

Trinity College

Trinity College Digital Repository

Watkinson Publications

Watkinson Library (Rare books & Special Collections)

2016

American Periodicals: Music (Opportunities for Research in the Watkinson Library)

Leonard Banco

Follow this and additional works at: <https://digitalrepository.trincoll.edu/exhibitions>



Part of the [Musicology Commons](#)

Recommended Citation

Banco, Leonard, "American Periodicals: Music (Opportunities for Research in the Watkinson Library)" (2016). *Watkinson Publications*. 22.

<https://digitalrepository.trincoll.edu/exhibitions/22>

Trinity College
HARTFORD CONNECTICUT

© Opportunities for Research in the Watkinson Library

American Periodicals: *MUSIC*



Series Introduction

A traditional focus of collecting in the Watkinson since we opened on August 28, 1866, has been American periodicals, and we have quite a good representation of them from the late 18th to the early 20th centuries. However, in terms of “discoverability” (to use the current term), it is not enough to represent each of the 600-plus titles in the online catalog. We hope that our students, faculty, and other researchers will appreciate this series of annotated guides to our periodicals, broken down into basic themes (politics, music, science and medicine, children, education, women, etc.), all of which have been compiled by Watkinson Trustee and volunteer Dr. Leonard Banco. We extend our deep thanks to Len for the hundreds of hours he has devoted to this project since the spring of 2014. His breadth of knowledge about the period and inquisitive nature has made it possible for us to promote a unique resource through this work, which has already been of great use to visiting scholars and Trinity classes. Students and faculty keen for projects will take note of the possibilities!

Richard J. Ring
Head Curator and Librarian

MUSIC

Introduction

The library holds a relatively small but significant collection of 19 periodicals focusing on music that reflects the breadth of musical life in 19th-century America as it transitioned from an agrarian to an industrial society. Six of these titles are held in their complete runs. Beginning with publications in the 1830s, one can trace and track important themes as they developed: amateur church choral societies being replaced by secular ones; the establishment and refinement of American orchestras and their audiences; the advent of performance tours by European performers; and the movement to teach music in the newly established public school systems across the country. Performers and composers who were very popular in their day were closely reviewed. Some have become famous to us, while others have been forgotten. Musical life before the advent of the phonograph was limited to the ability of family members to play an instrument. By the middle of the 19th century, that instrument was usually the piano, hence the publication of piano versions of many classical and popular pieces in these periodicals. The family piano and the ability to play it came to define “culture” by the last third of the 19th century and persisted until the middle of the 20th century. Many issues in 19th-century American musical culture resonate with those of today — how to build and maintain an audience for classical music, the secularization of society at the expense of churchgoing, the importance of music education in a society that does not recognize its importance, the establishment of a distinctly American musical culture, and the challenge for magazines about the arts to continue to publish and thrive among a narrow readership.

Dr. Leonard Banco
Trustee of the Watkinson Library

Musical Library **Boston (1835-1836, complete)**

This monthly was one of the first attempts in America at a serious periodical about music. Primarily oriented toward the Boston scene, half of the magazine is devoted to commentary, musical programs, and musical instruction and the other half to sheet music, both classical and sacred. It was unable to establish a large enough readership and closed after one year of publication.



The Musical Magazine **New York (1835-1837, complete)**

The 24 monthly issues of *The Musical Magazine* were published in New York City from June 1, 1835, to April 1, 1837. The journal was edited by Thomas Hastings (1794-1872), "a composer, compiler, hymn writer, and writer on music." Each issue is organized in three major sections: 1. "Practical," dealing with vocal execution, choral singing, organ playing, etc.; 2. "Theoretical," dealing with the rudiments of music and the thorough study of diatonic and chromatic harmony; and 3. "Miscellaneous," dealing with reviews of new publications and performances and a multitude of incidental articles dealing with various aspects of music making and poetry. Very few of the articles are signed with proper names, while many are signed with pseudonyms. It is assumed that the major part of the magazine was written by Hastings himself. In addition to the articles, there are 91 pieces of sheet music that were issued as supplements: hymn tunes, doxologies, choruses, anthems, and "The Lord's Prayer."



