

## CHAPTER IV

### MY CONCERTS

My first London concert at the old Queen's Concert Rooms in 1855—Ernst—Reichardt—"Thou art so near and yet so far"—Leopold and Moritz Ganz—My second concert—Clara Novello—Viardot-Garcia—Moritz Ganz, the master of Offenbach—I attend the marriage of H.R.H. the Princess Royal and H.R.H. Prince Frederick William of Prussia—My succeeding concerts and matinées—A brilliant galaxy of helpers—Sir Julius Benedict—Madame Lemmens-Sherrington—Signor Bazzini—Mr. Sims Reeves fails me—George Perren to the rescue—Why Reeves used to disappoint—Louisa Vinning—Charles Santley—Miss Kemble—Lindsay Sloper—Madame Parepa—Madame Liebhart—Miss Emily Soldene—Master Frederick Cowen—Miss Louisa Pyne—Signor Randegger—A young contralto, Madame Patey—Madame Monbelli—Madame Norman Neruda—Miss Edith Wynne—Patey and Sainton Dolby sing at the same concert—Vernon Rigby—Joseph Wieniawski—Adelina Patti—Trebelli-Bettini—Kontski—Graziani—Scalchi—Signor Foli—Madame Carvalho, the original Marguerite—Mlle Marimon—Titians—Marie Roze—Concert début of Albani—Edward Lloyd—Antoinette Sterling—William Shakespeare.

IN 1855 I thought the time had now arrived when I should give a public concert, as I had a good connection and many friends and pupils, having also made the acquaintance of many distinguished people at Lady Waldegrave's.

I gave my first London concert at the old Queen's Concert Rooms in Hanover Square, on June 14th, and have given annual concerts ever



since. The audience included Lady Waldegrave and many of the musical circle I had met at Nuneham.

The concert was most successful, and at its close I received many congratulations. I played Weber's "Concert-stück" with quartette accompaniment and felt very nervous; but it went off very well. Among the artists who assisted me were Herr Heinrich Ernst, the great violin virtuoso, and Herr Alexander Reichardt, the popular tenor from Vienna, whose pretty song, "Thou art so near and yet so far," became a great favourite with singers. Monsieur Paque, the 'cellist, also played.

My second concert was in June 1856, given in conjunction with my uncles, Leopold and Moritz Ganz, the Concertmeister to the King of Prussia, who had come over from Berlin, and my eldest brother, Eduard Ganz, who was a pupil of Moscheles and Thalberg.

At this second concert we had many artists of European reputation to assist, such as Madame Clara Novello, who had a beautiful, bell-like, soprano voice. For years people used to rave about her singing of "God save the Queen" at the opening of the great Exhibition in 1851. The last time I heard her was at her farewell concert in 1860, at which she sang in Benedict's cantata *Undine*. I do not remember any other English singer with such a beautiful voice, and she was a very handsome woman as well.

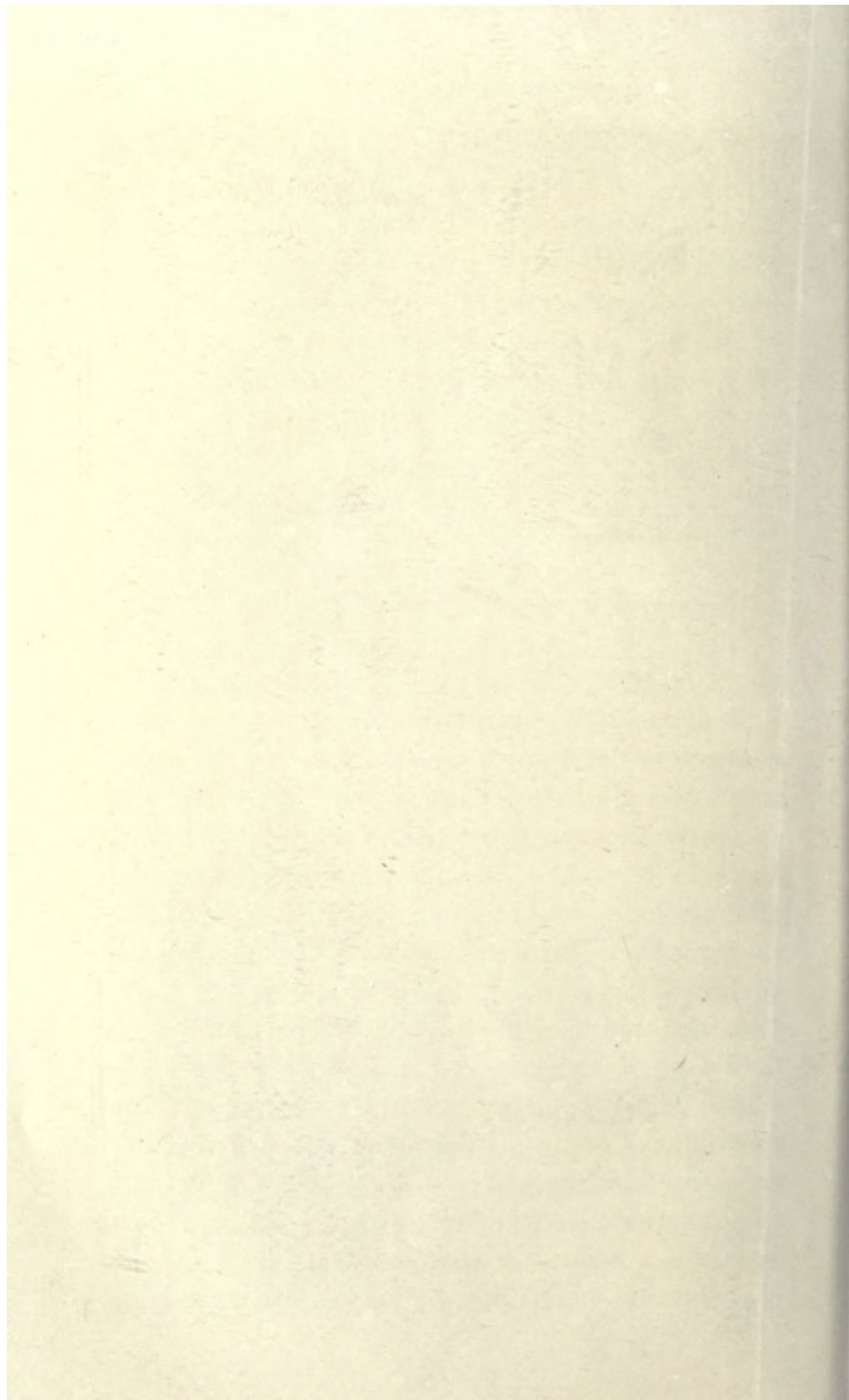


MORITZ GANZ.



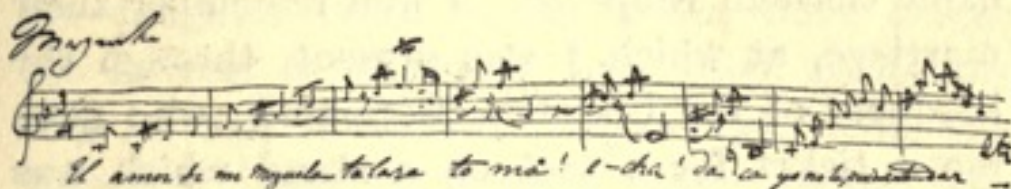
LEOPOLD GANZ.







Another of our artists was Madame Viardot Garcia, sister of the late Manuel Garcia and Madame Malibran. I shall never forget her vivid and dramatic rendering of Schubert's "Erlkönig" which she sang with such fire and depth of feeling that the audience applauded enthusiastically and insisted upon her repeating it.



*Donner affectueux à Madame W. Ganz*  
*Pauline Viardot*

She afterwards captivated every one by two characteristic Spanish songs. Herr Carl Formes also assisted us; he was the great basso who came out with the German Opera Company at Drury Lane in 1849, and at once made a great reputation as Mephistopheles in Spohr's *Faust*, and also as Sarastro in *Die Zauberflöte*. My uncles played several soli, and some duets for violin and 'cello, for which they were famous in Germany and Russia.

My uncle, Moritz Ganz, was considered the finest 'cellist in Germany, and his tone was wonderfully good and his execution marvellous. He told me he taught Jacques Offenbach, the famous *opéra-bouffe* composer, and Julius Rietz, who became opera-conductor at Dresden. I recollect Hermann Levy, the great Wagnerian



conductor at Munich, telling me, when he conducted a concert at the Queen's Hall on April 25th, 1895, that at one time he was a pupil of my uncle's.

The concert was under the patronage of H.R.H. Prince Frederick William of Prussia, who married the Princess Royal in 1858, and afterwards became German Emperor. I well remember their marriage, at which I was present, through the kindness of the Countess Bernstorff, who gave me a ticket for a seat on a stand which was erected in one of the courtyards in St. James's Palace, where about seven hundred people were seated. I saw the various court processions and the bridal cortège pass, and heard the music which was being performed at the Chapel Royal. It was an unforgettable occasion.

Sir Julius Benedict, then Mr. Benedict, was one of the conductors at this concert, and also in the following years.

Madame Lemmens Sherrington sang at my concert in 1857. She was a charming singer, and her vocalisation was perfect. Signor Bazzini, the distinguished violinist and composer, also took part in it; his composition "Ronde des Lutins" became famous in later years, and Madame Norman Neruda played it repeatedly at concerts; but I noticed she played it much faster than Bazzini did when I used to accompany him. Later on Bazzini became the director of the Conservatoire at Milan.



On February 19th, 1859, I gave the first evening concert in the new St. James's Hall. I had engaged Mr. Sims Reeves to sing at it and composed a song specially for him to sing, entitled, "When thou wilt be my Bride," dedicated to my fiancée. He rehearsed it with me and liked it very much ; but, to my great disappointment, his daughter came to me a few days before the concert to say that her father could not sing for me, as he had caught cold. This was indeed a blow, as a great many people had bought tickets on purpose to hear him. I had, however, taken the precaution to send my song to a young tenor, Mr. George Perren, who was then fulfilling a concert engagement at Birmingham, and he at once returned to London and took Reeves's place, and sang it with fine effect. It is only fair to say, in justice to Sims Reeves, that his constant failures to appear were not due to any caprice of his own. He had a delicate throat, and did not like to risk his reputation by singing when he was not in good voice.

At this concert Miss Louisa Vinning, who, when she sang as a child, used to be called "the Infant Sappho," sang a song of mine called "Sing, Birdie, Sing," which was encored, and Miss Stabbach sang another song composed by me called "The Murmuring Sea." In 1850 I had had a few lessons in harmony and composition from Carl Eckert, the composer of the



celebrated *Echo Song*, and I continued my studies with Carl Anschütz, the conductor of the Wednesday Concerts at Exeter Hall. Mr. Santley gave me his valuable co-operation and sang with his future wife, Miss Gertrude Kemble (already mentioned in a former chapter as singing at Miss Burdett-Coutt's soirée), the duet "Crudel perchè" from *Le Nozze di Figaro*. M. Remenyi, the remarkable Hungarian violinist, also appeared, as well as Signor Piatti, the incomparable 'cellist.

At my concert in 1860, which I gave at the Hanover Square Rooms, Madame Catherine Hayes, the great Irish soprano, appeared. One of her songs was composed by a clever amateur, Miss Virginia Gabriel, and was called "The Forsaken." Madame Sainton-Dolby also sang; she was a ballad singer *par excellence*, and was famous in oratorio, and Mendelssohn greatly admired her singing. Her husband, M. Sainton, the well-known violinist, also played at this concert; he was for many years leader of the orchestra at Covent Garden, under Michael Costa.

In 1861 I gave two matinées and a soirée at my house in Queen Anne Street. Among the artists who appeared were the sweet-voiced tenor Signor Gardoni, Signor Delle Sedie, and M. Jules Lefort (both baritones), Mr. Weiss (bass), and the clever pianist Lindsay Sloper, who accompanied the artists and also played a duet with me. About that time he and Mr. Benedict were the most popular accompanists of the day.



At my concert in 1862, Madame Euphrosyne Parepa sang, among others, my song, "Sing, Birdie, Sing." She had an exceptionally high soprano voice and great facility in florid music, and made my songs very popular; but I shall speak of that later on.

In 1863 Louise Leibhart, *prima donna* from the Imperial Opera in Vienna, sang some German songs delightfully. She settled in London and became a great favourite. Miss Emily Soldene also sang at this concert; she was a pupil of Mr. Howard Glover, the musical critic of the *Morning Post*, who recommended her to me, and asked me to let her sing. She sang afterwards in Offenbach's light operas, such as the *Grande Duchesse* and *Geneviève de Brabant*, with great success, and made a good reputation. She died last year (1912) at an advanced age. A Swedish singer, Mlle Mathilde Enequist, also sang, and pleased the audience greatly with her Swedish folk-songs, into one of which she worked a lovely shake.

In 1865 I gave a concert at Dudley House, Park Lane, kindly lent me by the Earl of Dudley, who was a great patron and lover of music, especially operas, and became my pupil for singing. He had a pleasant tenor voice and great taste in music generally. At this concert I played a duet for two pianos, an aria from Gounod's *Faust* arranged by G. A. Osborne, with Master (now Sir Frederick) Cowen. He was a



protégé of Lord Dudley's, who sent him to Berlin and Leipzig to finish his musical education.

