

## WISCONSIN'S PLACE IN THE FIELD OF MUSIC

By WINIFRED V. MILLER, *President Wisconsin Federation of Music Clubs*

PERHAPS few people residing in the state of Wisconsin, if asked the place of their state in the field of music, would be able to answer the question at all to their satisfaction, and they would probably say that we have no particular claim to prominence.



MRS. MILLER

The real facts are quite different, and Wisconsin can claim as native sons and daughters some of the foremost composers and artists of the present day, while there have come to dwell in our midst many others who have made names for themselves and have brought honor to the state of their adoption.

The person whose birth in our state has brought to us the most distinction in the field of composition is Edgar Stillman Kelley, who ranks with Edward MacDowell in the musical world as one of America's foremost composers.

Mr. Kelley was born at Sparta, Wisconsin, April 14, 1857. He is peculiarly American on both sides of his family, his parents having descended from the early settlers of New England.

In his boyhood Stillman Kelley studied in Chicago with Clarence Eddy and Ledochowski. He studied theory with Max Seifritz of the Royal Opera of Stuttgart from 1876 to 1880 when he returned to America and located in San Francisco, where he first became known to the public through his music to "Macbeth" produced in 1886. Here the music of the Chinese afforded him themes for his "Alladin Suite", which has had many hearings.

In 1886 Mr. Kelley went to New York City to make his home, devoting himself to composition, and to the writing of critical essays, etc. During his residence there he completed his "Gulliver" Symphony, his lyric opera "Puritania", his music to "Prometheus Bound", six songs, "Phases of Love", settings of Poe's "Israfel" and "Eldorado".

In June, 1891, he was married to Miss Jessie Gregg, a concert pianist of note whose home was in San Francisco. To us in Wisconsin, it is especially interesting to note that Mrs. Kelley's birthplace was Chippewa Falls.

Stillman Kelley has among other compositions string quartettes, a piano quintette, the "New England" Symphony, which has been per-

formed by most of the large American symphony orchestras and "The Pilgrim's Progress: A Musical Miracle Play".

He is also the author of several books on music, among them being a life of Chopin, one of Wagner and a treatise on Musical Instruments.

For the past fifteen years or more, Mr. and Mrs. Kelley have made their home in Oxford, Ohio, where the former holds a fellowship in composition at the Western College.

Another important Wisconsin composer is Alexander MacFadyen, who was born in Milwaukee, July 12, 1879. He received his early musical education there under the guidance of William Borchert and Julius Klauser. Then he spent three years at the Chicago Musical College under Rudolph Ganz, Arthur Friedheine, Dr. Zeigfeld, Felix Borowski, Dr. Falk and Herman Devries. Here he won the Marshall Field Diamond medal for his postgraduate work. He made his debut at the Auditorium in Chicago as soloist with an orchestra conducted by Hans von Sciller in June, 1905. Later he appeared as soloist with the Chicago Symphony Orchestra under Frederick Stock and toured with the Leonora Jackson Concert Company. He has taught in the International Conservatory, New York, and the Wisconsin College of Music, Milwaukee.

As a composer Mr. MacFadyen has written many successful songs and piano works, one of the latter (Sonata Op. 21) having been played by Josef Hofman. The best known of his many songs are "Inter Nos", "Love is the Wind", "Spring Singing", "Cradle Song", and "Day Break". These have been sung by many of the leading artists of the world including Schumann-Heink, Gadski, Florence Macbeth, Mme. Alda and others.

One of America's foremost women composers, Harriet Ware, is a native of Wisconsin. She was born at Waupun, Wisconsin, but went when very young to Minnesota with her parents and there received her early musical training. In 1896 she was graduated in piano from Pillsbury Academy. Later she went to New York where she studied with Dr. Wm. Mason for two years. Then she went to Paris, where she studied piano and composition with Stojowski. She also studied with Hugo Kaun in Berlin. She then returned to New York, which has since been her home, and where she has won recognition as a composer and teacher.

She has written many songs, the best known being "The Cross", "Boat Song" and "Sunlight Waltz". Among her larger works are a Cantata "Sir Olaf" and a lyric tone poem "Undine". She herself is also a singer, and for that reason her songs are very singable.

Perhaps no composer is better known to all the people of the world, both rich and poor, lettered and unlettered, than Carrie Jacobs Bond, who was born in Janesville, Wisconsin, in 1863. Mrs. Bond's compositions have a universal appeal—her best known song "A Perfect Day" having been sung all over the world. Other well known songs by this same composer are "His Lullaby", "Just A' Wearyin' For You", "I Love You Truly" and "The Naughty Little Girl". Mrs.

