

Joanna Pepple

The Leipzig Conservatory and Its American Students from 1843 to 1918

The Leipzig Conservatory accepted international students from its founding, and over 1,500 Americans crossed the Atlantic Ocean between 1843 and 1918 to take advantage of the opportunity to pursue musical studies there. The demographics of these students varied considerably in regard to their sex, their age upon enrollment, and what part of the United States they came from. As the reputation of the Leipzig Conservatory spread, it began attracting young American musicians who saw German musical study as far superior to that provided by early music schools and training offered in America. In turn, this great influx of American students in Leipzig impacted the Conservatory culture. The present article summarizes the curriculum and foundation of the Leipzig Conservatory while surveying the characteristics of the American students who enrolled at the Leipzig Conservatory between 1843 and 1918, with biographies and lists of some of the most prominent American students who studied in Leipzig.

In February of 1839 Supreme Court Justice Dr. Heinrich Blümner¹ died leaving 20,000 thalers for the founding of a new, or for the support of an existing, national institution of art or science.² This provision for “art or science” caught Felix Mendelssohn’s attention, and he pursued the gift, ultimately encouraging others to support its use for a music school. By February of 1842 Mendelssohn had gained approval from the King of Saxony Friedrich August IV to apply the funds to a musical institution, and the Leipzig Conservatory opened in April of 1843, with a faculty of six and a Board of Directors of five. Classes were first taught in the quarters of the Gewandhaus Orchestra building (see Figure 1), until funds could be allocated for new facilities for both the Gewandhaus Orchestra and the Conservatory. The Conservatory later moved into its new location on Grassistraße in 1887 (see



Fig. 1: Leipzig Conservatory at the Gewandhaus Building⁷

Figures 2 and 3), which included a 1,000-seat concert hall, forty-four teaching rooms, two smaller concert halls, and two organ rooms.³

Mendelssohn's persistence in allocating the funds to the founding of a musical institution was representative of his personality and reputation. While Mendelssohn headed the Conservatory from its founding until his death in 1847, he refused to accept the title of Director, and he was simply listed as an instructor in the early publications

of the Conservatory.⁴ On the other hand, his influence on the Conservatory lasted for years after his death. Phillips records that even after Mendelssohn's death in 1847 those faculty members whom he had appointed during his tenure would serve the Conservatory for the rest of their lives, producing a strong Mendelssohn influence throughout the nineteenth century.⁵ The Conservatory concert programs also show an annual concert dedicated to the memory of Mendelssohn, given on the date of his death, 4th of November, to commemorate the beloved founder. These concerts would consist of works entirely by Mendelssohn; the programs are preserved in the concert archives from the early 1850s to the late 1890s.⁶ Mendelssohn's vision and dedication thus played an important role in the Conservatory's early success, as well as in its continued operation throughout the following years.

The rigorous academic character of the institution was yet another quality that allowed the Leipzig Conservatory to prosper. In letters to Kreisdirektor Paul von Falkenstein as early as 1840, Mendelssohn expressed his desire to incorporate different branches of art within the proposed music school in order to encourage students to a higher objective. Johannes Forner posits that Mendelssohn envisioned a unification of theory and praxis, a holistic



Fig. 2: Leipzig Conservatory in New Facilities⁸

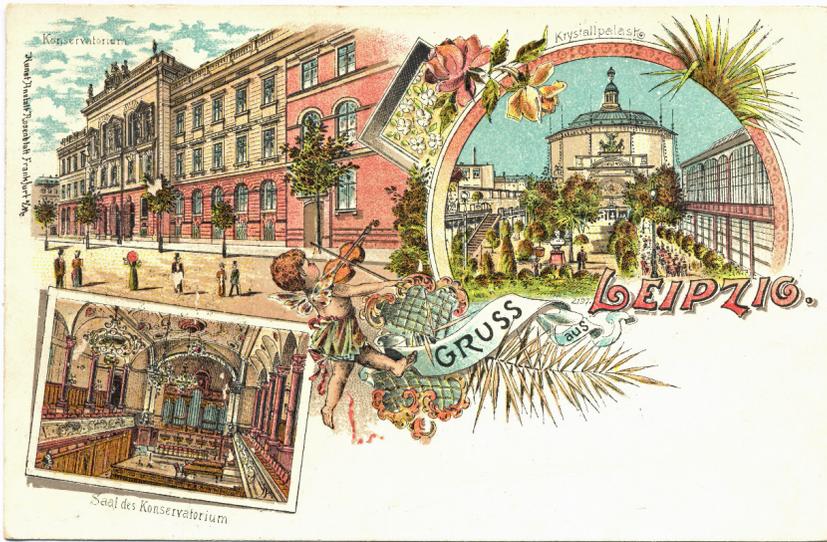


Fig. 3: Collectible Postcard of Leipzig Conservatory in Its New Facilities⁹ (Featuring Conservatory Building, Large Concert Hall, and the Crystal Palace in Leipzig)

idea of music education that could instruct students in the science of music (theory) as well as the art of music (performance and praxis).¹⁰ This ideal was achieved, as reflected through the course catalogs, by means of a three-year program of theory instruction including harmony, counterpoint, double counterpoint, fugue, analysis, composition, form, playing from open score, conducting, and Italian language for singers. In addition, practical instruction in singing or instrumental study played a very important role in a Leipzig student's overall education, therefore incorporating both science and praxis within the academic requirements. These high academic standards allowed the Conservatory to develop a solid reputation and attract students both nationally and internationally.

First Instructors at the Leipzig Conservatory

When the Leipzig Conservatory was founded in 1843, Mendelssohn instituted a Direktorium to lead and oversee administrative affairs. These members also served on the board of directors for the Gewandhaus Concerts, and they most likely volunteered for these responsibilities because of their interest in Mendelssohn and the Conservatory. Members of the original Direktorium included Johann Paul von Falkenstein, Johann Georg Keil (chairman), Carl Friedrich Kistner, Moritz Seeburg, and Conrad Schleinitz.¹¹ As prominent citizens and officials, they were important for the reputation of the Conservatory, possibly also helping in daily operations. As a government official, Falkenstein was key to assuring that the Blümner legacy was granted

to the founding of the institution. Keil was a Leipzig citizen with interests in art and music, Kistner owned an important music publishing firm in Leipzig, and Seeburg and Schleinitz were lawyers. Schleinitz was also a friend of Mendelssohn and served as the chairman of the Direktorium from 1849 to 1881, providing consistent leadership to the Conservatory following Mendelssohn's death in 1847. As a lawyer, Schleinitz was able to assume the administrative leadership, relying on the instructors at the Conservatory for musical leadership.¹²

The members of the faculty at the Leipzig Conservatory in its early years influenced the direction and philosophy of the institution. Emil Kneschke, one of the first historians for the Leipzig Conservatory, recorded the Conservatory faculty as of its opening on April 2nd, 1843: Felix Mendelssohn (solo singing, instrumental playing, and composition), Robert Schumann (piano and composition), Ferdinand David (violin), Moritz Hauptmann (harmony and counterpoint), Carl Ferdinand Becker (organ and conducting), and also Henriette Grabau-Bünau (solo and choral singing), Moritz Klengel (violin), Ernst Ferdinand Wenzel (piano), and Louis Plaidy (piano).¹³ As the first faculty members at the Conservatory, these instructors were all invited and appointed personally by Mendelssohn, and their musical tastes were naturally similar to his. By 1846, three years later, the large majority of the faculty remained the same, with the addition of Niels W. Gade (harmony and composition), Ignaz Moscheles (piano performance and composition), Franz Brendel (lectures on music), and Ernst Friedrich Richter (harmony and instrumentation).¹⁴ As the years passed, the majority of the faculty stayed for decades and finished their careers at the Conservatory, showing a deep commitment to the institution. (See Table 1 for comparison between 1843 faculty roster and 1846 faculty roster.)

As in any educational institution, the faculty provided the backbone of the Leipzig Conservatory. While the majority of the faculty advocated a deep-seated respect for musical masters of the past, a few faculty members at the Conservatory presented a different viewpoint, such as Brendel and Jadassohn. In the end, all the Leipzig Conservatory faculty members were esteemed as the true leaders of the institution, and the names of these instructors were frequently touted in music journals and newspapers within Germany and abroad, which attracted talented, enthusiastic students. Figure 4 presents one medium (in addition to the collectible postcard above) of advertising and presenting the Conservatory faculty members to the public. Several of these posters were published throughout the latter half of the nineteenth century; this one is from 1879. Georg Sowa notes that, from the foundation of the Conservatory, Mendelssohn and his Direktorium valued the cultivation of a faculty with artistic personalities (*Künstler-Persönlichkeit*).¹⁵

The Leipzig Conservatory and Its American Students

Table 1: Comparison of Leipzig Conservatory Faculty Rosters in 1843 and 1846¹⁶

	1843 Faculty Roster	1846 Faculty Roster
Composition, etc.	Felix Mendelssohn Robert Schumann	Felix Mendelssohn Ignaz Moscheles
Theory/Harmony/ Composition	Moritz Hauptmann	Moritz Hauptmann Niels W. Gade Ernst Friedrich Richter
Lectures on Music		Franz Brendel
Organ	Carl Ferdinand Becker	Carl Ferdinand Becker
Piano	Louis Plaidy Ernst Ferdinand Wenzel	Louis Plaidy Ernst Ferdinand Wenzel
Singing	Henriette Grabau-Bünau	Franz Böhme
Violin	Ferdinand David Moritz Klengel	Ferdinand David Moritz Klengel

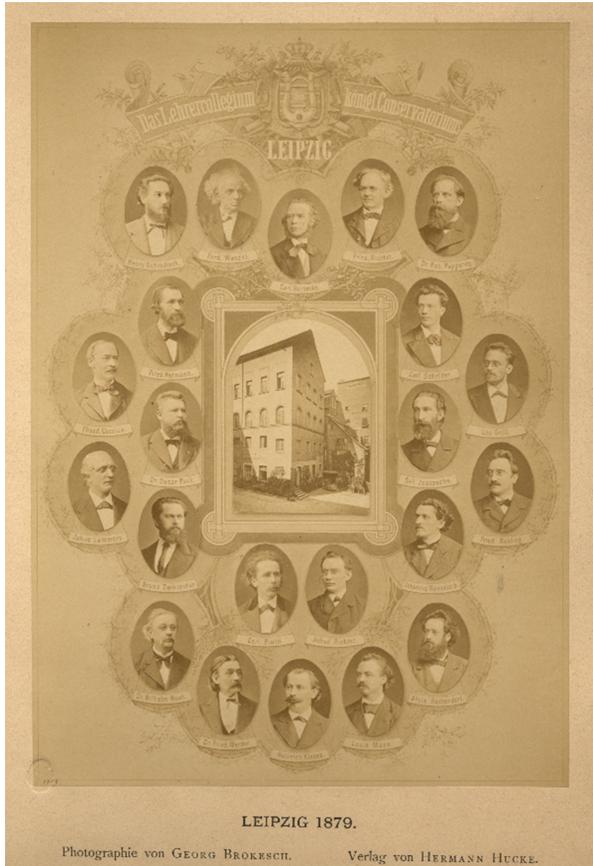


Fig. 4: Conservatory Faculty in 1879¹⁷

Conservatory Curriculum

In addition to the carefully chosen faculty, the Leipzig Conservatory's curriculum was one of the most important factors in laying a strong academic foundation for the early years of the institution, reflecting Mendelssohn's pedagogical ideals. In the 1843 academic catalog for the Leipzig Conservatory (Prospekt) submitted by the Direktorium, the first statement clearly articulated the purpose and objective of the Conservatory to develop a higher level of both theoretical and practical music training:

Das mit königlicher Genehmigung errichtete Conservatorium der Musik zu Leipzig bezweckt die höhere Ausbildung in der Musik, und der zu ertheilende Unterricht erstreckt sich theoretisch und praktisch über alle Zweige der Musik als Wissenschaft und Kunst betrachtet. ¹⁸	The object of the Conservatorium of Music at Leipzig, established with Royal authority and support, is the higher education in Music. The instruction it imparts, embraces, theoretically and practically, all branches of Music, considered as a Science and an Art. ¹⁹
--	---

Sowa makes an important observation, pointing to the word *theoretical* preceding the word *practical*, arguing that this placement must have been a reflection of Mendelssohn's pedagogical aim and desire.²⁰ The same can be said about *Science* preceding *Art* in the final sentence. By elevating the role of theory over praxis, Mendelssohn could more easily argue that music was on the same level of importance as scientific study at the University, gaining more recognition from Germany's academic community. Following this first statement, there comes an extensive explanation of the rigorous three-year program of theoretical study, and only after the discussion of theory classes is a description of practical studies offered, including singing, piano, organ, violin, and declamation for singers. The decision to list the theoretical sequence first, and then the singing and instrumental classes, undergirds the emphasis that Mendelssohn and the Direktorium placed upon theoretical instruction. Violin, piano, and singing were the main subjects of applied instruction offered in the early years, but students could also study other orchestral instruments with members of the Gewandhaus Orchestra. A full department for orchestral instruction with Conservatory faculty for each of the orchestral instruments did not exist until 1881, much later than orchestral study was available at the Conservatory of Prague. Even before there was a full orchestral department at the Leipzig Conservatory, however, orchestra and choir rehearsals were held once a week, using Gewandhaus Orchestra members and piano reductions to supplement missing parts in the orchestra.²¹

Another foundational characteristic of the Leipzig Conservatory curriculum was the prevalence of group instruction. In the 1843 academic catalog (*Prospekt*) there is a statement provided by the Direktorium that describes the benefits of group instruction:

An Institution such as the Conservatorium which aims at giving its pupils an opportunity of acquiring practically and theoretically musical efficiency and knowledge in all branches, indispensable to the modern musician, offers great advantages over private tuition. Through participation of several students in the same lesson industry and emulation is promoted. True musical feeling is engendered and kept alive, the best preventive of one-sidedness in education and taste against which every musician should be on his guard from his early student years. This system has the further advantage that, for a moderate consideration, practical and theoretical instruction of every kind is placed at the disposal of the student who individually would be unable to procure it except at great expense and difficulty.²²

This style of group instruction must have continued on some level into the twentieth century, as the same statement from the Direktorium appears in catalogs at the turn of the century. It referred not only to harmony and theory classes but also to applied instruction. While little documentation exists describing how these group classes were conducted, Phillips offers a few vignettes of this classroom-style instruction based on descriptions by students and observers. He describes students in classes of eight to ten for composition lessons with Mendelssohn, those classes being taught in the manner of a modern-day masterclass, with students studying the same composition together. Applied lessons for piano and violin were also taught in groups, and Schumann's notes show that his students did work on different pieces at the same time. In violin classes more than one teacher was often present to give feedback.²³ Group instruction therefore allowed for more experiential learning with a balance between passive (observation) and active learning.