At my concert in 1866 Madame Parepa sang a new song of mine, called "The Nightingale's Trill," with enormous success. She was the wife of Carl Rosa, and a great oratorio and opera singer. She was a woman of great personal charm and truly sympathetic nature. The success which this song immediately attained was entirely due to her; she had sung it for the first time at the Crystal Palace on March 14th, 1865, and that autumn had made it one of her chief songs during her American tour. The following triple acrostic appeared in the *New York Express* :

TRIPLE ACROSTIC FROM "THE NEW YORK  
EXPRESS," 1868

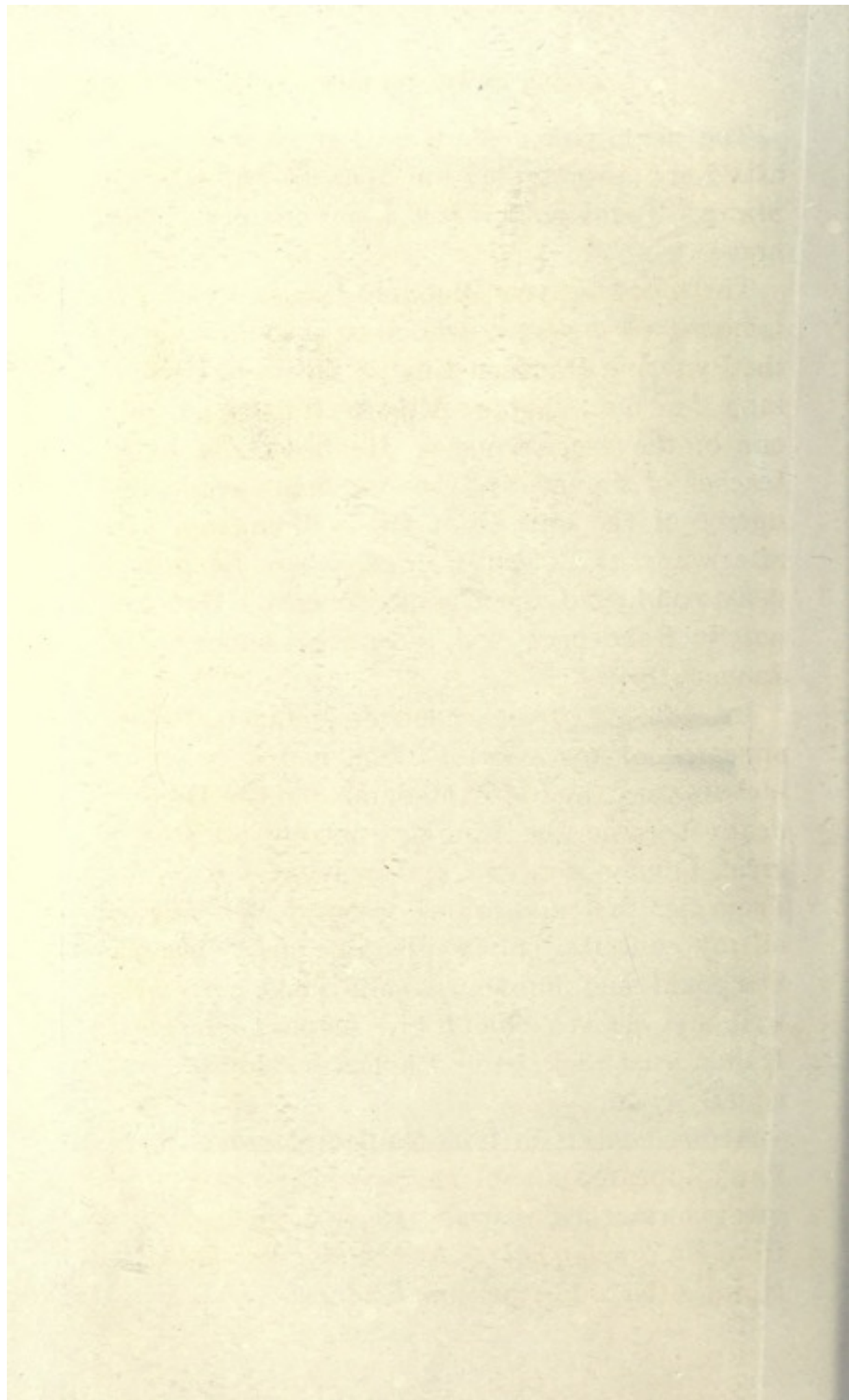
<b>E</b> nchantress thou of song! sweet	<b>P</b> hilomel, the gods thee kee <b>P</b> !
<b>U</b> ndarken'd be thy sky, good	<b>A</b> ngels guard and be ever nea <b>R</b> !
<b>P</b> ours from thy charmed throat a	<b>R</b> ill of song—a rill, say <b>I</b> ,
<b>H</b> ow poor the term!—a flood, and	<b>E</b> cho hears, prolongs the char <b>M</b> .
<b>R</b> egina thou of hearts, and	<b>P</b> aragon of art, true Prima Donn <b>A</b> ,
<b>O</b> lympus greets its priestess, and	<b>A</b> pollo wreaths doth blen <b>D</b> ;
<b>S</b> ister of the Muses! theirs thy	<b>R</b> ealm where from us dost g <b>O</b> ;
<b>Y</b> et may'st <i>Rose chérie</i> , with- in this	<b>O</b> rb—to with us—long re- mai <b>N</b> ;
<b>N</b> oon—splendid as thy voice, oh,	<b>S</b> yren, fate shine o'er thy mortal spa <b>N</b> ,
<b>E</b> arth's chiefest bliss be thine!	<b>A</b> lmoner of Music's joys, on fair Parep <b>A</b> !





your true friend  
Euphrosyne Parpa  
London 5<sup>th</sup> August 1865.

Wick





The next winter Madame Parepa wrote and asked me to join her on tour in the United States. To my great regret, I was unable to leave home.

The following year Madame Louisa Pyne, the famous *prima donna*, who was a co-director of the Pyne and Harrison English Opera Company, sang for me. Signor Alberto Randegger was one of the accompanists. He became a noted teacher of singing, and was for many years conductor of the Carl Rosa Opera Company, and afterwards at Covent Garden, where he principally conducted the classical operas. Unfortunately, Randegger died, after great suffering, in January 1912.

In 1868 a young contralto, Janet Patey, appeared at my concert. She had a beautiful mellow voice, and after Madame Sainton Dolby's death became the leading contralto at all the great London concerts and provincial festivals. From her first appearance onward she sang at all my concerts, and we became great friends. She could sing florid music, and shake extremely well, and her voice had a big compass. In great Italian arias and simple English ballads she was equally good.

At my concert in 1869 Madame Monbelli from Paris appeared among the artists and sang with great charm the Cavatina "Come per me sereno" from *La Sonnambula*. At this concert Madame Norman Neruda, the fine violinist, who after-



wards became Lady Hallé, played in Mendelssohn's D minor trio, in conjunction with M. Paque ('cello), and myself. Miss Edith Wynne, a first-rate Irish ballad-singer, pleased very much, and the two celebrated contraltos, Madame Sainton-Dolby and Madame Patey, also sang. At the present time it would hardly be likely for two such great singers of the same kind of voice to perform at the same concert, and I may consider myself very fortunate in never having had any difficulty in obtaining the kind services of the very best artists.

I do recollect, though, that on one occasion an English contralto, who was announced to sing at one of my concerts at St. James's Hall, found fault because her name was printed on the bills in smaller letters than the names of the Italian opera-singers, who also sang for me on that occasion, and I had some difficulty in pacifying her and persuading her to sing.

To return to my concert in 1869, Mr. Vernon Rigby, a tenor who imitated the style of Sims Reeves very well, also sang, and M. Joseph Wieniawski, brother of Henri Wieniawski, played the duet "*Hommage à Handel*," by Moscheles, with me. In those days it had great popularity, but now no one plays it, and it is quite forgotten, like many similar compositions.

In June 1870 I gave a big concert at St. James's Hall, at which the greatest singer of the age, Madame Adelina Patti, sang the great



aria "Bel Raggio" from *Semiramide* with embellishments and cadenzas specially written for her by its composer, Rossini, and also my song "The Nightingale's Trill." Needless to say, she created a great sensation, and was loudly encored in both. Later on I shall write a special chapter on this great artiste, who became from that time my staunch friend, and has continued so for forty-three years. This concert was remarkable for the galaxy of operatic stars who appeared, amongst whom was the fine contralto, Madame Scalchi, who sang Italian bravura arias as I had never heard them sung since Alboni.

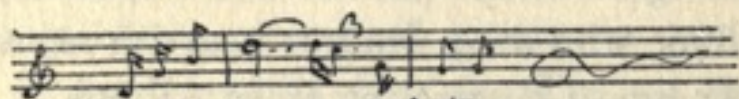
Madame Trebelli-Bettini, the famous contralto singer, Mlle Carola (a German with an Italian name), Madame Orgeni, a soprano from the Royal Opera, Dresden, Signor Bettini, husband of Madame Trebelli, and Signor Graziani, whom I consider the finest baritone I ever heard, also assisted me, likewise Signor Foli, the Irish bass, whose name was really Foley, but who Italianised it in deference to the custom in those days among English singers.

He was, at any rate, a good Italian scholar, and had studied in Italy. He was also an inveterate gambler, and would bet on the number of flies on the ceiling! He caught a severe cold going to Liverpool to see a musical friend off to America, from which he never recovered, although in outward appearance he was a very strong man. His favourite songs were, among



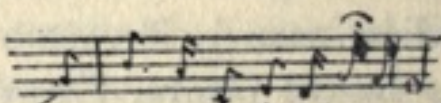
others, "I'm a Roamer," Gounod's "She alone charmeth my Sadness," and especially Irish ballads, which he sang with a good Irish brogue, such as "Father O'Flynn" and "Off to Philadelphia." He was a true friend to all beginners, and used to give them good advice.

Many years afterwards I went on a tour, with Madame Trebelli and other well-known artists, through England, Scotland, and Ireland. Madame Trebelli was always in the highest



*O caro Gang salute*

*Up Trebelli's stairs  
Sept 1874*



*Forget me not forget me not*

spirits, and full of wit and humour, and we had many amusing supper-parties after the concerts. One day an enormous parcel arrived for Signor Foli, and he started unpacking sheet after sheet of brown paper. At last, amid roars of laughter, he came upon a small piece of brown fat, a delicacy to which he was specially partial!

Madame Trebelli had a curious fancy for collecting a plate from every hotel at which she stayed. These plates were used to decorate her drawing-room in Abbey Road, St. John's Wood.



I always made a point of seeing the sights in the cities we visited, and the artists used chaffingly to say, "Now Ganz is off to see a cathedral."

But to return to my concert. Among the instrumentalists was the famous Polish pianist, Chevalier Antoine de Kontski, who played with me a duet of his own arrangement on airs from *Les Huguenots*. One of his compositions, which became famous all over the world, was a piano-forte piece called "Le Réveil du Lion." I believe he was a pupil of the pianist Hummel, who was the conductor of the orchestra at Weimar. Once, when I gave a musical party at my house, he played a rêverie of mine, called *Vision du Passé*, which he had only heard me play once, and he surprised me very agreeably by giving a new and improved version of it from memory. He was not only extremely clever, but full of fun, and very witty.

His habit of wearing several foreign orders across his shirt-front and his being somewhat of a spendthrift earned him the sobriquet of "Der Ritter der Vier Kreutzer." He was always anxious that his appearances on the platform should be signalled by every mark of popular favour, and at his recitals, even in the depth of winter, a large wash-basket would arrive full of wreaths and bouquets of flowers to be handed up to him after he had played. He would spend as much as £15 or £20 a concert on these "floral tributes."



Signor Bevignani, conductor at Covent Garden, was one of my accompanists at this concert.

As I am afraid it may weary my readers if I give too many details of my annual concerts, I will only add a few more of the names of celebrities who assisted me at the succeeding ones. Among them at my concert in 1871 was the *prima donna* Madame Miolan Carvalho, the original Marguerite in Gounod's *Faust* when it was produced in Paris, who had a beautiful voice and brilliant execution; also Mlle Grossi from Berlin, and the incomparable Madame Viardot Garcia, who had already appeared at my concert in 1856 and was over in England again, owing to the war between France and Germany.

While speaking of Madame Viardot Garcia, I may add that in 1867 I was staying at Baden-Baden, then a resort of the most famous artists. At one of the concerts I attended at the Kursaal, Grisi, Mario, and Madame Viardot Garcia all sang. Madame Viardot invited my wife and me to visit her, and I well remember a certain *matinée d'invitation* which she gave at her house, where she had a beautiful music-room, with an organ. We heard delightful music, rendered by Mlle Artôt, Delle Sedie, and de Beriot. Madame Viardot accompanied almost everything herself, and also played the organ in Gounod's "Ave Maria." The Queen of Prussia was present, and praised all the artists. I noticed, among the guests, the famous Russian



novelist Turgenieff—a fine, tall man with a white beard.

Mlle Mathilde Sessi, a brilliant soprano who was then singing at Covent Garden, also sang at my concert in 1871, one of her special rôles being Ophelia in Ambrose Thomas's *Hamlet*. She had long and very beautiful natural fair hair, which was exactly suited to the part. She married Baron Ludwig von Erlanger, of Frankfort, uncle of Baron Frederick d'Erlanger the composer, and soon after retired from the operatic stage. I had also exceptionally fine baritones, Herr Julius Stockhausen, the great singer from Frankfort who gave fine interpretations of Schubert's "Nachtstück," and "Du meine Seele," by Schumann and Signor Cotogni from Covent Garden, the artist who excelled as Figaro in *Il Barbiere*. Signor Tito Mattei, the popular pianist, was one of the accompanists.

A remarkable concert took place in 1872. Among the artists who lent me their aid was the great Teresa Titiens, and also Miss Clara Louise Kellogg, an American soprano, and Mlle Marie Roze. Mlle Roze was a very pretty woman, and Auber wrote the principal part in his latest opera, *Le premier jour de bonheur* for her, which was produced at the Opéra-Comique in Paris. She became very popular, and a great favourite at Her Majesty's Theatre. Signor Fancelli, the tenor, and Signor Agnesi, the baritone, also sang at this concert, but one of its sensations was the



singing of the new tenor, Signor Italo Campanini, brother of Signor Cleofante Campanini, lately the principal conductor at Covent Garden, who created as great a furore on his first appearance at Drury Lane in 1872 as Cennaro in *Lucrezia Borgia* as Giuglini did at Her Majesty's Theatre in 1857. Mlle Marie Marimon sang for me in 1873.