Bond has appeared in recitals of her own songs all over the country. She has also been her own publisher, her songs being published by the Bond Shop of Chicago, founded by the composer in 1901.

Associated with the faculty of the University School of Music is a quiet retiring man who has brought much honor to the state of his adoption by virtue of his residence therein. This man is Cecil Burleigh, violinist and composer. Although Mr. Burleigh's chief interest is in the violin, he has not confined his compositions to that field alone for he has also written some charming songs and piano pieces. Mr. Burleigh spent several years at Missoula, Montana, and much of his music reflects the atmosphere of the West. One critic says of his music: "It is breezy, optimistic, vigorous, straightforward, without frills or sentimentality."

He has written many short pieces for violin and piano—among the best known being "Hills", "Fairy Sailing", "Old Bruin", "To The Warriors" and "From A Wigwam". He has also written two sonatas for violin and piano, three concertos with orchestra accompaniments, a tone poem for orchestra, "Evangeline", after Longfellow, and many other works.

There are many other men and women in the state who have helped to add to its prestige by their contributions in the field of musical composition. Space will only permit the mention of a few names. In this group there is Dr. Charles H. Mills, director of the University School of Music, whose cantata "The Wreck of the Hesperus" for mixed voices with orchestra accompaniment places him in the foremost group of American composers. The list should also include the names of Winifred Ryan, Daniel Protheroe, Leborius Semmann, Homer Samuels, Earl Carpenter, Hugo Kaun, Fleetwood Diefenthaler, Ralph Tillema, Alois Smrz and others.

Fame and prestige does come to us from those who create our songs, but it may also come from those who sing them. Wisconsin is proud of those whose artistic achievements have brought her distinction.

Arthur Shattuck, nationally and internationally known pianist was born at Neenah, and he still has his home there. Mr. Shattuck had his early training in America and then went to Europe, where he studied with Deschetizky from 1895 to 1902. He made his European debut in the latter year with the Copenhagen Philharmonic, playing the Rubenstein D Minor Concerto. He has been soloist numerous times with all the principal orchestras of this country and also with those of Europe.

Another artist whose fame is international is Luella Melius, one of the greatest coloratura sopranos of the present day. Mme. Melius was born in Appleton where her father, Dr. Chilson, was a physician. She chose music as her career when a mere child, studying in Appleton until she was sixteen, when she went to Chicago to work with Herman Devries. She won a scholarship in the Chicago Musical College and later won the college's diamond medal for excellence of performance. Later she went to Paris to study with the de Reszkes.



(1) Mrs. Edgar Stillman Kelley, (2) Cecil Burreigh, (Photo by Woolley)  
(3) Alexander MacFadyen, (4) Edgar Stillman Kelley, (5) Arthur  
Shattuck, (6) May Peterson, (7) Luella Mellus.

She has sung in most of the capitals of Europe, receiving great ovations, and her operatic debut in Chicago created a wonderful sensation equalled only by the ovations given Charles Marshall and Galli-Curci. Mme. Melius is now at the height of her career and her fame adds distinction to the state of her birth.

Miss May Peterson has also brought honor to her native state by her achievements in the world of song. Miss Peterson was born at Oshkosh, where she had her first musical training from her father, an evangelist. In her home city she studied piano, violin and reed organ in addition to voice. She, too, went to Chicago to study, taking voice lessons from William Nelson Burritt in exchange for accompaniments. Later she studied in Italy, then for a short time in Germany and finally in Paris with Jean de Reszké, always making her way by her singing or accompaniments. She prepared herself to be a concert singer and has won unusual distinction in that line, but when an opportunity to take an operatic role presented itself she rose to the occasion to meet with great success. She has been the leading soprano at the Opera Comique in Paris and is now singing important roles at the Metropolitan Opera House in New York, although she still enjoys the role for which she first prepared herself, that of concert singer.

Gilbert Ross, although not a native of Wisconsin, came to Madison with his parents from Lincoln, Nebraska, when he was two years old so he may be called a native son. Mr. Ross began the study of violin at a very early age, his first teacher being Frederick MacMurray. Later he studied with Frederiksen Leon Sametini and finally with that master teacher of so many famous violinists, Leopold Auer. Mr. Ross made his debut in Germany in 1922 winning very favorable criticism there. His first American concert was given in Town Hall, New York, very successfully and he has since toured the country from coast to coast, making friends wherever he has appeared. He has often been referred to as a second Albert Spalding.

