sang herself into the hearts of all who heard her, and no musicale was complete without her assistance. She had many inducements offered her to go on the operatic stage while in New York, but she preferred the privacy of her own fireside. The possessor of a powerful dramatic voice of great sweetness, added to a fine stage presence, she could have made a great success. Mrs. Davison's only appearance in opera was in New York, in Donizetti's "L'Elisire d'Armored," and Richard Grant White said that she made the greatest first appearance he had ever seen. In 1878 she was induced to go abroad, and sang in Manchester, Liverpool, Exeter, Glasgow, Belfast, and in London, under the direction of Arthur Sullivan. It was a famous London critic who said of her singing of Rubinstein's "Thou'rt Like Unto a Flower": "A perfect song, perfectly sung." In these concerts she was with such singers as Santley, Trebelli, Henschel and Jenny Lind. Her first appearance in Louisville was in the "Creation," in St. Paul's Church, under the direction of Prof. Gunter, and it was in church music and oratorios that she made her greatest success. No more fitting tribute could be paid Mrs. Davison than one by her friend and co-worker, Prof. Hast, who said: "We should seriously think how much the church in Louisville owes to Mrs. Emily Davison for her unselfish and untiring efforts to advance the service of holy song. We may think of her triumphs in the concert room with

great pleasure, but the church is where her magnificent voice has told to the utmost, and from which young and old have carried the most lasting memories."

Third in the list stands William Frese. William Frese was born in Hanover and was educated in music by his father. He came to Louisville in 1873—a mere boy. In a short time his ability was recognized by Mr. Donald Macpherson, who made him organist of Warren Memorial Church, and from that time, by his genius, energy and perseverance, he made his way, at last taking the front place as capellmeister and piano teacher. When Prof. Hast's health failed and he found it necessary to retire from active life, he placed Mr. Frese in his seat at the organ of Christ Church, a place that he filled with remarkable ability. During his administration there he gave splendid renditions of the great oratorios, at which times the church was always crowded to overflowing. He had gained a long experience in this work as accompanist to the Oratorio Society. It is a rare experience to see an accompanist who could so well hold together a chorus, and, as it were, supply any shortcomings with his instrument. During his service with the Oratorio he organized the Frese Choir, which developed into the Musical Club and finally grew into the present large mixed society now known by that name and our most capable and important musical organization. William Frese was still young when he died at sea, July, 1894. He had not reached the boundary of middle age. As an organist and pianist we have never had his equal, and his loss to this community cannot be estimated or repaired. No mention of Mr. Frese would be complete without a reference to his co-laborer, Henry Burck, who always stood shoulder to shoulder with him in every effort to advance the love of good music in Louisville. Mr. Burck came to Louisville in 1881, fresh from the tutelage of that inspiring and enthusiastic violin teacher, S. E. Jacobson, of Cincinnati, being a favorite pupil. He and Mr. Frese at once formed a friendship which lasted until death severed it, and it was a friendship which went hand in hand with their art. One cannot think of Mr. Frese at the organ in Christ Church without the beautiful tone of Mr. Burck's violin sounding in his ears at the same time. Their music together will not soon be forgotten by their many friends. In 1887 Mr. Burck formed the Burck String Quartet, with Henry Burck first violin, Sol

Marcosson second violin, John Surmann viola, Herman Burck violoncello, which gave some delightful concerts. After Mr. Frese's return to Louisville this string quartet became the Louisville Quintet Club. Mr. Burck also organized the Saturday Night Orchestra. This organization, consisting of about fifteen members, was composed of young musicians and amateurs, and was in existence from 1890 to 1893. Mr. Burck's ideal in music is singularly high, and music to him is not simply an accomplishment, but is the highest expression of the beautiful. His own ideal is always a growing one, consequently he has been studying in Brussels for two years with the great virtuoso, Ysaye. The influence of such a musician cannot be estimated, and it is to be hoped that Mr. Burck will return to Louisville and continue to lend his inspiring influence to the upbuilding of a love for music in its highest forms.

