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MUSIC IN THE OKLAHOMA TERRITORY: 1889-1907

DISSERTATION

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By

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This study is a history of the musical activities in the Territory of Oklahoma from 1889 to 1907. Material for this dissertation was gathered from newspapers, books, periodicals, letters, sheet music, concert programs, college catalogues, church records, and photographs. Oklahoma City and Guthrie, the most important cities of the territory, provide the locale for the greater part of the study. These two communities reflect the cultural tastes and activities of the entire territory.

Opera houses and theaters were the centers of musical activity during the territorial years. Professional touring companies brought the best in Italian, German, French, English, and American opera to Oklahoma before statehood. Besides opera, musical comedy, drama, minstrel shows, and vaudeville entertained numerous audiences during this period. These lighter forms of entertainment were among the most popular with frontier patrons.

In addition to local bands, professional touring bands performed in Oklahoma with regularity. The most popular of these were Patrick Gilmore's Band, the Liberati Concert Band, Sorrentino's Banda Rossa, John Philip Sousa's Band, and the Innes Orchestral Band.

With the exception of dance orchestras and other similar

ensembles, local orchestras in the territory were uncommon. The most successful attempts to form local symphony orchestras were those of H.P. Wells in Guthrie and E. Chouteau Legg in Oklahoma City.

A decade passed before the first professional symphony orchestra traveled to the territory. In 1899, the Mozart Symphony of New York appeared in concert at Oklahoma City's Methodist Episcopal Church. Later appearances were made by the Chicago Symphony Orchestra, the Boston Ladies Symphony Concert Company, the Royal Hungarian Court Orchestra, the Boston Symphony, the New York Symphony, Bessie Burnell's Ladies Orchestra, and the Cleveland Ladies Orchestra.

Probably more pioneers in Oklahoma participated in church music than in any other type of musical activity. Hymns, from the earliest days of the territory, were often sung in the home while congregational singing, quartet choirs, and church choirs, all with organ accompaniment, made up the in-church contributions. In general, special days and holidays were far more elaborate musically than ordinary Sundays. Church concerts featuring both vocal and instrumental music by local musicians were popular. In some instances cantatas or oratorios were rendered, usually with choirs specially augmented for the occasion. Organ recitals by both local and professional organists also advanced church music in the territory.

Concerts by local and professional musicians were plentiful between 1889 and 1907. Vocal soloists and ensembles,

and piano and violin soloists were particularly admired by frontier audiences. Some of the more celebrated artists to perform in Oklahoma included Ellen Beach Yaw, Emma Nevada, Lillian Nordica, Blind Tom, Eduard Reményi, and Edward Baxter Perry.

Music instruction before statehood was primarily the concern of private teachers. It was not until the latter part of this period that music in the public schools became a reality; however, music departments in the colleges and universities, under the leadership of men such as Fredrik Holmberg and John J. Merrill, flourished from the first territorial days.

The role of the music merchants in the territory cannot be overemphasized. It was through their efforts that instruments, music, and musical supplies were readily available on the frontier.

Composers of music in the area were rare, though the territory can claim one composer of international reputation as her native son. Roy Harris was born in Lincoln County in the Oklahoma Territory on February 12, 1898.

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PREFACE

In 1966, Donald McCorkle wrote in the Journal of the American Musicological Society that

we need histories of musical traditions in each of the United States and the major (and formerly major) municipalities, of the many ethnic groups which settled them, of the churches, the orchestras and other ensembles of the 19th century.¹

McCorkle echoed the words of Oscar G. Sonneck, who, fifty years earlier, had written:

As to general histories of music in America, they plainly suffer from a dearth of local or otherwise specialized literature. . . . We can not do ourselves justice or expect justice at the hands of foreigners until we have produced a methodologically correct and abundant literature of city and state musical histories, on a critical digest of which the general historian may safely base his survey.²

With these thoughts in mind, the present study was undertaken in order to provide an accurate account of the musical activity in one of the most colorful regions of the Old West: the Oklahoma Territory. The two most important cities of the territory, Oklahoma City and Guthrie, provide the locale for the greater part of the study, and they reflect the cultural tastes and activities of the entire territory.

¹ Donald M. McCorkle, "Finding a Place for American Studies in American Musicology," Journal of the American Musicological Society XXIX/1 (Spring, 1966), 79.

² Oscar G. Sonneck, Suum Cuique Essays in Music (New York: G. Schirmer, 1916), 131-32.

With few exceptions, most of the materials required for this study are located in two large collections: the Western History Collection of the University of Oklahoma and the archives of the Oklahoma Historical Society in Oklahoma City. Contemporary newspaper accounts constitute the most important primary source, and most of these are available for study at the Oklahoma Historical Society. Newspaper quotations used in this dissertation retain the grammar, structure, and orthography found in the original.

Other primary sources utilized include letters, sheet music, programs, college catalogues, church records, and photographs. Secondary sources such as general histories of Oklahoma were helpful in filling in gaps and providing information concerning territorial history.

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CHAPTER I
INTRODUCTION

In the nearly two decades of the Oklahoma Territory's existence (1889-1907), music occupied an important role in its social and cultural life. Music halls, theaters, and opera houses were constructed in virtually every town large enough to sustain them. For example, approximately three months after its founding, Guthrie "boasted five banks, fifteen hotels, three music halls, fifty grocery stores, and six printing offices with three daily papers."¹ Itinerant opera companies, musical comedy troupes, vaudeville acts, and minstrel groups appeared in these theaters and opera houses with regularity. In addition, prominent concert artists of national and international reputation as well as local musicians performed in the opera houses. Music in the church, schools, and social clubs contributed a great deal to musical and cultural life. A large number of music teachers were active, and home musicales and recitals were not uncommon. Musical organizations such as choral societies, brass bands, dance bands and orchestras provided the local musician with a number of opportunities for performance.

¹Dora Ann Stewart, The Government and Development of Oklahoma Territory (Oklahoma City: Harlow Publishing Co., 1933), 46.

Any account of musical activity in the Oklahoma Territory must of necessity begin with a brief description of the region. Prior to the Civil War, the area was owned by and divided among the Five Civilized Tribes.² In 1866 the Five Civilized Tribes ceded the western half of their lands (later to become the Oklahoma Territory) to the United States as a home for other tribes. Before 1835, this vast expanse of prairie was inhabited by a great many Indian tribes indigenous to the region.

April 22, 1889, the date of the first land rush, marks the founding of the territory, and stands out as one of the most spectacular and significant events in the annals of the American Southwest. On March 23, 1889, the Oklahoma Lands were officially opened by President Harrison whose decree stated that the area would be available for settlement thirty days later. At noon on April 22 the rush for land commenced, and anyone who had entered the region prior to the appointed time was to be denied the right to acquire land; the illegal immigrants were known as "Sooners." Under the provisions of the homestead laws of the United States, each settler was entitled to claim a 160-acre homestead tract. People from all over the country, enticed by the prospect of free land, came

²The Cherokee, Choctaw, Chickasaw, Creek, and Seminole comprise the Indian nations known collectively as the Five Civilized Tribes. Native to the Southeastern area of the United States, these Indians were forced to migrate to the wilderness west of the Mississippi River known as the Indian Territory where they established republics during the early part of the nineteenth century.

to participate in the run.

Estimated from fifty to one hundred thousand men and women, it was said, from every walk of life--artisans, mechanics, farmers, home-seekers, adventurers--came to participate in a spectacle then without parallel in American history; to embark upon new lives, to take part in the inauguration of a new commonwealth.³

Cities and towns sprang into existence overnight.

The Organic Act of May 2, 1890 provided the first organized government in the territory.⁴ Six counties were carved out of the original unassigned lands and each was designated with a county seat (Fig. 1). The most important cities appointed were Oklahoma City and Guthrie. Over the span of a decade, more land was acquired which eventually increased the size of the territory to what is now approximately the western half of the state of Oklahoma; four more land runs were made between 1891 and 1895 (Pl. 1). Furthermore, Greer County, which had been held in dispute between Texas and Oklahoma, was awarded to the territory in 1896, and more Indian land was opened by lottery in 1901. These accessions completed the expansion of the territory until it was united with the Indian Territory in 1907 to form the state of Oklahoma (Fig. 2).

Oklahoma City and Guthrie, by virtue of their size, location, and quantity of source materials available for study, provide the best record of musical activity in the territory.

³Grant Foreman, A History of Oklahoma (Norman: University of Oklahoma Press, 1942), 240.

⁴Edwin C. McReynolds, Oklahoma. A History of the Sooner State (Norman: University of Oklahoma Press, 1954), 292.

By comparison, the other cities are marked by a paucity of materials.

It has been estimated that approximately 10,000 people spent the first night after the run in Oklahoma City.⁵ At first the city was dotted with tents and characterized by congestion and confusion.⁶ The tents soon gave way to frame buildings and the growth of Oklahoma City was assured. By 1894, in just the span of five short years, Oklahoma City could boast of an electric light and gas plant; a waterworks system; a fire department; eight factories, including two brick-making plants; three daily and five weekly newspapers; a 1,000 seat opera house, and a variety of other small establishments.⁷

Music assumed a role of prominence in the life of Oklahoma City almost immediately. The following contemporary account by Angelo C. Scott, one of the town's most prominent early leaders, serves to emphasize this point.

We were mad about music. From the very first the church choirs turned down cheap music. Their music, if it was not classical (and it often was), was at least semi-classical. A little later we formed the 'Choir club,' composed of all the choirs of the town, and for a long time it was a delight not only to its own members, but to the town. Even earlier than this, however, in the first and second winters, we formed the Philharmonic

⁵Joseph B. Thoburn and Muriel H. Wright, Oklahoma: A History of the State and Its People, 4 vols. (New York: Lewis Historical Publishing Company, 1929), II, 546.

⁶Ibid., II, 547.

⁷The Daily Oklahoman, 9-12-94, 1:7.

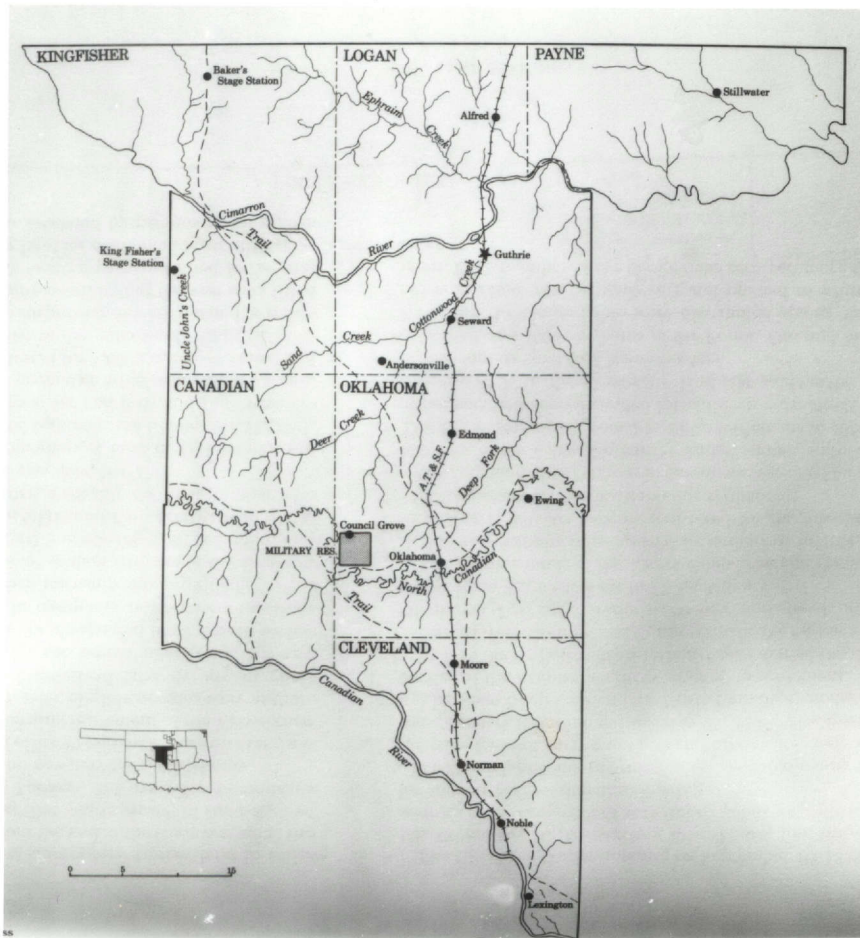


Figure 1. The Oklahoma Lands opened by the land rush of April 22, 1889. (John W. Morris, Charles R. Goins, and Edwin C. McReynolds. Historical Atlas of Oklahoma, 2nd ed. Norman: University of Oklahoma Press, 1976)

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society, an organization composed of 60 or 75 voices, which produced major portions of both the 'Creation' and the 'Messiah.' I suppose I should not be too modest to say that I had a good deal to do with these early musical affairs, since I find myself referred to in the papers of that day as the president of the Philharmonic; but it is my recollection that Mr. David W. Gibbs directed the Haydn and Handel choruses. I remember with particular enthusiasm the great 'team' which led the contraltos, Mrs. A.L. Welsh and Mrs. J.J. Burke. It gives me a thrill of pleasure to this day to remember that this gleam of the spirit showed itself so soon amid the rude surroundings of our frontier days, and that before we had emerged from the era of shacks we were singing with infinite zest 'The Heavens Are Telling' and the 'Hallelujah Chorus.'⁸

In a typically chauvinistic fashion, one of the local newspapers alleged that no other city in the West could compare in terms of the quality of resident musicians and singers.⁹ Perhaps the best corroboration of a spirited musical society in Oklahoma City during territory days comes from one of the most eminent musicians of the late nineteenth century, Walter Damrosch. After giving a concert performance of Wagner's Parsifal in 1904 with his New York Symphony, he made the comment that the Oklahoma City audience "was one of the most appreciative of any we have ever played to."¹⁰

Guthrie, also very active musically, was Oklahoma City's fierce competitor throughout the territorial days. Two fac-

⁸ Angelo C. Scott, The Story of Oklahoma City (Oklahoma City: The Times Journal Publishing Co., 1939), 103. With regard to the accuracy of Scott's recollections, see pp. 146-52 in this dissertation for the version provided by newspaper articles contemporary with the events.

⁹ The Daily Oklahoman, 11-14-94, 4:2.

¹⁰ Ibid., 12-18-04, Section Two, 4:1.

tors contributed to Guthrie's prominence initially; at the time of its founding it had a larger population than Oklahoma City,¹¹ and it managed to claim the honor of being designated the territorial capital. In keeping with its status as territorial capital, Guthrie soon became a social center. Banquets and balls were held in conjunction with the territorial Assembly "which eclipsed similar functions in other towns by their gaiety and lavishness."¹² Although Guthrie managed to retain the capital throughout the territorial days, it was soon surpassed by Oklahoma City in terms of population.¹³

The other four cities designated as county seats were Kingfisher, El Reno, Norman, and Stillwater. Of these, the last two assumed the greater importance through their acquisition of the territories' two most important institutions of higher learning: the University of Oklahoma at Norman and the Agricultural and Mechanical College at Stillwater.

Besides the cities, small towns and the rural areas also developed an active musical culture. While not as elaborate and organized as in the cities, music in the life of the rural settler was just as important. A variety of social gatherings, including box suppers, dancing, camp meetings, singing con-

¹¹Thoburn and Wright, Oklahoma, II, 546.

¹²Gerald Forbes, Guthrie, Oklahoma's First Capital (Norman: University of Oklahoma Press, 1938), 18.

¹³John Alley, City Beginnings in Oklahoma Territory (Norman: University of Oklahoma Press, 1939), 13-14.

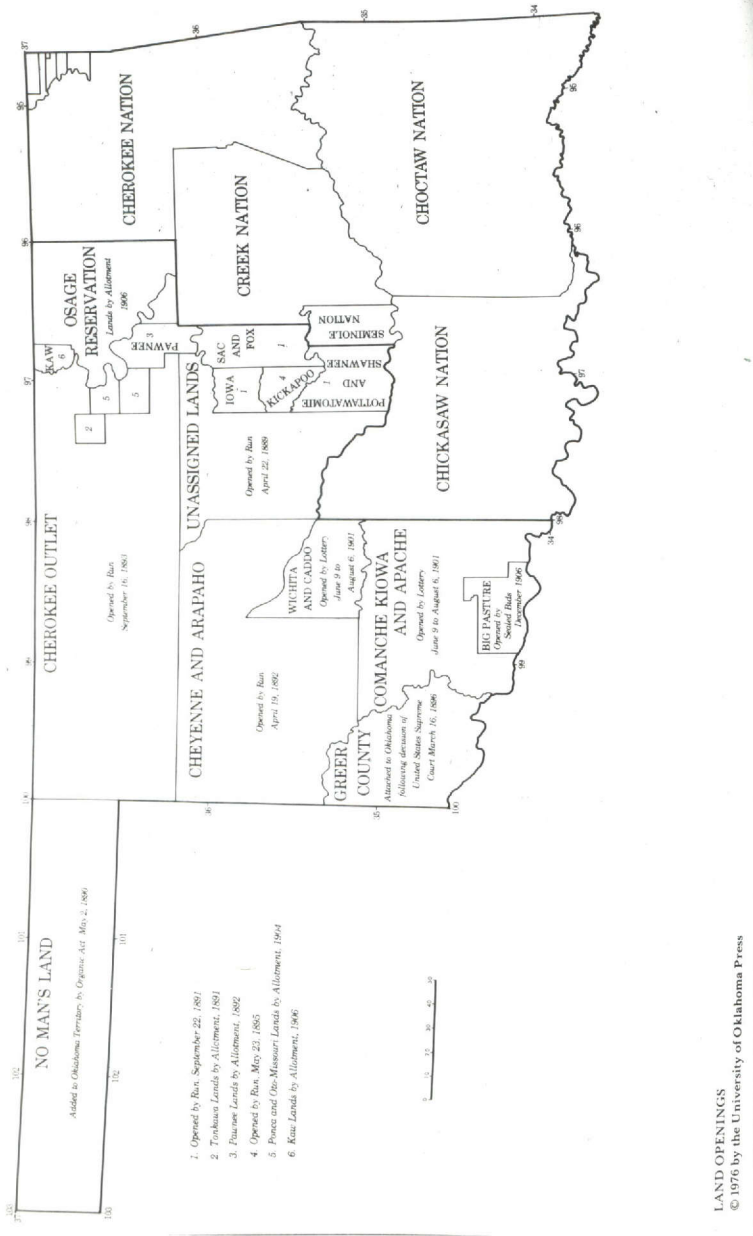


Figure 2. Oklahoma Land Openings from 1889 to 1906.
 (John W. Morris, Charles R. Goins, and Edwin C. McReynolds. Historical Atlas of Oklahoma, 2nd ed. Norman: University of Oklahoma Press, 1976)

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ventions, and "play parties" were prevalent.¹⁴ Angie Debo, an important Oklahoma historian, noted that

Everywhere they met they sang, and when they returned late at night with two or three families packed in a lumber wagon they sang the whole way home. They liked religious songs, not deeply spiritual, but gay and tuneful; popular ballads they had brought from the old home; and light-hearted ditties of their own that were already springing up from the fresh Oklahoma soil. Best of all they liked humorous parodies of familiar songs, depicting the incidents of the Run or the trials of pioneering.¹⁵

No doubt these songs helped ease the hardships of life on the prairie.

With the arrival of statehood in 1907, the musical practices established in the Oklahoma Territory coupled with the older tradition of the Indian Territory provided the new state with a solid musical culture.

¹⁴For more information concerning these activities see Elva Page Lewis, Social Life In the Territory of Oklahoma, 1890-1906 (unpublished masters thesis, University of Oklahoma, 1945).

¹⁵Angie Debo, Prairie City. The Story of an American Community (New York: Alfred A. Knopf, 1944), 23.

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CHAPTER II
MUSIC FOR THE STAGE

Musical life in the territory revolved around the newly established opera houses which at first had very little to do with anything other than popular music. Newspaper accounts show that everything from civic meetings to minstrel shows, including church functions, vaudeville acts, nickelodeons, and circuses appeared frequently. Yet, opera, musical comedy, and drama eventually became the most numerous and important entertainments presented in these culture-hungry frontier houses. By 1892, for example, an Oklahoma circuit of opera houses had been created which included Guthrie, Oklahoma City, and Norman in the Oklahoma Territory, Ardmore and Purcell in the Indian Territory, and Arkansas City, Winfield, and Wellington in Kansas.¹

Despite their success, the management of an opera house was not always an easy task. Restrictions such as Sunday blue laws abounded as J.M. Brooks of the Brooks Opera House in Guthrie found out when he was arrested for allowing a theatrical company to perform on Sunday.² In Lawton, even more severe measures were taken in an effort to "clean up"

¹Weekly Oklahoma State Capital, 8-20-92, 6:1.

²The Daily Oklahoman, 9-9-03, 3:5.

the city when an ordinance was passed prohibiting variety theaters and vaudeville performances.³ As The Daily Oklahoman suggested:

From this it will be seen that the variety show must go, and the saloons that have thrived by giving a vaudeville performance on a stage in their places of business with 'lady' attendants to dispose of liquid refreshments will have to confine their business hereafter to a straight saloon trade.⁴

Practical considerations such as the prevention of fires on stage were also a concern for opera house managers. J.D. Ramsey, the owner and manager of an opera house in Lawton, provided for a fireman to be on stage during all performances in the event of an emergency.⁵

Even the patrons of opera houses became entangled in controversy. The following account taken from The Daily Oklahoman was precipitated by a crusade against fashionable attire.

If the ladies who wear high hats at the opera, or low hats with high feathers and wide ribbons, could hear the profanity indulged in by the men behind them they would quit it. Why can't they be sensible, and allow someone else the pleasure of seeing the stage besides themselves? Or, if they must wear high hats, why not take them off during the entertainment? Their beauty would be heightened thereby.⁶

According to the Weekly Oklahoma State Capital, Guthrie

³Ibid., 1-10-02, 8:1.

⁴Ibid.

⁵Lawton Constitution, 7-13-05, 2:1.

⁶The Daily Oklahoman, 10-24-94, 4:1.



Plate 1. The land rush for the Cherokee Strip in 1893.
(Western History Collections, University of
Oklahoma Library)

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was the location of the first opera house in the territory. The June 1, 1889 edition, printed just a little more than a month after the land rush, makes mention of a company engaged in a performance at the Robbins Opera House.⁷ In an article discussing Guthrie's growth, the same edition indicates that another opera house was in operation simultaneously.⁸ More than likely this was McKennon's Opera House which, by November, 1890, was managed by A.E. Faulkner (Pl. 2).⁹ By 1891, McKennon's Opera House was providing with every performance a program complete with "ads" which "in point of its mechanical finish and artistic touches . . . reaches the highest metropolitan standard."¹⁰

Guthrie's premier opera house, managed by J.M. Brooks, was completed in 1899 at a cost of more than thirty-one thousand dollars.¹¹ The Brooks Opera House had a seating capacity of more than eight hundred distributed between the ground floor and two galleries.¹² A production of Hubert Labadie's version of Faust was played at the ostentatious grand opening on November 28, 1899 where

⁷Weekly Oklahoma State Capital, 6-1-89, 2:2.

⁸Ibid., 6-1-89, 2:4.

⁹Ibid., 11-22-90, 7:1.

¹⁰Ibid., 9-5-91, 3:1.

¹¹The Daily Oklahoman, 9-19-99, 2:2.

¹²Ibid., 7-16-99, 2:2.

The toilets worn by the ladies were elegant and the gentlemen were nearly all attired in full dress, making the audience in ensemble as though they were sitting before the Queen at the royal fete.¹³

Brooks' efforts "to secure some of the best talented opera troops that can be secured"¹⁴ from the east were responsible for placing his opera house in the front rank.

Henry Overholser, who probably did more than anyone else to promulgate culture in early Oklahoma, built the first opera house in Oklahoma City in 1890.¹⁵ Overholser was one of the original settlers in Oklahoma City having made the great Land Run of April 22, 1889.¹⁶ A steady succession of opera companies, vaudeville companies, and other road shows made Overholser's Opera House the most important one in the territory until the early part of the twentieth century. It was also the most pretentious, trimmed with bright red calico curtains, stage boxes, and a decorative interior.¹⁷ In 1900, Overholser extensively remodeled the opera house by enlarging the stage, adding a large gallery which increased the seating capacity, and repainting the entire house.¹⁸ Barely a little more than

¹³The Guthrie Daily State Capital, 11-29-99, 1:4.

¹⁴Stillwater Gazette, 8-22-01, 6:3.

¹⁵Suzanne Wilson Peterson, "The Spirit of Heritage Hills," The Chronicles of Oklahoma XLVIII/1 (Spring, 1970), 44.

¹⁶Ibid.

¹⁷Lucyl Shirk, Oklahoma City, Capital of Soonerland (Oklahoma City, Board of Education, 1957), 157.

¹⁸The Daily Oklahoman, 1-26-00, 3:2.



Plate 2. The McKennon Opera House under construction in 1889.
(Western History Collections, University of Oklahoma
Library)

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a year later, in September of 1901, the seating capacity was further enlarged to allow it to accomodate approximately seven hundred people.¹⁹

The Oklahoma City newspapers from 1899 to 1902 record a number of propositions by various individuals and companies to build a new and modern opera house for the fast growing city. However, it was again Henry Overholser who was finally responsible for raising the new theater.

The new Overholser Opera House was built in 1903 for a total cost of 108,000 dollars (Pl. 3).²⁰ A paragon among contemporary theaters, it opened its doors on November 30.²¹ Situated on Grand Avenue, it was housed in a four-story structure complete with basement and had a facade of Roman buff brick. Divided into parquet, dress circle, balcony and gallery, the interior was elaborately decorated and furnished with upholstered leather opera chairs. In addition, fourteen proscenium boxes were provided. The total seating capacity of this new house was 1,800, although, by utilizing standing room, an additional eight hundred patrons could be accomodated. The dimensions of the stage, reportedly one of the largest in the West, were a width of 40 feet, a length of 75 feet, and a height of 72 feet. Other features such as ten dressing rooms,

¹⁹Ibid., 9-27-01, 2:3.

²⁰Peterson, 44.

²¹The Daily Oklahoman, 11-20-03, 7:4.

steam heating, a large music room, orchestra pit, and electric lighting made the new Overholser Opera House the showplace of Oklahoma City.²²

Other opera houses in Oklahoma City competed with Overholser's two houses with varying degrees of success. One of the most notable of these was Foy's Opera House. The Daily Oklahoman reports in 1894 that "the people of this city have formed a highly cultivated ear for music since Professor J.M. Brown began his operatic entertainments in Foy's opera house."²³

Other important houses, known simply as theaters, were the Bijou, Walker's Theater, the Lyceum Theater, the Novelty Theater, the New Stater Theater, the Empire Theater, and the Delmar Gardens in Oklahoma City, and the Standard Theater and Club Theater in Guthrie (Pl. 4). These were generally smaller and not as elaborate as the opera houses, and, for the most part, booked vaudeville acts and variety shows rather than musical comedy and opera (the New Stater Theater and the Delmar were exceptions). This account of the closing of the short-lived Lyceum Theater in January of 1890 characterizes the atmosphere in one of the early theaters.

The Lyceum Theatre on Grand avenue has passed into history. It cut a great swathe in its day and more than one head was cracked within its walls. The Barretts use [sic] to hold high carnival there and in some way or other they always spelled it 'Lycium.' If the Bar-

²²Ibid., 12-29-03, 16:1-2.

²³Ibid., 5-18-94, 5:3.

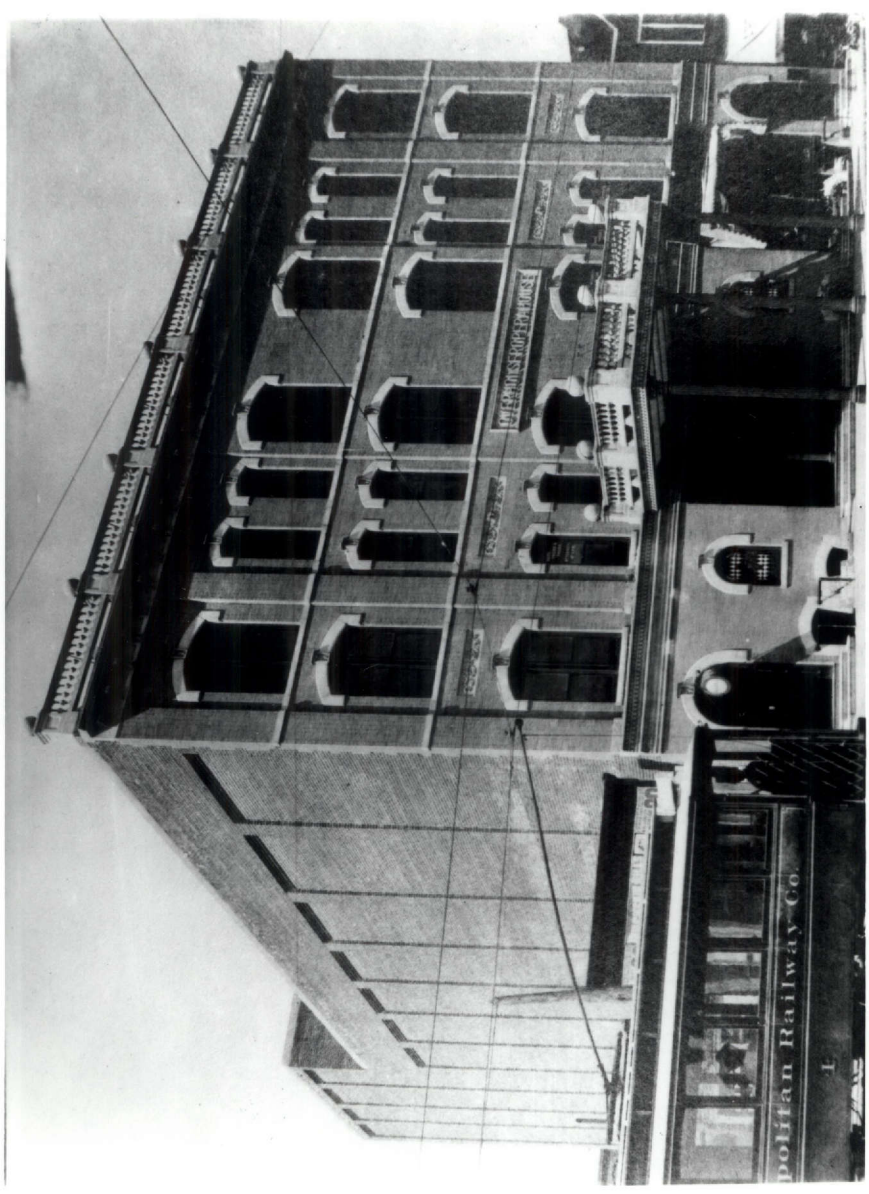


Plate 3. The Overholser Opera House in 1903.
(Western History Collections, University of Oklahoma Library)

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Plate 4. The Club Theatre in Guthrie, Oklahoma, 1889.
(Western History Collections, University of
Oklahoma Library)

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retts' knowledge of orthography was meager, they possessed the important faculty of being able to get crowded houses and that made up for all little educational deficiencies. People who patronize shows of the 'Lycium' kind are never noted for any remarkable exploits in the realm of knowledge and lyceum could as well have been written liesyum for all the good that it would have done. The Barretts made money, we think, while they were here. Whether they did or not one thing is sure, Mrs. Barrett made many an old bald head's heart flutter by the languorous glances she so graciously bestowed on the front row. After the Barretts, came a season of rest for this show palace. The corners grew mouldy and mice nested in the cracked piano. The citizens held a meeting or two in it just before the election of Mayor Beale and then it was fitted up with galleries and wine rooms and curious little nooks all draped with the flashiest bunting, and it was given out that only a respectable show would be given. The Hazel sisters shot athwart its firmament and with cornet, violin and happy little ditties rattled the rafters with soothing melody. Fights, rows and drunken brawls became the rage and the company, like the former, disbanded. The old piano was taken out, the chairs disposed of, the galleries knocked to pieces, the bunting tenderly wrapped around the bass drum and the stage razed to the level of the floor. Its career as an art temple is over. The science of faro is now hourly disseminated within its sacred walls. The festive sport now reclines in its warm corners and spits tobacco juice on the floor.²⁴

Another of the more memorable theaters in the territory was the Franing Opera House at Norman (Pl. 5). Erected by John Franing, it was said to resemble the Brooks Opera House in Guthrie in its fixtures and furnishings and could accommodate an audience of nearly one thousand people.²⁵ The grand opening on November 17, 1902 was a gala affair for the city. Opera lovers were treated to a production of Carmen by the Gordon Shay Opera Company of New York City.²⁶

²⁴The Evening Gazette, 1-13-90, 3:4.

²⁵The Daily Oklahoman, 10-26-02, 1:1.

²⁶Ibid., 11-4-02, 2:4.

A partial listing of other cities with opera houses includes Perry, Jones City, Weatherford, Purcell, Chandler, Stillwater, Lexington, Kingfisher, El Reno, and Lawton. Each of these cities considered the opera house an important symbol of confidence for future growth.

OPERA

Operas performed in the Oklahoma Territory between 1889 and 1907 included productions by traveling opera troupes as well as local or "home" performances. In Oklahoma City, for example, between 1894 and 1907, four productions were mounted by local talent while eleven professional companies made appearances. Among the more important itinerant opera companies to include the territory on their national tours were the Andrews Opera Company, the Olympia Opera Company, the Boston Ideal Opera Company, the Columbia Comic Opera Company, the Beggar Prince Opera Company, and the National Grand Opera Company.