Other artists who might well receive more attention are Georgia Hall Quick, Mrs. F. E. Gardner, and Adams Buell, pianists; Erma Hoag Miranda, Cora Brinkley Lochner, Lorna Hooper Warfield, Murray Webb and Alexius Baas, vocalists; Pearl Brice, violinist; and Clarence Sheppard and Arthur Arnecke, organists.

No list of those who have made a place for themselves and the state of Wisconsin in the field of music would be complete without the name of Mrs. Aubertine Woodward Moore, who although neither an artist nor a composer has made as much of a niche for herself as any prominent person in either of these classes. Mrs. Moore was born in Philadelphia in 1841 and came to Madison about 1880. She was a personal friend of Ole Bull, and has done much to acquaint us with the music of Scandinavia. She was a pioneer in the field of musical lecture recitals, her first lecture being given in Concord, Massachusetts, at the home of the Emersons. She has lectured in many cities. She is perhaps best known as a musical critic having been connected with the Wisconsin State Journal for many years. She has also written many articles for periodicals, but her greatest contribution has been

to create in the minds of those who have been fortunate enough to come in contact with her a sincere love and interest in music.

No article of this nature would be complete without some mention of the many clubs and organizations throughout the state which are doing much to promote the cause of music. Not only do these clubs furnish an opportunity for self-expression and make it possible for many to keep up the study of music, but they are lending their efforts to the promotion of music in many ways. The state Federation of Music Clubs sponsors each biennium a contest for Young Artists and Student Musicians, in all classes of music, piano, voice, violin, organ and cello. The winners of this contest compete with winners of the same contest in Illinois, Iowa and Nebraska and those who are successful in this district contest appear in the finals at the meeting of the National Federation, where those who have been successful in the contests in the twelve districts of the United States compete for National honors, William Beller, of Burlington was the successful pianist in the National competition at Portland, Oregon in 1925. Every effort is made by the clubs which are members of the Federation to help these Young Artists in their chosen careers.

The Lyric Male Chorus of Milwaukee appeared on the program of the convention of the National Federation of Music Clubs in Chicago and brought much credit to Wisconsin by their performance on that occasion. The President of the National Federation, Mrs. Edgar Stillman Kelley, is herself a native of Wisconsin and through her high position in this organization brings honor to her native state. By her invitation, the Lyric Male Chorus will again sing for the Federation at the convention in Boston in June, 1929, and again give Wisconsin a prominent place in the musical world.

There are many other organizations which are doing much to promote the cause of music and which help to give our state a prominent place musically. Madison, Green Bay and Sheboygan all support symphony orchestras, as does also the state university. The University Men's Glee Club, under the direction of Prof. E. Earle Swinney, has won the central district glee club contest and has also sung before the President of the United States in Washington.

Musical education is not neglected. Every college in the state, beginning with the University, has a school of music and there are innumerable private schools and private teachers. Our public schools are also interested in the promotion of good music and many of our high schools boast of very good orchestras and bands. Surely with all the opportunities which are given to them, the youth of our state will be able to carry on successfully and keep the name of Wisconsin blazoned high on the banner of fame in the field of music.

## WISCONSIN IN THE FIELD OF ART

By CHARLOTTE RUSSELL PARTRIDGE, *Layton School of Art, Milwaukee*

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**A**LTHOUGH there have never been artists of the first rank in Wisconsin there have been a number of noteworthy ones and there is in Wisconsin today a growing consciousness of art from which creative genius is likely to spring. The most important artists of the state are Helen Farnsworth Mears and Karl von Marr.



MISS PARTRIDGE

Karl von Marr, born in Milwaukee in 1858, was the son of John Marr, sculptor and wood engraver. He received his training in Germany, and he has been exhibiting since 1886, winning many international honors. For years he was head of the Royal Academy of Munich. He visits his native city frequently and is represented at the Layton Art Gallery by "Silent Devotion," and in many private collections in Wisconsin by historical and genre subjects, as well as by his portraits. His enormous painting "The Flagellants" has long been known to the thousands who visit the Milwaukee auditorium.

