

CINCINNATI CONSERVATORY OF MUSIC

July 1941.

I hereby recommend that the
thesis prepared under my supervision by

Reba Robertson

be accepted as fulfilling this part of
the requirements for the degree of
Master of Music with Musicology major.

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MUSICAL HISTORY OF CINCINNATI

A dissertation submitted to the
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with

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Reba Robertson
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Introduction

A city's charm lies in the beauty of her location, the prosperity of her industries, the character of her citizens and that certain elusive quality which makes her different from all other cities. Even a quick study of Cincinnati reveals that one of her dominant features is an intense interest in music. In spite of the serene beauty of hills, the fascination of breath-taking panoramic vistas, the indolent flow of the river, and the colorful old world atmosphere of her beer gardens, music is still the glory of the Queen City. If this study is able, in some small way, to enhance this glory, its purpose will have been fulfilled.

CULTURAL HISTORY OF CINCINNATI

Cincinnati had existed officially as a city for thirteen years before the state of Ohio was admitted to the Union, and there had been a settlement on the same site before that time. The section which is now Ohio has been under three flags. For about two centuries it was included in the possessions of New France. From 1763 to the Revolutionary War it was under the British flag. Ohio was a part of the Northwest territory, and the ordinance for its government was drawn up in 1786. Ohio became a state in 1803, a number of years after the county of Hamilton had been formed and the city of Cincinnati had been established.

Fort Washington, the army post that played such an important part in the social life of the city, was built in 1788. Its barracks were on what is now Broadway between Fourth and Fifth streets, and it was here that the very first music was sounded which proved to be a prophetic voice telling of the future glory of the city. In 1801 the garrison put on a comedy and musical interlude, with Lieutenant Kilgour the general manager and director. It seems that the stage was very crude, and the auditorium something nearer a barn than a theatre, causing Kilgour to write a rhymed prologue to the program, apologizing for the poor arrangements:

When Commerce shall her golden wings expand
 And waft our produce to each distant land;
 When wealthy cities shall extensive rise
 And lofty spires salute our western skies:
 When costly theatres shall loud resound
 With music, mirth and joyous sound:
 'Twill be remembered that in days of yore,
 Between a ragged roof and sorry floor
 The laughing muse here for the first time sate
 And kindly deigned to cheer our infant state.*

It is interesting to note the rapid growth of this thriving settlement. In 1803 the population was 1000. The census of 1818, fifteen years later gives the following account of the city;*

3000 males, 2000 females, 3000 children, and 367 colored people.

There were 1000 dwelling houses	95 stores
100 groceries	11 drug stores
4 confectioneries	5 printing offices
4 book shops	8 churches
214 factories, shops, etc.	17 taverns
400 warehouses, courthouse	4 banks
jail	
steam mill, nine stories high	
seminary	
market house	
sugar refinery	
glass factory	
museum	

The first directory had this to say concerning the population: **

This mixed assemblage is composed of emigrants from almost every part of Christendom. The greater part of the population are from the middle and northern states. We have, however, many foreigners amongst us, and it is not uncommon to hear three or four languages spoken in the streets at the same time.

About three-fourths of the people of the city had served in the Revolution. The elite came in the second wave of immigration.

*
Cincinnati, Story of the Queen City, Chambrun, p. 238.

**
Ibid., p. 131.

These immigrants were not failures in life as were those who came later. The French element composed of 125 families was choice and important. Other nationalities represented were divided as follows; 800 English, 800 Irish, 400 Scotch, 100 Welsh, 3500 German and Dutch, 50 Italy and Switzerland. * The 1850 census showed 115,000 inhabitants, which was three times the number shown twenty years earlier, a phenomenal growth never before seen in any city except Philadelphia.

The following table shows the growth as it occurred: **

1810 --	2,340	
1830 --	24,831	
1840 --	46,338	
1850 --	115,435)	
1860 --	161,044)	years of German immigration
1870 --	216,239)	
1880 --	225,139	
1900 --	325,902.	

In 1900 there were 154,098 people living in suburbs making a total of 480,000 within ten miles of Fountain Square; 198,000 were of foreign parentage (one or both) and of these, 107,000 were Germans. The Germans are the most important foreign element, making the city noteworthy for its music. Cincinnati is an English-American community with a strong infusion of German blood, and a smaller portion of Italian, Greek, Balkan, and Hungarian population, with a large number of Jews.

According to most accounts of those early days, Cincinnati was a real cosmopolitan center at the turn of the century. The river

* Cincinnati, Story of the Queen City, Chambrun.

** The Citizen's Book, Hebble and Goodwin, p. 56.

traffic was heavy, and brought people and commodities from everywhere to the busy water front. Showboats first appeared between 1830 and 1833. In 1852, the "Floating Palace" had twenty bells (cast by George W. Coffin) weighing 6000 pounds, arranged with a keyboard inside. The performers on the best showboats often included many fine artists and even opera singers.

Frances Milton Trollope's book entitled "Domestic Manners of the Americans" is often quoted as the final authority on early Cincinnati life, and very wrongly too. Mrs. Trollope came to the city with her husband and family and opened the "Bazaar" a pretentious shop, catering largely to the women, and it was not a success. It is said that the people of Cincinnati did not think any more highly of her than she did of them, and she was never accepted in "society". Perhaps that accounts for her bitter criticism of customs.

I have never seen any people who appeared to live as much without amusement as the Cincinnatians. To sell a pack of cards in Ohio subjects the dealer to a penalty of fifty dollars; they have no balls, they have no concerts, they have no dinner parties; they have a theatre which, in fact, is the only amusement in this trite little town.*

Margaret Rives King, on the other hand, is enthusiastic in her praise of the culture of her adopted city in which she spent almost eighty years of her life. She says in part:

The social culture of Cincinnati at that time (1819 to 1829) was remarkable; a tone of intellect and good taste prevailed which gave character to the place. The town was already the home of artists whose reputation was afterwards worldwide. Society composed of gentlemen

* Cincinnati, Story of the Queen City, Chambrun, p. 114.

in the truest sense of the word and women whose elegance and gracious ways with well-trained, well-stored minds, would have adorned any position.*

In the latter part of the 19th century, Cincinnati was a great dramatic center, even Mrs. Trollope admitting as much. Most of the leading actors and actresses of the time played in the city. The Columbia Street Theatre which was destroyed by fire in 1834 had been the home of the Drake Stock Company. The present Public Library was a 19th century theatre. Pike's theatre, built by Samuel N. Pike in 1859, in order that Jenny Lind might have a suitable place to sing when she honored the city with her presence, was a splendid example of baroque architecture. The first edifice burned, whereupon Mr. Pike immediately rebuilt, making the second structure even more gorgeous than the first. Other early theatres included the Grand Opera House, Heuck's Opera House, Havlin's theatre and the Harris Theatre.

There appeared to be a true collaboration in this city between the different pursuits. All of her arts and institutions, having grown with her growth, had a vigorous and abundant vitality. The love of beauty and of the arts in general was developed because the inhabitants felt the need of the beautiful in their daily lives, not because a small group of people was trying to astonish Europe or compete with other cities.

The names of a few illustrious characters who were prominent in early history would not be remiss in this short survey of the scene.

* Cincinnati, Story of the Queen City, Chambrun, p. 146.

There was William Lytle, of Scotch-Irish ancestry, who was Colonel of the First Ohio Regiment.

Judge Burnet, whose name is given to Burnet Woods Park, ran the "Burnet House" long a leading hotel.

Governor Worthington, one of Ohio's Governors, had a home on Fourth and Vine Streets.

Martin Baum built "Belmont" a beautiful example of the type of houses used in that day.

Nicholas Longworth bought "Belmont" from Baum, and it was his home for many years, being famous for its fine gardens, and the ornamental panels in the vestibule which were painted by a Cincinnati painter, Duncanson. This fine old home was later the Sinton home and finally the property of Mr. and Mrs. Charles P. Taft, who left it to the city as a museum at their death.

Joseph Longworth, a son of Nicholas Longworth had a home "Rookwood" on Grandin road which was famous for its social life, and for the many artists and musicians who were frequent visitors.

Katherine and Harriet Beecher lived in Walnut Hills at Lane Seminary, which was presided over by Lyman Beecher.

Alice and Phoebe Carey lived on Hamilton Pike, their father having come to Cincinnati in 1803.

A word should be said concerning Rookwood Pottery which has added greatly to the attractions of the Queen City. In 1880 Joseph Longworth gave a small building to his daughter Maria Longworth, who first married George Ward Nichols, and at his death became the wife

of Bellamy Storer. This building was on the river bank, and the first kiln was set up there. In 1883 the business moved to Mt. Adams, where it became a thriving industry and took the name of Rockwood Pottery. Many exquisitely beautiful pieces were produced there, and it is a real loss to the city that this famous old place was closed in the spring of 1941. It is to be hoped that some one will revive this industry which enhanced the artistic atmosphere of Cincinnati.*

As early as 1829 there were forty-seven private schools in this city, and the public schools were beginning at the same time. Woodward High School was opened in 1831, and Hughes High School shortly afterward. The University of Cincinnati was established in 1870 through the philanthropy of Mr. McMicken.

In a city where a love of the beautiful and the desire for learning were such prominent features, it is not surprising that music has found a true home and has remained to glorify life and bring joy to thousands. Cincinnati can well be proud of her excellent music schools, her symphony orchestra, the May Festival, the Cincinnati Summer Opera Association and all the other musical activities within her city confines.

*

In July, 1941, Mr. Walter Huenefeld has decided to re-open Rockwood Pottery. An auction sale of pottery is announced but, to date, there is no definite announcement of future policy. It appears that the industry is to be continued.

MUSIC EDUCATION

Public School Music

"In the promotion of public education in the West, Ohio took a leading part, and the influence of Cincinnati in this region became very similar to that of Boston in the East."^{*}

This quotation is very true, not only in general education, but especially in the introduction of music into the school system, Cincinnati being second only to Boston in this respect.

Cincinnati was the first city of all the states formed from the Northwest territory to start a public school. There was a simple log cabin school at Columbia in 1790, but not until thirty-seven years later did Cincinnati claim one for her own. The records indicate that the opening of public schools occurred in 1829. The earliest report covers 1832.

In 1832, Calvin E. Stowe, who later married Harriet Beecher, was appointed special investigator of public school systems, visiting Germany, France, and England. His report, especially concerning the music in these foreign countries, helped greatly in establishing music in the Cincinnati schools. In 1845 William F. Colburn was appointed the first music teacher and taught until 1848 when he was succeeded by Charles Aiken. Aiken had previously taught in the schools without

^{*}
History of Public School Music in the United States, Birge,
p. 63.

pay during 1842-1843. In 1859, Cincinnati gained distinction by being the first school in the country to introduce music in the primary grades, Luther Whiting Mason doing the teaching. Mason was a very gifted and unusual man, and he soon became interested in the school music books of Christian Heinrich Hohmann, persuading Oliver Ditson to publish a translation of the fifth edition in 1859. Up to this time the books used for school children had been rather general in character, and were in use in Sunday School and Singing Schools. In 1870 Mr. Mason compiled the National Music course which was published by Edwin Ginn and which became practically universal in use. Mason can thus be considered the founder of School Music Methodology, for the National Music course was the first to receive national recognition and became a model for many courses which followed it. Its main contribution was in the methods of music reading presented for primary grades.

Charles Aiken was appointed music teacher in 1848 and his assignments included the first, ninth, tenth and eleventh districts. At first he worked only half time as music was restricted to the upper grades. He was formally appointed Superintendent of Music in Cincinnati Public Schools in 1867.

*

Marked features of his system were:

1. Extension of music throughout all grades.
2. Requiring teachers to have a general knowledge of music

*

Golden Jubilee of Music Hall 1878-1928, Life of C. Aiken,
p. 73.

and the ability to impart this knowledge to primary grades.

3. Annual and semi-annual examinations for testing practical character of the work of both teachers and pupils.

He edited The Cincinnati Music Readers for elementary schools and The High School Choralist and The Choralist Companion for high school. Charles Aiken was one of the most striking figures on the musical scene during these early days and his influence was widespread. He was known everywhere for his personal integrity, high scholarship, thoroughness, and independent thinking. He resigned from the school system in 1879, and died three years later in 1882. "It is a fitting tribute to this pioneer of music instruction that a memorial bust of him has been placed in the foyer of our famous Music Hall."^{*}

Succeeding Mr. Aiken was G. J. Junkermann who was superintendent until 1900. At that time Dr. Walter Aiken was appointed to succeed him, serving until 1930. He had been a teacher in the Cincinnati system since 1879 and had been supervisor of music in Hamilton, Ohio, from 1876 to 1879, making fifty-four years of continuous service - the longest in the history of public school music.

A brief resumé of his accomplishments reads as follows:

1. Routine music supervisor.
2. Brilliant chorus director.

*
Music in the Public Schools of Cincinnati, a paper by Frank Biddle.

3. Editor of some 2000 pages of the Willis Collection of School Songs, 200 of which he orchestrated.

4. Trained hundreds of teachers at the University of Cincinnati.

5. Five years work with the Cincinnati Historical Society.

6. Twenty-five years with the Lloyd Library in charge of a herbarium of some 40,000 plants.

7. Received from the Cincinnati Conservatory in 1925 the degree of Doctor of Pedagogy.

Dr. Ernest G. Hesser came to Cincinnati as Director of Music in 1930, and remained in charge of public school music until 1936 when he accepted a position as Professor of Music Education at New York University.

The present Director of Music is Dr. Frank C. Biddle who received his education at the College of Music, The Conservatory, and the University of Cincinnati. He is a brilliant and enthusiastic director with progressive ideas, and under his guidance music in Cincinnati schools is improving greatly.

The methods of teaching music in the schools have changed, in many ways with the passing years. Outstanding in this respect is the new emphasis placed upon individual differences in students. It is no longer necessary for the child who has no musical talent or inclination whatsoever to take an intensive music course. He can gain an appreciation of music to the extent of which he is capable,

by the singing of songs and listening to the various music groups of the school, as well as professional talent of the city.

