PROMINENT WOMEN PERFORMERS IN VOICE, PIANO AND VIOLIN, BORN SINCE 1840

BY

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THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

Elizabeth Adelle McClure

ENTITLED Prominent Women Performers in Voice, Piano and Violin, Born Since 1849.

IS APPROVED BY ME AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE DEGREE OF Bachelor of Music

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INTRODUCTION

Women have had a certain handicap in musical matters, but they have furnished the great body of amateurs, without which, the professional artistic world would have had a sorry time. In former ages women were confined to the duties of the household. They managed their domestic duties well, regardless of the fact, that there were no women's clubs to assist them. Their educational outlook was narrow, and the fact that they were confined to their homes, gave them opportunities to study the arts, that the men of the time did not possess.

Later women's opportunities enlarged and today they are thoroughly "emancipated." They attend the same colleges as their brothers, engage in the same occupations and enter the same professions. Women are given an equal chance of representation on programs as men and are welcomed as performers.

"Woman has been called the Queen of the home." However, since the arts and sciences have been open to women, they are no longer satisfied with this. Many have taken places in the business world, and in some instances have paralleled the successes of men.

Madame Eames says- "Because most women find the true expression of life in home making and child rearing, there is no reason why others, with different casts of mind, should be shut out from opportunities and the evidently intended path. The home life is the natural one for perhaps eighty per cent of the civilized world."
She says "God placed in the hearts and minds of these other twenty per cent the different aspirations, and surrounded them with other environments. I believe in a woman following her own inclinations, but not rushing into public life at the first opportunity or at the first desire for applause or flattery, not leave home unless driven to do so by circumstances or by talents that will not be crushed into the background." "The women who go before the public have a mission besides making a living or gaining applause, they give the public esthetic enjoyment and add to the sum total of public culture."

As a rule, women are "communicative, impressionable and emotional," while the majority of men are not. The women excel their brothers in two essentials,—temperament and opportunity. There are many thousand times more women, studying and practicing music, than men. Why is it then that so few achieve more than an honorary mention? Some critics say it is because of the "narrowness of the view which women take of the musical life and their propensity to 'dabble'."

It is with the ones, who have achieved great things that we wish to deal with particularly in this thesis. However, it is said that without the amateurs "the musical spirit of the world would soon become practically dead." They keep music alive in the homes; they start their children on the right path that leads to musical righteousness"; and while their mission in the music world is not so spectacular as that of men, it is equally as necessary."

The exact aim of this thesis is to give the reader an idea
of just what the women, born since 1840, have contributed to the musical world, as vocalists, pianists and violinists; to show what countries are represented and what each contributed.
PART I.

Vocalists

Austrian

Pauline Lucca
Amalie Materna
Nellie Melba

French

Rose Lucile Caron
Emma Calve

English

Mrs. Clara Kathleen Rogers
Marie Emma Albani
Marie Brema
Elizabeth Nina Mary F. Lehmann
Clara Butt
Louise Kirkby Lunn

German

Lilli Lehman
Ernestine Schuman-Heink
Freida Hempel

Italian

Carlotta Patti
Sophia Scalchi
Louise Tetrazzini
Amelia Galli-curci

Swedish

Christine Nilsson
Julia Claussen
Olive Fremstad

Scotch

Christine Miller
Alma Gluck

American

Clara Louise Kellog
Annie Louise Cary
American (cont.)

Emma Cecelia Thursby
Lillian Nordica
Emma Nevada
Sibyl Sanderson
Emma Eames
Mary Garden
Geraldine Farrar
Louise Homer

Polish

Marcella Sembrich

Spanish

Adelina Patti

Hungarian

Etelka Gerster

Prussian

Johanna Gadski
PAULINE LUCCA

Pauline Lucca was born at Vienna, Austria, in 1841. When she was quite young her parents placed her under instruction and at the age of thirteen she entered the chorus of the Opera House and gained what scant musical training that was possible.

Her first engagement at Olmutz, where she took the part of Elvira in "Ernani", made her quite a favorite. Her next engagement was at Prague as Valentine in "The Huguenots" and "Norma".

Upon hearing her voice and being charmed by her dramatic ability, Meyerbeer engaged her to go to Berlin where she appeared in three of his greatest operas, as the characters of Alice in "Roberto," Bertha in "Il Prophete," and Vielka in "The Camp of Silesia".

Miss Lucca appeared in London in 1863 and sang there every season until 1872, with the exception of one in 1869.

After journeying thru Germany, she stopped at St. Petersburg, where she sang for the Czar of Russia. From there she went to America, returning, again, to Europe, two years later, and visiting all the principal cities.

Some of her leading roles are:

Valentine in "The Huguenots" and "Norma."
Alice in "Roberto"
Bertha in "Il Prophete"
Vielka in "The Camp of Silesia"
Madeline in "Le Postillon"
Anna, Leonora, Cherubino, Carmen, Zerlina, Margherita and others.
AMALIE MATERNA

Amalie Materna was born in Austria in 1847. She received her training in music from her early childhood and studied with eminent instructors.

Her first public work was done in church, and later in an operetta, which gave speedy indications of her talent.

In 1869, she made her debut, as Silica in "L'Africaine". She made a powerful impression, but it was not until 1876 that her fame triumphed to the end of the musical world.

Wagner selected her to interpret the role of Brunehilde and he, himself, has put on record, "Materna" as the perfect incarnation of his art "Ideal." She was fitted by nature, appearance and endowment for the role, and Wagner could have looked the world over for her match.

She made a successful tour of America, visiting New York, Boston and Cincinnati under the direction of Theodore Thomas.

Other operas of her repertoire are "Tannhauser" "Lohengrin" "Les Huguenots" and "Le Prophete".

Her voice was remarkable for volume and compass, spanning three octaves. Her dramatic fervor separated her from all other great singers of her period.

NELLIE MELBA

Authorities differ as to the date of her birth. Some say 1859 and others 1865. Both her parents were musical and naturally the child showed at an early age a talent and love for music.

As a child she studied composition, harmony and piano, also
violin and organ, paying no attention to her voice. It was not until after her marriage in 1882 that she abandoned the idea of a career as a pianist and turned to singing.

Upon going to Paris she sought an interview with Madame Marchesi, who told her of her marvelous voice, its silver purity and its wonderful natural trill. After a years study, with Madame Marchesi, she made her debut at Brussels, as Gilda in "Rigoletto". This was such a success that engagements followed rapidly, both in Europe and in America.

"Melba was not a gifted actress, but the wonderful beauty of her voice, placed her at the very head of Opera singers. Her voice was a pure and flexible soprano suited to coloratura music, and with a compass from B-flat to F".