Class instruction of applied music was not the normal procedure for music education in the United States at the time. In 1852 Lowell Mason published an article in *Dwight's Journal of Music* with quotations from a letter from "Mr. J. P.," described as "a Bostonian, a graduate of Harvard University, now a musical student and member of the Conservatory."²⁴ In the letter Mr. J. P. defended the group techniques used at the Leipzig Conservatory. He argued from first-hand experience that students could be exposed to a variety of styles in this type of masterclass instruction, as well as gain numerous

performance opportunities among their peers and build greater musical confidence.²⁵ The article lauded the pedagogical techniques at the Leipzig Conservatory and encouraged the establishment of similar institutions in the United States.

As a result of group instruction Leipzig Conservatory instructors taught for an average of 3.5 hours each week. Students also enjoyed more free time. This academic free time, afforded to instructors and students alike, mimicked nineteenth-century German University practices, which allowed students to use that time to participate creatively in compositional study and with their respective instruments. Sowa believes that this institutional framework was instituted personally by Mendelssohn.²⁶ The idea of emulating the free time found in the University further underscores Mendelssohn's desire to elevate music education to a higher standard in the Conservatory, allowing students and professors at the Leipzig Conservatory to achieve educational esteem similar to their scientific counterparts at the University.

Public exams known as *Hauptprüfungen* were held once a year at the Conservatory, around Easter (March/April), and students could begin new courses around Easter and Michaelmas (late September).²⁷ During the *Hauptprüfungen* Conservatory students were evaluated for their diligence and performance, and these public exams performances and compositions were given by the most competent students, allowing the Conservatory to display the musical strengths of the institution to the public. The *Hauptprüfungen* programs have all been preserved in the Conservatory archives, revealing the repertoire studied and promoted at the Conservatory.

Students also received a *Zeugnis*, or certificate, upon completion of their studies, and often after each year as well, with comments from their instructors regarding their readiness and skill. Sometimes the instructors listed and expounded upon performances at the student's latest *Hauptprüfung*. A *Zeugnis* was often divided into sections, including (1) Theory of Music and Composition, (2) Piano playing, (3) Violin playing, (4) Cello playing, (5) Ensemble playing, (6) Organ playing, (7) Lectures, (8), Singing, and (9) Italian language. This was a standard form, and the categories not applicable to the respective student would be left blank, while others in the student's main study area would often be completed by multiple faculty members at the institution. Composition and performance faculty would comment on the respective student's strengths or weakness. Franz Brendel would often note whether the student was in the habit of attending his lectures on music or not. In all cases the various instructors would sign the student's *Zeugnis*, confirming their roles as the student's instructors in particular subjects, and ultimately contributing to the rich historical documentation preserved in the Conservatory history. Reproduced in Figure 5 is a copy of Otto Goldschmidt's

Zeugnis from 1846, featuring notes and signatures from Hauptmann, Mendelssohn, Plaidy, and Sachse.²⁸ Goldschmidt was a pianist who toured widely with the singer Jenny Lind.²⁹ After accompanying Lind in concert tours in Hamburg and the United States in 1851 and 1852, Goldschmidt and Lind married in Boston in 1852. They first lived in Dresden for a short period and later settled in England in 1858. Goldschmidt was appointed piano professor at the Royal Academy of Music (1863) and founded and conducted the London Bach Choir (1875–85).³⁰

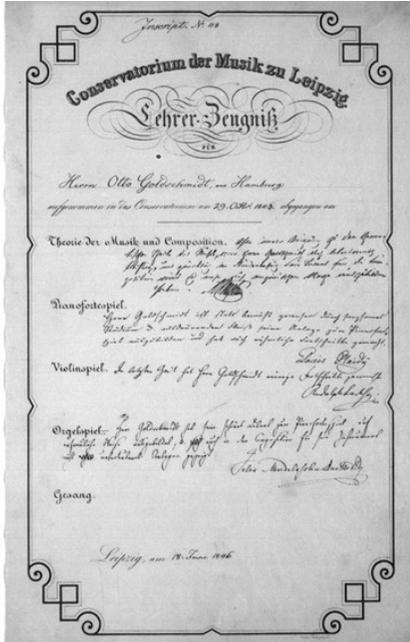


Fig. 5: *Zeugnis* for Otto Goldschmidt (1846)³¹

Earning a *Zeugnis* from the Leipzig Conservatory faculty was an honorable sign of achievement. The faculty and the reputation of the Conservatory attracted students both nationally and internationally. Over time some foreign students who had completed their studies there were inspired to replicate the pedagogy and musical training they received in Leipzig in their home countries. Others simply began using their highly developed musical skills and knowledge within Germany. These international students spread the Leipzig Conservatory pedagogy to major musical centers beyond Germany, with many reaching as far as the United States.

American Student Population at the Conservatory

New students entering the Leipzig Conservatory were recorded through an *Inskriptionregister*, which logged the student's full name, city of residence, birthplace, birthdate, and date of entry into the Conservatory. Students were given an official number based chronologically on their dates of entry, allowing for efficient filing and retrieval of student records. The Conservatory administration also completed a fuller *Inskription* for each student, and these records reveal more detailed information on each student's stay in Leipzig, often including the address of their Leipzig residence, special performances or awards they won during their studies, and relevant information about their former musical studies and professional lives. These records allow researchers to gain additional understanding about who the men and women were who traveled long distances in the pursuit of a promising musical education.

George L. Babcock, from Boston, Massachusetts, was the first American to enroll at the Leipzig Conservatory, arriving in the institution's founding year, 1843. After Babcock there were several years in which Americans were missing from the Conservatory enrollment logs, until 1851, when three more Americans enrolled, later four more in 1854, followed by a steady stream of Americans in the subsequent years.³² The absence of Americans in those early gap years could be attributed to the 1848 revolutions in Germany, or simply the fact that the Conservatory was new and its reputation had not yet spread to the United States. Figure 6 charts the enrollment numbers of Americans between 1843 and 1918. Many students remained at the institution for two to three years, but this graph depicts only entrance enrollment numbers.

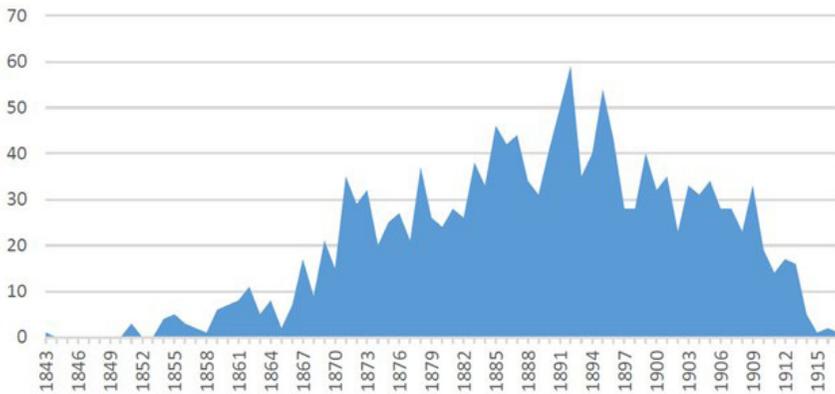


Fig. 6: American Students Enrolling at the Leipzig Conservatory³³

Although enrollment numbers climbed in the late 1850s and early 1860s, they dropped near 1864 and 1865, presumably as a result of the Civil War in the United States. After this initial drop, however, enrollment numbers continued climbing steadily, with averages of 27 students enrolling each year in the 1870s and 35 students each year in the 1880s. Musicians sought international education in higher numbers while the United States was rebuilding after the war. Enrollment of American students peaked at 59 students in 1892 and leveled off to an average of 30 students each year in the first decade of the twentieth century. Since many American conservatories were founded in the late 1860s and early 1870s, it is remarkable that American enrollment at the Leipzig Conservatory continued to grow despite the rise of similar educational institutions back home. A sharp decline occurred in 1914, due to the start of World War I, decreasing to almost zero by the time the United States entered the War in 1917. The only American students to enter the Conservatory between 1916 and 1917 were three female students

who were already living in Germany. No American students enrolled in 1918.

The period between the United States Civil War and World War I caused Americans to question their own identity as well as their indebtedness to the German art tradition. In her dissertation “Music, Morality, and the Great War: How World War I Molded American Musical Ethics,” Lucy Church explains that “lingering national identity insecurities from the Civil War and an as-yet-unfulfilled desire to create a distinctly ‘American’ music within the art music realm” created “a chance for America to assert itself culturally. To get rid of German music culture was to make a space for American music culture; German performers, conductors, educators, composers, and repertoire could be replaced by their American counterparts.”³⁴

Before the sharp decline in 1914, enrollments already began gradually decreasing around the turn of the century. This could be explained through a number of factors. Other music conservatories in Europe and the United States had been established and were gaining renown. Furthermore, in spite of the prevalent American veneration for German education and music, opposition was rising against European models as a result of their potential role in hindering Americans from establishing their own voice. Denise Von Glahn describes the “often oppressive influence of European (mostly German) musicians” as deterrent to finding “a nascent American music.”³⁵ Some composers and musicians, such as William Henry Fry (1813–1864), had spoken out early against the bondage of American music to European traditions. In addition to composition, Leipzig was well known for its organ instruction, and since the United States experienced increased secularization in the late nineteenth and early twentieth centuries, fewer students were interested in pursuing sacred music and organ studies. For these reasons, some Americans may have lost interest in studying music in Germany, and specifically at the Leipzig Conservatory, known for its traditional and conservative values.

Trends are also apparent in the numbers of male and female students coming from the United States. Figure 7 shows a curve similar to the one depicted in the previous table, but with further nuance to portray the varying numbers of men and women entering the Conservatory from the United States. American female enrollment is non-existent in the early years of the Conservatory. In 1854 Jenny Rosalie Cecilia Busk from Baltimore was the first American female student to enroll. While female student enrollment began slowly, American women outnumbered men in 1872, and their number soared again in 1885, 1892, and 1895. Enrollment numbers for both American men and women decreased in the 1910s, but male numbers decreased more, due to their service in the military during an approaching

time of war. Figure 7 shows that even though American female enrollment was slow in the beginning, men and women appeared equally in the Conservatory registration documents from the 1870s and forward, with more women than men enrolling at the beginning of the twentieth century.

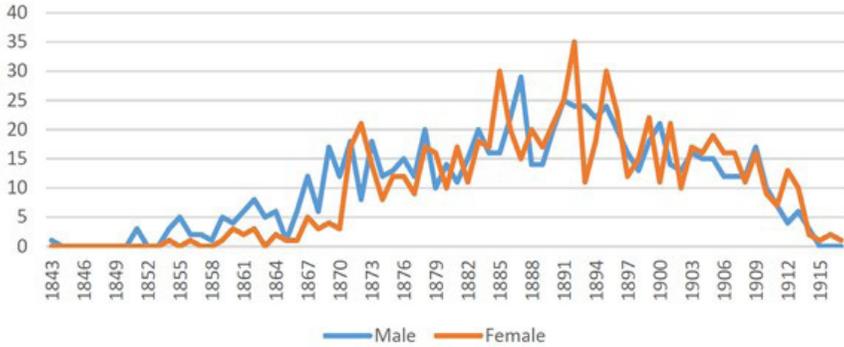


Fig. 7: American Male/Female Students Enrolling at the Leipzig Conservatory

The ages of American students upon entry in the Leipzig Conservatory varied greatly. The youngest students were 10 years old, and the oldest was 49. The majority of American students were in their mid- to late teens or in their twenties. Table 2 shows the totals of American students at the Leipzig Conservatory between 1843 and 1918, grouped by age range. The following graph, Figure 8, presents chronological data within those same age groups over the span of several years, showing growth and decline of various groups. While the very young and much older age groups (i.e., 14 and under, and 30 and up) do not demonstrate any sizable growth throughout the years, there does appear to be a slight shift in the teenage population versus students in their twenties. Both groups were represented equally in the 1850s and 60s, but there is a general increase in the number of students in their twenties in the 1870s and beyond. Perhaps this small change reflects a shift in American culture and thought that encouraged students to remain longer in general studies back home before traveling abroad. It could also reflect the rise of American conservatories and the fact that younger students made the choice to study music at American institutions first, before pursuing further studies in Europe.

