

2005

# The music of San Francisco and Berkeley at the time of the 1906 earthquake

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THE MUSIC OF SAN FRANCISCO AND BERKELEY  
AT THE TIME OF THE 1906 EARTHQUAKE

A Thesis

Presented to

The Faculty of the School of Music and Dance

San Jose State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

Ruth Evelyn Miller

December 2005

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## ABSTRACT

### THE MUSIC OF SAN FRANCISCO AND BERKELEY AT THE TIME OF THE 1906 EARTHQUAKE

by Ruth Evelyn Miller

In April 1906 San Francisco was rocked by a devastating earthquake. At the time the city was the center of commerce and entertainment for all the Western states. It was a musical city, and its musical life was extraordinarily rich. Every type of music was performed and almost all of it was performed live. San Franciscans enjoyed a long-term love affair with opera: in the year preceding the earthquake, over ninety opera performances were given. Twelve major theaters provided entertainment nightly, and every theatrical performance included music. Amateurs frequently performed in public. The earthquake and ensuing fires destroyed about 28,000 buildings in San Francisco, including eleven of the theaters, and rendered homeless more than half the population. Therefore, the earthquake brought musical activity as it existed before the earthquake to a halt. This thesis examines the last full musical year before the earthquake: September 1904 through August 1905.



## DEDICATION AND ACKNOWLEDGEMENTS

I dedicate this thesis to my sister Nancy who has always been a source of inspiration, joy, and humor, and who helps to fill the world with music.

A number of people deserve recognition for helping with this study. First is Dr. William Meredith, chair of my committee. Without Bill's guidance, this study would have been about 90 pages long and filled with statistical analyses—interesting, if at all, only to those with a mathematical bent. Bill encouraged me to expand both the depth and breadth of the study, and I hope that readers will find the result interesting and of value. I thoroughly enjoyed the entire process, particularly the research. Richard Feynman may have best described such experiences when he spoke of "the pleasure of finding things out." I also thank the other two members of my committee, Drs. Brian Belet and Robert Cowden. Since this study is longer than many, reviewing it may have taken more time than they had anticipated. For the advice and patience of all three members, I am very grateful. Several librarians provided invaluable assistance; those at the San Francisco History Center located in the San Francisco Public Library were especially helpful.

My excellent editor (and cousin), Helen Snively, contributed enormously to the quality of this thesis and my husband, Fred Snively, provided endless encouragement and support. He also provided occasional advice and was usually reasonably gracious when I did not follow it. Three people were essential to completing this thesis: Bill, Helen, and Fred. Thank you.

## Table of Contents

List of Tables .....	viii
List of Figures .....	ix
List of Programs.....	x
CHAPTER 1 INTRODUCTION.....	1
CHAPTER 2 THE EARLY YEARS: 1849–1904 .....	15
The Gold Rush Years.....	16
Opera.....	20
Variety Shows.....	37
Instrumental Music .....	50
Other Institutions Related to Music in San Francisco .....	55
The Barbary Coast .....	59
The Syndicate.....	62
Summary .....	63
CHAPTER 3 “THE MOST REMARKABLE” YEAR: SEPTEMBER 1904–AUGUST 1905.....	65
The City and its Inhabitants .....	65
Theaters and Halls.....	69
Newspapers and Music Critics.....	72
New Inventions .....	89
San Francisco Society .....	90
Piano Dealers .....	95
Earthquakes.....	96
Music Categories and Analysis.....	97
Category 1: Performances by professional musicians in commercial events.....	102
Recitals.....	105
Concerts .....	131
Opera.....	135
Theater productions (excluding variety).....	153
Variety: minstrelsy, burlesque, and vaudeville.....	172
Category 2: Performances in non-commercial events and/or by amateur musicians .....	189
Golden Gate Park Band concerts .....	191
University of California weekly concerts. ....	193
Other public concerts .....	196
Recitals.....	201
Benefit entertainments and musicales; other entertainments and musicales ..	205
Performances in stores and restaurants .....	215
Category 3: Performances by special groups of amateurs .....	217
Music pupils.....	219
Boys’ clubs and bands .....	223
Children, other. ....	225
College/university students, faculty, and alumni.....	226

Music clubs .....	228
Other clubs and lodges.....	230
Choirs and/or organists.....	230
Category 4: Entertainments with musical programs and other activities .....	231
Category 5: Other events with musical programs.....	235
Dinners, receptions, and similar events .....	237
Music club meetings .....	239
Women’s club meetings.....	239
Lodge meetings and events.....	242
Other club meetings and events .....	243
Category 6: Special events.....	244
United States Holiday Celebration Events.....	246
Celebrations and holidays of other countries.....	248
Memorial Services for the Dead.....	248
Category 7: Large-scale events .....	251
Other Musical Venues.....	255
Summary .....	256
CHAPTER 4 SEPTEMBER 1905–APRIL 18, 1906 .....	260
Tivoli Grand Opera Season, Fall 1905 .....	260
Mozart’s Birth Anniversary .....	263
Symphony Concerts at the University of California Greek Theater.....	265
Conried Metropolitan Opera Performances, Spring 1906 .....	271
CHAPTER 5 AFTER THE EARTHQUAKE.....	276
CHAPTER 6 CONCLUSION .....	287
SELECT BIBLIOGRAPHY.....	297
APPENDIX A. LIST OF MUSICAL EVENTS, SEPTEMBER 1, 1904–AUGUST 31, 1905.....	302
APPENDIX B. EXAMPLE OF SHEET MUSIC PUBLISHED IN THE NEWSPAPERS: <i>THE BURGLAR AND HIS CHILD</i> BY JOSEPH NORTHRUP AND W. C. PARKER .....	338
APPENDIX C. EXAMPLE OF A MUSIC LESSON FROM THE <i>SAN FRANCISCO CALL</i> .....	343
APPENDIX D. OPENING NIGHT OF THE 1905 METROPOLITAN OPERA SEASON: SEATING DIAGRAMS FOR THE GRAND OPERA-HOUSE AND SEVERAL RESTAURANTS	346
INDEX .....	354

## List of Tables

Table 1. Categories of musical events (summary).....	9
Table 2. Tivoli Theater: Composers whose works were most performed, 1880–1900 ...	30
Table 3. Most popular operas in San Francisco by decade, 1850–1900.....	36
Table 4. Major San Francisco theaters.....	70
Table 5. Newspaper coverage of selected Category 2–3 events.....	87
Table 6. Musical events, September 1904–August 1905, all categories .....	101
Table 7. Category 1 musical events, September 1904–August 1905 .....	104
Table 8. Category 1 professional recitals, September 1904–May 1905 .....	107
Table 9. “‘Classical Manuscripts’ . . . revealed as Kreisler’s own” .....	129
Table 10. Operas performed in San Francisco, September 1904–May 1905 .....	137
Table 11. Theatrical productions, September 1904–August 1905.....	155
Table 12. Theatrical productions, performances/title, September 1904–August 1905..	157
Table 13. Category 1 variety shows, September 1904–August 1905 .....	173
Table 14. Category 2 musical events, September 1904–August 1905 .....	190
Table 15. Category 2 benefit and non-benefit entertainments and musicales .....	206
Table 16. Beneficiaries of benefit entertainments .....	206
Table 17. Music performed at benefit and non-benefit entertainments.....	207
Table 18. Concert schedule for the May Music Festival, May 1905.....	210
Table 19. Category 3 musical events, September 1904–August 1905 .....	218
Table 20. Types of musical performances, Category 3 amateurs.....	218
Table 21. Performances by college and university students, faculty, and alumni .....	227
Table 22. Category 4 musical events, September 1904–August 1905 .....	232
Table 23. Category 5 musical events, September 1904–August 1905 .....	236
Table 24. Category 6 musical events, September 1904–August 1905 .....	245
Table 25. Category 7 musical events, September 1904–August 1905 .....	252

## List of Figures

Figure 1. Concert at Golden Gate Park Bandstand .....	2
Figure 2. Estimated Population of San Francisco, 1846–1854 .....	17
Figure 3. <i>The Burglar and His Child</i> .....	339
Figure 4. Music Lesson from the <i>San Francisco Call</i> , December 4, 1904.....	344
Figure 5. Grand Opera-house, orchestra section.....	347
Figure 6. Grand Opera-house, dress circle.....	348
Figure 7. Seating chart for Palm Garden of the Palace Hotel .....	350
Figure 8. “Those at tables in Palace Palm Garden” .....	351
Figure 9. Seating chart for the Blue and Gold Room at the St. Francis Hotel.....	352
Figure 10. “Opera-Goers who Supped at St. Francis” .....	353

## List of Programs

Program 1. Vocal recitals, Nellie Melba, February 7 and 11, 1905 .....	110
Program 2. Piano recital, Ignacy Jan Paderewski, December 17, 1904 .....	118
Program 3. Piano recital, Ignacy Jan Paderewski, December 19, 1904 .....	119
Program 4. Piano recital, Ignacy Jan Paderewski, December 21, 1904 .....	120
Program 5. Violin recital, Fritz Kreisler, March 22, 1905 .....	125
Program 6. Violin recital, Fritz Kreisler, March 24, 1905 .....	126
Program 7. Violin recital, Fritz Kreisler, April 2, 1905 .....	127
Program 8. Band concert, John Philip Sousa Band, October 16, 1904 .....	134
Program 9. Alcazar Theater house orchestra program, August 7, 1905 .....	170
Program 10. California Theater house orchestra program, April 24, 1905 .....	171
Program 11. The Dainty Patee Burlesquers show, August 27, 1905 .....	178
Program 12. Orpheum vaudeville program, January 8, 1905 .....	182
Program 13. Orpheum vaudeville program, August 13, 1905 .....	183
Program 14. Band concert, Golden Gate Park Band, September 18, 1904 .....	192
Program 15. University of California Half-hour of Music, October 16, 1904 .....	194
Program 16. University of California Half-hour of Music, July 31, 1905 .....	195
Program 17. Concert, Minetti Orchestra, November 11, 1904 .....	200
Program 18. Chamber music recital, Kopta Quartet, October 30, 1904 .....	203
Program 19. Chamber music recital, Kopta Quartet, March 12, 1905 .....	203
Program 20. May Music Festival, works performed by children's choruses .....	211
Program 21. Concert at S. N. Wood & Co. store, June 10, 1905 .....	216
Program 22. Recital by piano pupil, Enid Brandt, December 10, 1904 .....	222
Program 23. Choral concert, Loring Club, May 16, 1905 .....	229
Program 24. Musical works performed at Category 4 entertainments .....	234
Program 25. Musical works performed at Category 5 dinners and receptions .....	238
Program 26. Musical performance at a women's club meeting .....	241
Program 27. Program for Lincoln's Birthday, Crocker Grammar School .....	247
Program 28. Memorial Service for the dead, San Francisco Druids .....	250
Program 29. Concert for Mozart's 150 <sup>th</sup> birthday celebration, January 28, 1906 ..	264
Program 30. Four symphony concerts at the Greek Theater, spring 1906 .....	270

## Chapter 1

### Introduction

Early in the morning of April 18, 1906, San Francisco was rocked by a major earthquake. The temblor, now estimated at 7.8 on the Richter scale, was felt as far north as Oregon and as far south as Los Angeles.<sup>1</sup> At the time San Francisco was a festive, bustling, prosperous city with a population of about 400,000. As the largest city in the United States west of the Mississippi, San Francisco was the center of entertainment and commerce for the Western states. Musical performances were plentiful and with a few minor exceptions, all music was performed live. The twelve major theaters offered over one hundred professional performances every week, and countless performances took place in saloons, dance halls, and lesser-known theaters. Elegant hotels and restaurants provided continuous musical entertainment for their patrons. Many musical events took place in venues such as the city's 150 churches, 80 public halls, and large indoor pavilion. Thousands attended outdoor performances. On Sunday afternoons they heard the Golden Gate Park Band (see Figure 1 on page 2); on Sunday afternoons during the school term, they heard concerts at the University of California in Berkeley. As people were accustomed to entertaining themselves and others, amateur performances were common. Many San Francisco parlors contained a piano, the instrument of choice for music in the home. It was a musical city, and San Francisco residents must have assumed that their lives would always be filled with music. The earthquake and ensuing fires brought that music to a stop.

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<sup>1</sup> USGS, "What was the Magnitude," in "Quake: 1906 San Francisco Quake," <http://quake.wr.usgs.gov/info/1906/magnitude.html> (accessed August 28, 2003).



Figure 1. Concert at Golden Gate Park Bandstand

Between September 9, 1900, and April 17, 1906

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The post-earthquake fires raged for three days; the last blaze was extinguished on April 21. The damage was tremendous. About 250,000 people were homeless—more than half the population. Initial estimates set the number of fatalities at less than 500; however, research by Gladys Hansen indicates that at least 3,000 people died.<sup>2</sup> Over 28,000 buildings were destroyed, including most of the important structures. Gone were the financial district, the manufacturing district, libraries, art galleries, newspaper facilities, restaurants, department stores, many schools and churches, most of the elegant mansions, and the largest and one of the most luxurious of the hotels. Chinatown was leveled. Eleven of the twelve major theaters, the pavilion, and over half the public halls were burned to the ground or damaged beyond repair.

The purpose of this thesis is to provide a detailed portrayal of the music of San Francisco and Berkeley as it was immediately before the earthquake. To facilitate a richer understanding of the music of that time, this study also provides some historical information from earlier and later years. This period is of particular interest because musical activity in San Francisco had recently reached an unprecedented level: a year before the earthquake, Blanche Partington, music critic for the *San Francisco Call*, declared that the season of 1904–05 was “the most remarkable musical season ever known here.”<sup>3</sup> The season of 1905–06 would have been equally remarkable had the earthquake not interrupted it. After the earthquake, many new theaters were built in San

---

<sup>2</sup> Gladys Hansen and Emmet Condon, *Denial of Disaster: The Untold Story and Photographs of the San Francisco Earthquake and Fire of 1906* (San Francisco: Cameron, 1989), 152–53. Hansen is archivist emeritus of San Francisco and curator of The Virtual Museum of the City of San Francisco, <http://www.sfmuseum.org>.

<sup>3</sup> Blanche Partington, “Musical Events for Next Month,” *Call*, April 23, 1905, 19.

Francisco; however, musical activity in the city did not quickly resume its pre-earthquake level. (Perhaps it never returned to its pre-earthquake level, but proving such an assertion is beyond the scope of this study.) Therefore, the period immediately before the earthquake represents a unique era in San Francisco's musical history.

The focus of this thesis is musical performance. The primary sources of information are the three major newspapers and their accounts of musical events. From these accounts, various aspects of musical performance can be ascertained, such as types of musical events (e.g., professional recitals, professional opera productions, and recitals by music pupils), musical works performed, types of performers, and performance practices. The music critics of the three papers differed from each other in their opinions, level of musical knowledge, and writing style. This thesis addresses the writings of the critics and the effect of their writings on the public.

This study presents a detailed portrayal of one musical year: the last complete musical year before the earthquake. The main musical season ran from September through May. Music was also performed in the summer, but some types of events were less common or even non-existent. For example, during the summer of 1905, no professional musicians performed in recitals. As the musical season of 1905–06 was cut short by the earthquake, the previous year (September 1904–August 1905) was selected for this analysis. Thus this study contains many references to the period of September 1904–August 1905, which is sometimes called “the remarkable year” hereinafter. This thesis also presents a few events of special interest that took place during the incomplete 1905–06 season. For example, on the evening before the earthquake, the Metropolitan

Opera Company presented Bizet's *Carmen*, with Enrico Caruso in the role of Don José. Caruso's presence in San Francisco gave rise to what is undoubtedly the best-known story of music and the earthquake: Caruso's earthquake experience, his colorful comments on that experience, and his rapid and permanent departure from San Francisco.

The geographic scope of this thesis is San Francisco and Berkeley, and "musical events in San Francisco" implies the inclusion of relevant events in both locations. Berkeley is specifically included because the San Francisco newspapers treated events at the university as though they were part of the San Francisco musical scene. This study includes all Berkeley events that the papers reported; all but a few of those events were held on the campus and/or were related to the university. Other than the events at Berkeley, the San Francisco papers rarely covered East Bay events; therefore, any musical events that took place in other East Bay locations are not included in this study. In addition, some types of events are not included even though newspaper coverage may have mentioned music. Excluded are regular church services, weddings, private parties such as birthday parties, commencements, circus performances, and parades. Dances are not included unless a musical program (e.g., a concert) was also given. Events for which music seemed to be incidental are not included. For example, if an article stated, "an orchestra provided music from the balcony," the event described was not included. Information from classified ads is also excluded. Unfortunately, the music of the Chinese community is addressed only briefly because the three major papers rarely covered these events; the few performances of Chinese theater that were reported in the newspapers are included. Music of the dance halls, bars, saloons, and lesser-known theaters is covered

only very briefly for the same reason.

No in-depth studies of San Francisco's music from the perspective described above have been conducted. There are studies of specific organizations such as the San Francisco Symphony and the San Francisco Opera and of genres including opera, folk, and jazz. Books on the theaters of San Francisco address opera and other musical productions. Of particular interest are two multi-volume studies prepared between 1938 and 1942 as W.P.A. projects. One set is on San Francisco's theaters, the other on its music. These unpublished works, which are available in typewritten manuscript form in several libraries, address some specific subjects in detail. The theater series includes twenty-one "monographs" on various subjects including opera, minstrelsy, vaudeville, and burlesque. The volumes in the music series are *Music of the Gold Rush Era; San Francisco Songster, 1849–1939; Letters of Miska Hauser, 1853; Celebrities in El Dorado; Fifty Local Prodigies; Early Master Teachers; and Anthology of Music Criticism*. Several of the W.P.A. volumes were used as sources for this study. Other works of particular value are Richard Crawford's 2001 study of American music<sup>4</sup> and Misha Berson's studies on the history of San Francisco's theaters, published as journals of the San Francisco Performing Arts Library (SFPALM).<sup>5</sup>

As stated above, the primary sources for this thesis are the three major

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<sup>4</sup> Richard A. Crawford, *America's Musical Life: A History* (New York: Norton, 2001).

<sup>5</sup> Misha Berson, "The San Francisco Stage: From Gold Rush to Golden Spike, 1849–1869," special issue, *The San Francisco Performing Arts Library and Museum Journal* 2 (Fall 1989); Misha Berson, "The San Francisco Stage, Part II: From Golden Spike to Great Earthquake, 1869–1906," special issue, *The San Francisco Performing Arts Library and Museum Journal* 4 (February 1992). These volumes are referred to as Berson I and Berson II respectively from this point.

newspapers of the time: the *San Francisco Call*, the *San Francisco Chronicle*, and the *San Francisco Examiner*. For brevity, all future references to these newspapers omit “San Francisco” from the names. The papers for the period from September 1904 through April 18, 1906, were viewed on microfilm; about 40,000 pages of newsprint were examined. Articles that described a musical performance or that were otherwise related to music were printed. An EXCEL spreadsheet was created with a line for each unique event; the spreadsheet describes over 10,000 events in total. Categories for grouping the events were created, and the appropriate category assigned to each event. The primary purpose of the categories is to facilitate discussion, since it is not feasible to describe 10,000 events. The categories were also used to quantify the events by type, but the numbers are of secondary importance; they do, however, provide a sense of the intensity of musical activity of the different types of events. A copy of the spreadsheet is provided in Appendix A. An attempt was made to collect every article on music, but undoubtedly some were missed. In addition, in some instances, the quality of the microfilm was so poor that it could not be read. Since the total number of events collected was so large, those that were missed would not have significantly affected the overall results.

A cautionary note is necessary regarding page numbers in footnotes. For some sheets, the page number on the microfilm was unreadable; for those pages, the page number was estimated. Also, some issues of the *Examiner* contained pages with duplicate page numbers. For example, for one issue, pages 1–6 were not duplicated, but there were three sets of pages 7–10, followed by one set of pages 11–16. Sometimes the

content of the pages with duplicate page numbers seemed to be related to either Sacramento or the East Bay, indicating that the *Examiner* may have published a separate edition for those areas. Therefore, although no edition information was found, the pages with duplicate page numbers are assumed to be from those editions. Should readers of this thesis wish to view a cited article from the *Examiner*, they should bear in mind the duplicate page numbers.

Three works on music in other American cities—Philadelphia, Denver, and Los Angeles—were selected for comparison and to validate the categories used in this thesis. These three works are referred to collectively as “the city studies.” To facilitate comparison between this thesis and the city studies, the categories used in this thesis are summarized in Table 1 below. For brevity, future references to these categories are sometimes referred to as “the SF categories.”

Table 1. Categories of musical events (summary)

No.	Category description	Examples of subcategories
1	Performances by professional musicians in commercial events	Professional recitals, concerts, opera, musical theater, vaudeville
2	Performances in non-commercial events and/or by amateur musicians	Golden Gate Park band concerts, recitals and concerts by local musicians
3	Performances by special groups of amateurs	Recitals by music pupils, concerts by music clubs and boys' club bands
4	Entertainments with musical programs and other activities	Entertainments with dances, entertainments with bazaars
5	Other events with musical programs	Dinners, receptions, club and lodge meetings
6	Special events	United States holiday events, holidays of other countries
7	Large-scale events	Exhibitions, festivals, conventions

Note that events in Categories 1–3 are “pure” performance events—audience members were there for the sole purpose of attending the performance. In contrast, events in Categories 4–7 included, in addition to a musical program, other activities such as dances, dinners, bazaars, and club meetings.

The city of Philadelphia has a long and rich musical history; *Music in Philadelphia* addresses that history for the years 1682–1940.<sup>6</sup> It is a thorough and detailed study, organized chronologically until 1900, and by subject from 1900 to 1940. In the time frame of the early 1900s, the Philadelphia study presents the following subjects:

- The Philadelphia Orchestra: its predecessors, founding, and initial concerts
- Other local orchestras
- Chamber music: professional and amateur groups
- Opera: the Metropolitan Opera Company and other companies
- Singing societies
- Music in public and private schools
- Conservatories
- Church music
- Music publishers
- Additional music organizations and activities

The list shows that the Philadelphia work is broader in scope than this thesis; however, the Philadelphia events that are within the scope of this thesis could easily be classified into the SF categories. For example, concerts by Philadelphia singing societies would fit in Category 3: “performances by special groups of amateurs.” All the Philadelphia

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<sup>6</sup> Robert A. Gerson, *Music in Philadelphia* (Westport, CT: Greenwood Press, 1940).



events would be classed in Categories 1–3 only; i.e., the Philadelphia study does not address events where a musical performance was given in addition to other activities.

The single exception is the statement: “instrumental groups at social functions involve a large share of the money spent for the city’s music. Fifteen thousand functions are recorded in 1916.”<sup>7</sup>

“A History of Musical Development in Denver, Colorado, 1858–1908” presents an in-depth view of that city’s music.<sup>8</sup> The Denver study is a long and thorough work. As it covers a shorter time period and Denver has a less complex musical history than Philadelphia, it provides much more detail on individual events. The subjects covered in the period of the early 1900s include:

- Local orchestras
- Chamber music
- Bands
- Choral organizations
- Concerts (music festivals)
- Visiting performers: pianists, singers, violinists
- Concert management
- Recitals by students and other local artists
- Paul Whiteman
- Church music
- Opera
- Musical comedy
- Music in schools and conservatories

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<sup>7</sup> Ibid., 363.

<sup>8</sup> Sanford Abel Linscome, “A History of Musical Development in Denver, Colorado, 1858–1908” (PhD diss., University of Texas at Austin, 1970).

Similar to the Philadelphia study, all the events described (excluding church music) could be classed in Categories 1–3 of the SF categories.

Whereas the Philadelphia and Denver studies were originally written as PhD dissertations, the Los Angeles study was a journal article.<sup>9</sup> “Los Angeles: The First Biennium and Beyond” in “Music in Southern California: A Tale of Two Cities” addresses the period from the “Aboriginal Epoch” through 1988. In the time frame of the early 1900s, this article includes:

- Music performed and/or composed by Los Angeles residents
- The Los Angeles Philharmonic and its predecessors
- Church music and musicians
- Music educators
- Music periodicals and music publishing
- Twentieth-century women composers
- Orientals in Los Angeles

The information on women musicians is particularly interesting. For example, the scores of two works by Fannie Dillon—*Birds at Dawn* and *The Desert*—are included in their entirety.<sup>10</sup> (John Cage studied piano with Dillon.)<sup>11</sup> Similar to the Philadelphia and Denver studies, the Los Angeles events that are described could be classified in Categories 1–3.

Several major differences exist between the city studies and this thesis. First, all

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<sup>9</sup> Robert Stevenson, ed., “Los Angeles: The First Biennium and Beyond,” in “Music in Southern California: A Tale of Two Cities,” *Inter-American Music Review* 10 (fall–winter 1998): 51–111.

<sup>10</sup> *Ibid.*, 88–99.

<sup>11</sup> *Ibid.*, 87.

three studies provide a historical narrative of equal depth over the entire period covered. In contrast, this thesis focuses in depth on a single year, with some summary information for the preceding and following years. Second, the city studies cover music education, church music, and several other subjects not addressed in this thesis. Third, other than the brief mention of music at Philadelphia social occasions noted above, the city studies address only events in Categories 1–3, i.e., events that were purely performance events.

In general, this thesis employs the musical terminology used at the time. For example, “grand opera” includes the Italian, French, and German works presented by the three opera companies described in Chapter 3—works such as Verdi’s *Aida*, Meyerbeer’s *Les Huguenots*, and Wagner’s *Parsifal*. Other full-length musical works, such as Gilbert and Sullivan’s *HMS Pinafore* and Franz Lehár’s *Der Rastelbinder*, were designated as “operettas,” “comic operas,” and/or “musical comedies.” Although these terms had specific meanings at the time, there was some overlap in their application to musical works. In this thesis, the term “musical theater” encompasses all such works. Names of composers and titles of works are shown as they appear in *Grove Music Online* if applicable, otherwise as they were printed in the newspapers.

Chapters 2–5 of this thesis are organized chronologically. Chapter 2 presents historical background and selected highlights of San Francisco’s musical life from the time of the Gold Rush until September 1904. Chapter 3 presents the detailed qualitative and quantitative information on the musical season of September 1904 through May 1905 and the summer of 1905 (“the most remarkable” year). Chapter 4 addresses several unique musical events of the 1905–06 season. Chapter 5 briefly addresses the post-

earthquake period, focusing on subjects that were considered in the preceding chapters. A conclusion follows in Chapter 6. It is hoped that readers of this thesis will feel that they have been transported back to San Francisco one hundred years ago and that they fully understand the music of the city of that time—the musical events they might attend or even perform in, the music they would hear or perform, and the social significance of these events.

## Chapter 2

### The Early Years: 1849–1904

This chapter serves two purposes. First, it provides historical information that was everyday knowledge for most San Francisco residents of 1906 and thus part of the context in which they would have perceived the musical events of their time. Second, for readers of this thesis, this chapter provides information that is helpful in understanding the importance of musical events at the time of the earthquake. For example, this chapter describes San Francisco's love affair with opera—a remarkable relationship that began in the city's earliest days. This affair continued throughout the remainder of the nineteenth century and into the twentieth. Because of the love affair, many San Francisco residents of 1906 possessed a thorough knowledge of opera.

This chapter also describes the origin of some unique and persistent characteristics of San Franciscans. One such characteristic is a strong sense of *joie de vivre*. In the years immediately preceding the earthquake, an air of irrepressible optimism was pervasive: an optimism that was clearly exhibited in attitudes towards music. That same *joie de vivre* was already present in 1850. There seemed to be excitement in the air—a sense of intoxication—sometimes, but not always, caused by alcohol. Frank Soulé, John Gihon, and James Nisbet described the effect of this exhilaration on newcomers in those early years: “The laugh of reckless joy . . . filled the amazed newly arrived immigrant with an almost appalling sense of the exuberant life,

energy and enterprise of the place.”<sup>1</sup> (Perhaps that sense of *joie de vivre* survived and continues today.) Another pervasive attitude was an appreciation of the unusual. In general, San Franciscans welcomed those who were eccentric and flamboyant: people who were willing to step outside the guidelines for “proper” behavior at the time.

### *The Gold Rush Years*

James Marshall discovered gold in the American River in January 1848. San Francisco’s population then numbered about 500. Within a few months, gold-seekers began to arrive and the “rush to the diggings” was underway.<sup>2</sup> The gold miners called themselves Argonauts, an allusion to the warriors in the Greek legend of Jason and the Golden Fleece.<sup>3</sup> Although the goal of the 1849 Argonauts was the Sierra foothills, San Francisco was the primary focus of all activity related to gold mining and initially the only convenient location for an Argonaut to spend the gold he found. As a result, San Francisco’s population soared. Figure 2 illustrates the city’s population growth for the years 1846 through 1854 based on estimates by Soulé and colleagues.<sup>4</sup>

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<sup>1</sup> Frank Soulé, John H. Gihon, and James Nisbet, *The Annals of San Francisco and History of California* (New York: D. Appleton, 1855; repr. with additional material, Palo Alto: Lewis Osborne, 1966), 216.

<sup>2</sup> *Ibid.*, 174.

<sup>3</sup> Gray Brechin, *Imperial San Francisco: Urban Power, Earthly Ruin* (Berkeley and Los Angeles: University of California Press, 1999), 14–15.

<sup>4</sup> Soulé, Gihon, and Nisbet, 173–76, 244, 301, 413, 488.

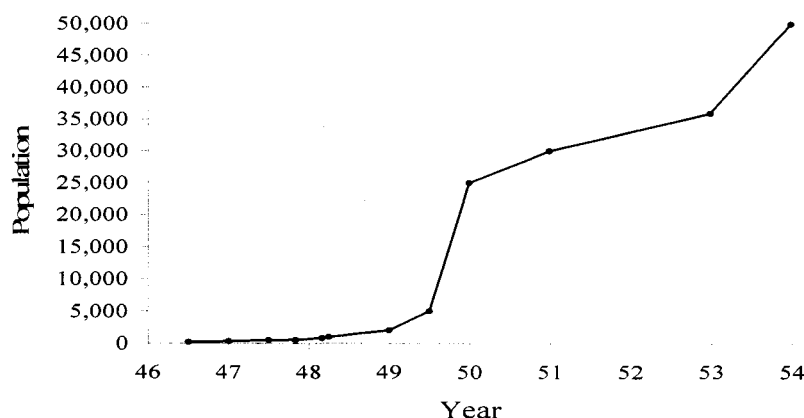


Figure 2. Estimated Population of San Francisco, 1846–1854

Immigrants came from all corners of the earth. The Pacific region countries—Mexico, Peru, Chile, Australia, China, and Hawaii—supplied the initial wave.<sup>5</sup> Thousands came from other parts of the United States. From the Eastern states, the preferred route was by boat, crossing over the Panama isthmus to avoid the long voyage around South America; countless numbers, however, came by land on horseback or in oxen-drawn wagons.<sup>6</sup> Most European immigrants traveled by boat around Cape Horn. Those who arrived by water all sailed through the Golden Gate and disembarked in San Francisco. The initial influx of Europeans came from France and Germany. By 1852 immigrants from England, Scotland, Ireland, and many other countries had joined them.<sup>7</sup> San Francisco became a melting pot, and it remained racially diverse through the years.<sup>8</sup> In addition to

<sup>5</sup> Ibid., 133.

<sup>6</sup> Cross country rail transportation first became available in 1869.

<sup>7</sup> Soulé, Gihon, and Nisbet, 411–12.

<sup>8</sup> In 1992 San Francisco was the second most ethnically diverse city in the United States. Michael D. Lampen, “Population Comparisons by Ethnic Group,” in Gladys Hansen, *San Francisco Almanac: Everything You Want to Know about Everyone’s Favorite City*, 3<sup>rd</sup> ed. (San Francisco: Chronicle Books, 1995), 409.

attracting immigrants from around the world, the gold attracted people from all professions: merchants, shopkeepers, clerks, lawyers, surgeons, doctors, dentists, brokers, thieves, convicted felons, tradesmen, mechanics, and adventurers. Once in California, former titles and status were no longer important: all that mattered was wealth.<sup>9</sup>

The newcomers shared several characteristics. Almost all were men and relatively young—between the ages of twenty and forty. Soulé and colleagues described the population at the end of 1849: “the vast majority of inhabitants were adult males, in the early prime of manhood.”<sup>10</sup> The gender difference was extreme: in 1850 only 8% of the population was female and, as Crawford explained, “many of those said to be women of ill repute.”<sup>11</sup> Also, before long, everyone was wealthy.<sup>12</sup> And they were all adventuresome: Soulé and colleagues characterized them as “strong in person, clever, bold, sanguine, restless, and reckless.”<sup>13</sup> The combination of a large number of adventurous men in the early prime of manhood, a great deal of newly-acquired wealth, and no apparent social restraints within thousands of miles soon gave rise to a need for pleasurable ways to spend time and money. John Dizikes asserted that “entertainment was more important to the city’s inhabitants than anything besides gold.”<sup>14</sup> At first, as gambling was the only form of amusement available, everyone frequented the gambling saloons. Soulé and colleagues described these establishments:

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<sup>9</sup> Soulé, Gihon, and Nisbet, 209, 246.

<sup>10</sup> Ibid., 244.

<sup>11</sup> Crawford, 192.

<sup>12</sup> Soulé, Gihon, and Nisbet, 225.

<sup>13</sup> Ibid., 217.

<sup>14</sup> John Dizikes, *Opera in America: A Cultural History* (New Haven: Yale University Press, 1993), 109.



Gambling saloons, glittering like fairy palaces . . . sprang into existence, studding nearly all sides of the plaza and every street in its neighborhood. As if intoxicating drinks . . . were insufficient to gild the scene, music added its loudest, if not its sweetest charms; and all was mad, feverish mirth, where fortunes were lost and won . . . in the twinkling of an eye. All classes gambled in those days, from the starched white neck-clothed professor of religion to the veriest . . . rascal.<sup>15</sup>

The lure of wealth attracted performers of all varieties and levels of skill to the city. Some came as sojourners; others came to stay. The first paid performers appeared on the stages of the gambling saloons, but other venues soon became available.<sup>16</sup> In June 1849 Stephen Massett, one of many colorful characters of the early years, gave the first concert performed in San Francisco. In a schoolroom on Portsmouth Square, he performed a program of songs and recitations, several of his own composition. He accompanied himself on a borrowed piano, believed to have been the only one in San Francisco. The event was an artistic and financial success. About 200 people attended, all but four of them men, and Massett earned over \$500. San Francisco's only newspaper, the *Alta California*, published the program but offered no comment on his performance.<sup>17</sup> Massett was a man of many professions: actor, journalist, auctioneer, composer, and clown. He was also one of the sojourners. Shortly after his performance, he sailed for other lands; he spent the last forty years of his life in Japan. Massett's memoirs are entitled *Drifting About, or What "Jeems Pipes of Pipeville" Saw and Did*.<sup>18</sup>

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<sup>15</sup> Soulé, Gihon, and Nisbet, 216.

<sup>16</sup> George Martin, *Verdi at the Golden Gate: Opera and San Francisco in the Gold Rush Years* (Berkeley: University of California Press, 1993), 12.

<sup>17</sup> Soulé, Gihon, and Nisbet, 655–56.

<sup>18</sup> Berson I, 20–21.

### *Opera*

The first San Francisco theater suitable for theatrical productions opened in 1850 and others followed shortly. In April 1850 Henri Herz, an internationally known French pianist, provided the city's first operatic music. Assisted by local musicians (a baritone and a flutist), Herz gave a series of recitals. The first included operatic arias and piano variations on themes from Bellini and Donizetti operas. Herz was an excellent pianist and San Francisco audiences gave him an enthusiastic reception. He remained in the area for several months. A local saloon offered him a permanent job at \$2,000 a month. Turning down the generous offer, he left the city for other destinations.<sup>19</sup> The first known performance of a Verdi aria took place on November 4, 1850. The new Jenny Lind Theater opened with a drama and a farce; during intermission, Mathilde Korsinsky-Von Gulpen sang "Ermani, involami" from Verdi's *Ernani*. She received excellent reviews.<sup>20</sup> The first performance of an entire act of an opera took place in January 1851: a group of local French musicians performed the last act of Donizetti's *La favorite* as the concluding number of their concert. It was not a success—critics gave the opera portion poor reviews. Because of the small number of participants, all opera performances during this period, including this act of *La favorite*, were given in a severely cut form.<sup>21</sup>

With the arrival of the Pellegrini troupe in early 1851, San Francisco enjoyed its first opera season. The troupe consisted of three singers and a pianist. Their first performances were concerts that included operatic works; all the reviews were favorable.

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<sup>19</sup> Martin, 15–17.

<sup>20</sup> Ibid., 18.

<sup>21</sup> Ibid., 22, 26.

In February 1851, assisted by local musicians, the Pellegrinis performed Bellini's *La sonnambula*, the first "complete" opera given in San Francisco. The *Alta California* described the audience response: "the torrents of applause that continually broke forth . . . exhibited the appreciation of the audience."<sup>22</sup> After several performances of *La sonnambula*, Korsinsky-Von Gulpen joined the troupe. With her assistance, they gave several successful performances of Bellini's *Norma* and one of Verdi's *Ernani*.<sup>23</sup> Joan Chatfield-Taylor described the probable audience behavior:

Gold miners came as they were, with their pants stuffed into their high leather boots and their wide-brimmed hats firmly on their heads. Peanuts were sold in the aisles of San Francisco theaters, and it was considered perfectly acceptable to crunch on them throughout the performance. Spitting was a common activity, and the patrons occasionally expressed their enthusiasm by throwing gold on the stage. It was a raucous scene, particularly to anyone familiar with the staid conventions of East Coast opera houses like the Academy of Music in New York, which existed as showplaces for the conservative wealthy to show off their clothes, their jewelry, and their coaches.<sup>24</sup>

Pellegrini attempted, but failed, to find funding for a season of operas. The troupe left San Francisco in May 1851 and its whereabouts from that time are not known.<sup>25</sup> For the next eighteen months, San Francisco saw no complete performances of opera. However, two "celebrity sopranos" visited the city: Eliza Biscaccianti and Catherine Hayes ("the Swan of Erin"). Both gave recitals that included operatic arias and both met with considerable success. Some of Hayes's performances were advertised as "concerts-in-

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<sup>22</sup> Ibid., 23–24.

<sup>23</sup> Ibid., 26.

<sup>24</sup> Joan Chatfield-Taylor, *San Francisco Opera: the First Seventy-Five Years* (San Francisco: Chronicle Press, 1997), 2–3.

<sup>25</sup> Martin, 31.

costume.” She performed, in English, excerpts from Rossini’s *Il barbiere di Siviglia*; Donizetti’s *La fille du régiment*, *L’elisir d’amore*, *Don Pasquale*, and *Lucia di Lammermoor*; and Bellini’s *Norma* and *La sonnambula*.<sup>26</sup>

In October 1852 a troupe of Chinese performers arrived in San Francisco from Canton and gave the first performance of Chinese theater in America.<sup>27</sup> The performance opened with jugglers, acrobats, and a conjurer. These acts were followed by an opera entitled *The Eight Genii, Offering Their Congratulations to the High Ruler, Yuk Hwang, on His Birthday*. The production was very successful, and the troupe gave over one hundred performances. They then went on tour to perform for the Chinese mining communities.<sup>28</sup> Ronald Riddle explained the relationship between Chinese theater and opera: “Chinese theater [was] synonymous with professional Cantonese opera.”<sup>29</sup>

Thomas Chinn described a typical theater:

The large level floor of the pit, or orchestra, was always filled with plain wooden benches. Looking down from the gallery, the main floor of the audience would be filled exclusively with men—sometimes as many as a thousand. . . . They all wore black felt brimmed hats or skull caps, and smoked both cigars and cigarettes at will. During the performance, Chinese boys bearing napkin-covered baskets passed constantly among the audience, selling mandarin oranges, Chinese melon seeds, candies, etc. In the early days, even after the turn of the century, there was a section of the gallery set aside for women, who were kept strictly segregated. The stage . . . was an elevated platform at the back of the auditorium. . . . The musicians, who sat on simple three-legged stools, were placed in the center of the stage behind the actors—in full view of the audience. An

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<sup>26</sup> Ibid., 32, 34–35, 39–43.

<sup>27</sup> Thomas W. Chinn, ed., *A History of the Chinese in California: A Syllabus* (San Francisco: Chinese Historical Society of America, 1969), 71–72.

<sup>28</sup> Dizikes, 109.

<sup>29</sup> Ronald Riddle, *Flying Dragons, Flowing Streams: Music in the Life of San Francisco’s Chinese* (Westport, CT: Greenwood Press, 1983), 11.

orchestra is an important part of the theater. This is generally composed of the oxhide drummer, a fiddler, a banjoist, a gong player and a cymbalist. The majority of these instruments, while beautiful, cost but little. . . . [The] only stage furniture [was] chairs and tables, at times used to simulate mountains, bridges, doorways, and such.<sup>30</sup>

Over the years, many other troupes arrived from China. Initially, only Chinese attended these performances. In the 1860s and 1870s, the form became popular with American audiences, and by the 1880s Chinese theater had become a tourist attraction. Riddle explained this phenomenon:

San Francisco's Chinese theaters increasingly received national and even international attention through accounts in books written by travelers and through numerous magazine articles. . . . Writers of the colorful sights of the city invariably included Chinatown . . . and within Chinatown no institution was more bizarre and entertaining to the occidental visitor than the Chinese theater.<sup>31</sup>

Unfortunately, the attraction of the Chinese theater for non-Chinese audiences may have been, as suggested by Riddle, primarily one of interest in the bizarre rather than an appreciation for the art form itself. According to Dizikes, "the response of Americans to Chinese opera was often was a mixture of harsh derision and total incomprehension," and one 1872 visitor declared the music to be "only a horrible discord."<sup>32</sup> Fortunately, in later years, Chinese theater received some positive recognition. Sarah Bernhardt and Edwin Booth both praised the Chinese theater performances in San Francisco, and Ignacy Jan Paderewski praised the music; their endorsements brought a level of social approval to Chinese theater. By 1900 Chinese theaters existed in several American cities; the form

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<sup>30</sup> Chinn, 72–73.

<sup>31</sup> Riddle, 61.

<sup>32</sup> Dizikes, 110.

was particularly successful in New York City.<sup>33</sup>

In September 1853 an opera company formed by local French musicians staged the first full operas since the Pelligrinis had left the city. In 1854 operatic activity began to increase, and several new “celebrity sopranos” arrived.<sup>34</sup> One of these, Anna Thillon, joined the French company; together they gave what Dizikes called San Francisco’s first “opera season of a professional character.” Anna Bishop, the most famous of the celebrity sopranos, gave forty opera performances between April 1854 and late 1855.<sup>35</sup> In November 1854 the Italian Opera Company arrived and presented a season of opera; seven of its fourteen performances were operas by Verdi.<sup>36</sup> Crawford explained the significance of these performances: “thus, San Francisco, a city whose first opera theater was not built until 1850, in half a decade progressed to full performances of works by a major living composer in their original language.”<sup>37</sup>

In 1859 San Francisco’s leading impresario sponsored the first of his many opera productions. Tom Maguire and his wife, “little Em,” had come to San Francisco in 1849 to make their fortune in entertainment. They opened a saloon and a gambling room, both of which prospered. Maguire could not read or write and, other than tending bar in a New York theater, he had no theatrical experience. However, he was a clever, ambitious dreamer with a strong love of theater and particularly of opera. He also had an excellent eye for talent. In 1850, in pursuit of his passion, Maguire built his first theater, the Jenny

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<sup>33</sup> Riddle, 99–100.

<sup>34</sup> Martin, 48.

<sup>35</sup> Dizikes, 111–12.

<sup>36</sup> Martin, 67.

<sup>37</sup> Crawford, 193.

Lind (I).<sup>38</sup> As Berson described the interior, it was “the city’s first truly classy playhouse, a little jewel box of an arena with gilded boxes and ceiling, deep rose wall panels, and a painted drop-curtain.”<sup>39</sup> San Francisco experienced six major fires between Christmas 1849 and June 1851.<sup>40</sup> The fires destroyed both the Jenny Lind I and its successor, the Jenny Lind II. The construction of the Jenny Lind III, a 2,000-seat theater even more elaborate than its predecessors, put Maguire into debt, and he sold the theater to San Francisco to be used as a city hall. The substantial profits Maguire realized allowed him to build another theater and in 1856 he opened Maguire’s Opera House. For the first few years, he produced variety shows: “minstrels, trapeze artists, novelty programs, and vaudeville.”<sup>41</sup> In May 1859 Maguire opened his first season of opera with Verdi’s *Il trovatore*. The Bianchis, a competent but uncharismatic husband and wife team, performed the lead roles. After eight performances, Maguire replaced them with a more exciting company, the New Orleans English Opera Troupe. This company performed for Maguire through the summer of 1859. *Il trovatore* was particularly popular; combined, the two companies performed the opera eleven times in five months.<sup>42</sup>

The year 1860 was particularly rich in opera performances—145 performances were given. George Martin placed the number of performances in perspective by comparing it to those given in New York City in 1993:

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<sup>38</sup> Dizikes, 112–13; Martin, 112.

<sup>39</sup> Berson I, 27.

<sup>40</sup> Hansen, *Denial*, 7.

<sup>41</sup> Dizikes, 113.

<sup>42</sup> Martin, 125–26, 135–38.

If today the Metropolitan Opera . . . were to sell proportionally the same number of seats to New York's population, . . . to accommodate the audience the Metropolitan would need to build twenty additional houses of the same size and run all twenty-one every night of the year.<sup>43</sup>

Martin further described San Francisco's passion for opera by comparing it to that of New Orleans, a city also known for its love of opera:

In the long history of music . . . several cities . . . at different periods have gone mad for opera. . . . In the years before the Civil War the continuity of New Orleans's passion was quite unrivaled. . . . Yet even New Orleans at its most frenzied, it seems, never matched the intensity of San Francisco's opera-going in the final year of the Gold Rush decade. In the United States, no other city, at any time, has had a passion for opera to equal that of San Francisco in 1860.<sup>44</sup>

Other Western cities shared San Francisco's love of opera during the second half of the nineteenth century. Opera was performed at the Tabor House in Denver, the Salt Lake Theatre in Salt Lake City, and at opera houses in Bozeman, Montana, and Central City, Colorado, among others.<sup>45</sup> With their greater numbers and unusual propensity for entertainment, San Franciscans enjoyed more opera performances than residents of these cities. As the term "opera house" became a sign of culture, many other theaters included the words as part of their name though they were rarely, if ever, used for opera. Western states with such "opera houses" included Nevada, Montana, Utah, Colorado, and New Mexico.

The enthusiasm for opera in San Francisco and other Western cities in the mid-1800s seems to demand an explanation. Dizikes offered his view:

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<sup>43</sup> Ibid., 199.

<sup>44</sup> Ibid.

<sup>45</sup> Linscome, 1; Dizikes, 275–77.



Italian opera and the West mirrored each other in passion and terror. The duels, murders, poisonings, and assassinations on the operatic stage spoke directly to the western audience's experience of its own history. . . . In the audience and on the stage one sensed people out of their own control, driven fatally toward some obscure destiny. Thus the blood of Ernani merged with that of Sitting Bull and John Brown, the madness of Lucia invoked the spirits of those innumerable women maddened by the isolation of the plains and mountains. The heartbeat of western history was violence.<sup>46</sup>

Perhaps the explanation is simpler. Many of the operas that were beloved in 1860 are still considered to be some of the best of the genre, and opera companies today regularly perform them to enthusiastic audiences. To those who love opera, the music of those works seems intensely moving and exquisitely beautiful, and little can compare to the thrill of attending, for example, a live performance of a Verdi opera. For those who enjoyed good music with drama and spectacle in 1860, opera had no competition. As a result, people attended, became familiar with the works, and soon became opera enthusiasts. Perhaps if we had no motion pictures, TVs, VCRs, DVDs, CDs, or any of the other recorded forms of entertainment that are part of our culture, we might find ourselves to be opera enthusiasts again.

By 1860 life in San Francisco had become less chaotic. George MacMinn noted that "California had developed into a well-settled community, well supplied with most of the principal appurtenances of civilization, including the theater."<sup>47</sup> No opera productions were presented in 1861, a fact that Lawrence Estavan said was "probably due

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<sup>46</sup> Dizikes, 119.

<sup>47</sup> George R. MacMinn, *The Theater of the Golden Era in California* (Caldwell, ID: Caxton Printers, 1941), 7–8.

to disorganized conditions in the East"; the Civil War began that year.<sup>48</sup> Opera resumed in 1862 and from that point until the 1903–04 season, San Francisco enjoyed some opera performances every year.<sup>49</sup> Maguire continued to promote operas in San Francisco—he presented his last opera season in 1879. Although Maguire was not the only opera impresario during this period, he was the most important, the most flamboyant, and the most willing to risk all for his passion. By investing in opera, Maguire lost his fortune several times over and by 1880 he was bankrupt.<sup>50</sup>

Another important factor in San Francisco's long-term love affair with opera was the Tivoli Theater and the many opera performances it provided. Owned and operated by the Kreling family, the Tivoli opened in 1875 as a German beer garden. Initially, the Vienna Ladies' Orchestra provided the music. The Krelings then built a 1,000-seat theater (drinks and food were also served) and continued with the same musicians, but attendance was poor. In 1879 Joseph Kreling, the youngest son of the clan, realized that the Tivoli needed a different type of music. He decided to produce Gilbert and Sullivan's *HMS Pinafore*, which had seen its first United States production the year before. Beginning in December 1878, several companies had produced the play in San Francisco, but none of these productions had drawn substantial audiences. Kreling created his own opera company and opened with *Pinafore* on July 3, 1879. The show was so successful

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<sup>48</sup> Lawrence Estavan, ed., *The History of Opera in San Francisco: Part I, Vol. 7*, Monograph 17 from Theatre Research W.P.A. Project 8386, San Francisco Theatre Research (San Francisco, 1938), 13.

<sup>49</sup> Martin, 203.

<sup>50</sup> Dizikes, 114–15.

that it ran for eighty-four nights, always to a full house.<sup>51</sup> In 1880 the Krelings enlarged the theater to 1,600 seats and produced their first season of grand opera. They opened with Gounod's *Faust* and followed with Rossini's *William Tell*, Mozart's *Don Giovanni*, and Meyerbeer's *L'Africaine*.<sup>52</sup>

From 1880 until the 1906 earthquake, the Tivoli provided nightly performances of either grand opera or musical theater works—during the entire period, the theater was dark for only forty nights.<sup>53</sup> In 1887 Joseph Kreling died, leaving the Tivoli to his widow Ernestine. With assistance from “Doc” Leahy, the Tivoli's manager and her second husband, she introduced an annual season of Italian and German grand opera works at the Tivoli.<sup>54</sup> During the years 1880 to 1900, 14% of the Tivoli's performances were grand opera—approximately 900 nights of opera. Table 2 shows the composers whose works were most often performed at the Tivoli from 1880 to 1900.<sup>55</sup>

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<sup>51</sup> *History of Opera I*, 104–06

<sup>52</sup> Chatfield-Taylor, 5; *History of Opera I*, 108.

<sup>53</sup> Dizikes, 282–83.

<sup>54</sup> Exhibit at SFPALM, viewed December 3, 2004; Berson II, 60.

<sup>55</sup> *History of Opera I*, 122–28.

Table 2. Tivoli Theater: Composers whose works were most performed, 1880–1900

<u>Grand operas</u>		<u>Musical theater works</u>	
Composer	Performances	Composer	Performances
Verdi	337	Sullivan	691
Donizetti	140	Offenbach	588
Gounod	139	Lecocq	550
Rossini	112	Suppé	393
Weber	70	Balfe	306
Bellini	46	Strauss, J.	278
Mozart	31	Audran	268
Wagner	24	Planquette	201

A key feature in the Tivoli Theater's success was its low ticket prices. In its early years, a ticket cost 25 cents; this amount included a 10-cent coupon for the refreshments that were available during performances.<sup>56</sup> By 1905 tickets were 75 cents. For that amount, however, one could have the best seat at the Tivoli for Verdi's *Rigoletto*. By comparison, when the Metropolitan Opera performed the same opera in San Francisco a few months later, the best seat cost \$7. In the early 1900s, the Tivoli was the busiest musical theater in the country.<sup>57</sup> This fact makes the Tivoli unique in the history of music in the United States: no other theater provided so much music at such affordable rates. As Dizikes argued, "perhaps more than any other theater of its day, the Tivoli made opera a democratic art."<sup>58</sup> Because opera was readily available in San Francisco, and particularly so at the Tivoli, San Francisco audiences became thoroughly familiar with opera and were capable of judging opera performances critically.<sup>59</sup> Early in 1904 the Tivoli moved to a new location (the old building had been declared a fire hazard); from then until January 1905, the company performed only musical theater works.

During the 1860s and 1870s, trends in opera and other musical entertainment changed in the United States. For example, musical theater became increasingly popular, a trend that seems to have begun with Jacques Offenbach. (*Grove Music Online*

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<sup>56</sup> *History of Opera I*, 107.

<sup>57</sup> Chatfield-Taylor, 4.

<sup>58</sup> Dizikes, 283, apparently quoting an exhibit at the San Francisco War Memorial House entitled "Music-Mad San Francisco," Stephen Steinberg, archivist; *History of Opera I*, 105.

<sup>59</sup> "Burgstaller to Sing Walter von Stolzing," *Chronicle*, April 13, 1905, 9.

considers the Offenbach works mentioned below as “operettas and operas comiques.”<sup>60</sup> Although *Orphée aux enfers* (*Orpheus in the Underworld*) was not Offenbach’s first work, his rise to fame in Europe began with the 1858 production of that work. Several of his works were performed in America during the 1860s, but none attracted American audiences until the 1867 production of *La Grande-Duchesse de Gérolstein*. It was a tremendous success in the United States, as were the Offenbach works that followed.<sup>61</sup> San Francisco enjoyed its first performance of Offenbach with an 1871 production of *Orpheus*. A few years later, the operettas of W.S. Gilbert and Arthur Sullivan began to draw audiences. As described above, the first San Francisco performance of *HMS Pinafore* was given in December 1878, but it only became popular with the 1879 production at the Tivoli.<sup>62</sup> *Pinafore* quickly became an extraordinary success throughout America; Dizikes asserted that “by the end of 1879, *Pinafore* madness had whizzed from Texas to Montana, from New England to California.”<sup>63</sup>

The most exciting operatic event in San Francisco during the second half of the nineteenth century was Adelina Patti’s first appearance. Patti was the most famous opera singer of the time. She was born in Spain but moved to New York City with her family at an early age. The youngest member of a large family of opera singers, she was surrounded from infancy by opera, and she seems to have simply absorbed the music. As

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<sup>60</sup> Andrew Lamb, “Offenbach, Jacques,” *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed September 5, 2005).

<sup>61</sup> Dizikes, 192–93.

<sup>62</sup> Edmond M. Gagey, *The San Francisco Stage* (New York: Columbia University Press, 1950), 126, 162.

<sup>63</sup> Dizikes, 203.

a young child, Patti possessed a beautiful voice, an excellent ear, a faculty for remembering and imitating opera music (including phrasing and expression), remarkable poise, and a love of opera. She studied singing with several relatives and family friends, but, as she later recounted, “I think I was trilling when I came into the world.” In 1850, at age seven, she performed operatic arias in public concerts. She gave her New York opera debut in 1859 at age sixteen and her London debut in 1861.<sup>64</sup> She quickly became the most acclaimed soprano of her time; the *Chronicle* critic called her “the prima donna most especially favorite with the public.”<sup>65</sup> In addition to possessing a beautiful voice, she was an excellent actress. With her wit, charm, and more than a trace of mischievousness, audiences adored her. She was also an astute and successful businesswoman: she would not set foot on a stage until she had received full payment for the evening’s performance. Occasionally her performances began later than scheduled as financial affairs were settled back stage.<sup>66</sup>

Patti’s first San Francisco appearance caused a flurry of excitement. Near-riots broke out at the first ticket sales. Throngs waited all night to buy tickets, and many were turned away empty-handed. Some of those who were not successful angrily smashed the windows of Sherman, Clay & Co., the piano store that acted as ticket agent.<sup>67</sup> Patti opened on March 13, 1884, with Verdi’s *La traviata*. Huge crowds surrounded the theater on opening night. As was the practice, the theater sold tickets at the door for

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<sup>64</sup> Herman Klein, *The Reign of Patti* (New York: Century, 1920; repr., New York: Da Capo Press, 1978), 11–25.

<sup>65</sup> “La Traviata,” *Chronicle*, March 14, 1884, 7.

<sup>66</sup> Klein, 207.

<sup>67</sup> “The Patti Tickets,” *Chronicle*, March 12, 1884, 3.

standing room and gallery seats for that evening's performance. To accommodate the crowds, the theater also sold tickets for aisle space, thus violating a fire ordinance. For this offense, Patti's manager was arrested the following morning. The judge, perhaps one of those who had not succeeded at buying a ticket, accepted the \$75 fine in the form of opera tickets.<sup>68</sup>

San Francisco's famous enthusiasm for opera is evident in the *Chronicle's* review of opening night: "the great Patti premiere has come and gone and the opera-mad public of San Francisco is to-day resting from the excitement of last night."<sup>69</sup> The critic gave her a glowing review: "when one hears Patti, he hears the standard by which he must judge others. She is so close to the perfection which the human mind can faintly conceive of a great opera singer. . . . Her voice is clear, full, round and brilliant. There is no flaw in it."<sup>70</sup> Patti performed several other operas during her 1884 visit. She returned in 1885 for another season in San Francisco and received an enthusiastic reception. During her final American tour in early 1904, she gave two concerts in San Francisco; again, the critics raved.<sup>71</sup> Patti's career was unusually long for an opera singer. The period of her prime began in 1861 with her London debut and lasted until a concert in 1895, also performed in London. H. E. Krehbiel, music critic for the *New York Tribune*, later wrote that the period of her prime should be known as "the Reign of Patti." Patti gave her last public concert in December 1906, ending an active career that spanned fifty-

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<sup>68</sup> Klein, 208–09.

<sup>69</sup> "Patti in Opera," *Chronicle*, March 14, 1884, 7.

<sup>70</sup> "La Traviata," *Chronicle*, March 14, 1884, 7.

<sup>71</sup> Mary Frances Francis, "Musical Statistics of San Francisco, from 1849 to 1895," *Musical Courier* (July 4, 1898): 28.



six years.<sup>72</sup> She continued to perform for benefits until her death in 1914. At the time of the 1906 earthquake, Patti was one of the primary standards by which San Francisco residents and music critics judged sopranos.

Other opera highlights of the early years include the two visits of the Metropolitan Opera Company during the seasons of 1900–01 and 1901–02, and several performances conducted by Pietro Mascagni in 1903. Maurice Grau was general manager of the Metropolitan Opera Company during this period; hence, the company was usually referred to as “The Grau Metropolitan Opera.” The Metropolitan gave twenty-four performances in the 1900–01 season and thirty in 1901–02.<sup>73</sup> The first San Francisco performance of *Cavalleria rusticana*, Mascagni’s best-known opera, was given at the Tivoli in 1903 with the composer at the podium. He also conducted his *Zanetto*, a one-act opera. San Francisco audiences were very pleased with *Cavalleria* and especially with Mascagni’s conducting of the work. All later performances of *Cavalleria* were judged by the standards he set during this visit.<sup>74</sup>

Table 3 lists the most popular operas in San Francisco from 1850 to 1900 by decade, collated from W.P.A. material.<sup>75</sup> Note: W.P.A counted operettas as operas.

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<sup>72</sup> Klein, *vii*, 366–67, 436.

<sup>73</sup> Gerald Fitzgerald, ed., *Annals of the Metropolitan Opera: The Complete Chronicle of Performances and Artists: Tables 1883–1985* (Boston: Hall, 1989), 265.

<sup>74</sup> *History of Opera I*, 110.

<sup>75</sup> Lawrence Estavan, *The History of Opera in San Francisco: Part II*, Vol. 8, Monograph 18 from Theater Research W.P.A. Project 8386, San Francisco Theater Research (San Francisco, 1938) 103–04.

Table 3. Most popular operas in San Francisco by decade, 1850–1900

Decade	Opera	Composer	Performances
1850–1860	<i>La fille du régiment</i>	Donizetti	23
	<i>Norma</i>	Bellini	18
	<i>Les diamants de la couronne</i>	Auber	18
	<i>La sonnambula</i>	Bellini	17
	<i>Fra Diavolo</i>	Auber	12
1860–1870	<i>Norma</i>	Bellini	66
	<i>Il trovatore</i>	Verdi	52
	<i>Lucrezia Borgia</i>	Donizetti	46
	<i>Ernani</i>	Verdi	38
	<i>Lucia di Lammermoor</i>	Donizetti	38
1870–1880	<i>HMS Pinafore</i>	Sullivan	96
	<i>Il trovatore</i>	Verdi	32
	<i>Le petit duc</i>	Lecocq	29
	<i>La fille du régiment</i>	Donizetti	21
	<i>Les cloches de Corneville</i>	Planquette	15
1880–1890	<i>Il trovatore</i>	Verdi	69
	<i>Les cloches de Corneville</i>	Planquette	64
	<i>The Mikado</i>	Sullivan	48
	<i>Iolanthe</i>	Sullivan	41
	<i>The Pirates of Penzance</i>	Sullivan	35
	<i>Otello</i>	Verdi	34
1890–1900	<i>Il trovatore</i>	Verdi	52
	<i>The Mikado</i>	Sullivan	48
	<i>Aida</i>	Verdi	44
	<i>Faust</i>	Gounod	42
	<i>HMS Pinafore</i>	Sullivan	37

### *Variety Shows*

In this study, “variety shows” include minstrelsy, burlesque, vaudeville, and other shows with multiple acts. Definitions of the three specific genres are provided below. These definitions are extracted from the sources noted and are intended to convey the meaning of these terms as they were used in the United States from about 1840 through 1920.

**Minstrelsy:** A type of popular entertainment of the 19<sup>th</sup> century, which consisted of the theatrical presentation of ostensible elements of black life in song, dance and speech.<sup>76</sup> [Minstrelsy troupes] portrayed blacks, and members of other underclasses, as stereotypes with fictional or comically exaggerated racial features.<sup>77</sup>

**Burlesque:** A humorous piece involving parody and grotesque exaggeration. . . . In England the word denotes a dramatic production which ridicules stage conventions. . . . [In America, the term] gradually shifted in meaning from the ridicule of stage conventions to [a variety show with] an emphasis on women in various degrees of undress, with striptease elements prominent by the 1920s.<sup>78</sup>

**Vaudeville:** Variety shows or revues featuring singers of popular song, dancers, comedians, and acrobats.<sup>79</sup>

*Minstrelsy.* In February 1843 four white musicians in New York City formed the Virginia Minstrels, the first blackface minstrelsy troupe. Before that time, a few entertainers had performed in blackface (darkening their skin with burnt cork), usually in

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<sup>76</sup> Clayton W. Henderson, “Minstrelsy, American,” *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed November 21, 2004).

<sup>77</sup> Don Michael Randel, ed., *The Harvard Concise Dictionary of Music and Musicians* (Cambridge: The Belknap Press of Harvard University Press, 1999), s.v. “Minstrel.”

<sup>78</sup> Erich Schwandt and Fredric Woodbridge Wilson (with Deane L. Root), “Burlesque,” *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed November 21, 2004).

<sup>79</sup> Randel, s.v. “Vaudeville.”

circus acts or entr'actes. The Virginia Minstrels staged the first full-length minstrel show—it was a resounding success. In their first performance, the troupe created a format that evolved into a standard for future minstrel shows. Although the format appears rigid, it allowed performers considerable flexibility and encouraged improvisation. For the opening act, all the performers sat in a semi-circle with the tambourine and bones players on the ends and the fiddle and banjo players in the middle.<sup>80</sup> (The “end men,” known as Mr. Tambo and Mr. Bones, became responsible for humor.)<sup>81</sup> The last act varied according to trends and tastes but usually concluded with a grand finale.<sup>82</sup> In later productions, the scenery was changed between the first and last acts. While the sets were being changed, a hodge-podge of short acts was presented to entertain the audience; this between-acts set became known as the olio.

Following the success of the Virginia Minstrels, many other blackface troupes formed, such as the Ethiopian Serenaders, the Southern Singers, the New Orleans Serenaders, and Christy's Minstrels. Minstrelsy appealed to all social and economic classes and it quickly became a sensation throughout the entire country—audiences loved the humor, and the music was lively and catchy.<sup>83</sup> Many well known songs were introduced to American audiences in minstrel shows; examples include *Camptown Races*, *Old Folks at Home*, *Oh, Susannah*, *My Old Kentucky Home*, and *Old Black Joe* by Stephen Foster; and *Carry Me Back to Old Virginny* and *In the Evening by the Moonlight*

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<sup>80</sup> Crawford, 201–03.

<sup>81</sup> Berson I, 65.

<sup>82</sup> Crawford, 203.

<sup>83</sup> *Ibid.*, 203, 212.

by James Bland.<sup>84</sup> Dan Emmett's *Dixie* received its first performance as a minstrel finale.<sup>85</sup> Male minstrel performers gave the first female impersonation performances in the United States. George Christy, founder of Christy's Minstrels, is credited with popularizing female impersonation in the late 1840s. From that point, many minstrel shows and other productions included female impersonators.<sup>86</sup>

Initially all the minstrel performers were white males. Minstrel performers, as well as many other white Americans, believed that the white race was intellectually and morally superior to all others. Thus, the performers considered themselves entitled to ridicule members of all other races, and they knew that audiences would share their viewpoint and appreciate the humor in the ridicule. Early blackface performers created two stereotyped characters that future minstrel companies continued to exploit. The characters were Jim Crow—a slow, naïve, shuffling black slave from the South; and Zip Coon—a slick, stylish (but also naïve) Northern black.<sup>87</sup> All the characters were played with exaggerated mannerisms and dialects, and they were considered highly amusing to audiences, both black and white. However, as the maxim “imitation is the sincerest form of flattery” implies, the imitation of blacks by white minstrels indicates a recognition that blacks possessed some special characteristics that were worthy of imitation. Crawford explained this view:

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<sup>84</sup> Berson I, 64; Crawford, 253.

<sup>85</sup> Crawford, 264.

<sup>86</sup> Robert C. Toll, *On With the Show: The First Century of Show Business in America* (New York: Oxford University Press, 1976), 240.

<sup>87</sup> Crawford, 200–01.

[White performers tapped] into a recognizably black ethos by adapting black habits and techniques. The title of one study of early blackface minstrelsy captures in an arresting phrase the white entertainers' relationship to blackness: "love and theft." Finding in black expression an ecstatic spirit that existed nowhere else, the minstrels loved and were moved by it, and they stole it for their own use—the first if by no means the last salute to black artistry that borrowed its tricks and sold them to theater audiences without benefit to their originators.<sup>88</sup>

After the Civil War, minstrel troupes composed of black musicians began to appear, and a few troupes were partially integrated, i.e., one black performer appeared with an all-white troupe or the reverse. The blacks in minstrel troupes sometimes further darkened their skin with burnt cork. The decision by blacks to perform in minstrelsy presented a dilemma: the only way to ensure financial success as performers was to play these caricatures of themselves, but doing so required that they appear, at least on stage, to accept their alleged position as members of a lesser race. Minstrelsy remained popular in the United States until the 1870s; American audiences then began to turn to burlesque and vaudeville for variety entertainment. Most white minstrel performers embraced the new genres, but some black minstrel troupes continued to perform. They met with increased success and critical praise but by 1890 the minstrelsy craze was over.

Describing the importance of blackface minstrelsy in the history of American music, Crawford called it "nineteenth-century America's most popular form of entertainment."<sup>89</sup>

San Francisco shared the country's enthusiasm for minstrelsy. In 1849 the Philadelphia Minstrels gave a minstrel show in a local saloon, and in 1852 the New Orleans Serenaders arrived for an extended appearance at the Adelphi—a theater

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<sup>88</sup> Crawford, 199.

<sup>89</sup> Crawford, 197.

formerly used solely for French and Italian opera. Local minstrel troupes formed and visiting troupes continued to arrive. San Francisco's period of minstrel craze began around 1855. Some San Francisco theaters were devoted to minstrelsy, and minstrel acts and shows were common in saloons and variety halls. San Francisco audiences were fond of burlesques (in the parody sense), and many San Francisco minstrel shows concluded with a parody. Examples of parodied works include Bellini's *Norma* ("Mrs. Norma") and Richard Genée's *Nanon* ("Nan-Off").<sup>90</sup>

In addition to being the city's leading opera impresario, Tom Maguire was also instrumental in promoting minstrelsy. He presented numerous minstrel shows in his theaters, and he helped create several minstrel troupes, including the San Francisco Minstrels. Although this troupe was founded in San Francisco, it moved to New York in 1865 and performed there for nineteen years—the longest run of any minstrel troupe.<sup>91</sup> (Berson provides a photograph of this troupe: the performers are in black face and dressed in women's wigs and clothing, daintily holding their skirts high to show petticoats and lower legs.)<sup>92</sup> Maguire also helped the career of Billy Emerson, the most talented and successful of the local blackface performers; together they formed a minstrel troupe which was known initially as the Maguire-Emerson Minstrels. Estavan asserted that Emerson was "the king of them all" and personally responsible for prolonging the popularity of minstrelsy in San Francisco after it had waned in the rest of the country. Minstrel performances were infrequent after 1890, and although several troupes

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<sup>90</sup> Berson I, 65.

<sup>91</sup> Toll, 97.

<sup>92</sup> Berson I, 62.

attempted to revive interest in the genre, none met with much success. By 1902 minstrelsy was no longer important in San Francisco.<sup>93</sup> Several minstrel companies performed during the 1904–05 season; these performances are addressed in Chapter 3.

Before its demise, San Francisco minstrelsy helped foster the careers of Egbert Austin (“Bert”) Williams and George Walker, the first black performers to star in Broadway musicals. These talented young men met in 1893 on a San Francisco street corner. Williams was searching for an end man for the minstrel troupe he was performing with, and Walker accepted the position.<sup>94</sup> Shortly afterwards, they left the troupe to form their own vaudeville team. As part of their act, they devised roles for themselves that bore a strong relationship to minstrel stereotypes but were not quite as demeaning. Quoting Walker in part, Berson explained why they played these roles:

“How to get before the public and prove what ability we might possess was a hard problem for us to solve. We thought that as there seemed to be a great demand for blackface on the stage, we would do all we could to get what we felt belonged to us by the laws of nature.” While Walker perfected the image of a flashy wise guy who could do a mean strut and cakewalk, Williams blacked up again to impersonate a ragged, clumsy sadsack who, in the performer’s own words, “was always getting the worst of it.” This shuffling dunce delighted black and white audiences and proved a great conduit for Williams’s tragicomic flair.<sup>95</sup>

Williams and Walker toured the United States with their vaudeville act; they became the most popular and successful black act in the country. They then turned to musical theater and in 1899 opened in their first Broadway show, *A Lucky Coon. In Dahomey*, the first

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<sup>93</sup> Lawrence Estavan, ed., *Minstrelsy*, Vol. 13, Monograph 25 from Theatre Research W.P.A. Project 8386, *San Francisco Theatre Research* (San Francisco, 1939), 125, 198, 297–98.

<sup>94</sup> Berson II, 79.

<sup>95</sup> Berson II, 87–88.



Broadway production written, composed, produced, and acted by blacks, followed in 1903. In this show, Williams played his usual “shuffling dunce” role and Walker his “flashy wise guy.” It was a smash hit. After Broadway, they took the show to England and Scotland. After a successful seven-month tour, including a performance for English royalty, they toured the United States. They presented *In Dahomey* in San Francisco in December 1904; both audience and critics were ecstatic. (This production is addressed in Chapter 3; see page 158.) Walker died in 1911; Williams continued to perform until 1922. Among his accomplishments, Williams was the first black performer to appear in the *Ziegfeld Follies*. Although Williams was amusing and successful in his role as the “shuffling dunce,” playing the part caused him some anguish: W. C. Fields described Williams as “the funniest man I ever saw and the saddest man I ever knew.”<sup>96</sup>

*Burlesque*. The definition of burlesque from *Grove Music Online* stated above identifies two different types of burlesque: (1) parodies and (2) variety shows featuring women in various states of undress. Ettore Rella provided a further definition of burlesque in its parody sense: “an unceremonious take-off of a staid original.”<sup>97</sup> The range of originals that were subject to parody in San Francisco was broad and included full-length operas and serious dramas, individual performers and performances (e.g., a famous tragedian’s portrayal of Hamlet), and stereotyped characters (e.g., attendees at a Yankee town meeting).<sup>98</sup> Satire was usually an essential element of the imitation, and all

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<sup>96</sup> Toll, 131.

<sup>97</sup> Ettore Rella, *A History of Burlesque*, Vol. 14, Theatre Research W.P.A. Project 10677, San Francisco Theatre Research (San Francisco, 1940), 4.

<sup>98</sup> Soulé, Gihon, and Nisbet, 656.

the burlesque shows had music. San Franciscans were fond of satirical burlesques from the earliest days of the city: Stephen Massett's performance in June 1849, described above as the first concert in San Francisco, contained several burlesque numbers.

Around 1860 the term "burlesque" also began to be applied to spectacular extravaganza shows.<sup>99</sup> *The Black Crook* was one of the first such shows performed in San Francisco; Berson described this musical as "a triumph of form over content."<sup>100</sup> Although the plot was weak, audiences were drawn to the spectacular effects, such as elaborate scenery and costumes, mechanical scene changes, an onstage waterfall, and dramatic moments such as a team of horses pulling a chariot from the orchestra pit; the large cast included a bevy of young female dancers in flesh-colored tights.<sup>101</sup> Berson called *The Black Crook* "the show that legitimized the exposed-leg chorus line."<sup>102</sup> Many extravaganzas were produced in San Francisco; if they included any form of parody, it was not satirical. Some were humorous; to increase the humor, some cast men in the role of women and vice versa.<sup>103</sup>

In the 1890s a pair of comedians from New York City returned burlesque to its earlier roots, offering satirical parodies of serious subjects. Weber and Fields (Joe Weber and Lew Fields) had first performed as a vaudeville comedy team. They specialized in quick wit and slapstick humor delivered in fractured English with exaggerated German

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<sup>99</sup> Rella includes these extravaganzas in *History of Burlesque*; Berson I describes the shows as extravaganzas but not as burlesques.

<sup>100</sup> Berson I, 81.

<sup>101</sup> Ibid.

<sup>102</sup> Berson II, 112.

<sup>103</sup> Rella, 41.

accents, and they set their acts in then-current American environments such as a Bowery poolroom. Appearing in San Francisco in 1889, they were a smash hit.<sup>104</sup> In the 1890s and early 1900s, they produced a series of burlesques on Broadway, in which they parodied current serious Broadway productions. In these shows, they continued to play their German characters, but they added others to their cast, including a comedian who spoke with a Jewish-immigrant dialect (David Warfield), the singer Lillian Russell, and several others. Their parodies became so popular with the public that they influenced the success of the original shows; realizing this, producers began to invite Weber and Fields to dress rehearsals so that they could develop the burlesque versions as quickly as possible. Similar to previous burlesques, the shows always included a chorus of dancers, but the Weber and Fields director-producer, Julian Mitchell, created a new and more dignified role for the chorus. As Rella described it, Mitchell “raised his young women to an artistic dignity to which the chorus had never dreamed of aspiring . . . in dancing, chorus effects, costumes and settings.”<sup>105</sup>

From April 1902 through September 1904, a local comedy team, Kolb and Dill (Clarence Kolb and Max Dill), presented the Weber and Fields burlesques at Fischer’s Theater in San Francisco. Kolb and Dill also spoke with exaggerated German accents, and their cast included additional members similar to those employed by Weber and Fields. Among the works Kolb and Dill presented were *Barbara Fidgety* (a parody of Clyde Fitch’s *Barbara Freitchie*), *The Con Curers* (a parody of Paul Potter’s *The*

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<sup>104</sup> Rella, 274.

<sup>105</sup> Rella, 279–80.

*Conquerors*), and *Quo Vass Iss?* (a parody of *Quo Vadis*, a play by Hugh Stanislaus Stange). San Francisco audiences loved these shows, and some reviewers declared Kolb and Dill better than Weber and Fields. Local playwrights wrote several original burlesques for the troupe at Fischer's, including *I.O.U.* and *Miss Mazuma*. Weber and Fields dissolved their partnership in early 1904, and their form of satirical burlesque gradually disappeared from the American stage. Kolb and Dill formed a company and took *I.O.U.* on tour.<sup>106</sup> Chapter 3 describes their re-appearance in San Francisco in 1905 and also the arrival of the "burlesque wheel."

*Vaudeville*. Vaudeville combined elements of both minstrelsy and burlesque but unlike those forms, had no fixed rules or guidelines for sequence of acts or content of material. Vaudeville was not the first type of show to consist entirely of variety acts.<sup>107</sup> Saloons, variety halls, and melodeons all presented variety fare, and these performances were frequently called "variety shows." The primary difference between these shows and vaudeville was the amount of obscenity: vaudeville was expected to be family entertainment, suitable for women and children. By contrast, variety shows were intended to provide an evening's entertainment for an all-male audience, and blue humor was expected and appreciated. San Francisco's first theater built for vaudeville, the Orpheum, opened in 1887. Eventually, many other vaudeville houses opened in the city, but throughout its existence the Orpheum presented higher quality acts than all the others. The San Francisco Orpheum was the first theater of the Orpheum Circuit, which

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<sup>106</sup> Rella, 275–77, 281–284.

<sup>107</sup> Stanford P. Singer, "Vaudeville West: To Los Angeles and the Final Stages of Vaudeville" (PhD diss., University of California Los Angeles, 1987), 20.

eventually owned about fifteen theaters across the West and Midwest. Vaudeville's advantage over other variety genres was its freedom of form and content: as the acts included every type of entertainment the performers could devise, a vaudeville show tended to please every audience member with at least one of the acts.

*Lola Montez.* In the years before the rise of vaudeville, several notable women contributed special color and excitement to San Francisco's entertainment. The first of these, Lola Montez, arrived in the city in 1853. Her fame was based on two attributes: her flamboyant lifestyle and her stage performances, which always concluded with a spider dance. By the time she arrived in San Francisco, she had been married several times. She had also enjoyed romantic liaisons with Franz Liszt, the Russian Czar (reputedly), and King Ludwig I of Bavaria, who had bestowed on her the title of Countess. She was willing to defy the moral conventions of the time; San Francisco, always willing to embrace the eccentric, gave her an enthusiastic welcome. She performed in several plays in the city, including *Lola Montes in Bavaria*. Critics generally agreed that she was not particularly talented as an actress, but her spider dance was mesmerizing. In this dance, Montez pretended that spiders were attacking her. Sometimes she attached mock spiders to her costume; at other times she simply intimated that they were there. In the dance, she attempted to rid herself of the spiders, including one that had crawled inside her costume and was moving over her body. Her movements became more and more frenzied, and she mimicked the movements of a spider as she pranced from one side of the stage to the other. While she danced, the orchestra played rhythmic music of different varieties. Montez apparently improvised her performances

because she instructed the orchestra to stop playing when she stopped dancing, regardless of where they were in the music. Montez's San Francisco performances were the subject of several parodies, including *Who's Got the Countess?* This parody, which included an imitation of the spider dance, attracted larger audiences than did Montez herself. After performing in San Francisco, Montez moved to Grass Valley in the Sierra Foothills for a time. She continued to flaunt convention by cutting her hair short, smoking cigars, and keeping a grizzly bear as a pet. She also befriended a six-year-old neighbor, Lotta Crabtree. Montez traveled to Australia for a few years and returned to briefly to San Francisco around 1856. This time the critics did not care for her performances, even the spider dance, and she moved to New York City.<sup>108</sup>

*Lotta Crabtree.* In the late 1800s, Lotta Crabtree was the wealthiest performer in the United States. Her father came to California in 1851. Not successful as a gold miner, he opened a boarding house in Grass Valley. His wife, Mary Ann, and five-year-old daughter, Lotta, joined him in 1853. Mary Ann realized that her daughter was talented and set her sights on a stage career for the child; Berson described Crabtree's mother as "one of the most determined stage mothers in the history of American theater."<sup>109</sup> Lola Montez, a neighbor, taught Crabtree to sing and dance. From ages seven through nine, she performed at the mining camps with a traveling troupe. A quick study, she easily learned new songs and dance steps by watching the other performers. She was also skilled in dialect speech. Photographs of Crabtree during this time show an impish,

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<sup>108</sup> Berson I, 53–58.