Among her best roles are:

Juliette in Gounod's "Romeo et Juliette"
Violetta in "La Traviata"
Rosina in "Barber of Seville"
The Queen in "Les Huguenots"
Nedda in "I'Pagliacci"
Marguerite in "Faust"
Helene in "Saint Saens' Helene"
Ophelia in "Hamlet"
Michaela in "Carmen"
Mimi in "La Boheme"
ROSE LUCILLE CARON

Rose Lucille Caron was born in France in 1857. She was a pupil of the Paris conservatory in 1880 to 1882, when she obtained second prize for singing.

Her debut was made at Theatre de la Mainaie, Brussels, in 1882, when she created the part of Brunhilde in Reyer's Sigurd. She remained there until 1885. Since 1900 she has appeared chiefly in concerts. In 1902, she was appointed professor of singing at Paris conservatory.

"At the height of her career, Mme. Caron was admired quite as much for the great beauty of her face and figure as for a wonderful voice."

Some of her best roles are:

Elizabeth in "Tannhauser"
Donna Anna in "Don Giovanni"
Fidelio and Gluck's Iphigenie en Tauride
Reyer's "Salammbô"
Brunehilde in "Die Walkure"
Verdi's "Otello"

EMMA CALVE

Emma Calve was known by being the latest and by far the greatest interpreter of the role of "Carmen" in Bizet's opera.

Her debut in opera was made in "Faust" as Marguerite. She was chosen to originate the role of Santuzza in "Cavalleria Rusticana", which has been one of her greatest parts ever since.

Calve's voice was soprano and her phrasing and vocaliza-
tion showed a perfect natural musical instinct.

Other roles in which she was successful are:
- Countess in "Marriage of Figaro"
- Title role in "Lalla Rookh"
- Pamina in "The Magic Flute"
- Suzel in "L'Amigo Fritz"

MRS. CLARA KATHLEEN ROGERS

Clara Rogers was born in England in 1844. Her early musical education was received from her parents and in 1856 she entered Leipsio Conservatory studying piano, theory, ensemble and voice. In 1860, she went to Berlin and studied a half year, then to Milan for a year.

In 1861, she made her debut at Turin as Isabella in "Roberto il Diavolo." For five years she was engaged in concert for the London season and then came to America, as a member of the Parepa-Rosa Company, where her American debut was made at the Academy of Music, New York, as Zerlina in "The Bohemian Girl." She sang in the principal cities of the eastern states.

After singing in the Maretzek Company, she settled in Boston as a teacher and concert soprano.

Mrs. Rogers was not only a singer, but a composer also. Her works include a sonata for cello, one for violin, a string quartet and other piano pieces, and a number of songs, including an album of six settings of poems by Browning.

MARIE EMMA ALBANI

Marie Emma Albani was born in 1852. She was a French
Canadian. Her father was a teacher of the organ and harp. Her stage name was "Marie Louise Cecil Emma Lajeunesse."

She received her first musical instruction in a convent in Montreal. In 1864 she went to Albany, New York, with her family, where she sang in the choir of the Catholic Cathedral. It was here that the bishop was attracted by her voice, and advised that she be sent to Europe to study. She studied in Paris for two years and afterward in Milan with Lamperti.

In 1870, she made her debut in "La Sonnambula," at Messina. She has since sung in all the principal European countries with great success, and also in America.

Besides, singing in French, Italian and German opera, Mme. Albani has been very successful in concert and oratorio work. She is, also, an excellent pianist.

Among her most successful parts are:

Elizabeth in "Tannhauser"
Elsa in "Lohengrin"
Senta in "Flying Dutchman".

Her greatest operatic triumph was when she sang Isolde to the Tristan of Jean de Reszke in 1896.

She has created parts in many of the important newer works, among them are:

"The Specter's Bride" by Dvorak
"Redemption" by Gounod
"The Martyr of Antioch" by Milman
"The Golden Legend" by James de Voragine
"St. Ludmila."
MARIE BREMA

Marie Brema, whose real name is Minny Fehrman, was born in England in 1856. She did not consider a musical career until 1890, when she began studying with Henschel. This was fourteen years after her marriage to Arthur Braun.

Her debut was made in 1891 in Schubert's "Ganymede" and since that time has appeared most successfully in many roles in London, Paris and Brussels, besides singing twice at Bayreuth, in Wagnerian opera and making a tour thru America in 1894 with the Damrosch Company.

She sang the part of Beatrice at the first production of Stanford's "Much Ado About Nothing" in 1901. She has also been heard at all the most important English festivals of the last ten years, notably at the Birmingham Festival of 1900 when she sang "The Angel in Elgar's Dream of Gerontius."

Among her celebrated roles are:
Orpheus in Gluck's opera of that name.
Ortrude in "Lohengrin".
Brangane in "Tristan and Isolde".
Her voice was a brilliant dramatic soprano.

ELIZABETH NINA MARY F. LEHMANN

Elizabeth Lehmann was born in England in 1862. Her father was an artist and her mother a song composer. Her mother was her first teacher, but was followed by Randegger, Raunkilde, Fraudenberg and the Scottish composer, MacCunn.

Her voice is a light soprano, not large but with extensive compass (low A to B in Alto). It carries well and her tones are
perfect. Her fame lies in her varied repertory in four different languages and in the revival of the fine old songs.

She made her debut in 1885 at the Monday Popular Concerts. She was well received and remained a favorite throughout her nine years of public work. She was very nervous when appearing in public, so after her marriage in 1894 to M. Herbert Bedford, she retired from the stage and turned to composition.

She sang in Crystal Palace, Philharmonic, Novello's Oratorio concerts, Norwich festivals and all the chief concerts of the kingdom besides frequently in Germany.

CLARA BUTT

Clara Butt was born at Southwick, Sussex in 1873. She studied in Bristol with Daniel Rootham. Later, she was awarded a scholarship to the Royal College of Music at London.

Her debut was made in London at Albert Hall, where she sang the part of Ursula in "The Golden Legend". She afterwards studied in Paris with Jacques Bouhy and Mme. Gerster.

In 1900, Clara was married to Mr. Kennerley Rumford with whom she had been associated professionally.

Several selections were written especially for her. Among the most important ones are:

Elgar's Sea Pictures

Triumph of Alcestis by Fedrick Cliff and Juliet by Herbert Bedford.

She possesses a rich contralto voice, an unusually fine stage presence and in later work has given admirable interpretations.
LOUISE KIRKBY LUNN

Louise Kirkby Lunn was born in Manchester, England in 1873. Her first musical instruction was obtained from Mr. J. H. Greenwood, the organist of All Saints' Church. She afterwards studied under Signor Visetti in the Royal College of Music.

She made her debut, at Drury Lane and at the Prince of Wales Theatre, while still a student in 1893. In 1899, she married Mr. J. K. Pearson, but continued her singing in public.

She sang at Opera Comique and Covent Garden, belonged to Carl Rose Company and sang in London and the provinces before coming to America in 1902, where she sang in opera in New York and with orchestras in Chicago and Boston.

LILLI LEHMAN

Lilli Lehman was born in Germany in 1848. She was taught singing by her mother who was formerly a harpist and Prima Donna at Cassel under Spohr, and the original heroine of several operas written by him.