Helen Farnsworth Mears, the sculptor, many of whose works were given to the Milwaukee Art Institute by her sister, and who is Wisconsin's most cherished artist, was born in Oshkosh in 1872 and died in 1916, leaving many fine pieces of sculpture. Her first important work was "The Spirit of Wisconsin" exhibited at the Chicago World's Fair. It is now standing in the rotunda of the Capitol building at Madison. Frederick MacMonnies and Augustus Saint Gaudens were her principal teachers. Her bust of Frances E. Willard in the Hall of Fame at Washington, D. C., her bas relief of Edward MacDowell, and her bust of George Rogers Clark in the Milwaukee Public Library are a few of her excellent portraits. Her "Fountain of Life," a three-panel bas relief fourteen by thirteen and a half feet, is generally considered her highest artistic expression.

As the early days of hard labor in settling the forest country receded more and more into the background, increased periods of leisure gave incentive and opportunity for a growing interest in the arts. In the pioneer days a few venturesome artists came from abroad to settle down in the crude Wisconsin environment. The most prominent of these was Marsden Brookes, who arrived from



Christ Before the Temple. Altar piece by Gerrit Sinclair.  
In St. James Chapel, Milwaukee.



Goose Boy. Fountain by Giralamo Piccoli.  
In Lake Park, Milwaukee.

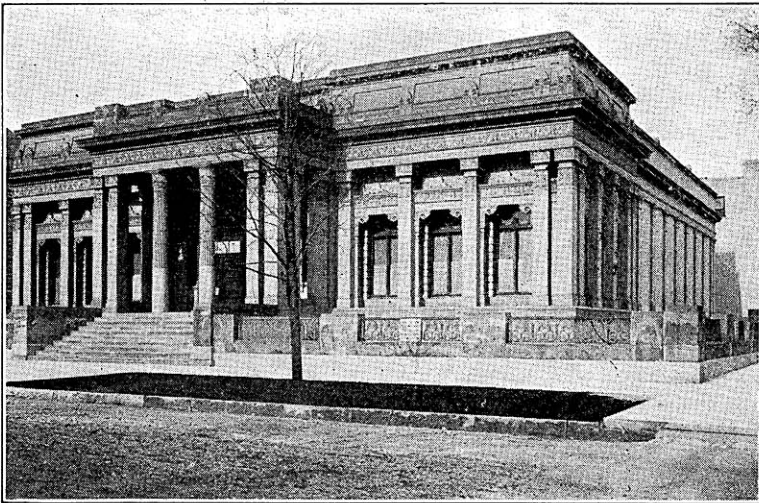


England in 1840 and painted Solomon Juneau and many others whose portraits are now in the Wisconsin State Historical Society. Others of these were Vianden, our first landscape painter, and Alexander Marquis, the Scotch friend of Raeburn, who painted portraits here for thirty years.

Elisha Pendleton Knowles did the portrait bust of Henry Dodge, the first territorial governor of Wisconsin. This marble stands in the governor's office in Madison.

Richard Lorenz, born in Germany in 1858, died in 1915, lived most of his life in this state. He painted for the most part horses and genre subjects of characteristic western life, as shown by his canvas "Prairie Twilight," which with "Coming Spring", belongs to the collection of the Layton Art Gallery. The painter Edwin C. Eldridge was for many years identified with the Layton Art Gallery, as was George Raab, native of Sheboygan, sculptor and painter and a pupil of Richard Lorenz. He is represented by "Mother" and "The Veil of Snow" at the Milwaukee Art Institute. Mr. Raab returns to Wisconsin every summer to paint bits of Wisconsin town and country life. Frank Enders, Robert Schade, and Julius Segall and Alexander Mueller should also be mentioned as Wisconsin painters.

Many who were born in the state have moved away and have become identified with other parts of the country. Louis Mayer, born in Milwaukee in 1869, friend of Richard Lorenz, of George Raab, and of Karl von Marr, is now living in New York City. His busts of Lincoln, Emerson, and Whitman are in the collection of the Milwaukee Art Institute. Eduard J. Steichen, Milwaukee 1879, is now one of America's greatest artists in photography. His



The Layton Art Gallery, Milwaukee.