Boston Musical Gazette **Boston (vol. 1, no. 1, May 2, 1838-vol. 1, no. 26, April 17, 1839)**

The Boston Musical Gazette was published as an eight-page quarto issue every other Wednesday from May 2, 1838, until May 15, 1839. The prospectus cited Bartholomew Brown (1772-1854) as editor. It also noted that, as little music was available from Europe because of cost, each issue of the *Gazette* would present a supplement of sacred and secular music for readers' use at home.

Sacred music and its institutions, performances, and historical and current "scientific" practices are the main topics of the journal, with reviews of recitals and occasional articles about the value of secular music or speculation about why opera had not found roots in Boston. At this time, a professional musician was generally defined as having studied in Europe. Except for a few of the musical societies that regularly assembled musicians from the theater orchestras to perform in oratorios, there was no "serious" orchestra in town. In this context, the establishment of vocal music education in Boston's public schools in 1838 is viewed by *BMG* as a major event and reported in great detail, as are the proceedings of the first Musical Convention (course of instruction) undertaken the same year by Lowell Mason and others.

The founding of what is now the Harvard Musical Association in 1837 is also detailed in two long articles about its purposes and formation by alumni members of Harvard's Pierian Sodality (still extant as the Harvard-Radcliffe Orchestra). There are regular reports about other musical societies and their organization, as well as performances, in Boston and elsewhere in New England. In addition to the activities of the Handel and Haydn Society, other institutions receiving reports are the Boston Academy of Music, the Boston Gregorian Society, the Boston Musical Institute, the Musical Education Society, and the Billings and Holden Society. At this time, the contrapuntal "transgressions" of William Billings are harshly criticized by writers in *BMG* as being distractions from worship. Reports were regularly received from the Bangor Musical Society in Maine and from several such societies in New York (city and state).

Most of the *BMG* articles are anonymous or pseudonymous. Brown himself did a great deal of the writing indicated as editorial. John Sullivan Dwight signed several articles, either with his full name, his initials, or a pseudonym, for example, "A Country Clergyman."

New York (vol. 1, no. 1, May 9, 1838-vol. 1, no. 24, January 5, 1839)

[illegible]

Boston (vol. 1, 1839–vol. 3, 1842, complete)

Each issue is organized in a number of discrete divisions, including, among many, original essays on general subjects such as music history; music education and musical criticism; reviews of published music and concerts and operas in Boston, New York City, and Brooklyn; reports from London and Paris; and original communications consisting of letters to the editor with reports on music making in various American and Canadian locations.

Some articles are taken from English and Continental music journals, but no attributions of the sources are provided: Richard Mackenzie Bacon writes essays on the "objects of musical acquirement" and on the "elements of vocal science" (*Quarterly Musical Magazine and Record*); G. Imbert de Laphalegue contributes a biography of Nicolo Paganini; Jacob Augustus Otto provides a treatise on the construction and repair of the violin; William C. Stafford discusses the history of European and world music; and Edward Hodges discusses the objects of music study. Among the few American authors are T. B. Mason writing about music education in the public schools and Lowell Mason explaining the adaptation of words to metrical psalmody.

Musical Cabinet
Boston (1841-1842, complete)

This monthly publication has a combination of narrative articles and music, both sacred and secular. Some articles were original and written for this publication; others were reprinted, mostly from European publications. Considerable material was produced on Baroque composers who were being rediscovered at that time. Demonstrating an awareness of its time, the magazine published an article regarding the demise of *The Musical Magazine* [to left], stating that “... within a few years, the public has seen to become periodical mad, and the rage has finally spread to music.” Over three years, six music periodicals were begun in Boston and New York, and most failed after brief runs.

Bellows Falls, Vermont (vol. 2, 1844-1845)

This semimonthly publication is the only one on the subject of music in our collection that was not published in New York or Boston. Half of it was devoted to dissemination of musical information, including articles on musical taste and performance as well as book reviews, and half to sheet music, some of which were new compositions. Many of the articles were about non-musical topics, such as poems and literature. Although relatively superficial compared with some of the other contemporary musical publications, it provides a window into American small town musical interests and taste in the mid-19th century.