Her debut was made at Prague as the first boy in Zauberflote in 1866. Engagements followed at Dantzic, Leipsic and Berlin, staying at the latter place until 1885. She sang in Wagner's operas, played Woglinde and Helmwige and sang the bird music in his trilogy at Bayrenth. The next few years she made successful appearances in London, and England, and spent five years in America, singing German opera, and here her great powers were immediately recognized. She returned to London again and appeared as Fidelio.

For a number of years, owing to ill health, she was unable to appear on the stage. But when she reappeared at Bayrenth, a
little later, the world was astonished by her wonderful performance.

Her voice was of superb quality and volume and gained for her the reputation of being one of the greatest Wagnerian singers of her day. She was unsurpassed in the roles of Bruneilide and Isolde. It was because of her ability to sing music of the Italian School that she was so highly successful in the Wagner roles.

Her more important roles are:

- Bruneilide in "Die Walkure"
- Donna Anna in "Don Giovanni"
- Ortrud in "Lohengrin"
- Isolde in "Tristan and Isolde"
- Norma in "Norma"
- Luglinde in "Die Walkure"
- Fidelio in "Fidelio"
- Violetta in "La Traviata"
- Zauberflote in "Zauberflote"

**ERNESTINE SCHUMAN-HEINK**

Ernestine Schuman-Heink was born in 1861 near Prague, Bohemia. Her father was an Austrian Army officer. The family name was "Roessler."

Her early career as a singer has been one of constant struggle,— due to the financial affairs of the family. When she was ten years old, she was discovered as having a beautiful voice and study was immediately begun. At one time, she was given lessons free of charge.

In 1878, she made her operatic debut in "Il Trovatore" as
Azucena. Gradually she worked from minor parts, such as shepherdess in "Tannhauser" to roles of "Carmen," Ortrud in "Lohengrin" and in "Aida."

Her greatest successes came after 1896. Her triumphs led her to engagements in London and United States, where she is known as a popular concert singer.

She married Heink, an army officer, but was later divorced from him and married Carl Schuman, an actor. They lived very happily together until his death in 1903. In 1905, she married William Rapp, Jr., who was much younger than she. She has since been divorced from him.

Her voice is vibrant, powerful and of intense sweetness and richness.

Her greatest roles are Ortrude and Brangaene.

**FRIEDA HEMPEL**

Frieda Hempel was born in Leipzig, Germany in 1885. She was the daughter of Emil and Augusta Hempel. She was educated at Sterns Conservatory, in Berlin, under Mme. Nicklass Kempner. She was never married.

Her debut was made at Royal Opera House in Berlin, in "The Merry Wives of Windsor," August, 1905. She appeared in all the leading cities of Europe with the Royal Opera Company of Berlin and with the Metropolitan Opera Company of New York.

Her principal roles are:

Gilda in "Rigoletto"

Reine in "Huguenots"

Constanza in "Entfuhring"
Susanna in "Figaro"
Marchallin in "Rosen Cavalier"
Rosina in "Barber of Seville"
Mimi in "La Boheme"
Madeleine in "Postillion" and leading parts in Traviata, Lucia, Martha and Fiordiligi

CARLOTTA PATTI

Carlotta Patti was born in Florence, Italy, in 1840. She was a sister of the famous Adelina Patti. At first, Carlotta studied piano, but later she devoted herself to singing in which her father and mother drilled her.

Her debut in concert was made in New York and appeared afterward in Italian Opera, but, owing to lameness, she was obliged to confine her activities to concert singing.

In 1863, she made her London debut at Convent Garden Theatre and after making extended tours in Europe and America, she was married to Ernest de Munck, the Weimar violin-cellist. From that time until her death she taught in Paris.

SOFIA SCALCHI

Sofia Scalchi was born in Turin, Italy, in 1850. Both her parents were musical, so it is quite natural that the daughter should be so inclined.

Her debut was made as Ubrica in "Un Balle in Maschera" at Mantua in 1866. After her first appearance she studied at Florence and shortly after completing her study with Vannuccini, she was heard in various Italian cities—among them Bologna, Nice, Venice...
and Verona.

In 1868 she appeared in London and toured the English provinces, and visited many cities in Russia, Spain, Austria and South America. She has made frequent visits to the United States and met with great success.

"She sings both mezzo-soprano and contralto parts and her voice is of wonderful compass, possessing a range of two and a-half octaves, every note even, soft and penetrating."

She was heard most often in the works of Verdi, Meyerbeer, Cimarosa and Nicolai and was especially successful in Siebel in "Faust," "Estelle in"Esmeralda" and as Meala in "Paul et Virginie."

In 1875 she married Count Luigi Alberto Lolli of Turin.

LOUISA TETRAZZINI

Louisa Tetrazzini was born at Florence, Italy, in 1874. She studied music under Signor Cecherini at Liceo Musicale, Milan.

Her debut was made at Teatro Verdi, Florence, as Inez in Meyerbeer's L'Africaine. She sang in many cities in Italy, in South America, United States and Europe.

Her New York debut was made at the Metropolitan Opera House in 1908, when she sang the part of Violetta in "La Traviata."

Her repertoire includes thirty-five operas, mostly Italian. Her leading successes were in "Rigoletto", "Lucia di Lammermoor" "Lakme" and "The Cobbler and the Fairy."

AMELITA GALLI-CURCI

Amelita Galli-Curci was born in 1889. Her Italian origin is from the best in Milan. On her twenty-seventh birthday, she
first sang in this country at Chicago. She is largely self-developed.

She stole into New York's view and hearing at the Lexington.
It was Companini, who brot the supporting company a thousand miles to assist her in Meyerbeer's opera "Inorah", a work which gave the heroine two solid acts of made scene.

When she first appeared on the stage in New York, with nerves tugging at her throat, she sang flat, but on second entrance, the voice tones brightened until it was doubtful which was the singer and which was the flute accompanying her.

"Her's is a voice of extreme purity totally precise in its placing of tone amazing in its fluency and in the grace with which its owner uses it." Her legati were exquisite delights, her staccati chimelike in their light.

"Her technique and bravina are wonderful. She avoids the white voice and executes difficult passages with astonishing ease.

CHRISTINE NILSSON

Christine Nilsson was born in Mexico, Sweden, in 1843.

Her talent was discovered by Toernerheljun, a musical enthusiast, who found her in the center of a large crowd, barefooted, singing and playing a fiddle. He placed her in care of one of the best instructors, where she had every advantage of a musical and literary education. She received instruction in French, German, and Italian - singing, violin and higher branches of harmony.

For a time, Christine was undecided whether she would be a singer or a violinist. She gave a concert in Paris, where she did both and then voice won the day.
After studying three years with Wartel, she acquired a firmness and solidity of tone, which she retained unimpaired till her retirement from the stage.

Christine made her debut in "Traviata", at the Theatre Lyrique, the manager being her husband. She had a three years' engagement there and became the idol of Paris.