The repertoire offered by the touring companies encompassed selections from grand opera to light opera and operettas; all of the major national styles were represented including German, French, Italian, English, as well as American. Certain operas appear to have been extremely popular in Oklahoma if one accepts number of performances as an indication. For example, The Bohemian Girl, by the Irish composer Michael William Balfe (1808-1870), was presented five



Plate 5. The Franing Opera House, ca. 1907.
(Western History Collections, University of Oklahoma Library)

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times between 1899 and 1906 by four professional companies and by the University of Oklahoma School of Music. D.F.E. Auber's (1782-1871) Fra Diavolo received four performances in Oklahoma City between 1903 and 1907. Operas performed during this period that are still in the modern repertoire included Pietro Mascagni's (1863-1945) Cavalleria rusticana, Verdi's Il trovatore, Bizet's Carmen, and Wagner's Parsifal.

Gilbert and Sullivan's The Pirates of Penzance was one of the first complete productions brought to the territory. It appeared in Oklahoma City on May 4, 1892 and in Guthrie on May 5.²⁷ A presentation of the Wichita Opera Company, it was directed by Prof. Henry McLachlin; instrumental support was provided by Shaw's orchestra under the leadership of Prof. Blume.²⁸ After the performance in Guthrie, the floor of the opera house was cleared and

dancing was indulged in until the smaller hours had arrived and very exquisite was the enjoyment, too--tripping to the delightful strains of music rendered by the Shaw orchestra.²⁹

In 1894, another Gilbert and Sullivan opera, H.M.S. Pinafore, was performed in Guthrie by a local organization of musicians known as the Guthrie Musical Union.³⁰

Oklahoma City represents the best in operatic activity

²⁷ Weekly Oklahoma State Capital, 5-14-92, 1:1-2.

²⁸ Ibid.

²⁹ Ibid.

³⁰ The Daily Oklahoman, 11-11-94, 8:1.

in the territory. Before 1901, the only important company to appear there was the Andrews Opera Company. In May of 1899 they presented three operas: The Pirates of Penzance, The Bohemian Girl, and Cavalleria rusticana. A review of the performance of the Gilbert and Sullivan opera and Cavalleria rusticana which were presented on a double bill informs us that:

The one act of the grand opera was the more highly appreciated by reason of the fact that grand opera is rarely seen in Oklahoma City. . . . The jolly comic opera, however, was the favorite with last night's audience and the merry music of Gilbert and Sullivan well rendered.³¹

The Daily Oklahoman records that the negotiations for this appearance began in 1898 between Manager Nix of the opera house and representatives of the opera company, and such may have also been the case after the 1899 appearance for the Andrews Opera Company did not return to Oklahoma City until 1901 when they made an appearance with Carmen.³²

The Olympia Opera Company brought four productions to Oklahoma City during the 1902 season: the three-act comic opera Said Pasha by Richard Stahl (1859-1899), Edmond Audran's (1840-1901) opera Olivette, Woolson Morse's (1858-1897) comic opera Wang, and Franz von Suppé's (1819-1895) light opera Boccaccio. The review of the opening night's performance is indicative of the company's success:

³¹Ibid., 5-13-99, 1:4.

³²Ibid., 2-13-01, 2:1.

This sterling organization of comic opera artists made its initial bow before one of the most enthusiastic Oklahoma City audiences that ever gathered at the Overholser opera house last night. The opera given was 'Said Pasha.' From the splendid opening male chorus to the finale of the last act, the Olympians scored heavily. The brilliant costumes--the well drilled chorus, the talented and competent principals, the fourteen pretty girls and the unctiously [sic] funny comedians made an ensemble that was seldom if ever witnessed in Oklahoma.³³

Another rousing success during this season was a production of The Mikado by home talent which proved so popular that it was repeated by popular demand.³⁴ Also, the Boston Ideal Opera Company, incorporating the principals of the Andrews Opera Company, presented a successful engagement of Charles Lecocq's (1832-1918) A Pretty Persian in February of 1902.³⁵

In addition to a concert performance of Wagner's Parsifal in 1904, eight operas were staged in Oklahoma City during the seasons of 1903 and 1904. During the former year Sousa's El Capitan and Auber's Fra Diavolo were given by the Olympia Company, and The Mikado and The Chimes of Normandy, a light opera in three acts by the French composer Jean-Robert Planquette (1848-1903), were offered by the Columbia Opera Company. In 1904 the Lyric Opera Company delivered A Pretty Persian, The Mikado, and The Bohemian Girl. After the performance of A Pretty Persian, The Daily Oklahoman reported that the Lyric Opera Company had

³³Ibid., 11-6-02, 4:1.

³⁴Ibid., 4-19-02, 2:4-6.

³⁵Ibid., 2-20-02, 5:7.

a well selected personnel, consisting of twenty-seven people, and several of the solos received encores that were merited. . . . For a popular opera company the Lyric is one of the best that has visited the city. Its costumes are new, the ensemble pleasing and the presentation of popular operas attractive.³⁶

One of the most celebrated musical events in the history of Oklahoma City and the territory occurred when Walter Damrosch and the New York Symphony Orchestra produced Wagner's Parsifal at the Overholser Opera House on April 19, 1904. Enthusiasm for this production was so widespread that 600 tickets were sold ten days in advance.³⁷ Musical groups and societies from all over the Twin Territories made plans to attend,³⁸ and cities such as Shawnee, Guthrie, Edmond, and El Reno scheduled special trains to travel to Oklahoma City for the occasion.³⁹ Founded by Damrosch, the New York Symphony was one of the premier organizations of its kind in the United States, and included such sterling musicians as David Mannes, concertmaster; Lee Schultz, principal cellist; and M. Charles Mole, the outstanding flutist.⁴⁰ In addition to the sixty members of the orchestra, the total aggregation for Parsifal included eight vocal soloists and two instrumental soloists.⁴¹ A student of Wagner, Damrosch arranged the

³⁶Ibid., 11-16-04, 1:2.

³⁷Ibid., 4-10-04, Section Two, 3:2.

³⁸Ibid.

³⁹Ibid., 4-22-04, 5:2.

⁴⁰Ibid., 3-27-04, 5:4-5.

⁴¹Ibid., 4-8-04, 10:6-7.

concert version of the music drama himself, reducing the performance time from six hours to that of an ordinary concert.⁴²

By request, the concert opened with the overture from Tannhäuser followed by sections from Parsifal.⁴³ According to

The Daily Oklahoman:

such a large and brilliant assemblage of people was never before brought together in Oklahoma City as that which last night greeted Mr. Walter Damrosch and his New York Symphony orchestra. Every seat from gallery to pit in the big Overholser opera house was occupied and many people stood.⁴⁴

Although a huge success, apparently not everyone in attendance was prepared for Wagner. "A well-known man about town remarked after the Damrosch concert Tuesday evening, that 'Parsifal' may be all right, but I'll take mine in ragtime."⁴⁵

The Mantelli Grand Opera Company production of Verdi's Il trovatore highlighted the season of 1905. Presented on the evening of March 6, the opera featured Mme. Eugenia Mantelli, formerly of the Metropolitan Opera House in New York.⁴⁶ Although the weather was poor the night of the performance, the company was greeted by a filled house.⁴⁷

Mme. Mantelli in the part of Azucena was superb. Her voice has a wonderful range, and filled the house with its magnificent volume. An encore, and a deserved one, greeted her every appearance. The soprano Helene Noldi, also demonstrated a remarkable fine voice, excelling both in range and purity. Archille Alberti, the baritone, has a powerful voice, that loses no sweetness in

⁴² Ibid., 4-19-04, 6:4.

⁴³ Ibid.

⁴⁴ Ibid., 4-20-04, 10:6.

⁴⁵ Ibid., 4-21-04, 3:2.

⁴⁶ Ibid., 3-2-05, 5:4-5.

⁴⁷ Ibid., 3-7-05, 10:2-3.

its strength, exhibiting rare excellence and cultivation. Walter Wheatley, the tenor, who has but recently taken the place of Charles Fulton in this part, was somewhat disappointing. His voice, while musical, is not equal to grand opera, and was obscured by the others to a disappointing extent. In the tower scene, where the most beautiful of all the solos falls to the tenor, the part was sung by the baritone. The latter did the solo so well, 'out of sight,' in fact; but somehow one has a longing for a tenor voice in the Troubadour song.⁴⁸

One of the most acclaimed operettas to make an appearance in Oklahoma was Victor Herbert's (1859-1924) Babes in Toyland presented at the new Overholser Opera House on January 4, 1905.⁴⁹ This particular production, brought to Oklahoma direct from the Majestic Theater in New York City, included a company of eighty performers and orchestra.⁵⁰ The work was repeated a year later at the Overholser on December 7, 1905.⁵¹

Among the eight operas presented in 1905 by the Columbia Comic Opera Company were Fra Diavolo and The Bohemian Girl. Two other companies brought single productions to Oklahoma City in this year; the Kirke Lashelle Opera Company and the Irma Comic Opera Company.

In its penultimate year the territory saw seven operas presented by three different companies. The Columbia Comic Opera Company returned to Oklahoma City for the second year in a row offering productions at the Delmar Gardens of Said Pasha, Fra Diavolo, H.M.S. Pinafore, Eduard Jakobowski's

⁴⁸The Daily Oklahoman, 3-7-05, 10:2-3.

⁴⁹Ibid., 12-31-04, 2:6-7. ⁵⁰Ibid.

⁵¹Ibid., 12-3-05, Magazine Section, 6:1-4.

(1858-?) Erminie, and The Bohemian Girl. A single opera each was presented by the Viola Gillete Opera Company and the De Koven Opera Company. In addition to the seven complete productions, an evening of opera selections and scenes was presented at the Overholser Opera House on February 12 by the National Grand Opera Company. The following program was given:

Overture.

J.F. Kuchne. Bass Contante [sic]
 Two Grenadiers Schumann
 Mlle. Antionette Cantreule,
 Lyric Soprano.
 Scene from Traviata Verdi
 M. Jules Cogny,
 Tenor.
 Great aria from Le Africaine . . . Meyerbeer
 Scene from Wagner's 'Parsifal':
 Parsifal Geo. W. Jenkins
 Kundry Clara Mae Hammer
 Gurnemanz J.F. Kuchne
 Mlle. Rose Sicardi,
 Faust Fantaise for Violin Gounod
 Scene from Verdi's Il Trovatore,
 Leonora Mlle. Antionette Cantareule
 Manrico M. Jules Cogny
 Intermission of five minutes.
 Louis Gannenberg,
 Piano Solo,
 Rondo Caprissioso [sic] Mendelssohn
 Clara Mae Mac Hammer
 Coloratura Soprano,
 Dolce Amer [sic] Emilio Pizzi
 Geo. W. Jenkins,
 Tenor,
 Asthore Trotere
 Duchess Gertrude Dudley,
 Dramatic Soprano.
 Summer--Chaminade,
 My Lady's Eyes King
 Mlle. Rose Sicardi,
 Violin Solo.
 Hejre Kati Hubay
 Fifth Act of Gounod's Faust,
 Faust Geo. W. Jenkins
 Marguerite Clara Mae Mac Hammer

Mephistopheles J.F. Kuchne⁵²

The Beggar Prince Opera Company brought four productions to Oklahoma City during the final year of territory days. Presented at Delmar Garden were Fra Diavolo (Fig. 3), Said Pasha, The Chimes of Normandy, and Lecocq's Giroflé-Girofla. In February of 1907, the Overholser Opera House was the site of two operatic productions: the John P. Slocum Company presented The Yankee Consul by Alfred George Robyn (1860-1935), and the William P. Cullen Company presented Harry Lawson Heartz's (1873-?) The Tenderfoot. The Apollo Club, one of Oklahoma City's most important choral and musical organizations, also sponsored a local production of the comic opera Rumstio at the new convention hall in April. The Daily Oklahoman reported:

Rumstio abounds in tuneful melodies and catchy tunes of the kind that will be whistled on the street for months to come. All of the principals are given a chance in the solo work, and all produce their selections exceedingly well. The work of the chorus in the musical line is one of the best things that has ever been heard in the city.⁵³

The opera was an unqualified success attended by an audience of 2,500 people and compared favorably with the productions of professional companies.⁵⁴

⁵²Ibid., 2-11-06, Magazine Section, 6:4.

⁵³Ibid., 4-19-07, 3:5-7.

⁵⁴Ibid., 4-20-07, 1:2.

Delmar

10c Matinees Wed. and
Sat. 3 P. M.

Evening Performance 8:15

Bill Changes Sunday
The Beggar Prince Opera Co.
Romantic Opera

"FRA DIAVOLO"

Special Vaudeville Features
PIERCE & ROSLYN, the
"Two Toreadors"

Costumes From Mexico
Admission - 25c

"The Green" 15 Attrac-
tions Always Going

Free Band Concerts Af-
ternoons and Evenings

Figure 3. Advertisement for Fra Diavolo at the Delmar Garden Theater. (The Daily Oklahoman, 7-19-07, 12:7)



MUSICAL COMEDY

Undoubtedly the most prolific form of musical entertainment for the stage to appear in the territory was the musical comedy. A survey of extant, contemporary newspapers in Oklahoma City reveals that well over one hundred such works were performed in that city alone during this period; similar statistics can be produced for the other cities in the territory as well.

Even though a history of American musical comedy is not pertinent to this study, a few salient points concerning its development should be mentioned. First, it is difficult to trace the evolution of musical comedy in the nineteenth century because of its hybrid origins. Gilbert Chase has correctly observed that minstrelsy, burlesque, farce, pantomime, extravaganza, and operetta have all contributed to the procreation of musical comedy.⁵⁵ Further, most authorities maintain that the production of the musical extravaganza The Black Crook on September 12, 1866 at Niblo's Garden in New York City properly marks the beginning of American musical comedy.⁵⁶ However, the expression "musical comedy" was first used in conjunction with a production of Edward E. Rice's Evangeline

⁵⁵Gilbert Chase, America's Music (New York: McGraw Hill Book Company, 1955), 622.

⁵⁶Cecil Smith, Musical Comedy In America (New York: Theatre Arts Books, 1950), 3.

in 1874.⁵⁷ For the purposes of this study three major categories of musical comedy will be delineated: musical extravaganza, musical farce-comedy, and musical comedy. The musical extravaganza, an elaborate spectacle that featured as its main ingredient female legs in tights, was little more than a variety show. However, musical comedy (incorporating musical farce-comedy)

may be distinguished from such other forms of entertainment as comic opera and burlesque by its direct and essentially unstylized appropriation of vernacular types of song, dance, and subject matter; and it may be distinguished from its chief source of inspiration, the variety show, by its employment of a plot and, at least in some slight degree, of consistent characterization.⁵⁸

The essential difference between musical farce-comedy and musical comedy was that the former lacked real validity of plot or characterization and a specially composed musical score.⁵⁹

Among the musical extravaganzas to appear in the Oklahoma Territory was the well-known spectacle The Black Crook which was produced at both Guthrie and Oklahoma City in November of 1895.⁶⁰ According to an advertisement in The Daily Oklahoman the company included "Famous French Quadrille Dancers, Three Grand Ballets, Carloads of Magnificent Scenery, a Multitude of Intricate Paraphernalia, and a Host of European Novelties!"⁶¹

⁵⁷Irving Sablosky, American Music (Chicago: The University of Chicago Press, 1969), 128.

⁵⁸Smith, Musical Comedy, 57. ⁵⁹Ibid., 62-3.

⁶⁰The Daily Oklahoman, 11-13-95, 1:4.

⁶¹Ibid., 11-14-95, 1:2.

The following review of the Guthrie performance shows the popularity of this work with audiences:

The Black Crook Company played here to a large audience tonight--and an audience that was thoroughly pleased with every portion of the entertainment. The ballet is especially fine and the specialties the finest by far that have been given in this city. The Black Crook is worthy the patronage of the public, for it is a very fine and very beautiful spectacular drama.⁶²

Representative of the musical farce-comedies to appear in territory opera houses and theaters were those of Charles H. Hoyt (1859-1899) who, between 1883 and 1899, wrote seventeen musical farce-comedies and one comic operetta.⁶³ Hoyt's first successful farce-comedy A Bunch of Keys, presented initially at the San Francisco Opera House in 1883,⁶⁴ was shown in Oklahoma City on three different occasions. The first performance took place at the opera house on November 17, 1901, the second on November 2, 1902, and the third on December 31, 1905.⁶⁵ The following account from The Daily Oklahoman demonstrates the enormous popularity of this work with its audiences:

The piece is well known to the theatre going public and nearly everyone has either seen or heard of 'A Bunch of Keys,' the funniest of all comedies, which bounds in the most ridiculous situations, witty sayings, and music of

⁶²Ibid., 11-19-95, 1:6.

⁶³Richard Moody, Dramas from the American Theatre: 1762-1909 (Boston: Houghton Mifflin Company, 1966), 631.

⁶⁴Smith, Musical Comedy, 65.

⁶⁵The Daily Oklahoman, 11-15-01, 2:3; 10-31-02, 8:2; 12-31-05, Magazine Section, 2:1-3.

the kind that receives four or five encores.⁶⁶

Among the other Hoyt comedies to appear in Oklahoma City were A Texas Steer on April 1, 1900 and A Hole in the Ground on March 4, 1901.⁶⁷

Another type of musical farce-comedy popular during this period descended directly from the minstrel show. Typical of such works was The Hottest Coon in Dixie which came to the Overholser Opera House on October 21, 1902.⁶⁸ Billed as a "ragtime musical comedy and excellent coon show presented in a rather different mould from the ordinary negro performance," the production was a mélange of dances, choruses, minstrel songs, and southern melodies performed by a cast which featured Black Carl, Bill Miller, Al and Maude Holman, and the Vaughness Grundy trio.⁶⁹

Too numerous to be listed here are the other musical farce-comedies presented in the territory. Among the greatest successes, however, were A Plum Pudding presented at Perry, Ponca City, and Oklahoma City in December of 1895, Two Merry Tramps produced at Oklahoma City in November of 1899, A Wise Woman performed in Oklahoma City during February of 1900, A Bell Boy produced at Oklahoma City in October of 1900, and A

⁶⁶Ibid., 10-31-02, 3:3.

⁶⁷Ibid., 4-1-00, 3:6; 3-3-01, 3:3.

⁶⁸Ibid., 10-18-02, 8:1-2.

⁶⁹Ibid., 10-21-02, 1:6.

Run on the Bank presented at the Overholser Opera House in January of 1901.⁷⁰

The lighter works of Gustave Kerker (1857-1923) exemplify the musical comedies popular during this period. A production of Kerker's musical comedy The Telephone Girl was eagerly anticipated by the citizens of Oklahoma City in 1901.⁷¹ Advance billing indicated that

in its new form, with its new cast, and with many innovations and improvement, 'The Telephone Girl,' That exceedingly unctious [*sic*] and highly successful musical comedy from the house of successful musical comedy, the New York Casino, will be produced here tomorrow evening at the opera house, and its reception, it goes without saying, will be both hearty and enthusiastic.⁷²

Unfortunately, the review of the performance indicates the comedy was a disappointment:

She has come and gone--'The Telephone Girl'--and the majority of the Oklahoma theatre goers have seen her, and they were not dazzled by her brilliancy. While the play was a good one, it was not what was expected by the audience. The plot was minus and the play consisted mostly of specialties that were handled by artists of average ability.⁷³

Another Kerker musical comedy, The Belle of New York, was staged at the new Putnam Park theater in the summer of 1907.⁷⁴ A list of other prominent musical comedies to appear in Oklahoma during territory days includes The Burgomaster, The Man from Dixie, San Toy, The Little Duchess, Hans and Nix, and

⁷⁰Ibid., 12-18-95, 4:2; 11-23-99, 4:3; 2-20-00, 3:4; 10-20-00, 8:4; 1-11-01, 4:6.

⁷¹Ibid., 2-10-01, 5:5-6.

⁷²Ibid.

⁷³Ibid., 2-12-01, 1:4.

⁷⁴Ibid., 5-5-07, 5:2.

The Sultan of Sulu.⁷⁵

Of all the musical comedies to appear in the territory, none was more acclaimed than The Wizard of Oz. Based upon the novel by L. Frank Baum and with music by Paul Tietjens and A. Baldwin Sloane, The Wizard of Oz was first staged in Chicago in 1903.⁷⁶ It was produced with great success for Oklahoma theater patrons at the new Overholser Opera House on February 16, 1906.⁷⁷

Drama

Dramatic productions are included within the scope of this study for three reasons: (1) because they were performed in the opera houses, (2) because drama is important in any cultural study, and (3) because, as was customary during this period, music was often performed before a play and/or between acts. For example, a production in 1900 by the Southern Stock Company at the Overholser Opera House of Robert Drouet's (1870-1931) Doris promised "high class specialties, between each act."⁷⁸

Citations of dramas presented by local talent are to be found shortly after the creation of the territory, and just

⁷⁵Ibid., 10-25-04, 7:6-7; 5-5-07, 5:2; 1-21-06, Magazine Section, 7:4-6; 12-23-06, Magazine Section, 5:4-7; 1-14-06, Magazine Section, 5:4-6; 12-4-04, Section Two, 6:1.

⁷⁶Smith, Musical Comedy, 138-39.

⁷⁷The Daily Oklahoman, 2-16-06, 2:1.

⁷⁸Ibid., 12-4-00, 8:4.

as soon these groups were beset by usual human problems. Late in 1889, for example, a local dramatic company formed in Oklahoma City was disbanded because of jealousy among the female members.

They all wanted to be stars and as this was impossible the prospective company went down on the rock of ambition. It is a matter to be deplored, for this company contained great talent (in embryo) and that it should, through the aspirations of a few aspiring females, not be allowed to bud and bloom and become immortal is a cause of everlasting regret and a source of uncontrollable grief.⁷⁹

By 1891 amateurs had founded the Oklahoma City Dramatic Club in order to promote their talents.⁸⁰ This organization carried their productions to neighboring cities as well. For instance, the Dramatic Club presented a well-received performance of Bronson Howard's (1842-1908) The Banker's Daughter at the McKennon Opera House in Guthrie in February of 1891.⁸¹ Oklahoma Citians taking part in the play were as follows:

Cast of Characters

Lillian, the Banker's Daughter . .	Miss Lillie Hickey
Florence St. Vincent Brown	Mrs. Ledru Guthrie
Mrs. Halcomb	Miss Mabel Nanson
Natille	Little Mable Hobson
Lizett	Miss Mattie Nanson
John Streblov	Charles Ellis
Lawrence Westbrook, the banker . .	Frank Butts
Mr. Baggage	Lee Robinson
Old Brown	
Count De Carorjac	Harry Hanley
Harold Rutledge	H.B. Mitchell

⁷⁹The Evening Gazette, 12-4-89, 3:2.

⁸⁰Weekly Oklahoma State Capital, 2-21-91, 6:3.

⁸¹Ibid.

Phipps Otto Beckemeyer
 Mons Montvellas W.H. Ebey
 Dr. Wilson Dr. McSherry
 Jerrold Will Nix⁸²

All of the cast received enthusiastic reviews for their performances and the Weekly Oklahoma State Capital reported that "all Guthrie was glad our neighbors came, as was attested by the immense audience which greeted them."⁸³ In addition, the newspaper reported that: "Mrs. T.K. Tingle's excellent piano selections were most acceptable between acts. She's a fine pianist and a popular little lady."⁸⁴

Guthrie was also active in the production of drama by local talent. In March of 1890, less than a year after the run, the play My Turn Next was presented at the Craig Hall in Guthrie by home talent under the direction of Mrs. Patton.⁸⁵ Approximately a year later a group from Guthrie presented The Streets of New York by the Irish playwright Dion Boucicault (1822-1890) in both Guthrie and Oklahoma City.⁸⁶ In 1892 William Gillette's (1855-1932) comedy-drama Esmeralda was given at McKennon's Opera House by a local entourage aided by the professional actor Charles Ellis in the leading role.⁸⁷ According to a review, "every participant did exceedingly well and the play was better presented than those by the average professional troupes."⁸⁸

⁸² Ibid.

⁸³ Ibid.

⁸⁴ Ibid.

⁸⁵ Ibid., 3-22-90, 7:4.

⁸⁶ Ibid., 2-21-91, 6:3.

⁸⁷ Ibid., 4-9-92, 6:1.

⁸⁸ Ibid., 4-9-92, 6:3.

One of the most elaborate and successful dramatic productions by home talent occurred in 1895 when the mythological comedy Pygmalion and Galatea was presented at the Overholser Opera House in Oklahoma City under the auspices of the ladies' guild of St. Paul's Episcopal Church.⁸⁹ As an added feature several selections from Hamlet, Damon and Pythias, and other plays were given as well as a drill by several of the beautiful young ladies in the city.⁹⁰ Also on the program was a selection by the ladies' choir club quartet and a duet by Mrs. C.W. Beard and Mrs. Eugene Wallace.⁹¹ The following composed the cast for Pygmalion and Galatea:

Prof. Heathcote
 Mac Douglas
 Carrol Hickey
 Burt McFadden
 Mrs. Lillie Hickey
 Mrs. J.J. Burke
 Mrs. C.P. Walker
 Miss Fannie McKinnis.⁹²

By popular demand the play had to be repeated a week later,⁹³ and the production was also taken to Norman where it appeared at the opera house there with much acclaim.⁹⁴

Many traveling stock companies brought dramatic productions to the West in the last part of the nineteenth and early part of the twentieth century, and the newly established Oklahoma Territory welcomed these groups with enthusiasm. For

⁸⁹The Daily Oklahoman, 1-10-95, 1:7.

⁹⁰Ibid.

⁹¹Ibid., 1-19-95, 1:2.

⁹²Ibid., 1-10-95, 1:7.

⁹³Ibid., 1-23-95, 1:7.

⁹⁴Ibid., 2-1-95, 1:6.

example, in Guthrie, as early as 1892, the Harper and Taylor Dramatic Company performed two plays, The Silver King and Franchon the Cricket, to a crowded house.⁹⁵ The Silver King, a five act play by Henry Arthur Jones (1851-1929) and Henry Herman (?-1894) was first produced in New York at the Fifth Avenue Theater on November 25, 1889, only little more than two years before its Guthrie success.⁹⁶ Even rather isolated towns in the territory were included on these stock company circuits. Alva, in the northwest corner of the territory, received frequent performances by the Curtiss Comedy Company for a number of years.⁹⁷ Other repertory companies traveling to the Oklahoma Territory included the Ewing-Taylor Company, the Jennie Holman Company, the Price-Arlington Company, the Frederick Warde Company, and the Slayton New York Stock Company.

Most of the plays presented in the territory were the contemporary comedies, melodramas, and serious tragedies in vogue at the turn of the century. Yet, surprisingly enough, a great many dramatic classics were produced as well. A list of Shakespeare's plays given in Oklahoma City includes King Lear and Julius Caesar in 1901; The Taming of the Shrew in 1901; Hamlet in 1902; The Merchant of Venice, The Taming of

⁹⁵Weekly Oklahoma State Capital, 4-16-92, 1:4.

⁹⁶John Chapman and Garrison P. Sherwood, The Best Plays of 1894-1899 (New York: Dodd, Mead and Company, 1955), 105-06.

⁹⁷Alva Review, 12-18-02, 4:2.

the Shrew, and Richard the Third in 1903; Macbeth in 1904; and Richard the Third in 1906.⁹⁸

The Minstrel Show and Vaudeville

The minstrel show, the most popular entertainment in America during the nineteenth century, soon became a mainstay in Oklahoma's theaters and opera houses.⁹⁹ Both professional and local groups presented minstrel shows which contained a variety of black songs, dances, and jokes, and the companies ranged in size from just a few performers to productions of gargantuan proportion. Although minstrelsy experienced a decline after the turn of the century, The Daily Oklahoman reveals that in 1904 seven itinerant companies appeared in Oklahoma City to enthusiastic audiences.

Local interest in forming minstrel groups surfaced in Guthrie in 1893 with the formation of the Capital City Min-

⁹⁸The Daily Oklahoman, 11-17-02, 8:6; 12-6-01, 6:5-6; 2-18-02, 3:2; 12-6-03, 1:1-7; 3-16-04, 3:5; 2-25-06, Magazine Section, 7:4-7.

⁹⁹Minstrel troupes appearing in Oklahoma were comprised of both black performers and those made up of white performers who used burnt cork to blacken their faces. The format of these shows conformed closely to the bipartite plan discussed by Gilbert Chase in which the first section consisted of songs and jokes, and the second, known as the "olio," contained variety acts, a farce or burlesque opera. The olio culminated with an ensemble number that featured the whole cast. For more information see Robert C. Toll, Blacking Up: The Minstrel Show in Nineteenth Century America (Oxford: Oxford University Press, 1974), and Hans Nathan, Dan Emmett and the Rise of Early Negro Minstrelsy (Norman: University of Oklahoma Press, 1962).

strel Troupe.¹⁰⁰ On the evening of December 17, a rehearsal at the opera house was called for "minstrels, freaks and specialists of all kinds."¹⁰¹ In Oklahoma City the Elks Club presented a minstrel show at the opera house in December of 1898 to a full house.¹⁰² Directed by Nelson Darling, The Elks Imperial Minstrels were such a success that a repeat performance was given on January 4, 1899.¹⁰³ The Daily Oklahoman records that invitations were received from Guthrie, Perry, El Reno, Shawnee, and Kingfisher for performances in these cities.¹⁰⁴

A brief survey of the professional companies will indicate to us what type of minstrel shows were prevalent in Oklahoma. One of the more colorful groups, Mahara's Minstrels, performed at the opera house on October 15, 1894 in Oklahoma City.¹⁰⁵ Tragedy followed this performance as the announcement was made two weeks later that the manager of the organization, Jack Mahara, had been shot during a hold-up near Fort Gibson and might die.¹⁰⁶ He evidently survived, however, for Mahara's Minstrels returned to Oklahoma City in 1899, 1902, and twice in 1903. Before the 1902 performance, the troupe received the following accolades:

¹⁰⁰Weekly Oklahoma State Capital, 12-16-93, 6:4.

¹⁰¹Ibid.

¹⁰²The Daily Oklahoman, 12-17-98, 1:5.

¹⁰³Ibid., 1-4-99, 3:1.

¹⁰⁴Ibid., 12-2-98, 3:2.

¹⁰⁵Ibid., 10-12-94, 4:1.

¹⁰⁶Ibid., 10-30-94, 4:1.

The famous Mahara Operatic minstrels announced for Tuesday night, next, is a superb combination of all the best and most popular features of minstrelsy of opera vaudeville with the best and largest colored chorus in America. The performance abounds in catchy music, snappy specialties, beautiful costumes, funny comedians, novel dances, special scenery, brilliant electrical effects, pretty girls, picturesque ensembles, bewildering drills, and all the latest sung hits of the east and many new and original stage novelties.¹⁰⁷

A.G. Allen's New Orleans Minstrels, which came to the territory in 1900, boasted

the greatest galaxy of colored artists ever assembled in any one company, including the most famous Comedians, Buck and Wing Dancers, comic and artistic cake walkers and sweet singers of the sunny south.¹⁰⁸

All of this, plus the added attraction of two bands, could be enjoyed for as little as 15 cents.¹⁰⁹ The New Orleans Minstrels returned in 1904 accompanied by the Coontown Band which boasted: "We don't play all the music Sousa plays, but we play music Sousa hasn't nerve to play!"¹¹⁰

Another group appearing in 1900, Al G. Field's Big Minstrels amassed a company of 40 minstrel stars in addition to a brass band orchestra.¹¹¹ Included on their extravagant program of November 25 were the following headliners:

The Famous Faust Family. Australian Acrobats,
7 in number.

The Great Knetzger, the master spirit of
ambidexterity.

Welby & Pearl, America's Fin de Siecle
exponents of refined negro comedy.

Will Macket, an unctious [sic] comedian.

¹⁰⁷ Ibid., 9-28-02, 8:7.

¹⁰⁸ Ibid., 8-17-00, 5:6.

¹⁰⁹ Ibid.

¹¹⁰ Ibid., 5-31-04, 2:5-6.

¹¹¹ Ibid., 11-25-00, 2:4.

Andrew Hastings, the celebrated English Baritone.
 Will Walling, the lyric tenor.
 The DeVelvos, French musical experts-
 five in number.
 The Shadoire Troupe of English Pantomimists.¹¹²

Possibly the best of these minstrel shows was The Black Patti Troubadours billed as the "Greatest colored show on earth."¹¹³ This company appeared at Guthrie and Oklahoma City in 1903, 1904, and 1905. Featuring Mme. Sissieretta Jones, the world famous Black Patti, the Troubadours claimed

America's premier singers, dancers, comedians, pretty Octoroons, pickininy marvels, buck dancing wonders, gyrating cake walkers, darkey fun makers and the sweetest singer of the South.¹¹⁴

In addition to Sissieretta Jones, other featured performers in the cast included John Rucker, Mack Allen, Emma Thompson, Sisters Turner, Ed Green, Nettie Lewis, Bobby Kemp, Leslie Kemp, Jim Crosby, May Lange, Muriel Ringgold and Sallie Green.¹¹⁵ In the 1903 appearance all of these performers participated in the presentation of Darktown's Circus Day, Whangdoodle Comedy Four, Soldier's Camp Glees, Parisian Melodies, and Varieties.¹¹⁶

Vaudeville acts were also numerous in territory theaters. The grand opening of the new Empire Theater in 1906 offered seven vaudeville attractions in addition to three Kinodrome "shorts."¹¹⁷

¹¹² Ibid. ¹¹³ Ibid., 3-15-02, 8:1.