For the talented and interested child, on the other hand, "rehearsals running from two to five hours a week are offered in Glee Clubs, A Cappella choirs, Marching Bands, Symphonic Bands, and Orchestras. These organizations have a membership of about one hundred each and give performances which would do credit to professional groups"* A student can elect a "music major" course which gives him four credits toward graduation by studying harmony and composition in school and at the same time receiving credit for his lessons in applied music from some private teacher.

Class instruction is now given in the schools in most of the orchestral instruments. Cincinnati was the first city in the country to offer class instruction in piano. Birge in his "History of Public School Music" says that this instruction began in 1913. Mr. Biddle gives the date as 1915. Mrs. Blanche E. K. Evans has been supervisor of this instruction since its beginning. The piano teachers working under her do not receive a salary from the board of education but are allowed to teach piano classes during school hours at the rate of twenty-five cents an hour. Harry Glere in his resumé called "Organized Music activities in Cincinnati" which was published in 1934 says that there are about thirty teachers giving class instrumental instruction

* Music in the Public Schools of Cincinnati, Biddle

in the public schools of Cincinnati. Dr. Biddle states that there are, in 1940, fifty-five music teachers in the system, forty-five of whom are paid by the board, while ten instrumental teachers, not paid by the board, teach in the elementary grades.

The children of Cincinnati are fortunate in living in a city of general musical culture, in a city that boasts of having a splendid symphony orchestra and a music festival comparable to the May Festival. The young people's concerts of the symphony began in 1921 when Fritz Reiner was conductor and have become an important part of the music education program, five concerts being given each year. Program notes called "Aids to Appreciation of Music Through the Young People's Concerts of the Cincinnati Orchestra" are sent to all schools in advance, so that the teachers may acquaint their students with the material they are to hear. The children are also taught concert behavior, so that the caliber of future symphony audiences is taken care of many years before it has had a chance to deteriorate. In the Music Bulletin of the Cincinnati Public Schools for 1934-35 was found the following program for the young people's concerts of the year.

Eugene Goossens, Conductor
Emery Auditorium

- | | | |
|-------------|------------------------|---|
| Concert I | Tuesday, November 13.. | Demonstration of Stringed Instruments |
| Concert II | ..... | Demonstration of Wood Winds |
| Concert III | ..... | Demonstration of Brasses |
| Concert IV | ..... | Demonstration of Percussion |
| Concert V | ..... | Examination of various instruments for those who desire it. |

Young People's Concerts
1935-36

Concert I	France and Russia
Concert II	Germany and Austria
Concert III	Scandinavia and Belgian, Roumania, Bohemia, Hungary
Concert IV	Italy and Spain
Concert V	America and England

One of the earliest text books used in the public school system of the city was "The Young Singers' Manual," a new collection of songs and solfeggios selected principally from the works of the Great Masters; classified and adapted to the use of schools, academies, and colleges* by Messrs. Aiken, Squire, Powell and Williams, teachers in public schools of Cincinnati.

The preface bore the following statement;

A statement in detail of the rudiments of music has been given in this volume by calling attention to the different characters used in the exercises, a tabular view of which, and of the different keys, is prefixed for reference. As reading of music at sight is an art which can be accomplished through diligence, all should 'hasten slowly' in their elementary studies, especially in the solfeggios in two parts, where a practical knowledge of the time-table and of harmony is requisite.**

The first book of "The Cincinnati Music Reader", which was prepared at the request of the board of education, was published in 1875 by John Church and Company, having both German and English words

* Title Page of the Young Singer's Manual

** Ibid.,

to many of the songs. Another "Cincinnati Music Reader", which was a supplement to the "Young Singer's Manual", was published in 1882 containing exercises and songs in two, three and four parts. G. E. Junkermann was superintendent at that time, and he wrote the following preface to the book:

I only wish to state that nearly all the music teachers of the public schools of Cincinnati have furnished exercises and songs for it, that many of the exercises and songs prepared by the former superintendent, Mr. Charles Aiken, have been adopted, and that most of them are made up from the latest and best works in use in the schools of Europe and this country, and that special thanks are due to Messrs. Aiken, Zeinz and Brusselbach for their valuable aid and assistance in preparing and selecting both exercises and songs.*

Following this book came:

The Normal Music Course in 1883

The National Music Course in 1885 - compiled by Mason

The Model Music Course in 1895

The Natural Music Course - by Ripley and Tapper

The Harmonic Music Series of Tapper and Ripley

The Hollis Dann Music Series

The Hollis Dann Music Series was used as a basic text in the Cincinnati Schools for twenty-five years and was changed only in 1910 when "The World of Music" series was adopted. ~~As the Hollis Dann books.~~ A partial list of these ^{is} ~~are~~ as follows:

Primary Songs for School and Kindergarten - edited by W.H.Aiken
 Part songs for Mixed Voices W.H.Aiken
 Single copies of "The Willis Collection of School
 Songs . . . W.H.Aiken

The Foresman Books

The Music Hour Series

The Laurel Song Book - Birchard and Co.

*

Cincinnati Music Reader, Preface.

Treasure Chest of Song - American Book Company
Glem's Book for Girls - Oliver Ditson
Chorus Book for Boys - Probst and Berquist - Schirmer

The present basic text, which is "The World of Music", brings School Music in Cincinnati up to date in every way.

A dissertation on Public School Music in this city would be incomplete without some mention of the part the school children have taken in the May Festival performances. They first sang in the festival of 1878 at a matinee performance. In 1882 a choir of boys sang in the Passion Music by Bach. In 1906 one thousand children who had been trained by Walter Aiken, Louis Aiken, Alfred Hartzell and William Hastie took part in the festival. In both 1908 and 1910 a chorus of children sang Pierne's "Children's Crusade." In 1923 two hundred children sang in Welzer's "Magnificat." In the 1941 festival "The Children's Crusade" by Pierne was again given as it has been so many times in the past, with a chorus of school children. The above is only a partial list of the children's performances in which they have been immeasurably helped to a more perfect understanding and appreciation of the master works of music. Alfred Hartzell has been the painstaking and patient instructor of the children's chorus for many years.

MUSIC SCHOOLS

During the early days of Cincinnati History there were many local music schools, and most of them were eminently successful both artistically and financially. The largest of these schools was the Metropolitan College of Music, located on Auburn Avenue for a time, and later moved to the Cable Building, 137 Fourth Avenue, West, in 1913. W. S. Sterling was Dean of the School and Sidney C. Durst was a member of the faculty for some time.

Other schools that flourished for a time were:

The Ohio Conservatory of Music
 The Oscar Enrgott Vocal School
 Clifton School of Music
 Norwood Conservatory of Music

Today only the Conservatory of Music and the College of Music have survived, and it is with their history that this paper will deal.

Conservatory of Music

The Conservatory had its beginning when Clara Baur, a young woman endowed with a fine contralto voice and a burning desire to teach, came to Cincinnati alone in 1867 and started her teaching career with one pupil at Miss Nourse's fashionable academy on Seventh and College Streets. She soon had an establishment of her own, located on lower Broadway, later at Fourth and Pike Streets. In 1878 the school was moved to Eighth and Vine, and in 1884 to 140 Broadway.

The Conservatory occupied one more home on Fourth and Lawrence before its final move to Mount Auburn. The original building on this ten acre tract of land was the John B. Shillito mansion and is the present administration building, to which was added, almost immediately a concert hall and a dormitory. Bertha Baur and Mrs. Chalmers Clifton gave the Conservatory the adjoining Durrell property in 1917 and the building known as President's House in 1921. In 1921 the Miller estate added two buildings across Highland Avenue which house the men's dormitory and the dramatic studios. The President's House burned in 1932.

One approaches the history of the Cincinnati Conservatory of Music with awe and a feeling of the impossibility of telling the story of a veritable miracle achieved by the dauntless courage, intelligence and genius of two women. True, they were helped financially by friends, and by the brilliance, musicianship and loyalty of a distinguished faculty but none of these facts can discount in the slightest, their accomplishment in building a world institution from a single student.

The history of the Conservatory has been very completely written by Daniel Gibson, and a mere repetition of this facts here would be entirely unnecessary. As his information on the life and work of Bertha Baur is not complete, it is the purpose of this writer to enlarge upon that phase of Conservatory history.

Bertha Baur was a native of Ann Arbor, Michigan, and studied at the University of Michigan, planning to make medicine her life work. At the age of seventeen she came to Cincinnati and became secretary to her aunt, Clara Baur, sharing with her the early struggles which accompanied the maintenance of a Conservatory. At the same time she studied both voice and piano, and found that her interest in music was stronger than her interest in medicine. Wanda Baur, another niece of Clara Baur and sister of Bertha Baur was also associated with her aunt, but she later married Chalmers Clifton and moved east.

In 1912, at Clara Baur's death, Bertha Baur became director of the Conservatory which continued to grow in prestige and reputation. For eighteen years she guided its destinies, and in 1930 decided to retire from active management, assigning all of her interests to the Cincinnati Institute of Fine Arts. In 1931 she received the title of President Emeritus and continued to live in her home on the Conservatory campus, keenly interested in the work of the school, not only following its policies, but personally acquainting herself with the host of students who yearly passed through its portals. So remarkable was her memory that she knew by name most of the young people studying music at the Conservatory.

She richly deserved all the honors that were bestowed upon her and they were many. She received a degree of Master of Arts from the University of Cincinnati in recognition for her service to the arts. She was a member of the Board of Directors and the Executive

Board of the Cincinnati Symphony Orchestra, a director of the Matinee Musicale, the National Federation of Music Clubs, Clifton and Mount Auburn Music Clubs, the Cincinnati MacDowell Club, a member of the Cincinnati Woman's Club, Woman's City Club, Alliance Française, University of Cincinnati Alumni Association, Cincinnati Public Recreation Commission, Cincinnati Art Museum, and the American Red Cross. She was one of four women to become an honorary member of the Woman's Committee of the Symphony Orchestra.

In her later years she was intensely interested in the establishment of the Fine Arts Chamber Music Society for young people, whose founder is Mrs. John A. Hoffman, wife of the Director and Dean of the Faculty of the Conservatory.

After a full and useful life, death came suddenly to Bertha Baur on September 18, 1940, after only a few hours illness. Her age was not definitely known, but friends said that she was about 84 years old. She was active and alert up to the moment of the cerebral hemorrhage which caused her death, causing her passing to be a great shock to her associates in spite of her age.

Dr. John A. Hoffman spoke thus of her when he learned of her death:

She was a noble woman, rich in experience and filled with the spirit of carrying on the ideals and ambitions of her aunt, Clara Baur. Many prominent artists, members of the faculty, and hosts of students who have attended the Conservatory during her lifetime will mourn her loss and lovingly cherish her memory.*

*

Cincinnati Enquirer, September 19, 1940.

Today the Cincinnati Conservatory of Music is recognized as one of the finest schools in the country. Its student symphony orchestra is under the direction of Alexander von Kreisler, and for four years has been broadcasting on a coast to coast network. The Conservatory Madrigal singers under the direction of John A. Hoffman are establishing themselves as a choral group of exceptional talent. A department of radio training is offered to students giving them radio technique and the details of studio management.

There have been many famous names associated with the Conservatory. Frederick Shailer Evans was active on the faculty for forty years, and was dean for thirteen years, finally becoming Director of Music from 1930 to 1932. He was succeeded by Herbert Witherspoon who in turn was succeeded by John A. Hoffman, present Director.

The Board of Trustees is made up of the following men:

Robert A. Taft . . . . .	.Chairman of Board
Philip Wyman . . . . .	.President
John J. Rowe . . . . .	.Vice-President
George A. Baur . . . . .	.Secretary
Albert Freiburg	Amy Sherlock
Edgar Freidlander	George H. Warrington
Thomas Hogan, Jr.	Lucien Wulsin

I shall name only a few of the teachers whose names have added fame to the Conservatory;

Eugene Ysaye
 Pier Tirindelli
 Ralph Lyford
 Rudolph Thomas
 Edgar S. Kelly
 Marguerite M. Liszniewska
 Karol Liszniewski
 Severin Eisenberger
 Marcian Thalberg
 Karin Dayas
 John A. Hoffman

Marcia Carreras
 Mieczyslaw Munz
 Daniel Ericourt
 Frank Simon
 George Leighton
 Vladimir Bakaleinikoff
 Dan Beddoe
 Karl Kirksmith
 Hugo Grimm
 Parvin Titus
 Mildred Eakes

In January 1941, it was learned that John W. Haussermann, Jr. of Mt. Kisco, New York, one of the alumni of the Conservatory and a composer of note, had given the school a pipe organ as a memorial to the memory of Bertha Baur. It had long been a dream of hers to have an organ in the concert hall, a desire which had never been realized. The gift organ has nine stops, two manuals and is valued at \$4,500. It was designed by Ernest White, organist at the church of Saint Mary the Virgin in New York City, and built by the Aeolian Skinner Company. It was Mr. Haussermann's idea in making his gift that it be enlarged into a really fine instrument by asking friends and alumni of the school to contribute to the fund which would make the memorial a really adequate instrument. Parvin Titus, organ teacher at the Conservatory, has been working out plans whereby this work may be completed and ere long Miss Baur's dream become a reality.

In closing this brief summary of the Cincinnati Conservatory of Music, I shall quote Bertha Baur as she gave the school to the Cincinnati Institute of Fine Arts in 1930:

I have devoted my entire life to building up this institution, and I have now reached a time when I desire to retire from active management of the Conservatory; at the same time desiring to see it perpetuated and carried on in the best interest of musical education and development in the city of Cincinnati. This will be carrying out the ideals of the founder of the institution, a privilege which I am grateful to be able to bring about.*

The Conservatory thus became a gift to the city of which it had been such an integral part since 1867.

* Letter to Cincinnati Institute of Fine Arts, taken from an article by Mary Gorey in the Cincinnati Enquirer, June 16, 1940.