After making several tours abroad and in America, she retired from the stage in 1887.

Her voice, tho of moderate power, was noted for its crystalline brilliancy, resonance, and purity of tone. Her register extended from G natural to D in alto.

Her fame shone most brilliantly in such characters as

- Marguerite in "Faust"
- Mignon in "Mignon"
- Elsa in "Lohengrin"
- Ophelia in "Hamlet"
- Valentine in "Huguenots"

**JULIA CLAUSEN**

Julia Clausen was born at Stockholm, Sweden, in 1879. While she was preparing for her operatic career, she studied in Berlin, Munich, Vienna and Bayrenth.

In 1902, she married Captain Theodore Clausen. She joined the Royal Opera Company at Stockholm and mastered nearly all the contralto parts in standard-operas. She belonged to the Grand Opera company and the Royal Opera Company at Covent Garden, London.

Among her principal roles are-
Amneris in "Aida"
Carmen in "Carmen"
Delilah in "Samson and Delilah"
Kundry in "Parsifal"
Brunehilde in "Die Walkure"

OLIVE FREMSTAD

Olive Fremstad was born in Stockholm, Sweden, in 1873. She was talented as a child and when only six years old she made her debut in Norway, as a pianist. When twelve years of age, she came to America with her parents.

She taught music and studied violin. Finally by hard work and much economy, she made enough money to go to Europe to study.

After studying a year with Lilli Lehmann, she made her debut in Vienna, singing the role of Brangaene in Mme. Lehmann's "Isolde" in "Tristan and Isolde." From that time on her success began as she sang in such roles as Azucena in "Il Trovatore", "Brangaene,"Fides","Carmen" and "Haensel."

She studied many of the Wagnerian roles and appeared as Fricka in "Das Rheingold", as Brunehilde in "Siegfried", as a flower girl in "Parsifal" and later as Kundry and as Sieglinde.

In 1904, she appeared at the Metropolitan Opera House in New York singing the role of Venus in "Tannhauser" and other Wagnerian parts.

Miss Fremstad created great enthusiasm in Germany with her impersonation of "Carmen", rivaling Mme. Calve's success in the role. She has been successful also in the role of Santuzza in "Cavalleria Rusticana", in L'Africane and many others.
CHRISTINE MILLER

Christine Miller was born in Kilsyth, Scotland in 1884. She was educated in Pittsburgh, Pennsylvania, in the Academy of Music. She studied also in Boston, New York and London.

She is a contralto singer, and has sung with the principal orchestras, oratorio societies, and the most important women's clubs of the country. She has filled reengagements during the past few years with Theodore Thomas, New York Symphony, Cincinnati, Minneapolis and St. Paul Orchestras, The New York Oratorio Society, Philadelphia Oratorio Society, Chicago Apollo Club and other leading organizations. Until recently, she has been her own manager and looked after her own bookings.

She is an honorary member of the Thursday Musical Club of Minneapolis and the Schubert Club of St. Paul.

ALMA GLUCK

Alma Gluck was born in Bucharest, Roumania in 1886. She was brought to America when three years old. Her maiden name was Fierson.

She was educated in the public schools, at a normal college in New York and at Union College, Schenectady, New York. She studied music under Signor Buzzi-Peccia. On June 15, 1914, she married Efrem Zimbalist, a violinist.

Her debut was made in New York, in 1909, in "Werther." During that season she sang eleven different roles only two of which she had previously studied.

She is noteworthy as one who has gained first rank in Grand Opera and on concert stage, without European training.
CLARA LOUISE KELLOG

Clara Kellog was born at Sumterville, South Carolina, of northern parents. Her mother was quite a talented musician. When Clara was fourteen, she moved with her parents to New York, where she received the whole of her musical education. Her first appearance there was at the Academy of Music as Gilda in "Rigolletto" in 1861, and she sang ten or twelve times that season.

On November 3, 1867, she made her debut in London at "Her Majesty's" as Margherita. From that time on she sang at many places.

In 1868 she came to United States and remained until 1872, when she returned to Europe and sang for two years, appearing in London with great success. Upon returning to the States, she continued to sing Italian Opera until 1874, when she organized an English troupe. She superintended the translation of the words, the training of the singers and the rehearsals of the chorus. In the winter of 1874-75, she sang no fewer than one hundred and twenty-five nights.

After her third trip to Europe, she returned to America in 1881 and sang principally in concerts. In 1887 she married Carl Strakosch, her manager.

Her voice was one of great purity and compass, and she is said to be familiar with forty operas.

Among her roles are:

Violetta in "La Traviata"  Marriage of Figaro in "Figaro"
Linda  Gazza Ladra
Martha in "Martha"  Philine in "Mignon"
Aida in "Aida"  Zerlina in "Don Giovanni"
Amina in "Sonnambula"  Figlia del Reggimento
ANNE LOUISE CARY

Annie Louise Cary was born at Wayne, Maine, in 1848. Her first studying was in Boston. In 1866, she went to Milan, to prepare for an operatic career. After a fifteen months study, she secured an engagement at Copenhagen, singing there two years. Later she studied at Baden-Baden and in 1869 sang in Brussels.

She made successful tours in London, St. Petersburg and other European cities. In 1870 she returned to the United States and was very popular until her retirement in 1882, when she married.

Her voice had a large range and was of a remarkable sweetness.

EMMA CECILIA THURSBY

Emma Thursby was born in Brooklyn in 1857. She received her general education at Moravian Seminary at Bethlehem, Pennsylvania, her musical training from Julius Meyer, Signor Errani of New York, Madam Rudensdorff of Boston, and San Giovanni and Lamperti of Milan.

Her debut at Plymouth Church was most successful and she signed a contract to sing at the Summer-Night Concerts of O. S. Gilmore, with whom she afterwards traveled thru United States and Canada.

In 1878, she made her debut in London at a Philharmonic concert, with such success that she was asked to sing again that season. She also sang in popular concerts such as The Crystal Palace and even Leslie's Choir.

Later she appeared in Paris and the French provinces. In 1880-81, she toured Europe singing in Austria, Belgium, Germany, Holland, Norway, Denmark and Spain. In 1903, she gave concerts in
Japan and China. She also made a tour of United States, singing for Theodore Thomas' Orchestra.

"Her voice is a soprano of remarkable range and beauty of timbre, which she manages most skillfully."

LILLIAN NORDICA

Lillian Nordica was born at Farmington, Maine, in 1859. After graduating from public school, she entered the New England Conservatory of Music at Boston and graduated there in 1875.

Her first concert work was with the Handel and Haydn Society of Boston, and then with the Thomas Orchestra on a tour thru America. In New York, she took leading parts in the Oratorios: Elijah, Creation and the Messiah. At the age of nineteen she went to England with Gilmore's Band as soprano soloist.