Boston (vol. 1, 1846-vol. 3, 1848)

This is a semimonthly covering the full range of sacred and secular music. Included are original articles as well as those reprinted from European sources. Content includes concert announcements and reviews, in-depth serialized articles, biographies, etc. The *Musical Gazette* published a considerable amount of new sheet music. Teaching music to children at home and in school was one of the continuing topics, as was the theory of harmony. Much attention was paid to the lives of composers. Music in Europe was discussed in the context of a personal travelogue by an American who went there to listen to concerts — a most interesting series of travelogues and musical reviews.

The Message Bird: A Literary and Musical Journal

New York (vol. 1, no. 1, 1849–vol. 1, no. 49, 1851, various issues)

Musical World

New York (no. 1, 1849–no. 41, 1851)

Journal of the Fine Arts and Musical World

New York (vol. 3, no. 1, 1851–vol. 3, no. 24, 1852)

The Message Bird: A Literary and Musical Journal began publication in New York City on August 1, 1849, and continued under this title until August 16, 1852. Published twice monthly, the journal treated general artistic matters including the fine arts and literature in the first part of each issue and music in the extensive second part. Music supplements, distributed regularly, consisted mainly of popular salon pieces composed specifically for the journal. Some of the more frequent contributors include the English violinist George Loder, band instrument authority Allen Dodworth, and the English composer of operas William Vincent Wallace, as well as William J. Wetmore, Augusta Browne, Samuel Jackson, and Richard Dunning.

The beginnings of many historically significant American music institutions and the personalities active in the country's musical life are documented in these pages. The establishment of the New York Philharmonic and the New York Harmonic Society, for example, are treated in *The Message Bird*; the careers of Max Maretzek and the singers associated with Italian opera productions at the Astor Place Opera House and Castle Garden are discussed in firsthand accounts throughout the journal. The brilliant and somewhat sensationalized American debuts of the well-known soprano Jenny Lind and contralto Marietta Alboni are reported in detail and debated at length by correspondents.

Also treated are a number of now obscure concert performing groups such as Dodworth's band and the touring Alleghenians, as well as Theodore Eisfeld's chamber music concerts and the concerts held at Niblo's Saloon, the Broadway Tabernacle, and the Apollo Rooms. A series devoted to church music in New York City and Brooklyn provides a regular and detailed critique of choirs, choirmasters, and organists at individual churches. The journal's editors, Oliver Dyer and Richard Storrs Willis, conscientiously supported contemporary composers and musical education and the American phenomenon of "conventions" promoting the study of music literature.



Dwight's Journal of Music Boston (vol. 1, 1852–vol. 41, 1881, complete)

This is one of the most respected and influential mid-19th century American music periodicals. Published in Boston, John Sullivan Dwight's journal appeared on a weekly basis until March 1863 and thereafter fortnightly until its demise.

This chronicle of the development of music in the United States during the period immediately before and after the Civil War is a historical document of great importance in American music history. An idealist with a deep dedication to the finest aspects of European music making, Dwight sought to bring news of the European musical scene to American readers and to blend it with considerable coverage of the growing musical activities in the United States. The result was a full-fledged American music journal in the grand tradition of the finest French, British, and German publications.

Reviews constitute an important part of the journal and range from the treatment of concerts and opera productions in Boston, New York, Philadelphia, Albany, Chicago, St. Louis, Baltimore, Washington, New Orleans, and San Francisco to performances given by touring operatic troupes and concert parties directed by the impresarios Maurice Strakosch, Bernard Ullman, and Max Maretzek, among others. These featured famous European performers: singers Jenny Lind, Giulia Grisi, Mario, Thérèse Tietjens, Euphrosyne Parepa, Victor Maurel, Italo Campanini; violinists Ole Bull, Henri Vieuxtemps, Camilla Urso, Henri Wieniawski; and pianists Alfred Jaëll, Arabella Goddard, Teresa Carreño, Hans von Bülow, Rafael Joseffy, and Anton Rubinstein. The emergence of first-class American opera and concert singers is duly noted

in reviews from home and abroad. Among the performers are Adelaide Phillipps, Annie Louise Cary, Clara Louise Kellogg, Isabella Hinckley, Lilian Bailey, Charles Adams, and Nordblom.