My concert in 1874 was remarkable for the first appearance on any concert platform of the young Canadian soprano Mlle Emma Albani. She sang the great scene and aria "Il dolce suono" from *Lucia*, and "O luce di quest'anima" from *Linda di Chamounix*, and received a great ovation. Another of the items on the programme was Gounod's "Ave Maria" on Bach's Prelude, sung by Mlle d'Angeri with violin *obbligato* by Signor Papini, piano by Sir Julius Benedict and harmonium by Signor Randegger—a fine combination which pleased the audience greatly. Mr. Frederick Gye, director of Covent Garden, was present, as he was much interested in Mlle Albani's platform début and wanted to see how she got on at a London concert. His son Ernest afterwards became her husband. She held for many years a distinguished position at the Opera, and no festival was complete without her assistance, nor the Royal Albert Hall Choral Society's concerts, at which she was generally joined by the leading English singers, such as Madame Patey,



Mr. Edward Lloyd, and Mr. Santley—a splendid quartette!

Madame Essipoff, the Russian pianist whom I had introduced at the New Philharmonic Concerts in 1874, played Schumann's duet with me on two pianos, and another item on the programme was a quartette for four performers on two pianos by Benedict played by the composer, Mlle Marie Krebs, Frederick Cowen, and myself.

In 1875 I gave a *matinée* and a *soirée* at my house in Harley Street, at which Edward Lloyd sang. This great artist is well remembered by the present generation. For years he was the leading tenor at all the provincial festivals. He took leave of the British public at his farewell concert at the Royal Albert Hall on December 12th, 1900, at which I was one of the conductors in conjunction with Dr. Hans Richter and Sir Edward Elgar. Lloyd was recalled again and again at the end of the concert, and I rushed to the piano and struck up "Auld Lang Syne," which was sung, with clasped hands, by Albani and the rest of the artists, who were Clara Butt, Evangeline Florence, Sarah Berry, Ben Davies, Santley, Kennerley Rumford, Lane Wilson, Plunket Greene, Johannes Wolff, and Gertrude Peppercorn.

I consider that Lloyd retired too early, being still in his full powers, but he told me afterwards he wanted to retire while in his prime without



waiting until he had lost his voice. He lives now at Worthing, where he cultivates the best music and gives concerts for the benefit of the inhabitants of Worthing as a labour of love. I think he has also built a concert-room there. Not long ago he paid me a visit at Brighton, when I was staying there, and he was looking very well and jovial.

At one of my *matinées* in 1875 Herr Wilhelmj, the famous violinist, and M. Jules de Swert, first violoncellist at the Berlin Opera-house, also appeared, and Herr Auer, from St. Petersburg, played at my concert the next year. He came over to England, after an absence of thirty years, and played at a concert in 1907 given by his clever pupil, Mischa Elman, playing with him a duet by Spohr. I remember Leopold Auer's first visit to England when he was quite a young man, and I used to accompany him at Ella's Musical Union *Matinées* and other concerts, in the fifties.

Madame Antoinette Sterling sang for me at my concert in 1877. This famous contralto made Sir Arthur Sullivan's song, "The Lost Chord," which he wrote for her, so popular that it is interesting to note that when he first brought it to her she did not like it! Fortunately, however, she changed her mind and the royalties she received from it must have been enormous. I should say there has never been another song that has sold so well. She also made Cowen's



"Better Land" immensely popular, and whenever she sang the old Scotch ditty "Caller Herrin" she used to bring the house down, for no one ever sang it as she did, and her Scotch pronunciation was simply perfect. At this concert a young French violinist, Mlle Marguerite Pommereul, who was recommended to me by Anton Rubinstein, also played. She was very pretty, and a good artiste. The same year, at a concert I gave at Lord Dudley's picture-gallery, I introduced Brahms' beautiful *Liebeslieder Walzer*, the vocal quartette including my old friend William Shakespeare.



## CHAPTER V

### MY CONCERTS CONTINUED

The Earl of Dudley—My concerts in his picture gallery—Sarasate—The Earl's £20,000 Sèvres dinner-service—His great generosity—A sudden blow—My subsequent concerts—Joseph Hollman—Mary Davies—Minnie Hauk—Alwina Valleria—Maybrick—"Nancy Lee" goes begging—I accompany it for the first time of hearing—Maude Valerie White—"The Devout Lover"—Joseph Maas—Marian Mackenzie—Tremelli—Isidore de Lara—Dudley House again—Nordica—Bottesini—His double-bass—Anecdote of Paganini—Nikita—Zélie de Lussan—Ben Davies—His engagement in *Dorothy*—"The Daisy Chain"—Emma Holmstrand—Elizabeth Parkinson makes her début at my concert.

IN 1878 my *matinée* took place at Dudley House, by kind permission of the Earl of Dudley. Madame Trebelli sang, and Señor Pablo Sarasate played, also joining me in Schumann's splendid Pianoforte Quintette. There is no occasion for me to sing his praises, for all the world knows what a great artist he was, and his much-regretted death in 1908, at the age of sixty-four years, left a gap which has never been filled.

Lord Dudley's picture-gallery, where my concert took place, was hung with the most famous old Italian and Dutch masterpieces. He had just then bought several additional paintings,



and he said to me, "Ganz, when the concert is over, ask your audience to look at the new pictures." These were hung next works by Raphael, Murillo, and other great masters, so the audience had a great artistic treat.

Lord Dudley was genuinely fond of good music, vocal and instrumental, and often gave private concerts in his picture-gallery. He loved to get them up in impromptu fashion, and would say to me, "Ganz, I want to give a musical soirée to-morrow, and you must rush about and get the artists together."

As there were no telephones in those days, my difficulties can be imagined ; but I invariably succeeded because most artists, even the opera-singers and first-rate instrumentalists, liked to appear at the house of such a patron of the Arts as Lord Dudley. At these soirées there was frequently a member of the Royal Family present, and everybody listened most attentively to the music. His programmes were always headed "Il più grand' omaggio alla musica e il silenzio !"

On one occasion Lord Dudley had a performance of Gluck's *Iphigenia*, conducted by Charles Hallé ; there was a small orchestra, and I was at the piano. Titiens sang the leading rôle and Hallé had engaged a chorus ; so it was well given, and produced a great impression.

Lord Dudley was not only a lover of music, but also of painting and sculpture, and he was



particularly fond of china. He bought a blue Sèvres dessert-service at Prince Demidoff's sale in Paris, for which he paid the enormous price of twenty thousand pounds, and he was so pleased with his new acquisition that he invited the Prince and Princess of Wales to a luncheon party at which it was used for the first time.

Lord Dudley himself designed the famous ball-room with alcoves and had small tables placed in them at supper-parties. He told me that he was the first to institute small tables for supper in place of the long buffet which was formerly the fashion.

I used to teach him singing, and gave him lessons three times a week on the tenor songs from the operas. He used to imitate Giuglini, who was the tenor then in vogue, trying to reach high C in falsetto. He studied some operatic duets with me from *Carmen* and other operas, which he afterwards sang with a good operatic soprano. He was very particular and thorough over his music, and dissected every phrase, and asked me about certain forms of the music, and translated the Italian and French texts into English to make the meaning of the words perfectly clear to himself. He really sang with great taste and expression.

After a soirée he used to say to me, "Ganz, bring your bill to-morrow," which I invariably did; but when he looked at the artists' fees he would say they were too small, and write out a



cheque for double the amount. In fact, he was very generous. I often used to ask him for a gift for some deserving charity, and he never once refused. I remember the late Mr. Hancock, the jeweller of Bond Street, used to go to Dudley House with packets of jewellery, which he displayed in the billiard-gallery after dinner. Lord Dudley used to select rings, brooches, necklaces, and so on, and present each lady staying in the house with a bit of jewellery, much to their delight.

After one of our music-lessons he asked me whether I was going to hear Sarah Bernhardt, who was just then drawing all London. I told him I could not get any tickets, and he said: "Go to Mitchell's Library in Bond Street this evening and ask for some. I will tell him to have them ready for you." Presently, without any warning, he swooned away, and did not wake up for at least fifteen minutes. When he had recovered he seemed quite himself, and when his secretary, Mr. Villiers, came into the room and said some one was waiting to see him, he did not appear to be aware that anything had happened. Then he got up and said good-bye to me, and I left the house.

At seven o'clock I went to Mitchell's and asked whether Lord Dudley had been there; they said no, but that they had just heard that he was suddenly taken ill and had had a paralytic stroke. I was thunderstruck, and felt



much distressed on hearing this dreadful news.

His illness lasted for some years, and Lady Dudley nursed him with great devotion. When he died I lost in him a great patron and kind friend, and he could ill be spared in the musical world, as he often helped young artists. His was the only house in those days where the best music and the best artists could be heard.

He had lent me his gallery in 1879 for my annual concert, but, of course, owing to his illness, it could not take place there, so Lady Dudley, with great consideration, asked the Duke of Westminster to lend me Grosvenor House, and he consented. My concert took place in the famous Rubens Room, which in a general way the Duke only lent for charity concerts. M. Marsick, a well-known violinist from Paris, and M. Joseph Hollman, the 'cellist, who was then unknown, took part in it.

At my concert in 1880, which I gave at my own house, Miss Mary Davies sang. She was a great favourite, and excelled in ballad-singing. M. Emile Sauret, the violinist, also assisted me.

In 1881 I gave a concert at the Marlborough Rooms, Regent Street, which was honoured by the presence of the Duke and Duchess of Teck, and Princess Mary of Teck, our present Queen. One of the artists who sang was the charming Miss Minnie Hauk, who created the part of Catherine in Goetz's opera, *The Taming of the*



*Shrew*, and was famous as one of the best Car-mens in Bizet's opera. She was an American by birth, and spoke several languages fluently, and also excelled in German *Lieder*. She married Baron W. Hesse de Wartegg, a distinguished traveller and authority on international law, and lives now at Lucerne, in the Villa Triebchen, where Richard Wagner once lived and where he composed part of *Die Meistersinger*.

Among the other artists were Signor del Puente, the well-known baritone from Her Majesty's Theatre, and M. Libotton the 'cellist.

Apropos of *Carmen* and such emotional parts as Don José, there have been singers on the operatic stage who have been so carried away by the excitement of the rôle they were playing as to become really dangerous. A tenor in particular in the last act of *Carmen*, when Don José, driven mad by jealousy, ends the scene by stabbing Carmen, used to give such a dig as to wound the lady playing the part. The husband thereupon informed the excitable tenor that he would stand in the wings at the next performance with a pistol, adding, "You hurt my wife—I shoot!"

At my concert in 1883, Madame Alwina Valleria was the principal soprano. She was a pupil of Signor Lamperti and Signor Arditi, and became a member of the opera at Her Majesty's Theatre. She sang in most of the operas then



in vogue, singing and acting brilliantly. Mr. Michael Maybrick (Stephen Adams), composer of "Nancy Lee" and other popular songs, also sang. I was the first to accompany him in "Nancy Lee," the song being then in manuscript, at a concert at Stratford in Essex, at which I had engaged him to sing. It seems strange that Maybrick, as he told me himself, offered it to one publisher after another, who all declined it, until at last he published it at his own expense, which was a very good move, for it sold in thousands, and he must have made a great deal by it.

Edward Lloyd used to sing two of his best-known songs, "The Holy City" and "The Star of Bethlehem," with great success, and Lloyd told me that his share of the royalties amounted to about £1,500 for the half-year alone.

Maybrick now lives permanently at Ryde, of which he has several times been the mayor.<sup>1</sup>

Madame Trebelli also sang at my concert, and so did my old friend, Charles Santley, as he had done on many former occasions. One of his songs was "The Devout Lover," accompanied by the composer, Miss Maude Valerie White, whose songs I greatly admire; they are always so well written and artistic, and have such fine accompaniments, which she herself plays to perfection.

Among the artists who assisted me in 1884 was Mr. Joseph Maas, who had one of the finest

<sup>1</sup> Mr. Maybrick died since these lines were in print.



tenor voices of any English singer I have ever heard. He was a member of the Carl Rosa Opera Company for many years, and was also engaged during the Royal Italian Opera season at Covent Garden. Unfortunately, he died in the very zenith of his career, from a severe cold, caught while out fishing near Birmingham, which developed into pneumonia. In the scarcity of good tenors, he could ill be spared.

At my concert in 1885 Chevalier Wilhelm Kuhe and M. Edouard de Paris assisted me with the accompaniments. Both were distinguished pianists, residing at Brighton at that time. Miss Marion Mackenzie and Mlle Tremelli, from the Royal Italian Opera, also lent me their aid, and so did Mr. Leslie Crotty, a fine baritone from the Carl Rosa Opera Company.

At my concert in 1886, given at my residence in Harley Street, Isidore de Lara, who was then the rage, sang one of his own popular compositions. He was the first singer to make a special feature of sitting down to the piano and accompanying himself at concerts. He used to gaze round the room when singing, and wear a very intense expression, which charmed his fair hearers. At the concert the year after Signor Paolo Testi accompanied Mr. de Lara in two of his new songs, which was the only time I remember that he stood up to sing. Although such a favourite in London, he settled in Paris, where he has composed several operas, some of which



were successfully produced at Covent Garden and some at Monte Carlo. The inimitable George Grossmith gave one of his amusing sketches at this concert. This good friend sang for me for fifteen consecutive years.

In July 1888 the Countess of Dudley was kind enough to lend me the picture-gallery in Dudley House. My concert that year was notable for the appearance at it of Madame Nordica, the great American *prima donna*, who carried everything before her on the operatic stage, especially in Wagnerian operas. Some years ago, when I was in Munich, I heard her there in the Festspiel Theater as Elsa in *Lohengrin*, and greatly admired her beautiful singing and dramatic acting. Another celebrity at this concert was Signor Bottesini, the wonderful double-bass player, who played some of his own compositions, and joined me in a concerted number. Nobody ever played that unwieldy instrument better than he; it had only three strings instead of four, like an orchestral double-bass. He was a prolific composer, and I once heard an opera of his given at the Lyceum Theatre, when an Italian opera company came over here for a short season. I remember hearing him play a *duo concertante* with Signor Sivori, who was a pupil of Paganini. I often accompanied Sivori, and have referred to him in another part of this book. Apropos of Paganini, my father told me, when he conducted Paganini's concert



at Mainz, which was given at the theatre there, he invited my father to dinner before the concert. At dinner he drank too much champagne, and after almost every piece he played he had to retire behind the scenes and be violently ill—how he could have played under the circumstances, feeling so uncomfortable, is a marvel to me, as it was also to my father, who always spoke of him with the highest praise and admiration.

