



Born in Kentucky, Edward Richard Sprigg Canby (1817-1873) graduated from the U.S. Military Academy in 1839, served in the Mexican War, and in 1865 commanded forces capturing Mobile, Alabama. In 1869 he volunteered for the Pacific Coast. He was assassinated by Modocs in Siskiyou County, California, April 11, 1873.

*WYATT, JOHN. "How the Soldier Talks." Dedicated to F. D. Kohler. Words by Private O'Reilly. San Francisco: M. Gray, 613 Clay St., 1864. 2 pp. (box 5)

In 1861, John Wyatt was a "musician at Metropolitan Theatre" and in 1864 "violinist" dwelling at 1511 Mason. In 1864 he had left San Francisco. In 1864 Frederick D. Kohler operated the Blue Wing saloon at 526 Montgomery.

YANKE, R. L. "Caprice Lancers," as played by Ballenberg's Orchestra [medley of 8 popular songs]. Introducing the popular melodies of "Don't Make a Noise!" "I'll Keep a Sweet Kiss for You, Darling," "Awfully Awful," "Hit Him Again; He's got no

Friends," as played by Ballenberg's celebrated orchestra. Dedicated to Mrs. J. C. Williamson (Miss Maggie Moore). San Francisco: M. Gray; San Jose: A. Waldteufel; Chicago: Lyon & Healy, 1880. [M.G. 1645] 6 pp. (box 2)

Concerning Richard L. Yanke, see *Inter-American Music Review* VII:2 (Spring-Summer 1986), p. 48, n. 25.

YANKE, RICHARD L. "Medley Waltz." San Francisco: Matthias Gray, 105 Kearny St.; San Jose: A. Waldteufel, 1877. 7 pp. [M.G. 1500] (box 7)

YNFANTE, A. "La Simpatia," mazurca. Dedicada a la Señorita Maria Fourcade. San Francisco & Portland, Oregon: M. Gray, 1875. 3 pp. (box 9)

ZBRA. "Rag Baby Schottische." San Francisco: A. Waldteufel, 737 Market St., 1887. Copyright by C. S. Packard. 3 pp. (box 8)

Bibliographical Note

Margaret Miller Rocq, editor of *California Local History, A Bibliography and Union List of Library Holdings*, 2d ed. (Stanford: Stanford University Press, 1970), listed numerous San Francisco, Oakland, and San Jose city directories useful for identifying residents with their dates (her items 7978, 7986, 7988, 7993, 7995; 14, 17; 13736, 13737, 13739). J. Carlyle Parker's *An Index to the Biographies in 19th Century California County Histories* (Detroit: Gale Research Company, 1979), itemized entries in *The Bay of San Francisco* (Chicago: Lewis Publishing Co., 1812) on Manuel Y. Ferrer, Rudolph Herold, Andrew Kohler, Hugo Mansfeldt, Louis Schmidt, Sr., and Gustav A. Scott. *Master hands in the affairs of the Pacific Coast* (San Francisco: Western Historical Publishing Co., 1892) adds biographies of Filippo Dellepiane and George Koppitz. Edward Le Roy Rice's *Monarchs of Minstrelsy* (New York: Kenny Publishing Company, 1911) tops all other vademecums for the many blackface entertainers whose songs were published at San Francisco. George C. D. Odell's indexed *Annals of the New York Stage*, IV through IX (New York: Columbia University Press, 1926-1938), fills in many useful biographical details concerning entertainers who began and interspersed their American careers with New York appearances.

Cornel Lengyel edited *Music of the Gold Rush Era, A San Francisco Songster 1849-1939, The Letters of Miska Hauser, Early Master Teachers, Celebrities in El Dorado 1850-1906* (San Francisco: W.P.A. History of Music Project, 1938-1940). Lawrence Estavan edited *San Francisco Theatre Research, Volume I* (San Francisco: W.P.A.

Project 8386, 1938). However, these secondary sources teem with errors. As a result, details must be constantly verified from newspapers (*Daily Alta California*, *San Francisco Call*, *San Francisco Chronicle*), compilations from newspapers such as Frank Soulé, *et al.*, *The Annals of San Francisco* (New York: D. Appleton & Co., 1855) and Dorothy H. Huggins, *Continuation of the Annals of San Francisco* (San Francisco: California Historical Society, 1939), and from other primary sources.

The admirably indexed *California Historical Quarterly* yields occasional tidbits. As an example, Thomas Starr King's account of the dedication of the First Unitarian Church at San Francisco July 17, 1864, contains high praise of Stephen Walter Leach's eight-voice setting of Whittier's "Son of Man" hymn (*California Historical Quarterly*, xxxi [1952], 249):

I never saw an audience more thoroughly brought into communion with the spirit of a Hymn than the congregation with Whittier's aspiration of faith. The music in which it was endowed was charming. It was varied, and thoroughly religious.