¹¹⁴ Ibid. ¹¹⁵ Ibid., 1-28-03, 8:6.

¹¹⁶ Ibid. ¹¹⁷ Ibid., 5-27-06, Magazine Section, 7:6-7.

The Delmar Garden Theater (Fig. 4) was perhaps associated with vaudeville more than any other theater. For the 1904 season alone, Manager John Sinopoulo announced forty-one new vaudeville acts signed for the theater in addition to those returning for repeat performances.¹¹⁸ Typical of Delmar's offerings were the vaudeville artists which appeared during the week of July 9, 1906. The program consisted of:

- Act 1 - Lulu McConnell, Serio-Comic Artist.
- Act 2 - Raymond Teal, Blackface Comedian.
- Act 3 - Fernando May Duo, European Musical Act.
- Act 4 - Intermission 10 minutes.
- Act 5 - Cora Meskal and Her Gold Dust Twins.
- Act 6 - Hawley & Leslie, Singing and Dancing Duo.
- Act 7 - The Kinodrome.¹¹⁹

At the opening night performance, Oklahoma City patrons were appreciative of seeing "the highest class vaudeville possible"¹²⁰ and responded with enthusiastic encores. Performers like Cora Meskal, with acts marked by "good singing, dancing, comedy and elegant costumes,"¹²¹ repeatedly packed Oklahoma theaters filled with audiences seeking a respite from the hardships of frontier life.

¹¹⁸ Ibid., 3-6-04, 3:3.

¹¹⁹ Ibid., 7-13-06, 6:7.

¹²⁰ Ibid.

¹²¹ Ibid.

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Delmar

Show Rain or Shine

**10c Matinee Wednesday
and Saturday 3 P. M.**

Evenings 8:15

VAUDEVILLE

"Bimm - Bomm - Brrr"

**EUROPEAN NOVELTY
MUSICAL ACT**

**COLLINS & HAWLEY
SINGERS AND DANCERS**

**THE GREAT DENTONS
AERIAL ARTISTS**

**GREY AND PETERS
COMEDY CYCLISTS**

**MELLOS
JUGGLER SUPREME**

**MCWALTERS TYSON & CO.
COMEDY SKETCH**

Figure 4. Advertisement for vaudeville acts at the Delmar Garden Theater. (The Daily Oklahoman, 6-25-07, 12:3)

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CHAPTER III

BANDS AND ORCHESTRAS

Local Bands

The first band organized in the territory was formed at Guthrie on April 25, 1889, only three days after the land rush.¹ Known as the Capital Square Cornet Band, it was started by Phil. H. Traband and consisted of the following instrumentation:

Phil. H. Traband, leader	E flat cornet
Mike Kitchen	Solo B flat
H.L. Thomas	1st B flat
T.H. Osburn	Solo Alto
S.G. Orton	1st Alto
W.H. Orton	2nd Alto
Henry Anderson	1st Tenor
G. Woods	2nd Tenor
W.S. Cone	Trombone
A.C. Smith	Tuba
D.S. Sage	Bass drum ²
Geo. Smith	Snare drum

Local citizens were admonished to give the band the "encouragement to which they are justly entitled from every lover of music and public spirited man in the city."³

In June of 1889, two months after the founding of Guthrie, an article in the Weekly Oklahoma State Capital reported that

¹The Guthrie Daily State Capital, 5-24-89, 3:3.

²Ibid.

³Ibid.

the city band "delighted everybody with good music"⁴ at a mass meeting held in the city hall for the purpose of planning an August celebration commemorating Guthrie's opening day.⁵ Presumably this city band was the Capital Square Cornet Band, however, it is conceivable that this group was initially formed for this event. Plate 6 depicts the city band at the head of a Guthrie parade in September of 1889.

The origins of the Guthrie Silver Cornet Band, Guthrie's second, but most important early band, can be traced to December of 1889 when a notice was published calling for all band musicians interested in the organizing of a band to meet in the real estate office of W.H. McClure & Co.⁶ There they met with W.P. Reeves who was reported to be "an old band organizer and teacher."⁷ Within a week the personnel and instrumentation of the band included:

W.P. Reeves	1st E flat cornet, and leader.
B.F. Harriman	2nd E flat cornet.
L.W. Ayers	solo B flat cornet.
L. Leach, Jr.	1st B flat cornet.
W.H. McClure	2nd B flat cornet.
J. Farrell	solo alto.
J. Collar	1st alto.
H.J. Dickman	2nd alto.
Ed. Benton	1st tenor.
I.B. Hendrick	2nd tenor.
Geor. R. Strode	baritone.
A.A. Stowe	B flat bass.

⁴Weekly Oklahoma State Capital, 6-29-89, 2:6.

⁵Ibid.

⁶Ibid., 12-14-89, 9:6.

⁷Ibid.

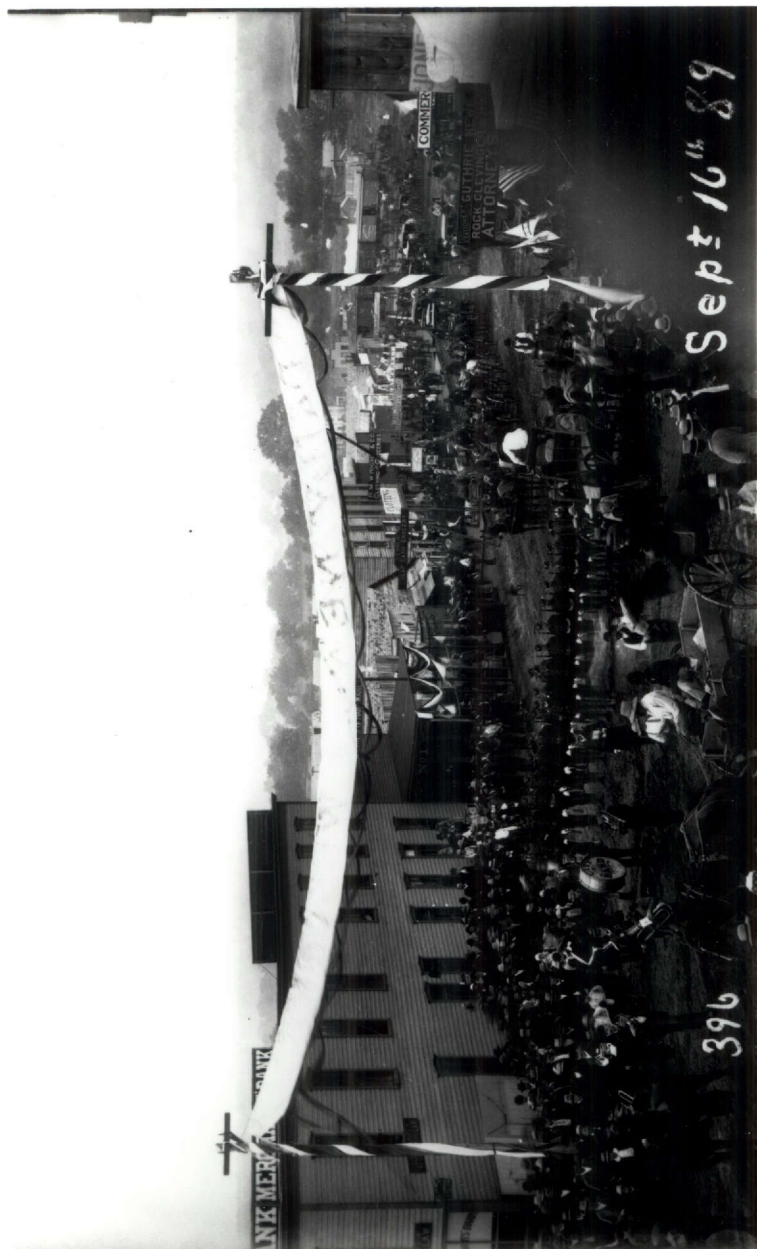


Plate 6. The Guthrie City Band in 1889.
(Western History Collections,
University of Oklahoma Library)

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Chas. Green tuba.
 J. Beck side drum.
 Fred Parkenheimer bass drum and cymbals.⁸

The first concert given by the band was an open air performance on the night of January 11, 1890, and featured the following program:

1. Quick Step, Melbourne . . . Geo. Southwell.
2. Schottische, Springtime.
3. Medley, Conglomeration.
4. Polka, Active G. Gillett.
5. Galop, La Grippe S. White.⁹

Only a week later the Silver Cornet Band appeared in Oklahoma City where "hundreds of people filled the street near the Presbyterian church, listening to the music from this delightful band."¹⁰ In addition to their own concerts, the Silver Cornet Band joined forces with other musical groups a number of times. For example, the Methodist Episcopal Church Choir collaborated with the band in a benefit musicale produced to raise funds to be used in purchasing music for both groups. This concert was such a success it was repeated in Oklahoma City a few days later.¹¹

In 1891 the formation of a new band "organized by consolidating the two former bands"¹² was announced. Apparently the two bands mentioned here were the Capital Square

⁸Ibid., 12-21-89, 7:2.

⁹Ibid., 1-11-90, 7:2.

¹⁰The Evening Gazette, 1-17-90, 3:4.

¹¹Weekly Oklahoma State Capital, 3-8-90, 2:3.

¹²Ibid., 5-30-91, 7:2.

Cornet Band and the Silver Cornet Band. This new Guthrie Band of sixteen members included the following:

J.S. Cook, leader	Solo B flat cornet.
Chas. Green	E flat cornet.
Harry Whitbeck	1st B flat cornet.
Horace Hixon	2nd B flat cornet.
Jake Collar	solo alto.
Smiley Underwood	1st alto.
L.F. Leach, Jr.	2nd alto.
John Overbay	3rd alto.
Luther West	2nd alto.
Dr. W.E. Furrow	slide trombone.
Tom Cook	1st baritone.
Geo. R. Strode	2nd baritone.
Lewis Belom	tuba.
Oscar Bailey	bass drum and cymbals.
Arthur Young	tenor drum.
Harry Pentecost	drum major and manager. ¹³

The Guthrie Band continued in existence throughout the territory days performing at various functions, festivals, and events in addition to their weekly concerts given on a bandstand erected in 1892.¹⁴ By 1902 their reputation had grown to the extent that The Guthrie Daily Leader claimed after one of their performances that "the music they gave the people was, as usual, superior to any other concert in the country round."¹⁵

Other bands active in Guthrie were the Regimental Band, the Oklahoma Cavalry Band (Pl. 7), the Aeolian Club Mandolin Band, and the Board of Trade Band. The Regimental Band was

¹³Ibid. Chas. Green, Geo. R. Strode, Jake Collar, and L.F. Leach, Jr. were former members of the Guthrie Silver Cornet Band.

¹⁴Ibid., 4-2-92, 6:2.

¹⁵The Guthrie Daily Leader, 8-28-02, 1:2.



Plate 7. The Oklahoma Cavalry Band with Tom Mix as drum major.
(Western History Collections, University of Oklahoma
Library)

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a particularly distinguished organization of twenty-six pieces.¹⁶ Appearing at a Grand Military Ball in Oklahoma City in 1895,

they presented a fine appearance in their handsome uniforms; discoursed several fine selections during the afternoon, and at night occupied the post of honor at the ball, making some of the finest music ever rendered in Oklahoma City.¹⁷

Unfortunately, by the turn of the century, the Regimental Band had deteriorated to the point of having to import players from Oklahoma City for their concerts.¹⁸

Approximately two months after the founding of Guthrie's Capital Square Cornet Band, The Oklahoma Gazette (later changed to The Evening Gazette) reported that an Oklahoma City Band had been formed and was rehearsing regularly in the summer of 1889.¹⁹ Since this is the only mention of this band in newspaper accounts of that year, it can be assumed that the initial formation of a band in Oklahoma City was ephemeral. However, two other reports of brass bands in Oklahoma City occurred in 1889. On the evening of August 8 "snatches of quicksteps and marches made by a brass band" were heard in the city, and on September 17 music was furnished by a brass band under the direction of Thomas Blaise.²⁰

¹⁶The Daily Oklahoman, 11-3-95, 1:4.

¹⁷Ibid., 11-9-95, 1:4.

¹⁸Ibid., 10-23-00, 3:3.

¹⁹The Oklahoma Gazette, 6-13-89, 4:2.

²⁰The Evening Gazette, 8-9-89, 4:4; 9-17-89, 4:4.

Whether or not these bands were descended from the Oklahoma City Band is impossible to determine since they were not identified by name.

Early in 1890, a visit to Oklahoma City by the Guthrie Silver Cornet Band again aroused interest in the community for the formation of a local band.²¹ In February, a meeting was scheduled for March 1 at the office of Ross and Madden for the purpose of organizing a brass band.²² This meeting resulted in the appointment of a committee charged with raising money to organize and equip "a first class band in this city."²³ Only a week later the Oklahoma City Band was officially organized with a membership of nineteen instrumentalists.²⁴ Officers for the band included J.O. Carter, president; J. Leathem, vice-president; C.A. Clark, secretary; and S.R. Newell, treasurer.²⁵ In addition, the following were elected trustees of the band: H. Overholser, Ed. Dowden, D.J. Spearer, James Geary, and J.O. Carter.²⁶ The following account describes the first rehearsal of the band:

The band boys had a jollification at Dunlap's office last night. They sent for large quantities of music, and with the instruments already on hand practiced old

²¹Ibid., 1-21-90, 3:2.

²²Ibid., 2-26-90, 3:2.

²³Ibid., 3-4-90, 3:1.

²⁴Ibid., 3-7-90, 3:1.

²⁵Ibid., 3-11-90, 2:3.

²⁶Ibid.

tunes. The melody was great and the loose plastering all fell off in the vicinity. No deaths are reported. The boys have a start now and we hope they will keep up their licks till the city will be proud of them.²⁷

By May the band was practicing four or five nights every week, but the expense of renting a hall and paying the director created grave financial difficulties.²⁸ On the evening of May 27, the following benefit program featuring Horace Huron was given in order to raise money for the band:

PART I

Overture Orchestra.
The Drum March (Banjo Solo)

To be followed by the latest
songs, stories, banjo comique,
fancy trick banjo playing
etc., Horace Huron.

Overture Orchestra.
The Lightening Rod Dispenser
--Will Carleton.

HORACE HURON.

'The Country School Boy'

HORACE HURON.

This performance of Mr. Huron
is considered fully equal to
the great original by Sol Smith
Russel.

Overture Orchestra.
'The Archery of Commodus.'

HORACE HURON.

This is a production of Maurice Thompson and Mr. Huron's rendition of it was witnessed by him in his (Mr. Huron's) graduation exercises at the Indianapolis school of oratory. His verdict was, 'Excellent! excellent! I scarcely thought there was so much in it myself!'

²⁷ Ibid., 3-19-90, 3:4.

²⁸ Ibid., 5-3-90, 1:1.

Selection--Waltz,

OKLAHOMA CITY BAND.

Just here the curtain will fall for ten minutes to give the ladies a chance to read the advertisements in the programme and the gentlemen to go out and 'speak to a friend in the lobby.'

PART II

'A Yankee in Love,'

HORACE HURON.

'The Hunt'--Harmonica Solo,

HORACE HURON.

To conclude with the funniest pantomime in America entitled:

'Fun in the Moon'

by Horace Huron, the band boys and whole lot of folks.

'Home, Sweet Home.'

The audience is earnestly requested to encore every bad perform~~ance~~ in²⁹ hopes that the recall will be worse.

Unfortunately, the concert was poorly attended, and the concomitant lack of support left the members "discouraged in their efforts to maintain a band organization."³⁰

In February of 1891, after a period of nine months inactivity, efforts were made to revive the Oklahoma City Band under the leadership of Thomas Blaise.³¹ On May 14 another benefit given for the band by the ladies of the city was a tremendous success.³² The fate of the band after this triumph

²⁹Ibid., 5-25-90, 2:2-3.

³⁰Ibid., 5-28-90, 3:3.

³¹Ibid., 2-19-91, 3:3.

³²Ibid., 5-15-91, 3:3.

is not known, but The Evening Gazette records another reorganization of the band in February of 1892 with the arrival in Oklahoma City of R.A. Ware, "a musician of considerable note in Dallas, Texas."³³ The instrumentation of the ensemble under Ware was published as:

Prof. W.A. Ware	solo cornett.
T.A. Neal	1st cornett.
Thos. Blaise	1st cornett.
Merrie Richardson	2d cornett.
Roy Hall	2d cornett.
Henry Wolf	1st clarionett.
James Brogran	solo alto.
W.B. Bacon	second alto.
George Smelizer	1st alto.
Fred Young	second tenor.
Ed. Overholser	1st trombone.
Fred Neal	baritone.
Horace Wilson	E flat bass.
Frank Butts	E flat bass.
Jack Holloway	snare drum.
Chas. Bacon	drum. ³⁴

T.A. Neal, the cornetist, was appointed the manager of the band.³⁵

From 1892 through 1907, the final year of the territory, the Oklahoma City Band remained in continuous existence. Known at various times as the Oklahoma City Concert Band, Oklahoma City Brass Band, or Oklahoma City Band, the group flourished under a number of directors beginning with Professor Ware. Some highlights from its first year include a

³³The Evening Gazette, 2-19-92, 3:2.

³⁴Ibid. Thomas Blaise had directed a brass band in Oklahoma City in 1889.

³⁵Ibid., 2-29-92, 3:3.

performance at Oklahoma City's Great Fair and Exposition, a "grand concert" at the opera house on June 23, 1892, and a trip to the Texas State Fair in Dallas.³⁶ By June of that year the band had increased from the original sixteen pieces to twenty-two,³⁷ and The Daily Oklahoman reported that in 1899 the band had "attained a proficiency which entitles it to rank among the best in the southwest."³⁸ A large number of concerts given by the band appear in the Oklahoma City newspapers between the last years of the century and statehood. Typical were the Sunday afternoon and evening concerts given at the Delmar Garden Pavilion in August of 1902. The program, under the direction of Anton Hrabe, was as follows:

Afternoon Concert

1. Heroes of Luzon--March Dalbey
2. Hunter and Hermit Overture Dalbey
3. La Cinquntaine [sic] --Waltz Marsal
4. Honeysuckle--Polka Casey
Trombone Solo--A. Hrabe
5. The Military Hero--March Kendall

Intermission

6. Honored Guest--March Hildreth
7. Evening Idyls Barnhouse
8. The March King--March Pryor
9. Wilhelmina Gavotte Montaque
10. Picador--March Sousa

³⁶Ibid., 3-25-92, 3:4; 6-8-92, 3:2; 10-28-92, 3:1.

³⁷Ibid., 6-29-92, 3:2.

³⁸The Daily Oklahoman, 7-6-99, 3:2.

Evening Concert

1. Tenth Regiment--March R.B. Hall
2. Old Folks at Home--Grand Fantasia . . . Dalbey
Variations for Clarinets, Cornets,
Baritone.
3. Turnbull Club--March Farrar
4. Calanthe--Waltzes Holzmann
5. Blaze Away--Medley Overture Dalbey

Intermission

6. Crack of the Whip--March Conkey
7. Loop the Loop--Medley Overture . . . Maurice
8. La Verong--Concert Piece Dalbey³⁹
9. The Invincible Eagle--March Sousa

Another important band in early Oklahoma City was the U.C.T. (United Commercial Travelers) Band. Its origins can be traced to September of 1899 when Blakesley's band was reorganized as "The U.C.T. Band of Oklahoma City."⁴⁰ Prof. Blakesley was retained as bandmaster, and most of the members of his old band were placed on the new roster.⁴¹ After a performance at Kramer's park in September of 1899, The Daily Oklahoman reported that:

The concert was an excellent one and a number of high class selections were rendered. The band has made wonderful progress since its organization a few months since. It now has no equal in the territory.⁴²

The active schedule accepted by the dedicated members of this ensemble was quite demanding. For example, in the summer of

³⁹Ibid., 8-16-02, 5:4-5.

⁴⁰Ibid., 9-3-99, 3:3.

⁴¹Ibid.

⁴²Ibid., 9-15-99, 3:3.

1900 alone, a series of twenty open air concerts were performed.⁴³

Other bands located in Oklahoma City included a Negro band, Brandon's Concert Band, the Capital Hill Ladies Band, the Chamber of Commerce Band, and the Redmen Band. The Ladies Band, organized in 1901 under the direction of Professor Joseph Jayne, was composed of this instrumentation:

Mrs. Chas. Eads,	Solo B Cornet.
Mrs. Wilkerson,	Solo B Cornet.
Miss Helen McKenzie,	1st B Cornet.
Miss Nora Worley,	2nd B Cornet.
Miss Nora Flanigan,	1st Alto.
Miss Ella Perry,	2nd Alto.
Miss Delphine McKenzie,	2nd Tenor.
Miss Edna Bethel,	1st Trombone.
Miss Bessie Gates,	2nd Trombone.
Miss Laura Caldwell,	Baritone.
Miss Emma Flanagan,	Tuba.
Miss Edith McKenzie,	Bass Drum.
Miss Bessie Flanagan,	Snare Drum.
Miss Markland,	E Clarinet.
Mrs. Hoover,	B Clarinet. ⁴⁴
Miss Lulu Caldwell,	B Clarinet.

Following the lead of Guthrie and Oklahoma City, other towns in the territory soon established bands. Stillwater, for example, founded its first band in 1895 with a membership of twenty under the direction of L.O. Woods.⁴⁵ In Okarche, a small village with a large German population, the

⁴³Ibid., 5-22-00, 3:1.

⁴⁴Ibid., 6-29-01, 8:3. The B and E instruments listed were pitched in B-flat and E-flat.

⁴⁵Robert E. Cunningham, Stillwater. Where Oklahoma Began (Stillwater: Arts and Humanities Council of Stillwater, 1969), 201.

first band was organized shortly after the community was founded following the land rush of 1893.⁴⁶ Possibly the most unique band in the territory belonged to Edmond, the home of the Frisco Cowboy Band. Sponsored by the Frisco Railroad, this group was composed of twenty-five musicians attired in typical cowboy uniforms.⁴⁷ Other bands were located at Norman, Chickasha, Lawton, Tonkawa, Shawnee, Tecumseh, and Garber (Pl. 8).

In addition to the town bands a number of military bands were stationed at various outposts throughout the territory. One of the best known of these was the Third Regiment Band stationed at Ft. Reno. Their concerts were popular with Oklahoma City audiences, and after an 1894 concert on the post The Daily Oklahoman recorded its impression of the band's rendition of an "American Wellington's Victory" and the thrilling return to Oklahoma City.

Printed programmes were distributed comprising six compositions of the world's most eminent composers. The rendition of Sitting Bull's engagement with Custer's army, by the band, introducing the artillery, and representing the firing of musketry, was strikingly true in its appeal to the senses and imagination. After this delightful treat the crowd repaired to the train and were conveyed to their homes, making the run from the Fort to Oklahoma City, thirty-three miles, in forty-eight minutes.⁴⁸

⁴⁶W.A. Willibrand, "In Bilingual Old Okarche," The Chronicles of Oklahoma XXIX/3 (Autumn, 1951), 351.

⁴⁷The Daily Oklahoman, 10-4-01, 2:5.

⁴⁸Ibid., 6-12-94, 8:1.

Professional Touring Bands in Oklahoma

The decades around the turn of the century marked the golden age of touring concert bands in America. Bandmasters such as Patrick Gilmore and John Philip Sousa took their virtuoso ensembles into practically every section of the United States. Similarly European and Canadian bands attained great success from concert tours in this country. It should be noted that many of the bands to appear in the Oklahoma Territory did so only in conjunction with another entertainment such as a dramatic company, circus, or variety show. For example, when Norris' World of Novelties appeared in Oklahoma City in 1891 their troupe included a solo brass band, an orchestra, and "50 educated dogs and 15 specialty artists."⁴⁹ This discussion, however, will be limited to the professional concert band traveling as an independent organization.

The first professional touring band to appear in Oklahoma was probably Patrick Gilmore's band. The Weekly Oklahoma State Capital reports that Frank Christiane, an agent for Gilmore's band, made an inquiry of Guthrie's Mayor Dooley about the possibility of presenting a concert in Guthrie on Thanksgiving afternoon of 1889.⁵⁰ Unfortunately, the Guthrie newspapers show no record of the concert ever having taken place.

⁴⁹The Evening Gazette, 12-8-91, 3:4.

⁵⁰Weekly Oklahoma State Capital, 10-12-89, 3:4.



Plate 8. The Garber Concert Band in 1906.
(Western History Collections,
University of Oklahoma Library)

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On the evening of November 4, 1891, the famous Liberati Concert Band played a concert in Oklahoma City at the Overholser Opera House (Fig. 5).⁵¹ Featured at the close of the program was a rendition of the "national air of each nation."⁵² A review of the concert noted that a large audience was in attendance and that "Signor Liberati's cornet solos were marvels of execution and [he] was obliged to respond to several encores."⁵³ Liberati's group returned to Oklahoma City for a second concert on October 15, 1892.⁵⁴ Unfortunately, this appearance was marred by poor attendance and the following criticism of the program.

Classical music may be all well enough in its way and in small doses, but after listening to such music for half an hour, the typanum becomes weary of the constant din, of the unmeaning medley of sounds which characterizes such music, and the spirit longs for some simple melody, as auld lang syne or one of our national airs.⁵⁵

A third appearance in Oklahoma City was planned by the Liberati company for September 24, 1902,⁵⁶ but the performance had to be cancelled because it was impossible to secure an auditorium.⁵⁷

⁵¹The Evening Gazette, 11-4-91, 2:3.

⁵²Ibid.

⁵³Ibid., 11-5-91, 3:2.

⁵⁴Ibid., 10-15-92, 3:4.

⁵⁵Ibid.

⁵⁶The Daily Oklahoman, 9-7-02, 1:4.

⁵⁷Ibid., 9-13-02, 5:1.

One of Italy's most celebrated concert bands, Sorrentino's Banda Rossa, made three appearances in the Oklahoma Territory: the first in March of 1903, the second in September of 1904, and the third in September of 1906. Conducted by Eugenio Sorrentino, this ensemble of forty-five men clad in bright red coats boasted the "greatest number of celebrated soloists since the best days of Patrick Gilmore."⁵⁸ Three concerts were delivered on their 1903 tour. Following is the program for the first concert which was given at the Delmar Garden Theater on the evening of March 12:

Part I

1. Wedding March Mendelssohn
2. Overture--'William Tell' Rossini
3. Intermezzo from 'Cavalleria
Rusticana' Mascagni
4. Echoes from the Metropolitan Opera
House Arr. by Tobani

Part II

5. Andante--Harp Solo Thomas
Sig. Sevasta
6. (a) Narcissus Nevin
(b) Serenade Moskowski /sic/
(c) Ideal Dance Sorrentino
7. Gavotte--'Manon' Massenet
Marcella Powell
8. Grand selection from 'Carmen' Bizet
Intermezzo, Habanera, Torreador's Song,
Prelude and Finale--Act 4.
Solo Oboe, Sig. Altavilla; Trumpet,
Sig. Bottegaffi; Trombone, Sig. Ladato;
Baritone, Sig. Barliotti.⁵⁹

⁵⁸Ibid., 3-1-03, 5:2.

⁵⁹Ibid., 3-8-03, 3:1.

LIBERATI

AT THE OPERA HOUSE

TO-NIGHT !!

LIBERATI'S GRAND MILITARY
Band and Concert Co.

The grandest and most magnificent collection of musicians ever brought together in one company and presenting an array of talent unsurpassed by any company in the world. The company consists of

40 PEOPLE 40

Includin four vocalists of world-wide celebrity—soprano, contralto, tenor and baritone—and led by that master of masters,

Alessandro Liberati

The greatest Cornet Soloist and Conductors in the world, one who has played before the Crowned heads of Europe and to the largest audiences in America, and always with the utmost acceptibility.

Their concert will be the same as those given by the company in the largest cities in the world, and it is but once in a lifetime that the people of the smaller cities are given an opportunity to her such a company.

You must not miss it

Tickets now on sale at Gerson's Drug Store.

Figure 5. Advertisement for Liberati Concert.
 (The Evening Gazette, 11-4-91, 3:4-6)

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Two more concerts were given on the afternoon and evening of Friday, March 13. The final Friday evening concert, an all Wagnerian concert, included these selections:

Part I

1. March--'Nibelungen' Wagner
2. March of the Knights of the Holy
Grail from 'Parsifal' Wagner
3. Walther's Traumlied, from 'Die
Meistersinger' Wagner
Solo Trumpet, Sig. Bottega
4. Religious Fantasia--'The Love Feast
of the Apostles' Wagner
Chorus of Disciples, Chorus of Angels
and Grand Finale.

Part II

5. Solo Harp Selected
Sig. Sevasta
6. Pilgrim Chorus from 'Tannhauser' . Wagner
Solo Baritone, Sig. Barrillotti
7. Solo Selected
Marcella Powell
8. 'Ride of the Valkyries' Wagner⁶⁰

The Oklahoma City public responded to these three concerts with great enthusiasm, and, the day after the Banda Rossa's departure, a local newspaper review related:

The concerts were insufficient to satisfy the music lovers and many regretted that there were only three. Every number played during the band's stay was encored, and as Sorrentino is very obliging the numbers at every concert were doubled and then the audience were loath to leave. The band numbers and solos were received with equal enthusiasm and classics and rag time alike evoked applause. But this was but natural, as in Sorrentino's clever hands rag time became classic and the classics dropped like liquid sweetness.⁶¹

⁶⁰ Ibid., 3-14-03, 3:1.

⁶¹ Ibid., 3-15-03, 3:2.

Upon their return to Oklahoma City in 1904 the Banda Rossa gave two concerts at the Overholser Opera House on September 24 and 25.⁶² The second concert, billed as a "sacred concert," included compositions by Schumann, Gounod, and Wagner.⁶³ The Banda Rossa's last visit to the Oklahoma Territory came in September of 1906 when a week long engagement was held at Oklahoma City's Delmar Garden.⁶⁴ The programs presented during that week are notable for their diversity running the gamut from marches by Sorrentino and polkas to works by Verdi.⁶⁵ The 1906 concerts of this group duplicated the enormous success of their two earlier tours in Oklahoma.

No doubt the most famous band to journey to the territory was John Philip Sousa's. Two concerts were given by "the March King" at the Overholser Opera House on November 23, 1904.⁶⁶ Featured with Sousa on the programs were the soprano Estelle Liebling, the violinist Jessie Straus, and the cornetist Herbert L. Clark.⁶⁷ The performers delighted the audience with such standards as the William Tell and Poet and Peasant overtures, the chorus and march of the Knights of the Holy Grail from Parsifal, and a number of Sousa's march-

⁶² Ibid., 9-14-04, 5:3.

⁶³ Ibid., 9-24-04, 6:3.

⁶⁴ Ibid., 9-2-06, 10:4-6.

⁶⁵ Ibid., 9-23-06, 12:4-6.

⁶⁶ Ibid., 11-17-04, 7:6-7.

⁶⁷ Ibid.

es.⁶⁸ The enthusiasm of the audience demanded two encores: Sousa's El Capitan and The Stars and Stripes Forever.⁶⁹ In addition to the music by the band, Miss Liebling sang operatic selections, Miss Straus played two works, one by Sarasate (1844-1908) and a Hungarian dance by Brahms, and Mr. Clark played two pieces.⁷⁰ A review of the concert tells us that "the concert was in every way enjoyable. Sousa keeps in touch with the people more than any conductor of band or orchestra. He will always be popular with the music loving people here."⁷¹

Two itinerant bands came to Oklahoma City in 1906. On April 22 the Innes Orchestral Band made a matinee and evening appearance at the Delmar Garden Theater.⁷² The soloists accompanying this ensemble were Virginia Listerman, lyric soprano; Frances Boya, coloratura soprano; Herman Bellstedt, cornet, and H.J. Williams, harp.⁷³ The programs for the two concerts were:

Sunday Afternoon, April 22, 2:30.

1. Festival Overture, Triomphal . . . Rubenstein [sic]
2. Concerto for Harp Zobel
3. Spring, as pictured by
 - a. Bach
 - b. Mendelssohn

⁶⁸The Daily Oklahoman, 11-24-04, 5:4.

⁶⁹Ibid.

⁷⁰Ibid.

⁷¹Ibid.

⁷²Ibid., 4-22-06, Magazine Section, 7:1-2.

⁷³Ibid.

4. Souvenir of Naples, Air, Variations
for Cornet Bellstedt
5. Second Hungarian Rhapsody Liszt
6. 'Thou Charming Bird' (Aria for Soprano) . . David
Francis Boya (Flute Obligato by
Mr. Howard Evarts)
7. Pomp and Circumstance (Military March) . . . Elgar

Sunday Night, April 22, 8:30

1. Hungaria (Symphonic Poem) Liszt
2. a. Air from Suite No. 3 D Major Bach
b. Serenade Roccoco /sic/ Meyer-Helmund
3. From 'Parsifal' Wagner
a. Good Friday Magic Spell
b. Procession of the Holy Grail
4. Mandolinata /sic/ (Fantasy of Cornet) . Bellstedt
5. Kammenol Ostrow /sic/ Rubenstein
6. a. American Dance
b. Pennsylvania Special March (New) Innes
7. More Regal is He, (Aria for Soprano) . . . Gounod
Virginia Listerman
8. 'Second Polonaise' Liszt⁷⁴

The second band to appear in 1906 was Canada's Kilties Band. Billed as Canada's greatest concert band, they performed two concerts at the 1906 corn carnival held in Oklahoma City.⁷⁵ In addition to the band, selections were performed by a choir and by bagpipes.⁷⁶

Professional Touring Orchestras in Oklahoma

The Oklahoma Territory was exactly ten years old before the first professional symphony orchestra crossed its borders. The first was the Mozart Symphony of New York which appeared

⁷⁴ Ibid.