The development of performing organizations in the United States is richly documented by Dwight. The orchestra of the Germania Musical Society, the New York Philharmonic, Theodore Thomas's orchestra, the Boston Symphony Orchestra, and the Handel and Haydn Society are reviewed throughout the journal's run. Concerts of chamber music, miscellaneous concerts with a variety of performers, and vocal concerts are prominently featured and deal, in the main, with activities in Boston, New York, and Philadelphia. In these reviews, one encounters many European immigrants, some of whom continued their careers in the United States: pianists Richard Hoffmann, Otto Dresel, and Carl Wolfsohn; soprano Erminia Rudersdorff; violinist and conductor Carl Rosa; violoncellist Wulf Fries; and violinists the Mollenhauer brothers.

A number of outstanding American writers were contributors to *Dwight's Journal of Music*. Alexander Wheelock Thayer — the best-known 19th-century American music historian and the first reliable biographer of Beethoven — contributed weekly columns in series format discussing a wide variety of musical matters and reviews of published books about music and concerts. Other American writers include the composer and music theorist John Knowles Paine, the young critic William F. Apthorp, and critics W. S. B. Mathews and C. H. Brittan.

In its closing issue in 1882, the editor wrote, "This is the last appearance of the *Journal of Music* which has so long borne our name. ... The truth is, we have for some time been convinced that there is not in this country now, and never has been, any adequate demand or support for a musical journal of the highest tone and character. The last experiment of any praise, the *Musical Review*, established in New York less than three years ago, was unable to complete its second year. The musical papers that live and flourish financially are those that serve the interests of music trade and manufacture, and which abound in endless columns of insignificant three-line items of intelligence or news; the slang term "newsy" is a description which they covet. A journal which devotes itself to art for art's sake, and strives to serve the ends of real culture, however earnestly and ably, gets praise and compliment, but not support."

Further reading: *What They Heard: Music in America, 1852-1881: From the Pages of "Dwight's Journal of Music"* by Irving L. Sablosky and *Beethoven's Symphonies and J.S. Dwight: The Birth of American Music Criticism* by Ora Frishberg Saloman.

Musical World and New York Musical Times

New York (vol. 9, no. 1, 1854-vol. 10, 1854)

This semimonthly publication explored music in all its forms. Reviews included not only concerts in New York, but further afield across the United States and in Europe through articles written for this periodical. Many articles concern sacred, classical, and popular music. Sheet music was published in each issue. Continuing columns are devoted to musical theory, especially harmony and performance. The magazine contains reviews of new books about music, including amateur and choral performance. There is considerable advertising in each issue, as well as notices of forthcoming concerts and recitals by important performers of the day, such as opera star Henriette Sontag and composer/pianist Louis Moreau Gottschalk.

***The Musical World and Times* (1852-1854)**

***The Musical World* (1854)**



Musical World. A Weekly Journal for "Heavenly Music's Earthly Friends" (1855)

Musical World. A Journal for "Heavenly Music's Earthly Friends" (1855)

The Musical World (1858–1860)

The New York Musical World contains an exceptionally rich repository of information about the musical life of the United States in the 1850s. A continuation of *The Message Bird* (1849–1852), *The New York Musical World* changed both its title and editor several times. It appeared weekly until July 21, 1860, when it united with *The New York Musical Review* to form *The Musical Review and Musical World*. At various times the journal was edited by Oliver Dyer, Richard Storrs Willis, August Morand, Edward Hodges, and J. H. Wardell.

From the beginning until the last few months of publication, Richard Storrs Willis appears to have guided the journal's editorial policies. His own writings dominate *The New York Musical World's* contents through 1854, and the journal's longest running series of articles is Willis' "Musical Studies for the Million," weekly texts presenting rudiments of music theory and harmony. Willis's interest in composition is evident in reviews of new music such as Lowell Mason's *Carmina sacra*. In 1858, Willis's collection of church service music appeared in installments. Aspects of Willis's personal life and musical training are occasionally revealed in the series of sketches "Portfolio of a Musical Bachelor," containing a narrative of his experiences as a music student in Europe and as a student at Yale University. The role of piano manufacturer Jonas Chickering in Willis's life is discussed at the time of Chickering's death.