However, not the *California Historical Quarterly* but the periodical that ran from 1874 to 1879, *Sherman and Hyde's Musical Review* (see above, pages 49-70) vindicates itself as by far the best source for specifically musical events of its epoch. To cite typical news items in 1876 and 1877 issues:

Wade's Opera House opened January 17, 1876, with 4000 present to hear an orchestra conducted by J. H. Dohrmann. The Fabbri Opera gave Mozart's *Magic Flute* at Wade's March 26



(with Theodore Habelmann as Tamino) and Wagner's *Tannhäuser* April 8 and 15. That same month Emperor Pedro II of Brazil attended the Fabbri production of *Lucrezia Borgia* and one other opera, each time being greeted with the Brazilian national anthem. On April 27, 1876, Manuel Y. Ferrer premiered his *L'Elisir d'Amore Fantasie with variations* (published in his *Compositions and Arrangements* [San Francisco: Matthias Gray, 1882], pp. 96–99). At the same concert Santiago Arrillaga (*b* Tolosa, Spain, July 25, 1847, *d* Oakland, January 27, 1915) played Chopin's *Grande Polonaise*, Op. 22.

John Paul Morgan conducted a 40-piece orchestra at Dietz Hall in Oakland, July 13, 1876, playing the finale of Beethoven's *Symphony, No. 5* (*Sherman and Hyde's Musical Review*, III/8). At the same event the Oakland Harmonic Society sang Morgan's *Sea Fern* (lyrics by his wife) and Clara (Mrs. J. B.) Beutler premiered his "My Love, he built me a bonnie bower" (this song was published in the October 1876 issue, III/10). Another news item in the August 1876 issue had it that Stephen C. Massett had arrived in the Bay Area for fall season concerts ("Cramer & Co., London, now publishes his music. He will return to London at the close of the year"). A composer who was later to palm himself off as a veteran Amazon explorer and in this country as an expert on Zúñi music, "Carlos" Troyer, presented his piano pupils in recital at Bancroft's Music Rooms October 7, 1876. The December issue hailed George T. Evans as "one of the best leaders and most thorough musicians this side of the Rocky Mountains" (the March 1878 issue [V/3, 22] carried Evans's obituary).

The first Black concert artist mentioned in *Sherman and Hyde's*, Selika Williams, gave her inaugural San Francisco recital at Pacific Hall December 28, 1876, accompanied by the composer-pianist Frederick G. Carnes (IV/1, 25). The first systematic music instruction at Reno, Nevada, was given in Bishop Whitaker's School by Eva Quaiffe from Adrian, Michigan, who in fall of 1876 directed a "Musical Department" that enrolled 44 pupils (IV/1, 21). The first Ladies' Orchestra at San Francisco began forming in February 1877 under the direction of Charles J. J. Smith (IV/2, 21). On February 10, 1877, Massett gave a charity concert at Martinez, California, and on April 13 at Olympic Hall in Benicia. On April 3, 1877, Ada and Martha Chase from Stanford, Connecticut (sisters teaching at Santa Rosa Female Seminary) gave a concert at Ridgeway Hall in Santa Rosa. On April 11, 1877, Auguste Spornberger Lehman appeared at Bernheim's Hall in Santa Cruz. At Napa Ladies' Seminary the vocal teacher in 1877 was Lizzie McKinney, a graduate of Boston Conservatory, and the head instrumental instructor was Mary S. Hubbell, who had studied piano and organ two years at Leipzig Conservatory. At a benefit concert in San Francisco's Pacific Hall October 24, 1877, Manuel Y. Ferrer again played his *Elisir d'Amore Fantasie with Variations* and Santiago Arrillaga played Liszt's *Souvenir de Norma*.

Two volumes of reminiscences cover early Bay Area music. The first, Massett's "Drifting About," was excerpted in *California Relations* 37 with the title *Stephen C. Massett, The First California Troubadour* (Oakland: Abbey Press, 1954). Joseph A. Sullivan's prologue, pp. xi–xii, itemizes 56 ballads published by Massett ("Clear the Way" is 22, "Learning to Walk" is 48). Sullivan

locates Massett in San Francisco from 1871 to 1874 and gives other biographical bits. The second volume of reminiscences, Margaret Blake-Alverson's *Sixty Years of California Song* (self-published at Oakland in 1913), contains more anecdotes concerning early California music publishers than any other book of recollections.