Table 2: Totals of American Students at the Leipzig Conservatory
Divided by Age Range

Age ranges	Number of American Students
14 and under	58
15 to 19	492
20 to 29	864
30 and up	100

The Leipzig Conservatory and Its American Students

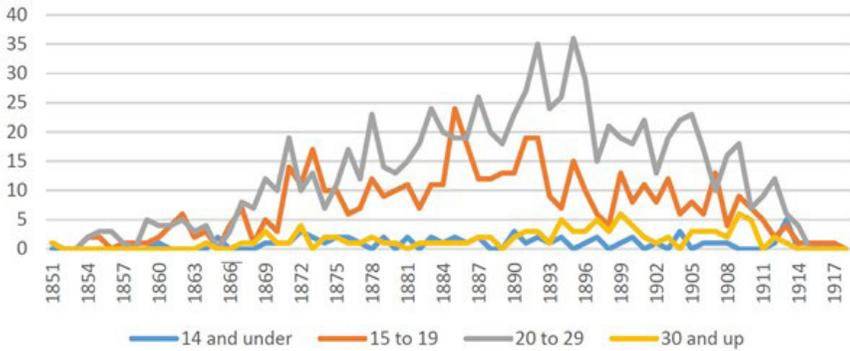


Fig. 8: Ages of American Students Enrolling at the Leipzig Conservatory Each Year

Knowing the ages of American students entering the Conservatory suggests the possible background and experience the average American student had when traveling to Germany. Students in their late teens may have had very little institutional musical training in America before sailing for Germany, and much of their instruction was probably from private tutoring. On the other hand, students in their twenties entering the Leipzig Conservatory may already have begun or completed musical studies at a higher educational institution in the United States, and they may have been seeking further, more advanced instruction in Leipzig, based on stories and recommendations from their instructors.³⁶ The rise in the number of students in their twenties compared to students in their teens could be explained by the emerging conservatories and schools of music in the United States, allowing students to study first at home and then complete further studies in Leipzig. This shift corresponds chronologically with the rise of several American musical institutions such as Oberlin Conservatory (1865), the New England Conservatory (1867), and others.³⁷

In addition to the variety of ages represented, students came from many different states within the United States. In fact, forty-six states (as well as the District of Columbia and the Virgin Islands) were represented among the Americans enrolled in the Leipzig Conservatory between 1843 and 1918. Every state is represented in Table 3 except for Idaho, Vermont, Wyoming, and Alaska, the latter not an official state until 1959. Some of these states were mere territories when the students left, admitted as official states of the United States between the mid-nineteenth century and the mid-twentieth century. Table 3 lists the states and their respective student enrollment numbers, ordered by the largest student populations at the Conservatory. It is no surprise perhaps that New York, Pennsylvania, Massachusetts, and Illinois were represented with student enrollment numbers above 100, given the big

cities in these states and their early development in America's history. One surprising number within the top five states is Ohio; the large numbers of students enrolling at the Leipzig Conservatory can be attributed not only to the developing city of Cincinnati but also to the close relationship maintained between Oberlin Conservatory and the Leipzig Conservatory. California's enrollment numbers are also somewhat remarkable, since students from California had a much further distance to travel than their counterparts who lived in east-coast states.

Table 3: Student Enrollment at the Leipzig Conservatory from Each State (1843–1914)

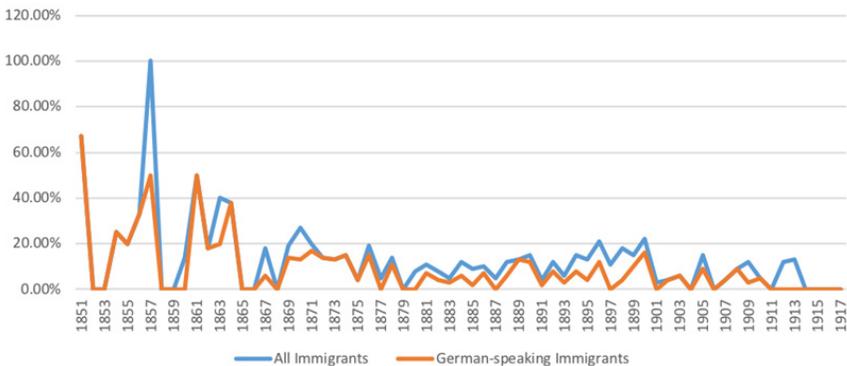
New York	327	District of Columbia	23	Arkansas	5
Pennsylvania	151	Rhode Island	17	Mississippi	5
Ohio	143	Maryland	15	New Mexico	4
Massachusetts	116	Kentucky	14	North Dakota	4
Illinois	107	Louisiana	13	West Virginia	4
California	73	Washington	13	Florida	3
Connecticut	50	Tennessee	11	New Hampshire	3
Missouri	50	Virginia	11	North Carolina	3
Wisconsin	49	Kansas	9	Arizona	2
Iowa	46	Georgia	8	Hawaii	2
Michigan	35	South Carolina	8	Oklahoma	2
Indiana	33	Alabama	7	U.S. Virgin Islands	2
Minnesota	29	Maine	6	Utah	2
New Jersey	29	Montana	6	Delaware	1
Texas	25	Nebraska	6	Nevada	1
Colorado	24	Oregon	6	South Dakota	1

Another factor that might have influenced the numbers of students studying in Leipzig from each respective state could be whether these students were immigrants or children of immigrants, particularly immigrants from German-speaking countries. Since immigrants of the same country tended to settle in common cities, some states held a greater population of German-speaking immigrants than others. For example, even though the enrollment numbers in Table 3 represent the states from which these students came before traveling to Leipzig for musical study, the Conservatory *Inskriptionen* also recorded birthplaces, and some of these “American” students were born in Germany or Austria. In a few cases the *Inskriptionen* indicated that their parents were German, but such notes about parental origin were sporadic in the records and not consistent. Of the 1,526 American students enrolling at the Leipzig Conservatory between 1843 and 1918, 172 of them (11% of total American population) were born in other countries, and 107 of those immigrants (7% of total American population) were born in German-speaking countries (i.e., Germany, Austria, Switzerland). Figure 9 shows the percentages of all immigrants (including those from Germany, Austria, and Switzerland), contrasted with the percentages of only German-speaking immigrants. German-speaking immigrants from America were well

represented in the early years of the Conservatory, but they seem to have appeared on Leipzig registrar documents in a smaller percentage in the mid-1870s and following.

Finances also played an important role in the type of student who enrolled at the Leipzig Conservatory. Expense reports detailing the costs for study in Germany are recorded by Alexander Wheelock Thayer, an American musicologist and Beethoven biographer,³⁸ who studied in Berlin (1858), and J. C. D. Parker, an organist, teacher, and composer, who studied in Leipzig and München (1882-83), respectively. The journey to Germany by boat was a substantial expense in itself, and enrolling as a student meant that one was responsible for tuition payments, travel, room and board, heat, applied music lessons (separate from tuition), instrument rentals (for pianists and organists), laundry, and concert tickets. Thayer even lists a separate monthly cost for the piano rental versus the piano pedal attachment.³⁹ Since the Conservatory met in the modest Gewandhaus quarters in the early years, the Gewandhaus building only provided spaces for teaching and performing; students had to make practice space in their own apartments, resulting in their having to rent pianos at still additional monthly charges.⁴⁰ The expenses that Americans faced upon arriving and settling in Germany limited the number and type of students who could afford the training. It could be assumed, then, that American students at the Leipzig Conservatory came from families with sufficient wealth and means, and who were supportive of their musical endeavors. On the other hand, many students had to fund at least part of their expenses; as several of them earned money by writing letters back home describing their experiences, which editors then published in local American newspapers.⁴¹

Fig. 9: Percentages of Immigrants within American Student Population at Leipzig



Since the student expenses above were compiled from Thayer's and Parker's accounts, and with Thayer having studied in Berlin, and Parker in Leipzig and München, these types of expenses were somewhat representative of those for any American student studying at one of the various conservatories in Germany in the nineteenth century. In comparison to other similar institutions at the time, the Paris Conservatoire (founded in 1795) was certainly an analogous institution of advanced musical instruction contemporaneous with Leipzig (founded in 1843), but the Paris Conservatoire had strict rules regarding French citizenship in its early years. Franz Liszt was turned away in 1823 due to lack of French citizenship, and César Franck's family changed their citizenship in order to allow their son admittance into the Conservatory. By the 1880s the Paris Conservatoire allowed for a 15% quota of foreign students.⁴² On the other hand, German conservatories welcomed foreigners from their opening, and many Americans thus studied in Germany, as opposed to France, in the nineteenth century.

What type of instruction were American students seeking as they flocked to Germany for musical study? Many pursued studies in Leipzig based on the reputations of the instructors. A number of American students pursued compositional study there due to Mendelssohn's legacy and the highly qualified faculty. While there are no records of each student's declared *Hauptfach*, or major area of study, the *Zeugnis* (certificate of examination) records provide signatures and comments by each student's instructor(s). Almost all Conservatory students were regularly enrolled in composition/harmony/theory classes, as well as piano and singing classes, in accordance with the Conservatory's philosophy to train complete musicians. A lesser number took applied music in cello/bass, Italian language (most likely voice majors), organ, violin, and winds. While it is not feasible to ascertain the students' varying concentrations (i.e., composition, piano, singing, violin, etc.), it is possible to see what kinds of applied instruction these students sought, assuming that all took composition/theory/harmony and almost all took piano and singing. Table 4 shows the total numbers of students taking applied instruction in various subjects, excluding composition/theory/harmony and basic singing. It is important to note that the piano numbers are quite high, since all students had to take piano, and there are no records to distinguish those who were concentrating on piano from those who were merely taking it for proficiency. Furthermore, while singing classes were given to all students, those who took Italian were most likely concentrating on voice. Figure 10 displays a line graph of the top four areas of applied instruction (i.e., piano, violin, organ, Italian). Growth in these areas tends to follow the natural curve influenced by fluctuation in student population.

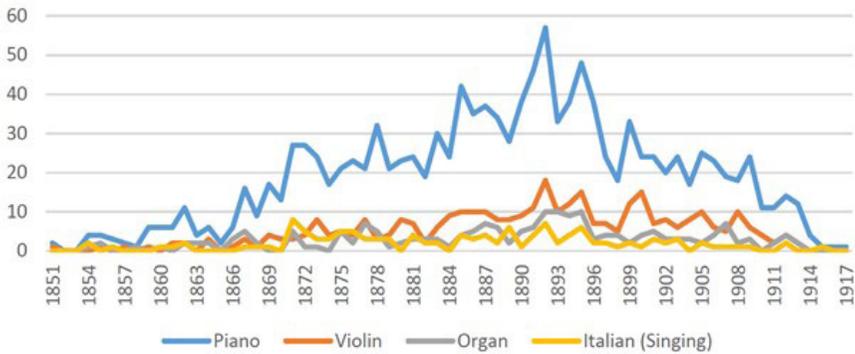
Bomberger suggests that the low numbers in voice students may have been due to the common practice in nineteenth-century Germany of charging vocal/opera students higher tuition fees than instrumentalists.⁴³

Table 4: Applied Study Areas by American Students at the Leipzig Conservatory

Applied Study Area	Totals of Students from 1851 to 1917
Piano	1273
Violin	343
Organ	191
Italian Language (Singing)	124
Cello/Bass	40
Winds	30

Figure 10: Applied Study Areas by American Students over Time (1851–1917)⁴⁴

Accommodations and Opportunities for American Students



In order to be admitted to the Leipzig Conservatory, students had to demonstrate musical talent as well as fulfill a number of other requirements, such as sufficient German language skills and a record of good moral behavior. The 1843 Catalog for the Leipzig Conservatory lists seven requirements for being admitted to the Conservatory:

- | | |
|---|---|
| α) Sie müssen so viel allgemeine Schulbildung erlangt haben, dass sie im Stande sind, einen geordneten Vortrag zu fassen and demselben zu folgen | α) They must have attained sufficient general education to be able to understand and to follow a regular lecture. |
| β) Ausländer müssen der deutschen Sprache in so weit mächtig sein, als nöthig ist, die in deutscher Sprache zu haltenden Vorträge zu verstehen. Diejenigen, bei denen dies nicht der Fall ist, haben sich deshalb durch Privatunterricht in der deutschen Sprache diese Fertigkeit zu erwerben. | β) Foreigners must have acquired the German language to such a degree as to be able to understand the lectures, which are in that language. Those who are unable to do this must acquire that knowledge by means of private lessons. |
| ζ) Sie müssen wirkliches Talent und die zur Aufnahme erforderlichen musikalischen Vorkenntnisse besitzen (Noten-, Tonleiter- und Taktkenntniss, einige Fertigkeit auf dem Pianoforte, oder Violine oder im Gesange), worüber namentlich von Ausländern wo möglich Zeugnisse der frühern Lehrer beizubringen sind. | ζ) They must possess real talent, and preliminary musical knowledge (notes, voice leading, and understanding of rhythm, some skill in piano or violin or voice), and if possible, foreigners in particular are to bring with them certificates of skill from their former instructors. |
| δ) Diejenigen, welche sich dem höhern Gesange vorzugsweise widmen wollen, müssen eine gute und bildsame Stimme haben. Ueber die Zulassung zu den Gesangübungen hat, bei zweifelhaftem Gesundheitszustande, so wie bei eingetretener Stimm-Mutation, nöthigenfalls der Instituts-Arzt zu entscheiden. | δ) Those only who possess a good and promising voice, are allowed to devote themselves to the higher branches of singing. Overall the admission of singing instruction is based a state of health and doubtful voice mutation, and if necessary can be decided by the Institute Doctor. |
| ε) Noch nicht selbstständige Schüler haben vor ihrer Aufnahme die schriftliche Erlaubniss ihrer Aeltern oder Vormünder beizubringen. (Siehe das Formular, am Ende dieser Blätter.) | ε) Pupils who are not yet of age must before admission, bring with them, written permission of their parent or guardians (see the form at the end of these pages). |
| φ) Es muss sich jeder Schüler über sein früheres sittliches Verhalten durch glaubhafte Zeugnisse seiner Aeltern oder frühern Lehrer auf Verlangen ausweisen können. | φ) Each student must submit verifiable documentation to prove a good moral behavior record by his parents or former teachers. |
| γ) Auswärtige Schüler haben sich mit einem auf die Dauer ihres hiesigen aufenthaltes ausgestellten Pässe oder sonstiger Legitimation zu versehen. ⁴⁵ | γ) Foreign pupils must be provided with a passport or similar document, valid for the duration of their stay. ⁴⁶ |

No further details are given in the above list that would indicate the repertoire specifications or the actual degree of talent that new students had

to possess to gain admittance to the Conservatory. In the absence of pre-screenings and the ability to send recordings across the ocean, one can only imagine that American (and other foreign) students bore the additional risk of having spent considerable resources to arrive in Germany, only to be rejected at the admittance audition for any number of reasons. Other conservatories in Germany had preparatory levels and lower divisions for such students, but since Leipzig did not, the instructors would often accept students for private study who were not formally enrolled at the institution.⁴⁷

One of the most difficult challenges for Americans was sufficient proficiency with the German language and the ability to understand lectures (in German). Leonard Phillips remarks that during periods of high American and British concentration (1880s and 1890s), English was probably the second language at the Conservatory.⁴⁸ His statement is supported by the surviving English literature published at the Conservatory in the early twentieth century. Beginning in 1901 the Conservatory catalog archives began preserving two versions of the catalog, one in German and one in English. Since the catalog contained important information about policies and institution rules, having this document in English protected the Conservatory from any language-based misunderstandings from their English-speaking students. Even with these provisions, however, some students, such as Alice Olivia Alderman of Boston, enrolled at the Conservatory in 1869 but was sent away in the same year as a result of her insufficient language skills.⁴⁹ Bomberger notes that due to the large immigrant population in America in the second half of the nineteenth century, some American students could learn German more easily at home, if they lived near a German settlement or knew German families.⁵⁰ Others who did not have such opportunities at home struggled more with the language and needed to secure private tutors while in Germany.⁵¹

In contrast to the challenges of language acquisition, American students were delighted at the concert opportunities available to them in Germany. Students regularly had the chance to attend operas, orchestral concerts at the Gewandhaus, and special concerts featuring world-renowned soloists such as Joseph Joachim, Jenny Lind, Franz Liszt, Clara Schumann, and others.⁵² Opportunities to hear famous soloists in America were not as plentiful and depended on whether the soloist was willing to travel across the ocean and embark on rigorous concert tours in the United States. As a consequence, Leipzig and other musical centers in Germany boasted a very appealing concert life, which provided an important educational supplement to the instruction students received in the classroom. As the first American conservatories arose in the 1860s and 1870s, this aspect of German music study was one of the greatest differences between the experiences of students studying at home and abroad. The educational opportunities outside the

classroom were significantly richer and more numerous in Germany than in the United States during the latter half of the nineteenth century.

Further Impact of American Students at the Leipzig Conservatory in American Musical Life

Among both the common aspects and the variety within the American student population at the Leipzig Conservatory between 1843 and 1918, one characteristic allowed these students to make an indelible impact on the future generations of American education, and they eagerly shared their experiences with friends and family back home, as well as other readers, as is evident from the letters and newspaper articles that they wrote. Many of these Leipzig Conservatory students returned to America with new musical knowledge and experiences, and they impacted the musical life of the country in significant ways, most especially by founding and teaching at various American conservatories and institutions of higher learning. Others established themselves as distinguished performers and administrators, bringing ideas back from Germany and the Leipzig Conservatory that eventually took root in America's music education and concert life in the late nineteenth and early twentieth centuries.

Many of these students served in America's musical conservatories and other institutions of higher musical education. Among the numerous American students who studied at the Leipzig Conservatory John P. Morgan (Oberlin)⁵³ and James C. D. Parker (New England Conservatory)⁵⁴ were two who were powerfully impacted during their years at the Leipzig Conservatory and thus chose to share these pedagogical approaches back home. At the forefront of this cross-continental exchange was the founding of Oberlin Conservatory (1865) and the New England Conservatory of Music (1867). Both Oberlin and the New England Conservatory had direct links to the Leipzig Conservatory at their establishment which continued through the visionaries who started them, the instructors who served them, and the literature and pedagogical texts that supported them. Tables 5 and 6 list faculty members at the Oberlin Conservatory and the New England Conservatory, respectively, who studied at the Leipzig Conservatory. While many Leipzig graduates were concentrated in administrative and teaching positions at Oberlin and NEC, many other Leipzig graduates continued to assume positions at other institutions of higher learning. This generation of American musicians had a far-reaching impact on the early years and establishment of music studies in American conservatories and universities.

The Leipzig Conservatory and Its American Students

Table 5: Oberlin Faculty Members Who Studied at the Leipzig Conservatory⁵⁵

Faculty Member	Role at Oberlin	Years at Oberlin
Morgan, John Paul	founder, director of sacred music	1865–66
Steele, George	founder, director of secular music	1865–71
Fillmore, John Comfort	interim instrumental instructor	1867–68
Rice, Fenelon	director, piano, organ, harmony, and composition	1869–1901
Rice, Helen Maria	voice	1869–1903
Wattles, Lucretia Celestia	piano, secretary of faculty	1871–1915
Cady, Calvin Brainard	piano, harmony	1874–79
Davis, Frank	piano, violin	1875–86
Morrison, Charles N.	director, piano	1876–1924
Sweet, Edgar G.	piano, voice	1883–1922
Hall, Jay Rollin	piano	1892–96
Heacox, Arthur E.	harmony, counterpoint	1894–1935
Hastings, George	piano, organ	1900–25
Lindquist, Orville Alvin	piano	1901–39
Lehmann, Friedrich J.	theory, golf	1903–32
Davis, Bruce H.	piano, organ, accompanist	1903–43

Table 6: New England Conservatory Faculty Members Who Studied/Taught at Leipzig⁵⁶

Faculty	Role
<i>Barnett, Clara Kathinka</i>	<i>instructor, 1860</i>
Buck, Dudley	instructor, 1871–c1875
Chadwick, George W.	harmony, composition, theory, director
Dannreuther, Edward George	instructor
Elson, Louis C.	harmony, composition, theory
Emery, Stephen A.	piano and harmony instructor, 1867–1890
Hill, Junius (James) W.	instructor
<i>Hopekirk, Helen</i>	<i>piano instructor</i>
Howard, George H.	instructor
<i>MAAS, LOUIS</i>	<i>PIANO INSTRUCTOR</i>
Parker, James C.D.	piano instructor
Petersilia, Carlyle	piano instructor, c1868
<i>Rohde, Wilhelm</i>	<i>Instructor</i>

Oberlin and New England Conservatories are exemplary institutions for the concentrated influence the Leipzig Conservatory exerted in early and even later years. Many other institutions were also created and influenced by students who studied at the Leipzig Conservatory. Table 7 lists those where

Leipzig students later held positions of leadership. The chart covers fifty-five different institutions that were impacted by students specifically from the Leipzig Conservatory, from founders, to directors, to faculty members and instructors.

While some of the institutions featured below no longer exist, others continue to thrive. Notable institutions featured below that are still active today include Boston Conservatory, Cincinnati Conservatory, Cleveland Institute (then Conservatory) of Music, Eastman School of Music, Peabody Conservatory, and the University of Michigan. The late nineteenth and early twentieth centuries boasted of numerous Leipzig Conservatory graduates filling faculty positions within the musical education scene in America. A glance at the location of these conservatories and schools of music reveals that these Leipzig graduates were not restricted to New England (Boston) and Ohio (Cincinnati, Cleveland, Oberlin). Rather, Leipzig students founded and taught at music schools and conservatories in California, Oregon, Colorado, Minnesota, Wisconsin, Illinois, Michigan, Indiana, Pennsylvania, and New York. They had the potential to influence music pedagogy and practices from the east coast to the west coast. Even three teachers at southern institutions are recorded: Constantin Sternberg at the College of Music in Atlanta, Georgia, Theodor Luther Krebs at the Noble Institute in Anniston, Alabama, and Smith Newell Penfield at the Savannah Conservatory of Music in Savannah, Georgia.

Table 7: American Institutes of Advanced Learning Impacted by Leipzig Conservatory Students⁵⁷

Institution	City	Leipzig Student	Role of Leipzig Student
American Conservatory	Chicago, Illinois	Frederick Grant Gleason	Head of Theory Department, 1891; Director, 1900–03
American Institute of Applied Music	New York	Henry Schradieck	Professor of Music, 1912–founder, 1882
Arlon Conservatory of Music	Brooklyn, New York	Smith Newell Penfield	founder, 1882
Boston Conservatory	Boston, Massachusetts	James Madison Tracy	Professor of Music, 1867–88
Brooklyn Conservatory	Brooklyn, New York	Max Spicker	Professor of Theory, 1895; Director, 1888–95
Chicago Academy of Music (Chicago Musical Academy)	Chicago, Illinois	Florenz Ziegfeld	founder, 1867
Chicago College of Vocal and Instrumental Art	Chicago, Illinois	Albert Eduard Ruff	founder, 1883
Chicago Conservatory	Chicago, Illinois	Calvin Brainerd Cady	Professor of Music, 1888–94
Chicago Conservatory of Music	Chicago, Illinois	Albert Eduard Ruff	founder, 1885
Chicago Musical College	Chicago, Illinois	Louis Falk	Professor of Music, 1877–1925
Cincinnati College of Music	Cincinnati, Ohio	Bushrod Walton Foley	Chairman of Choral Department
Cincinnati College of Music	Cincinnati, Ohio	Henry Schradieck	Professor of Music, 1883–89
Cincinnati Conservatory	Cincinnati, Ohio	Frederick Shailer Evans	Professor of Music
Cincinnati Conservatory	Cincinnati, Ohio	Henry Otto Singer	Professor of Music, late 19th century
Cleveland Conservatory of Music	Cleveland, Ohio	Frank Bassett	piano and theory instructor, 1881
College of Music in Atlanta	Atlanta, Georgia	Constantin Sternberg	director, 1885–89
Columbia University Teachers College	New York	Calvin Brainerd Cady	Professor of Music, 1907–10
Eastman School of Music	Rochester, New York	Christian August Sinding	Professor of Music, 1921
Fort Wayne Conservatory of Music	Fort Wayne, Indiana	Adolph Martin Förster	Professor of Music, 1875
Geneva College	Pittsburgh, Pennsylvania	Adolph Martin Förster	Professor of Music
German Conservatory of Music	New York	Julius Lorenz	Professor of Music

Hamline University	St. Paul, Minnesota	Farwell Wilder Merriam	music director
Hartford Conservatory of Music	Hartford, Connecticut	George W. Steele	
Hershey School of Music	Chicago, Illinois	Frederick Grant Gleason	Professor of Music, c1877
Illinois Conservatory of Music	Jacksonville, Illinois	David Morris Levett	Director of Piano Department, 1878
Institute of Musical Art	New York	Calvin Brainerd Cady	Professor of Music, 1908–13
Lehmann Violin School	New York	George Lehmann	Director, 1916
Leland Stanford University	Stanford, California	Benjamin Coleman Blodgett	Organist and Choir Director, 1904
Liszt School of Music	Denver, Colorado	James Madison Tracy	founder, 1910
Metropolitan Conservatory of Music	New York	Albert Ross Parsons	Professor of Music, 1886–
Milwaukee College for Women	Milwaukee, Wisconsin	John Comfort Fillmore	Professor of Music, 1878–84
Milwaukee Music School	Milwaukee, Wisconsin	John Comfort Fillmore	founder and director, 1884–95
Musical College Ziegfeld	Chicago, Illinois	Florenz Ziegfeld	founder, 1867
Music-Education School	Portland, Oregon	Calvin Brainerd Cady	founder, 1913
National Conservatory of Music (Jeannette Thurber)	New York	Rafael Joseffy	Head of Piano department, 1888–1906
National Conservatory of Music (Jeannette Thurber)	New York	Anton Siedl	Professor of Music
New Brunswick Conservatory	New Brunswick, New Jersey	David Morris Levett	Professor of Music, 1876
New York Conservatory	New York	Otis Bardwell Boise	Professor of Music (harmony and composition), 1870–76
New York Conservatory	New York	John P. Morgan	Professor of Music, 1866–73
Noble Institute	Anniston, Alabama	Theodor Luther Krebs	Professor of Music, 1886
Oakland Conservatory of Music	Oakland, California	John P. Morgan	founder, 1873
Olivet Conservatory	Olivet, Michigan	George H. Howard	Professor of Music