⁷⁵ Ibid., 12-9-06, 12:4.

⁷⁶ Ibid.

in concert in Oklahoma City on the evening of April 18, 1899 at the Methodist Episcopal Church.⁷⁷ Brought as one of the attractions for the city's fine Lyceum series, the event was attended by a large crowd, and the "renditions were grand and reflected great credit upon those who participated."⁷⁸ The Mozart Symphony returned to Oklahoma City in February of 1903 under the auspices of the Y.M.C.A.⁷⁹ Billed as the only orchestra to feature the viola d'amore, viola da gamba, and the alpine echo horn,⁸⁰ their performance of the following program at the Christian Church was well attended, even though the large audience was harassed by rain and mud enroute.

Part I

1. Overture--Rosamunde Schubert
Mozart Symphony Club
2. Viola d'Amour Solo--Virgins
Last Slumber Massenet
Mr. Richard Stoelzer
3. Violin Solo--Hungarian Rhapsody Sarasate
Miss Marie Stori
4. Cornet Solo--Fantasie (Singvogelchen) Hoch
Herr Theo. Hoch
5. (a) Da Gamba Solo Gavote
(b) Cello Solo Servais
Mr. Blodeck
6. Soprano Solo--Il Bacio Arditti [sic]
Miss Mari Stori

Part II

7. (a) Intermezzo Naia
(b) Ronde d'Amour Wescerlou
Mozart Symphony Club

⁷⁷Ibid., 4-1-99, 1:5.

⁷⁸Ibid., 4-14-99, 3:1; 4-19-99, 3:2.

⁷⁹Ibid., 2-14-03, 8:2.

⁸⁰Ibid., 2-18-03, 5:1.

8. Alpine Echo Horn--'Tyrolese
Romance' Hoch
With zither accompaniment
Mr. Theo. Hoch and Mr. Blodeck
9. Song--'Hymn of Old' with violin
obligato Johnson
Played and sung by Miss Marie Stori
10. Descriptive Fantasie--'In the Clock
Store' (new Stoelzer)
Synopsis--The apprentice opens the store
in the morning and winds up the different
clocks, the ticking of which is illustrated
by the music, which gradually develops into
a musical imitation of a clock store. The
cuckoo clock strikes the hour, after which
the deep sound of another clock is heard.
The alarm clock then brings a merry rattle,
followed by the striking of another clock
in harmony with the music. The apprentice
then whistles a little tune. After this,
the clock that contains the chimes gradu-
ally runs down and stops. The boy winds
it up again, and then the miniature chimes
of a Scotch cathedral are heard in the
distance. The neighboring clock strikes
the hour and a carol follows. Now that
all the clocks are in running order--the
apprentice looks after the other work, but
is interrupted by a sleighing party passing
the window, and he then leaves the clock
store.
11. Herald's Trumpet--A reminiscence
from 'Aida' Verdi
Herr Theo. Hoch⁸¹

The Chicago Symphony Orchestra made three appearances in Oklahoma between 1899 and 1907. The first occurred in December of 1899 when concerts were played in Guthrie, Chandler, and Oklahoma City.⁸² Their next appearance came on April 13, 1903 when a concert was played at the Brooks Opera House in Guthrie.⁸³ Although the local newspapers referred

⁸¹Ibid., 2-18-03, 5:1; 2-27-03, 4:5.

⁸²Ibid., 12-20-99, 3:2.

⁸³Ibid., 4-14-03, 3:4.

to this group as the Theodore Thomas Orchestra, this was obviously the Chicago Symphony since Thomas had conducted that ensemble from 1891 until his death in 1905. On this particular occasion, the orchestra nearly missed playing the concert entirely. The Daily Oklahoman records the following account:

The party of musical people who went to Guthrie Monday evening to hear the Theodore Thomas orchestra had quite an experience. The train on which they went did not leave Oklahoma City until after the special carrying the orchestra passed through. This it did not do until almost 7 o'clock and when the train bearing the Oklahoma City crowd reached Edmond they were informed that the 'special' containing the orchestra was lost. After waiting some time to get word from it the train went slowly and cautiously forward, and found the special out on the prairie lying helpless with a broken down engine. Oklahoma Cityans, always coming to the rescue and masters of the situation, promptly pushed the special into Guthrie and thus saved Guthrie from a disappointment. As it was, the special and the rescuing party did not arrive until after 9 o'clock and by the time dinners were eaten and the musicians were ready to play, it was 10:30. All the vast audience gave proof by their patience and good nature that they were there in the true spirit, and the concert was unmarred by the lateness of the hour in which it began.⁸⁴

The last appearance of the Chicago Symphony Orchestra came in May of 1907 when it appeared as one of the highlights of a music festival held in Oklahoma City.⁸⁵

The Boston Ladies Symphony Concert Company appeared on the Lyceum series in 1901, 1902, and 1903. Composed of nineteen ladies and two men, their first concert took place in Oklahoma City at the opera house on November 21, 1901.⁸⁶

⁸⁴The Daily Oklahoman, 4-15-03, 3:2.

⁸⁵Ibid., 4-24-07, 7:3-7.

⁸⁶Ibid., 11-8-01, 3:2.

According to reviews, "the entertainment was a rare treat to all who heard it."⁸⁷ The 1902 performance, like the year before, was held at the opera house, however, the 1903 concert took place at the Christian Church.⁸⁸ Conducted by Frank W. McKee, the orchestra possessed a "spirit and vivacity seldom heard in male orchestras."⁸⁹

Another orchestra to come to the territory in 1903 was the Royal Hungarian Court Orchestra under the baton of Prof. P.K. Matus.⁹⁰ The program given at the Overholser Opera House on December 7, 1903 was as follows:

1. Overture, William Tell Rossini
2. Concert Vals /sic/ Matus
3. Crimbalom /sic/ Solo
 performed by Mr. L. Dobronyi
4. Selection from opera Faust Gounod
5. Serenade for flute and cello Tisi
 Messrs. F.E. Haralika, Wm. A. Goudor
6. Hungarian Fantasia, The Dead Heart Matus
7. Petit Clarinet Solo Matus
 Mr. P.K. Matus
8. Unfinished Symphony Schubert
9. March Hungaria Matus⁹¹

Mr. Matus, who at one time had been a clarinet soloist with the Patrick Gilmore band, was noted as a highly successful conductor especially skilled at achieving a perfect balance among the instruments of the orchestra. The concert "drew an immense crowd of listeners, who congratulated themselves upon

⁸⁷ Ibid., 11-22-01, 7:2.

⁸⁸ Ibid., 11-16-02, 5:2; 11-27-03, 3:1.

⁸⁹ Ibid.

⁹⁰ Ibid., 12-9-03, 6:4.

⁹¹ Ibid.

the entertainment given by this unrivaled aggregation of musicians."⁹²

Other orchestras to come to the territory included the Boston Symphony in 1906, Bessie Burnell's Ladies Orchestra in 1906, and the Cleveland Ladies Orchestra in 1907.⁹³ It should also be recalled that the New York Symphony under Walter Damrosch had presented a concert performance of Parsifal in 1904.

Local Orchestras

It is very difficult to trace the development of local symphony orchestras in the territory because of the generally cavalier use of the term "orchestra." In this period it was very common to denote any group of two or more instrumentalists as an orchestra, regardless of the combination of instruments involved. For example, most dances were accompanied by orchestras of only a few instruments. According to The Daily Oklahoman, the Reitz Orchestra, managed by Bert Grout, was typical of these groups.⁹⁴ There is no record, however, of the instrumentation of such ensembles other than the rare photograph (Pl. 9) that depicts the Guthrie Club Theatre orchestra of 1889. Here the instrumentation consists of two

⁹² Ibid.

⁹³ Ibid., 3-18-06, Magazine Section, 2:3; 6-19-06, 8:4; 1-20-07, Section Two, 2:6-7.

⁹⁴ Ibid., 10-9-03, 5:2.

violins, string bass, cornet, trombone, and drums.

Then, as now, the prevalence of wind bands was engendered by the easier preparation of the musicians, less costly instruments, as well as the more popular nature of the medium.

The first evident attempt to organize an orchestra in the territory took place at Oklahoma City in 1892. The Evening Gazette reports that the Oklahoma City Orchestra, with R.A. Ware as conductor and first violinist, Fred Young second violin, Tom Neal and Tom Blaise cornets, Henry Wolf clarinet, Fred Neal trombone, and Roy Hall double bass, played for the first time in public on February 26 and "acquitted themselves very creditably."⁹⁵ It should be noted that all of these men were in the Oklahoma City Band as reorganized under Ware. It is doubtful that this group, with its shared musicians, existed as a separate musical organization; neither is it clear regarding the addition of extra string players. We know this group met with some success, however, since the announcement was made in July of 1892 that they were to furnish music at the Overholser Opera House during the coming season.⁹⁶

Guthrie's first orchestra was probably a female orchestra organized in March of 1894. The Weekly Oklahoma State Capital reported "that there will perhaps be some ten violinists alone, to say nothing of the other instruments."⁹⁷ A Monday

⁹⁵The Evening Gazette, 2-27-92, 3:3.

⁹⁶Ibid., 7-25-92, 3:4.

⁹⁷Weekly Oklahoma State Capital, 3-17-94, 5:4.



Plate 9. The Club Theatre Orchestra in 1889.
(Western History Collections, University of Oklahoma Library)

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evening concert in the opera house was announced in order to raise money for the fledgling orchestra.⁹⁸ In 1902 Guthrie undertook the formation of a symphony orchestra under the leadership of H.P. Wells with the following instruments requested for the first rehearsal in October: 1st and 2nd violins, flute, piccolo, clarinets, cornets, trombones, basses, French horns, violas, cellos, oboes, bassoons, sax horns, and drums.⁹⁹

Although the Oklahoma City Symphony Orchestra was not officially organized until after statehood, its roots can perhaps be traced back to the summer of 1906 when, in July, an announcement was made by E. Chouteau Legg that he wished to organize an orchestra in the city.¹⁰⁰ The newspaper commented that:

The idea is based on what might be termed 'musical advancement,' also to give Oklahoma City what it has long needed, a first-class concert orchestra. This needs no argument. Other cities have them, why not our city?¹⁰¹

According to Legg, the orchestra was to be called the Philharmonic Orchestra. He also announced plans for a series of concerts at the Overholser Opera House to be given with guest artists. Mr. Legg asked that anyone interested in such an

⁹⁸ Ibid.

⁹⁹ The Guthrie Daily Leader, 4-17-77, Signs of the Times Section, 2:2-3.

¹⁰⁰ The Daily Oklahoman, 7-1-06, 5:3-4.

¹⁰¹ Ibid.

organization meet with him at J.W. Jenkins Sons' Music Co.¹⁰² Almost a year later, in May of 1907, it was announced that Mr. Legg had finally succeeded in organizing an orchestra.¹⁰³ "The orchestra will make a specialty of high grade, classical music and it is expected to rank high among the musical organizations of this city."¹⁰⁴ According to the article, the orchestra had the following instrumentation: two first violins, two second violins, viola, cello, double bass, clarinet, flute, cornet, trombone, oboe, bassoon, French horn, drums, and piano.¹⁰⁵

¹⁰²Ibid.

¹⁰³Ibid., 5-10-07, 5:3.

¹⁰⁴Ibid.

¹⁰⁵Ibid.

CHAPTER IV
CHURCH MUSIC

Church music constitutes a major portion of the music performed in the Oklahoma Territory. According to a contemporary account, churches strived from the very beginning to perform only the best music possible.¹ As early as September 4, 1889, The Evening Gazette proclaimed that: "No city of the same population west of the Father of Waters, we believe, can boast of or has as many good singers in their churches as our Oklahoma--'loveliest village of the plain.'"² Besides the music presented at the services, many church socials, musicals, recitals, and concerts were included on every church calendar. Since some of these functions, although given in a church setting, were entirely secular in nature, they will be discussed in later chapters. Sacred music, or at least programs containing a majority of sacred music presented by church musicians, will be viewed in three different categories: service music, organ recitals, and concerts in the church.

¹Angelo C. Scott, The Story of Oklahoma City (Oklahoma City: The Times Journal Publishing Co., 1939), 103.

²The Evening Gazette, 9-4-89, 4:3.

Service Music

Church choirs were formed in the territory shortly after the establishment of local congregations. In Guthrie, the choir formed in early June of 1889 at the Presbyterian Church was probably the first such organization for that city.³ By 1891 Guthrie could boast, besides its church choirs, of a fine quartet which performed alternately at the churches. The members of the quartet were Mrs. Stevenson, soprano; Mrs. Van Martin, alto; W.A. Smiler, tenor; and F.J. Wykoff, bass; accompaniment was furnished by Miss Jennie Mulhall, organist.⁴ As early as 1894, elaborate musical offerings were commonplace in Guthrie churches for special occasions. For example, the Christmas services at Trinity Episcopal Church featured a fifteen-voice choir performing Richard Redhead's (1820-1901) Communion Service in D plus two anthems, Glory to God in the Highest by S.C. Cook, and Break Forth into Joy by C. Seinfer.⁵ For Easter of 1895, the Catholic, Episcopal, Methodist, Presbyterian, Congregational, and Baptist Churches all supplied special music for their respective services. On this occasion the Catholic Church, with a choir composed of Mr. and Mrs. W.S. O'Brien, Mrs. H.H. Hagan, Mrs. Lou Beeland, Mrs. Burk,

³The Oklahoma Gazette, 6-14-89, 1:1.

⁴Weekly Oklahoma State Capital, 5-9-91, 3:1.

⁵Ibid., 12-29-94, 7:1.

Mrs. Driscoll, Mrs. Frank O'Neil, and Miss Alice Schnell, rendered "some fine church music that lifted one's soul to the regions beatific."⁶ The most elaborate music for the season was presented by Trinity Episcopal Church which gave the following program:

Processional Alleluia	Morgan
Christ our Passover	Hodges
Gloria Patri	Mendelssohn
Te Deum	Kotzschmar
Jubilate	Matthews
Christ, the Lord, is Risen Today	Mozart
Kyrie	Gounod
Gloria Tibi	Paxton
The Son of God Goes Forth to War	Whitney
Offertory Anthem, 'Christ is Risen'	Clare
Sursum Corda	Camidge
Trisagion and Sanctus	Camidge
Communion Hymn	Oliver
Gloria in Excelsis	Zeuner
Jerusalem, the Golden	Le Jeune ⁷

Guthrie's churches continued to be noted for their excellent music during territory days.

As at Guthrie, church music in early Oklahoma City was given much attention by the new settlers. The Evening Gazette reported in 1889 that the choir of the Christian Church seemed "to be the best cultivated of any in the city," and that the Methodist Church Choir was active and already presenting quality music.⁸ In 1890, the following account comes from the Baptist Church:

⁶Ibid., 4-20-95, 6:1.

⁷Ibid.

⁸The Evening Gazette, 8-27-89, 4:2; 10-23-89, 4:1.

The music was splendid and as the grand melody of good old hymns swelled from the organ, cornet, baritone, violin and a hundred throats many a straggler on the street was irresistibly drawn to that place of worship and to-day is better for the going.⁹

By the following year Professor C.W. Wright had assumed direction of the Baptist choir and for Thanksgiving, a special program was offered.

1. Prelude.
2. Jubilee (in B flat)-Dudley Buck.
3. Festival Te Deum (in E flat)-Dudley Buck.
4. Offertory. He Shall Judge.
5. Nunc Dimittis (in E flat)-Fairlamb.¹⁰

A review of this service praised the work of Professor Wright as well as noting the exceptional performances by Mrs. Welsh, Mr. Gibbs, Mrs. Chapell, Miss Curnutt, Mr. Scott, and Dr. Hawley in the solos and duets of the two Dudley Buck (1839-1909) renditions and the James R. Fairlamb (1838-1908) selection.¹¹ On Christmas Day of 1891 Professor Wright directed a choir of twelve in an impressive service conducted by Episcopalians at the Presbyterian Church; this program included Gounod's Te Deum, Dudley Buck's Jubilate Deo, a Communion service by Berthold Tours (1838-1897), a Gloria by Harrison Millard (1829-1895), and a selection by Mendelssohn.¹² By 1892, church music in Oklahoma City was in full swing. A March service ob-

⁹Ibid., 8-18-90, 3:2.

¹⁰Ibid., 11-25-92, 3:3.

¹¹Ibid., 11-27-91, 3:2.

¹²Ibid., 12-22-91, 3:2. The Episcopalians had not yet erected a church building.

serving St. Joseph's Day at St. Joseph's Catholic Church featured music directed by Mrs. T.J. Hickey in the following order:

Kyrie (Concone's)-St. Joseph's choir.
 Gloria (Mozart)-St. Joseph's choir.
 Duet, 'Veni Creator' (Mozart)-Mr. McCreery and John Siemer.
 Crerde [sic] (Concone's)-St. Joseph's choir.
 Offeratory [sic] (O cor amoris)-Mrs. J.L. Vanderwerker.
 Elevation, 'Ave Maria.' (Gounod's)-Mrs. Peyton.
 Agnur Dei, (Concone's)-Mrs. Smallwood and Miss Ketchum.
 Communion, 'Quid Retribuam,' (Lambillotte)-Miss Grace Williams.¹³

For Easter of that year many Oklahoma City churches presented elaborate musical programs. Perhaps the most impressive was that of the Presbyterian Church whose rendition of John Farmer's (1839-1901) Mass in B-flat was "a grand musical production of 67 pages requiring thirty-five minutes in its execution."¹⁴ Numbered among the participants were the Presbyterian quartet choir composed of Mrs. Chapell, Miss Curnutt, D.W. Gibbs, and A.C. Scott; Mrs. A.V. Francis, piano; Professor Ware, violin; and T.A. Neal, cornet.¹⁵ The participation of the Presbyterian quartet in the Baptist Thanksgiving Service of 1891 indicates the demand placed on the best singers of the city by all of the churches.

After the first few years of church music in Oklahoma City, two churches in particular assumed leadership in pro-

¹³Ibid., 3-18-92, 3:2.

¹⁴Ibid., 4-16-92, 3:3-4.

¹⁵Ibid. Both Ware and Neal were mentioned earlier in association with the Oklahoma City Band.

viding quality service music consistently: St. Paul's Episcopal Church and St. Joseph's Catholic Church. By 1894, St. Paul's featured a regular quartet choir that included Mrs. Eugene Wallace, soprano; Mrs. J.J. Burke, contralto; Mr. Otto Dekemeyer, tenor; and Mr. Mac Oliver, bass.¹⁶ With the assistance of Mr. D.W. Gibbs and Mrs. A.V. Francis, organist, the St. Paul's quartet choir rendered this impressive Easter Service in 1894:

Morning

Processional Hymn-'O Could I Speak the Matchless Worth'
 'Christ our Passover' Danks
 Mr. Oliver and Quartette
 Festival Te Deum No. 7 Buck
 Mr. Gibbs and Quartette
 Jubilate Deo in C Buck
 Mrs. Wallace and Quartette
 Hymn-'Christ the Lord is Risen Today'
 Kyrie Eleison Tours
 Quintette
 Gloria Tibi Pleyel
 Quintette
 Offering-'Come Holy Spirit' Schneckner
 Mrs. Wallace and Quartette
 Sursum Corda and Sanctus Camidge
 Quintette
 Hymn-'Alleluia'
 Gloria in Excelsis
 Quintette
 Recessional Hymn-'All Hail the Power of Jesus Name'

Evening

Processional Hymn
 Bonum Est Danks
 Mrs. Wallace and Quartette
 Benedic [sic] Anima Mea Danks
 Mrs. Burke and Quartette

¹⁶The Daily Oklahoman, 10-21-94, 8:1.

Hymn
 Offering-'Holy, Holy, Holy' Gounod
 Mr. Gibbs and Quartette
 Recessional Hymn¹⁷

For a Thanksgiving Service in November, the Buck Te Deum, the Tours Kyrie Eleison, and the Ignaz Pleyel (1757-1831) Gloria Tibi were again performed in addition to these selections: a Thanksgiving anthem by Hart P. Danks (1834-1903), a Jubilate Deo by F. Schillings, the Bell Amen by Sir John Stainer (1840-1901), and The King of Love My Shepherd Is by H.R. Shelley (1858-1947).¹⁸ Besides these selections a trio consisting of Mrs. Beard, Mrs. Welsh, and Mrs. Burke sang the offertory while a ladies' quartet provided music for the recessional.¹⁹ A vested boys' choir became a part of St. Paul's music program in 1898.²⁰ After 1900, some of the best known musicians in the territory became associated with the music program at St. Paul's. For example, in 1903, the church secured the services of Prof. J.J. Merrill, one of Oklahoma's foremost musicians and Professor of Music at Epworth University (now Oklahoma City University), on the organ.²¹ In 1904 the post of organist was taken over by Miss Amanda O'Conner of the University of Oklahoma School of Music faculty, and the choir, under the direction of Dr. F.H. Colter, included four sopranos,

¹⁷The Oklahoma Daily Press Gazette, 3-26-94, 1:5.

¹⁸The Daily Oklahoman, 11-27-94, 4:5.

¹⁹Ibid. ²⁰Ibid., 10-30-98, 2:3.

²¹Ibid., 12-29-03, 4:3.

Mrs. A.M. Bacon, Mrs. William Vickers, Mrs. Major Moberly, and Miss Lucy Huston; two altos, Mrs. Van Winkle and Mrs. Ralph Ramer; two tenors, Mr. Colter and Mr. Denham; and two basses, Mr. Van Winkly and Mr. Randall.²² Succeeding Dr. F.H. Colter as choirmaster was W.W. Gray who remained in the post for a number of years. Two Christmas services in 1905 under Gray's direction included the following:

Christmas Eve, Sunday, Dec. 24 at 7:30 o'clock:

Organ Prelude
 Processional, Hymn 59 Willis
 Choral Service Tallis
 Gloria Patri Robinson
 Magnificat in A Buck
 Nunc Dimittis in a Buck
 Hymn 58 Redner
 Sermon
 Tenor Solo 'The Star of Bethlehem'
 Dr. F.H. Colter
 Offertory for Violin, Abendlied . . Schumann
 Miss Hallie Blacknall Cooke
 Processional Hymn Smart
 Organ Postlude

Christmas Day, Dec. 25 at 10:30 a.m.

Organ Prelude
 Processional, Hymn 51 Mendelssohn
 Kyrie King Hall
 Gloria Tibi King Hall
 Quartet-'O Happy Morn' Melvil
 Mrs. Moberly, Mrs. Tanner,
 Dr. Colter and Mr. Gray.
 Sermon
 Soprano Solo-'Rejoice Greatly'
 (Messiah) Handel
 Miss Susan Davidson
 Offertory for Violin, Berceuse
 (Jocelyn) Godard
 Miss Hallie Blacknall Cooke

²² Ibid., 4-3-04, Section Two, 8:1-2.

Sursum Corda King Hall
 Sanctus Gounod
 Hymn 49 King Hall
 Gloria in Excelsis King Hall
 Nunc Dimittis in A Buck
 Processional, Hymn 59 Willis
 Organ Postlude

Miss Amanda O'Connor, Organist.
 Mr. W.W. Gray, Choir Master.²³

At St. Joseph's Catholic Church the choir in 1894 consisted of Mrs. T.C. Smallwood, Miss Ella Ketchum, Mrs. McNally, Miss Burns, Henry Meyer, and Mr. Brooks.²⁴ By 1900 Mrs. James T. Hickey had assumed the post of organist-choirmaster in charge of an eight voice choir, and by 1906 the choir had grown to seventeen voices.²⁵ Typical of the service music at St. Joseph's on special days is the following Easter program:

Kyrie H. Millard
 Soprano, tenor solo, chorus.
 Gloria H. Farmer
 Soprano, tenor and bass solo, chorus.
 Credo Mercandante [sic]
 Soprano, tenor, bass solo, chorus.
 Offertory-Ecce Paris La Hache
 Trio-Soprano, tenor, bass.
 Sanctus Mercandante
 Soprano solo and chorus.
 Benedictus Mercandante
 Contralto solo and chorus.
 Agnus Dei Mercandante
 Soprano solo and chorus.²⁶

One of the more elaborate services at St. Joseph's took place in 1906 on Easter Sunday. The choir, accompanied by an or-

²³Ibid., 12-24-05, 10:4-5.

²⁴The Oklahoma Daily Press Gazette, 3-26-94, 1:6.

²⁵The Daily Oklahoman, 12-23-00, 2:3; 4-13-06, Magazine Section, 9:4.

²⁶Ibid., 4-3-04, Section Two, 8:1.

chestra under the direction of E. Chouteau Legg, performed Farmer's Mass in B flat in its entirety.²⁷

Organ Recitals

The Presbyterian Church of Oklahoma City can claim the honor of possessing the first pipe organ in the Oklahoma Territory;²⁸ nothing is known about the organ except that it was replaced in 1903. Installed on June 23, 1894, it enhanced that church's already distinguished music program.²⁹ The second pipe organ to be installed in the territory was at the Baptist Church in Oklahoma City for a reported cost of \$1,500.³⁰ A dedicatory service held for the organ in February of 1899 was as follows:

Organ prelude-Miss Hatten.
Doxology-Choir.
Invocation-Pastor.
Hymn.
Scripture reading by the pastor.
Prayer.
Anthem by choir.
Offeratory /sic/-Miss Hatton.
Solo-Miss Allen.
Dedicatory sermon by pastor.
Dedicatory prayer by Rev. L.J. Dyke.
Hymn.
Benediction.³¹

²⁷ Ibid., 4-13-06, Magazine Section, 9:4. E. Chouteau Legg later founded the Philharmonio Orchestra in July of 1906.

²⁸ Ibid., 6-26-94, 8:3.

²⁹ Ibid., 6-24-94, 2:2.

³⁰ Ibid., 12-29-98, 3:2.

³¹ Ibid., 2-17-99, 3:3.

In 1900, the Masonic Temple at Guthrie installed a new pipe organ which was erroneously claimed by that city to be the first in Oklahoma; an error quickly brought to their attention by Oklahoma City newspapers.³² Other pipe organs installed in churches at Oklahoma City were at St. Paul's Episcopal Church in 1902, the Christian Church in 1902, and the First Methodist Church in 1904.³³ The Presbyterians completed the construction of a new church building early in 1903, and installed a new organ built by the Barchkoff Organ Co. of Pomeroy, Ohio which was reputed to be "the largest and handsomest in the southwest."³⁴ The specifications of this organ were as follows:

Great Organ

1. 8 ft. Open Diapason, metal, 61 pipes.
2. 8 ft. Melodia, wood, 61 pipes.
3. 8 ft. Viola Di Gamba, metal, 61 pipes.
4. 8 ft. Dulciana, metal, 61 pipes.
5. 4 ft. Principal, metal, 61 pipes.
6. 4 ft. Flute d'Amour, wood and metal, 61 pipes.
7. 3 ft. Twelfth, metal, 61 pipes.
8. 2 ft. Fifteenth, metal, 61 pipes.

Swell Organ

9. 16 ft. Bourdon, treble, split, wood, 49 pipes.
10. 16 ft. Bourdon, bass, knob, wood, 12 pipes.
11. 8 ft. Open Diapason, metal, 61 pipes.
12. 8 ft. Salicional, metal, 61 pipes.
13. 8 ft. Aeoline, metal, 61 pipes.
14. 8 ft. Stopped Diapason, wood, 61 pipes.
15. 4 ft. Flute Harmonica, wood and metal, 61 pipes.
16. 2 ft. Cornet 3 rank mixture, metal, 61 pipes.

³²Ibid., 5-22-00, 4:2.

³³Ibid., 2-16-02, 3:2; 10-3-02, 5:4; 6-8-04, 6:5.

³⁴Ibid., 1-3-03, 5:2; 1-8-03, 4:5.

17. 4 ft. Violone, metal, 61 pipes.
18. 8 ft. Oboe & Bassoon, metal, 61 pipes.

Pedal Organ

19. 16 ft. Sub Bass, wood, 30 pipes.
20. 8 ft. Major Flute, wood, 30 pipes.

Mechanical Registers

21. Great to Pedal
22. Swell to Pedal
23. Swell to Great
The above couplers to be operated by piston knobs placed below their respective manuals.
24. Tremolo
25. Bellows Signal.
26. Wind Indicator

Combination Pedals

1. Great Organ Forte
2. Great Organ Piano
3. Balanced Swell Pedal

Summary.

Great Organ, 8 stops, 488 pipes.
 Swell Organ, 10 stops, 549 pipes.
 Pedal Organ, 2 stops, 60 pipes.
 Total Speaking Stops 20, 1097 pipes.
 Mechanical Registers, 6.
 Combination Pedals, 3.³⁵

The Baptist Church installed a new \$12,000 pipe organ in 1907 which featured a full system of chimes and 3,000 pipes.³⁶

The first advertised pipe organ recital, as reported by The Daily Oklahoman, occurred on the evening of April 25, 1899 at the Baptist Church in Oklahoma City. It was produced entirely by local talent, and for an admission fee of 25 cents

³⁵Ibid., 1-11-03, 8:3.

³⁶Ibid., 2-17-07, 7:4.

the public was able to enjoy a diverse program that actually included only two organ selections. The printed program was as follows:

Part I.

1. Gaytella Waltz-Charlie Johnson,
Mandolin Club.
2. Quartette-Hark, Hark, My Soul-Shelley, Mrs. Warner,
Mrs. Welsh, Messrs. Sohlberg and Pryor.
3. Organ Solo-Allegro-Henry Smart, Miss Hennie Hatten.
4. Vocal Solo-Say, Won't you Come Out and Play?-Labrie,
Lettice Pryor.
5. Reading-Napoleon, Miss Maybelle Etter.
6. Vocal Solo-The Skipper-Jude, Mr. Hawley.

Part II.

1. Quartette-Festival Te Deum-Dudley Buck, Mrs. Warner
and Mrs. Welsh, Messrs. Sohlberg and Pryor.
2. Violin Solo-Cavatina-Raff, Miss Myrta Cooke.
3. Guitar Solo-Spring Song-Mendelssohn, Mr. Steele.
4. Organ Solo-Andante-by Henry Smart, Miss Hennie Hatten.
5. Vocal Solo-Ave Marie-Mescagan, Cello and Organ
accompaniment, Mrs. Warner.
6. Alpha March-G.E. Simpson, Mandolin Club.³⁷

A similar pipe organ recital was presented at the Baptist Church on September 8, 1899.³⁸ Featuring vocal, violin, cello, piano, and organ solos, the large audience was again "charmed with the entertainment."³⁹

Apparently the first touring organist to visit Oklahoma was Mr. August Halter of Chicago who played a recital at the First Christian Church of Oklahoma City in October of 1902.⁴⁰

³⁷The Daily Oklahoman, 4-25-99, 1:5.

³⁸Ibid., 9-7-99, 1:7.

³⁹Ibid., 9-9-99, 4:4.

⁴⁰Ibid., 10-9-02, 5:5-7.

Halter returned to Oklahoma City in 1904 where he performed the dedicatory recital on the new pipe organ at the First Methodist Church.⁴¹ A large audience filled the sanctuary of the church to hear Professor Halter, assisted by a number of local musicians, perform on the new Kimball pneumatic organ.⁴² The order of the program was as follows:

1. ORGAN
 - a-Offertory in E Batiste.
 - b-Elevation Rousseau.
 - c-Pilgrim's Chorus Wagner.
2. CHORUS
 - Gloria from Twelfth Mass Mozart.
3. ORGAN
 - a-Her Village Harvest Home Spinney.
 - b-Berceuse De Lille.
 - c-Fugue in C Major Buxtehude.
4. TRIO
 - Viol-Piano and Organ-Largo Handel.
5. VOCAL SOLO
 - Nymphs and Fauns Bemberg.
6. ORGAN
 - a-Tocatta [sic]
 - b-Meditation
 - c-Larley-Transcription Nesvadba.
7. VIOLIN SOLO
 - Overture, 'Sans Souci' Kaula.
Arranged by Vincent Leon.
8. ORGAN
 - a-Air Anciente Marie.
 - b-Intermezzo Sullivan.
 - c-March Triumphal Sullivan.
9. CHORUS
 - Hail Bright Abode Wagner.
10. ORGAN
 - Overture to Semiramide Rossini.⁴³

A review of the concert described Professor Halter's playing

⁴¹Ibid., 6-11-04, 6:4.

⁴²Ibid., 6-12-04, Section Two, 3:1-2.

⁴³Ibid. The so-called Twelfth Mass by Mozart is spurious.

in the following manner:

It might be said that registration is Mr. Halter's forte, his technique is clean and faultless and one was pleased to note the absence of the cheap tricks for theatrical effects, which mar so many similar performances. Mr. Halter plays with ease and without affectation, as an artist should play.⁴⁴

Also receiving plaudits were the local musicians, particularly the chorus which was under the direction of Mr. Ernest Crawford.⁴⁵ Halter's last visit to the territory occurred in February of 1906 when he gave a recital at the First Presbyterian Church in El Reno.⁴⁶

Professor Minor C. Baldwin, an organist from New York City, performed his first recital in Oklahoma at the First Christian Church in Guthrie on January 9, 1903.⁴⁷ Every selection on the program was encored by the audience which included many of the territory's best known organists and singers.⁴⁸ Applause was particularly enthusiastic for Baldwin's execution of a Bach Toccata which showed "the organist's perfect mastery of the pedals."⁴⁹ After his success at Guthrie, Baldwin traveled to Oklahoma City where he was asked to play two recitals on the new pipe organ at

⁴⁴ Ibid.