<sup>109</sup> *Ibid.*, 70.

bright-eyed child with a wonderful smile—no wonder the miners adored her. To further Crabtree's career, her parents brought her to San Francisco. They asked Tom Maguire to present her in his theaters but he refused. For the next two years, she performed in saloons, including some of the most disreputable. Crabtree sang ballads and country tunes and performed in minstrel acts, but she was best known for her dancing. She also appeared at amusement parks. San Franciscans began to refer to her as "Miss Lotta, the San Francisco favorite." Maguire finally booked her for his theaters, and she performed for him for two years with great success. In 1864 Crabtree moved with her mother to New York City, where she remained for the rest of her life. Her first show in New York was not a success—one critic disliked her "free California style." Lotta's mother found a suitable play for her based on Charles Dickens's *The Old Curiosity Shop*. From that point, Crabtree's career was unstoppable, and she starred in musicals until she retired in 1892 at age forty-five. Although she did not return to live in California, she retained her affection for San Francisco and performed there several times in later years. In 1875 she bought land at the intersection of Market and Kearny Streets and erected "Lotta's Fountain," a bronze drinking fountain dedicated to the people of San Francisco. Unlike most structures in that area, Lotta's Fountain survived the 1906 earthquake, and it can be seen today.<sup>110</sup>

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<sup>110</sup> Berson I, 69–73; Virtual Museum of the City of San Francisco, "Charlotte Mignon 'Lotta' Crabtree (1873–1924)," <http://www.sfmuseum.org/bio/lotta.html> (accessed August 29, 2005).

### *Instrumental Music*

Instrumental music was part of San Francisco's musical life from early in the city's history. Concerts of choral and instrumental music were given as early as 1852, when the San Francisco Philharmonic Society performed Rossini's *Stabat mater*.<sup>111</sup> During the 1850s Miska Hauser, a Hungarian violinist, organized small orchestras and in 1857 the German music societies gave a grand jubilee with a full orchestra.<sup>112</sup> Several attempts were made to form a permanent symphony orchestra in San Francisco, and the San Francisco Philharmonic Society sponsored orchestral concerts for several years beginning in 1881.<sup>113</sup>

Perhaps the most important instrumental music event in San Francisco during the second half of the nineteenth century was the Theodore Thomas Music Festival, held in 1883.<sup>114</sup> Theodore Thomas was the most influential American conductor of the nineteenth century. He is credited with creating in the American public an appreciation for symphonic music, thereby leading to the formation of symphony orchestras in many American cities. He also established, managed, and conducted the first symphony orchestra in America in which the musicians were employed as full-time orchestra members. All other American symphony orchestras of the time were composed of musicians who earned their livelihood by other means, such as performing in theater or

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<sup>111</sup> Robert Commanday, "San Francisco," *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed May 11, 2004).

<sup>112</sup> *Ibid.*; Francis, 27.

<sup>113</sup> David Schneider, *The San Francisco Symphony: Music, Maestros, and Musicians* (Novato, CA: Presidio Press, 1983), 5–6.

<sup>114</sup> Crawford, 305; Francis, 28.



restaurant orchestras. The Thomas Orchestra performed from 1865–1891. (Thomas was also conducting other orchestras during that time.) Thomas had no outside financial support; the orchestra supported itself by playing concerts. Thus, to earn an adequate living, the orchestra gave an astonishing number of performances. In its home city of New York, it averaged about twelve outdoor concerts a week during the summer months and, for many years, toured the United States for six months of the year. Playing in large towns and small villages, they provided many Americans with their first introduction to symphonic music. Much symphonic music is difficult to play; playing it well therefore requires skilled musicians and adequate rehearsal time. As Thomas selected his musicians carefully and his orchestra gave many performances, it achieved an artistic level higher than any other orchestra in the United States. Thomas considered symphonic music to be “the highest flower of art,” and he attempted to raise public taste to appreciate this art.<sup>115</sup> To accomplish this, he carefully arranged the content of his concerts, particularly those in a series, so that the public was introduced to great works in a manner he believed best. For the first concert of a series, the program might include one long work and shorter works such as single movements from symphonies; later concerts in the series would introduce the audience to complete symphonies. The final concert sometimes returned to the format of the first.

In San Francisco, the seven concerts of the 1883 Theodore Thomas Music Festival took place in the Mechanics’ Pavilion, the largest indoor venue in the city. Seating was arranged for 4,200 attendees; about 4,000 came to each concert. The first

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<sup>115</sup> Crawford, 307–09.

concert began with the overture to Wagner's *Tannhäuser* and continued with a piano concerto and a mixture of shorter works, including two of Thomas's short signature pieces: an orchestral arrangement of Robert Schumann's *Träumerei* and Weber's *Aufforderung zum Tanze* [*Invitation to the Dance*]. The Weber work was probably the Berlioz arrangement, known as *L'invitation à la valse*. Many attendees were familiar with the works in that program, but no one had ever heard them performed so well. Several solo artists performed with the orchestra, including Emma Thursby, a soprano well known and loved in San Francisco. At the time, San Francisco audiences were accustomed to demanding an encore immediately after a pleasing performance by shouting "encore" and applauding enthusiastically, and most performers complied. Thomas, however, did not favor encores. Ezra Schabas, one of Thomas's biographers, explained that Thomas permitted encores only if they did not "break the continuity of the programmes or seriously increase their length."<sup>116</sup> The concert playbills clearly stated the policy on encores. Thomas scheduled Thursby to sing in several concerts, but in only two of them—the first and last—did he permit her to sing a piece that allowed her to exhibit her beautiful voice to its fullest. After her song in the first concert, the audience shouted for an encore. Thomas refused; he was clearly annoyed with the audience's behavior. This situation was repeated several times: each time Thursby sang, the audience requested an encore. Each time, Thomas refused, and he became more irritated with each incident. One critic reported that San Franciscans had taken a personal dislike

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<sup>116</sup> Ezra Schabas, *Theodore Thomas: America's Conductor and Builder of Orchestras, 1835–1905* (Urbana: University of Illinois Press, 1989), 128.

to Thomas but the problem was primarily the no-encore rule, particularly as he had applied it to Thursby. The concerts were expensive, with tickets ranging from \$1 to \$5, and many attendees had paid these prices specifically to hear Thursby. They were disappointed that she did not sing more songs and more songs to their liking. Local newspapers suggested that Thomas should relent on his no-encore rule, but he ignored the advice. After Thursby's song in the last concert, the audience again demanded an encore. As usual, Thomas refused and he began to conduct the next work. The audience hissed—Thomas was livid. There was no applause for any number after that point, and the audience hissed again after the final work. Thomas strode from the stage without a bow. In spite of this incident, overall response to the concerts was very positive, and the critics enthusiastically praised all the performances for their artistic merit.<sup>117</sup>

Thomas always arranged his programs to suit the presumed cultural level of the audience. Therefore, the works he selected for the San Francisco concerts were at a lower level than those given in New York and Cincinnati, but above those in other Western cities. San Francisco audiences, however, may have surprised Thomas, because they saved their most enthusiastic applause for the more serious works. As the *Chronicle* critic explained, “the award of praise [was not] given to any popular number or any superficially pretty composition.”<sup>118</sup> Thomas and his orchestra returned to perform in San Francisco in 1885 and again in 1887—apparently without Thursby and without further unpleasantness. In 1891 Thomas became music director of the Chicago

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<sup>117</sup> *Anthology of Music Criticism*, Vol. 7 in *History of San Francisco Music*, sponsored by the City and County of San Francisco (1942), 172–83.

<sup>118</sup> “The Thomas Concerts,” *Chronicle*, June 12, 1883, 3.

Symphony, the first permanent orchestra in the United States to be funded by an association.<sup>119</sup> He conducted the orchestra until a few weeks before his death in 1904.

During the 1893–94 season, Fritz Scheel conducted a season of symphony concerts with a visiting orchestra. In 1895 he formed the San Francisco Symphony Society, which sponsored occasional seasons of orchestral music through the fall of 1903.<sup>120</sup> In 1900 Scheel was selected to be the first conductor of the Philadelphia Orchestra and for a few years, he conducted concerts in both cities.<sup>121</sup> His San Francisco concerts ended in 1903 because they were not financially successful.<sup>122</sup> Ticket prices for Scheel's concerts ranged from \$1.50 to \$.50.<sup>123</sup> For a number of years after Scheel left, San Francisco had no permanent orchestra and very few orchestral concerts. Leonora Wood Armsby provided a summary of orchestral music in San Francisco during this period: "even a superficial glance at [the] records shows how sporadic the attempts were to form permanent orchestras. Before the earthquake, the story was chiefly of visiting aggregations or visiting conductors, playing with any organization they could get together."<sup>124</sup>

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<sup>119</sup> Crawford, 305–312.

<sup>120</sup> Leonora Wood Armsby, "The San Francisco Symphony Orchestra, First Decade," *California Historical Society Quarterly* 25–26 (1946): 229n†; Commanday.

<sup>121</sup> Gerson, 169.

<sup>122</sup> Walter B. Anthony, "Mascagni's 'Iris' May Be Given by Milan Opera Company in Engagement at the Central Theater," *Call*, November 11, 1907, 6.

<sup>123</sup> Advertisement entitled "Last Symphony Concert," *Examiner*, October 5, 1903, 5.

<sup>124</sup> Armsby, 229.

*Other Institutions Related to Music in San Francisco*

Golden Gate Park opened around 1870, and in September 1882 the Golden Gate Park Band gave the first of its many free concerts.<sup>125</sup> Composed of twelve members and conducted by Charles Fuchs, the band performed sixteen pieces, including excerpts from operas by Verdi and Donizetti, a cornet duet, a Strauss waltz, a polka, and a “galop.”<sup>126</sup> After its initial successful performance, the band continued to give concerts, generally on Saturdays and Sundays. The concerts attracted large audiences; since cable cars and/or railways were the primary source of transportation to the park, the rail companies provided some funding for the band.<sup>127</sup> In 1900 Claus Spreckels donated an elaborate new bandstand to the park. Spreckels was an early immigrant to San Francisco and had made a fortune in the sugar business. He was also a music-lover; in his dedication address, he explained why he had chosen a bandstand as his memorial:

I was moved by a desire to make [my memorial] a source of the highest pleasure and good to the largest number of people possible. In my native Germany I had early learned the value as well as the charm of music. . . . I know how potent a benefit it is to a people to have the privilege of listening under beautiful surroundings to the melodies and the harmonies which the master musicians have developed. . . . No other form of amusement which can be provided for large numbers surpasses music in that respect, and accordingly I was easily determined that the purposed memorial should be dedicated to music rendered free to all and under circumstances that would make it attractive to the rich and poor alike.<sup>128</sup>

The bandstand was dedicated on September 9, 1900, the fiftieth anniversary of

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<sup>125</sup>Hansen, *Almanac*, 307–08; Catherine Accardi, “Restoring Music in the Park,” *Heritage Newsletter* 23, no. 2 (March–April 1995): 9.

<sup>126</sup> “Music in the Park,” *Chronicle*, September 14, 1882, 4.

<sup>127</sup> *Anthology of Music Criticism*, 204; Raymond H. Clary, *The Making of Golden Gate Park* (San Francisco: California Living Books, 1980), 146.

<sup>128</sup> “The Park’s New Band Stand,” *Chronicle*, September 10, 1900.

California's statehood; the *Chronicle* estimated that 30,000 people attended that concert.<sup>129</sup> The band, which then numbered eighty members, performed a program that included an overture dedicated to Spreckels, excerpts from operas and operettas, a cornet solo, and marches.<sup>130</sup> A photograph of one of the concerts, taken some time between the dedication concert and April 18, 1906, is shown in Figure 1 on page 2.

Another San Francisco institution with close ties to music is the Bohemian Club—perhaps the most unique of all San Francisco institutions. Although it was not the only all-male social club in the city, several unique attributes set it apart from the others. The club was founded in 1872 by a small group of journalists who wanted a place to gather after hours for fellowship. Initially, active membership was limited to journalists; other creative men such as artists, actors, poets, and authors were to be admitted as honorary members. Owners of newspapers were barred. The membership guidelines were promptly broadened to include musicians, and also those who “by reason of knowledge and appreciation of polite literature and the fine arts [are] deemed to be worthy of membership.”<sup>131</sup> Over time, two entertainment events evolved: the High Jinks and the Low Jinks. All participants were club members and club members were required to participate. Initially the High Jinks consisted of serious presentations, such as the reading of papers, recitations, and classical solos. The Low Jinks, held afterwards, was frequently a spoof of the High Jinks, accompanied by a great deal of beer drinking and

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<sup>129</sup> Ibid.

<sup>130</sup> Ibid.; Clary, 142.

<sup>131</sup> Robert H. Fletcher, ed., *The Annals of the Bohemian Club: 1872–1880* ([San Francisco?]: Hicks-Judd, 1900), 27.

laughter. Vulgarity was forbidden in the High Jinks but double-entendres were encouraged in the Low Jinks. The Low Jinks became so popular that it grew into a variety show, for which all material was written and presented by members.<sup>132</sup>

In 1878 the club's highly popular custom of camping out in the redwood trees began. For the first few years, the club held the summer encampment in several different locations. One favorite site was Meeker's Grove on the Russian River. When the owner threatened to sell the grove to loggers in 1898, the club raised funds to buy the 160-acre property. (The club now owns 2,700 acres, including the original parcel.)<sup>133</sup> Camp ceremonies evolved, such as the Cremation of Care. In this ceremony, a casket is burned, signaling that all work-related thoughts are to be banished during the camp.<sup>134</sup> Other entertainments were also given, including High and Low Jinks, and the club claims to have given the world's first outdoor performance of Shakespeare in 1884.<sup>135</sup>

In 1902 the club members presented *The Man in the Forest*, the first of the annual Grove Plays. Although called plays, these works were more akin to operas—they had full-length original musical scores composed by local musicians. Members had always played the female roles in the club's productions and they continued to do so; special praise was given for those who were particularly convincing. For example, Robert Fletcher commended Harry Dimond on his performance in an 1897 production of *Faust*:

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<sup>132</sup>Ralph Moody, "The History of Bohemia," in *Bohemian Club: Weaving Spiders, Come Not Here* (San Francisco: [no publisher], 1995), 21–25.

<sup>133</sup>Moody, 31–37.

<sup>134</sup>Moody, 42–43.

<sup>135</sup>Virtual Museum of the City of San Francisco, "A New Dramatic Departure," [www.sfmuseum.org/hist5/boho.html](http://www.sfmuseum.org/hist5/boho.html) (accessed July 25, 2005).

he made “a nearly beautiful Marguerite,” and Dick Hotaling was “the bright star” of the 1898 Christmas performance with his portrayal of Tosca in Victorien Sardou’s play. Fletcher provided a photograph of Dimond and a sketch of Hotaling as Tosca.<sup>136</sup> The Grove Plays were presented outdoors on a stage built against a redwood-covered hillside. Sets and costumes were elaborate, and members rehearsed for months before camp. These plays, which were equivalent to a Broadway musical, were newly written for each summer encampment. They were presented once, with an audience limited to the club members attending the encampment. In 1972 the club published a compendium of highlights from the Grove Plays of the past one hundred years. As of that date, sixty-three new plays had been produced and two plays had been repeated; no plays were given during World War II.<sup>137</sup> According to Adair Lara, a *Chronicle* staff writer, the Grove Plays were still being produced as of 2004.<sup>138</sup>

From the perspective of an outsider, the unique attributes of the Bohemian Club are these elaborate, one-time only, original musicals and the summer encampment in the redwoods. (Note: “camping” does not imply “roughing it.” Initially members slept in tents, but enclaves of buildings were built on the hillsides for sleeping, and accommodations were comfortable.) The club itself claims that its unique attributes are (1) participation by all members (some members participate as members of the audience) and (2) the mysterious effects of the annual encampment in “the majesty of the

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<sup>136</sup> Fletcher, 58 and facing plate, 90–91.

<sup>137</sup> Moody, 42–46.

<sup>138</sup> Adair Lara, “The Chosen Few: S.F.’s exclusive clubs carry on traditions of fellowship, culture — and discrimination,” *Chronicle*, July 18, 2004, [www.sfgate.com/cgi-bin/article.cgi?file=/c/a/2004/07/18/MNGH57NJL51.DTL](http://www.sfgate.com/cgi-bin/article.cgi?file=/c/a/2004/07/18/MNGH57NJL51.DTL) (accessed October 24, 2005).



Grove.”<sup>139</sup> Herman Wouk explained that the grove’s magic lies in two emotional experiences: (1) “a general attitude that every man there is a brother” and (2) “the awe inspired by the trees.”<sup>140</sup> From early in its history, the club proved very popular. By 1880 most of the prominent actors in the United States were associated with the club, either as members or visitors.<sup>141</sup> Women are not admitted as members, but in the early days, they were permitted to enter the club in the afternoons and were also invited for some special occasions. During the first few decades, four women were granted honorary membership; since then no other women have been admitted as members.<sup>142</sup>

### *The Barbary Coast*

Saloons and other venues for amusement sprang up in San Francisco as soon as the first successful Argonauts returned with their gold. In the mid-1860s, one area that had a particularly dense concentration of saloons (and bordellos) acquired the name “Barbary Coast.” Herbert Asbury explained the probable source of the title:

The identity of the nomenclatorial genius who first bestowed this savage but glamorous designation upon San Francisco’s underworld has not been preserved for posterity, but in all likelihood he was a sailor who had been impressed by the similarity of the quarter, in men if not precisely in methods of murder and robbery, to the Barbary Coast of Africa.<sup>143</sup>

This area became world-famous as a center of vice and was undoubtedly the primary

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<sup>139</sup> Kevin Starr, “Preface,” in *Bohemian Club: Weaving Spiders, Come Not Here*, 3–6.

<sup>140</sup> Herman Wouk, “Bohemia” and “The History of Bohemia,” in *Bohemian Club: Weaving Spiders, Come Not Here*, 10–11, 29.

<sup>141</sup> Fletcher, 110.

<sup>142</sup> Fletcher, 64, 73.

<sup>143</sup> Herbert Asbury, “Where No Gentle Breezes Blow,” in *The Barbary Coast: An Informal History of the San Francisco Underworld* (New York: Knopf, 1933), <http://www.zpub.com/sf50/hbtbc5.htm> (accessed March 1, 2005).

source of San Francisco's reputation as "the Wickedest City in the World."<sup>144</sup> The boundaries of Barbary Coast changed slightly over time, but for its entire existence, the heart of the area was Pacific Street. The Barbary Coast was always close to the waterfront in order to provide easy access for visiting sailors.

Not all Barbary Coast saloons provided the same amenities. "Melodeons," named for a reed keyboard instrument used in the early days, provided beverages and entertainment; "concert saloons" also provided a dance floor. All the establishments, which Asbury numbers in the hundreds, provided musical entertainment to their patrons.<sup>145</sup> In the 1860s some establishments had only a piano for music; others also had a fiddle, a trombone, and a clarinet. Samuel Williams, writing for *Scribner's Monthly*, described the music of the mid-1870s: some saloons have "organs often worth thousands of dollars, that play overtures, marches, and tasteful variations. Other bars have bands, still others pianos."<sup>146</sup> Variety theaters opened in the area, and some establishments, including saloons, began to provide extensive variety fare to their patrons. Some of the material was vulgar but some of the acts, such as Lotta Crabtree's, were excellent. According to Berson, these establishments "showcased up-and-coming singers and comedians, . . . gave breaks to African American performers barred by racism from 'legit' houses, and created a niche for budding novelty performers."<sup>147</sup> The belly dancer

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<sup>144</sup> Tom Stoddard, *Jazz on the Barbary Coast* (Berkeley: Heydey Books, 1998), 170.

<sup>145</sup> Asbury, "Where No Gentle Breezes Blow."

<sup>146</sup> Oscar Lewis, *This was San Francisco: Being First Hand Accounts of the Evolution of One of America's Favorite Cities* (New York: David McKay, 1962), 202. Lewis quotes a *Scribner's Monthly* article by Samuel Williams. The article is not available locally.

<sup>147</sup> Berson II, 72.

Little Egypt, who had been a success at the Chicago World's Fair in the summer of 1893, began to perform in Barbary Coast saloons later in that year.<sup>148</sup>

Providing entertainment was not, of course, the primary goal of the saloons, but rather the means to an end: selling quantities of alcohol to their customers. Asbury estimated that the peak year for liquor consumption was 1890. In that year, the city granted over 3,000 liquor licenses and at least 2,000 “blind pigs, or blind tigers, as speakeasies were called in those days . . . operated without licenses.” The city's population was about 300,000; therefore, there was one saloon or speakeasy for every sixty residents.<sup>149</sup> The most famous Barbary Coast saloon was the Bella Union. Established around the time of the Gold Rush, it remained in operation until the 1906 earthquake. An 1896 photo of Little Egypt at the Bella Union shows a multi-piece band in the background—drums, xylophone, trumpet, trombone, and piano.<sup>150</sup> Will Irwin described the music of the Barbary Coast:

The Barbary Coast was a loud bit of hell. . . . On a fine busy night every door blared loud dance music from orchestras, steam pianos and gramophones [*sic*], and the cumulative effect of the sound which reached the street was chaos and pandemonium.<sup>151</sup>

Some establishments on the Barbary Coast were limited to whites, but black performers appeared occasionally.<sup>152</sup> The establishments that were owned by blacks welcomed everyone. Tom Stoddard asserts that, in general, blacks were “as welcome as anyone.”

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<sup>148</sup> Berson II, 77.

<sup>149</sup> Asbury, “Where No Gentle Breezes Blow.”

<sup>150</sup> Photo AAB-6670 from San Francisco History Center, San Francisco Public Library.

<sup>151</sup> Will Irwin, *The City That Was: A Requiem of Old San Francisco* (New York: Huebsch, 1906), 22.

<sup>152</sup> Berson II, 72-74, 81.

This openness may help explain the fact that, in later years, the area became a mecca for jazz musicians.<sup>153</sup> Throughout its existence, the Barbary Coast was notorious for debauchery and, undoubtedly because of its notoriety, it became a major tourist attraction. Asbury explained the attitude of San Franciscans:

Many San Francisco residents were proud of the Barbary Coast and their city's reputation for wickedness. While most of San Francisco's reputable citizens publicly bemoaned the iniquities of the Barbary Coast and performed lip-service in the many campaigns designed to eliminate its more objectionable features, secretly they were, for the most part, enormously proud of their city's reputation as the Paris of America and the wickedest town on the continent.<sup>154</sup>

### *The Syndicate*

In 1896 six theatrical booking agents in New York combined to form a single organization. Known as the syndicate, or theatrical trust, this organization coordinated the booking of acts in theaters. By 1905 the syndicate controlled most of the theaters in the country and most of the theatrical acts. It also managed one opera company, the Savage English Opera Company. The syndicate's methods gave rise to two problems. First, the syndicate did not always provide good quality productions for its theaters. Sometimes the performers lacked talent, and scenery and costumes were shabby. Sometimes the syndicate provided no performances at all: the theaters stood empty and the local managers made no money.<sup>155</sup> Second, performers not under contract to the

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<sup>153</sup> Stoddard, 166.

<sup>154</sup> Herbert Asbury, "Slummer's Paradise," in *The Barbary Coast: An Informal History of the San Francisco Underworld* (New York: Knopf, 1933), <http://www.sfgenealogy.com/sf/history/hbtbc9.htm> (accessed September 1, 2005).

<sup>155</sup> Peter Robertson, "Plays of the New Year," *Chronicle*, January 8, 1905, 9.

syndicate were not permitted to play in syndicate theaters unless the syndicate granted permission and in some cases, the syndicate seems to have arbitrarily withheld its permission. The syndicate controlled all the theaters in fifteen cities: Buffalo, Cincinnati, Cleveland, Denver, Detroit, Kansas City, Montreal, New Orleans, Omaha, Sacramento, St. Paul, Salt Lake City, Toledo, Toronto, and Washington.<sup>156</sup>

In San Francisco, the syndicate owned only one theater: the Columbia Theater; therefore, the syndicate had less of an effect in San Francisco than in the cities listed above. However, the most far-reaching problem with the syndicate was that it turned theater from an artistic endeavor into a strictly commercial proposition with no regard for quality, and this problem did adversely affect San Francisco's theaters. In general, the overall quality of all theatrical productions declined during this period. The syndicate was probably a major contributing factor: the only thing that seems to have mattered was making money. Theatrical taste in America turned to vaudeville; perhaps this shift in taste was a result, at least in part, of the lack of high quality drama.

### *Summary*

This chapter covers the period from the beginning of the Gold Rush in 1849 through August 1904. During those years, the city grew from a sleepy village of 500 to a cosmopolitan city of 400,000. From its inception, San Francisco possessed some unique qualities. In the early years, money was plentiful, but churches, women (other than those of ill repute), and restraints on morality were scarce. These factors may have led to the

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<sup>156</sup> "Mrs. Fiske Says Public Must Conquer the Trust: Actress Lectures to Salt Lake Audiences," *Examiner*, May 30, 1905, 5.

festive quality of life in the city, a quality that continued through the years. The city was a racial melting pot from its beginnings; unfortunately, the white majority did not develop a tolerance and appreciation for those of other races.

One manifestation of the festive attitude was the unusual importance of entertainment. In 1890 San Francisco had more theater seats per person than any other city in the United States.<sup>157</sup> The city was mad about opera from its early days, and that madness continued through the generations that followed. The Tivoli Theater was an important factor in the madness as it had provided opera to San Franciscans at very low cost for many years. A large contingent of Italian immigrants helped fill the Tivoli seats, but others also attended. California was not progressive on women's rights—a referendum to permit women to vote was defeated in 1896. Though the guidelines for proper behavior for women were quite strict, the city welcomed women such as Lola Montez who were willing to flaunt those guidelines. In general, the city welcomed eccentricity of all types. Considering itself a musical city, San Francisco tried to emulate New York City and measured its progress against that city. In 1898 Beatrice Webb (also known as Beatrix Potter) visited San Francisco and called it “out and away the most cosmopolitan city I have yet come across.”<sup>158</sup>

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<sup>157</sup> John Scott McElhaney, “The Professional Theater in San Francisco, 1880–1889” (PhD diss., Stanford University, 1972), 85.

<sup>158</sup> David A. Shannon, ed., *Beatrice Webb's American Diary, 1898* (Madison: University of Wisconsin Press, 1963), 141.

### Chapter 3

#### **“The Most Remarkable” Year: September 1904–August 1905**

This chapter provides a detailed exploration of the music of one year: September 1904 through August 1905. Blanche Partington provided the phrase used in the title, calling this period “the most remarkable musical season ever known here.”<sup>1</sup> The first section of this chapter addresses several subjects. Most of the subjects are music-related: the theaters and halls, the role that society leaders played in the city’s music, the three major newspapers and their approaches to music criticism, and music-related inventions. Some topics are indirectly related; for example, transportation and the number of telephones are relevant to how residents traveled to these events and how easily they could communicate about musical events. Some of the narrative describes the city and its inhabitants simply to provide context. The summary of earthquake science at the time is clearly relevant. The second section of this chapter supplies detailed descriptions of the musical events of the most remarkable year. These events are organized according to the categories that were briefly described in Chapter 1.

#### *The City and its Inhabitants*

Before the 1906 earthquake, San Francisco was a city known for its beauty, restaurants, hotels, theaters, elegant mansions, and the generally good life enjoyed by its inhabitants. In Will Irwin’s widely quoted description, San Francisco before the earthquake was “the gayest, lightest hearted, most pleasure loving city of the western

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<sup>1</sup> Blanche Partington, “Musical Events for Next Month,” *Call*, April 23, 1905, 19.

continent.”<sup>2</sup> Amelia Ransome Neville, a resident of the city from 1856 through 1905, conveyed a similar sense of lightness: “[we were] a pleasure-loving people . . . [not] in the Babylonian manner, but [with] a love for the lightness and sparkle of life.”<sup>3</sup>

Then as now, San Francisco was a popular tourist destination. Visitors (and residents) enjoyed the Cliff House, carriage rides through Golden Gate Park, visits to Barbary Coast and Chinatown (limited to the theater and opium dens that were staged for the tourists), and ferry rides on the bay. Visitors to San Francisco could take advantage of the city’s proximity to other interesting locations, such as the Seventeen-Mile Drive on the Monterey Peninsula and Yosemite, which could be visited for a fare of \$30. The top of Mount Tamalpais, accessible by railway, afforded an expansive view of the city and bay to the south and east and the ocean to the west.

San Francisco boasted a number of excellent hotels. The Palace, with 1,200 rooms, was the largest hotel in the world when it opened in 1875; a few years later, its owner purchased the adjacent Grand Hotel, adding another 400 rooms. Although its address was on New Montgomery Street, its northernmost wall faced Market Street. As can be seen in contemporary photographs, it appears to have extended for an entire block along Market. In addition to being large, the Palace was sumptuous, both visually and in the amenities it supplied its guests. Perhaps its most imposing feature was the Garden

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<sup>2</sup> Will Irwin, *The City That Was: A Requiem of Old San Francisco* (New York: Huebsch, 1906), 7. About two years before the earthquake, Irwin moved from San Francisco to New York to take a job at the *New York Sun*. Most of the *Requiem* was published in the *Sun* immediately after the earthquake, when little or no accurate information was available on the extent of the damage.

<sup>3</sup> Anna Ransome Neville, *The Fantastic City: Memoirs of the Social and Romantic Life of Old San Francisco*, ed. Virginia Brastow (Boston: Houghton Mifflin, 1932), 210.



Court—an interior courtyard covered with a glass dome at the top (six floors up) into which visitors could arrive by carriage. The hallways for accessing the rooms were open on the courtyard side; balconies that extended to the glass ceiling surrounded the courtyard. The original owner spent a great deal of money to ensure that the Palace would withstand earthquakes and fires. The St. Francis Hotel opened in 1904. It became a favorite of San Francisco society, perhaps because, located on Union Square, it was closer to Nob Hill. Like the Palace, it was beautiful and elegant. Its ballroom was sometimes used for recitals and concerts sponsored by the St. Francis Musical Art Society. On Nob Hill the Fairmont Hotel was under construction and due to open in 1906.

San Francisco residents could choose from over twenty daily newspapers and about sixty weekly news publications. Many were in languages other than English: Chinese, French, German, Hebrew, Italian, Japanese, Portuguese, and Swedish. Many San Francisco homes had telephones—the local telephone company had over 50,000 subscribers.<sup>4</sup> A separate system, the Chinese Telephone Exchange, served Chinese customers.<sup>5</sup> Several new and old forms of transportation coexisted: horse-drawn carriages, streetcars, cable cars, and a few automobiles shared Market Street without

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<sup>4</sup> Virtual Museum of the City of San Francisco, “Telephones Soon in Operation: Damage to the System less Serious than was at first supposed,” *Chronicle*, April 30, 1906, 10, <http://www.sfmuseum.org/1906/telco.html> (accessed September 10, 2005).

<sup>5</sup> *Ibid.*, “The New Chinese Telephone Company,” *Examiner*, November 17, 1901, <http://www.sfmuseum.net/hist1/telco.html> (accessed September 10, 2005).

center line markings or traffic signals.<sup>6</sup> Cable car lines crisscrossed the city. Declaring that San Francisco's streetcar system was one hundred years out of date, some residents demanded a more modern system powered by an underground electrical conduit (and with more comfortable cars).<sup>7</sup> Travel to the East Bay and Marin County was by ferry; bridges to those areas were not built until 1936 and 1937, respectively.

In 1904 the city government hired an architect to draw up a plan to beautify San Francisco. He recommended tearing down most of the buildings; leveling off the tops of some hills (topping Twin Peaks, Telegraph Hill, and Nob Hill with "elaborate monuments reminiscent of ancient Rome"); and creating wide, tree-lined boulevards throughout the city. Golden Gate Park was to be extended east through the entire city to the bay. Local businessmen objected to the ambitious plan, however, because the changes would disrupt the economy, and the plan was tabled.<sup>8</sup> The city government was overtly corrupt: the handsome and charming mayor, Eugene Schmitz, was "on the take," as were many of his subordinates. Schmitz was a musician; his leadership experience before becoming mayor consisted of conducting the Columbia Theater orchestra and presiding over the local musicians' union.<sup>9</sup> His experience, however, was of little import—Abraham Reuf, the person who selected him to run for mayor, continued, until

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<sup>6</sup> Ibid., "Trip Down Market Street Before the Fire,"

<http://www.sfmuseum.org/loc/trip.html> (accessed September 10, 2005).

<sup>7</sup> R. G. Vaughn, "Modern Cars and a Conduit System Demanded by Public," *Examiner*, April 19, 1905, 3.

<sup>8</sup> Malcolm E. Barker, *Three Fearful Days: San Francisco Memoirs of the 1906 Earthquake and Fire* (San Francisco: Londonborn Publications, 1998), 28–29; Brechin, 153.

<sup>9</sup> Hansen, *Denial*, 39.

the earthquake, to make all important decisions.

### *Theaters and Halls*

Table 4 below lists the twelve major theaters in San Francisco, their most common types of productions (“Usual fare”), and several examples of productions.

Table 4. Major San Francisco theaters

Theater	Usual fare	Examples
Alcazar Theater	Stock company productions	<i>Old Heidelberg</i> , * <i>Merchant of Venice</i> , <i>Captain Jinks of the Horse Marines</i> *
Alhambra Theater	Recitals, concerts, drama	Sousa concert, Paderewski and Kreisler recitals, <i>Rabbi Osher</i> *
California Theater	Drama, musicals	<i>Marta of the Lowlands</i> , <i>Yon Yonson</i> , * <i>Burlesque Wheel</i> *
Central Theater	“lurid melodrama”	<i>Child Slaves of New York</i> , <i>Why Women Sin</i> , <i>Why He Divorced Her</i>
Columbia Theater	Syndicate productions	<i>The Wizard of Oz</i> , * Savage English Opera Company, <i>Much Ado about Nothing</i>
Chutes Theater	Vaudeville, musicals	<i>Princess Fan Tan</i> , * <i>Cleopatra Up-To-Date</i> *
Grand Opera-house	Mixture, many musicals	Metropolitan Opera Company, <i>The Burgomaster</i> , * <i>Mother Goose</i> *
Fischer’s Theater	Burlesque, vaudeville	<i>Miss Mazuma</i> (burlesque), * <i>Down the Line</i> (burlesque) *
Lyric Hall	Recitals, some drama	Kopta Quartet, Dolmetsch concert, <i>Twelfth Night</i>
Majestic Theater	Stock company productions	<i>The Taming of Helen</i> , <i>Old Heidelberg</i> , * <i>A Contented Woman</i>
Orpheum Theater	Vaudeville	(Examples provided in later section)
Tivoli Theater	Musicals, opera	Tivoli Italian Opera Season, <i>Boccaccio</i> , * <i>The Mikado</i> *

\* musical theater or variety show with musical acts

The newspapers announced and reviewed all productions in the major theaters. With the exception of the Chutes, all these theaters were in the downtown area within a few blocks of Market Street. The Grand Opera-house, located on Mission Street, was the largest theater in the city and the only theater south of Market. All but one of the theaters had a house orchestra that played for all theatrical events.<sup>10</sup> The newspapers occasionally mentioned other theaters but did not advertise, announce, or review their offerings. Examples include the Unique, the Baldwin, the Novelty, and the Empire.<sup>11</sup> These theaters were probably “ten-cent theaters”: vaudeville theaters whose shows were generally of lower quality than the higher-priced houses. Their name was probably derived from the ticket price of ten cents. The number of ten-cent houses is not known, but one visiting actor remarked, “I’ll bet you can’t guess within a thousand of how many cheap show places there are.”<sup>12</sup> At least two Chinese theaters were in operation but, as stated in Chapter 1, their productions were rarely mentioned in the newspapers.<sup>13</sup> Musical performances also took place at locations other than theaters, such as the city’s 150 churches and 80 public halls.<sup>14</sup> Large indoor events, such as festivals and conventions, were held at the Mechanics’ Pavilion. (The Bill Graham Auditorium is now located on the former site of this building.)

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<sup>10</sup> The existence of the house orchestras was confirmed by reviewing theater programs at SFPALM.

<sup>11</sup> “Theatres May Get Their Permits Revoked,” *Examiner*, November 11, 1904, 10.

<sup>12</sup> Ashton Stevens, “Frank Daniels Talks Frisco With Ashton Stevens,” *Examiner*, October 9, 1904, 45.

<sup>13</sup> “Amusement— Places of,” *Crocker-Langley San Francisco Directory for the year commencing May 1905* (San Francisco: H.S. Crocker, 1905), 1995; hereinafter referred to as *1905 Directory*.

<sup>14</sup> “Public Buildings and Halls: Halls,” *1905 Directory*, 56.

### *Newspapers and Music Critics*

Each of the newspapers used for this study—the *Call*, the *Chronicle*, and the *Examiner*—was owned by a prominent San Francisco magnate. Michael de Young became owner of the *Chronicle* in 1879 when a disgruntled reader shot and killed Charles de Young, the paper’s founder and Michael’s older brother. William Randolph Hearst, the only offspring of a man who had turned a fortune from the Comstock Lode into immense holdings throughout the Americas, took over the *Examiner* in 1887. Claus Spreckels, owner of sugar plantations and one of the wealthiest men in the city, purchased the *Call* in 1895. These men were the “thought shapers” of San Francisco: they controlled and manipulated the contents of their papers to generate reader interest and to promote their own personal and political agendas. Feuds between the owners were fierce, sometimes violent.<sup>15</sup> Both the *Chronicle* and *Examiner* were known for sensationalism. For many years, the *Chronicle* had been the city’s leading paper; it was also sued for criminal libel more than any other publication. However, Hearst’s more aggressive approach (and talented writers) attracted customers and by the early 1890s, the circulation of the *Examiner* had surpassed that of all its rivals.<sup>16</sup> In 1906 the *Examiner* remained in first place, the *Chronicle* in second, followed by the *Call*; combined, their circulation numbers were about 240,000.<sup>17</sup> Hearst expanded his publishing empire to other cities. His name later became synonymous with yellow journalism; i.e.,

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<sup>15</sup> Brechin, 171–240.

<sup>16</sup> Ibid, 210, 177.

<sup>17</sup> *Trends in Size, Circulation, News and Advertising in San Francisco Journalism 1870–1938*, Vol. 4 of *History of San Francisco Journalism* (San Francisco, 1940), 62–65.

“journalism that exploits, distorts, or exaggerates the news to create sensations and attract readers.”<sup>18</sup> Although all the papers covered local, national, and international news, the *Chronicle* focused more on local news, the *Examiner* on national and international. John Bruce, a contemporary editor, explained the difference: “while Hearst and his *Examiner* with its glamorous stunts and campaigns built a newspaper empire, M. H. de Young and his *Chronicle* steadily fought to build a city.”<sup>19</sup> In 1905 the *Call* claimed to publish more foreign, Eastern, Pacific coast, real estate, and labor news than the other papers but slightly less theatrical news. The *Call* also asserted that it was the choice of the wealthiest readers: “the class of homes where there is money to meet the necessary requirements.”<sup>20</sup>

The owners of the three papers shared some political views: all were proponents of “manifest destiny.” The underlying principle of this doctrine was that the United States, allegedly superior because of its predominantly Anglo-Saxon population, was entitled to conquer the American continent to the Pacific Ocean (and beyond).<sup>21</sup> Of the three papers, the *Examiner* was most blatant in promoting its owner’s beliefs in manifest destiny and the superiority of the white race: “We should like to see that white race extend all over the earth, because we believe it to be the better race, and because time has

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<sup>18</sup> *American Heritage Dictionary of the English Language*, 4<sup>th</sup> ed., (Houghton Mifflin, 2004), <http://www.answers.com/topic/yellow-journalism> (accessed June 1, 2005).

<sup>19</sup> John Bruce, *Gaudy Century: The Story of San Francisco’s Hundred Years of Robust Journalism* (New York: Random House, 1948), 235.

<sup>20</sup> “The Call Prints More News Than Any Other Paper in San Francisco,” *Call*, April 9, 1905, 22; “The Call as an Advertising Medium,” *Call*, March 11, 1905, 8.

<sup>21</sup> Brechin, 141, 187, 214, 229.

proved it to be the most progressive race.”<sup>22</sup> Hearst further defined “white race” to be the particular mixture of Europeans who had come to the United States—an “American race.” He strongly supported all acts to exclude immigrants from China and Japan, and, of course, vehemently opposed any intermarriage between races:<sup>23</sup>

At this present day the people of the United States are the least homogenous of any that live under one flag on earth; but the rapid fusion of Saxon and Celt, of Gentile and Jew, is evolving a new man that in another hundred years or so will stand as the type of the American people. Should that new man be negroid, or is it desirable that there should be reproduced on American soil the characteristics of the Eurasian?<sup>24</sup>

All the papers used terms that are offensive today, such as “coon songs” and “nigger.” The way these terms were used indicates that they were an accepted and understood part of the vocabulary of all readers and not expected to cause offense. The newspapers did not note any objection to the use of these terms other than a complaint lodged by the African Protective League. The league objected to the characterization of blacks in minstrel advertisements and comic strips and expressed its concerns in letters to the newspapers.<sup>25</sup> The coon songs were a legacy of minstrel shows. The songs were demeaning to blacks but they were popular with audiences; both white and black

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<sup>22</sup> “Yes, Mr. Chinese Minister; but We Don’t WANT Americanized Chinamen,” *Examiner* (editorial page), September 3, 1904, 16. For this thesis, articles were selected primarily for their relevance to music, not to racism. Therefore, many other articles related to racism may have existed but they were not collected.

<sup>23</sup> Ibid.

<sup>24</sup> “What Herbert Spencer Thought of ‘The Yellow Peril,’” *Examiner* (editorial page), July 31, 1905, 14.

<sup>25</sup> “African League Now Objects to Cartoons: Does Not Like to have Race Caricatured in a Way They Term ‘Outlandish,’” *Chronicle*, October 30, 1904, 33; “Negroes Object to Minstrel Show Posters,” *Examiner*, October 29, 1904, 5; “Says Minstrel Posters are Obnoxious to Race,” *Call*, October 31, 1904, 5.



musicians sang them, as did amateur performers. The *Examiner* also carried some repulsive racist cartoons. One of these, “Joe of the Musical Habit,” had a musical flavor. Joe was portrayed in a very demeaning fashion; however, the white characters in the cartoon found Joe’s music irresistible.<sup>26</sup>

All three papers considered music newsworthy. Some music-related articles made the front page, such as the news that Pietro Mascagni would be writing a new opera and the report of a quarrel between two Metropolitan Opera singers over the correct interpretation of Wagner’s *Lohengrin*.<sup>27</sup> Still, music was not the only entertainment reported: sporting events received much more space than music. All the papers covered Category 1 events (professional performances) and, to some extent, events in other categories. Each paper had a primary music/drama critic whose articles carried a byline. All three primary critics wrote lengthy articles on drama and/or music for the Sunday editions. The papers also had other journalists who wrote on music and drama, but their articles rarely carried a byline. The primary critics were Blanche Partington at the *Call*, Ashton Stevens at the *Examiner*, and Peter Robertson at the *Chronicle*. Partington and Stevens wrote most of the music and drama reviews that their papers published; therefore, virtually all the *Call* and *Examiner* reviews had a byline. By contrast, as Robertson’s name appeared on only a few reviews, most reviews in the *Chronicle* carried no byline.<sup>28</sup>

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<sup>26</sup> “Joe of the Musical Habit,” *Examiner*, August 6, 1905, n.p.; and August 13, 1905, n.p.

<sup>27</sup> “Mascagni to Write Another New Opera,” *Chronicle*, January 13, 1905, 1; “Mme. Emma Eames Slaps Face of Her Rival,” *Examiner*, January 11, 1905, 1.

<sup>28</sup> Partington, “With the Players and Music Folk,” *Call*, June 18, 1905, 19.

Until the late 1870s, the quality of music criticism in San Francisco was rather poor. It then began to improve and remained at a high level until after the earthquake. Several factors helped promote this “*belles-lettres*” period of music criticism: (1) the San Francisco public became more musically knowledgeable; (2) more top-level professional musicians began to add San Francisco to their tours; and (3) perhaps the most important reason, Oscar Weil, a musician/composer-turned-journalist, began writing his brilliant reviews. Weil set new and high standards in criticism, but he did not write beyond the level of his readers.<sup>29</sup>

The three critics whose writings are used as source material for this study were part of the “*belles-lettres*” period. All wrote critically and well. Their primary goals were to inform and educate the San Francisco public on matters of music and theater and to influence the public to support music of quality; that is, they were the thought-shapers of musical opinion. Most of their critiques addressed the quality of the performance rather than the quality of the music. If the music was newly composed or new to San Francisco and considered to be important, the review also addressed the quality of the music. For example, the first performance of *Parsifal* in San Francisco elicited comments as to the opera’s merits, whereas *Rigoletto*, which many San Francisco opera lovers could have hummed (correctly) through an entire performance, did not require discussion as an opera. Music that was known to the public was usually described, if at all, with a single adjective such as “grand,” “sweet,” or “treacly.” Comments on the quality of a performance might include the talent and technical skill of the performer(s),

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<sup>29</sup> *Anthology of Music Criticism*, 102–03, 120, 235.

how they compared to others in the same field, how well or poorly they rendered specific passages or works, their appearance and attitude, audience response, and noteworthy performance practices. All three critics expressed their emotional responses to performances. They encouraged their readers to attend events they considered worthwhile and/or entertaining; in general, they were successful. They may have intended to discourage attendance at events they considered less appealing, such as vulgar vaudeville acts, but their comments probably had the opposite effect on some readers. The three critics were proud of San Francisco's reputation and image as a musical city and they attempted, through their writings, to promote that image.

The music criticism provided by the three papers differed in style, depth, and content, perhaps because the three primary critics had dissimilar backgrounds and talents. Considering first the *Chronicle*, as stated above, most *Chronicle* reviews carried no byline.<sup>30</sup> The unsigned reviews in the *Chronicle* tended to be thorough, well written, and informative; many were cited in this study. Also as stated above, Peter Robertson, the *Chronicle's* primary critic, apparently reviewed only a few events: the Metropolitan Opera performances and a few theatrical openings. He may also have written some of the reviews that carried no byline, since some reviews were printed in articles that included summaries of the current theatrical productions. Robertson apparently had no musical training and, although he reviewed both musical events and drama, he was known primarily as a drama critic. In 1906 Robertson was about sixty years old and had been a critic in San Francisco for thirty years—Partington called him the “local dean of the

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<sup>30</sup> “The Call Prints More News.”

craft” of music criticism.<sup>31</sup> In earlier years, he had written a comic opera libretto and several dramatic works that had been presented at the Bohemian Club, where he was an active member. Robertson’s Sunday articles were usually serious, almost sermon-like, and bemoaned a decline in quality in all forms and aspects of theater (e.g., opera, plays, acting, and musical comedy).<sup>32</sup> In an apparent attempt to lighten the overall effect, he presented his views as conversations between several mythical characters, including the “Fellow in the Corner,” the “Sentimental Man,” the “Candid Man,” and the “Old Gentleman.”<sup>33</sup> In these Sunday articles, Robertson usually mentioned some theatrical production he had recently seen; he then used that event as a starting point for discussing the decline of the theater. He was particularly vehement in his dislike for George Bernard Shaw because in Robertson’s opinion, Shaw had no consideration for decency. Robertson objected to any indecency in drama except as employed by Shakespeare—“as glimpses necessary to understand character and situations.”<sup>34</sup> He never married but had a high opinion of women: “the California women of to-day are so much superior to the men. . . . It is the courage and the spirit of the women . . . that are providing the real stamina of California to-day.”<sup>35</sup> Robertson also spoke out on behalf of other races, especially the Japanese:

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<sup>31</sup> Partington, “With the Players and Music Folk,” *Call*, June 18, 1905, 19.

<sup>32</sup> Peter Robertson, “Behind the Footlights,” *Chronicle*, March 5, 1905, 9; “The Failing Comic Opera,” *Chronicle*, March 12, 1905, 9; Robertson, “At The Theaters,” *Chronicle*, December 11, 1904, 9.

<sup>33</sup> Robertson, “The Stage,” *Chronicle*, September 4, 1904, 9.

<sup>34</sup> Robertson, “The Stage,” *Chronicle*, November 5, 1905, 9.

<sup>35</sup> Robertson, “Theatrical Talk,” *Chronicle*, October 1, 1905, 9.

I can recall the days in old Japan when we were masters, behaved as such, . . . ever ready to resent any semblance of assumption of equality. We laughed at them; they returned our derision with civility, kindness, hospitality, even. . . . Now, they have learned their lesson. . . . They have learned how to do the things as the white man did them, . . . to take advantage of the white man's ignorance as he took advantage of theirs. . . . When our education reaches the humblest . . . we shall no longer be a superior class. Maybe, indeed, we'll be the inferiors and they the Masters.<sup>36</sup>

Robertson seemed to be duty-bound to find something to criticize about every performance. Even in his most positive reviews, he managed to inject a negative note, perhaps a result of his conviction that good criticism consisted primarily of comparison.<sup>37</sup> Robertson reviewed the Metropolitan Opera's opening night performance of *Rigoletto*, the opera in which Caruso made his first appearance in San Francisco. Robertson's review was typical of his approach to criticism:

Caruso is the greatest tenor we have had here, at least, during the period of grand opera since Mapleson first came out twenty-one years ago. He is, perhaps, not as great as some of those we heard had been. . . . Of course, there had to be an unfortunate accident. Scotti started to sing *Rigoletto*, and [had to be replaced by another singer because of hoarseness]. Had it not been for that accident, it might have been written that [this] performance of "Rigoletto" was the greatest we have ever had here.<sup>38</sup>

Robertson clearly encouraged his readers to demand quality and excellence, but he seemed to castigate every new trend in theater and music. Although it was not his intent, his articles give an impression of relentless pessimism. If his obituaries are to be believed, his readers did not view him in this light. The *Call* described him as follows:

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<sup>36</sup> Robertson, "Theatrical Doings," *Chronicle*, September 18, 1904, 9.

<sup>37</sup> Robertson, "The Week's Shows," *Chronicle*, April 9, 1905, 9.

<sup>38</sup> Robertson, "Success Marks Opening Night," *Chronicle*, April 7, 1905, 9.

Kindly and gentle in his criticism, yet firm in his loyalty to the standards he upheld, his reviews of the drama . . . were honest to the public that relied on his careful judgment, and helpful to the actors who accepted his graceful admonitions and generous praise and profited by both.<sup>39</sup>

Ashton Stevens, writing for the *Examiner*, seems the very opposite of Robertson: young (mid-thirties), enthusiastic, clever, witty, and a musician—a virtuoso on the banjo. He reviewed all types of professional performances: recitals, vaudeville, opera, concerts, drama, and, in one instance, a prizefight. Later labeled “the mercy killer,” Stevens was eloquent in his praise, witty and mildly sarcastic in his criticism. He usually wrote in first person, and his reviews give the impression of a Mark Twain-type raconteur speaking directly to the reader on a subject of mutual interest and affection. In fact, Twain was Stevens’s primary literary influence.<sup>40</sup> An example of Stevens’s writing (an excerpt from his scathing review of *The Wizard of Oz*) follows:

In ordinary circumstances, I can live through a bad show with the toughest. I’ve had long training in that line. I am perhaps one of the best judges of bad shows in America. . . . For no theater is too cheap at the price I pay for seats, and no performance rank enough to come between me and my bread and butter. . . . But [this performance] was too much. I left after the second act. I’ll resign sooner than see the third. . . . I must be cautious in dealing with this company that has been banded for Western consumption. That the comedians are dull, the principal women lacking in every attribute of bewitchery, the chorus such as you would look for in up-country cantata rather than in a musical play of urban caste, is no fault of the performers. No; bless them, they do the best they can. . . . Where did the managers get this company? . . . Whence these players? Do their parents know? Perhaps not, and therefore I shall expose the names of but two . . . who are already known to San Francisco.<sup>41</sup>

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<sup>39</sup> “Former President of Bohemian Club Will Be Missing at This Year’s Jinks,” *Call*, August 10, 1911, 3.

<sup>40</sup> Gene Fowler, *Good Night Sweet Prince: The Life and Times of John Barrymore* (Philadelphia: Blakiston, 1945, reprint of 1943 and 1944 version by Viking Press), 122.

<sup>41</sup> Stevens, “At This Wild Show Strong Men Sobbed,” *Examiner*, September 20, 1905, 5.

Stevens was the most feared reviewer on the Pacific Coast, probably because his writing attracted readers who learned of, and attended, events they might not otherwise have chosen.<sup>42</sup> The opposite was also true: if Stevens found a performance boring or unpleasant, his readers probably stayed away. Like Robertson, Stevens frequently criticized performances but unlike his fellow critic, Stevens did not seem to search for fault. Stevens's Sunday articles were entertaining full-page interviews with performers currently appearing in San Francisco: Ethel Barrymore, Paderewski, vaudeville performers, Caruso, and others. Clever sketches by Igoe, a local artist, accompanied Stevens's Sunday articles and many of his critical reviews, further enhancing their entertainment value.

As for attitudes towards women and members of other races, Stevens shared Robertson's high regard for women. However, Stevens did not have such a high regard for other races. He strongly believed that they were inferior to whites, in particular as performers, and he expressed his opinions in his reviews and Sunday articles. During his interview with Paderewski, Stevens agreed with Paderewski's statement that the "American negro" had brought the banjo from Africa but argued, "It requires a white man to make one or play it."<sup>43</sup> Stevens strongly believed that no black performer could match white performers at playing the minstrel caricature roles. For example, in his review of *In Dahomey*, Stevens asserted, "The coon that cannot be beaten at his own

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<sup>42</sup> *Famous Playhouses: Part 3*, Vol. 17 of *History of the San Francisco Theatre* (San Francisco, 1942), 217.

<sup>43</sup> Stevens, "My Two-Dollar Interview with Paderewski," *Examiner*, December 18, 1904, 45.

game by a white man has yet to be born.”<sup>44</sup> Since Hearst believed other races were inferior in general, there was never a hint that Stevens’s views, or the way he expressed them in the *Examiner*, were inappropriate.<sup>45</sup> Stevens was a personal friend of Hearst—in Orson Welles’s *Citizen Kane*, the movie based in part on Hearst’s life, the character Jedidiah Leland is allegedly modeled on Stevens.<sup>46</sup> (Stevens was also a personal friend of Orson Welles, whom he knew when Welles was a teenager.)

The newspapers occasionally contained statements implying that women were intellectually inferior to men. For example, when an opera singer contested a contract with the Metropolitan Opera Company, the *Examiner* explained her action as follows: “Woman-like, Tetrzzini signed a contract that she did not read. Now she repudiates it. That, also, is consistent with the fair, but unbusinesslike sex.”<sup>47</sup> And regarding a new play written by “two bright newspaper women,” the *Chronicle* critic (unnamed) wrote, “it is just such a play as women like to write, with a simple sentimental plot and some phases of low-necked gowns for contrast.”<sup>48</sup> In general, other than society reporting, newspaper journalism was the domain of men. However, both the *Chronicle* and the *Examiner* had at least one woman in a position of responsibility, and at the *Call*, Blanche Partington more than held her own with her fellow critics. Partington was neither the first female music critic in San Francisco nor the last: from 1883 through 1906, the *Argonaut*, a

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<sup>44</sup> Stevens, “Almost as Clever as Burnt Corkers,” *Examiner*, December 5, 1904, 6.

<sup>45</sup> Brechin, 229–30.

<sup>46</sup> “Biography for Landers Stevens,” [www.imdb.com/name/nm0828547/bio](http://www.imdb.com/name/nm0828547/bio) (accessed June 3, 2005).

<sup>47</sup> “Tetrzzini to Sing in San Francisco,” *Examiner*, September 12, 1905, 5.

<sup>48</sup> “New Shows at Theaters,” *Chronicle*, November 7, 1904, 4.



popular San Francisco weekly publication, employed several female music critics and the *Chronicle* began hiring women for this position in 1909.<sup>49</sup>

Like Stevens, Partington was in her mid-thirties and a musician: she was a skilled pianist and a member of a family of artists and musicians. She seems to have been the only one of the three critics who belonged to an elite bohemian literary group in San Francisco. She was close friends with (and allegedly had been the lover of) authors Ambrose Bierce and Jack London, among others.<sup>50</sup> London's assessment of Partington was that she was "one of the few noble women I have ever known."<sup>51</sup> Her writing was elegant, clear, concise, interesting, informative, and at times rather poetic. Readers at the time may have considered her writing to be typical of women (i.e., more expressive and poetic), but she was simply a talented and creative writer. She seems to have had complete confidence in herself as a woman and as a writer, and therefore felt no need to emulate the writing style or content of men. She frequently commented on matters she presumed to be of interest to women, such as the handsome features of a particular performer and the fact that two young girls had participated (for the first time and

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<sup>49</sup> *Anthology of Music Criticism*, 172, 214, 224, 233, 472.

<sup>50</sup> "Devil in the Details," *The Austin Chronicle Books: Devil in the Details*, [http://www.austinchronicle.com/issues/dispatch/2002-05-17/books\\_feature.html](http://www.austinchronicle.com/issues/dispatch/2002-05-17/books_feature.html). This information was not verified because the only way to do so was to review the Partington papers at the Bancroft Library in Berkeley. That library closed for remodeling from May 31, 2005, until October 15, 2005. The existence of the papers was discovered on the last day before the library closed. As many files as possible were reviewed. One letter was found that would indicate that the alleged affair with Bierce probably did take place: in 1913, Bierce wrote to Partington and thanked her for sharing her body and her soul.

<sup>51</sup> James E. Sisson, "A Letter from Jack London to Miss Blanche Partington Written April 9, 1913," *Jack London Newsletter* 5, no. 2 (May–August, 1972): 82.

probably the last) in the all-male Bohemian Club jinks.<sup>52</sup>

Like Stevens, Partington reviewed all types of musical performances. She conveyed a genuine enthusiasm for her subject matter—a reader can sense her excitement over a particularly good performance. She was the most authoritative in matters of music and gave the most detailed technical critiques both of performances and of music performed. Partington might be read as sharing an attribute with Robertson: she usually found something to criticize. However, her comments give the sense of one's piano teacher objectively (but firmly) pointing out the flaws in a poorly played passage rather than the negativism that Robertson conveys. For example, in her very complimentary review of Enid Brandt's piano recital, she noted the child's excessive use of rubato:

Take the F minor variations of Haydn, for example. The giving out of the theme, essentially simple, . . . was sentimentalized out of all proportion. Notes were lengthened by a full half without rhyme or reason, pauses introduced and rubato reigned. It was the same thing, though in less degree, with the Schumann numbers. . . . But this is so small a fact in comparison with the heroic achievements of the little girl.<sup>53</sup>

Partington was the only one of the three critics who carefully reviewed amateur recitals—sometimes she gave them almost the same level of critique she gave professionals.

Young musicians, such as Brandt, must have felt very proud and encouraged to see

Partington's comments on their performances in the *Call*.

Partington's Sunday articles usually contained an interview with a notable visiting performer. While they were not as witty as Stevens's, every article was full of interesting

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<sup>52</sup> Partington, "Jinks of Bohemians Draws an Enthusiastic Audience," *Call*, September 2, 1904, 9.

<sup>53</sup> Partington, "With the Players and the Music Folk," *Call*, November 20, 1904, 19.

insights and information. Partington and the performer sometimes discussed a negative comment she had expressed in her reviews, and the performer was given an opportunity to explain his or her rationale. For example, she criticized pianist Eugen d'Albert's playing of Robert Schumann's *Carnaval* in his first recital:

Essentially romantic, its essential spirit was lacking. It was hasty, breathless, wanting in finesse and elegance. Its accents were sometimes even savage—though for M. D'Albert's impeccable rhythms one is greatly grateful. Its basses, too, frequently overpowered its treble melodies, and its general effect was of a mood ajée with the composer's.<sup>54</sup>

Partington interviewed d'Albert the following morning before he had seen the review.

She explained that she had not been complimentary on his Schumann: "The audacious Westerner told him that she had felt his 'Carneval' hasty, imperfectly poised, breathless." D'Albert cheerfully defended his approach: "but it is a 'Carnival'; . . . should it not be impetuous, restless, breathless?" D'Albert continued his explanation and summarized by saying, "That is the way I like the 'Carneval.'"<sup>55</sup>

Partington's articles were undoubtedly very helpful and influential for musicians and music lovers; nonetheless, considering the *Examiner's* greater circulation and Stevens's charming wit, she was probably not as influential with general readers. In summary, for entertaining reading, San Francisco readers would have chosen Stevens and for musical information, Partington. For general, thorough reviews of productions, they would have read the unsigned *Chronicle* reviews, and those who wished to read a philosophical essay on the decline of the theater would have read Robertson.

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<sup>54</sup> Partington, "D'Albert's Art Gives Rise to Varying Views," *Call*, March 15, 1905, 14.

<sup>55</sup> Partington, "With the Players and the Music Folk," *Call*, March 19, 1905, 19.

All three papers thoroughly covered Category 1 events (performances by professional musicians in commercial events). The papers announced these events well in advance and provided critical reviews, particularly of the first performance. In some cases, for example the recitals of Fritz Kreisler, positive reviews by the critics seem to have had a considerable effect on the success of events. In at least one instance, good reviews did not help: in spite of encouragement from the critics, the May Music Festival failed to attract audiences. Both events are described later in this chapter. In addition to critical reviews of performances, all three papers published lengthy summaries of the current theatrical productions several times each week.

In addition to their thorough coverage of Category 1 events, all three papers provided some coverage for events in other categories. For Category 2 (performances in non-commercial events and/or by amateur musicians), all three papers announced the band concerts at Golden Gate Park and the weekly “Half-hour of Music” held in the Greek Theater at the University of California in Berkeley. However, the three papers differed in their coverage of other Category 2 events and all the Category 3 events (performances by special groups of amateurs). Table 5 provides a summary of the newspaper coverage of Category 2 and 3 events, excluding the Golden Gate Park and Greek Theater performances. The table shows (1) the total number of events covered by each paper (“Events reported”), (2) the number of those events for which the paper identified the musical works that were performed (“Programs provided”), and (3) the percentage of total performances represented by these numbers (“% of events reported” and “% with programs”).

Table 5. Newspaper coverage of selected Category 2–3 events

September 1, 1904–April 18, 1906

Newspaper	Events reported	% of events reported	Programs provided	% with programs
<i>Call</i>	327	63%	188	57%
<i>Chronicle</i>	283	55%	147	50%
<i>Examiner</i>	216	42%	97	45%
Total	515			

Table 5 shows that the *Call* covered more of these events and provided the programs more often than its competitors. Compared to the other papers, the *Call* said that it gave less space to theatrical news.<sup>56</sup> The *Call* did not supply a similar comparison of music news; however, regardless of column inches of space, it is clear that the *Call* provided more information on musical events in Categories 2 and 3 than did the other papers.

All three papers ran daily advertisements for the theaters (excluding only Easter Sunday) entitled “Amusements.” They also published other music advertisements, such as those for piano dealers. Even the makers of Grape Nuts associated their product with music, claiming that it would help with “nervous prostration” brought on by “the study of music and piano practice.”<sup>57</sup> The *Examiner* advertised sheet music for popular songs. One advertisement supplied the words and music (chorus only) for a new song by Carlton Brown, *Dear Old Hills of California*, advertised as “A California Song at Last.”<sup>58</sup> During the fall of 1904, both the *Call* and *Examiner* published complete sheet music pieces in their Sunday papers. The *Examiner* published eight songs, the *Call* two. Examples include *Meet Me at the Fountain* by Mark E. Beam, *My Indian Maiden* by Ed J. Coleman, *The Way of the Game* by Michael Regrize, and *The Burglar and His Child*

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<sup>56</sup> “The Call Prints More News Than Any Other Paper in San Francisco,” *Call*, April 9, 1905, 22.

<sup>57</sup> “Music Lessons,” *Chronicle*, January 19, 1905, 13.

<sup>58</sup> “A California Song at Last,” *Examiner*, April 23, 1905, 28; “Concert at the Park,” *Chronicle*, April 30, 1905, 26. The band concert program stated the composer’s name as “Carlton Brown,” however, since the words were written by Will Carlton, “Carlton Brown” probably reflects the last names of both author and composer.

by W. C. Parker.<sup>59</sup> A copy of *The Burglar and His Child* is provided in Appendix B.

In November 1904 the *Call* began publishing “Free Piano Lessons.”<sup>60</sup> Every Sunday for twelve weeks the front page of the paper was devoted to the piano lesson of the week. A schematic of a piano keyboard was printed on the top and bottom of the page. When the page was placed above a keyboard, the keys depicted on the paper aligned with the keys on the piano. One end of the page had instructions for a major scale, the other its relative minor. Each week a new set of scales was addressed. Instructions were given for correct fingering of the scales and for playing tonic, dominant, and subdominant triad chords. The source of these articles was “Grove’s Music Simplifier, W. Scott Grove, Scranton, Pa.” An example of a lesson is provided in Appendix C. The scales for the week were C Major and A Minor.<sup>61</sup>

### *New Inventions*

Several technological inventions had appeared by 1905. The phonograph had become available a few years earlier.<sup>62</sup> In January 1906 the *Chronicle* offered a free “Peerless Talking Machine” to customers who subscribed to the paper for six months, but those who wanted the machine were obligated to purchase \$30 worth of recordings from a local music store. Still, many took advantage of the offer—the store ordered 165,000

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<sup>59</sup> *Examiner American Magazine Supplement*, September 18, 1904, September 25, 1904, and October 23, 1904, n.p.; *Call*, September 25, 1904, 8.

<sup>60</sup> “The Sunday Call’s Free Piano Lessons,” *Call*, November 20, 1904, 1; and all subsequent Sundays through February 5, 1905.

<sup>61</sup> “The Sunday Call’s Free Piano Lessons,” *Call*, December 4, 1904, 1.

<sup>62</sup> Paul Henry Lang, ed., *One Hundred Years of Music in America* (New York: Schirmer, 1961), 186–88.

recordings to satisfy the demand.<sup>63</sup> Motion pictures also had made their first appearances by this time. The films were short, black and white, jerky, and silent—talkies were many years away. Despite their limitations, audiences and critics clearly enjoyed the films, and almost every vaudeville show included a motion picture as one of the featured acts.

Mechanical keyboards and various other mechanical instruments were also in use. Player pianos were popular and available from piano dealers. One such instrument, the “Angelus,” was so popular that Angelus recitals were given at the St. Francis Hotel.<sup>64</sup>

Another mechanical instrument in operation in San Francisco was the “Pneumatic Symphony Orchestrion” at the Chutes, which “discoursed delightful music in the café, both afternoon and evening.”<sup>65</sup> H. Wiley Hitchcock defines the orchestrion, which had been heard as early 1790, as a “mechanical pipe organ with extras.” Other mechanical instruments were also in use, particularly in “barrooms, poolrooms, brothels, restaurants, and ballrooms.”<sup>66</sup> Other than these devices (the phonograph, short motion pictures, and mechanical instruments), all entertainment in San Francisco was live.

### *San Francisco Society*

San Francisco society actively participated in local music events both as supporters and performers. The newspapers referred to those in society as “the San Francisco 500” or “the smart set.” In the summer of 1905, President Theodore

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<sup>63</sup> “Trainload of Records for Talking Machine,” *Chronicle*, February 1, 1906, 16.

<sup>64</sup> “Angelus Club Gives an Enjoyable Musical,” *Chronicle*, October 13, 1905, 9.

<sup>65</sup> “Sunday at the Chutes,” *Chronicle*, October 3, 1904, 4.

<sup>66</sup> H. Wiley Hitchcock, *Music in the United States: A Historical Introduction*, 4<sup>th</sup> ed. (Upper Saddle River, NJ: Prentice Hall, 2000), 137; Barbara Owen and Arthur W.J.G. Ord-Hume, “Orchestrion,” *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed February 15, 2005).



Roosevelt's daughter Alice made a short visit to San Francisco en route to the Orient. For those who were not certain if they were part of the "500," the *Examiner* pointed out that it included only those who were invited to her party; to remove all doubt, it printed the names of the invitees.<sup>67</sup> One of the favorite events of the smart set was Grand Opera, particularly when the Metropolitan Opera came to town. Opening night was usually the most important for social festivities. The papers published the names of the socialites who attended and described, in detail, the most elaborate gowns and jewels worn by the women. (The focus on clothing was not limited to San Francisco: attendees at the Metropolitan Opera in New York were so extravagantly clothed that the manager ordered the house lights to be turned out completely once the curtain was raised in order to force the audience to look at the stage rather than at each other.)<sup>68</sup> Another activity favored by the smart set was sponsoring and performing in benefits. Newspaper coverage of these events bore titles such as "Society Rehearses behind Footlights," "Vaudeville Stunts by Society People," and "Society Women do Darky Skit in Male Attire."<sup>69</sup> These events are further described below.

The *San Francisco Blue Book* provided detailed instructions on proper attire for men who belonged to the smart set. Three separate classifications detailed the type of clothing required depending on the time of day and type of event. The chart addressed

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<sup>67</sup> "San Francisco's 500 Will Soon Be Known," *Examiner*, July 6, 1905, 3; "Mrs. Eleanor Martin's Reception to Secretary Taft's Party," *Examiner*, July 8, 1905, 4.

<sup>68</sup> "Freaks of Fashion at the Opera," *Examiner*, January 8, 1905, supplement.

<sup>69</sup> "Society Rehearses Behind Footlights," *Examiner*, February 15, 1905, 7; "Vaudeville Stunts by Society People," *Chronicle*, February 16, 1905, 9; "Society Women do Darky Skit in Male Attire," *Examiner*, April 29, 1905, 5.

the following categories of clothing: coat and overcoat, waistcoat, trousers, hat, shirt and cuffs, collar, cravat, gloves, shoes, and jewelry. For example, gloves for day weddings, matinee performances, and other afternoon events (except for teas) were to be gray suede; for more formal daytime events such as church and afternoon teas, gloves were to be tan or light gray suede; for evening weddings and formal dinners, gloves were pearl or white glaze.<sup>70</sup> The *Blue Book* did not provide instructions for women's attire.

The criteria for belonging to the 500 seem to have been based primarily on wealth. How it was obtained was of little or no consequence. As mentioned in Chapter 2, San Franciscans appreciated eccentricity. As Dan Kurzman explained, they had an "innate affection for the outrageous, even the disreputable."<sup>71</sup> Racial and ethnic bias played a role. For example, Michael de Young, owner of the *Chronicle*, was Jewish. Therefore, even though he clearly met the wealth criterion, he was not a member of the 500. De Young was also German. At that time, the German Jews in San Francisco had their own aristocracy; they considered de Young inferior, so he was not accepted by either group.<sup>72</sup>

Blacks and Chinese were not accepted in San Francisco society. Newspaper coverage indicates that the Japanese were considered to be at a higher social level than were the Chinese, but that position had begun to erode by 1905. For many years the

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<sup>70</sup> "Dress Chart," *San Francisco Blue Book: The Fashionable Private Address Book Directory: Season of 1906* (San Francisco: Charles C. Hoag, 1906), 202; hereinafter referred to as the *Blue Book*.

<sup>71</sup> Dan Kurzman, *Disaster! The Great San Francisco Earthquake and Fire of 1906* (New York: William Morrow, 2001), 26.

<sup>72</sup> Brechin, 172.

Chinese had been seen as inferior and had faced outright hostility if not actual discrimination. The Chinese began to immigrate to California in the early days of the Gold Rush. Initially they were welcomed both for their industry and for the exotic character they added to local celebrations. However, white miners resented their presence. Beginning in 1852, spurred by complaints from the miners, California passed several laws intended to discourage or prohibit Chinese immigration. Despite these laws, the number of Chinese immigrants in California continued to grow, reaching a peak of around 75,000 in 1880. In 1882, encouraged by representatives from California, Congress passed the Chinese Exclusion Act. This act was intended to exclude Chinese laborers but not those of other categories such as merchants, teachers, visitors, and newspaper editors. Amended several times, the act remained in effect until 1943. After it was passed, Chinese immigration declined in California although the Chinese population continued to grow in San Francisco for a few years. In the pre-earthquake years, San Francisco's Chinese population peaked at around 26,000 in 1890; by 1900 it had declined to about 14,000.<sup>73</sup> In addition to their alleged harmful effect on white laborers, the Chinese in Chinatown were accused of being dirty and harboring disease. Chinatown also occupied a prime piece of real estate in San Francisco, and over the years several attempts had been made to relocate the Chinese to some less desirable location.<sup>74</sup>

Japanese immigrants presented no threat to white workers, and most Japanese

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<sup>73</sup> Chinn, 21–26.

<sup>74</sup> Virtual Museum of the City of San Francisco, "San Francisco – Why Chinatown has Remained Where it is – 1902," <http://sfmuesum.net/hist9/chinatown.html> (accessed March 1, 2004).

who immigrated moved to agricultural areas. In 1900 fewer than 2,000 Japanese immigrants lived in the city.<sup>75</sup> Japan was also viewed in a rather romantic light—“the Land of the Rising Sun”—with interesting customs and beautiful scenery. In addition, Japan was a good customer of United States ship builders and had built up a large fleet of warships purchased from these companies.<sup>76</sup> In the summer of 1904, Japan put its warships (and army) to use and attacked the Russian base at Port Arthur. After months of fighting, Japan sank the imperial Russian fleet; after a few more weeks of fighting, the Russian commander surrendered. Japan’s success in this battle caused the United States to change its attitude: Japan was now viewed as a potential threat to all American interests in the Pacific, including the western coast of the United States. In May 1905 San Francisco workers formed an Anti-Japanese League. During that same month, the school board decided that Japanese children would no longer be allowed to attend schools with white children.<sup>77</sup> Until that time, the newspapers seemed to cover events relating to Japanese residents and visitors as they did all other events in the city, sometimes with a touch of the romanticism mentioned above. For example, the birthday of the emperor was celebrated at the Mechanics’ Pavilion; at the Pacific Union Club, a visiting Japanese prince was honored with a dinner attended by many prominent San Franciscans.<sup>78</sup>

In November 1904 the *Chronicle* published a lengthy article on Japanese music in

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<sup>75</sup> Philip L. Fradkin, *The Great Earthquake and Firestorms of 1906: How San Francisco Nearly Destroyed Itself* (Berkeley: University of California Press, 2005), 34.

<sup>76</sup> Brechin, 157.

<sup>77</sup> “Favors School For Japanese,” *Call*, May 7, 1905, 21; “Anti-Japanese League Installs Crusade Against Brown Men,” *Call*, May 8, 1905, 2.

<sup>78</sup> “Japanese Meet in Celebration,” *Chronicle*, November 4, 1904, 13; “Dinner Given to the Prince,” *Chronicle*, December 28, 1904, 7.

a Sunday edition. W. B. Anthony explained a number of instruments (*gekkin, shakuhashi, koto, samisen, shichi riki, bewa, and tsuzumi*), the tuning systems, and the minimal notation system. Anthony described, in terms such as “fantastic cacophony,” the perception of the music by Occidental listeners. He explained that all art is based on habit and convention, and that Japanese music can be pleasurable if listened to with “Japanese ears and not Occidental ears.” He also asserted that, since the Japanese were embracing European music, the future of “purely Japanese music . . . [was] doomed.”<sup>79</sup>

### *Piano Dealers*

The *1905 Directory* listed over twenty “piano importers”; seven of these advertised regularly in the newspapers.<sup>80</sup> Advertisements for two of the stores, Kohler & Chase and Sherman, Clay & Co., frequently appeared in the lower right corner of page 1 of the *Chronicle*.<sup>81</sup> All the dealers sold normal acoustic pianos, both grand and upright; many also sold devices that appear to be player pianos. Kohler & Chase was the oldest music store in the city: Andrew Kohler opened his first store in January 1850. Kohler & Chase advertisements claimed that it was “the largest music house on the coast.”<sup>82</sup> Leander Sherman founded Sherman, Clay & Co. in 1870, and in 1892 his store became the authorized Steinway piano dealer. Their advertisements claimed that they were “the

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<sup>79</sup> W. B. Anthony, “The Striking Thing about Japan at Home—its Music,” *Chronicle*, November 6, 1904, 5.

<sup>80</sup> *1905 Directory*, 2234–35.

<sup>81</sup> “\$325 to \$425 . . . Kohler & Chase” (advertisement), *Chronicle*, September 8, 1904, 1; “Pianos . . . At All Prices . . . Sherman, Clay and Co.” (advertisement), *Chronicle*, September 27, 1904, 1.

<sup>82</sup> “Have You Seen the Pianola-Piano . . . Kohler & Chase” (advertisement), *Chronicle*, January 5, 1905, 1.

second largest music house in the United States” and the most dependable of the dealers.<sup>83</sup> Sherman, Clay & Co. also acted as ticket agent for many musical events, both professional and amateur; the store had provided this service at least as far back as the Patti performances in 1884.<sup>84</sup>

### *Earthquakes*

The residents of San Francisco had first-hand knowledge of earthquakes. From the city’s earliest days, numerous quakes had struck the area, and several had caused substantial damage. During the winter of 1904–05, a spate of earthquakes shook the city: in one five-day period, twenty-two temblors were reported.<sup>85</sup> Because of the increased seismic activity, the newspapers printed numerous articles on earthquakes, including various theories on the causes of earthquakes. Scientists knew of the existence of the San Andreas fault, but they did not yet understand the geophysical forces that cause movement along the fault.<sup>86</sup> Several theories were proposed: (1) most earthquakes are caused by subsidence and the San Francisco bay is gradually sinking,<sup>87</sup> (2) the Pacific coastline is rising, which causes the quakes;<sup>88</sup> (3) the Pacific coastline is falling, which

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<sup>83</sup> “Your Grandparents Bought Pianos of Us . . . Sherman, Clay & Co.” (advertisement), *Chronicle*, October 8, 1904, 1.

<sup>84</sup> “Child Pianist to Entertain,” *Chronicle*, October 14, 1904, 14; “The Patti Tickets,” *Chronicle*, March 12, 1884, 3.

<sup>85</sup> “Temblors Startle City: 22 Earthquakes in a Few Days,” *Examiner*, December 1, 1904, 1.

<sup>86</sup> Gordon Thomas and Max Morgan Witts, *The San Francisco Earthquake* (New York: Stein and Day, 1971), 28.

<sup>87</sup> “Earthquakes Should Not Alarm,” *Examiner*, December 10, 1904, 1.

<sup>88</sup> “Prof. Burckhalter Talks on Temblors,” *Examiner*, December 2, 1904, 2.

causes the quakes;<sup>89</sup> (4) earthquakes are merely the release of stress close to the surface of the earth's crust;<sup>90</sup> and (5) the earth's crust is unusually thin around San Francisco, which causes a higher frequency of temblors in the area.<sup>91</sup> None of these theories was correct, but extensive studies of the 1906 earthquake helped scientists develop the theories that are accepted today. The message repeatedly conveyed to readers was that there was no cause for alarm: local earthquakes had always been, and would continue to be, mild—not violent like those in less fortunate areas of the world.<sup>92</sup> The *Examiner* even published a mildly humorous poem entitled “The Playful Temblors” about a “naughty little earthquake.”<sup>93</sup>

### *Music Categories and Analysis*

The remainder of this chapter is devoted to reporting and analyzing the musical events of the 1904–05 season. As stated in Chapter 1, events described in the newspapers as being musical were collected and analyzed, and categories were defined to group the events. The detailed discussion of the events is organized according to these categories. A list of the category definitions follows. Categories 1–3 (performance events with no other activities) are listed on the next page and Categories 4–7 (performance events with other activities) on the following page. The major categories have at least one further level of definition (i.e., subcategories) and several have a second level.

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<sup>89</sup> “Temblor Upsets Equilibrium of Pinnacle on City Hall,” *Examiner*, January 25, 1905, 11.

<sup>90</sup> “Earthquakes Should Not Alarm.”

<sup>91</sup> “Temblor Upsets Equilibrium of Pinnacle on City Hall.”

<sup>92</sup> S.G.P. Coryn, “Why San Franciscans Need Not Fear Earthquakes,” *Chronicle*, January 22, 1905; “Don’t Worry About The Quakes,” *Examiner*, January 7, 1905, 1.