"Nocturne, Temple D'Amour" is in the Metropolitan Museum, New York City, and "Across Marshes" is in the Toledo Museum. Frank Tenney Johnson, a pupil of Richard Lorenz, and of F. W. Heinie, (1845-1921), who was a beloved teacher of painting for so many years in Milwaukee, has been identified with the art of California for a good many years, painting western scenes, the interest in which had been started so many years ago by Lorenz. Adolph Shulz, Delavan, 1869, has won awards at the Milwaukee Art Institute and other places for his landscapes, as did his wife Ada Walter Shulz, who died last year. She is represented by "Motherhood" at the Milwaukee Art Institute, and had a one-man exhibition of her work at the Gallery of the Milwaukee Journal just a short time before her death in 1928. Mr. Shulz's special interest in painting lies in lyrical landscapes such as he finds in Brown County, Indiana, and in southeastern Wisconsin, between which regions he divides his time. There is also Adam Emery Albright, born in Monroe, whose paintings hang in the museums of St. Louis and other cities. Albert H. Atkins, born in Milwaukee, got his art training in Boston and abroad. Some of his most important pieces of sculpture are the Copenhagen Memorial Fountain in Boston, Lapham Memorial in Milwaukee, and Baptismal Fount in the Cathedral of St. John the Divine, New York City.

The painter Frederick C. Bartlett, who calls Lake Geneva home, gained his art training abroad and is represented by mural paintings and windows in the Chicago University Club, and in other buildings of Chicago; by "Roman Afternoon" in Carnegie Institute, Pittsburg; by "Canton Street" in the Corcoran Galley, Washington, and by murals in Burnham Library, Art Institute of Chicago. Mrs. Eda Nemode Casterton, who for many years has lived in Chicago, was born in Brillion, and is a well known miniature painter and recipient of many awards. The painters Frank Dudley, born in Delavan in 1868, Frieda Gugler, Milwaukee, W. E. Heitland, Superior 1893, illustrator and water colorist, and Wm. James Aylward, Milwaukee, are among the artists who have lived away from Wisconsin for a good many years. Bernice Oehler, Lake Mills, is an illustrator, who for the last few years has been associated with Ruth St. Denis.

Agnes Harrison Lincoln, now in the east, lived in Milwaukee for many years and paints delightful flower arrangements. Dudley Crafts Watson, born in Lake Geneva, a painter and lecturer now living in Chicago, was for a number of years director of the Milwaukee Art Institute. Mabel Key whose love of flowers and whose broad, direct, and simplified manner of painting them have influenced many of our flower painters died in Chicago in 1926. She lived for many years in Wisconsin. Mrs. Hetty Hoyt and Mrs. C. Doerfler, closely identified with Milwaukee, followed more or less in her footsteps.

Elizabeth Telling, whose etched portraits of children are so delightful, Katherine Merrill, whose etchings are in most collec-

tions of that medium, Esther Christensen, who does charming pen and ink drawings and lithographs, no longer live in Wisconsin. And the painters Amy Cross, 1856, and Charles H. Ebert, though occasionally they exhibit at the Milwaukee Journal gallery, have lived in the east for many years. To this group should be added the sculptor Albin Polasek, a prominent Chicago sculptor who came to Wisconsin from Czechoslovakia when a young boy.

Among the painters now living in Wisconsin Gerrit Sinclair, whose sensitive landscapes are subtle and modern as well as akin to the old masters, and Emily Groom, whose sure brush and interesting technique depict Wisconsin country and city, are probably the most conspicuous in our various national exhibitions. Francesco Spicuzza, a painter of flowers and beaches, is most popular in Wisconsin as is Gustave Moeller who enjoys painting village streets and country landscape. Walter W. Quirt, an artist who has achieved considerable prominence in water color and the sculptor Girolamo Piccoli whose fountain the "Goose Boy" is a beauty spot of Lake Park, Milwaukee, are doing excellent work. Peter Rotier, Hans Stoltenburg, Raymond Stetzner, Armin Hanson, George Dietrich, and Stella Harlos belong to the Milwaukee group, Arthur N. Colt, Jessie Kalmbach Chase, Roland Stebbins to the Madison group, and Janet Reid Thompson, Austin Saecker, Merton Grenhagen, Bruno Ertz, Roy Jonas, and Harriet Bain represent various other parts of the state.

Among the most prominent art crafters working in the state at the present time are Elsa Ulbricht, Milwaukee, whose work in weaving and bookbinding is especially well-known and Gertrude Copp, who has worked in many mediums. Her work, especially in pottery, hooking, and china painting is excellent. Mrs. Alexander Mueller who lived in Milwaukee many years was known for her pottery, as is Elizabeth Upham Davis for her metal work. Edith Sternfeld, Winifred Phillips, and Mrs. E. N. Logemann are leaders among the crafters. E. Mabel Frame, Waukesha, George Trautmann, and Emil Kronquist are our most artistic workers in metal. Miss Frame also does excellent weaving, although her jewelry and silver smithing give her the greatest opportunity to express her skill in craftsmanship and artistry.