But I am getting away from my own concerts. In 1889 Nikita, a young American soprano, appeared, and sang my song "Sing, sweet Bird" most brilliantly. M. Johannes Wolff, the violinist, played the "Andante Religioso" by Thomé, and the "Polonaise" by Laub. I knew Herr Laub when he was in London in 1848. Balfe had engaged him to play the violin solo parts in the ballets at Her Majesty's Theatre in those days.

In 1890 there appeared at my concert another young American soprano, Miss Zélie de Lussan. She sang at Her Majesty's the title-rôle of *Carmen* to perfection. At the same concert Mr. Ben Davies sang for me and made a great hit in Sullivan's "Come, Margherita, come" from *The Martyr of Antioch*. Ben Davies sang for some years in the Carl Rosa Opera Company, and after poor Maas's death and Edward Lloyd's retirement he remained the most sought-after tenor in the profession. From the beginning



of his career we have always been the very best of friends.

After he left the Carl Rosa Opera Company he was offered an engagement in *Dorothy*, which he hardly liked to accept, having been principal tenor in grand opera. However, when he mentioned the facts to me I advised him to accept the offer, which I said would do him no harm as an artist, and he eventually did so and made a great hit. After the first year he received an increased salary, and remained for several years at the Prince of Wales's.

Ben Davies has always been very punctual at his numerous concert engagements, and never disappointed the public, and I can say the same thing of Sir Charles Santley, Madame Patey, and Mr. Edward Lloyd.

"I seek for thee in every Flower," a tenor song of mine, has been frequently sung by Edward Lloyd and Ben Davies, as well as by singers not perhaps so well known to fame. It was one of these who, being asked what he was going to sing at a village concert, wrote that he had chosen "I seek for thee" (in A flat). In the programme it accordingly appeared as "Song—'I seek for thee in a flat'—W. Ganz"!

At one of my concerts my daughter Georgina made her first appearance with success. She sang "La Partenza," by Rossini, "Adieux de l'hôtesse Arabe," by Bizet, "Du bist wie eine Blume," by Rubinstein, and my own song, "I



seek for thee in every Flower." Next day the *Daily Telegraph* gave her a very good notice.

I have written these particulars of my various concerts in order to mention the names of the artists who so kindly assisted me with their valuable services, and also, I hope, to interest my readers. The concerts of the next few years included such names as Madame Nordica, Miss Margaret Macintyre, Miss Marie Engle, and the Sisters Ravogli, Madame Clara Butt, Eugène Oudin, M. Plançon, and Mr. (now Sir) Henry J. Wood accompanied at my concert in 1894. The Jubilee Concert I gave in 1898 was such an extraordinary one that I may be forgiven for writing of it in detail elsewhere.

My concert in 1900 took place at the handsome Empress Rooms at the Royal Palace Hotel, Kensington. A newcomer was Herr John Forsell, a Swedish baritone, from the Royal Opera, Stockholm, who made a successful appearance. He is a good-looking man, with a fine voice, and was engaged at Covent Garden, where he sang with great success in *Don Giovanni*.

At my concert in 1901, amongst other items on the programme was a charming song-cycle called "The Daisy Chain," by the versatile Madame Liza Lehmann. It was sung by Miss Evangeline Florence, Miss Edna Thornton, Mr. Gregory Hast, and Mr. Richard Green, and pleased the audience immensely. Madame Blanche Marchesi



and Miss Ada Crossley also sang ; Señor Rubio the 'cellist played.

On June 28th, 1904, I gave my concert at the New Æolian Hall in Bond Street, and a young Swedish singer named Mlle Emma Holmstrand made a most successful appearance. In 1895 my concert took place at the house of Mrs. Frederick Beer, in Chesterfield Gardens, and I had a wonderful array of singers, including Madame Clara Butt.

This house contained many art-treasures, including Millais's fine early painting in the Preraphaelite style, "The Carpenter's Shop." I knew Millais well, and often visited his studio, as I did that of Lord Leighton. The last time I saw Millais was at a Levee ; he was almost unable then to speak, but he pointed to a medal at his breast and said, "This is the medal worn by Sir Joshua Reynolds when he was President of the Royal Academy."

In 1903 a young American singer, Miss Elizabeth Parkinson, made her first appearance at my concert, and had a most successful début. She had been introduced to me by Madame Mathilde Marchesi, the eminent teacher, in Paris, whose pupil she was. I heard her first at my house, and was so pleased with her voice and style that I at once asked her to sing for me.

On many occasions young artistes have been recommended to me by their lady friends, who were not the slightest good when I heard them,



and if I had introduced them for engagements people would have said, "Ganz has sent me another of his protégées who has no claim whatever to be heard," so I always took the precaution of first hearing them sing or play myself. In the case of Miss Parkinson I was delighted with her voice at once. She sang "Depuis le Jour" from Charpentier's *Louise*, which had not then been heard in London, and sang it most beautifully. Her voice is a very flexible, high soprano. She was afterwards engaged at Covent Garden, and changed her name to Parkina.

My friend Sir George Alexander kindly gave some recitations at this concert, and in 1905 I was assisted by the great French actress Madame Réjane. I remember that M. Plançon was so carried away by his song, "The Two Grenadiers," that he forgot he was not on the stage, and at the end made a dramatic gesture with his arm to emphasise the devotion of the old veteran to his Emperor.



## CHAPTER VI

### CHAMBER CONCERTS

John Ella, his great work for music—His musical union concerts at Willis's Rooms and St. James's Hall—Joachim—Madame Clara Schumann—Sir Charles Hallé—He first hears Madame Norman Neruda play—My quartette concerts—First appearance of Madame Camilla Urso and Madame Conneau—Sir Augustus Manns—Carl Rosa and his opera company—I become a director.

I REMEMBER that in the first years of my residence in London there was only one series of concerts of chamber music, given by the late Mr. John Ella, who was the originator and director of the Musical Union, founded in 1845, at which the most celebrated instrumentalists appeared, such as Madame Clara Schumann, Ernst, Vieuxtemps, Joachim, Henri Wieniawski, Hallé, Rubinstein, Piatti, and many others, who thus had an opportunity of being heard in London to the best advantage by an artistic audience.

John Ella was the first concert-giver to introduce analytical programmes, in which he gave biographical and other notes about the various players. These programmes were an excellent guide to the listeners, as the various movements



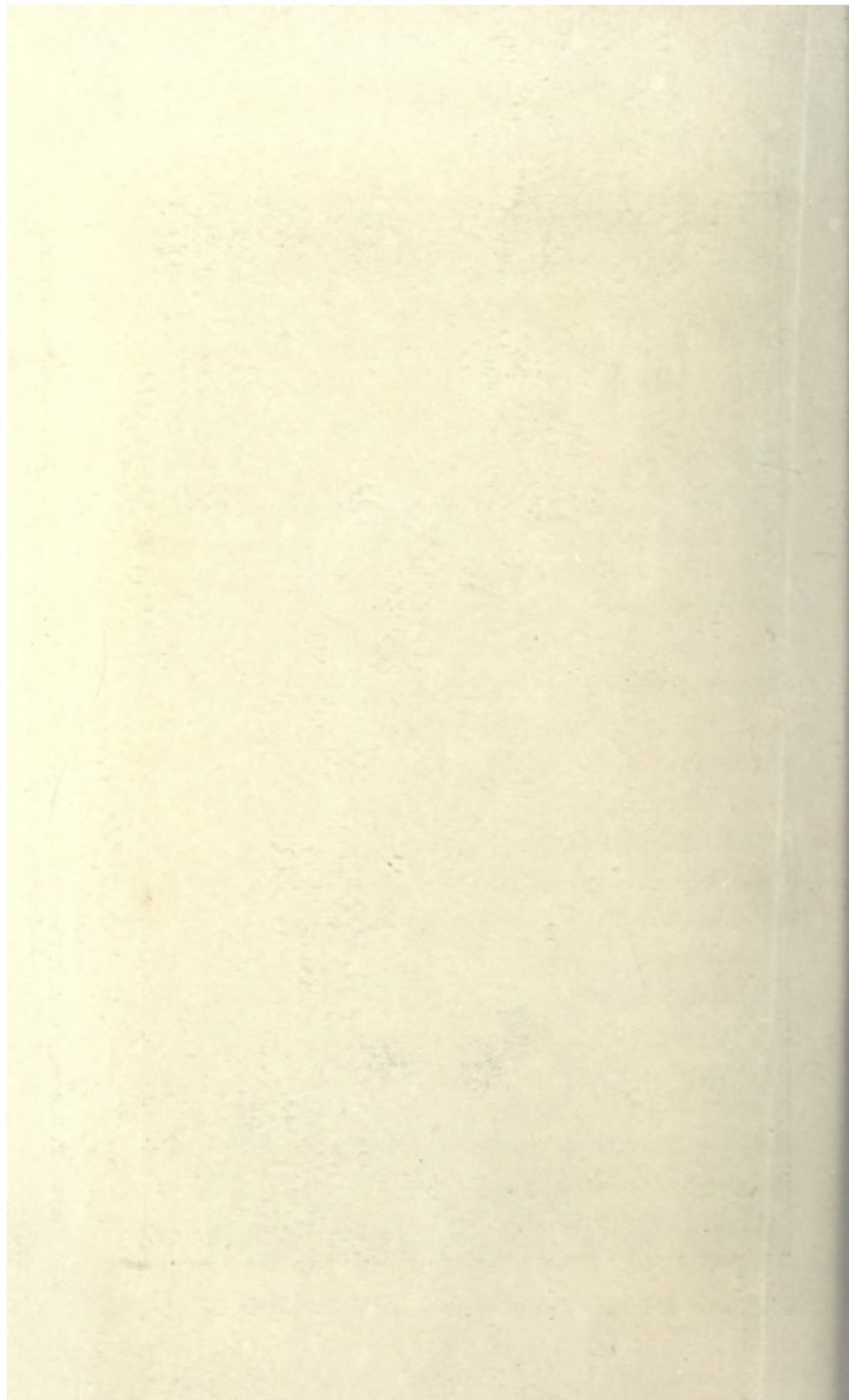


# L'ANALYSE.

Souvenir of the Musical Union (Ninth Season), from a Lithograph.

Bozzini. H. Blagrove. Goffrié. J. Blumenthal. Vieuxtemps. Lazarus. S. Pratten. Jarrett. F. Hiller. Barret. Baumann.  
Lindpaintner. Dr. Spohr. Molique. H. Berlioz. Ella.







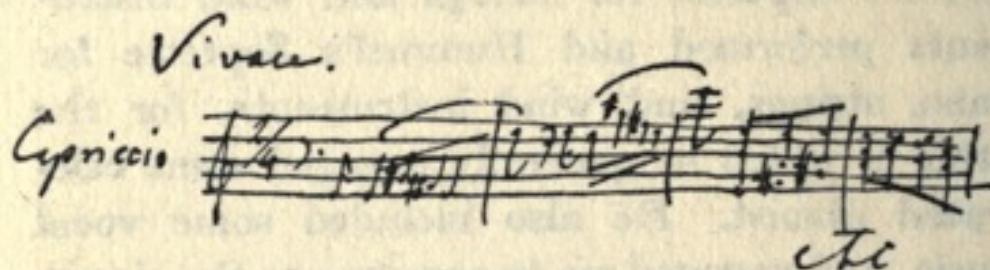
of the concerted numbers were also explained and extracts from the music given, as they are to-day in the Queen's Hall programmes. At his own annual matinée Ella always had Beethoven's Septette for strings and wind instruments performed and Hummel's Septette for piano, strings, and wind instruments, for the latter of which he generally engaged some celebrated pianist. He also included some vocal music, and engaged me to accompany the singer. It is a pity that Hummel's Septette is so rarely performed now, for it is full of melody and quite a show-piece for pianists.

The Musical Union concerts were first held at the Old Willis's Rooms in King Street, St. James's, and when St. James's Hall was built in 1858 they were removed there and carried on until they ended. The piano stood in the middle of the room and the rest of the players sat by in a sort of square; the honorary committee, mostly members of the aristocracy, sat in the front rows, in front of them being a kind of throne on which Ella sat, smiling to right and left of him at the distinguished people and applauding the performers. Truth to tell, they generally rather laughed at him, but he really did an immense amount of good by making classical music popular.

I accompanied the artists at several of these concerts, and I well remember the first time I had the honour of playing for the great violinist



Joseph Joachim. On the morning of the concert I went to him at 8.30 and rehearsed Beethoven's Romance in G with him, before breakfast. I find he wrote in my album at that time :



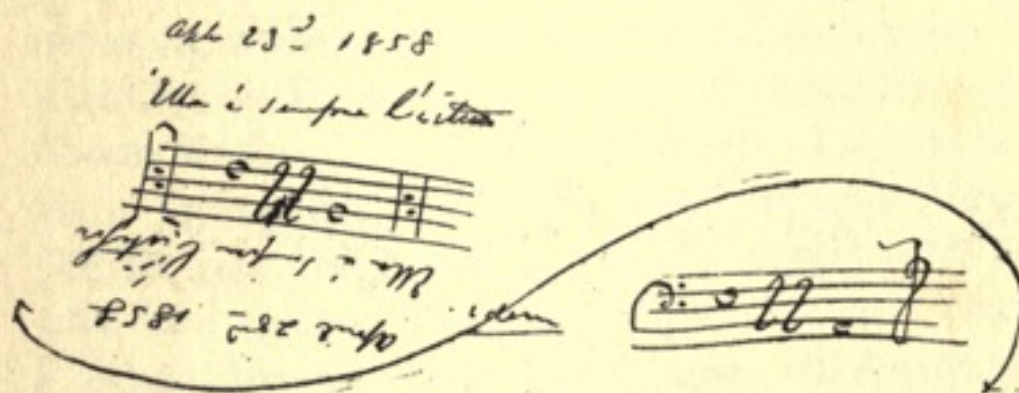
*Sei willkommen da wir  
ganz herzlich willkommen  
mit den herzlichsten Dank  
für treue Begleitung  
Joseph Joachim  
London, den 9ten Juli  
1858*

The prices at Ella's subscription concerts were rather high, and they were not supported by the general public. When Arthur Chappell came on the scene and started the Saturday and Monday Popular Concerts he was anxious to get many of the artists who had been for so many years associated with Ella—and these all left



Ella and accepted engagements with Chappell—Ella complained bitterly to me of their “ingratitude,” as he called it. They were Madame Schumann, Madame Arabella Goddard, Joachim, and Charles Hallé—who, as Ella told me, had played sixty-six times for him. So, as these artists were not allowed by their contracts to play for him any more, Ella retired from active operations in a year or two and never resumed them again. His idea of having analytical programmes, however, has ever since been utilised for most of the Chamber Concerts given in this country.