<sup>93</sup> Lillian Ferguson, “The Playful Temblors,” *Examiner*, January 9, 1905, 16.

### Event Categories 1–3

#### Category 1. Performances by professional musicians in commercial events

- Recitals
  - Vocal
  - Instrumental
- Concerts
  - Orchestra
  - Chorus
  - Band
- Opera
- Theater productions
  - Musical theater (e.g., comic opera, musical comedy)
  - Theatrical productions with integrated music
  - Other theatrical productions (house orchestra only)
- Variety shows
  - Minstrelsy
  - Burlesque
  - Vaudeville

#### Category 2. Performances in non-commercial events and/or by amateur musicians

- Golden Gate Park Band concerts
- University of California weekly concerts
- Other public concerts
- Recitals by individuals or organizations
- Benefit entertainments and musicales
- Other entertainments and musicales
- Performances in stores and restaurants

#### Category 3. Performances by special groups of amateurs

- Music pupils
- Boys' clubs and bands
- Other children and young people
- College/university students, faculty, and alumni
- Music clubs
- Other clubs and lodges
- Church choirs and organists



**Event Categories 4–7**

## Category 4. Entertainments with musical programs and other activities

- Entertainments with dances
- Entertainments as part of bazaars, festivals, and fairs
- Entertainments with other activities

## Category 5. Other events with musical programs

- Dinners, receptions, and similar events
- Music club meetings
- Women's club meetings
- Lodge meetings and events
- Other club meetings and events

## Category 6. Special events

- United States holidays
- Celebrations and holidays of other countries
- Memorial services for the dead

## Category 7. Large-scale events

- Exhibitions, bazaars, and festivals
- Conventions

Table 6 provides quantitative data for the seven major categories. In this chapter, all tables that display such data provide it for two separate periods: (1) the main musical season (September 1904–May 1905) and (2) the summer season (June 1905–August 1905); the two seasons are labeled “Main season” and “Summer season” respectively. Table 6 shows, with a row for each category, (1) the total number of events and (2) the average number of events per month, with separate columns for the main and summer seasons. Because such lists of numbers can be difficult to absorb, this information is presented as simply as possible. With a few minor exceptions, all further tables in this chapter provide only one set of values: the average number of events per month. This value permits a comparison of the frequency of events between the different categories (i.e., comparing rows of the tables) and an accurate comparison of the frequency of events in the two seasons (i.e., comparing the columns). All quantitative information presented in this chapter derives from the event detail spreadsheets in Appendix A.

Table 6. Musical events, September 1904–August 1905, all categories

Category Information		Total number of events		Average number of events per month	
		Main season	Summer season	Main season	Summer season
Line no.	Description				
1	Performances by professional musicians in commercial events	3948	1277	438	425
2	Performances in non-commercial events and/or by amateur musicians	234	68	26	23
3	Performances by special groups of amateurs	114	19	13	6
4	Entertainments with musical programs and other activities	90	11	10	4
5	Other events with musical programs	478	83	53	28
6	Special events	39	12	4	4
7	Large-scale events	70	0	8	0
8	Total	4973	1470	552	490

The following conclusions are based on Table 6. Line 8 (Total) shows that there were more events per month in the main season than in the summer (552 per month vs. 490), and this was true for all but one of the individual categories. Comparing line 1 to all other lines shows that most of the events reported in this study fall into Category 1. The preponderance of events in Category 1 has two causes: (1) the number of professional performances was large and (2) professional events received better newspaper coverage. Events in Categories 2 through 7 were probably covered only if they were unusually newsworthy or the sponsor of an event submitted a request for publication to the newspaper. Therefore it is likely that many musical events took place that, had they been reported, would fit in Categories 2 through 7. There are, however, enough events in each category to portray the nature of those events. The remainder of this chapter presents, for each category, a general description of the events, a table of quantitative information (frequency data), and one or more examples.

***Category 1: Performances by professional musicians in commercial events***

The events in this category caused the greatest excitement in San Francisco, and the public's response to these events gave rise to San Francisco's reputation as a musical city. The events took place in the major theaters discussed above. As the category title indicates, the performers were professional musicians. The events were commercial; i.e., they were produced to earn a profit or a livelihood for the performers, theater owners, producers, and other participants. Tickets were required for admission. These events were announced in advance, sometimes with numerous publicity articles, and were

usually reviewed by the newspaper critics. Advertisements (published under the heading “Amusements”) provided ticket prices, names of performers and/or titles of productions, start times, and other relevant information. Table 7 provides quantitative information for Category 1 and its subcategories.

Table 7. Category 1 musical events, September 1904–August 1905

Line no.	Subcategory	Average number of events per month	
		Main season	Summer season
1	Recitals	6	0
2	Concerts	3	2
3	Opera	10	0
4	Theater productions	244	237
5	Variety shows	175	186
6	Total Category 1 events	438	425

The following observations are based on Table 7. No professional recitals or opera performances were given in the summer (lines 1 and 3), and concerts were not plentiful in either season (line 2). Theater productions and variety shows form the largest portion of this category (lines 4 and 5).

**Recitals.** Partington's "remarkable music season" comment was the result of the many performances of two types of events: professional recitals and opera. The performers who appeared in recitals in this season were an illustrious group—all but one were internationally known and considered to be among the best of their class. All were on tour in the United States. They included San Francisco in their tours because they expected a good reception and also because Will Greenbaum, the local impresario who arranged such events, convinced the best performers to make the journey to San Francisco.<sup>94</sup> All but one had performed in the city previously. Recitals took place in the Alhambra Theater or Lyric Hall and occasionally at the Tivoli Theater. Many musicians gave a recital for the St. Francis Musical Art Society; these recitals were performed in the hotel's ballroom and were open to the public. The society had been formed recently and was modeled after a similar organization based at the Waldorf-Astoria Hotel in New York City.<sup>95</sup> Unfortunately, no further information on the New York society was found.

Each recital was unique. Except for the St. Francis recitals, the newspapers published the programs ("programmes") in advance. For a variety of reasons, programs

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<sup>94</sup> "Notable Musicians and Singers to Visit Coast," *Examiner*, August 27, 1905, 43.

<sup>95</sup> "Musical Art Club as a New Social Feature," *Examiner*, December 4, 1904, 12; "Fritz Kreisler Coming to Give Violin Concerts," *Chronicle*, March 20, 1905, 4.

were sometimes changed at the time of the performance. In particular, works that the audience particularly enjoyed might be added to a later recital. Encores were expected and most performers complied. The top ticket prices ranged from \$4.00 to \$1.50, while the cheapest were \$1.00 or \$.75.

These recitals were well publicized in advance and were usually reviewed by professional critics. All the performers gave multiple recitals, up to a maximum of eight. If attendance was good and schedules permitted, many performers added a recital to their series. Critics reviewed early recitals in a series more thoroughly than later ones; they usually skipped the last recital entirely. Clearly, the critics were attempting to influence attendance, and for professional recitals, they succeeded. Their reviews focused primarily on the quality of the performance; as mentioned above, they addressed music only if it was newly composed or new to San Francisco audiences. Reviewers sometimes commented on the performer's appearance, affect, and mannerisms, and occasionally on the clothing of women performers. For example, the *Chronicle* critic described a gown worn by Johanna Gadski: "To the picturesqueness of the occasion, Mme. Gadski lent the most beautiful gown among all her beautiful ones. It represented a fortune in exquisite Brussels lace. The filmy stuff lay in soft folds over clinging white silk and the very deep draped bertha seemed to be held in place by jewels."<sup>96</sup> Perhaps male performers followed the guidelines of the *Blue Book*, thereby removing any need for commentary on their clothing. Critics also commented on the appearance of vaudeville performers; examples are provided in that section. Table 8 summarizes the professional recitals.

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<sup>96</sup> "Gadski Sings to Crowds," *Chronicle*, January 6, 1905, 11.



Table 8. Category 1 professional recitals, September 1904–May 1905

Vocal or instrumental	Range or instrument	Name	Number of performances
Vocal	Soprano	Johanna Gadski	5
	Soprano	Nellie Melba	2
	Baritone	David Bispham	5
	Contratenor	Richard J. Jose	3
Instrumental	Piano	Josef Hofmann	4
	Piano	Ignacy Jan Paderewski	3
	Piano	Vladimir de Pachmann	5
	Piano	Eugen d'Albert	3
	Violin	Fritz Kreisler	5
	Violin	Eugène Ysaÿe	6
	String Quartet	Kneisel Quartet	4
	Early Instruments	Arnold Dolmetsch	8
	Total		53

Of the singers who appeared during this season, Nellie Melba (Helen Porter Mitchell) was the most famous. Born in Melbourne in 1861, she emigrated to Europe in 1886 and made her debut in Brussels in 1887. With beautiful tone quality and excellent technique, she became an immediate success. She continued to perform until her farewell appearance in 1926; in later years she specialized in the role of Mimi in Puccini's *La Bohème*.<sup>97</sup> Melba's appearance in San Francisco in the 1904–05 season was an important occasion for both the smart set and for music lovers, and both her recitals were sold out. Stevens described the audience: "As a matter of course, Fashion was there for Melba. The audience would have been fairly brilliant in a big [Metropolitan Opera] night. It was our real opera audience."<sup>98</sup> The *Chronicle* critic explained that the audience was not solely made up of members of society: "Melba and her great white voice brought out last evening an audience of smart and musical folk that filled the Alhambra Theater. . . . There was a peculiarly keen desire to hear the singer who has had the world bowing in homage before her."<sup>99</sup> Melba's recitals brought the highest ticket prices. However, as her company included three additional solo musicians—one played between each of her major numbers—she performed the least amount of music per recital. The reviews were glowing. Stevens praised the certainty of her singing: "When that luxurious sense of security comes over you during the singing of a prima donna you may be sure that the

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<sup>97</sup> Desmond Shawe-Taylor, "Melba, Dame Nellie [Mitchell, Helen Porter]," *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed September 21, 2005).

<sup>98</sup> Stevens, "Melba and Tetrazzini Not Yet to be Compared," *Examiner*, February 8, 1905, 5.

<sup>99</sup> "Melba Charms Once More after Long Absence," *Chronicle*, February 8, 1905, 9.

prima donna is great, for your security is the supreme test of her.”<sup>100</sup> Partington praised Melba’s voice for its “wonderful liquid, fluty quality” but thought that her voice did not have “the brilliant, sheer purity” it had had at her appearance four years before.

Partington also noted some occasional “husky threads” in the upper range, perhaps the reason that Melba omitted some cadenzas and high notes.<sup>101</sup> The works performed by Melba in her two recitals are shown in Program 1 on the following page.

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<sup>100</sup> Stevens, “Melba and Tetrzzini.”

<sup>101</sup> Partington, “Melba Bewitches at the Alhambra,” *Call*, February 8, 1905, 16.

Program 1. Vocal recitals, Nellie Melba, February 7 and 11, 1905<sup>102</sup>

Date	Composer	Works performed by Nellie Melba
February 7	Donizetti	The “mad scene” from <i>Lucia di Lammermoor</i>
	Hue [Hüe]	<i>Soir Paien</i> (encore) <sup>103</sup>
	Tosti	<i>Goodbye</i>
		<i>Over the Hills</i> (encore)
	Verdi	“Ah fors’e lui” from <i>La traviata</i>
		<i>Coming Thro’ the Rye</i> (encore)
February 11	Handel	<i>Sweet Bird</i>
	Thomas	The “mad scene” from <i>Hamlet</i>
		<i>Three Green Bonnets</i> ballad
	Arditi	<i>Se Saran Rose</i> (waltz)
	Gounod	Vocal waltz from <i>Roméo et Juliette</i>

<sup>102</sup> Partington, “Melba Bewitches”; “The Melba Matinee,” *Call*, February 10, 1905, 4.

<sup>103</sup> Richard Langham Smith, “Hüe, Georges,” *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed October 4, 2005). Smith describes Hüe as a composer of French songs but his article does not list this song as one of Hüe’s works.

David Bispham arrived at the end of the Tivoli opera season after Melba and Gadski had performed. He was particularly welcomed because the focus to that point had been on female singers.<sup>104</sup> Born in Philadelphia to Quaker parents, Bispham was primarily known for his Wagnerian roles. Many San Franciscans had heard him before: in the 1900 and 1901 Grau Metropolitan Opera productions, he had performed leading roles in *Tannhäuser*, *Der Fliegende Holländer*, *Lohengrin*, *Das Rheingold*, *Die Walküre*, *Siegfried*, and *Die Meistersinger von Nürnberg*.<sup>105</sup> Bispham performed a wide variety of music in his recitals: arias from *Das Rheingold* and *Tannhäuser*, “Commit Thy Ways” from Bach’s *St. Matthew Passion*, English folk songs, a Handel song, Burns’s *Killycrankie*, *Danny Deaver* (with words by Kipling, music by Damrosch), and many other songs. The *Chronicle* critic described his allure:

It is the quality of David Bispham’s voice that holds his listeners spellbound; it is the fine intelligence back of it that makes every note convincing; it is his perfect enunciation that makes the sentiment as enjoyable as the music; it is his big dramatic sense that thrills, and finally, it is his all-pervasive personality that sweeps an audience along from the dignified Bach, which opened last evening’s programme . . . to the irresistible encore Scotch song that closed it.<sup>106</sup>

*Danny Deaver* was a particular audience favorite, and Bispham performed it several times by audience request.<sup>107</sup> A drawing of Bispham in performance portrays him as a

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<sup>104</sup> “Great Musical Star to be Heard Soon,” *Chronicle*, February 12, 1905, 40.

<sup>105</sup> Gerald Fitzgerald, *Annals of the Metropolitan Opera: Chronology 1883–1985* (Boston: Hall, 1989), 98–99, 108.

<sup>106</sup> “Bispham Charms His Audience,” *Chronicle*, February 22, 1905, 5.

<sup>107</sup> “David Bispham’s Last Concert Comes Today,” *Chronicle*, March 5, 1905, 48.

happy, well-adjusted individual. His singing matched that image.<sup>108</sup>

Four pianists appeared in recital during this season. Ignacy Jan Paderewski was considered the premier pianist of the time; the others, although of lesser fame, were top-ranked musicians. Josef Hofmann was the first to arrive. Born in Poland but considered an American pianist, he had already appeared several times in San Francisco. His first performance was in 1892 as a child prodigy.<sup>109</sup> His first recital of this season was not well attended, but the audience was enthusiastic and the reviews were favorable. Stevens praised Hofmann's performance:

When young Hofmann plays you hear a poet—not a little hit-me-and I'll-kill-myself poet that swoons over an onion, but a poet of pulse, virility, variety, . . . and of an almost incomparable imagination. . . . His technique you forget in three minutes, so completely was it servant to interpretation. He buried his fingers in the ivory and ebony, and somewhere something sang to you.<sup>110</sup>

Attendance improved for the remaining performances. Hofmann added a recital to his series and performed at the Tivoli to a capacity audience. All three critics praised Hofmann's technique. For example, the *Chronicle* critic opined “[his technique is] vastly improved. If there is room for still more it was not apparent yesterday.”<sup>111</sup>

Hofmann's most notable attribute seems to have been his lack of affectation, which led critics to use terms such as “sane” and “sanity” in describing his performances.

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<sup>108</sup> Stevens, “Bispham in Song Recital is a Lesson in Modernity: His Versatility Seemingly Without Limitation and He Reduces Italian Opera to Common Sense,” *Examiner*, February 22, 1905, 6. The drawing is by Igoe; it accompanies Stevens's review.

<sup>109</sup> Gregor Benko, “Hofmann, Josef (Casimir),” *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed September 23, 2005).

<sup>110</sup> Stevens, “A Man of the World at the Pianoforte,” *Examiner*, October 5, 1904, 4.

<sup>111</sup> “Great Pianist's Final Concert,” *Chronicle*, October 17, 1904, 7.

Partington interviewed Hofmann for one of her Sunday articles. There Hofmann expressed his views on affectation: “some musicians . . . shake long hair over an appassionata—‘this is tragic,’ drips over their brows. But this is acting. He is an actor.” To Partington’s comment that “some people call that kind of thing temperament,” Hofmann replied, “and some . . . call it a fake.”<sup>112</sup> Stevens appreciated Hofmann’s lack of affectation:

Mr. Hofmann is miraculously sane—so far as one may judge by his concert manners. He had no affectations at all when he played here close on to three years ago, and last night . . . he had even less. . . . He makes you forget the acrobatics of music, the hair of the musician, the fatuous smile of the petted virtuoso. He goes to the piano as a gentleman might go to a game of billiards.<sup>113</sup>

However, Hofmann’s complete lack of affectation was not entirely satisfying to all the members of San Francisco audiences at the time and resulted in comments such as “a few graces to his honest, sincere attitude would be an added charm.”<sup>114</sup> Hofmann performed several of his own compositions in one recital, a common practice at the time.<sup>115</sup> Another common practice was to encore a piece immediately if the audience demanded it; sometimes the musician did so several times in succession. By request, Hofmann repeated two Chopin etudes in one recital and a Leschetizky *Caprice* in another.<sup>116</sup> He endorsed the Steinway piano in advertisements for Sherman, Clay & Co., as did several

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<sup>112</sup> Partington, “With the Players and Music Folk,” *Call*, October 9, 1904, 19.

<sup>113</sup> Stevens, “A Man of the World.”

<sup>114</sup> “Bravos Given Josef Hofmann,” *Chronicle*, October 5, 1904, 4.

<sup>115</sup> Partington, “Hofmann Soars to Heights in Chopin Recital,” *Call*, October 5, 1904, 2.

<sup>116</sup> “Hofmann Plays Like Rosenthal,” *Chronicle*, October 7, 1904, 9; “Bravos Given Josef Hofmann.” Leschetizky may have written more than one *Caprice*. Unfortunately the *Grove Music Online* article on Leschetizky does not include a list of his compositions; therefore the exact title of the work played by Hofmann was not determined.

other visiting musicians.<sup>117</sup> In 1926 Hofmann was to become director of the recently founded Curtis Institute in Philadelphia, a position he held until 1938. In addition to his prodigious piano skills, he was talented in mathematics, sciences, and mechanics; he held over seventy patents for his inventions.<sup>118</sup>

Paderewski was the next pianist to arrive. The newspapers carried numerous articles announcing his arrival. The *Chronicle* published five articles before his first performance and summed up the pre-recital excitement: “that the great Pole is at the very height of his powers is admitted on every hand. . . . Other pianists come and go, and are enjoyed, but there is an enthusiasm about Paderewski that bespeaks the hold he has upon the public.”<sup>119</sup> The *Chronicle* described his allure:

No one will gainsay Paderewski the laurel of the “wizard of the pianoforte.” [Others] have a greater technique and repertoire than Paderewski, but who of them can make the piano sing as he does? . . . He has a more subtle temperament, a more pronounced influence over his auditors. He charms them into a peaceful, receptive and appreciative mood, and so, even to those uninitiated into the technical mysteries of the piano, there comes an appreciation of the meaning of the stories told in music.<sup>120</sup>

Since his prior San Francisco appearance about four years earlier, Paderewski had changed his pedaling technique and some of his mannerisms. An *Examiner* critic described his new style:

Paderewski . . . has lost none of the old charm, although perhaps he has gained some accentuation of mannerism. . . . It was here [a Chopin etude] that his newest manual and pedal mannerisms were most noticeable.

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<sup>117</sup> “Josef Hofmann Indorses the Steinway Piano,” *Chronicle*, October 4, 1904, 5.

<sup>118</sup> Benko.

<sup>119</sup> “Paderewski to Arrive Monday,” *Chronicle*, December 11, 1904, 32.

<sup>120</sup> “Has Lost None of His Charm,” *Chronicle*, December 18, 1904, 33.



There was a flourish of the hands and arms that was not part of his old suavity of attack, and the tread of his foot at times was as active as a bicyclist.<sup>121</sup>

This description of Paderewski's pedaling indicates that he may have used the technique called "flutter pedaling" or "vibrato pedaling." (Since he had not pedaled in this manner in previous appearances, Paderewski may have been the first to use the technique but no proof of this theory was found.) Partington provided the most poetic commentary on Paderewski's performances:

Comparisons while Paderewski is playing are impossible. One simply remembers no one else. And it is not that the Paderewski personality intrudes itself between one and the composer. One more delicately, jealously, fastidiously unobtrusive it were impossible to find. The charm is simply a matter of a sheer, all-compelling, all-sufficing beauty. "The loveliest pianist of the day"—I think I am not wrong in so calling it. The readings, the tone—ah, the tone. . . . The tone is impossibly prismatic. It pales, flushes, glitters, films into mist and gossamer, swells into a titan volume. . . . And this amid as subtle pianistic devilry as you will find! Then the charity, humor, dignity and sanity of the reading! Yea, but this is pianism indeed!<sup>122</sup>

Paderewski's recitals were undoubtedly sold out by the date of this rave, but it is hard to imagine that anyone could read such a review and not run to Sherman, Clay & Co. to purchase a ticket for the next performance.

Paderewski gave three recitals; as a measure of his importance, two of the newspapers reviewed all three performances. A *Chronicle* critic noted that at the second recital, at least half the audience was men, and therefore the applause was unusually loud: "it takes men to make an ovation. Women may burst their gloves and warm their feet

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<sup>121</sup> "Piano Sings When Paderewski Plays," *Examiner*, December 18, 1904, 29.

<sup>122</sup> Partington, "Paderewski Begins Season in Fine Form," *Call*, December 18, 1904, 34.

with pattering, but they cannot cry ‘Bravo!’”<sup>123</sup> (The critic did not provide a further rationale for this opinion.) For this recital, Partington issued some mild criticism:

Paderewski was by no means up to his [previous] form. . . . As a whole, Mr. Paderewski has played much better. . . . It was when the pianist came to Schubert, in the little B flat impromptu, that the atmosphere sagged. I have heard many people play it better. Even the tone was much wanting and the whole reading was lacking in the vital sympathy with this composer that so usually characterizes Paderewski.<sup>124</sup>

Paderewski too was generous with encores. For his last recital he played seven encores, which resulted in a total performance lasting over two and a half hours. The *Chronicle* critic described the recital’s conclusion: “Paderewski played everything he thought anyone wanted to hear, even to his own popular minuet, which brought a special round of applause.”<sup>125</sup>

Paderewski’s three recital programs, including encores if they were reported, are shown below. All these works are still standards for piano recital repertory. They were considered “classics” even in 1904, but Paderewski made them sound new each time. As the *Chronicle* critic noted:

Practically, he has not increased his repertoire since he first came to California. It seems to be his determination to play the classics, which have stood the test of time. . . . But these classics he keeps ever polishing, coaxing from the text new beauty of tone and color, deepening the shade in one place, lightening it in another.<sup>126</sup>

It is a mark of Paderewski’s genius that he could imbue these classics with new meaning. All the pianists who performed in San Francisco during this music season were famous,

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<sup>123</sup> “Crowds Hear Paderewski,” *Chronicle*, December 20, 1904, 16.

<sup>124</sup> Partington, “Paderewski’s Work Shows Inequalities,” *Call*, December 20, 1904, 16.

<sup>125</sup> “Another Ovation for Paderewski,” *Chronicle*, December 22, 1904, 9.

<sup>126</sup> “Has Lost None of His Charm.”

but Paderewski apparently warranted and received more accolades than all the others. After his departure, the San Francisco newspapers continued to keep their readers informed of news of his career.<sup>127</sup>

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<sup>127</sup> "Secorro Would be a Paradise for Paderewski," *Examiner*, January 16, 1905, 6.

Program 2. Piano recital, Ignacy Jan Paderewski, December 17, 1904<sup>128</sup>

Composer	Work
Schumann, R.	Fantasie in C Major, op. 17
Schumann, R.	Toccata in C Major, op. 7
Beethoven	Piano Sonata no. 14 in C-Sharp Minor, op. 27/2 ("Moonlight")
Brahms	<i>Variations on a Theme by Paganini</i> , op. 35
Chopin	Ballade in G Minor, op. 23
Chopin	Prelude no. 17, op. 28
Chopin	Etudes nos. 12, 7, and 3; op. 25 (No. 7 was repeated by audience request)
Chopin	Scherzo no. 199 in C-Sharp Minor, op. 39
Paderewski	Nocturne
Liszt	Polonaise in E Major

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<sup>128</sup> "Has Lost None of His Charm."

Program 3. Piano recital, Ignacy Jan Paderewski, December 19, 1904<sup>129</sup>

Composer	Work
Bach-Liszt	Prelude and Fugue in A Minor
Beethoven	Piano Sonata no. 17 in D Minor, op. 31/2
Schubert	Impromptu in B-Flat Major, op. 142
Schubert-Liszt	“Hark! Hark! The Lark!”
Schubert-Liszt	<i>Erlkönig</i>
Chopin	Nocturne in G Minor, op. 27 <sup>130</sup>
Chopin	Etude no. 9, op. 25
Chopin	Mazurka in B-Flat Minor, op. 67
Chopin	Valse in A-Flat Major
Chopin	Polonaise in A-Flat Major, op. 53
Paderewski	<i>Melodie</i> , op. 16
Liszt	<i>Rhapsodie</i> (2)

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<sup>129</sup> Partington, “Paderewski’s Work Shows Inequalities.”

<sup>130</sup> “Paderewski’s Concert Programmes Given,” *Chronicle*, December 15, 1904, 9; “Paderewski Announces Concert Programs,” *Call*, December 15, 1904, 14; “Crowds Hear Paderewski.” This designation is incorrect, either in opus number or key. Partington identifies the key and opus as stated above; however, neither of the opus 27 nocturnes are in G Minor. Both the *Call* and the *Chronicle* announced this nocturne as op. 37 in G Major, and the *Chronicle* review stated that it was in G Major. This may be correct: opus 37/2 is in G Major.

Program 4. Piano recital, Ignacy Jan Paderewski, December 21, 1904<sup>131</sup>

Composer	Work
Beethoven	Piano Sonata no. 21 in C Major, op. 53 ("Waldstein")
Mendelssohn	Three selections from <i>Songs without words</i> [ <i>Lieder ohne Worte</i> ]
Schumann, R.	<i>Etudes symphoniques</i> , op. 13
Chopin	Preludes, nos. 1, 7, and 15
Chopin	Ballade in A-Flat Major, op. 47
Chopin	Mazurka in B Minor, op. 59 <sup>132</sup>
Chopin	Valse no. 211 in A-Flat Major, op. 42
Rubenstein	<i>Barcarolle</i>
Paderewski	<i>Cracovienne</i> , op. 14
Liszt	<i>Rhapsodie</i>
Multiple	7 encore pieces, not named

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<sup>131</sup> "Paderewski Gives his Farewell Piano Concert," *Call*, December 22, 1904, 9.

<sup>132</sup> Both the *Examiner* and *Call* described the Chopin Mazurka in this program as op. 59 in B Minor. According to *Grove Music Online*, op. 59 is in C Minor, and the only Mazurka in B Minor is op. 75.

Paderewski was interviewed by both Partington and Stevens; the interviews were printed in the Sunday editions on December 18, 1904. With Partington he discussed Russian and French literature, Mahler, Berlioz, Richard Strauss (“a bigger Berlioz”), his own opera, and his wife’s parrot. Partington was understandably enchanted.<sup>133</sup> Stevens was equally charmed: Paderewski began by offering him Russian cigarettes. Stevens feared that had he stayed another hour, he would have “developed a habit beyond my means.” They discussed the lack of a symphony orchestra in San Francisco. Paderewski had planned to perform several piano concertos but when he found that San Francisco had no orchestra, he substituted other works. According to Stevens, Paderewski asked, “and, by the way, where was our symphony orchestra?” Stevens responded, “In shame I told him that most of it was distributed around the theaters and cafes.”<sup>134</sup>

In addition to Hofmann and Paderewski, two other renowned pianists appeared during this season. The *Chronicle* declared that both were “the greatest living” pianists in their area of expertise: Vladimir de Pachmann was “the greatest living exponent of Chopin,”<sup>135</sup> and Eugen d’Albert was alleged to be “the greatest interpreter of Beethoven, Bach and Brahms.”<sup>136</sup> De Pachmann was known for his unusual performance practices, such as those described by the *Chronicle*: “the little Russian pianist even more than is his wont called out tempi and marks of expression, even illustrating his emotions with

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<sup>133</sup> Partington, “With the Players and the Music Folk,” *Call*, December 18, 1904, 31.

<sup>134</sup> Stevens, “My Two-Dollar Interview with Paderewski,” *Examiner*, 18 December 1904, 45.

<sup>135</sup> “De Pachmann to Play Here,” *Chronicle*, January 15, 1905, 47.

<sup>136</sup> “Eugen d’Albert to Appear Next Week,” *Chronicle*, March 9, 1905, 16.

graphic gestures when one hand happened to be free.”<sup>137</sup> The critics and the audience enjoyed both his playing and his mannerisms. As Partington explained, the audience “laughed, listened and shouted with the pianist and quite agreed with him that they could not get anything better than what he gave them of Chopin.”<sup>138</sup> The other pianist, d’Albert, was praised for his manner. For example, the *Chronicle* reviewer appreciated his performance of Beethoven’s Sonata in C Minor/Major, op. 111, and asserted that d’Albert showed “the same lack of affectation that characterizes all his interpretations of the master.”<sup>139</sup>

Two violinists appeared in recital during this season: Fritz Kreisler and Eugène Ysaÿe. Ysaÿe had previously performed in San Francisco and was highly regarded; the *Chronicle* justly declared that he was “world’s greatest violinist.”<sup>140</sup> Michel Stochem asserted that Ysaÿe created a new style of playing that influenced three generations of violinists, and that “virtuosos of his own generation . . . always had to suffer comparison with him.” Ysaÿe was also “well liked for his personality, which was marked by generosity, a sense of solidarity with other musicians, and an unquenchable appetite for life.”<sup>141</sup>

Unlike Ysaÿe, Kreisler was giving his first performance in San Francisco.

Kreisler was young and known only by reputation, probably only by musicians and those

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<sup>137</sup> “De Pachmann Will Give Another Concert,” *Chronicle*, January 30, 1905, 12.

<sup>138</sup> Partington, “De Pachmann Renders Music Worth Hearing,” *Call*, January 26, 1905, 9.

<sup>139</sup> “D’Albert Is Himself Again,” *Chronicle*, March 17, 1905, 16.

<sup>140</sup> “Ysaÿe’s [*sic*] Season Will Open Soon: Violin Master Will Be Heard,” *Chronicle*, May 7, 1905, 32.

<sup>141</sup> Michel Stochem, “Ysaÿe, Eugène(-Auguste),” *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed September 23, 2005).



who had read Partington's Sunday articles. Attendance was poor at Kreisler's first two recitals. That changed, however, thanks to the very enthusiastic reviews in the *Chronicle* and *Call* and word of mouth—Partington wrote that “[by the final recital], word of what Kreisler is will have filtered into the community, every auditor being a devoted advertiser.”<sup>142</sup> The *Chronicle* declared Kreisler to be a “second Ysaye.”<sup>143</sup> Partington outdid the *Chronicle* reviewer, calling Kreisler “quite the greatest violinist ever heard here, and perhaps the greatest of living violinists.”<sup>144</sup> Because of the growing interest and increasing attendance, Kreisler added a recital to his series.

Reviews of Kreisler praised his technique, his tone, and his style. The *Chronicle* critic commented on his appearance: “He must tilt the measuring stick at six feet and is proportionately built. His dark, thick hair lives up to his profession. . . . Kreisler's face is well featured. His conspicuous personality and his genius make a notable combination.”<sup>145</sup> Partington expressed her opinion of Kreisler's appearance in the title and subtitle of her review: “Feminine Adoration goes up to Kreisler: New Lion Sways with Bow Hearts of Fair Sex.” She was, however, so overwhelmed by his playing that his appearance rated only a few words. As usual, with her excellent and expressive writing, Partington's review was the most poetic:

I do not want to die to-night— . . . not until Saturday, after the last Kreisler programme. . . . One finds oneself inarticulate in the presence of playing of this kind, or else in the midst of a simple debauch of superlatives. For this is the violin-playing that one has dreamed of, a

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<sup>142</sup> Partington, “Small Crowds Greet Master of the Violin,” *Call*, March 26, 1905, 36.

<sup>143</sup> “Kreisler is a Second Ysaye,” *Chronicle*, March 23, 1905, 9.

<sup>144</sup> Partington, “Small Crowds Greet Master.”

<sup>145</sup> “Kreisler is a Second Ysaye.”

complete litany of loveliness. It has . . . stately breadth and virility, . . . glitter, passion and wickedness, . . . delicacy, tenderness, preciousness, coquetry, . . . and a technique absolutely without limit. . . . And what a tone! Ye gods, what a tone this man has!<sup>146</sup>

At his first recital Kreisler played only one encore, despite audience demands for more.

When Partington complained, Kreisler explained his rationale: “I want you to come to the other concerts.”<sup>147</sup> At the subsequent recitals, Kreisler played multiple encores. Three samples of Kreisler’s programs are provided below. As the *Chronicle* reviewer explained, Kreisler’s programs were fairly short:

Kreisler’s programmes are not exhaustive. He makes them up with a few numbers to show his mastery of technique, and the remainder are the exquisite melodies that show wonderful depth of feeling—the grateful things that sing themselves into one’s heart, to linger long after one has ceased to marvel at Kreisler’s technical achievements.<sup>148</sup>

San Franciscans were particularly fond of Kreisler’s rendition of Dvořák’s *Humoresque*. He performed it during the first recital and several times in the later recitals by audience request. The *Chronicle* critic declared, “it is a hopeless task to discover adjectives descriptive of the Dvořák humoresque. . . . You need a handkerchief when you hear Kreisler play Dvořák.”<sup>149</sup>

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<sup>146</sup> Partington, “Feminine Adoration Goes Up to Kreisler,” *Call*, March 23, 1905, 9.

<sup>147</sup> *Ibid.*

<sup>148</sup> “Fritz Kreisler to Play This Afternoon,” *Chronicle*, March 25, 1905, 9.

<sup>149</sup> “Kreisler Plays Last Concert,” *Chronicle*, April 3, 1905, 12.

Program 5. Violin recital, Fritz Kreisler, March 22, 1905<sup>150</sup>

Composer	Work
Bach-Schumann	Sonata (accompaniment by Robert Schumann)
Vieuxtemps	Concerto no. 2 in F-Sharp Minor, op. 19
Pugnani	<i>Prelude and Allegro</i>
Couperin	<i>Chanson de Louis XIII and pavanne</i>
Porpora	<i>Menuetto</i>
Dvořák	<i>Humoresque</i>
Paganini	<i>Caprice</i> no. 24, op. 1
Wieniawski	<i>Airs russes</i> <sup>151</sup>
Tchaikovsky	<i>Chanson sans paroles</i> [ <i>Chant sans paroles</i> ] (encore)

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<sup>150</sup> Partington, “Feminine Adoration”; “Kreisler is a Second Ysaye.”

<sup>151</sup> Boris Schwarz and Zofia Chechlinska, “Henryk Wieniawski,” *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed September 23, 2005). This article does not show that Wieniawski wrote a work entitled *Airs russes*. It does show that he wrote *Le carnaval russe*, op. 11 and *Souvenir de Moscou*, op. 6. *Airs russes* was probably one of these.

Program 6. Violin recital, Fritz Kreisler, March 24, 1905<sup>152</sup>

Composer	Work
Tartini	Sonata (“Devil’s Trill”)
Bach	<i>Chaconne</i> (unaccompanied)
Gluck	<i>Melodie</i> <sup>153</sup>
Le Clair [Leclair]	<i>Tambourin</i>
Schubert	<i>L’Abeille</i>
Tartini	<i>Variations on a theme by Corelli</i>
Vieuxtemps	<i>Andante religioso</i>
Popper	<i>Elfentanz</i> , op. 39
	(encores not published)

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<sup>152</sup> Partington, “Fritz Kreisler, the Violinist,” *Call*, March 19, 1905, 19.

<sup>153</sup> On January 8, 2005, violinist Itzhak Perlman performed in recital at Stanford Memorial Auditorium under the sponsorship of Stanford Lively Arts. As one of his five encores, he played a “melody by Gluck arranged by Kreisler.” Perhaps this was the same *Melodie* of Gluck’s that Kreisler played in his recital on March 24, 1905, almost one hundred years earlier.

Program 7. Violin recital, Fritz Kreisler, April 2, 1905<sup>154</sup>

Composer	Work
Beethoven	Violin Concerto in D Major, op. 61 first movement only, with cadenza composed by Kreisler <sup>155</sup>
Bach	Suite (unaccompanied)
Wieniawski	Polonaise in D Minor [Polonaise no. 1 in D Major, op. 4]
Wieniawski	<i>Airs russes</i> (see note on Program 5)
Dvořák	<i>Humoresque</i> (second encore)  (additional encores not named)

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<sup>154</sup> “Kreisler Plays Last Concert,” *Chronicle*, April 3, 1905, 12.

<sup>155</sup> “Farewell Concert of Violinist Kreisler,” *Examiner*, April 1, 1905, 3.

Had San Francisco critics known the origin of several of the works Kreisler performed, they might have reviewed the quality of the music in more detail. In 1935 a *New York Times* music critic attempted to find the original manuscripts of the works of “old masters” that Kreisler had arranged and performed. The critic discovered that those manuscripts did not exist. When he asked Kreisler about them, Kreisler cheerfully admitted that he had composed the works himself. Some music literati were aghast at this revelation and considered the hoax unconscionable. Most, however, knew that Kreisler was fond of “storytelling” and accepted the hoax in this light. Amy Biancolli explained Kreisler’s storytelling habit:

The stories . . . were related with a certain measure of whimsy, the violinist’s blithe yarn-spinning being impossible to regard in any other way. Never did his fibbing seem driven by guile. . . . So skilled was he in telling them, that even the most skeptical listeners were lulled into a Kreisler-induced suspension of critical discernment. His tales had always been part of his charm.<sup>156</sup>

Kreisler explained his rationale for composing the pieces: the scarcity of works for solo violin. If an orchestra was available, a violinist could perform concertos; if not, filling a series of recitals with new works for each performance was very difficult. Therefore, he created his own works in the style of “old masters.” The works of “old masters” attributed to Kreisler are shown in the following table; those he played in his San Francisco recitals are marked with an asterisk.

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<sup>156</sup> Amy Biancolli, *Fritz Kreisler: Love’s Sorrow, Love’s Joy* (Portland, OR, Amadeus Press: 1998), 154–57.

Table 9. “‘Classical Manuscripts’ . . . revealed as Kreisler’s own”<sup>157</sup>

Alleged “old master”	Work by Kreisler
Bach, Wilhelm Friedemann	<i>Grave</i>
Boccherini, Luigi	<i>Allegretto</i>
Cartier, Jean-Baptiste	<i>La Chasse</i>
Couperin, Louis	<i>Aubade Provençale</i>
Couperin, Louis	<i>Chanson Louis XIII and Pavane*</i>
Couperin, Louis	<i>La Précieuse</i>
Dittersdorf, K. von	<i>Scherzo</i>
Francoeur, François	<i>Sicilienne and Riaudon</i>
Martini, Padre	<i>Andantino</i>
Martini, Padre	<i>Preghiera</i>
Porpora, Nicola	<i>Allegretto in G Minor</i>
Porpora, Nicola	<i>Menuet*</i>
Pugnani, Gaetano	<i>Praeludium and Allegro*</i>
Pugnani, Gaetano	<i>Tempo di Minuetto</i>
Stamitz	<i>Study on a Choral</i>
Tartini, Giuseppe	<i>Variations on a theme by Corelli*</i>
Vivaldi, Antonio	<i>Concerto in C Major</i>

\* Kreisler played these works in his 1905 San Francisco recitals

<sup>157</sup> Biancolli, 346.

Two ensemble groups performed recitals during this season: the Kneisel Quartet and Dolmetsch and Company. Both were favorably received. The Dolmetsch Company consisted of Arnold Dolmetsch and two female performers: his wife Mabel Dolmetsch and Katherine Salmon. The *Chronicle* announced their music as “fifteenth century music on fifteenth century instruments” and identified the instruments as “harpsichord, virginal [*sic*], clavicene [*sic*], lute (with nineteen strings), viola d’amour, viola da Gamba, and the viols.”<sup>158</sup> Partington explained the significance of the Dolmetsch performances and informed her readers that attendance was “the opportunity to prove oneself a ‘person of taste.’”<sup>159</sup> At each performance, Dolmetsch described the instruments and invited the audience to inspect them close up after the performance. The performances were visually and musically beautiful. The musicians appeared in Elizabethan costume: the women in appropriate gowns, Dolmetsch in knee breeches and velvet doublet. Partington exclaimed, “It is all a picture, particularly with its background of the lovely vermilion of the lacquer of the harpsichord, the viola da gamba, and the lute and virginals lying around.”<sup>160</sup> Stevens greatly enjoyed the Dolmetsch recital, and he wittily contrasted the performance with that of a visiting band that performed on the same evening (this band is addressed in the section on concerts):

Last night Creatore played his band and his hair at the Alhambra, while the Dolmetschs played virginals, viols and Elizabethan costumes at Lyric Hall. It was the loudest and softest music in the world. . . . On a rare old

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<sup>158</sup> “Twangs Lute of a Past Age: Arnold Dolmetsch an Expert on Music of Years Ago,” *Chronicle*, January 23, 1905, 9.

<sup>159</sup> Partington, “Music of the Past on Instruments of Centuries Ago,” *Call*, January 15, 1905, 19.

<sup>160</sup> Partington, “Rare Music is Made by the Dolmetsches,” *Call*, February 1, 1905, 10.



lute Mr. Dolmetsch was playing the accompaniment to the “Lark Song,” written in the year 1669. . . . To hear, you almost had to shade your ear. And when you did hear, it was nearly too good to be true. Good people’s dreams must be made of such fragile, beautiful music. . . . It is well worth while to hear and see what Mr. Dolmetsch offers. It is a lesson that no student of music—and for that matter, no music teacher—can afford to miss.<sup>161</sup>

As stated several times before, Partington usually provided the most poetic descriptions of events, but it would be hard to improve upon Stevens’s lovely line: “good people’s dreams must be made of such fragile, beautiful music.”

**Concerts.** In the category of professional concerts, most of the performances—thirty including those in the summer season—were given by three visiting professional bands. John Philip Sousa’s band gave thirteen concerts, Giuseppe Creatore’s band nine, and the Royal Hawaiian Band six. The only other professional concerts were those performed by the orchestra of the Tivoli Italian Grand Opera at the end of its season and by the Metropolitan Opera Company during its stay in the city.<sup>162</sup>

Since San Francisco had no permanent symphony orchestra and no professional orchestras visited the city, the only symphonic music heard during the entire season was the single concert performed by the Tivoli orchestra and several concerts by local amateur orchestras. The lack of an orchestra created an obvious gap in the musical offerings that would be expected in an otherwise musical city. Since concertos require an orchestra, the lack of an orchestra also affected the repertory that touring soloists could

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<sup>161</sup> Stevens, “Creatore – Dolmetsch: Loudest and Softest Music in the World,” *Examiner*, February 1, 1905, 10.

<sup>162</sup> “Conried Grand Opera Season,” *Chronicle*, April 10, 1905, 5; Partington, “Musicians and Musical Happenings,” March 5, 1905, 19.

perform. Stevens commented on the “hastily banded orchestra” that performed with Melba: “it was an awful affair in the overture, but [the conductor] contrived to keep it within a safe pianissimo during most of the accompaniments.”<sup>163</sup> As mentioned above, Paderewski had planned to perform concertos but when he learned that San Francisco had no orchestra, he was forced to change his programs.<sup>164</sup> Ysaÿe had planned to perform concertos; an orchestra of fifty local musicians was put together to provide accompaniment for his first recital. However, the orchestra ruined the performance. Ysaÿe was forced to dismiss them and he engaged a pianist as accompanist for his remaining recitals. As the *Examiner* commented, “an orchestra organized only a week ago could not be expected to do much more than point out anew San Francisco’s world-known need of a symphony orchestra.”<sup>165</sup>

As stated above, three professional bands performed in this season. Sousa’s was by far the most famous. Crawford explained his importance:

[In 1892] John Philip Sousa formed the band that set the professional standard from that time forward. . . . As a prolific composer for the stage and concert hall, he put his unmistakable stamp on a well-known popular form: the march. As a conductor, he thrilled audiences with a blend of showmanship and polished performance. . . . In a realm where amateurs had set the standard, few audience members had heard anything like Sousa and his men. Playing shiny instruments and dressed in military-style uniforms, they affected an impressive spit-and-polish demeanor and played, under an exacting leader, as if they were a single, well-tuned instrument.<sup>166</sup>

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<sup>163</sup> Stevens, “Melba and Tetrzzini Not Yet to be Compared,” *Examiner*, February 8, 1905, 5.

<sup>164</sup> Stevens, “My Two-Dollar Interview with Paderewski,” *Examiner*, 18 December 1904, 45.

<sup>165</sup> “Ysaÿe Given Grand Welcome at His Reappearance,” *Examiner*, May 16, 1905, 5.

<sup>166</sup> Crawford, 456–58.

Sousa had appeared in San Francisco on six previous tours.<sup>167</sup> San Franciscans loved him. Reviews by local critics indicate that Sousa had previously used some distinctive gestures in his conducting—undoubtedly part of the showmanship that Crawford mentions. In this season's performances, Sousa used the gestures much less. In his inimitable, imaginative fashion, Stevens described Sousa's former use of gestures and expressed his preference for Sousa's new style:

Sousa has lost his gestures, his poses. No longer in great circles does his baton scrape the proscenium arch. The baseball swat and the ping pong volley are things of Sousa's past. A fly on wing may now meet Sousa's stick in midair and find thereon a cradled resting place. Sousa used to be sure death to the stage-struck fly, and even that unspeakable sextoped—the flea—stuck close to the upholstery when Sousa played the band. . . . He has ceased to dance to the shriek of the piccolo, to rhythmically swoon to the voice of the clarinet [*sic*], to start at the weird language of the English horn, to fight with the brass as knights of old fought with the dragons. And he plays as well as he ever did. . . . If his back—so eloquent in the yesternights—said anything last night, this is what it said: "I am the inventor of acrobatic bandmastership. I worked my invention for all that it was worth on two hemispheres. I have now turned it over to Creatore and the rest of my imitators. . . . My present appeal is devoted exclusively to the ears of my auditor and the brain that lies between them." . . . And he played as well as he ever did—and that is to say that J. P. Sousa played the band just a little better than I have ever heard it at the hand of another. . . . But the sensation was Sousa without Sousaism. . . . I hope this story is true for all time.<sup>168</sup>

Stevens crisply summarized his opinion of Sousa's marches: "Sousa is to them what Bach is to the fugue."<sup>169</sup> The announced program for Sousa's first concert is shown in Program 8.

<sup>167</sup> "Sousa's Band Concerts Definitely Announced," *Chronicle*, October 9, 1904, 27.

<sup>168</sup> Stevens, "Sousa Puts Aside his Gestures and Poses," *Examiner*, October 17, 1904, 4.

<sup>169</sup> *Ibid.*

Program 8. Band concert, John Philip Sousa Band, October 16, 1904<sup>170</sup>

Composer	Work Performed	Featured Performer
Rossini	Overture to <i>William Tell</i>	
Clarke	<i>Valse Brillante</i>	Cornet solo (Clarke)
Sousa	<i>At the Court of the King</i>	
Massi [Massé]	“Nightingale Air” from <i>Marriage of Jeannette</i>	Soprano solo
Wagner	“Processional of the Knights of the Grail” from <i>Parsifal</i>	
Kroeger	<i>American Character Sketches</i>	
Grieg	“Parade of the Dwarfs” [“Trolldog” (“March of the Dwarfs”) from <i>Lyrische Stücke (Lyric Pieces)</i> op. 54/3]	
Sousa	<i>Jack Tar March</i>	
Hauser	<i>Hungarian Rhapsody</i>	Violin solo
Heller	<i>Grand Tarantelle in A Flat</i>	

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<sup>170</sup> “Sousa’s Engagement Will Begin To-night,” *Chronicle*, October 16, 1904, 27.

The concert ended dramatically with the brass section lined up across the front edge of the stage playing Sousa's *The Stars and Stripes Forever*.

Later in the season Creatore arrived with his Italian Band; they performed nine concerts to mixed reviews. Creatore moved around a great deal while conducting. The *Chronicle* critic commented that "the captious might call his movements 'antics,'" but excused Creatore's antics because the band produced "music that is polished to veritable perfection."<sup>171</sup> Stevens was less polite: "I sat in the last row and yet seemed to be one mile too near the stage. . . . The loudness of Creatore's gestures is as nothing as compared with the noisiness of his band."<sup>172</sup> Creatore performed on the same evening as Dolmetsch and Company. Stevens left the Creatore concert before it was over and went to hear Dolmetsch, whom he much preferred.

**Opera.** San Francisco had been opera-mad for many years and residents assumed that their passion for opera would be satiated every year. However, as of early September 1904, no opera performances had been announced for the coming season. Partington noted that this would be the first year without a Tivoli grand opera season.<sup>173</sup> The assumption that the season would be without opera proved to be incorrect. On September 11 the *Chronicle* announced that the Conried Metropolitan Opera Company would perform in the city in the spring of 1905, and in November the first opera

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<sup>171</sup> "Creatore Stirs Vast Audience," *Chronicle*, January 31, 1905, 7.

<sup>172</sup> Stevens, "Creatore – Dolmetsch."

<sup>173</sup> Partington, "With the Players and Music Folk," *Call*, November 20, 1904, 19.

performance of the season was given at the Tivoli.<sup>174</sup> In the fall of 1904 Fannie Francisca returned to San Francisco, her home city, for an extended visit. Francisca had lived in Europe for some years and was allegedly a successful prima donna at the Amsterdam Royal Opera. At the request of local opera enthusiasts, Francisca performed the lead role in a performance of *Lucia di Lammermoor* at the Tivoli. The Tivoli company provided the other singers and the orchestra. The performance, repeated twice, was well received.<sup>175</sup> Partington pointed out the most interesting aspect of the *Lucia* performance: “It is a rather extraordinary condition of things when an end of the world place like this can produce a conductor, cast, orchestra, stage manager at a moment’s notice for a grand opera like ‘Lucia.’”<sup>176</sup>

In the spring of 1905 three opera companies performed in San Francisco: the Tivoli Italian Opera Company, the Savage English Opera Company, and the Conried Metropolitan Opera. Combined, the three companies gave an astonishing ninety-one opera performances of twenty-five different operas between January and April. Table 9 provides a list of the operas and the number of performances by each company. The column headed “First perf.” gives the date the opera was premiered. Note that eight of these operas were less than twenty years old. “Fran.” indicates Francisca’s performances; other column headings are similarly abbreviated.

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<sup>174</sup> “The Conried Opera Season: San Francisco to hear ‘Parsifal’ in full Effect,” *Chronicle*, September 1, 1904, 9. Conried’s name was occasionally misspelled as “Conreid.” All errors have been corrected to the spelling shown in Fitzgerald’s *Annals of the Metropolitan Opera: Chronology 1883–1985*, 123.

<sup>175</sup> “Stage Plays and Music,” *Chronicle*, November 21, 1904, 7; “Mme. Francisca Scores a Success,” *Chronicle*, September 22, 1904, 12.

<sup>176</sup> Partington, “With the Players and Music Folk,” *Call*, November 20, 1904, 19

Table 10. Operas performed in San Francisco, September 1904–May 1905

Opera	Composer	First perf.	Fran.	Tiv.	Sav.	Met.	Total
<i>Andre Chénier</i>	Giordano	1896		2			2
<i>Il barbiere di Siviglia</i>	Rossini	1816		1			1
<i>La bohème</i>	Puccini	1896		5	3		8
<i>Carmen</i>	Bizet	1875			5		5
<i>Cavalleria rusticana</i>	Mascagni	1890		4	2	2	8
<i>Faust</i>	Gounod	1859		3			3
<i>Die Fledermaus</i>	Strauss	1874				1	1
<i>La Gioconda</i>	Ponchielli	1874				2	2
<i>Les Huguenots</i>	Meyerbeer	1836				1	1
<i>Lohengrin</i>	Wagner	1850			4		4
<i>Lucia di Lammermoor</i>	Donizetti	1835	3	8		1	12
<i>Manon Lescaut</i>	Puccini	1893		2			2
<i>Die Meistersinger von Nürnberg</i>	Wagner	1868				1	1
<i>Mignon</i>	Thomas	1866		2			2
<i>Otello</i>	Verdi	1887			2		2
<i>Pagliacci</i>	Leoncavallo	1893		4	2	2	8
<i>Parsifal</i>	Wagner	1882				3	3
<i>Les pêcheurs de perles</i>	Bizet	1863		2			2
<i>I puritani</i>	Bellini	1835		2			2
<i>Rigoletto</i>	Verdi	1851		4		1	5
<i>Tannhäuser</i>	Wagner	1867			4		4
<i>Tosca</i>	Puccini	1900		3	2		5
<i>La traviata</i>	Verdi	1853		5			5
<i>Il trovatore</i>	Verdi	1853			2		2
<i>Zazá</i>	Leoncavallo	1900		4			4
Total			3	51	26	14	94

*The Tivoli Italian Grand Opera.* Late in the fall of 1904, “Doc” Leahy, manager of the Tivoli Theater, visited Mexico City. While there, he attended an opera performance by an Italian company. Leahy was so impressed by their performance and in particular with a young soprano that he invited the entire company—125 people—to San Francisco. They accepted and the Tivoli Italian Grand Opera Season began in January 1905.<sup>177</sup> (The Tivoli’s resident company was on tour at the time.)<sup>178</sup> Ticket prices ranged from \$2.00 to \$.50.

The season opened with *Rigoletto*. Attendance was good but Society did not attend. This performance was important because it was the first appearance in San Francisco and in the United States of Luisa Tetrazzini, the young soprano whom Leahy had admired in Mexico City. Audiences and critics alike were thrilled by her singing. Partington described Tetrazzini’s voice: “The voice is flawless. It is perfectly sweet, perfectly clear, perfectly even. . . . It runs as easily, lightly as a lark’s. There is a trill that shames any lark I ever heard and a scale even as a string of pearls.”<sup>179</sup> As with instrumentalists, if the audience liked a particular aria, they began requesting a repetition even before it was finished and the singers usually complied.<sup>180</sup> According to Samuel Dickson, then a young boy, the response to Tetrazzini was unusual:

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<sup>177</sup> “Grand Opera at the Tivoli,” *Chronicle*, January 8, 1905, 39. Robertson provides an alternative version: the manager of the Tivoli traveled to Italy and selected the singers (*Chronicle*, February 5, 1905, 9).

<sup>178</sup> “About Drama and Opera,” *Chronicle*, January 15, 1905, 26.

<sup>179</sup> Partington, “Sweet Singers Stir the Tivoli Audience,” *Call*, January 12, 1905, 9.

<sup>180</sup> Samuel Dickson, *Tales of San Francisco* (Stanford: Stanford University Press, 1957), 534.



She sang “Caro Nome” and at the end the audience did not, as it so often did, burst into applause before the last note was ended. The last note faded into absolute silence, there was a breath-taking pause, and then they went mad. They shouted and stamped and stood up; all the audience stood and cheered. Men stood on the seats of their chairs and threw their hats in the air; women tore flowers from their dresses and threw them on the stage. And when that mad pandemonium had finally stilled, . . . Tetrzzini sang the “Caro Nome” again.<sup>181</sup>

After the first reviews were printed, all of San Francisco’s opera lovers, including Society, turned out in force. From the middle of the second week until the end of the run, performances were well attended.<sup>182</sup> The season was so popular it was extended from its original four-week run to almost seven.<sup>183</sup>

On the evening that Melba sang the mad scene from *Lucia*, the Tivoli Italian Opera company performed the complete opera. Tetrzzini played the title role; unlike Melba, she sang all the high notes and all the cadenzas. Stevens expressed his “village pride that San Francisco could support so much singing on one night.”<sup>184</sup> The *Chronicle* critic raved about Tetrzzini for most of her performances. He described her voice as “absolutely pure soprano, liquid, ineffably sweet, produced with bird-like ease.”<sup>185</sup> The *Chronicle* critic also favorably compared Tetrzzini to Melba and Marcella Sembrich, both famous at the time, and even to Patti.<sup>186</sup> Stevens lauded Tetrzzini’s singing and her

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<sup>181</sup> Ibid.

<sup>182</sup> “The Theaters for This Week,” *Chronicle*, January 23, 1905, 9.

<sup>183</sup> “Tivoli Opera Two Weeks More,” *Chronicle*, February 1, 1905, 16.

<sup>184</sup> Stevens, “Melba and Tetrzzini Not Yet To Be Compared,” *Examiner*, February 8, 1905, 5.

<sup>185</sup> “Young Prima Donna Captures Her Audience,” *Chronicle*, January 12, 1905, 7.

<sup>186</sup> “Another Triumph for Tetrzzini,” *Chronicle*, January 18, 1905, 7.

acting: “there’s heart in her voice as in her acting.”<sup>187</sup> However, he did not consider her the equal of a Melba or a Sembrich, and he argued that some adjectives should be saved for the arrival of the Metropolitan Opera Company which was scheduled to perform later in the spring.<sup>188</sup>

Another young soprano in the company, Livia Berlindi, received almost as much praise as Tetrizzini. Berlindi was considered the more attractive of the two, but San Francisco audiences cared more for music than for beauty, and Berlindi’s popularity was temporary. Berlindi seemed to lack charisma—Stevens explained that “her difference from greatness is merely that Berlindi has not the magic, the enchantment.”<sup>189</sup> After Berlindi left the city, the newspapers made no mention of her. By contrast, Tetrizzini had become a San Francisco favorite and she retained that position for many years. After the Tivoli season closed, she stayed on for a time—a *Chronicle* reviewer called her “San Francisco’s own pretty Signorina Tetrizzini.”<sup>190</sup> A devout Catholic, she sang for several local Catholic church services during her stay. She returned several times in later years, always to enthusiastic acclaim. (See Chapters 4 and 5.)

The orchestra of the Tivoli Italian Grand Opera was conducted by a much-lauded Italian, Giorgio Polacco. The final performances of the season took place on a Sunday. In the afternoon Polacco presented a symphonic concert; the program included three movements from Beethoven’s Symphony no. 5 in C Minor, op. 67 and selections from

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<sup>187</sup> Stevens, “Italian Opera from Its Native Heath Packs Tivoli,” *Examiner*, January 12, 1905, 5.

<sup>188</sup> Stevens, “Berlindi is at Her Best in Zaza,” *Examiner*, January 28, 1905, 6.

<sup>189</sup> *Ibid.*

<sup>190</sup> “Tetrizzini Applauds Singing of Sembrich,” *Chronicle*, April 11, 1905, 9.

Verdi's opera *Les vêpres siciliennes*.<sup>191</sup> The evening performance was Tetrizzini's farewell appearance. She sang selections from the first act of *La traviata*, the second act of *Rigoletto* through the "Caro Nome" solo, and the sextet and mad scenes from *Lucia*.

Stevens said he had never seen such a response:

I have never seen an audience as enthusiastic as the one to which Tetrizzini sang good-by at the Tivoli last night. . . . This last night . . . was, for Americans, something new in the history of applause. . . . The town was Tetrizzini mad, and last night it was Tetrizzini madder. The audience did everything but climb onto the stage. . . . I have yet to see a prizefight, or go to the limit, a football game, as exciting as this Tetrizzini farewell. . . . [When she sang the mad scene, it was] sung better than Tetrizzini had ever sung it, and sung with a power that had never been hers before. She repeated the cadenza for an audience half mad; she finished the finale for an audience completely crazy, shouting, howling, with wild eyes and wilder arms. From the rearmost rows of the auditorium came flowers torn from the breasts of women. Relays of men flung them to the stage. It was the sight of a lifetime. The entire audience, from bandsmen to gallery gods, was on its feet, shouting, shouting. . . . Again and again and again was the curtain rung up and down and down and up again, while Tetrizzini waved with one hand and brushed tears from her eyes with another.<sup>192</sup>

At the end of his review, Stevens also praised the symphony concert: "I should like to tell you of the matinee and how beautifully Polacco played the Beethoven C minor symphony . . . but the enthusiasm of the night has worn me out."<sup>193</sup> Overall, the Tivoli Italian Grand Opera was a success: it was enthusiastically applauded by all and very profitable for the time. Box office receipts for the fifty-one performances were \$127,265. The *Chronicle* proudly stated, "This is enough to place us ahead of all other cities in the

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<sup>191</sup> "Signor Polacco to Lead Symphony," *Chronicle*, February 26, 1905, 48.

<sup>192</sup> Stevens, "Bombarded with Flowers in Tumultuous Farewell," *Examiner*, February 27, 1905, 5.

<sup>193</sup> *Ibid.*

country as patrons of opera. It has been another of those seasons that stagger the Eastern managers into wonder at San Francisco.”<sup>194</sup>

*The Savage Grand English Opera.* The Savage Grand English Opera began its performances the evening after the Tivoli season closed. The Savage organization was the first grand opera company composed entirely of American singers, and as its name implies, it gave all its performances in English. San Franciscans had heard operas performed in English but not for a number of years. Stevens wryly remarked, “Many old opera-goers are quite naturally dumbfounded in finding out what relation the music bears to the text.”<sup>195</sup> Robertson, however, considered all the English translations to be poor, “made by hack writers who . . . never could fit the language to the music.”<sup>196</sup> Tickets cost from \$2.00 to \$.50.

The Savage season opened with *Otello*. Stevens praised the chorus, scenery, and acting of some of the principals; otherwise, “the critics are a trifle cold this morning.”<sup>197</sup> The *Chronicle* found much to praise and couched its slight criticism carefully: “although [the tenor’s] performance of Othello was throughout creditable, it was beyond his power to do it full justice.”<sup>198</sup> Partington thought the performance “reverent, earnest, unpretentious and thoroughly workman-like” but questioned the use of English: “one does not find that the English word supports the favorite contention of many singers that

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<sup>194</sup> “Tivoli Grand Opera Closes,” *Chronicle*, February 27, 1905, 4.

<sup>195</sup> Stevens, “Chorus is the Star of Savage Opera Singers,” *Examiner*, February 28, 1905, 4.

<sup>196</sup> Robertson, “The Drama,” *Chronicle*, March 12, 1905, 9.

<sup>197</sup> Stevens, “Chorus is the Star.”

<sup>198</sup> “The English Grand Opera,” *Chronicle*, February 28, 1905, 9.

it is equally musical with the Italian, nor that . . . the added clearness compensates for the loss of musical value.”<sup>199</sup> On the second night the company performed *Carmen*. The critics gave it very favorable reviews. They particularly praised the soprano, Marion Ivell—Stevens called her “the strongest Carmen on any stage.”<sup>200</sup>

All three companies performed *Pagliacci* and *Cavalleria Rusticana*. The first performance of these operas by the Savage company resulted in an unusual publication event: a *Chronicle* critic discussed the merits of the singers’ performances of several roles (i.e., Santuzza, Turiddu, Nedda, and Canio) but did not identify the operas.<sup>201</sup> Apparently, the critic knew that readers would recognize the roles by name, making the names of the operas unnecessary. Throughout the Savage season, critics compared their performances with the recently departed Italian opera company, and other than lacking Tetrizzini and Berlindi (they were too special to include in comparisons), they gave the Savage group favorable marks. One *Chronicle* reviewer said the Savage company lacked the “dramatic passion and fire” of the Italians but provided better singing: they were more often on pitch and the chorus was better than the Tivoli’s.<sup>202</sup> By the end of their twenty-four performance run, San Francisco audiences had learned to appreciate the Savage company; however, even their best performances did not elicit Tivoli-like enthusiasm. In her very complimentary reviews, Partington consistently used terms such as

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<sup>199</sup> Partington, “‘Othello’ Sung by Savage English Grand Opera Company,” *Call*, February 28, 1905, 5.

<sup>200</sup> Stevens, “Miss Ivell is a Carmen with a Lot of Decision,” *Examiner*, March 1, 1905, 16.

<sup>201</sup> “The Playhouse Programmes,” *Chronicle*, March 16, 1905, 12.

<sup>202</sup> “The English Grand Opera.”

“workmanlike” and “conscientious.” No matter what the critics said, San Francisco audiences seemed to be more interested in dramatic passion and fire than workmanship.

*The Conried Metropolitan Opera.* The arrival of the Metropolitan Opera was the most important musical event, and perhaps the most important social event, of the season. Opening night was set for April 6, 1905. As mentioned above, the first hint that the Metropolitan would appear in San Francisco was published in the *Chronicle* on September 11, 1904; a more formal announcement appeared in the *Chronicle* and *Examiner* on September 23.<sup>203</sup> In the spring the papers published many publicity articles that helped to build expectation and excitement. In the two months before opening night, the *Chronicle* published twenty-five articles, the *Examiner* twenty-one. As Heinrich Conried was general manager, the papers called the company the “Conried Metropolitan Opera.” Perhaps to increase sales, several articles stated that this would be both the first and the last appearance of the Conried Metropolitan in the city: with the number of New York performances being increased the following season, it would be impossible to travel to the West again.<sup>204</sup> The company planned to present twelve opera performances and a Sunday evening concert.<sup>205</sup> Season tickets went on sale in February. Prices for *Parsifal* ranged from \$10 to \$3 (individual tickets); for other performances the tickets were \$7 to \$2. Local department stores advertised special clothing for the opera, and music stores

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<sup>203</sup> “The Conried Opera Season,” in “In Stageland,” *Chronicle*, September 11, 1904, 9; “Conried to Bring His Stars Here,” *Chronicle*, September 23, 1904, 16; “Arranging for Parsifal with Original Cast,” *Examiner*, September 23, 1904, 7.

<sup>204</sup> “Its First and Last Trip to the Coast,” *Examiner*, March 14, 1905, 6.

<sup>205</sup> Note: *Pagliacci* and *Cavalleria Rusticana* were presented together; they are counted as separate operas but as a single opera performance.

advertised complete scores so audience members could prepare themselves.<sup>206</sup>

Much of the early attention was focused on Enrico Caruso and *Parsifal*. This was to be a double first in the city: the first appearance of Caruso and the first performance of *Parsifal*. San Francisco audiences were known to be Wagner enthusiasts, and they would be enjoying *Parsifal* a little over a year since its first performance in the United States. (The Metropolitan Opera Company, under Conried's management, had given the United States premiere of *Parsifal* on December 24, 1903.)<sup>207</sup> Mary Fairweather, a local musicologist, gave two lectures on *Parsifal* so that audience members might better appreciate the opera.<sup>208</sup> The *Examiner* described Fairweather as "a well-known exponent of Wagnerian lore"; her lectures, given at Lyric Hall, were well attended.<sup>209</sup> Newspaper articles provided advice on what to wear to *Parsifal* and reported on what New Yorkers had worn. Clothing raised two issues. First, since *Parsifal* was considered a religious event, the usual extravagant opera attire was not appropriate. Second, the opera began at 5 p.m. with a two-hour intermission between acts one and two; afternoon attire was correct for act one but not for acts two and three. The problem was more severe for men than for women. A representative of the Metropolitan declared that one should wear whatever one usually wore to the opera; however, in New York, those who could do so

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<sup>206</sup> Advertisement: "The D. Samuel's Lace House Co.," *Chronicle*, April 2, 1905, 23; Advertisement: "Complete Scores and All the Music for the Conried Opera Company," *Examiner*, April 2, 1905, 23.

<sup>207</sup> Fitzgerald, *Annals: The Complete Chronicle*, 123.

<sup>208</sup> "Sale of 'Parsifal' Lecture Seats Today," *Chronicle*, April 1, 1905, 16.

<sup>209</sup> "'Parsifal' Lectures will have Large Attendance," *Examiner*, April 3, 1905, 5.

changed their clothing at intermission.<sup>210</sup>

Opening night of the Metropolitan occupied more newspaper space than any other single news event during the time period reviewed. (A possible exception was the Britt-Nelson prize fight in the fall of 1905.) The season opened with *Rigoletto*; Caruso and Sembrich were the lead singers. The following morning's newspapers offered reviews of the opera and of the audience; the audience received more of the attention and newspaper space. The papers published detailed descriptions of the women's gowns and jewels. The *Examiner* gave the most extensive descriptions of the gowns; two examples follow.

Mrs. F. L. Castle, Parisian gown of black embroidered chiffon and chantilly lace, the pattern of the latter accentuated with jet; deep lace-covered flounce, and skirt foundation of taffeta and muslin; bodice of the richly embroidered chiffon with clusters of tucks.

Baroness von Schroder, exceedingly elaborate toilette, décolleté, en traine, developed from a chameleon silk shading into pale green and yellow. Rare old lace was the garniture of this notable gown.<sup>211</sup>

The *Examiner* described about seventy gowns in a similar fashion. The *Chronicle* described more than the gowns; two examples follow.

Mrs. William Gerstle made an attractive effect in ivory net, elaborately patterned in silver and trimmed in ermine. Her ornaments were pearls and her hair arranged in low coiffure.

Mrs. Clement Tobin's gown was an imported creation of turquoise panne, cut princess and deeply en train. Diamonds in various designs adorned her corsage and hair, which was dressed high.<sup>212</sup>

The opera was clearly an occasion for dressing in one's finest. All three papers printed a

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<sup>210</sup> "How to Dress for Performances of 'Parsifal,'" *Examiner*, March 29, 1905, 13.

<sup>211</sup> "Beautiful Women in Gorgeous Gowns Hysterically Cheer 'La Donna e Mobile,'" *Examiner*, April 7, 1905, 13.

<sup>212</sup> Lady Teazle, "Brilliant Array of Costumes Seen," *Chronicle*, April 7, 1905, 9.



list of season ticket holders. The *Examiner* provided diagrams of the most fashionable sections of the theater (boxes, orchestra, and dress circle) showing the seat numbers and the names of those who sat there and diagrams of the three most popular after-opera restaurants with the names of those who had reserved each table. Copies of the theater and restaurant diagrams are provided in Appendix D.<sup>213</sup>

Surprisingly, after all the build-up, audience response on opening night was rather lukewarm and the reviews were not entirely positive. The audience did respond enthusiastically to *Rigoletto*'s "great quartette," and Caruso was requested to repeat "La donna mobile." Robertson's opening sentence (also used in an earlier section as an example of his writing) was almost "damning with faint praise": "Caruso is the greatest tenor we have had here, at least, during the period of grand opera since Mapleson first came out twenty-one years ago." He then praised Caruso's voice and complimented him on lacking "florid Italian mannerisms."<sup>214</sup> Stevens declared that Caruso was "not only the best tenor, but the best male singer San Francisco has ever heard."<sup>215</sup> Edward Hamilton, his fellow critic, concurred: "I at last have heard a tenor." Sembrich did not fare as well, however—Hamilton accused her of singing off key.<sup>216</sup>

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<sup>213</sup> "“First Nighters’ Who Listened to the Famous Stars At Opening of the Metropolitan Grand Opera,” *Examiner*, April 7, 1905, 15; “After the Opera Crowds Throng the Supper Rooms of the Palace and St. Francis Hotels,” *Examiner*, April 7, 1905, 14.

<sup>214</sup> Robertson, “Success Marks Opening Night,” *Chronicle*, April 7, 1905, 9.

<sup>215</sup> Stevens, “First Night of Opera is Made Great by the Amber Note of Caruso,” *Examiner*, April 7, 1905, 12.

<sup>216</sup> Edward H. Hamilton, “Great Tenor Is Heard With Less Enthusiasm Than His Art Deserves,” *Examiner*, April 7, 1905, 12.

Several days later, with the house only half full, Caruso sang Canio in *Pagliacci*.

The audience, including the reviewers, went wild. Stevens was ecstatic:

We went Caruso crazy. It was a sight and sound to make cold-blooded Americans sick of shame in the afterthought; for as a people, we shrink from giving public demonstrations of our emotions. . . . But Caruso laid us bare. Literally he tore our hearts and made us a howling, screaming, hysteric mob. An Italian tenor did that.<sup>217</sup>

Hamilton recommended seeing *Pagliacci* even if that meant giving up eating—he was unable to find adjectives to describe his feelings. His only regret was that it was so perfect that it was unlikely that it could be repeated.<sup>218</sup> From that point on attendance increased dramatically. Partington and Stevens interviewed Caruso for their Sunday articles; both interviews were published in the April 9, 1905, Sunday editions of their papers. Caruso was known for his clever drawings, and both interviews included drawings by him signed and dated April 5. Stevens's Sunday articles usually included drawings of the interviewee by Igoe—for this interview, Caruso supplied drawings of Stevens and Igoe, and Igoe supplied a sketch of Caruso. Clearly, Caruso was a clever and talented artist. Partington asked Caruso whether he preferred to sing or to draw—his response was “I don't know.”<sup>219</sup>

The initial performance of *Parsifal* was well-attended, but the house was not full. Again, the reviews included the names of attendees and descriptions of their clothing.<sup>220</sup>

Stevens wrote a mixed review:

<sup>217</sup> Stevens, “Audience Wildly Acclaims the Great Tenor,” *Examiner*, April 9, 1905, 27.

<sup>218</sup> Hamilton, “Hear Caruso Even if You Must Go Hungry,” *Examiner*, April 9, 1905, 27.

<sup>219</sup> Partington, “With the Players and Music Folk,” *Call*, April 9, 1905, 19; Stevens, “Caruso Illustrates His Chat with Stevens,” *Examiner*, April 9, 1905, 55.

<sup>220</sup> “Society's Throng at Wagnerian Event,” *Examiner*, April 8, 1905, 4.

“Parsifal” as you see it in the opera house of commerce is a matter of taste. To me it is essentially churchly, and as I am not a churchman I have no scruples in accepting it at its face value. . . . With, and sometimes in spite of its music, it is great drama. . . . Wagner is to be loved, for he lifted opera to the level of the musical and made melodized drama real. . . . “Parsifal” . . . ranges from the sublime to the hysterical. It is not only the longest of all the too-long works of Wagner, but it is the least original and the lamest.<sup>221</sup>

Hamilton was bored. He also thought the reverence was overdone—*Parsifal* was more magic than religion.<sup>222</sup> Robertson was thrilled and gave a glowing review. Partington observed that the prelude was not well done. Once the orchestra had recovered, however, she was quite moved by the performance:

Mr. Alfred Hertz, who made his debut as conductor here yesterday, at first had evidently not gripped his men. . . . Conductor and men were evidently at odds, and one audaciously wondered at the Hertz reputation. . . . The prelude to “Parsifal” left one unsatisfied, but afterward . . . the interest never waned. One has heard much of the evidences of waning powers in the “Parsifal.” It seemed yesterday the crown and flower of Wagner’s genius. . . . Wagner has done nothing more characteristic, nothing finer. . . . Altogether, “Parsifal,” by any admirer of Wagner, any lover of music, cannot be missed.<sup>223</sup>

*Parsifal* was performed three times. Two different sopranos sang the role of Kundry: Lillian Nordica and Olive Fremstad. One *Chronicle* reviewer observed that Nordica’s voice was stronger but Fremstad was more interesting in the role, partly because of her attire:

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<sup>221</sup> Stevens, “‘Parsifal’ on Mission Street Kills a Lot of Superstition,” *Examiner*, April 8, 1905, 3.

<sup>222</sup> Hamilton, “Kundry’s ‘Your Mother is Dead!’ is Truth to Sorrowing Tenor,” *Examiner*, April 8, 1905, 3.

<sup>223</sup> Partington, “Initial Singing of ‘Parsifal’ Captures Great Audience,” *Call*, April 8, 1905, 1,3.

In design, the costume follows the lines of her symmetrical form; in color, the costume is a wondrous chord of blue and red, and in texture the materials used are soft silks and gauzes that band in clinging folds. Barbaric beauty is attained by a leopard skin swathed about the bodice and by the use of innumerable turquoises. They are inset in the bodice, and introduced in the headdress of gold, recalled again in the belt chain.<sup>224</sup>

In one scene Kundry kisses Parsifal. Nordica pretended to kiss him with her mouth demurely hidden behind her veil. Fremstad, however, did not hide; she gave Parsifal, in full view of the audience, a long, enthusiastic kiss. According to Hamilton (the only reviewer who fully described the kiss), Parsifal “writhed and twisted in at least a simulated ecstasy of passion.”<sup>225</sup> Partington provided a quotation from Philip Hale, a Boston-area critic, who declared that “it was only the stage directions of Wagner that prevented Parsifal from succumbing to the seductions of Kundry as interpreted by Miss Olive Fremstad.”<sup>226</sup> Even Robertson admitted that Fremstad “added something of womanly softness and looked a temptress well calculated to overcome Parsifal’s scruples.” Nonetheless, he preferred Nordica because Fremstad “did not give the dramatic and tragic note to it.”<sup>227</sup> The most profitable performance of the entire season was a matinee of *Parsifal* with Fremstad as Kundry. The house was sold out and more than 2,000 people were turned away. Thomas Nunan, an occasional *Examiner* critic, commented that the audience, at least 90% women, went wild with enthusiasm over

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<sup>224</sup> “Fremstad gives Kundry a Touch of Barbarism,” *Chronicle*, April 12, 1905, 9.

<sup>225</sup> Hamilton, “Fremstad’s Parsifal Kiss the Triumph of Stage Osculation,” *Examiner*, April 12, 1905, 3.

<sup>226</sup> Wayne D. Shirley, “Hale, Philip,” *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed February 28, 2005); Partington, “With the Players and Music Folk,” *Call*, April 9, 1905, 19.

<sup>227</sup> Robertson, “Fremstad’s Kundry Shows Splendid Art,” *Chronicle*, April 12, 1905, 9.

Fremstad and called her back for eleven curtain calls.<sup>228</sup> Since this performance was a Thursday afternoon matinee, women would naturally make up much of the audience (men rarely attended weekday matinees), but Nunan's comment seems to imply that it was unseemly, or at least out of the ordinary, for women to express such fervor over a kiss. The women were undoubtedly moved by the intensity and sensuousness of Fremstad's kiss and they made their approval clear.

As mentioned in the section on concerts, the Metropolitan company also gave a concert during its stay: a Sunday evening performance of Rossini's *Stabat mater*. Many seats were empty in the fashionable areas of the theater, but the gallery, where seats were less expensive, was crowded with music lovers. In his review Hamilton again expressed his disdain for *Parsifal*. Applause was forbidden at *Parsifal* because the opera was supposed to be treated with reverence; by contrast, applause was permitted for the *Stabat mater*. He felt that this logic was completely reversed: the *Stabat mater* was religious and deserved respect, but *Parsifal* was merely "medieval mythology." He declared, "This Wagner reverence is a society pose. We assume it because it is the fashion."<sup>229</sup>

At the close of the Metropolitan season, local management proudly announced that San Francisco had surpassed all other United States cities in receipts: a total of \$120,000 for thirteen performances.<sup>230</sup> The Metropolitan management agreed that the

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<sup>228</sup> Thomas Nunan, "Eleven Curtain Calls Follow the Kundry Kiss," *Examiner*, April 14, 1905, 3.

<sup>229</sup> Hamilton, "Nordica Stirs Hearts in Concert: Song One Long to be Cherished in Memory," *Examiner*, April 10, 1905, 3.

<sup>230</sup> "Opera Receipts More Than \$120,000," *Examiner*, April 16, 1905, 23; "Goerlitz Thanks Press and Public," *Examiner*, April 16, 1905, 23.

season in San Francisco was “the largest on record,” and that the city would maintain its reputation as the “best grand opera city in the United States outside of New York.”<sup>231</sup>

Robertson noted that San Francisco continued to see itself as “opera crazy.”<sup>232</sup>

In her review of the season’s first opera performance, Partington commented on San Francisco’s unusual love of opera:

Grand opera is like death: it levels all distinctions—all San Francisco distinctions anyway. Telegraph Hill and Pacific Avenue and everything in between met at the Tivoli yesterday afternoon shouting mad bravas or splitting suede. . . . The audience was delightful and a sight to see, one huge smile from the orchestra to the last row of the gallery. . . . If any doubt were possible as to the place grand opera holds in the affections of San Francisco, yesterday must settle it. It was not the cast. . . . Neither was it the opera in particular—‘Lucia’ in a season draws only semi-largely. It was grand opera, the kind of music, choral, orchestral, solo, that appeals most vitally and generally here as a form of entertainment.<sup>233</sup>

Partington’s comment addresses a unique aspect of opera in San Francisco: opera was a cross-class activity. From Francisca’s *Lucia* through the Metropolitan Opera productions, both the affluent and the less wealthy attended the same opera performances. The less wealthy, who sat in the galleries, were more demonstrative and frequently more knowledgeable about opera (particularly Italian opera), and their bravos and bravas were often in Italian. Regardless of the language, their enthusiasm was infectious. San Francisco audiences were opera-mad and proud of it—they recognized performances of quality and were more than willing to express their enthusiasm for them.