College of Music

The College of Music came into being in 1878 through the philanthropy of Reuben Springer. George Ward Nichols was its founder and first president. Its existence is an outcome of the internationally famous May Festivals, the success of which led to the building of Music Hall in 1878, and at the same time to the founding of the College of Music. Theodore Thomas was appointed the first musical director of the institution. The purpose of the school was thus set forth in a letter sent to Mr. Thomas, offering him the directorship:

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, and to give concerts.*

Mr. Thomas replied in his letter of acceptance:

This project is a step in the right direction, and Cincinnati is the place in which to begin. We want concentration of professional talent, methodical training, and a musical atmosphere. The formation of a school such as you propose, realizes one of my most cherished hopes, and I shall work hard to make it superior in all branches of musical education. The faculty must consist of teachers eminent in their departments of instruction. With the assistance of a complete orchestra, we shall have the professional talent which teaches the students how to play on all orchestral instruments.**

At first the College occupied rooms on the second floor of Music Hall for several years. In June 1879 Reuben Springer gave \$5000 to the College as a permanent fund, the interest to be

* College of Music Catalogue 1940-1941.

** Ibid.

used in giving gold medals or other awards to students of superior merit. After three years of existence, a lot was purchased on Plum Street, Springer giving \$15,000 for suitable buildings to be built there on, while the College advanced \$3,000 toward the same purpose. On November 25, 1882, Springer endowed the College with \$4,200 per annum in the stock of the Pittsburg, Fort Wayne and Chicago Railway company, the par value of which was about \$60,000. Stockholders had to relinquish all claims to dividends or profits on their stock, as all incomes and profits were to be used for scholarships, for improving teaching, or for the improvement of buildings and equipment. No stockholder could own more than one share of stock valued at \$50.00. Upon death, his share should revert to the College.

The board of trustees numbers fifteen men who are elected by the stockholders from their own body. One-fifth go out of office each year, and the stockholders elect their successors. The officers of the College are elected by the trustees.

At Springer's death, he left an additional endowment fund of four hundred shares of the same stock.

The Odeon was built in 1884, and dedicated on Tuesday, October 28. It contained eighteen teaching rooms, a theater which seated 1100 people and a \$2,500 organ. Springer gave \$55,000 toward the erection of this building, making his total gifts to the College amount to \$200,000. In 1889, the Lyceum, a smaller concert hall

seating about 400 people, was built to be used for student recitals. It contained a \$5000 organ. The College buildings were connected with Music Hall by a covered bridge, and for many years the College was the only music school in Cincinnati with its own auditorium.

In 1901 a dormitory for women was erected on Elm Street through the generosity of J. G. Schmidlapp. Its entrance is connected with the College buildings by a covered arcade, and it contains besides student's rooms, reception rooms, dining room, and a sound-proof practice hall.

In April 1901 Mrs. F. H. Alms announced her intention to endow the University of Cincinnati with \$100,000 provided the College of Music should be incorporated with it. This offer was accepted by both schools, but the College was to remain a distinct school within the University the same as the School of Law, Engineering, or Medicine. The endowment fund given by Mrs. Alms was used to build an auditorium known as the Frederick H. Alms auditorium. This plan for the incorporation of the College with the University was never carried out. Alms Hall was built on Elm Street adjoining the Schmidlapp dormitory, and the College has remained a separate school from the University, while being affiliated with it.

In January 1902 the College was unfortunate in having a fire which completely destroyed both the Odeon and the Lyceum. An announcement appeared in the Symphony program that season which said:

"All student and faculty concerts for the present year will be given in our temporary concert home, Sinton Hall, Y.M.C.A. at seventh and Walnut streets."

Late in 1903 the new concert hall also known as the Odeon was completed and annual faculty subscription recitals were inaugurated.

As previously stated, Theodore Thomas became the first musical director of this civic institution and for one year was an inspiration to students and faculty alike. Unfortunately, he and Mr. Nichols could not agree upon policies for the school and Thomas resigned in 1879. "One of the few failures in the life of Thomas was in the administration at the College of Music."^{*}

He had accepted the position with the agreement that he would not interfere with business affairs but that he should have complete freedom in the academic and artistic administration. Since neither he nor Nichols could live up to this agreement, his resignation was probably the only course possible.

The dispute between Nichols and Thomas while depriving the College of the directorship of a great musician, yet served one good purpose at least, in that it gave Cincinnati great opera festivals for the next four years. Thomas remained the musical director of the May Festival after his resignation from the College and the Festival chorus

*
Musical Memories, by Upton, p. 188.

continued to be his staunch supporter, and would have nothing to do with Nichols, even excluding him from the Festival board. Mr. Nichols had always been interested in opera, and after his rebuff by the Festival board, he started opera festivals in 1881. Mapleson's opera company was engaged, an orchestra of 100 musicians played, and the chorus of nearly 300 voices was trained by Otto Singer of the College of Music faculty. The singers though willing were amateurs and consequently rather difficult to handle on the stage. The operas given at the first festival included: Lohengrin, The Magic Flute, Aida, Moses in Egypt.

The College made a net gain of about \$10,000. In 1882 the central figure of the festival was Adelina Patti. Other stars were Campanini and Minnie Hauck. The operas given were: Les Huguenots, William Tell, Faust, Magic Flute, Carmen, Lohengrin, Fidelio. The ticket sale came to \$90,000.

For the third festival in 1883, Colonel Mapleson had a strong company consisting of Patti, Albani, Scalchi and others. Lohengrin was given with Patti as Elsa. She also sang Marguerita in Faust and appeared in Semiramide.

In 1884 a two weeks' festival was planned, beginning of February 11, and achieving real artistic success with the Abbey Opera Company and its great singers including Mme. Nilsson, Sembrich, Scalchi, Valleria, Trebelli, Fursch-Madi and Signors, Campanini, Del Puente and Capoul. The repertoire included:

Faust
 Le Prophète
 Lucia di Lammermoor
 Gioconda
 Il Trovatore

Don Giovanni
 Mignon
 Martha
 Mefistofele
 Hamlet

Financially, however, the season was a failure for reasons which were beyond the power of the directors to avert. In February 1884 occurred the great flood, and it was impossible for people to attend the operatic performances, brilliant and glittering as they were. The artists gave a benefit performance for the victims of the flood, Sembrich, Nilsson and others going up and down the aisles of Music Hall collecting money for relief of the suffering. This was the last opera festival which the College attempted, but during the four years of operatic festivals, Cincinnati was greatly enriched musically.

Henry Schradieck became musical director following Thomas and in 1896 Frank Van Der Stucken accepted the post. On Saturday evening December 12, 1896, the first concert of the college chorus and orchestra under his direction was given. The chorus numbers were: *

Twenty-third Psalm	Schubert
In Our Boat	Cowen
The Wheatfield	Hallen

The orchestra played:

Concerto in D Minor	Handel
Serenade No. 3	Vollman
Andante, Spianato and Polonaise for piano and orchestra . . .	Chopin

*
 Cincinnati Enquirer, December 13, 1896.

In February 1903 the College celebrated its Silver Jubilee at Robinson's Opera House with a four-day festival under Van Der Stucken's direction. The following numbers were given:

"Golden Cross" a romantic opera
 "The Amazon's Fatale Romance
 "Midsummer Night's Dream" - given by chorus and orchestra.

The soloists were:

Romeo Gorno	Jose Marien
N. T. Eisenheimer	Jennie Mannheim, reader

On Friday evening, June 8, the College celebrated its Fiftieth Annual Commencement exercises in Music Hall with the following program:

Conductors

Frederick Stock	
Albino Gorno	Adolf Hahn

"Gloria in Excelsis Deo" from "Missa Latreutica" opus 10,
 for chorus and orchestra. Martin Dumler

"Thanks be to God" from Elijah Mendelssohn

"Les Preludes" Symphonic Poem Liszt

"Choral Fantasia" for piano, chorus and
 orchestra Beethoven
 Lorie King, pianist

"Cortege and Litanie" organ and orchestra Dupre
 Margaret Adams, organist

*
 Cincinnati Enquirer, February 23, 1903

**
 Official Program of the Fiftieth Commencement

Famous musicians who have been on the faculty of the College of Music include the following:

Otto Singer	Romeo Gorno	Tetela Vigna
Jacobsen	Giacinto Gorno	Clarence Adler
Baetens	Frederick Hoffman	Joseph Elliot
George Schneider	Louis Victor Saar	Adolf Hahn
Schradieck	Lino Mattioli	Theodore Hahn
H. E. Krehbiel	Jose Marien	Sergei Barsukoff
A. J. Gantvoort	Lillian Arkell Rixford	Sidney C. Durst
Van Der Stucken	Adolph Stadermann	Howard Hess
Theodore Thomas	Emil Heermann	Hans Seitz
Albino Gorno	Walter Heermann	Leon Conus
Brahm Van den Berg	Ilse Huebner	Herbert Newman
Fred Novak	Ernest Pack	Fenton Pugh
Ludwig Le Febre	John Quncy Bass	Hershel Linstaedt

The following men have held the position of president of the College:

George Ward Nichols
 Peter Rudolph Neff
 Julius Fleishman
 George B. Wilson
 Carl Hiller

The present Dean is Albino Gorno and the Director of Studies, Sidney C. Durst, but up to the moment no successor has been elected to take the place of J. H. Thuman who resigned as Director in May 1941.*

In 1928 a new building was erected on the western front of the College property, facing the boulevard, to furnish necessary room for additional studios and practice rooms.

Hard work has been a dominant characteristic of the College and it's motto well expresses it's spirit: "Absque Labore Nihil"

*
 The Times Star on July 9, 1941 carried the announcement that Fred Smith has been elected director of the College, taking charge of affairs July 15, 1941.

THE MAY FESTIVAL

In May, 1941, Cincinnati held its thirty-fourth Music Festival, thus continuing a grand old tradition, which has been a distinctive feature of her cultural life since 1873. Pages could be written of the history of this festival, but its story is already well-known by every citizen of the Queen City, and has been well written by many historians.

For the origin of the Festival, look in the little book called "Musical Life in Early Cincinnati, and the Origin of the May Festival" by Leonie C. Frank. Other books dealing with the earliest phases of the festival are:

"Early Music in Cincinnati" Rattermann

"Cincinnati, The Queen City" Goss

"Golden Jubilee of Music Hall"

"One Hundred Years of Music In America" . Mathews

"Presto" From the Singing School to the May Festival"

by Tunison

Official Programmes of the May Festival

The thirty-fourth festival was a disappointment in some ways.

To quote Frederick Yeiser, musical critic of the Cincinnati Enquirer -

At least two conclusions can be drawn from the May Festival just finished. It was an artistic success and a box office failure. Even with a negligible deficit or a surplus, the victory would be a moral one if only because there were too many vacant seats in the house when there should have been none.

I am merely saying that the concerts were good enough to have played to packed houses. If they were not, then there is something radically wrong with the Festival idea, or its operation in Cincinnati. . . . Whether or not the Festival trustees are aware of the fact, they are now in the amusement business, although with an artistic enterprise, and have been for some time. Prestige was once strong enough to put over these concerts, but no more. After all there is something terribly nineteenth century in the Festival idea - something leisurely, comfortable and very appropriately haut-bourgeoisie. But the concert public is now spread over several layers of society. It would probably patronize the Festivals if it could afford to But the fact remains, that this audience does exist, therefore I still maintain that the Festival can be 'sold' to use a commercial expression. To do so means work and a retreat from the 'laissez-faire' attitude. A more definite policy would make a genuine Festival out of it - one that would attract people from all over. There is nothing quite like it in the entire country, thanks to the chorus, and it deserves to thrive. The chorus needs building up, specifically in the tenor and bass sections which have been allowed to dwindle to a dangerously weak point. Once the chorus goes, the Festival will go with it.*

Mr. Yeiser, whose finger is on the pulse of musical Cincinnati, is trying to warn its people that if the May Festival is to survive, it will have to have the support and enthusiastic cooperation of each interested person. Knowing the musical heritage of native Cincinnatians, there is every reason to believe that the Festival will continue to grow in prestige and artistic excellence.

The program of the thirty-fourth Festival was of high caliber. The Bach B Minor Mass was given its seventh performance, and Elgar's "Dream of Gerontius", its fourth performance by this organization. "Israel in Egypt", by Handel was given for the first time in over fifty years. It was sung but once before at these

*

The Cincinnati Enquirer, Sunday, May 18, 1941. Article by Frederick Yeiser.

Festivals, in 1884. "The Children's Crusade", using a chorus of 700 children from the public and parochial schools, was given its sixth performance at the Festivals. Other works presented were "Prince Igor" by Borodin and "Psalm XIII" by Liszt. The soloists were:

Sopranos: Helen Jepson
Agatha Lewis
Josephine Antoine

Mezzo Soprano: Kirstin Thorborg

Contralto: Kathryn Meisle

Tenors: William Hain
Frederick Jagel
Joseph Victor Laderoute

Barytones and
Bassos: Alexander Kipnis
Julius Haehn
John Gurney
Sherwood Kains

Organist: Parvin Titus

Pianist: John Quincy Bass
in

CINCINNATI SYMPHONY ORCHESTRA

The earliest instrumental music in Cincinnati was the brass band at Fort Washington. This fort, established in Cincinnati in 1795, had a garrison band until some where around 1803. This organization was composed mainly of French and German musicians, and "On July 4, 1799, Captain Miller furnished a piece of artillery which, accompanied by martial music, made the woods resound to the toasts that were made." *

In 1814 there was organized a Harmonical Society, a brass band composed of Cincinnati musicians who met at Burt's tavern. First mention of this society is found in Liberty Hall newspaper in 1815. An early concert program given by this band reads as follows:

Hail Columbia
 Life Let Us Cherish
 Will You Come to My Bower
 Italian Waltz
 Monroe's March
 America
 Liberty or Death
 Masonic Dead March
 Star Spangled Banner
 Haydn's Symphony**

It is not definitely known just how long the Harmonical Society flourished.

In 1825, Joseph Tasso, a young Mexican musician, and a graduate of the Paris Conservatory, was brought to Cincinnati to

*
 Musical Life in Early Cincinnati, paper by Leonie C. Frank.