Ella's inscription in my album is :

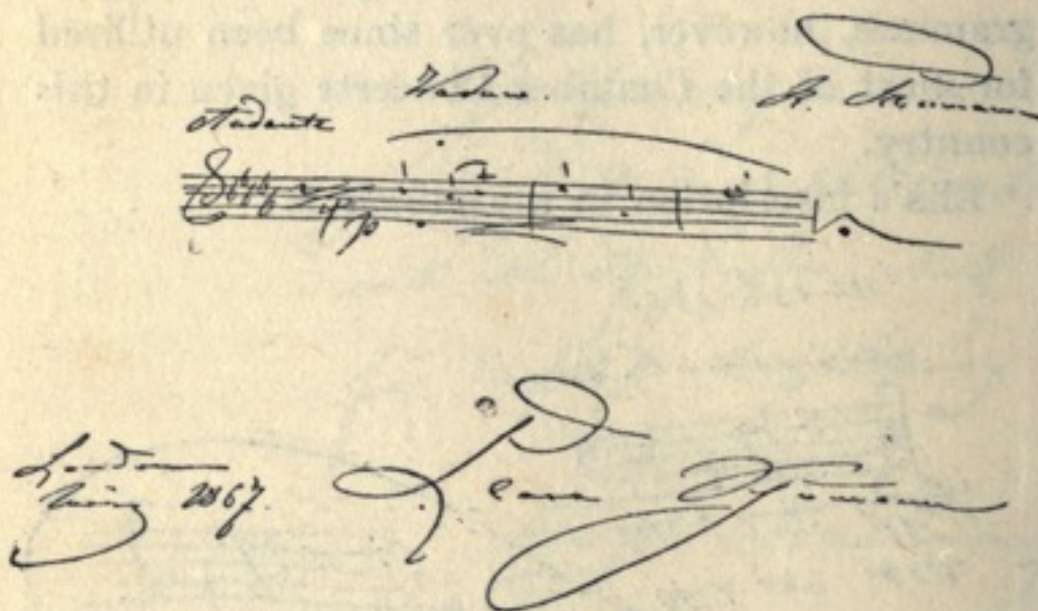


Mr. J. W. Davison wrote the Books of Words for Chappell's Concerts, more musical extracts being given, and after his death they were written by Joseph Bennett. The Chappell concerts encouraged the taste for instrumental chamber music, and were carried on for many years with the greatest success. Many famous artists appeared at them; Madame Norman Neruda, who became Lady Hallé, was one of



their mainstays. I used to call her "the Madame Schumann of the violin."

I was often at the Popular Concerts when Madame Schumann played, and when she retired from the platform the audience used to throw so many bouquets at her that she stood among a mass of beautiful flowers to bow her acknowledgments. Sir Julius Benedict acted as conductor for many years.



It was always a delight to me to hear Madame Clara Schumann play ; her reading of Beethoven was emphatically "masculine," and at the same time full of expression and refinement.

She was the devoted exponent of her husband's music, and I shall never forget the impression she made on me in his splendid quintette in E flat with Joachim, Piatti, Riess, and Howell, nor the "Carnival" and "Kriesleriana," and,



above all, her wonderful performance of his Pianoforte Concerto in A minor.

She had beautiful blue eyes and very expressive features, and sweetness showed in every line of her face. In her latter days she was slightly deaf, but could hear music very well, and had no difficulty in joining in concerted numbers. She lisped slightly in her speech.

In England and Germany she was constantly associated with Joachim, and their playing of the "Kreutzer Sonata" was a *tour de force*. I first knew Joachim when I was a boy of sixteen; I met him at a soirée given by Balfe at his house in Bruton Street. I remember that, on one occasion, when he played the "Kreutzer Sonata" with Anton Rubinstein, at one of Ella's Musical Union Matinées, he was very angry with Rubinstein for taking the last movement at such a terrific rate, and said he would never play it with him again. I was present at the time, and I think Joachim was quite right. Rubinstein was of such an exuberant disposition that he really could not help himself, and was carried away by his enthusiasm.

Joachim was always kind to young students, and gave them encouragement and advice. He was a pupil of Spohr, and played his master's concertos and salon pieces, which have now gone out of date.

I recollect that, when rehearsing Maurer's Concerto for four violins, which I was accom-



panying, he stopped the rehearsal and said he would not play it, as it was too trivial!

He was the first to play Mendelssohn's Violin Concerto at one of the Philharmonic Society's concerts.

Sir Charles Hallé, like Benedict, was a very active and industrious man, who, besides playing the works of the classical masters, such as the whole of Beethoven's Sonatas by heart, conducted the celebrated Free Trade Hall Orchestral Concerts at Manchester. He did a great deal to cultivate musical taste in that town, giving his audiences the best singers and instrumentalists, and also did fine work through his various tours with his orchestra in the provinces. No foreign artist of note came to England without receiving an engagement from Hallé to appear at his concerts, and as a pianist he excelled in Beethoven, Mozart, and Schubert, and made the compositions of Stephen Heller known in England.

In 1869 he sat next to me at one of the Philharmonic Concerts among the audience in St. James's Hall, when Madame Norman-Neruda played a violin concerto in place of M. Henri Vieuxtemps, who was prevented by illness from playing, and he recommended her to the directors as his deputy. She was so successful that poor Vieuxtemps had no chance of appearing again at those concerts that season. Hallé had not heard her before, and was charmed with her



playing. As every one knows, she afterwards became his wife.

Madame Neruda had already appeared in London as a child, in 1849. She made a great name, not only in London but all over the country; she was a great favourite at Chappell's Saturday and Monday Popular Concerts, and sometimes played duets by Spohr with Joachim. She died in Berlin, where she had settled, in 1911, and by her death the world lost a great artist.

Hallé asked me some years ago to teach his son Clifford the piano, which I did.

In 1872 I felt the want of quartette concerts on Saturday evenings, although we had the famous Saturday and Monday Popular Concerts, so I thought it might be a good opportunity to give six Chamber Concerts, under my own direction. The first took place on February 24th, 1872, at St. George's Hall. My quartette consisted of Messrs. Joseph Ludwig, Jung, Hann, and Paque. I was the pianist and played in conjunction with these artists—except Jung, who was not required—Weber's rarely heard Quartette in B flat, Op. 5, which was much appreciated by my audience, as well as other vocal and instrumental music. At my second concert an Italian violinist, Madame Camilla Urso, who had been recommended to me as a clever player, made her first appearance in England and made a very favourable impression,



on the strength of which I engaged her again for the third concert, at which a charming French vocalist, Madame Conneau, made her début. She sang a cycle of beautiful songs in manuscript, composed expressly for and dedicated to her by Rossini, entitled, "Regatta Veneziana," and also a song called "Le Printemps," composed expressly for her by Gounod—of course by now everybody knows this charming song, which is a favourite still. The Empress Eugénie was a great friend of this singer, her husband being Dr. Conneau, Physician to the Emperor Napoleon III. She sang with great taste, and was an extremely handsome woman. On this occasion M. Edouard de Paris, an esteemed professor of the piano at Brighton, was the pianist, and played in Schumann's Quartette in E flat, which pleased enormously.

For the fifth concert I engaged Herr Professor Hugo Heermann, from Frankfort, as violinist, and he led the quartettes with great distinction.

The last concert of the season took place on March 30th, Mlle Carola, a very gifted soprano, being one of the singers. Signor Randegger conducted, as he had done before on several occasions. I played, with young Frederick H. Cowen, Schumann's "Andante con Variazioni," a pianoforte duet for two pianos.

These concerts were thoroughly successful from an artistic point of view, and I had introduced as much new talent as possible; but, owing



to the want of financial support, I could not carry them on. This only proves that musical people must not speculate in concert-giving, but leave it to music-sellers, or other speculators, who have a large capital to work on and so can carry on their concerts for many years.

When I first saw Sir Augustus Manns (then Mr. A. Manns) he was a member of the Crystal Palace orchestra, conducted by Herr Schallehn, wearing a uniform, and the band played under a stand in the open air. Manns helped the conductor by arranging his compositions for the orchestra which Herr Schallehn put on the programmes as his own. Later on Manns became the conductor himself, and after a little while he and the members of his orchestra were allowed by the directors to discard their uniforms for ordinary civilian dress. It was then that Manns instituted the celebrated Saturday afternoon concerts, which he conducted with so much zeal and ability for so many years. He first brought out the orchestral works of Arthur Sullivan, Frederick Cowen, Alexander Mackenzie, Hubert Parry, Sir George Macfarren, Frederick Corder, Edward German, Villiers Stanford, Max Bruch, and many others. All the best pianists and violinists of the world appeared at these concerts, and the symphonies of Beethoven, Mozart, Schubert, Schumann, Mendelssohn, Raff, and Brahms were often heard there.

A great guide to the public were the analytical



programmes, written in masterly style by the late Sir George Grove, of *The Musical Dictionary*. He it was who discovered Schubert's "Unfinished Symphony" in Vienna.

Manns worked for the music at the Crystal Palace with untiring energy and absorbing interest for fifty years. When Sir Michael Costa died he was appointed conductor of the Handel Festivals, which he directed with his accustomed ability. Probably nowhere else in the world were finer performances given of Handel's oratorios, Mendelssohn's *Elijah*, and Haydn's *Creation* than those at the Crystal Palace, but I have spoken of them already in my remarks about Sir Michael Costa.

It was in the seventies that my great friend, Carl Rosa, by a rare combination of musical gifts with energy and enthusiasm, established the reputation of the opera company to which he gave his name. Besides the work of management, he also conducted the operas himself with real sympathy and ability. After a season at the old Princess's Theatre in Oxford Street in 1875, he opened in the following year at the Lyceum, when the chief feature was the English production of *The Flying Dutchman* with Charles Santley in the title-rôle and Mlle Torriani as Senta.

Carl Rosa was the first to give real encouragement to English composers, and in the same year produced a new opera by young Frederick Cowen



called *Pauline*. In 1883, at Drury Lane Theatre, he produced *Esmeralda*, a charming work by Goring Thomas, which he had commissioned him to write, and thus gave this musical genius his first opportunity of being heard. This opera has been revived since, and has always captivated those who heard it. The same year saw the production of *Colomba*, an opera by Alexander Mackenzie, with that gifted artist Madame Alwina Valleria in the chief part. In 1885 she created the part of Nadeshda in the opera by Goring Thomas, which again exhibited his brilliant talents. Villiers Stanford's *Canterbury Pilgrims*, Mackenzie's *Troubadour*, and Corder's *Nordisa* were other new works produced by him, while he gave the first performances in English of Wagner's *Rienzi*, *Tannhäuser*, and *Lohengrin*, and Verdi's *Aïda*.

Carl Rosa used often to discuss his plans and consult with me on the introduction of novelties. Among the artists introduced to the English operatic stage by Carl Rosa were Minnie Hauk, who was a remarkable Katherine in Goetz's *Taming of the Shrew*, Marie Roze, who became a great favourite, and Julia Gaylord, a sympathetic Mignon, Clara Perry with a charming voice (she later became Mrs. Ben Davies), and Mlle Zélie de Lussan.

Mlle Zélie de Lussan, who became a great star in the company, made a brilliant success as Carmen, and as Maria in *The Daughter of the*



*Regiment.* She is one of the most versatile operatic artists on the English stage, and an excellent linguist. I know that she has sung *Carmen* in three different languages, and *Marguerite* in *Faust* in Italian and English, with equal effect.

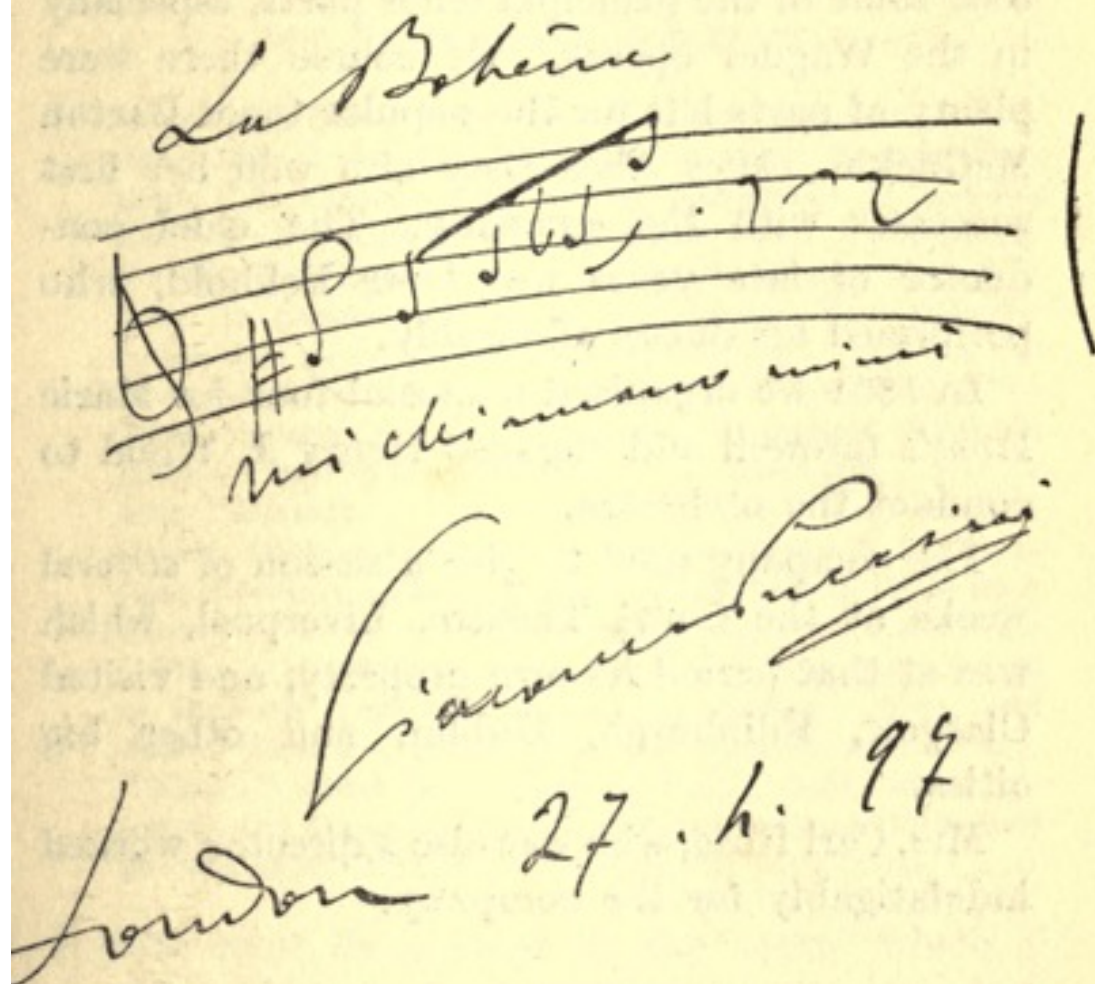
The castes were also very strong on the men's side, including such names as Joseph Maas, the lamented tenor, whose career was, alas, so short, my valued and esteemed friend Ben Davies, Barton McGuckin, Leslie Crotty, and William Ludwig.