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<sup>231</sup> “San Francisco Breaks the Record for Grand Opera,” *Chronicle*, April 16, 1905, 25.

<sup>232</sup> Robertson, “Plays and Players of the Week,” *Chronicle*, February 5, 1905, 9.

<sup>233</sup> Partington, “Grand Opera Again Wins Music Lovers,” *Call*, November 21, 1904, 5.

*Theater productions (excluding variety).* In this study, theatrical productions are grouped into three types: (1) musical theater, (2) theatrical productions with integrated music, and (3) other theatrical productions (orchestra only). If a production was described as a musical comedy, comic opera, operetta, or musical extravaganza, it was classified as musical theater. If a reviewer described some music in a production but music did not seem to be an essential feature, that production was placed in the second group—theatrical productions with integrated music. All other theatrical productions (i.e., all straight dramas) were placed in the third group. Types 1 and 2 share a feature: for both types the audience would have heard music in the course of the production. Therefore, Types 1 and 2 are sometimes considered together. Straight dramas are included in this study because all the theaters (with the possible exception of Lyric Hall) had house orchestras that played at all performances. Phyllis Kern confirmed the existence of the house orchestras in her history of the local musicians' union: "In the period before the fire, the local had 10-piece orchestras in all the theaters in its jurisdiction except one."<sup>234</sup> Kern did not identify the theater that did not have an orchestra, but that theater was probably Lyric Hall—since it was usually used for recitals and concerts, it would have had no need for a house orchestra. To verify that the house orchestras performed for straight dramatic shows during this season, a number of theater playbills for this period were reviewed.<sup>235</sup> Each of the playbills contained a "music programme" that identified the works the orchestra was to play. The existence of these

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<sup>234</sup> Phyllis Kern, *Centennial History of San Francisco Musicians Union, Local 6 1885–1985*, (San Francisco: pamphlet published by the Musician's Union, 1985), 2.

<sup>235</sup> SFPALM has a collection of these theater playbills.

playbills with their “music programmes” proves that the house orchestras did exist and did perform. The programs do not state whether the music was played before the show or at intermission, but Stevens mentioned enjoying music at an intermission.<sup>236</sup> According to the *Chronicle*, managers of New York City theaters were considering eliminating the orchestras for straight dramatic performances because audiences did not listen to the music.<sup>237</sup> The existence of house orchestras in New York is another reason to assume they existed in San Francisco since San Francisco generally emulated New York in theatrical matters. Table 11 provides quantitative data on theatrical productions.

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<sup>236</sup> Stevens, “Melodrama Features Bow to Comedy at Alcazar,” *Examiner*, July 5, 1905, 6.

<sup>237</sup> “Theaters May Abolish Music,” *Chronicle*, September 30, 1905, 2.



Table 11. Theatrical productions, September 1904–August 1905

Line no.	Type	Description	Average performances per month		% of total theater	
			Main season	Summer season	Main season	Summer season
1	1	Musical theater	67	60	28%	25%
2	2	Theatrical production with integrated music	40	26	16%	11%
3		Types 1 and 2 combined	107	86	44%	36%
4	3	Other theatrical production (orchestra only)	137	151	56%	63%
5		Total	244	237		

The following conclusions are based on Table 11. Line 1 shows that the number of productions of musical theater was slightly higher during the main season than in the summer (67 productions per month in the main season compared to 60 during the summer); Line 3 shows an even greater difference if Types 1 and 2 are considered together (107 productions per month during the main season compared to 86 per month during the summer). Comparing Lines 3 and 4 shows that most theatrical productions were Type 3 (orchestra only). Line 5 shows that the total number of performances per month was higher during the main season than during the summer, but the difference is slight. This reflects the fact that the major theaters were open and providing live theatrical productions almost every day throughout the year. Most productions were performed for a week or more. Table 12 provides the average number of performances per title for each type of production.

Table 12. Theatrical productions, performances/title, September 1904–August 1905

Line no.	Type	Description	Average number of performances per title	
			Main season	Summer season
1	1	Musical theater	18	19
2	2	Theatrical productions with integrated music	9	4
3	3	Other theatrical productions (orchestra only)	9	8
4		Total	11	8

Table 12 shows that musical theater productions had more performances per title than the other types. Musical productions had larger casts and more elaborate scenery and were therefore more costly to mount. The musical shows may have run longer in order to recoup their higher production costs.

Examples of each type of production follow. The Type 1 examples are *In Dahomey*, *Darling of the Gods*, *King Dodo*, *The Mikado*, *Mother Goose*, *Peggy Machree*, *Princess Fan Tan*, *Der Rastelbinder*, *San Toy*, and *The Show Girl*. The productions of Glickman's Yiddish Players are also briefly reviewed. The Type 2 examples are *The Bonnie Brier Bush*, *The County Chairman*, and *Yon Yonson*. The Type 3 examples are *The Only Way: A Tale of Two Cities* and *The Eternal Feminine*. Each example illustrates a unique facet of theatrical life in San Francisco, such as a woman performing a man's role, the practice of interpolation, and San Francisco's fondness for dialect humor. In the fall of 1904, the Knights Templar held a convention in San Francisco. As one of the many entertainments offered to the attendees, a local Chinese theater company performed at the Grand Opera-house for a week. Since these performances were not open to the public, they are addressed in Category 7 with the convention itself.

*In Dahomey* was described briefly in Chapter 2. This musical comedy was the first Broadway show to be written, scored, produced, and performed entirely by blacks. The script was written by J. A. Shipp, the lyrics by Alex Rogers, and the music by Will Marion Cook. Partington and the *Chronicle* reviewer gave the show excellent reviews; Stevens's review was tainted by his racist attitude. According to Partington, Williams explained in his opening speech that he and Walker had begun their careers in San

Francisco playing in the ten-cent houses. Partington praised all features of the production including the “excellent music” of Cook. She expressed her viewpoint on black performers: “One cannot but enjoy the company from Williams and Walker down. Your colored comedian is at his happiest on the stage. He enjoys every moment of it, loves to make you laugh, and you can’t help loving him for loving to make you laugh.”<sup>238</sup>

Partington’s use of “colored comedian” is offensive to modern readers, but it was the more polite description of the day. Regardless of how denigrating her statements sound today, she was complimenting Williams and Walker in her own terms. The *Chronicle* reviewer noted that the music was better than most musical comedies; both Partington and the *Chronicle* thought the most memorable song was Williams’s “I May Be Crazy, but I Ain’t No Fool.”<sup>239</sup> Stevens’s review was one of his most racist, but he agreed that “I May be Crazy” was a gem and worth the cost of admission. In his review, he expressed his belief that blacks were inferior to whites as performers. His headline summarizes his position: “Almost as Clever as Burnt Corkers: Real Black Man’s Show Pleases Palefaces: Critic Finds that Williams and Walker are the Best of Their Kind.” Excerpts from his review follow.

[Williams and Walker] are a remarkable team for their kind. They are almost as clever as burnt-cork comedians, that is, some burnt cork comedians. You would not think of embracing them in the same type with McIntyre and Heath. But that sounds unfair. The coon that cannot be beaten at his own game by a white man has yet to be born. With impunity you may praise Williams and Walker to the limit of their race. [They] are the best of their kind; and so long as they are willing to be good niggers in

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<sup>238</sup> Partington, “Williams and Walker Delight in Musical Comedy: In Dahomey Very Funny,” *Call*, December 5, 1904, 5.

<sup>239</sup> “The Theater Programmes,” *Chronicle*, December 5, 1904, 9.

a good nigger show, white folks will patronize their performances. . . . The only bad feature of "In Dahomey" . . . is the largeness and length of the language. . . . [The librettist] gives long talks with dull people. He forgets that the negro as a stage proposition is tolerable only so long as he is funny. . . . The big black, generous soul of the whole show is Williams. Only first-rate white men sing a song better than he does.<sup>240</sup>

Both Partington and the *Chronicle* reviewer noted that a number of blacks attended. As Partington explained, "Some spots looked like a chessboard, with black to win, for darktown is proud of its Williams and Walker. Indeed, the audience was as much fun as the piece. It was worth the price just to hear the colored end of us laugh, the gorgeous roll of it, the rich fat chuckle."<sup>241</sup> Her statements may seem racist by today's standards but compared to Stevens's, they seem quite innocuous. As for Stevens's comments, fairness would seem to require that his words be judged by the standards of that time, and perhaps his views represented the majority of San Franciscans. The other critics occasionally used terms such as "coon songs" and "nigger," but only Stevens conveyed a sense of superiority and rudeness.

*Darling of the Gods* was one of several theatrical productions of this season that were set in Asian countries. David Belasco and John Luther Long wrote the play. William Furst composed the music and scored it for Japanese instruments and a twenty-piece orchestra; the *Chronicle* characterized the music as "Japanesque in theme and treatment."<sup>242</sup> The story was set in "old Japan"—about fifty to one hundred years earlier.

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<sup>240</sup> Stevens, "Almost as Clever as Burnt Corkers: Real Black Man's Show Pleases Palefaces: Critic Finds that Williams and Walker are the best of Their Kind," *Examiner*, December 5, 1904, 6.

<sup>241</sup> Partington, "Williams and Walker Delight."

<sup>242</sup> "The Theaters for Christmas," *Chronicle*, December 25, 1904, 23.

Yo-San was a Japanese princess who had been dancing since infancy as a *miko* (a darling of the gods) at a temple. Although her father had selected a husband for her some years before, she was determined to marry for love; eventually she succeeded. Partington noted that the story was unrealistic in its treatment of Japanese women—she did not believe that a Japanese princess would be permitted to defy her father’s orders.<sup>243</sup> Caucasians played all Oriental roles in this season’s theatrical productions, including those in this production. Stevens expressed his view that Japanese actresses lacked sufficient facial expression to play a part such as Yo-San.<sup>244</sup> The costumes and settings were elaborate and beautiful, although, as Partington explained, not “wholly Japanese.”<sup>245</sup>

*King Dodo*, by Pixley and Luders, was identified by the *Chronicle* as both a comic opera and a musical comedy.<sup>246</sup> Several years earlier an Eastern touring company had performed the show in San Francisco. In this season the Tivoli company produced the show. The *Chronicle* reviewer much preferred the new Tivoli production:

[The Tivoli production] was in almost all departments ahead of the first presentation we had of it. . . . The care and attention taken at the Tivoli with these performances always give something of a more legitimate quality to these musical comedies. . . . The production takes in sixty people, including thirty girls. . . . They sing with fresh clear voices that discount the late Eastern girls. . . . Altogether San Francisco again shows that it can produce operas of its own account effectively, and play and sing them better than they are done in New York.<sup>247</sup>

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<sup>243</sup> Partington, “‘Darling of Gods’ Full of Splendor,” *Call*, December 27, 1904, 2.

<sup>244</sup> Stevens, “‘Darling of the Gods’ Unwritten by Belasco: Play is Actress Proof, Says Critic,” *Examiner*, December 27, 1904, 7.

<sup>245</sup> Partington, “‘Darling of Gods’ Full of Splendor.”

<sup>246</sup> “Tivoli Opera House To-Night, King Dodo,” in “Amusements,” *Chronicle*, November 28, 1904, 7; “The Theaters for the Week,” *Chronicle*, November 28, 1904, 9.

<sup>247</sup> “The Theaters for the Week,” *Chronicle*, November 28, 1904, 9.

The Tivoli company also produced Gilbert and Sullivan's *The Mikado* and Franz Lehár's *Der Rastelbinder* during this season. *The Mikado* is included in this study because it provides an example of interpolation: the addition of words and/or music to plays or other works. Interpolation was a common practice at the time. Changes were apparently made at the discretion of the producer or performer but the author had the right to refuse.<sup>248</sup> In the Tivoli's production of *The Mikado*, Teddy Webb, a well-known actor, played the role of Ko-Ko. The *Call* described Webb's interpolation: "The customary lines were pieced out with local 'gags' and took in all sorts of conditions, including the troubles at City Hall [a reference to Mayor Schmitz]."<sup>249</sup>

*Der Rastelbinder* provides an example of a woman performing a man's role. The Tivoli's production of this comic opera was its first in the United States and its first performance in English. Victor Leon wrote the script; Alex Henderson translated it into English. The music was filled with Strauss-like waltzes—all three critics loved it. Stevens described the music as

simple and pretty and withal as musically as we have heard since the good old days of Viennese opera. You go home with a mouthful of irresistible waltzes—such whistleable, singable, danceable three-steps—and if you feel the way I do now, you soon will be back at the Tivoli revising your memory of your pet tunes.<sup>250</sup>

The story involves four young people, one of whom is a soldier. In Europe the role of the soldier had always been played by a man. The Tivoli cast Kate Condon in the role, but

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<sup>248</sup> "Song Writers in Clover: The Great Prices Paid Nowadays for Their Work," *Chronicle*, July 9, 1905, 9.

<sup>249</sup> "Tivoli," *Call*, May 9, 1905, 5.

<sup>250</sup> Stevens, "Nothing in a Name," *Examiner*, October 11, 1904, 4.



provided no explanation for this casting decision. The critics noted that Condon played the role of a man but that fact seemed unimportant. What was important was that she sang and acted well—all three critics agreed that she did. Partington explained, “Kate Condon is cast as the soldier lover and looks, sings and acts handsomely.”<sup>251</sup>

*Mother Goose* was a Klaw and Erlanger production. George V. Hobart wrote the lyrics, Frederick Soloman the music. Stevens called the show a musical comedy but it was a far more elaborate production than most musical comedies.<sup>252</sup> With a cast of over 300, the show contained thirteen scenes, each of which had a separate plot. Joseph Cawthorne, who spoke with an exaggerated German accent, played the role of Mother Goose. The German accent was intended to provide humor and it was successful—both audience and critics found Cawthorne very funny. A young woman played the role of “the boy.” All three papers gave the show glowing reviews. The *Chronicle* reviewer subtitled his review “The Most Beautiful Spectacle Ever Seen Here and Full of the Most Entertaining Comedy.”<sup>253</sup> Stevens described the overall effect: “‘Mother Goose’ is obvious extravaganza, full of fun and picture and tune and dance and leg. The children that do not take their parents to see it will miss much and so will their parents.”<sup>254</sup> Partington concurred and entitled her review “‘Mother Goose’ is Best Show of its Kind

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<sup>251</sup> Partington, “Lehar’s Music Charming in Rastelbinder,” *Call*, October 12, 1904, 3.

<sup>252</sup> Stevens, “Mother Goose is a Wondrous Spectacle,” *Examiner*, February 7, 1905, 16.

<sup>253</sup> “Mother Goose Makes a Hit: The Most Beautiful Spectacle Ever Seen Here and Full of the Most Entertaining Comedy,” *Chronicle*, February 7, 1905, 5.

<sup>254</sup> Stevens, “Mother Goose.”

Extant: Great Spectacle for Children of All Ages.”<sup>255</sup> The highlight of the finale was an aerial ballet with seven women on swings. San Franciscans had seen aerial ballets in the past but this one was unique: the most beautiful of the women flew all the way to the edge of the second balcony on her swing and back to the stage. As she flew, she dropped flowers on the audience. Everyone loved it. Stevens suggested that if Wagner were still alive, he would “use this combination corselet and piano wire for his Valkyres.”<sup>256</sup>

*Peggy Machree* is included in these examples because it was the only professional musical theater production written by a woman. Mrs. Denis O’Sullivan created the play for her husband, an Irish actor/singer, for one of his London appearances. The playwright was initially identified as “Patrick Bidwell.” London critics loved the show but expressed quite different viewpoints as to whether Patrick Bidwell did or did not understand Mr. O’Sullivan. Eventually the truth as to Bidwell’s identity came out. The play was quite successful on both sides of the Atlantic. The fact that Mrs. O’Sullivan considered it necessary to use a pseudonym implies that the play might not have had the same reception had the critics known that its author was female—they might have treated it as a novelty rather than a serious work. The play contained a number of Irish songs (Mr. O’Sullivan’s specialty) and Esposita, a Spanish-Irish composer, wrote additional music for the play.<sup>257</sup>

*Princess Fan Tan* was a special type of musical theater production: a “musical

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<sup>255</sup> Partington, “‘Mother Goose’ is Best Show of its Kind Extant: Great Spectacle for Children of All Ages,” *Call*, February 7, 1905, 16.

<sup>256</sup> Stevens, “Mother Goose.”

<sup>257</sup> Partington, “With the Players and Music Folk,” *Call*, August 13, 1905, 19.

extravaganza.” The performers were local juveniles—students of the Bothwell Browne School of Acting and Dance. Browne also taught dancing in San Francisco public schools; later he became very famous as a female impersonator.<sup>258</sup> The music in *Princess Fan Tan* was taken from other musical comedies; Browne arranged the dances and staging. The *Chronicle* favorably reviewed the initial performance:

With nearly 150 juveniles as the principals, chorus and ballet, a surprisingly good production of Bothwell Browne’s new Japanese musical extravaganza was given at the Grand Opera-house yesterday. . . . The piece was elaborately mounted, the costuming and coloring were most effective, while the youngsters showed remarkable training in their ballets, singing and acting. The play ran with a smoothness that seldom characterizes first performances by professionals. . . . Some good choruses are well sung throughout the three acts. The music is taken from successful musical comedies, and on the whole is well suited to please both young and old.<sup>259</sup>

*Princess Fan Tan* was produced several times during this season. Since the performers were school-age children, the performances coincided with school breaks.

*San Toy* provides another example of a musical set in an Asian country; again, all the Oriental parts were played by Caucasians. Partington described this show as one of the earliest examples of musical comedy: “a curious combination of comedy, comic opera and vaudeville.” Edward Morton wrote the script, Harry Greenbank and Adrian Ross the lyrics, and Sidney Jones and Lionel Monckton composed the music. Similar to *Darling of the Gods*, the main female character is a young girl (San Toy) who is faced with an unwanted romantic liaison: the emperor wants to add her to his harem. Other characters include a Chinese suitor and an English sailor, whom San Toy loves.

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<sup>258</sup> Toll, 249, 255.

<sup>259</sup> “Some New Bills of Amusement,” *Chronicle*, September 12, 1904, 9.

Partington praised all the songs. James T. Powers, an excellent character actor well known to San Franciscans, played Li, the lead male role. Powers created his own makeup to simulate Chinese features and spoke with a Chinese accent, which Partington found quite realistic.<sup>260</sup> Stevens praised Powers's portrayal of Li as "fantastical rather than realistical" and "not a bit like the Chinese of our own Chinatown—not to mention our own homes, in so many of which a Chinese comedian is a permanent fixture in the kitchen."<sup>261</sup> Stevens did not state that a Chinese actor could not portray Li, but if asked, he probably would have voiced that opinion. While *San Toy* was playing at the Columbia Theater, another show based in an Asian country was in production at the Majestic.

The *Chronicle* described *The Show Girl* as "a musical tomfoolery."<sup>262</sup> Neither announcements nor reviews named an author or composer but a *Chronicle* advertisement identified the producer: "B.C. Whitney, presents . . . The Show Girl."<sup>263</sup> All three newspapers gave the show favorable reviews. Stevens particularly praised a female comedian. In his view, they were rare:

Impresarios will tell you that tenors are scarce; . . . stock company managers will tell you that leading women are scarce; . . . but let me tell you that the scarcest commodity with which the theater deals is the female comedian. . . . Funny women . . . are the rarest creatures in all stageland. Hilda Thomas, . . . thou art funny, and blessings for it!<sup>264</sup>

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<sup>260</sup> Partington, "Heathen Chinees Seen in His Glory," *Call*, October 18, 1904, 5.

<sup>261</sup> Stevens, "'San Toy' Fits after Dinner as Closely as a Demitasse," *Examiner*, October 18, 1904, 5; Stevens, "James T. Powers and Ashton Stevens," *Examiner*, October 23, 1904, 45.

<sup>262</sup> "The Theaters for This Week," *Chronicle*, November 14, 1904, 10.

<sup>263</sup> "Grand Opera House . . . Beginning Matinee To-day," in "Amusements," *Chronicle*, November 20, 1904, 26.

<sup>264</sup> Stevens, "Hilda Thomas Awakens the Critic with Glad Memories," *Examiner*, November 21, 1904, 5.

For the second week of its very successful two-week run, the company introduced a number of new songs (e.g., “I’m Crazy to Go on the Stage,” “My Ivy Vine,” “The Pretzel Trust,” and “That’s Where My Heart Is”) and new choruses, ballets, and marches.<sup>265</sup>

In the summer of 1905, Glickman’s Yiddish Players arrived in San Francisco. With a repertory of over 400 dramas—including modernized versions of Shakespeare’s plays—they gave fifty-one performances over a forty-one day period. The plays were given in Yiddish. A *Chronicle* article explained that they were musical theater works: “There is much singing in all the plays, some of them having as many as thirty singing numbers. Music is a prominent feature of the Yiddish drama, and all of the actors in this company . . . are trained vocalists.”<sup>266</sup> The article also provided quotations from Glickman that explained his changes to *Hamlet*, *King Lear*, and *The Merchant of Venice*. Excerpts from his explanation of *Merchant* follow.

We play a Yiddish translation of “The Merchant of Venice” just as Shakespeare wrote it, except for the addition of one scene at the beginning of act 2. . . . My conception [of Shylock] is not the money-grabbing, cringing, shuffling miser depicted by [other famous actors]. I represent Shylock as a prosperous merchant, dignified in manner, seeking a revenge to which he was entitled. What warrant is there for playing Shylock as a miser? . . . His demand for revenge had something of the merit in it. Antonio had spit on his gabardine, called him a dirty dog, abused his race.<sup>267</sup>

Glickman’s productions received excellent reviews and audience attendance was good.

Examples of the second type of theatrical productions—productions with

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<sup>265</sup> “With Actors and Singers,” *Chronicle*, November 27, 1904, 26.

<sup>266</sup> “Yiddish Players Here and Will Begin Season Next Week: Jewish King Lear to be Given,” *Chronicle*, July 3, 1905, 12.

<sup>267</sup> *Ibid.*

integrated music—include *The Bonnie Brier Bush*, *The County Chairman*, and *Yon Yonson*. *The Bonnie Brier Bush* was a serious drama, written by Ian MacLaren. The *Chronicle* reviewer commented on the music: “The Scotch will turn out to see their play, and those who are from the old country will catch the fragrance of the heather and be moved to longing for Scotland by the Scotch songs.”<sup>268</sup> *The County Chairman* was a comedy written by George Ade. It was set in a small town in the 1880s. Some of the old songs in the play made Stevens nostalgic: “Oh, Dear Me, it would be fine not to be a dramatic sharp, and go to George Ade’s play only to loaf and enjoy and let your mind wander into the bright backward of time when ‘Do you Love Me Molly, Darling’ was a modern masterpiece.” Stevens mentions the song “White Wings” in a similar vein. He concludes with a reference to his muse: “It is almost as good as reading a couple of chapters of Mark Twain’s ‘Huckleberry Finn.’”<sup>269</sup> *Yon Yonson* was a San Francisco favorite—the show had appeared annually for a number of years. No author was named. Swedish dialect provided the primary humor and for the first time, a Swedish actor played the part. Obviously, his accent was perfect. As the *Chronicle* explained, “his delicious dialect comes natural to him coming from his earnest endeavors to master the English language.”<sup>270</sup>

The third subcategory contains dramatic productions that did not include music in the script. However, as stated above, a house orchestra provided a musical program for

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<sup>268</sup> “The Playhouse Attractions,” *Chronicle*, January 30, 1905, 2.

<sup>269</sup> Stevens, “George Ade’s Play Contains Something for Everybody,” *Examiner*, November 8, 1904, 7.

<sup>270</sup> “With Plays and Music,” *Chronicle*, January 1, 1905, 42.

each of these works, either before the play began and/or at intermission. Examples of these dramas are *The Only Way: A Tale of Two Cities* and *The Eternal Feminine*. The first was a dramatization by Freeman Willis of Charles Dickens's novel.<sup>271</sup> *The Eternal Feminine* was written by Robert Misch, a German playwright, and translated by Austin Page.<sup>272</sup> Programs 9 and 10 show the music that the house orchestras played for these dramas. This information is presented as it was printed in the playbills; therefore the names of composers and works have not been corrected to conform to *Grove Music Online*. Stevens complimented the Alcazar orchestra in one of his reviews: "I sat in during an intermission, and it struck me that Edward B. Lada's little orchestra plays pretty well."<sup>273</sup>

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<sup>271</sup> "Player Folk and Programmes," *Chronicle*, August 6, 1905, 38.

<sup>272</sup> Partington, "Week's Offerings at the Theaters," *Call*, April 23, 1905, 19; Robertson, "Margaret Anglin in a Poetic Play: 'The Eternal Feminine' is the Most Charming Play of Fantasy Since Gilbert," *Chronicle*, April 25, 1905, 5.

<sup>273</sup> Stevens, "Melodrama Features Bow to Comedy at the Alcazar," *Examiner*, July 5, 1905, 6.

Program 9. Alcazar Theater house orchestra program, August 7, 1905

Alcazar Theater

Beginning Monday Evening August 7, 1905

THE ONLY WAY: A Tale of Two Cities

Music Programme

The Orchestra will Render the Following

Overture—"Mill on the Cliff"	Reissiger
Waltz—"Village Swallows"	Strauss
Intermezzo—"Maruresque Caprice"	E. Boccalari
Valse Lente—"The Proud Prince"	M. Klein
Selection—"Il Trovatore"	G. Verdi
March—"False Alarm"	Lincoln

Musical Director, Edward B. Lada



Program 10. California Theater house orchestra program, April 24, 1905

California

Commencing Monday Evening, April 24, 1905

The Eternal Feminine

Music Programme

The Orchestra Under the Leadership of C. Miltner  
will Render the Following Selections:

March—"Aida"	Verdi
Selection—"Cavalleria Rusticana"	Mascagni
"Vienna Bloods"	Strauss
"Romanze"	Rubenstein
Polish Dance	Thomas
Serenade	Titl
Persian March	

*Variety: minstrelsy, burlesque, and vaudeville.* For the purposes of this study, “variety” includes all shows that included multiple acts that were intended solely for amusement. Table 13 presents quantitative information on the variety shows.

Table 13. Category 1 variety shows, September 1904–August 1905

Line no.	Type	Form	Average performances per month		Percent of total variety	
			Main season	Summer season	Main season	Summer season
1	1	Minstrelsy	3	0	2%	0
2	2	Burlesque	10	4	5%	2%
3	3	Vaudeville	163	183	93%	98%
4		Total	175	186	100%	100%

As Line 3 shows, vaudeville was by far the most common form of variety show in San Francisco; therefore, this section focuses primarily on vaudeville. For individual acts within shows, there was some blurring of the type of act. For example, an act that was called a vaudeville act might later be described as a burlesque.

*Minstrelsy.* In the United States, minstrelsy was the oldest of the variety forms. By this time minstrelsy was generally considered old-fashioned, but a few traveling companies were trying to keep it alive. During this season two traveling companies performed in San Francisco: Haverly's Minstrels and William West Minstrels. The turnout for Haverly's opening night was excellent. Partington described the audience: "Last night's audience did not look as if the minstrels were out of the mode these days. The California could not hold any more than it did."<sup>274</sup> Billy Van was the star of the Haverly Company. Van had performed in San Francisco the previous year and San Franciscans liked him. However, he made the mistake of using old material. The audience was displeased and Partington complained that "in Mr. Van's turn he told one of the same stories as last year, a long one, a good one, but the same. . . . A minstrel audience never forgets. [The] result [was] only half-hearted applause . . . in place of the wild salvos that usually greet him."<sup>275</sup> This show also contained vaudeville acts (acrobats and a trick donkey). The African Protective League found the advertising for Haverly's Minstrels to be offensive and expressed their complaints in letters to the newspapers. The *Call* and *Examiner* printed the letters. The league objected to "the caricaturing of the

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<sup>274</sup> Partington, "'Pretty Peggy' Pleases Audience," *Call*, October 31, 1904, 2.

<sup>275</sup> *Ibid.*

colored race on billboards of this city, also in newspapers . . . [for depicting the negro character in an] outlandish fashion.”<sup>276</sup> The *Chronicle* published a notice that the league was objecting to the way their race was portrayed and stated the league’s position: “The league does not object to a moderate caricature of the negro, but terms those in use for the Haverly Minstrels as being ‘outlandish.’”<sup>277</sup> Though the league lodged a complaint, it is not possible to determine whether any actions were taken, since no articles that described such actions were found. The William West Minstrels played a few weeks after the Haverly company. The house was full for their opening performance, and both audience and critics liked the show. An unnamed *Chronicle* reviewer provided the most extensive report, and particularly praised the music and singing:

[This company] has perhaps the best lot of singers of any minstrel troupe on the road. . . . A remarkably good tenor made a hit with his . . . “Good-bye, My Lady Love” while the basso . . . was equally popular with his “Rocked in the Cradle of the Deep.” . . . [The comedian] kept the audience in a hilarious state, making quite a hit in his singing of the coon song, “That’s a Habit I Never Had.” The feature, however, was the closing number, a musical transformation by Frederick V. Bowers, which was part of the [St. Louis World’s Fair].<sup>278</sup>

For one of his Sunday articles, Stevens interviewed George Thatcher, a former minstrel performer. Thatcher was currently performing a black face comedian role in a musical comedy. They discussed the state of minstrelsy and its apparent lack of appeal to current audiences. Thatcher explained that minstrel performers were not of the same quality as

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<sup>276</sup> “Says Minstrel Posters Are Obnoxious to Race,” *Call*, October 31, 1904, 5; “Negroes Object to Minstrel Show Posters,” *Examiner*, October 29, 1904, 5.

<sup>277</sup> “African League Now Objects to Cartoons: Does Not Like to Have Race Caricatured in a Way They Term ‘Outlandish,’” *Chronicle*, October 30, 1904, 33.

<sup>278</sup> “The Theater Programmes,” *Chronicle*, December 5, 1904, 9.

those of earlier years. Formerly, minstrels wrote new songs and created new jokes for their shows. Now creativity was non-existent. Because minstrels took their jokes from the newspaper comics and their songs from musical comedies, audiences no longer found them entertaining. Thatcher believed that people still enjoyed minstrel concepts, as evidenced by the fact that when society people gave amateur performances, they frequently chose to give minstrel shows.<sup>279</sup>

*Burlesque.* As described in Chapter 2, Weber and Fields had initiated a period of popularity for their style of burlesque: satirical humor delivered with exaggerated German accents. Their casts included supporting characters, among them a chorus of young women in tights and a comedian who spoke with a Jewish accent. San Francisco's own burlesque team, Kolb and Dill, performed at Fischer's Theater from 1902 through September 1904. They presented some of the Weber and Fields shows and some shows written for themselves. *I.O.U.*, by Brusie, was one of the most successful of these shows. In September 1904 Kolb and Dill left Fischer's, bought *I.O.U.* from its owner, updated the script and the music, and took it on the road. Fischer's was considered a burlesque house when Kolb and Dill played there. After Kolb and Dill left, three other talented comedians continued the burlesque tradition at Fischer's, but they also left after a short time. At that point, Fischer's changed hands and became a vaudeville house.<sup>280</sup> In March 1905 Kolb and Dill came back to San Francisco and performed *I.O.U.* at the

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<sup>279</sup> Stevens, "George Thatcher Talks Minstrels with Ashton Stevens," *Examiner*, November 20, 1904, 47.

<sup>280</sup> "Burlesque Days at Fischer's Over," *Examiner*, October 12, 1904, 9; "Fischer's Will be a Vaudeville House," *Chronicle*, October 26, 1904, 7.

Grand Opera-house. They played to full houses of very enthusiastic crowds. *I.O.U.* had a part for a comedian with a Jewish accent but the actor who was to play the part was unavailable. The actor who substituted used an Irish accent instead—the audience found his accent just as funny as a Jewish one. During their travels, Kolb and Dill had visited and performed in Australia. When they returned, they brought with them a “Maori song and Poi dance” and interpolated the material into *I.O.U.* Audiences liked the Maori act. The *Call* reviewer declared it to be “a gorgeous stage picture, and the vocal and orchestral effects were both original and fetching.”<sup>281</sup>

Late in the summer of 1905, a new burlesque activity began: the first spoke of the burlesque wheel arrived. Formed by a New York syndicate, the burlesque wheel consisted of seventy-five burlesque companies, each with a cast of thirty-five to fifty people. Each company was a “spoke” in the wheel. A burlesque company would arrive in a city and perform for one week. Then the wheel would turn and a new spoke (burlesque company) would arrive. Before the first burlesque wheel performance in San Francisco, an article in the *Call* described the performers: “prominent comic opera singers and dancers and comedians have been engaged and the ranks of the show girls and chorus singers have been ransacked in order that the companies . . . may be suitably equipped.”<sup>282</sup> The first company to arrive was the “Dainty Paree Burlesquers.” The advertisement for their show is provided in Program 11.

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<sup>281</sup> “Zimmerman, the Acting Wagner, is Delightful: . . . Kolb and Dill Charm Big Crowd at the Grand,” *Call*, March 6, 1905, 12.

<sup>282</sup> “New Theatrical Syndicate Forms ‘Burlesque Wheel,’” *Call*, August 22, 1905, 9.

Program 11. The Dainty Patee Burlesquers show, August 27, 1905<sup>283</sup>

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**CALIFORNIA THEATER**

**GRAND OPENING TONIGHT**

**“BURLESQUE WHEEL” SEASON**

**THE DAINY PAREE BURLESQUERS**

FROM NEW YORK

In the Burlesque and Vaudeville Laugh Maker,

**A MARRIED BACHELOR**

COMPANY OF THIRTY-FIVE TALENTED PEOPLE

SINGERS, DANCERS, COMEDIANS AND A BEVY OF GIRLS

GEORGEIOUS COSTUMES, SCENERY AND ACCESSORIES

YVETTE, THE ELECTRICAL DANCER      MOUND CITY QUARTET

THE KELLER ZOUAVE GIRLS FROM LONDON, ENGLAND

J. GAFFNEY BROWN, THE MARVELOUS MANIPULATOR

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<sup>283</sup> “Amusements,” *Examiner*, August 27, 1905, 24.



On opening night, the house was filled at the beginning of the show, but many people left after the first act. The critics were in agreement: it was not very good. Partington found Yvette (the electrical dancer) particularly offensive because she weighed at least 200 pounds and danced in tights: “[Yvette] tries to [dance], and the large, slothful grace of the hippo is not in it.” Her opinion of the play was that “the burlesque itself is cheap and vulgar, cheaply and vulgarly played. It is Fischer’s at its worst.” Partington did praise the “zouave drill” as “the one bright spot.”<sup>284</sup> Stevens’s view was acerbic as can be seen in the headline to his review: “The ‘Burlesque Wheel’ Rolls in Filthiest Dirt: Nauseating Show Given at the California: ‘A Married Bachelor’ Reeks of Vulgarity, Incompetency and Uncleanliness.” Representative comments follow.

We looked for something that would take the place of old Fischer’s. We looked for something perhaps a trifle gay, but for something unvulgar, pretty and sparkling; instead of which we got tainted incompetency. [Regarding the chorus] I am sure that such performers could not have been secured from any local employment agency, and yet they do not appear to be clever enough to have survived a long journey here. . . . Now, this is a very charitable notice of a very nasty performance, and even worse than nasty—dull.<sup>285</sup>

The *Chronicle* was slightly less critical: “The performance was not particularly dainty, nor very suggestive of Patee. The girls were not as lively on the stage as on the posters, but there was on the whole a good deal given for the money, such as it was.” The *Chronicle* reviewer also made the point that the companies yet to come might be better

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<sup>284</sup> Partington, “Bush Street Show is Dull,” *Call*, August 28, 1905, 12.

<sup>285</sup> Stevens, “The ‘Burlesque Wheel’ Rolls in Filthiest Dirt,” *Examiner*, August 28, 1905, 4.

since they were headed up by some “oldtime minstrels and variety people.”<sup>286</sup>

Ultimately the *Chronicle* critic was correct about the burlesque wheel season: several of the companies that came in the fall of 1905 and spring of 1906 were much better. In fact, some were very good.

*Vaudeville.* As stated above and shown in Table 13, vaudeville was by far the most popular form of variety entertainment during this period. It was considered family entertainment, so shows were expected to be suitable for women and children. If acts were vulgar, critics censured them.<sup>287</sup> As noted earlier, such reviews probably improved attendance. San Francisco had a number of vaudeville theaters—the Orpheum was the first and the “highest class” of those theaters. The Orpheum Theater in San Francisco was the home base of the seventeen-theater Orpheum circuit, which had its eastern-most theater in Chicago. Orpheum shows consisted of eight or nine acts and a motion picture. Each act stayed at least one week—sometimes longer if the critics and audiences liked it.<sup>288</sup> Each time the show changed, the three newspapers thoroughly reviewed the acts, and Orpheum shows were included in the mid-week theatrical summaries. Stevens and Partington wrote many of the Orpheum reviews for their papers. The writing style of the anonymous *Chronicle* reviews seems different from that of Robertson; since they carry no byline, their authors are unknown. The Orpheum ran eleven shows each week: every night and four matinees. Ticket prices were 10, 25, and 50 cents. An Orpheum show

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<sup>286</sup> “The Week at the Theaters,” *Chronicle*, August 28, 1905, 4.

<sup>287</sup> Stevens, “Dirt at the Orpheum,” *Examiner*, June 12, 1905, 4.

<sup>288</sup> “Secures New Features for the Orpheum,” *Chronicle*, August 20, 1905, 32.

might include singers (ranging from opera singers to minstrels), dancers, comedians, acrobats, trained animals, short plays, and novelty acts. Children performed occasionally. For example, nine-year old Bessie French sang opera arias at the Orpheum: Partington wrote that she sang them quite beautifully.<sup>289</sup> African Americans performed in several acts and in general, the critics gave them excellent reviews. For example, the team of Murphy and Francis presented an act entitled “Real Coon Habits.” Both audience and critics enjoyed their performance. The *Chronicle* review described the act: “The ‘real coon habits’ of Murphy and Francis proved about the funniest turn by colored entertainers that we have ever had. . . . Both are good ragtime shouters and buck dancers and they had a couple of songs that were new and humorous.”<sup>290</sup> No Asian performers were noted. Examples of two Orpheum programs follow. Other than a few changes to spacing, they are shown as they appeared in the *Chronicle*.

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<sup>289</sup> Partington, “Infant Patti at Orpheum,” *Call*, May 19, 1905, 3.

<sup>290</sup> “The Theaters for the Week,” *Chronicle*, March 13, 1905, 14.

Program 12. Orpheum vaudeville program, January 8, 1905<sup>291</sup>

*Orpheum*

Week Com. This Afternoon, Jan. 8

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ENTIRE NEW

...SHOW...

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The best of all sketch producers  
Will M- CRESSY & DAYNE -Blanche  
in Their Latest Success, "Town Hall Tonight."

ELEANOR FALKE  
The Dainty Singing Comedienne.

MISS NITA ALLEN AND COMPANY  
Presenting Charles Alfred Byrne's One-Act Play,  
"Wine, Women, and Song."

CHASSINO  
Europe's Greatest Shadowgraphist.

Josie—KINE & GOTTHOLD—Phil  
In Their Quaint Concert, "A Medical Discovery."

H. V. FITZGERALD  
The World's Quickest Lightning Change Artist.

Winfield-DOUGLAS & FORD-Margie  
Neat and Eccentric Singers and Dancers.

ORPHEUM MOTION PICTURES  
Showing the Latest Novelties.

Last Week and Astounding Success of  
THE FOUR BARDS  
America's greatest athletes.

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<sup>291</sup> "Amusements," *Chronicle*, January 8, 1905, 26.

Program 13. Orpheum vaudeville program, August 13, 1905<sup>292</sup>

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*Orpheum*

Week Com. This Afternoon, August 13th

**A Programme of Paragons**

THE YANKEE DOODLE BOYS  
Presenting Their Fantastic Novelty,  
"Around the World in Twenty Minutes."

HOWARD BROTHERS  
With Their Flying Banjos.

JOSEPHINE AINSLEY  
Singing Comedienne.

JACOB'S DOGS  
The Most Intelligent Canines Before the Public.

EDMUND DAY and COMPANY  
Presenting Their Great Comedy Success,  
"The Sheriff."

THE QUEEN'S FAN  
Vaudeville's Daintiest Conceit Presented  
By MISS ORISKA WORDEN and MISS  
ADELE ARCHER, Assisted by Miss  
Lucile Georgei.

Retained by Request! Third and Last Week of  
JAMES J. MORTON  
The Monologist.

ORPHEUM MOTION PICTURES  
Showing the Latest Novelties.

Last Week of the Sensation of Two Continents  
COLONEL GASTON BORDEVERRY  
King of Firearms.

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<sup>292</sup> "Amusements," *Chronicle*, August 13, 1905, 35.

Occasionally an Orpheum announcement named the motion picture but usually the programs simply stated “Orpheum Motion Pictures Showing the Latest Novelties.” If the motion picture was particularly notable, reviewers included them in their articles. For example, the *Call* described “Rounding [Up] the Yeggman,” one of the most interesting of the motion pictures:

The biograph picture which concludes the performance is a surprise in its termination and is one of the best ever thrown on canvas in this city. Five men blow a safe in a bank and after an exciting attempt to escape, during which they are closely pursued, lose two of their number. As a last resort, they steal a locomotive, and while skimming over the rails, meet their fate in collision with another iron machine. The collision is entirely unexpected and the picture of it was perfect. When steam and smoke are cleared, the scene of the two engines is shown, both masses of twisted steel and splintered wood.<sup>293</sup>

A few of the motion pictures were educational or artistic but most were purely for entertainment.

Every Orpheum show included music: many of the individual acts were musical, and the Orpheum had an excellent house orchestra that played for all performances.<sup>294</sup>

Examples of several musical acts follow. They are Willy Zimmerman’s imitations of famous composers, the Howard brothers and their banjo act, the Fadette Woman’s Orchestra, and singers Della Fox and Dom Francisco de Souza.

Willy Zimmerman’s act was entitled “Life Portraits of Celebrated Composers.”

Partington thought his performance was remarkable:

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<sup>293</sup> “Sousa Brings New March to City,” *Call*, October 17, 1904, 12. The review of the Orpheum show, including the motion picture, is beneath the Sousa article but under the same heading.

<sup>294</sup> Stevens, “Della Fox a Success Despite a Half Voice,” *Examiner*, May 24, 1905, 7.

Willy Zimmerman has been hazily announced as something new in the impersonating line. . . . The only way one knew that it was not Richard Wagner conducting from the Orpheum stage last night was because the actor's cap stuck to his head during the Orpheum "Tannhauser." . . . Composers are the actor's specialty. He gets them at the conductor's desk and for the moment the man is before you. Lizst, absorbed, aristocratic, fastidious; Verdi, genial, kindly, laying aside the baton to conduct with his hand; Von Suppe, important, electric . . . you get the very man, face, figure, gait and very voice. It is acting of the best, brilliantly humorous.<sup>295</sup>

Zimmerman personally knew most of the conductors he imitated. To illustrate their conducting techniques, he led the Orpheum's house orchestra in their works. The audiences liked Zimmerman's act, and he stayed for an additional two weeks. For the last week, he changed his act—he imitated Tchaikovsky, Createore, and several local figures (unfortunately, not identified).

The Howard Brothers had developed an unusual banjo act—a combination of gymnastics and music. The *Call* described their amazing performance:

Can you imagine six twanging banjos flying in the air, twisting around the limbs and bodies of their controlling artists, turning crazy somersaults overhead, and at the same time playing "Tramp, Tramp, Tramp, the Boys are Marching" with wonderful precision and real art? That is what the Howard Brothers make them do. The result is marvelous—club swinging to music had been frequently produced, but here we have the swinging banjos making their own music. After these gymnastics, the Howards settle down and treat the audience with good bits of grand opera.<sup>296</sup>

Unfortunately, Stevens did not review this act. As a former banjo instructor, he would undoubtedly have had an interesting opinion.

The Fadette Woman's Orchestra was the only professional female instrumental ensemble that appeared. This orchestra performed in November 1905 to rave reviews

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<sup>295</sup> Partington, "Zimmerman, the Acting Wagner, is Delightful," *Call*, March 6, 1905, 12.

<sup>296</sup> "Banjo Specialties Feature at Orpheum," *Call*, August 14, 1905, 12.

from all three newspapers. The *Chronicle* declared it to be the best act of that week's show and particularly praised their choice of selections—a mixture of “classical and lively tunes.”<sup>297</sup> Excerpts from Partington's review follow.

Boston burst into vaudeville last night at the Orpheum and we are asking for more. . . . [The conductor] wields a neat, brisk, scholarly baton that carries the clever little programme to an Orpheum triumph. . . . It needed only a few notes of the opening march to discover that the orchestra plays as well as it looks. One discovered that the charming brunette with the cornet was not there simply to look pretty, nor the violin girls showing dimpled elbows over greased bows. They play capitally. . . . Emphatically the Fadettes are a hit.<sup>298</sup>

Stevens praised the conductor, the musicians, and their demeanor (they smiled at the audience) and concluded his review with “It may be worth mentioning that the girls play real music with real musicianliness. . . . They are an emphatic hit.”<sup>299</sup>

Della Fox appeared at the Orpheum as a solo singer. According to the *Chronicle* reviewer, Fox had been a famous soprano “comic opera queen” in earlier years, but her voice range was now baritone.<sup>300</sup> Fox appeared on stage smoking and clad entirely in men's clothing, facts noted only by Stevens. He thoroughly enjoyed her performance. He seemed intrigued and slightly amused by her attire, in particular the quality of her clothes and the ease with which she wore them: “Just to see Della Fox smoke a cigarette while she sings . . . is worth her salary and your fifteen minutes. . . . Her thoroughly

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<sup>297</sup> “The Theaters for This Week,” *Chronicle*, November 13, 1905, 5.

<sup>298</sup> Partington, “Boston Sends Out a Winner,” *Call*, November 13, 1905, 5.

<sup>299</sup> Stevens, “Something New is Shown in Sousa Business at Orpheum,” *Examiner*, November 14, 1905, 16.

<sup>300</sup> “The Play and the Opera,” *Chronicle*, May 22, 1905, 11.



young-manly smoking is reflected in the elegance of her masculine serge.”<sup>301</sup> Stevens interviewed Fox for his Sunday article. He began his article with the subject of Fox’s clothing:

Of course, we talked about a few things other than her trousers, but they, crisply creased and superbly worn, were the most natural topic. Little Della Fox is the first stage queen that I have interviewed in her jeans. To be sure, Lillian Russell was not averse from chatting about her own frock coat and the bifurcated grays that went with it, but . . . her figure was divinely at variance with the garments of which she spoke; whereas Miss Fox received me in her sack suit of serge and looked so much like one of us, that mechanically I passed the cigarettes.<sup>302</sup>

Fox explained why she wore men’s clothing: she was built more like a man and therefore, men’s clothes were more comfortable: “I’m built in straight lines everywhere excepting the tum-tum. And no woman can keep that down without wearing stays, which I never do, skirt or trousers. Give me comfort or give me death.” Stevens found her charming and unaffected, and apparently both of them enjoyed the interview. As usual, Igoe’s accompanying sketches are entertaining—one of them shows Fox leaning back in a chair, hands behind her head, smoking, and looking quite comfortable in her serge.<sup>303</sup>

Dom Francisco de Souza, the “Marquis de Borba,” had been scheduled to appear a week earlier than he did; the delay was allegedly caused by illness. His performance is included primarily because Stevens provided a detailed description of his appearance:

Dom Francisco did not present the appearance of illness. He is perhaps the fattest person that has appeared in vaudeville without making a specialty of fatness. He carries a series of progressive chins that begins at the lower lip and falls, chin after chin, into regions lower than a barytone

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<sup>301</sup> Stevens, “Della Fox a Success.”

<sup>302</sup> Stevens, “A Trouser Chat with Della Fox,” *Examiner*, May 28, 1905, 51.

<sup>303</sup> *Ibid.*

need expose. Not less than half a dozen are visible above what he is pleased to wear for a collar. These jelly to the music from his throat. The spectacle is not pretty, and you can imagine the incongruity when Dom Francisco's mighty chins vibrate to the bullfighter's song from "Carmen." But he emits a pleasant, sonorous sound, and from the freak standpoint is entitled to make his living on the Orpheum stage.<sup>304</sup>

Igoe provided an appropriate accompanying sketch.

In addition to the Orpheum, a number of other theaters in San Francisco presented vaudeville. Several were covered by the papers, some regularly, others occasionally. They include the Chutes, Fischer's (after its conversion from burlesque), the Lyceum, and the Mission. The Baldwin and Unique probably also presented vaudeville but no information is available on them.

The Chutes was originally an amusement park with a water slide. Over time it expanded and by 1904 it also contained a playground, a zoo, and a large theater. Entrance to the park (ten cents for adults, five for children) covered all amusement fees including the theater. A few musical theater productions were given at the Chutes Theater but most of the performances were vaudeville shows. The newspapers provided some coverage of the vaudeville acts at the Chutes but not as thoroughly as they did those at the Orpheum. According to the *Call*, a Chinese magician performed at the Chutes: "They have a Chinese magician out at the Chutes, Ching Foo Lee by name, who simply amazed the audience last night."<sup>305</sup> Musical theater productions at the Chutes were oriented towards families and children. For example, two hundred local children

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<sup>304</sup> Stevens, "'Mark-Key' de Borba and his Chins at the Orpheum," *Examiner*, April 3, 1905, 6.

<sup>305</sup> "The Chutes," *Call*, December 13, 1904, 5.

performed at the Chutes Theater in *Cleopatra Up-to-Date*. Like *Princess Fan Tan*, the performers were students of the Bothwell Browne School of Acting and Dance.<sup>306</sup> The performances of *Cleopatra Up-to-Date* took place during school vacations when the children were available to perform. The Chutes Theater sponsored amateur nights; the newspapers announced these events but did not review them. As mentioned previously, the Chutes also provided music on its “pneumatic symphony orchestrion.”<sup>307</sup>

***Category 2: Performances in non-commercial events and/or by amateur musicians***

Category 1 events were commercial events with professional musicians performing for pay. Category 2 includes similar types of performances (e.g., recitals, concerts, and vaudeville presentations), but either the performers were not known to be professionals or the events were non-commercial (e.g., free concerts and benefit musicales). The newspapers usually did not identify the professional standing of these musicians so it had to be inferred from the newspaper coverage. Pre-event articles were common, but the tone was that of an announcement rather than advance publicity material. Post-performance articles reported on performances but rarely criticized them. Table 14 provides quantitative information for Category 2 and its subcategories. Examples of events in each subcategory follow the table.

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<sup>306</sup> “At The Chutes,” *Chronicle*, April 10, 1905, 14.

<sup>307</sup> “Sunday at the Chutes,” *Chronicle*, January 30, 1905, 7.

Table 14. Category 2 musical events, September 1904–August 1905

Line no.	Subcategory	Average number of events per month	
		Main season	Summer season
1	Golden Gate Park Band concerts	4	4
2	University of California weekly concerts	2	3
3	Other public concerts	2	1
4	Recitals	4	1
5	Benefit entertainments and musicales	7	6
6	Other entertainments and musicales	3	2
7	Performances in stores and restaurants	3	6
8	Total Category 2 events	26	23

***Golden Gate Park Band concerts.*** Weather permitting, the Golden Gate Park Band played a free concert in the park every Sunday and an additional concert on most holidays. In case of severe rain, the concert was cancelled and the scheduled program was played the following week. With a few exceptions, all three papers printed the program on the day of the performance. Paul Steindorff, a well-known local musician, conducted; occasionally a guest conductor appeared. Only one concert was reviewed, and the program for that concert was unique: it included a medley of Japanese music that had never been heard in this country.<sup>308</sup> The musicians in the band were local professional musicians; all are believed to have been members of Musicians Union, Local no. 6.<sup>309</sup> The band played approximately ten numbers at each concert. All the concerts included marches and operatic excerpts and often a selection from a current musical theater production. Usually one work featured a soloist. Program 14 provides an example of a typical Golden Gate Park Band program. It includes operatic works and a selection from a current musical—*The Serenade* opened at the Tivoli on the same day as this concert.

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<sup>308</sup> “Music of Distant Nippon Echoes Through the Park,” *Call*, October 24, 1904, 5.

<sup>309</sup> The files of the union were destroyed in the fire, but minutes of a meeting held shortly afterwards (April 25, 1906) contained the following reference: “Motion made and carried that members are granted permission to volunteer services for a concert in Golden Gate Park.”

Program 14. Band concert, Golden Gate Park Band, September 18, 1904<sup>310</sup>

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Composer	Title or performer
Sargent	March – <i>King Quality</i>
Reissiger	Overture to <i>Mill on the Cliff</i>
Rubens	Waltz – <i>Bride bells</i>
	Baritone solo—W. H. Colverd
Verdi	Grand Fantasia from <i>Un ballo in maschera</i>
Nicolai	Overture to <i>Merry Wives of Windsor</i>
Gounod	Ballet Suite from <i>Faust</i>
Johnson	Novelette— <i>A Whispered Thought</i>
Mann	Descriptive— <i>The Windmill</i>
Rubinstein	<i>Melody in F</i>
Herbert	Selection – <i>The Serenade</i>
	America

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<sup>310</sup> “Music at the Park,” *Chronicle*, September 18, 1904, 33.

In March 1906 Mayor Schmitz proposed the creation of a municipal band, which suggests that the park band was not considered to be a municipal one.<sup>311</sup> Schmitz did not further explain his proposal, but perhaps a municipal band would have been made up of amateur musicians rather than professionals. However, the city did help finance the Golden Gate Park Band. The city's financial report of 1905–06 contains the following item: "Park Commission Reports: Music: \$3576.87."<sup>312</sup>

*University of California weekly concerts.* Every Sunday during the school term, weather permitting, a "Half-hour of music" concert was presented in the Hearst Greek Amphitheatre at the University of California. Unlike the Golden Gate Park Band concerts, these concerts had begun recently, probably in the spring of 1904. They were a great success and attendance was excellent.<sup>313</sup> The types of performers and programs changed each week. Most of the performers were associated in some way with the university: students, faculty, and alumni performed. Occasionally, musicians who had no relationship with the university appeared. The newspapers usually published announcements of the concerts along with instructions on the appropriate ferry to take from San Francisco. Occasionally the newspapers published a review, always favorable, on the following day. Because these programs were varied, two examples are provided.

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<sup>311</sup> "Mayor Favors an Association of Musicians," *Call*, March 24, 1906, 3.

<sup>312</sup> *San Francisco Municipal Reports for the Fiscal Year 1905–1906 and Fiscal Year 1906–1907* (San Francisco: Neal Publishing, 1908), 124, 192.

<sup>313</sup> "Half Hour Concert Is Given by the De Koven Club," *Examiner*, October 17, 1904, 5.

Program 15. University of California Half-hour of Music, October 16, 1904<sup>314</sup>

Performed by the  
De Koven Club, a “University of California musical society”

Composer	Title	Performer(s)
Buck	<i>Hark, the Trumpet Calleth</i>	De Koven Club
	Piano selections	Harvey Loy, '98
	<i>The Arrow and the Song</i>	Frank L. Argall, '96, bass solo
	Nocturne	Hugo Ponerus, '01, violin solo
Mendelssohn	“If with all your Hearts,” from <i>Elijah</i>	Clinton R. Morse, '96, tenor solo
Bullard	<i>Nottingham Hunt</i>	De Koven Club

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<sup>314</sup> Ibid.



Program 16. University of California Half-hour of Music, July 31, 1905<sup>315</sup>

## Performers

John Carrington, former baritone soloist at Trinity Church in New York  
 Uda Waldrop, San Francisco pianist  
 Wallace A. Sabin, organist of St. Luke's Episcopal Church in San Francisco

Composer	Title	Performer
Mendelssohn	"O God, Have Mercy" ( <i>"Gott sei mir gnädig"</i> from the oratorio <i>Saint Paul</i> )	Carrington
Schumann, R.	<i>Novelette</i>	Waldrop
Tosti	<i>Good-bye</i>	Carrington
Handel	"Hear Ye Winds and Waves" from <i>Scipione</i>	Carrington
Mendelssohn	<i>Andante and Rondo Capriccioso</i>	Waldrop
	<i>Drink to Me Only With Thine Eyes</i>	Carrington
	<i>When Dull Care</i>	Carrington

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<sup>315</sup> "Music in Greek Theater Draws a Large Crowd," *Chronicle*, July 31, 1905, 7.

Other university-related performers were the University Mandolin, Guitar, and Banjo Club; Professors William de Jung and Paul Thelan of the Physics Department; the University Band; the Glee Club of the University of California; an alumni glee club formed of graduates from the '90s; the Woman's Choral Society; and the students' military band of the University of California Cadets.

*Other public concerts.* In addition to the concerts described above, fifteen public concerts took place during the main season. Of these, seven were band concerts performed for the Knights Templar convention that was held in San Francisco in September 1904. All their public concerts were given outdoors, either in front of the Palace Hotel or in Union Square. The Knights Templar organization brought forty bands with them and they hired many local bands to play. Therefore, many other band concerts must have taken place as part of the convention; these may have been private events or, if public, they were not reported.<sup>316</sup>

In 1904 the Bohemian Club made an important change in its policy: it decided to perform for the public some of the music that its members had composed for the Grove plays, known as "jinks concerts." The first public performance took place at the Tivoli Theater in September 1904 and consisted of selections from the three most recent jinks concerts. The music was performed by an orchestra of sixty and a large chorus made up of Bohemian Club members, singers from the Tivoli, and several men's music clubs. Partington reviewed the event:

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<sup>316</sup> "Bands Will Be Busy," *Call*, September 3, 1904, 1.

Until yesterday the baby Bayreuth up in the redwoods hung on to its music dramas as jealously as Mamma Wagner to “Parsifal.” . . . The programme of the afternoon consisted of the club music dramas of the last three years, beginning with Dr. H. J. Stewart’s “Montezuma,” followed by W. H. McCoy’s “The Hamadryads,” of this year, and J. D. Redding’s “The Man in the Forest,” 1902. In each case the compositions were preluded by a reading of the story and a slight exposition of its musical treatment. . . . I doubt if anything better, or as good, as Mr. McCoy’s first two movements had been turned out in California.<sup>317</sup>

In August 1905 portions of the jinks dramas written for that summer were performed for the public. At this concert an announcement was made: in addition to the jinks excerpts, other original works composed by club members would be performed, and this practice would continue in the future. Stevens welcomed this news, especially as it related to the ability of California composers to hear their music:

Thus at last, in the absence of a permanent symphony orchestra, the California composer—or at least as many of him as holds membership in the Bohemian Club—is enabled to have a hearing at home. . . . Composers will never know how good or bad are their works till they have been blazed forth at the hands and lungs of a professional band. . . . By all means let us hear what the native musician has to say.<sup>318</sup>

Overall, reviews for the 1905 performance were less positive than they had been for the 1904 event, particularly for the music from the 1905 high jinks. However, all three papers praised the additional music, which included a set of four songs and selections from an orchestral suite—*Scenes in California*—that was composed by Dr. H. J. Stewart.<sup>319</sup> In its September 20, 1905, issue, the *Musical Courier* published an article on the Bohemian Club and its recent concert. Partington reviewed and quoted the article:

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<sup>317</sup> Partington, “Jinks of Bohemians Draws an Enthusiastic Audience,” *Call*, September 2, 1904, 9.

<sup>318</sup> Stevens, “Bohemian Club Has Its Jinks Concert,” *Examiner*, August 19, 1905, 7.

<sup>319</sup> *Ibid.*

Not in America . . . is there an institution of like kind, viz; one given over, pure and simple, to the encouragement of the American composer. . . . This concert (the jinks concert) in San Francisco is the one luminous instance that proves that work can be accomplished if the proper spirit ushers it before the public. . . . The concert . . . at which an orchestra of fifty-five performed the composition of resident American composers, was given under the auspices of an institution which is the most unique in the Western Hemisphere; and I doubt, after having been in the most of the cities of Europe, whether there is any similar aggregation of spirits and souls that are willing and anxious to do what this institution has accomplished and is accomplishing. . . . The moral and mental tone of this club have developed in the direction of art and literature and music. . . . All caviling, all envy and jealousy are exiled and the whole club is engaged in a monumental and momentous effort to exert an artistic influence, not alone over the community of San Francisco, but throughout the whole coast.<sup>320</sup>

This assessment of the Bohemian Club was correct: apparently no other organization in the United States was devoted to the performance of new works by American composers. In New York City, the Lambs' Club performed works created by its members but its productions were dramas, sometimes destined for Broadway, rather than musical works such as those of the Bohemians.<sup>321</sup> This does not imply that the works of other American composers were not performed during this time. In particular, the works of a group of Boston composers, including George Chadwick, Amy Beach (Mrs. H. H. A. Beach), and others were widely performed, particularly in the Boston area. Theodore Thomas also frequently included works by these Boston composers in his programs.<sup>322</sup>

One concert performed in this period was a benefit to raise funds for a Verdi

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<sup>320</sup> Partington, "Bohemian Music Highly Praised," in "With the Players and Music Folk," *Call*, October 8, 1905, 19.

<sup>321</sup> "The Lambs: A Brief History," <http://www.the-lambs.org/history.htm> (accessed July 26, 2005).

<sup>322</sup> Crawford, 351–71.

monument in San Francisco. Tetrzzini was invited to sing and she accepted, but the Tivoli management refused to allow her to participate.<sup>323</sup> An amateur orchestra of 75 musicians, a music club of 150 singers, and several local soloists provided the music.<sup>324</sup> Fewer than half the works on the program were by Verdi; other composers represented were Dubois, Saint-Saëns, Fanning, Locher, Bolzini, and Wagner.

The Minetti Orchestra concert provides another example of public concerts performed in this season. Minetti himself was a professional musician, but his orchestra was made up of amateurs. As Partington explained, “most of the well-known amateurs of the city” (about one hundred musicians) were members of the organization.<sup>325</sup> The Minetti performance was the only public concert by a San Francisco orchestra during the 1904–05 season. However, several local orchestras, including Minetti’s, performed at social functions. Partington reviewed the Minetti concert and declared that “the programme was highly creditable to both conductor and orchestra.”<sup>326</sup> The program for this concert is shown in Program 17.

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<sup>323</sup> “Tell Why Tetrzzini Will Not Sing Tonight,” *Chronicle*, February 24, 1905, 13.

<sup>324</sup> “Local Musicians to Give Verdi Benefit,” *Chronicle*, February 12, 1905, 32.

<sup>325</sup> Partington, “The Players and the Music Folk,” *Call*, November 6, 1904, 19.

<sup>326</sup> Partington, “Music Lovers Delighted by Minetti Band,” *Call*, November 12, 1904, 9.

Program 17. Concert, Minetti Orchestra, November 11, 1904<sup>327</sup>

## Alhambra Theater

Composer	Title
Auber	<i>Masaniello</i> Overture (Overture to <i>La muette de Portici</i> ( <i>Masaniello</i> ), op. 5)
Vieuxtemps	<i>Ballade et Polonaise</i>
Massenet	<i>Le Dernier sommeil de la Vierge</i> for strings <sup>328</sup>
Bazzini	Symphonic poem <i>Saul</i> (Overture to Alfieri's <i>Saul</i> )
Bizet	Suite from <i>Carmen</i>

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<sup>327</sup> Ibid.

<sup>328</sup> *Grove Music Online* does not list this as a work by Massenet. Another internet site identifies it as "*Le Dernier sommeil de la Vierge* (*Prélude extrait de l'Assomption*, 4 scène de *La Vierge*)," [www.warnerclassics.com/release](http://www.warnerclassics.com/release) (accessed September 9, 2005).

**Recitals.** Thirty-eight recitals were given by various local musicians during the 1904–05 season. More than half were performed by vocalists—twenty-one recitals. The rest were given by chamber music groups (seven), solo piano and solo violin (three each), and four were given by other musicians. Francisca gave five of the vocal recitals. Her recitals were not included in Category 1 because the critics did not seem to treat her recitals with the same respect they did those of Melba and Gadski. Stevens gave a reasonably favorable review of her first recital, but Partington did not concur:

One of the most beautiful voices ever heard here, and one of the most exasperating methods of using it, are those of Mme. Fannie Francisca. . . . So far as the voice is concerned, it is true that one could not be over-enthusiastic. It is of extraordinary beauty. . . . It is to its use that one must object. Technically there are all sorts of objections—muddy vocalizing, indifferent breath control, faulty enunciation, pronunciation and interpretatively matters are worse.<sup>329</sup>

The *Call* published a complimentary review on Francisca’s second recital but it was unsigned, i.e., Partington did not write it.<sup>330</sup> Francisca seems to have been an inconsistent performer. For example, according to Partington, Francisca was excellent in *Lucia*. Probably because of the good reviews for her *Lucia* performance, the Tivoli Italian Grand Opera company invited Francisca to perform the role of Felina in Thomas’s *Mignon*. Stevens and the *Call* gave Francisca such bad reviews that the Tivoli replaced her after one performance.<sup>331</sup>

The Kopta Quartet provided six of the seven chamber music recitals performed

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<sup>329</sup> Partington, “Mme. Francisca Wins Applause for Fine Voice,” *Call*, September 22, 1904, 4.

<sup>330</sup> “Mme. Francisca Scores another Grand Triumph,” *Call*, September 25, 1904, 21.

<sup>331</sup> “‘Mignon’ is Finely Given by Berlindi,” *Call*, February 23, 1905, 13; Stevens, “Berlindi Poorly Aided in ‘Mignon,’” *Examiner*, February 23, 1905, 7.

during this period. A well-known local pianist, Mrs. Oscar Mansfeldt, performed with the group. Two examples of programs given by this ensemble are shown in Programs 17 and 18. Of the seven works listed, four were less than thirty years old—they would probably be considered “new music” today.



Program 18. Chamber music recital, Kopta Quartet, October 30, 1904<sup>332</sup>

Composer	Title
Sinding	Piano Quintet in E Minor, op. 5
Mozart	String Quartet in G Major no. 12, K. 172
Svendsen	Andantino from String Quartet in A Minor, op. 1
Corsanego	Scherzo, op. 6

Program 19. Chamber music recital, Kopta Quartet, March 12, 1905<sup>333</sup>

Composer	Title
Grieg	String Quartet in G Minor, op. 27
Dvořák	Second movement (“Dumka”) from String Quartet no. 10 in E-Flat Major, op. 51
Saint-Saëns	Piano Quintet in A Minor, op. 14

<sup>332</sup> Partington, “With the Players and Music Folk,” *Call*, October 30, 1904, 19.

<sup>333</sup> “Chamber Music Concert,” *Chronicle*, March 12, 1905, 38.

The other Category 2 recital events of this season were a banjo concert by Alfred Farland and several recitals by Arthur Farwell. Farland performed classical selections that he had arranged for the banjo, including works by Chopin, Beethoven, and Mendelssohn. Stevens provided the only review:

Mr. Farland stands alone, he is the emperor of his instrument. Whether you like the banjo for Chopin and Beethoven is another matter. On this subject great minds have differed. Paderewski laughs at the combination. . . . Farland is a wonder. If he has not made the banjo universally respected, he has at least made himself respected as its virtuoso.<sup>334</sup>

The recital programs of Arthur Farwell were particularly interesting. Farwell was a strong proponent of Native American music, in particular American “Indian” music. He believed that American composers were about to enter an exciting period of creativity and that their inspiration would come from Native American music. Farwell had been a lecturer at Cornell and was now traveling across the country to study native music. As he traveled, he gave programs—a combination of lecture and music—to educate the public on his philosophy. Partington interviewed Farwell for her Sunday article, and he expressed his enthusiasm for native music:

From the south we have the negro melodies—the South has been definitely poetized therein for all time. The West gives us the Indian songs, countless thousands of them. . . . Then, we get the Southwest with the Spanish–American genre, and yet another and distinctly other element in the Spanish–Indian. . . . Then in the north one gets the French and Creole besides other Indian color.<sup>335</sup>

Farwell wrote many of the works that were performed at his recitals but went to pains to

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<sup>334</sup> Stevens, “Plucks Music from Banjo as its Virtuoso,” *Examiner*, December 14, 1904, 10.

<sup>335</sup> Partington, “With the Players and Music Folk,” *Call*, December 4, 1904, 19.

incorporate melodies from Native American tribes. He used a Navajo theme for one of his works (his *Navajo War Dance*), and Zuni melodies were used in two songs written by Carlos Troyer (*Sunrise Call* and *The Coming of Montezuma*). Many of the other works were based on Indian melodies but no tribe was named. Farwell wrote his instrumental works for piano alone or for piano and violin. In addition to his lecturing, performance, and composition activities, Farwell also founded Wa-Wan Press, a publishing house dedicated to publishing the works of young American composers.<sup>336</sup>

***Benefit entertainments and musicales; other entertainments and musicales.***

Two groups of events, (1) benefit entertainments and musicales and (2) other entertainments and musicales, are combined for the following analysis because the only difference between them was the purpose of the events: those in the first group were identified as “benefits,” and those in the second were not. Some of the programs presented at these events were similar to those of the preceding groups (e.g., recitals and concerts), but most were quite specifically identified as “entertainments.” At most of these events, more than one person performed. Most of the performers were amateurs, but professionals also performed occasionally. Tables on the following pages provide quantitative information on these events. Table 15 shows the number of these events; Table 16 shows who received the proceeds of the benefit events; and Table 17 shows the type of music performed.

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<sup>336</sup> Ibid.; Partington, “Farwell Talks on Music of the New Time,” *Call*, December 14, 1904, 15; “Farwell Gives Indian Music with Success,” *Call*, December 16, 1904, 16.

Table 15. Category 2 benefit and non-benefit entertainments and musicales

Line no.	Subcategory	Average number of events per month	
		Main season	Summer season
1	Benefit entertainments and musicales	7	6
2	Other entertainments and musicales	3	2
3	Total entertainments and musicales	10	8

Table 16. Beneficiaries of benefit entertainments

Line no.	Beneficiary	Main season		Summer season	
		Number of events	% of total	Number of events	% of total
1	Church	21	34%	14	74%
2	Teachers' retirement fund	15	24%	0	0%
3	Seaman's Institute	5	10%	0	0%
4	Hospitals	4	6%	0	0%
5	Orphanages	4	6%	0	0%
6	Schools	3	5%	0	0%
7	Other	10	15%	5	26%
8	Total	62		19	

Table 17. Music performed at benefit and non-benefit entertainments

Line no.	Type of music or production	Average number of performances per month	
		Main season	Summer season
1	Recital by soloist or small ensemble	1	4
2	Concert by chorus, band, orchestra, or combination	3	1
3	Musical theater production	2	0
4	Vaudeville	1	2
5	Combinations of the above	2	1
6	Music not specified	< 1	< 1
	Total	10	8

Members of Society organized and performed in some benefits. Descriptions of those events implied they were as entertaining for the performers as they were for the audience. As Sally Sharp enthused, “noble scheme this amateur ‘playacting.’ It furnishes comforts to sorry sufferers . . . even while it gives infinite fun to the players, diversion to their friends, and a superb opportunity to display smart millinery.”<sup>337</sup> The newspapers covered Society benefits in more detail than they did other benefits. Articles often included photographs of the participants and reports of how much fun they had had performing. An *Examiner* article reported that several Society women found performing much too strenuous: they suffered afterwards from “colds and nervous prostration.”<sup>338</sup>

*The May Music Festival.* One of the benefit events of this season deserves special mention: the May Music Festival. This festival of fifteen concerts was held in the Mechanics’ Pavilion during the first week of May 1905. The festival served two purposes: it was a celebration of the fiftieth anniversary of the founding of public schools in San Francisco and a benefit to raise money for the teachers’ annuity fund. The Board of Education announced that the festival would be the biggest event since Theodore Thomas’s 1883 music festival.<sup>339</sup> The festival organizers hired the eighty-piece Innes Band from New York to provide most of the music, along with solo vocalists and a famous cornet player.<sup>340</sup> The Innes band did not make the trip to San Francisco solely to

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<sup>337</sup> Sally Sharp, “Vaudeville Performance Makes a Famous Hit,” *Call*, February 16, 1905, 14.

<sup>338</sup> “Society Vaudeville Performers Say That Stage Life is too Strenuous,” *Examiner*, February 17, 1905, 7.

<sup>339</sup> “Will Be a Grand Festival,” *Chronicle*, October 23, 1904, 32.

<sup>340</sup> “May Festival Programme Out,” *Chronicle*, April 2, 1905, 26.

perform in the May Music Festival. During the spring of 1905, the band performed in a series of festivals in other cities: Chicago, Omaha, Denver, Ogden, Los Angeles, and Portland. The Innes band specialized in playing music usually performed by orchestras. Local singers were to provide the choral music. Months before the festival, huge adult and children's choruses were formed. The adult chorus had 1,000 members. Initially the children's chorus had 6,000 members but it was then split into two groups according to the location of the schools that the children attended—those from schools north of Market were in one group, those from south of Market and in the Mission area in the other.<sup>341</sup> Only well-behaved children with good voices were eligible to participate. Each children's chorus learned a different set of songs.<sup>342</sup> Rehearsals began in January.<sup>343</sup> Initial plans called for each children's chorus to make one appearance, but they were so well liked that each made a second appearance. Fifteen concerts were given over the eight-day period beginning with April 30, 1905. Table 18 lists the day and title of each concert.<sup>344</sup> Program 20 lists the works performed by the two children's choruses.

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<sup>341</sup> "Exquisite Musical Programmes at the Festival," *Examiner*, May 6, 1905, 4.

<sup>342</sup> "Mammoth Chorus to Support Artists: Rehearse for May Festival," *Chronicle*, March 30, 1905, 4.

<sup>343</sup> "Fine Music for Teachers' Fund," *Chronicle*, January 8, 1905, 39.

<sup>344</sup> "Greatest Demand for Seats is for 'Americana' Night," *Chronicle*, April 23, 1905, 40.

Table 18. Concert schedule for the May Music Festival, May 1905

Date	Day and Program
April 30, 1905	Evening before opening of festival: Inaugural programme
May 1, 1905	Day 1 afternoon: Children's May Day Festival, children's chorus #1 Day 1 evening: Symphony night, adult chorus
May 2, 1905	Day 2 afternoon: Professional matinee Day 2 evening: Parsifal night
May 3, 1905	Day 3 afternoon: Liszt-Rubenstein programme, children's chorus #1 Day 3 evening: Americana night
May 4, 1905	Day 4 afternoon: French-Russian composers Day 4 evening: Oratorio night, adult chorus
May 5, 1905	Day 5 afternoon: Varied programme, children's chorus #2 Day 5 evening: "Wagnerfest"
May 6, 1905	Day 6 afternoon: Children's Festival, children's chorus #2 Day 6 evening: Operatic and popular music, adult chorus
May 7, 1905	Day 7 afternoon: Varied programme Day 7 evening: Valedictory, adult chorus



Program 20. May Music Festival, works performed by children's choruses<sup>345</sup>

Chorus	Composer	Title
Chorus no. 1	Gounod	<i>Praise Ye the Father</i>
	Brinkworth	<i>Birds of Spring</i>
	Davis	<i>Dear Old Hills of California</i>
	Innes	<i>America Fantasy</i>
		<i>My Old Kentucky Home</i>
		<i>Way Down Upon the Swanee River</i>
		<i>Dixie</i>
		<i>Maryland, My Maryland</i>
		<i>Columbia, The Gem of the Ocean</i>
		<i>America</i>
Chorus no. 2	Handel	<i>Largo</i> <sup>346</sup>
	Strauss	<i>Blue Danube</i>
	Pasmore	<i>Gloria California</i> <sup>347</sup>

<sup>345</sup> "Musical Feast Enjoyed by Vast Throng at Pavilion," *Chronicle*, May 2, 1905, 9.

<sup>346</sup> The names of the lyricists for this work and for the Strauss waltz were not provided.

<sup>347</sup> H. B. Pasmore was a local composer.

Reviews of the concerts were generally very positive. However, in her review of opening night, Partington complained that Innes lacked “most of the essentials [of ] good conducting.”<sup>348</sup> The *Chronicle* also criticized his unusual technique: “[he] has strange characteristic gestures, doing much apparently with the finger tips of his left hand, which move constantly in a peculiar manner.”<sup>349</sup> Partington’s complaint was limited to Innes’s conducting—she thought the band itself was excellent. For one number, Albert Roncovieri, a member of the Board of Education, conducted the band in a march he had composed himself. He showed Partington what the band could do: “[it was] the only musical playing that was done.”<sup>350</sup> Performances by the children’s choruses were especially praised. All three papers strongly recommended that people attend these concerts, in particular, to hear the children. Excerpts from the *Chronicle*’s review follow:

Everyone expected the children to sing well, but no one expected to hear such finished work. . . . The children sang with an exactness of attack, a sense of modulation and intelligence of phrasing that would have done credit to the most notable organizations of the kind anywhere. Add to this mastery of technical obstacles, the exquisite purity of tone in an ensemble of 3000 young voices, and the result is an attainment far and above anything of the kind ever heard in this city. It is a privilege to hear such singing. There is a curious thrill about it, a something that brings a significant glister to one’s eyes. The singing by these children is so signally fine that no one should miss hearing it.<sup>351</sup>

In addition to producing wonderful music, the children’s choruses must also have made a stunning visual effect. The teachers had told the children that they did not need special clothes, but all the little girls wore white dresses and most had butterfly-shaped white

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<sup>348</sup> Partington, “Opening of Music Festival Promises Success,” *Call*, May 1, 1905, 3.

<sup>349</sup> “Success Marks Opening of May Music Festival,” *Chronicle*, May 1, 1905, 14.

<sup>350</sup> Partington, “Opening of Music Festival.”

<sup>351</sup> “Musical Feast Enjoyed by Vast Throng at Pavilion.”

bows in their hair. From a distance, the effect was one of white doves above their faces. The boys wore dark suits that provided a contrast for the girls' white dresses.<sup>352</sup>

In general, attendance was poor. About 700 people attended the first evening concert.<sup>353</sup> The event that drew the largest crowd was "Americana night," which featured Innes's composition entitled *Americana*. This work, an allegory in music, portrayed the entire Civil War from the departure of the troops, the battles (including the attack at Fort Sumter), the emotions of loved ones at home, to the return of the troops after the war.<sup>354</sup> Innes composed some original music for the piece; he also included many familiar songs that people associated with the war. In addition to the band and the adult chorus, 1000 members of the First Regiment of the N.G.C. marched, and the regiment band played. (N.G.C. was not spelled out but from the context, it was probably the National Guard of California.) The climax of the evening was the regiment band marching through the pavilion to the tune of *When Johnny Comes Marching Home*. A company of fifty Civil War veterans marched behind the band, holding up a bloodstained flag from the war. It was, as the *Chronicle* described, "a signal for a patriotic demonstration which, perhaps, has not been equaled in excitement in this city."<sup>355</sup> Clearly, it was a thrilling evening for all attendees. Only one other event, oratorio night, drew good crowds.

Two explanations for the poor turnout were offered: the weather was rainy and people thought the concerts were for children. Neither explanation justifies the poor

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<sup>352</sup> Ibid.

<sup>353</sup> "Torrents of Rain Lessen the Attendance, But Do Not Dampen the Enthusiasm," *Examiner*, May 2, 1905, 5.

<sup>354</sup> "May Festival Programme Out," *Chronicle*, April 2, 1905, 26.

