

**THE MUSICAL YEARBOOK OF THE  
UNITED STATES; VOL. X;  
INCLUDING THE DOMINION OF  
CANADA; SEASON OF 1892-1893**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649653430

The Musical Yearbook of the United States; Vol. X; Including the Dominion of Canada; Season of 1892-1893 by George H. Wilson & Calvin B. Cady

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Cover @ 2017

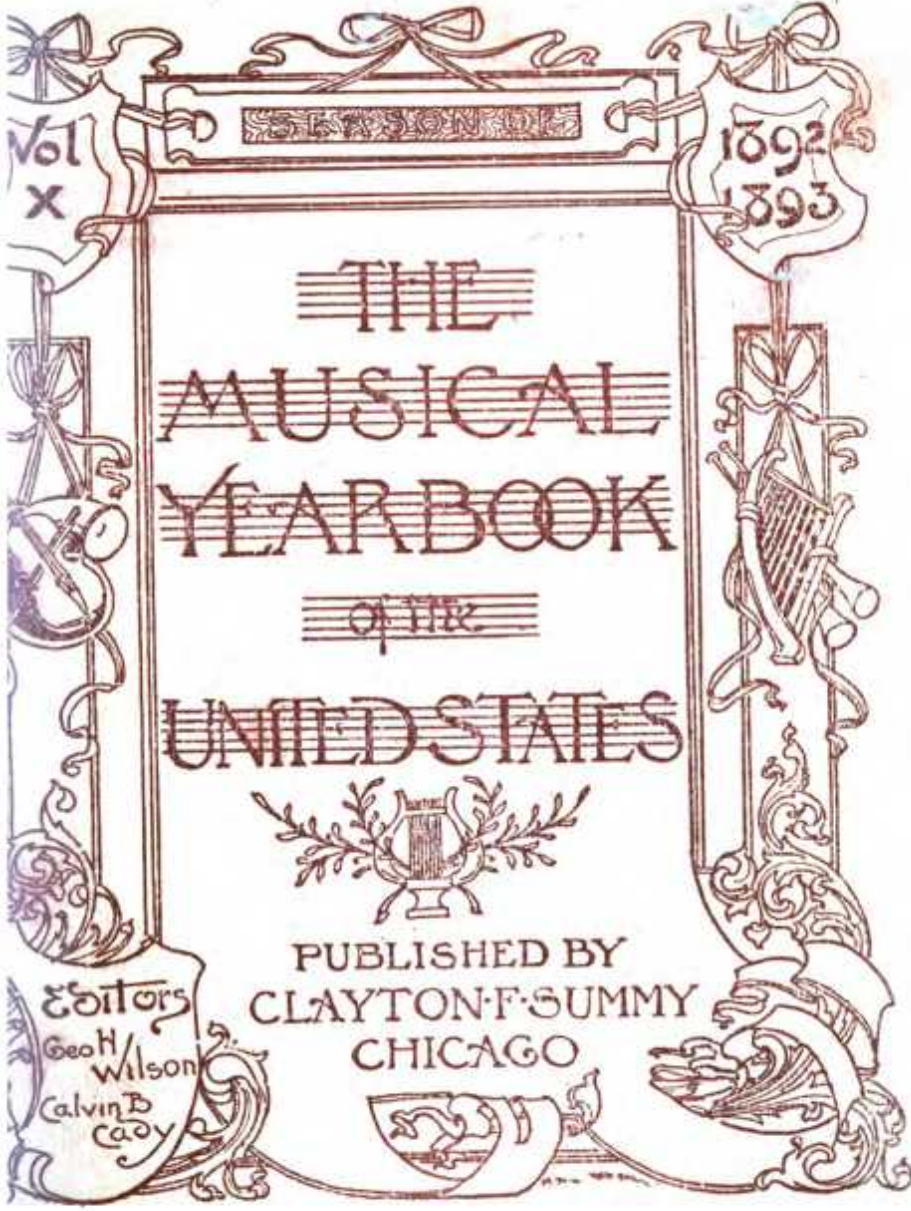
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**GEORGE H. WILSON & CALVIN B. CADY**

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SEASONAL

Vol  
X

1892  
1893

THE  
MUSICAL  
YEARBOOK  
OF THE  
UNITED STATES



PUBLISHED BY  
CLAYTON F. SUMMY  
CHICAGO

Editors  
Geo H. Wilson  
Calvin D. Cooy

THE  
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VOLUME X.

INCLUDING THE DOMINION OF CANADA.

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SEASON OF 1892-1893.

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GEORGE H. WILSON and CALVIN B. CADY, Editors.

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PRICE, ONE DOLLAR, NET.



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ADVERTISERS:	
BOOSEY & Co., Publishers.	
AMERICAN CONSERVATORY OF MUSIC.	
KATHARINE FISK, Contralto.	
GEORGE ELLSWORTH HOLMES, Baritone.	
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UNIVERSITY SCHOOL OF MUSIC.	
HENRY F. MILLER, Pianos.	
ARTHUR P. SCHMIDT, Publisher.	
MASON & HAMLIN, Pianos.	
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CINCINNATI COLLEGE OF MUSIC.	
NEW ENGLAND CONSERVATORY OF MUSIC.	
CLAYTON F. SUMMY, Publisher.	

## INTRODUCTORY.

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Perhaps it may not be necessary to inform the readers of this volume that a perfect yearbook is an ideal dream of verdant experience; but to forestall some possible criticism it is best to state this to be a fact. A yearbook has to be conceived and born, but that is easy enough; to coax it into growing is much harder, and to develop it into the full vigor and stature of youth and manhood requires patience such as has been exhibited by but a few in the world's history.