Nor should this history be concluded without mentioning those musicians, singers and instrumentalists who have brought honor upon the city of their birth by the exercise of the talents which they possess. There are names omitted, probably, which should be mentioned here, but it has been deemed best to mention only those who are native born. The list is as follows:

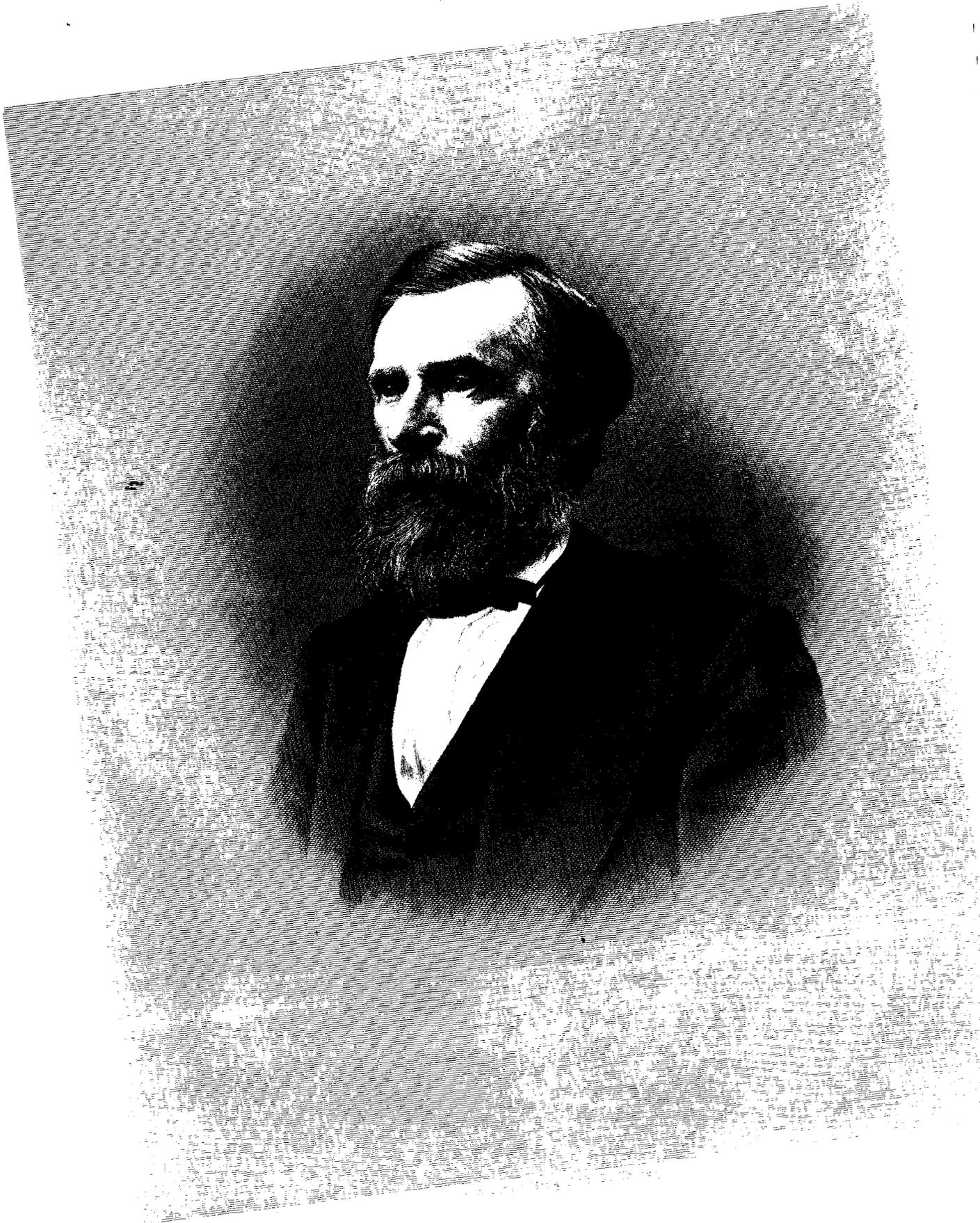
Singers—Kate Elliott, Lucy Friedenheimer Morris, Kate Miller Callahan, Effie Duncan Beilstein, Katharine Whipple Dobbs, May Shallcross, V. V. Nicholas Williams, Anita Muldoon, Rosa Green, Lewis Williams, Douglas Webb.

Pianists—Jessie Cochran, Julia Bottsford Whitney and Hattie Bishop.

Violinists—Sol Marcosson and Currie Duke.

Louisville also lays claim to Mary Louise Clary, the greatest American contralto of to-day. Miss Clary was not born in Louisville, but came here at so early an age that we are constrained to claim her as our own. Currie Duke and Mary Louise Clary have won more fame than any musicians who have ever gone out from our city.

In closing I desire to offer my sincere thanks to Mr. P. G. Bryan, who furnished the paragraph on piano makers; to Mr. John Byer, who wrote the tributes to Professors Hast and Frese; and to Messrs. A. D. Miles, C. H. Shackleton, Donald Macpherson and Colonel R. T. Durrett, for the valuable information they have so cheerfully given me in the compilation of this history.



L. A. Hart.