**
 Ibid.

conduct an orchestra assembled for the reception given in honor of General Lafayette. The reception was held in the great hall of Mack's Cincinnati Hotel, and according to early records, \$609.00 was spent on arrangements. Tasso was such a success that he received as much attention as Lafayette and decided to settle in the city, becoming a professor of Music at the Female Academy of Music on Walnut Street as well as director of the orchestra. In 1835, he was appointed director of the Musical Fund Orchestra which existed as a musical unit until 1840.

In 1840 Victor Williams came to Cincinnati to direct the Eclectic Academy of Music, especially the instrumental department. His name is one of the most important in early music history of Cincinnati, for he identified himself with so many different branches of music. He organized an amateur orchestra for the promotion of orchestral music, and, from year to year, professionals joined the ranks, thus serving as a nucleus for a symphony orchestra which soon came into being.

In 1856 Mr. R. L. Ritter assembled an orchestra called the Philharmonic society. The names have been preserved and are as follows:

Violins - W. Weber	Bising
L. Rinehard	Mund Jr.
H. Luhring	Seidenstrucker
Meinecke	
Violas - J. W. Schultz	Edward Langanke

Cello - H. Junkermann
 Double Bass - H. Mund A. Spohr
 Flute- J. Wiebking
 Clarinet - W. Schmidt Z. Zahn
 Oboe - R. T. Vogt R. Freytag
 Bassoons - H. Kuhner P. Geeks
 Horns - A. Krell C. Brandt
 S. Rom
 Trumpets - G. Eisenheimer A. Walter
 Trombone - P. Schwan
 Tympani - Stieler*

The first concert of this orchestra was given on January 24, 1857, in Smith and Nixon's Hall. The major work presented was Beethoven's First Symphony in C Major. There were about 300 subscriptions received for the first season of three concerts. The orchestra continued for three years before it passed into history, and it was the first professional symphony orchestra organized in Cincinnati. Among the subscribers appear the following names: **

Peter Rudolph Neff	Ex-Governor George Hoadley
Judge George R. Sage	Henry Probasco
Joseph Longworth	Charles Aiken
C. P. Moulinier	William Reser
L. B. Harrison	John Grosbeck

On June 5, 1857, the Philharmonic Society gave a benefit concert for Ritter in Melodeon Hall.

*
 The Cincinnati Times Star, Centennial Edition, Article by Albert E. Thompson on Symphony History.

**
 A. E. Thompson, Article in Cincinnati Times Star, Centennial Edition.

*

Program

Overture to Figaro Mozart
 Larghetto-Second Symphony Beethoven
 Overture-Ossian Gade
 First Part of St. Paul Mendelssohn

Other programs of this society combined with the Cecelia

Society have been preserved for the year 1857, three of which follow:**

1

Jupiter Symphony Mozart
 Two Choral numbers and solos from
 Euryanthe Weber
 A chorus from Lohengrin Wagner
 Come, Gentle Spring Haydn
 Hunter Chorus

2

Elijah Mendelssohn
 Song of the Bell Remberg
 Orpheus Gluck
 Mass in C Beethoven
 Messiah Handel

3

Pastorale Symphony Beethoven
 Symphony Number 1 Beethoven
 Midsummer Night's Dream Mendelssohn
 Overture "Magic Flute" Mozart
 Overture "Der Freischuetz" Weber

*
 Leonie Frank, Musical Life in Early Cincinnati.

**
 Ibid.

In 1872 Theodore Thomas appeared and played a series of concerts with his orchestra, giving music lovers of Cincinnati their first opportunity, since around 1860, to hear symphonic music. In that same year two men were working out a plan for the organization of a permanent orchestra to be called the Cincinnati Orchestra. These men were George Brand and Louis Ballenburg. The first concert of their group of forty men was given at Pike's Opera House on Tuesday afternoon, December 17, 1872. Upon the death of George Brand, Michael Brand was chosen for conductor and continued in this position for a number of years, this orchestra being the nucleus of the present organization. There were eleven violins; Henry Eich was concertmaster. Mme. Essipoff and similar artists graced these concerts. Their first program opened with Cherubini's "Aberceragen" Overture followed by the most ambitious work of the afternoon, Schubert's Unfinished Symphony. The two violin solo compositions, a Ballade and a Polonaise by Vieuxtemps, played by George Brand, concluded the first half of the program. After the intermission, the program resumed with Von Flotow's "Jubel" Overture, and Strauss's "Vienna Forest" Waltz. The concert appears to have been an immediate success. In an editorial, headed "A New Musical Epoch", the Enquirer declared that "the triumph of the Cincinnati Orchestra yesterday was as emphatic as it was gratifying. The best taste of the community was catered to as it has never been before by a home musical organization. Mr. Brand proved himself the ablest conductor who has ever conducted a local concert in Cincinnati." This orchestra has been called the pioneer orchestra of the west.

It was in 1893 that the Ladies' Music Club, aided by the high enthusiasm of Mrs. Charles P. Taft, Mrs. William H. Taft, Mrs. Billing, Miss Roedter, Mrs. Frederick Eokstein, Mrs. Forchheimer, Miss Helen Sparrman, and Mrs. Albert H. Charfield, formed a board for starting a Symphony orchestra. The board was composed of the following women:

Mrs. W. H. Taft	,, , , , ,	President
Mrs. Louise Anderson	. . .	Vice-President
Miss Sarah Wooley)	. . . .	Secretaries
Mrs. Joseph Wilby)		
Miss Isabel Jelke	. . . .	Treasurer

Mrs. Taft continued as president for seven years and was succeeded first by Mrs. Christian R. Holmes, 1900-1913, and then by Mrs. Charles P. Taft, 1913-1929. In 1929 the orchestra was taken over by the Institute of Fine Arts.

It might be well at this time to explain the financial basis upon which this great orchestra has been sustained. A stock company was formed in 1894 and each interested person bought a \$100 subscription. The directors solicited funds until they had raised \$10,000 by means of three-year pledges. The financial support in its early years was provided by small annual guarantee funds. The expenses of the first ten concerts were as follows:*

\$2,200	for use of Music Hall
\$1,000	advertising
\$4,000	conductor
\$1,000	concertmaster
\$1,000	music
\$5,600	seven men at \$800 each
\$8,000	remaining orchestra
\$5,000	soloists

* Article on Cincinnati Symphony in the Times Star, October 1, 1936 by Charlotte Freiburg.

As the undertaking became more ambitious and the orchestra grew larger, annual campaigns for contributions became necessary, and financial aid came from a larger number of artistically minded patrons. In 1915 at the death of Miss Cora Dow, the orchestra inherited her entire estate in trust, the income to be used to perpetuate its organization. In 1923 at the death of Mrs. Nicholas Longworth, the orchestra again received a substantial sum to add to its endowment. In 1924 the endowment was again increased by the generosity of Mrs. Victoria Hoover who left to the orchestra a sum of money. From this time on, as the expenses mounted, Mr. and Mrs. Charles P. Taft took upon themselves the burden of making up the deficit each year from their personal fortunes. To their great unselfish interest, enthusiasm and generosity, the symphony owes its very existence today, for in 1929 they were the originators of the Institute of Fine Arts to

Further the musical and artistic education and culture of the people of Cincinnati and to that end to maintain and support schools of art, music, and drama, art museums, symphony orchestra, and to conduct other similar activities in connection with the fine arts; to hold and manage endowment funds for the purpose of similar activities; to afford financial or other aid to corporations not for profit as now or hereafter may be engaged to further the purpose above named.*

Mr. and Mrs. Taft offered to give \$1,000,000 on condition that \$2,500,000 be raised for the endowment fund through public subscription. The campaign was successful, and the orchestra was taken

* Article in Times Star, October 1, 1936 by Charlotte Freiburg.

ever by the Institute in the spring of 1929, and has been operated since that time by a board of trustees appointed by the president of the Institute. The future of the orchestra is thus assured to the citizens of Cincinnati. However, when the funds became low in the spring of 1936, it was the women who again came to the rescue by forming a Woman's Committee of approximately 1200 members, each having a sales' quota of two season tickets.

Mrs. Frances S. Wyman was appointed president by the board of directors and 4600 season tickets were sold for the season 1936-37. Mrs. Alexander Thomson became president for 1937-38 when 5046 season tickets were sold. During Mrs. Polk Laffoon's incumbency in 1938-39, the amazing number of 5123 season tickets was sold. Mrs. Albert J. Bell was president during 1939-40, Mrs. Gordon F. McKim in 1940-41. Only four Cincinnati women have had the distinction of being honorary president. They are Mrs. William Howard Taft, Miss Bertha Baur, Mrs. Nina Pugh Smith, and Mrs. Lillian Tyler Plogstedt.

The artistic aims of the Cincinnati Symphony orchestra have been held high by able and energetic leaders. Frank Van der Stucken was the first conductor of the permanent organization formed, and from 1895 until 1907 he lead twenty concerts a year. He further identified himself with musical life of the city by other activities and responsibilities which will be referred to in subsequent chapters. At his resignation in 1907, Cincinnati had one season when it's

symphonic fare was provided by visiting orchestras, each giving two concerts. They were the Chicago Symphony, Boston Symphony, Pittsburgh Symphony, "New York Orchestra" and The Russian orchestra of New York.

It was not until the fall of 1909 that a new conductor came to direct the destinies of the Queen City orchestra. He was Leopold Stokowsky, a young musician better known as an organist at St. Bartholomew's church in New York, than as a conductor. His first concert was on Sunday, November 21, 1909, with the following program:

Overture "Magic Flute" Mozart
Symphony No. 5 Beethoven

Intermission

Overture "Der Freischuetz" Weber
Siegfried Idylle Wagner
Walkuerenritt Wagner*

The Sunday paper had this to say concerning the concert:**

The debut of Mr. Stokowski was gratifyingly successful. That he is a personality no one can deny. That he has his own ideas is also apparent. Many will dispute with him in his interpretation of the Fifth Symphony, especially the first movement.

Mr. Stokowski inaugurated the custom of having an intermission in the Symphony programs, a custom that has continued to prevail.

In 1912 he left Cincinnati for Philadelphia and was succeeded by Dr. Ernest Kunwald, a seasoned conductor and an accomplished pianist, who remained with the orchestra until 1917. Upon his resignation, the year was completed by guest conductors, including

*
Cincinnati Enquirer, November 21, 1909.

**
Cincinnati Enquirer, November 28, 1909.

Walter Henry Rothwell, Victor Herbert, Henry Hadley, Osip^S Gabrilowitsch, Eugene Ysaie, and Edgar Varèse.

Eugene Ysaie, who was well known to Cincinnati by his appearance both as violinist and guest conductor, was called to be leader of the Symphony in the fall of 1918. He was a Belgian by birth, and became a popular and colorful personality during his years as conductor.

Fritz Reiner, a Hungarian by birth, and well known in Europe as an operatic and symphonic conductor, succeeded Ysaie in 1922, and proved to be a brilliant, untiring, and exacting leader who brought the orchestra up to a virtuoso level.

Eugene Goossens took charge in 1931, when Reiner went to Philadelphia, and is the present conductor. He is a well known composer and conductor, and has made many innovations in the symphonic schedule, such as special concerts of opera and the Russian Ballet.

The Young People's concerts, begun in 1919, have continued in popularity. Fritz Reiner was the first conductor and Thomas James Kelly, interpreter. Ralph Lyford took charge of the Young People's concerts in 1924, and after 1925, directed most of the popular concerts as well. In 1930, Ernest Schelling was engaged as conductor and lecturer for three of the Young People's concerts, while Vladimir Bakaleinikoff first violinist and assistant conductor had charge of the remaining two concerts. This year marked the first really effective cooperation between the schools and the orchestra, resulting

in a great increase in the size of the audiences, and a subsequent move from Emery auditorium to Music Hall because of greater seating capacity. Mr. Goossens has been particularly interested in these concerts and has conducted them himself ever since taking over the orchestra in 1931.

The repertoire of the Cincinnati orchestra has been very interesting through its forty-six seasons. Guided by men of artistic acumen and musical scholarship, it has satisfied the deep need for the preservation of those musical classics which should never die, while at the same time leading Cincinnati audiences to a better understanding of the new works that are constantly presenting themselves.

The very first concert of the symphony was given at Pike's Opera House on January 17, 1895. Frank Van der Stucken was the conductor, Michael Brand, assistant conductor, and Henry Schmitt, concert master.

Program

Symphony in G Minor Mozart
 Aria "With Verdure Glad" Haydn
 Overture "Coriolanus" Beethoven
 Overture "Euryanthe" Weber
 Song - "Du Bist Die Ruh" Schubert
 Song - "Frühlingslied" Mendelssohn
 Symphony in D Minor Schumann
 Soloist - Miss Lillian Blauvelt

The complete repertoire of the orchestra and soloists can be found in the "Cincinnati Symphony Program Notes" and will not be repeated here.

The following compositions have been given either their American or their world première by the Cincinnati orchestra: *

*American Première	** World Première	Season
* Bach, J. S. Chromatic Fantasy and Fugue, orchestrated by Mrazek		34
* Bach, J. S. Prelude and Fugue in D Major, orchestrated by Respighi		34
** Bach, J. S. Chaconne from the Second Suite for Solo Violin, from Busoni's transcription for piano		30
* Barlow, Samuel Symphonic Poem, "Alba"		35
** Bartok, Bela Suite No. 1, opus 3		28
* "Wunderbare Mandarin" Der (Pantomime) Two scenes		32
** Bax, Arnold Symphony No. 5		39
** Bloch, Ernest Helvetia, the Land of Mountains and its People, A Symphonic Fresco		40
** Bossi, Marco Enrico Theme and Variations, opus 131		36
** Buchardo, Carlos Lopez Escenas Argentinas, Symphonic Poem		43
** Casadesus, Robert Concerto for two pianos and orchestra		45

*
Symphony Program Notes.