⁴⁵ Ibid.

⁴⁶ Ibid., 2-25-06, 5:2.

⁴⁷ Ibid., 1-10-03, 4:5.

⁴⁸ Ibid.

⁴⁹ Ibid.

the First Presbyterian Church.⁵⁰ Assisted by local talent including Miss Ruth Harper and Miss Bevie Bass, sopranos; Dr. F.H. Colter, tenor; and Mr. J.E. Crawford, baritone; Baldwin gave the following program on January 12:

- Pilgrims chorus, 'Tannhauser' Wagner
- Romanza Baldwin
- Dr. Baldwin
- 'For All Eternity' Mascheroni
- Dr. F.H. Colter
- Concerto Haendel
 - a. Larghetto
 - b. Allegro
 - c. Alla Siciliano
 - d. Presto
- Dr. Baldwin
- The Gay Gitanna Harriss
- Miss Harper
- Overture to 'Semiramide' Rossinni [sic]
- Reverie Atherton
- Intermezzo Rossinni
- Marguerita Gounod
- Dr. Baldwin
- The Mariners Raudegg
- Miss Bass, Messrs. Colter and Crawford
- Poem Symphonique Baldwin
 - 'The Storm in the Mountains'
 - a. Shepherd's Evening Song
 - b. The Tempest
 - c. Hymn of Thanksgiving
 - d. Invocation
- Marche Coronation 'Le Prophete' Meyerbeer⁵¹

A new program devised for the January 13 recital included:

- Grand Offertoire de St. Cecilla Batiste
- Chanson de Printemps Mendelssohn
- Dr. Baldwin
- Selection for soprano
- Miss Harper
- Overture 'Poet and Peasant' Suppe
- For All Eternity Mascheroni
- Dr. F.H. Colter

⁵⁰ Ibid., 1-11-03, 8:4.

⁵¹ Ibid.

Cradle Song Dalbruck
 Gavotte, 'Mignon' Thomas
 Dr. Baldwin
 The Mariners Raudeggu
 Miss Bass, Dr. Colter and Mr. Crawford
 Organ-selected
 Organ-selected
 The Marvelous Work Haydn
 Dr. Baldwin⁵²

Dr. Baldwin returned to Oklahoma City for recitals at the Presbyterian and Methodist churches in February of 1904.⁵³ The recital at the Presbyterian Church was for the benefit of that church's organ fund, and was reported to be "eminently successful."⁵⁴

In 1904, two recitals by Professor Edward Kreiser of Kansas City were heard in Oklahoma City. The first recital took place in February at the First Presbyterian Church for the benefit of their organ fund, and the second took place at the First Christian Church in March.⁵⁵ The First Methodist Church of Oklahoma City presented Professor Kreiser in recital a year later in April of 1905.⁵⁶ A review of this recital stated that many in attendance proclaimed Mr. Kreiser "the greatest organist they have ever heard."⁵⁷

⁵² Ibid., 1-13-03, 5:5.

⁵³ Ibid., 2-13-04, 3:2.

⁵⁴ Ibid., 2-18-04, 3:1.

⁵⁵ Ibid., 2-18-04, 3:1; 3-24-04, 3:3.

⁵⁶ Ibid., 4-20-05, 7:2.

⁵⁷ Ibid.

The Daily Oklahoman announced in May of 1906 that Clarence Eddy, one of the greatest pipe organists in America, was going to appear in recital at the First Methodist Church on June 5.⁵⁸ A second article a week later gave a biographical sketch of Eddy as well as more information concerning his artistry at the organ.⁵⁹ Unfortunately, neither a review of the concert nor the program appeared in local newspapers.

In 1907, the First Baptist Church announced a series of daily organ recitals to be given free, "intended as a means of interesting the citizens of Oklahoma City in better music."⁶⁰

Concerts in the Churches

On November 14, 1889, The Evening Gazette of Oklahoma City announced that the Presbyterian Church Choir would present the following program at a musicale in the Methodist Episcopal Church.

FIRST PART.

Chorus-'Hail Smiling Morn!'-Sixteen voices.
 Duet-Mrs. Miller, Miss Dora Dale.
 Solo-'Ashamed of Jesus'-Mrs. Geo. S. Anderson.
 Recitation-'Mother and Poet'-Miss Anne Anderson.
 Male Quartette-Messrs. D.W. Gibbs, W.W. Scott, N.M.
 Tubbs, A.C. Scott.
 Song-Crystal Woods.

⁵⁸The Daily Oklahoman, 5-18-06, 5:1.

⁵⁹Ibid., 5-27-06, 5:2.

⁶⁰Ibid., 5-28-07, 5:4.

Instrumental Quintette-Albert Hervey, 1st violin; Prof. Miller, 2d violin; Thos. Blaise, B^b cornet; J.W. Steagall, violin cello; Neil Ainsworth, guitar.
 Recitation-Junie Dunham.
 Character Song-'The Professor at Home'-Mrs. Anderson, Mrs. Sampey, Mr. Downie, Mr. Scott.

SECOND PART.

Chorus-'Awake, Aeolian Lyre.'
 Quartette-'Indian Summer Time.'-Mrs. Anderson, Miss Robertson, Mr. Downie, A.C. Scott.
 Solo-'When 'tis Moonlight.'-Mrs. Miller.
 Trio-'O Restless Sea.'-Mrs. Anderson, Mr. Gibbs, Mr. Scott.
 Personation-James Downie.
 Instrumental Quintette
 Male Quartette-'O Hail us, Ye Free!'
 Character Song-'The Spelling Class.'-Mrs. Anderson, Mrs. Downie, Miss Robertson, Miss Kate Ellis, Miss May Ellis, Messrs. Robertson, Mitchell and Downie.
 Mrs. Sampey, Teacher, Song-'God be With You.'⁶¹

According to a review of the musicale in the newspaper the day after the concert, this was "the first real entertainment ever given here."⁶² In addition to being the first concert of its kind, it serves as a paradigm for sacred or partly sacred concerts presented under the auspices of church choirs in the early years of the territory.

After the turn of the century, sacred concerts in the churches became considerably more sophisticated. For example, the First Presbyterian Choir of nineteen voices, under the direction of J.E. Crawford, included Haydn's "The Heavens Are Telling" from The Creation on one of their chorus concerts

⁶¹The Evening Gazette, 11-14-89, 3:4.

⁶²Ibid., 11-16-89, 3:4.

in May of 1904.⁶³ In 1907, a sacred concert at St. Joseph's Catholic Church included selections from Rossini's Stabat Mater.⁶⁴

Large choral works such as cantatas and oratorios were occasionally performed by local church choirs. One of the earliest productions of this kind occurred at the Methodist Episcopal Church in Guthrie on November 15, 1889 when the cantata Queen Esther was presented.⁶⁵ Preparations for this work were extensive, and, since the cantata required a total of eighty voices, all local singers and musicians were invited to attend rehearsals at the residence of Dr. Patton in order to "lend their aid in making it an event that will reflect credit upon the musical and dramatic talents of the city."⁶⁶ The large cast included:

King Ahasuerus	J.A. Cotteral.
Queen Esther	Mrs. F.M. Hotchkiss.
Mordecai	Mr. O.V. Hays.
Zeresh	Mrs. Dr. Patton.
Mordecai's sister	Mrs. J.C. Tutt.
Haman	Guy Farwell.
Prophetess	Mrs. Geo. Gray.
Queens attendants	{ May Anderson.
	{ Lee Benham.
Zeresh att'd's	{ Mrs. Frank Greer.
	{ Miss L. McGregor.

⁶³The Daily Oklahoman, 5-15-04, Section Two, 3:1.

⁶⁴Ibid., 2-9-07, 6:3.

⁶⁵Weekly Oklahoma State Capital, 11-16-89, 7:3-5. The correct title of the cantata is Esther, the beautiful queen. It was composed by William Batchelder Bradbury (1816-1868).

⁶⁶Ibid., 9-28-89, 3:6.

Queens pages	{	Fern Scott.
		Jennie Rhenhart.
Zeresh child		Mabel McCoy.
Kings pages	{	Kittie McCoy.
		Ray Waite.
Scribe		C.A. Huff.
Herald		Mr. Darlington.
Hagi		F.M. Hotchkiss.
High Priest		Elder Tout.
Musicians	{	Prof. Green.
		Mr. Boufinger.

Chorus of Persians, Jews and little maidens.⁶⁷

This Guthrie production, departing from the usual concert style of cantata performance, was fully dramatized. The fashionable audience in attendance filled the sanctuary of the Methodist Church and warmly applauded the efforts of the cast.⁶⁸ Two other performances of Queen Esther took place in the territory. In July of 1895 it was presented by the Baptist Church in Oklahoma City with Mrs. A.L. Welsh in the leading role.⁶⁹ It was also given in March of 1902 by the Christian Church of Oklahoma City with Anna Boyd taking the role of Queen Esther.⁷⁰ This production, conducted by Prof. Rice, proved to be a huge success with Oklahoma City audiences.⁷¹

Alfred R. Gaul's (1837-1913) cantata The Holy City was performed at St. Paul's Episcopal Church in Oklahoma City on

⁶⁷ Ibid., 11-16-89, 7:3-5.

⁶⁸ Ibid.

⁶⁹ The Daily Oklahoman, 4-30-95, 4:2.

⁷⁰ Ibid., 3-13-02, 5:2.

⁷¹ Ibid., 3-15-02, 5:2.

March 23, 1906.⁷² St. Paul's choir, directed by W.W. Gray, was augmented for this performance by other singers, and the pipe organ was supported by a full orchestra.⁷³ Because this performance was so successful, the cantata was repeated the first week in April.⁷⁴ An account of the second performance praised the work of the soloists, choir, and orchestra maintaining that the second concert was even more polished than the first. The review also noted that "it was a treat to listen to the rich harmonies of the concerted numbers, and note the skillful dynamic efforts brought out under Prof. Gray's leadership."⁷⁵

For the Easter season of 1907, St. Paul's presented Sir John Stainer's cantata The Crucifixion as well as the motet Gallia by Charles Gounod.⁷⁶ W.W. Gray conducted a forty voice chorus composed of the St. Paul's choir and other local musicians.⁷⁷ Accompaniment was provided by piano, pipe organ, and orchestra with the orchestration supplied by Mr. Gray.⁷⁸ Solo roles in The Crucifixion were taken by Miss McElhiney, soprano; Mrs. R. Darks Bennett, contralto; Dr. F.H. Colter

⁷²Ibid., 3-21-06, 3:1-2.

⁷³Ibid.

⁷⁴Ibid., 4-8-06, 6:4.

⁷⁵Ibid.

⁷⁶Ibid., 3-24-07, Section Two, 1:3.

⁷⁷Ibid.

⁷⁸Ibid.

and Clifford Bailey, tenor; and E.C. Spenny, baritone.⁷⁹

This concert proved to be so successful that it was repeated about a week later on April, 4.⁸⁰

In December of 1904 the First Presbyterian Church in Oklahoma City gave the first of three performances of Dudley Buck's sacred cantata The Coming of the King.⁸¹ The second and third took place in December of 1906.⁸² A large audience was in attendance to hear the second performance which featured the Presbyterian Choir and other singers under the baton of J.E. Crawford.⁸³ The organist, Mrs. Graham, was lauded for her interpretation and registration of this work.⁸⁴ By request, the cantata was given again on December 30.⁸⁵

Among other productions of this sort was an 1899 performance of The Queen of Sheba, probably of local origin, by a black church in Guthrie.⁸⁶ According to The Daily Oklahoman, a fife and drum corps sent out by the church to advertise the work "played an air suspiciously like the 'Hooche-

⁷⁹Ibid.

⁸⁰Ibid., 4-4-07, 7:1.

⁸¹Ibid., 12-25-04, 13:6.

⁸²Ibid., 12-28-06, 3:2.

⁸³Ibid.

⁸⁴Ibid.

⁸⁵Ibid.

⁸⁶Ibid., 8-18-99, 2:2.

Cooche."⁸⁷ In 1902, the Presbyterian Church gave the oper-
etta David, the Shepherd Boy (Charles Edward Horsley, 1822-
1876) during the month of December, and St. Luke's Methodist
Episcopal Church delivered the cantata The Resurrection
(Charles Fonteyn Manney, 1872-1951) for Easter in 1906.⁸⁸

⁸⁷ Ibid.

⁸⁸ Ibid., 11-2-02, 6:4; 4-13-06, Magazine Section, 9:5.

CHAPTER V
CONCERT LIFE

Concerts by Traveling Professional Musicians

In addition to musical stage productions, touring bands, and orchestras, the concert-goer in Oklahoma before statehood was treated to a variety of professional vocal and instrumental entertainments. Among these the vocal and choral ensembles were the most popular with the frontier audiences. One of the first ensembles of this type to travel to Oklahoma was the Mendelssohn Quintette which first appeared in Oklahoma City at the opera house on the evening of April 8, 1891.¹ On this occasion a large audience enthusiastically received the group and particularly applauded the singing of Miss Marie Barnard.² Three nights later the group performed at McKennon's Opera House in Guthrie and was hailed as "the greatest company"³ that had visited Guthrie or Oklahoma.

Concerts by such vocal ensembles increased in Oklahoma after the turn of the century. For example, three quartets performed in Oklahoma City during 1900. The Ottumwas Male Quartette gave a concert at the Baptist Church on January 17

¹The Evening Gazette, 4-9-91, 3:2.

²Ibid.

³Weekly Oklahoma State Capital, 4-11-91, 3:2.

as the third event of the season for that city's Lyceum course.⁴ They were followed, on February 21 at the same church, by a female ensemble, the Scandinavian Quartette.⁵ The third quartet to perform in that year was the Quaker Male Quartette of Philadelphia. This group, also sponsored by the Lyceum course, was noted for their Quaker costumes.⁶ A review of their concert at the Baptist Church noted:

F.D. Randall's fine baritone voice was commented upon by all present, but by far the hit of the evening was N.H. Baker with his original humorous talks. Mr. Baker's wonderful basso range is world renown and he rendered one selection wherein his voice ranged three octaves.⁷

The Wesleyan Male Quartette came to Oklahoma City in 1902 and 1903. This program, presented by the Wesleyans in 1903, was typical of the period:

Part I

1. On the Sea Buck
Wesleyans
2. Queer Things
Mr. Houston
3. Two Grenadiers Schumann
Mr. Rose
4. A Stream of Silver Moonshine . . . Geibel
Wesleyans
5. Singers I Have Heard Original
Mr. Houston

Part II

6. Lead, Kindly Light Buck
Wesleyans

⁴The Daily Oklahoman, 1-12-00, 3:2.

⁵Ibid., 2-20-00, 3:2.

⁶Ibid., 9-23-00, 3:4.

⁷Ibid., 11-14-00, 1:4.

7. Whistling Solo Selected
Mr. Freland
8. When the Heart is Young Buck
Mr. Farmer
9. (a) I Long for Thee Hartel
(b) She Is Mine Buck
Wesleyans
10. Musical Imitations 'The Little
German Band' Original
Mr. Houston
11. Good Night Buck
Wesleyans⁸

One of the more celebrated male quartets to travel to Oklahoma City was the Bohemian Male Quartette which appeared in concert at the India Temple Hall on Thursday, January 18, 1906.⁹ Composed of Karel Seperling, first tenor; Rudolph Cerny, second tenor; Jan Novak, first bass; and Antonin Svojsik, second bass; this organization possessed a many faceted repertoire which they rendered in many different languages.¹⁰ The program presented was as follows:

Part I

1. Rozkosny--Oh, Sweetest Darling. By quartette.
(English)
2. Leoncavallo--Prologo da Pagliacci. By Mr. Novak,
baritone. (Italian)
3. (a) Mendelssohn--Nachtgesang.
(b) Beethoven--Hymne an die Nacht. By quartette.
(German)
4. (a) Becker--Fruehlingslied. (German)
(b) Verdi--Stretta from the opera Troubadour. By
Mr. Sefrling [sic], tenor. (Italian)
5. Old Kentucky Home. By quartette.

⁸Ibid., 4-25-03, 3:2.

⁹Ibid., 1-14-06, Magazine Section, 6:5-7.

¹⁰Ibid.

Part II

1. Saint Saens--Serenade d'hiver. By quartette. (French)
2. Smetana--duett from opera Prodana Nevesta, sung by Mr. Sefrling, tenor, and Mr. Svojsik, bass. (Bohemian)
3. Weis--Bohemian national songs, sung by quartette. (Bohemian)
4. Wagner--Valse. By quartette. (English)
5. Genee--Fine del'opera. By quartette. (Italian)¹¹

Other quartets making appearances in the Oklahoma Territory included the Western Male Quartet in 1902 and 1903, the Dunbar Male Quartet in 1904, and the Boston Philharmonic Quartette in 1905.¹²

Representative of larger choral ensembles to appear in Oklahoma was the Chicago Glee Club which performed at the opera house in Oklahoma City on January 21, 1902.¹³ Augmenting the glee club were a male quartet, the soprano Annette Gray, and the impersonator C.I. Dixon.¹⁴ According to The Daily Oklahoman one of the largest audiences of the season turned out for the concert "consisting of the elite of the city."¹⁵

The first prominent vocal soloist to tour the Oklahoma Territory was the soprano Ellen Beach Yaw. On May 27, 1894,

¹¹ Ibid. There is an obvious confusion over the spelling of Seperling.

¹² Ibid., 4-19-03, Section Two, 3:3; 4-24-04, 6:6-7; 1-8-05, 5:1.

¹³ Ibid., 1-21-02, 3:3.

¹⁴ Ibid., 1-16-02, 5:1.

¹⁵ Ibid., 1-22-02, 3:2.

one of the Oklahoma City newspapers announced that her manager, Victor Tulane, was in that city in order to arrange concert appearances for Miss Yaw in the territory.¹⁶ Little more than a week later, on June 5, Miss Yaw sang her first concert in Oklahoma at the opera house in Oklahoma City. Supported by the violinist Maxmillian Dick and the pianist Georgiella Lay, the following selections were rendered:

Programme

1. Piano Solo--Lucia (Fantaisie Dramatique) . . Liszt
Miss Lay
2. (a) Vocal Solo--Russian Nightingale . . Alabieff
(b) Vocal Solo--Villanelle Dell'Acque
Miss Yaw
3. Violin Solo--Ballade and Polonaise . . Vieuxtemps
Mr. Dick
4. Selected
Miss Yaw
5. Piano Solo--Andante and Rondo
in E flat, Op. 16 Chopin
Miss Lay
6. Violin Solo--Scherzo Fantastique Bazzini
Mr. Dick
7. Vocal Solo--Mad Scene from Hamlet Thomas
Miss Yaw
8. Selected
Mr. Dick
9. Vocal Solo--Swiss Echo Song Eckert
Miss Yaw¹⁷

The day after this concert Miss Yaw traveled to El Reno where she gave an impromptu concert at the residence of Colonel Purrington, the commandant of Fort Reno.¹⁸ On June 15, she performed to a crowded house in Guthrie under the auspices of

¹⁶The Sunday Oklahoman, 5-27-94, 8:3.

¹⁷The Oklahoma Daily Press Gazette, 5-30-94, 4:5.

¹⁸The Daily Oklahoman, 6-7-94, 5:2.

the local Knights Templar. Although the concert was proclaimed "the finest musical treat Guthrie has ever had,"¹⁹ the soprano received the following criticism:

She does not inspire the audience with the emotion that she feels, the sentiment she expresses. That is her only limit. But still, what folly for one here in Oklahoma to criticise her up to the highest standard. It seems folly to do so here, where plebeian efforts are taken for art and dime museum voice trumperies for culture. Still one has refinement of feeling and a memory of having once been transported into ideal worlds by the world's great singers, Patti, Nilsson and others. However, it is flattering to Miss Yaw that her singing suggests these and finds a partial satisfaction in her. She has all they have - all that art and education can give - if nature did not make her one of those irresistible beings through whom all the chords of human nature pulse - one of those that have felt all the heights and depths of human emotions - she is not to blame. Nature has given her voice which art has cultivated, but it did not give her irresistible passion.²⁰

Despite the criticism by the Guthrie reviewer, Miss Yaw returned to the territory for two performances in Oklahoma City during January of 1907: the first was at the Convention Hall on the night of January 7, and the second at the Overholser Opera House on January 21.²¹ Singing selections ranging from "Coming Through the Rye" to the "Bell Song" from Lakmé and the mad scene from Lucia di Lammermoor, she was the recipient of numerous accolades by the local press.²² The Daily Oklahoman declared that

¹⁹Weekly Oklahoma State Capital, 6-16-94, 8:5.

²⁰Ibid.

²¹The Daily Oklahoman, 1-8-07, 2:7; 1-20-07, Magazine Section, 6:4-6.

²²Ibid.

the position formerly occupied by such world famed artists as Patti, Sembrich and Melba, is now possessed by an American singer, Ellen Beach Yaw, in whom we have the genuine lyric soprano - a voice that stands alone in the clearness of its high register and in its effectiveness of obtaining the perfect results.²³

The great American soprano Emma Nevada, star of Metropolitan Opera, La Scala, and Paris' Opéra Comique, journeyed to Oklahoma for a notable concert at the Brooks Opera House in Guthrie on May 7, 1900.²⁴ Admission prices for this concert, under the management of L.G. Niblack, were \$2.50 for box seats, \$2.00 for the orchestra circle, and \$1.50 for the balcony.²⁵ The gala affair attracted society people from Stillwater, Norman, Oklahoma City and other towns.²⁶ The audience was not disappointed as Miss Nevada "sang 'Suwanee [sic] River' and the 'Mocking Bird' and other old time favorites and the audience cheered until they were hoarse."²⁷

One of the most important male vocalists to reach the territory was the Metropolitan Opera bass Ernest Gamble who came to Oklahoma in 1900, 1902, and 1906. His performance at Oklahoma City's opera house in 1900 was sponsored by the Apollo Club,²⁸ the leading musical organization in that com-

²³Ibid.

²⁴Ibid., 4-28-00, 4:5-6.

²⁵Ibid.

²⁶Ibid., 5-8-00, 1:4-5.

²⁷Ibid.

²⁸Ibid., 3-13-00, 2:3.

munity. Gamble's concert in 1902, also at the Oklahoma City opera house, was under the auspices of the Lyceum course.²⁹ For this program he was accompanied by Miss Grace Jenkins on the violin and Mr. Frederic Morley at the piano.³⁰ An account of this concert proclaimed that Gamble's voice was "a marvel of clearness and purity. . . . Everybody seemed to come away with a good taste in their mouth, more than satisfied with the delightful evening."³¹ The 1906 concert at the Overholser Opera House was touted as one of the finest ever heard in that city and was marked by numerous encores.³²

Several more important singers came to Oklahoma in 1903. These were the French contralto Madame C. de La Mothe, the operatic soprano Suzanne Adams, and the former soprano soloist for Sousa's band Ines McCusker. On April 14 Madame La Mothe, direct from the Paris Conservatory, gave her first recital in Oklahoma City at the Thompson Piano Company's music store; this was sponsored by the ladies' auxiliary of the Y.M.C.A.³³ With assistance from local musicians, the following program was performed:

²⁹Ibid., 3-4-02, 3:3.

³⁰Ibid., 3-12-02, 3:3.

³¹Ibid.

³²Ibid., 1-13-06, 5:1.

³³Ibid., 4-12-03, 3:2.

Part I

Piano Solo

- (a) Sonata Op. 10 No. 1 Beethoven.
 (b) Nocturne Op. 9 No. 2 Chopin.
 Prof. R. Richter

Baritone Solo

- Clang of the Forge Rodney.
 Mr. J.E. Crawford

Piano Solo

- (a) Study Op. 25 No. 7 Chopin.
 (b) Erlking Schubert-Liszt.
 Prof. R. Richter

Contralto Solo

- (a) The Outcast J.W. Jude.
 (b) Dreams Streletake.
 (c) Sancta Maria J. Faure.
 Madame C. de La Mothe

Part II

Tenor Solo

- Thy Captive Mohr.
 Dr. Colter

Piano Solo

- Study Op. 23 No. 2 Rubenstein [sic].
 Prof. R. Richter

Contralto Solo

- (a) Priere d'Elizabeth, 'Tannhauser' Wagner.
 (b) Chanson du Tigre, 'Paul and
 Virginie' V. Masse.
 Madame C. de La Mothe

Piano Solo

- Valse Moskowski [sic].
 Prof. R. Richter

Contralto Solo

- Grand Air 'Opera du Prophete' Meyerbeer.
 Madame C. de La Mothe

Piano Solo

- (a) Tannhauser March Wagner-Liszt.
 (b) Home, Sweet Home Thalberg.
 Prof. R. Richter 34

The success of the concert, attended by Oklahoma City's most fashionable society, prompted a critic to proclaim:

Madame de La Mothe's tones are so clear and full and pure and her singing is so perfectly a part of herself, not an effort apparently being required, but the tones rippling forth like the bubbling of a brook or the spontaneous warbling of a nightingale.³⁵

This same reviewer announced that the contralto was considering establishing a conservatory in Oklahoma City, and, by May, Madame La Mothe had become so enamored with the city that she opened a studio teaching voice, culture, and French.³⁶ In June, a successful benefit musicale was given by a number of local musicians in collaboration with Madame La Mothe for the purpose of raising funds for her studio.³⁷

Hathaway Harper, the director of Oklahoma City's Lyceum course, announced in April of 1903 that the opera star Suzanne Adams would open the Fall season for the Lyceum on October 22 at the new Overholser Opera House.³⁸ For unknown reasons, however, the concert was delayed until December 4 when an overflow audience witnessed the splendid entertainment.³⁹ The crowd was so large that spectators were standing in the aisles as well as spilling over onto the stage. Miss Adams and her associates, including the cellist Mr. Grienauer, the

³⁵Ibid., 4-15-03, 3:1-2.

³⁶Ibid., 5-3-03, Section Two, 9:2.

³⁷Ibid., 6-28-03, 3:3.

³⁸Ibid., 4-19-03, Section Two, 3:3.

³⁹Ibid., 12-5-03, 1:2.

pianist Mr. Stephens, and the baritone Mr. Crampton, were heartily applauded and each was recalled for an encore.⁴⁰

The program of that evening was:

Part I

Duo for Cello and Piano, 'Allegretto' . . . Goltermann.
 Song, 'The Toreador Song' (Carmen) . . . Bizet.
 Mr. Crampton
 Cello Solo, 'The Dance of the Basques' . . . Piatti.
 Mr. Griener
 Aria, 'The Jewel Song' (Faust) . . . Gounod.
 Mdme. Adams
 Duo for voice and cello, 'Obstination' . Fontainelles.
 Mdme. Adams and Mr. Griener

Part II

Piano Solos (a) 'Barcarolle' . . . Rubenstein [sic].
 (b) 'Moto Perpetuo' . . . Gottschalk.
 Mr. Stevens
 Songs (a) 'A Song of Sleep' . . . Somers.
 (b) 'The Roamer' . . . Mendelssohn.
 Mr. Crampton
 Cello Solos (a) 'Cradle Song' . . . Schubert.
 (b) 'Tarantelle' . . . Popper.
 Mr. Griener
 Songs (a) 'A Little Thief' . . . Leo Stern.
 (b) 'Valse Printemps' . . . Leo Stern.
 Mdme. Adams
 Duo, 'La ci darem' (Don Giovanni) . . . Mozart.⁴¹

Ines McCusker, former soloist with Sousa's band, was the feature attraction at Oklahoma City's Delmar Garden for one week in July of 1903.⁴² Miss McCusker's vocal instrument was described as "rarely beautiful, with clear and high notes that charmed her hearers to breathless listening."⁴³ Indeed, some

⁴⁰The Daily Oklahoman, 12-5-03, 1:2.

⁴¹Ibid.

⁴²Ibid., 6-14-03, 5:5.

⁴³Ibid.

thought she was the finest prima donna ever to sing in Oklahoma City.⁴⁴ Miss McCusker returned to Oklahoma City in September of 1904 for another triumphant concert at Delmar Garden.⁴⁵

Oklahoma City's Spring Music Festival of 1906 brought yet another great singer to the territory. Madam Lillian Nordica, the distinguished American soprano of the Metropolitan Opera House also sang at the Delmar Garden on Tuesday night, April 24.⁴⁶ Advance billing for Miss Nordica contended that she was the most popular prima donna in the world at that time.⁴⁷ With the assistance of the pianist Signor Patricolo, she delivered this program:

1. Sonnambula (Grand Fantaisie) . . . Bellini-Thalberg.
Signor Patricolo.
2. Elizabeth Aria (from Tannheuser) [sic] . . . Wagner.
Mme. Nordica.
3. (a) Now Sleeps the Petal Quilter.
(b) Angels Ever Bright and Fair Handel.
(c) Love's Springtime Hammond.
Mme. Nordica.
4. (a) Nocturne Op. 9 No. 2 Chopin.
(b) Polonaise Op. 53 Chopin.
Signor Patricolo.
5. (a) Ariette Vidal.
(b) Si mes Vers Hahn.
(c) A toi Bernberg.
Mme. Nordica.
6. Toreadore et Andalous [sic] (Bal Costume) Rubenstein [sic].
Signor Patricolo.

⁴⁴ Ibid.

⁴⁵ Ibid., 9-6-04, 2:1.

⁴⁶ Ibid., 4-8-06, Magazine Section, 10:1-2.

⁴⁷ Ibid., 2-4-06, 4:2-3.

7. (a) Im Kahn Grieg.
 (b) Serenade Richard Strauss.
 (c) Waldesgesprach Schumann.
 Mme. Nordica.⁴⁸

Nordica's performance before a packed house (hundreds of enthusiastic people had to be turned away) was one of the greatest artistic events in Oklahoma's brief history. The Daily Oklahoman declared:

There is but one Nordica and Oklahoma's musical microcosm is at her feet. The very elements held aloof last night in order that her triumphal first appearance in Oklahoma City might not be disturbed. Only after the grand concert had concluded did the clouds pour forth their torrents.⁴⁹

Other professional singers of lesser accomplishment made their way to the territory between 1889 and 1907. Among the most colorful of these were Miss Ola Bidwell, the well-known woman baritone soloist who claimed to have the lowest female voice in the world; Signor Campanari, a leading baritone with the Metropolitan Opera; and Leon Louis Rice, a tenor said to be famous throughout the South.⁵⁰

Instrumental concert artists including Oklahoma on their itinerary consisted primarily of pianists and violinists; however, performers on other instruments, such as guitar, or combinations of instruments also toured the territory. For

⁴⁸ Ibid., 4-24-06, 5:3.

⁴⁹ Ibid., 4-25-06, 5:4.

⁵⁰ Ibid., 1-12-05, 5:1-2; 11-22-04, 3:1-2; 8-11-05, 5:5. According to her advance billing, Miss Bidwell was able to sing three tones lower than any other female vocalist in the world.

example, a musician known as Blind Amos gave a concert in Oklahoma City in 1899 in which he played "first, second and double bass violin, and B-flat cornet at the same time with all the instrumental effects and precision of four musicians."⁵¹

One of the earliest concert pianists to come to Oklahoma was the famous black Blind Tom who, on February 12, 1891, captivated a large audience in Oklahoma City with his abilities.⁵² A typical recital by Blind Tom, whose real name was Thomas Greene Bethune, consisted of classical selections, variations on operatic tunes or popular ballads, and original compositions by Tom which were ordinarily descriptive in nature.⁵³ Following the concert, The Evening Gazette reported that Blind Tom's "powers of imitation are wonderful and he invariably [sic] applauded himself at the end of every piece."⁵⁴

A list of violinists to come to Oklahoma before 1900 includes Irene Jewel Newton in 1892 (Fig. 6),⁵⁵ Flora Drescher in 1894 and 1898, and the eminent Hungarian violinist Eduard Reményi in 1895.⁵⁶ On January 6, 1895, Mr. Overholser, man-

⁵¹ Ibid., 1-4-99, 3:5.

⁵² The Evening Gazette, 2-13-91, 3:2.

⁵³ Eileen Southern, The Music of Black Americans: A History (New York: W.W. Norton, 1971), 252.

⁵⁴ The Evening Gazette, 2-13-91, 3:2.

⁵⁵ Ibid., 1-14-92, 3:4-5.

⁵⁶ The Daily Oklahoman, 11-6-94, 4:1; 11-13-98, 3:2; 1-6-95, 1:1.

To Night!

THURS. JAN. 14,

Irene Jewell Newton

AND HER EXCELLENT COMPANY

Will give another Grand Concert at the M. E. Church
corner of Robinson and 4th sts.
Admission reduced to 25 cents.
Children 15 "

Remember, the entertainment is given for the benefit of the M. E. Church and all members, and their friends are expected to attend, and we can assure them they will enjoy the finest musical treat that has ever been presented to the citizens of Oklahoma City.

We heard the entertainment of the above Company last night, and most heartily recommend the Co. to all music loving people. Our city will rarely have another such opportunity to hear particularly fine music. The church ought to be crowded.

The guitar and violin performance of Irene Jewell Newton can scarcely be equalled. All the performers are masters in their several lines.

REV. A. O. MURRAY,
D. W. SCOTT,
L. A. GILBERT.