According to David Warren Ryder's *The Story of Sherman Clay & Co. 1870–1952* (San Francisco: Neal, Stratford & Kerr), page 14, Leander S. Sherman—who arrived at San Francisco in 1861—was preceded by an elder brother, Charles Sherman, who was a member of the Vigilantes in 1856. Ryder's volume becomes progressively more valuable for the history of the firm after 1900.

Like the guitar solos and duos in Ferrer's collection, the fourteen songs with guitar accompaniment (pages 104–143) represent a wide range of nationalities including Dutch (Joseph Ascher, 1829–1869), English (John Liptrot Hatton, 1809–1886; Sir Alfred Scott-Gatty, 1847–1928), French (J. F. F. E. Halévy, 1799–1862), Irish (Michael William Balfe, 1808–1870; James Lyman Molloy, 1837–1909), Italian (Fabio Campana, Salvatore Scuderi[e], Verdi), Mexican (Baltasar Gómez) and Spanish (Sebastián Yradier, 1809–1865). Eldest among them was Halévy, youngest was Milton Wellings (born 1850)—composer of 98 songs itemized in Pazdírek (who lists no less than 13 publishers of Wellings's "Some Day," 11 of his "Dreaming," and 8 of "At the Ferry = Auf dem Strome").

As for composers resident in California (apart from himself), Miguel S. Arévalo (*b* Guadalajara, Mexico, July 5, 1843; *d* Los Angeles, June 29, 1900) is listed in Langley's San Francisco City Directory, April 1871, pages 74 and 785, as teacher of music residing at 914 Stockton. He transferred to Los Angeles later that year, henceforth taking a leading role in Los Angeles music for the remainder of his life (*New Grove Dictionary of American Music* [1986], III, 108). Two other composers represented in Ferrer's anthology resided longer periods in San Francisco: Charles Schultz and Louis Bödecker. The table of contents of Ferrer's anthology, alphabetized by composer, tells its own tale of what was popular in San Francisco in the 1860's and '70's. The eleven facsimiled pages from his collection with which the present issue of *IAMR* concludes include these items: (1) Jaime Nunó, "Himno nacional mexicano," (2) "Mexican Waltz," (3) Manuel Y. Ferrer, "Los lindos ojos (Those pretty eyes), danza habanera" [premiered at Pacific Hall, October 15, 1874, see above p. 62b], (4) Miguel S. Arévalo, "La Suplica, danza habanera" (2d guitar ad lib.), (5) Sebastián Yradier, "María Dolores, danza habanera," (6) "El Jaleo de Xérez (Pearl of Xeres)" [see L. M. Gottschalk, *The Piano Works* (New York: Arno Press, 1969), v, 212–221].



FERRER, MANUEL Y., *Compositions and arrangements for the guitar. A complete collection of vocal and instrumental music.* San Francisco: Matthias Gray, 1882.

Contents, here listed alphabetically by composer, are always guitar originals or arrangements by Ferrer. Miguel S. Arévalo, a native of Guadalajara, Mexico, but from 1871 to death resident in Los Angeles, is identified in *The New Grove Dictionary of American Music* (1986), III, 108.