	Season
** Delius, Frederick North Country Sketches	43
** Floridaia, Pietro Symphony in D Minor	13
** Glazounow, Alexander Symphony No. 3 in D Minor, opus 33	28
* Godowsky, Leopold Java Suite (orchestrated by Michael Press)	38
* Goossens, Eugene Symphony, opus 58	45
* Gruenberg, Louis Jazz Suite	34
* Heller, James Four Sketches for orchestra	41
** Honegger, Arthur Concertino for piano and orchestra	32
* Kelly, Edgar Stillman Gulliver, His Voyage to Lilliput, a Symphony in four movements	42
* Mason, Daniel Gregory Festival Overture, Chanticleer Symphony No. 2 in A Major	34 36
** Milhaud, Darius Concerto for Viola and orchestra	36
** Moeran, Ernest John Symphony in G Minor	43
** Pich-Mangiagalli, Riccardo Piccola Suite	33
** Poulenc, Francois Movements Perpetuels	37
** Rabaud, Henri Symphonic Poem, La Procession Nocturne	7
** Rathaus, Karel Serenade for orchestra	41

	Season
** Ravel, Maurice Mimuet Antique	41
** Rietti, Vittorio Concerto for Quintet of Wind Instruments and orchestra	30
L'Arco di Noe, Suite for orchestra	32
** Rimsky-Korsakov, Nicholas Overture, Ivan the Terrible	39
** Ritter, Alexander Good Friday and Corpus Christi	6
** Rosenthal, Manuel Joan of Arc	44
* Sessions, Roger Suite from the Black Maskers	36
Strauss, Richard	
** Prelude to Act Three, opus 79, Arabella	42
** Parergon to Domestic Symphony, for piano (left hand only) and orchestra	40
* Ten Have, Jean Symphonic Prelude	44
* Tirindelli, Pier Adolfo Concerto for violin in G Minor	6
** Weill, Kurt Concerto for violin and wind orchestra	35
* Whithorne, Emerson Symphony in C Minor, opus 49	39
Symphony in F Minor, opus 56	42
** Ysaye, Theophile Symphony No. 1, F Major, opus 14	24

In 1935-36 Mr. Boossens inaugurated a season of grand opera in Music Hall in connection with the regular symphony season, using full orchestra, a chorus of 100, and stars from the Metropolitan

and other opera houses, and himself as conductor. The following operas were given the first year:

"Walkuere" November 8th and 9th.
 "Tannhäuser" December 13th and 14th
 (in English)
 "Tristan and Isolde" January 31 and Feb. 1
 "Die Meistersinger" March 20 and 21
 (in English)

In the same year on February 21 and 22, the Monte Carlo Ballet Russe gave three performances in Music Hall accompanied by the full Cincinnati orchestra.

During the 1936-37 season, four operas were given. They were: "Tosca," "Carmen," "Marriage of Figaro" (in English), and "Salome". The Russian Ballet also gave four performances.

In 1937-38 the Ballet again joined forces with the Symphony for three performances, and in addition there were four pairs of concerts devoted exclusively to Brahms. The soloists for this cycle were: Robert Casadesus, Jascha Heifetz, Arthur Schnabel.

During the seasons 1938-39, 1939-40, and 1940-41, the Ballet Russe returned for a series of programs with the Cincinnati Symphony. In December 1940 twelve productions were given by this group, six being entirely new to Cincinnati audiences. They were:

"Rouge et Noir" Shostakowitch
 "The New Yorker" Gershwin
 "Vienna-1814" Weber
 "The Poker Game" Stravinsky
 "Serenade" Tschaikowsky
 "The Nutcracker" Tschaikowsky

Guest conductors with the symphony through the years
have included the following famous musicians:

Theodore Thomas	Igor Stravinsky
Anton Seidl	Ernest Schelling
Victor Herbert	John Phillip Sousa
Alfredo Casella	Ottura Respighi
Edward Elgar	Eugene Ormandy
Richard Strauss	Walter Damrosch
Frederick Stock	Walter Henry Rothwell
Vincent D'Indy	Henry Hadley
Siegfried Wagner	Sir Thomas Beecham
Ossip Gabrilowitsch	

This is only a partial list.

The Cincinnati orchestra first collaborated with the
May Festival Association in 1906 and did not play again with the
Festival until 1914. It has played in each Festival since that
time, including 1941.

The following table gives a complete list of the performances given by the Cincinnati orchestra since its organization.*

Concerts							
Year	Season	Regular	Popular	Young People	Tour	Special	
1895	1	9	-	-	-	-	
1895-96	2	10 pairs	-	-	-	-	
1896-97	3	10 "	-	-	-	-	
1897-98	4	10 "	-	-	-	-	
1898-99	5	10 "	-	-	-	-	
1899-1900	6	10 "	-	-	-	-	
1900-01	7	10 "	-	-	-	-	
1901-02	8	10 "	-	-	7	-	
1902-03	9	10 "	-	-	16	-	
1903-04	10	10 "	-	-	4	-	
1904-05	11	10 "	3	-	14	-	
1905-06	12	10 "	-	-	21	-	
1906-07	13	10 "	-	-	3	-	
1907-08	14	Ten concerts played by visiting orchestras, two each by Chicago, Boston, Pittsburgh, New York, and Russian orchestra of New York					-
1908-09	No Concerts						-
1909-10	15	10 pairs	-	-	7	-	
1910-11	16	10 "	5	-	32	2	
1911-12	17	12 "	6	-	25	-	
1912-13	18	12 "	8	-	21	1	
1913-14	19	12 "	9	-	16	1	
1914-15	20	16 "	10	-	21	3	
1915-16	21	14 "	10	-	19	-	
1916-17	22	14 "	10	-	28	-	
1917-18	23	14 "	10	-	22	1	
1918-19	24	14 "	10	-	7	3	
1919-20	25	14 "	10	2	39	1	
1920-21	26	13 "	10	4	46	2	
1921-22	27	14 "	10	4	38	1	
1922-23	28	14 "	10	4	15	1	
1923-24	29	14 "	12	4	21	-	
1924-25	30	14 "	12	4	22	-	
1925-26	31	20 "	12	4	16	-	
1926-27	32	20 "	12	5	20	0	
1927-28	33	20 "	6	5	12	4	
1928-29	34	18 "	6	5	12	4	

Year	Season	Regular	Popular	Young People	Tour	Special	
1929-30	35	20	"	-	5	11	3
1930-31	36	20	"	-	5	11	-
1931-32	37	24	"	4	5	6	-
1932-33	38	20	"	10	5	8	-
1933-34	39	16	"	10	5	12	1
1934-35	40	16	"	10	5	11	-
1935-36	41	16	"	5	5	9	11
1936-37	42	16	"	-	5	6	14
1937-38	43	16	"	-	5	11	13
1938-39	44	20	"	-	5	13	5
1939-40	45	20	"	-	5	24	4
1940-41	46	20	"	-	5	13	4

OPERA

Long before the metropolis had acquired a taste for *Il bel canto* and the music drama, Cincinnati had welcomed certain French and Italian troupes from New Orleans who appeared during several successive seasons. The excellent soprano, Signorina Brienti charmed an audience with 'Norma' and 'Robert le Diable', but it was learned later greatly to the chagrin of some of her admirers that her name was really plain O'Brien! When the French troupe visited the city, a quartette from the orchestra gave chamber music at the Burnet House, and in the fifties, Cincinnati had an opportunity of becoming acquainted with the operas of Donizetti, Rossini, and Verdi. Later the arrival of Strakosh, who gave magnificent presentations at Pike's Opera House, and still later the organization at the Music Hall of the opera festivals of 1881, gave our citizens the privilege of hearing the best without leaving home.*

Thus Clara Longworth de Chambrun tells of early operatic efforts in Cincinnati. The operatic festivals have already been discussed in the history of the College of Music under whose auspices they were given, and the writer has decided to begin a detailed history of opera with the year 1884, a memorable year in the annals of civic records. In that year occurred the great flood which was only exceeded by that of 1937, the famous court house riot brought on by unjust criminal trials, as well as the last and most pretentious of the opera festivals. In spite of the misfortunes of the winter, however, the Lester Opera troupe gave summer opera at the Highland House. On July 27 was presented "Pirates of Penzance"; on Monday, July 28, "The Grand Duchess" by Offenbach.

Beginning Monday, September 15, for one week, the opening of Heuck's New Opera House with the Emma Abott English Grand Opera

* Cincinnati, Story of the Queen City, Chambrun, p. 252.

June 1 Milan Italian Grand Opera Company
 Opening Highland House
 Two Weeks

Repertoire

Il Trovatore	Faust
Martha	La Traviata
Lucia di Lammermoor	Norma

June 15 H. B. Mahn Comic Opera Company
 Highland Opera House
 Three Weeks

July 26 Thompson Opera Company
 Highland House
 Five Weeks

Later in the Summer - "Pinafore" on a real boat on a lake at the
 Zoological Gardens was a big success. It
 ran for three weeks.

October 26 Emma Abbott Opera Company
 Grand Opera House
 One Week

Repertoire

Martha	The Lost One
Mikado	Faust
La Sonnambulist	Norma
	The Troubadour

These operas were given entirely in English.

The Companies giving light opera exclusively will not be given in
 the following lists.

1886

February 8 Carleton English Opera Company
 Heuck's New Opera House

Repertoire

Manon	Mikado
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April 5 German Opera Company
 Heuck's New Opera House
 Three weeks

Repertoire

Queen of Sheba	Rienzi
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May 3 Mapleason Opera Company
Heuck's New Opera House
Seven performances

Repertorie

Carmen	Manon
Lucia di Lammenmoos	Mignon
La Traviata	La Scannambulist
Il Trovatore	

Cast

Minnie Hauck	Mlle. Alma Fohstrom
Mlle. Bauermeister	Madam Cavalazzi, dancer
Signor Gianni	Signor de Anna
" de Cherubini	" de Vaschetti
" de Biellto	" Ravelli
" Del Puente	

Summer Light opera was given at Highland House with the MacCollin Opera Company.

November 22 American Opera Company
Theodore Thomas, director
Music Hall

Repertorie

Lakmé	Fancy Dress Ball
Orpheus and Eurydice	Lohengrin
The Flying Dutchman	Galatea
Faust	Marriage of Jeannette
Aida	Sylvia

Five of these were given in English.
All profits were given to the College of Music for further endowment.

November 1 Emma Abbott Company
Grand Opera House

Repertoire

Mikado	Chimes of Normandy
Bohemian Girl	Paul and Virginia
Lucretia Borgia	Martha

1887

Highland House again had summer light opera

October 17 Emma Abbott Opera Company
Grand Opera House

Repertoire

Il Trovatore	Ruy Blas
Bohemian Girl	Mignon
Carnival of Venice	Mikado
Chimes of Normandy	

October Organization of Queen City Opera Company

October 30 Carleton Opera Company
Heuck's New Opera House
One week

Repertoire

Manon	Ermini
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November 20 National Opera Company
Cast of 250
Grand Opera House

Repertoire

Nero	Queen of Sheba
Tannhäuser	Lohengrin
Faust	

1888

March 25 French Grand Opera Company
Heuck's Opera House
One week

Repertoire

La Juive	Josephine Sold by her Sisters
Robert le Diable	Faust
Boccaccio	William Tell
Hamlet	Les Huguenots
Mignon	

Cast, in part

Berger	Denoyl
Genin	Mlle. De Renkly
Mauge	Mlle. Hervy

There was much excitement over this company. Many critics thought that Robert Le Diable was the best production. During the summer of 1888 there was light opera at the Highland House and the Odeon.

1889

- February The Opera Club gave Stradella with Charles J. Coleman as director, at the Odeon. It was the fashionable event of the year.
- March 25 Emma Abbott Opera Company
Grand Opera House
One week

Repertoire

Yeoman of the Guard	Chimes of Normandy
Rose of the Castle	Ruy Blas
Norma	Il Trovatore
Lucia di Lammermoor	

Press comment in the Cincinnati Enquirer said,

It is always a refreshing period when Emma Abbott, bright and peerless diva of English Grand Opera, is here. There is something exhilarating in her perennial presence.

On April 21, there appeared a cartoon in the Cincinnati Enquirer which showed a Hurdy-gurdy man playing in the street and some children standing nearby saying, "Please, Sir, we don't want no more popular songs, Mother'd like to know if yer can't give her a cent's worth of Wagner." This sketch shows plainly how much the people of Cincinnati appreciated German opera and missed the annual productions of Wagner.

- September 16 J. W. Morrissey English Grand Opera Company
Cast of 80

1890

- March 24 Emma Abbott Opera Company, reorganized
Grand Opera House
- March 30 Carleton English Opera Company

October 5 Juch Opera Festival
Cast of 150
Heuck's Opera House

Repertoire

Lohengrin	Carmen
Flying Dutchman	Mignon
L'Africaine	Der Freischuetz
Les Huguenots	Rigoletto

Emma Fuch was the prima donna

September 28 Emma Abbott Opera Company
Grand Opera House

The opening performance was Ernani.

1891

Juch Opera returns

Pauline Hall Opera Company

Wilbur Opera Company and Susie Kirwin

Miller Opera Company

1892

The Grau English Opera Company was the attraction at the Highland House during the summer, most of the repertoire being light opera. During the winter mostly light opera was given.

1893

October 8,9,10 Campobello Grand Opera Company
Pike's Opera House

Repertoire

Il Trovatore	Barber of Seville
Faust	Martha
Don Pasquale	Bohemian Girl

Anton Seidl and his entire Metropolitan orchestra, assisted by Emma Juch and sixteen other soloists gave a Wagnerian Festival in concert form. Highland House produced, for the first time in five years, grand opera during the summer, under the direction of A. W. McCollin.

1894

February 26 Marie Tanary Grand English Opera Company
Grand Theatre

Repertoire

Martha	Il Pagliacci
Il Trovatore	Faust
Cavalleria Rusticana	Bohemian Girl

1895

November 11 Walter Damrosch Opera Company
Walnut Street Theater
One week

Repertoire

Die Walkuere	Lohengrin
Siegfried	Die Meistersinger
	Tristan and Isolde

One hundred seventy people were in the company, including the New York Symphony orchestra of seventy, and a chorus of sixty-five.

October 20 Marie Tavery Opera Company
Grand Theatre
One week

1896

March 2,3,4 Hinrich's Opera Company
Pike's Opera House

The Company included four sopranos, two contraltos, three tenors, three barytones, four basses, a chorus of fifty, an orchestra of fifty musicians, and a corps de ballet.