The Leipzig Conservatory and Its American Students

Peabody Conservatory	Baltimore, Maryland	Otis Bardwell Boise	Professor of Music (theory and composition), 1901–12
Peabody Conservatory of Music	Baltimore, Maryland	Fritz Fincke	Professor of Music (voice and choral conducting)
Pennsylvania Female College (now Chatham College)	Pittsburgh, Pennsylvania	Adolph Martin Förster	Professor of Music
Petersilea Academy of Music, Elocution and Languages	Boston, Massachusetts	Carlye Petersilea	founder, 1871
Philadelphia Music Academy	Philadelphia, Pennsylvania	Rudolph Hennig	co-founder, 1869
Pittsfield Music School	Pittsfield, Massachusetts	Benjamin Coleman Bloodgett	founder, 1870
Pomona College	Claremont, California	John Comfort Fillmore	Professor of Music, 1895–98
Ripon College	Wisconsin	John Comfort Fillmore	Professor of Music, 1868–78
San Jose Conservatory	San Jose, California	John Haraden Pratt	Professor of Music, 1881
Savannah Conservatory of Music	Savannah, Georgia	Smith Newell Penfield	founder, 1890
Smead School	Toledo, Ohio	Arthur Kortheuer	Professor of Music, 1884
Smith College School of Music	Northampton, Massachusetts	Benjamin Coleman Bloodgett	Professor of Music, 1878–1903
South Broad Street Conservatory	Philadelphia, Pennsylvania	Henry Schradieck	Professor of Music, 1899–1912
Sternberg School of Music	Philadelphia, Pennsylvania	Constantin Sternberg	founder and director, until 1924
The Hotchkiss School	Lakeville, Connecticut	Friedrich W. Riesberg	piano instructor
The New York College of Music	New York	David Morris Levert	piano instructor
University of Michigan	Ann Arbor, Michigan	Calvin Brainerd Cady	Professor of Music, 1880–88
University of Michigan	Ann Arbor, Michigan	Albert Augustus Stanley	Professor of Music
University of New York	New York	Smith Newell Penfield	Music director, 1885
Wellesley College	Boston, Massachusetts	Junius Welch Hill	professor and director of music department, 1884–97
Wells College	Aurora, New York	Nellie Morren Taylor [Dannreuther]	piano instructor, 1879–82

The numerous American students who studied at the Leipzig Conservatory had a significant cumulative impact on advanced music education and conservatories in late nineteenth-century America. Moreover, their contributions to American musical life extended to other aspects of the nation's musical life as well, including performance, composition, and other music careers, such as music journalism. While many of these performers, composers, and writers were also well-established teachers, instructors, and professors of music and involved in the music education scene in some way, a number specialized primarily in other careers. Below are the some of the stories of these students as musical performers and what they accomplished after studying at the Leipzig Conservatory. Table 8 reiterates this information about these Leipzig musicians in a more succinct presentation.

James Cutler Dunn Parker (1828–1916)

James C. D. Parker's position as Professor of Music at the New England Conservatory (1871–97) gave him considerable presence in the world of organ studies, but his performances in Boston and elsewhere were equally influential. Having studied at the Leipzig Conservatory between 1851 and 1853, Parker subsequently settled in Boston and founded the Parker Club in 1862 with the aim of presenting the works of Mendelssohn and Schumann. He also served as organist for the Handel and Haydn Society and played the organ frequently in the Harvard Symphonic Concerts.⁵⁸ The Handel and Haydn Society had been founded in 1815, with its main purpose to educate the public and present performances of sacred music by both old and new composers, particularly Handel and Haydn, but also other composers of sacred music.⁵⁹ Parker wrote his *St. John* cantata for the seventy-fifth anniversary of the Handel and Haydn Society and performed it with the Society as organist. During part of the time that he was teaching at NEC, he served as the organist for Trinity Church (1864–91).⁶⁰ Parker's performance engagements and compositional output reflected the conservative and traditional tastes taught at Leipzig Conservatory in those years.

Bruno Emil Wollenhaupt (1833–1903)

Bruno Wollenhaupt studied at the Leipzig Conservatory during the same years as Parker (1851–54) and settled in New York upon returning from his studies abroad. Wollenhaupt was a popular private violin teacher, teaching about fifty violin students, even into his late seventies.⁶¹ Wollenhaupt gave several violin performances in Leipzig and even received mention in a *Neue Zeitschrift für Musik* article in 1854 regarding his performance of second and third movements of the Vieuxtemps Concert No. 2.⁶² In addition to his performing and teaching engagements, Wollenhaupt was a music critic for

the Ditson Company. His 1903 obituary in the *New York Times* reports the sad story that Wollenhaupt was found dead in his apartment, with his violin in his hands. The police concluded that he died alone at about 80 years of age while practicing, killed by an unknown gas leak in his New York apartment.⁶³

Heman Aloysius Allen (1836–1893)

Heman A. Allen was a violinist and pianist who studied at the Leipzig Conservatory between 1861 and 1862. As a violinist he played in a transcontinental concert tour under the direction of Theodore Thomas (1834–1905). He was recognized for organizing a choir at Chicago's Cathedral of the Holy Name in 1871 with the goal of reintroducing listeners there to Gregorian and Caecilian music.⁶⁴ He was also a member of the Chicago Quintette Club, a chamber music organization.⁶⁵ Allen's bent toward sacred music and historical music performance distinguished him as a music pioneer in America in the late nineteenth century. The idea of learning from historic compositional processes and genres was a characteristic interest of the Leipzig Conservatory as well.

Julius Ernst Perabo (1845–1920)

Although German-born, Julius Perabo immigrated to the United States as a boy in 1852 and returned to Germany to attend the Leipzig Conservatory twice, from 1862 to 1865 and again from 1878 to 1879. At the time of his first entrance into the Conservatory Perabo was listed as coming from Chicago; on his second entry Perabo's place of residence was given as Boston, confirming that he settled in Boston after his first studies. Perabo was a concert pianist who performed frequently in Boston. Some argue that he was best known for his Beethoven concerts,⁶⁶ while others emphasize the importance of his solo Schubert recitals.⁶⁷ He became an influential piano teacher in Boston where his most famous piano student was Amy Beach. In addition, Perabo arranged many piano pieces and wrote some of his own, including several short piano works, two concert fantasies of Beethoven's *Fidelio*, opp. 16 and 17, and several transcriptions including, Schubert's "Unfinished Symphony," and Rubinstein's "Ocean Symphony."⁶⁸ Beethoven, Schubert, and Rubinstein were important composers for study at the Leipzig Conservatory and featured prominently on the programs there. Perabo had a tremendous impact on Boston musical life.

Richard Arnold (1845–1918)

Born in Eilenberg, Germany, Richard Arnold immigrated to the United States at a young age. He entered the Leipzig Conservatory when nineteen and was a violin student of Ferdinand David from 1864 to 1867. When he

returned to the United States, Arnold was appointed as a first violinist in the Theodore Thomas Orchestra. In 1876 he became a member of the New York Philharmonic Society and was appointed concertmaster in 1885; he continued leading the orchestra through 1909. He also directed the Society (President, 1879–95; Vice President, 1895–1918) and was instrumental in Gustav Mahler's appointment as the music director of the New York Philharmonic in 1909, as Arnold was the primary correspondent with the revered composer and conductor.⁶⁹

Louis Anton Rudolph Fridolin Falk (1848–1925)

Louis Falk was also born in Germany but immigrated to the United States when he was two years old. His family settled in Chicago, but he went back to Europe to study at the Leipzig Conservatory from 1867 to 1869. Following his studies, Falk became the organist at Dr. Collyer's Unity Church in Chicago (1869). He was also an original member of the Chicago Music College faculty. Falk made his greatest impact on American musical life through his commitment to giving organ performances and popularizing the idea of solo organ concerts in Chicago.⁷⁰ This platform gave Falk an opportunity to introduce the American public to the rich literature of organ concert music. At the Dedication Concert of the Farrar Memorial Organ for the Chicago Seminary in 1901, Falk played his own memorial fantasia, featuring the favorite three hymns of Mr. Arthur Farrar. Later in the same Dedicatory Concert, Falk performed works by Mendelssohn, Handel, Avenky, Hofman, Liszt, Borowski, and Eugene Thayer.⁷¹

William Leonard Blumenschein (1849–1916)

Born in Germany and having immigrated to the United States at a very young age, Blumenschein studied at the Leipzig Conservatory from 1869 to 1872. Upon returning to America, Blumenschein contributed to the music culture in Dayton, Ohio, becoming the organist at Third Presbyterian Church (1878) and the conductor of the Dayton Philharmonic Society (1878–1907). The Dayton Philharmonic Society was a group of 100 musicians whose performances focused on works by Handel, Haydn, Mendelssohn, and others. Blumenschein also composed sacred works and many pieces for piano.⁷² His conducting career and music leadership went beyond Dayton, as he also conducted the choir at the Cincinnati Festival (1891–96),⁷³ directed the Portsmouth Ohio Harmonic Society, and conducted multiple Ohio Sangerfests (1882, 1884). He also served as President of the Ohio Music Teachers Association (1888).⁷⁴ Throughout his conducting career, Blumenschein championed a number of the composers (i.e., Handel, Haydn,

and Mendelssohn) most valued at the Leipzig Conservatory. He therefore fostered the love for German composers among the American public.

Henry Heyman (1850–1924)

A student of Ferdinand David at the Leipzig Conservatory between 1870 and 1876 and a recipient of the Conservatory's Mendelssohn Scholarship, Henry Heyman had an eclectic and notable career as a violinist. While still in Germany, he served as the quartet leader and solo violinist to the Duchess of Bernburg. He returned to the United States in 1877 and made San Francisco his home. There he founded the Philharmonic Society Orchestra (est. 1881) and served as concertmaster. He also established the Henry Heyman String Quartet, which gave numerous performances in San Francisco. When Camille Saint Saëns visited California, the revered composer appreciated Heyman's hospitality (May to July 1915) and later dedicated his *Élégie*, op. 143, to Heyman in gratitude. Heyman also served King Kalakaua as Royal Hawaiian Solo Violinist for a brief period and was then knighted to the Royal Order of the Star of Oceania.⁷⁵ Heyman's varied musical career points to his brilliant musical talent as well as his winsome personality, which endeared him not only to Saint Saëns and the King of Hawaii but also to San Francisco concertgoers.

Marcus Isaac Epstein (1855–1915)

Marcus I. Epstein studied at the Leipzig Conservatory from 1872 to 1874 and is most often associated with his brother Abraham I. Epstein in their musical endeavors together in St. Louis. They presented many piano duet concerts and also acted as impresarios in order to bring popular operas to music lovers in St. Louis. Marcus also composed some minor works for piano.⁷⁶

Charles Eugen van Laer (1854–1919)

As organist of the Unitarian Church in Rochester, New York, Charles van Laer established himself not only as an acclaimed organist but also as a leading piano and organ teacher, when he returned from Leipzig. At the Leipzig Conservatory between 1873 and 1876 van Laer studied with Oscar Paul, Theodor Coccius, Johannes Weidenbach, E. F. Richter, Alfred Richter, and Jadassohn.⁷⁷ He also wrote both sacred and secular compositions published by Schirmer. Upon returning to America in 1876, van Laer taught at the Granger Place School for young women (Canandaigua, New York). In 1882 he became a private piano and organ teacher in Rochester and held church music positions at several local churches. He also directed choral societies in

Canandaigua. Van Laer was esteemed as a popular teacher, although he was not associated with a conservatory or university.⁷⁸

Peter August Schnecker (1850–1903)

Peter Schnecker was a German-born organist who immigrated to the United States as a teenager in 1865, a little less than ten years before returning to Germany to study at the Leipzig Conservatory between 1874 and 1875. Schnecker returned to New York following his studies and continued an active career in church music and playing the organ. Prior to his studies in Leipzig, Schnecker had already held the position of music director and organist of West Presbyterian Church in New York, and he continued to hold that position for over twenty-five years after his return to New York.⁷⁹ He also served for a short period as the assistant organist of the musically important St. Thomas Church in New York (1879).⁸⁰ Schnecker composed piano music and church music. As a hymn composer he is often identified as “P. A. Schnecker.” One of his most notable hymns is “My Faith Looks Up to Thee.” Serving as a church organist for the majority of his life, Schnecker also fostered and contributed to the American hymnody tradition.

