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KARL KLAUSER & GEORGE PROCTOR

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The Universal Library of Music

Graded Masterpieces in Pianoforte Compositions

Edited by

KARL KLAUSER

With an Introduction by

GEORGE PROCTOR

Of The New England Conservatory of Music

*Also Special Copyrighted Compositions Written Exclusively for this Work
by the Following American Composers*

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REGINALD DE KOVEN
RICHARD HOFFMAN
FRANK VAN DER STUCKEN
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Volume V

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Musicians' League of America

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Wilson G. Smith



WILSON G. SMITH



WILSON G. SMITH was born in Elyria, Ohio, Aug. 19, 1855. His parents had intended to give him a collegiate education, but his health would not permit it. He therefore graduated at the Cleveland public schools, and in the mean time, without expecting to become a professional musician, had devoted quite a large share of his time to obtaining a musical education.

He finally obtained the consent of his parents, and in 1876 went to Cincinnati to study with Otto Singer, who found so much merit in Mr. Smith's early compositions that he, as well as other professionals, strongly advised the student to go abroad for more extended development. Therefore, in 1879, he went to Berlin and studied there for three years, taking the piano with Scharwenka, Moszkowski and Oscar Raif, and composition and theory with Philip Scharwenka, Bargiel and Fred Kiel.

Mr. Smith returned to Cleveland in 1882, and soon after published a set of pieces dedicated to Edward Grieg (*Homage to Grieg*, Op. 18). These compositions brought forth an enthusiastic letter from Grieg, which, upon being made public, at once turned attention towards Mr. Smith's work, and it was not long before the leading professional pianists played his compositions extensively in public, and in the years that followed his published works became popular to such an extent that the requests from publishers for new works absorbed all

his best efforts. He has published in all more than two hundred piano pieces and songs.

Mr. Smith has always been prominent in the interests of the Ohio State and National Music Teachers' Associations, and has held important offices in both. He was president of the former organization in 1888-89. He has played several times in piano recitals before the State Music Teachers' Association, but seldom appears as a pianist in public, except at recitals in Cleveland.

The following list contains his most popular and successful compositions:—

For the piano: *Homage to Grieg*, Op. 18; *First Gavotte*, Op. 25; *Second Gavotte*, *Scherzo Tarantelle*, Op. 34; *Arabesque*, Op. 39; *Caprice, Norwegian*, Op. 40; *Berceuse*, Op. 47; *Valse Arabesque*, Op. 44; *Valse Caprice* (after Strauss), Op. 51; *Two Valses Caprices*, Op. 53; *Angelus* (after Millet's painting), Op. 56; *Mosaics*, Op. 36.

His *Scale Studies*, Op. 57 and 60, and the *Romantic Studies*, Op. 57, have had exceptional success.

The following songs, *Entreaty*; *If I but Knew*; *Kiss Me, Sweetheart*; *Thou art like unto a Flower*; *Go Hold White Roses*; and *An Album of Six Love Songs*, Op. 58, have had extraordinary success here, and some have been republished abroad. He has also published some concert transcriptions for two pianos; among which are: *Minuet, Grieg* (from Sonata), Op. 7; *Valse Tyrolienne, Raff*; *Les Sylphes Valse, Bachmann*.

Mr. Smith also enjoys a national reputation as a critic and writer upon musical subjects.