In 1879, she made her operatic debut in "La Traviata" as Violetta, at Brescia, and in 1882 made her first appearance in Paris as Marguerite in "Faust." Her greatest success and fame was in all the great Wagnerian music dramas, such as "Lohengrin", "The Valkyrie" and "Tristan and Isolde."

Nordica possessed a soprano voice of the purest quality. Her repertoire consisted of forty operas, some of the roles are:

- Violetta in "Faust"
- Luccia in "Luccia"
- Valentine in "Huguenots"
- Elsa in "Lohengrin"
- Donna Anna in "Don Giovanni"
- Susanna in "Marriage of Fugar"o"
- Isolde in "Tristan and Isolde"
EMMA NEVADA

Emma Nevada was born in Nevada City, California, in 1862. Her father was William Wallace Wixon, a physician. Her mother died when she was a child.

She was educated at a Seminary in Oakland, California, and, in company with several other young women, went to Berlin. While there she was advised to see Madame Marchesi at Vienna.

In 1880, she made her debut at the Majestic Theatre in London, in the Italian Opera, "La Sonnambula". It was after this that she assumed the stage name "Emma Nevada."

By some, her voice was considered too light for grand opera, but she was at once engaged to sing in Italy, Paris and England. She sang in cities in United States on alternate nights with Mme. Patti, and was most warmly received.

In October, 1885, she married an English physician, Dr. Raymond Palmer, in Paris, where she gave her most successful role—"Mignon."

After her marriage she continued her career, and returned to America again—later going to London, Holland, Germany, Russia, Italy, Portugal, Spain and France.

"She is considered one of the most brilliant singers among American sopranos. The great merits of her voice lie in her staccato effects, chromatic runs and notes in altissimo. Her marvelous technique and beautiful flute-like quality of voice coupled with her gracious and charming womanly traits have won for her a host of admirers both here and abroad."

She has a wide repertoire, having sung in:
"Mignon"  "Don Pasquale"
"Faust"  "Il Barbiere"
"Rigoletto"  "Lakme"
"Traviata"  "Mirella"
"Hamlet"  "Pere du Bresil"

and other well-known operas.

SIBYL SANDERSON

Sibyl Sanderson was born in Sacramento, California, in 1865. She was the daughter of Chief Justice Sanderson of the Supreme Court of California, who gave her every advantage from her earliest years.

Her early childhood was spent in Sacramento and San Francisco. After having the best training in those two places, she was taken when nineteen years old to Paris and placed in a conservatory for two years.

In 1888 she made her debut at The Hague in "Manon," a role which she sang two hundred and fifty times in various European opera houses. In 1889 she made her debut in Paris, at Opera Comique where she later sang the opera "Esclarmonde," which was written for her by Massenet who had taken quite an interest in her. He also wrote "Thais" for her, and it scored a remarkable success at her first appearance at the Paris Opera in 1894.

She was then engaged to sing at Theatre de la Mounaie at Brussels, where for two seasons, she was the leading Prima Donna.

Sibyl created the part of Phryne in the opera of that name by Saint Saens. She was a great favorite in St. Petersburg and
Paris, but was coldly received in London and America; which is said to have hastened her death in 1903.

In 1887 she married Antonio Terry, a rich Cuban planter, residing in Paris. Two years later he died. Pending the settlement of the estate, she returned to the operatic stage. Most of the time, however, she resided in Paris.

EMMA EAMES

Emma Eames was born in Shanghai, China in 1867. She was the daughter of American parents and was brought back to this country when five years of age. Her mother was a vocalist and taught at Portland, Maine, while Emma lived with her grandparents at Bath, Maine.

Her musical education was started at the age of fifteen, with her mother as instructor. She then went to Boston and studied with Miss Munger. Later she studied with Marchesi and Pluge in Paris.

Her debut at Grand Opera was in a part which Patti had created and for which Eames had been presented to Gounod, by Marchesi, who was so delighted with her singing that he personally supervised her practice in this role. While an inevitable contrast to Patti, she was a grand success.

In 1891 she made her London debut at Convent Garden as Marguerite in "Faust" where the dignity and true artistic refinement of her singing immediately won favor with the most cultured of her audience. In this same year she married Julian Story who was well known in artistic circles.

She returned to America and sang in Chicago, New York and Boston, where she was given a reception unsurpassed by any previous
artist. She also sang in London.

"Her thorough musicianship and purity and dignity of style are due in part to her having illustrated while a pupil, the soprano parts in Professor Paine's lectures on old church music." She sings in Italian, German and French as well as English.

"Her success is due less to dramatic ability than to the quality of her voice, which is flexible and remarkably clear and uniform throughout the middle as well as upper register, and to her thorough artistic training."

Her principal roles are:

Hero in "Mancinelli's Eroe e Leandro"
Michaela in "Carmen"
Valentine in "The Huguenots"
Charlotte in "Werther"
Elizabeth in "Tannhauser"
Eva in "Die Meistersinger"
Sieglinde in "Die Walkure"
Marguerite in "Faust"

MARY GARDEN

Mary Garden was born in Aberdeen, Scotland, in 1873, but came to America, with her parents, while still very young. After coming to America she spent her early years in Chicago.

She sang for musicales and church affairs in Chicago. Later she went to New York to study with Mrs. Robinson Duff for a short time, after which she went to Paris, where she studied with Jules Chevallier and Jean De Reszke.

In 1900, on a very few hours notice, due to the illness of
the prima donna, she undertook the role of "Louise" in Gustave Charpentier's opera of that name. Her success was so great she was retained in the part and made two hundred and five appearances in it at that theatre.

She was also popular at London at Convent Garden, Aix-Les-Bains and many other European watering places. She sang at Windsor Castle for King Edward and Queen Alexandra in 1907. She was a favorite of King George of Greece.

Her principal roles are:

"Melisande"
"Thais"
"La Traviata"
"Pierne's Fille de Tabarin"
"La Reine Fiametta"
"Lakme"
"Manon"
"Massenet's Cherubin"
"Erlanger's Aphrodite"
Nedda in "I'Pagliacci"

GERALDINE FARRAR

Geraldine Farrar was born in Melrose, Massachusetts, in 1883. She is the daughter of Sidney Farrar. As a very young child, she showed a decided fondness for singing.

At the age of fifteen she began both the study of voice and dramatic art. After studying here for some time, she was sent abroad, by Mrs. Bertram Webb, a wealthy woman of Salem, Massachusetts. She first studied at Paris and later in Germany, where she be-
came especially popular, having a life-time engagement at the Royal Opera, Berlin.

In 1906, she returned to America and in New York scored with great success in "Tannhauser" and in the title role of Puccini's "Madame Butterfly".

Her repertoir includes:

Elizabeth in "Tannhauser"
Elizabeth, Cho Cho San, in "Madame Butterfly"
Juliet in "Romeo and Juliet"
Mimi in "La Boheme"
Marguerite in "Faust"
Manon in "Manon Lescaut."