<sup>355</sup> "Innes' 'Americana' Arouses Patriotism," *Chronicle*, May 4, 1905, 9.

attendance. The obvious conclusion is that either that the public did not know what was being performed and/or the concerts simply did not appeal to the public at that time. Some of the programs were not well publicized. For example, on May 1 (“symphony night”) the band played, among other works, two movements from Tchaikovsky’s Symphony no. 6 in B Minor, op. 74 (“*Pathétique*”). No papers provided this information in the early announcements, and on the day of the event, only the *Call* printed the program correctly. Perhaps those San Franciscans who read the *Call* could not imagine hearing the *Pathétique* performed by a band, because not many attended. Only the *Chronicle* mentioned the symphony in its review: “transcribed and played here for the first time by a band, [it was] stupendous.”<sup>356</sup> (Note: the Golden Gate Park Band frequently played operatic overtures and excerpts, but they did not play standard symphonic repertory.) As for the concerts that included opera excerpts, the performance of excerpts from *Parsifal* was expected to be one of the highlights of the festival but it was not well attended. Only a few weeks before, the Metropolitan Opera Company had given opera lovers three opportunities to hear *Parsifal* sung in its entirety. Hearing excerpts from the opera performed by a band was apparently not appealing.

Proceeds from the festival were dismal. Attendance was poor, and all 7,000 singers who regularly attended rehearsals earned a ticket for all the events, so many who did attend did not pay.<sup>357</sup> Ticket prices were low—a season ticket for all fifteen events

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<sup>356</sup> “Musical Feast Enjoyed by Vast Throng at Pavilion.”

<sup>357</sup> “Fine Music for Teachers’ Fund,” *Chronicle*, January 8, 1905, 39.

was only \$5; individual concerts were \$.50.<sup>358</sup> Total ticket sales were about \$8,000. Expenses, including paying the band, were around \$5,000. Therefore, the total amount cleared on this multi-day event was only about \$3,000.<sup>359</sup> Although this amount seems small for such a large event, it met the original stated goal of several thousand dollars.<sup>360</sup> Innes declared the event to be a success; he then took his band to Los Angeles for the May Music Festival in that city.<sup>361</sup> The teachers announced that they would sponsor another festival the following year; however, as of April 1906, they had not yet begun preparations for one.

***Performances in stores and restaurants.*** Performances in stores and restaurants were not announced and reviewed in the same way as other events. Most of the announcements appeared to be advertisements. The program for a “Public Concert” at S. N. Wood & Co. is provided below as an example. The company had just opened a new store at the corner of Powell and Ellis. An announcement in the *Call* noted that women were specifically welcome in the art and reception room located on an upper floor: “ladies are cordially invited and at the same time are welcome to make the room a meeting or resting place.”<sup>362</sup> Concerts were performed at the store every other week for three months beginning in June 1905.

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<sup>358</sup> “Sale of Coupon Books Will Begin Today,” *Call*, April 10, 1905, 12.

<sup>359</sup> “May Musical Festival Ends,” *Chronicle*, May 8, 1905, 7.

<sup>360</sup> “Fine Music for Teachers’ Fund.”

<sup>361</sup> “Innes’ Band Makes a Hit in Los Angeles,” *Chronicle*, May 16, 1905, 7.

<sup>362</sup> “Public Concert,” *Examiner*, June 9, 1905, 8.

## Program 21. Concert at S. N. Wood &amp; Co. store, June 10, 1905

“Rendered by a stringed orchestra”<sup>363</sup>

Composer	Title
Blon	<i>Emperor Frederick March</i>
Nicolai	Overture to <i>Merry Wives of Windsor</i>
Ziehrer	<i>Balmy Night</i> waltz
Mascagni	Intermezzo from <i>Cavalleria Rusticana</i>
Elgar	<i>Salut d'Amour</i>
Rubinstein	<i>Melody in F</i>
Chopin-Sarasate	Nocturne, violin solo
Bratton	<i>Laces and Graces</i> novelette
Berger	<i>Hawaiian Melody, Aloha Oe</i>
Donizetti	Sextet from <i>Lucia</i>
Johnson, N.	Intermezzo from <i>Marcella</i>
Casta	<i>A Frangesa</i> March <sup>364</sup>

“Many popular melodies will also be rendered”

<sup>363</sup> Ibid.

<sup>364</sup> *Grove Music Online* does not list a composer by this name but according to the website of *Sheet Music Plus*, P. Mario Costa composed a march titled *A Frangesa*. [www.sheetmusicplus.com/a/item.html?id=71250&item=2948073](http://www.sheetmusicplus.com/a/item.html?id=71250&item=2948073) (accessed October 12, 2005).

***Category 3: Performances by special groups of amateurs***

This category contains performances by some particular types of amateurs. These performances were separated from those in Category 2 because the performers were of special interest. Table 19 provides quantitative information for Category 3 and its subcategories, and Table 20 shows the types of musical performances they gave.

Table 19. Category 3 musical events, September 1904–August 1905

Line no.	Performers	Average number of events per month	
		Main season	Summer season
1	Music pupils	2	1
2	Boys' clubs and bands	1	1
3	Children, other	3	1
4	College/university students, faculty, alumni	2	1
5	Music clubs	2	< 1
6	Other club or lodge members	1	< 1
7	Church choirs and/or organists	2	2
8	Total Category 3 events	13	6

Table 20. Types of musical performances, Category 3 amateurs

Line no.	Type of musical performance	Average performances per month of each type	
		Main season	Summer season
1	Soloist or small ensemble performance	3	2
2	Concerts: choral, band, orchestra, or combination	7	3
3	Musical theater	1	1
4	Vaudeville	1	0
5	Combinations of the above	< 1	0
6	Type of performance not specified	< 1	0
7	Total	13	6



Line 8 in Table 19 shows that these amateurs gave twice as many performances in the main season as they did in the summer. Line 2 in Table 20 shows that most of these amateur performances were concerts.

*Music pupils.* *The 1905 Directory* listed almost 500 names in the category “Teacher–Music.”<sup>365</sup> Assuming that each teacher had twenty pupils, we can estimate that around 10,000 people were taking music lessons and very likely performing in teacher-sponsored recitals from time to time. During this year, the newspapers, understandably, reported on only twenty-two of these recitals. Two of the events were group recitals; for example, nineteen pupils at the Irving Institute gave a concert of vocal and instrumental works.<sup>366</sup> Most of the performances by individuals or small groups were piano recitals; all but three of the performers were female. The pupils whose solo recitals were reported played music of some difficulty, which indicates that they were probably the most advanced students. Other factors that may have influenced newspaper coverage were the social standing of the parents and the reputation of the instructor. Almost half the pupils whose solo recitals were reported were students of the pianist Hugo Mansfeldt, who had been born in Poland in 1847. In 1885 he studied briefly with Liszt and premiered one of Liszt’s short piano works—*Bagatelle ohne Tonart*.<sup>367</sup> (Robert Stevenson called

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<sup>365</sup> *1905 Directory*, 2286–89.

<sup>366</sup> “Christmas Concert at Irving Institute: Pupils Render an Exceptionally Fine Programme of Vocal and Instrumental Music,” *Call*, December 15, 1904, 2.

<sup>367</sup> Alan Walker, “Liszt, Franz,” *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (accessed October 14, 2005).

Mansfeldt “Liszt’s ‘Favorite’ California Pupil.”)<sup>368</sup> Mansfeldt’s name first appeared in Francis’s *Musical Statistics of San Francisco* in 1886 when he participated as a pianist in a chamber music concert.<sup>369</sup> In the spring of 1904, he started a “Mansfeldt Club” made up of nine of his “finished pupils.” The club gave four recitals during this season; three or four young women played for each recital. The society news in the *Examiner* announced one of the club’s recitals, an indication of Mansfeldt’s probable social status, or perhaps the status of his pupils.<sup>370</sup>

All three newspapers covered these recitals to some degree. The *Call* provided the most thorough coverage and printed the complete program most often. Most reviews were quite positive—with some exceptions. A *Chronicle* reviewer criticized the instructor of one young girl for having permitted her to perform numbers “far beyond her ken.”<sup>371</sup> A more typical comment, also from the *Chronicle*, was “there can be no doubt now that she is to be one of the genuine musical stars of the future.”<sup>372</sup> Partington expressed both praise and criticism as she thought appropriate. The following excerpt is from her review of a performance by twelve-year-old Enid Brandt:

“Wonderful,” “astonishing,” are the words that come most readily to the pen in describing her. Her technique is truly astonishing. . . . The tone throughout is beautiful. . . . The child’s playing is comically authoritative. She knows exactly what she wants and almost always gets it. And it is here that Enid’s work is open to criticism. Take the F minor variations of

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<sup>368</sup> Robert Stevenson, “Liszt’s ‘Favorite’ California Pupil: Hugo Mansfeldt (1844–1932),” *Inter-American Music Review* 7/2 (spring–summer 1986): 33–78.

<sup>369</sup> Francis, 29.

<sup>370</sup> “Mansfeldt Musicale a Pronounced Success,” *Examiner*, November 27, 1904, 29; “In Society by the Chaperone,” *Examiner*, April 30, 1905, 50.

<sup>371</sup> “Gertrude Fleming is a Child of Promise,” *Chronicle*, October 19, 1904, 5.

<sup>372</sup> “An Artiste on the Piano,” *Chronicle*, November 11, 1904, 5.

Haydn, for example. The giving out of the theme, essentially simple, . . . was sentimentalized out of all proportion. Notes were lengthened by a full half without rhyme or reason, pauses introduced and rubato reigned. It was the same thing, though in less degree, with the Schumann numbers. . . . But this is so small a fact in comparison with the heroic achievements of the little girl.<sup>373</sup>

The composers whose works were played most frequently in piano recitals were Chopin, Liszt, and Robert Schumann. Of the recitals by Mansfeldt pupils, two were devoted entirely to works of Chopin, one to works of Liszt. Two pupils performed a work of their own composition in their recitals. Program 22 provides an example of works performed in recitals.

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<sup>373</sup> Partington, "With the Players and the Music Folk," *Call*, November 20, 1904, 19.

Program 22. Recital by piano pupil, Enid Brandt, December 10, 1904<sup>374</sup>

Composer	Title
Saint-Saëns	Concerto in G Minor
Haydn	Theme and Variations in F Minor (Sonata no. 6 [Un piccolo divertimento; Variations])
Schumann, R.	“Des Abends” from <i>Fantasiestücke</i> op. 12, no. 1
Schumann, R.	<i>Romanze</i>
Chopin	Etude op. 10, no. 5
Mason	<i>Serenata</i>
Sinding	“ <i>Frühlingsrauschen</i> ” [“Rustle of Spring” from op. 32]
Brandt (the pianist)	Theme and Variations
Nicode	<i>Tarantelle</i>
Liszt	Polonaise in E Major

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<sup>374</sup> “Child Pianist Surprises by Her Fine Work,” *Call*, November 11, 1904, 9.

*Boys' clubs and bands.* As Table 19 shows, about once a month the newspapers reported on a concert by one of the boys' bands. The Columbia Park Boys' Club Band and the League of the Cross Cadets Band performed all but one of these concerts, and both these bands performed regularly at other functions such as benefit entertainments. Several other boys' bands, such as the Pacific Hebrew Orphans Band and the Juvenile Foresters Band, also performed at benefit events. According to the *Call*, all the boys' bands were outfitted with good instruments and neat uniforms.<sup>375</sup>

Several of the bands were made up of boys who lived in orphanages or similar institutions. The Columbia Park Boys' Club was one such institution. Sidney Peixotto, the club's founder, believed that music was good for boys, and he encouraged all of them to participate. He was convinced that any boy could learn to play; previous musical experience was not a prerequisite.<sup>376</sup> The number of successful performances his club presented seems to confirm his belief. Probably because of his interest in music, this club was particularly active in performing in local musical events. A number of wealthy San Franciscans supported the Columbia Park Boys' Club, which would explain why the newspapers might have covered this club's events more thoroughly than those of similar clubs.<sup>377</sup> The Columbia Park Boys' Club had four musical groups: a "little boys' band" for boys ages seven to fourteen (forty-two members), a "big boys' band" for the older boys, a drum and bugle corps, and a glee club. In addition to their concerts, the boys presented vaudeville and minstrel shows. One local gallery, Vickery's, presented a show

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<sup>375</sup> "Little Boy Bands in and around California," *Call*, April 8, 1906, 10.

<sup>376</sup> *Ibid.*

<sup>377</sup> "Columbia Park Boys to Give Entertainment," *Chronicle*, November 29, 1904, 4.

of their drawings and paintings.<sup>378</sup> The Columbia Park Boys' Club bands also performed in other locations in California. They were known for their walking tours; in the summer of 1905, the little boys' band walked to Los Angeles. Shortly before the earthquake, the *Call* published a full-page article on local boys' bands; it included a description of the Columbia Park Boys' Club journey:

[They gave] concert, vaudeville and minstrel performances by the way. . . . They gave their entertainments in the town halls or opera houses of every town they stopped at and they gave their street parade before the entertainment, the boys marching, and every boy playing an instrument. . . . Their receipts for the summer outing amounted to \$2200, of which \$1400 was clear profit.<sup>379</sup>

In the summer of 1905, the Columbia Park Boys' Band was hired by the Chutes Park in Los Angeles for a two-week engagement. The boys received a free vacation; the leader was paid a salary.<sup>380</sup> No review of their performances in Los Angeles was found in the San Francisco newspapers.

The other band whose concerts were reported was the League of the Cross Cadets Band. The League of the Cross was a Catholic temperance organization founded in 1873 in London.<sup>381</sup> In San Francisco the band associated with the league was described as a "big boys' band" by the *Call*; apparently they were similar in age to the older band of the Columbia Club. All the Cross Cadets had pledged to abstain from alcohol, and they

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<sup>378</sup> *Ibid.*; Laura Bride Powers, "Clubwomen are Interested in Columbia Park Boys: Clever Art Work Shown by the Laddies," *Call*, March 20, 1905, 7.

<sup>379</sup> "Little Boy Bands."

<sup>380</sup> "Boys' Band Booked for Los Angeles Concerts," *Chronicle*, April 20, 1905, 13.

<sup>381</sup> *Catholic Encyclopedia*, s.v. "The League of the Cross," <http://www.newadvent.org/cathen/09101a.htm>, (accessed April 17, 2005).

renewed the pledge each year.<sup>382</sup> The band had fifty members, which made it the largest boys' band in California.<sup>383</sup> The *Call* declared that the Cadets band was “the flower of them all, the model and the envy” of the other bands, but it did not explain that statement.<sup>384</sup> However, since the *1905 Directory* lists over thirty Catholic churches, the league probably had a large pool of young musicians from whom to choose its band members, which allowed them to attain a higher level of musicianship.<sup>385</sup>

The *Call* article painted an interesting but romanticized view of the bands and asserted that boys like to play band instruments:

In the average boy mind—by what process of reasoning only a boy may know—some sort of ignominy attaches to piano playing, violin bowing and the twanging of the light guitar. However much he may like the music . . . he'll say of the musician, if he's a boy musician, “Aw, he's a sissy!” And, of course, that settles it. There is no deeper depth of degradation in the boy world. But give that same boy a brass horn to blow, a drum to beat or a bugle to tootle, and it's all right. That is, indeed, real boy's work!<sup>386</sup>

San Franciscans found the boys' bands very entertaining, and the bands certainly provided the participating boys with a musical experience they would not likely forget in later years.

***Children, other.*** The newspapers reported on a number of other performances by children during this season. The children performed every type of music from recitals of opera arias to minstrel shows. For example, young people from the Sacred Heart Church

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<sup>382</sup> “Cadets to Renew Pledges,” *Call*, April 26, 1905, 11.

<sup>383</sup> “League of Cross to Entertain at Chutes,” *Examiner*, July 9, 1905, 53.

<sup>384</sup> “Little Boy Bands.”

<sup>385</sup> *1905 Directory*, 44–45.

<sup>386</sup> “Little Boy Bands.”

presented the Strauss comic opera *Prince Methusalem*;<sup>387</sup> the boys of Holy Cross Parish gave a minstrel show at a church benefit;<sup>388</sup> 150 children gave a recital of vocal music;<sup>389</sup> and the pupils at the State Institute for the Deaf, Dumb and Blind gave a concert of vocal, violin, organ, piano, chamber, and choral music.<sup>390</sup>

***College/university students, faculty, and alumni.*** Students, faculty, and alumni of local colleges and universities gave a number of performances during this season. Like the children in the preceding group, they performed a wide variety of types of music. A few examples of their performances are provided in Table 21.

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<sup>387</sup> "Young People to Present Comic Opera," *Chronicle*, October 2, 1904, 38.

<sup>388</sup> "Holy Cross Church Benefit a Success," *Call*, October 20, 1904, 7.

<sup>389</sup> "Pupils Recite at California Club Quarters," *Call*, October 29, 1904, 4.

<sup>390</sup> "Blind Inmates of Asylum Give Concert," *Chronicle*, December 19, 1904, 9.



Table 21. Performances by college and university students, faculty, and alumni

Date	Performers	Music performed
November 12, 1904	University of California students	Burlesque: <i>The Man from Stanford</i> <sup>391</sup>
November 20, 1904	Students and alumnae of Immaculate Conception Academy	Cantata: <i>Mary Immaculate</i> <sup>392</sup>
December 16, 1904	Association of Collegiate Alumnae	Musical Programme <sup>393</sup>
March 1, 1905	Students at College of St. Ignatius	Operetta: <i>The Bell of Blenheim Forest</i> <sup>394</sup>
April 27, 1905	Women's Choral Society of the University of California	Concert <sup>395</sup>
June 16, 1905	San Francisco State Normal School pupils	Operetta: <i>The four-leaved clover</i> <sup>396</sup>

<sup>391</sup> "Win Prize for Burlesque," *Chronicle*, October 8, 1904, 5.

<sup>392</sup> "Alumnae Hold Jubilee Feast," *Chronicle*, November 21, 1904, 10.

<sup>393</sup> "Music in South Park," *Call*, December 17, 1904, 16.

<sup>394</sup> "Students of St. Ignatius College Give Operetta," *Call*, March 3, 1905, 7.

<sup>395</sup> "Woman's Choral Society Gives Annual Concert," *Chronicle*, April 28, 1905, 13.

<sup>396</sup> "Normal Pupils in Operetta," *Chronicle*, June 17, 1905, 5.

*Music clubs.* During this season, the newspapers reported on over twenty concerts performed by eleven different music clubs. Other than the Pianistic Club, all the clubs specialized in choral music, but their concerts usually included instrumental numbers as well. Many of the music clubs were all male or all female. Several of the clubs required that new members pass an audition; for example, the *Chronicle* reported that the San Francisco Musical Club required prospective members to pass a “rigorous examination.”<sup>397</sup> Several of these clubs were associated with nationalities, including the Swedish and Norwegian Singing Societies (who sometimes performed together) and several German societies.<sup>398</sup> The Loring Club, founded in 1876, was the oldest of the then extant music clubs. During this season, its twenty-eighth, the club gave four concerts. The program for its last performance of the season is provided as an example.

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<sup>397</sup> “Club News of the Week,” *Chronicle*, October 23, 1904, 29.

<sup>398</sup> “Norwegian Society Will Hold Singing Festival,” *Call*, January 11, 1905, 11.

Program 23. Choral concert, Loring Club, May 16, 1905<sup>399</sup>

Composer	Work Performed	Performer(s)
	<i>Sing, Sing, Music Was Given</i> <sup>400</sup>	Baritone solo and Loring Club
	<i>Finland Love Song</i>	Loring Club
Strauss	<i>Wine, Woman and Song</i> waltzes	Loring Club
Curti	<i>World, Thou Art Mine</i>	Loring Club
Koschat	<i>Holiday Scenes in Karinthia</i>	Solos and Loring Club
Bellini	Arias from <i>La sonnambula</i>	Soprano solo
Schubert	<i>Great is Jehovah the Lord</i>	Soprano solo
Rubinstein	<i>Music of the Spheres</i> <sup>401</sup>	String quartet
Raff	<i>Declaration of Love</i> <sup>402</sup>	String quartet
Gaul	<i>Amour D'Artiste</i>	String quartet
Volkman	Waltz	String quartet

<sup>399</sup> "Loring Club Shines," *Call*, May 17, 1905, 6.

<sup>400</sup> No composer was identified for this work and the following one but the Irish poet and composer, Thomas Moore, wrote poems by these names. *Sing-Sing Music was Given* was sung to the tune of "The Humours of Ballamaguiry" or "Old Langolee;" *Finland Love Song* was set to music by Adolph Martin Foerster; <http://www.musicanet.org/robokopp/eire/singsing.htm>, <http://www.muiscanet.org/robokopp/moore.html>, <http://www.recmuisc.org/lieder/f/foerster.html> (accessed October 14, 2005).

<sup>401</sup> Rubinstein wrote many string quartets but none with this title.

<sup>402</sup> This is apparently the fifth movement of Raff's String Quartet no. 7 in D major, op. 192/2 "Die Schöne Müllerin." The fifth movement is entitled *Erklärung (Declaration)*; <http://www.raff.org/quartet7.htm> (accessed September 2, 2005).

**Other clubs and lodges.** Several other clubs presented public musical performances during this season. For example, the Scottish Thistle Club gave an entertainment at the Alhambra Theater (June 30, 1905), and Native Daughters of the Golden West performed at the Almshouse (October 16, 1904).<sup>403</sup> The Arion Society, an organization of over 25,000 citizens of German ancestry, also performed in concert.<sup>404</sup>

**Choirs and/or organists.** The *1905 Directory* lists over 150 churches in San Francisco.<sup>405</sup> Their choirs and organists were another important source of music during this period, and the choirs provided many opportunities for amateur singers to perform. The newspapers occasionally announced the works that the choirs would be performing during normal services. For the Easter services, the papers published long lists of churches and the works that their choirs would be singing. In addition to providing music during regular services, choirs and organists gave some public musical performances; twenty such performances took place during the main season and five during the summer. Church choirs occasionally performed long choral works such as Rossini's *Stabat mater*,<sup>406</sup> Gaul's cantata *The Holy City*,<sup>407</sup> and Stainer's cantata *The Daughter of Jarius*, described by the *Call* as "an elaborate piece of music."<sup>408</sup>

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<sup>403</sup> "Thistle Club to Give Free Entertainment," *Chronicle*, June 29, 1905, 11; "Entertaining Aged Inmates," *Call*, October 17, 1904, 5.

<sup>404</sup> "Concert of Arion Club Scores Great Success," *Call*, January 24, 1905, 6; "Musical Germans Entertain," *Examiner*, September 3, 1905, 5. As the *Examiner* article implied that the Arion Society was a local organization, its 25,000 members probably resided in the San Francisco Bay Area.

<sup>405</sup> *1905 Directory*, 42–45.

<sup>406</sup> "Chorus Choir Renders 'Stabat Mater' Well," *Chronicle*, December 5, 1904, 14.

<sup>407</sup> "Sacred Cantata at Central M.E. Church," *Examiner*, August 13, 1905, 54.

<sup>408</sup> "New Music Arranged for the Choir of St. Luke's," *Call*, February 26, 1905, 35.

***Category 4: Entertainments with musical programs and other activities***

This category, and those that follow, include events in which a musical performance took place but it was not the only featured activity at the event. All the events in Category 4 were identified by the newspapers as “entertainments.” Table 22 provides quantitative information for Category 4 and its subcategories.

Table 22. Category 4 musical events, September 1904–August 1905

Line no.	Subcategories	Average number of events per month	
		Main season	Summer season
1	Entertainment and dance	3	3
2	Entertainment as part of a bazaar, festival, or fair	5	< 1
3	Entertainment with other activity	2	1
4	Total Category 4 events	10	4

Entertainments with dances were equally popular in the main season and summer, averaging three per month. However, bazaars, festivals, and fairs were almost non-existent in the summer, as were entertainments with other activities. Many types of music were presented at these entertainments, but no operas or theatrical performances. For some events, the newspapers provided little or no information on the program. For example, reporting on an entertainment and dance given by the League of the Cross Cadets, the *Examiner* simply stated, “the best amateur and professional talent has been secured.”<sup>409</sup> For a Lutheran Church bazaar, the *Call* informed the public, “there will be an interesting musical programme, and well-known singers will appear.”<sup>410</sup>

Entertainments that warranted more detailed program information usually included solo or small ensemble performances by multiple performers. Several local orchestras performed at these events including those led by Foley, von der Mehden, and Fairgrieve.<sup>411</sup> Several mandolin clubs played, and all the boys’ bands identified in the section above performed for entertainment events. Program 24 provides, for each type of Category 4 event, an example of the musical works that were performed.

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<sup>409</sup> “Give Entertainment to Increase Armory Fund,” *Examiner*, February 14, 1905, 4.

<sup>410</sup> “Lutheran Church Bazaar,” *Call*, October 20, 1904, 16.

<sup>411</sup> “Native Sons Committee to Give Entertainment,” *Examiner*, April 26, 1905, 4; “Teutons Hold Big Meeting,” *Call*, October 17, 1904, 5; “Caledonian Club Gives Enjoyable Entertainment,” *Call*, May 25, 1905, 13. These orchestras performed for local events but apparently did not perform symphonic repertory or give concerts of symphonic music.

## Program 24. Musical works performed at Category 4 entertainments

Event	Musical Works Performed
Caledonian Club entertainment and dance <sup>412</sup>	Songs Bagpipe selections Overtures by Fairgrieve's Orchestra Mandolin and guitar music Highland reel
Catholic Bazar [ <i>sic</i> ] <sup>413</sup>	Vaudeville numbers: songs, dances, recitations and instrumental numbers Vocal solo Selection by orchestra
St. Andrew's Society open meeting, featuring annual distribution of the heather from Edinburgh <sup>414</sup>	Overture: <i>Scotch Airs</i> Songs: <i>My Own Native Heather</i> <i>Scottish Blue Bells</i> <i>Auld Joe Nicholson's Bonnie Nannie</i> <i>Loch Lomond</i> <i>Bowling Braes</i> <i>Mary of Argyle</i> <i>Auld Lang Syne</i> Piano solo Bagpipe selection

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<sup>412</sup> "Caledonian Club."

<sup>413</sup> "Melody Rings in Catholic Bazar," *Examiner*, November 5, 1904, 11.

<sup>414</sup> "Distribute Heather Sent from Scotland," *Call*, October 19, 1904, 16.



***Category 5: Other events with musical programs***

This category includes events similar to those in Category 4 in that a musical performance was given as part of a larger event. The difference between events in Categories 4 and 5 is that the newspapers did not call the latter type “entertainments.” Table 23 provides quantitative information for Category 5 and its subcategories.

Table 23. Category 5 musical events, September 1904–August 1905

Line no.	Subcategories	Average number of events per month	
		Main season	Summer season
1	Dinners, receptions, and similar events	5	3
2	Music club meetings	2	1
3	Women's Club meetings	18	2
4	Lodge meetings and events	27	21
5	Other club meetings and events	1	1
6	Total Category 5 events	53	28

Table 23 shows that the number of events for this category is quite high, second only to Category 1, with the predominant subcategories being lodge events and women's club meetings.

*Dinners, receptions, and similar events.* This subcategory contains what its title suggests: dinners, receptions, and similar events at which a musical program was given as part of each event. Program 25 provides several examples of the music performed at these events.

## Program 25. Musical works performed at Category 5 dinners and receptions

Event	Performers and Musical Works Performed
Servian-Montenegrin Literary and Benevolent Society banquet with entertainment <sup>415</sup>	Fabris Orchestra: overture  Knickerbocker Male Quartet: <i>Greetings to Spring</i> by Strauss <i>Annie Laurie</i>  Croatian Tamburica Club: national songs
Papyrus Club reception for "three notable women" <sup>416</sup>	Papyrus Club Quartet: songs  Barytone [ <i>sic</i> ] solos  Music by Regensburger Orchestra

<sup>415</sup> "Club Events Lead Social Doings," *Call*, May 22, 1905, 7.

<sup>416</sup> "Women of Fame Honored by the Papyrus Club," *Call*, November 27, 1904, 35.

**Music club meetings.** As mentioned above, at least eleven music clubs were active in San Francisco; of these, the San Francisco Musical Club received the most newspaper coverage. Unlike some music clubs, it included both women and men. The programs performed at their meetings were rather long and usually included vocal solos and ensembles, piano works, and chamber music. Some meetings focused on one composer or a small number of composers. Examples include the January 5, 1905, meeting on Chopin and the March 16, 1905, meeting on Richard Strauss and Hugo Wolf.<sup>417</sup>

**Women's club meetings.** San Francisco's first women's club was formed in the 1880s and was modeled after similar organizations in New York and Boston.<sup>418</sup> By 1905 twenty-five women's clubs were active in San Francisco. Though their popularity was declining in the East, in San Francisco they were still important and it was not unusual for a woman to belong to several clubs.<sup>419</sup> Each club had a stated purpose such as promoting the arts or civic improvement. One club was responsible for forcing state legislature approval of the following bills:

Improvement of juvenile courts, . . . the preservation of meadowlarks, and of old Spanish names of cities, towns and villages, to create a state forest fund, *a department of music in the University of California* [emphasis added], a tenement-house bill, two white-slave-traffic bills, and one providing for equal domestic rights in the relation of both parents to children.<sup>420</sup>

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<sup>417</sup> "Club Notes of the Week," *Chronicle*, January 8, 1905, 29; "Club Notes of the Week," *Chronicle*, March 19, 1905, 29.

<sup>418</sup> Gertrude Atherton, *My San Francisco: A Wayward Biography* (Indianapolis: Bobbs-Merrill, 1946), 180.

<sup>419</sup> "Annie Laurie on Women's Clubs of San Francisco," *Examiner*, May 18, 1905, 11.

<sup>420</sup> Atherton, 186.

Although the *Examiner* and the *Call* reported on some women's club meetings, the *Chronicle* provided the most complete coverage; therefore, it was used in this study as the source of information on these clubs. Women's clubs rarely met during the summer months. During all other months, the *Chronicle* reported on approximately twenty meetings each week; of these, usually four or five included musical programs. The programs were rather short, particularly in comparison to those performed at music club meetings. Guest musicians appeared occasionally, but club members usually provided the music. Reports on the performances usually stated the names of the performers and the works performed. Many of the selections were classical and most were for voice, piano, and/or violin. As an example, Program 26 lists the works that were performed at a meeting of the music section of the California Club. As its name implies, this organization regularly presented musical programs at its meetings. For this meeting, a local mandolin orchestra performed in addition to members of the club.

## Program 26. Musical performance at a women's club meeting

Meeting of the music section of the California Club, January 27, 1905<sup>421</sup>

Music performed by Adelstein Mandolin Orchestra  
and pianists, vocalists, and a lute player from the club

Composer	Title
Verdi	<i>Fantasia from Rigoletto</i>
Granada	<i>El Turia Spanish Waltz</i>
Meyerbeer	<i>Aria from L'Africaine</i>
Shelly	<i>Love's Sorrow</i>
Bellenghi	<i>Echo di Frisio divertimento</i>
Cherubini	<i>Ave Maria</i>
Werkelin	<i>Conseils a Nina</i>
	<i>Annie Laurie</i>
Sturani	<i>Chasitas</i>

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<sup>421</sup> "Club Notes of the Week," *Chronicle*, January 29, 1905, 29.

The preceding program illustrates yet another important setting in which San Franciscans heard and apparently performed operatic music. The program also illustrates that the women played and heard music by a variety of different composers. Works of the Boston group were played occasionally. For example, the music section of the California Club heard Amy Beach's *Bluebells* and George Chadwick's *I Said to the Wind of the South*.<sup>422</sup>

*Lodge meetings and events.* The *1905 Directory* lists over fifty names of organizations under the heading "Secret Societies." Examples include Ancient Order of Foresters, Ancient Order of Hibernians in America, Ancient Order of United Workmen, Foresters of America, Knights and Ladies of Honor, Knights of the Red Branch, Native Sons of the Golden West, Order of Pendo, and Woodmen of the World. Each society had multiple branches, for a total of over 200 individual lodges in the city. All the societies appeared to have members of just one sex but many had ties to an organization of the opposite sex. For example, the Masonic organization was related to Order of The Eastern Star, and the Improved Order of Red Men was related to the Daughters of Pocahontas.<sup>423</sup> Unlike the women's clubs, the lodges met year round; however, lodge meetings held in the summer were less likely to include musical performances. Also unlike the women's clubs, the lodges were oriented almost entirely towards social activities. They seemed to have three goals: (1) to entertain themselves; (2) to increase their membership; and (3) to take care of members in need, including funeral costs if necessary.

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<sup>422</sup> "Club Notes of the Week," *Chronicle*, October 2, 1904, 29; "Club Notes of the Week," *Chronicle*, February 12, 1905, 29.

<sup>423</sup> *1905 Directory*, 58–68.



The *Call* provided the most thorough coverage of lodge news and devoted an entire page of the Sunday paper to it; therefore the *Call* was used as the source of the information for this discussion. The *Call* reported on about fifty lodge events each week. Many of the events included an entertainment; of these, about six contained a description of a musical program. In some cases, the performers seemed to be lodge members. Many lodges had elaborate meeting rituals, especially around the selection of officers; those retiring were honored with dinners and elaborate gifts. Many lodge meetings ended with a dance. Although this was not mentioned, spouses and friends were probably invited for the dances, or the related organizations of the opposite sex may have participated in that portion of the evening's events. The overall sense of the lodge meetings was that members formed strong bonds based on common lodge membership, and that the members thoroughly enjoyed lodge events.

***Other club meetings and events.*** This group includes club meetings and events other than those of women's clubs and the lodges. Examples include a meeting of the Friday Morning Club at which Arthur Farwell lectured and performed his music<sup>424</sup> and a meeting of a new freedom-loving social club, the Sequoia. Members cheered when the chair of the Sequoia Club announced that "the law of the Sequoia Club is that there shall be no law." Musical numbers at this meeting included "Hawaiian melodies on the violin . . . some fine vocal numbers, and . . . a piano solo."<sup>425</sup>

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<sup>424</sup> "Weird Singing Enraptures Women," *Examiner*, November 5, 1904, 11.

<sup>425</sup> "Sequoia Club is 'At Home' at St. Francis," *Call*, September 24, 1904, 2.

***Category 6: Special events***

Neville said of her city: “San Francisco has always adored a fiesta, a celebration of any sort.”<sup>426</sup> This category includes celebrations of national holidays of the United States and other countries, and also large-scale memorial services. Some of the Christmas and Easter church services included elaborate musical programs, but since church services are not included in this study, those programs are omitted. The exclusions described in the introduction apply; e.g., for Fourth of July events, concerts are included but not parades. The subcategories are listed in Table 24. Because the number of these events is small, the total number of events is presented rather than the average number of events per month. Though the numbers are not large, each event was important because it attracted many attendees.

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<sup>426</sup> Neville, 210.

Table 24. Category 6 musical events, September 1904–August 1905

Line no.	Subcategories	Total number of events	
		Main season	Summer season
1	United States holiday celebration events	17	6
2	Celebrations and holidays of other countries	13	6
3	Memorial services for the dead	9	0
4	Total Category 6 events	39	12

*United States Holiday Celebration Events.* A number of United States holidays were celebrated with special music programs during the period of this study. They were Lincoln's Birthday, Washington's Birthday, St. Patrick's Day, Memorial Day, Bunker Hill Day, July Fourth, and Labor Day. The musical programs for these events were quite different from each other; two examples of the programs follow.

Lincoln's Birthday was celebrated in the San Francisco public schools on Friday, February 10, 1905. Each grammar school prepared an extensive program of patriotic materials, and the *Call* published the program for each school. As was the custom, Civil War veterans attended the classroom performances. An excerpt from the *Call* article follows.

The memory of Abraham Lincoln was honored by the school children of this city yesterday afternoon and nearly all of the public schools were visited by members of the Grand Army of the Republic in accordance with a custom that has been observed here for many years. All of the schools had arranged for special exercises. . . . The children showed that their careful training had instilled in them a spirit of Americanism that will be inseparable from them through their lives and will be handed down for generations to come. They were enthusiastic in their endeavors to vie with one another in paying tribute to the man who did as much for the perpetuation of the United States as even the immortal Washington.<sup>427</sup>

This commemoration of Lincoln illustrates the strong sense of patriotism that existed in San Francisco, and which teachers fostered in their students. Program 27 provides an example of the music performed by the pupils in one grammar school class.

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<sup>427</sup> "Memory of Lincoln Fittingly Honored," *Call*, February 11, 1905, 5.

Program 27. Program for Lincoln's Birthday, Crocker Grammar School<sup>428</sup>

February 10, 1905

## Eighth Grade Class

Title	Performer(s)
Song, <i>Freedom Our Queen</i>	Class
Essay, <i>Character of Lincoln</i>	Ashleigh Simpson
Violin duet, <i>National Airs</i>	Gladys and Edith Munroe
Song with violin accompaniment, <i>United States</i>	Eva Grunninger
Piano solo	Benjamin Grucher
Song, <i>God Ever Glorious</i>	Class
<i>Star Spangled Banner</i>	

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<sup>428</sup> Ibid.

Another important holiday in San Francisco was St. Patrick's Day. The city had a large Irish population—members of the United Irish Societies filled the Mechanics' Pavilion for their St. Patrick's Day celebration.<sup>429</sup> The Gaelic Choral Society and a military band provided the music, which included *The Wearing of the Green*, *The Harp that Once Thro' Tara's Halls*, and *God Save Ireland*.<sup>430</sup>

***Celebrations and holidays of other countries.*** During this year, a number of holidays of other countries were celebrated in San Francisco, including Chilean Independence Day, Norwegian Independence Day, Bastille Day, Swedish National Midsummer Day, and Scottish Day. Several events were held to honor prominent native sons of other countries, such as the birthday celebrations for Robert Burns and Hans Christian Anderson (his one hundredth) and the one hundredth anniversary of the death of the German poet and philosopher, Friedrich Schiller.

***Memorial Services for the Dead.*** Every year many of the lodges held a memorial service to honor the members who had died in the previous year. During this year, the newspapers reported on eight such services. The lodges that held these services were Native Sons of the Golden West, Improved Order of Red Men, Benevolent and Protective Order of Elks, United Ancient Order of Druids, Ancient Order of United Workmen, Woodmen of the World, Native Daughters of the Golden West, and Fraternal Order of

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<sup>429</sup> "Erin's Sons and Daughters Pay Tribute to Patron Saint of the Emerald Isle," *Examiner*, March 18, 1905, 2.

<sup>430</sup> "Ready to Honor Patron Saint," *Chronicle*, March 16, 1905, 12; "Irish Societies at Pavilion," *Call*, March 18, 1905, 3.

Eagles. Also, during their September 1904 convention, the Knights Templar conducted a memorial service for President William McKinley, who had been assassinated in 1901. As an example of one of the lodge memorial services, the program for the Druid event is provided in Program 28. For this event, 10,000 “brothers and friends” were invited, and fifty-seven recently deceased Druids were identified by name at the service. Music was provided by the Knickerbocker Quartet, an orchestra, and several other musicians.<sup>431</sup>

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<sup>431</sup> “Druids Honor Their Departed,” *Chronicle*, February 13, 1905, 11.

Program 28. Memorial Service for the dead, San Francisco Druids<sup>432</sup>

February 12, 1905

## Musical Works Only

Composer	Title	Performer(s)
Gounod	<i>Blessed are the Dead</i>	Knickerbocker Quartet
Schubert	Duet for cornet and trombone	G. A. Fabris and H. Menke
Bischoff	<i>Rock of Ages</i>	Bass solo, J. J. Mazza
Buck	<i>Lead Kindly Light</i>	Knickerbocker Quartet
	<i>America</i>	Knickerbocker Quartet
Chopin	<i>Funeral March</i>	Menke's Orchestra
Tennyson	<i>Crossing the Bar</i>	Knickerbocker Quartet
Mendelssohn	<i>O Rest in the Lord</i>	Tenor solo
Rubinstein	<i>Melody in F</i>	Menke's Orchestra
	<i>The Holy Temple</i>	Mrs. L. Fichter

<sup>432</sup> "Druids Will Honor Dead," *Chronicle*, February 5, 1905, 48.



***Category 7: Large-scale events***

This category addresses large-scale events excluding those listed in Category 6. As with Category 6, although the total number of events is small, many people participated. Table 25 summarizes the two subcategories.

Table 25. Category 7 musical events, September 1904–August 1905

Line no.	Subcategories	Total number of event days	Average number of event days per month
1	Exhibitions, bazaars, festivals	38	4
2	Conventions	32	4
3	Total Category 7 events	70	8

Two of the events in the subcategory “exhibitions, bazaars, festivals” were held at the Mechanics’ Pavilion: the Annual Gaelic Festival and the Forest, Fish, and Game Show, which ran for fourteen days. For the latter, the pavilion was transformed into a nature exhibit that included a lake, live deer, a waterfall, and pines that reached to the ceiling.<sup>433</sup> Concerts were given every afternoon and evening.<sup>434</sup> A special “promenade concert” was given on the evening before the official opening; several local composers provided original works for this event. The concert also included works by Weber, Massenet, Bizet, Liszt, Wagner, and Grieg.<sup>435</sup> Joaquin Miller, “Poet of the Sierras,” wrote and recited an original poem for the occasion.<sup>436</sup>

In the subcategory of conventions, two lodges held their conventions in San Francisco in the fall of 1904: the Knights Templar and the Independent Order of Odd Fellows met for eight days and five days respectively. Both received extensive newspaper coverage. The papers published detailed schedules for each day’s events, and sometimes reviewed speeches and events from the previous day. The Knights Templar convention seems to have had a larger attendance: the newspapers did not publish the total number of attendees, but over 22,000 came by train from outside the state.<sup>437</sup> For both conventions, events were held in multiple locations throughout the city, including the Mechanics’ Pavilion, the Ferry Building, Union Square, the Palace Hotel, and the St.

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<sup>433</sup> “Nature Lovers to Hold Sway,” *Call*, March 21, 1905, 9; “View Nature at the Pavilion,” *Call*, April 10, 1905, 5.

<sup>434</sup> “Attractions Added to Fish and Game Show,” *Examiner*, April 3, 1905, 4.

<sup>435</sup> “Reception at the Pavilion,” *Chronicle*, March 31, 1905, 9.

<sup>436</sup> “The Trees of Eden,” *Call*, April 3, 1905, 3.

<sup>437</sup> “Knights Templar Conclave Very Largely Attended,” *Examiner*, September 21, 1904, 4.

Francis Hotel. Special events were also held in the theaters, and a concert was performed at the Greek Amphitheater. One of the theatrical events arranged for the Knights Templar was a performance by a local Chinese theater company. A play, *Comedy in Chinese History and Manners*, was performed at the Grand Opera-house for five nights. All three papers gave the show good reviews. The *Chronicle* described the visual effects of the Chinese theater settings:

Nothing can exceed in splendor nor as a decoration the gold embroideries of the Orient, the lanterns, the shrines and the flags. From the street entrance to the stage these festival emblems were effectively arranged, transforming the Occidental environment into fitting setting for the play. Removed from the bare old Chinese theaters . . . the costumes took on added splendor and the warriors greater strutting dignity.<sup>438</sup>

The *Examiner* noted that the audience did not understand the plot and therefore some attendees laughed even though it was a tragedy. (Given the play's title, the audience may have understood the play better than the *Examiner* reviewer.) Nevertheless, the attendees thoroughly enjoyed the performance, especially the fighting—one warrior was beheaded eight times in the first act. Meanwhile, “the orchestra played Chinese ragtime all through the numerous killings.”<sup>439</sup> The audience also enjoyed the show at intermission: forty little Chinese girls, dressed in brightly colored silk pantaloons and blouses, sang songs in English. Attending this event must have been a unique and enriching experience for the Knights Templar and their wives.

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<sup>438</sup> “Knights Witness Comedy,” *Chronicle*, September 6, 1904, 12.

<sup>439</sup> “Chinese Performance Taken for Comedy,” *Examiner*, September 6, 1904, 3.

### *Other Musical Venues*

As stated in Chapter 1, this study does not address in detail venues that the newspapers did not cover. Such venues include saloons, melodeons, and a number of theaters. However, these establishments may have provided more music than all other venues in the city. San Francisco had many saloons, and live piano music was one of their attractions. In September 1904 the *Examiner* published a notice that the Police Commissioners had ordered a report on all establishments that had retail liquor licenses and pianos; i.e., where “the inviting notes of the piano” were heard. Theaters and concert halls were exempted but saloons were not. Saloon owners assumed that they would soon be required to discard their pianos, so that “the market [would] soon be glutted with pianos.”<sup>440</sup> No further mention of this subject was found, so perhaps the Police Commissioners decided not to pursue this matter. As mentioned earlier, the theaters not covered by the newspapers are assumed to have been “ten-cent theaters.” The first so called “ten-cent theater” in the United States was in San Francisco—the Unique Theater. By June 1905 ten-cent theaters were proliferating throughout the Western United States and threatening the existence of traveling vaudeville companies. Partington described these theaters:

Almost every town in California has from one to three 10-cent houses. . . . The streets of San Francisco are lined with them. . . . In many cases I was surprised to see what a really good entertainment was given for the money. They almost always have one or two good acts.<sup>441</sup>

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<sup>440</sup> “Tinkle of Pianos in Tenderloin to be Stopped,” *Examiner*, September 25, 1904, 26.

<sup>441</sup> Partington, “With the Players and the Music Folk,” *Call*, June 11, 1905, 19. Excerpt from “Cheap Theaters Hurt High-Priced Houses,” cited as a chat by a “representative of the Dramatic Mirror . . . with Harry Crandall, the comedian.”

Had the newspapers reported on the music of the saloons, melodeons, and ten-cent theaters, the number of musical events (assuming each evening in a saloon is considered an event) would dwarf the already large number of musical events reported in this study. However, the newspapers did not cover them, so the scope of their contribution to San Francisco's musical life cannot easily be determined.

### *Summary*

The musical life of San Francisco during the 1904–05 season was exceedingly rich, very abundant, and of very high quality. Every type of music was presented in San Francisco, much of it of the highest quality in content and presentation. Only symphonic music was scarce and that lacuna would soon be addressed. The number of professional musical events available to San Franciscans seems astonishing—over 5,000 professional performances during that year, for an average of about 440 per month. As the newspapers did not cover all amateur events, it is impossible to state their total number. Considering Categories 2 and 3 together, however, the newspapers reported on almost forty performance events by amateurs every month. Amateurs performed these events for two primary reasons—to have fun and to raise funds for worthy causes.

The year was a very good one for San Francisco's love affair with opera. San Franciscans could choose from ninety-four professional opera performances. As to quality, the Metropolitan Opera Company, the best opera company in the United States at the time, performed fourteen of these operas, and the performances by the other companies were also generally of excellent quality. Other than Philadelphia, where it

performed fifteen operas, the Metropolitan Opera Company performed more operas in San Francisco than in any other city outside of New York City.<sup>442</sup> Undoubtedly, the Metropolitan allotted this number of performances to San Francisco because of its confidence that attendance would be good and therefore financially rewarding.

In addition to full-length operas, San Franciscans heard opera excerpts in almost every musical performance: Golden Gate Park Band concerts, performances by the theater house orchestras, benefit events including the May Music Festival, and smaller events at stores, restaurants, and club meetings. A number of vaudeville acts included opera excerpts. Partly because of this constant exposure, San Franciscans continued to be knowledgeable on opera. An example that illustrates this point is the response of local residents to Willy Zimmerman's vaudeville act: "Life Portraits of Celebrated Composers." For the first week of his three-week stay at the Orpheum, Zimmerman imitated opera composers only: Wagner, Verdi, and Suppé. For his act to have been successful (and it was), San Franciscans must have understood the characteristics of these composers well enough to appreciate Zimmerman's imitations. Today, the acts that would most closely resemble those of 1905 vaudeville shows would probably be those of stand-up comedians. A comedian who presented imitations of opera composers today would be unlikely to receive a welcome as enthusiastic as Zimmerman's. Of the other professional performances, the number and quality of the recitalists is surprising. Almost all the performers were world-famous and were considered the best of their profession, and all gave multiple recitals in San Francisco. Like the Metropolitan Opera Company,

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<sup>442</sup> Fitzgerald, *Annals of the Metropolitan Opera: Chronology 1883–1985*, 131–40.

they undoubtedly did so because they knew it would be financially rewarding to make the long trip to the West coast—they could count on San Francisco's many music lovers to attend their recitals.

Theatrical performances were also plentiful and of very high quality. The twelve major theaters were in use almost every night, presenting everything from Shakespeare to burlesque. Some of the best actors and actresses of the time performed in San Francisco. Of particular interest is Minnie Maddern Fiske, who had recently introduced a new and more natural acting style to the United States—one that became the standard.

The theatrical productions reviewed in this chapter illustrate several points. First, many successful New York City shows were produced in San Francisco, usually within a year or two of their New York premieres. Some were performed by traveling companies, some by local companies, and some by a combination of the two. In many cases, the local performers were better than the traveling casts. Second, some San Franciscans, Stevens being one of them, considered African Americans to be inferior to whites as performers. Stevens expressed this view in his review of *In Dahomey*. Partington did not seem to share his view: she praised Williams and Walker, but even her praise has a tinge of condescension. Despite the critics' racial views, attendance for *In Dahomey* was excellent, and both blacks and whites attended. Third, attitudes towards the Chinese and Japanese seem ambivalent. A number of theatrical works were set in Asian countries, and San Francisco audiences thoroughly enjoyed the romanticized view that such works presented of those countries. Clearly the local Asian residents were part of San Francisco's charm and ambiance—few visitors missed Chinatown—but the same tinge of



condescension seemed to prevail towards all Asians. On this point, Robertson's attitude seems somewhat progressive: "When our education reaches the humblest . . . we shall no longer be a superior class. Maybe, indeed, we'll be the inferiors and they the Masters."<sup>443</sup>

As to attitudes towards women musicians, critics and audiences alike seemed to consider them equal to men as performers but not as creators. For example, Mrs. Denis O'Sullivan's play was initially produced under a male pseudonym, probably because she was female. Here again, Robertson comes to the rescue: "the California women of to-day are so much superior to the men. . . . It is the courage and the spirit of the women . . . that are providing the real stamina of California to-day."<sup>444</sup> Another point illustrated by the theatrical productions is the delight San Franciscans took in dialect humor. The source country seemed to be almost irrelevant, as illustrated by the substitution of an actor with an Irish accent for one with a Jewish accent. On this one point, as residents of a melting pot, San Franciscans behaved appropriately: every accent was tolerated, laughed at, and appreciated.

In summary, the "most remarkable year" was indeed just that. By the end of the following year, the lives of San Franciscans would be altered forever.

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<sup>443</sup> Robertson, "Theatrical Doings," *Chronicle*, September 18, 1904, 9.

<sup>444</sup> Robertson, "Theatrical Talk," *Chronicle*, October 1, 1905, 9.

## Chapter 4

### September 1905–April 18, 1906

Until the earthquake occurred, the musical season of September 1905–May 1906 was looking very much like that of the year before. The only significant difference was that there were fewer opera performances. At the time of the earthquake, the Metropolitan Opera Company had given two of its sixteen scheduled performances. Had the company been able to complete its schedule, the number of operas in the 1905–06 season would have been quite similar to the previous year. Also, no large conventions took place in the 1905–06 season. During the 1905–06 season, however, several important musical events occurred; they are described in this chapter. Those events are (1) the fall 1905 Tivoli Grand Opera season, (2) the 150<sup>th</sup> anniversary of Mozart's birth celebrated in January 1906, (3) a series of symphony concerts sponsored by the University of California, and (4) the second tour of the Conried Metropolitan Opera Company.

#### *Tivoli Grand Opera Season, Fall 1905*

The Tivoli's fall 1905 Grand Opera season is included in this chapter for one reason: Luisa Tetrazzini returned to San Francisco for a second appearance. In the fall of 1904, several months before her San Francisco debut, Tetrazzini had signed a three-year contract with Conried, and she was to begin singing with the Metropolitan Opera Company beginning in November 1905. From the date she signed the contract, she was prohibited from singing anywhere unless Conried gave her permission to do so, but he was not obligated to pay her until November 1905. The amount she had agreed to accept

was quite low: \$250 per night for the first season. When she appeared at the Tivoli in January 1905, Conried had protested but had not taken any further action.<sup>1</sup> When the Tivoli announced that Tetrizzini had agreed to appear in its fall 1905 opera season, Conried sued her to prevent her from singing. According to the *Chronicle*, Conried claimed that it “might cause the Metropolitan irreparable damage” if she sang at the Tivoli. The judge ruled for Tetrizzini because “she would have been prevented from earning her livelihood during the interim of fourteen months.”<sup>2</sup> Conried then amended his complaint; the notice appeared on September 16, 1905:

The [Conried company] will most assuredly be damaged by the present appearance of the fair singer at the Tivoli, because the Conried company is planning to come to this city and will at the time charge from \$3.50 to \$20 per seat, whereas now the Tivoli management is bargaining her off to the public at from 50 cents to \$2 per seat. . . . The future appearance of the Conried company in this city will be decidedly lowered by the present appearance of Tetrizzini and especially at the bargain counter rates.<sup>3</sup>

(This was the first hint that the Metropolitan was planning to return to San Francisco during the 1905–06 season.) The judge again ruled for Tetrizzini, but as the Metropolitan season opened on November 8 in New York, the judge ordered her not to sing at the Tivoli after November 7.<sup>4</sup>

The reviews of Tetrizzini’s performances at the Tivoli were even more glowing than those of the previous season. Up to this point, Stevens had praised Tetrizzini but withheld his highest acclaim. Now he capitulated:

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<sup>1</sup> “Songbird May Not Be Heard,” *Chronicle*, September 8, 1905, 9.

<sup>2</sup> “Tetrizzini to be Heard Here,” *Chronicle*, September 12, 1905, 9.

<sup>3</sup> “Conried Has More Trouble for Tetrizzini,” *Examiner*, September 16, 1905, 2.

<sup>4</sup> “Opera Season at the Tivoli Closed,” *Chronicle*, November 15, 1905, 13.

At the Tivoli last night Tetrizzini sang “Lucia” as we had never heard her sing it before. The “mad scene” was simply magic. I reached over two rows and shook hands with several of my colleagues who had proclaimed Tetrizzini greater than Sembrich or Melba. . . . And at last I came to the conclusion that Miss Tetrizzini will “make good” in the Metropolitan Opera House, if Mr. Conried is ever successful in landing her there. . . . I am tingling with the excitement of a superlative night—and no critic has the right to tingle when it comes to the cold-blooded business of chronicling. Yet it is that little tingle up and down the spinal marrow that tells you when you are at peace with the performance. . . . Tetrizzini alone made this performance of the old opera memorable.<sup>5</sup>

Several weeks later he was even more dazzled by her performance in Meyerbeer’s

*Dinorah*:

This cadenza makes [the cadenza from *Lucia*] sound like a chant. Until I heard Tetrizzini sing the shadow song last night I had no adequate notion of the instrumental possibilities of the human voice; it was to me a revelation in velocity and clarity. I should not be surprised now if Tetrizzini were successfully to sing one of Bach’s sonatas for violin alone. Within her power she is a perfect instrument.<sup>6</sup>

*Dinorah* had not been heard in San Francisco for about thirty years; the audience loved both the opera and Tetrizzini’s performance. Stevens described the opera as “delightfully light” and possessing a “joyousness almost Mozartian.” The best-known aria from *Dinorah* is the “Shadow Song” in which the “crazy heroine” dances with her own shadow. The part requires “a soprano of peculiar and reckless birdiness.” Tetrizzini performed it flawlessly.<sup>7</sup> A short time later, as she was crossing Eddy Street, Partington witnessed an interesting incident: she heard a boy whistling the “Santa Maria” from *Dinorah*. A man across the street continued it and “a laughing girl [capped] the whole

<sup>5</sup> Stevens, “Tetrizzini Magical in Role of ‘Lucia,’” *Examiner*, September 20, 1905, 10.

<sup>6</sup> Stevens, “New Conquests in Spellbinding by Tetrizzini: ‘Dinorah’ Proves Unexpectedly Modern,” *Examiner*, November 1, 1905, 4.

<sup>7</sup> *Ibid.*

thing.”<sup>8</sup> Partington was already convinced that San Francisco was a musical city, and hearing three people on the street whistling melodies from an opera that had been almost unknown until a few weeks earlier undoubtedly affirmed her belief.

Tetrazzini followed the judge’s orders—she made her farewell appearance on November 7. The Tivoli opera season ended shortly after that date and the Tivoli resident company resumed its productions of musical comedy. Shortly afterwards a *Chronicle* article announced that Tetrazzini was contesting her contract with Conried. She refused to go to New York unless the contract was amended to provide better compensation and an assurance that she would receive primary roles.<sup>9</sup> Apparently, Conried did not comply. Tetrazzini broke the contract and left for Mexico City with a company of her own.<sup>10</sup>

### ***Mozart’s Birth Anniversary***

In January 1906 the German-American League sponsored an all-Mozart concert to celebrate the 150<sup>th</sup> anniversary of Mozart’s birth. The leading Austrian society in California, *Verein Öestreich*, attended as a body, and over one hundred German societies participated. The stage was decorated with Mozart images including a colossal drawing and a large bust.<sup>11</sup> Program 29 provides a list of the works performed.

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<sup>8</sup> Partington, “Not ‘Opera Mad’ but Tetrazzini Crazy,” *Call*, November 19, 1905, 19.

<sup>9</sup> “Tetrazzini Has Not Skipped,” *Chronicle*, November 15, 1905, 9.

<sup>10</sup> “Tetrazzini Breaks With Conried to Go to Mexico,” *Examiner*, November 16, 1905, 1.

<sup>11</sup> “Birthday of Mozart to be Fittingly Observed,” *Examiner*, January 23, 1906, 16; “Programme for Mozart Concert is Completed,” *Call*, January 26, 1906, 9.

Program 29. Concert for Mozart's 150<sup>th</sup> birthday celebration, January 28, 1906<sup>12</sup>

Title	Performer(s)
<i>Bundeslied</i>	Male chorus
Arias from <i>Le nozze di Figaro</i>	Vocalists
Aria from <i>La clemenza di Tito</i>	Vocalists
Aria from <i>Idomeneo</i>	Vocalists
Arias from <i>Don Giovanni</i>	Vocalists
Aria from <i>Die Zauberflöte</i>	Vocalists
<i>Ave verum corpus</i>	Chorus
Quartet from the Requiem, K. 626	Vocal quartet
String Quartet in E-Flat Major	Kopta Quartet
Piano Concerto in A Major	Mansfeldt and Kopta Quartet
Allegro movement from Sonata in C Minor, K. 457	Mansfeldt

<sup>12</sup> "Birthday of Mozart to be Fittingly Observed."

***Symphony Concerts at the University of California Greek Theater***

Some time before August 1905 the state of California approved the creation of a new position: a chair of music at the University of California. The post was offered to, and declined by, several nationally known musicians. In August 1905 the university announced that Dr. J. Frederick Wolle had accepted the position.<sup>13</sup> Until this point, Wolle's name had not appeared in the San Francisco newspapers. However, he was well known in the East because he had produced a series of highly successful Bach festivals in Bethlehem, Pennsylvania; a community chorus, which Wolle organized and trained, provided all the choral music. Partington wrote that Wolle "transformed a village community into the best Bach choir we have in the country."<sup>14</sup> Wolle's 1888 festival was the first Bach festival in the United States. At that festival, Wolle conducted his chorus in the first complete United States performance of the *St. John Passion*, BWV 245.<sup>15</sup> At subsequent festivals, Wolle and his chorus gave the first complete United States performances of the *St. Matthew Passion*, BWV 244<sup>16</sup> and the Mass in B Minor, BWV 232. Initially the Bach festival had been one day long. By 1905 it lasted for nine days, and Wolle's name was known around the world.<sup>17</sup>

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<sup>13</sup> "Wolle Accepts Chair of Music," *Call*, August 24, 1905, 6.

<sup>14</sup> Partington, "With the Players and the Music Folk," *Call*, September 17, 1905, 19. Quoting an article from *The Musical Courier*, no date or edition information was supplied.

<sup>15</sup> Partington, "With the Players and the Music Folk" (conversation with Wolle), *Call*, September 24, 1905, 19.

<sup>16</sup> Don Michael Randel, ed., *The Harvard Concise Dictionary of Music and Musicians* (Cambridge: Belknap Press of Harvard University, 1999), s.v. "Wolle, John Frederick."

<sup>17</sup> Partington, September 24, 1905, 19.

Wolle's first actions at the university were to form a student chorus and orchestra. Partington recounted a conversation she overheard at a reception for Wolle: several students in attendance suggested that their fellow students would be unwilling to give up their free time to attend rehearsals for the chorus. The university president then offered to give course credit for chorus and the problem was solved. Wolle also discussed his approach to choral singing: students did not need any previous musical knowledge or training—"they need to bring nothing but throats with them."<sup>18</sup>

Shortly after his arrival, Wolle expressed surprise that San Francisco had no permanent symphony orchestra.<sup>19</sup> In November he announced that, beginning in February 1906, he would conduct a series of six concerts of the world's greatest symphonies and oratorios. The orchestra was to be made up of fifty of the best local musicians.<sup>20</sup> This effort was outside the range of Wolle's official duties at the university, and no explanation of his action was found in the newspapers. However, a few weeks earlier, the Tivoli Grand Opera season had ended and, as was the custom, the Tivoli orchestra gave a concert for the closing. Wolle attended the concert and was able to observe firsthand the quality of the local musicians. Partington suggested that Wolle was influenced by the Tivoli concert: "it is probably to the inspiration gained from the hearing of the admirable work [at the Tivoli] that we owe in part the coming series."<sup>21</sup>

Initially the financial arrangements for the concerts were of some concern.

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<sup>18</sup> Ibid.

<sup>19</sup> Ibid.

<sup>20</sup> "Classical Music in the Greek Theater," *Chronicle*, November 30, 1905, 13.

<sup>21</sup> Partington, "Symphony Concerts at the University," in "With the Players and the Music Folk," *Call*, December 3, 1905, 19.



Although Wolle volunteered his conducting services for free and university faculty and other officials volunteered to handle all administrative matters without pay, there was the matter of paying the musicians—they were all professionals and belonged to the musicians' union. Unless the union gave special permission, they would have to be paid union wages or else they could not perform.<sup>22</sup> The university assumed that some money could be raised by selling tickets. To encourage attendance, prices were set fairly low: season tickets for the best reserved seats in the Greek Theater were only \$5 and \$3 for the tiers above; student tickets were even less expensive.<sup>23</sup> Interestingly, the acoustics were better in the less expensive seats.<sup>24</sup> If the concerts were successful, the university planned to continue to sponsor them in future years. Fortunately, before the first concert, F. M. Smith, an Oakland businessman, agreed to guarantee the cost of the concerts so the university would not risk any financial loss. No explanation of his generous act was found.<sup>25</sup>

All the critics were anxious for the concerts to succeed. Partington wrote that “it behooves every lover of the art to come to Dr. Wolle’s support.”<sup>26</sup> Even the railroads supported the concerts, offering reduced fares for concertgoers.<sup>27</sup> Robertson devoted an entire Sunday column to praising the upcoming venture:

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<sup>22</sup> “Musical Treat is now Assured,” *Call*, January 28, 1906, 53.

<sup>23</sup> Partington, “Symphony Concert in Greek Theater,” in “With the Players and the Music Folk,” *Call*, February 11, 1906, 23; Stevens, “Berkeley’s Captain of Music,” *Examiner*, February 4, 1906, 55.

<sup>24</sup> Stevens, “Music Lovers Throng Hearst Greek Theatre,” *Examiner*, February 16, 1906, 11.

<sup>25</sup> “Wolle Will Organize an Orchestra,” *Call*, November 30, 1905, 6.

<sup>26</sup> Partington, “With the Players and the Music Folk,” *Call*, December 3, 1905, 19.

<sup>27</sup> “Special Rates to Music Fest,” *Call*, February 11, 1906, 54.

The new move of the University of California to establish a Symphony Orchestra . . . is one of the most notable developments of the time. . . . The Greek Theater has a kind of fascination for people. It gives to whatever entertainment the University presents there a character unique. There is nothing like it anywhere else. We already know that, favored by fine weather, the performance of a classical programme in classical surroundings not only has the value of the keen enjoyment of the music itself, but has an element of charm which the regular concert hall or theater has not. It is worth going over the bay to spend a couple of hours in such an atmosphere. . . . Indeed, one could fancy few more delightful ways of spending an afternoon . . . than in listening to Beethoven or Bach or Wagner or Tchaikovsky in the Greek Theater at Berkeley.<sup>28</sup>

With an orchestra of fifty-seven musicians, the first concert was performed on February 15, 1906. The program included Bach's Brandenburg Concerto no. 2 in F Major, BWV 1047; Beethoven's Symphony no. 1 in C Major, op. 21; excerpts from Wagner's *Die Meistersinger*; and Tchaikovsky's *1812, Festival Overture*, op. 49. The *Examiner* estimated the audience at over 4,000—"three times as large as any that ever listened to a symphony concert in California."<sup>29</sup> All three critics were enthusiastic; though they saw some imperfections, all could be corrected by adding more musicians and more rehearsals. Overall, both the audience and critics were pleased. Partington saw the need for more musicians and she criticized Wolle for conducting with his hands instead of a baton. Stevens felt that the most critical question—was Wolle the person to conduct a symphony?—had been answered: "now we know that the right man is in the place."<sup>30</sup> The programs for concerts two through five are provided in Program 30 on page 270.

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<sup>28</sup> Robertson, "Dramatic Notes of the Week," *Chronicle*, February 11, 1906, 9.

<sup>29</sup> "Enterprise Now Assured Success: Symphony Orchestra will be Permanent at University," *Examiner*, February 16, 1906, 11.

<sup>30</sup> "Scores Unqualified Triumph at the Greek Theater," *Chronicle*, February 16, 1906, 16; Stevens, "Music Lovers Throng Hearst Greek Theater," *Examiner*, February 16, 1906, 11; Partington, "University Symphony Concert Charms," *Call*, February 16, 1906, 5.

Additional musicians were added for each concert; by the April 12 concert, the orchestra had grown to one hundred members. For each performance, more rehearsals were added, hence the quality of the performances improved. The most dramatic improvement came with the third concert on March 15; Stevens enthusiastically described that event:

The two preceding concerts were promise; yesterday's was the first chapter of fulfillment. . . . [Regarding Schubert's Ninth Symphony] for an hour, less ten minutes, the man from Bethlehem held five thousand souls in the hollow of his hands. Long? It was breathlessly short! . . . The next time you are told that Schubert's Ninth Symphony is too long, tell the man he has never heard it played. I fancied that I had heard it several times before, but yesterday was really the first.<sup>31</sup>

Though the first concert was well attended, the critics were concerned that people came only because it was a novelty. However, the number of attendees grew with nearly every performance, and the *Examiner* estimated the April 12 audience to be between 6,000 and 7,000.<sup>32</sup> Stevens enthused, "the crowd will crowd once for its curiosity, but not five times and still growing. The music is there. It must be."<sup>33</sup> Since the concerts took place in the afternoon, the audiences were made up predominantly of women.<sup>34</sup>

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<sup>31</sup> Stevens, "Symphony Concert Fulfills Former Promises," *Examiner*, March 16, 1906, 5.

<sup>32</sup> "Wagner Programme a Great Triumph," *Chronicle*, April 13, 1906, 9.

<sup>33</sup> Stevens, "Dr. Wolle's Wagner Offerings are Masterful," *Examiner*, April 13, 1906, 11.

<sup>34</sup> "Enterprise Now Assured Success: Symphony Orchestra Will Be Permanent at University," *Examiner*, February 16, 1906, 11; Stevens, "Music of Symphony Tells of Sorrow of Leader," *Examiner*, March 30, 1906, 5.

## Program 30. Four symphony concerts at the Greek Theater, spring 1906

Date	Composer	Title
March 1 <sup>35</sup>	Mozart	Symphony no. 40 in G Minor, K. 550
	Mozart	Minuet from Symphony no. 41 in C Major, K. 551 ("Jupiter")
	Mozart	Minuet from Symphony no. 39 in E flat, K. 543
	Mozart	Overture to <i>Die Zauberflöte</i>
	Wagner	<i>Siegfried Idyll</i>
	Wagner	Overture to <i>Rienzi</i>
March 15 <sup>36</sup>	Schubert	Symphony no. 9 in C Major ("Great")
	Wagner	Prelude to <i>Lohengrin</i>
	Weber	Overture to <i>Der Freischütz</i>
	Berlioz	From <i>Damnation of Faust</i> "Minuet of the Will-o'-the-Wisps" "Ballet of the Sylphs" "Rakoczy March"
March 29 <sup>37</sup>	Haydn	Allegretto and Minuet from Symphony no. 100 in G Major ("Military")
	Beethoven	Overture to <i>Coriolan</i>
	Mendelssohn	Overture to <i>Midsummer Night's Dream</i>
	Tchaikovsky	Symphony no. 6 in B Minor (" <i>Pathétique</i> ")
	Wagner	Prelude to <i>Die Meistersinger von Nürnberg</i>
April 12 <sup>38</sup>	Wagner	Prelude and "glorification" from <i>Parsifal</i>
	Wagner	"Transformation scene," first act finale from <i>Parsifal</i>
	Wagner	"Good Friday Spell" from <i>Parsifal</i>
	Wagner	"Wotan's Farewell" from <i>Die Walküre</i>
	Wagner	"Magic Fire Music" from <i>Die Walküre</i>
	Wagner	Siegfried's death march from <i>Götterdämmerung</i>
	Wagner	Overture to <i>Tannhäuser</i>

<sup>35</sup> "Festival Concert in Honor of Mozart," *Examiner*, February 19, 1906, 10.

<sup>36</sup> "Is to Render the 'Symphony in C' by Schubert," *Examiner*, March 12, 1906, 7.

<sup>37</sup> Stevens, "Music of Symphony Tells of Sorrow of Leader," *Examiner*, March 30, 1906,

5.

<sup>38</sup> "Wagner Programme a Great Triumph."

Judging from these concert programs, Wolle appears to be an exponent of Wagner rather than Bach—every concert had some Wagner, and the last was devoted entirely to his works. Perhaps Bach's instrumental works did not lend themselves to presentation in an outdoor setting. The sixth concert was to have been a performance of Handel's *Messiah* with the new 300-voice university chorus that Wolle had been training since the previous September. The concert was scheduled for April 26, one week after the earthquake.

These concerts were successful in several ways. First, as ticket sales more than covered the cost of the concerts, the money that Smith had set aside was never touched. Second, the concerts were to be held in the Greek Theater if weather permitted, otherwise in a university gymnasium. Before every concert the weather forecast predicted rain, but the only precipitation was a few raindrops at the end of the third concert. Therefore, all five concerts took place outdoors as planned. On the other hand, although the number of attendees seems quite large, by comparison, on November 27, 1904, almost 18,000 people spent their afternoon at the Chutes.<sup>39</sup>

### ***Conried Metropolitan Opera Performances, Spring 1906***

In September 1905 San Franciscans had their first hint that the Metropolitan Opera Company would return for a second tour; a more formal announcement with repertory information was published in December 1905. The highlight of the season was to be a performance of Goldmark's *The Queen of Sheba*. The *Examiner* touted this opera as "the sensation of the year" and "the most magnificent in the history of the

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<sup>39</sup> "Sunday at the Chutes," *Chronicle*, November 28, 1904, 9.

Metropolitan.”<sup>40</sup> The San Francisco tour was scheduled to begin on April 16, 1906, and last for two weeks; sixteen performances were to be given.

The second arrival of the Conried Metropolitan elicited much less attention than the first. All three newspapers carried fewer advance articles, and the tone of those articles seemed less effusive than in the year before. For example, in 1905 the *Examiner* published twenty-one articles in the two months preceding opening night; in 1906 there were only ten. The *Chronicle* posited the only explanation: the Metropolitan company was releasing very little advance information. As the *Chronicle* explained, “since the original announcement . . . so little has been said about it that there has been some misgiving lest circumstances had intervened to keep the great opera company on the other side of the continent.”<sup>41</sup> Of the other possibilities, one involves only the *Examiner*: Hearst seems to have had some problem with the Metropolitan Opera. Kurzman described an incident that reflected Hearst’s attitude: Stevens wrote a glowing review of *Carmen* after the performance on April 17 [1906], but he “risked his job by rejecting his editor’s demand that his rave review be toned down for publisher William Randolph Hearst who, bearing a grudge against the Metropolitan Opera, had no wish to glorify its presentation.”<sup>42</sup>

Another possibility is that Conried was becoming less popular: several negative articles on him had run in the months before the 1906 appearance. First and probably the most important were those on his dispute with Tetrzzini. She was a favorite in San

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<sup>40</sup> “Grand Opera Will Be Given Here This Season,” *Examiner*, December 16, 1905, 9.

<sup>41</sup> “Plans Are Announced for Grand Opera Season,” *Chronicle*, March 10, 1906, 9.

<sup>42</sup> Kurzman, 11.

Francisco—according to the *Chronicle*, “the people of this city . . . feel as though they have a personal and proprietary interest in the songbird.”<sup>43</sup> Although his actions were legal, Conried’s treatment of her probably seemed unnecessarily harsh and aggressive by San Francisco standards. Another factor may have been a well-publicized dispute between Conried and the Metropolitan Chorus, which went on strike and asked for a raise from an average of \$15 per week to a flat \$25 per week. Although the strike was resolved, Conried’s response again seemed harsh.<sup>44</sup>

Despite the comparatively slim advance newspaper coverage, ticket sales were very high, surpassing even the previous year’s record-breaking numbers. The manager of the Metropolitan company extolled the music patrons of San Francisco before the season began:

In proportion to its size San Francisco contains more patrons of good music than any other city in the world. . . . I will go further and say that in no other city in the world do artists receive such encouragement as is accorded them in San Francisco. . . . We are going to give San Francisco what it deserves . . . and it deserves a great many good things. Baltimore, St. Louis, and Washington, all larger than San Francisco, can support an annual opera season of but four nights. Chicago, with four times the population of this city, will have a season of eight nights. . . . San Francisco demands sixteen performances. Do you understand now why I call it the most artistic city of America?<sup>45</sup>

The Metropolitan’s 1905 appearance in San Francisco had been very profitable for the company and it undoubtedly wished to recreate that success. Had the planned performances taken place, San Francisco would have surpassed even Philadelphia in the

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<sup>43</sup> “Tetrazzini Is to Appear in Dinorah,” *Chronicle*, October 22, 1905, 36.

<sup>44</sup> “Conried is Forced to Give Chorus Better Pay,” *Examiner*, January 7, 1906, 24.

<sup>45</sup> “Sounds Praises of San Francisco for Music,” *Examiner*, March 12, 1906, 7.

number of Metropolitan productions it enjoyed that season.

In addition to Goldmark's *The Queen of Sheba*, the announced repertory included Bizet's *Carmen*; Mozart's *Le nozze di Figaro*; Puccini's *La Bohème* and *Tosca*; Donizetti's *Don Pasquale*; Humperdinck's *Hansel and Gretel*; Gounod's *Faust*; Flotow's *Martha*; and Wagner's *Siegfried*, *Die Walküre*, *Lohengrin*, and *Tannhäuser*. *The Queen of Sheba* was given on opening night. The critics agreed that the costumes and scenery were interesting and elaborate, but their reviews of the opera were mixed. Partington found much to praise but felt that the visual and aural excesses became tiresome. Both the composer and the artist "pile riches upon riches, . . . great circuses of sound, upon dazzling pageantries of picture, climax upon climax until eye and ear at length become surfeited." She praised the female lead but disliked the lead male.<sup>46</sup> Robertson also praised many aspects of the production but not the music itself: "whatever the subtle something in music is that seizes and arouses our excitement, Goldmark's '*The Queen of Sheba*' has not got it."<sup>47</sup> Stevens also praised the female lead but his overall review was negative: "it was an earnest performance, magnificently staged and quite admirable, but it lacked distinction. . . . Briefly, the season was opened with the wrong singers and the wrong opera."<sup>48</sup>

On the following night, April 17, *Carmen* was presented. Caruso performed the role of Don José, Fremstad the role of Carmen. In Partington's opinion, Fremstad was

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<sup>46</sup> Partington, "Beautiful Spectacle Presented," *Call*, April 17, 1906, 1.

<sup>47</sup> Robertson, "'Queen of Sheba' Opens Brilliant Opera Season," *Chronicle*, April 17, 1906, 9.

<sup>48</sup> Stevens, "Opera Crowd is Cold on Opening Night," *Examiner*, April 17, 1906, 1.



unsuited for the role of Carmen—she was incapable of communicating “the passion of the Pyrenees.”<sup>49</sup> Stevens described Fremstad’s portrayal of Carmen as “dutchy.” He did not find her convincing as “the seductress of Seville”—the best he could say was that “it was an earnest effort.”<sup>50</sup> But then there was Caruso. Quoting Partington again, “‘Carmen’ rechristened itself for San Francisco last night. For the season, at least, it is ‘Don Jose.’”<sup>51</sup>

The headlines sum up the views of the three critics: “Fremstad an Artistic Carmen: Caruso Superb in Role of Don Jose” (*Chronicle*); “Caruso Makes Don Jose the Leading Role: ‘Carmen,’ by Olive Fremstad, is Overshadowed by the Great Tenor’s Splendid Interpretation of his Part” (*Call*); and “Caruso the Energetic All That Saved Carmen: Fremstad’s Carmen is Inclined to be Dutchy” (*Examiner*).<sup>52</sup> A few hours after the performance, all the newspapers went to press with their reviews.

The earthquake began at 5:12 a.m., and San Francisco’s vibrant musical life came to an abrupt and disastrous halt.

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<sup>49</sup> Partington, “Caruso Makes Don Jose the Leading Role,” *Call*, April 18, 1906, 5.

<sup>50</sup> Stevens, “Caruso the Energetic All that Saved Carmen: Fremstad’s Carmen is Inclined to Be Dutchy While Abott’s Micaela is Pronounced Disappointment,” *Examiner*, April 18, 1906, 11.

<sup>51</sup> Partington, “Caruso Makes Don Jose the Leading Role.”

<sup>52</sup> Robertson, “Fremstad an Artistic Carmen: Caruso Superb in Role of Don Jose,” *Chronicle*, April 18, 1906, 5; “Caruso the Energetic”; “Caruso Makes Don Jose the Leading Role.”

## Chapter 5

### After the Earthquake

Caruso was staying in the Palace Hotel at the time of the earthquake. After the *Carmen* performance, he spent several hours at parties but had returned to his room by the time the earthquake struck.<sup>1</sup> Some members of the Metropolitan company were staying at a hotel across the street; others were at the St. Francis Hotel. After the earthquake, Caruso walked to the St. Francis to join his friends. A local photographer, Arnold Genthe, saw Caruso near the hotel entrance. Caruso was wearing a fur coat over his pajamas and smoking. Genthe overheard Caruso's famous comment: "'ell of a place! 'ell of a place! I never come back here."<sup>2</sup>

All three newspapers lost their buildings, including their printing presses. A newspaper in Oakland offered them the use of its facilities and on April 19, the day after the earthquake, the three papers published a joint issue under the banner of "The Call==Chronicle==Examiner." The headline read "Earthquake and Fire: San Francisco in Ruins." On April 20 the *Examiner* published its own paper; one day later all three began publishing separate papers again.

Caruso and the other members of the Metropolitan Opera Company left San Francisco as quickly as possible. The first stage of their journey home was by boat to Oakland, then by train to New York City. Neither Caruso nor the company ever returned to San Francisco. The company lost a great deal of property but fortunately, no one perished. Sets and costumes were destroyed as well as many instruments, and all the

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<sup>1</sup> Kurzman, 10–11.

<sup>2</sup> Hansen, *Denial*, 33, 36.

music was lost. According to the *Chronicle*, replacing the lost materials would cost over \$250,000. Conried announced that he would refund the monies paid for tickets for the cancelled performances, but only to those who still had their tickets or knew their ticket numbers.<sup>3</sup> About \$110,000 was to be returned if ticket holders could provide adequate proof. The total amount returned is not known but by the third day of the refund period, about \$20,000 had been returned.<sup>4</sup>

As residents of a musical city, San Franciscans soon began to resume some limited musical activities. For example, the newspapers printed accounts of impromptu musical performances at the homeless encampments. Race Whitney described an “orchestra” performance at one of these locations:

As one of some thousands of the houseless, I found a graveyard a cheerful place to live in. . . . For we had orchestras—ay! Orchestras! Some one who owned a piano rolled it from Ellis and Jones to the Woodlawn burial park. . . . It took him all night, and the instrument was badly out of tune. But when a musical team from a dime vaudeville house broke in with guitars, mandolins, a banjo and triangle, the unsettled condition of the upright counted for little.<sup>5</sup>

From this account, it seems that some of the musicians from the ten-cent houses managed to save their instruments, and they used them to brighten the spirits of their fellow San Franciscans. The Sunday band concerts at Golden Gate Park were interrupted by the earthquake—the bandstand that Spreckels had donated in 1900 was badly damaged. On April 29 the First Regiment N. G. C. band played the first post-earthquake concert in the

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<sup>3</sup> “Coin for Grand Opera Tickets,” *Chronicle*, May 6, 1906, 24.