Later in March Emma Nevada Company

Repertoire

Lucia di Lammermoor

Il Trovatore

1897

February 15 Walter Damrosch Opera Company
Damrosch, conductor
Music Hall

Repertoire

Lohengrin

Walkure

Tannhäuser

Siegfried

Tristan and Isolde

Flying Dutchman

Cast

Lilli Lehman

Paul Kalisch

Johanna Gadski

Ernest Krauss

This, the first presentation of grand opera in the reconstructed Music Hall, in a manner, dedicated it to such uses for all time to come.

The Damrosch opera will literally absorb society this week. The sale of tickets has been marvelous and any other hall than Springer would have been filled as early as last Thursday. It is safe to assert that everybody is going to the opera, and the opening night promises to be one grand crush. . . . Cincinnati had a fair taste of grand opera last winter, and the musical appetites of the numbers of devotees of the Apollo art crave the great Wagnerian feast of this coming week and will then only live for the grand opera of March.*

March 29 Metropolitan Opera House Company
Music Hall

Repertoire

Siegfried

Carmen

Lohengrin

Il Trovatore

Faust

Martha

Aida

Cast

Calve as Carmen

Jean and Edouard de Reszke

David Bispham

Mme. Litvinne

*

Cincinnati Enquirer, Sunday, February 14, 1897.

No performance of 'Lohengrin' in Cincinnati has ever excelled that which was so rapturously received last night. Perhaps there have been Elsas that have created a greater furor than Mme. Litvinne but no such Lohengrin as that of Jean de Reszke has ever appeared before an audience here.*

Summer light opera was given at the Zoological Gardens.

October 17 Boston Lyric Company

Repertoire

Cavalleria Rusticana	Faust
Fra Diavolo	

1898

March 14 Walter Damrosch and C.A. Ellis Grand Opera Co.
New York Symphony Orchestra
Music Hall

Repertoire

Tannhäuser	Faust
Die Meistersinger	Barber of Seville

Cast

Melba	Kraus
Toronta	Fischer
Badski	

March 28 Baggette Italian Opera Company
From La Scala in Milan, Italy
Grand Theatre

Repertoire

La Bohème (first time in Cincinnati)	
Cavalleria Rusticana	Il Pagliacci
Manon Lescaut	Lucia de Lammermoor
La Forza del Destino	Ballo in Maschera

Summer opera was given at Chester Park; mostly light opera.

Royal Italian Company gave Cavalleria Rusticana

*
Cincinnati Enquirer, Saturday, April 3, 1897.

1899

February 27, 28,
March 1 Ellis Opera Company
Music Hall

Repertoire

La Bohème
Romeo and Juliet

Siegfried

Cast

Melba
Gadski
Mlle. Zelle De Lussan

Raymond Alvarez
Ernest Kraus

A magnificent audience listened to 'La Bohème' a packed house literally. Madam Melba's progress is so marked in histrionic power, and her voice has taken so much richer and warmer timbre as well as a vibrating dramatic fire, that there are few roles beyond those of the heaviest Wagnerian heroines which she may not adequately undertake.*

Summer Baker Opera Company
Cast of 50
Chester Park

Repertoire

The Black Hussar
Martha
Bohemian Girl
Faust

Il Trovatore
Beggar Student
Ludia di Lammermoor

November 9, 10, 00 Metropolitan Opera Company
Chicago Orchestra of 66 musicians
Maurice Grau, director
Music Hall

Repertoire

Carmen
Lohengrin

Faust
Barber of Seville

Cast

Calvé
Nordica
Semmann Heink

Sembrich
Herman Devries
Edourd de Reszka

* Cincinnati Enquirer, February 28, 1899.

The opening bill presented Calvé as Carmen. Sembrich shone as Rossina in the Barber of Seville.

The evening was notable in a social way. It is true that the auditorium as only half filled, but the balcony and gallery were crowded.*

1900

January 29 Production of Carmen
 Miss Collier as Carmen
 Pike's Opera House

April 29 Castle Square Opera Company
 Grand Theatre

Repertoire

Romeo and Juliet	Lohengrin
Il Trovatore	

July 1 Opening of opera season at Chester Park
 MacCollin, director

Repertoire

Faust	Il Trovatore
La Traviata	Il Maritana

The following comment appeared in the Enquirer in November of 1900.

When the Grau Opera Company last season was giving a short season at Music Hall, there was much complaint among the managers of insufficient patronage. Excepting at the matinee, the house was well filled and the local fraternity failed to understand the difficulty in securing at least expenses of the company. . . Cincinnati was crossed off the list of cities eligible for opera companies to visit. The company wandered far and wide and found the same situations. Perhaps they are tired of 'Faust' in San Francisco as they are in Cincinnati.**

* Cincinnati Enquirer, November 10, 1899.

** Cincinnati Enquirer, November 25, 1900.

1901

February 15 Sembrich and her Grand Opera Association
Music Hall

Repertoire

Barber of Seville	Acts III and V of Faust
1st Act of Don Pasquale	Mad Scene, Lucia di
Prologue, Pagliacci	Lammermoor

April 19,20 Metropolitan Opera Company
Walter Damrosch and New York orchestra
Maurice Grau, Director
Music Hall

Repertoire

Tristan and Isolde with Nordica and de Reszka	
Lucia di Lammermoor with Melba	
Cavalleria Rusticana with Melba	

The public was given a choice of four operas for the afternoon of the 19th; the operas being Walkuere, Gotterdammerung, Huguenots or Aida. Almost 1,200 ticket holders sent in votes and the choice was overwhelmingly for Walkuere.

<u>Cast</u>	Schumann Heink	Milka Ternina
	David Bispham	Louise Homer
	Susan Strong	Signor Scotti

Conservative estimates placed the Cincinnati ticket sale at \$25,000.

April 14 Boston Lyric Opera Company
Pike's Opera House

Repertoire

Carmen	Il Trovatore
The Idol's Eye	Mignon
Wang	The Fencing Master

December 16 Grau Opera Company
Music Hall

Repertoire

Tannhäuser	Die Meistersinger
Huguenots	Aida
Manon	

<u>Cast</u>	Practically the same as their Company of previous April.
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1902

New Year's Week Rose Cecelia Shay and Her English Opera Company
 Music Hall

Repertoire

Carmen	Faust
Martha	Il Trovatore
Cavalleria Rusticana	Il Pagliacci

April 1,2 Merry Wives of Windsor
 Van der Stucken, Conductor
 Given by College of Music Students
 Odeon

June 2 Pupils of Tecla Vigna gave scenes from Faust

December Mascagni visited Cincinnati. Cavalleria Rusticana
 was presented in its entirety, with full orchestra,
 soloists, and over one hundred people on the stage in
 the ensemble scenes.

Musicians present admired the man, and only regretted his stage surroundings, a poor orchestra and a dismal, ill-balanced chorus. . . . It was astonishing how much he brought out of the poor, inadequate material of his orchestra.*

1903

April 20 Metropolitan Opera Company
 Maurice Grau, director
 Music Hall

Repertoire

Le Prophete	The Magic Flute
	Siegfried

Cast

Schumann Heink	Fritzi Scheff
Sembrich	Campanari
Homer	Edourd de Reszke
Gadski	Nordica

*
 Cincinnati Enquirer, December 21.

Cincinnati was one of the four cities outside of New York to hear the Metropolitan Opera Company this season and to bid farewell to Maurice Grau as head of this organization.

Later in Spring Cincinnati Opera Club
 Scottish Rite Hall
 Mrs. Margaret Johnston McAlpin, Director

First Cincinnati performance of Verdi's
 "Un Ballo in Maschera".

Thanksgiving Day Rose Cecelia Shay Grand Opera Company
 Cast of 200; Orchestra of 60
 Music Hall

Repertoire (in English)

Carmen
 Il Pagliacci

Il Trovatore
 Cavalleria Rusticana

Rose Shay was a Cincinnati girl and several prominent local people appeared with her company, such as

Marcus B. Kellerman
 Carl Gantvoort
 Wm. H. Rothacker
 Minnie Brueggeman

1904

March 17,18 College of Music Opera Company
 Cincinnati Symphony orchestra
 Brahm Van den Berg, director
 Odeon

Repertoire

Der Freischuetz

Marriage of Jeanette

March 28 Metropolitan Opera Company
 Herr Conried, director
 Music Hall

Repertoire

Walkuere

Barber of Seville

April 21 Students of Tecla Vigna
 Auditorium

 Faust was the production

April 4 Conservatory Opera Company
 Rose Gores, director

 Scenes from Carmen and Marriage of Figaro

May 23 "Damon and Pythias"
 Auditorium

 Local talent under the direction of Louis Brand

Second week Savage's English Grand Opera Company
 in December Grand Theatre

Repertoire

Othello
 Carmen
 Il Trovatore
 Lohengrin

La Bohême
 Tannhauser
 Cavalleria Rusticana
 Il Pagliacci

November 16 Oscar J. Ehrgett Voice School
 Auditorium

 Production of Carmen, handsomely staged and costumed
 and with a select orchestra from the symphony.

The immense strides which have been made locally in the cultivation of grand opera and the enthusiasm which is continuing to be expended on the subject, could have found no more forcible and convincing an illustration than the performance of 'Carmen' on last Wednesday evening in the Auditorium.*

1905

February, week
 of the 5th Schumann-Heink in "The Love's Lottery"

February, week
 of the 26th Henry W. Savage Opera Company
 Cast of 200; orchestra of 60
 Grand Opera House

Parsifal in English

* Cincinnati Enquirer, Sunday, November 20, 1904.

March 17,18 Metropolitan Opera Company
Heinrich Conried, Director
Music Hall

Repertoire

Parsifal

Les Huguenots
La Gioconda

Cast

Homer
Nordica
Mme. DeMacchi
Caruso

Mme. Fremstad
Sembrich
M. Brustaller as Parsifal

"A Glorious orchestra" under the direction of Alfred Hertz played for the three operas. The critic on the Cincinnati Enquirer stated that the Savage production of Parsifal was more beautifully staged and its chorus more mobile. Vocally the German production was superior. Most of the praise went to the orchestra.

Light opera as usual at Chester Park during the summer.

1906

May Festival year and consequently there was little opera during the season. There was light opera at both Chester Park and Coney Island during the summer.

December 23 Henry W. Savage Company
Orchestra of 60
Grand Theatre

Production of Madame Butterfly

1907

February 11 San Carlos Opera Company
First tour in the United States
Henry Russell, director
Music Hall

Repertoire

Gioconda
Rigoletto
Il Trovatore
Cavalleria Rusticana

Carmen
La Traviata
La Bohème

Cast

Nordica
Neilson
Mlle. Fely Dereyne
Mlle. Anita Perego

Signor Constantine
Signor Campanari
Riccardo Martin
Mlle. Tarquini

April 15, 16 Metropolitan Opera Company
Conried, Director Alfred Hertz, conductor
Music Hall
Three performances

Repertoire

Aida, with Caruso
Tannhäuser, with Farrar, Fremstad and Burgstaller
Hansel and Gretel, with Schumann-Heink

Others in Cast

Louise Homer - Mme. Pappold - Anton Van Rooy

There was no lack of appreciation as well as social brilliance. The season, regrettably short, was highly enjoyable, and to be scolded for a moment, financially successful. The total receipts for the three performances amounted to \$21,796.*

1908

March 23 San Carlos Opera Company
Henry Russell, director
Lyric Theater
One week

Repertoire

Aida
Martha
Il Trovatore
Carmen Faust

Cavalleria Rusticana
Il Pagliacci
Lohengrin
Les Huguenots

* Cincinnati Enquirer, Wednesday, April 17, 1907.

Cast

Head of Company was Alice Neilson, American
Lyric soprano. Constantio, leading male singer.
Conti, conductor

Light opera at Chester Park during summer.

November 28 An item of particular interest to opera lovers was the
lecture recital given by Walter Damrosch at the Sinton,
interpreting Pelléas and Mélisande by Debussy.

1909

December Hammerstein Opera Company

Repertoire

Faust	Don Giovanni
Le Prophète	Mignon
Lucia de Lammermoor	Martha
Giocconda	Mefistofele
Il Trovatore	Hamlet

Cast

Tetrazzini, Mary Garden and McCormack

January 2 National Opera Company
Lyric Theater
One week

February 2,3 Boston Opera Company

1910

Brief engagement of the Metropolitan Opera Company
Music Hall

1911

April Metropolitan Opera Company
Toscanini conducted for the first time in Cincinnati

Repertoire in part;

Koenigskinder, with Farrar in title role	
Otello	Bartered Bride with Destine

December 11 Chicago Civic Opera Company
Cincinnati Symphony orchestra
Music Hall

A production of Lucia di Lammermoor with Tetrzzini
in the title role.

1912

February 7 Chicago Grand Opera Company
Music Hall

Repertoire

Natoma, first American opera with English words
to be given in Cincinnati. Mary Garden in the
title role. Tristan and Isolde was given the
second night with Stevens as Isolde. Matinee
performance of The Secret of Suzanne and Hansel
and Gretel.

November 25 Chicago Civic Opera Company
Single performance of Aida

1913

April 26 Chicago Grand Opera Company
Music Hall

Repertoire

Le Jongleur de Notre Dame	Die Walkuere
Jewels of Madonna	Rigoletto

Cast

Mary Garden	George Hamlin
Fremstad	Caroline White
Whitehill	Rosina Galli
Tetrzzini	Campanini
Hector Duprime	

Sunday afternoon, grand popular concert.

It is conceded by society that two great operas in one day is rather strenuous in this city of the hills, and yet Music Hall was packed both yesterday afternoon and evening, the magnificent house for Die Walkuere exceeding even that of the afternoon. . . In the gay pageant of the day and night few of the smart set were missing.*

February 16(Sunday) Emma Calve Company
Lyric Theatre

Tabloid version of Carmen and Cavalleria Rusticana with costumes and complete scenic investiture

December 16 Springer Opera Club
Odeon

Tales of Hoffman

1914

May Festival year and little opera.