LOUISE HOMER

Louise Delworth Beatty was born in Pittsburgh. She is the daughter of William Primble and Sara Colwell Beatty. She studied music in Philadelphia, Boston, and two years in Paris.

On January 9, 1895, she married Sidney Homer of Boston.

She made her debut, as an opera singer, in Paris in 1898. She sang in Covent Garden, London, with Royal Opera of Brussels and in the Metropolitan Opera House in New York. Her greatest successes are in the contralto roles:

Amneris in "Aida"
Laura in "La Gioconda"
Azucena in "Il Trovatore"
Ortrud in "Lohengrin"
Dame Quickly in Verdi's "Falstaff"
Orpheus in Gluck's "Orpheus"
MARCELLA SEMBRICH

Marcella Sembrich, whose real name is Marcelline Kadasnka, was born in Wisnewcrth, Gallica, in 1858. As a member of a musical family she was an accomplished violinist and pianist before beginning the study of voice.

Her training began at Leipsic Conservatory, under Wilhelm Stengl, who later became her husband.

Her debut was made in 1877 as a singer in "I' Puritani". Her greatest successes were made in Mozart's operas. In 1908, she retired from operatic stage after a successful career abroad and in America.

Her voice is of great "limpid" purity, about two and one-half octaves in compass, and is very brilliant in the upper register.

Some of her greatest roles are: Rosina in "Barber of Seville"; Mimi in "La Boheme"; Violetta in "La Traviata"; Elsa in "Lohengrin"; Amina in "La Sonnambula"; Lucia in "Cavalleria Rusticana"; Susana in "Marriage of Figaro"; Astrifiamante in "Die Zauberflote"; Dianorah in "Dinorah"; and "Les Huguenotes."

ADELINA PATTI

Adelina Patti was born at Madrid in 1843. Her parents were Italian singers of note, so at an early age, the daughter showed talent in that line. While still young her family moved to New York.

When only seven years old, she made her debut in the difficult aid of "Costa Diva" from Bellini's "Norma" at Triple Hall, New York. After four years of this "infant prodigy", her voice was rested for
two years, before beginning the study of voice culture.

In 1861, Patti made her debut in "La Sonnambula" as Amina. No one has ever been more extravagantly eulogized than Madame Patti under the well worn phrase of "Queen of Song."

"Nature endowed her with a voice of only moderate power, but of bell-like voluptuous sweetness." Her notes were remarkably even and one was more impressed with the bird-like facility of melody than with sense of alertness, the extreme achievement of the art which conceals art. Her voice was extremely high and a noticeable feature of skill was her power to hold high notes at long intervals. Her audience went wild over the song "Home, Sweet Home."

Madame Patti was married three times. First to Marquis de Caux in 1867 from whom she separated in 1877. In 1886 she married Ernest Niccolini, a famous tenor. They lived happily together until his death. In 1899 she married Baron Cedarstrom.

Her great fame was made in lighter operas, which involved the singing of florid music. She had a repertoire of thirty-six operas, among which the following may be specially mentioned:

"Don Giovanni"  "Aida"
"Otello"  "Dinorah"
"Il Barbierre"  "L'Africaine"
"Le Nozze di Figaro"  "Martha"
"La Gazza ladra"  "Romeo e Giulietta"
"La Sonnambula"  "Semiramis" 
"Lindadi Chamounix"  "I'Puritani"
"La Figlia del Reggimento"  "Lucia di Lammermoor"
"Il Trovatore"  "Ernani"
"Don Desidero's"  "La Traviata"
ETELKA GERSTER

Etelka Gerster was born in Kaschau, Hungary, in 1855. She first studied at the Vienna Conservatory under Marchesi. Upon her graduation she won all the prizes in her branches, and in the season of 1875 and 1876, made her debut as Gilda in "Rigoletto" and as Ophelia in "Hamlet", with such remarkable success that she was offered a three year's engagement by the directors of the Paris Opera. Later she cancelled her engagement and next appeared at the Italian opera in "Madrid", but owing to the rude outcry raised at first, she could not do her best. She was consoled by an invitation from the King to sing at a court concert, where they were greatly pleased with her.

Her next engagements were at Marsailes and Genoa, where she made a striking impression in "La Sonnambula" and "I'Puritani". From there she went to Berlin to sing in Italian opera under the management of Gardini whom she later married in 1877.

For several seasons she sang in London and made tours thru Europe and America, appearing in all the large cities. She visited United States three times and was called the Hungarian Nightingale.

In 1890, Miss Gerster retired from the stage, but in 1896, she opened a school for singing in Berlin.
She possessed dramatic talent as well as a beautiful voice and was a skilled coloratura singer.

Johanna Gadski was born at Settin, Prussia, of German and Polish parentage, in 1871.

When a child of nine years of age, her great voice was discovered, and she was immediately placed in care of Mme. Schroeder-Chalouple in Stettin, from whom she learned all that she knows of the art of singing. At the age of twelve, she appeared as a vocalist at a concert but her real debut was not made until she was seventeen, when she appeared in the title role of Lortzing's opera "Undine" in Berlin.

Her success was such that she was promptly re-engaged for the next three years, during which time she sang the leading parts in the standard operas. Since then she has been making concert tours in Europe and in United States, singing in opera under Walter Damrosch.

She has been equally successful as a concert singer as well as opera. Her voice is a lyric soprano of wonderful beauty and flexibility and her singing is always marked by the greatest artistic finish.

In private life Johanna Gadski is Mme. Tauscher, wife of Herr Tauscher, formerly of the Imperial Army, but he resigned his commission when he married.

The following are a few of the roles in which she has been successful:

Eva in "Die Meistersinger"
Elsa in "Lohengrin"
Elizabeth in "Tannhauser"
Senta in "The Flying Dutchman"
Isolde in "Tristan and Isolde"
Aida in "Aida"
Countess in "The Marriage of Figaro"
"Les Huguenots"
"Cavalleria Rusticana"
Sieglinde in "Die Walkure"
Pamina in "The Magic Flute"
Anna in "La Dame Blanche"
Amelia in "Un Ballo in Maschera"
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**Table 1:**

<p>| Singer | Albanini | Berta | Brusca | Caron | Clausen | Dart | Gardiner | Gassan | Gerster | Greser | Hoche | Holmès | Houdas | Idsinga | Millard | Moreau | Mottica |</p>
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**Total**                  | 47 | 245 | 529 | 595 | 711 | 233 | 541 | 356 | 980
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PART II

Pianists

Teresa Carreuo
Myrtle Elvyn
Annette Essipoff
Fanny Davies
Katherine Goodson
Julie Rive-King
Madeleine Schiller
Fanny Bloomfield Zeiler
Ethel Leginska
TERESA CARRENO

Teresa Carreno was born in Venezuela, in 1853. Her father was quite a musician. He was a talented violinist and pianist, and at the age of fourteen composed a mass, which was given in the Cathedral. He gave Teresa lessons in music when she was only seven years old.

