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Papers; Newspaper Clippings; Ithaca College Choral Club, Ithaca Quartette, and relatives of Dr. Harry W. Rockwell

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ALBANY, N. Y., June 21, 1883.

"I desire to express through the *Journal* my compliments to the 'Ithaca Quartette Club,' and to assure the gentlemen that this organization has not its superior, to my knowledge. Their singing, last night, was delightful."

L. PARLATI.

The floral decorations at the various churches in town on Easter Sunday were very fine, as was also the music at several of the churches. At the Unitarian, especially in the evening at the vesper service, the singing by the Ithaca Quartette was the finest ever heard in Ithaca. The church was literally thronged, even the standing room being taken clear to the entrance of the vestibule, and great numbers were obliged to leave, there being no room for them even to stand on.—*Ithaca Journal*, March 26th, 1883.

The Quartette Club never sang more sweetly since its organization. Constant practice has put the club on a high plane of excellence, so that the voices blend with exquisite harmony. It is not exaggeration to say that the club in its present degree of perfection is by long odds the finest male quartette Ithaca has ever had; and that is saying a good deal, when one remembers the quartettes we were so proud of some ten or fifteen years ago.—*Ithaca Journal*, May 3d, 1883.

"Rich and rare were the gems she wore," but richer and rarer was the music rendered by the Ithaca Quartette club at the concert given for the benefit of the Sunday school at the Baptist church last Friday evening. We had high expectations of the singing of the club, so fast becoming famous. But the reality surpassed all our anticipations. Ithacans may well applaud and appreciate the Quartette club of which they are justly proud.—*Trumansburg Sentinel*, March 12, 1884.

St. Augustine Commandery No. 38, Ithaca, held a gay reception last evening at their Tift House headquarters. A chief feature of it was the singing of the Ithaca Quartette, an organization famous throughout central New York, and meriting all the fame it has yet won, and more. The quartette consists of Messrs. C. B. Mandeville, first tenor; E. C. Tichenor, second tenor; F. B. DeLano, baritone; W. H. Storms, bass.—*Buffalo Express*, Oct. 15, 1884.

The Ithaca Quartette sustained its wide and exalted reputation, and fairly carried the audience by storm. Its four assignments were *doubled by encores*. Its richest rendition was the chant, "Remember Now Thy Creator." Listeners hung spell-bound on the rich harmony. Mr. Storms has scarcely an equal as a basso—full, well-rounded, mellow, and of great compass, and as true to key as a pipe organ.—*Geneva Gazette*, Sept. 11, 1885.

The Ithaca Quartette also sang several fine pieces. This quartette is made up of the following gentlemen:—C. B. Mandeville, E. C. Tichenor, F. B. DeLano and W. H. Storms. Their rendition of "Evening Bells" was simply grand. Never before did we hear a quartette of gentlemen whose voices so nicely blended together, and who executed their crescendos and diminuendos with such care and precision. Their hearers fully appreciated their grand efforts, and were favored with a number of fine selections.—*Binghamton Leader*, July 5th, 1882.

One of the grandest features of the great May musical festival concert in Elmira, Friday night, was the singing of the incomparable Ithaca Quartette, which is composed as follows: C. B. Mandeville, first tenor; E. C. Tichenor, second tenor; F. B. DeLano, baritone; W. H. Storms, bass. They are great favorites here. Their singing carried the house by storm, and they were so enthusiastically cheered that they were forced to sing again. Four finer or better balanced voices never sang together.—*Elmira Advertiser*, May 10, '84.

"The Ithaca Quartette proved to be one of the most agreeable surprises of the evening. They had not sung a dozen notes before they were in the greatest popularity. Such harmony and balance in a male quartette Elmira has never heard in years. They took the audience by storm, and it seemed as if enough could not be had. On their first appearance a double encore alone would suffice, and then the audience were loth to have them retire. The quartette is composed of Messrs. Mandeville, Tichenor, DeLano and Storms. The voices seem to have been made for each other and blend with exquisite sweetness. The shading and expression were noticeably fine and gave evidence of the most careful and painstaking practice. The Ithaca Quartette scored an immense success and no quartette ever deserved it more."—*Elmira Gazette*, May 19, 1883.

THE ITHACA QUARTETTE.

PRESS * NOTICES.

But the efforts of all others to be both jolly and interesting at once, gave way repeatedly to the charming music of the *chief guests*, comprising that excellent and almost incomparable quartette, made up of Messrs. Mandeville, Tichenor, DeLano and Storms, of Ithaca.—*Elmira Advertiser*, May 19, 1883.

The famous Ithaca Quartette sang three selections. All were delightful. But had they answered their recall with one of their lively, comical songs which they do so well it would have relieved the monotony and rested the audience, yet their rendition of "Annie Laurie" was delightfully sweet and effective.—*Elmira Daily Gazette*, May 23d, 1885.