To show the interest Joseph Maas took in his stage work, I remember that he shaved off his moustache to sing the part of des Grieux in *Manon* when it was first given here. Shortly afterwards, at an *At Home* given by Sir Charles Hallé, the host said to my wife, "Who is that gentleman over there standing in the doorway?" and when she told him it was Joseph Maas he was astonished, and said, "Oh, I didn't know him!"

It was a real tragedy that poor Carl Rosa was cut off in the prime of life, but English people will never forget the debt they owe him. In 1891, two years after his lamented death, I joined the Board of Directors and worked very hard for the company, endeavouring to bring out new operas and get the best artists possible. We gave Hamish MacCunn's *Jeanie Deans* in Edinburgh, and at a special season at Daly's



Theatre, London, in 1894, Humperdinck's masterpiece *Hänsel and Gretel*, was produced in English and won immediate recognition by its exquisite charm and musicianship. Mozart's youthful opera *Bastien and Bastienne* was given each evening with *Hänsel and Gretel*.



I was instrumental in having Puccini's *La Bohème* first performed in England (in English) at Manchester, where the company remained several weeks ; also some of Wagner's later operas, such as *Siegfried*, *The Meistersinger*, and *Tristan and Isolde*, and Verdi's *Otello*, in which Madame



Ella Russell created the part of Desdemona. All these difficult operas were splendidly performed, and they were highly appreciated by the provincial public. I was always on the lookout for new artists, and engaged Madame Saville, who was a fine soprano, and Mr. Hedmont, who took some of the principal tenor parts, especially in the Wagner operas. Of course there were plenty of parts left for the popular tenor Barton McGuckin. Miss Alice Esty also won her first successes with the company. The chief conductor of late years was Herr Eckhold, who performed his duties admirably.

In 1891 we organised a special tour for Marie Roze's farewell and engaged Henry J. Wood to conduct the orchestra.

The company used to give a season of several weeks at the Court Theatre, Liverpool, which was at that period its own property, and visited Glasgow, Edinburgh, Dublin, and other big cities.

Mrs. Carl Rosa, who was also a director, worked indefatigably for the company.



## CHAPTER VII

### MY ORCHESTRAL CONCERTS

I take over the New Philharmonic Concerts—The first concert, April 18th, 1874—Mlle Marie Krebs—John Francis Barnett's "A Winter's Tale"—First appearance of Madame Essipoff—Her beauty—"Dear Mama Ganz, I am simply famished"—Titians—Her compliment to me—Trebelli—Jean de Reszke appears as a baritone—Von Bülow—Rubinstein plays his own Concerto—Braga—Rosavella *née* Roosevelt—Janotha—Sarasate—Wagner's "Waldweben"—First appearance of Saint-Saëns—Wieniawski—Berlioz's *Harold*—The Duke and Duchess of Edinburgh come to hear "Egmont"—New overture by Alice Mary Smith—Ganz's Orchestral Concerts—Sauret—Marie Roze—Montigny-Rémaury—First appearance of Herbert Reeves—Sims Reeves's offer to me—His wonderful singing at my concert—First appearance of Sophie Menter—First performance of Berlioz's *Symphonie Fantastique*—Berlioz's *Romeo and Juliet*—Gluck's *Orpheus*—Menter's eccentricity—Her cat, "Klecks"—First performance of Liszt's *Dante*—First appearance of Agnes Huntington—First appearance of Vladimir de Pachmann—End of the concerts—My difficulties.

I NOW come to a stage in my career which I may be forgiven for regarding as the proudest period of my association with music in England.

At the beginning of December 1873 there was a meeting of the Council of the New Philharmonic Society, of which I was a member, at Dr. Wylde's residence, when he informed the meeting that he wished to give up the New



Philharmonic Orchestral Concerts, as he had carried them on long enough and wished to retire from the direction.

I thought over this matter and next day called on Dr. Wylde and asked him what he wanted for the title, and whether he would let me have the concerts, and also about particulars of subscription. I knew I had it in me to conduct them, but Dr. Wylde was undecided about giving them to me; so I called repeatedly on Dr. Frederick Davison, the hon. treasurer, and he had several interviews with Dr. Wylde and myself.

At last, on December 19th, we came to an agreement which was signed by Dr. Wylde and myself and by Frederick Davison as a witness, for us to carry on the concerts conjointly under the following conditions. Dr. Wylde was to conduct the symphonies and I the overtures, the vocal music and the instrumental concertos. The agreement was for six years, commencing from the season 1874. On December 20th there was a meeting of the society at St. George's Hall, and Dr. Wylde announced that the concerts would be carried on by us both, and on December 22nd the first advertisement appeared in the *Times* of the New Philharmonic Concerts, with the names of the conductors, Dr. Wylde and Herr Ganz.

On Saturday, April 18th, 1874, the first concert took place at St. James's Hall. I conducted



the overture to Weber's *Euryanthe*, the C minor pianoforte concerto of Beethoven played by Mlle Marie Krebs (she was the daughter of Kapellmeister Krebs, of the Dresden Opera, and a very fine player), and the "Friedensfeier" overture by Reinecke, the conductor of the famous Gewandhaus Concerts at Leipzig, besides conducting the charming vocal pieces by Mlle Marimon and Mlle Scalchi, both from Covent Garden. Dr. Wylde conducted one of Beethoven's symphonies. Everything went without a hitch and I received kind congratulations from everybody, and was more than glad of the opportunity of conducting such a fine band of musicians.

At the second concert I began with the "Egmont" overture. Sir Julius Benedict's new symphony in G minor was performed with success, and Mlle Krebs gave a fine rendering of Schubert's *Fantasia* orchestrated by Liszt.

At the third concert M. Duvernoy from Paris was the pianist, and at the next Mlle d'Angeri, a fine soprano from Vienna and at that time at Covent Garden, was the singer. Her real name was Angermayer, but she had Italianised it so as to sing in Italian Opera.

At the fifth concert I conducted the fine overture called "A Winter's Tale" by John Francis Barnett, which pleased the audience very much. I was at Barnett's début when he came out, almost as a boy, at the New Philharmonic



Concerts—then conducted by Dr. Wylde—and played Mendelssohn's Pianoforte Concerto in G minor. He was then a student at the Royal Academy of Music, and one of Dr. Wylde's own pupils. He has composed a great many works, one of which is a cantata called *The Ancient Mariner*, which was, I believe, written for one of the Birmingham Festivals, and has been performed all over the country.

The particular star at this concert was the celebrated pianist, Madame Annette Essipoff, who then made her first appearance in England and achieved a stupendous success in Chopin's E minor Concerto. She was recommended to me by Dr. Hans von Bülow, from St. Petersburg, as a "*she* star," and on that recommendation I engaged her at once. She was a pupil of Professor Leschetizsky of St. Petersburg, and became his wife. Her playing was delightful; rarely have I heard better, and she played with intense feeling. The audience were delighted, and I engaged her at once for the next concert. She was a most attractive-looking woman, with a beautiful complexion and very sweet smile—in fact, I hardly ever saw a more fascinating-looking pianist. She had only one fault—if it is a fault—and that was that she was always hungry. She often came to us, at 12 o'clock at night, after having been previously to a dinner-party, saying to my wife, "Dear Mama Ganz, I'm simply famished—have you got something to



eat?" The servants had long gone to bed, so my wife had to run down to the kitchen and fetch up some provisions to appease the appetite of Madame Essipoff. It was a great joke between us all.

Leschetizsky has now settled at Vienna. He was the teacher of Paderewski and of many other great pianists, and pupils go to him from all parts of the world. He once told me that he taught Paderewski *gratis*, and the young pianist, in gratitude, gave him a gold watch. I met him frequently in London. He was a contemporary of Liszt and all the musical celebrities of the century, and is full of anecdotes. He was a great favourite here, having often played at John Ella's and other concerts.

At the sixth concert Madame Regan-Schimon was the vocalist and sang "Lieder" by Schubert in beautiful style. Madame Essipoff made her second appearance and played Rubinstein's Concerto in D minor, achieving another triumph. Since Rubinstein played this concerto at one of these concerts no one has ever had such a success in it as she had. She also played Liszt's "Hungarian Fantasia," then little known here, with great fire and brilliance. After Madame Essipoff had left England she wrote me a letter in German, in which she said :

"Last night, at half-past twelve at night, I knocked and rang for a long, long time at your



door, but it would not open to me any more. I am *very* sorry not to have seen you again before going away. . . . A thousand heartfelt thanks for your friendship for me ; I know how to appreciate it."

Madame Marie Roze and Signor Foli were the singers. Madame Roze came from the Opéra-Comique in Paris, where she was a great favourite, and Auber wrote one of his last operas, *Le Premier Jour de Bonheur*, for her. Being a very handsome woman, whenever she appeared in public she captivated her hearers.

At the seventh concert I conducted Signor Schira's overture to his opera, *The Lord of Burleigh*. Apart from being a successful composer, he was one of the most sought-after singing professors. Frederick Cowen's "Festal Overture" was also performed under my direction, and Alfred Jaell, a distinguished pianist of immense girth but with an exquisite touch, played Schumann's Concerto in A minor. Mlle Titiens sang the aria "Non mi dir" from *Don Giovanni* with overpowering effect, and on leaving the platform she said to me in German, "Mit Ihnen braucht man nicht zu probieren" (With you it is unnecessary to rehearse) as we had not had a rehearsal. I thought this a great compliment, and felt very proud of it.

At the eighth concert Madame Trebelli-Bettini sang, and so did Signor de Reschi, who my readers will know better as M. Jean de Reszke.



He was then a baritone, and sang the aria "Sei vendicata" from *Dinorah*, and the duet "In questo suolo" from *La Favorita* with Madame Trebelli-Bettini. She was the wife of Signor Bettini, a good tenor who sang at the opera with Mapleson at Her Majesty's Theatre. De Reszke's change from a baritone to a great and popular tenor I have alluded to elsewhere.

At the second concert of the following season (1875), Dr. Hans von Bülow played the C minor Concerto of Bach, for two pianos, with Mrs. Beesley, a gifted pupil of his, and also Schumann's Andante con Variazioni duet for two pianos, which pleased the audience very much. I speak of him in a later chapter.

Herr Wilhelmj, the great violinist, played at the concert on May 22nd. He was the leader at the first Wagner Festival at Bayreuth, and the Belgian violinist, M. Jules de Swert, played on June 5th. On June 19th Charles Santley sang and Alfred Jaell gave a superb performance of Brahms' glorious Concerto in D minor, which he had helped to make famous abroad.

A noteworthy event of the season of 1876 was the first appearance at these concerts, on May 27th, of the great pianist Anton Rubinstein, who played his own Concerto in D minor with enormous success. Mlle Thekla Friedländer and Mlle Redeker sang some pretty duets by Rubinstein. Mlle Redeker had a beautiful contralto voice, and later on she settled in London



and got on very well, being much in request in fashionable circles. She married Dr. Felix Semon, the eminent throat specialist. The 'cellist and composer, Signor Gaetano Braga, appeared at another concert. He is principally known to fame through his notorious "Serenata."

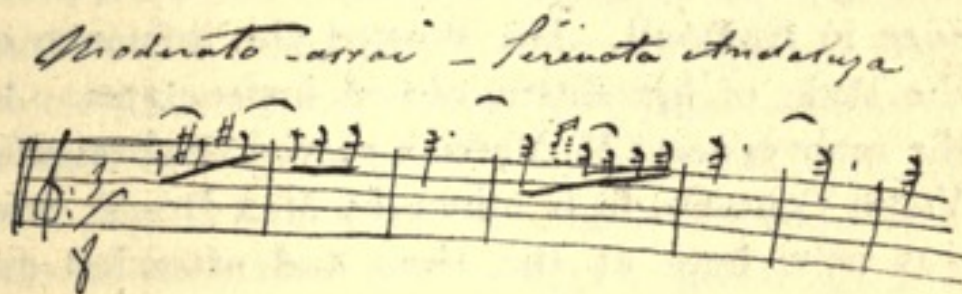
In the next season (1877) I performed the overture to Wagner's *Meistersinger* and his *Huldigungs Marsch*, which he dedicated to King Louis of Bavaria. These works were not then much known in London and they attracted a large audience. Herr Arnim von Boehme, from Dresden, sang "Siegmund's Liebeslied" from *Die Walküre*, and a young English singer, Miss Elene Webster, "Elizabeth's Prayer" from *Tannhäuser*. I also gave the *Flying Dutchman* overture. I relate in a subsequent chapter how I met Richard Wagner at Schott's music-shop at this time and showed him the concert-bills.

That fine artist, Herr George Henschel, sang at one of the concerts, and at another I was pleased to introduce the violinist, M. Paul Viardot, son of Madame Viardot Garcia.