At the age of eight Teresa was sent to study with Louis Gottschalk and at twelve was sent to Paris, where she became a pupil of George Mathias, who was a pupil of Chopin. Liszt encouraged and advised her, but her father's means would not permit her to study with him.

For a time she studied singing and even appeared on the stage in 1875, when she sang the role of the Queen in "Les Huguenots", a part she learned at three days notice.

In 1885, she conducted the orchestra of her own opera company which she had organized and taken to Caracas. The leader left the company on account of threats from the revolutionists and Teresa took up the baton and finished the season as leader, with great success.

She made tours thru Germany and other countries, with especially good success in the United States.

Teresa Carreno is best known because of her great skill as a performer on the piano, but her work as a composer has placed her on a high plane as well.

Among a number of works, which she published are:

A serenade.

A hymn for the Bolivar Centennial, which has become the National Song of Venezuela.
A set of waltzes.
Fantasies
Ballads and songs without words.
Her best work was a string quartet in B, which met with a warm reception in Leipsic.

MYRTLE ELVYN

Myrtle Elvyn was born in America in 1886. As a child she showed unusual talent and has been declared by Carl Wolfsohn, with whom she first studied as the most talented person he had ever met. After studying piano with him for a number of years, she was sent to Europe, where she studied with Leopold Godowsky. She was with him five years and in 1904 made her debut as pianist in Berlin.

Musical critics praised her in the highest terms and declared her possessed of great musical gifts and intelligence.

Since 1904, Miss Elryn has made various tours thru Europe, and has played in most of the leading cities with many famous orchestras.

At one time she studied composition with Hugo Kaun and her talent was such that he advised her to give up piano-playing and devote herself exclusively to developing her gift for composing. In a set of eleven variations on an original theme, which she composed and gave at several of her recitals, she showed herself to be the possessor of a great deal of inventive power. The work was highly original and characteristic.

She has appeared before the Grand Duke and Duchess of Mecklenburg, the Imperial Crown Prince and Princess of Germany, the Emperor and Empress of Germany and the Royal family. She pleased the Emperor so much that he presented her with a diamond pendant.
"She plays the difficult passages in the most ponderous works with the greatest ease. She has a soft tone, a splendid technique and wonderful understanding and intelligence."

ANNETTE ESSIPOFF

Annettee Essipoff was born at St. Petersburg, Russia in 1850. Her father was an enthusiastic amateur musician and was her first teacher. Later she was in the Conservatory of St. Petersburg.

She toured Europe and came to the United States in 1877. In 1885, she was appointed court pianist in Prussia. In 1893, she became professor of piano at the Conservatory of St. Petersburg, which she kept until 1900.

She married Leschetitzky in 1880. He was a former teacher.

"Her playing was characterized by great technical ability and strong poetic feeling." Tchaikowsky wrote a concerto for her.

FANNY DAVIES

Fanny Davies was born on the Island of Guernsey, one of the Channel Islands, in 1863. She belonged to a musical family. Her grandfather was John Woodhill of Birmingham, a violincello player and her mother was equally renowned as an amateur musician of talent.

She studied in Birmingham, under Miss Welchman, Charles Flavell and Dr. A. R. Gaul and in the Leipsic and Hock Conservatories.

Her debut was at Crystal Palace, London, in 1885. She played the solo part of Beethoven's Concerto in G.

She has made successful tours thru England, Germany and Italy. She has appeared with Joachim and with Patti in recitals and has played before most of the reigning sovereigns.
She declares her indebtedness to Mme. Schumann for style and phrasing. She is a splendid interpreter of Brahms' and has brought forward many new works.

KATHERINE GOODSON

Katherine Goodson was born in England, in 1872. She is distinguished as the most eminent artist of the keyboard England has yet produced. After various provincial appearances as pianist, she entered the Royal Academy of Music at the age of twelve years, and studied until 1892. Then for four years, she studied under Leschetizky in Vienna.

After attaining a great reputation in London and throughout England, she began a series of concert tours. She played first at Berlin in 1889 with wonderful success. She was engaged in Paris to play with the Lamoureux Orchestra and since then has made tours through Germany, Austria, Holland, France, Belgium and Italy, besides annual journeys over Great Britain.

She has appeared under a number of celebrated conductors, including Richter, at his London concerts; Nikisch at the Gewandhaus, Leipzig; and with the Berlin Philharmonic at Hamburg.

In 1907, she made her American debut as soloist with the Boston Symphony Orchestra; and in the same year she played at the fiftieth anniversary of the Worcester (Mass.) Festival, her concerto being a new one by her husband, Arthur Hinton, an English composer and violinist.

Besides her many appearances in recitals in the large cities of the United States, she has played with all the leading orchestras of the country. She has especially distinguished herself in
her playing of Grieg's concerto.

"Her playing is marked by a certain amount of nerve and animation that are most rare with younger English pianists. She has great command of tone gradation, admirable technical finish, genuine musical taste and considerable individuality of style."

**JULIE RIVE-KING**

Julie Rive-King was born at Cincinnati, Ohio, in 1857. Her mother, Madam Caroline Rive, had been a pupil of Manuel Garcia and a successful teacher in New York and Cincinnati. She gave her daughter her first lessons.

The family then moved to New York and studied under Dr. Mason, De Korbay, Pruckner and S. B. Mills. With this foundation she went abroad to study at Leipsic, Dresden and at Weimar.

In 1874 she made her debut in Leipsic at one of the Enterpe concerts, she played Liszt's Second Rapsodie and Beethoven's Third Concerto. In 1874 and 1875, she made her debut in Cincinnati. Later she played in New York, Philadelphia and Chicago and toured the United States with Frank H. King, whom she afterwards married.

Her repertoire includes compositions by Beethoven, Chopin, Liszt, Schuman and Tausig.

She composed piano and orchestra pieces.

Besides a piano concerto, she wrote many polonaises; caprices; valse, Romances, scherzos, variations of themes of Robert Schuman, Cadenzas to Beethoven's Concertos in D minor and a trio for piano and strings that has been highly praised.

**MADELEINE SCHILLER**

Madeleine Schiller was the daughter of an English citizen of
German descent. She is mainly self-taught; altho she did study with Benjamin Isaacs, Benedict and Halle in United States and Moscheles at Leipsic.

Her debut was made at Leipsic, at a Gewandhaus concert, playing Mendelssohn's "G minor concerto". She toured Austria, United States and Europe.

She married Marcus Elmer Bennett of Boston.

"She won admiration of musicians by her spirited and refined interpretation of classic and modern piano music."

FANNY BLOOMFIELD ZEISLER

Fanny Bloomfield Zeisler while born in Austria in 1865, passed nearly all her childhood in America, coming here with her parents, when only two years old. Thus she was an American by adoption.

After studying piano in this country with Bernard Ziehn and Carl Wolfszohn till 1878, she returned to Europe and studied for five years.