Messrs. Mandeville, Tichenor, DeLano and Storms, members of the Ithaca Quartette, sing superbly together and gave many of our people an appreciated opportunity of hearing some particularly good singing. Without doubt this combination of male voices is as fine as any ever heard here.—*Elmira Telegram*, July 9th, '82.

The Ithaca Quartette convinced their hearers that four better voices were never heard together. The bass voice of W. H. Storms of seemingly unlimited compass and volume like a church organ, caught everybody. C. B. Mandeville's tenor goes way up and the second tenor of E. C. Tichenor and baritone of F. B. DeLano, are of rare excellence.—*Elmira Advertiser*, July 2d, '85.

which would not be appeased until three extra selections had been rendered, of which the well known cottage glee, 'Farewell, My Own True Love,' was, perhaps, the best.—*Elmira Advertiser*, May 19, 1883.

St. Augustine commandery of Ithaca were accompanied by one of the best balanced quartettes ever heard in Buffalo. Its members are C. B. Mandeville, E. C. Tichenor, F. B. DeLano and W. H. Storms. They have remarkably rich and sweet voices that blend in perfect harmony, and there was a demand for a song wherever they appeared.—*Buffalo Courier* Oct. 16th, 1884.

The Commencement concert this year may justly be classed among the pleasantest and most brilliant features of the busy week. It was enjoyable in the highest degree, the program comprising selections that were not beyond popular comprehension. The Ithaca Quartette, under whose auspices the entertainment was given, won scores upon scores of new admirers.—*Ithaca Journal*, June 21, 1883.

All the numbers of the program were received with manifestations of pleasure, and especially so in regard to the selections sung by the Quartette Club. The audience not content with three songs by the quartette insisted upon an encore which was generously given. The organization was generously given.

Hopedale Woman to Be 90 Monday



Mrs. Helen C. Rockwell, who resides at the home of her son-in-law, Ernest W. Dalton, 135 Dutcher street, Hopedale, will attain her 90th birthday anniversary Monday. Mrs. Rockwell appears remarkably young for her age, is very active about the house and reads with the interest and ease of one of fewer years. She is a regular reader of the Milford Daily News.

Gondoliers in the Nineties



The Ithaca College revival of "The Gondoliers," gay comic opera of Gilbert and Sullivan, recalls its performance here nearly 40 years ago by the Choral Club. Here are some of the characters which

played in the 1894 production. From left, they are: E. C. Tichenor, Mrs. Hollis E. Dann, F. B. Delano, Mrs. Charles Sharpe and Fred J. Whiton.

Choral Club Of 1894 Gave 'Gondoliers'

When the Ithaca College revival of Gilbert and Sullivan's "Gondoliers" is unfolded at the Strand Theater Wednesday night, an older generation of Ithacans will be transported back in memory to the 'nineties.

They will recall the famous old Ithaca Choral Club, which, in April of 1894, produced the same comic opera in the Lyceum Theater, at a time when Gilbert and Sullivan needed no "reviving." The famous team of English opera writers were then at the height of their fame.

The Choral Club was coached in the opera by Mr. and Mrs. Harry Dixie. The organization existed for several years and performed a series of the Gilbert and Sullivan operas in "the grand manner," with costuming from New York and with much outstanding vocal and instrumental talent for the musical scores.

Among those having roles were E. C. Tichenor, Mr. and Mrs. Hollis E. Dann, Mrs. F. B. Atwater, Robert H. Treman, Charles E. Treman, Fred B. Delano, Mrs. Charles Sharpe, and Fred J. Whiton. In the membership of the club were talented individuals of both the town and the University community.

With the arrival of costumes this morning, the Ithaca College cast began its dress rehearsing at the Strand. A competent array of singers and dancers has been recruited from among students of the college, coached by Walter C. Roberts, head of the Dramatic Department. The music is being directed by Joseph Lautner.

Memories of '90's Will Throng Strand Stage; "Iolanthe" First Produced Here 40 Years Ago



This is not a court scene from Merrie England. It is the cast of "Iolanthe," the Gilbert and Sullivan comic opera, when first produced here in 1892 by the Ithaca Choral Club. The photograph has been treasured by one of the "Lords," Edwin C. Tichenor of 433 North Tioga Street. The gentleman standing at the side, with the tall headgear on, was William H. Storms. In the center is Hollis E. Dann, director. Others who can be picked out in the group include Robert H. Treman, Charles E. Treman, Clarence Estey, Mrs. Fred Atwater, Frederick Whiton, Mrs. Hollis Dann, Fred Delano, and Ernest Hoagland.