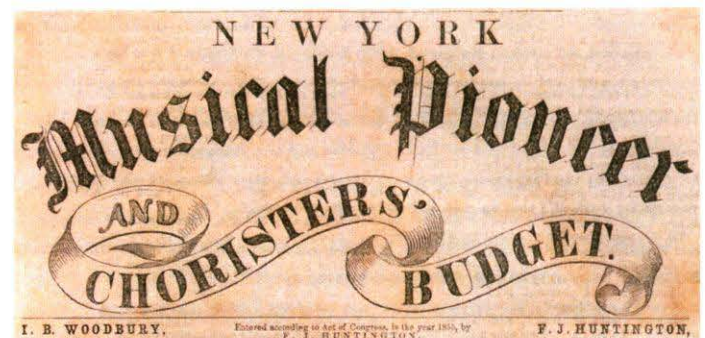


The journal's reviews and articles focus on Native American and immigrant musicians and singers, including conductors Carl Anschutz, Carl Bergmann, Carl Eckert, and Theodore Eisfeld; composers George F. Bristow, William Fry, C. Jerome Hopkins, George F. Root, and Robert Stoepel; pianists Richard Hoffmann, Louis Moreau Gottschalk, and Robert Goldbeck; violinists the Mollenhauer brothers; entrepreneurs Niblo, Max Maretzek, Maurice Strakosch, and Bernard Ullman; and singers Lucy Escott, Adelina Patti, Adelaide Phillips, and Harrison Millard.

While the journal deals primarily with musical activities in New York and Brooklyn, there are also reports from Boston, Charleston, Chicago, Cincinnati, Detroit, Milwaukee, New Orleans, Providence, and Washington. An accounting of musical activities in rural areas is found in reports from Indiana, Tennessee, and California. There are also reviews of famous Europeans performing in North America; among them are singers Giulia Grisi, Mario, Constance Nantier-Didiée, Pasquale Brignoli, Anna de Lagrange, Marietta Piccolomini, Anna Bishop, Cesare Badiali, Carl Formes, and Louisa Pyne and William; conductors Luigi Arditi and Emanuele Muzio; and instrumentalists Ole Bull, Charles Bochsa, Paul Julien, and Alfred Jaëll.

The journal contains articles and letters from a number of well-known American writers: for example, Lowell Mason reporting on English musical festivals and composer William Henry Fry reporting from Paris and providing lectures on music history. Willis's editorial on the role of the New York Philharmonic Society in promoting the works of American composers evoked heated responses from George F. Bristow and John Sullivan Dwight. Edward Hodges, the British-born organist of Trinity Church, New York, contributed valuable articles on church music. Carlo Bassini produced two extended series of articles related to voice production, while Gustav Schilling's methodology of teaching music was published in serial form.

Music supplements, in most issues, consist of salon pieces for voice and piano or guitar, simple piano pieces, sacred and secular choral pieces, and arrangements of popular operatic arias by Donizetti, Rossini, and Verdi. A number of original compositions by American composers are also included.



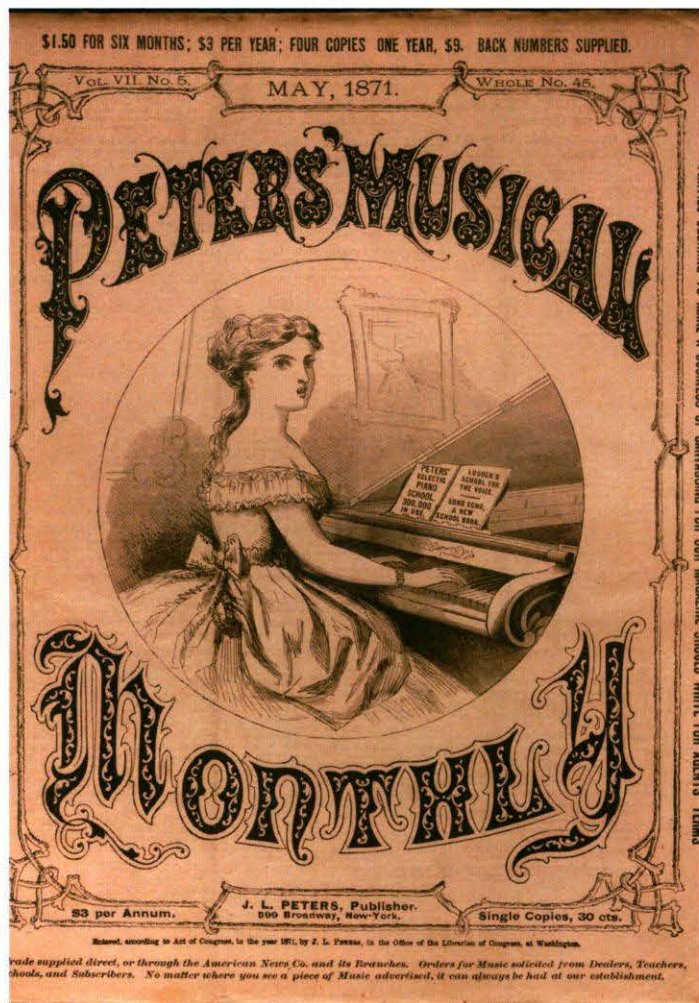
New York Musical Pioneer New York (vol. 1, 1855–vol. 3, 1858)