August Friedrich Zech (1857–1891)

August Zech came from a musical family where his father was a piano maker who had made 494 instruments by 1867. After studying at the Leipzig Conservatory between 1876 and 1880, August established himself as a conductor in San Francisco. Zech was the music director of the Arion Singing Society and other German singing societies in San Francisco.⁸¹ He also conducted symphonic concerts in San Francisco and was known as a piano teacher for advanced students.⁸² As music director and conductor of German singing societies, Zech continued to promote musical traditions that originated in Germany.

Otto Carl William Fleissner (1858–1944)

Also a San Francisco musician, Otto Fleissner studied at the Leipzig Conservatory in 1877 and 1878, likely knew August Zech while in Leipzig, and became the organist of the First Presbyterian Church upon his return to San Francisco. In 1901 Fleissner’s name appeared in the *San Francisco Call* with the identification “organist of the First Presbyterian Church,” in relation to his being the victim of an armed masked robbery. While walking along the street together at 9 pm one evening, Fleissner and a friend were ordered to give up their valuables at gun point but Fleissner left his friend and ran out of sight from the robbers and reported the incident to the nearest police station. His report assisted the authorities in apprehending the robbers.⁸³ While little

criticism is reported in the same newspaper regarding Fleissner's work as an organist, one can assume that he was successful at his post as church organist as well and stayed at First Presbyterian Church for a large part of his life. He was still leading musical programs at First Presbyterian in 1907.⁸⁴

Alfred Herbert Schellschmidt (1863–1883)

Alfred Schellschmidt came from a musical family in Indianapolis. He had six siblings, who were all musical and who studied music in Europe as well, playing violin, cello, harp, and piano.⁸⁵ Alfred was a violinist and studied at the Leipzig Conservatory between 1877 and 1880. He earned excellent marks in his final examinations at Leipzig and later became the concertmaster of a string orchestra and an Italian Opera company in New York (1880).⁸⁶ Since Alfred died quite young, at 20 years old, little else is known about him; these accomplishments are remarkable in light of his short life.

Harrison M. Wild (1861–1929)

One of the leading organists in the United States in the late nineteenth and early twentieth centuries, Harrison Wild studied at the Leipzig Conservatory in 1878 and 1879. In addition to his concertizing career, Wild taught piano and organ at the American Conservatory in Chicago.⁸⁷ He was also musical director of the Apollo Club in Chicago (1898), the Mendelssohn Club in Chicago (1902), and the Mendelssohn Club (Männerchor) in Rockford (1905).⁸⁸ These singing societies reinforced the popularity of Mendelssohn in America as well as that of German singing societies. Having studied at Mendelssohn's Leipzig Conservatory, Wild was thoroughly equipped to lead these choirs and singing groups in programming music that reflected conservative German musical tastes.

Louis Ehrgott (1858–1938)

Another conductor of multiple singing societies, Louis Ehrgott impacted the Cincinnati region after his time as a Leipzig student between 1879 and 1882. Ehrgott conducted the Harngari Männerchor and Festival Chorus in Cincinnati (1886) shortly after his return to the United States, and he also served as an accompanist for the Apollo Club in Cincinnati and the conductor of the Cincinnati Music Society (1887).⁸⁹ Additionally he was music director of the Corryville Gesangverein (1886). Prior to his studies in Leipzig, Ehrgott had taught as a music professor at the State University of Kansas.⁹⁰

Maud Powell (1867–1920)

Maud Powell studied at the Leipzig Conservatory in 1881 and 1882 and spent more time in Europe beyond that pursuing further musical studies.

When she returned to the United States, she became the most famous American violinist of the time. She is particularly significant for having challenged gender notions about classical performers in the late nineteenth and early twentieth centuries. She was a pioneer of scheduling “outreach” concerts to rural communities through which she traveled on her way to big cities during her concert tours, and she championed and premiered numerous works by American composers. When the Victor Company wanted to produce a celebrity artist series (Red Label Seal) on their wax cylinder technology, they chose Powell to be the first instrumental soloist for their recording.⁹¹ Powell was also a featured guest performer at several Oberlin Conservatory recitals over the course of her career as a concert violinist.

In addition to the performers featured in Table 8, Tables 9 and 10 show a sampling of other musical careers that Americans at the Leipzig Conservatory went on to pursue after completing their studies abroad. These careers include composition, writing about music, and music lecturing. These final three tables represent only the most famous Leipzig Conservatory students who impacted American music life as performers, composers, writers, lecturers, impresarios, inventors, music advocates, philanthropists, publishers, and many other varied musical careers. As is the case in the present day, many musicians cannot be pigeonholed only as performers, or only as teachers, but there were also musicians who regularly engaged in a variety of musical activities. Their collective stories confirm that upon returning to the United States and contributing to their individual cities and regions, Leipzig Conservatory students had a far-reaching impact on American musical life. These musicians brought German and European musical preferences and training to the choirs and orchestras they conducted, to the American public who read their articles and thoughts on music, to the students and musicians who played their new compositions, to the places of worship that employed them, and to the audiences who were influenced by the virtuosic performances and selection of repertoire. The dynamic lives of these musicians bear lively witness to the transfer of Leipzig Conservatory pedagogical principles to the greater American musical culture.

*Florida State University
Tallahassee, Florida*

Notes

¹ Dr. Heinrich Blümner became a councillor (Ratsherr) of Leipzig in 1794, was appointed “city judge” (Stadrichter) in 1804, “builder” (Baumeister) in 1810, and “procounsul” (Procounsul) in 1828. See “Blümner, Heinrich,” Leipzig-Lexikon, https://www.leipzig-lexikon.de/biogramm/Bluemner_Heinrich.htm.

² Paul Röntsch, “Die Gründung und Errichtung des Konservatoriums,” Festschrift zum 75-jährigen Bestehen des königlichen Konservatoriums (Leipzig: C.F.W. Siegel’s Musikalienhandlung, 1918), 6: “Zur Begründung eines neuen oder zu Unterstützung eines bereit bestehenden gemeinnützigen, vaterländischen Instituts für Kunst oder Wissenschaft.”

³ Bomberger, “The German Musical Training of American Students, 1850–1900,” 45–47.

⁴ Phillips, “The Leipzig Conservatory: 1843–1881,” 114–15.

⁵ Phillips, “The Leipzig Conservatory: 1843–1881,” 125.

⁶ Leipzig Conservatory Concert Programs, 1850–1900, Leipzig Conservatory Archive.

⁷ Photo by Hermann Walter (Leipzig: 1882), reproduced with permission from Stadtgeschichtliches Museum Leipzig.

⁸ Photo by Hermann Vogel (Leipzig: 1895), reproduced with permission from Stadtgeschichtliches Museum Leipzig.

⁹ Postcard: “Gruss aus Leipzig” ([Leipzig: n.d.]), reproduced with permission from Stadtgeschichtliches Museum Leipzig.

¹⁰ Johannes Forner, “Leipziger Konservatorium und ‘Leipziger Schule’: Ein Beitrag zur Klassizismus-Diskussion,” Gesellschaft für Musikforschung 50, no. 1 (1997): 31.

¹¹ Phillips, “The Leipzig Conservatory: 1843–1881,” 86.

¹² Phillips, “The Leipzig Conservatory: 1843–1881,” 170–71.

¹³ Emil Kneschke, *Das Conservatorium der Musik; seine Geschichte, seine Lehrer und Zöglinge. Festgabe zum 25-jährigen Jubiläum am 2. April 1868.* (Leipzig: Breitkopf und Härtel, [1868]), 10–11.

¹⁴ Phillips, “The Leipzig Conservatory: 1843–1881,” 117.

¹⁵ Sowa, *Anfänge institutioneller Musikerziehung in Deutschland (1800–1843)*, 193.

¹⁶ All tables and graphical figures in this article have been compiled by the present author through primary documents analysis (i.e., Inskriptionen, Zeugnisse, Conservatory Catalogs, etc.). These documents are located in the Archiv of the Hochschule für Musik und Theater (HMT) “Felix Mendelssohn Bartholdy” Leipzig (formally known as the Leipzig Conservatory).

¹⁷ Photography by Georg Brokesch (Leipzig: Hermann Hucke, 1879), reproduced with permission from Stadtgeschichtliches Museum Leipzig.

¹⁸ Conservatorium der Musik in Leipzig, *Das Conservatorium der Musik zu Leipzig* ([Leipzig, 1843]), 5.

¹⁹ English translation taken from an English version of the Leipzig Conservatory Prospekt published in 1901: *The Royal Conservatory of Music* (Leipzig, 1901), 13. I have made one small adjustment to the translation, that of reversing the words Science and Art to reflect to the placement in the original 1843 text. The 1901 German Prospekt still lists Science (Wissenschaft) before Art (Kunst), which implies that the English translation simply rearranged the order.

²⁰ Sowa, *Anfänge institutioneller Musikerziehung in Deutschland (1800–1843)*, 193.

²¹ Sowa, *Anfänge institutioneller Musikerziehung in Deutschland (1800–1843)*, 194–195.

²² English version taken from *Conservatorium der Musik in Leipzig, The Royal Conservatorium of Music Leipzig*, (Leipzig, 1901), 9–10. The same passage originally printed in *Conservatorium der Musik in Leipzig, Das Conservatorium der Musik zu Leipzig*, [1843], 3–4, reads as follows: “Ein Institut, wie das gegenwärtige, dessen Zweck ist, dem Schüler

Gelegenheit zu geben, sich mit allen den Fächern, deren Kenntniss dem gebildeten Musiker nöthig und unerlässlich ist, gründlich bekannt zu machen und sich in denselben theoretisch und praktisch auszubilden, hat vor dem Privatunterrichte des Einzelnen den Vorzug, dass es durch die Theilnahme Mehrer an denselben Unterrichtsgegenständen und an denselben Studien einen wahren musikalischen Sinn unter den Schülern erweckt und Frisch erhält, dass es zum Fleisse und zur Nacheiferung auffordert und antreibt und dass es vor Einseitigkeit der Bildung und Geschmacksrichtung bewahrt, vor welcher sich jeder Künstler schon während seiner Studienjahre sorgfältig zu hüten hat. Es hat ferner den Vorzug, dass in demselben, gegen Erlegung eines äusserst billigen Honorars, alle die Mittel geboten werden, die der Einzelne nur sehr schwer und mit bedeutenden Kosten erreichen kann, die Mittel, welche nöthig sind, dem Musikschüler sowohl die theoretischen Kenntnisse als auch die praktische Gewandtheit zu verschaffen, deren er bedarf, um[?] einst den grossen Anforderungen, die in unsrer Zeit, so wie an jeden Künstler, auch an den Tonkünstler gemacht worden, auf eine würdige Weise zu entsprechen.”

²³ Phillips, “The Leipzig Conservatory: 1843–1881,” 177–79.

²⁴ L[owell] M[ason], “Correspondence. [Letter from Germany.] The Conservatory of Music. Leipsic, March 22, 1852,” *Dwight’s Journal of Music*, I (April 24, 1852): 19. “J. P.” appears to be James Cutler Dunn Parker.

²⁵ L[owell] M[ason], “Correspondence. [Letter from Germany.] The Conservatory of Music. Leipsic, March 22, 1852,” 20.

²⁶ Sowa, *Anfänge institutioneller Musikerziehung in Deutschland (1800–1843)*, 194.

²⁷ *Conservatorium der Musik in Leipzig, Das Conservatorium der Musik zu Leipzig (Leipzig: 1901)*, 14.

²⁸ Hochschule für Musik und Theater „Felix Mendelssohn Bartholdy“ (Leipzig, Bibliothek/Archiv, A, I.3), 48.

²⁹ Yvonne Wasserloos, *Das Leipziger Konservatorium der Musik im 19. Jahrhundert: Anziehungs- und Ausstrahlungskraft eines musikpädagogischen Modells auf das internationale Musikleben* (Hildesheim: Georg Olms, 2004), 148.

³⁰ Gaynor G. Jones and Christopher Fifield, “Goldschmidt, Otto,” *Grove Music Online*, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000011396> (accessed September 30, 2018).

³¹ Hochschule für Musik und Theater „Felix Mendelssohn Bartholdy“ (Leipzig: Bibliothek/Archiv, A, I.3), Inskription Nr. 118.

³² The three American students who enrolled in 1851 include Carl Wilhelm Schumann of Washington D. C., James Cutler Dunn Parker of Boston, MA, and Bruno Emil Wollenhaupt of New York. The four American students who enrolled in 1854 include George Washington Pratt of Boston, MA, William Saar of New York, Jenny Rosalie Cecilia Busk of Baltimore, Maryland, and Henry Wilson of Springfield, MA. Among these early American students at the Leipzig Conservatory, James C. D. Parker became a Professor of Music at the New England Conservatory and Bruno Wollenhaupt became a violinist and teacher in New York.

³³ All tables and graphical figures in this article have been compiled by the present author through primary documents analysis (i.e., Inskriptionen, Zeugnisse, Conservatory Catalogs, etc.). These documents are located in the Archiv of the Hochschule für Musik und Theater (HMT) “Felix Mendelssohn Bartholdy” Leipzig (formally known as the Leipzig Conservatory).