Figure 6. Advertisement for Irene Jewell Newton Concert.
(The Evening Gazette, 1-14-92, 3:4-5)

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ager of the opera house in Oklahoma City, announced that arrangements had been concluded for Reményi to present a concert there on the evening of February 6.⁵⁷ Reményi also performed in Norman and Guthrie prior to his Oklahoma City appearance.⁵⁸ The Guthrie performance, under the auspices of the Guthrie Musical Union, was enthusiastically received by a huge audience.⁵⁹ In Oklahoma City, the people braved a severe storm in order to attend the entertainment.⁶⁰ Reményi, described as the quintessential violinist, was said to be adept at "making his instrument laugh and cry and sing and all but talk, at will."⁶¹

Two other violinists presented to the Oklahoma public in 1901 and 1902 were the child prodigy Annie Hodges who played a concert at the Baptist church in Oklahoma City on June 18, 1901, and Leonora Jackson, billed as the greatest woman violinist in the world, who performed at the opera house in Oklahoma City on April 28, 1902.⁶² For this appearance Miss Jackson was supported by the tenor Harry J. Fellows and the pianist William Bauer.⁶³ A review of the concert noted that

⁵⁷Ibid., 1-6-95, 1:1.

⁵⁸Ibid., 2-6-95, 1:4.

⁵⁹Ibid.

⁶⁰Ibid., 2-7-95, 1:2.

⁶¹Ibid.

⁶²Ibid., 6-18-01, 3:4; 4-22-02, 5:7.

⁶³Ibid.

Miss Jackson was "encored at every appearance."⁶⁴ She returned to Oklahoma City in 1905 for a concert given at the First Methodist Episcopal Church on October 24.⁶⁵ Works presented on this concert included Capriccio by Neils Gade (1817-1890), a Humoresque by Tchaikovsky, and Sarasate's Gypsy Fantasie.⁶⁶

The Daily Oklahoman records appearances by eight concert pianists in Oklahoma City between 1899 and 1907. Among the most gifted was the Bohemian pianist Malek whose concert took place on March 20, 1905 at the opera house.⁶⁷ Malek traveled with his own piano, a \$10,000 Steinway, and piano tuner.⁶⁸

Following is his Oklahoma City program:

Rondo, G major	Beethoven.
Variations Serieuses	Mendelssohn.
Scherzo	Mendelssohn.
Ballet d'Alceste	Gluck-Saint Saens.
Scherzo	Brahms.
Novellette	Schumann.
Etude	Chopin.
Scherzo, B flat minor	Chopin.
Humoreske	Gruenfeld.
Gavotte (in old style)	Gruenfeld.
Un peu baroque	Schuett.
Etude de Concert	Poldini.
Valse	Sauer. ⁶⁹

⁶⁴The Daily Oklahoman, 4-29-02, 1:2.

⁶⁵Ibid., 10-24-05, 2:7.

⁶⁶Ibid.

⁶⁷Ibid., 3-8-05, 5:1.

⁶⁸Ibid. Like many of the traveling virtuosi of the time, Malek probably had several instruments, all furnished by Steinway, which were sent ahead so as to be ready for his successive appearances.

⁶⁹Ibid., 3-19-05, Magazine Section, 9:2.

In 1906, two of the most prominent American pianists of the period gave performances in Oklahoma City: Edward Baxter Perry and William H. Sherwood. Perry, a blind pianist from Boston, gave two recitals in April under the auspices of the Presbyterian Church.⁷⁰ Sherwood appeared at the Delmar Garden Theater on April 24, 1906 as part of the Spring Music Festival.⁷¹ Another pianist to play in 1906 was Miner Walden Gallup whose April recital included a chaconne by Handel, a Beethoven Sonata, and pieces by Edward MacDowell (1861-1908).⁷²

In May of 1907, George Kruger played the Grieg Concerto in a minor with the Chicago Symphony Orchestra as one of the attractions of the music festival for that year.⁷³ Kruger and the orchestra performed the work without benefit of any rehearsal, yet the audience responded with a "storm of applause."⁷⁴

Concerts by Local Musicians

A visitor to frontier Oklahoma before statehood would have undoubtedly been impressed with the cultural development of the nascent territory. Concerts, recitals, and musicales were almost always a part of the establishment of the cities

⁷⁰Ibid., 3-11-06, 3:3.

⁷¹Ibid., 3-18-06, 4:2.

⁷²Ibid., 4-13-06, 5:4.

⁷³Ibid., 5-7-07, 12:5.

⁷⁴Ibid.

and towns. Concerts produced by individuals as well as those sponsored by organizations such as social clubs, church societies, and music clubs were commonplace. In Guthrie, the desire for music and culture was expressed forthwith:

There is nothing more conspicuous in the development of society here than the large element of musical culture and talent. That there are skilled artists here, graduates from the highest musical schools at the east, has already been demonstrated, and the active part they are taking in musical culture is deserving of the highest commendation, and should be heartily seconded by the people of this city, to the end that a more thorough organization for the dissemination of music and its more perfect culture may be formed.⁷⁵

If the Weekly Oklahoma State Capital is accurate, the first "grand concert" in Guthrie by local talent took place in October of 1889.⁷⁶ Produced in order to help the poor, the concert was under the direction of Mr. W.A. Toombs with accompaniments provided by Professor Greene at the piano.⁷⁷ Participants on the program included a quartet comprised of Mrs. J.C. Tutt, Mrs. Martin, Mr. Toombs, and Mr. Gibbs; instrumental selections by Mrs. T.R. Palmer, Professor Green, Mrs. W.H. Meeker, and Mr. W.H. Meeker; and vocal solos and duets by Mrs. F.B. Gray, Mrs. T.R. Palmer, Miss Edith Morre, Mr. O.V. Hays, Mrs. O.V. Hays, Mrs. R. Patton, Mrs. Frank Greer, Professor Hallock, and Mr. Toombs.⁷⁸ The society reporter of the news-

⁷⁵Weekly Oklahoma State Capital, 10-19-89, 5:2.

⁷⁶Ibid., 10-19-89, 5:3.

⁷⁷Ibid.

⁷⁸Ibid.

paper wrote: "The rendition of the programme was perfect and a rare treat was given to lovers of fine music."⁷⁹

Concert activity by home talent in Oklahoma City had been in full swing for two years before Charles W. Wright, a new resident of the city, performed the most ambitious program yet attempted there by a local soloist. Wright, a virtuoso whose musical background, according to the newspaper, included study at some of the most famous conservatories in Europe, presented his concert at the Baptist Church on July 22, 1891 with the assistance of two vocal soloists:

PROGRAMME

1. Concerto in G Moll Mendelssohn
2. Kammenoi Ortrou [sic] . . Rubenstein [sic]
3. Valse Chromatique Lischetizky [sic]
4. (a) Pilgrims chorus Wagner-Liszt
(b) Romance Wagner-Liszt
(c) Elsa's Bridal Procession . Wagner-Liszt
5. Rapsodie Hongroise Liszt
6. Sop. solo. 'Who'll buy My
Flowers' White
Miss Allie Johnson.
7. (a) Largo from Sonata in D Beethoven
(b) Andante from Sonata
Op. 14 No. 2 Beethoven
8. Impromptu Op. 142 No. 2 Schubert
9. (a) Schirzo [sic] Mendelssohn
(b) Duette Mendelssohn
10. Spinning Song Mendelssohn
11. Tenor solo. 'Farewell Marie' . . Blackmar
Mr. Otto G. Bekemeyer
12. Wedding March . . . Mendelssohn-Litsz [sic]⁸⁰

After this impressive performance The Evening Gazette declared:
"There can be no question that as a classic pianist Mr. Wright

⁷⁹Ibid.

⁸⁰The Evening Gazette, 7-22-91, 3:4.

has never been equalled in this city."⁸¹ In October Wright played a successful concert at the opera house in Guthrie with assistance from the following vocalists: Mrs. Nettie E. Chapell, Miss Adah Curnutt, A.C. Scott, and D.W. Gibbs of Oklahoma City and Mrs. Norman Raff of Guthrie.⁸² Except for the addition of a Chopin work and a vocal trio, Wright performed the same program he had given in Oklahoma City in July.⁸³ Mrs. Chapell, Mr. Scott, and Mr. Gibbs were highly complimented for their trio "On Thee Each Living Soul Awaits" from Haydn's Creation.⁸⁴ Wright was later appointed the director of Oklahoma City's Philharmonic Society, one of that city's most important musical organizations.

With the growth of the territory, the number of concerts by Oklahoma musicians increased. For example, Professor Anton Dahl, one of Oklahoma City's most celebrated piano teachers, organized the following recital by local talent for Guthrie's opera house in November of 1895:

Piano solo--Prof. Louis Mansfield--
 Staccato Etude, Anton Rubenstein [sic].
 Violin solo--Prof. John A. Perry--
 Souvenir--De Hayden [sic].
 Piano solo--Miss Clara Kespohl--
 Valse Op. 64 No. 2 Chopin.
 Vocal solo--Mrs. Judge Henry W. Scott--
 'Ah! I Have Sight'd to Rest Me'--Verdi.

⁸¹ Ibid., 7-23-91, 3:4.

⁸² Ibid., 10-30-91, 3:2.

⁸³ Ibid.

⁸⁴ Ibid., 10-31-91, 3:2.

Piano solo--Prof. Anton Dahl played his own composition.

Violin solo--Prof. John A. Perry--
Concerto E Minor--Mendelshon /sic/.

Piano solo--Prof. Louis Mansfield--
Rapasodie /sic/ No. 13--Fr. Listz /sic/.

Vocal solo--Mrs. Judge Henry W. Scott--
'The Erl King'--words by Schubert, accompaniment arranged by Listz /sic/.

Piano solo--Prof. Anton Dahl--
'Recollections of Home'--S.B. Mills. ⁸⁵

Professor Dahl instituted a series of similar concerts to be given in the principal towns of the territory including Oklahoma City and Norman. ⁸⁶

Professor John A. Perry, the violin soloist on the Dahl concert, was an Oklahoma City music teacher who concertized throughout Oklahoma. Typical of his recitals was this program presented at the Presbyterian Church of Oklahoma City in 1895:

1. Vision of St. Cecilia Mrs. Chapell
2. (a) Kinawiak /sic/ Wiewanskie /sic/
(b) Chanson polonaise Wiewanskie
Professor Perry.
3. I Promise Thee De Koven
Miss Madge Rogers.
4. Sixth air and variations De Beriot
Professor Perry.
5. Dorio Nevin
Mrs. Angelo Scott.
6. Cantelina Bohm
Professor Perry.
7. Polonaise Gustav Merkel
Miss Amis.
8. Cavatina Raff
Professor Perry.
9. The Three Crows From 'Student Life'
Messrs. McFadden, Hiatt, Avey, Blackwelder.

⁸⁵Weekly Oklahoma State Capital, 11-2-95, 6:4.

⁸⁶The Daily Oklahoman, 10-11-95, 4:2.

10. Mazurka de Concert Ovide Musin
 Professor Perry; accompanists, Miss
 Mayme Milner, Mr. A.C. Scott.⁸⁷

Occasionally, one of Oklahoma's musicians achieved great success outside the territory. Such was the case of Roy Young, an Oklahoma City violinist who studied in Philadelphia and became a first violinist in the Philadelphia Symphony Orchestra.⁸⁸ In addition, he concertized successfully in New York, Philadelphia, Toronto, and Chicago.⁸⁹ During a return visit to Oklahoma City in 1902, Young gave a farewell concert at the opera house on August 21 before his departure for the East. Assisted by Mrs. Augusta Mae Bacon, Miss Eleanor Work, and the Oklahoma City Band, the concert, arranged by Mr. Young, included:

1. Evening Idyls Des Averture [sic]--Barnhouse.
 Sunset Evening Festivities--
 Dreamland.
2. Polonaise E Flat--Rubenstein [sic]
 Miss Eleanor Work
3. (a) 'Bobolink'--Bishoff [sic]
 (b) 'Spring Has Come'--White
 Mrs. Augusta Mae Bacon
4. Zigeunerweisen--Sarasate
 Roy Young
5. Miserere. Verdi's Il Trovatore--Cornet
 and Trombone. William and Anthony Hrabe
6. Aria from Robert Le Diable--Meyerbeer
 Mrs. Bacon
7. 'Rain and Sunshine'--Clarinet solo
 John Tomlin

⁸⁷Ibid., 2-23-95, 1:3.

⁸⁸Ibid., 8-2-02, 8:1.

⁸⁹Ibid.

8. (a) Gavotte--Jno. S. Bach
 (b) Etude in B Flat, Allegro non
 Troppo--Pagginni /sic/. Roy Young
 (unaccompanied)

Intermission

9. La Trille Du Diable--Tartini
 Roy Young
 10. Invincible Eagle, March--Sousa
 Oklahoma City Band⁹⁰

Another violinist of note in Oklahoma was J. Gerald Mraz, a European who became a resident of Oklahoma City in 1904.⁹¹ He was a graduate of the Prague Conservatory of Music where he had studied for six years.⁹² Mraz's first recital in the territory took place at Frederickson and Kroh's music store in Oklahoma City on the evening of December 17, 1904.⁹³ Assisted by Mrs. Major Moberly, Mr. Roy Owen, Dr. F.H. Colter, and Mrs. W.T. York, Mraz delivered the Souvenir de Moscou and Mazurka by the Polish composer Wieniawski (1835-1880), Serenade by the Moravian Franz Drdla (1868-1944), and Bohemian Dances by the Czech Otakar Ševčík (1852-1934). A review of the concert observed:

His strongest point is undoubtedly his technique and his tones are rich and smooth. Mr. Mraz's execution is also good, being most natural and unaffected. Add to this his power of interpretation and the pleasure which Mr. Mraz's playing gave can be appreciated.⁹⁴

⁹⁰ Ibid., 7-22-02, 2:5; 8-19-02, 8:1-2.

⁹¹ Ibid., 12-18-04, Section Two, 3:2-3.

⁹² Ibid.

⁹³ Ibid.

⁹⁴ Ibid.

Although too numerous to cite here, many more local musicians exhibited their talents by concertizing throughout the territory. Miss Maude Richards, for example, who was well-known as a pianist in Oklahoma City, traveled to Guthrie for a recital in August of 1893.⁹⁵ Local newspapers contain many notices of recitals by such musicians as Augusta Mae Bacon and Eleanor Work around the turn of the century.

Music Clubs

Music clubs provided a performing outlet for many musicians in the Oklahoma Territory. Besides sponsoring concerts, they encouraged the study of music history and the lives of the composers, and not the least furnished an opportunity for worthwhile social gatherings by the local citizenry. Oklahoma City can boast of having the greatest number of music clubs, the most active, and the most important of such organizations--important because of the types of activities they sponsored.

In December of 1890, the first music club or society in Oklahoma was formed at Oklahoma City. The Evening Gazette proclaimed:

The establishment of the Philharmonic club, a musical society, fills a void that has long been felt in Oklahoma society. For a young city of only eighteen months existence Oklahoma City can boast of a surprising amount of musical talent, which now, through the medium of the Philharmonic club will be brought to light. . . . Long

⁹⁵Weekly Oklahoma State Capital, 8-26-93, 7:5.

may it prosper.⁹⁶

Instrumental in the organization of the society were three of the community's leading musicians: Mr. D.W. Gibbs, Mr. Angelo C. Scott, and Mrs. Nettie E. Chapell.⁹⁷ By the end of its first month the Philharmonic had increased its membership, had become financially sound, and its "chorus of thirty-five cultivated voices"⁹⁸ was able to render "classic music as if inspired."⁹⁹ In February of 1891 the secretary of the club, Will H. Clark, reported that an orchestra had joined forces with the chorus, and on the twenty-fifth of that month, the society held its first public rehearsal at the Methodist Episcopal Church.¹⁰⁰ Despite the cold weather that was accompanied by a dust storm, the occasion was a great success for the Philharmonic.¹⁰¹ Mr. Scott conducted the society chorus, solos were rendered by Mrs. Chapell, Mr. Scott, Mr. Gibbs, and Mrs. Beard, and Miss Maude Richards provided the accompaniment for the evening.¹⁰²

While the rehearsal was enthusiastic, not everyone regarded the chosen repertoire favorably. The following com-

⁹⁶The Evening Gazette, 12-6-90, 3:4.

⁹⁷Ibid.

⁹⁸Ibid., 12-22-90, 2:4.

⁹⁹Ibid.

¹⁰⁰Ibid., 2-4-91, 2:3; 2-24-91, 2:3.

¹⁰¹Ibid., 2-26-91, 3:3.

¹⁰²Ibid.

plaint by one of The Evening Gazette's staff writers evinces an attitude by no means uncommon even today:

The programme was a classical one which means that it would have been uninteresting to the average, every day audience. If the programme had been rendered in the opera house to a large crowd the assertion is here made that but few out of the assemblage would have voted the affair even interesting. . . . The people love their old melodies. They understand them. Classical programmes are almost invariably disappointing to the major portion of an audience, and for this simple reason that but few know aught about them and care less.¹⁰³

In spite of this reproof, the Philharmonic remained adamant in their preference for quality music. Only a month later the society's president, D.W. Gibbs, announced rehearsals were in progress for portions of Haydn's The Creation and Handel's Messiah.¹⁰⁴

The first major concert by the Philharmonic Society took place on May 22, 1891 at the opera house in Oklahoma City.¹⁰⁵ The program, complete with the organizational structure of the society, appeared in the newspaper:

THE
PHILHARMONIC SOCIETY
OF
OKLAHOMA CITY.
ORGANIZED DEC. 3, 1890.

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¹⁰³Ibid., 2-26-91, 3:4.

¹⁰⁴Ibid., 3-24-91, 3:1.

¹⁰⁵Ibid., 5-22-91, 3:2-3.

OFFICERS.

D.W. Gibbs, Pres. Mrs. Nettie E. Chapell, Vice Pres.
 Chas. W. Beard, Treas. Will H. Clark, Sec'y.
 A.C. Scott, Musical Director.

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MEMBERS:

Mrs. Nettie E. Chapell	C.D. Leach
Miss Kate M. Ellis	H.H. Black
Mrs. Daisy Pettee	W.A. Scott
Mrs. Clara J. Burke	Mrs. Dr. Black
Mrs. Chas. W. Beard	Mrs. C.A. Peyton
Mrs. C.P. Walker	Mrs. A.L. Welsh
Mrs. Edna (Sweet) Emley	H.W. Clegern
Miss Adah Curnutt	John Eliason
Mrs. Luella C. Holzapfel	R.C. Guthrie
D.W. Gibbs	George H. Laing
A.C. Scott	Mrs. H.W. Clegern
C.W. Beard	Mrs. C.E. Ettinger
Fred W. Buttrey	Robert Krueger
W.W. Scott	Mrs. Kitty M. Harvey
Will H. Clark	A.L. Welsh
Mrs. D.W. Gibbs	C.F. Waldron
Mrs. W.W. Scott	F.H. Umholtz
Edgar N. Sweet	K.O. Antene
W.M. Oliver	F.R. Young
Mrs. B.S. Miller	Miss Maude Richards
Miss Celene Gray	Miss Fannie Hageman
Miss May Cleveland	Miss Ollie Hiatt
Mrs. Jessie McGlinchey	Edward W. Dowden
Mrs. Eugene Wallace	Harry Lindemann
C.E. Ettinger	Ed. Overholser

CONTRIBUTING MEMBERS:

Hon. and Mrs. John G. Clark, Mrs. D.W. Gibbs, Mrs. E.N. Sweet, Capt. and Mrs. D.F. Stiles, John Holzapfel, J.W. Ragon, Grant Stanley, Mrs. and Mrs. J.M. Martin, Mrs. N.M. Stebbius.

HONORARY MEMBERS:

Rev. and Mrs. A.G. Murray, Rev. and Mrs. W.H. Nichols, Rev. and Mrs. W.L. Miller, Rev. and Mrs. A.J. Worley, Rev. and Mrs. Frank Naylor, Rev. and Mrs. A.V. Francis.

Complimentary Concert to Miss Maude Richards,

FRIDAY EVENING, MAY 22ND.

PROGRAMME:

Part I.

Hallelujah chorus, 'Messiah'--Philharmonic Society.
 Song and Male Quartette, 'Old Fashioned Photograph.'--
 Mr. Otto G. Bekemeyer and Messrs. Clark, Buttrey and
 Scott.
 Duett, 'Spanish Lullaby.' Operti.--Mrs. Chapell and
 Mrs. Wallace.
 Piano Solo, 'Moonlight Sonata,' Beethoven,--Miss Maude
 Richards.
 College Song--Messrs. Clark, Dowden, Bekemeyer, Ed.
 Overholser, Laing Ettinger, W.W. Scott, Black,
 Buttrey, C.W. Beard, Leach, Guthrie, Scott.
 Quartette, 'Speed Away,'--Mrs. Peyton, Mrs. Welch,
 Mrs. Burke, Mrs. Black.
 Song, 'Old Kentucky Home,' (by request)--Mr. D.W. Gibbs
 and Chorus.

Part II.

'The Lord is Great,' 'Creation.'--Mrs. Nettie E. Chapell,
 D.W. Gibbs and A.C. Scott, (Trio Obligato) and Phil-
 harmonic Society.
 Concerto, Rosenhain--Miss Maude Richards (piano) with
 accompaniment.
 'The Three Cows,' (en costume)--Male Chorus.
 Piano Solo, 'Sonntag Morgen,' Bendel--Miss Meta V.
 Steele.
 Melody, 'Hail Jerusalem,'--Mr. Geo. H. Laing and Chorus.
 Solo, 'Ave Maria,' Gounod--Mrs. Geo. E. Gray.
 Trio, 'Twilight,' Abt--Mrs. Chapell, Mrs. Wallace, Miss
 Curnutt.
 'The Marvelous Work,' 'Creation,'--Mrs. F.J. McGlinchey
 (solo) and Philharmonic Society.¹⁰⁶

The concert, given in honor of Miss Maude Richards who
 was soon to depart for the East in order to attend the Boston
 Conservatory of Music, was an unqualified success. Her per-
 formance of the Jacob Rosenhain (1813-1894) piano concerto

¹⁰⁶The Evening Gazette, 5-22-91, 3:2-3.

was pronounced the highlight of the evening.¹⁰⁷ The choral selections, particularly the "Hallelujah" chorus from Handel's Messiah, were splendidly executed and enthusiastically received. After the performance one reviewer wrote:

'Friday night, May 22, 1891' will be written on the page of music in the tablets of Oklahoma history, in commemoration and to perpetuate to future generations the grand and brilliant festival of music which occurred last evening at the opera house. It was a grand opportunity to judge the advancement of the young Territory in the cultured realm of music and most magnificently did the Philharmonic club meet the test.¹⁰⁸

After this concert the Philharmonic Society continued to prosper in Oklahoma City. In June new officers were elected with Will Clark appointed president although A.C. Scott was retained as musical director.¹⁰⁹ However, in September C.W. Wright, the concert pianist, was named the new musical director, and by October the Philharmonic could claim a total membership of one hundred persons.¹¹⁰

The next project undertaken by the society was a production of the light opera The Chimes of Normandy (also known as The Bells of Corneville) which was given at the Overholser Opera House on December 31, 1891 and January 1, 1892 (Fig. 7).¹¹¹ All of the vocal and choral parts were taken by mem-

¹⁰⁷ Ibid., 5-23-91, 3:3.

¹⁰⁸ Ibid.

¹⁰⁹ Ibid., 6-4-91, 2:4.

¹¹⁰ Ibid., 9-17-91, 3:2; 10-8-91, 3:4.

¹¹¹ Ibid., 12-28-91, 3:4.

bers of the society, and the orchestra of fifteen pieces was comprised of musicians from the Fort Reno Band.¹¹² The opera was such a success that the society took it to the Norman Opera House where it was received with much acclaim.¹¹³ For reasons unknown, the Philharmonic Society seems to have disbanded shortly after this performance. The Evening Gazette records two entries concerning the society in February of 1892 and one last comment a month later, but after this the Philharmonic Society is heard of no more in Oklahoma City newspapers.

Approximately a year after the Philharmonic Society ceased activity, a new organization known as the Choir Club took its place. It is possible that this was not a new organization at all, but rather a continuation of the Philharmonic Society with a new name since many of the Choir Club's members had been active in the older organization. For example, the Choir Club listed D.W. Gibbs, Mr. and Mrs. C.W. Beard, Mrs. J.J. Burke, Mrs. Nettie E. Chappell, Mrs. Eugene Wallace, Miss Kate M. Ellis, Rev. A.V. Francis, W.W. Scott, Mac Oliver, and A.C. Scott as members, all of whom had been active in the Philharmonic Society.¹¹⁴

¹¹²Ibid. No doubt the same Fort Reno Band also served as the orchestra for the concert mentioned by Will Clark in February of 1891.

¹¹³Ibid., 1-11-92, 3:5.

¹¹⁴Ibid., 2-23-93, 3:3.

Society Event of The Season.

COMIC OPERA.

Bells of Corneville.

GIVEN BY THE

Philharmonic Society

UNDER THE DIRECTION OF

CHAS. W. WRIGHT,

NEW YEAR' EVE. and NEW YEAR'S NIGHT,

At Overholser's Opera House,

75 CENTS. 75
Grand Orchestra of 15 Men.

Figure 7. Advertisement for The Bells of Corneville.
(The Evening Gazette, 12-28-91, 3:4-7)

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The appointment of C.W. Wright in September of 1891 as musical director of the Philharmonic Society, a position formerly held by A.C. Scott, may have created, however, an unpleasant political situation leading to the departure from the organization of Scott and others such as D.W. Gibbs. If these speculations are accurate, the Choir Club was probably created in opposition to the new leadership of the Philharmonic Society.

The most important concert by the Choir Club took place in May of 1893 when Haydn's Creation was presented at the Presbyterian Church in Oklahoma City under the baton of D.W. Gibbs.¹¹⁵ The life of the Choir Club, however, appears to have been even shorter than that of its predecessor, for its last meeting appears to have been on May 20, 1893 when plans were announced at a club meeting to dismiss activities until the Fall when rehearsals for Handel's Messiah would begin.¹¹⁶

The most influential music club in Oklahoma City was the male chorus known as the Apollo Club. Founded in the summer of 1899, this choral club was organized with eighteen charter members and Mr. J.E. Crawford as musical director.¹¹⁷ Crawford was to retain the leadership of this society throughout the territory years; by 1905 the membership had grown to

¹¹⁵Ibid., 5-13-93, 1:1-2.

¹¹⁶Ibid., 5-20-93, 1:1.

¹¹⁷The Daily Oklahoman, 7-2-99, 3:2.

seventy-five.¹¹⁸ The first concert by the Apollo Club was probably held on the night of September 20, 1899 in front of Oklahoma City's Grand Hotel where "they rendered a number of charming vocal selections and were listened to by thousands."¹¹⁹

Typical of the concerts given by the Apollo Club was the following program which opened the 1904 season of the Overholser Opera House:

Martial Hymn	Gomes
The Apollo Club	
For Flute--Sonata, Op. 68	Kuhlau
Mr. Briggs	
On the Sea	Buck
The Apollos	
For Soprano--Waltz Song from 'Romeo and Juliet'	Gounod
Miss Williams	
(a) When a Bird a-Pilf'ring Goes	Kresmer
(b) My Petty <u>[sic]</u> Maid	Neidlinger
The Apollos	
Diversion	Selected
Mr. Darling	
Hunting Scene--Nottingham Hunt	Bullard
The Apollos	
For Baritone--The Song of the Cavalry Sabre	Grant
Mr. Crawford	
Serenade--The Night is Still	Clark
The Apollos	
Duet and Chorus--Miserere from 'Il Travatore' <u>[sic]</u>	Verdi
Miss Williams, Mr. Krapper and Apollos	
Hark, the Trumpet Calleth	Buck
The Apollos	
J.E. Crawford, director. Assisted by Miss Carolyn Williams, soprano; Mr. R. Stuart Briggs, Flutist; Prof. Earnest <u>[sic]</u> Calhoun, Miss Amanda O'Connor, accompanists. ¹²⁰	

¹¹⁸Ibid., 4-23-05, 10:1-3.

¹¹⁹Ibid., 9-21-99, 3:2.

¹²⁰Ibid., 8-28-04, 5:4.

Other activities by the Apollo Club included sponsoring visiting artists, holding music festivals, giving benefit concerts, and producing local opera performances. In addition, the Apollo Club represented Oklahoma at the 1904 World's Fair in St. Louis.¹²¹

Brief mention should be made of other active music clubs in early Oklahoma City. Among these were the St. Cecilia Club, the Gounod Singing Society, the Mendelssohn Club, the Wagner Club, and the Orpheus Club. Some of these included papers and talks as part of their programs in addition to musical performances. For example, a 1905 meeting of the St. Cecilia Club featured the following:

Second Mazurka	Godard
	Christine Carpenter
Flying Leaf	Splintler
	Margaret Pettee
Paper	The Boyhood of Schubert
	Virginia Wand
Paper	Life of Schubert
	Clara Kerfoot
Vocal Solo	Goldie Knox
Grarotte [sic]	From Opera Mignon
	Rae Malone
Autumn Leaf	Clara Kerfoot
Evening Serenade	Elsie Shepherd
Overture to Norma	Elma Hanback ¹²²

Important music clubs in other cities included the Germania Musical Society of Guthrie, the Guthrie Musical Union, and the Edmond Choral Society.

¹²¹Ibid., 8-17-04, 5:4.

¹²²Ibid., 6-9-05, Magazine Section, 3:1.

Music in Social Clubs

A plethora of social clubs, both male and female, existed in Oklahoma before statehood. Whatever their reason for existence, music occupied a large portion of their programs. As early as July 19, 1889, the Woman's Relief Club of Oklahoma City sponsored a social featuring excellent music supplied by Miss Hammer, Mrs. Pattee, and Mrs. Gibbs.¹²³ In September of 1890 the ladies' relief circle of the G.A.R. sponsored an elaborate concert at the opera house in Oklahoma City.¹²⁴ With A.C. Scott (later to become the musical director of the Philharmonic Society) as musical director, the following program was given:

1. Address, Hon. Edgar N. Sweet.
2. 'In the Beginning,' 'Creation.'
3. 'Gloria, Twelfth Mass,' Mozart.
3. Violin Solo,
Mr. Harry Clegern
4. Male Quartette,
Messrs. Gibbs, Scott, Tubbs, Scott.
5. Solo, Miss Jessie Klein.
6. Reading from Shakespeare,
A.C. Scott.
7. The Awkward Squad.
8. Piano Solo,
Mr. J. Rudolph Mueller.

Part II

9. Soldiers' Chorus, 'Faust.'
10. Recitation,
Miss Lily L. Hickey
11. Song with Whistling Accompaniment,
Mrs. Chapell and Mr. J.H. Wheler.
12. Ballad,--'Indian Summer Time,'

¹²³The Oklahoma Gazette, 7-20-89, 4:3.

¹²⁴The Evening Gazette, 9-27-90, 3:3.

13. Solo,--'In Old Madrid,' Trotere.
Mrs. Chapell.
14. Bummers' Chorus.
15. Patriotic Choruses, with
tableau, 'Red, White and Blue,'
'Star Spangled Banner,' 'Hail
Columbia,' 'America.'

Pianist, Mrs. J.T. Hickey.¹²⁵

Music programs by social clubs were also evident in early Guthrie society. In April of 1890 the Ladies Social Literary Society rendered a program typical of the era:

1. Piano solo Mrs. Meeker.
2. Vocal solo Mrs. Gray.
3. Biographical sketch
. Mrs. Kimball, John S. Bach.
4. Vocal solo Mrs. Hayes.
5. Reading Mrs. Humphrey.
6. Vocal duett . . . Mrs. Hayes and Mrs. Boules.
7. Vocal solo Mrs. Gray.
8. Vocal duett . . . Mrs. Smart and Mrs. Palmer.
9. Reading Mrs. Howard.¹²⁶
10. Piano solo Mrs. Meeker.

Other social clubs active in Guthrie were the Acorn Club, Cambridge Club, Excelsior Club, Shakespeare Club, and the Guthrie Club.¹²⁷

By 1899, a social club register printed in The Daily Oklahoman included the Oklahoma and Indian Territory Federation of Women's Clubs, the Philomatheia Club, the Sansouci Club, the Twentieth Century Club, the Mistletoe Club and the W.C.T.U. Society.¹²⁸ Later clubs in Oklahoma City included

¹²⁵Ibid.

¹²⁶Weekly Oklahoma State Capital, 4-5-90, 5:5.

¹²⁷The Guthrie Daily Leader, 4-17-77, 6:4.

¹²⁸The Daily Oklahoman, 4-22-99, 2:2.

the New Century Club, the Entre Nous Club, the Cosmopolitan Club, the Five O'Clock Tea Club, and the Duplicate Whist Club. Besides musical performances, talks or papers of a "musicological" nature were occasionally presented at these clubs. For example, the Philomatheia Club heard presentations on Wagner, Schumann, and Moszkowski (1854-1925) at a meeting in 1900, and on "The Netherland Masters From 1425 to 1625" in 1901.¹²⁹

Concerts by Church Societies

Church societies, as did the music and social clubs, contributed much to the advancement of music in the new territory. In fact, a survey of available newspapers reveals that more concerts were given under the auspices of church societies than by any other type of organization. Most of these were diverse programs combining vocal music, instrumental music, and recitations given at either the church, opera house, or home. For example, the Ladies' Aid Society of the Christian Church in Guthrie presented the following musicale at the residence of the Reverend E.F. Boggess on August 16, 1895:

Piano Duet	Bohemian Girl
	Misses Hoxsey and Boles.
Piano Solo	Ripples of Alabama
	Miss Daisy Nix.
Vocal Duet	Drift, My Bark
	Mrs. Patterson and Miss Hoxsey.
Piano Solo	Echoes of the Woods
	Miss Bessie Tarleton.