Memories of the Gay Nineties will be revived for many an Ithacan when "Iolanthe," the Gilbert and Sullivan comic opera, unfolds behind the footlights of the Strand Theater Wednesday night.

It was in 1892 that the Ithaca Choral Club, directed by Hollis E. Dann, produced the opera for the first time in Ithaca with a success which gave the town quite a quiver of delight.

Several who have since become prominent in Ithaca's business and

social life were performers in that production, which was given in the old Wigus Hall. Mrs. Harry F. Dixey was instructor to the group assisting Dr. Dann.

The cast and chorus later went to Elmira to give the production. That was only 10 years after "Iolanthe" had first been produced in London, and at the period when the Gilbert and Sullivan vogue was at its height.

The lasting popularity of Gilbert and Sullivan, however, is attested

by the large advance sale of tickets for the Wednesday night offering. A dress rehearsal was conducted today at the theater. The participants are all students in various departments of Ithaca College, under general supervision of Albert Edmund Brown, dean of the Ithaca Institution of Public School Music.

Rollo A. Tallcott, dean of the Williams School of Expression and Dramatic Art, is stage manager, and special scenery has been painted by A. D. Chadwick.

Revival of 'The Mikado' Recalls This Performance of 1891



In the picture above are seen (standing, left to right) Brock Stearns, Ernest Houghland, Fred Whitson, and Fred Delano; in front of them are Emily Ashton, Emma Fisher, Laura Post Stewart, and Mrs. F. R. Atwater, with Fern Welfar seated at the left and Dr. John B. Howe kneeling at the right. In the picture lower left (left to right) are Misses Delano, Stearns, and Howe; in picture lower right are Dr. Howe and Mrs. Atwater.

Choral Club's Performance Brought to Mind by Revival

When the curtains in Bailey Hall rose Dec. 13 on the performance of "The Mikado," spectators and those of other days and other scenes will find the words and hearts of some of the audience. Not only those who took part in the performance of the Choral Club of Ithaca, but those who listened to the club performers will be warded to the days when the Wilgus Opera House interior rang with melody.

On Friday evening, Jan. 25, 1891, members of the various church choirs in Ithaca combined in "rehearsing" a dramatic cantata entitled "On Shore and Sea," by Arthur K. Sullivan, "The Lady of the Bell," by Rossini, and other instrumental and vocal numbers. The result of their efforts was such as to suggest a permanent organization. "Society," Apr. 5, 1891, under the name of the "Choral Club."

The members of the executive committee were: F. B. Delano, C. B. Mandeville, W. H. Stearns, R. H. Treman and F. J. Whitson. The music committee was composed of: Miss Emily Ashton, F. W. Hiltard, A. H. McKenney, E. M. Treman and Mrs. E. A. Hillard. The entire membership of the organization were: Treman, the Misses Florence Arfraz, Lola Hiltard, Madeline H. L. Hiltard, A. L. Post, H. L. Hiltard, C. A. Corliss, J. B. Todd, F. B. Atwater, E. A. Wilson, Akon, the Misses Clara Atwater, Minnie Phillips, May Garby, Emily Ashton, Georgia Burt, Louise Stearns, Anna Fisher, Madeline Hiltard, South, R. H. Treman, Treman, E. M. Treman, C. B. Mandeville, J. B. Treman, R. E. Dana, C. C. Tinkler, J. V. Wilson, Julia Harney, Basses, W. H. Stearns, C. H. Edy, Max McKinney, F. J. Whitson, F. B. Delano, E. H. Houghland, L. C. Perry, Scotland Smith, L. E. Bryant, E. M. Hill.

Club Active 39 Years
During its active life of 39 years, the club gave two cantatas, "The Crucifix" and "The Messiah," eight secular cantatas, one sacred cantata, "Two Old Folk's Experiences," one extravaganza, and practically all of the Gilbert and Sullivan op-

erettas from one to eight times — "Pirates of Penzance," "The Mikado," "The Yeomen of the Guard," "The Gondoliers," "The Pirates of Penzance," and "The Yeomen of the Guard." "The Mikado" was given according to Mr. Whitson, "We gave longshore things and lost money and they were fitted in the gap with these operettas — they always paid."

In these days the corner of State and Third was occupied by the "Wilgus Block." The building was owned by Henry L. Wilgus; the first floor was a general store, the second containing a saloon and the third was the Wilgus Opera House. The Choral Club gave all of its performances there from 1887 until 1893. To quote Mr. Whitson again: "When I think how lucky we were not to have had a fire. No fire and climbing up and down all those wooden stairs!" In 1893 the two new locations was completed and the club held its first concert there on Tuesday, Dec. 5, 1893.