³⁴ Lucy Claire Church, “Music, Morality, and the Great War: How World War I Molded American Musical Ethics” (Ph.D. diss., Florida State University, 2015), 116–17.

³⁵ Denise Von Glahn, *The Sounds of Place: Music and the American Cultural Landscape*, 23.

The Leipzig Conservatory and Its American Students

³⁶ Some American students are listed in the Inskriptionen as having studied at various Oberlin and NEC professors prior to entering the Leipzig Conservatory. For example, Lucretia Celestia Wattles and John Haraden Pratt, were students of John Morgan (Oberlin, New York, Oakland) before studying at the Leipzig Conservatory. Leipzig students from NEC include Justus Edwin Butler and Frank Marshall, students of Ernst Perabo; William Henry Frances Metcalf, student George W. Chadwick; and Frederic Hamilton Watson (no specific instructor mentioned). Students from Oberlin include Edgar G. Sweet, student of Calvin Brainard Cady; Alice Mary Heald, a student of Lucretia C. Wattles; Leona Geneva Hottenstein, student of Fenelon Rice; and William Albert Rounds, student of Charles P. Doolittle, as well as George Hastings, Friedrich Lehmann, and Charles J. H. Mills (no specific instructor mentioned). Additionally, Oberlin Conservatory was responsible for the fees for Alfred Edward Heacox. Alice M. Mills was a student of William Sherwood in Boston, who was not affiliated with NEC. Also John Paul Morgan (Oberlin, New York, Oakland) and John Demuth (Oberlin) sent their own children to the Leipzig Conservatory.

³⁷ Other American conservatories that were opened in the nineteenth century include the following: Cincinnati Conservatory (1867), Chicago Musical Academy (1867), Peabody Conservatory (1868), Philadelphia Music Academy (1870), Cleveland Conservatory of Music (1871), Philadelphia Conservatory of Music (1877), Cincinnati College of Music (1878), Cleveland School of Music (1884), Chicago Conservatory of Music (1885), American Conservatory of Music in Chicago (1886). See Fitzpatrick, "The Music Conservatory in America," 416–20, 428–33, 477–84.

³⁸ Thayer wrote an extensive biography on Beethoven: *Ludwig van Beethovens Leben*, 1–3, ed. and trans. H. Dieters (Berlin, 1866–79, rev. 1910–17 by H. Riemann); iv–v, ed. H. Riemann (Leipzig, 1907–8); Eng. orig., ed. H.E. Krehbiel (New York, 1921), rev. E. Forbes as *Thayer's Life of Beethoven* (Princeton, NJ, 1964, 2/1967).

³⁹ Bomberger, "The German Musical Training of American Students, 1850–1900," 33–35.

⁴⁰ Bomberger relays the following comical story about the prevalence of students and amateurs renting and playing pianos in Germany in their apartments: "The annoyance over piano-playing was so widespread in nineteenth-century Germany that a law was passed forbidding the playing of the piano near an open window during certain hours. In 1882 a case came to court in Bamberg involving a young woman who played the same three pieces by an open window from 8 PM to 10:30 PM. The neighbors called the police and she was taken to court, where the judge found in favor of the long suffering neighbors. Testimony in the trial included earwitness accounts of her limited repertoire, her "awful" [furchtbar] playing, and the acoustical properties of the street where she lived" (19–20).

⁴¹ Bomberger, "The German Musical Training of American Students, 1850–1900," 37–38.

⁴² D. Kern Holoman, "The Paris Conservatoire in the Nineteenth Century," Oxford Handbooks Online (Oxford: 2015), <https://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199935321.001.0001/oxfordhb-9780199935321-e-114>, DOI: 10.1093/oxfordhb/9780199935321.013.114.

⁴³ Bomberger, "The German Musical Training of American Students, 1850–1900," 37.

⁴⁴ The dates in this chart correspond to the entrance dates of students. Numbers of applied instruction have been determined from the signatures on each student's Zeugnis. As a result, the numbers of applied lessons here are approximations and do not claim to reflect a precise accounting of the applied instruction within each year.

⁴⁵ Conservatorium der Musik in Leipzig, *Das Conservatorium der Musik zu Leipzig* ([Leipzig, 1843]), 5.

⁴⁶ English translation taken from an English version of the Leipzig Conservatory Prospekt published in 1901: *The Royal Conservatory of Music* (Leipzig, 1901), 13. The present author

has made several adjustments to the translation, in order for the translation to be more faithful to the original.

⁴⁷ Bomberger, Bomberger, "The German Musical Training of American Students, 1850–1900," 15–16.

⁴⁸ Phillips, "The Leipzig Conservatory: 1843–1881," 223.

⁴⁹ Hochschule für Musik und Theater „Felix Mendelssohn Bartholdy“ Leipzig, Bibliothek/Archiv, A, I.2, 1598.

⁵⁰ Bomberger, "The German Musical Training of American Students, 1850–1900," 20–21.

⁵¹ Bomberger, "The German Musical Training of American Students, 1850–1900," 22.

⁵² Bomberger, "The German Musical Training of American Students, 1850–1900," 27.

⁵³ In addition to being a part of founding the Oberlin Conservatory, John P. Morgan translated a music theory textbook by Leipzig Conservatory Professor Ernst Friedrich Richter for use by music students at Oberlin Conservatory. Richter's text is *Lehrbuch der Harmonie: Praktische Anleitung zu den Studien in derselben, zunächst für das Conservatorium der Musik zu Leipzig bearbeitet* (1857). John P. Morgan translated it to English in 1867. See Ernst Friedrich Richter, *Manual of Harmony. A Practical Guide to its Study. Prepared Especially for the Conservatory at Leipzig*, trans. John P. Morgan (Leipzig: Breitkopf und Härtel, 1867).

⁵⁴ For more information about James C. D. Parker and other Leipzig graduates at the New England Conservatory, see the following: Allan Lincoln Langley, "Chadwick and the New England Conservatory of Music," *The Musical Quarterly* 21 (1935): 39–52 and Eleanor Miller, "The History and Development of the New England Conservatory" (B.M. Thesis, New England Conservatory, 1933).

⁵⁵ While this table is the author's original compilation, specific dates and roles served have been confirmed by referencing Chamberlain, *The Music of Oberlin and Some Who Made It: In Tribute to the Centennial of the Oberlin College Conservatory of Music*, 40–41.

⁵⁶ Italics indicates that person immigrated to U.S. from Germany. Small Caps indicate that person was a faculty member at Leipzig Conservatory and not a student.

⁵⁷ Names in bold reflect German immigrants who settled in America.

⁵⁸ Wasserloos, *Das Leipziger Konservatorium der Musik im 19. Jahrhundert*, 183.

⁵⁹ Courtenay Guild, *History of the Handel and Haydn Society* (founded A. D. 1815), vol. 2, no. 3 (Boston: Alfred Mudge and Son, 1893), 83.

⁶⁰ Robert Stevenson, "Parker, J(ames) C(utler) D(unn)," *Grove Music Online*.

⁶¹ "Died Playing the Violin. Aged Music Writer Overcome by Gas During Lonely Solo," *New York Times* (July 21, 1903), 9, <https://newspaperarchive.com/new-york-times-jul-21-1903-p-9/> (accessed September 8, 2018).

⁶² "Kleine Zeitung," *Neue Zeitschrift für Musik*, vol. 40, no. 1 (January 1, 1854), 8.

⁶³ "Died Playing the Violin," *New York Times*.

⁶⁴ W. S. B. Matthews, ed., *A Hundred Years of Music in America: An Account of Musical Effort in America* (Chicago: G. L. Howe, 1889), 300–02.

⁶⁵ Florence Ffrench, *Music and Musicians in Chicago: The City's Leading Artists, Organizations, and Art Buildings* (Chicago: Florence Ffrench, 1899), 24.

⁶⁶ Wasserloos, *Das Leipziger Konservatorium der Musik im 19. Jahrhundert*, 185.

⁶⁷ Joseph Rezits, "Perabo, (Johann) Ernst," *Grove Music Online*, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000021279> (accessed August 20, 2018).

⁶⁸ Rezits, "Perabo, (Johann) Ernst," *Grove Music Online*.

⁶⁹ "Richard Arnold," *The New York Philharmonic*, <https://nyphil.org/history/online-exhibits/-/media/pdfs/archives/PastConcertmastersbios.pdf> (accessed November 4, 2018).

⁷⁰ Matthews, *A Hundred Years of Music in America*, 258, 260.

The Leipzig Conservatory and Its American Students

⁷¹ “Farrar Memorial Organ: Service of Dedication and Opening Concert (May 6, 1901),” *The Chicago Seminary Quarterly*, 1, no. 2 (July 1901): 31–34. Based on the spelling of “Hofman” in the program, it is not certain whether this is Heinrich Hofmann or another composer with a derivative of Hofman, Hoffmann, or Hofmann. The piece was a Barcarolle played as an organ solo.

⁷² William Osborne, “Blumenschein, W(illiam) L(eonard),” *Grove Music Online*, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002087236> (accessed August 20, 2018).

⁷³ Wasserloos, *Das Leipziger Konservatorium der Musik im 19. Jahrhundert*, 130.

⁷⁴ Matthews, *A Hundred Years of Music in America*, 258, 260.

⁷⁵ “Sir Henry Heyman—Knighted Jewish Violinist of Pioneer San Francisco,” *Jewish Museum of the American West*, <http://www.jmaw.org/heyman-jewish-violin-san-francisco/> (accessed September 8, 2018).

⁷⁶ Matthews, *A Hundred Years of Music in America*, 166.

⁷⁷ *Rochester and the Post Express: A History of the City of Rochester from the Earliest Times* (Rochester: The Post Express Printing Company, 1895), 127–28.

⁷⁸ “C. E. Van Laer Dies after a Long Illness,” *The Auburn Citizen* (Monday, May 1, 1919).

⁷⁹ Helen Kendrick Johnson, et al., *The World’s Best Music: Famous Songs and Those Who Made Them*, vol. 2 (New York: The University Society, 1904), 388.

⁸⁰ “The Organists,” *Saint Thomas Church*, <http://dev.saintthomaschurch.org/music/organists/past> (accessed September 10, 2018).

⁸¹ John A. Emerson and Robert Commanday, “Zech family,” *Grove Music Online*, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000048025> (accessed September 8, 2018).

⁸² Wasserloos, *Das Leipziger Konservatorium der Musik im 19. Jahrhundert*, 220.

⁸³ “Masked Robber Quickly Caught,” *San Francisco Call* 90, no. 156 (3 November 1901), 36.

⁸⁴ “Christmas Anthems and Sermons to be Heard in Churches Today,” *San Francisco Call*, vol. 103, no. 22 (22 December 1907), 26.

⁸⁵ Sharon Butch Freeland, “Historical Indianapolis Mailbag: Musical Families in Early Indianapolis,” *Historic Indianapolis.com* (9 December 2014), <https://historicindianapolis.com/hi-mailbag-musical-families-in-early-indianapolis/> (accessed September 8, 2018)

⁸⁶ Wasserloos, *Das Leipziger Konservatorium der Musik im 19. Jahrhundert*, 197.

⁸⁷ W. S. B. Matthews, ed. “Musical Centers of Chicago: The American Conservatory,” *Music: A Monthly Magazine*, vol. 7, no. 6 (April 1895), 170–02.

⁸⁸ Wasserloos, *Das Leipziger Konservatorium der Musik im 19. Jahrhundert*, 217.

⁸⁹ Wasserloos, *Das Leipziger Konservatorium der Musik im 19. Jahrhundert*, 140.

⁹⁰ Matthews, *A Hundred Years of Music in America*, 604, 606.

⁹¹ Karen A. Shaffer, “Maud Powell: A Pioneer’s Legacy,” reprinted from *The Maud Powell Signature: Women in Music*, vol. 1, no. 1 (Summer 1995), <http://new.maudpowell.org/home/MaudPowell/MaudPowell,ViolinPioneer.aspx> (accessed September 9, 2018).