<sup>4</sup> “Long Line with Opera Tickets,” *Chronicle*, May 20, 1906, 22.

<sup>5</sup> Race Whitney, “Orchestras in Cemeteries,” *Chronicle*, May 6, 1906, 5.

park. The crowd was small—less than 1,000—and the mood was somber.<sup>6</sup> Repairs were begun on the bandstand in 1907, and the Golden Gate Park Band resumed its regular Sunday concerts several years later.<sup>7</sup>

The only theater that was not destroyed was the one at the Chutes. The Orpheum company took over that theater and on May 20 gave the first post-earthquake theatrical performance in San Francisco.<sup>8</sup> The program included novelty singers and dancers, comedy cyclists, blackface comedians, and a half-hour version of *Carmen*. Orpheum motion pictures “showing the latest novelties” concluded the program.<sup>9</sup> After the earthquake, the Tivoli company left for Seattle for eight weeks. In May 1906 the *Chronicle* announced that the name of the company would be changed and that the company might go on the road after playing in Seattle.<sup>10</sup> In fact, the company moved to Denver.<sup>11</sup> In 1913 a new Tivoli Theater opened in San Francisco.<sup>12</sup>

Wolle’s orchestra and the university chorus were scheduled to perform the sixth concert of the series—a performance of Handel’s *Messiah*—on April 26. The concert was not held on that date for two reasons. First, the music was lost: rehearsals had been held in San Francisco’s Golden Gate Hall, which had burned along with the music stored there. Second, the whereabouts of the musicians and chorus members were not known.

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<sup>6</sup> “Few Hear Music at Park Stand,” *Chronicle*, April 30, 1906, 5.

<sup>7</sup> Catherine Accardi, “Restoring Music in the Park,” *Heritage Newsletter* 23, no. 2 (March–April 1995): 9.

<sup>8</sup> Donald C. Biggs, “Melpomene on the Half Shell,” *California Historical Society Quarterly* (March 1954): 44.

<sup>9</sup> “Orpheum to Open at Chutes Sunday,” *Chronicle*, May 12, 1906, 2.

<sup>10</sup> “Stage Gossip,” *Chronicle*, May 19, 1906, n.p.

<sup>11</sup> Linscome, 582.

<sup>12</sup> *History of Opera I*, 111.

The university announced that the concert would take place during the mid-May commencement exercises and that if there were not enough musicians to perform *Messiah*, other musical works would be substituted.<sup>13</sup> Wolle performed the concert on May 15 but the program was not *Messiah*. Seventy-five musicians played, many of them on borrowed instruments. The program included Beethoven's Fifth Symphony, a selection from Grieg's *Peer Gynt*, and Tchaikovsky's *Shchelkunchik* [*The Nutcracker Suite*] from the ballet. Proceeds were used to buy musical instruments for those who had lost them.<sup>14</sup>

As described in Chapter 3, one of the highlights of San Francisco's "most remarkable" year was the United States debut of Luisa Tetrazzini. Both her singing and her acting seem to have touched some special chord in San Franciscans—they simply adored her, and Tetrazzini seemed to feel the same adoration for San Francisco. In its article on Tetrazzini, *Grove Music Online* does not mention any of her appearances in San Francisco, although it does describe her debut in Florence; her successes in St. Petersburg, Madrid, Buenos Aires, and Mexico; and her debut in London in 1907.<sup>15</sup> The Metropolitan finally did succeed in "landing" her—she performed with that company for the 1911–12 season. (Conried had retired many years earlier.) She gave eight performances at the Metropolitan: three as Lucia, three as Gilda in *Rigoletto*, and two as

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<sup>13</sup> "The Symphony Concerts Over," *Chronicle*, May 1, 1906, 20.

<sup>14</sup> "Thousands Hear Last Symphony," *Chronicle*, May 16, 1906, 3.

<sup>15</sup> Desmond Shawe-Taylor, "Tetrazzini, Luisa," *Grove Music Online*, ed. L. Macy <http://www.grovemusic.com> (accessed June 1, 2004).

Violetta in *La traviata*.<sup>16</sup>

Tetrazzini returned to perform in San Francisco several times in later years. Her most famous appearance after the earthquake was on Christmas Eve, 1910, when she performed an outdoor concert at the intersection of Market, Third, and Kearny Streets. (Lotta's Fountain is located at this intersection.) Tetrazzini also performed formal concerts on this tour but she had promised to sing in the streets of San Francisco for the people, and she did.<sup>17</sup> Fortunately, the weather was perfect: 60 degrees and clear. Paul Steindorff's orchestra and a chorus composed of members of local church choirs performed a few numbers before Tetrazzini appeared. She sang "The Last Rose of Summer" from Flotow's *Martha* and the "Waltz Song" from Gounod's *Roméo et Juliette*. She then led the audience in *Auld Lang Syne*. This performance generated a greater response than any other event discussed in this study—far surpassing her first appearance and the Metropolitan Opera Company performances. All three papers published multiple reviews, and every reviewer was wildly enthusiastic about Tetrazzini's singing and the experience of being there. An excerpt from Waldemar Young's review follows.

She sang for us in the streets—today the world's greatest singer. She sang for us in the streets, and we stood with heads bared and hearts open wide. . . . There was in last night's huge homage of city for singer and singer for city something big and tremendous. . . . They have said of us as a town that the spirit of the old town had gone down with the buildings of the old town in the ashes of the past; they have said that with big, new modern buildings would come a big, new modern spirit, which would make San Francisco "just like every other American city"; they have said that Romance, which sat in a rose-hued mist upon the hills of the old town,

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<sup>16</sup> Fitzgerald, *Tables*, 202.

<sup>17</sup> "Noted Singer Spoke Not Idly When She Said She Would Sing in Streets of San Francisco," *Chronicle*, December 21, 1910, 1.

was dead. . . . Last night . . . we let them know . . . that San Francisco is not “like every other American city”; that it is different—vastly, immeasurably different. We gave them to understand . . . that Romance still sits enthroned on our hills in the rose-hued mist of the older day. . . . There is no other city on this continent where that which happened here last night could have happened. . . . If it proves too difficult, just remember that maybe you have left out the most important element in the computation—the peculiar charm of this city, and this city's ways and this city's people.<sup>18</sup>

Young's article also captures the feeling that San Franciscans had for their city in the years following the earthquake. The crowd that came to hear Tetrizzini on Christmas Eve stretched along Market Street for several blocks in both directions and filled all the intersecting streets. People also gathered in surrounding buildings to listen from windows and rooftops. According to the *Chronicle*, the chief of police estimated the crowd at 250,000; the *Call* proposed “a more conservative estimate” of 90,000.<sup>19</sup> Tetrizzini's voice carried well—Steindorff asserted that she could be heard at the intersection of Market and Fifth, several blocks away. Her voice was also transmitted by “dictaphone” and long distance telephone lines to those who could not attend, including music lovers in Los Angeles.<sup>20</sup> Tetrizzini returned in 1913 to participate in the dedication of a new Tivoli Opera house; *Rigoletto* was performed. Tetrizzini died in Italy in 1940. By some accounts, she died in poverty; others assert that, although not

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<sup>18</sup> Waldemar Young, “Enthralled by Magic Spell a City Heard a Nightingale Sing: San Francisco Alone of All the Cities Could Have Presented Such Inspiring Sight,” *Chronicle*, December 25, 1910, 28.

<sup>19</sup> C. A. Horne, “Quarter of Million in Crowd Gathered to Hear Tetrizzini,” *Chronicle*, December 25, 1910, 28; “Tetrizzini's Voice Thrills Multitude and Turns City into Vast Opera House,” *Call*, December 25, 1910, 1.

<sup>20</sup> “Magical Music in Open Night, Tetrizzini Sings to City,” *Examiner*, December 25, 1910, 1.

wealthy, she lived comfortably to the end.<sup>21</sup>

Within a few years after the earthquake, interest in a permanent symphony orchestra began to arise. In 1908 Walter Damrosch brought his New York Symphony to San Francisco, which inspired three businessmen who attended his concerts to create a symphony orchestra in San Francisco. Tiernan Brien Berry, Emanuel Siegfried Heller, and John Rothschild were all self-made and extremely successful men, as well as music lovers. They formed the Musical Association of San Francisco in December 1909 with a stated purpose of fostering “Musical Art in all its forms, and particularly to establish a Symphony Orchestra in San Francisco.”<sup>22</sup> By August 1911 sufficient funding had been raised to form the orchestra.<sup>23</sup> Henry Hadley was selected as the conductor, and the first concert took place on December 8, 1911, at the Cort Theater. The program opened with Wagner’s Prelude to *Die Meistersinger*; other works included Tchaikovsky’s Symphony no. 6 in B Minor, op. 74 (“*Pathétique*”); an orchestration of the theme and variations from Haydn’s Quartet no. 62 in C Major, op. 76/4 (“Emperor”); and Liszt’s *Les Preludes*. The San Francisco public was enthusiastic about the concerts, especially during the first year. When Hadley’s three-year contract expired in 1915, the symphony’s board hired Alfred Hertz, an internationally known conductor, to replace him. Hertz had conducted the orchestra at the Metropolitan for the first American performance of Wagner’s *Parsifal* and also the 1905 performance of that opera in San Francisco. He held the post of

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<sup>21</sup> *History of Opera II*, 10–12.

<sup>22</sup> Laurence Rothe, “The Birth of the San Francisco Symphony,” *Symphony Magazine* 37 (1986): 21–22, 82.

<sup>23</sup> Armsby, 230–33.



conductor of the San Francisco Symphony for fifteen years.<sup>24</sup>

In April 1913 a rival orchestra—the People’s Philharmonic—gave its first concert. Jason Gibbs described the orchestra’s goals: “to present low cost concerts and a repertoire inviting to a wider public than could attend the Symphony concerts.”<sup>25</sup> The minimum ticket price for a San Francisco Symphony concert was seventy-five cents; for a People’s Philharmonic concert, it was twenty-five cents. Programs for the People’s Philharmonic typically included “short, light works,” “selected movements from Symphonies,” and “overtures and soloists.” Some musicians played with both orchestras. The orchestra gave concerts for several years; it performed its last concert in July 1917.<sup>26</sup>

In January 1907 the Lombardi Opera Company gave San Francisco its first post-earthquake season of opera.<sup>27</sup> In 1922 Gaetano Merola formed the San Francisco Opera; it produced its first season at Stanford that year, and in the fall of 1923, gave a season of nine operas.<sup>28</sup> The War Memorial Opera House opened in 1932. It was intended to provide a home for both the opera and the symphony, and both organizations performed there until 1980 when the Louise M. Davies Symphony Hall was completed. The San Francisco Symphony then moved into its current quarters across the street.

As stated in earlier chapters, opera and symphonic music were not the only genres

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<sup>24</sup> Rothe, 82–84, 88.

<sup>25</sup> Jason Gibbs, “The Best Music at the Lowest Prices,” *MLA NCC Newsletter* (Music Library Association of Northern California Chapter) 17, no. 1 (fall 2002), <http://www.lib.ucdavis.edu/hss/music/mla/fal2002nl.html> (accessed August 28, 2003).

<sup>26</sup> *Ibid.*

<sup>27</sup> Alexander Fried, “The Quake and Fire,” *Examiner*, April 15, 1956, Sunday Pictorial Review, 29.

<sup>28</sup> Chatfield-Taylor, 9–11.

available in San Francisco. The Barbary Coast was particularly known for providing music as one of its several forms of entertainment. However, some San Francisco residents considered Barbary Coast a blight because of the immorality it encouraged, and in 1921 the entire area was closed down. In a last tribute to music, the final arrest was made at Purcell's Café for violating the 1 a.m. music curfew.<sup>29</sup> The 1936 movie *San Francisco* depicts Barbary Coast at the time of the earthquake. Undoubtedly, the producers were limited by 1936 standards of morality in depicting the seedier aspects of the area, but the movie does provide examples of the music that was heard in Barbary Coast shows.

Studies of the 1906 earthquake led to major discoveries in seismology. Under the leadership of Professor A. C. Lawson, chair of the geology department at the University of California (Berkeley), a committee of scientists was formed to study all possible aspects of the earthquake. Their exhaustive reports, published in 1908 and 1910, are still in use and still considered authoritative. In the 1910 publication, Henry Reid, committee member and Professor of Meteorology at Johns Hopkins University, posited his "elastic rebound theory." His theory states that the crust of the earth stores elastic stress. During an earthquake the stress is suddenly released, similar to the release that takes place when a stretched rubber band is broken or cut. This theory is still accepted.<sup>30</sup> As to the cause of the stress, Alfred Wegener, a young German meteorologist, proposed in 1912 that the continents are not stationary, but instead drift across the surface of the earth. Wegener's

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<sup>29</sup> Stoddard, 170–73.

<sup>30</sup> Will Prescott, "Reid's Elastic Rebound Theory," Quake: 1906 San Francisco Quake, <http://quake.wr.usgs.gov/info/1906/reid/html> (accessed July 28, 2005).

theory was ridiculed by scientists until research in the 1950s proved that he was indeed correct. His theory is now known as plate tectonics.<sup>31</sup>

In the years following the earthquake, San Francisco recovered and rebuilt but arguably did not regain its position as the entertainment center of the West Coast. By March of 1907, nine theaters were operating and several more opened in the next few years. However, the new theaters were not, according to Donald Biggs, the “kind San Francisco had known.”<sup>32</sup> Major changes were reshaping America’s music: within a few years, vaudeville became more popular than all other forms of theater and before long, motion pictures displaced vaudeville. For many reasons, including the increasing importance of motion pictures, the focal point of West Coast entertainment shifted southward to Los Angeles.

Another change in entertainment relates to the touring companies. In the late 1800s and early 1900s, it was common for high-quality individual performers and companies to tour the country. After the trans-continental railroad was completed in 1869, travel became much easier for these performers. Dizikes explained the impact of motion pictures on the traveling companies: “live entertainment was soon imperiled, and within a few years traveling theatrical companies were driven out of business.”<sup>33</sup> In many homes the phonograph replaced the parlor piano as the primary source of music. In addition, the increasing availability of automobiles meant that the population as a whole

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<sup>31</sup> W. Jacquelyne Kious and Robert I. Tilling, “Developing the Theory” and “Understanding Plate Motions,” in *This Dynamic Earth*, USGS, <http://pubs.usgs.gov/publications/text/developing.html> (accessed July 27, 2005).

<sup>32</sup> Biggs, 45.

<sup>33</sup> Dizikes, 280.

became more mobile, and many people were no longer limited to local events for entertainment.<sup>34</sup>

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<sup>34</sup> Gagey, 211–12.

## Chapter 6

### Conclusion

Some cities have a strong, distinctive personality. San Francisco was and is one of them. A long list of factors contribute to a city's personality, among them scenery, climate, architecture, restaurants, racial mix, and education. More complex factors include the existence of distinct social classes, the nature of local government, the residents' attitudes towards life and towards each other (including those of other races and classes), an interest in the arts and patrons to support that interest, and the strength and orientation of the press. No matter how many factors are identified, the whole personality is greater than the sum of its parts. In San Francisco, one crucial factor that contributed to the city's personality was its music and the perception of San Franciscans that their city was a musical one.

As stated at the end of Chapter 1, a primary objective of this study is to provide readers the sense that they have been transported back to San Francisco one hundred years ago and that they fully understand the music of the city. This objective is rather subjective, as is the decision as to whether or not it has been met. However, these facts should be clear: if you lived in San Francisco a hundred years ago, you loved music and you shared a belief with your fellow residents that San Francisco was a musical city. This study provides some quantitative information on the number of musical events. But the musicality of a city, and its residents' belief that theirs is a musical city, is not merely a question of numbers. Rather it is a perception, a state of mind. In San Franciscans, this state of mind was the result of at least five factors:

- (1) the quantity and quality of music that was available to them, both as participants and audience members;
- (2) their knowledge of music, in particular their unusual familiarity with opera;
- (3) the history of their city and the knowledge that opera had long been important;
- (4) the coverage of musical events and music-related subjects in the newspapers they read, in particular, the excellent critical reviews; and
- (5) the pervasive sense of festivity—that *joie de vivre* mentioned several times in this thesis.

Several of these factors are briefly explored below.

The music that was available to San Franciscans from September 1904 through August 1905 was the subject of Chapter 3. Partington was an astute observer, and we should accept as fact her declaration that the 1904–05 musical season was the most remarkable one the city had ever known. The number of professional events that were available for San Franciscans to attend seems astonishing, not only for their quantity but also for their quality. San Franciscans heard a number of the most famous musicians in the world that season, and several who were about to become very famous. They also heard the most prestigious opera company in the United States. Ticket prices were reasonable. Considering that the value of the dollar was approximately twenty-three times what it is today, San Franciscans could attend a good vaudeville show for the equivalent of \$2.30 (in today's dollars), hear Tetrizzini perform in *Rigoletto* for \$11.50,

or hear Fremstad sing Kundry in *Parsifal* for about \$69.<sup>1</sup>

The musical theater works heard in San Francisco were also remarkable for their quality and quantity, and the productions at the Tivoli were of particularly high quality. Amateur musical events were also numerous—they probably numbered in the thousands. Music was also important in the home, where it served both social and entertainment functions. The seven piano dealers seemed very prosperous, so many homes must have had a piano. The banjo was also apparently popular. (In fact, before Ashton Stevens began his career as a critic, he earned his living teaching banjo.)

One of the notable highlights of San Francisco's musicality was its enduring love affair with opera. The love affair seems unique but verifying this statement would require research in many other cities. Nevertheless, the city was clearly opera mad, the inhabitants knew they were opera mad, and they were proud of it. One remarkable aspect of the love affair is that all social and economic classes were participants—opera was truly a cross-class activity. Credit for this must go partly to the Tivoli, since it had provided opera for over twenty-five years at prices affordable to many. Other forms of music were also cross-class activities. For example, all classes attended vaudeville shows, even those at the ten-cent theaters. The dives of the Barbary Coast also seem to have attracted all levels of society, but proving this statement is beyond the scope of this study.

The attitude of whites towards blacks, Chinese, and Japanese is unpleasant to consider today—clearly many whites considered themselves to belong to a race superior

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<sup>1</sup> Conversion based on data supplied by the Bureau of Labor Statistics, July 26, 2005.

to all others. Hearst overtly fostered this belief in his papers. Based on the attendance at *In Dahomey*, blacks were free to attend the theaters, and they were not limited to any particular seats. No other mention was made of their attendance at musical events. Therefore it is not possible to determine without further study whether they did attend other events, and whether or not they were welcomed there. Black acts were fairly common at the vaudeville houses, but other than vaudeville and *In Dahomey*, no statement was found that indicated that blacks performed in other shows. The frequent mention of “coon songs” must have been offensive, and the objections of the African Protection League to minstrel advertisements show that San Francisco blacks were sensitive to the way they were depicted. They probably also objected to their depiction in the minstrel shows themselves. Stevens’s cruel observations on black performers were particularly obnoxious even by standards of the day. He also seemed to consider Japanese and Chinese performers inferior to whites. If you were a white person in San Francisco, you would have found exaggerations of black characteristics to be extremely humorous, and laughing at them would have been completely acceptable. Perhaps the laughter was not as cruel as it seems today, because black dialect was not the only dialect San Franciscans found amusing—they also laughed heartily at exaggerated German, Swedish, French, Chinese, and Jewish dialects. Nevertheless, the depiction of blacks and their speech seemed to have had more of an underlying sense of ridicule, and therefore the laughter seems more cruel.

Women participated in musical activities but not all activities were open to them. Women could produce musical and theatrical works, but their creations would probably



be treated differently than those by men. One such production was discussed in Chapter 3: Mrs. Denis O'Sullivan wrote, but under a pseudonym, a play for her husband. O'Sullivan's play was a successful, full-fledged professional stage work. Its authorship by a woman was not made known until the play had succeeded, implying that a work written by a woman would not be regarded the same as one written by a man. In general, there was a sense that women were believed to lack sufficient creativity to write musical works of quality. Other examples in Chapter 3 show that both professional and amateur women musicians frequently performed in public. Many females performed in vaudeville, and women usually played the female roles in theatrical works. Most of the student recitals featured young women. However, women did not participate as equals in instrumental music, although they did perform as soloists with instrumental groups. For example, the house orchestras were composed of men. There were no girls in the boys' bands and apparently no girls' bands. Wolle's orchestra was all male. The new San Francisco Symphony that made its first appearance in 1911 was all male except for the harpist. In summary, women were respected but not treated as equals and not included in all activities.

The articles collected on musical events for this study support only a few conclusions regarding the viewpoint of San Francisco residents of other races. If you were black and if *In Dahomey* represented normal attitudes, you could attend the theater. As a performer, you could play in vaudeville acts. You could also play in instrumental groups in Barbary Coast saloons. However, since the musicians' union was not integrated until the 1950s, you could not play in the orchestras at theaters and restaurants

or in the Golden Gate Park Band. If you were Chinese or Japanese, could you attend events in the theaters? I found no information to indicate that they were either allowed or excluded. If you were a Chinese resident, the Chinese theater performances were of course available.

Another topic of interest is the newspapers' approach to issues relating to sex and sexuality: such subjects were mentioned infrequently and indirectly. Robertson vehemently objected to any discussion of indecency (he did not use the *s* word) and his views were probably consistent with those of many San Franciscans. Since newspapers wanted to maintain and increase circulation, they approached the issues of sex and sexuality cautiously. The one aspect of sexuality that was clearly accepted and regularly discussed in the newspapers was cross-dressing. Both men and women participated, but their objectives were sometimes different. Many minstrel shows had a female impersonator, required originally for the singing of songs considered too feminine for a man to sing. Men sometimes dressed as females for humor. The San Francisco Minstrels dressed as women for humor, as did Kolb and Dill. In the show *Mother Goose*, the main character was played by a man, apparently for humor. Not all cross-dressing by men was done for humor. Some men dressed as women in order to play female roles or simply to present themselves as women. At the Bohemian Club, men had been playing female roles since the first Grove Play and there was no hint of censure—in the annual *Annals of the Bohemian Club*, the men who played these roles were highly complimented if they were convincing. Bothwell Browne, founder of the acting school that presented *Princess Fan Tan* and *Cleopatra Up-to-Date*, became a nationally known cross-dresser in later

years. Robert Toll's book on American show business contains photographs of Browne, including one of him dressed as a Gibson Girl—he is quite beautiful.<sup>2</sup> Women sometimes dressed in male attire but apparently not for humor. Della Fox, one of the vaudeville performers described in Chapter 3, dressed only in men's clothing, both on stage and off. Stevens interviewed her and she explained that her shape was more suitable for men's clothes. She also sang with a deep husky voice and smoked on stage. Stevens and other reviewers praised her performance. Her clothing was treated as a matter of novelty and interest but there was no hint of disapproval. The "boy" in *Mother Goose* was played by a woman. In several musical theater productions, a female played the role of the lead male. The women usually wore tights in these roles, and playing such parts was the only way a respectable woman could show the shape of her legs on stage. Those with shapely legs were roundly applauded by the audience and critics. Partington was complimentary to attractive women in tights, but she disapproved of overweight women appearing in them.

Overall, both male and female cross-dressers were accepted in stage performances. The question of whether or not some of the people who cross-dressed were homosexual cannot be answered from the material collected for this study. The lack of any reference to homosexuality in the newspapers should be viewed in another light: perhaps the problem is one of vocabulary. The newspapers may have used words that inferred homosexuality to readers at the time. If so, those words do not have that

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<sup>2</sup> Robert C. Toll, *On With the Show: The First Century of Show Business in America* (New York: Oxford University Press, 1976), 247–56.

meaning today (at least not to this reader), and the inference, if there, was lost. The possibility of a vocabulary issue is suggested because of a similar problem with “French restaurants.” In my early reading of the materials, I assumed the term French restaurant meant what it does today. Several articles mentioned that some San Franciscans wanted the restaurants closed because of the services they provided, over and above the excellent food. The services varied by floor: the first floor was indeed an elegant French restaurant, with all the accoutrements those terms imply. On the second floor, the menu was the same but the food was served in rooms with doors. Floors above the second also had closed doors, but the restaurant supplied the companions.

Two major questions remain to be addressed. First, what did music mean to San Franciscans and second, what did they most value in music? To San Franciscans, music was undoubtedly a given—part of every theatrical event, every social event, almost every public gathering. Viewing the musical events described herein as a whole provides some insight into the qualities that San Franciscans valued. Fame was, of course, one of them—musicians who were famous drew the largest audiences. Novelties attracted attention as they always do. Examples at the Orpheum include a dog and cat act (the two species rarely performed together), Della Fox, the Marquis de Sousa, and the Fadette Ladies’ Symphony orchestra. In both professional and amateur piano recitals, audiences responded to dramatic performances: music played loud and fast. San Franciscans appreciated performances by children, such as the shows performed by Bothwell Browne’s students, and the opera arias sung by little Bessie French at the Orpheum. They also responded to patriotic music, as evidenced by attendance at Americana night at

the May Music Festival. San Franciscans also valued performances by local amateurs, such as the benefit shows put on by the women in Society. As for opera, the qualities that San Franciscans valued began with the music itself. San Franciscans knew and loved many of the operas that were performed during this period, so as a starting point, for those operas, they responded to the music itself. As long-time listeners to opera, they could also appreciate quality in new operas. Of the newly presented operas, Robertson captured the essential quality that San Franciscans sought as he reviewed the *Queen of Sheba*: “whatever the subtle something in music is that seizes and arouses our excitement, . . . ‘*The Queen of Sheba*’ has not got it.” That is, he wanted the music to excite him—to touch his emotions. San Franciscans responded to talent and technical skill in performers but these alone were not sufficient—they wanted performances that moved them. As Stevens expressed it, they wanted “the magic, the enchantment.” Tetrizzini provided such performances, as did Caruso, Fremstad, Kreisler, Paderewski, and Sembrich. In truth, that quality was what San Franciscans most wanted in all their music: they wanted music that touched the heart.

This study suggests a number of questions yet to be answered. A partial list follows.

- Were other cities as musical as San Francisco? Was it really unique?
- Did music change after the earthquake? If so, how and why?
- Did Paderewski invent flutter pedaling?
- What happened to Robertson, Partington, and Stevens after the earthquake?

- Did Partington really have an affair with Ambrose Bierce?
- Did Stevens ever revise his opinions of performers of other races?

Finally, San Franciscans loved music and they loved their city. If readers remember only one fact from this study it should be the festive quality of the city at the time of the earthquake: San Franciscans' love for the "lightness and sparkle of life," as Neville described it. This quality was exhibited in all aspects of life, including music. Life in San Francisco may not have been a cabaret, but it was certainly a celebration!

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### Appendix A. List of musical events, September 1, 1904–August 31, 1905

This appendix contains a list of musical events for the period September 1, 1904, through August 31, 1905. Each line in the list represents a unique performance event that was reported in one or more of the major newspapers. The events are grouped into the same categories that were used in Chapter 3, and the events within each group are presented in date sequence. At the beginning of each group of events, the category number and description (e.g., “**Category 1: Professional Recitals**”) is printed in bold type. Column headings are listed below. Dates are presented in “mmm dd yy” format; i.e., “Mar 22 05” represents March 22, 1905.

Column Heading	Contents
EVENT DATE	Date of the event or date of the first performance if multiple performances
# Perf.	Number of performances
EVENT TITLE or DESCRIPTION	A short title or description of the event based on newspaper articles
BEST CITATION FOR EACH PAPER	For each paper, the date and page of the citation that provided the best description of the music that was performed
Date and pg	For each of the newspapers, the date and page of the best citation

EVENT DATE	# Perf.	EVENT TITLE or DESCRIPTION	BEST CITATION for EACH PAPER					
			<i>Chron</i>		<i>Exam</i>		<i>Call</i>	
			Date	pg	Date	pg	Date	pg
<b>Category 1: Professional Recitals</b>								
Oct 04 04	1	Hofmann, Josef; piano recital #1	Oct 05 04	4	Oct 05 04	4	Oct 05 04	2
Oct 06 04	1	Hofmann; recital #2	Oct 07 04	9			Oct 07 04	9
Oct 08 04	1	Hofmann; recital #3	Oct 09 04	30				
Oct 16 04	1	Hofmann; recital #4	Oct 17 04	7	Oct 16 04	49	Oct 16 04	19
Dec 17 04	1	Paderewski, Ignace Jan; piano recital #1	Dec 18 04	33	Dec 15 04	4	Dec 15 04	14
Dec 19 04	1	Paderewski; recital #2	Dec 20 04	16	Dec 20 04	6	Dec 20 04	16
Dec 21 04	1	Paderewski; recital #3	Dec 22 04	9	Dec 15 04	4	Dec 22 04	9
Dec 28 04	1	Gadski, Mme.; soprano, recital #1	Dec 15 04	5			Dec 29 04	9
Jan 03 05	1	Gadski; recital #2	Jan 04 05	9	Jan 02 05	12	Jan 04 05	7
Jan 05 05	1	Gadski; recital #3	Jan 06 05	11	Jan 02 05	12	Jan 06 05	16
Jan 07 05	1	Gadski; recital #4	Jan 08 05	11	Jan 02 05	12	Jan 08 05	39
Jan 15 05	1	Gadski; recital #5	Jan 16 05	7			Jan 15 05	19
Jan 25 05	1	De Pachmann, Vladimir; piano recital #1	Jan 26 05	13	Jan 26 05	10	Jan 15 05	19
Jan 26 05	1	De Pachmann; recital #2	Jan 27 05	7			Jan 27 05	5
Jan 27 05	1	De Pachmann; recital #3	Jan 28 05	9			Jan 15 05	19
Jan 28 05	1	De Pachmann; recital #4	Jan 30 05	12			Jan 29 05	7
Jan 31 05	1	Dolmetsch, Arnold; recital #1 (old instruments)	Feb 01 05	13	Feb 01 05	10	Feb 01 05	10
Feb 02 05	1	Dolmetsch; recital #2	Feb 01 05	13			Feb 03 05	14
Feb 04 05	1	Dolmetsch; recital #3	Feb 01 05	13				
Feb 05 05	1	De Pachmann; recital #5	Feb 06 05	7			Feb 06 05	11
Feb 07 05	1	Melba, Mme.; soprano recital #1	Feb 07 05	7	Feb 07 05	16	Feb 08 05	16
Feb 07 05	1	Dolmetsch; lecture and concert			Feb 05 05	24		
Feb 08 05	2	Dolmetsch; recital #4 "Shakespearean music"	Feb 07 05	16	Feb 08 05	4	Feb 09 05	4
Feb 09 05	1	Dolmetsch; recital #5 Italian and German music	Feb 07 05	16	Feb 08 05	4	Feb 10 05	4
Feb 10 05	1	Dolmetsch; recital #6 "Shakespearean music"					Feb 07 05	5
Feb 11 05	1	Melba; recital #2	Feb 11 05	16			Feb 10 05	4
Feb 21 05	1	Bispham, David; baritone recital #1	Feb 22 05	5	Feb 22 05	6	Feb 22 05	19
Feb 22 05	1	Bispham; recital # 2	Feb 22 05	5	Feb 12 05	25		
Feb 23 05	1	Bispham; recital # 3	Feb 23 05	7	Feb 12 05	25		
Feb 25 05	1	Bispham; recital # 4	Feb 24 05	13	Feb 25 05	4	Feb 25 05	5
Mar 05 05	1	Bispham; recital # 5	Mar 03 05	13	Mar 03 05	18	Mar 05 05	19
Mar 14 05	1	D'Albert, Eugen; pianist recital #1	Mar 15 05	13	Mar 13 05	5	Mar 05 05	19
Mar 16 05	1	D'Albert; recital #2	Mar 17 05	16	Mar 16 05	5	Mar 17 05	16
Mar 18 05	1	D'Albert; recital #3	Mar 19 05	27			Mar 18 05	6
Mar 22 05	1	Kreisler, Fritz; violin recital #1	Mar 23 05	9	Mar 23 05	3	Mar 19 05	19
Mar 23 05	1	Kreisler; recital #2	Mar 24 05	16	Mar 23 05	3	Mar 24 05	9
Mar 24 05	1	Kreisler; recital #3	Mar 25 05	9	Mar 23 05	3	Mar 19 05	19
Mar 25 05	1	Kreisler; recital #4	Mar 26 05	25	Mar 23 05	3	Mar 26 05	36
Apr 02 05	1	Kreisler; recital #5	Apr 03 05	12	Apr 01 05	3	Mar 30 05	9
Apr 05 05	1	Jose, Richard J., contra-tenor recital #1			Apr 05 05	16	Apr 05 05	9

			BEST CITATION for EACH PAPER					
			<i>Chron</i>		<i>Exam</i>		<i>Call</i>	
EVENT	# Perf.	EVENT TITLE or DESCRIPTION	Date	pg	Date	pg	Date	pg
Apr 08 05	2	Jose; recitals #2 and 3			Apr 05 05	16	Apr 09 05	37
May 09 05	1	Kneisel Quartet recital #1	May 10 05	9	Apr 23 05	24	May 10 05	9
May 11 05	1	Kneisel Quartet recital #2	May 10 05	9			May 07 05	19
May 12 05	1	Kneisel Quartet recital #3	May 13 05	16			May 13 05	19
May 13 05	1	Kneisel Quartet recital #4	May 14 05	25			May 13 05	19
May 15 05	1	Ysaÿe; violin recital #1	May 16 05	9	May 16 05	5	May 14 05	19
May 16 05	1	Ysaÿe; recital #2	May 17 05	13	May 17 05	(7)	May 17 05	6
May 17 05	1	Ysaÿe; recital #3	May 18 05	7	May 14 05	64		
May 19 05	1	Ysaÿe; recital #4	May 20 05	16	May 19 05	3		
May 20 05	1	Ysaÿe; recital #5	May 21 05	32	May 14 05	64	May 21 05	43
May 28 05	1	Ysaÿe; recital #6	May 29 05	14			May 21 05	43
<b>Category 1: Professional Concerts</b>								
Oct 16 04	1	Sousa concert #1 (of 12)	Oct 16 04	27	Oct 16 04	29	Oct 17 04	12
Oct 17 04	10	Sousa concerts nos. 2 - 11	Oct 02 04	39				
Oct 21 04	1	Sousa concert in Greek theater			Oct 21 04	7	Oct 22 04	6
Oct 23 04	1	Sousa concert #12 ( of 12)	Oct 23 04	27			Oct 23 04	19
Jan 30 05	1	Creatore & Royal Italian Band concert #1	Jan 31 05	7			Jan 22 05	19
Jan 31 05	1	Creatore band concert #2	Feb 01 05	13	Feb 01 05	10		
Feb 01 05	1	Creatore band concert #3	Feb 01 05	13				
Feb 02 05	1	Creatore band concert #4	Feb 01 05	13				
Feb 03 05	1	Creatore band concert #5	Feb 03 05	9			Feb 03 05	14
Feb 04 05	2	Creatore band concert #6 and 7	Feb 01 05	13				
Feb 05 05	2	Creatore band concert #8 and 9	Feb 05 05	40	Feb 05 05	19		
Feb 26 05	1	Concert given by Tivoli orchestra	Feb 26 05	48	Feb 27 05	5	Mar 05 05	19
Apr 09 05	1	Concert, Rossini's Stabat Mater by Met.	Apr 10 05	5	Apr 09 05	27	Apr 09 05	4
Aug 17 05	6	Royal Hawaiian Band concerts	Aug 18 05	13	Aug 18 05	7	Aug 17 05	7
<b>Category 1: Opera</b>								
Nov 20 04	3	<i>Lucia di Lammermoor</i> (Francisca)	Nov 21 04	7	Nov 21 04	5	Nov 21 04	5
Jan 11 05	4	<i>Rigoletto</i> (Tivoli Italian Opera)	Jan 12 05	7	Jan 12 05	5	Jan 12 05	9
Jan 12 05	3	<i>Tosca</i> (Tivoli)	Jan 13 05	7			Jan 13 05	7
Jan 13 05	1	<i>Il barbiere di Siviglia</i> (Tivoli)	Jan 14 05	7			Jan 14 05	9
Jan 15 05	4	<i>Cavalleria rusticana</i> (Tivoli)	Jan 16 05	4	Jan 17 05	7	Jan 16 05	12
Jan 15 05	4	<i>Pagliacci</i> (Tivoli)	Jan 16 05	4	Jan 17 05	7	Jan 16 05	12
Jan 17 05	8	<i>Lucia di Lammermoor</i> (Tivoli)	Jan 18 05	7	Jan 18 05	6	Jan 18 05	5
Jan 18 05	2	<i>Manon Lescaut</i> (Tivoli)	Jan 19 05	9	Jan 19 05	3	Jan 19 05	2
Jan 19 05	5	<i>La traviata</i> (Tivoli)	Jan 20 05	9	Jan 20 05	7	Jan 20 05	4
Jan 24 05	3	<i>Faust</i> (Tivoli)	Jan 25 05	9	Jan 25 05	6	Jan 25 05	7
Jan 25 05	4	<i>ZaZa</i> (Tivoli)	Jan 26 05	16	Jan 28 05	6	Jan 26 05	14
Feb 01 05	5	<i>La bohème</i> (Tivoli)	Feb 02 05	9	Feb 02 05	3	Feb 02 05	7
Feb 08 05	2	<i>Andre Chénier</i> (Tivoli)	Feb 09 05	16	Feb 09 05	6	Feb 09 05	4
Feb 09 05	2	<i>Les pêcheurs de perles</i> (Tivoli)	Feb 10 05	5	Feb 10 05	16	Feb 10 05	4
Feb 14 05	2	<i>I puritani</i> (Tivoli)	Feb 15 05	9	Feb 15 05	16	Feb 15 05	4
Feb 22 05	2	<i>Mignon</i> (Tivoli)	Feb 23 05	14	Feb 23 05	7	Feb 23 05	13
Feb 27 05	2	<i>Otello</i> (Savage English Opera)	Feb 28 05	9	Feb 28 05	4	Feb 28 05	5

EVENT DATE	# Perf.	EVENT TITLE or DESCRIPTION	BEST CITATION for EACH PAPER					
			<i>Chron</i>		<i>Exam</i>		<i>Call</i>	
			Date	pg	Date	pg	Date	pg
Feb 28 05	5	<i>Carmen</i> (Savage)	Mar 01 05	9	Mar 01 05	16	Mar 01 05	5
Mar 01 05	4	<i>Lohengrin</i> (Savage)	Mar 02 05	9	Mar 02 05	8	Mar 02 05	16
Mar 06 05	4	<i>Tannhäuser</i> (Savage)	Mar 07 05	7			Mar 07 05	7
Mar 07 05	3	<i>La bohème</i> (Savage)	Mar 08 05	9	Mar 08 05	8	Mar 08 05	7
Mar 08 05	2	<i>Il trovatore</i> (Savage)	Mar 09 05	9			Mar 09 05	9
Mar 13 05	2	<i>Tosca</i> (Savage)	Mar 14 05	7	Mar 14 05	7	Mar 14 05	14
Mar 15 05	2	<i>Cavalleria rusticana</i> (Savage)	Mar 16 05	12	Mar 16 05	3		
Mar 15 05	2	<i>Pagliacci</i> (Savage)	Mar 16 05	12	Mar 16 05	3		
Apr 06 05	1	<i>Rigoletto</i> (Metropolitan Opera)	Apr 07 05	9	Apr 07 05	11	Apr 07 05	1
Apr 07 05	3	<i>Parsifal</i> (Met.)	Apr 08 05	9	Apr 08 05	3	Apr 08 05	1
Apr 08 05	2	<i>Cavalleria rusticana</i> (Met.)	Apr 09 05	26	Apr 09 05	27	Apr 09 05	39
Apr 08 05	2	<i>Pagliacci</i> (Met.)	Apr 09 05	26	Apr 09 05	27	Apr 09 05	39
Apr 08 05	1	<i>Les Huguenots</i> (Met.)	Apr 09 05	26			Apr 09 05	39
Apr 10 05	1	<i>Lucia di Lammermoor</i> (Met.)	Apr 11 05	9	Apr 11 05	3	Apr 11 05	5
Apr 12 05	2	<i>La Gioconda</i> (Met.)	Apr 13 05	9	Apr 13 05	3	Apr 13 05	5
Apr 13 05	1	<i>Die Fledermaus</i> (Met.)	Apr 14 05	9	Apr 14 05	3	Apr 14 05	7
Apr 15 05	1	<i>Die Meistersinger</i> (Met.)	Apr 16 05	25	Apr 16 05	23	Apr 16 05	39
<b>Category 1 Theater productions, Musical theater</b>								
<b>Note: Not all possible citations were collected for these theater productions.</b>								
<b>The citations presented here are those that were used to determine the correct category.</b>								
Sep 01 04	20	<i>The Toreador</i>	Sep 01 04	10				
Sep 11 04	18	<i>Princess Fan Tan</i>	Sep 12 04	9				
Sep 18 04	16	<i>Serenade</i>	Sep 15 04	11	Oct 04 04	4		
Sep 19 04	16	<i>Wizard of Oz</i>	Sep 20 04	5	Sep 20 04	5	Sep 20 04	14
Oct 02 04	16	<i>The Tenderfoot</i>	Sep 25 04	26	Oct 03 04	4	Oct 01 04	9
Oct 03 04	15	<i>The Office Boy</i>	Oct 26 04	26	Oct 04 04	4	Oct 04 04	16
Oct 09 04	9	<i>The Burgomaster</i>	Sep 29 04	9	Oct 10 04	4	Oct 05 04	9
Oct 10 04	22	<i>Der Rastelbinder</i>	Oct 09 04	26				
Oct 17 04	16	<i>San Toy</i>	Oct 06 04	5	Oct 18 04	5	Oct 18 04	5
Oct 23 04	8	<i>Fritz and Snitz</i>	Oct 20 04	23				
Oct 31 04	29	<i>The Messenger Boy</i>	Nov 01 04	5	Nov 02 04	16		
Nov 20 04	9	<i>The Runaways</i>	Nov 21 04	7	Nov 23 04	6	Nov 21 04	5
Nov 20 04	15	<i>The Show Girl</i>	Nov 14 04	10	Nov 17 04	4	Nov 21 04	5
Nov 27 04	4	<i>Finnegans Ball</i>	Nov 28 04	9			Nov 28 04	12
Nov 27 04	4	<i>King Dodo</i>	Nov 15 04	7				
Nov 28 04	5	<i>In Mizoura</i>	Nov 15 04	7				
Dec 04 04	25	<i>In Dahomey</i>	Dec 04 04	26			Nov 29 04	9
Dec 11 04	8	<i>The Chinese Honeymoon</i>	Dec 06 04	13	Dec 13 04	5	Dec 08 04	5
Dec 18 04	9	<i>The Billionaire</i>	Dec 18 04	26			Dec 19 04	3
Dec 18 04	6	<i>Princess Fan Tan</i>	Dec 26 04	10				
Dec 26 04	23	<i>Darling of the Gods</i>	Dec 25 04	23				
Dec 26 04	17	<i>The Sultan of Sulu</i>	Dec 26 04	4	Dec 28 04	7	Dec 11 04	19
Jan 09 05	8	<i>Salambo</i>	Jan 08 05	26			Jan 05 05	9
Jan 15 05	16	<i>The Silver Slipper</i>	Jan 15 05	26	Jan 16 05	6		
Feb 06 05	28	<i>Mother Goose</i>	Jan 26 05	13	Feb 07 05	16		

EVENT DATE	# Perf.	EVENT TITLE or DESCRIPTION	BEST CITATION for EACH PAPER					
			Chron		Exam		Call	
			Date	pg	Date	pg	Date	pg
Feb 27 05	2	<i>Boccaccio</i>	Mar 05 05	26	Mar 01 05	10		
Mar 05 05	17	<i>I.O.U.</i>	Mar 05 05	5	Mar 01 05		Mar 06 05	12
Mar 01 05	32	<i>The Burgomaster</i>	Sep 29 04	9	Oct 10 04	4	Oct 05 04	9
Mar 19 05	13	<i>The Beauty Shop</i>	Mar 14 05	7			Mar 20 05	2
Apr 09 05	34	<i>Floradora</i>	Apr 09 05	27	Apr 12 05	7	Apr 09 05	19
Apr 16 05	24	<i>Cleopatra Up-to-date</i>	Apr 16 05	27				
May 27 05	8	<i>Cleopatra Up-to-date</i>	Apr 16 05	27				
Apr 17 05	16	<i>Red Feather</i>	Apr 18 05	9	Apr 18 05	5	Apr 18 05	4
Apr 17 05	9	<i>The Corner Grocery</i>	Apr 17 05	7			Apr 11 05	16
May 08 05	16	<i>The Mikado (at Tivoli)</i>	May 07 05	38				
May 22 05	33	<i>The Tenderfoot</i>	May 23 05	5	May 22 05	5	May 20 05	5
Jun 19 05	16	<i>The Black Hussar</i>	Jun 11 05	26	Jun 22 05	27	Jun 15 05	4
Jul 03 05	17	<i>Amorita</i>	Jul 02 05	26			Jul 04 05	16
Jul 09 05	21	<i>Princess Fan Tan</i>	Jul 11 05	11				
Jul 10 05	2	<i>Gabriel</i>	Jul 02 05	26			Jul 11 05	9
Jul 12 05	2	<i>The Golden Country</i>	Jul 03 05	12				
Jul 14 05	2	<i>The Jewish King Lear</i>	Jul 03 05	12				
Jul 15 05	2	<i>The Interrupted Wedding</i>	Jul 03 05	12				
Jul 15 05	3	<i>The Jewish Priest</i>	Jul 03 05	12				
Jul 16 05	3	<i>Kol Nidrey</i>	Jul 02 05	26			Jul 02 05	35
Jul 17 05	47	<i>Rob Roy</i>	Jul 06 05	10			Jul 07 05	5
Jul 19 05	2	<i>Rabbi Osher</i>	Jul 03 05	12				
Jul 21 05	3	<i>The Jewish Hamlet</i>	Jul 03 05	12				
Jul 26 05	3	<i>The Jewish Vice King</i>	Jul 03 05	12				
Jul 29 05	1	<i>Sulasmith</i>	Jul 03 05	12				
Jul 30 05	3	<i>Joseph in Egypt</i>	Jul 03 05	12			Aug 01 05	9
Aug 02 05	2	<i>Rabbi Osher</i>	Jul 03 05	12				
Aug 04 05	2	<i>Jacob and Esau</i>	Jul 03 05	12				
Aug 05 05	3	<i>The Little Rabbi</i>	Jul 03 05	12				
Aug 06 05	2	<i>King Solomon</i>	Aug 13 05	35				
Aug 07 05	7	<i>The Merchant of Venice</i>	Jul 03 05	12				
Aug 18 05	1	<i>The Bowery Tramp</i>	Jul 03 05	12				
Aug 20 05	8	<i>Arrah Na Pogue</i>	Aug 13 05	35				
Aug 27 05	5	<i>Erminie</i>	Aug 13 05	35			Aug 27 05	19
<b>Category 1 Theater productions, Theater productions with integrated music</b>								
Sep 05 04	11	<i>The Evil Men Do</i>	Sep 06 04	4	Sep 06 04	10		
Sep 12 04	9	<i>Only a Shop Girl</i>	Sep 13 04	14	Sep 13 04	6	Sep 13 04	14
Sep 19 04	9	<i>Fallen by the Wayside</i>	Sep 20 04	5	Sep 20 04	5		
Oct 03 04	8	<i>Everyman (Ben Greet co.)</i>	Sep 18 04	26				
Oct 09 04	18	<i>The Japanese Nightengale</i>	Oct 10 04	4	Oct 13 04	16		
Oct 10 04	5	<i>Much Ado about Nothing</i>	Oct 09 04	26				
Oct 13 04	2	<i>Twelfth Night</i>	Oct 09 04	26				
Oct 16 04	8	<i>A Texas Steer</i>	Oct 17 04	4				
Oct 17 04	9	<i>The Way of the World</i>	Oct 16 04	26			Oct 19 04	16
Oct 31 04	1	<i>Glittering Gloria</i>	Oct 24 04	7	Nov 01 04	6	Nov 01 04	16



EVENT DATE	# Perf.	EVENT TITLE or DESCRIPTION	BEST CITATION for EACH PAPER					
			Chron		Exam		Call	
			Date	pg	Date	pg	Date	pg
Nov 07 04	16	<i>The County Chairman</i>			Nov 08 04	7		
Nov 14 04	9	<i>The Climbers</i>	Nov 17 04	13				
Nov 14 04	9	<i>Winchester</i>	Nov 17 04	7				
Nov 21 04	10	<i>The Village Postmaster</i>	Nov 22 04	5				
Nov 28 04	3	<i>Star of Bethlehem</i>	Nov 22 04	7	Nov 17 04	4		
Dec 19 04	9	<i>Two Little Waifs</i>	Dec 22 04	12				
Dec 26 04	21	<i>Old Heidelberg</i>	Dec 25 04	23				
Jan 01 05	8	<i>Yon Yonson</i>	Jan 02 05	15				
Jan 09 05	7	<i>Mizpah</i>	Jan 10 05	5	Jan 05 05	16	Jan 08 05	35
Jan 15 05	8	<i>The Kerry Gow</i>	Jan 16 05	10			Jan 23 05	12
Jan 22 05	8	<i>Shaun Rhue</i>	Jan 17 05	7	Jan 24 05	16		
Jan 23 05	9	<i>The Holy City aka Jerusalem . . .</i>	Jan 24 05	13	Jan 24 05	16	Jan 24 05	5
Jan 29 05	3	<i>The Bonnie Brier Bush</i>	Jan 30 05	2				
Feb 13 05	9	<i>The Night Before Christmas</i>	Feb 14 05	7				
Feb 19 05	9	<i>Uncle Tom's Cabin</i>	Feb 19 05	26	Feb 21 05	7	Feb 20 05	10
Feb 27 05	2	<i>Captain Jinks and the Horse Marines</i>	Mar 02 05	9				
Feb 27 05	9	<i>Old Heidelberg</i>	Dec 25 04	23				
Mar 12 05	8	<i>Mons. Beaucaire</i>					Mar 13 05	5
Mar 13 05	9	<i>Faust (play)</i>					Mar 14 05	14
Mar 27 05	16	<i>Old Heidelberg</i>	Dec 25 04	23				
Apr 10 05	7	<i>The Lady Paramount</i>	Apr 02 05	27				
Apr 10 05	9	<i>Tom Moore</i>	Apr 11 05	27				
Apr 24 05	9	<i>Robert Emmet</i>	Apr 24 05	4	Apr 25 05	5	Apr 25 05	5
Apr 24 05	8	<i>The Eternal Feminine</i>	Apr 24 05	4	Apr 23 05	33		
May 01 05	9	<i>Shamus O'Brien</i>	May 01 05	5			May 02 05	7
May 08 05	1	<i>Mariana</i>					May 05 05	7
May 14 05	8	<i>Terence</i>	May 15 05	11			May 15 05	5
May 21 05	8	<i>A Romance of Athlone</i>	May 18 05	9	May 22 05	5	May 11 05	16
Jun 12 05	8	<i>Gates of Bondage</i>			Jun 05 05	5		
Jun 12 05	8	<i>The Usurper</i>			Jun 13 05	7		
Jun 26 05	5	<i>Down Mobile</i>			Jun 27 05	4		
Jul 02 05	9	<i>Belle of Richmond</i>					Jun 28 05	9
Jul 03 05	10	<i>Up York State</i>	Jul 06 05	10	Jul 05 05	6		
Jul 09 05	9	<i>A Turkish Texan</i>					Jul 10 05	12
Jul 17 05	18	<i>Heart of a Geisha</i>	Jul 02 05	26				
Aug 14 05	8	<i>The Bonnie Brier Bush</i>	Jan 30 05	2				
Aug 21 05	9	<i>On The Wabash</i>					Aug 22 05	3
Aug 28 05	4	<i>Mrs. Black is Back</i>	Aug 27 05	39	Sep 04 05	7	Aug 29 05	9
<b>Category 1: Theater productions, orchestra only. See separate list at the end of spread sheet.</b>								
<b>Category 1: Variety, Minstrelsy</b>								
<b>Note: For variety shows, # performances represents total performances per month.</b>								
Oct 01 04	2	Haverly Minstrels						
Nov 01 04	7	Haverly Minstrels						
Dec 01 04	9	William West Minstrels						

EVENT DATE	# Perf.	EVENT TITLE or DESCRIPTION	BEST CITATION for EACH PAPER					
			<i>Chron</i>		<i>Exam</i>		<i>Call</i>	
			Date	pg	Date	pg	Date	pg
Jan 01 05	8	Central Theater Minstrel Show						
<b>Category 1: Variety, Burlesque</b>								
Sep 01 04	40	<i>Annheuser Push, Miss Mazuma</i>						
Oct 01 04	31	<i>Miss Mazuma, Down the Line</i>						
May 01 05	8	<i>Miss Frisky from Fresno</i>						
Jun 01 05	5	<i>Miss Frisky from Fresno</i>						
Aug 01 05	6	Burlesque Wheel						
<b>Category 1: Variety, Vaudeville</b>								
<b>Note: for vaudeville shows, only the theater names are listed.</b>								
Sep 01 04	110	Orpheum, Chutes						
Oct 01 04	111	Orpheum, Chutes						
Nov 01 04	155	Orpheum, Chutes, Fischer's						
Dec 01 04	176	Orpheum, Chutes, Fischer's						
Jan 01 05	185	Orpheum, Chutes, Fischer's, Lyceum						
Feb 01 05	180	Orpheum, Chutes, Fischer's						
Mar 01 05	199	Orpheum, Chutes, Fischer's						
Apr 01 05	164	Orpheum, Chutes, Fischer's						
May 01 05	183	Orpheum, Chutes, Fischer's, Mission						
Jun 01 05	193	Orpheum, Chutes, Fischer's						
Jul 01 05	156	Orpheum, Chutes, Fischer's						
Aug 01 05	199	Orpheum, Chutes, Fischer's						
<b>Category 2: Golden Gate Park Band Concerts</b>								
Sep 04 04	1	Band concert at Golden Gate Park	Sep 04 04	44				
Sep 10 04	1	Band concert at GG park, Admission Day	Sep 04 04	23			Sep 09 04	16
Sep 11 04	1	Band concert at Golden Gate Park	Sep 11 04	29	Sep 11 04	49	Sep 11 04	22
Sep 18 04	1	Band concert at Golden Gate Park	Sep 18 04	33	Sep 18 04	41	Sep 18 04	22
Sep 25 04	1	Band concert at Golden Gate Park	Sep 25 04	33	Sep 25 04	42		
Oct 02 04	1	Band concert at Golden Gate Park			Oct 02 04	42	Oct 02 04	34
Oct 09 04	1	Band concert at Golden Gate Park	Oct 09 04	30	Oct 09 04	48		
Oct 23 04	1	Band concert at Golden Gate Park; guest conductor	Oct 23 04	29			Oct 23 04	21
Oct 30 04	1	Band concert at Golden Gate Park	Oct 30 04	29				
Nov 06 04	1	Band concert at Golden Gate Park			Nov 06 04	45		
Nov 13 04	1	Band concert at Golden Gate Park					Nov 13 04	25
Nov 20 04	1	Band concert at Golden Gate Park	Nov 20 04	32				
Nov 24 04	1	Band concert at Golden Gate Park (Thanksgiving concert)					Nov 24 04	9
Nov 27 04	1	Band concert at Golden Gate Park	Nov 27 04	33			Nov 27 04	24
Dec 04 04	1	Band concert at Golden Gate Park			Dec 04 04	45	Dec 04 04	21
Dec 11 04	1	Band concert at Golden Gate Park			Dec 11 04	73		
Dec 25 04	1	Band concert at Golden Gate Park	Dec 25 04	31			Dec 25 04	28
Jan 01 05	1	Band concert at Golden Gate Park					Jan 01 05	26
Jan 08 05	1	Band concert at Golden Gate Park	Jan 08 05	48	Jan 08 05	42	Jan 08 05	21
Jan 15 05	1	Band concert at Golden Gate Park	Jan 15 05	47				

EVENT DATE	# Perf.	EVENT TITLE or DESCRIPTION	BEST CITATION for EACH PAPER					
			<i>Chron</i>		<i>Exam</i>		<i>Call</i>	
			Date	pg	Date	pg	Date	pg
Jan 22 05	1	Band concert at Golden Gate Park	Jan 22 05	26	Jan 22 05	42	Jan 22 05	24
Feb 05 05	1	Band concert at Golden Gate Park	Feb 05 05	39			Feb 05 05	35
Feb 12 05	1	Band concert at Golden Gate Park	Feb 12 05	32	Feb 12 05	45	Feb 12 05	38
Feb 19 05	1	Band concert at Golden Gate Park	Feb 19 05	48	Feb 19 05	27	Feb 19 05	24
Feb 22 05	1	Band concert at Golden Gate Park (Washington's birthday)	Feb 22 05	5			Feb 22 05	4
Feb 26 05	1	Band concert at Golden Gate Park					Feb 26 05	36
Mar 05 05	1	Band concert at Golden Gate Park	Mar 05 05	34	Mar 05 05	57		
Mar 12 05	1	Band concert at Golden Gate Park	Mar 12 05	29	Mar 12 05	48		
Mar 19 05	1	Band concert at Golden Gate Park	Mar 19 05	29	Mar 19 05	43	Mar 19 05	23
Mar 26 05	1	Band concert at Golden Gate Park	Mar 26 05	29			Mar 26 05	48
Apr 02 05	1	Band concert at Golden Gate Park			Apr 02 05	24		
Apr 09 05	1	Band concert at Golden Gate Park	Apr 09 05	28	Apr 09 05	50	Apr 09 05	23
Apr 16 05	1	Band concert at Golden Gate Park	Apr 16 05	34			Apr 16 05	38
Apr 23 05	1	Band concert at Golden Gate Park					Apr 23 05	37
Apr 30 05	1	Band concert at Golden Gate Park	Apr 30 05	26				
May 07 05	1	Band concert at Golden Gate Park	May 07 05	35	May 07 05	55	May 07 05	26
May 14 05	1	Band concert at Golden Gate Park			May 14 05	64	May 14 05	40
May 21 05	1	Band concert at Golden Gate Park	May 21 05	32	May 21 05	60	May 21 05	41
May 28 05	1	Band concert at Golden Gate Park	May 28 05	29	May 28 05	58	May 28 05	28
May 30 05	1	Band concert at Golden Gate Park (Memorial Day)	May 30 05	16				
Jun 04 05	1	Band concert at Golden Gate Park	Jun 04 05	25	Jun 04 05	28	Jun 04 05	40
Jun 18 05	1	Band concert at Golden Gate Park	Jun 18 05	27			Jun 18 05	52
Jun 25 05	1	Band concert at Golden Gate Park					Jun 25 05	35
Jul 02 05	1	Band concert at Golden Gate Park	Jul 02 05	30			Jul 02 05	36
Jul 04 05	1	Band concert at Golden Gate Park (4th of July)	Jul 04 05	11				
Jul 09 05	1	Band concert at Golden Gate Park			Jul 09 05	43	Jul 09 05	39
Jul 16 05	1	Band concert at Golden Gate Park	Jul 16 05	26	Jul 16 05	60		
Jul 23 05	1	Band concert at Golden Gate Park	Jul 23 05	40	Jul 23 05	28		
Jul 30 05	1	Band concert at Golden Gate Park	Jul 30 05	33			Jul 30 05	24
Aug 06 05	1	Band concert at Golden Gate Park	Aug 06 05	48	Aug 06 05	45	Aug 06 05	38
Aug 13 05	1	Band concert at Golden Gate Park	Aug 13 05	32			Aug 13 05	35
Aug 20 05	1	Band concert at Golden Gate Park	Aug 20 05	48				
Aug 27 05	1	Band concert at Golden Gate Park	Aug 27 05	33			Aug 27 05	31
<b>Category 2: University of California weekly concerts</b>								
Sep 11 04	1	UC Sunday Half-hour of music; glee club and orchestra			Sep 11 04	23		
Sep 25 04	1	UC Sunday Half-hour of music; piano			Sep 21 04	5		
Oct 02 04	1	UC Sunday Half-hour of music; banjo, mandolin, and guitar	Sep 26 04	7	Oct 03 04	7		
Oct 09 04	1	UC Sunday Half-hour of music; vocal			Oct 10 04	5		
Oct 16 04	1	UC Sunday Half-hour of music; singing club	Oct 17 04	7	Oct 17 04	5		

			BEST CITATION for EACH PAPER					
			<i>Chron</i>		<i>Exam</i>		<i>Call</i>	
EVENT DATE	# Perf.	EVENT TITLE or DESCRIPTION	Date	pg	Date	pg	Date	pg
Oct 23 04	1	UC Sunday Half-hour of music; vocal,			Oct 21 04	7		
Oct 30 04	1	UC Sunday Half-hour of music; band			Oct 29 04	7		
Nov 13 04	1	UC Sunday Half-hour of music; piano, violin					Nov 13 04	40
Dec 01 04	1	UC Sunday Half-hour of music; orchestra			Nov 25 04	3		
Dec 04 04	1	UC Sunday Half-hour of music; piano	Dec 05 04	7	Dec 03 04	7		
Dec 11 04	1	UC Sunday Half-hour of music; Farwell			Dec 12 04	5		
Jan 29 05	1	UC Sunday Half-hour of music; alumnae glee club	Jan 29 05	48			Jan 28 05	6
Feb 12 05	1	UC Sunday Half-hour of music; women's choral society	Feb 12 05	34	Feb 12 05	27	Feb 13 05	4
Mar 05 05	1	UC Sunday Half-hour of music; glee club	Mar 05 05	39				
Mar 12 05	1	UC Sunday Half-hour of music; vocal	Mar 12 05	25			Mar 12 05	39
Mar 19 05	1	UC Sunday Half-hour of music; glee club and vocal	Mar 18 05	7	Mar 17 05	10	Mar 20 05	4
Mar 26 05	1	UC Sunday Half-hour of music; band	Mar 26 05	29	Mar 26 05	30	Mar 26 05	48
Apr 02 05	1	UC Sunday Half-hour of music; violin, cello, piano	Apr 01 05	9	Apr 02 05	23		
Apr 16 05	1	UC Sunday Half-hour of music; glee club	Apr 16 05	25			Apr 17 05	4
Apr 23 05	1	UC Sunday Half-hour of music; singing club					Apr 24 05	4
Jul 02 05	1	UC Sunday Half-hour of music; vocal, violin			Jul 03 05	6		
Jul 09 05	1	UC Sunday Half-hour of music; vocal	Jul 09 05	48				
Jul 16 05	1	UC Sunday Half-hour of music; vocal, piano	Jul 16 05	26			Jul 16 05	27
Jul 23 05	1	UC Sunday Half-hour of music; vocal			Jul 23 05	29		
Jul 30 05	1	UC Sunday Half-hour of music; vocal, piano	Jul 31 05	7				
Aug 06 05	1	UC Sunday Half-hour of music; vocal, organ	Aug 06 05	24				
Aug 13 05	1	UC Sunday Half-hour of music; piano			Aug 13 05	25	Aug 13 05	30
Aug 20 05	1	UC Sunday Half-hour of music; choir			Aug 19 05	8		
Aug 27 05	1	UC Sunday Half-hour of music; vocal	Aug 27 05	24			Aug 27 05	34
<b>Category 2: Other public concerts</b>								
Sep 01 04	1	Bohemian Club Jinks concert at Tivoli	Sep 02 04	7			Sep 01 04	5
Sep 05 04	1	Concert in front of Palace Hotel by "Malta Commandery" band (Knights Templar	Sep 06 04	5	Sep 05 04	2	Sep 03 04	2
Sep 05 04	1	Concert in Union Square by Boston Commandery band (Knights Templar	Sep 06 04	5	Sep 06 04	2	Sep 03 04	2
Sep 06 04	1	Concert in front of Palace Hotel by "Malta Commandery" band (Knights Templar event)	Sep 06 04	9	Sep 06 04	3	Sep 03 04	2
Sep 06 04	1	Concert in Union Square (Knights Templar event)	Sep 06 04	9	Sep 06 04	3	Sep 07 04	2

EVENT DATE	# Perf.	EVENT TITLE or DESCRIPTION	BEST CITATION for EACH PAPER					
			<i>Chron</i>		<i>Exam</i>		<i>Call</i>	
			Date	pg	Date	pg	Date	pg
Sep 07 04	1	Concert in Union Square (Knights Templar event)	Sep 06 04	9	Sep 06 04	3	Sep 08 04	4
Sep 08 04	1	Concert in Union Square (Knights Templar event)	Sep 09 04	8			Sep 03 04	2
Sep 08 04	1	Concert at UC Greek theater in honor of Knights Templar	Sep 09 04	9	Sep 08 04	3	Sep 09 04	3
Sep 28 04	1	Concert at Greek theater, US 3rd regiment band	Sep 29 04	13			Sep 25 04	19
Nov 11 04	1	Minetti orchestra concert					Nov 12 04	9
Nov 28 04	1	Adelstein Mandolin orchestra musicale (concert)	Nov 27 04	33			Nov 25 04	16
Jan 30 05	1	Prof. Schoeniger's orchestra, concert for new pipe organ at Palace Hotel	Feb 03 05	9	Jan 30 05	7	Jan 30 05	7
Feb 24 05	1	Benefit concert for Verdi monument	Feb 25 05	9	Feb 12 05	45	Feb 23 05	14
Feb 03 05	1	Band concert at the Presidio; Third Band of the Artillery Corps	Feb 03 05	16				
Apr 27 05	1	Adelstein Mandolin Orchestra concert	Apr 28 05	16				
May 23 05	1	Fraternal Brotherhood Band, "An Old Folks Concert"			May 23 05	5	May 21 05	18
Aug 18 05	1	Bohemian Club: second annual public jinks concert	Aug 19 05	14	Aug 19 05	7	Aug 18 05	7
<b>Category 2: Recitals by individuals and organizations</b>								
Sep 02 04	1	Heinrich, Max (and others); vocal recital	Sep 03 04	2			Sep 04 04	19
Sep 21 04	1	Francisca, Mme. Fannie; vocal recital #1	Sep 18 04	47	Sep 22 04	4	Sep 18 04	19
Sep 24 04	1	Francisca; recital #2	Sep 25 04	40	Sep 24 04	4	Sep 25 04	19
Sep 29 04	1	Francisca; recital #3	Sep 26 04	7				
Oct 01 04	1	Francisca; recital #4	Oct 02 04	48				
Oct 14 04	1	Francisca; recital #5	Oct 15 04	9	Oct 09 04	48	Oct 15 04	5
Oct 23 04	1	Kopta, Wenzel; violin recital	Oct 24 04	10			Oct 16 04	19
Oct 23 04	1	Panizza, Signor Gustavo; operatic concert					Oct 24 04	12
Oct 27 04	1	Kruger, Sannie; song recital	Oct 25 04	9	Oct 25 04	5		
Oct 30 04	1	Kopta-Mansfeldt chamber music concert	Oct 31 04	7			Oct 30 04	19
Nov 01 04	1	Schubert Quartet musicale	Oct 30 04	31				
Nov 13 04	1	Kopta-Mansfeldt chamber music 2nd concert	Nov 14 04	12	Nov 13 04	27	Nov 14 04	12
Nov 22 04	1	Normani, Miss; vocal concert	Nov 15 04	16				
Nov 22 04	1	Kisielnicka, Miss Laura Kinze von; vocal recital	Nov 23 04	7	Nov 13 04	24	Nov 23 04	9
Nov 29 04	1	Wolfe, Miss Ida Muriel, vocal recital	Nov 27 04	32	Nov 29 04	5		
Dec 05 04	1	Frank, Miss Camille; vocal recital	Dec 05 04	14				
Dec 05 04	1	Warrell, Sig. G.S.; song recital					Dec 06 04	9
Dec 08 04	1	Wismer, Hother; violin recital	Dec 05 04	9	Dec 07 04	6	Dec 18 04	31
Dec 11 04	1	Kopta-Mansfeldt chamber music concert			Dec 11 04	39	Dec 12 04	19
Dec 13 04	1	Farland, Alfred; banjo concert	Dec 11 04	39	Dec 14 04	10	Dec 11 04	19

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			<i>Chron</i>		<i>Exam</i>		<i>Call</i>	
			Date	pg	Date	pg	Date	pg
Dec 15 04	1	Farwell, Arthur; recital of compositions based on American Indian music and lecture	Dec 11 04	40	Dec 12 04	5	Dec 16 04	16
Jan 22 05	1	Kopta Quartet and Mrs. Mansfield; concert					Jan 23 05	12
Jan 24 05	1	Resch-Pettersen, Ingeborg; soprano recital	Jan 25 05	7			Jan 25 05	4
Feb 07 05	1	Levy, Miss Anne Bell; vocal recital					Feb 08 05	16
Feb 12 05	1	Kopta Quartet and Mrs. Mansfield; concert					Feb 12 05	19
Feb 21 05	1	D'Erina, Mme. Rosa; Irish vocalist/organist recital	Feb 22 05	5	Feb 18 05	8	Feb 17 05	3
Mar 03 05	1	Booth, Sam; entertainment, songs, recitations					Mar 01 05	4
Mar 12 05	1	Kopta Quartet and Mrs. Mansfield; concert	Mar 12 05	48				
Mar 23 05	1	Roma, Mme. Caro (vocalist/composer); recital	Mar 11 05	9			Mar 17 05	16
Mar 24 05	1	Machlachan, Jessie; mezzo-soprano recital	Mar 25 05	5	Mar 24 05	8	Mar 25 05	16
Apr 24 05	1	Driver, Maurice Leon; pianist/composer, recital	Apr 25 05	9	Apr 24 05	3	Apr 25 05	9
May 03 05	1	Thorley, Walter Handel; piano recital					Apr 30 05	19
May 07 05	1	Carrick, Mary; piano recital (for College of Notre Dame)	May 08 05	3			May 08 05	16
May 15 05	1	Resch-Pettersen, Ingeborg; soprano recital	May 16 05	13				
May 16 05	1	Tibbetts, Alfreda; contralto recital	May 20 05	12				
May 26 05	1	Poole, Mrs. William C.; violin recital					May 27 05	5
Jun 01 05	1	Ursumando, Mr. and Mrs. V.; vocal and instrumental recital					Jun 02 05	9
Jun 03 05	1	Takaori, Shuichhi and Joji Iwamoto (Japanese musicians); recital of Japanese music	Jun 04 05	48			Jun 04 05	34
<b>Category 2: Benefit entertainments and musicales</b>								
Oct 13 04	1	Benefit entertainment for St. Rose's fair	Oct 13 04	11	Oct 12 04	7	Oct 14 04	14
Oct 15 04	1	Benefit garden party by Sisters of Mercy with programme of music and recitations	Oct 16 04	31	Oct 10 04	6		
Oct 18 04	1	Benefit entertainment for St. Rose's fair			Oct 18 04	3		
Oct 22 04	1	Catholic Ladies' Aid Society literary and musical programme					Oct 23 04	33
Oct 24 04	1	Benefit entertainment; vaudeville including numbers from the Orpheum	Oct 17 04	12	Oct 23 04	22	Oct 25 04	7
Oct 27 04	1	Vaudeville entertainment by professionals (and amateurs) for Golden Jubilee of old St. Mary's church	Oct 28 04	13	Oct 27 04	5	Oct 20 04	9
Oct 30 04	1	Entertainment for Roumanian aid Society	Oct 31 04	10				
Nov 09 04	1	Entertainment for Catholic Ladies' Aid Society Girls Home					Nov 01 04	9
Nov 16 04	1	Vaudeville benefit for St. Vincent's School	Nov 16 04	13	Nov 14 04	5	Nov 17 04	4

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			<i>Chron</i>		<i>Exam</i>		<i>Call</i>	
			Date	pg	Date	pg	Date	pg
Nov 19 04	1	Benefit entertainment for St. Vincent de Paul including minstrels	Nov 17 04	12	Nov 15 04	7		
Nov 21 04	1	Play "The Private Secretary" with vocal and orchestra, benefit for Church of the			Nov 20 04	43	Nov 20 04	38
Nov 22 04	1	Vaudeville entertainment for St. Agnes Church; professionals from local theaters	Nov 21 04	10				
Nov 23 04	1	Concert at Seamen's Institute by sailors in port	Nov 22 04	9	Nov 22 04	2	Nov 24 04	16
Nov 24 04	1	St. Agnes' Society literary and musical entertainment	Nov 13 04	40	Nov 13 04	43	Nov 14 04	4
Nov 29 04	1	YMCA ladies evening including gymnastics and concert	Nov 29 04	5				
Dec 08 04	1	Press Club Quartet performed between acts of King Dodo	Dec 08 04	13	Dec 08 04	9	Dec 08 04	9
Dec 09 04	1	Benefit for Associated Theatrical	Dec 10 04	9	Dec 10 04	6	Dec 10 04	16
Dec 21 04	1	Entertainment at Seamen's Institute					Dec 22 04	4
Dec 30 04	1	Benefit entertainment for St. Francis church, literary and musical programme					Dec 29 04	9
Jan 01 05	1	Entertainment for Hebrew Orphan Asylum			Jan 03 05	17	Jan 03 05	7
Jan 16 05	1	"Café Chantant" benefit for Free Dispensary of Telegraph Hill neighborhood	Jan 17 05	9	Jan 14 05	6	Jan 17 05	5
Jan 26 05	1	Benefit performance for vocal teacher, 73rd birthday	Jan 27 05	13			Jan 27 05	4
Feb 02 05	1	Benefit concert for Seamen's Institute	Jan 29 05	32				
Feb 06 05	1	<i>Mizpah</i> by society amateurs for SF Nursery for Homeless Children					Feb 04 05	9
Feb 13 05	1	<i>The Liars</i> benefit for SF Polyclinic; Tivoli orchestra to play between acts of play	Feb 13 05	16	Feb 13 05	5	Feb 14 05	5
Feb 15 05	1	Vaudeville benefit for Children's hospital held by Auxiliary	Feb 16 05	9	Feb 16 05	5	Feb 16 05	14
Feb 17 05	1	Benefit for Theatrical Mechanical Assoc.	Feb 18 05	15	Feb 16 05	7	Feb 18 05	16
Feb 18 05	1	Benefit for Japanese Red Cross; Japanese dances and music	Feb 19 05	33	Feb 14 05	4		
Feb 27 05	1	Operetta: <i>Sea Nymphs</i> by Native Daughters, benefit for Native Daughters' Home			Feb 25 05	7	Mar 01 05	16
Mar 02 05	1	Benefit entertainment for Young Men's Institute building improvements	Mar 01 05	13			Mar 01 05	7
Mar 03 05	1	Benefit entertainment for Sacred Heart College					Mar 03 05	16
Mar 06 05	1	Benefit entertainment for St. James Church					Mar 07 05	11
Mar 11 05	1	Benefit (variety) concert for Sailor's Home by Ladies' Seamen's Friend Society			Mar 12 05	40	Mar 12 05	37
Mar 11 05	1	Musical and tea benefit for Auxiliary Infant Shelter	Mar 07 05	16	Mar 12 05	50		

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			<i>Chron</i>		<i>Exam</i>		<i>Call</i>	
			Date	pg	Date	pg	Date	pg
Mar 31 05	2	<i>The House that Jack Built</i> operetta with children and adults, benefit	Apr 01 05	9	Mar 22 05	6		
Apr 20 05	1	Knights of Khorassan benefit minstrel / vaudeville	Apr 19 05	5				
Apr 24 05	1	Benefit for Seamen's Institute	Apr 25 05	5	Apr 22 05	4	Apr 25 05	5
Apr 25 05	2	<i>The Crusader and the Saracen</i> as benefit	Apr 20 05	7	Apr 16 05	55	Apr 18 05	5
Apr 27 05	1	Vaudeville variety benefit for Council of Jewish Women educational fund	Apr 30 05	29				
Apr 28 05	1	Council of Women "Club Jinks" benefit for report on "Socialization of the Schoolhouse"			Apr 29 05	5	Apr 29 05	9
Apr 28 05	1	Musical/literary entertainment for benefit of Congregational Church	Apr 30 05	40				
Apr 28 05	1	Musical/literary entertainment for benefit of St. Francis church			Apr 27 05	7	Apr 27 05	16
Apr 30 05	1	May Music Festival benefit for SF teachers: inauguration night	May 01 05	14	Apr 27 05	10	Apr 30 05	19
May 01 05	1	May Music Festival : Children's festival of song	May 02 05	9	May 02 05	5	May 02 05	5
May 01 05	1	May Music Festival: Symphony night	May 02 05	9	May 01 05	5	May 01 05	3
May 02 05	1	May Music Festival "professional matinee"	May 03 05	7	May 03 05	7	May 02 05	7
May 02 05	1	May Music Festival " <i>Parsifal</i> " night	May 03 05	7	May 03 05	7	May 03 05	2
May 03 05	1	May Music Festival : Liszt-Rubenstein and children's chorus	May 03 05	7	May 03 05	7	Apr 16 05	39
May 03 05	1	May Music Festival: Military night and "Americana"	May 04 05	9	May 03 05	7	Apr 16 05	39
May 03 05	1	Musicale benefit for Presentation Convent at Sacred Heart	Apr 30 05	27	May 01 05	4		
May 04 05	1	May Music Festival: French and Russian composers	May 05 05	16	May 05 05	10	Apr 16 05	39
May 04 05	1	May Music Festival: Oratorio night and band	May 05 05	16	May 05 05	10	Apr 16 05	39
May 05 05	1	May Music Festival: children's chorus #2 (3500)	May 06 05	16	May 05 05	10	May 06 05	9
May 05 05	1	May Music Festival: Wagnerfest	May 06 05	16	May 05 05	10	May 06 05	9
May 06 05	1	May Music Festival: children's festival of song #2	May 07 05	26	May 06 05	4	May 06 05	9
May 06 05	1	May Music Festival: grand opera and popular music	May 07 05	26	May 06 05	4	May 07 05	39
May 07 05	1	May Music Festival: miscellaneous programme	May 08 05	7	May 07 05	22	May 08 05	16
May 07 05	1	May Music Festival: farewell	May 08 05	7	May 07 05	22	May 08 05	16
May 31 05	1	Theatrical benefit for San Francisco Maternity	Jun 01 05	7	May 28 05	49	May 31 05	9



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			<i>Chron</i>		<i>Exam</i>		<i>Call</i>	
			Date	pg	Date	pg	Date	pg
May 31 05	1	Benefit for San Francisco Orphanage, skits, music			May 20 05	7	Jun 01 05	16
Jun 24 05	1	Evening of Irish music in aid of St. Joseph's fair	Jun 24 05	9				
Jun 24 05	1	Concert at St. Anne's church fair			Jun 24 05	7		
Jun 24 05	1	Irish music, songs and dance by women of St. Anthony's booth			Jun 25 05	47		
Jun 28 05	1	Entertainment by women of St. Anne's booth in aid of St. Francis fair			Jun 25 05	57	Jun 26 05	7
Jul 03 05	1	Literary/musical entertainment, Garden Fete for St. John's church	Jul 02 05	25			Jul 04 05	16
Jul 05 05	1	Entertainment for St. Vincent de Paul's fair					Jun 28 05	5
Jul 08 05	1	Entertainment and social for St. John's Fair					Jul 09 05	50
Jul 12 05	1	Benefit for newsboys	Jul 11 05	11	Jul 11 05	45	Jul 13 05	9
Jul 14 05	1	Benefit for actor dying of consumption	Jul 15 05	11	Jul 12 05	5	Jul 13 05	19
Jul 20 05	1	Entertainment for Youths' Directory fair					Jul 21 05	7
Jul 22 05	1	Entertainment and social for St. Vincent de Paul's fair					Jul 23 05	50
Aug 02 05	1	Entertainment for St. Joseph's Parish Fair					Aug 03 05	9
Aug 04 05	1	Concert for Swedish Lutheran church, benefit for building fund					Aug 03 05	14
Aug 08 05	1	Entertainment for Church of the Nativity					Aug 09 05	9
Aug 10 05	1	Entertainment for St. John's Church fair					Aug 11 05	7
Aug 18 05	1	Dixie benefit entertainment	Aug 13 05	39				
Aug 22 05	1	Benefit for Nativity Church fair					Aug 23 05	9
Aug 24 05	1	Benefit for St. Joseph's Fair					Aug 25 05	7
Aug 25 05	1	Benefit for St. Francis' Church Fair, music and literary entertainment	Aug 25 05	7	Aug 24 05	11	Aug 25 05	16
<b>Category 2: Other entertainments and musicales</b>								
Sep 08 04	1	Press Club Jinks for Knights Templar	Sep 09 04	8			Sep 09 04	2
Sep 13 04	1	Thirteenth Infantry Band on flagship New York	Sep 14 04	16				
Sep 23 04	1	Entertainment: ladies chorus at YMCA	Sep 14 04	12				
Oct 30 04	1	Concert by Robson Orchestra at YMCA			Oct 30 04	43		
Nov 11 04	1	Entertainment by De Koven Club at	Sep 14 04	12				
Nov 30 04		Concert at Seamen's Institute by seamen in port			Nov 30 04	6		
Dec 30 04	1	"The Family" entertainment, musical and literary					Dec 31 04	7
Jan 02 05	1	YMCA New Year's reception	Jan 01 05	52				
Jan 12 05	1	St. Dominic's Sunday school annual entertainment	Jan 12 05	11				
Jan 26 05	1	"The Liars" by amateurs, with band music					Jan 27 05	16
Jan 28 05	1	Concert at Seamen's Institute					Jan 31 05	9
Jan 29 05	1	German musical farce "Schutzenlies"					Jan 15 05	36