July 26 One week at Zoological Gardens

Tabloid versions of Rigoletto, Lucia di Lammermoor,
Aida

December 15 Springer Opera Club
Odeon

Production of Don Pasquale

1915

January 17 Formation of Cincinnati Opera Club
President, Mrs. Isadore W. Weinstock
Examination given for membership

April 8 Springer Opera Club
Odeon

1st. act of Hansel and Gretel Cavalleria Rusticana

*

Cincinnati Enquirer, Sunday, April 27, 1913.

Directors

Romeo Gorno J. O'Meara Albino Gorno

- May 7 Conservatory Opera Club
 Emery Auditorium
- Scenes from Faust, Manon, Aida
- May 12 Debut of Cincinnati Opera Club
 Music Hall
- First part of program, operatic concert; opera of the
 evening, Cavalleria Rusticana
- October Reorganization of the Cincinnati Opera Club under the
 name of Queen City Opera Club.

1916

A proposed visit of the Chicago Civic Opera Company
is canceled.

- January 21 Boston Opera Company
 Music Hall

RepertoireL'Amour de Tre Re
Il PagliacciMadam Butterfly
Orfeo
La BohèmeCastRiccardo Martin
Stephanie Plaskvietzka
Thomas Chalmers
Tamaka MairaJose Mardones
Maggie Teyte
Giovanni Zentello

The company was incorporated with Pavlova and the Russian Ballet,
making opera productions on as large and extensive ^a ^{as} scale [^] possible.

The interest in the opening of Cincinnati's Grand Opera
Season, vouchsafed by the coming of the Boston Opera Company, was
created in two features last night; first was the opera chosen for
performance, a choice which departed from the conservative and gave

local music lovers an opportunity of becoming acquainted with one of the most widely heralded examples of the new Italian school. . . . The Company is an excellent one, and its ensemble of very high order. The smallest roles were sung by competent singers.

June 21 Metropolitan Opera Company
Metropolitan orchestra of 150
Bodansky, conductor
Base Ball Park

Production Siegfried

Cast

Gadski	Schumann-Heink
Frieda Hempel	Sembrich
Whitehill	

November 3, 4 Ellis Opera Company
Auspices of Cincinnati Grand Opera Committee
Music Hall

Repertoire

Carmen with Geraldine Farrar, Muratore, Clarence Whitehill, and Rosina Galli and the Metropolitan Opera Ballet.
Il Trovatore with Marie Rappold, Louise Homer, Morgan Kingston and G. Pelese

November 31 Interstate Opera Company
Music Hall

This company promised a season of ten operas, two to be given each Thursday for five weeks. This plan was only carried out for two weeks, however, and no reason was given in the papers for the failure to present all the operas at first promised.

Thanksgiving Afternoon Les Pêcheurs de Perles by Bizet

Cast

Yvonne de TREVILLE	Mischa Leon
	Viglioni

*

J.H.Thurman, Cincinnati Enquirer, Tuesday, February 1, 1916.

Thanksgiving
Evening Tristan and Isolde

Cast

Johanna Gadski and Karl Jorn Tristan

December 7 Secret# of Suzanne - afternoon
Manon - evening

Cast

Marguerite Berize (first opera) Franz Eiger
Mario Marti

Ernest Knoch, conductor
Alexander Smallens, Ballet Director

Yvonne de Treville (second opera) Karl Jorn
Mario Marti Harry Weldon

Spirescu, conductor.

1917

Jan. 22,23,24 Boston National Grand Opera Company
Music Hall

Sponsored by Cincinnati Grand Opera Committee, A.

Clifford Shinkle president.

Repertoire

Aida
Tosca

Faust
Iris

Cast

Luisa Vallani
Maria Gay
Jose Mardones
Ricardo Martin

Giovanni Zenatello
George Baklanoff
Thomas Chalmers
Tonio Kittay
Tamaki Miura

Conductors - Moranzoni; Guerrieri

February 14 San Carlos Opera Company
Lyric Theater
One week, popular prices.

Repertoire

Aida	La Gioconda
Lucia di Lammermoor	Rigoletto
Cavalleria Rusticana	Lohegrin
Il Pagliacci	Martha
Tales of Hoffman	Il Trovatore

Cast

Edvige Vaccari	Salazar
Mary Kaesler	Sciaretti
Louisa Dardee	De Folco
Maddalena De Melle	Antola
	David Silva

Conductor - Chevalier Carlo Peroni

March 15 Springer Opera Club
 Odeon

Mignon

Later in Spring Conservatory Department of Opera
 Emery Auditorium

Tales of Hoffman

1918

March 1,2 San Carlos Opera Company
 Emery Auditorium

Repertoire

Jewels of the Madonna	La Gioconda
La Traviata	Il Trovatore

Cast

Vaccari	Marta Melis
Elizabeth Amsden	Agostini
Stella De Mette	Salazar

La Gioconda was presented under the auspices of the Cincinnati Italian Red Cross Committee and a generous share of the profits went to the war fund of local war workers.

May 17, 18 Conservatory Opera Club
 Ralph Lyford, director
 Emery Auditorium

La Habanera, by Laparra
 LaParra, the composer, was present for the production.

1919

February 1 Creators Grand Opera Company
 Music Hall

Repertoire

Aida Cavalleria Rusticana
 Rigolletto Il Pagliacci

Cast

Riccardo Martin Mme. Dardee
 Henry Wakefield Greek Evans
 Giorgio Puliti Regina Vicarino

Local Management Harry E. Weldon
 Conductor - Creators, evening
 Conductor - Schmid, afternoon

May 13, 14 Scotti Grand Opera Company
 Auspices of Cincinnati Grand Opera Co.,
 A. Clifford Shinkle, Chairman

Repertoire

L'Oracolo, a one act opera
 Cavalleria Rusticana
 Madame Butterfly

Cast

Florence Easton Antoni Scotti
 Francesca Peralta, New Italian soprano
 Francis MacLennan
 Orville Harrold Mary Kent

October 18 Scotti Grand Opera Company
 Emery auditorium, return engagement

Repertoire

Same as spring

Cast

Same as spring

1920

March 19, 20 Chicago Grand Opera Company
Music Hall

Repertoire

Lucia de Lammermoor
Il Pagliacci

Cavalleria Rusticana
Tosca

Cast

Mary Garden
Galli Curoi
Rosa Raisa
Titta Ruffe

Dolei
Edward Johnston
Bonci
Rimini

Conductor - Cino Marinuzzi
First visit of Chicago Company since 1913.

1921

March 18.19 Chicago Opera Company
Chorus of 60
Music Hall

Repertoire

Lohengrin (in English) Rigoletto
Monna Vanna by Févler, Librette by Masterlinck
First time in Cincinnati

Cast

Edward Johnston
Rosa Raisa
Cyrena Van Gordon
George Baklanoff
Titta Ruffe

Bonci
Frieda Hempel
Mary Garden
Lucien Muratore

1922

Andreas Dipple launched nation-wide Grand Opera movement, called United States Opera Club. The opening of the season was on December 2, at Music Hall with Die Walkuere.

Cast

Julia Claussen as Bruenhilde
Henri Scott as Hunding
Helen Stanley
Louis Rossa
Maria Korff
Heinrich Knote
Ernest Knoch, conductor

Frieda Klink
Mme. Elso Stralia
Riccardo Martin
Louis Rozsa

The first night of the Dipple Opera leaves little room to doubt the lasting success of the venture. . .The fact that it was a brilliant opening performance indicates that Mr. Dipple has aimed high and that greater things may be expected in the future. Last night's audience was a distinctly critical one, for while it did not lack on the social side, it was composed mainly of professional musicians, music students and those who are close followers of the Divine Muse.*

There was a plan to give a series of operas under the auspices of the United States Opera Club, but apparently nothing came of the movement after the production of Walkuere, as no other operas were given in 1922.

1923

December 3-6 Wagnerian Opera Company
 Paul H. Ortmann, in charge of Cincinnati season.
 Melvin H. Dalberg, manager
 Music Hall

Repertoire

Lohengrin
 Flying Dutchman
 Tannhauser

Meistersinger
 Tristan and Isolde

Cast

Otilie Metzger
 Rudolf Ritter
 Heinrich Knote

Elsa Alsen
 Maria Lorentz Hollischer

Conductor - Joseph Stransky

"This organization is a living condemnation of the 'star' system, for, with this company, ensemble is the keynote of their productions."**

* Cincinnati Enquirer, Sunday, December 3.

** Augustus Palm in the Cincinnati Enquirer, December 7.

1924

January 18, 19 San Carlos Opera Company
Emery Auditorium

Repertoire

Madame Butterfly	La Bohème
Cavalleria Rusticana	Il Paglicci

Cast

Tamaki Muira	Anna Fitzhugh
Charles Gallagher	Colin O'More

February 21 Chicago Opera Company
Music Hall

Matinee Salome, first performance of this opera in Cincinnati. Mary Garden was Salome and George Baklanoff, John the Baptist.

Evening Performance
Boris Godunow with Chaliapin

Others in cast

Riccardo Martin	Ludmila
Lazzari	Marie Classes

Conductor - Giorjio Polacco

One grand day of opera! Cincinnati with its musical traditions, its inborn love of music drama, that highest of all forms of musical expression. . . found that one day all too brief to satisfy an abiding longing for truly great performances. . . The performances will long linger in the memory of those who were fortunate enough to see them.*

Thursday's performance at Music Hall was a triumph for Mary Garden as Salome. She swept the performance through to a climax seldom experienced in gentle Cincinnati. Histrionically, her big scenes were superb.**

1925

January 7 San Carlos Opera Company
(First Attraction of Artist Series)
Music Hall

* William Smith Goldenburg in the Cincinnati Enquirer, Feb. 22.

** Augustus Palm

Repertoire

La Tosca

Cast

Edith DeLys
 Builio Fregossi
 Ulysses Lappos
 Guisepe Cavadore

Fausto Bossa
 Amund Sjovik
 Felice de Gregorio
 Oscar Gregory
 Yolando Rinaldi

March 9-12 Chicago Civic Opera Company
 Auspices of the Cincinnati Grand Opera Committee
 Music Hall

Repertoire

Mefistofele by Boito
 Thais

Romeo and Juliet
 Aida

Cast

Chaliapin
 Joseph Schwarz
 Swarthout
 Edith Mason

Lenska
 Hackett
 Florence McBeth
 Mojnca
 Olivero
 Rimini
 Lazzari

Rosa Raisa

Grudin
 Van Gordon

1926

February 10 Manhattan Opera Company
 Emery Auditorium

Repertoire

Namiko San by Franchetti
 Tamaki Miura in lead

Il Pagliacci

Cast

Riccardo Martin
 Polazzi
 Nunez

Graham Marr
 Cavadore

February 25 Chicago Civic Opera Company
 Music Hall

Repertoire

Aida
 Rosenkavalier

Louise

Cast

Mary Garden
 Cyrena Van Gorden
 Anseau
 Alexander Kipnis
 Charles Marshall
 Polacco - Conductor

Rosa Raisa
 Olga Forrai
 Edith Mason
 Claudio Muzio
 Rimini

This organization had properties valued at \$6,000,000.

April Auspices of American Opera Foundation
 Music Hall
 Castle Agrazant - Ralph Lyford, *conductor*

December 7 Barber of Seville
 Music Hall

<u>Cast</u>	Chaliapin	Anna Lissetzkaya
	Guisepe La Puma	Joseph Bobrovich
	Giorgio Durando	Plotnikoff
	Lucchini	

1927

February 24-27 Chicago Civic Opera Company
 Auspices of Cincinnati Grand Opera Committee
 Music Hall

Repertoire

La Bohême

Resurrection

Cast

Muzio
 Hackett
 Rimini
 Iazzari

Mary Garden
 Theodore Ritch
 Mojica
 Oliviero

Conductors - Polacco - Moranzoni

Later in Season Grand Opera House

King's Henchman for one week, given in English.

Opera by Edna St. Vincent Millay and Deems Taylor

Many Metropolitan opera stars in the cast, and a chorus and
 orchestra of 50 each.

<u>Cast</u>	Henri Scott	Rafaelo Diaz
	Ora Hyde	Marie Sundelius

1928

No opera other than at the Zoological Gardens.

1929

No opera other than at the Zoological Gardens.

1930

February 26, 27, 28
and March 1

German Opera Company
Music Hall

Repertoire

Entire Ring of the Nibelungen
First time the complete ring had been given
here. Two of the music dramas had never been
given before in Cincinnati: they were Das
Rhinegold and Gotterdammerung.

Cast

Johanna Gadski	Carl Baum
Ernest Knoch - conductor	Milo Miloradovich
Juilette Lippe	Johannes Sembach
Margarethe Baumer	

1931-1934

No opera

During the winter of 1935-36 and the winter of 1936-37, there was opera in Cincinnati in connection with the Symphony concerts. For information concerning it, turn to the chapter on Symphony. Since that time there has been no opera in Cincinnati in the winter season except that given by students at the Conservatory of Music and the College of Music. They have put on very creditable performances of opera which have done much to keep alive a real interest in this form of music.

The writer has purposely thus far avoided a discussion of the Cincinnati Summer Opera Association at the Zoological Gardens since it is a long history in itself.

The idea became a dream of Ralph Lyford, who was teaching at the Conservatory, and he greatly desired to organize a group of local talent into an operatic organization. About the same time, 1920, Mrs. Charles P. Taft and Mrs. Mary Emery, two of Cincinnati's outstanding patrons of music and art, were looking for some way in which they could give year-round employment to the Cincinnati Symphony musicians, and the idea of opera at the Zoological Gardens with a regular orchestral accompaniment, seemed the answer to this problem. These two women were responsible for the founding of the enterprise, and furnished financial support for many years. Ralph Lyford remained the Musical Director until his death in 1927. Since the beginning of the Cincinnati Summer Opera Association, there have been many vicissitudes and many difficulties which have somehow always been overcome.