Table 8: American Students Who Studied at the Leipzig Conservatory and Later Became American Performers

Performer	Years at Leipzig	Profession	Affiliations	Notable Accomplishments
Allen, Herman Aloysius (1836–1893)	1861–62	violinist, pianist	University of Pennsylvania; Chicago	Organized volunteer choir at the Cathedral of the Holy Name, reintroducing Gregorian and Caccilian music; played in transcontinental concert tour under Theodore Thomas; Member of Chicago Quintette Club
Arnold, Richard (1845–1918)	1864–67	violinist	New York Philharmonic Society	Concertmaster of the New York Philharmonic Society (1885–1909); worked closely with Gustav Mahler
Blumenschein, William Leonard (1849–1916)	1869–72	conductor, organist	Conservatory of Music at Dayton, Ohio	Principal of Conservatory of Music at Dayton, Ohio; directed several German singing societies in Ohio; President of the Ohio Music Teacher's Association (1888)
Ehrgott, Louis (1858–1938)	1879–82	pianist, conductor	Cincinnati	Conductor of Harugari Männerchor (1885), Corryville Gesangverein (1886), Musikverein (1887); accompanist for the Apollo Club
Epstein, Marcus Isaac (1855–1915)	1872–74	pianist	St. Louis	Known for piano duets with brother Abraham I.; impresario with brother to bring popular operas to St. Louis; composed piano music
Falk, Louis Anton Rudolph Fridolin (1848–1925)	1867–69	organist	Chicago Music College	Organist at Dr. Collyer's Unity Church (1862); original member of Chicago Music College faculty; popularized organ concerts in the West
Fleissner, Otto Carl William (1858–1944)	1877–78	organist	San Francisco	Organist at First Presbyterian Church
Heyman, Henry (1850–1924)	1870–76	violinist	Oakland College (i.e., University of California at Berkeley)	Founder of the Philharmonic Society Orchestra (est. 1881); founded Henry Heyman String Quartet; recipient of Saint-Saens <i>Elegie</i> , op. 143 dedication; knighted to the Royal Order of the Star of Oceania by King Kalakaua of Hawaii

The Leipzig Conservatory and Its American Students

Laer, Charles Eugen van (1854–1919)	1873–76	organist	Rochester; Unitarian Church	Leading teacher of piano and organ in Rochester upon his return to America; composer
Parker, James Cutler Dunn (1828–1916)	1851–53	organist	Handel and Haydn Society; Harvard Symphonic Concerts	Professor at NEC; founded Parker Club for presentation of Mendelssohn and Schumann works (1862); organist for Handel and Haydn Society; organist for Harvard Symphonic Concerts
Perabo, Julius Ernst (1845–1920)	1862–65; 1878–79	pianist	Boston	Known for Beethoven concerts and Schubert solo recitals; piano teacher of Amy Beach; wrote several piano pieces and transcriptions
Powell, Maud (1867–1920)	1881–82	violinist		Most famous American violinist at the time; challenged gender ideas about classical performers; pioneered outreach concerts to rural communities; premiered many works by American composers; first instrumental soloist for the Victor wax cylinder (Red Seal label)
Schellschmidt, Alfred Herbert (1863–1883)	1877–80	violinist	Indianapolis	Concertmaster in string orchestra in New York and Italian Opera (1880)
Schnecker, Peter August (1850–1903)	1874–75	organist	West Presbyterian Church; St. Thomas Church (NY) (1879)	Organist at West Presbyterian Church and St. Thomas Church; composed several hymns, including “My Faith Looks Up to Thee”
Wild, Harrison M. (1861–1929)	1878–79	organist, pianist	The American Conservatory (Chicago)	Concert organist who taught at the American Conservatory
Wollenhaupt, Bruno Emil (1833–1903)	1851–54	violinist	New York	Gave several performances in Leipzig and received mention in a <i>Neue Zeitschrift für Musik</i> article (40/1, Jan. 1, 1954, 8–9)
Zech, August Friedrich (1857–1891)	1876–80	conductor	San Francisco	Music director of the Anton Singing Society and numerous other German singing societies in San Francisco

Table 9: Americans Who Studied at the Leipzig Conservatory in Music Careers

American Student	Years at Leipzig	Profession	Affiliations	Notable Accomplishments
Clark, Friedrich Horace (1860–1917)	1877–78	writer		Wrote essays about piano playing (1885–1914)
Fillmore, John Comfort (1843–1898)	1866–67	writer on music	Oberlin (1867–68); Ripon College (1868–78); Milwaukee College for Women (1878–84); Milwaukee School of Music (1884–95); Pomona College (1895)	Early faculty member at Oberlin; one of the first American writers to pursue Amerindian music (believed Amerindian music had major and minor triads); wrote textbooks on Western music: <i>Pianoforte Music</i> (1883), <i>New Lessons in Harmony</i> (1887), and <i>Lessons in Musical History</i> (1888)
Lichtenstein, Victor (1871–1940)	1894–96	music lecturer	St. Louis Symphony Orchestra; San Francisco Symphony Orchestra	First violinist in St. Louis and San Francisco symphonies, gave numerous music appreciation lectures known as “Symphonylogues” and “Operalogues”
Parsons, Albert Ross (1847–1933)	1867–69	pianist; organist; teacher, composer, writer		Translated Wagner’s <i>Beethoven</i> ; edited Kullak’s <i>Chopin</i> (American edition); published <i>Science of Pianoforte Practice</i> ; gave lectures on art and Christianity, Wagner, and pianoforte
Presser, Theodore (1848–1925)	1878–80	writer; founder	<i>The Etude</i> ; Theodor Presser Company; Presser Home for Retired Music Teachers; Presser Foundation	Wrote and published <i>The Etude</i> magazine; founded the Presser Foundation, supplying scholarships to musicians to the present day

Table 10: Leading American Composers Who Studied at the Leipzig Conservatory

Composer	Years at Leipzig	Profession	Compositional Output	Famous Compositions
Chadwick, George Whitfield (1854–1931)	1878–80	composer; teacher; critic	operettas; choral; orchestral; chamber; songs	<i>Rip Van Winkle</i> (1879); <i>Symphonic Sketches</i> (1895–1904)
Converse, Charles Crozat (1832–1918)	1856–57	attorney; composer	church hymns	“God for us, our nation’s hope”; “What a friend we have in Jesus”; “Yield thy heart to Jesus”; children’s hymn books
Dana (Smith), Charles Henshaw (1846–1883)	1870	composer	songs and anthems	“By the Rivers of Babylon”; “Marguerite”; “The Troubadour”
Weil, Oscar (1839–1921)	1859–60	composer; teacher; critic	songs (English and German); comic operas; oratorios; piano pieces	<i>Pyramus and Thisbe</i> (1879); <i>War-Time Wedding</i> (1892); <i>The Seven Old Ladies of Lavender Town</i> (1910)

References

- “Blümner, Heinrich,” *Leipzig-Lexicon*, https://www.leipzig-lexikon.de/biogramm/Bluemner_Heinrich.htm.
- Bomberger, Elam Douglas. “The German Musical Training of American Students, 1850–1900.” Ph.D. diss., University of Maryland at College Park, 1991.
- “C. E. Van Laer Dies after a Long Illness.” *The Auburn Citizen* (Monday, May 1, 1919).
- Chamberlain, Ernest Barrett. *The Music of Oberlin and Some Who Made It: In Tribute to the Centennial of the Oberlin College Conservatory of Music, 1867–1967*. Oberlin: The Oberlin Historical and Improvement Organization, 1968.
- Church, Lucy Claire. “Music, Morality, and the Great War: How World War I Molded American Musical Ethics.” Ph.D. diss., Florida State University, 2015.
- Conservatorium der Musik in Leipzig. *Das Conservatorium der Musik zu Leipzig*. [Leipzig, 1843].
- Conservatorium der Musik in Leipzig. *The Royal Conservatory of Music*. Leipzig, 1901.
- “Died Playing the Violin. Aged Music Writer Overcome by Gas During Lonely Solo.” *New York Times*. July 21, 1903. <https://newspaperarchive.com/new-york-times-jul-21-1903-p-9/> (accessed September 8, 2018).
- Emerson, John A. Emerson, Robert Commanday. “Zech family.” *Grove Music Online*, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000048025> (accessed September 8, 2018).
- “Farrar Memorial Organ: Service of Dedication and Opening Concert (May 6, 1901),” *The Chicago Seminary Quarterly*, 1, no. 2 (July 1901): 31–34.
- Ffrench, Florence. *Music and Musicians in Chicago: The City’s Leading Artists, Organizations, and Art Buildings*. Chicago: Florence Ffrench, 1899.
- Fitzpatrick, Jr., E. J. “The Music Conservatory in America.” D.M.A. diss., Boston University, 1963.
- Forner, Johannes. “Leipziger Konservatorium und ‘Leipziger Schule’: Ein Beitrag zur Klassizismus-Diskussion.” *Gesellschaft für Musikforschung* 50, no. 1 (1997): 31–6.
- Freeland, Sharon Butch. “Historical Indianapolis Mailbag: Musical Families in Early Indianapolis.” *Historic Indianapolis.com*. December 9, 2014. <https://historicindianapolis.com/hi-mailbag-musical-families-in-early-indianapolis/> (accessed September 8, 2018).

- Guild, Courtenay. *History of the Handel and Haydn Society (founded A. D. 1815)*. Vol. 2, no. 3 Boston: Alfred Mudge and Son, 1893.
- Holoman, D. Kern. "The Paris Conservatoire in the Nineteenth Century." *Oxford Handbooks Online* (Oxford: 2015), <https://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199935321.001.0001/oxfordhb-9780199935321-e-114>,
DOI: 10.1093/oxfordhb/9780199935321.013.114.
- Hochschule für Musik und Theater „Felix Mendelssohn Bartholdy.“ Leipzig: Bibliothek/Archiv, A, I.3. Inskription Nr. 48, 118.
- Johnson, Helen Kendrick, et al. *The World's Best Music: Famous Songs and Those Who Made Them*. Vol. 2. New York: The University Society, 1904.
- Jones, Gaynor G., and Christopher Fifield, "Goldschmidt, Otto." *Grove Music Online*, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000011396> (accessed September 30, 2018).
- "Kleine Zeitung." *Neue Zeitschrift für Musik*. Vol. 40, no. 1. January 1, 1954. <https://archive.org/details/NeueZeitschriftFuerMusik1854jg21Bd40> (accessed September 8, 2018).
- Kneschke, Emil. *Das Conservatorium der Musik; seine Geschichte, seine Lehrer und Zöglinge. Festgabe zum 25-jährigen Jubiläum am 2. April 1868*. Leipzig: Breitkopf und Härtel, [1868].
- Langley, Allan Lincoln. "Chadwick and the New England Conservatory of Music." *The Musical Quarterly* 21 (1935): 39–52.
- Leipzig Conservatory Concert Programs, 1850–1900, Leipzig Conservatory Archive.
- M[ason], L[owell]. "Correspondence. [Letter from Germany.] The Conservatory of Music. Leipsic, March 22, 1852." *Dwight's Journal of Music* I (April 24, 1852): 19–20.
- Matthews, W. S. B., Ed. *A Hundred Years of Music in America: An Account of Musical Effort in America*. Chicago: G. L. Howe, 1889.
- Miller, Eleanor. "The History and Development of the New England Conservatory." B.M. Thesis, New England Conservatory, 1933.
- Osborne, William. "Blumenschein, W(illiam) L(eonard)." *Grove Music Online*, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002087236> (accessed August 20, 2018).
- Phillips, Leonard. "The Leipzig Conservatory: 1843–1881." Ph.D. diss., Indiana University, 1979.
- Rezits, Joseph. "Perabo, (Johann) Ernst." *Grove Music Online*, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000021279> (accessed August 20, 2018).

- “Richard Arnold.” *The New York Philharmonic*. <https://nyphil.org/history/online-exhibits/-/media/pdfs/archives/PastConcertmastersbios.pdf> (accessed November 4, 2018).
- Richter, Ernst Friedrich. *Lehrbuch der Harmonie. Praktische Anleitung zu den Studien in derselben, zunächst für das Conservatorium der Musik zu Leipzig bearbeitet* Leipzig: Breitkopf und Härtel, 1857.
- . *Manual of Harmony. A Practical Guide to its Study. Prepared Especially for the Conservatory at Leipzig*, trans. John P. Morgan. Leipzig: Breitkopf und Härtel, 1867.
- Rochester and the Post Express: A History of the City of Rochester from the Earliest Times*. Rochester: The Post Express Printing Company, 1895.
- Röntsch, Paul. “Die Gründung und Errichtung des Konservatoriums.” *Festschrift zum 75-jährigen Bestehen des königlichen Konservatoriums*. Leipzig: C.F.W. Siegel’s Musikalienhandlung, 1918.
- Shaffer, Karen A. “Maud Powell: A Pioneer’s Legacy,” reprinted from *The Maud Powell Signature: Women in Music*, vol. 1sthi, no. 1 (Summer 1995), <http://new.maudpowell.org/home/MaudPowell/MaudPowell,ViolinPioneer.aspx> (accessed September 9, 2018).
- “Sir Henry Heyman—Knighted Jewish Violinist of Pioneer San Francisco.” *Jewish Museum of the American West*. <http://www.jmaw.org/heyman-jewish-violin-san-francisco/> (accessed September 8, 2018).
- Sowa, Georg. *Anfänge institutioneller Musikerziehung in Deutschland (1800–1843): Pläne, Realisierung und zeitgenössische Kritik mit Darstellung der Bedingungen und Beurteilung der Auswirkungen*. Regensburg: Gustav Bosse, 1973.
- Stevenson, Robert Murrell. “Parker, J(ames) C(utler) D(unn).” *Grove Music Online*, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000020925> (accessed September 8, 2018).
- “The Organists,” *Saint Thomas Church*, <http://dev.saintthomaschurch.org/music/organists/past> (accessed September 10, 2018).
- Von Glahn, Denise. *The Sounds of Place: Music and the American Cultural Landscape*. Boston: Northeastern University Press, 2003.
- Wasserloos, Yvonne. *Das Leipziger Konservatorium der Musik im 19. Jahrhundert: Anziehungs- und Ausstrahlungskraft eines musikpädagogischen Modells auf das internationale Musikleben*. Hildesheim: Georg Olms, 2004.