In 1883 after making a successful tour of United States, she returned to Austria and Germany and made concert tours for a number of years. In the season of 1885-96 she gave fifty concerts in the United States and in 1897 she toured the Pacific Coast. Then she went to London, where she gave a series of recitals and appeared with the great English Orchestras. In 1898 she had the honor of being piano solist for the Lower Rhine Music Festival at Cologne. The audience was composed of the most celebrated musicians of Europe and she won a great triumph, being declared one of the great
pianists of the world.

"Mrs. Zeisler's style of playing combines a great individuality and intensity with a wonderful delicacy and beauty of touch."

For a number of years she was head of the piano department of the Bush Temple of Music Conservatory of Chicago.

**ETHEL LEGINSKA**

Ethel Leginska is a very popular pianist of today. She has so recently come into prominence, that it is impossible to give an account of her work or life. We do know that she plays in the largest cities in the United States, and that she pleases her audiences.

There are others, also, who are just coming to the front and in a few more years, we will have many more to add to our list.
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Debut

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<td>Beethoven's Third Concerto</td>
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<td>Liszt's Second Rhapsody</td>
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Part III

Violinists

Juliette Folville
Marie Hall
Lenore Jackson
Maud MacCarthy
Maud Powell
Marie Soldat
Camilla Urso
JULIETTE FOLVILLE

Juliette Folville, a violinist, pianist and composer, was born at Liege, Belgium in 1870. Her father was a lawyer and brilliant amateur musician and was her first teacher, when she was only four years old. She afterwards studied with Malherbe, Ovide Musin and Cesar Thompeon.

She made her debut as a concert violinist at Liege, when she was nine years old. She has given many concerts and directed her own orchestral works. Some of her compositions are:

Atala
A March
Two sonatas for piano.
A violin concerto.
Berceuse for Violin.
Suite Poetique for violin.
Three orchestra suites.
Eva, a dramatic scene for soprano chorus with piano.
Numerous pieces for the organ, much piano music and many songs.

MARIE HALL

Marie Hall was born at New Castle-on-Tyne in 1884.

She began her career as a harpist, playing in the streets of English towns. Later she studied violin under Edward Elgar in Malvern, Professor Wilhelmj in London and Max Mosel in Birmingham. She won a scholarship to Royal Academy of Music, but was too poor to avail herself of it.
Her first appearance with the violin was in Prague. Later she visited Vienna, London and the important cities of United States and Canada.

"Her technique is wonderful and surpasses anything done yet by a British subject. She possesses a beautiful Stradivarius violin, formerly owned by Viotti, which has been played upon by Paganini."

**LEONORE JACKSON**

Leonore Jackson was born in Boston in 1879. She was reared in Chicago and it was there that her musical studies began, with the finishing touches given abroad.

Her debut as a violinist was made at Berlin in 1896. Her European reputation is noted. "She has played with venerable associations, Gewandhaus at Leipsic, London Philharmonic and Crystal Palace concerts, Kaim orchestra at Munich, Colonne and Lamoureux concerts at Paris and in conjunction with Patti, Paderewski and other famous musicians."

She has played before the Empress of Germany, King Oscar II of Sweden, Duke Alexis of Russia, and Queen Victor, by whom she was decorated with the Victorian star.

"Her technique is excellent and her tone beautiful in quality." Her repertory includes many of Bach's works and the Paganini concerto in D.

**MAUD MACCARTHY**

Maud MacCarthy was born in Clonmel, Ireland, in 1884. She first studied under Senor Arbos.

In 1894 she made her debut in London. Since 1896, she has
played in concerts in London and toured America with Boston Symphony Orchestra and the New York Philharmonic Society.

"Her playing shows careful training and no effort. She has mastered the violin classics from Beethoven to Tchaikowsky, and her small hands in no way hinder her power or technical skill."

MAUD POWELL

Maud Powell was born at Peru, Illinois. The foundation of her training was with Mr. Fickenscher of Aurora and William Lewis of Chicago. She then went to Leipsic and Paris.

Her debut, as a violinist, was made at the Philharmonic Society, in Berlin in 1885, when she played Bruch's Concerto in G minor. After touring England, she went to America when she played with the leading orchestras. She played under Thomas, Seidl, Damrosch, Gericke, Mikisch. She toured Germany and Austria with the New York Arion Society.

In 1894, Miss Powell organized a string quartet. She afterwards toured Holland, Belgium, Germany, France, Russia, Austria, Denmark, England and South Africa.

In 1904, Miss Powell married H. Godfrey Turner.

She has introduced to America:

Saint Saens' Concerto in G minor.

Arensky's Violin Concerto.

Lalos concerto in G major and works of American composers as well as Davorak's Violin Concerto.

"She possesses a technique so fine, a style so broad and such excellent powers of expression and interpretation that she is considered, probably, the greatest woman violinist of the world. She
is unaffected and calm in her playing, yet has a spirit and a personal charm, which delight her hearers".

**MARIE SOLDAT**

Marie Soldat was born at Gratz, Germany in 1864. She is the daughter of a musician, who instructed her on the piano from her fifth year.

In 1871, when she was only seven years of age, she took her father's place as organist in a church. When she was ten, she played one of Vieuxtemps pieces in concert at the musical union. At the age of eleven she went on a tour as a concert violinist.

In 1889, she married Herr Roger and is now known as Mme. Soldat-Roger.

She toured Europe and formed a string quartet of women in Berlin, which appeared in all the principal cities of Germany.

**CAMILLA URSO**

Camilla Urso was born at Nantes, France, of Italian parents. She descended from a family of musicians. She was a superior child in every way. Her lessons started when she was only six years old.

After a year of study, she had mastered the violin and made a great sensation playing in public. She studied later in Paris at the Conservatory.

At the age of ten, her parents brought her to the United States after touring France and Germany. She afterwards toured Australia and South Africa. She was the most prominent of the French violinists.
### Table VI.

**Debut**

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<td>Soldat</td>
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<td>One of the Vieuxtemp's pieces</td>
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Table VIII

Nationality of Vocalists, Pianists and Violinists.

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Total 10 10 9 10 14 53
CONCLUSION

From the following table, we find that there are fifty-three women, who have been and are today, prominent in music as performers. Of this number, almost one-fourth are Americans, one-third are less than thirty-five years of age and more than one-half are vocalists. Of the vocalists, more than three-fourths have soprano voices.

All of the women from abroad have finished their musical training in their home land, then come to America to give concerts. The American women, with few exceptions, have studied abroad then come back to the States. The American and foreign singers have sung in many of the same operas, which is quite different from the pianists and violinists, for we have not found a single instance where, one selection was given by more than one of the artists mentioned.

We find that of all the performers included in this thesis, the majority are vocalists, probably due to the fact that the voice is a more natural asset, while pianists and violinists, must of course have some natural ability or talent, yet their work is more mechanical.
American History and Encyclopedia.

Grove's Dictionary of Music and Musicians.


American Musician, Vol. II.

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