¹²⁹Ibid., 11-25-00, 5:4; 2-10-01, 5:3.

Violin Solo Selected
 Lawson Feider.
 Piano Solo The Harpist's Dream
 Miss Pearl Hutchinson
 Vocal Solo Selected
 Miss Maude Goodrich.
 Recitation Grandma at the Masquerade
 Miss Julia Tarleton
 Piano Solo Belle Fountaine [sic]
 Miss Grace Metcalf.
 Vocal Solo Selected
 Mrs. Wood.
 Piano Solo Only a Dream
 Miss Julia Tarleton.
 Piano Duet Lucrezia Borgia
 Mrs. Patterson and Miss Anna Hutchinson.¹³⁰

After the recital refreshments were served and "at a late hour the crowd dispersed, well pleased with the evening's entertainment."¹³¹

Besides programs of this sort, the most usual concerts sponsored by church societies consisted of programs by a solo musician, although an occasional large work such as a cantata or operetta was performed. In 1891, the musical literary society of the Presbyterian Church in Oklahoma City presented the original operetta Hunt the Thimble, or Little Nell's Surprise Party at the opera house.¹³² Directed by Mrs. G.W. Johnson, the cast for the operetta included Otto G. Beckemeyer, Allie Johnson, and Hetty Wand in addition to a chorus.¹³³ "Full of catchy music and bright dialogue,"¹³⁴ the work in-

¹³⁰Weekly Oklahoma State Capital, 8-17-95, 5:3.

¹³¹Ibid.

¹³²The Evening Gazette, 12-23-90, 2:3.

¹³³Ibid., 1-5-91, 3:5.

¹³⁴Ibid., 1-5-91, 3:5.

cluded solos, duets, and choruses.¹³⁵

By 1899, the roster of church societies in Oklahoma City included the Ladies' Aid Society of the Baptist Church, the Missionary Society of the Baptist Church, the Ladies' Aid Society of the Methodist Episcopal Church, the Epworth League of the Methodist Episcopal Church, the Ladies' Aid Society of the Christian Church, Junior Endeavor of the Christian Church, the Ladies' Aid Society of the Presbyterian Church, and the Episcopalian Guild of St. Paul's Church.¹³⁶

A brief account of one of the most energetic of these organizations, the Episcopalian Guild or Ladies' Guild of St. Paul's Church, will serve to illustrate the kinds of musical activities common to these church societies. One of the earliest concerts by the Ladies' Guild occurred on the evening of August 25, 1892 at the residence of Major John McClintock.¹³⁷

The musicale incorporated the following published program:

Instrumental	Prof. Ware
Quartette	Mrs. Chapell, Miss Curnutt,
.	Messrs. Scott and Bekemeyer
Piano	Miss Addie Richardson
Vocal	Miss Buck
Trombone	Mr. Francis
Song	Mrs. Chapell
Violin Solo	Miss Avey
Song	Otto Bekemeyer
Instrumental	Prof. Ware
Vocal	Miss Martin ¹³⁸

¹³⁵Ibid., 12-23-90, 2:3.

¹³⁶The Daily Oklahoman, 4-22-99, 2:1.

¹³⁷The Evening Gazette, 8-24-92, 3:4.

¹³⁸Ibid.

By 1895 the entertainments of the guild had become considerably more involved. A program at the opera house in June featured a variety of dances and drills in addition to vocal and instrumental selections:

Part I

1. 'The Frogs Singing School' Bartlett
Ladies' Choir Club Quartette
2. 'How Grandma Danced the Minuet'
Arranged by Miss Annie-Elvise Crews,
Eveline Ragan, John Milton Dawson,
Hart Wand.
3. Vocal Solo
Dr. Henry Walker
4. Violin Trio 'Fleur d'ete' Sturani
Miss Avey, Mr. Francis, Mr. Perry
5. 'Bobolink'
Mrs. F.J. McGlinchey
6. 'Old Black Joe'
Bert McFadden, Mark Hiatt, Oscar
Avey, Guy Blackwelder
7. 'The Song that Reached My Heart' . Jules Jordan
Miss Marie Payton

Part II

1. 'Robin Adair' . . . Harmonized by Dudley Buck
Ladies' Choir Club Quartette
2. Character Song, 'She Stoops to Conquer' . . .
. Roeckel
Mrs. Harry Gerson
3. Violin Solo, '6th Air Varie' De Beriot
Mr. John A. Perry
4. 'How the Old Cat Died'
Miriam Richardson
5. Statue Posing. Group 1.
6. 'A Naughty Girl's Views of Life'
Elsie Crews
7. Statue Posing. Group 2.
8. Brownies Drill.¹³⁹

In August of that year a large audience at the opera house witnessed another "shindig" by the guild featuring a concert

¹³⁹The Daily Oklahoman, 6-19-95, 1:6.

followed by a dance. The Daily Oklahoman noted: "The singing was par excellence, the costumes beautiful, the tableaux very pretty, the fancy dancy delightful, and everything passed off very pleasantly."¹⁴⁰ After the turn of the century most of the programs sponsored by the Ladies' Guild of St. Paul's were considerably more sophisticated than their earlier efforts. In May of 1901, for example, the guild rendered a concert at the opera house assisted by "a number of very talented artists in town."¹⁴¹ Managed by Mrs. Peyton of the guild, the concert included vocal and instrumental works by Stephen Heller (1813-1894), Richard Wagner, Moritz Moszkowski, Anton Rubinstein (1829-1888), and Felix Mendelssohn.¹⁴²

Music Festivals

Any record of music festivals in Oklahoma before statehood must of necessity be brief. For example, if contemporary newspaper accounts are accurate, only three such festivals occurred in Oklahoma City between 1889 and 1907. Despite the fact that non-resident artists participated in some of these events, it seems logical to include this account under the category of local activities since all festivals were organized by home management and territorial musicians performed in every festival.

¹⁴⁰ Ibid., 8-23-95, 1:4.

¹⁴¹ Ibid., 4-26-01, 1:5.

¹⁴² Ibid., 5-7-01, 4:2.

The first music festival in Oklahoma took place in Oklahoma City. In April of 1902 Alfred H. Pitkin, the minister of the Methodist Episcopal Church, announced that Professor Byron W. Rice had been engaged to direct the choir, and that rehearsals were in progress for a proposed May Festival of Music.¹⁴³ For unexplained reasons, however, the May Festival of Music was delayed until June 3 when the Methodist Episcopal Choir augmented by the High School Glee Club gave the following program:

Part I

1. 'I'm a Shepherd of the Valley,'
by the choir.
2. Duet, 'Blue Are the Heavens,'
Jayme Rackly and Bessie Oliver.
3. 'Evening,' by choir.
4. Reading, by Mrs. Theresa Brewer.
5. Quartette, 'Soldier's Farewell,'
by Jayme Rackly, Bessie Oliver,
Ezra Pennington, Prof. Byron W. Rice.
6. Piano solo, by Charles Chapman.
7. 'Farewell to the Forest,' by the choir.

Part II

1. Duet, 'I Know a Bank' by Misses Agnes
Thompson and Stella Russell.
2. Solo and Chorus, 'Mighty Jehovah,' solo by Geo.
W. Thompson.
3. Piano solo, by Mrs. Miriam Richardson.
4. 'Lovely Night' by choir.
5. Song, 'Tapping at the Garden Gate,'
LaVenie McKeever.
6. Reading, Mrs. Theresa Brewer.
7. 'Gypsy Countess,' Alice Kirkpatrick,
Albert Herskowitz.
8. Gloria, from Mozart's Twelfth Mass, by choir.
Pianist, Mrs. McFeely. Conductor, Prof. Byron W.
Rice.¹⁴⁴

¹⁴³Ibid., 4-29-02, 4:2.

¹⁴⁴Ibid., 6-3-02, 5:4.

The last two festivals held in territorial Oklahoma City were considerably more elaborate than the first. In the Fall of 1905 Hathaway Harper, the manager of the Lyceum course, announced plans for a music festival to be held the following May at the Delmar Garden.¹⁴⁵ Two of the community's premier musical organizations, the Apollo Club and the Young Ladies' Choral Club, agreed to participate, and Mr. Harper revealed intentions to engage prominent professional artists.¹⁴⁶ Five months later, in February of 1906, Harper moved the dates of the Festival to April 22, 23, and 24, and reported that Madam Lillian Nordica, the great opera singer, and the Innes Orchestral Band had been secured for the festival.¹⁴⁷ In March it was announced that the pianist William H. Sherwood would also appear on the program. These artists, together with the Oklahoma City musicians, ensured the success of the 1906 Spring Music Festival.

The 1907 Spring Festival of Music was produced on even a grander scale than the preceding year's. Actually, a portion of the program was held in February as well as May. In October of 1906 The Daily Oklahoman announced that an Oklahoma Festival Chorus was being organized under the direction of George B. Gookens, formerly of Chicago, to be comprised of

¹⁴⁵ Ibid., 9-20-05, 7:4.

¹⁴⁶ Ibid.

¹⁴⁷ Ibid., 2-4-06, 4:2-3.

singers from Oklahoma City and surrounding communities.¹⁴⁸
By the end of that month rehearsals were in progress for
Haydn's Creation; the oratorio was performed on February 4
and 5 at the White Temple with a chorus of seventy-five voices
and twelve local soloists.¹⁴⁹ The May Music Festival, directed
by the Apollo Club, featured the Chicago Symphony Orchestra, a
Grand Chorus of 250 voices, the Apollo Club, and a children's
chorus of 400 voices.¹⁵⁰ Among the works or portions of works
presented during the festival were Wagner's Die Walküre and
Tannhäuser, Haydn's The Creation, Gounod's Faust and Gallia,
and Rossini's Stabat Mater.¹⁵¹

¹⁴⁸ Ibid., 10-4-06, Section Two, 1:1-2.

¹⁴⁹ Ibid., 10-21-06, Section Two, 1:4; 1-27-07, Section Two,
3:1-2.

¹⁵⁰ Ibid., 4-24-07, 7:3-7.

¹⁵¹ Ibid., 5-5-07, 8:2.

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CHAPTER VI
MUSIC EDUCATION, MERCHANDISING, AND
COMPOSITION IN THE TERRITORY

Music Teachers

On June 15, 1889, less than two months after the establishment of Oklahoma City, The Oklahoma Gazette conducted a census which showed that three music teachers were already active in that city.¹ These were among the first of many to establish studios in the new territory. Most private musical instruction in early Oklahoma was in piano, voice, or violin; however, other instruments as well as theoretical subjects were represented. Guitar, for example, was a popular instrument, and one teacher in Oklahoma City is known to have had a class of twenty pupils.²

One of the first teachers to advertise in Oklahoma was Miss Bertella Bullard of Guthrie. Her studio, located in her residence on First Street, offered instruction in harmony and instrumental music.³ Other early teachers in Oklahoma City were Mrs. Oakley, Mrs. Hollingsworth, Prof. M.A. Ware,

¹The Oklahoma Gazette, 6-17-89, 1:2.

²The Evening Gazette, 3-4-93, 1:4.

³Weekly Oklahoma State Capital, 8-16-90, 7:5.

and Miss Ada Guthrie. In 1891 Mrs. Oakley and Mrs. Hollingsworth shared a studio on West Grand Avenue where they gave lessons on piano, violin, guitar, mandolin, and banjo for "reasonable terms."⁴ By 1892 Mrs. Oakley had opened a studio of her own for all stringed instruments.⁵ Also in that year, Prof. M.A. Ware, "a thoroughly qualified musical instructor,"⁶ sought pupils on cornet, violin, and other stringed instruments, and Miss Ada Guthrie, an exponent of the New England Conservatory method of teaching, advertised for a class of ten on either piano or organ.⁷

With the growth of the territory came more music teachers, and between the years 1894 and 1907 there were at least forty-four private music teachers active in Oklahoma City. In addition to maintaining private studios, many were active in bands, choirs, and orchestras either as performers or leaders. Some also served on the faculties of one of the colleges or schools.

Typical of student recital programs during this period is the following one taken from the studio of Professor Ernest A. Calhoun, one of Oklahoma City's foremost piano teachers:

⁴The Evening Gazette, 3-1-91, 2:2.

⁵Ibid., 11-15-92, 3:4.

⁶Ibid., 3-29-92, 2:3. Prof. Ware was also the conductor of the Oklahoma City Band.

⁷Ibid., 11-18-92, 3:7.

'Nachstück' ^[sic]	. . . . .	Schumann
'Norwegian Bridal Procession'	. . . . .	Grieg
	Miss Bessie Baker.	
'Il Trovatore'	. . . . .	Verdi-Dorn
	Miss Edith Storm.	
'Love Song'	. . . . .	Nevin
'Good Night'	. . . . .	Nevin
	Miss LaRue Cooter.	
'Sun Set'	. . . . .	Dudley Buck
	Mr. Spenny.	
'Valse Etude'	. . . . .	Wollenhaupt
	Miss Winnie Martin.	
'Pollacco ^[sic] Brilliant'	. . . . .	Leybach
'Valse Chromatic'	. . . . .	Godard
	Miss Esther Hoffman.	
'Polonaise' Op. 40 No. 1	. . . . .	Chopin
	Miss Schoenheit.	
'Notturmo'	. . . . .	Liszt
	Miss Needham.	
'Swallows'	. . . . .	Frederick H. Coven
	Mr. Spenny. ⁸	

The following list, compiled mainly from the pages of The Daily Oklahoman between 1894 and 1907, includes teachers maintaining private studios in Oklahoma City during that period. Whenever information was available, the specific field of music instruction is recorded as well as other musical activities. The date denotes the year each instructor first advertised in the newspaper.

1894 Mrs. Lillian Robinson--piano, harmony, and thorough bass; she was a pupil of Carlye Peter-syler and Carl Baermann of Boston; studio was located at the corner of third street and Broadway.⁹

(5-12-94, 8:4)

Mr. Chester Phillips--violin; graduated from the Boston Conservatory of Music.

(8-22-94, 4:4)

⁸The Daily Oklahoman, 2-21-04, 5:2.

⁹Ibid., 5-12-94, 8:4. The location of the source follows each entry in parenthesis.

- 1895 Professor Anton Dahl--piano, harmony, and voice; prior to coming to Oklahoma City he had founded the Dahl Conservatory of Music in New York City; active as a recitalist throughout Oklahoma; studio was located at 601 Broadway.
(8-8-95, 1:4; 10-30-95, 1:3)
- Mr. Louis Mansfield--former resident of London, England; studied in Oklahoma City with Anton Dahl; studio was located at the corner of Fifth and Broadway.
(10-11-95, 1:5)
- Professor John A. Perry--violin, mandolin, guitar and other stringed instruments; former resident of Denison, Texas; concertized throughout Oklahoma.
(1-8-95, 1:3)
- Miss Gossette--piano; graduate of the Chicago Musical College; studio at No. 214 Fifth Street.
(10-13-95, 1:5)
- 1898 Professor J.R. Mueller--piano; studio at 305 Reno Avenue.
(10-4-98, 4:5)
- Professor Louis Meier--instrumental music, vocal music, and harmony; employed as violin teacher at the University of Oklahoma in 1898; dealer of stringed instruments; formed a dance orchestra; studio was located first at the old post office building on Broadway, then at 16 West Fourth Street.
(10-4-98, 4:5; 12-14-98, 2:3)
- Mrs. R.W. Bruchmann--voice; studio was located at 111 Fifth Street.
(5-9-99, 1:1)
- 1899 Mrs. Charles F. York--voice, piano, and stringed instruments; former music instructor at the Territorial Normal School in Edmond; studio located at the corner of Sixth and Robinson Streets.
(7-15-99, 3:2; 7-19-99, 4:4)
- 1900 Miss L.H. Gunter--mandolin and guitar; studio at 117 Reno Avenue.
(4-8-00, 2:7)

- Mrs. P.P. Smith--voice; studio at the corner of Central and Fifth Streets.
(5-10-00, 4:3)
- Augusta Mae Bacon--voice; studied with Dr. J.W. Bischoff in Washington, D.C.; member of St. Paul's Episcopal Church Choir; presented numerous recitals in Oklahoma City; studio was located at 405 West Sixth; in 1902 she opened a studio on Main Street with the pianist Eleanor Work.
(7-19-00, 3:6; 9-5-02, 5:4)
- Miss Eleanor Work--piano; studied with Prof. Preyer of Kansas State University; performed extensively in Oklahoma; studio was located at 230 West Second Street; in 1902 she opened a studio on Main Street with Augusta Mae Bacon.
(9-13-00, 7:6)
- Professor Frederic Mills Ross--piano, harmony, and composition; pupil of the Scandanavian pianist August Hyllested; former instructor at the Chicago Piano College; director of the piano, harmony, and composition departments at the University of Oklahoma.
(10-21-00, 8:3)
- 1901 Mrs. E.M. Charles--voice and piano; studio at 117 East 9th.
(12-1-01, 9:4)
- Professor Albert E. Markus--voice; studio at 132 West Fourth Street.
(12-12-01, 10:5)
- M.L. Hull--mandolin and guitar; studio located at 504 West Fifth Street.
(3-10-01, 8:6)
- Miss Salmon--piano; graduate of a New York academy of music; studio at 122 Main Street.
(1-17-01, 8:2)
- Professor Guy Button--violin; formerly of Kansas City; studio at 108½ Main Street.
(7-12-01, 3:1-2)
- Miss Hyla Florence Long--piano; studio at 401 West Fifth Street.
(8-31-01, 3:5)

- Miss Eugenia Marguerite Hack--piano and voice.
(9-26-01, 3:2)
- 1902 Mrs. E.M. Johnson--piano; graduate of the Cincinnati College of Music; studio located at the Hendrickson building on Main Street.
(8-17-02, 5:2)
- Miss Elizabeth Brownlee--piano.
(9-6-02, 8:1-2)
- Professor William Lamprecht--violin, mandolin, and guitar; music teacher at the University of Oklahoma.
(10-17-02, 5:1)
- Mrs. M. Euna Owen Stegner--voice; pupil of Signor Augusta Rotoli of Boston and Leo Kopier of New York City; studio in her home at 721 North Broadway.
(11-26-02, 2:4)
- Professor Ernest A. Calhoun--piano, harmony, and theory; pupil in Chicago of Emil Liebling; former director of music at Amity College in Iowa; studio at 119½ North Broadway.
(3-4-02, 3:5; 12-14-02, 3:1; 1-9-03, 7:7)
- 1903 Floy McGill--piano, harmony, and theory; studio at 524 East Seventh Street.
(1-16-03, 5:7)
- John J. Merrill--piano; pupil of Dr. Ernst Jedliczka and Ottis B. Bolse; Bachelor of Music from the University of Kansas and two diplomas from the Virgil Piano School of New York City; Director of Music at the University of Oklahoma; head of the piano department at Epworth University; organist at St. Paul's Episcopal Church; studio in the Lion Store Building.
(4-3-03, 8:5; 8-16-05, 5:2; 5-24-04, 4:6-7)
- Madame C. de La Mothe--voice; trained at the Paris Conservatory; toured Europe and America as a contralto soloist; organized the Gounod Singing Society in Oklahoma City; studio located at 212½ Main Street.
(5-3-03, Section Two, 9:2; 5-24-03, 3:1)

- Joanne F. Montgomery--voice; studio at 9 South
Robinson.
(5-3-03, 6:3)
- Eugene Paul Arnold--voice; studio at 220½ West
Main Street.
(9-2-03, 3:5-6)
- E.F. Reitz--music teacher on all musical instru-
ments; orchestra leader; composer of band
and orchestra music; studio at 100 East Fourth
Street.
(10-9-03, 4:5)
- Harry Larsen--violin; pupil of Bernhard Listemann
at the Chicago Musical College; studio at 716
West Main.
(11-22-03, 13:7)
- 1904 Virginia Graves--vocal and instrumental music;
studio at 818 North Broadway.
(9-10-04, 6:7)
- Professor M. Boekbinder--piano and theory; studio
at 109 West Eighth Street.
(6-2-04, 2:7)
- 1906 Mrs. C. Bruce Smith--violin; pupil of Max Bendix;
former member of the Schumann Grand Concert
Company; studio at her home, 432 East Ninth
Street.
(11-14-06, 12:7)
- Roxie Harmony Knisely--piano; pupil of August P.
Scheurman, W. Waugh Lauder, Carl A. Preyer,
Felix Fox, and Carl Busch; concert pianist,
studio at 609 West Tenth Street.
(12-23-06, 13:1-2)
- Elizabeth M. Staley--voice; pupil of Mme. Dunn of
Chicago; studio at 1122 N. Broadway.
(2-18-06, Magazine Section, 2:1)
- Miss Bertha Murray--voice; studio at 133½ West
Main.
(3-4-06, 3:4)
- Mrs. Julia Gould-Siebert--voice; pupil of Sig. San
Giovanni of Milan, Italy; studio at 908 North
Broadway.
(7-1-06, 6:1; 9-16-06, 10:7)

Miss Gertrude Rockefeller--piano, harmony, theory, and music history; graduate of the New England Conservatory of Music; pupil of Robert Teichmueller in Leipzig, Germany; prior teaching experience in Kansas, Missouri, Mississippi and Boston; studio located in the Frederickson and Kroh Building.

(8-31-06, 6:1-2; 9-2-06, Magazine Section, 3:3)

Professor William W. Gray--voice and violin; choir-master at St. Paul's Episcopal Church; musical director at Temple B'nai Israel; violin instructor of the Oklahoma College for Young Ladies.

(9-11-06, 7:6-7)

1907 Mrs. Frederick Benjamin Owen--piano; conservatory graduate; pupil of William H. Sherwood of Chicago; studied in Berlin, Germany; studio located over the city post office.

(2-10-07, Section Two, 1:6-7)

Music Conservatories

The desire for quality music in Oklahoma was expressed by the establishment of conservatories of music. In some cases these were probably little more than a private studio with impressive nomenclature added for prestige. However, no attempt will be made here to judge the quality or scope of these institutions since records concerning their activities are scarce.

In Oklahoma City, exactly a decade after its founding, the Oklahoma Conservatory of Music was organized by Professors Louis Meier and Jean de Chauvenet.¹⁰ Civic pride in the conservatory was expressed shortly after its inception in the following newspaper article:

¹⁰The Daily Oklahoman, 3-1-99, 3:5.

Oklahoma City should be well proud of her conservatory of music. Ten years ago she was the home of the Indian; today she has an established conservatory, giving courses from the easiest to the highest. Profs. Meier & Chauvenet are the directors and everything points to the end that Oklahoma is not only steadily growing in population but in the fine arts as well.¹¹

Located in the old post office building, prospective students were urged to write to the school for a catalogue and description of courses.¹² Despite all its promise, the Oklahoma Conservatory of Music evidently closed its doors shortly after its propitious start, since no further mention of its activities appear in local newspapers.

Two years later, in November of 1901, The Daily Oklahoman announced that a company had been formed for the purpose of promoting a New School of Oratory, Music, and Art in Oklahoma City.¹³ Operating with a budget of \$10,000 dollars, the charter members of the company, Edna Newman, Dr. J.L. Short, Professor I.M. Holcomb, R.A. Kleinschmidt, and George Frederickson, hoped to secure a building in order to open the doors of the school in January.¹⁴ Miss Newman, a vocalist, was designated the head of the department of music, and Professor James H. Brownlee was appointed head of the department of oratory.¹⁵ In December, another meeting was held at which

¹¹Ibid., 3-19-99, 1:6.

¹²Ibid.

¹³Ibid., 11-30-01, 2:3.

¹⁴Ibid.

¹⁵Ibid.

the following officers were elected: Dr. Short, president; Prof. Holcomb, vice president; Miss Edna Newman, secretary; and R.A. Kleinschmidt, treasurer.¹⁶ By March of 1902, it was announced that the school was located in the Hendrickson Building on West Main.¹⁷ Two weeks later the school was said to be located in the Storm Building on Broadway.¹⁸ These are the last two entries concerning the School of Music and Oratory found in local newspapers. One can only speculate concerning the demise of the seemingly well-planned institution. Possibly its early failure can be attributed to the lack of suitable quarters.

Another short-lived conservatory existed in Oklahoma City in 1904 and 1905. This was the Metropolitan School of Music which was located in rooms above The Daily Oklahoman, and it offered a term of twenty weeks instruction in mandolin or guitar for only fifteen dollars.¹⁹ It was billed as the "largest school for mandolin and guitar in the West;"²⁰ the summer of 1905 was probably its last term of instruction.

The most successful conservatory in Oklahoma City, the Columbia Conservatory of Music, opened its doors on September

¹⁶Ibid., 12-6-01, 3:3.

¹⁷Ibid., 3-9-02, 4:2.

¹⁸Ibid., 3-22-02, 2:5.

¹⁹Ibid., 11-13-04, Section Two, 5:6-7.

²⁰Ibid., 7-2-05, Magazine Section, 7:7.

4, 1905 and remained in operation throughout the territory years.²¹ Located in rooms over the post office, the initial faculty included three of the city's best-known musicians: Augusta Mae Bacon was head of the voice department, J. Gerald Mraz, head of the violin department, and Hyla Florence Long, head of the piano department.²² Both faculty and student recitals were presented with regularity by this institution during these years. The faculty, for example, presented the following concert at the Presbyterian Church in March of 1906 with the assistance of the cellist Oscar Avey:

Trio--Piano, Viola and Violincello [sic].
 Largo, Op. 1 No. 2 Beethoven
 Miss Hyla Florence Long,
 Mr. J. Gerald Mraz, Mr. Oscar Avey.
 E Minor Concerto Mendelssohn
 Andante-Allegro, Molto Vivace
 Mr. J. Gerald Mraz.
 Etude, Op. 110, No. 12 Chopin

Intermission.

Serenade Schubert-Remenyi
 'The Bee' Schubert
 Mr. J. Gerald Mraz.
 Minuet, No. 2 Paderewski
 Lullaby McDowell [sic]
 Miss Hyla Florence Long.
 Trio-Spanish Dance, Op. 12, No. 3 Moszkowski
 Miss Hyla Florence Long,
 Mr. J. Gerald Mraz, Mr. Oscar Avey.²³

²¹Ibid., 8-27-05, Magazine Section, 2:6-7.

²²Ibid.

²³Ibid., 3-18-06, Magazine Section, 3:3-4. The composer of "The Bee" was not the great Franz Peter Schubert, but a lesser known Franz Schubert who lived from 1768 to 1824.

A sterling review of this impressive program declared the concert "a source of sincere gratification."²⁴ Typical of Columbia student performances were the three recitals given at the English Lutheran Church in June of 1906. Included among the selections were: the "Polacca" from I Puritani, sung by Miss Emma Jean Hrabe; and a rendition of Louis Moreau Gottschalk's (1829-1869) Last Hope by Miss Elma Haubach.²⁵

Other cities in the territory to sustain conservatories of music included Guthrie and Lawton. The Guthrie Conservatory of Music, located in the conservatory's building at 118 East Oklahoma Avenue, advertised "All Branches of Music taught after the foremost European and American Conservatory Methods by competent teachers."²⁶ C.J. Schubert was the director of this institution.²⁷ According to Gerald Forbes, this school was still in existence as late as 1904.²⁸

The Lawton Conservatory of Music and Dramatic Art opened for business on September 15, 1903.²⁹ The faculty was composed of ladies who were "graduates of the leading schools of music and elocution."³⁰ Shortly after its commencement a

²⁴Ibid., 3-20-06, 3:2.

²⁵Ibid., 6-24-06, Magazine Section, 3:1.

²⁶Guthrie Southwest World, 6-2-00, 2:4-5.

²⁷Ibid.

²⁸Gerald Forbes, Guthrie, Oklahoma's First Capital (Norman: University of Oklahoma Press, 1938), 22.

²⁹The Daily Oklahoman, 9-16-03, 3:6. ³⁰Ibid.

faculty recital was given at the opera house which included vocal and instrumental music as well as readings.³¹

Music in the Schools

One of the early priorities of the new territorial government was to establish institutions of higher learning. Three schools were formed by the First Territorial Legislature in 1890. On December 19, 1890 the Legislature passed an act creating the University of Oklahoma at Norman, and classes opened in the Fall of 1892 under the leadership of President David Ross Boyd. The Agricultural and Mechanical College at Stillwater opened in December of 1891 with R.J. Barleer as president. Concern for the training of teachers prompted the legislature to open the Central Territorial Normal School at Edmond under the presidency of Richard Thatcher in the Fall of 1891. With the addition of more territorial land over the years, the legislature approved three more schools: the Northwestern Territorial Normal School at Alva in 1897, the Southwestern Territorial Normal School at Weatherford in 1901, and the University Preparatory School at Tonkawa in 1901.

Several denominational colleges and universities were also located in the new territory. Among these were Kingfisher College, owned by the Congregational Church, and Ep-

³¹Ibid., 9-27-03, Section Two, 5:1-2.

worth University, a Methodist school founded at Oklahoma City in 1904. From the outset, music was an integral part of the curriculum in both the private and public colleges and universities.

The University of Oklahoma assumed an early leadership in musical studies among the schools. For the school year 1893-1894, music was offered along with three other courses of study, preparatory, collegiate, and pharmacology.³² In 1895, after a meeting of the regents, The Daily Oklahoman reported that "a liberal appropriation was made for the musical department."³³ By 1899 it was claimed that the enrollment of the music department surpassed that of any school in either the Indian or Oklahoma territories.³⁴

Among the well-known instructors associated with the music department in the first decade of its existence were Professor Louis Meier, violin; Professor Jean de Chauvenet, piano; Professor Frederic Mills Ross, piano, harmony, and composition; Grace Adalaine King, voice; Amanda O'Conner, piano and organ; Professor William Lamprecht, violin; and Professor John J. Merrill, piano. The 1898-1899 catalogue of the university listed the following faculty for the school of music:

³²Edward Everett Dale and Morris L. Wardell, History of Oklahoma (New York: Prentice-Hall, Inc., 1948), 479.

³³The Daily Oklahoman, 6-8-95, 415.

³⁴Ibid., 1-17-99, 316.

Grace Adalaine King,
 Director.
 *Jean de Chauvenet,
 Instructor on the Piano.
 Harriet Jones,
 Instructor on the Piano.
 Marion McCune,
 Instructor in voice.
 Louis Meier,
 Instructor on the violin
 and stringed instruments.
 *Resigned. Succeeded by
 Frederic Mills Ross.

John J. Merrill was designated director of the school of music following Grace King, a position he held until 1903.³⁵ Under Merrill the growth of the school of music was significant. He was responsible for establishing a course of study leading to the degree of bachelor of music.³⁶ During the academic year 1902-1903 over sixty-five students were enrolled in the school of music, and, during the preceding spring semester, over three hundred university students came into contact with the music faculty in ensemble or classroom situations.³⁷

Recitals by both faculty and students were common during this period. For example, the faculty, with assistance from the University Mandolin Orchestra (Pl. 10), presented the following program at the new Music Hall in October of 1900:

³⁵Ibid., 12-12-02, 2:5.

³⁶Ibid.

³⁷Ibid., 10-18-02, 3:1-2; 12-12-02, 2:5.

Mandolin Orchestra Flower Waltz
 'Prison Song' from Il Trovatore.
 Sonata Op. 2, No. 2-(a) Allegro Beethoven
 (b) Lost Hope Frederic Mills Ross
 Frederic Mills Ross.
 Resitative [sic] The Idyll of an Orchard
 Grace Adalaine King.
 Ph. C. Quartett Kentucky Babe
 Violin-cello [sic] Solo Selected
 Frank J. Beardsley.
 Reading 'Death Bed of Benedict Arnold'
 Arthur Bickel.
 Contralto Solo Old Ballads
 Grace Adalaine King.
 (a) Nocturne Op. 55 Chopin
 (b) Funeral March Chopin
 (c) Grand Polonaise Op. 33 Chopin
 Frederic Mills Ross.
 March 'University of Oklahoma'
 Frank J. Beardsley.³⁸

The students of the school of music presented a recital at the opera house in May of 1903 that consisted of vocal and instrumental selections, readings, and a production of Sir Arthur Sullivan's operetta Trial by Jury.³⁹

Musical organizations active on the campus at this time included the Glee Club, the University Apollo Choral Club, the University Orchestra, the Mandolin Orchestra, and the Ladies' Quartette.⁴⁰ Besides Sullivan's Trial by Jury, the music department also presented a production of Planquette's The Chimes of Normandy during this period.⁴¹

³⁸Ibid., 10-16-00, 2:2.

³⁹Ibid., 5-17-03, Section Two, 3:2.

⁴⁰Ibid., 3-19-99, 2:5; 5-25-01, 1:5; 5-17-03, Section Two, 3:2; 5-10-03, 13:2.

⁴¹Ibid., 5-25-99, 1:6.



Plate 10. The University of Oklahoma Mandolin Club, ca. 1900.
(Western History Collections, University of Oklahoma Library)

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A new era at the University of Oklahoma School of Music began in 1903 with the appointment to the faculty of Fredrik Holmberg and the nomination of Professor H.D. Guelich as director. Although Guelich remained head of the school throughout the territory years, Holmberg contributed most to its growth, and when the College of Fine Arts was formed in 1909 he was appointed its first Dean, a position he held for many years. Holmberg was also conductor of the Oklahoma City Symphony Orchestra for some years.

Holmberg came to the University of Oklahoma from Bethany College in Lindsborg, Kansas. The following excerpt from a letter of recommendation to President Boyd from the President of Bethany College gives an indication of the esteem held for Holmberg by his former employer.