On Oct. 5, 1894, the Choral Club announced that it would hold a concert in "Misses Gustava's New Barn," situated in the middle of the old Treman pasture. Two new girls had just started in the ground floor. "The program was good, except for 24 persons and a place in the bar left for 75 persons. Fortunately no eggs, butter, or coffee track will be taken for tickets. Bring the right change in useful money."

"Mikado" Performed in 1891
"The Mikado" was performed by the club four times, Feb. 1, 6, and 7, 1891, and later at a Saturday matinee. A. H. McKenney was the conductor and Miss Anna Mandeville the pianist.

The cast included:
Mikado of Japan, E. E. Houghland; Nanki-Poo, John B. Howe; Ko-Ko, F. J. Whitson; Pooh-Bah, W. H. Stearns; High-Tops, F. B. Delano; Yum-Yum, Mrs. F. B. Atwater; Pishi-poo, Mrs. A. L. Post; and Poo-Poo, Miss Lora Treman.

The Ithaca Journal of Feb. 6, 1891, thus reviewed the performance: "THE MIKADO OF JAPAN — ITHACA'S CHORAL CLUB SINGS ITS GREATEST SUCCESS. Never within our remembrance have we seen a more brilliant or a better pleased audience than that out of Wilgus Opera House had evening after the performance of "Mikado" by the Choral Club.

After last year's production of the "Pirates of Penzance" a good deal was expected but it must be admitted that many were surprised to see the well-known perfect representation which Gilbert and Sullivan's operetta was given by our own amateurs.

"At quarter past 8 the curtain rose on a scene of such brilliant splendor, so natural that the odor of the Eastern perfumes seemed wafted from the stage to the spectators.

All Parts Done Well
"Among so much general excellence it is hard to distinguish. The 'Yum Yum' of Mrs. Atwater was full of grace and vivacity, her voice was sweet and, what is more to the purpose, was always in tune. She looked and acted the part to perfection and her Japanese with

and entrance caught the eye. Her singing of the 'Miss Song' without accompaniment, previous to her entrance and it received it.

"Mrs. Post as 'Poo-Poo' was perfect and pretty, and her desperate flirtation with the Mikado caused much fluttering among the hearts in the audience not imparted.

"Among the surprises of the evening was the role of Nanki-Poo as given by Miss Ashton. Few who would have thought the staid apparel of Mr. John's could have come down from her perch in the chair left and left her possible and steps to assume so well the most difficult character of the Mikado's sister.

"Dr. J. B. Howe gave a spellbinding rendition of 'Nanki-Poo' and his appearance was such as to fascinate Yum Yum's warm admiration of him.

"Mr. Stearns, the recipient of

the club, brought out to the full and entire the quick wit of the part of 'Poo-Poo'.

"As 'Poo-Poo,' Mr. Delano was excellent in singing the music that fell to his lot with the same feeling that he chose in whatever he undertakes. His voice is as mellow as an October day and his face as beautiful as a spring morning.

Mr. Whitson's 'Ko-Ko' a hit.

"Mr. Whitson's 'Ko-Ko' was the hit of the evening and there are, no doubt, people in town today whose eyes are still aching from the laughter evoked by his droll antics. He sang his comic melody and a better 'Ko-Ko' cannot be imagined. To those who know the performance as a quiet citizen, it seems almost impossible that in so short a time an amateur could command the details of so difficult a part, for as appeared as there.

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Choral Club's 1891 Operettas Recalled

(Continued from Page Five)

oughly at home as if he had been at it all his life.

"A better choice for the three little maids could not have been made; they carried the house by storm; the chorus simply outdid themselves.

"The Choral Club is to be congratulated upon this, their third performance of opera and if they continue to improve as they have in the past, we have great pleasure in store for us and we are happy to know that their efforts are appreciated, for there is every indication of a packed house at every performance."

The club gave its final perform-

ance on Saturday afternoon, Jan. 30, 1897, and with its final curtain brought to a close a chapter in the musical history of Ithaca.

"The Mikado" on Dec. 16 will have moved from the Wilgus Opera House to Bailey Hall on the "Hill;" life and Ithaca have moved on to new modes and manners. And for those who knew the "oriental splendors" of the scene in the Wilgus Opera House in 1891, the melodies and cadences of that day will serve as a pensive background for those of next Saturday night.

In Groton, N. Y. Nov. 15th, of typhoid fever, Mr. DANIEL S. DELANO, aged 63 years.

Brother Delano was a native of Connecticut, but removed to Groton in 1842, and was baptized into the fellowship of the Baptist church by Elder W. G. Dye, May 4, 1856. He was a kind husband, an affectionate father, a useful citizen, and a devoted, earnest, exemplary Christian. He was kind and gentle in manner, faithful in counsel, and diligent in duty. In his death the community have lost one highly respected, and the church a much esteemed and valued member. His end was hopeful, as his life had been consistent and peaceful.