- ALBERT, CHARLES D' [1809-1886]. "The Favorite Peri Waltzes" (24-25)
- ARÉVALO, MIGUEL S. [1843-1900]. "La Suplica, Danza habanera," 2d guitar ad lib. 26-27)
- ASCHER, JOSEPH [1829-1869]. "Alice Where Art Thou?," Words by W. Guernsey (120-121)
- BALFE, MICHAEL WILLIAM [1808-1870]. "The Power of Love," Ballad from *Santanello* (122-124)
- BEETHOVEN, *see* Schubert
- BISHOP, SIR HENRY R. [1786-1855]. "Home Sweet Home [from *Clari, or The Maid of Milan*] with variations for Guitar" (79-83)
- BOCCHERINI, LUIGI. [Quintet, Op. 11, No. 5 in E Major, 3rd movement] "Boccherini's Celebrated Minuetto," Guitar Solo with 2d ad lib. (58-60)
- BÖDECKER, LOUIS [1845-1899]. "First Kiss, polka" (36-37)
- BRAY, CHARLES E. "Home Memories" (64-66)
- CAMPANA, FABIO [1819-1882]. "Guarda che bianca luna (See How the Moon)," Duettino, English translation by H. Milard (114-117)
- . "Speak to Me!," Words by H. B. Farnie (131-133)
- COOTE, CHARLES, JR. "Corn Flower Waltzes" (33-35)
- DONIZETTI, GAETANO. "L'Elisir d'amore, Fantaisie, with Variations" (96-99)
- . "La Fille du Régiment," Arranged for two Guitars (67-75)
- . "Lucrezia Borgia, with Variations" (92-95)
- FAUST, CARL [1825-1892]. "Marien-Polka," Op. 123 (40-41)
- FERRER, MANUEL Y. "Alexandrina, Mazurka de Salon," Composed for Guitar and respectfully dedicated to the Members of the Bohemian Club of San Francisco, Cal. (90-91)
- . "Anita, schottische" (30-31)
- . "El Jasmin, Waltz" (20-22)
- . "La Chacha, A Spanish Song," English translation by Fred Lyster ("Ah! que linda es usted, chacha mía") (106-107)
- . "Los lindos ojos (Those Pretty Eyes), Danza habanera," Poesia de J. M. Paredes. English translation by David Nesfield (134-137)
- , arranger. "May Breezes" (42-44)
- . "Mexican Waltz" (8)
- . "Nonie Waltz" (28-29)
- . "Spanish Fandango" (6-7)
- . "Spanish Mazurka, No. 1" (12)
- . "Spanish Mazurka, No. 2" (13)
- . "Switzer's Farewell" (9)
- GIBBS, HENRI. "Amaryllis air composé par Louis XIII" [1868] (38-39)
- GÓMEZ, BALTASAR. "A una flor, romanza mexicana" (lyrics begin "Oh, flor hermosa") (109-111)
- [GOTTSCHALK, L. M.] [Souvenirs d'Andalousie] "El Jaleo de Xérez (Pearl of Xeres)" (54-55)
- GOUNOD, CHARLES. "Faust Waltzes" from the opera (76-78)
- HALÉVY, J. F. F. E. "Bright Star of Hope, or, Call Me Thine Own" from *L'Éclair* (104-105)
- HATTON, JOHN L. [1809-1886]. "Good-bye, Sweetheart, Good-bye" (118-119)
- IRADIER, SEBASTIAN, *see* Yradier
- KETTERER, EUGÈNE [1831-1870]. "Gaëtana Mazurka," Op. 101 (50-51)
- LECOQC, CHARLES. "Conspirator's Chorus" from *La Fille de Mme Angot* [1872] (14)
- . "Légende" from *La Fille de Mme Angot* (15)
- . "See How His Face He Covers" from *Le Petit Duc* [1878] (16)
- MEYER, LEOPOLD VON [1816-1883]. "Chant bohémien," Op. 58 (87-89)
- MOLLOY, JAMES L. "Tripping through the Meadows," As Sung by Mrs. Alfred Kelleher, Words by Tom Hood (128-130)
- NUNÓ, JAIME [1824-1908]. "Himno Nacional Mexicano (Mexican Hymn)" (17)
- PALADILHE, ÉMILE [1844-1926]. "La Mandolinata, Roman Serenade" [1872] (52-53)
- PEPLOW, JOHANN. "Luna-Polka," Op. 13, Arr. for two Guitars (84-86)
- RESCH, JOHANN. "Secret Love, Gavotte" (61-63)
- ROSSINI, GIOACCHINO. "Prayer from *Moise in Egitto*" (23)
- ROUGET DE LISLE, CLAUDE-JOSEPH. "Marseillaise Hymn, French National Hymn" (19)
- SCHUBERT, F. P. [misattributed to Beethoven]. "Le Désir [= Trauer-Walzer, 1816, Schubert's *Werke*, Serie 12, No. 2], With Variations" (45-48)
- SCHULTZ, CHARLES. "Palace of Truth, polka mazurka" (5)
- SCOTT-GATTY, ALFRED. "O fair Dove, O fond Dove," words by Jean Ingelow (125-127)
- SCUDERI, SALVATORE [1845-1927]. "Slumber (Dormi pure)," English words by David W. Nesfield (138-140)
- SILCHER, FRIEDRICH [1789-1860]. "Loreley" ["Ich weiss nicht"] (32)
- SMITH, JOHN STAFFORD. "The Star Spangled Banner (America's National Hymn)" (18)
- VERDI, GIUSEPPE. "Addio del passato (Adieu, fond Dreams)," from *La Traviata* (56-57)
- . "Di Provenza il Mar" from *La Traviata* (11)
- . "Las hembras todas ["La donna è mobile"] de la Opera, de Rigoletto," versos de D. Estrella (108-109)
- . "Rigoletto Fantaisie" (Quartette) (100-103)
- . "Serenade and Miserere" from *Il Trovatore* (48-49)
- WELLINGS, MILTON. "Some Day (Algún Día)," Words by Hugh Conway, Letra de J. M. Paredes (141-143)
- YRADIER, SEBASTIÁN. "La Paloma, Danza habanera" (112-113)
- . "María Dolores, Danza habanera" (10)