M. Joseph Wieniawski, brother of the great Henri, played Litolff's Pianoforte Concerto in E flat with great brilliancy of effect. This concerto was the favourite show-piece of most continental pianists, but it never found favour with the English press; in fact, when Von Bülow came out at one of the New Philharmonic Con-



certs, though he played it magnificently, it did not find favour, and has never been played in later years. Mlle Rosavella made her first appearance in England and sang an aria by Mozart and some German songs extremely well. She was considered a beauty, and her real name was Roosevelt. She was related to the American President. Lord Dudley, who thought it would



*A. Mein gang*

*P. Sarasate*

*London mar 83* —

be to her benefit to sing at these concerts, introduced her to me. She gave up singing in later years and took to literary work. The violinist, Herr Auer, also appeared.

In 1878 Señor Pablo Sarasate played Mendelssohn's Violin Concerto, and the "Rondo Capriccioso" by Saint-Saëns. The last movement of the Mendelssohn Concerto he played at



lightning speed, but every note came out most clearly. Sarasate was a most modest man, and gave himself no airs. His playing was always a great treat to listen to, and at this concert it was received with the greatest enthusiasm.

On May 18th a young Polish pianist, Mlle Janotha, a pupil of Madame Schumann, played Mendelssohn's Concerto in G minor with rare intelligence and power. It was her first appearance in England. She showed the influence of the style of her distinguished instructress. At the same concert M. Marsick played the beautiful Violin Concerto in G minor by Max Bruch, who was over here at the time and attended my concerts.

Sarasate was again the violinist at the next concert, when he played Beethoven's Concerto. He was rather reluctant to play it, and, when I asked him the reason, said that, as Joachim was in London and had played it lately, he did not wish to compete with him; but I over-persuaded him, and he played it superbly. The only change in *tempo* from the beaten track was that he took the last movement quicker, in which his exceedingly light bowing was a revelation of fairy-like delicacy. He also played his own effective *Faust* Fantasia. Our great English contralto, Madame Patey, was the singer on that occasion, and I conducted a new overture by the Hungarian composer, Baron Bódog D'Orczy, from his opera *The Renegade*. It is a fine composition,



written quite in the modern style. His little daughter Emma was often with him ; she has since attained great popularity as the authoress of *The Scarlet Pimpernel*.

I also included Wagner's then little-known work, the exquisite "Waldweben" from *Siegfried*, in the programme. I remember at the rehearsal, on going through it with the orchestra, there were some difficult passages for the reed instruments, in imitation of the notes of the bird, which have to be played in  $\frac{4}{4}$  time against  $\frac{9}{8}$  of the rest of the band. As they did not get them right, I took up Mr. Pollitzer's violin and showed them how the passages ought to go, and they all applauded me.

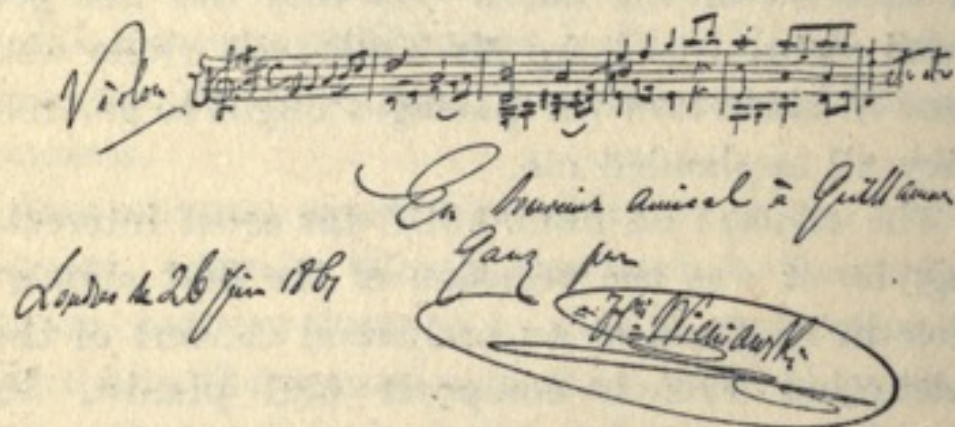
The concert on June 15th was most interesting, for it was the occasion of the first appearance in England at an orchestral concert of the celebrated French composer and pianist, M. Camille Saint-Saëns. I had engaged him to come over from Paris and play one of his own concertos, not previously heard here, the now well-known one in G minor, No. 2, which was afterwards to become a favourite piece of all the great pianists at home and abroad. Needless to say, the audience was enchanted.

I was thus the first to have given Saint-Saëns the opportunity of playing one of his concertos here, and I continued to engage him for three consecutive seasons. None of the London Orchestral Societies gave him the chance of



being heard at their concerts, and I am therefore very proud of having brought him before the public. I have alluded elsewhere to him, and I much treasure a valuable breast-pin which he presented to me.

At the request of Madame Jenny Lind Goldschmidt, I engaged a young Swedish singer, Mlle Riego, to sing for this concert. Madame Jenny Lind selected the songs for her herself, as she was her pupil, and wrote me: "I know you will be kind to her, dear Mr. Ganz, and



follow her well. She can, however, sing in time."

On June 29th another great artist, the Polish violinist, M. Henri Wieniawski, played one of Vieuxtemps's concertos in his own inimitable way. He was a delightful and unassuming man, and held the post of principal violin professor at the Brussels *conservatoire*. His compositions are now well known, being played by all the leading violinists. I remember that in Vieuxtemps' "Air Varié" the last variation has to be



played *staccato*, with up-and-down bowing, and he played it better than the composer. I know this from having accompanied him in it and having previously heard Vieuxtemps play it.

I gave Wieniawski one of his last engagements at a private party, where he played Mendelssohn's D minor Trio with De Swert, the 'cellist, and myself. He died very soon afterwards; but his widow, who is an English lady, the niece of George Osborne, the pianist, is still alive and lives in this country. But to return to the concert, I also conducted Wagner's *Tannhäuser* Overture, and I remember with pleasure that Mr. Hughes, a member of the Covent Garden Orchestra, and the acknowledged best player living of the "ophicleide," paid me the great compliment of saying he had never heard it better performed.

I can well remember the first performance in England of this overture at a New Philharmonic Concert on May 1st, 1854: I was playing in the orchestra. It is usually stated that it was first given at an Old Philharmonic Concert in 1855 under Richard Wagner's direction, which is incorrect.

In 1879, as Dr. Henry Wylde wished to retire from the enterprise, I decided to continue by myself. I now became sole director and conductor, and I made various alterations in the orchestra, increasing it to eighty-one performers, and I engaged a number of distinguished first



violins, some of whom were soloists. Mr. Politzer had been the leader for many years and I retained him in the same position. He was a first-rate leader in every way. I was determined to carry on the concerts with as much energy and perseverance as my health would allow. It was a hard task, as they were hardly a financial success either in Dr. Wylde's time or from the time I became associated with him.

As Berlioz's music had been neglected for many years in concert programmes, I wished to revive the interest in the works of this wonderful composer, and I performed his symphony *Harold in Italy* at the first concert on May 26th; it made a great sensation, and the Press spoke most favourably of the work and praised the performance. I first heard it under the direction of the composer at these concerts in 1855 at Exeter Hall, when I was playing the violin in the orchestra, and it then made a deep impression on me. I remember seeing Meyerbeer sitting in the audience at this concert. He was a small, slight man, with a very interesting face, and attracted a good deal of attention.

At my concert in 1879 Herr Joseph Strauss played the viola *obbligato* part which had been played by Ernst in 1855. The Duke and Duchess of Edinburgh honoured the concert with their presence; the Duke had previously told me that he would go anywhere to hear Beethoven's Overture to *Egmont*, with which



I opened it. Another attraction at this concert was Beethoven's Pianoforte Concerto in E flat, the "Emperor," which was magnificently played by Charles Hallé. When I escorted the Duke and Duchess of Edinburgh to their carriage at the end they spoke to me in German in most complimentary terms. I had beforehand given the Duke a pianoforte score of the Symphony to enable him to follow it with greater interest.

As I attached great importance to the analytical programmes for my concerts, I asked Dr. W. A. Barrett, the accomplished critic of the *Morning Post*, and Vicar Choral of St. Paul's Cathedral, to write them. They were much more explicit than most programmes in these days; the words of the foreign songs were carefully translated, and they were a complete guide to the audience.

On May 10th, 1879, Madame Essipoff made a welcome reappearance and delighted my audience in the highest degree, playing Rubinstein's "Caprice Russe" for the first time in England and Chopin's Concerto in F minor. I also introduced to London Frederick Cowen's *entr'acte* and dance of Almas from *The Corsair*.

The concert on May 24th was remarkable for the appearance of both Saint-Saëns and Sarasate. One would have expected such a combination to draw a huge crowd, but such was not the case. When Sarasate gave recitals on his own account they were always crammed, which shows that



the public wished to hear one artist, by himself, at the whole concert. There were two novelties by Saint-Saëns, his C minor Concerto and his Symphony in A minor, which I asked him to conduct. A manuscript overture by G. A. Osborne, called "The Forest Maiden," was performed; it was written expressly for my concert, and the composer was present and expressed himself pleased with the performance.

On June 7th a new overture by Alice Mary Smith (wife of Judge Meadows White) was performed, called "Jason, or the Argonauts and the Sirens." This lady had written many charming songs, and I was glad to bring her overture before the public, as I have always included works by English composers as often as possible, and my efforts in this direction have always been appreciated. Alfred Jaell played Beethoven's C minor Concerto, and I conducted the *Eroica*.

When the next season (1880) commenced, as Dr. Wylde would not allow me to make use of the title *New Philharmonic Concerts*, without paying him for it, I decided to discard it and to call them "Ganz's Orchestral Concerts."

On April 17th M. Emil Sauret played Heinrich Ernst's F sharp minor Concerto, consisting of one movement called *Allegro Pathétique*. I had engaged him specially from Berlin to play for me, and he acquitted himself splendidly. For this concert I had also engaged Madame



Marie Roze, who sang Gluck's air from *Alceste*, "Divinités du Styx," and the aria "L'amerò saro costante" from *Il Rè Pastore*, by Mozart, with violin *obbligato* by Sauret. I suggested this beautiful song to Madame Roze because I had first heard it sung by Jenny Lind on her musical tour in 1856 to Ernst's *obbligato*, and was always so charmed with its beauty and the way she sang it that I had never forgotten it. Rubinstein's Symphony in F major was given as a novelty.

On May 1st M. Saint-Saëns played his D minor Concerto for the first time in England with all his customary brilliancy, and another novelty was Goldmark's *Penthesilea* Overture. I had also engaged Mr. Sims Reeves, but this was one of the occasions when he disappointed.

At the concert on May 29th the distinguished French pianist, Madame Montigny-Rémaury, played Weber's "Concert-Stück," and an Introduction and Rondo by Benjamin Goddard, which he had specially composed for these concerts. She was sister-in-law to Ambroise Thomas, director of the Paris Conservatoire and composer of *Mignon*, *Hamlet*, etc. I also produced Svendsen's *Romeo and Juliet* fantasia.

The concert on June 12th was noteworthy for the first appearance of Herbert Sims Reeves, son of the famous tenor. When he came on the platform there was such a storm of applause, lasting for at least five minutes, that it quite



unnerved him. However, he pulled himself together and sang his first song, which was the recitative "Nel fragor della festa," and the aria "Alma soave," from Donizetti's *Maria di Rohan*. He sang it extremely well, and was several times recalled, but one could see he was very nervous at the ordeal. His second song was Schubert's "Ave Maria," and his third "Refrain thy Voice from Weeping," from Sullivan's *Light of the World*, which the composer kindly conducted to give éclat to young Reeves's singing. Herbert Reeves is the image of his father, though somewhat smaller, being short and slender. He had a small tenor voice, but sang with great taste, and, having been well taught in Italy, pronounced his words clearly and well. His début at my concert was arranged in the following manner.

At the beginning of the season his father had asked me to give him a call at his London address, when he asked me to let his son, Herbert, come out at one of my Orchestral Concerts, adding that, out of gratitude, he would sing for me at these concerts for a reduced fee, namely, fifty guineas for each concert instead of a hundred. I at once accepted this generous offer, but, unfortunately, Mr. Sims Reeves failed me at two of the concerts, sending word that he was not well. However, he sang at the third, being the last of the series, in 1880. I had announced him in the usual way in all the advertisements, when he again called off. On the



day before the concert, however, he sent word that he felt better and would sing. I immediately rushed off to the newspaper offices to get his name inserted in the next morning's advertisements ; but it was rather a late announcement to make, and the public did not come forward in the same way as if they had had a longer notice. There was also a dreadful thunderstorm before the concert began, and I was in doubt whether Reeves would venture to come all the way from Upper Norwood in such fearful weather. However, he did turn up and sang the following items most beautifully : " If with all your Hearts " from *Elijah*, and " Adelaide " by Beethoven, in which I accompanied him. No one ever sang this beautiful aria—which he sang in Italian—better than he, or with more intense feeling. But I have digressed too long from the concert at which his son Herbert sang.

Herr Hugo Heermann from Frankfurt played Goetz's fine Violin Concerto, which had not been heard in London before. I ought to have mentioned that at the concert at which Sims Reeves appeared I had an orchestral prelude from Saint-Saëns's cantata *Le Déluge* performed. This was played by the orchestra, the violin *obbligato* being played by the Belgian violinist, M. Ovide Musin, and it was kindly conducted by the composer, as it was the first performance in England. M. Alphonse Duvernoy was the



pianist on this occasion, and played Mendelssohn's Concerto in G minor with good effect.

The concert on April 30th, 1881, was remarkable for the first appearance in England of the celebrated pianist, Madame Sophie Menter. I had engaged her to come over expressly, and went to meet her at Charing Cross Station. She had her secretary with her, and also her favourite cat, "Klecks," which was carefully stowed away in a large basket. It was a huge cat, and she was simply devoted to it. She called it "Klecks" (ink-spot) because it was jet black.