The Wisconsin Society of Painters and Sculptors, organized in 1913, 456 Jefferson Street, Milwaukee, has an annual exhibition in April, which is open to all painters and sculptors who now or at any previous time have held legal residence in Wisconsin. Gerrit Sinclair is the present president and Peter Rotier, the secretary.

The Wisconsin Society of Applied Arts, 456 Jefferson Street, Milwaukee, organized in 1916, also has an annual exhibition with awards, which is open to craft workers and designers of the state. For 1929 the president is Miss Marion Ebert, the secretary, Miss Edith Sternfeld.

The Wisconsin Chapter, American Institute of Architects, organized in 1911, also has its headquarters in Milwaukee.



Wading, by F. J. Spicuzza, Milwaukee.

The Layton Art Gallery, Milwaukee, was incorporated in 1888, when Mr. Frederick Layton presented the building, grounds, and collection of original paintings and sculpture to the city of Milwaukee together with an endowment of \$100,000. The Gallery is open daily from 10 a. m. to 5 p. m. and on Sundays from 2 p. m.



Coming Spring, by Richard Lorenz. In Layton Art Gallery, Milwaukee.

to 5 p. m. The admission is free except on Tuesdays and Fridays, when it is 25c. The permanent collection of paintings is the main feature of the Gallery, although one room is reserved for current exhibitions of work by American artists. The Gallery also houses the Layton School of Art. In 1929 Mr. Howard Greene is President of the Trustees, and Miss Charlotte R. Partridge is director of the Gallery.

The Milwaukee Art Institute was organized in 1910 for the purpose of showing current exhibitions of art and applied art, of acquiring a permanent collection, and for lectures on the arts and for other art activities. The Art Institute is open on week days from 10 a. m. to 5 p. m., and on Sundays from 2 p. m. to 5 p. m. The admission fee is 25c except on Wednesdays, Saturdays, and Sundays, when it is free. The present president of the Trustees is Mr. Adolph Finkler, and Mr. Alfred C. Pelikan is the Director of the Institute.

The Milwaukee Journal in 1926 opened its Gallery devoted to Wisconsin artists. The present exhibition is the twenty-first held in the only art gallery of a newspaper in the country.

About 1901 Steichen, Herman Pfeiffer, and Walter Becker started the Art Students' League of Milwaukee, which Louis Mayer and Alexander Mueller continued in the basement of the old Ethical Building. This became the Wisconsin School of Art in the University Building, with Raab, Mayer, and Mueller at the head of it until it was taken over by the Milwaukee Normal School in 1911. At present the Department of Art of the Milwaukee State Teachers College, with Gustave Moeller as director, trains teachers and supervisors of art and of applied arts.

The Layton School of Art was founded in 1920 as a school for professional training in painting, sculpture, commercial art, teacher training, industrial design, and interior decoration. It also conducts throughout the school year classes for adults three evenings a week, and on Saturday mornings from 9 to 11 free classes for children of Milwaukee from the primary through high school years. Its director is Charlotte R. Partridge, assistant director, Miriam Frink.

Milwaukee-Downer College has a department of art, founded in 1895. With Miss Marjorie S. Logan as Director, it gives work in fine and applied art as well as in the history of art, with academic credit towards a degree of B. S. in Arts. The Department of Education and Applied Arts of the University of Wisconsin was founded in 1911. In 1928 Mr. A. H. Edgerton, was chairman, with William H. Varnum, associate professor of Applied Arts. It gives courses in the fine arts as well as in craft work and teacher training, with credit leading to the degree of B. S. in Applied Arts.

Mr. O. P. Fairfield is head of the Art Department, founded in 1912, of Lawrence College. The Art Department of the Stout Institute founded in 1903, has Miss Mamie R. Mutz as head. The Art Hall of Beloit College, founded in 1893, Miss Carolina L. Burr, Director, the Neville Public Museum, founded in 1916, Green Bay,

with Miss Deborah B. Martin, President, the Oshkosh Public Museum, founded in 1924, with Nile J. Behncke, director, the Madison Art Association, founded in 1901, with C. F. Gillen, president, the Janesville Art League, organized in 1894, with Mrs. Alie B. Murdock, president, the Art League of Beloit, founded in 1927, with Mrs. George S. Caney as president, and the Guild of Fine Arts, Tomah, founded in 1926, with William H. Wolfe, president, make one realize that interest in art is more and more followed by movements for the permanent establishment of exhibitions and gathering places in the interest of the fine and applied arts.



The Milwaukee Art Institute.