It is supposed by many that the only difficulty lies in putting the material into proper shape; that of course conductors and societies are only too anxious to appear, and that a mere hint, and in the majority of cases not even that, would be sufficient to bring an avalanche of programs. Yes, indeed it might *seem* so, but it is not, and here comes in the first great trial. The second is like unto it—the programs appear without place or date; no effort has been made to keep a complete file, and one program of a series is missing; names of works, authors and artists get badly tangled, and so on.

But despite all these drawbacks the YEARBOOK celebrates its tenth birthday in the present volume, and can boast of a healthy, in fact quite prodigious, growth in the past year, having nearly doubled its size, even were the World's Fair matter excluded. It may confidently claim to have also grown more perfect in its record along lines previously established, in the form of presentation, and also in new departments, making it therefore of much greater value to all classes of musicians.

If any important concerts in the larger cities have been omitted, we can disclaim any responsibility, since every effort has been made by direct and indirect correspondence to secure the



material. As an instance may be cited the programs of the Chamber Concerts of such organizations as the Kneisel and Adamowski quartets, of Boston, the omission of which is a matter of regret because the greatly increased interest in Chamber Music does not appear.

It will be noted that there is not only quite an increase in the actual number of cities recorded, but that full reports will be found of programs in nearly twice as many places as were registered in the last volume. This is important as showing the character of the programs in various sections of the country.

A notable feature, which adds much valuable material of interest to many, is the record of recital programs of acknowledged artists. This will be found quite complete in at least two departments, piano and organ, and will serve as a valuable reference table, preserving as it does the most important and serviceable works in these two fields.

The especial attention of organists is drawn to the programs of the sixty organ recitals given in Festival Hall, and the thoroughly classified catalogue of all the works given in the record by cities will furnish all classes of musicians with an invaluable reference list.

In looking over the record every one who has not had occasion or an opportunity to note the musical activity of the country will no doubt be surprised at the large number of orchestral concerts, and choral concerts in which the orchestral works furnish a large share of the programs. A large percentage of the 109 cities report either pure orchestral or mixed choral and orchestral concerts, and many of the places are, not cities as regards size.

It will also be a matter of surprise and gratification to note the choral activity which the record reveals. About twenty-five of the states, representing northern, southern, middle, western and eastern groups and an average of more than four cities in each state, are contained in the record, and by far the larger number of towns and cities are supporting choral societies of good size, and giving

one or more miscellaneous or orchestral concerts. And here, too, it is the more encouraging when it is known how many of these towns are comparatively small, as for instance Bethlehem, Pa., Ann Arbor, Mich., Oberlin, O., etc. The outlook is still brighter, if we remember that a record of only a little more than four cities, on an average, in each of the twenty-five states furnish the data, for certainly this cannot represent all that is being done in choral music. Taking everything into consideration, there is therefore great reason for rejoicing over the musical growth of the country in the last decade.

But, notwithstanding all this cause for congratulation it is too lamentably true that we are, as a nation, very much lacking in musical appreciation or culture; and a prime cause for this is the piano, and lack of development of choral music. Three things stand in the way of the genuine and extensive development of choral music: (1) The piano, which is destructive, inasmuch as it sets up personal vanity and advancement in place of genuine musical development, either appreciative or conceptive. (2) The public schools, which fail, for reasons too obvious to need comment, to furnish that development of conceptive power which enables any one to become an efficient member of a chorus. (3) Ambition to do a large thing, an oratorio for instance, instead of justly estimating both the ability of the chorus and capacity of the audience, and taking up the study of simple, pleasing works, which the chorus can master and give an intelligent and finished interpretation of and which can be understood by an average audience. This last cause is the most harmful in its effect alike upon choruses and audiences; and it is so senseless because there is so enormous a field of beautiful, simple, intelligible music from which to choose. There are but few places say of five thousand inhabitants, and over, which could not gather together from twenty-five to fifty voices for the giving of part songs.

The main hope of the country does not lie in the alleged conservatories springing up like mushrooms all over the land, where

piano thumping and keyboard gymnastics are developed according to the "most approved methods" and application of patent pianist-incubators, and vocalizers turned out with hand-organs in their throats, but minds, the musical emptiness of which is in inverse ratio to the agility with which they can turn the crank; it lies in the development of sufficient power of music conception to enable a person to sing, independently of other singers or an instrument, his part in a choral composition. Perception of beautifully demonstrated problems cannot take the place of conceptive individual demonstration in the development of mathematical knowledge; and the same law applies in art. We need a choral renaissance, not merely from a musical standpoint, but because only thus can the many be brought under the highest moral and spiritual influence music is capable of exerting.

Another important educational force is the spread of the study of stringed instruments and formation of local orchestras and quartets. We shall never be free from foreign influence until the genuine American orchestra and quartet shall have become common, and good material so plenty as to render any foreign aid unnecessary to their formation. The marked increase in orchestral concerts is already bearing fruit in a new and ever-increasing interest in the study of the violin and kindred instruments, but the personnel of our orchestras indicates how much work remains to be done to prepare an American contingency large and intelligent enough to meet the emergencies. The trouble lies, as in the case of piano and vocal students, in the desire of every student of the violin to be a soloist, in place of setting musicianship as his goal.

It is hoped that this little volume may, to some small degree at least, contribute to the furtherance of these most desirable objects.

CALVIN B. CADY.