Madame Menter was Liszt's favourite pupil, and she played his Concerto in E flat (No. 1) as no one had played it since Liszt gave up playing; her power was prodigious and her playing reminded me of Anton Rubinstein's. She was very good-looking, wore magnificent diamonds, and dressed beautifully—much better than the majority of lady pianists. Her solo pieces were "Pastorale" and "Capriccio" by Scarlatti, a transcription of Mendelssohn's song, "Auf Flügeln des Gesanges" by Tausig and the "Tarantella" from Auber's *Masaniello*, transcribed by Liszt. This concert was also noteworthy for the first performance in England of Berlioz's *Symphonie Fantastique, Episode de la Vie d'un Artiste*, Op. 4. Single movements had been previously performed here, but the *Symphonie* had not been played in its entirety



except by me. The work created a veritable sensation. It required an augmented orchestra and the following extra instruments : one flute, two bassoons, one contra-fagotto, two cornets, one ophicleide, one tympani, two large bells (which I had specially cast), and four harps (in my opinion the proper effect cannot be obtained with a less number), making a grand total of ninety-two orchestral performers. The second movement, a *scène du bal*, a charming waltz movement for which I engaged four harpists who came in with brilliant effect, was enthusiastically encored.

It is not for me to attempt a description of this, perhaps the most characteristic work of Berlioz, and I can only hope that all my readers have heard it since then. To show the general interest the performance aroused I append an extract from *Punch* at the time.

#### AT MR. GANZ'S CONCERT

*He.* We are very late, but we are in time for the Fourth Part of this marvellous *Symphonie Fantastique*. A wonderful man is BERLIOZ.

*She.* Oh, charming! So original! I hope he'll write many more Symphonies.

*He (with a vague idea that BERLIOZ is no more).* Yes, yes! He was a Russian, wasn't he, by the by?

*She (equally fogged).* It is a very Russian name.

*He (looking at programme).* Now for it! Ah! —(pretending he knows it by heart)—this move-



ment illustrates a deep sleep accompanied by the most horrible visions. How admirably those loud sounds of the violoncello express one's idea of a deep sleep!

*She (not to be outdone at this game of "Brag").* Yes, yes! Listen! Now he thinks he is being led to the scaffold to the strains of a solemn march. How gloomy, how awe-inspiring are those *pizzicato* touches on the violins!

*He (having got another bit by heart).* Grand! Grand! Just hearken to the muffled sounds of heavy footsteps! It is finished! Oh, massive! Oh, grand! Like a reverie in some old cathedral!

*She.* It almost moved me to tears. Nothing more exquisitely doleful have I ever heard!

*Third Party (leaning over).* How do you do? How are you? I saw you come in. How late you were! But you were in time for that third lovely movement.

*He and She.* Oh, grand! Magnificent! Superb! Solemn!

*Third Party.* The light rustling of the trees moved by the wind was so wonderfully expressed!

*He (amazed).* Eh?

*Third Party.* Yes, you noticed it, of course. Did it not conduce to bring to your heart an unaccustomed placidity, and to give to your ideas a more radiant hue?

*She (confounded).* What?

*Third Party.* Why, the Third Part.

*He and She.* Oh, the Third Part!

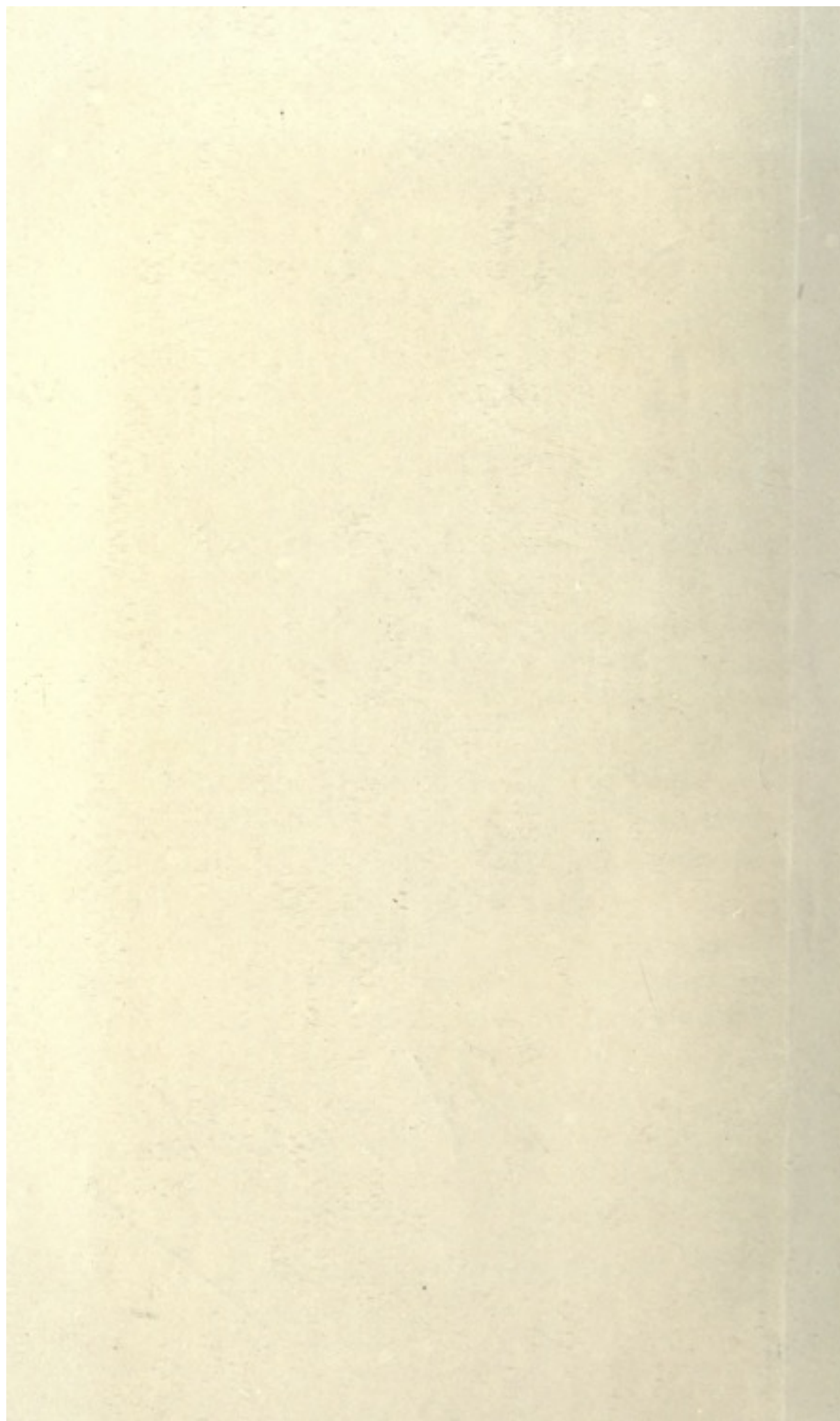
*Third Party.* Yes; and now you'll hear the Fourth Part. Now you will hear a deep sleep accompanied by the most horrible visions. Ta! ta! [*Exit, and their enjoyment is gone for the Concert.*]





*M. Berlioz*







Although some critics gave the work a favourable notice, several papers, and one in particular, cut the Symphony to pieces. This, however, did not affect me, and I repeated it at the next concert.

Berlioz had a hard fight in Paris to get his works performed, and it was only after his death that he was fully appreciated by his compatriots. Without being egotistical, I must confess to feeling proud of having brought his *Symphonie Fantastique* before the English public.

On May 28th I performed another of Berlioz's great symphonies, his *Romeo and Juliet*, which had not been given here for some time—so I revived it. I took great pains to give it adequately, as it requires two singers and a chorus, which I had to provide. One of the movements, a *scherzo*, is called *Queen Mab*, in which two *cymbales antiques* (little antique cymbals) are used. This reminded me of the time when the work was performed for the first time in England under the direction of the composer at one of the New Philharmonic Concerts in 1852, then started by Dr. Wylde, when Berlioz asked me to play one of these little instruments in conjunction with Edouard Silas.

Well, this symphony, under my direction, was well received—it is a fine work and most poetical. The *Queen Mab* scherzo is very difficult to play, as the composer has indicated the tempo *prestissimo*, but it went well. Miss Ellen



Amelia Orridge and Mr. Faulkner Leigh were the singers who took part in it—poor Miss Orridge, who had a fine contralto voice, unfortunately died soon after, in the height of her career.

At the fourth concert, on June 11th, I performed Gluck's *Orpheus*, which the public were most anxious to hear, as it had rarely been given, and they crowded St. James's Hall. I had a splendid cast. Madame Patey took the part of Orpheus, which she sang admirably, especially "Che Faro," and Miss Carlotta Elliot was Eurydice. The chorus did justice to their various numbers. Many years afterwards the opera was staged at Covent Garden, when the Sisters Giulia and Sophia Ravogli made such a deep impression in it.

The last concert of the season took place on June 25th, at which Madame Sophie Menter made her second appearance and played Schumann's Concerto in A minor magnificently, bringing out all its poetical beauty. She did not practise in the daytime, but during the night, and it must have been a real infliction to have had rooms near hers. Once when I visited her at her lodgings I had the privilege of meeting Klecks, who sat at the table with the freedom of a child and ate the same food that we did. In fact, Menter was perfectly fascinated by the animal in a way I have never seen equalled, and she dragged it about with her wherever she went.



Another interesting item at the last concert was a new song, "Kennst du das Land?" by the young English composer, Goring Thomas. This was its first performance, and it was beautifully sung by Madame Marie Roze. I have already alluded to *Esmeralda*, the fine opera of this talented composer. He was a man of great charm and refinement of character, whose career was, unhappily, too short a one. He was always a hard worker, and in a letter he wrote me says:

"The days ought to be twenty-four hours, instead of twelve, to get in all one has to do."

The season of 1882 began on April 22nd, when I gave the first performance in England of Liszt's great *Symphony* founded on Dante's "Divina Commedia" which he dedicated to Richard Wagner. It is, of course, a very difficult work, and in the last movement a chorus of women's voices is required, and also an organ. There are three movements in all: (1) Inferno; (2) Purgatorio; (3) Paradiso (Magnificat); and besides the usual full orchestra I had again to engage several additional instrumentalists, which brought the number of players up to ninety-four. I don't think the audience grasped the beauties of the work, with its sublime last movement, when the female voices come in, and it did not have a good reception with the English Press, save for such enlightened critics as Dr. Francis



Hueffer of the *Times* and a few more, but I was bound to give novelties and not continue to perform humdrum works, and I was justified in following this policy. I should like to put on record that I owed much valuable counsel and advice to my friend, Francis Hueffer, who will always be remembered for his strenuous advocacy of the claims of Wagner, Berlioz, and Liszt. Herr Ondricek, a new Hungarian violinist, played Mendelssohn's Concerto in E minor with good tone and masterly execution.

At the second concert I performed Schubert's Symphony in C major, and Miss Agnes Huntington, the American contralto, made her début. She sang the aria "Non più mesta" from *Cenerentola*, and made an instantaneous hit. She also gave two German songs by Hartmann and Schubert. Some years later Carl Rosa engaged her for the title-rôle of *Paul Jones*, which she sang for many months with much success at the Prince of Wales's Theatre.

On May 20th I repeated Liszt's *Dante* Symphony, when I think it was better understood by the public. Previous to this concert I had seen in the *Times* that a new Russian pianist, M. Vladimir de Pachmann, had made a great sensation at a concert in Paris at the Salle Erard. I wrote at once to Messrs. Erard to offer him an engagement at this concert, which he accepted, and made his first English appearance under my direction. He played Chopin's



Concerto in F minor splendidly, and some solos, and at once established his reputation as a Chopin player *par excellence*.

Since he first played at my concerts he has acquired certain mannerisms which amuse the public and do no harm. When I spoke to him about them he said he wished to imitate Von Bülow, who was his *beau idéal*. I have mentioned Von Bülow's curious mannerisms in an-



*Au provocateur de mon premier Triomphe  
à Londres au Dirigent par excellence  
M<sup>r</sup> Wilhelm Ganz*

*Londres 8. Juillet 1882*      *Nedimir de Pachmann*

other part of this book, and explained that they are due to short sight, and partly to his being overcome by his feelings. In fact, he does not know what he is doing, but Pachmann *does* know, and, I think, looks about him and converses with the audience for the fun of the thing. But I may be wrong, and my readers will have their own opinions. Anyhow, he is a very great artist and a magnificent player,



At the fourth concert, on June 3rd, I repeated Berlioz's *Symphonie Fantastique*. The *scherzo* was again encored; the Symphony seemed to fascinate the audience, and I was called on at the end of the performance and had to bow my acknowledgments. I had again engaged my friend, Madame Patey, and she sang the arietta "Lungi dal caro bene" by Sarti, and a new song by Blumenthal. Madame Montigny-Rémaury was the pianist, and played Beethoven's Concerto in C major, and introduced Saint-Saëns's Minuet and Gavotte, from his *Septuor*.

The fifth and last concert of the season took place on June 17th. I had engaged M. de Pachmann again and had selected Beethoven's Concerto in G major for him to play, and he again played some Chopin most beautifully. I had also arranged to play a duet with him, on two pianos—variations on the Gypsy March from Weber's *Preciosa*, arranged by Mendelssohn and Moscheles, which pleased immensely, and we were both recalled. The orchestral accompaniments were conducted by my leader, Herr Adolph Pollitzer. "Der Freischütz" overture concluded the programme.

This, alas! was the last of my Orchestral Concerts, for I could not carry them on for want of financial support adequate to the enormous expenses involved, though they had great artistic value. During the nine years I carried them on I performed many new and unknown



orchestral works, and introduced many new artists, who have since made great reputations. Unfortunately, the public was not then ripe for orchestral concerts, but *nous avons changé tout cela !* Orchestral Concerts are now *en vogue*, and such conductors as Nikisch, Henry J. Wood, Landon Ronald, and others, attract the London public. During my concert season I had great difficulties in keeping my orchestra together for the rehearsals. I generally began these at 9.30, and at 12 o'clock their instruments were fetched away for the rehearsals at Covent Garden, and I had to finish my own rehearsal with half an orchestra. In those days wind and brass instruments were very scarce, and I was obliged to share them with Covent Garden.