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			<i>Chron</i>		<i>Exam</i>		<i>Call</i>	
EVENT DATE	# Perf.	EVENT TITLE or DESCRIPTION	Date	pg	Date	pg	Date	pg
Feb 13 05	1	"High Jinks" given by Engineer's Union	Feb 14 05	13				
Feb 19 05	1	YMCA Sunday Afternoon Programme			Feb 19 05	42		
Mar 26 05	1	Musicale at Press Club	Mar 27 05	7	Mar 25 05	5		
Apr 09 05	1	Musicale at Press Club			Mar 25 05	5		
Apr 16 05	1	Oliphant sisters (evangelist singers) at YMCA	Apr 17 05	12				
Apr 23 05	1	Lecture and orchestra music at YMCA					Apr 23 05	36
Apr 27 05	1	Press Club annual high jinks					Apr 29 05	7
May 07 05	1	Musicale by Press Club	May 08 05	11	Mar 25 05	5	May 08 05	16
May 10 05	1	Theater party by Young men's Institute, vocal and violin music					May 06 05	9
May 14 05	1	Concert at St. Francis for Ysaye by local musicians	May 15 05	11			May 15 05	14
May 15 05	6	<i>Richard and the Crusaders</i> comic opera. AKA <i>The Saracen and the Crusaders</i>	May 16 05	13				
May 21 05	1	Musicale at Press Club					May 21 05	41
Jun 02 05	1	Chicago (flagship vessel) band entertained jackies			Jun 03 05	7		
Jun 14 05	1	Entertainment at Seamen's Institute	Jun 15 05	11				
Jul 02 05	1	Lecture and music by Robson orchestra at YMCA					Jul 02 05	35
Aug 28 05	1	Oliphant sisters sing for YMCA meeting			Aug 27 05	45		
Aug 29 05	1	Veterans ("Army and Navy Union) entertainment	Aug 30 05	7				
Aug 30 05	1	Native Sons entertainment, vaudeville performance	Aug 22 05	7				
<b>Category 2: Performances in stores and restaurants</b>								
Sep 03 04	1	Terrace Garden café opening; Bernat Jaulus Hungarian Hussar orchestra	Sep 04 04	44			Sep 03 04	16
Sep 12 04	5	Song recitals at the Emporium all week			Sep 11 04	42		
Sep 19 04	5	Song recitals at the Emporium all week			Sep 18 04	30		
Sep 26 04	5	Song recitals at Emporium all week			Sep 25 04	19		
Oct 17 04	1	Prager's Department store opening	Oct 17 04	7				
Nov 11 04	1	Grand concert at Terrace Garden (Hague Rest.)	Nov 11 04	7				
Nov 12 04	1	Concert at Hale's department store			Nov 12 04	5		
Nov 18 04	1	Reception/concert at John Breuner Furniture Co.	Nov 19 04	16			Nov 18 04	7
Nov 19 04	1	Concert at Hale's department store			Nov 19 04	5	Nov 19 04	16
Nov 23 04	1	Orchestral concert at Pragers store	Nov 23 04	4				
Dec 22 04	1	Café Zinkand reopening with grand concert	Dec 22 04	16			Dec 22 04	7
Jan 01 05	1	Buckingham Club, dinner with music			Jan 01 05	22		
Jan 05 05	1	Café Zinkand Concert	Jan 05 05	14				
Jan 19 05	1	Café Zinkand Concert	Jan 19 05	16				
Mar 27 05	5	Song recitals at the Emporium every day					Mar 26 05	29

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			<i>Chron</i>		<i>Exam</i>		<i>Call</i>	
EVENT DATE	# Perf.	EVENT TITLE or DESCRIPTION	Date	pg	Date	pg	Date	pg
Jun 04 05	5	Song recitals at the Emporium every day			Jun 04 05	27		
Jun 10 05	2	Public concert at S.N. Wood's new store			Jun 09 05	8		
Jun 24 05	2	Public concert at S.N. Wood's store (ad)			Jun 23 05	5		
Jul 01 05	2	Public concert at S.N. Wood's new store			Jun 30 05	8		
Jul 08 05	2	Public concert at S.N. Wood's store	Jul 07 05	13				
Jul 15 05	1	Public concert at S.N. Wood & Co's store					Jul 14 05	10
Aug 05 05	2	Public concert at S.N. Wood's store	Aug 04 05	5			Aug 04 05	9
Aug 19 05	2	Public concert at S.N. Wood's store	Aug 18 05	9			Aug 18 05	16
<b>Category 3: Performances by music pupils</b>								
Oct 18 04	1	Fleming, Gertrude; voice and piano recital	Oct 14 04	14	Oct 16 04	52	Oct 15 04	16
Nov 10 04	1	Brandt, Enid; piano recital	Nov 11 04	5	Nov 11 04	16	Nov 20 04	19
Nov 15 04	1	Jacobi, Milton; piano recital	Nov 16 04	7	Nov 13 04	45	Nov 17 04	9
Nov 17 04	1	Pasmore, Mary Broeck; violin recital					Nov 13 04	19
Nov 18 04	1	Williams, Enid; piano recital					Nov 20 04	19
Nov 25 04	1	Mansfeldt Club, second annual concert	Nov 26 04	16	Nov 27 04	29		
Nov 29 04	1	Coonan sisters; violin and piano recital	Nov 29 04	13	Nov 29 04	4	Nov 30 04	9
Dec 06 04	1	Baldwin, Joan; piano recital					Dec 07 04	7
Dec 12 04	1	Smalley, Louise; piano recital					Dec 13 04	9
Dec 13 04	1	Livernash, Alberta; piano recital			Dec 14 04	5	Dec 14 04	6
Dec 14 04	1	Irving Institute Christmas concert					Dec 15 04	2
Dec 15 04	1	Cowles, Cecil; piano recital					Dec 16 04	6
Dec 22 04	1	Rogers, Louvia; vocal recital					Dec 18 04	31
Jan 06 05	1	Pupils of Madam Roeckel					Jan 07 05	5
Jan 12 05	1	Carrick, Mary; piano recital			Jan 12 05	5	Jan 11 05	10
Jan 19 05	1	Mansfeldt Club 3rd recital (all Chopin)	Jan 21 05	5				
Mar 01 05	1	Evans, Margaret; piano recital	Mar 02 05	16				
May 04 05	1	Mansfeldt Club piano recital	May 05 05	9	Apr 30 05	50		
May 19 05	1	Howard, Eula; piano recital	May 20 05	9				
Jun 23 05	1	Mowbray, Master Melton; piano recital					Jun 25 05	35
Aug 09 05	1	Blanchard, Eugene H.; piano recital					Aug 10 05	9
Aug 31 05	1	Pasmore daughters farewell concert (violin, cello, piano, vocal)	Sep 01 05	12				
<b>Category 3: Performances by boys' clubs and bands</b>								
Sep 01 04	1	Vaudeville entertainment by Columbia Park Boys' Club	Sep 02 04	11				
Sep 05 04	1	League of Cross Cadets concert	Sep 04 04	24	Sep 04 04	27	Sep 04 04	36
Sep 30 04	1	Concert and entertainment by Columbia Park Boy's Club and other children			Sep 30 04	7	Oct 01 04	5
Oct 01 04	1	Bosco Boys' Club entertainment	Oct 02 04	39				
Nov 10 04	1	Annual entertainment of League of Cross Cadets					Nov 10 04	7
Nov 19 04	2	League of Cross Cadets: Shenandoah, band concert	Nov 19 04	16	Nov 19 04	10	Nov 19 04	9
Dec 01 04	1	Entertainment by Columbia Park Boys' Club	Nov 29 04	4	Nov 27 04	49	Dec 02 04	7

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			<i>Chron</i>		<i>Exam</i>		<i>Call</i>	
			Date	pg	Date	pg	Date	pg
Jan 07 05	1	Entertainment for Almshouse Columbia Park Boys' Club and other children					Jan 10 05	11
Feb 05 05	1	Columbia Park Boys' club at Greek theater			Feb 06 05	7		
Feb 23 05	1	Columbia Park Boys' club "Evening of Song"	Feb 22 05	9				
May 05 05	1	Minstrel show by Columbia Park Boys' Club	May 04 05	7			May 06 05	9
Jun 13 05	1	League of Cross Cadets Band concert in Union Square			Jun 13 05	4		
Jul 11 05	2	League of Cross Cadets concert at Chutes			Jul 09 05	53	Jul 11 05	11
<b>Category 3: Other performances by children and young people</b>								
Oct 03 04	1	Strauss comic opera, Sacred Heart Church young people	Oct 02 04	38	Oct 04 04	9	Oct 04 04	16
Oct 03 04	2	Entertainments at Chutes: Teachers' Annuity Fund	Oct 04 04	16	Oct 05 04	48	Oct 04 04	7
Oct 04 04	2	Entertainments at Chutes: Teachers' Annuity Fund	Oct 05 04	9	Oct 05 04	5	Oct 05 04	7
Oct 05 04	2	Entertainments at Chutes: Teachers' Annuity Fund	Oct 06 04	16	Oct 06 04	8	Oct 06 04	9
Oct 06 04	2	Entertainments at Chutes: Teachers' Annuity Fund	Oct 07 04	9	Oct 07 04	10		
Oct 07 04	2	Entertainments at Chutes: Teachers' Annuity Fund	Oct 08 04	13	Oct 07 04	10		
Oct 19 04	1	Entertainment for Holy Cross Church, minstrel show by boys of Holy Cross Parish					Oct 20 04	7
Oct 28 04	1	Recital of vocal music by SF school children at California Club					Oct 29 04	4
Oct 31 04	1	Vaudeville entertainment by children for cripples of the Children's Hospital	Nov 01 04	16				
Nov 22 04	1	Musical recital by girls of St. Vincent's Convent					Nov 24 04	4
Dec 09 04	2	"Land of the nursery Rhymes" performed by children	Dec 10 04	9			Dec 10 04	5
Dec 15 04	1	Children of Sisters of the Holy Family school, annual Christmas tree festival			Dec 16 04	5		
Dec 15 04	1	Musical / Literary entertainment by convent pupils					Dec 15 04	7
Dec 18 04	1	Concert by blind pupils of State Institute for the Deaf, Dumb and Blind	Dec 19 04	9			Dec 18 04	36
Dec 27 04	1	Cantata "A Christmas Crusade" by St. Stephen's Sunday-school children	Dec 28 04	7				
Apr 14 05	1	Dress rehearsal for May Music Festival: 3000 children					Oct 15 04	4
Apr 29 05	1	Berkeley: 1000 Berkeley school children, song festival at Greek Theater			Apr 30 05	54		

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			<i>Chron</i>		<i>Exam</i>		<i>Call</i>	
			Date	pg	Date	pg	Date	pg
Apr 30 05	1	Recital: music and elocution, Hebrew Orphans' Asylum					May 01 05	5
Jun 09 05	1	Entertainment by State Asylum for Deaf, Dumb, and Blind	Jun 10 05	5			Jun 07 05	10
Jun 27 05	1	"The Rivals" with music by Boys' Glee Club and Lowell Male Quartet					Jun 28 05	9
Jun 28 05	1	Children's Chorus (approx. 200) from May Music Festival perform for school graduation					Jun 26 05	12
<b>Category 3: Performances by college/university students, faculty, and alumni</b>								
Nov 12 04	1	UC student presentation of burlesque "The Man from Stanford"	Oct 08 04	5				
Nov 20 04	2	Cantata "Mary Immaculate" by students and alumnae of Immaculate Conception Academy	Nov 21 04	10				
Nov 22 04	1	Concert by St. Ignatius College orchestra					Nov 24 04	9
Nov 24 04	1	Cantata by alumnae of Immaculate Conception					Nov 25 04	3
Dec 06 04	1	University of California Orchestra concert	Dec 05 04	7	Dec 07 04	4		
Dec 16 04	1	Musical Programme by Association of Collegiate Alumnae					Dec 17 04	16
Feb 23 05	1	Musical and literary entertainment by St. Peter's Academy alumnae					Feb 19 05	30
Feb 24 05	1	<i>The Mikado</i> , Univ. of Cal. faculty and students	Feb 19 05	34	Feb 13 05	7		
Mar 01 05	1	<i>The Bell of Blenheim</i> Operetta, St. Ignatius students	Mar 01 05	13			Mar 03 05	7
Mar 02 05	1	Alumnae of St. Peter's Academy musical / literary entertainment			Feb 26 05	53		
Apr 27 05	1	Concert by Univ. of Cal. Women's Choral Society	Apr 28 05	13				
Jun 10 05	1	"Princess Kiku," SF State Normal School graduates	Jun 11 05	5	Jun 09 05	10	Jun 07 05	10
Jun 16 05	1	Operetta <i>The Four-Leaved Clover</i> by SF State Normal School pupils	Jun 17 05	5				
Jun 23 05	1	Operetta <i>The Four-Leaved Clover</i> by SF State Normal School pupils for benefit for the Infant Shelter					Jun 24 05	4
<b>Category 3: Performances by music clubs</b>								
Sep 15 04	1	Concert by Howe Club orchestra and chorus	Sep 13 04	13				
Oct 11 04	1	Loring Club concert; first of 28th season	Oct 12 04	9			Oct 12 04	9
Oct 14 04	1	Pianistic Club concert for director, R. Lucchesi	Sep 25 04	29			Oct 14 04	14
Oct 29 04	1	Twentieth Century Musical Club concert	Oct 30 04	47			Nov 13 04	9

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			<i>Chron</i>		<i>Exam</i>		<i>Call</i>	
			Date	pg	Date	pg	Date	pg
Nov 29 04	1	Orpheus club: benefit concert for Episcopal Home	Nov 27 04	33	Nov 27 04	53	Nov 17 04	3
Dec 02 04	1	Howe Club concert	Dec 04 04	29				
Dec 03 04	1	Twentieth Century Musical Club concert (all Elgar)					Dec 04 04	19
Dec 16 04	1	San Francisco Musical Club concert	Dec 17 04	9				
Dec 31 04	1	Swedish Singing Society Concert, ball at Turn Verein	Dec 25 04	40			Dec 25 04	34
Jan 14 05	1	Norwegian Singing Society singing festival					Jan 11 05	11
Jan 17 05	1	Twentieth-Century Musical Club, Handel's Alexander's Feast	Jan 18 05	5			Jan 15 05	19
Jan 31 05	1	Loring Club 2nd concert of season, primarily choral	Feb 01 05	9	Jan 28 05	48	Feb 01 05	4
Mar 09 05	1	Howe Club concert (4th)					Mar 10 05	9
Mar 16 05	1	McKenzie Musical Society 62nd concert					Mar 17 05	9
Mar 28 05	1	Loring Club concert (3rd concert of 28th season)	Mar 29 05	13			Mar 23 05	11
May 13 05	1	Gaelic Choral Society Entertainment & dance			May 10 05	13	May 14 05	53
May 16 05	1	Loring Club concert (last concert of	May 17 05	13	May 14 05	53	May 17 05	6
May 17 05	1	Norwegian Singing Society May Festival	May 17 05	16				
May 18 05	1	SF Musical Club: <i>Damnation of Faust</i>	May 19 05	9			May 14 05	19
May 30 05	1	Treble Clef Club concert (date est.)	Jun 04 05	29				
Jul 12 05	1	Swedish Singing Society concert					Jul 07 05	16
<b>Category 3: Performances by other clubs and lodges</b>								
Oct 07 04	1	Entertainment by Gaelic Dancing Club					Oct 08 04	14
Oct 16 04	1	Native Daughters of the Golden West, at Almshouse					Oct 17 04	5
Nov 21 04	1	Entertainment (readings and music) by and for Daughters of the Pioneers					Nov 22 04	9
Dec 29 04	1	Entertainment by Cap and Bells Club	Dec 30 04	11				
Jan 23 05	1	Arion Society concert					Jan 24 05	6
Mar 10 05	1	California Camera Club 15th ann. celebration at Alhambra	Mar 09 05	9				
Jun 30 05	1	Scottish Thistle Club free entertainment at the Alhambra	Jun 29 05	11	Jul 02 05	47		
<b>Category 3: Performances by church choirs and organists</b>								
Sep 25 04	1	First Congregational Church, reg. mthly song service			Sep 25 04	44		
Oct 06 04	1	Concert at Unitarian Church; California quartet, etc.	Oct 06 04	9				
Oct 30 04	1	First Congregational Church, reg. mthly song service			Oct 30 04	44		
Nov 29 04	1	Concert, entertainment at 4th Congregational Church	Nov 29 04	9				

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			<i>Chron</i>		<i>Exam</i>		<i>Call</i>	
			Date	pg	Date	pg	Date	pg
Dec 04 04	1	Rossini's "Stabat Mater" by Simpson Memorial Methodist choir	Dec 05 04	14				
Dec 06 04	1	Benefit for Organ fund of Cathedral Mission. Choirs of two churches and a boys choir	Dec 04 04	39			Dec 07 04	6
Dec 24 04	1	Choir of Cathedral Mission of the Good Samaritan sang carols at nine hotels	Dec 25 04	29			Dec 25 04	27
Jan 01 05	1	Christmas oratorio "The Nativity" by choir of First Congregational church	Dec 31 04	4				
Jan 07 05	2	"Triumph of Light" at Berkeley Unitarian church	Jan 07 05	5	Jan 08 05	46		
Jan 15 05	1	Cantata at Central Methodist Episcopal	Jan 13 05	5				
Jan 28 05	1	Fourth Congregational Church Musical Service			Jan 28 05	51		
Feb 05 05	1	St. Paul's Church, monthly musical service					Feb 05 05	24
Feb 26 05	1	St. Luke's Episcopal choir: "The Daughter of Jairus"					Feb 26 05	35
Feb 26 05	1	Fourth Congregational Church Musical Service					Feb 26 05	35
Mar 05 05	1	Sacred Musical concert, Emmanuel Baptist Church					Mar 05 05	34
Apr 26 05	1	"The Holy City" at West Side Christian Church	Apr 27 05	13			Apr 26 05	9
May 07 05	1	"The Resurrection" repeated at Grace Methodist			May 07 05	55		
May 07 05	1	First Congregational Church Service of Song	May 06 05	5				
May 10 05	1	Concert for Lutheran church building fund	May 11 05	5			May 10 05	5
Jun 13 05	1	Organ Recital at St. Ignatius church for Knights of Columbus visitors			Jun 13 05	4		
Aug 13 05	1	Cantata "The Holy City" by Gaul at Central Methodist Episcopal Church			Aug 13 05	54	Aug 14 05	5
Aug 16 05	2	Cantata "Ten Virgins" for Christian Church convention	Aug 16 05	7	Aug 17 05	18	Aug 17 05	9
Aug 29 05	1	Musical at Free First Baptist Church	Aug 30 05	7				
<b>Category 4: Entertainments with dances</b>								
Sep 25 04	1	Turn Verein exhibition including special music and songs by the girls' classes	Sep 23 04	2				
Sep 27 04	1	Entertainment, dance, League of the Cross Cadets	Sep 28 04	2				
Nov 23 04	1	Entertainment, dance, Junior Order of United American Mechanics			Nov 27 04	51		
Nov 27 04	1	Entertainment, dance, Hebrew Free Loan Association	Oct 21 04	9				

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			<i>Chron</i>		<i>Exam</i>		<i>Call</i>	
			Date	pg	Date	pg	Date	pg
Nov 29 04	1	Annual entertainment, dance, Mission Council Y.M.I.			Nov 27 04	48		
Dec 03 04	1	Swedish Ladies Society entertainment and ball					Dec 05 04	12
Dec 04 04	1	Germania Lodge anniversary entertainment and ball					Dec 05 04	3
Jan 08 05	1	German Society Turn Verein benefit entertainment and dance	Jan 08 05	33				
Jan 13 05	1	Entertainment (minstrel show) and dance					Jan 12 05	7
Jan 25 05	1	"Advance Club" meeting with musical/literary entertainment and dance					Jan 26 05	14
Feb 09 05	1	Entertainment and dance by Co. K, League of the Cross Cadets of St. Paul's			Feb 07 05	5		
Feb 11 05	1	Annual entertainment and ball by Deutscher Krieger Verein					Feb 12 05	39
Feb 16 05	1	Entertainment and dance by Co. B, League of the Cross Cadets, for armory fund			Feb 14 05	4		
Feb 18 05	1	West of Castro Improvement club entertainment and ball			Feb 19 05	19		
Feb 21 05	1	Ancient Order of Hibernians entertainment and ball	Feb 19 05	48			Feb 20 05	12
Feb 28 05	1	Benefit entertainment (literary and musical) and dance for All Saints Church	Feb 28 05	9	Feb 28 05	6	Mar 01 05	7
Feb 28 05	1	Entertainment and dance by League of Cross Cadets					Mar 01 05	5
Mar 05 05	1	San Francisco Business College entertainment and ball			Mar 05 05	63		
Apr 26 05	1	Native Sons Entertainment and dance			Apr 26 05	4	Apr 26 05	11
Apr 28 05	1	Entertainment and dance for Sacred Heart Presentation Convent			Apr 28 05	5		
May 04 05	1	League of Cross Cadets' Band concert & dance	May 04 05	13	May 04 05	6	May 05 05	2
May 16 05	1	Young Men's Hebrew Association Entertainment and dance			May 14 05	64		
May 20 05	1	Entertainment and ball by Elevator Conductors	May 22 05	7				
May 24 05	1	Caledonian Club entertainment and dance					May 25 05	13
May 26 05	1	Entertainment and dance for Presentation Convent					May 27 05	16
Jun 03 05	1	Entertainment, ball, Improved Order of Red Men					Jun 04 05	54
Jul 02 05	1	Reception, banquet and ball for crew of German ship, entertained by Deutscher Krieger Verein					Jul 01 05	11



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			<i>Chron</i>		<i>Exam</i>		<i>Call</i>	
EVENT DATE	# Perf.	EVENT TITLE or DESCRIPTION	Date	pg	Date	pg	Date	pg
Jul 19 05	1	Concert and dance, benefit for ailing vaudeville actress			Jul 18 05	8		
Aug 08 05	1	Entertainment and dance, Garrison No. 1 Army and Navy union					Aug 09 05	9
Aug 10 05	1	Entertainment and ball, Junior Court of Foresters of America					Aug 11 05	9
Aug 18 05	1	Entertainment and dance: United Daughters of the Confederacy	Jul 23 05	29				
Aug 26 05	1	Entertainment and dance for Gaelic dancer Miss May Ropers					Aug 23 05	9
Aug 28 05	1	Entertainment and dance by Order of the Daughters of St. George (English lodge)					Aug 19 05	5
<b>Category 4: Entertainments as part of bazaars, festivals, and fairs</b>								
Sep 13 04	1	Fete at Mechanics' Pavilion for Hospital for Children	Sep 12 04	14	Sep 11 04	49	Sep 14 04	14
Sep 14 04	2	Fete at Mechanics' Pavilion for Hospital for Children	Sep 13 04	10			Sep 11 04	21
Oct 08 04	1	St. Brigid's Church fair opening			Oct 12 04	15		
Oct 19 04	1	Entertainment at fair for St. Brigid's	Oct 19 04	7	Oct 19 04	9	Oct 19 04	9
Oct 20 04	7	Bazaar for Trinity English evangelical Lutheran church	Oct 20 04	23			Oct 20 04	16
Oct 26 04	1	St. Rose's Parish fair with musical and literary entertainment	Oct 26 04	7	Oct 23 04	54	Oct 26 04	14
Oct 31 04	5	Bazaar for St. Matthew's German Lutheran Church					Oct 29 04	9
Nov 03 04	1	Musical programme at YMHA fair and bazaar			Nov 02 04	5		
Nov 04 04	1	Vaudeville program at Catholic fair			Nov 05 04	11		
Nov 10 04	3	Lutheran Church Bazaar, musical and literary programme each evening	Nov 06 04	27			Nov 10 04	9
Nov 17 04	1	Music program at Greek-Russian Cathedral bazaar					Nov 18 04	16
Nov 18 04	1	Programme of musical and literary selections at bazaar for Howard Presbyterian church	Nov 18 04	4				
Dec 01 04	1	St. Johns Episcopal Lutheran Church bazaar performance					Dec 02 04	5
Dec 01 04	3	Bazaar for widows of Civil War Veterans					Dec 02 04	15
Dec 03 04	1	Fair for St. Stephen's Mission					Dec 04 04	21
Dec 09 04	1	Bazaar with orchestra for Maria Kip Orphanage	Dec 08 04	9				
Dec 12 04	2	Carnival and Bazaar by First Corps Cadets			Dec 11 04	76	Dec 13 04	7
Feb 11 05	1	Bazaar, tea and musical entertainment by St. Luke's Church					Feb 12 05	36

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			<i>Chron</i>		<i>Exam</i>		<i>Call</i>	
EVENT DATE	# Perf.	EVENT TITLE or DESCRIPTION	Date	pg	Date	pg	Date	pg
May 11 05	1	California Club Fete (new clubhouse benefit)	May 11 05	9	May 12 05	5	May 10 05	9
May 12 05	2	California Club Fete (new clubhouse benefit)	May 13 05	9	May 13 05	7	May 10 05	9
May 13 05	2	California Club Fete (new clubhouse benefit)	May 11 05	9	May 10 05	5	May 10 05	9
May 18 05	3	Benefit bazaar for Sacred Heart Presentation Convent			May 20 05	7		
May 21 05	1	Jewish Fair, Benefit for Bush Street			May 22 05	4		
May 22 05	1	Jewish Fair, Benefit for Bush Street			May 22 05	4		
May 25 05	1	Jewish Fair, Benefit for Bush Street			May 26 05	2		
May 26 05	1	Jewish Fair, Benefit for Bush Street			May 26 05	2		
May 27 05	1	Jewish Fair, Benefit for Bush Street			May 28 05	24		
May 28 05	1	Jewish Fair, Benefit for Bush Street			May 28 05	24		
Jun 03 05	1	"Mother Goose fair" for Protestant Episcopal Home					Jun 03 05	9
<b>Category 4: Entertainments with other activities</b>								
Sep 04 04	1	Swedish and Norwegian Singing Societies picnic (second annual)	Sep 05 04	19				
Sep 09 04	1	Gaelic Dancing with pipers at Pacific Athletic Association games			Sep 08 04	8		
Sep 13 04	1	Smoker and jinks by Carmen's Union	Sep 14 04	7				
Sep 24 04	1	Entertainment and ice cream social; Scottish clans			Sep 25 04	49		
Sep 25 04	1	Concert and whist tournament at Ladies Auxiliary of Young Men's Hebrew Association	Sep 11 04	41				
Oct 08 04	1	Jinks and smoker by University of California Club			Oct 09 04	22	Oct 09 04	48
Oct 16 04	1	Meeting of German American Union					Oct 17 04	5
Oct 17 04	1	St. Andrew's Society annual celebration of heather distribution	Oct 19 04	16			Oct 19 04	16
Dec 31 04	1	National Guard celebration and jinks					Jan 01 05	35
Jan 19 05	1	Ladies' night at the Olympic Club: athletics and singing			Jan 15 05	25		
Jan 26 05	1	Ladies' night at St. Ignatius gymnasium; gymnastics and music			Jan 22 05	49	Jan 27 05	10
Mar 02 05	1	Berlindi, soprano opera singer for Ladies' Night at the Olympic Club	Mar 02 05	8	Mar 03 05	7	Mar 03 05	10
Mar 06 05	1	Sailors' Union of the Pacific, 20th anniversary event					Mar 07 05	9
Mar 15 05	2	St. Patrick's Parish annual entertainment					Mar 15 05	9
May 18 05	1	Retail Clerks' Union entertainment			May 19 05	3		
May 26 05	1	League of Cross Cadets drill competition, concert			May 27 05	4	May 21 05	26

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			<i>Chron</i>		<i>Exam</i>		<i>Call</i>	
			Date	pg	Date	pg	Date	pg
Jul 02 05	1	Union Printer's picnic with 15-piece band			Jun 04 05	58		
Jul 04 05	1	SF Scottish Thistle Club gathering and games	Jul 02 05	31	Jul 02 05	47	May 21 05	43
<b>Category 5: Dinners and receptions with musical programs</b>								
Sep 03 04	1	Reception and concert at new Majestic Theater			Sep 02 04	9		
Sep 17 04	1	Reception, music for "The Daily Italia" proprietor			Sep 18 04	25		
Oct 03 04	1	Banquet for commissioning battleship Ohio					Oct 04 04	5
Oct 10 04	1	Banquet by Kohler & Chase for employees	Oct 11 04	9				
Oct 11 04	1	Pacific Coast Woman's Press Association 14th annual breakfast	Oct 12 04	13				
Oct 13 04	1	Native Sons banquet for 20th anniversary of lodge	Oct 16 04	28				
Oct 19 04	1	Sons of American Revolution celebrate Battle of Yorktown banquet and music program			Oct 20 04	14	Oct 20 04	7
Nov 02 04	1	Laurel Hall Club luncheon with entertainment	Nov 03 04	11				
Nov 12 04	1	Banquet with programme in honor of Robert Louis Stevenson	Nov 13 04	40				
Nov 15 04	6	Benefit teas with music programmes for Greek-Russian Trinity Cathedral	Nov 16 04	13				
Nov 18 04	1	Benefit tea with musical program for Seamen's Institute					Nov 19 04	16
Nov 19 04	1	Banquet for AFL convention			Nov 20 04	29		
Nov 26 04	1	Reception for 3 notable women by Papyrus Club					Nov 27 04	35
Dec 06 04	1	Banquet and entertainment for Musicians' Club					Dec 07 04	9
Dec 27 04	1	Dinner and vaudeville entertainment for Prince Fushimi at Pacific Union Club	Dec 28 04	7				
Dec 27 04	1	California Club celebration of Founders' Day	Dec 28 04	10				
Dec 27 04	1	Seamen's Institute Christmas dinner, music programme	Dec 28 04	13				
Jan 01 05	1	German Musical Society Verien Arion reception	Jan 02 05	16	Dec 11 04	62	Jan 02 05	14
Feb 12 05	1	Turn Verein annual banquet					Feb 13 05	16
Mar 01 05	1	St. David's Day celebration banquet, entertainment					Mar 01 05	16
Mar 05 05	1	Ideal Club banquet			Mar 05 05	63		
Mar 06 05	1	Reception for Tetrizzini at Palace Hotel	Mar 07 05	7	Mar 06 05	7	Mar 07 05	9
Mar 09 05	1	Banquet for Masons with musical programme			Mar 10 05	5		

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			Date	pg	Date	pg	Date	pg
Mar 18 05	1	California Camera Club 15th annual reception and celebration at clubhouse	Mar 18 05	5				
Mar 30 05	1	Benefit for Infants' Shelter (restaurant dinner with orchestra)			Mar 31 05	2		
Apr 27 05	1	California Liquor Dealers annual banquet			Apr 28 05	7		
Apr 29 05	1	Benefit tea and musicale for Episcopal Home	Apr 25 05	13	Apr 23 05	52	Apr 28 05	9
May 06 05	1	Transportation Club banquet			May 07 05	28		
May 06 05	1	Deutscher Club banquet and musical programme					May 07 05	54
May 08 05	1	Reception with programme of music and songs					May 10 05	11
May 11 05	1	"High Tea" by ladies of Mission Dolores with "magnificent [musical] programme"	May 05 05	9			May 12 05	4
May 17 05	1	Gun Club banquet, vocal and instrumental music					May 18 05	2
May 20 05	1	Servian-Montenegrin Literary and Benevolent Society banquet and programme					May 22 05	7
May 22 05	1	Bohemian Club dinner for Ysaye					May 23 05	9
May 24 05	1	British Benevolent Society Empire Day dinner and musical programme					May 20 05	9
May 31 05	1	Reception and concert for St. Vincent de Paul	Jun 01 05	13	Jun 01 05	9	Jun 01 05	16
May 31 05	1	Banquet and programme by Clan Fraser					Jun 01 05	5
Jun 08 05	1	Banquet and entertainment, Native Daughters of the Golden West					Jun 09 05	14
Jun 10 05	1	Banquet and entertainment, Odd Fellows (20th anniversary of Golden west Lodge)					Jun 11 05	52
Jun 13 05	1	Reception and entertainment for K of C visitors at St. Francis			Jun 13 05	4		
Jun 16 05	1	Banquet at Bohemian Club for William Winter					Jun 17 05	9
Jun 19 05	1	British American Ladies' Auxiliary Musicale / Tea					Jun 20 05	16
Jun 28 05	1	Banquet and music at Gesang Verein Harmonie annual meeting					Jul 01 05	16
Jul 06 05	1	Banquet for William H. Taft at the Palace			Jul 07 05	1		
Jul 29 05	1	Banquet by Royal Arch Masons with music by singer from Tivoli					Jul 30 05	39
Aug 22 05	1	Reception for YMCA international officers					Aug 21 05	9
<b>Category 5: Music club meetings</b>								
Sep 15 04	1	San Francisco Musical Club meeting	Sep 18 04	29				
Oct 27 04	1	San Francisco Musical Club meeting	Nov 06 04	29				

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			<i>Chron</i>		<i>Exam</i>		<i>Call</i>	
			Date	pg	Date	pg	Date	pg
Nov 17 04	1	San Francisco Musical Club Meeting	Dec 11 04	29				
Dec 01 04	1	San Francisco Musical Club meeting	Dec 11 04	29			Dec 12 04	7
Jan 03 05	1	Pianistic Club meeting and open rehearsal	Jan 08 05	29			Jan 02 05	9
Jan 05 05	1	San Francisco Musical Club meeting	Jan 08 05	29				
Jan 19 05	1	San Francisco Musical Society meeting	Jan 22 05	29				
Feb 02 05	1	San Francisco Musical Society meeting	Feb 19 05	29				
Feb 16 05	1	San Francisco Musical Society meeting	Feb 19 05	29				
Mar 16 05	1	San Francisco Musical Club meeting	Mar 19 05	29				
Apr 05 05	1	Gaelic Choral Society meeting					Apr 06 05	16
Apr 06 05	1	San Francisco Musical Club meeting	Apr 16 05	29				
May 20 05	1	Ysaye guest at dinner of "The Family"			May 21 05	22		
May 31 05	1	Treble Clef Club meeting/ reception	Jun 04 05	29				
Aug 06 05	1	German singers "Valhalla Verein" try out new songs at base of Mt. Tam.			Aug 04 05	14		
Aug 30 05	1	Howe Club (music club) annual meeting	Sep 03 05	29				
<b>Category 5: Women's club meetings</b>								
Sep 04 04	1	Women's Club meeting with music	Sep 04 04	29				
Sep 11 04	3	Women's Club meeting with music	Sep 11 04	29				
Sep 15 04	1	Women's Club meeting with music	Sep 16 04	7				
Sep 15 04	1	Council of Jewish Women meeting			Sep 16 04	6		
Sep 18 04	4	Women's Club meeting with music	Sep 18 04	29				
Sep 25 04	4	Women's Club meeting with music	Sep 25 04	29				
Oct 02 04	2	Women's Club meeting with music	Oct 02 04	29				
Oct 09 04	7	Women's Club meeting with music	Oct 09 04	29				
Oct 16 04	2	Women's Club meeting with music	Oct 16 04	29				
Oct 23 04	3	Women's Club meeting with music	Oct 23 04	29				
Oct 24 04	3	Women's Club meeting with music					Oct 24 04	7
Oct 30 04	5	Women's Club meeting with music	Oct 30 04	29				
Nov 06 04	4	Women's Club meeting with music	Oct 30 04	29				
Nov 13 04	6	Women's Club meeting with music	Nov 13 04	29				
Nov 20 04	8	Women's Club meeting with music	Nov 20 04	29				
Nov 27 04	2	Women's Club meeting with music	Nov 27 04	29				
Dec 04 04	5	Women's Club meeting with music	Dec 04 04	29				
Dec 11 04	4	Women's Club meeting with music	Dec 11 04	29				
Dec 18 04	5	Women's Club meeting with music	Dec 18 04	29				
Dec 25 04	3	Women's Club meeting with music	Dec 25 04	31				
Jan 01 05	5	Women's Club meeting with music	Jan 01 05	45				
Jan 08 05	6	Women's Club meeting with music	Jan 08 05	29				
Jan 15 05	3	Women's Club meeting with music	Jan 15 05	29				
Jan 22 05	4	Women's Club meeting with music	Jan 22 05	29				
Jan 29 05	5	Women's Club meeting with music	Jan 29 05	29				
Feb 05 05	3	Women's Club meeting with music	Feb 05 05	29				
Feb 12 05	7	Women's Club meeting with music	Feb 12 05	29				
Feb 19 05	3	Women's Club meeting with music	Feb 19 05	29				

			BEST CITATION for EACH PAPER					
			<i>Chron</i>		<i>Exam</i>		<i>Call</i>	
EVENT DATE	# Perf.	EVENT TITLE or DESCRIPTION	Date	pg	Date	pg	Date	pg
Feb 23 05	1	Women's Club meeting with music			Feb 24 05	10		
Feb 26 05	3	Women's Club meeting with music	Feb 26 05	29				
Mar 05 05	5	Women's Club meeting with music	Mar 05 05	29	Mar 05 05	57		
Mar 12 05	5	Women's Club meeting with music	Mar 12 05	29				
Mar 19 05	3	Women's Club meeting with music	Mar 19 05	29				
Mar 20 05	1	Women's Club meeting with music			Mar 21 05	6		
Mar 26 05	1	Women's Club meeting with music	Mar 26 05	29				
Apr 02 05	8	Women's Club meeting with music	Apr 02 05	29				
Apr 09 05	6	Women's Club meeting with music	Apr 09 05	29				
Apr 16 05	4	Women's Club meeting with music	Apr 16 05	29				
Apr 23 05	4	Women's Club meeting with music	Apr 23 05	29				
Apr 30 05	2	Women's Club meeting with music	Apr 30 05	29				
May 07 05	2	Women's Club meeting with music	May 07 05	29				
May 14 05	7	Women's Club meeting with music	May 14 05	29				
May 25 05	1	Women's Club meeting with music			May 28 05	28		
May 28 05	4	Women's Club meeting with music	May 28 05	29				
Jun 04 05	3	Women's Club meeting with music	Jun 04 05	29				
Jun 11 05	3	Women's Club meeting with music	Jun 11 05	29				
<b>Category 5: Lodge meetings and events</b>								
Sep 04 04	16	Lodge meeting or other event with music					Sep 04 04	18
Sep 11 04	2	Lodge meeting or other event with music					Sep 11 04	18
Sep 18 04	3	Lodge meeting or other event with music					Sep 18 04	18
Sep 25 04	5	Lodge meeting or other event with music					Sep 25 04	18
Oct 02 04	4	Lodge meeting or other event with music					Oct 02 04	18
Oct 09 04	11	Lodge meeting or other event with music					Oct 09 04	18
Oct 16 04	6	Lodge meeting or other event with music					Oct 16 04	18
Oct 23 04	8	Lodge meeting or other event with music					Oct 23 04	18
Oct 30 04	7	Lodge meeting or other event with music					Oct 30 04	18
Oct 31 04	1	Ancient Order of United Workmen celebration					Oct 30 04	24
Nov 06 04	8	Lodge meeting or other event with music					Nov 06 04	18
Nov 20 04	8	Lodge meeting or other event with music					Nov 20 04	18
Nov 27 04	8	Lodge meeting or other event with music					Nov 27 04	18
Dec 04 04	15	Lodge meeting or other event with music					Dec 04 04	18
Dec 11 04	5	Lodge meeting or other event with music					Dec 11 04	18
Dec 18 04	5	Lodge meeting or other event with music					Dec 18 04	30
Dec 25 04	4	Lodge meeting or other event with music					Dec 25 04	18
Jan 01 05	2	Lodge meeting or other event with music					Jan 01 05	18
Jan 05 05	1	Eagles public installation of officers					Jan 06 05	5
Jan 08 05	5	Lodge meeting or other event with music					Jan 08 05	18
Jan 15 05	3	Lodge meeting or other event with music					Jan 15 05	18
Jan 22 05	7	Lodge meeting or other event with music					Jan 22 05	18
Jan 29 05	5	Lodge meeting or other event with music					Jan 29 05	18
Feb 05 05	5	Lodge meeting or other event with music					Feb 05 05	18
Feb 12 05	4	Lodge meeting or other event with music					Feb 12 05	18

			BEST CITATION for EACH PAPER					
			<i>Chron</i>		<i>Exam</i>		<i>Call</i>	
EVENT DATE	# Perf.	EVENT TITLE or DESCRIPTION	Date	pg	Date	pg	Date	pg
Feb 19 05	4	Lodge meeting or other event with music					Feb 19 05	18
Feb 26 05	5	Lodge meeting or other event with music					Feb 26 05	18
Mar 05 05	7	Lodge meeting or other event with music					Mar 05 05	18
Mar 12 05	7	Lodge meeting or other event with music					Mar 12 05	18
Mar 19 05	6	Lodge meeting or other event with music					Mar 19 05	18
Mar 26 05	8	Lodge meeting or other event with music					Mar 26 05	18
Apr 02 05	10	Lodge meeting or other event with music					Apr 02 05	18
Apr 09 05	8	Lodge meeting or other event with music					Apr 09 05	18
Apr 16 05	13	Lodge meeting or other event with music					Apr 16 05	18
Apr 23 05	6	Lodge meeting or other event with music					Apr 23 05	18
Apr 30 05	10	Lodge meeting or other event with music					Apr 30 05	18
May 07 05	9	Lodge meeting or other event with music					May 07 05	18
May 14 05	2	Lodge meeting or other event with music					May 14 05	18
May 21 05	3	Lodge meeting or other event with music					May 21 05	18
May 28 05	1	Lodge meeting or other event with music					May 28 05	22
Jun 04 05	8	Lodge meeting or other event with music					Jun 04 05	18
Jun 11 05	10	Lodge meeting or other event with music					Jun 11 05	18
Jun 18 05	4	Lodge meeting or other event with music					Jun 18 05	18
Jun 25 05	1	Lodge meeting or other event with music					Jun 25 05	18
Jul 02 05	5	Lodge meeting or other event with music					Jul 02 05	18
Jul 09 05	5	Lodge meeting or other event with music					Jul 09 05	18
Jul 11 05	1	Installation of officers, Improved Order of Red Men	Jul 12 05	12				
Jul 16 05	2	Lodge meeting or other event with music					Jul 16 05	18
Jul 19 05	1	Ladies' Night at Scottish Rite Masons, orchestra and vocal music					Jul 20 05	16
Jul 23 05	9	Lodge meeting or other event with music					Jul 23 05	18
Jul 30 05	2	Lodge meeting or other event with music					Jul 30 05	18
Aug 06 05	3	Lodge meeting or other event with music					Aug 06 05	18
Aug 13 05	4	Lodge meeting or other event with music					Aug 13 05	18
Aug 20 05	2	Lodge meeting or other event with music					Aug 20 05	18
Aug 27 05	6	Lodge meeting or other event with music					Aug 27 05	18
<b>Category 5: Other club meetings and events</b>								
Sep 23 04	1	Sequoia Club meeting with music programme					Sep 24 04	2
Oct 28 04	1	Scottish Thistle Club Halloween entertainment / party					Oct 29 04	9
Oct 29 04	1	Corinthian Yacht club annual closing entertainment	Oct 30 04	31				
Oct 30 04	1	Alliance Francaise annual meeting					Oct 31 04	4
Nov 04 04	1	Arthur Farwell spoke at Friday Morning Club "Toward American Music"				Nov 05 04	11	
Nov 11 04	1	Meeting of McKinnon Memorial Association					Nov 06 04	21
Dec 05 04	1	Sorosis Club programme and reception	Dec 06 04	2				

EVENT DATE	# Perf.	EVENT TITLE or DESCRIPTION	BEST CITATION for EACH PAPER					
			<i>Chron</i>		<i>Exam</i>		<i>Call</i>	
			Date	pg	Date	pg	Date	pg
Dec 21 04	1	SF Architectural Club Christmas entertainment	Dec 22 04	9				
Feb 11 05	1	Dausis Club meeting (girls 12-16)			Feb 13 05	7		
May 05 05	1	Caledonian Club stag party (with singing)					May 07 05	21
Jul 07 05	1	Caledonian Club stag party with music					Jul 09 05	35
Jul 20 05	1	Young Men's Institute meeting with program			Jul 19 05	6		
Aug 13 05	1	B'Nai Brith 50th anniversary celebration	Aug 10 05	7			Aug 14 05	5
<b>Category 6: United States Holidays</b>								
Sep 05 04	1	Labour Council Labor Day celebration at Chutes			Sep 03 04	14		
Jan 01 05	1	Anniversary of signing of emancipation proclamation; celebration at Star King A.M.E. Zion church	Dec 28 04	7				
Feb 10 05	10	SF public school entertainments for Lincoln's birthday					Feb 11 05	11
Feb 22 05	1	Young Men's Institute (Catholic men) celebrate Washington's Birthday	Feb 20 05	13			Feb 23 05	5
Mar 16 05	1	St. Patrick's day entertainment at St. Joseph's hall benefit for new convent			Mar 16 05	7	Mar 01 05	7
Mar 17 05	1	St. Patrick's Day event at Mechanics' Pavilion	Mar 16 05	12	Mar 18 05	2	Mar 18 05	3
Mar 17 05	1	St. Patrick's Day Festival events, other venues	Mar 16 05	12	Mar 18 05	2	Mar 09 05	14
May 30 05	1	Memorial Day celebration	May 31 05	16				
Jun 17 05	1	SF Bunker Hill Association. 130th anniv of battle	Jun 19 05	24	Jun 18 05	25		
Jun 17 05	1	Open air fete on Bunker Hill Day; raise money for juvenile room at library	Jun 11 05	29				
Jul 04 05	3	Concerts on July 4, 3 locations in add'n to GG park			Jun 24 05	9	Jul 05 05	2
Jul 04 05	1	July 4 literary exercises at Alhambra	Jun 21 05	5	Jul 03 05	8		
<b>Category 6: Celebrations and holidays of other countries</b>								
Sep 18 04	1	Musical and literary program for Chilean independence day (94th anniversary)			Sep 18 04	22		
Nov 03 04	1	Celebration of birthday of the Emperor of Japan	Nov 04 04	13				
Nov 09 04	1	Australian Coo-ee Club meeting, celebrate King Edward VII birthday			Nov 13 04	45		
Jan 24 05	1	Robert Burns' anniversary celebration at Native Sons Hall, music and literary program	Jan 25 05	7	Jan 24 05	6	Jan 25 05	14
Jan 25 05	1	Robert Burns' anniversary celebration by St. Andrew's Society, songs and readings	Jan 25 05	9	Jan 22 05	42	Jan 26 05	9
Feb 11 05	1	Celebration honoring founding of Japan	Feb 13 05	10				



			BEST CITATION for EACH PAPER					
			<i>Chron</i>		<i>Exam</i>		<i>Call</i>	
EVENT DATE	# Perf.	EVENT TITLE or DESCRIPTION	Date	pg	Date	pg	Date	pg
Mar 04 05	1	Robert Emmet anniversary celebration entertainment and ball			Mar 05 05	26		
Apr 02 05	1	Hans Christian Andersen's centenary celebration	Mar 12 05	25	Mar 29 05	13	Apr 03 05	7
Apr 27 05	1	Hans Christian Andersen's birthday celebration			Mar 04 05	10		
May 07 05	1	100th anniversary of Schiller's death	May 07 05	40	May 07 05	22	May 07 05	41
May 09 05	1	100th anniversary of Schiller's death	May 10 05	2	May 03 05	8	May 10 05	7
May 17 05	1	Norwegian Independence Celebration	May 14 05	32	May 14 05	64		
May 21 05	1	100th anniversary of Schiller's death; Sunday concert at Univ. of Cal. Greek Theater.	May 04 05	13	May 22 05	4	May 22 05	4
Jun 24 05	1	Swedish National Midsummer Day celebration	Jun 25 05	32			Jun 18 05	52
Jul 05 05	1	Scottish Day at UC, songs, dances, bagpipes	Jun 30 05	13	Jun 18 05	49		
Jul 14 05	1	Bastille day celebration at Chutes	Jul 15 05	14	Jul 07 05	5	Jul 06 05	11
Jul 15 05	1	Scottish celebration at Greek Theater: literary, musical, dramatic offerings	Jul 14 05	13				
Aug 14 05	1	Celebration of 134th birthday of Sir Walter Scott by St. Andrew's Society					Aug 15 05	5
Aug 15 05	1	Clan Fraser sponsors celebration for birthday of Scott; "Rob Roy" and Scott works, program and dance	Aug 16 05	13	Aug 12 05	5	Aug 12 05	9
<b>Category 6: Memorial services for the dead</b>								
Sep 04 04	1	Knights Templar memorial service for McKinley			Sep 04 04	29	Sep 04 04	37
Oct 09 04	1	Native Sons memorial service for dead members	Oct 10 04	12	Oct 10 04	6		
Oct 30 04	1	Improved Order of Red Men memorial services					Oct 31 04	5
Dec 04 04	1	Elks' Memorial Service	Dec 03 04	5			Dec 05 04	12
Feb 12 05	1	SF Druids honor dead: choral, orchestral music	Feb 05 05	48	Feb 05 05	45	Feb 13 05	16
Feb 19 05	1	Ancient Order of United Workmen memorial services					Feb 20 05	10
Feb 24 05	1	Woodmen of the World, memorial service					Feb 25 05	16
May 07 05	1	Memorial Services by Native Daughters			May 08 05	7	May 08 05	16
May 07 05	1	Memorial Service by Eagles					May 08 05	15
<b>Category 7: Exhibitions, bazaars, and festivals</b>								
Oct 29 04	1	Fourth annual Gaelic festival with concert and ball	Oct 21 04	18	Sep 29 04	7	Oct 30 04	37
Nov 25 04	1	SF Art Association promenade concert at fall exhibition	Nov 25 04	7				

EVENT DATE	# Perf.	EVENT TITLE or DESCRIPTION	BEST CITATION for EACH PAPER					
			<i>Chron</i>		<i>Exam</i>		<i>Call</i>	
			Date	pg	Date	pg	Date	pg
Dec 01 04	1	San Francisco Art Association annual concert with fall exhibition at Mark Hopkins Institute	Dec 01 04	13			Dec 02 04	5
Feb 24 05	3	"First State Colossal Colored Carnival"			Feb 26 05	24		
Mar 31 05	1	Forest Fish and Game Show: Sportsman's Club reception	Mar 31 05	9	Apr 03 05	4		
Apr 01 05	1	Forest, Fish and Game show			Apr 03 05	4		
Apr 03 05	21	Forest, Fish and Game show			Apr 03 05	4		
Apr 04 05	1	Forest, Fish and Game show, Scottish night	Apr 04 05	9			Apr 03 05	12
Apr 05 05	2	Forest, Fish and Game show					Apr 05 05	14
Apr 07 05	1	Forest, Fish and Game show, Wagner night					Apr 07 05	10
Apr 09 05	1	Forest, Fish and Game show					Apr 09 05	5
Apr 27 05	1	Ancient Order of United Workmen Bazaar (Juvenile Foresters Band)	Apr 23 05	40	Apr 27 05	18		
Apr 27 05	1	Closing concert; spring Exhibition of SF Art Assoc.	Apr 26 05	16				
Apr 28 05	1	Ancient Order of United Workmen Bazaar (Columbia Park [Boys] Band)	Apr 23 05	40	Apr 27 05	18		
Apr 29 05	1	Ancient Order of United Workmen Bazaar (Hebrew Orphan Asylum Band)	Apr 23 05	40	Apr 27 05	18		
<b>Category 7: Exhibitions, bazaars, and festivals</b>								
Sep 05 04	1	Afternoon reception for knights Templar	Sep 06 04	5			Sep 05 04	3
Sep 05 04	1	Reception at SF Commandery (Knights Templar event)	Sep 06 04	5				
Sep 05 04	1	Evening reception at Palace Hotel (Knights Templar event)	Sep 06 04	5	Sep 03 04	7	Sep 03 04	1
Sep 05 04	5	Knights Templar event: Chinese play at Grand Opera House	Sep 06 04	12	Sep 06 04	3	Sep 06 04	5
Sep 06 04	1	Concert and dance for Knights Templar	Sep 06 04	5				
Sep 06 04	1	Concert at Ferry Building (Knights Templar event)					Sep 07 04	3
Sep 07 04	1	Concert and dance for Knights Templar	Sep 06 04	5			Sep 08 04	5
Sep 07 04	1	Knights Templar event: afternoon reception for ladies at the Palace with	Sep 08 04	2	Sep 07 04	3	Sep 07 04	2
Sep 07 04	1	Knights Templar event: evening entertainment at the Palace	Sep 08 04	2	Sep 07 04	3	Sep 07 04	2
Sep 07 04	1	Concert at Ferry Building (Knights Templar event)			Sep 06 04	3	Sep 03 04	2
Sep 08 04	1	Concert and dance for Knights Templar	Sep 06 04	5				
Sep 08 04	1	Sutro baths open free to Knights Templar; music by "Malta Commandery Band"	Sep 09 04	8				
Sep 08 04	1	Concert at Ferry Building (Knights Templar event)	Sep 09 04	8	Sep 07 04	3	Sep 03 04	2

			BEST CITATION for EACH PAPER					
			<i>Chron</i>		<i>Exam</i>		<i>Call</i>	
EVENT DATE	# Perf.	EVENT TITLE or DESCRIPTION	Date	pg	Date	pg	Date	pg
Sep 08 04	1	Knights Templar event: afternoon reception for ladies at the Palace with	Sep 08 04	2	Sep 07 04	3	Sep 08 04	5
Sep 09 04	1	Knights Templar event: afternoon reception for ladies at the Palace with	Sep 08 04	2	Sep 07 04	3	Sep 10 04	3
Sep 09 04	1	Concert at Ferry Building (Knights Templar event)	Sep 09 04	8	Sep 07 04	3	Sep 09 04	2
Sep 09 04	1	Knights Templar evening event at Mechanics Pavilion					Sep 10 04	3
Sep 09 04	1	Knights Templar afternoon event at Mechanics Pavilion					Sep 10 04	3
Sep 09 04	1	Knights Templar concert at Native Sons Hall					Sep 10 04	3
Sep 11 04	1	Concert and dance for Knights Templar	Sep 06 04	5				
Sep 12 04	1	Concert at Ferry Building (Knights Templar event)	Sep 09 04	8	Sep 08 04	3	Sep 03 04	2
Sep 19 04	1	Opening night reception for Odd Fellows convention	Sep 17 04	16	Sep 19 04	2		
Sep 19 04	1	Odd Fellows convention; grand concert at Mechanics Pavilion	Sep 19 04	7	Sep 19 04	2		
Sep 20 04	1	Second night reception for Odd Fellows convention	Sep 17 04	16	Sep 21 04	2		
Sep 20 04	1	Odd Fellows convention: afternoon			Sep 19 04	2		
Sep 21 04	1	Odd Fellows convention: evening concert at Mechanics' Pavilion			Sep 19 04	2	Sep 21 04	1
Sep 22 04	1	Odd Fellows convention; grand concert at Mechanics Pavilion	Sep 23 04	9	Sep 22 04	4	Sep 22 04	5
Sep 23 04	1	Odd Fellows convention: afternoon	Sep 19 04	7	Sep 19 04	2		
<b>Category 1: Theater productions, orchestra only.</b>								
<b>Note: since these shows did not have music in the productions, no citations are provided</b>								
Sep 01 04	6	<i>Nathan Hale</i>						
Sep 01 04	4	<i>Tess of the D'Ubervilles</i>						
Sep 01 04	6	<i>The First Born</i>						
Sep 01 04	5	<i>The Man of Destiny</i>						
Sep 01 04	4	<i>Under Two Flags</i>						
Sep 03 04	23	<i>In the Palace of the King</i>						
Sep 04 04	10	<i>Sapho</i>						
Sep 05 04	10	<i>Robert Emmet</i>						
Sep 11 04	7	<i>Marta of the Lowlands</i>						
Sep 11 04	17	<i>Raffles</i>						
Sep 12 04	9	<i>The Second in Command</i>						
Sep 18 04	5	<i>Zaza (play)</i>						
Sep 19 04	9	<i>Monbars</i>						
Sep 19 04	8	<i>The Altar of Friendship</i>						
Sep 25 04	6	<i>By Right of Sword</i>						
Sep 25 04	7	<i>Captain Barrington</i>						

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			<i>Chron</i>		<i>Exam</i>		<i>Call</i>	
EVENT DATE	# Perf.	EVENT TITLE or DESCRIPTION	Date	pg	Date	pg	Date	pg
Sep 25 04	6	<i>York State Folks</i>						
Sep 26 04	6	<i>Soldiers of Fortune</i>						
Sep 26 04	5	<i>The Danities</i>						
Oct 01 04	12	<i>Camille</i>						
Oct 02 04	9	<i>The Henrietta</i>						
Oct 03 04	9	<i>Dealers in White Women</i>						
Oct 10 04	9	<i>Lord and Lady Algy</i>						
Oct 10 04	9	<i>She</i>						
Oct 16 04	17	<i>Arizona</i>						
Oct 17 04	9	<i>Davy Crockett</i>						
Oct 24 04	9	<i>Paul Kauvar</i>						
Oct 24 04	9	<i>The Wilderness</i>						
Oct 24 04	11	<i>When We Were Twenty-One</i>						
Oct 30 04	3	<i>Pretty Peggy</i>						
Oct 31 04	1	<i>Drusa Wayne</i>						
Oct 31 04	2	<i>Hamlet</i>						
Oct 31 04	1	<i>The Worst Woman in London</i>						
Nov 06 04	8	<i>Sweet Clover</i>						
Nov 07 04	9	<i>An American Citizen</i>						
Nov 07 04	9	<i>Prince Karl</i>						
Nov 07 04	9	<i>The Marriage Vow</i>						
Nov 13 04	8	<i>A Friend of the family</i>						
Nov 13 04	8	<i>The Fatal Wedding</i>						
Nov 14 04	11	<i>Hearts Aflame</i>						
Nov 21 04	10	<i>Her Own Way</i>						
Nov 21 04	11	<i>The Taming of Helen</i>						
Nov 21 04	10	<i>The White Slaves (Queen of)</i>						
Nov 27 04	1	<i>Grusstadtluft</i>						
Nov 28 04	3	<i>Little Church around the Corner</i>						
Nov 28 04	3	<i>The Christian</i>						
Dec 04 04	1	<i>Im Weissen Roessl</i>						
Dec 05 04	10	<i>The Professor's Love Story</i>						
Dec 05 04	11	<i>The Senator</i>						
Dec 05 04	9	<i>The Suburban</i>						
Dec 11 04	16	<i>Sis Hopkins</i>						
Dec 12 04	9	<i>Caprice</i>						
Dec 12 04	9	<i>Lost in Siberia</i>						
Dec 12 04	11	<i>Mr. Potter of Texas</i>						
Dec 19 04	12	<i>Jim Bludsoe</i>						
Dec 19 04	10	<i>Peaceful Valley</i>						
Dec 25 04	10	<i>Shore Acres</i>						
Dec 26 04	10	<i>A Contented Woman</i>						
Dec 26 04	8	<i>Heart of Chicago</i>						
Jan 01 05	10	<i>Held by the Enemy</i>						
Jan 05 05	2	<i>Madame Butterfly (play)</i>						

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			Chron		Exam		Call	
EVENT DATE	# Perf.	EVENT TITLE or DESCRIPTION	Date	pg	Date	pg	Date	pg
Jan 09 05	9	<i>Lost River</i>						
Jan 10 05	1	<i>Hedda Gabler</i>						
Jan 16 05	14	<i>A Country Mouse</i>						
Jan 16 05	8	<i>All the Comforts of Home</i>						
Jan 16 05	9	<i>The Girl and the Judge</i>						
Jan 16 05	9	<i>Working Girl's Wrongs</i>						
Jan 23 05	7	<i>The Bells</i>						
Jan 23 05	9	<i>The Conquerors</i>						
Jan 29 05	8	<i>A Little Outcast</i>						
Jan 30 05	2	<i>A Prisoner of War</i>						
Jan 30 05	2	<i>The Dictator</i>						
Jan 30 05	2	<i>The Gay Lord Quex</i>						
Feb 05 05	8	<i>The Mummy &amp; the Hummingbird</i>						
Feb 06 05	8	<i>A Fight for Millions</i>						
Feb 06 05	18	<i>Are You a Mason</i>						
Feb 06 05	7	<i>Mizpah</i>						
Feb 08 05	1	<i>Light Eternal</i>						
Feb 09 05	10	<i>Ghosts</i>						
Feb 12 05	8	<i>Our New Man</i>						
Feb 13 05	7	<i>My Precious Baby</i>						
Feb 13 05	16	<i>The Earl of Pawtucket</i>						
Feb 13 05	1	<i>The Liars</i>						
Feb 20 05	10	<i>A Ride for Life</i>						
Feb 20 05	10	<i>Merchant of Venice</i>						
Feb 26 05	2	<i>David Harum</i>						
Feb 27 05	2	<i>Why Women Sin</i>						
Mar 06 05	9	<i>A Texas steer</i>						
Mar 06 05	1	<i>The Light Eternal</i>						
Mar 06 05	9	<i>The Middleman</i>						
Mar 13 05	9	<i>Alice of Old Vincennes</i>						
Mar 17 05	1	<i>Shamus O'Brien</i>						
Mar 20 05	9	<i>Hearts Adrift</i>						
Mar 20 05	9	<i>Sag Harbor</i>						
Mar 20 05	6	<i>The Marriage of Kitty</i>						
Mar 20 05	9	<i>The Virginian</i>						
Mar 25 05	2	<i>Juanita of San Juan</i>						
Mar 27 05	5	<i>My Wife's Husband</i>						
Mar 27 05	5	<i>The Gambler</i>						
Mar 27 05	5	<i>Zira</i>						
Apr 03 05	9	<i>The Confessions of a Wife</i>						
Apr 03 05	16	<i>The Other Girl</i>						
Apr 03 05	7	<i>The Sign of the Four</i>						
Apr 10 05	7	<i>Across the Potomac</i>						
Apr 10 05	9	<i>Paul Revere</i>						
Apr 16 05	8	<i>Ramona</i>						

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EVENT DATE	# Perf.	EVENT TITLE or DESCRIPTION	Date	pg	Date	pg	Date	pg
Apr 17 05	7	<i>Richelieu</i>						
Apr 17 05	6	<i>The Crossways</i>						
Apr 17 05	9	<i>The Man from Mexico</i>						
Apr 19 05	1	<i>Frou frou</i>						
Apr 23 05	8	<i>Graustark</i>						
Apr 24 05	7	<i>The Vinegar Buyer</i>						
Apr 24 05	9	<i>When Knighthood was in flower</i>						
Apr 30 05	1	<i>Gold Mine</i>						
May 01 05	4	<i>Much Ado about Nothing</i>						
May 01 05	8	<i>Thelma</i>						
May 07 05	10	<i>Joan of Arc</i>						
May 08 05	9	<i>Criminal of the Century</i>						
May 08 05	6	<i>Romeo and Juliet</i>						
May 08 05	8	<i>The Financier</i>						
May 08 05	9	<i>The Stubborness of Geraldine</i>						
May 11 05	3	<i>The Second Mrs. Tanquery</i>						
May 14 05	9	<i>The Creole</i>						
May 15 05	9	<i>A Human Slave</i>						
May 15 05	7	<i>Ivan the Terrible</i>						
May 15 05	9	<i>Vivian's papa</i>						
May 21 05	9	<i>The Unwelcome Mrs. Hatch</i>						
May 21 05	9	<i>Way Out West</i>						
May 22 05	9	<i>A Fool and His Money</i>						
May 22 05	7	<i>Old Jed Prouty</i>						
May 22 05	9	<i>The Convicts Daughter</i>						
May 28 05	10	<i>The Country Girl</i>						
May 28 05	10	<i>The Holy City</i>						
May 29 05	10	<i>Tennessee's Pardner</i>						
May 29 05	3	<i>The Duke of Killicrankie</i>						
May 29 05	10	<i>Why he divorced her</i>						
Jun 01 05	7	<i>Mizpah</i>						
Jun 01 05	12	<i>The Duke of Killicrankie</i>						
Jun 04 05	1	<i>Camille</i>						
Jun 04 05	8	<i>Marta of the Lowlands</i>						
Jun 05 05	9	<i>Judah</i>						
Jun 05 05	15	<i>Leah Kleschna</i>						
Jun 05 05	9	<i>The Eleventh hour</i>						
Jun 05 05	9	<i>The Financier</i>						
Jun 11 05	9	<i>La Tosca (play)</i>						
Jun 12 05	9	<i>Mistakes Will Happen</i>						
Jun 12 05	9	<i>The Fast Mail</i>						
Jun 18 05	9	<i>A Woman's Sin</i>						
Jun 18 05	5	<i>Adventure of Lady Ursula</i>						
Jun 19 05	5	<i>An American Citizen</i>						
Jun 19 05	9	<i>Harriet's Honeymoon</i>						

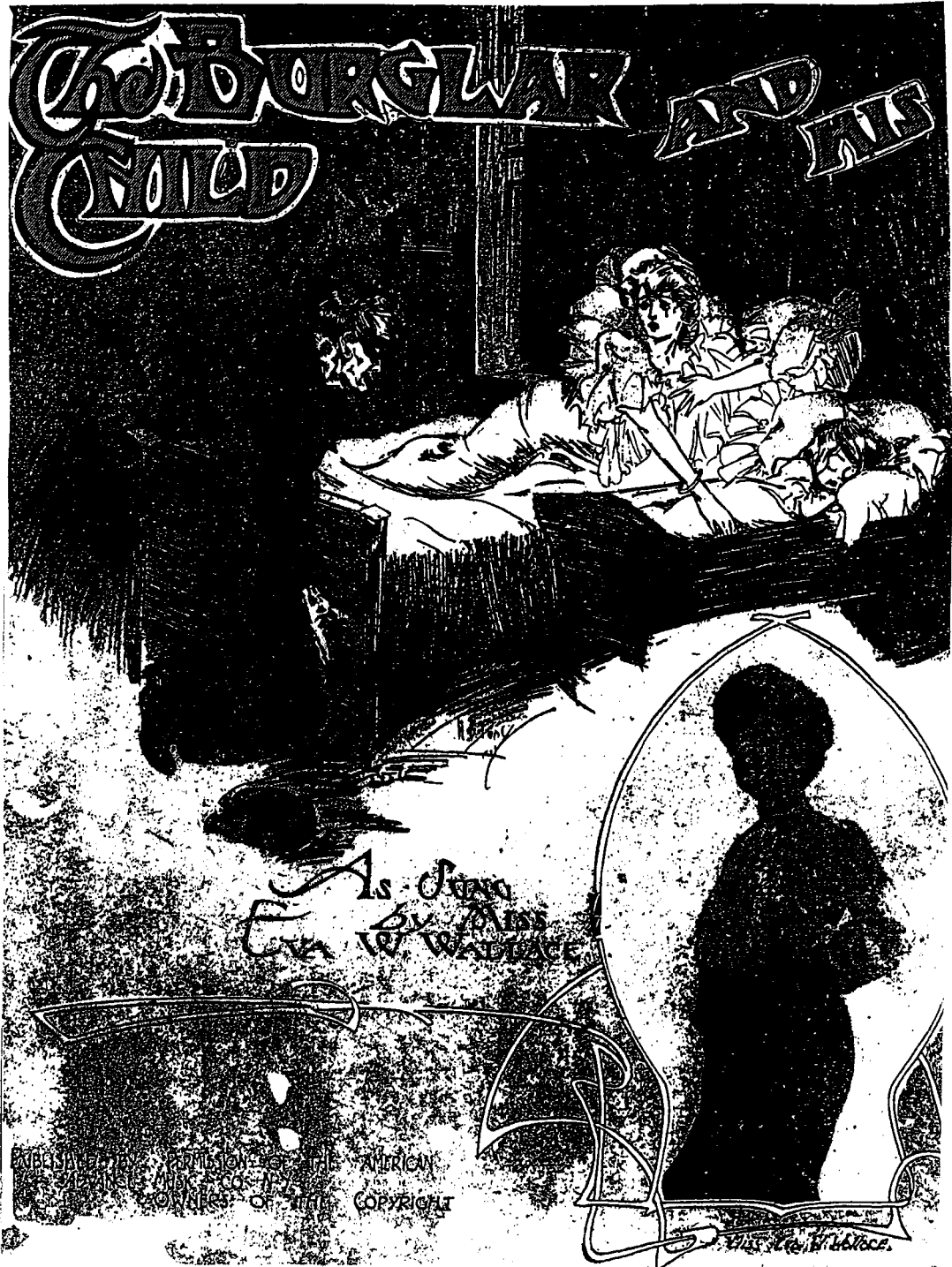
			BEST CITATION for EACH PAPER					
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EVENT DATE	# Perf.	EVENT TITLE or DESCRIPTION	Date	pg	Date	pg	Date	pg
Jun 19 05	9	<i>The Tornado</i>						
Jun 22 05	2	<i>A Gilded Fool</i>						
Jun 22 05	4	<i>Magda</i>						
Jun 25 05	2	<i>At Piney Ridge</i>						
Jun 25 05	6	<i>The Best to win</i>						
Jun 26 05	5	<i>Audrey</i>						
Jun 26 05	5	<i>Dorothy Vernon of Haddon Hall</i>						
Jun 26 05	5	<i>Ranson's Folly</i>						
Jul 02 05	9	<i>ZaZa (play)</i>						
Jul 03 05	2	<i>A cross of Conscience</i>						
Jul 03 05	11	<i>Chattanooga</i>						
Jul 05 05	8	<i>Secret Service</i>						
Jul 09 05	10	<i>Tess of the D'Ubervilles</i>						
Jul 10 05	9	<i>Barbara Frietchie</i>						
Jul 10 05	9	<i>Heart of the Klondike</i>						
Jul 10 05	9	<i>On Probation</i>						
Jul 14 05	1	<i>Fall of the Bastille</i>						
Jul 17 05	2	<i>Alexander Prince of Jerusalem</i>						
Jul 17 05	9	<i>Fast Life in New York</i>						
Jul 17 05	9	<i>The County Fair</i>						
Jul 24 05	8	<i>A Bachelor's Romance</i>						
Jul 24 05	9	<i>Blue Jeans</i>						
Jul 29 05	2	<i>Ghosts</i>						
Jul 31 05	1	<i>Dora Thorne</i>						
Jul 31 05	1	<i>Fortunes of the King</i>						
Jul 31 05	1	<i>The Cattle King</i>						
Jul 31 05	1	<i>Weather Beaten Benson</i>						
Aug 01 05	1	<i>Interrupted Wedding</i>						
Aug 07 05	9	<i>No Wedding bells for Her</i>						
Aug 07 05	8	<i>The Jilt</i>						
Aug 07 05	9	<i>The Only Way</i>						
Aug 14 05	9	<i>Land of the Midnight Sun</i>						
Aug 14 05	17	<i>Mrs. Wiggs of the Cabbage Patch</i>						
Aug 14 05	9	<i>Prince Otto</i>						
Aug 21 05	9	<i>David Garrick/The Great Interrogation</i>						
Aug 21 05	10	<i>Hearts Courageous</i>						
Aug 27 05	5	<i>Colleen Bawn</i>						
Aug 28 05	4	<i>On the Bridge at Midnight</i>						
Aug 28 05	5	<i>Pretty Peggy</i>						
Aug 28 05	4	<i>The Importance of Being Ernest</i>						

**Appendix B. Example of sheet music published in the newspapers:**

***The Burglar and His Child* by Joseph Northrup and W. C. Parker**

*The Burglar and His Child* was printed in the Sunday edition of the *Examiner* on October 23, 1904. These pages did not have a page number. On the microfilm, the sheet music was after all other pages of the Sunday paper.





MUSIC SUPPLEMENT OF THE SAN FRANCISCO EXAMINER, SUNDAY, OCT. 23, 1904-

Figure 3. *The Burglar and His Child*

# THE BURGLAR AND HIS CHILD

Words by JOSEPH NORTHUP

Music by W. C. PARKER

*Andante con espress.*

mf

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff with a melody and a bass clef staff with a harmonic accompaniment. The tempo is marked 'Andante con espress.' and the dynamic is 'mf'.

A moth - er was put - ting her  
The sweet lit - tle ba - by was

The second system begins with the vocal melody. The lyrics are: 'A moth - er was put - ting her / The sweet lit - tle ba - by was'. The piano accompaniment continues with chords and a steady bass line.

ba - by to rest, in a cra - die of gold and white,  
soon fast a - sleep, And the bur - glar knelt by her side,

The third system continues the vocal melody. The lyrics are: 'ba - by to rest, in a cra - die of gold and white, / soon fast a - sleep, And the bur - glar knelt by her side,'. The piano accompaniment provides harmonic support.

..... With a lov - ing ca - ress to the one she loves best, She  
..... When the moth - er, a - larmed, to the bed - side did creep, - "Don't

The fourth system concludes the vocal melody. The lyrics are: '..... With a lov - ing ca - ress to the one she loves best, She / ..... When the moth - er, a - larmed, to the bed - side did creep, - "Don't'. The piano accompaniment ends with a final chord.

says her fare-wells for the night. From out-side, thro' the  
 harm my poor ba-by," she cried. "Don't you know me?" he

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The piano accompaniment features a steady bass line and chords in the right hand.

win-dow, a bur-glar peers in, And then stealth-i-ly climbs up the  
 said, as he stood by the bed, "If you'll let me, I'll for you both

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same key signature and tempo. The lyrics describe a burglar's actions and a dialogue.

stair; But he stops in sur-prise, And his hard-en'd heart  
 care! On a new path I'll start, For her fa-ther's old

The third system shows the burglar's internal conflict and decision. The vocal line has some longer notes, and the piano accompaniment provides harmonic support.

sighs, As he list-en's to ba-by's prayer:  
 heart 'Has been soft-en'd by ba-by's prayer:"

The final system on this page shows the burglar's heart softened by the baby's prayer. The vocal line ends with a long note, and the piano accompaniment concludes with a few chords.

## CHORUS

"Now I lay me down to sleep, I pray the Lord my soul to keep; If

I should die be-fore I wake, I pray the Lord my soul to take."

By a sud-den in-pulse led, The bur-glar knelt down by the bed,

"Say an-oth-er prayer," he said, "For the burglar and his child.".....

**Appendix C. Example of a music lesson from the *San Francisco Call***

This music lesson was printed on the first page of the Sunday edition of the *Call* on December 4, 1904. A copy of the entire front page, reduced to fit on one page of this appendix, is provided on page 344; the following page contains the instructions.

# THE SUNDAYS CALL'S FREE PIANO LESSONS

DECEMBER 4, 1904



## LESSON NO. 3

### Grove's Music Simplifier

Copyright, 1904, by W. Scott Grove, Scranton, Pa.

**T**HE key of C is the natural key. It requires no sharps nor flats to make the simple chords, and in this lesson, the third of the series, the charts show how to play accompaniments in the key of C and its corresponding key of A minor. Place one of the charts at right angles with the keyboard so that the small letter D with a dash above it on the chart is directly over the white key second. Then the white spaces on the chart will be over the white keys and the black spaces over the black keys.

The top, the middle and lower sections on the lower chart represent the three chords, harmony of which will enable any one to accompany on the piano any song or melody in the key of C and the other chart represents the chords of the key of A minor.

The black letters are to be played with the left hand and the red letters with the right hand.

Now, having placed the chart on the piano, play the black letters on the top section with the left hand, then the three red letters in unison with the right hand. Next play the middle section in the same way, then the lower section, and then return to the top section. The small letter D with a dash above it which gives the chart position must not be played. After a brief practice these chords can be memorized and you may play without the use of the chart. But with the chart a person who never struck a note on the piano before may in a few minutes play the harmonious chords correctly, and then accompany his or her own songs or the songs of friends. Proficiency requires a little practice, but no previous knowledge of music.

If you desire to delve deeply into the mysteries of music the charts give you the best possible foundation on which to base a musical education. A knowledge of the keys and their chords underlies all the triumphs of the accomplished musician. (FOURTH LESSON NEXT SUNDAY.)

Figure 4. Music Lesson from the *San Francisco Call*, December 4, 1904

LESSON  
NO. 3  
Grove's Music  
Simplifier

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Copyright, 1904, by W. Scott Grove,  
Scranton, Pa.

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The key of C is the natural key. It requires no sharps or flats to make the simple chords, and in this lesson, the third of the series, the charts show how to play accompaniments in the key of C and its corresponding key of A minor. Place one of the charts at right angles to the keyboard so that the small letter D with a dash above it on the chart is directly over D on the keyboard. Then the white spaces on the chart will be over the white keys and the black spaces over the black keys.

The top, the middle and lower sections on the lower chart represent the three chords, mastery of which will enable any one to accompany on the piano any song or melody in the key of C, and the other chart represents the chords of the key of A minor.

The black letters are to be played with the left and the red letters with the right hand.

Now, having placed the chart on the piano, play the black letters on the top section with the left hand, then the three red letters in unison with the right hand. Next play the middle section in the same way, then the lower section and then return to the top section. The small letter D with the dash above it which gives the chart position must not be played. After a brief practice these chords can be memorized and you may play without the use of the chart. But with the chart a person who never struck a note on the piano before may in a few minutes play the harmonious chords correctly, and then accompany his or her own songs or the songs of friends. Proficiency requires a little practice, but no previous knowledge of music.

If you desire to delve deeply into the mysteries of music, the charts give you the best possible foundation on which to base a musical education. A knowledge of the keys and their chords underlies all the triumphs of the accomplished musician.

[FOURTH LESSON NEXT SUNDAY.]

**Appendix D. Opening night of the 1905 Metropolitan Opera season: Seating diagrams for the Grand Opera-house and several restaurants**

The 1905 Metropolitan Opera season opened on April 6. On the following morning, the papers published diagrams of the seating charts for the orchestra section and the dress circle of the Grand Opera-house, and seating charts for several restaurants. Accompanying the charts was a list of the names of those who had occupied the seats at the opera, and the names of those who had sat at each table.

The diagrams are reproduced on the following pages. Pages 347 and 348 show the orchestra and dress circle; page 349 provides the first section of the article that listed the occupants. Pages 350 and 351 show the diagram of the Palm Garden of the Palace Hotel and the names of those who sat at each table. Pages 352 and 353 provide the seating chart and names for the Blue and Gold Room of the St. Francis Hotel.