The Watkinson holds the first full three volumes of this noted monthly. The editor, Isaac B. Woodbury (1819–58) was a prolific hymn composer and colleague of Lowell Mason, publisher of many noted church music collections. The content was pitched toward amateurs who performed both sacred and secular music as part of school and church choirs. The editors conducted "musical conventions" around the country for \$50–\$100, particularly in the East and Midwest. The text contains many short articles regarding musical events, history of music, anecdotes, vignettes, and questions and answers. Uniquely, the musical pages — many saying they were written especially for the *Musical Pioneer* — are printed parallel to the spine and at right angles to the text.

Our Musical Friend

New York (vol. 2, 1859; vol. 5, 1860)

Our Musical Friend is a monthly magazine containing sheet music — both popular and classical — that could be played at home by amateurs. Among the Antebellum popular hits now forgotten was “The Glorious Vintage of Champagne,” a drinking song sung by Mr. Harrison in the romantic opera *Satanella* by M. W. Balfe.



Peter's Musical Monthly

New York (vol. 3, 1869–vol. 14, 1874, various issues)

This monthly periodical is devoted to the usual combination of articles, reviews, musical news, etc. Reviews are rather superficial, but the periodical also contains a considerable amount of “popular” music to be played at home on the piano.

Peter was a seller of all things musical; the magazine has advertisements and price lists for all sorts of musical instruments and sheet music, which give an excellent sense of what would have been available in the general market after the Civil War.

Musical Review

New York (vol. 1, 1879–vol. 3, 1881, complete)

Musical Review was published in three volumes, totaling 67 weekly issues. From the journal's beginning until May 17, 1880, Archibald MacMartin and Gustav Kobbé served as co-editors. In the inaugural issue, they boldly assert their intention to distinguish this magazine from other American music periodicals by remaining independent of musical-instrument manufacturers, music publishers, or other non-music art forms and vow to remain as impartial as possible in their music criticism. In addition, the editors note that they have secured the cooperation of prominent European writers on music, including the editor-in-chief of the *French Revue et Gazette musicale de Paris*, an English critic conversant with music in London and Glasgow, and another English writer, a contributor to *Grove's Dictionary of Music and Musicians*. Despite the editors' lofty ambitions, however, by January of 1881, they were forced to admit that their determination to remain impartial and independent may have contributed to the journal's early demise.

A typical issue is organized in two large sections. The first is a regular feature, “Echoes of the Week,” giving a summary of the past week's musical events and information about forthcoming events in New York, Boston, Cincinnati, and other American cities, followed by several articles about contemporary musical compositions or music history, reviews of music-related monographs, and performances. The second includes an editorial, reviews of musical performances in the United States, reviews of musical activities in France, Germany, and England, a column titled “General Intelligence” that consists of musical miscellany, news, and gossip, and a column titled “New Music,” reviews of recently published musical scores.

In keeping with then-current custom, very few articles have signatures of authorship. Significant among the contributors who did sign is William F. Apthorp (1848–1913). A student of John Knowles Paine, Apthorp was a lecturer on music at both the New England Conservatory of Music and Boston University. He provided reviews of musical life in Boston. Eduard Hanslick, an important European writer and critic, is featured fairly regularly and writes about European musical life.