Prof. Frederick [sic] Holmberg is just the man for you. He has four years experience as a teacher and three of them have been spent here. For one year he was in charge of the entire Violin Department. When our regular man returned from Europe we could not use both and so we had to let Prof. Holmberg go. He is good on the Violin, as an orchestra conductor, Harmony, Musical History, Piano tuning &c. Why not use him as your musical director.⁴²

In an account Holmberg later wrote for the Sooner Magazine, he recalled that he was hired as an instructor of violin and harmony for the "munificent salary of \$600 per year,"⁴³ and that after six weeks on the job he had organized a men's glee

⁴²Western History Collections, University of Oklahoma Library. Letter dated June 22, 1903 from Carl Swensson.

⁴³Western History Collections, University of Oklahoma Library.

club (Pl. 11), a women's glee club, an oratorio chorus, a band (Pl. 12), and an orchestra. Since most of these groups existed in one form or another prior to this, with the possible exception of the band, Holmberg, no doubt, merely re-organized rather than organized.

During the remaining years before statehood, concerts and recitals under the direction of Holmberg and Guelich flourished. The orchestra (Pl. 13), under the direction of Holmberg, was particularly active. Typical of their concerts is the homecoming concert given in 1906 after a tour of the territory in which concerts were given in a number of towns.

Nibelugen [sic] March	Wagner
Intermezzo, Cavalerio [sic] Rusticana	Mascagni
Orchestra.	
Gypsy Melodies	Kelar-Bela
Eber Roler.	
Selection, Carmen	Gounod
Orchestra.	
That Old Sweetheart of Mine	Riley
Mary Louise Guelich.	
Hungarian Lustiel [sic]	Kelar-Bela
Orchestra.	
Caprice	Henry
Lloyd Curtis.	
Selection, King Dodo	Luders
Orchestra.	
Legende	Wieniawski
Frank L. Stuchal.	
Little Boy Blue	Field
So Was I	Carlton
Mary Louise Guelich.	
Caprice Heroique	Kontsky [sic]
Overture Poet and Peasant	Suppe
Orchestra. ⁴⁴	

The orchestra personnel for this particular concert included:

⁴⁴The Daily Oklahoman, 2-24-06, 3:4-5.



Plate 11. The University of Oklahoma Band in 1904.
(Western History Collections, University
of Oklahoma Library)

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Plate 12. The University of Oklahoma Glee Club in 1906.
(Western History Collections, University of
Oklahoma Library)

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Plate 13. The University of Oklahoma Orchestra in 1907.
(Western History Collections, University of
Oklahoma Library)

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F. Holmberg, leader; first violin, Miss Newby, Mr. Stuchal, Mr. Roller, Mr. Noble, Mr. Johnson; second violin, Miss Loomis, Miss Newell, Mr. Milam; cello, Mr. Johnston; clarinet, Mr. Kingkade, Mr. Balend; bass instrument, Mr. Konkling; French horn, Mr. Hall; trombone, Mr. Williams; cornets, Mr. Curtis, Mr. Brian; piano, Mr. Conway.⁴⁵ A review of the concert noted:

The Oklahoma University orchestra added new laurels to its wreath and scored a decided success in the concert given Thursday afternoon attended by the wives of the visiting Shriners. . . . It is considered the best student organization of its kind in the southwest.⁴⁶

All of the other organizations under the direction of Holmberg, as well as student and faculty recitals, contributed to the musical life of the university. Perhaps none were as impressive as those of the oratorio chorus known as the Choral Union. Consisting of one hundred and fifty members, it regularly presented performances of the best-known oratorios and cantatas.⁴⁷ Handel's Messiah, for example, was heard in 1904, 1906, and 1907.⁴⁸

By 1906, the university bulletin included the following music faculty:

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ Ibid., 6-11-04, 10:5.

⁴⁸ Ibid., 6-11-04, 10:5; 6-3-06, 1:5; 6-8-07, 7:3.

Henry Daniel Guelich, M.A., Mus.B., Professor of the Theory of Music and Head of the School
 Fredrik Holmberg, Mus.B., Instructor in Violin, Voice, Harmony and Musical Forms, Leader of the University Orchestra and Choral Union.
 Myrtle Sundstrom, Mus.B., Instructor in Voice Training.
 Bernice Rice, Mus.B., Instructor in Piano.
 Lena Stubblefield, Mus.B., Assistant in Voice Training.
 Blanche Morgan, Mus.B., Assistant in Piano.
 Merle Newby, Assistant in Violin, Teacher of Mandolin and Guitar.
 Lloyd Curtis, Teacher of Band Instruments, and Leader of the University Band.
 Nelle Goodrich, Assistant in Piano.
 Nannie Longnecker, Assistant in Piano.
 Erret R. Newby, Assistant in Piano.

The bulletin also contained the following prescribed course of study leading to the Bachelor of Music degree:

Freshman Year

First Semester: piano, voice, or violin; harmony; musical forms; German I or II or French I or II
 Second Semester: piano, voice, or violin; harmony; German II or French I or II

Sophomore Year

First Semester: piano, voice, or violin; counterpoint; history of music; English I
 Second Semester: piano, voice, or violin; counterpoint; history of music; English II

Junior Year

First Semester: piano, voice, or violin; canon and fugue; psychology I
 Second Semester: piano, voice, or violin; fugue and free composition; esthetics

Senior Year

First Semester: piano, voice, or violin; instrumentation; elective
 Second Semester: piano, voice, or violin; instrumentation; thesis; recital

At Stillwater, musical life on the Agricultural and Mechanical College campus was greatly enhanced with the appointment of the ubiquitous A.C. Scott (the former director of the Philharmonic Society in Oklahoma City) as president. Scott organized a chorus composed of both students and Stillwater residents in the spring of 1901.⁴⁹ Besides choral performances, this choir mounted productions of H.M.S. Pinafore in 1902 and the Mikado in 1903.⁵⁰ Other musical organizations at A & M included a mandolin club and small vocal ensembles.⁵¹

All of the normal schools supported music departments with choral organizations, bands, and orchestras. Typical of their concerts is the following program given by the Northwestern Normal Choral Society and Orchestra at Alva on December 22, 1906:

PART I.

1. Overture, The Bridal Rose Lavallee
The Normal Orchestra
2. Chorus, Italia, Italia, Beloved
. Donnizetti [sic]
Choral Society
3. Part Songs
 1. Bonnie Charlie Dunn
 2. Jolly Boys Ar. by S.G.S.
 3. The Old Stone House Smith

⁴⁹R. Morton House, "The Class of 1903 at Oklahoma A & M College," The Chronicles of Oklahoma XLIV (Winter, 1966-67), 399.

⁵⁰Ibid.

⁵¹Robert E. Cunningham, Stillwater, Where Oklahoma Began (Stillwater: Arts and Humanities Council of Stillwater, 1969), 206.

4. Vocal Solo, Goodbye Tosti
Clare Pancoast
5. Chorus, Miserere, (Prison Scene,
Il Trovatore) Verdi
Miss Pearl Bickel, Mr. W.G. Harston
and Choral Society

PART II.

1. Caprice, Evening Slumbers Mercadante
Normal Orchestra
2. Chorus, Babylon's Wave Gounod
Choral Society
3. Quartett, Soft Floating on the Air Root
Misses Millspaugh, Messrs. Fisk and
Pancoast, (and Humming Chorus).
4. Duet, Flow Gently Dera Parry
Mrs. Westfall and Mr. Smith
5. Vocal Solo, Merrily I Roam Scheiffarth
Miss Bickel
6. Chorus, Good Night, Beloved Pinsuti
Choral Society⁵²

Among the church-related schools, Epworth University in Oklahoma City supported a fine music department. Elected to its first faculty in 1904 were John J. Merrill (formerly director of the O.U. School of Music), director of the school of music and professor of piano; William W. Gray, professor of violin and voice; and Amanda O'Connor (formerly on the O.U. faculty), instructor of piano.⁵³ The school offered the Bachelor of Music degree with majors in piano, voice, and violin.⁵⁴ By 1906 the violinist J. Gerald Mraz had been added to the faculty, and E.C. Marshall replaced Merrill, who

⁵²The Daily Oklahoman, 12-23-06, 17:3-4.

⁵³Ibid., 10-5-04, 4:6-7.

⁵⁴Ibid.

was still on the faculty, as Director of the School of Fine Arts.⁵⁵

The Oklahoma City newspapers between 1904 and 1907 are filled with student and faculty concerts at Epworth. The following recital was given by piano students of Professor Merrill:

- (a) Nocturne Chopin
- (b) Song of the Brook Lack
- (c) Air de Ballet Chaminade
Miss Georgia Sue Jones
- (a) Spring Dawn Mason
- (b) Mazurka Brilliant Bohm
Miss Rosa Cook
- Two Octave Studies Preyer
Miss Jeanne Turner
- (a) Pizzicatto-Bluett /sic/ Lack
- (b) Springing Song Wagner
- (c) Scene de Chase /sic/ Spindler
Miss Vinnie Coffman⁵⁶

Public schools in Oklahoma officially opened in 1891, and by 1898 high schools were maintained in all the cities as well as some of the smaller towns.⁵⁷ Music instruction, however, was not a regular part of the curriculum for most of the schools. In Oklahoma City the school board did not hire a special supervisor of music for the instruction of vocal music until 1903.⁵⁸ Prior to this, music, though under the capable supervision of such musicians as Mrs. A.C. Scott

⁵⁵ Ibid., 9-9-06, Section Two, 7:7.

⁵⁶ Ibid., 10-8-05, Magazine Section, 3:4.

⁵⁷ Edward Everett Dale and Morris L. Wardell, History of Oklahoma (New York: Prentice-Hall, Inc., 1948), 467-68.

⁵⁸ The Daily Oklahoman, 12-27-03, 14:3.

and Professor Byron W. Rice, was treated as an extracurricular activity. For the most part, music instruction still took place in the home under the tutelage of private teachers.

Most of the music performed by school groups during this time was for special occasions such as commencement or baccalaureate. In June of 1891, the first annual commencement of the Edmond schools featured a program in which music was alternated with speeches and readings.⁵⁹ More than likely the music consisted of hymns or patriotic songs appropriate for the occasion. A more elaborate example of this practice occurred at the Oklahoma City High School Commencement in May of 1900 with the following program of music and readings:

PROGRAM

'Away to the Fields.'
 Invocation.
 Anvil Chorus.
 'New Lamps for Old' Ida Louise Brady
 Checkers and Exchequers.
 'Measure thy mind's height
 by the shadow it casts.'
 Lillian Keturah Finney
 'The Democracy of the School-
 room' Norah Ethel Hart
 Instrumental Duet--Selected
 Mrs. Chas. York, Mrs. Will York
 What of the Girls? Minnie Ellen Hill
 The Contest between Might and
 Right Joseph Thomas Martin
 'Heights Charm Us but Not the
 Steps by Which They Are
 Attained' Pearl Elizabeth Nihart
 Instrumental Solo, Juliette Valse
 Gounod-Raff Miss Preuss
 Progress in the Nineteenth Cen-
 tury Ralph Davis Roberts

⁵⁹Weekly Oklahoma State Capital, 6-6-91, 7:3.

Savonatoia [sic] Edith Shepherd
 Russian Expansion
 Minor Correll Sherwood
 Vocal Solo--Selected
 Mrs. Marie Peyton Junigen
 Simon Says: 'Thumbs up.'
 Lucinda Matilda Trader
 Science: What It is and What It
 Has Done, With Valedictory
 Address Otto Streeter
 Presentation of Diplomas
 President of Board of Education
 Pilgrim Chorus
 Benediction.⁶⁰

School literary societies regularly performed music as a part of their programs. Typical was the program given by the Alpha Society of Guthrie High School on December 14, 1894:

PROGRAMME.

Song School.
 High School Herald Lillie Porter.
 Recitation Anna Hutchinson.
 Essay William Young.
 Song Misses Brown and Howe.
 Charade--Ella Oldham, Florence Patton,
 Beryl and Stella Rexroad.
 Recitation Carl Metcalf.
 Essay Mae Wolf.⁶¹
 Recitation Grace Rhinehart.

Two literary societies, the Crescent Society and the Hesperus Society, were active at the Oklahoma City High School. Their programs tended to be inordinately long with vocal and instrumental music interspersed among essays and recitations.

The newspapers of the period record few musical concerts sponsored by the schools. One of these rare occurrences took

⁶⁰The Daily Oklahoman, 5-16-00, 1:4.

⁶¹Weekly Oklahoma State Capital, 12-22-94, 7:4.

place at the First Presbyterian Church of Oklahoma City in April of 1904 when the juniors of the high school sponsored the following program:

Pipe Organ Solo--(Selected)	Mr. Roy Owens
Chorus--Meadow Song	High School Girls
Violin Solo--(Selected)	Miss Erma McElhanev
Song--Drink to Me Only	Glee Club
Flute Solo--(Selected)	Mr. Mat Meagher
Reading--(Selected)	Miss Stull
Song--Absent	Male Quartet
Solo--Selected	Miss Ruth Harper
Piano Solo	Prof. Calhoun
Solo--(Selected)	Spenny
Song--Rest Thee on This Mossy Pillow	High School Girls ⁶²

It should be noted that the high school students were occasionally assisted with these special programs by such local musicians as Professor Calhoun.

A scant number of large choral works and operettas were produced in the public schools. In Oklahoma City, for example, the high school chorus performed the cantata The Building of the Ship by the English composer Henry Lahee (1826-1912) based on the poem by Longfellow.⁶³ The chorus, one hundred and twenty-five strong, was assisted in this effort by some of the community's best-known musicians: Dr. Colter, tenor; Professor Gray, bass; Mrs. Jacoby, alto; Miss McElhiney, soprano; and Miss O'Connor and Miss Blackwelder as accompanists.⁶⁴ Given on the evening of March 24, 1905 at the Over-

⁶²The Daily Oklahoman, 4-14-04, 3:1.

⁶³Ibid., 3-17-05, 5:5.

⁶⁴Ibid.

holser Opera House, tickets for admission could be purchased for 25¢, 35¢ and 50¢.⁶⁵

Music Merchandising

The vitality of Oklahoma's musical society attracted a number of music merchants to the territory. Between 1891 and 1907, approximately sixteen different establishments sold music, musical instruments, and musical supplies in Oklahoma City. Although most of these can be called music stores, some carried other goods in addition to music-related items. For example, the Durham & Co., located at 310 North Broadway, advertised sewing machines as well as pianos and organs.⁶⁶

The first piano sold in Oklahoma was bought within a month of the initial land rush. Purchased by a Mrs. Brown of Oklahoma City from the music house of Hickson and Perrine in Gainesville, Texas, it was a mahogany Peeks & Sons' model built in New York City.⁶⁷

The first local music store established in Oklahoma City was the result of a partnership between John Eliason and Harry Clegern.⁶⁸ In February of 1891, they announced their

⁶⁵Ibid.

⁶⁶Ibid., 1-2-06, 8:6-7.

⁶⁷The Oklahoma Gazette, 5-23-89, 3:2-3.

⁶⁸The Evening Gazette, 2-13-91, 3:3.

intentions to deal in real estate and musical instruments.⁶⁹ Located in a building on Grand Avenue, they promised to have on hand a large stock of pianos and organs ready to sell at rock-bottom prices.⁷⁰

By 1891, Eliason had dissolved his partnership with Clegern who went into the music business on his own. Eliason joined forces, still in his old location, with a businessman named Wright. Eliason and Wright's inventory in November of 1891 included pianos made by Kranich & Bach, Gabler Bros., Gidbert & Co., Kingsberry, and Schubert; organs by Chicago Cottage, Moline, Clough & Warren, and Vocalion; and five thousand copies of the latest sheet music.⁷¹ In March of 1892 Eliason and Wright dissolved their firm; however, Eliason announced plans to continue in the business with an even larger stock.⁷²

In February of 1893 the new music house of Stewart and Perrine (possibly the same music merchant from Gainesville, Texas who was mentioned earlier) announced plans to open for business featuring Hallock & Davis pianos and H. Lehr & Co. pianos and organs.⁷³ Additional brands stocked in their store on Robinson Street were Everest, Shaw, Conover, Schubert,

⁶⁹Ibid.

⁷⁰Ibid.

⁷¹The Evening Gazette, 11-18-91, 2:2-3.

⁷²Ibid., 3-5-92, 3:3.

⁷³Ibid., 2-17-93, 3:3.

Kingsbury, Starr, and Harvard.⁷⁴

At Guthrie, two music dealers were active during the early years of the territory. The firm of Murray and Williams carried pianos, organs, and other musical instruments in addition to watches and jewelry.⁷⁵ C.W. White, also a watchmaker and jeweler, sold pianos and organs as well.⁷⁶

Around the turn of the century, three music houses, Armstrong, Byrd & Co., J.W. Jenkins' Sons Music Co., and Krederickson & Kroh, assumed leadership in Oklahoma City. Prior to 1900 the Armstrong, Byrd & Co. was known as Armstrong, Smith & Co. Their store at 119 Grand Avenue handled such piano brands as Steinway, Chickering, Knabe, and Everett, and organs by Packard, Farrand and Votey, Ann Arbor, and Waterloo, as well as sheet music.⁷⁷ By 1899 they were one of the largest music houses in the Oklahoma Territory, and had added a full line of string and brass instruments.⁷⁸ After Armstrong became associated with Byrd the store was moved to a new location at 218 Main Street.⁷⁹ In 1903 this enterprising firm had a staff of nine employees in the store, five

⁷⁴Ibid., 2-27-93, 3:6-7.

⁷⁵Weekly Oklahoma State Capital, 12-30-93, 5:5-6.

⁷⁶Ibid., 11-3-94, 3:5-6.

⁷⁷The Daily Oklahoman, 4-22-97, 7:3.

⁷⁸Ibid., 4-22-99, 4:2.

⁷⁹Ibid., 8-16-02, 5:5.

retail salesmen on the road, and forty wholesale dealers in the twin territories and the Texas Panhandle.⁸⁰ In that same year it was estimated that Armstrong, Byrd & Co. would sell twelve hundred instruments.⁸¹

The Frederickson & Kroh music house dates from 1900 when George Frederickson came to Oklahoma City from Chicago.⁸² Located at 114 Robinson Street, they marketed a full line of pianos including Kimball (Fig. 8).⁸³ In fact, a large Kimball grand piano was purchased from them by the music department of the University of Oklahoma in 1902.⁸⁴

Frederickson & Kroh installed many organs during these years. One of the largest was the twenty thousand dollar pipe organ purchased by the Scottish Rite Consistory of South McAlester in the Indian Territory.⁸⁵ A three manual organ with pneumatic action, this instrument was said to rank among the largest in the United States.⁸⁶ Other installations included a \$3,250 Kimball pipe organ at the Methodist Episcopal Church South in Tulsa, and a \$3,800 Kimball for the First

⁸⁰ Ibid., 9-20-03, 5:2.

⁸¹ Ibid.

⁸² Ibid., 5-27-00, 5:4.

⁸³ Ibid., 12-18-01, 6:4-6.

⁸⁴ Ibid., 1-25-02, 3:3.

⁸⁵ Ibid., 6-3-06, 2:2-4.

⁸⁶ Ibid.

The **Frederickson-Kroh Music Co.**

(INCORPORATED \$50,000)

JOBBER AND RETAILERS

Kimball
Hallet & Davis
Schulz
Whitney
McPhail
Walworth
Hinze
Irving
And Other

PIANOS

Celebrated KIMBALL
Pneumatic Pipe Organs
for Church or Home

Sheet Music
Music Books and Studies
Stringed Instruments

"Washburn"
"Howard"
and
"Gibson" | Guitars and
Mandolins

"Wurlitzer" Electric Harp
"Standard" Electric Piano

Self Playing, Operated by
Coin Slot Device

As sole factory distributors for Oklahoma, Indian Territory and portions of Kansas and Texas, we are enabled to quote prices as low as any music house in the United States. Furthermore, our easy payment plan is most liberal and permits you the free use of an instrument while paying for it on rental terms.

ONE PRICE TO ALL

Call or write for any information.

FREDERICKSON-KROH MUSIC CO. 210 MAIN STREET

The best experienced workmen are employed in our tuning and repair department. Call up phone 246

Figure 8. Advertisement for Frederickson & Kroh Music Co.
(The Daily Oklahoman, 2-11-06, 5:5-7)

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Presbyterian Church in Parsons, Kansas.⁸⁷ By 1907 eighteen Kimball pipe organs, at a total cost of over \$78,000, had been sold by the company.⁸⁸

In addition to musical instruments, Frederickson & Kroh stocked a substantial amount of sheet music. Most of these were songs or marches, rags, and two-steps for piano. An advertisement in 1906 promised "Everything from the New Musical Comedies and Operas. We take all the new things from all the leading publishers of popular music--If its [sic] sung in New York this week we have it."⁸⁹

The highly successful music house of J.W. Jenkins' Sons was located at 139 West Main Street where a large supply of sheet music (Fig. 9), string and brass instruments, organs, and pianos were kept in stock. A lengthy advertisement in December of 1906 listed pianos by Steinway, Knabe, Weber, Voss, Schaffer, Harwood, Elburn, and Regal.⁹⁰ Also, J.W. Jenkins' Sons was the factory distributor for Regina Music Boxes and Edison and Victor Talking Machines.⁹¹ One of their advertising gimmicks was to announce Sig. Caruso and Mme. Melba in concert anytime on the Victor in their talking machine

⁸⁷Ibid., 7-30-07, 5:1; 10-30-06, 12:2.

⁸⁸Ibid.

⁸⁹Ibid., 1-11-06, 3:6-7.

⁹⁰Ibid., 12-15-06, 7:3-7.

⁹¹Ibid., 1-9-06, 3:6-7.

parlor.⁹² Late in 1906 this establishment relocated at 223 West Main Street.⁹³

Other music houses conducting business in Oklahoma City during the territory years were those of J.W. Luke, Malone, Dunn & Co., J.H. Voxburgh & Co., George L. Stiles, N.C. Aldon, and Thompson Piano Company.

Musical Composition

Compositional activity in the Oklahoma Territory, as one might expect in a frontier setting, was extremely scarce. It is unfortunate that practically none of the compositions from this era by local composers are available for examination. The Oklahoma Historical Society compiled a collection of musical compositions by territorial talent, but, according to the present librarian, these compositions were either lost or misplaced in a move from the society's original building to its present location. Recent attempts by this author and personnel from the historical society to locate these compositions have proved unsuccessful. Therefore, one is forced to rely upon newspaper clippings for an investigation of this aspect of musical activity in the territory.⁹⁴

⁹²Ibid., 6-29-07, 2:6-7.

⁹³Ibid., 1-30-07, 12:1-2.

⁹⁴For information concerning composers after 1907 see Janette Haydn Hollman, Oklahoma Composers (unpublished masters thesis, University of Oklahoma, 1941).

Music Hits At 15c Per Copy

Anyone keeping up with the popular music will appreciate that each piece mentioned below is a hit, and the exceptional value we offer at 15c a copy. This price is good for one week only. These are a few measures of

BENITA, MEXICAN INTERMEZZO

A novelty composition that has taken the country by storm. You will like it.



You will surely find something in this list you want. We by mail

VOCAL		INSTRUMENTAL
"College Life."	"Preacher and the Bear"	"Benita," Intermezzo.
"I don't Know Where I'm Going But I'm On My Way."	"Will You Love Me in December as You Do in May?"	"Fraternity Belle," two step.
"My Irish Molly O."	"What You Going to Do When the Rent Comes Round."	"Karama."
"Uncle's Quit Work Too"	"Longing for You."	"St. Louis Tickle."
"My Faith in Thee," Sacred		Peggy O'Neal Waltzes. Repose Idyl.

Anything you want in sheet music or music books can be obtained at our sheet music department.

J. W. Jenkins' Sons Music Co.

139 W. Main St., Oklahoma City, Okla.

Figure 9. Advertisement for J.W. Jenkins' Sons Music Co.
(The Daily Oklahoman, 3-3-06, 3:1-2)

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All of the compositions written in the territorial period were in the smaller forms. Most were songs with piano accompaniment. A few references mention piano solos, instrumental works, anthems or choruses. Large-scale works for instruments and/or voices are not mentioned in any records from the period.

Some of the early music teachers tried their hand at musical composition. For example, E.F. Reitz of Oklahoma City claimed to be a composer of band and orchestra music.⁹⁵ These works were probably marches and other small compositions such as dance music in vogue at that time. At Edmond, Professor Oscar J. Lehrer of the Central Normal School composed two anthems Nearer, My God to Thee and Praise Ye, Jehovah in 1906 in addition to a march The U.S. Tattoo.⁹⁶

According to the Weekly Oklahoma State Capital, the first song written in Oklahoma was composed by Mrs. S. Annette Davis of Reno City in 1893.⁹⁷ Entitled The Mistletoe, Mrs. Davis supplied both the words and the music for the work.⁹⁸ By 1902 Mrs. Davis had published The Mistletoe Mixed Quartette, Golden Days Waltzes, Golden Days March, Mistletoe March, and Oklahoma March.⁹⁹ One can only hope that Mrs. Davis' music was not as

⁹⁵The Daily Oklahoman, 10-9-03, 4:5.

⁹⁶Ibid., 2-10-06, Magazine Section, 2:4.

⁹⁷Weekly Oklahoma State Capital, 6-17-93, 1:2.

⁹⁸Ibid.

⁹⁹The Daily Oklahoman, 8-31-02, 5:3.

repetitive as her titles.

In 1904 a song and chorus entitled Oklahoma was written by Mrs. Priscilla V.B. Webster of Oklahoma City.¹⁰⁰ Professor Boekbinder, one of the city's music teachers, reportedly arranged the music for Mrs. Webster, and the newspaper noted that a Philadelphia firm was looking at the piece for publication.¹⁰¹ At the statehood convention in Oklahoma City in 1905, Oklahoma was sung by Miss Helen Renstrom and played by the Redmen Band.¹⁰²

In Shawnee, Vernon Homer wrote Shawnee Bells in honor of his hometown.¹⁰³ The Daily Oklahoman noted that Mr. Homer was a promising musician and a composer Oklahoma could claim with pride.¹⁰⁴

Perhaps the most unusual circumstances accompanying the composition of a song in the territory occurred in 1907. A prisoner in the Oklahoma County jail, Emil Walters, composed the song Whisper, Oh Parting Is Due which was accepted for publication by a New York publishing house.¹⁰⁵ Walters, sentenced to fifteen years in jail and pronounced insane by the

¹⁰⁰Ibid., 8-28-04, 5:2-3.

¹⁰¹Ibid.

¹⁰²Ibid., 7-9-05, 5:1.

¹⁰³Ibid., 4-28-05, 5:1.

¹⁰⁴Ibid.

¹⁰⁵Ibid., 6-25-07, 7:3.

prison authorities, supposedly received his musical education in Chicago and St. Louis.¹⁰⁶

The Oklahoma Historical Society's collection of musical compositions during the territory years included The Governor's March by Mrs. Pauline Kinstle Rehfield, What Is Love With Loved Ones Far Away by Thomas R. Daniel, Regina Waltzes and Watermelon March by Dennis Shaw, On The Cross and I Long to Be There by G.H. Buxton, and Oklahoma, A Toast by Mrs. Harriet Parker Camden.¹⁰⁷ Of these, only the last one is still to be found in the society's archives.

Mrs. Camden's Oklahoma, A Toast was eventually adopted as the official state song (later replaced by Rodgers and Hammerstein's Oklahoma) on March 26, 1935 (Fig. 10).¹⁰⁸ In 1939 it was published by the Chenoweth & Green Music Co. of Enid, Oklahoma.

Summary

On November 16, 1907, the Oklahoma Territory was wedded with the Indian Territory to form the new state of Oklahoma. By this time Oklahoma City had grown to a population of 32,452, and Guthrie could claim 11,643. The population of

¹⁰⁶ Ibid.

¹⁰⁷ Ibid., 10-1-05, 3:4; 4-8-06, Magazine Section, 13:5.

¹⁰⁸ Charles Evans, "The State Song of Oklahoma," The Chronicles of Oklahoma XXVII (Winter, 1949-50), 429.

OKLAHOMA

A TOAST

The Official Song of the State of Oklahoma

HARRIET PARKER CAMDEN

Revised by Marie Crosby

I give you a land of sun and flowers, and sum-mer the whole year long;
A land where the fields of gold-en grain like waves on a sun-lit sea. Bend

give you a land where the gold-en hours roll by to a mock-ing bird's song. Where the
low to the breez-es that sweep the plain, with a wel-come to you and to me. Where the

cot-ton blooms neath the south-ern sun, Where the vin-tage hangs thick on the vine. A
corn grows high neath the smil-ing sky, Where the quail whis-tles low in the grass. And

This song available in band arrangement.

Copyright MCMXXXIX by Chenoweth & Green Music Co., Enid, Okla.
Printed in the U.S.A.

Figure 10. Oklahoma, A Toast.

land whose sto - ry has just be - gun, this won - der - ful land of mine,
fruit - trees greet with a bur - den sweet, and per - fume the winds that pass.

CHORUS

Ok - la - ho - ma, Ok - la - ho - ma, fair - est daugh - ter of the

west; Ok - la - ho - ma, Ok - la - ho - ma, 'tis the land I love the

best! We have of - ten sung her prai - ses, but we have not told the

Slower

half So, I give you Ok - la - ho - ma-- 'tis a toast we all can sing

the Oklahoma Territory had increased from some 60,000 in 1890 to almost 800,000 by statehood. The early settlers, though faced with the hardships of life in a frontier land, encouraged cultural activities. The impetus provided by their musical society served to encourage the further development of music in the new state.

Opera houses and theaters were the centers of musical activity during the territorial years. Professional touring companies brought the best in Italian, German, French, English, and American opera to Oklahoma before statehood. Among the most notable works produced were Fra Diavolo, Cavalleria rusticana, Il trovatore, Parsifal, and Carmen. Besides opera, musical comedy, drama, minstrel shows, and vaudeville entertained numerous audiences during this period. These lighter forms of entertainment were among the most popular with frontier patrons.

Between 1889 and 1907, one of the most important musical organizations before the public was the wind band. Known as "cornet bands," "brass bands," or "town bands," these local groups, in addition to performing concerts, furnished music for many civic functions.

In the territorial capital, the most prominent band to flourish during this era was the Guthrie Band. It was organized in 1891 by consolidating the earlier Capital Square Cornet Band and the Guthrie Silver Cornet Band.

A later group, the Oklahoma City Band, in spite of an

erratic start, was active from 1892 through 1907, and soon became noted as one of the outstanding bands in the Southwest. Other bands active at one time or another in Oklahoma City included the U.C.T. Band, Brandom's Concert Band, the Capital Hill Ladies Band, the Chamber of Commerce Band, and the Redmen Band.

In addition to local bands, professional touring bands performed in Oklahoma with regularity. The most popular of these were Patrick Gilmore's Band, the Liberati Concert Band, Sorrentino's Banda Rossa, John Philip Sousa's Band, and the Innes Orchestral Band.

With the exception of dance orchestras and other similar ensembles, local orchestras in the territory were uncommon. The most successful attempts to form local symphony orchestras were those of H.P. Wells in Guthrie and E. Chouteau Legg in Oklahoma City.

A decade passed before the first professional symphony orchestra traveled to the territory. In 1899, the Mozart Symphony of New York appeared in concert at Oklahoma City's Methodist Episcopal Church. Later appearances were made by the Chicago Symphony Orchestra, the Boston Ladies Symphony Concert Company, the Royal Hungarian Court Orchestra, the Boston Symphony, the New York Symphony, Bessie Burnell's Ladies Orchestra, and the Cleveland Ladies Orchestra.

Probably more pioneers in Oklahoma participated in church music than in any other type of musical activity. Hymns, from

the earliest days of the territory, were often sung in the home while congregational singing, quartet choirs, church choirs, all with organ accompaniment, made up the in-church contributions. In general, special days and holidays were far more elaborate musically than ordinary Sundays. Church concerts featuring both vocal and instrumental music by local musicians were popular. In some instances cantatas or oratorios were rendered, usually with choirs specially augmented for the occasion. Organ recitals by both local and professional organists also advanced church music in the territory.

Concerts were plentiful between 1889 and 1907. Vocal ensembles, vocal soloists, piano soloists, and violin soloists were particularly admired by frontier audiences. Some of the most celebrated artists to perform in Oklahoma included Ellen Beach Yaw, Emma Nevada, Lillian Nordica, Blind Tom, Eduard Reményi, and Edward Baxter Perry.

Concerts by local talent were sponsored by individuals, music clubs, social clubs, and church societies. A typical concert consisted of a diverse program of vocal and instrumental music ranging from compositions by the acknowledged masters to popular tunes of the day. The most elaborate concerts were those sponsored by the Philharmonic Society, active from 1890 until 1892, and the Apollo Club which was formed in 1899 under the direction of J.E. Crawford.

Music instruction before statehood was primarily the concern of private teachers. It was not until the latter

part of this period that music in the public schools became a reality, however, music departments in the colleges and universities, under the leadership of men such as Fredrik Holmberg and John J. Merrill, flourished from the first territorial days.

The role of the music merchants in the territory cannot be overemphasized. It was through their efforts that instruments, music, and musical supplies were readily available on the frontier. Three music houses were most important before 1907. These were Armstrong, Byrd & Co., J.W. Jenkins' Sons Music Co., and Frederickson & Kroh.

Composers of music in the area were rare, though the territory can claim one composer of international reputation as her native son. Roy Harris was born in Lincoln County in the Oklahoma Territory on February 12, 1898.

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