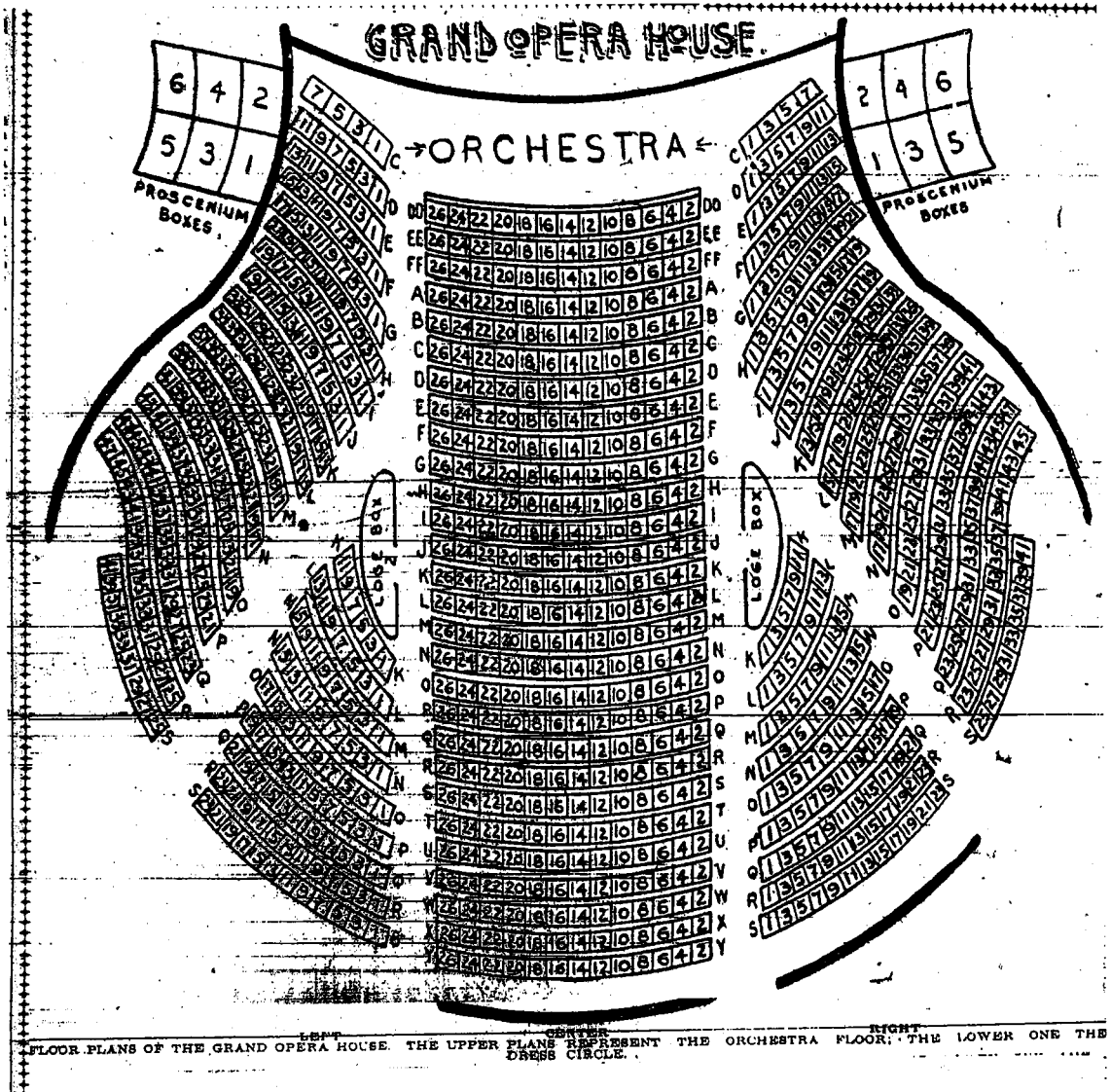


Figure 5. Grand Opera-house, orchestra section

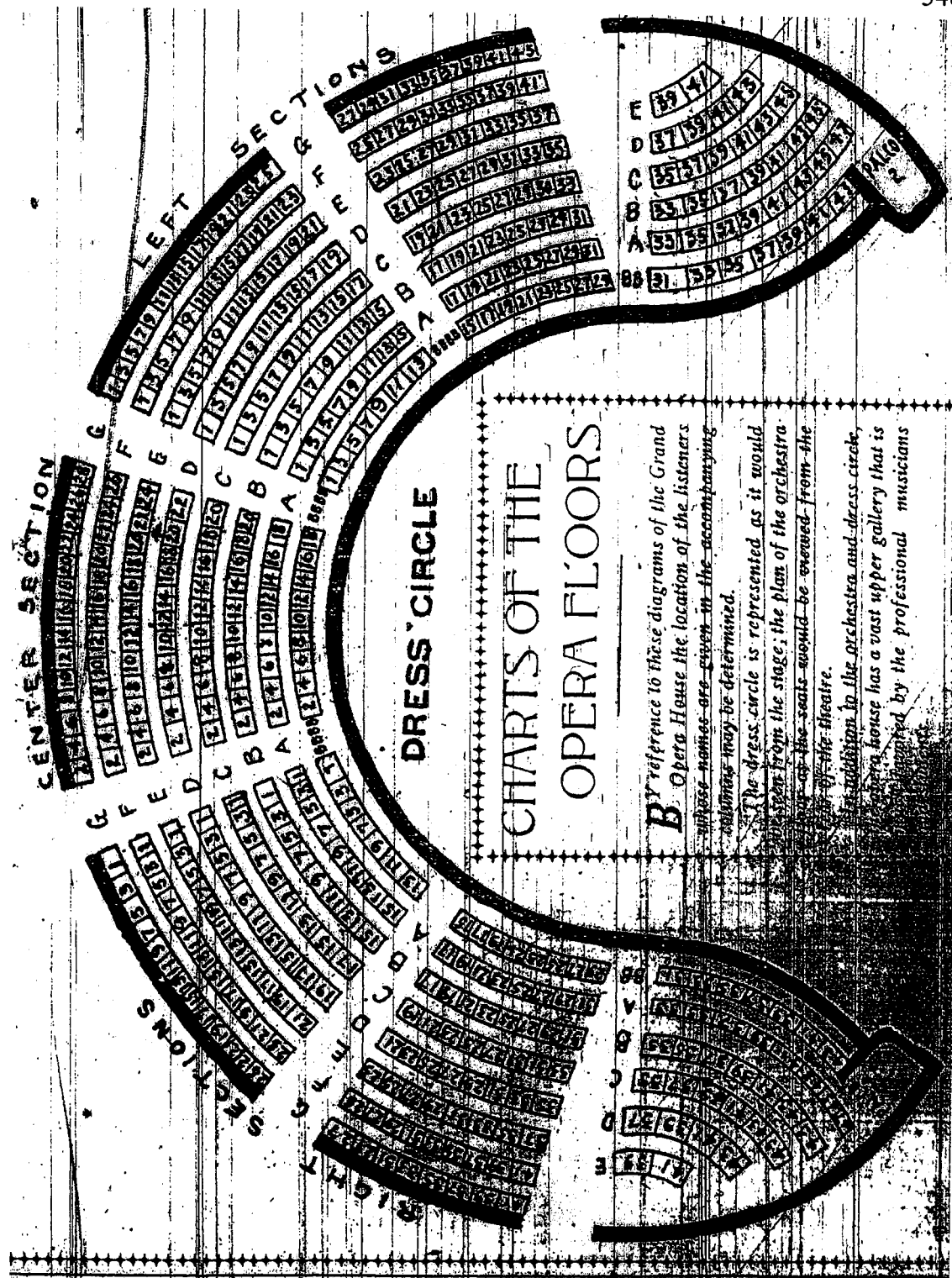


Figure 6. Grand Opera-house, dress circle

## Society Turns Out With Enthusiasm and Display That Only World Honored Singers Can Evoke.

**H**AD Conreid brought the New York Metropolitan Grand Opera House with him when bringing the singers from that American home of foreign music, he had conferred a great favor on some thousands of California men and women who would have been happy to attend the opening of the operatic season but who could not obtain seats.

Ordinarily the Grand Opera House can meet any demand made upon it; and it will average all right for even the Conreid season; but on such tremendous occasions as the season's opening night or a "Parsifal" introduction only the biggest structure in America could hold seats for all the Californians willing to buy.

Early purchasers were the fortunate occupants of last night's seats, and here is the list:

### OCCUPANTS OF THE BOXES

Mr. and Mrs. James L. Flood, proscenium R 1; Miss Flood, proscenium R 1; Mr. and Mrs. William Babcock, proscenium R 1; Mrs. Mintzer, proscenium R 2; Mr. and Mrs. Cassaly, proscenium R 2; Mr. Wilson, proscenium R 2; Miss Wilson, proscenium R 2; Mr. and Mrs. Adolphus Busch, St. Louis, proscenium R 3; Mrs. Alexa Busch, St. Louis, proscenium R 3; Miss Alwina Berg, St. Louis, proscenium R 3; Peter Schuttler, Chicago, proscenium R 3; Mr. C. Conrack, New York, proscenium R 3; Mr. S. Uhlmann, New York, proscenium R 3; Dr. Seward Webb, proscenium R 4; Mr. and Mrs. Armsby, proscenium R 4; Miss Kliff, proscenium R 4; Mr. Armsby, proscenium R 4; Mrs. Simpson, proscenium R 5; Miss Pratt, proscenium R 5; Mr. Cowles, Chicago, proscenium R 5; Miss Cowles, Chicago, proscenium R 5; Mrs. F. Hess, proscenium R 5; Mrs. M. Doering, proscenium R 5; James C. Crawford, proscenium R 6; Mrs. Laura Bride Powers, proscenium R 6; Mr. and Mrs. George H. Fitch, proscenium R 6; Mr. and Mrs. E. J. De Sable, Jr., proscenium L 1; Miss Tobin, proscenium L 1; Mr. Richard Tobin, proscenium L 1; Mr. and Mrs. Clement Tobin, proscenium L 1; Mr. and Mrs. De Young, proscenium L 2; Miss Helen De Young, proscenium L 2; Miss Constance De Young, proscenium L 2; John Rust Baird, proscenium L 2; Roy M. Pike, proscenium L 2; Mr. Knox Maddox, proscenium L 3; Mr. L. T. McMillan, proscenium L 3; Mr. S. H. Palmer, proscenium L 3; Miss Blakeman, proscenium L 3; Mrs. Earl Brownell, proscenium L 3; Mrs. Silas Palmer, proscenium L 3; Judge and Mrs. W. C. Hall, Salt Lake, proscenium L 4; Mrs. McHenry, Salt Lake, proscenium L 4; Miss Treat, Van Wert, Cal., proscenium L 4; Mrs. A. B. Davis, proscenium L 4; Phillip I. Manson, proscenium L 4; Mr. and Mrs. Booth, proscenium L 5; Mr. R. H. Durst, proscenium L 5; Mrs. Cameron, proscenium L 5; Mrs. J. H. Durst, proscenium L 5; Charles B. Stone, proscenium L 6; Mrs. Thomas Benton Danagh, proscenium L 6; Mr. and Mrs. M. G. Jonas, proscenium L 6; Mr. G. Almagro, proscenium L 6.

Young Joe Tobin, palco box 1; Mr. and Mrs. Walter Martin, palco box 1; Mr. and Mrs. Downey Harvey, palco box 1; Miss Anita Harvey, palco box 1; Mr. and Mrs. Edward H. Hamilton, dress circle, palco box 2; Mr. and Mrs. W. B. Baur, Miss Dashford and party, loge box 2; Mr. and Mrs. Wakefield Baker, loge box 1; Mr. and Mrs. Gus Taylor, loge box 1; Charles Felton, loge box 1; Dr. M. Ohlwall, loge box 1.

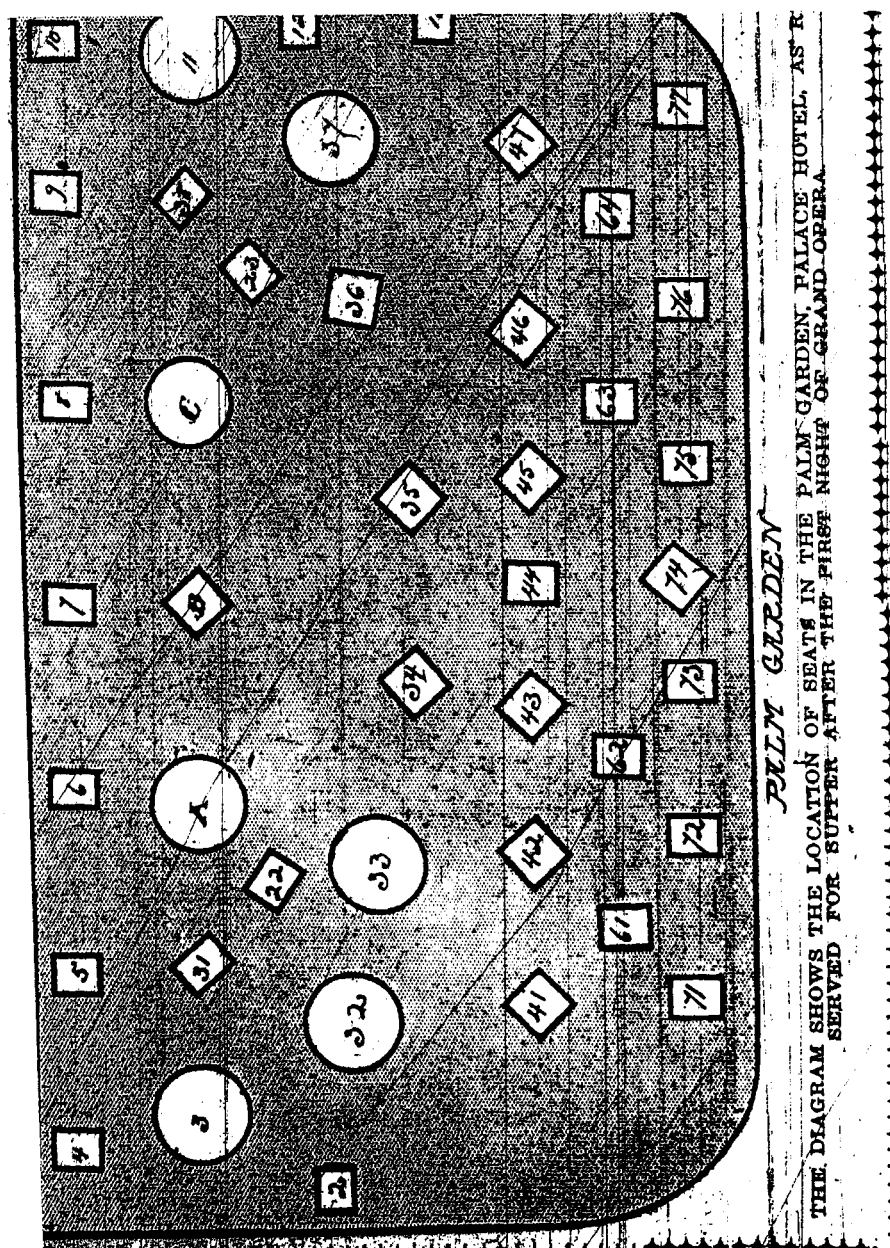


Figure 7. Seating chart for Palm Garden of the Palace Hotel

THOSE AT TABLES IN PALACE PALM GARDEN	
Table 2—Mr. and Mrs. C. A. Canfield, Mr. A. H. Vail, Mrs. A. H. Vail.	Table 34—Mr. J. R. Hannify, Mrs. J. R. Hannify.
Table 3—Colonel J. C. Kirkpatrick and Mrs. J. C. Kirkpatrick and party.	Table 35—Mr. S. Uhlman, Mr. A. Busch and party.
Table 4—Mrs. Veronica C. Baird and Mrs. Baldwin and party.	Table 36—Mr. Theodore Goodman, Mrs. Theodore Goodman.
Table 5—Mr. J. M. Lowe and party.	Table 37—Mr. M. S. Koshland and party.
Table 6—Mr. J. B. Levison and party.	Table 38—Dr. Davidson and party.
Table 7—Mr. S. Clayburg and party.	Table 41—Mr. E. Sensheimer, Mrs. E. Sensheimer and party.
Table 8—Mr. J. E. Terry and party.	Table 42—Mr. J. Linsheimer and party.
Table 9—Mr. R. W. Hills and party.	Table 43—Mr. S. W. Hetter and party.
Table 10—Mr. A. W. Foster, Mrs. A. W. Foster, Miss Foster, Miss A. Foster, Miss Scott, Mr. A. W. Foster Jr., Mr. C. L. Johnson.	Table 44—Mr. D. S. Dorn and party.
Table 11—Mr. J. C. Campbell, Mrs. J. C. Campbell, Mr. A. W. Wilson, Mrs. A. W. Wilson, Miss Bessie Wilson.	Table 45—Mr. E. L. Rothschild, Mrs. E. L. Rothschild and party, Mr. and Mrs. Armsby.
Table A—William Cluff, Mrs. William Cluff, Miss California Cluff, Mr. John Bruener.	Table 46—Mr. M. Heller and party.
Table B—Mr. Jafet Linderberg, Mrs. Jafet Linderberg, Mr. G. L. Fish, Mrs. G. L. Fish, the Misses Smith.	Table 47—Mr. E. L. Heller and party.
Table C—Mr. Charles D. Pierce, Mrs. Charles D. Pierce.	Table 61—Mr. Julius Israel and party.
Table 12—Mr. Simon Newman and party.	Table 62—Mr. Alfred Greenbaum and party.
Table 13—Mr. Benjamin Steinman, Mrs. Benjamin Steinman, Miss Steinman.	Table 63—Mr. Ernest Goerlitz, Mr. Ernest Goerlitz, Mr. Charles W. Stine, Mrs. Charles W. Stine, Mr. Max Hirsch.
Table 22—Mr. A. Rosenblatt and party.	Table 64—Dr. I. Greenbaum, Mr. W. L. Greenbaum, Mrs. Sarah Greenbaum, Miss Ida Greenbaum, Mr. A. Rosenberg, Mrs. A. Rosenberg, Enrico Corallo.
Table 23—Mr. H. C. Havens and party.	Table 71—Mr. Henry Levy and party.
Table 24—Mr. J. P. Jones, Mrs. I. Jones and party.	Table 72—Dr. and Mrs. D. J. Whitney and party.
Table 25—Mrs. A. Fleishacker and party.	Table 73—Mr. Jules Clerfayt and Miss Lita Costello, Mr. Max Hirsch.
Table 26—Mr. J. S. Gansman and party.	Table 74—Mr. A. P. Hotaling and party.
Table 27—Mr. J. S. Gansman and party.	Table 75—Mr. and Mrs. W. S. Leake and party.
Table 28—Mr. J. S. Gansman and party.	Table 76—Sir James Home, Lady Home, Mr. S. H. Peddar.
Table 29—Mr. J. S. Gansman and party.	Table 77—Dr. W. Seward Webb and party.

Figure 8. "Those at tables in Palace Palm Garden"

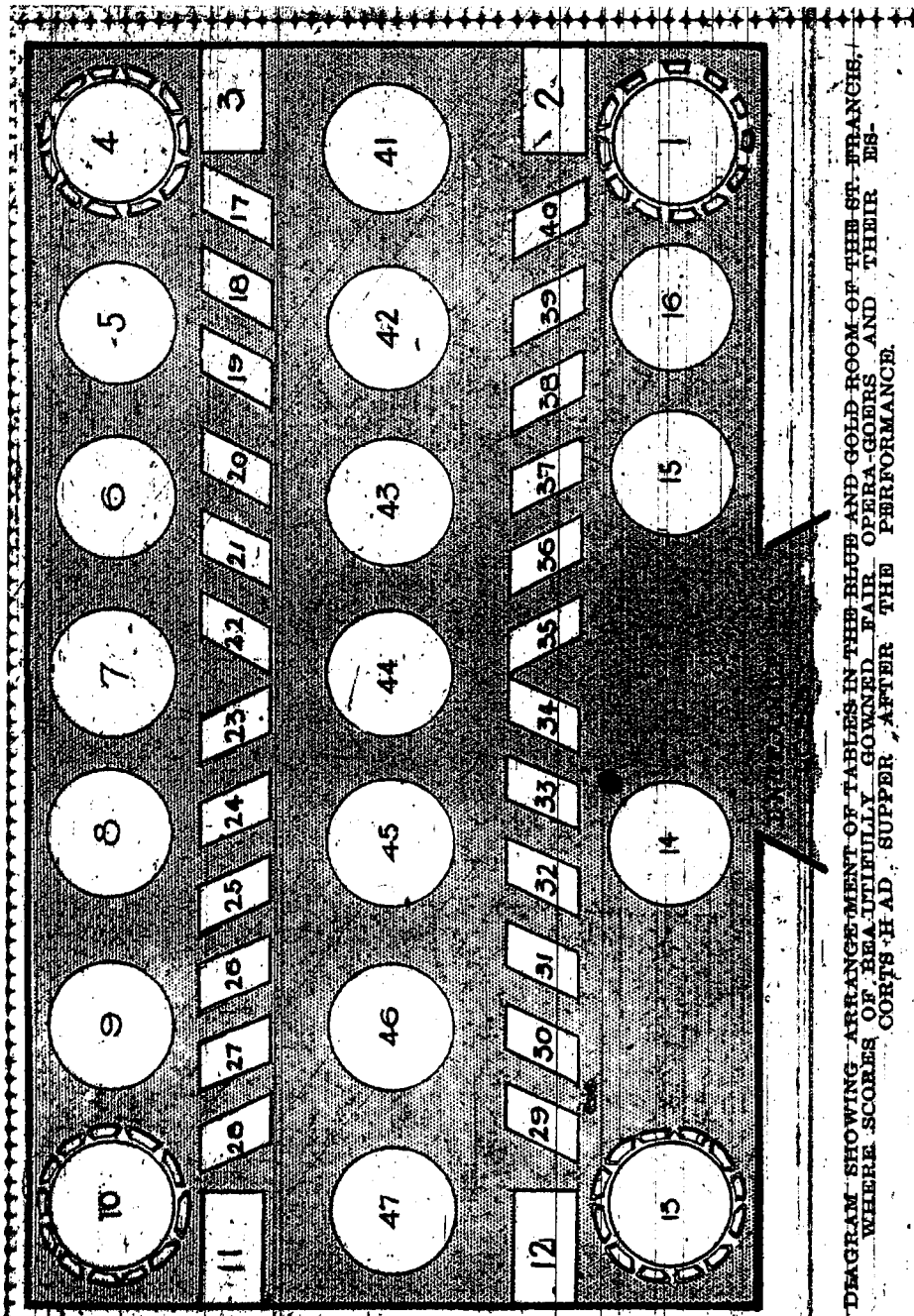


Figure 9. Seating chart for the Blue and Gold room at the St. Francis Hotel

OPERA-GOERS WHO SUPPED AT ST. FRANCIS	
Table 1—Mr. F. H. Graham and party.	Table 25—Mr. and Mrs. F. C. Selfridge and party.
Table 3—Mr. and Mrs. C. W. Willard and party.	Table 26—Mr. S. L. Goldstein and party.
Table 4—Mr. J. A. Chanslor, Mrs. J. A. Chanslor, Mr. F. H. Buck, Mrs. F. H. Buck, Mr. Frederick Kimball, Miss Kimball.	Table 27—Mr. H. Waterman and party.
Table 5—Mr. J. P. Dunne and party.	Table 28—Mr. M. A. Koshland and party.
Table 6—Mr. and Mrs. Leopold Michaels and party of four friends.	Table 29—Emil Bruguere and party of four.
Table 7—Mr. and Mrs. Heine-man.	Table 30—Mr. and Mrs. A. C. Shirek, the Misses Shirek, Mr. Herbert Shirek.
Table 8—Mr. and Mrs. T. L. Ford and party.	Table 31—Mr. and Mrs. J. L. Rosenthal.
Table 9—Mr. and Mrs. William Thomas and party of four friends.	Table 32—Mr. Ackerman and party.
Table 11—Mr. William Balch and party of three.	Table 34—State Senator C. M. Beishaw and Mrs. Beishaw.
Table 14—Mr. and Mrs. A. A. Son.	Table 36—Mr. L. O. Marshead and party.
Table 15—Mr. and Mrs. Bernard Triest.	Table 37—Mr. William Bliss and party of three.
Table 16—Mr. Walter Martin, Mrs. Walter Martin, Mr. Henry T. Scott, Mrs. Henry T. Scott.	Table 38—Mr. George P. Wetmore.
Table 18—Mr. and Mrs. H. M. Miller and two friends.	Table 41—Mr. F. W. Zelle and party of eleven friends.
Table 19—Mr. and Mrs. G. Hemes.	Table 42—Mr. E. C. Ford and party.
Table 20—Mr. A. B. C. Dohrmann, Mrs. A. B. C. Dohrmann.	Table 43—Mr. and Mrs. Mark Gerstle.
Table 21—Mr. W. S. Porter and party of four.	Table 44—Mr. and Mrs. J. J. Mack.
Table 22—Mr. H. Auburt and party.	Table 45—Mr. G. E. Mohr and party.
Table 23—Mr. Bourgenson and party.	Table 46—Mr. M. Hale and party.
Table 24—Mr. H. N. Gray, Mrs. H. N. Gray and two friends.	Table 47—Mr. J. A. Moore and Mrs. J. A. Moore and party.
	Table 48—Mr. M. H. de Young, Mrs. M. H. de Young, the Misses de Young and party.

Figure 10. "Opera-Goers who Supped at St. Francis"

## Index

- 1812, Festival Overture*, op. 49  
 (Tchaikovsky), 268  
 Ade, George, 168  
 Adelstein Mandolin Orchestra, 241  
*Africaine, L'* (Meyerbeer), 29, 241  
 African Americans  
     African Protective League, 74,  
     174–75; attendance at *In*  
     *Dahomey*, 160; minstrelsy,  
     influence on and participation in,  
     39–43; objection to depiction on  
     billboards and in comic strips, 74,  
     174–75; racial views of Ashton  
     Stevens, 159–60; racial views of  
     William Randolph Hearst, 73–74;  
     racist terminology in newspapers,  
     74–75; Williams and Walker,  
     42–43, 158–60; performance in  
     vaudeville shows, 181, 291  
 African Protective League, 74, 174–75  
*Aida* (Verdi), 36, 171  
*Airs russes* (Wieniawski), 125, 127  
 Albert, Eugen d', 85, 107, 121–22  
 Alcazar Theater, 70, 154, 169, 170  
*Alta California*, 19, 21  
*American Character Sketches* (Kroeger),  
 134  
*Amour D'Artiste* (Gaul), 229  
 Ancient Order of Foresters, 242  
 Ancient Order of Hibernians in America,  
 242  
 Ancient Order of United Workmen, 242,  
 248  
*Andante and Rondo Capriccioso*  
 (Mendelssohn), 195  
*Andante religioso* (Vieuxtemps), 126  
*Andre Chénier* (Giordano), 137  
*Annie Laurie*, 238, 241  
 Arditì, Luigi, 110  
*Argonaut*, 82–83  
 Arion Society, 230  
*Arrow and the Song, The*, 194  
*At the Court of the King* (Sousa), 134  
 Auber, Daniel-François-Esprit, 36, 200  
 Audran, Edmond, 30  
*Aufforderung zum Tanze* (Weber), 52  
*Auld Joe Nicholson's Bonnie Nannie*,  
 234  
*Auld Lang Syne*, 234, 280  
*Ave Maria* (Cherubini), 241  
*Ave verum corpus* (Mozart), 264  
 Bach, Johann Sebastian, 111, 119, 125,  
 126, 127, 133, 262, 265, 268, 271  
*Bagatelle ohne Tonart* (Liszt), 219  
 Baldwin Theater, 71, 188  
 Balfe, Michael William, 30  
*Ballade et Polonaise* (Vieuxtemps), 200  
*Ballade in A-Flat Major*, op. 47  
 (Chopin), 120  
*Ballade in G Minor*, op. 23 (Chopin),  
 118  
*ballo in maschera, Un* (Verdi), 192  
*Balmy Night* (Ziehrer), 216  
 bands  
     Creatore, Guiseppe, 130–131, 133,  
     135, 185; Innes, 208–15; Sousa, John  
     Philip, 131–135. *See also* boys' bands  
 Barbary Coast, 59–62, 66, 284, 289, 291  
*barbiere di Siviglia, Il* (Rossini), 22, 137  
*Barcarolle* (Rubenstein), 120  
 Bazzini, Antonio, 200  
 Beach, Amy (Mrs. H.H.A. Beach), 198,  
 242  
 Beam, Mark E., 88  
 Beethoven, Ludwig van, 118, 119, 120,  
 127, 140–41, 204, 268, 270, 279  
 Belasco, David, 160  
*Bell of Blenheim Forest, The*, 227  
 Bellenghi (composer), 241



- Bellini, Vincenzo, 20, 21, 22, 30, 36, 41, 137, 229
- Benevolent and Protective Order of Elks, 248
- Berger, Henri, 216
- Berkeley, rationale for including in this study, 5
- Berlindi, Livia, 140, 143
- Berlioz, Hector, 52, 270
- Berry, Tiernan Brien, 282
- Bianchis, 25
- Bierce, Ambrose, 83, 296
- Bill Graham Auditorium, 71
- Birds of Spring* (Brinkworth), 211
- Biscaccianti, Eliza, 21
- Bischoff (composer), 250
- Bishop, Anna, 24
- Bispham, David, 107, 111–12
- Bizet, Georges, 5, 137, 200, 253, 274
- Black Crook, The*, 44
- Bland, James, 38–39
- Blessed are the Dead* (Gounod), 250
- Blon (composer), 216
- Blue Danube* (Strauss), 211
- Bluebells* (Beach), 242
- Boccaccio* (Suppé), 70
- Boccalari, E., 170
- Bohème, La* (Puccini), 108, 274
- Bohemian Club, 56–59, 84, 196–98, 292;  
 founding, 56; jinks, high and low, 56–57; Grove plays, 57–58; men performing roles of women, 57–58;  
*Annals of the Bohemian Club, 1872–1880* (Fletcher, Robert H.), 56–58;  
*Bohemian Club: Weaving Spiders, Come Not Here* (1995 publication), 57–59; unique characteristics, 58–59; assessment by *Musical Courier* of, 197–98; comparison to Lambs' Club, 198; first public performances of music from Grove Plays, 196–98
- Bonnie Brier Bush, The*, 168
- Bowling Braes*, 234
- boys' clubs and bands, 218, 223–25;  
 alleged reasons for popularity with boys, 225; *Call* article on, 225;  
 Columbia Park Boys' Club and Band, 223–24; Juvenile Foresters Band, 223;  
 League of Cross Cadets, 223–25;  
 Pacific Hebrew Orphans Band, 223
- Brahms, Johannes, 118
- Brandenburg Concerto no. 2 in F Major, BWV 1047 (Bach), 268
- Brandt, Enid, 84, 220–22
- Bratton, John, 216
- Bride bells* (Rubens), 192
- Brinkworth, 211
- Brown, Carlton, 88
- Browne, Bothwell, 165, 189, 292–94
- Buck, Dudley, 194, 250
- Bullard (composer), 194
- Bundeslied* (Mozart), 264
- Burglar and His Child, The* (Parker), 88–89, 338–42
- Burgomaster, The* (Luders), 70
- burlesque  
 definition, 43; performances in San Francisco during 19th century, 43–46; performances in San Francisco during 1904–05 musical season, 173, 176–80; performers: Kolb and Dill, 45–46, 176–77; Weber and Fields, 44–45, 176; shows: *I. O. U.*, 46, 176–77; *Miss Mazuma*, 46; *The Black Crook*, 44; Fischer's Theater, role of in San Francisco, 45–46; Burlesque Wheel, 177–80
- Burlesque Wheel, 177–80
- Caledonian Club, 234
- California Club, 240–42
- Call*, 3, 7, 65, 72–80, 82–89, 201, 214, 220, 223–25, 238, 243, 246, 275, 276, 343–45;  
 owned by Claus Spreckels, 72–73;

- circulation and characteristics of, 72–73; coverage of musical events, 75, 86–88; criticism, music, 75 (*see also* Partington, Blanche); music lessons, 89, 343–45; racist terminology used in, 74; loss of facilities in earthquake and resumption of publication, 276; joint issue with *Chronicle* and *Examiner*, 276
- Camptown Races* (Foster), 38
- Caprice* (Leschetizky), 113
- Caprice* no. 24, op. 1 (Paganini), 125
- Captain Jinks of the Horse Marines*, 70
- Carmen* (Bizet), 5, 137, 143, 188, 200, 272, 274–75, 278
- Carnaval* (Schumann, R.), 85
- Carry Me Back to Old Virginny* (Bland), 38
- Caruso, Enrico, 5, 79, 145–48, 274–76, 295
- Casta (or Costa, P. Mario), 216
- Categories of musical events used in this study: summary, 9, detailed definitions, 97–100
- Cavalleria Rusticana* (Mascagni), 35, 137, 143, 171, 216
- Cawthorne, Joseph, 163
- celebrity sopranos, 21–22, 24
- Central Theater, 70
- Chaconne* (Bach), 126
- Chadwick, George, 198, 242
- Chanson de Louis XIII and pavanne* (Couperin), 125
- Chanson Sans Paroles* (Tchaikovsky), 125
- Chasitas* (Sturani), 241
- Cherubini, Luigi, 241
- Chicago Symphony, 54
- Child Slaves of New York*, 70
- Chinese immigrants in San Francisco attitudes towards Chinese residents, 92–93, 258–59; Chinatown as a tourist destination, 66; Chinatown, earthquake damage, 3; Chinese Exclusion Act, 93; Chinese theater/opera (*see* Chinese theater/opera); immigration and population, 93; performance by Chinese children at Knights Templar event, 254; plays set in Asian countries, 160–61, 165–66
- Chinese school children performance for Knights Templar convention, 254
- Chinese Telephone Exchange, 67
- Chinese theater/opera first performance in San Francisco and United States, 22; *The Eight Genii, Offering Their Congratulations to the High Ruler, Yuk Hwang, on His Birthday*, 22; description of typical theater and performance, including musicians and musical instruments, 22–23; Chinese theater as a tourist attraction, 23; perception by non-Chinese audiences, 23; performances in 1904 for Knights Templar convention, 254; performances in San Francisco during 19th century, 22–24; theaters active in 1905, 71
- Chopin, Fryderyk, 113, 114, 118, 119, 120, 204, 216, 221, 222, 239, 250
- Christmas Eve, 1910, 280–81
- Christy's Minstrels, 38
- Chronicle*, 7, 33, 34, 53, 58, 71–80, 82–83, 85–87, 89–90, 92, 94–95, 106, 108, 111–12, 114–16, 121–24, 130, 135, 139–44, 146–47, 149–50, 154, 158–61, 163, 165–68, 175, 179–81, 186, 212–14, 220, 228, 240, 261, 272–73, 275, 276–77; owned by Michael de Young, 72; circulation and characteristics of, 72; coverage of musical events, 75, 86–88; criticism, music, 77–80 (*see*

- also* Robertson, Peter); racist terminology used in, 74–75; free "Peerless Talking Machine" offered to increase circulation of, 89–90; loss of facilities in earthquake and resumption of publication, 276; joint issue with *Call* and *Examiner*, 276  
*Chutes Theater*, 70, 188–89, 278  
*Citizen Kane* (Welles), 82  
 Clarke, Herbert, 134  
*clemenza di Tito, La* (Mozart), 264  
*Cleopatra Up-to-Date*, 189  
*cloches de Corneville, Les* (Planquette), 36  
 Coleman, Ed J., 88  
 College of St. Ignatius, 227  
 Columbia Park Boys' Club and Band, 223–24  
 Columbia Theater, 63, 68, 70, 166  
*Comedy in Chinese History and Manners*, 254  
*Coming of Montezuma, The* (Troyer), 205  
*Coming Thro' the Rye*, 110  
 Concerto in G Minor (Saint-Saëns), 222  
 Concerto no. 2 in F-Sharp Minor, op. 19 (Vieuxtemps), 125  
 concerts  
   by professional symphony orchestras, 51–54, 266–71, 282–83; by professional bands, 131–135; by opera company orchestras, 141, 151 ; by Golden Gate Park Band, 55–56, 190–93; Bohemian Club concerts, 196–98; by boys' bands, 218, 223–25; by amateur orchestras, 198–200; in stores and restaurants, 190, 215–16; benefit for Verdi monument, 198–99  
*Conquerors, The*, 46  
 Conried Metropolitan Opera, 135–37, 144–52, 271–75  
 Conried, Heinrich, 135–36, 144–45, 260–63, 271, 272–73, 279  
*Conseils a Nina* (Werkelin), 241  
*Contented Woman, A*, 70  
 Cook, Will Marion, 158–59  
 Corsanego (composer), 203  
 Costa. *See* Casta, 216  
*County Chairman, The*, 168  
 Couperin, François, 125, 129  
 Crabtree, Lotta, 48–49, 60  
*Cracovienne*, op. 14 (Paderewski), 120  
 Creatore, Guiseppe, 130–131, 133, 135, 185  
 Croatian Tamburica Club, 238  
 cross-dressing  
   performance of men's roles by women, 44, 162–63, 186–87, 292;  
   performance of women's roles by men, 39, 41, 44, 157–58, 163, 292  
*Crossing the Bar*, 250  
 Curti, Franz, 229  
 Dainty Paree Burlesquers, 177–79  
*Damnation of Faust* (Berlioz), 270  
 Damrosch, Walter, 111, 282  
*Danny Deaver* (Damrosch), 111  
*Darling of the Gods* (Furst), 160–61  
*Daughter of Jarius, The* (Stainer), 230  
 Daughters of Pocahontas, 242  
 Daughters of the Golden West, 230, 248  
 Davies Symphony Hall, 283  
 De Koven Club, 194  
 de Young, Michael, 72–74, 92;  
   as owner of *Chronicle*, 72–74;  
   excluded from San Francisco society, 92  
*Dear Old Hills of California* (Brown, Carlton or Davis), 88, 211  
*Declaration of Love* (Raff), 229  
 Denver, study used for comparison, 8, 11–12  
*Dernier sommeil de la Vierge, Le* (Massenet), 200  
 dialect humor, popularity of in San Francisco, 163, 166, 168, 259

- diamants de la couronne, Les* (Auber), 36
- Dimond, Harry, 57
- dinners, musical performances at, 236–38
- Dinorah* (Meyerbeer), 262–63
- Dixie* (Emmett), 39, 211
- Dolmetsch, Arnold, 70, 107, 130–31, 135
- Don Giovanni* (Mozart), 29, 264
- Don Pasquale* (Donizetti), 22, 274
- Donizetti, Gaetano, 20, 22, 30, 36, 55, 110, 137, 216, 274
- Down the Line*, 70
- Drink to Me Only With Thine Eyes*, 195
- Dvořák, Antonín, 124–25, 127, 203
- earthquakes  
 pre-1906 earthquakes, 96; 1906 earthquake and damage, 1, 3; earthquake science, 96–97, 284–85; attitudes of residents, 97; resumption of musical activities, 277–79; first theatrical performance after 1906 earthquake, 278; recovery from 1906 event, 285
- Echo di Frisio divertimento* (Bellenghi), 241
- Eight Genii, Offering Their Congratulations to the High Ruler, Yuk Hwang, on His Birthday, The*, 22
- Elfentanz*, op. 39 (Popper), 126
- Elgar, Edward, 216
- Elijah* (Mendelssohn), 194
- elisir d'amore, L'* (Donizetti), 22
- Emerson, Billy, 41
- Emmett, Dan, 39
- Emperor Frederick March* (Blon), 216
- Empire Theater, 71
- encores, 52–53, 106, 110–11, 113, 116, 120, 124–27, 147
- entertainments and musicales, 190, 205–08; characteristics, 205; performers, 205, 208; music performed, 207. *See also* benefit events
- entertainments with other events, 190, 231–34; with dances, 232–34; with bazaars, festivals and fairs, 232–34; with other activities, 232–34; examples of programs performed at, 234
- Erlkönig* (Schubert-Liszt), 119
- Ernani* (Verdi), 20–21, 36
- Eternal Feminine, The*, 169, 171
- Ethiopian Serenaders, 38
- Etude no. 5, op. 10 (Chopin), 222
- Etude no. 9, op. 25 (Chopin), 119
- Etudes nos. 12, 7, and 3, op. 25 (Chopin), 118
- Etudes symphoniques*, op. 13 (Schumann, R.), 120
- Examiner*, 7, 71–76, 80–82, 85–89, 91, 97, 144–47, 240, 254, 255, 269, 271–72, 275, 276, 338–342; owned by William Randolph Hearst, 72; circulation and characteristics of, 72–73; coverage of musical events, 75, 86–88; criticism, music, 77–80 (*see also* Stevens, Ashton); use of racist terminology, 73–75; loss of facilities in earthquake and resumption of publication, 276; joint issue with *Call* and *Chronicle*, 276
- exhibitions, 252–53
- Fabris Orchestra, 238
- Fadette Woman's Orchestra, 185–86, 294
- Fairgrieve's Orchestra, 233–34
- Fairmont Hotel, 67
- False Alarm* (Lincoln), 170
- Fantasie in C Major, op. 17 (Schumann, R.), 118
- Fantasiestücke* op. 12 (Schumann, R.), 222
- Farland, Arthur, 204
- Farwell, Arthur, 204–05, 243

- Faust* (opera) (Gounod), 29, 36, 137, 192, 274
- favorite, La* (Donizetti), 20
- Fields, Lew, 44–45, 176
- fille du régiment, La* (Donizetti), 22, 36
- Finland Love Song*, 229
- Fitch, Clyde, 45
- Fledermaus, Die* (Strauss), 137
- Fliegende Holländer, Der* (Wagner), 111
- Flotow, Friedrich, 274, 280
- flutter pedaling, 115
- Foley's Orchestra, 233
- Forest Fish and Game show, 253
- Foresters of America, 242
- Foster, Stephen, 38
- Four-leaved clover, The*, 227
- Fox, Della, 186–87, 293–94
- Fra Diavolo* (Auber), 36
- Francisca, Fannie, 136, 201
- Frangesa, A* (Casta or Costa), 216
- Fraternal Order of Eagles, 249
- Freedom Our Queen*, 247
- Freischütz, Der* (Weber), 270
- Freitchie, Barbara*, 45
- Fremstad, Olive, 149–51, 274–75, 295
- French, Bessie, 181, 294
- Friday Morning Club, 243
- Frühlingsrauschen* (Sinding), 222
- Fuchs, Charles, 55
- Funeral March* (Chopin), 250
- Furst, William, 160
- Gadski, Johanna, 106–07
- Gaelic Festival, 253
- Gaul, Alfred, 229–30
- Gilbert, William, 13, 28–29, 32, 162.  
See also Sullivan, Arthur
- Gioconda, La* (Ponchielli), 137
- Giordano, Umberto, 137
- Glickman's Yiddish Players, 167
- Gloria California* (Pasmore), 211
- Gluck, Christoph Willibald, 126
- God Ever Glorious*, 247
- Gold Rush Years: 1849–1860, 15–27;  
discovery of gold by James Marshall, 16; immigrants and population growth, 16–18; characteristics of early residents, 15, 17–18; gambling saloons, 19; first concert, 19; early opera performers and performances, 20–22, 24–36; audience behavior at early opera performances, 21; early Chinese theater performances, 22–24; opera performances in 1860 compared to New York in 1993, 25–26; opera performances in 1860 compared to New Orleans, 26; Maguire, Tom, opera and minstrelsy impresario, 24–25, 28; Maguire's Theaters, 25; reasons proposed for popularity of opera, 26–27
- Golden Gate Park Band, 1–2, 55–56, 190, 191–93, 214, 257, 278, 291–92
- Goldmark, Karl, 271, 274
- Goodbye* (Tosti), 110, 195
- Götterdämmerung* (Wagner), 270
- Gounod, Charles-François, 29, 30, 36, 110, 137, 192, 211, 250, 274, 280
- Granada (or Granados, Enrique), 241
- Grand Hotel, 66
- Grand Opera-house, 70, 71, 165, 177, 254, 346–48
- Grand Tarantelle in A Flat* (Heller), 134
- Grande-Duchesse de Gérolstein, La* (Offenbach), 32
- Grape Nuts advertisement, 88
- Grau, Maurice, 35, 111
- Great is Jehovah the Lord* (Schubert), 229
- Greenbaum, Will, 105
- Greetings to Spring* (Strauss), 238
- Grieg, Edvard, 134, 203, 253, 279
- Grove plays, 57–58, 196–98, 292
- Hadley, Henry, 282
- Hale, Philip, 150

- Half-hour of music (University of California weekly concerts), 190, 193–96
- halls, public, 1, 3
- Hamadryads, The* (McCoy), 197
- Hamilton, Edward H., 147–51
- Hamlet* (Thomas), 110
- Handel, George Frideric, 110, 111, 195, 211, 271, 278
- Hansel and Gretel* (Humperdinck), 274
- Hark! Hark! The Lark! (Schubert-Liszt), 119
- Hark, the Trumpet Calleth* (Buck), 194
- Hauser, Miska, 6, 50, 134
- Haverly Minstrels, 174–75
- Hawaiian Melody, Aloha Oe* (Berger), 216
- Haydn, (Franz) Joseph, 84, 220–21, 222, 270, 282
- Hayes, Catherine ("the Swan of Erin"), 21–22
- Hearst, William Randolph, 72–74, 82, 193, 267, 272, 290;  
as owner of the *Examiner*, 72–74;  
beliefs, 73–74; *Citizen Kane*, movie  
allegedly based on life of, 82
- Heller, Emanuel Siegfried, 282
- Heller, Stephen, 134
- Herbert, Victor, 59, 62, 74, 192, 297
- Hertz, Alfred, 149, 282–83
- Herz, Henri, 20
- High Jinks, 56–57, 196–98
- HMS Pinafore* (Gilbert and Sullivan), 28–29, 32, 36
- Hofmann, Josef, 107, 112–114
- Holiday Scenes in Karinthia* (Koschat), 229
- holidays of other countries celebrated in San Francisco, 245, 248
- Holy City, The* (Gaul), 230
- Holy Cross Parish*, 226
- Holy Temple, The*, 250
- Hotaling, Dick, 58
- house orchestras, 71, 153–54, 168–71, 184–85, 257, 291
- Howard Brothers, 185
- Hüe, Georges, 110
- Huguenots, Les* (Meyerbeer), 137
- Humoresque* (Dvořák), 124–25, 127
- Humperdinck, Engelbert, 274
- Hungarian Rhapsody* (Hauser), 134
- I May Be Crazy, but I Ain't No Fool*, 159. See also *In Dahomey*
- I Said to the Wind of the South* (Chadwick), 242
- I.O.U.*, 46, 176
- Idomeneo* (Mozart), 264
- Igoe (*Examiner* artist), 81, 112, 148, 187–88
- Immaculate Conception Academy, 227
- Impromptu in B-Flat Major, op. 142 (Schubert), 116, 119
- Improved Order of Red Men, 242, 248
- In Dahomey* (Cook), 42–43, 81–82, 158–60, 258, 290, 291
- In the Evening by the Moonlight* (Bland), 38
- Independent Order of Odd Fellows, 253
- Innes Band, 208–15
- invitation à la valse, L'* (Berlioz), 52
- Invitation to the dance* (Weber), 52
- Iolanthe* (Gilbert and Sullivan), 36
- Ivell, Marion, 143
- Jack Tar March* (Sousa), 134
- Japan and Japanese immigrants  
attitudes towards Japanese, 92–94;  
immigration and population, 93–94;  
War with Russia in 1904, 94;  
Anti-Japanese League, 94; children  
excluded from schools attended by  
white children, 94; plays set in Asian  
countries, 160–61, 165–66; Japanese  
musical instruments, description in  
*Chronicle* article, 95; Japanese  
instruments used in musical theater  
production, 160–61

- Jinks concerts. *See* Bohemian Club.
- Johnson, Charles, 192
- Johnson, N., 139, 216
- Jones, Sidney, 165
- Juvenile Foresters Band, 223
- Kern, Phyllis, 153
- Killycrankie*, 111
- King Dodo* (Luders), 161
- King Quality* (Sargent), 192
- Klaw and Erlanger, 163
- Klein (composer), 170
- Kneisel Quartet, 107, 130
- Knickerbocker Male Quartet, 238, 249–50
- Knights and Ladies of Honor, 242
- Knights of the Red Branch, 242
- Knights Templar, 158, 196, 249, 253–54
- Kohler & Chase, 95
- Kolb and Dill, 45, 176–77, 292
- Kopta Quartet, 70, 201–03, 264
- Korsinsky-Von Gulpen, Mathilde, 20–21
- Koschat (composer), 229
- Kreisler, Fritz, 70, 86, 107, 122–29, 295
- Kreling, Ernestine, 29–30
- Kreling, Joseph, 28–29
- Kroeger (composer), 134
- Laces and Graces* (Bratton), 216
- Lada, Edward B., 169–70
- Lambs' Club, 198
- Largo* (Handel), 211
- Last Rose of Summer, The* (Flotow), 280
- Lawson, A. C., 284
- Lead Kindly Light* (Buck), 250
- League of the Cross and Cadets Band, 223–25, 233
- Leahy, "Doc," 29, 138
- Leclair, Jean Marie, 126
- Lecocq, Charles, 30, 36
- Lehár, Franz, 162–63
- Leoncavallo, Ruggero, 137
- Leschetizky, Theodor, 113
- Lincoln (composer), 170
- Lincoln, Abraham (birthday celebration in public schools), 246
- Liszt, Franz, 47, 118–120, 210, 219–22, 253, 282
- Loch Lomond*, 234
- Lohengrin* (Wagner), 75, 111, 137, 270, 274
- Lola Montes in Bavaria*, 47
- Lombardi Opera Company, 283
- London, Jack, 83
- Loring Club, 228–29
- Los Angeles, 1, 12, 224; study used for comparison, 12
- Lotta's Fountain, 49, 280
- love affair with opera (San Francisco's)
  - early enthusiasm, 20–22;
  - 1860—an amazing year, 25–26;
  - Adelina Patti's 1883 appearance, 32–35; role of the Tivoli in the love affair, 28–31; most popular operas by decade from 1860–1900, 36;
  - Partington's comments on opera as a cross-class activity, 152; Partington's *Dinorah* experience, 262–63;
  - Metropolitan Opera management's opinion of San Francisco, 151–52, 273
- Low Jinks, 56–57
- Lucia di Lammermoor* (Donizetti), 22, 36, 110, 136–37, 139, 141, 201, 216, 279
- Lucrezia Borgia* (Donizetti), 36
- Luders, Gustav, 161
- Lyric Hall, 70, 105, 130, 145, 153
- Maguire, Tom, 24–25, 28, 41, 49
- Majestic Theater, 70, 166
- Man from Stanford, The*, 227
- Man in the Forest, The* (Redding), 57, 197
- manifest destiny
  - definition, 73; as belief held by newspaper owners, 73–74
- Mann, Nat, 192

- Manon Lescaut* (Puccini), 137  
 Mansfeldt Club, 220  
 Mansfeldt, Hugo, 219–21  
 Mansfeldt, Mrs. Oscar, 202, 264  
*Marcella* (Johnson, N.), 216  
*Marriage of Jeannette* (Massi or Massé, Victor), 134  
*Married Bachelor, A*, 179  
*Marta of the Lowlands*, 70  
*Martha* (Flotow), 274, 280  
*Maruresque Caprice* (Boccalari), 170  
*Mary Immaculate*, 227  
*Mary of Argyle*, 234  
*Maryland, My Maryland*, 211  
 Mascagni, Pietro, 35, 75, 137, 171, 216  
 Mason (composer), 222  
 Masonic, 242  
 Mass in B Minor, BWV 232 (Bach), 265  
 Massé Victor, 134  
 Massenet, Jules, 200, 253  
 Massett, Stephen, 21  
 May Music Festival (1905), 86, 208–15, 295;  
     purpose, 208; schedule of performances, 210; Innes Band, performances and reviews, 208; children's choruses, performances, and reviews, 208–213; Americana night, 213; explanation for low attendance, 213–14; proceeds, 214–15  
 Mazurka in B Minor, op. 59 (Chopin), 120  
 Mazurka in B-Flat Minor, op. 67 (Chopin), 119  
 McCoy, W. H., 197  
 Mechanics' Pavilion, the, 1, 3, 51, 71, 94, 208, 238, 253  
*Meet Me at the Fountain* (Beam), 88  
 Mehden, von der, Orchestra, 233  
*Meistersinger von Nürnberg, Die* (Wagner), 111, 137, 268, 270, 282  
 Melba, Nellie, 107–10, 139  
*Melodie* (Gluck), 126  
*Melodie*, op. 16 (Paderewski), 119  
*Melody in F* (Rubenstein), 192, 216, 250  
 Memorial services conducted by lodges, 245, 248–50  
 Mendelssohn, Felix, 120, 194, 195, 204, 250, 270  
 Menke's Orchestra, 250  
 Menuetto (Porpora), 125  
*Merchant of Venice* (Shakespeare), 70, 167  
 Merola, Gaetano, 283  
*Merry Wives of Windsor, The* (Nicolai), 192, 216  
*Messiah* (Handel), 271, 278  
 Metropolitan Opera  
     Grau performances, 1900–01 and 1901–02, 35; Conried (*see* Conried); 1905 San Francisco season, 135, 137, 144–52; advance publicity for 1905 season, 144; repertory for 1905 season, 137; Parsifal lectures, 145; critics' reviews for 1905 season: *Rigoletto*, 147; *Pagliacci*, 148; *Parsifal*, 148–51; Rossini's *Stabat mater* performance, 151; management's opinion of San Francisco and proceeds for 1905 season, 151–52; 1906 San Francisco season, 271–75; advance publicity for 1906 season, 272–73; management's explanation of large number of performances scheduled for San Francisco season, 273; repertory (planned) for 1906 season, 274; critics' reviews for 1906 season: *Queen of Sheba*, 274; *Carmen*, 274–75; Caruso's post-earthquake remarks, 276; return to New York after earthquake, 276; losses suffered from earthquake, 276–77; return of amounts paid for tickets, 277  
 Meyerbeer, Giacomo, 29, 137, 241, 262



- Midsummer Night's Dream*  
(Mendelssohn), 270
- Mignon* (Thomas), 137, 201
- Mikado, The* (Gilbert and Sullivan), 36, 70, 162
- Mill on the Cliff, The (Die Felsenmühle zu Etalières)*, (Reissiger), 170, 192
- Miller, Joaquin, 253
- Miltner Orchestra, 171
- Minetti Orchestra, 199–200
- minstrelsy, 37–43, 173–76;  
definition, 37; history, 37–40; format, 38; reasons for popularity, 38; importance of black music to minstrelsy, 39–40; minstrel stereotype characters (Jim Crow and Zip Coon), 39; as source of "coon" songs, 74–75; first United States female impersonators, 39; minstrel troupes, 37–41; Emerson, Billy, "king of them all," 41; Williams and Walker, 42–43; songs introduced in minstrel shows, 38–39; African American minstrel performers, 39–40; performances in San Francisco during 19th century, 40–42; Tom Maguire as minstrelsy impresario, 41–42; performances during 1904–05 season, 173–76; Haverly's Minstrels, 174–75; William West Minstrels, 174–75; objection from African Protective League, 174–75; decline of minstrelsy explained by former minstrel performer, 175–76
- Miss Mazuma*, 46, 70
- Monckton, Lionel, 165
- Montez, Lola, 47–48, 64
- Montezuma* (Stewart), 197
- Mother Goose* (Soloman), 70, 163–64, 292
- motion pictures, 90, 180, 184, 278, 285
- Mozart, Wolfgang Amadeus, 29–30, 203, 263–64, 270, 274
- Mozart's 150th anniversary of birth celebration (1906), 263–64
- muette de Portici, La (Masaniello)* op. 5, (Auber), 200
- Murphy and Francis, 181
- music clubs, 218, 228–229, 236, 239
- music criticism  
history, 76; goals, 76–77; coverage of quality of performance, 76–77; coverage of quality of music, 76–77. *See also* Robertson, Partington, and Stevens
- music lesson in the *Call*, 89, 343–45
- Music of the Spheres* string quartet (Rubenstein), 229
- music pupils. *See* pupils, music
- Musical Association of San Francisco, 282
- Musical Courier*, 197, 265
- musical events by category (description and statistics), 100–05, 153–58, 172–74, 189–90, 217–19, 231–33, 235–37, 244–45, 251–53
- musical season/year  
definition, 4; analysis of 1904–05 ("the most remarkable" year), 65–259
- musical theater  
definition, 153; rise of, 31–32; Jacques Offenbach, 31; Gilbert and Sullivan, 28, 32; examples, 158–67
- musicality of San Francisco. *See* San Francisco as a musical city
- Musicians' union, 68, 153, 191, 267, 291
- My Indian Maiden* (Coleman), 88
- My Ivy Vine*, 167
- My Old Kentucky Home* (Foster), 38, 211
- My Own Native Heather*, 234
- National Airs*, 247
- National Guard of California, 213
- Native American music, 204
- Native Daughters of the Golden West, 230, 248

- Native Sons of the Golden West, 242, 248
- Navajo War Dance* (Farwell), 205
- New Orleans Serenaders, 38, 40
- New York City, 24, 25, 33, 37, 44, 48, 49, 64, 105, 154, 198, 276. *See also* Metropolitan Opera
- newspapers, 67, 72–89. *See also* *Alta California*, *Argonaut*, *Call*, *Chronicle*, and *Examiner*
- Nicode (composer), 222
- Nicolai, Otto, 192, 216
- Nocturne (Chopin-Sarasate), 216
- Nocturne (Paderewski), 118
- Nocturne in G Minor, op. 27 (Chopin), 119
- Nordica, Lillian, 149–50
- Norma* (Bellini), 21, 22, 36, 41
- Norwegian Singing Society, 228
- Nottingham Hunt* (Bullard), 194
- Novelette* (Schumann, R.), 195
- Novelty Theater, 71
- nozze di Figaro, Le* (Mozart), 264, 274
- Nunan, Thomas, 150–51
- Nutcracker Suite, The* (Tchaikovsky), 279
- O Rest in the Lord* (Mendelssohn), 250
- O'Sullivan, Denis, 164
- O'Sullivan, Mrs. Denis, 164, 259, 291
- Offenbach, Jacques, 30, 31–32, 301
- Oh, Susannah* (Foster), 38
- Old Black Joe* (Foster), 38
- Old Folks at Home* (Foster), 38, 211
- Old Heidelberg*, 70
- Only Way—A Tale of Two Cities, The*, 169
- opera in San Francisco
- early performances, 20–22, 24–36;
  - audience behavior at early performances, 21;
  - early Chinese theater/opera performances, 22–23;
  - 1860—an amazing year, 25–26;
  - Adelina Patti's 1883 appearance, 32–35;
  - Tivoli Theater's role in San Francisco's love of opera, 28–31;
  - composers whose works were most performed at the Tivoli, 1880–1900, 30;
  - rise of musical theater, 31–32;
  - most popular operas by decade from 1860–1900, 36;
  - opera season of 1904–05, 135–152;
  - operas performed in 1904–05 season, 137;
  - Tivoli Italian Opera Company's spring 1905 season, 138–42;
  - Luisa Tetrazzini's first appearance in San Francisco and United States, 138–39;
  - Savage English Opera Company's spring 1905 season, 142–45;
  - Metropolitan Opera's spring 1905 season, 144–52;
  - Caruso's appearances in *Rigoletto* and *Pagliacci*, 147–48;
  - Parsifal*, 145, 148–151;
  - Fremstad as Kundry in *Parsifal*, 149–51;
  - Partington's statement on opera as a cross-class activity, 152;
  - opera season of 1905–06, 260–63, 271–75;
  - Tivoli Italian Opera Company's fall 1905 season, 260–263;
  - Tetrazzini's performance in *Dinorah*, 262;
  - Metropolitan Opera company's April 1906 season, 271–75;
  - Queen of Sheba*, 274;
  - Caruso in *Carmen*, 274–75;
  - Lombardi Opera Company, 283;
  - San Francisco Opera, 283. *See also* Metropolitan Opera
- orchestras, local amateur and professional, 199–200, 233, 238
- orchestras, symphony
- early performances, 50;
  - Theodore Thomas Orchestra, 50–54;
  - Fritz Scheel's San Francisco Symphony Society, 54;
  - concerts at University of California, spring 1906, 265–71;
  - San Francisco Symphony, 282–83,
  - People's Philharmonic, 283
- Order of Pendo, 242

- Order of The Eastern Star, 242
- Orphée aux enfers* (Offenbach), 32
- Orpheum Theater, 46–47, 70, 180–88, 278
- Otello* (Verdi), 36, 137, 142
- Over the Hills*, 110
- Overture to *Coriolan* (Beethoven), 270
- Pachmann, Vladimir de, 107, 121–22
- Pacific Hebrew Orphans Band, 223
- Paderewski, Ignacy Jan, 70, 81, 107, 114–21, 295
- Paganini, Nicolò, 125
- Pagliacci* (Leoncavallo), 137, 143, 148
- Palace Hotel, 66, 147, 276, 350–51
- Papyrus Club, 238
- Parker, W. C., 88–89, 338–42
- Parsifal* (Wagner), 134, 137, 144–46, 148–51, 210, 214, 270, 282
- Partington, Blanche, 3, 65, 75–76, 82–85, 109, 113, 115–116, 121, 122, 123–24, 130, 138, 142–43, 148, 152, 158–60, 161, 163, 166, 179, 180–81, 186, 197–98, 199, 204, 212, 220–21, 255, 262–63, 265–68, 274–75; background, 83; characteristics and writing style, 83–84; typical Sunday articles, 84–85; influence compared to other critics, 85; attitude towards other races, 159–60
- Pasmore, H.B., 211
- Patti, Adelina, 32–35
- pêcheurs de perles, Les* (Bizet), 137
- Peer Gynt*, 279
- Peerless Talking Machine, 89
- Peggy Machree* (O'Sullivan), 158, 164
- Peixotto, Sidney, 223
- Pellegrini troupe, 20–21
- performance practices  
affectation, 112–113, 122; audience behavior, 21, 52–53, 115–16, 139, 141, 150–51; Creatore's conducting mannerisms, 135; encores (*see* encores); interpolation, 162, 167; performer's gestures, 121–22, 133, 135; pedaling (flutter or vibrato), 114–15; Sousa's conducting mannerisms, 133; “women . . . cannot cry ‘bravo,’” 115–16; women's response to Olive Fremstad's portrayal of Kundry in *Parsifal*, 150–51
- Persian March*, 171
- petit duc, Le* (Lecocq), 36
- Philadelphia, 54, 80, 111, 114, 256; study used for comparison, 10–11, 13
- phonograph, 89
- Pianistic Club, 228
- Piano Concerto in A Major (Mozart), 264
- Piano Quintet in A Minor, op. 14 (Saint-Saëns), 203
- Piano Quintet in E Minor, op. 5 (Sinding), 203
- Piano Sonata in C Minor, K. 457 (Mozart), 264
- Piano Sonata no. 14 in C-Sharp Minor, op. 27/2 (“Moonlight”) (Beethoven), 118
- Piano Sonata no. 17 in D Minor, op. 31/2 (Beethoven), 119
- Piano Sonata no. 21 in C Major, op. 53 (“Waldstein”) (Beethoven), 120
- Pirates of Penzance, The* (Gilbert and Sullivan), 36
- Planquette, Robert, 30, 36
- Playful Temblors, The*, 97
- Polacco, Giorgio, 140, 141
- Polish Dance* (Thomas), 171
- Polonaise in A-Flat Major, op. 53 (Chopin), 119
- Polonaise in E Major (Liszt), 118, 222
- Polonaise no. 1 in D Major, op. 4 (Wieniawski), 127
- Ponchielli, Amilcare, 137
- Popper (composer), 126
- population, 1, 16–17, 93–94

- Porpora, Nicola, 125, 129  
 post-Gold Rush years (1860–1904),  
 27–64
- Potter, Beatrix, 64  
 Potter, Paul, 45  
 Powers, James T., 166  
*Praise Ye the Father* (Gounod), 211  
*Prelude and Allegro* (Pugnani), 125  
*Prelude and Fugue in A Minor* (Bach-  
 Liszt), 119  
*Prelude no. 17, op. 28* (Chopin), 118  
*Preludes, nos. 1, 7, and 15* (Chopin), 120  
*Preludes, Les* (Liszt), 282  
*Pretzel Trust, The*, 167  
*Prince Methusalem* (Strauss), 226  
*Princess Fan Tan*, 70, 158, 164, 165,  
 189, 292
- Professional recitals, vocal and  
 instrumental, 105–130  
*Proud Prince, The* (Klein), 170  
 Puccini, Giacomo, 137, 274  
 Pugnani, Gaetano, 125, 129  
 pupils, music, 218–22;  
 recitals reported by newspapers, 219;  
 number of music teachers in San  
 Francisco, 219; estimated number of  
 pupils in San Francisco, 219;  
 composers whose works were most  
 often performed, 221; example of  
 recital program, 222; example of  
 Partington review of recital, 220–21
- Purcell's Cafe, 284  
*Puritani, I* (Bellini), 137  
 Quartet no. 62 in C Major, op. 76/4  
 ("Emperor") (Haydn), 282  
*Queen of Sheba, The* (Goldmark), 271,  
 274, 295  
*Quo Vadis*, 46  
*Rabbi Osher*, 70
- racism and racist attitudes, 73–75,  
 78–79, 81–82, 92–94, 159–60,  
 258–59, 289–90, 291–92
- Raff, Joachim, 229
- Rastelbinder, Der* (Lehár), 162  
 receptions, musical performances at,  
 236–238
- recitals  
 professional, 102–31; local musicians  
 and amateur performances, 190,  
 201–03; other performers, 204–05;  
 music pupils, 218–22; theaters used  
 for, 105
- Redding, J. D., 197  
 Regensburger Orchestra, 238  
 Regrize, Michael, 88  
 Reid, Henry, 284  
 Reissiger, Carl Gottlieb, 170, 192  
 Requiem, K. 626 (Mozart), 264
- restaurants, musical performances in,  
 190, 215
- Rhapsodie* (Liszt), 119, 120  
*Rheingold, Das* (Wagner), 111  
*Rienzi* (Wagner), 270  
*Rigoletto* (Verdi), 79, 137, 138–39, 141,  
 146–47, 241, 279, 281
- Robertson, Peter, 75–80, 142, 147,  
 149–50, 259, 267–68, 274–75, 292;  
 background, 77–78; characteristics  
 and writing style, 78–80; typical  
 Sunday articles, 78–79; influence  
 compared to other critics, 85; attitude  
 toward other races, 78–79; attitude  
 toward women, 78; Partington's  
 comment on, 77–78
- Rock of Ages* (Bischoff), 250  
*Romanze* (Rubenstein), 171  
*Romanze* (Schumann, R.), 222  
*Roméo et Juliette* (Gounod), 110, 280
- Roosevelt, Alice, 91  
 Rossini, Gioachino, 22, 29, 30, 50, 137,  
 151, 230
- Rothschild, John, 282  
 Rubens (composer), 192  
 Rubenstein, Anton Grigor'yevich, 120,  
 171, 210
- Sacred Heart Church, 225

- St. Andrew's Society, 234  
 St. Francis Hotel, 67, 147, 346, 352–53  
 St. Francis Musical Art Society, 67, 105  
*St. John Passion*, BWV 245 (Bach), 265  
*St. Matthew Passion*, BWV 244 (Bach), 111, 265  
*Saint Paul* (Mendelssohn), 195  
 Saint-Saëns, Camille, 199, 203, 222  
*Salut d'Amour* (Elgar), 216  
 San Francisco ambience (pre-earthquake)  
   city government, 68; fondness for the unusual, 16, 47, 64; hotels, 66–67; *joie de vivre*, 15, 65–66; major theaters, 70; newspapers (1906), 67; plan to beautify San Francisco, 68; telephones (1906), 67  
 San Francisco as a musical city, 77, 102, 131, 151–52, 256–58, 262–63, 273, 287–89  
 San Francisco as a tourist destination, 66  
 San Francisco Blue Book, 91–92, 106  
*San Francisco Call*. See *Call*.  
*San Francisco Chronicle*. See *Chronicle*.  
*San Francisco Examiner*. See *Examiner*.  
 San Francisco Minstrels, 41  
 San Francisco Musical Club, 228, 239  
 San Francisco Opera, 283  
 San Francisco Philharmonic Society, 50  
 San Francisco society  
   role re music, 90–91; San Francisco 500, 90–91; the "smart set," 90; performance in benefits by, 91; criteria for acceptance in, 92; races excluded from, 92–94; opening night 1905 Metropolitan Opera, 146–47; clothing worn to opera, 146  
 San Francisco State Normal School, 227  
 San Francisco Symphony, 283  
*San Francisco*, 1936 movie depicting Barbary Coast, 284  
*San Toy* (Jones and Monckton), 165–66  
 Sargent (composer), 192  
 Satire. See burlesque  
*Saul* (symphonic poem) (Bazzini), 200  
 Savage English Opera Company, 137, 152–54  
*Scenes in California* (Stewart), 197  
 Scheel, Fritz, 54  
 Scherzo no. 199 in C-Sharp Minor, op. 39 (Chopin), 118  
 Scherzo, op. 6 (Corsanego), 203  
 Schmitz, Eugene (Mayor), 68, 162, 193  
 Schubert, Franz, 116, 119, 126, 229, 250, 269–70  
 Schumann, Robert, 52, 85, 118, 120, 125, 195, 221–22  
*Scipione* (Handel), 195  
*Scottish Blue Bells*, 234  
 Scottish Thistle Club, 230  
*Se Saran Rose* (Arditi), 110  
 Sembrich, Marcella, 146–47  
 Sequoia Club, 243  
*Serenade* (Titl), 171  
*Serenade, The* (Herbert), 191–92  
*Serenata* (Mason), 222  
 Servian-Montenegrin Literary and Benevolent Society, 238  
 sexuality, newspapers' approach to, 292. See also cross-dressing  
 Shakespeare, William, 57, 78, 167  
 sheet music  
   advertisements, 88; published in *Call* and *Examiner*, 88–89; *A Burglar and His Child*, 88–89, 338–42  
 Shelly, H. R., 241  
 Sherman, Clay & Co., 33, 95–96, 113  
*Show Girl, The* (Whitney), 166  
*Siegfried* (Wagner), 111, 274  
*Siegfried Idyll* (Wagner), 270  
 Sinding, Christian, 203, 222  
*Sing, Sing, Music Was Given*, 229  
*Soir Païen* (Hüe), 110  
 Soloman, Frederick, 163

- Sonata ("Devil's Trill") (Tartini), 126  
 Sonata (Bach, accompaniment by R. Schumann), 125  
 Sonata no. 6 in F Minor (Un piccolo divertimento; Variations) (Haydn), 84, 220–22  
*Songs without words* [Lieder ohne Worte] (Mendelssohn), 120  
*sonnambula, La* (Bellini), 21, 22, 36, 229  
 Sousa, John Philip, 70, 131–135  
 Southern Singers, 38  
 Spreckels Bandstand at Golden Gate Park, 55–56, 277–78  
 Spreckels, Claus, 55–56, 72–73  
*Stabat mater* (Rossini), 50, 151, 230  
 Stainer, John, 230  
 Stange, Hugh Stanislaus, 46  
*Star Spangled Banner, The* 247  
 Starr, Kevin, 59  
*Stars and Stripes Forever, The* (Sousa), 135  
 Steindorff, Paul, 191, 280–81  
 Stevens, Ashton, 75–77, 80–82, 85, 108, 112–13, 121, 130–31, 132–33, 135, 139–41, 142–43, 147–49, 158–60, 161, 163–64, 166, 168, 169, 175–76, 179, 180, 186–88, 197, 201, 204, 261–62, 268–269, 272, 274–75, 290, 293, 295;  
 background, 80; characteristics and writing style, 80–81; typical Sunday articles, 81; influence compared to other critics, 85; attitude toward other races, 81–82, 159–60  
 Stewart, H. J., 197  
 stores, musical performances in, 190, 215–16  
 Strauss, Johann, 30, 55, 137, 170, 171, 211, 226, 229, 238  
 Strauss, Richard, 239  
 String Quartet in A Minor, op. 1 (Svendsen), 203  
 String Quartet in E-Flat Major (Mozart), 264  
 String Quartet in G Major no. 12, K. 172 (Mozart), 203  
 String Quartet no. 10 in E-Flat Major, op. 51 (Dvořák), 203  
 Sturani (composer), 241  
 Suite (violin, unaccompanied) (Bach), 127  
 Sullivan, Arthur, 28, 30, 32, 36, 162  
*Sunrise Call* (Troyer), 205  
 Suppé, Franz (von), 30, 257  
 Svendsen, Johan, 203  
 Swedish Singing Society, 228  
*Sweet Bird* (Handel), 110  
 Symphony no. 1 in C Major (Beethoven), 268  
 Symphony no. 100 in G Major ("Military") (Haydn), 270  
 Symphony no. 40 in G Minor, K. 550 (Mozart), 270  
 Symphony no. 41 in C Major, K. 551 ("Jupiter") (Mozart), 270  
 Symphony no. 5 in C Minor, op. 67 (Beethoven), 140, 141, 279  
 Symphony no. 6 in B Minor ("Pathétique") (Tchaikovsky), 270  
 Symphony no. 9 in C Major ("Great") (Schubert), 269–70  
 symphony orchestras, San Francisco and Berkeley  
 early instrumental organizations, 50; San Francisco Symphony Society orchestra (Fritz Scheel), 54; status in 1904, 54; effects of lack of orchestra, 121, 131–32; symphony concerts at the University of California, spring 1906, 265–71; interest in founding, 282–83; San Francisco Symphony, 282–83; People's Philharmonic, 283  
 Syndicate, the (theatrical trust), 62  
*Tambourin* (Leclair), 126  
*Taming of Helen, The*, 70

- Tannhäuser* (Wagner), 52, 111, 137, 270, 274
- Tarantelle* (Nicode), 222
- Tartini, Guiseppe, 126, 129
- Tchaikovsky, Pyotr Il'yich, 125, 185, 214, 268, 270, 279, 282
- ten-cent theaters, 71, 255–56
- Tetrazzini, Luisa, 138–41, 199, 260–63, 272–73, 279–82, 288, 295; first appearance in U.S. and San Francisco (Tivoli grand opera season, January 1905), 138–42; enthusiastic reception by critics and opera lovers, 138–39; vocal qualities, 138–39, 262; performance at local Catholic services, 140; farewell performance (first season), 141; second appearance (Tivoli grand opera season, fall 1905), 260–63; reviews of *Lucia di Lammermoor* and *Dinorah*, 262; dispute with Conried, 260–61, 263; return visits to San Francisco in later years, 280–82; appearance with Metropolitan Opera in 1911–12 season, 279–80; relationship with San Francisco, 140, 279–80; Christmas Eve 1910 (outdoor performance on Market Street), 280
- Thatcher, George, 175–76
- theaters, major, 69–71
- theaters, other, 71, 188, 255–56
- theatrical productions that did not include music within the performance (house orchestra only), 153–58, 168–171
- theatrical productions that included some music within the performance, 153–58, 167–68. *See also* musical theater
- Theme and Variations (Brandt), 222
- Theodore Thomas Music Festival (1883), 50–53
- Theodore Thomas Orchestra, 50–51
- Thillon, Anna, 24
- Thomas, Ambroise, 137, 171, 201
- Thomas, Theodore, 50–54
- Three Green Bonnets* (ballad), 110
- Thursby, Emma, 52–53
- ticket prices, 31, 53, 54, 106, 138, 142, 144, 215, 261, 267, 288–89
- Titl, Anton Emil, 171
- Tivoli Theater, 28–31, 35, 70, 105, 131, 136–42, 161–62, 196, 199, 201, 260–63, 266, 278, 281, 289; history and early years, 28–31; Kreling family, 28–29; *HMS Pinafore* (first operatic production), 28–29; "Doc" Leahy, 29, 138; composers whose operas were most performed at the Tivoli, 1880–1900, 30; Italian Opera season January–February 1905, 135–42; Italian Opera season Sept–Nov 1905, 260–63; ticket prices, 31, 142, 288; role of Tivoli in San Francisco's love of opera, 31; role of Tivoli in history of music, 31; Tivoli company relocation after earthquake, 278; new Tivoli Theater opened in 1913, 278, 281
- Toccata in C Major, op. 7 (Schumann, R.), 118
- Tosca* (Puccini), 137, 274
- Tosti, Paolo, 110, 195
- Träumerei* (Schumann, R.), 52
- traviata, La* (Verdi), 33, 110, 137, 141, 280
- trovatore, Il* (Verdi), 25, 36, 137
- Troyer, Carlos, 205
- Twelfth Night* (Shakespeare), 70
- Unique Theater, 71, 188, 255
- United Ancient Order of Druids, 248
- United States holidays, celebration of, 246
- University of California Symphony Concerts (spring 1906), 265–71; impetus, 266; funding, 267; musicians, 266–71; reviews by critics,

- 268–69; programs, 268, 270;  
attendance, 268–69; final concert  
(delayed), 271, 278–79
- Valse Brilliante* (Clarke), 134
- Valse in A-Flat Major (Chopin), 119
- Valse no. 211 in A-Flat Major, op. 42  
(Chopin), 120
- Van, Billy, 174
- Variations on a theme by Corelli*  
(Tartini), 126, 129
- Variations on a Theme by Paganini*, op.  
35 (Brahms), 118
- variety shows, 25, 37–49, 172–89. *See*  
*also* burlesque; minstrelsy; vaudeville;  
Montez, Lola; and Crabtree, Lotta
- vaudeville  
definition, 37; distinguished from  
"variety shows" by lack of obscenity,  
46; Orpheum Theater and circuit,  
46–47, 70, 180–88, 278; examples of  
acts at Orpheum, 184–88; Chutes  
Theater, 188–89; ten-cent theaters,  
71, 255–56
- vêpres siciliennes, Les* (Verdi), 141
- Verdi monument, concert to raise funds  
for, 198–99
- Verdi, Giuseppe, 20–21, 24–25, 30, 33,  
36, 55, 110, 137, 141, 170–71, 185,  
192, 198–99, 241, 257
- Vienna Bloods* (Strauss), 171
- Vieuxtemps, Henry, 125, 126, 200
- Village Swallows* (Strauss), 170
- Violin Concerto in D Major, op. 61  
(Beethoven), 127
- Virginia Minstrels, 37–38
- Volkman, Robert, 229
- Wagner, (Wilhelm) Richard, 30, 52, 75,  
134, 137, 145, 148–51, 185, 199, 253,  
268, 270, 271, 274, 282
- Walker, George, 42–43, 158–60
- Walküre, Die* (Wagner), 111, 270, 274
- Waltz (Volkman), 229
- War Memorial Opera House, 283
- Wa-Wan Press, 205
- Way of the Game, The* (Regrize), 88
- Weber and Fields, 44–45, 176
- Weber, Carl Maria von, 30, 52, 253, 270
- Weber, Joe, 44–45, 176
- Wegener, Alfred, 284–85
- Weil, Oscar, 76
- Welles, Orson, 82
- Werkelin (composer), 241
- When Dull Care*, 195
- When Johnny Comes Marching Home*,  
213
- Whispered Thought, A* (Johnson), 192
- White Wings*, 168
- Whitney, B.C., 166
- Whitney, Race, 277
- Why He Divorced Her*, 70
- Why Women Sin*, 70
- Wieniawski, Henryk, 125, 127
- William Tell* (Rossini), 29, 134
- Williams and Walker, 42, 158–60, 258
- Williams, Egbert Austin ("Burt"),  
42–43, 158–60
- Windmill, The* (Mann), 192
- Wine, Woman and Song* (Strauss), 229
- Wizard of Oz, The*, 70, 80
- Wolle, J. Frederick, 265–71, 278–79,  
291;  
background (first Bach festival in  
U.S.), 265; actions at University of  
California, 266; symphony concerts  
(*see* University of California  
Symphony Concerts)
- women, attitudes towards, 78, 81,  
82–83, 164, 166, 259, 290–91
- Women's Choral Society of the  
University of California, 196, 227
- Women's Clubs, 217, 239–42;  
purpose and accomplishments, 239;  
music performed at meetings, 240–42
- Woodmen of the World, 242, 248
- Wood, S. N. and Co. concerts, 215–16
- World, Thou Art Mine* (Curti), 229



Wouk, Herman, 59  
*Yon Yonson*, 70, 168  
Young, Waldemar, 280–81  
*Zanetto* (Mascagni), 35

*Zauberflöte, Die* (Mozart), 264, 270  
*Zazá* (Leoncavallo), 137  
Ziehrer (composer), 216  
Zimmerman, Willy, 184–85, 257