The plethora of operas and concerts given in the principal American eastern cities featured musicians such as conductors Leopold Damrosch and Theodore Thomas, pianist Rafael Joseffy, and violinist Ole Bull. In association with the American tours of Henry Mapleson's Her Majesty's Opera Company with singers Italo Campanini, Giuseppe Del Puente, Marie Marimon, Emilé Ambré, and Alwina Valleria, who are reviewed extensively, as are the entrepreneur Max Strakosch's concert party tours featuring contralto Carlotta Patti and baritone Ciampi; Ketten, the pianist; and Munch, the violoncellist.

Biographical sketches of many 19th-century musicians were published, including composers Hector Berlioz, Arrigo Boito, Brahms, Dvořák, Hermann Goetz, Albert Lortzing, and Joseph Parry; pianists Teresa Carreño, Moritz Moszkowski, Anton and Nikolai Rubinstein, Franz Rummel, William H. Sherwood, and Carl Tausig; organists Thomas Adams and

Benjamin Jacob; vocalists Annie Louise Cary, Anna Drasdil, Etelka Gerster, George Henschel, Helen Lemmens-Sherrington, Amalia Friedrich Materna, Sims Reeves, and Gustave-Hippolyte Roger; music educator Henry Hanchett; violinists Charles Lamoureux and Pablo de Sarasate; and music publisher Gustav Schirmer.

Synopses of musical works were published, including works of Berlioz, Beethoven, Bizet, Boito, Ignaz Brüll, Dudley Buck, Delibes, Benjamin Godard, Hermann Goetz, Halévy, Lecocq, Henry Leslie, Liszt, Victor Massé, Mozart, Nessler, Hubert Parry, Anton Rubinstein, Charlotte Sainton Dolby, Saint-Saëns, Schubert, Arthur Sullivan, Verdi, and Wagner. Also published were several significant series of articles, including Hector Berlioz's "Beethoven's Fidelio" (reprinted in translation from *A Travers Chants*), Octave Fouqué's "Berlioz in Russia," Henry J. Hanchett's "Teaching as a Science," F. J. Sawyer's "The Organists of the Nineteenth Century" (reprinted from *The Musical Standard*), Eugene Thayer's "Reform in Church Music," and Richard Wagner's "Music in its Relations to the Drama" (reprinted in translation from *Bayreuther Blätter*). Additional notable articles include William F. Apthorp's "Music in America," Henry E. Krehbiel's "The Cincinnati Festival," and Camille Saint-Saëns's "Saint-Saëns on Liszt."

Both Kobbé and Krehbiel were ardent Wagnerians, and this is reflected in the amount of attention given to the composer in *Musical Review*. In addition to the enormous number of articles in which performances of Wagner's operas receive attention, the following are lengthy articles regarding the composer and his works, all published in the journal: "Robert Schumann and Wagner," "Wagner's Latest," "Palestrina's Stabat Mater (edition by Wagner)," "Parsifal," "Musical Status of Germany and America," "Wagnerian Polyphony," "Richard Wagner and His Critics," "Introduction to the Meistersinger," "To Our Meeting at Parsifal!," "Music in Its Relations to the Drama," "Offenbach on Wagner," "Wagner's Rienzi," "Hanslick and Wagner," "In Hamburg," "Wagner and Berlioz," "Wagner's Nibelungen Dramas," "Wagner at the Concert Populaire," "Albani in Lohengrin," "Herr Hans Richter," "A Letter from Wagner to Berlioz," "Critical Estimates," "One Million of Dollars," "Gluck's Iphigenia in Aulis as Rescored by Richard Wagner," "Hubert Herkomer on Richard Wagner," "Music Abroad: Wagner's Meistersinger," "German Opera in London," "Die Meistersinger and Herr Richter," "Wagnerianism and Wagnerisms," and "Winkelmann as Siegfried."

New York Amusement Gazette

New York (vol. 1, 1885-vol.4, 1886)

This periodical was published weekly as folded sheets listing concert, opera, and theater performances in New York City. Many listings include principal cast members or soloist performers. The time period covered includes the height of the Gilbert & Sullivan *Mikado* craze, and two competing performance companies are listed, as well as a performance in German, one performed by amateurs, and another as a burlesque. Also, there is a complete history of the New York Academy of Music and all performances to date. This publication is an excellent starting point for research into New York theater and music of the period, as well as contemporary performers.



Trinity College

HARTFORD CONNECTICUT

THE WATKINSON LIBRARY