During the spring of the present season, 1941, it was decided that there was not sufficient backing to continue opera, but the people of Cincinnati think too much of this cultural entertainment to let it pass into oblivion. This time it was the young people under the guidance of Mrs. Joseph Resor and Mrs. Cameron Sanders who canvassed the city, and raised the \$15,000 guarantee fund necessary for the maintenance of an eight week season. There were about 75 young people who assisted in the work, and the money was secured in three weeks time. The present season is a brilliant one. Fausta Cleva, Metropolitan chorus master, is the conductor, and many of the stars from the Metropolitan Opera Company are singing in the operas.

There have been several excellent histories of the Cincinnati Summer Opera Association written. One is by Richard Leighton, and appeared in the Sunday Enquirer, June 23, 1940. David Rose wrote of the enterprise in the Centennial edition of the Times Star (1940). The Cincinnati Public Library has the complete programs on file.

The Summer Opera Association is one of Cincinnati's most distinctive features, and it is to be hoped that it will live long to enhance the musical prestige of the city.

List of Operas and Composers Given in Preceding Chapter

Aida - Verdi
 Africaine, L' - Meyerbeer
 Amour de Tre Re, L' - Montemezzi

Ballo in Maschero, Un - Verdi
 Barber of Seville, The - Rossini
 Bartered Bride, The - Smetana
 Boccaccio - Von Suppé
 Bohème, La - Puccini
 Bohemian Girl - Balfe
 Boris Godunow - Moussorgsky

Carmen - Bizet
 Carnival of Venice - Benedict
 Castle Agrazant - Lyford
 Cavalleria Rusticana - Mascagni
 Chimes of Normandy - Planquette

Don Giovanni - Mozart
 Don Pasquale - Donizetti

Erminie - Jakobowski
 Ernani - Verdi

Faust - Gounod
 Fidelio - Beethoven
 Fledermaus, Die - J. Strauss
 Flying Dutchman, The - Wagner
 Forzé del Destino - Verdi
 Fra Diavolo - Auber
 Freischuetz, Der - Weber

Galatea - Sullivan
 Gioconda, La - Ponchielli
 Gotterdammerung - Wagner

Habañera - Laparra
 Hamlet - Thomas
 Hansel and Gretel - Humperdinok
 Huguenots, Les - Meyerbeer

Iris - Mascagni

Jewels of the Madonna - Wolf-Ferrari
 Jongleur de Notre Dame - Massenet
 La Juive - Halévy

King's Henchman, The - Taylor
 Koenigskinder - Humperdinck

Lakmé - Delibes
 Lohengrin - Wagner
 Louise - Charpentier
 Lucrezia Borgia - Donizetti
 Lucia di Lammermoor - Donizetti

Madame Butterfly - Puccini
 Magic Flute - Mozart
 Manon - Massenet
 Manon Lescaut - Puccini
 Mignon - Thomas
 Maritana - Wallace
 Martha - Flotow
 Mikado - Sullivan
 Monna Vanna - ~~Feiler~~ Février
 Merry Wives of Windsor, The - Nicolai
 Mefistofele - Boito
 Mastersingers - Wagner

Namiko Queen - Franchetti
 Norma - Bellini
 Natoma - Herbert

Oracolo, L' - Leoni
 Orpheus and Eurydice - Gluck
 Othello - Verdi

Pagliacci, I - Leoncavallo
 Parsifal - Wagner
 Pêcheurs de Perles, Les - Bizet
 Pinafore - Sullivan
 Prophète, Le - Meyerbeer

Rienzi - Wagner
 Resurrection - Alfano
 Rhinegold, Das - Wagner
 Rigolotto - Verdi
 Robert le Diable - Meyerbeer
 Romeo and Juliet - Gounod
 Rosenkavalier - R. Strauss
 Ruy Blas - Mendelssohn

Salome - R. Strauss
 Secret of Suzanne - Wolf-Ferrari
 Semiramide - Rossini
 Sonnambulist, La - Bellini
 Siegfried - Wagner
 Sylvia - Delibes

Tales of Hoffman - Offenbach
 Tannhäuser - Wagner
 Thais - Massenet
 Tosca - Puccini
 Traviata - Verdi
 Trovatore, Il - Verdi
 Tristan and Isolde - Wagner

Walkuere, Die- Wagner
 William Tell - Rossini

Yeoman of the Guard - Sullivan

Beggar Student
 Black Hussar, The

Damon and Pythias
 Drum Major's Daughter

Falka
 Fancy Dress Ball
 Fencing Master, The

Idol's Eye, The

Josephine Sold by Her Sisters

Lost One
 Love's Lottery

Marriage of Jeannette
 Mascotte, The

Naiad Queen, The
 Nero

Rose of the Castle

Wang

MISCELLANEOUS MUSICAL ACTIVITIES

While Cincinnati had enjoyed concerts for years, it was in 1909 that J. H. Thuman inaugurated the regular Artist series, of which he is still manager. During the thirty-two years in which he has had the artists in charge, most of the famous instrumentalists and singers of the world have been heard in Cincinnati. Unfortunately, many of their programs have been destroyed, but Mr. Thuman, who has a remarkable memory, is able to recall vividly most of the musicians who have performed here. All of the information given below concerning these concerts was gained from Mr. Thuman.

The first Artist Course of 1909 brought to the city, Schumann-Heink, Marcella Sembrich, Isadora Duncan with Walter Damrosch and the New York Symphony Orchestra. Later series have presented the following artists, some of them many times:

Louise Homer	
Pavlova, Mordkin and the Russian Ballet	
Marguerite Matzenauer	Giovanni Martinelli
Fritz Kreisler	Pasquale Amato
Geraldine Farrar	Reinald Werrenrath
Sergei Rachmaninoff	John McCormack
Amelita Galli-Curci	Josef Hofmann
Jascha Heifetz	Lawrence Tibbett
John Charles Thomas	Lily Pons
Rosa Ponselle	Boston Symphony
Chicago Symphony	Yehudi Menuhin
Robert Virovci	Don Cossack Russian Chorus
Kirsten Flagstad	Nelson Eddy
Richard Crooks	Bidu Sayao
Vladimir Horowitz	Marian Anderson
Anna Case	Edward Johnston
Mary Garden	Alma Gluck
Efrem Zimbalist	Mischa Elman
Johanna Gadski	Wiljem Bauhaus
Lucrezia Bori	Ignace Paderewski
Ossip Gabrilowitsch	New York Philharmonic
Harold Bauer	Jan Klepura

The following statistical summary of music activities in Cincinnati is given in a little book by Glere, called, "Organized Music Activities in Cincinnati," published 1934:

<u>Organizations</u>	<u>Number</u>	<u>Membership</u>
Professional associations	5	1182
Music Schools	2	733
Music Clubs	20	2345
Male Choruses	16	913
Female Choruses	20	1266
Mixed Choruses	10	1328
Professional Orchestras	8	159
Amateur Orchestras	7	179
Professional Bands	6	196
Amateur Bands	14	526
Drum and Bugle Corps	11	363

The Orpheus Club, a choral organization for men, was organized and incorporated in 1893. The signers of the corporation papers were:

Frank M. Joyce	C. C. Asbury
Maurice J. Freiburg	John L. Whelan
William E. Palmer	George H. Krehbiel
George A. Shiver	

The club has given three concerts each year with the exception of 1918-19 when the world war prevented the carrying out of the usual program. These concerts are of very high artistic standard, and they usually introduce to the city some guest artist of distinction.

Of the many women's choruses, the Mothersingers is a unique and outstanding group. "In the year 1925, a group of mothers, members of a Parent-Teacher's club, asked other mothers to join them for the purpose of furthering the cause of music, that through them a more intelligent understanding of the fine arts be developed in the home."*

*

The Origin and Brief History of the Mothersingers

The Cincinnati Mothersingers began the movement which has spread to nearly every state in the Union. There are now approximately 400 such groups. Mr. Will R. Reeves was the first conductor, and Mrs. Stanley L. Clark who later became president and assistant conductor, was chairman of the original committee of organization. Mr. Reeves died in 1931, and Harry F. Glore served as acting conductor for a time, until Dr. John A. Hoffman was chosen as regular conductor. Every conductor has given his time and talent freely to help carry out this worthy movement.

The Mothersingers are a member of the Ohio and National Federation of Music Clubs, and are a unit of the council of the Parent-Teacher Associations of Cincinnati.

Their costume for public performance is a modernized Quaker-type dress designed for and adopted by the group. Choruses in other cities have a choice of different colors, but the Cincinnati club, being the original group, asks the exclusive use of the Quaker gray.

Outstanding Dates of the Club*

October 5, 1925	First Committee Meeting
January 4, 1926	First Rehearsal
February 1, 1926	Adopted the name "Mothersingers" originated by their president, Mrs. Clark.
April 22, 1926	First Public Concert, in Emery Auditorium
March 1927	Letter from Cairo, Egypt, first foreign recognition.
May, 1930	First National Mothersingers chorus in Denver, Colorado.

*

The Origin and Brief History of the Mothersingers

October, 1930	First Chorus of Mothersingers (Ohio) in Cleveland, Ohio
October, 1933	Concerts given at Chicago Century of Progress
May, 1934	National Chorus of Mothersingers in Des Moines, Iowa, conducted by Cincinnati president, Mrs. Clark.
1934-1935	Tenth Anniversary Season

Two Musical sororities have been founded in Cincinnati. They are Mu Phi Epsilon, now a national honorary music sorority, and Delta Omicron. Mu Phi Epsilon was founded at the old Metropolitan College of Music in 1903 by Winthrop S. Sterling and Elizabeth Mathias. It now has a national membership of 10,000. The "Home-Coming" convention was held at the Gibson Hotel on June 28-July 1, 1940 and both Mr. Sterling and Mrs. Elizabeth Mathias Fuqua were present as guests of the entertaining province.

Delta Omicron, National Music Sorority, was founded at the Cincinnati Conservatory of Music in 1909 by Mable Dunn, Lorena Creamer and Hazel Wilson.

Of the many local Music Clubs, perhaps the most prominent is the Matinee Musicale, started in 1911, which yearly offers an artist series of its own, bringing to Cincinnati, artists of the highest caliber. The very first concert sponsored by the Matinee Musicale, presented the pianist, Josef Lhevinne on Tuesday, January 16, 1912. The second concert was the Kneisel Quartette, the third, Oscar Seagle, baritone, and the fourth, Bruno Steindel, 'cellist. The Matinee Musicale remains a strong factor in local musical life.

The Clifton Music Club organized in 1918 by Mrs. Anna B. Yost has attained state prominence and distinction. Many world celebrities have been brought to Cincinnati by this group. The first was Arthur Bliss, English author and lecturer. Notable singers presented include Louis Graveure, Josephine Lucchese, Walter Mills, Herbert Gould, Dan Beddoe, and others. Those in piano recitals were Mischa Levitzki, Percy Grainger, Ralph Leopold, Severin Eisenberger, Daniel Ericourt, Karin Dayas, John Quincy Bass and others.

No attempt is made here to give the complete list of artists brought by this club. True to its name, it has remained a club whose members reside in Clifton, or who formerly resided there.

The Wurlitzer Chamber Music Society has a membership of approximately 200 members. This society yearly brings to Cincinnati the finest chamber music organizations in existence. The concerts are held at the home of Mr. Rudolph Wurlitzer and are open only to members.

The Fine Arts Chamber Music Society for Young People is a unique and interesting organization. Dedicated to fostering an appreciation of music and to cultivating the talents of young people, not only is its membership composed of young people, but its programs are presented by them as well. One of the first, if not the first of its kind, the society has already attracted a widespread interest. In its conception and far-reaching effects, authorities believe it may become another brilliant addition to the annals of Cincinnati's great contributions to the world of music. The third season will begin in

1911. The founder, Mrs. John A. Hoffmann, is an enthusiastic and inspiring leader.

Miss Emma Roedter, one of the most enthusiastic music lovers in the Queen City, was chairman of the Music Department of the Ohio Federation of Woman's Clubs from 1914 until 1924. Part of her work was to bring to Cincinnati well known Chamber Music ensembles and during her incumbency, the club presented the Flonzaley, Kneisel, ^{Culp} Club, Léner, Rose, London and Schroeder quartettes, as well as the Barrère Ensemble and the San Francisco Chamber Music Society.

During the ten years that she was serving the Woman's Club, Miss Roedter was also writing the program notes of the Cincinnati Symphony orchestra. She was identified at one time or another with every musical activity in Cincinnati. She was president of the Bach Society that was organized early in the century, remaining in office until 1936.

Some mention should be made of the Contemporary Series, a series of concerts given in the city each winter, privately financed, and open to the public. Many compositions of modern composers have been presented to the city for the first time by this group.

Music criticism, always an interesting subject, offers a fertile field for exploration in this city. From the earliest days of concerts, very creditable critical accounts and evaluations have appeared in the local newspapers on the following day, giving some indications of public taste and culture. One of the earliest critics,

and one of the most famous, was Henry E. Krehbiel who for six years held the position of Music Critic on the "Gazette" (1874 to 1880).

John Smith Van Cleve was critic of the "Commercial" in 1879, and later of the "News Journal". A partial list of other critics who have lived and worked in Cincinnati is as follows:

J. H. Thuman
Augustus Palm
William Smith Goldenburg
George Leighton
Richard Leighton

Howard Wentworth Hess
Lillian Tyler Plogstedt
Frederick Yeiser
Rabbi James G. Heller
Nina Pugh Smith

CONCLUSION

In bringing to a conclusion this music history of a cosmopolitan and cultured city, the writer feels the inadequacy of attempting to put in written words the many and varied activities of a great music center, and the futility of attempting to express in a comprehensive and scholarly manner those inexpressible and intangible aspirations of a people groping for artistic self-expression. To understand the scope of the musical achievement of Cincinnati, one would have to live for a time among its people; attend one of her great music festivals; follow a season of Symphony concerts, under the direction of Mr. Goossens; listen to the frequent concerts given at the College of Music and the Conservatory of Music. In short, become a part of a well-rounded musical life of the community. Fortunate indeed are the children born into such an environment. They will not have to stumble upon the beauty and power of music in middle life, but an appreciation of this, the greatest of all the arts, is a natural heritage to them. May they never let the joy of music leave their city, but hold aloft those high standards already established by a long line of distinguished artists.

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