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Robert Stevenson

Teresa Carreño (1853–1917) Remembered on Her 150th Anniversary

Teresa Carreño, after her sensational début in Berlin, 18 November 1889, at the Singakademie, attained international fame in the 1890s as the world's supreme woman pianist. She was the second daughter of Manuel Antonio Carreño, author of the etiquette textbook adopted in 1855 as a government-imposed text in Venezuelan *colegios* and *universidades*, and Clorinda García de Sena y Toro, niece of Simón Bolívar's wife and of one of his generals, Rodríguez Marqués del Toro.

With the aid of his superior family connections, Manuel Antonio Carreño rose from an appointed position as director of Crédito Público and the Ministro de Hacienda, to director of the Banco de Venezuela (26 October 1861). A change of the political régime made it imperative in 1862 for him to leave Venezuela with another thirteen family members and attendants. Their expenses for departure on 23 July 1862, and for some initial months in the northeastern United States, were covered by grandmother Gertrudis del Toro's sale of property and income from the *Manual's* sales. Grandmother went with them but not Teresa's elder sister, Emilia, aged fifteen, who insisted on staying behind to marry her first cousin, Manuel Lorenzo Carreño. The record of Teresa's fabulous triumphs in New York, beginning with her début 25 November 1862, in Irving Hall, where she played five concerts through 15 December, and her first performance 2 January 1863 in Boston, where she immediately continued with another twelve sold-out appearances, has been rehearsed to satiety by all her biographers.

In *Dwight's Journal of Music*, Dwight began thus:

Little Miss Teresa Carreño is indeed a wonder. We do not care much for "prodigies", but this one did indeed interest me. A child of nine years, with fine head and face full of intelligence, rather Spanish-looking (she is from

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Caracas) runs upon the stage of the great Music Hall, has a funny deal of difficulty in getting herself upon the seat before the Grand Piano, runs her fingers over the keyboard like a virtuoso, and then plays you a difficult *Nocturne* by Doehler,¹ with octave passages and all, not only clearly and correctly, but with true expression.

After a Gottschalk

little thing played as gracefully almost as he would . . . she plays a yet more formidable piece, Thalberg's fantasia on *Norma*, full of all kinds of difficulties, this too with brilliancy, with nice shading, with expressions, her chords struck square and clean, like a master.

In Dwight's next review, published 31 January 1863, (pg. 350), he takes account of her appearance as soloist in Mendelssohn's *Capriccio Brillante*, op. 22, accompanied by Carl Zerrahn's philharmonic ensemble. Liszt's *Les Préludes*, beginning part 1, and Beethoven's *Leonora no. 3*, beginning part 2, gave Dwight an opportunity to expatiate on Liszt's inferiority. Teresa's solos in part 2 again paraded operatic transcriptions, Rosellen's² Fantasia from *I due Foscari* and Prudent's-from *Lucia*.³ Dwight closed his review with the question:

But how did charming little Miss Teresa play the difficult and classical "Capriccio", and play for the first time with orchestra? . . . [In answering, he agreed] Marvelously well for a child . . . she kept good time, and brought out the most of it clearly, firmly, and even gracefully. Indeed, whether from the excitement of the new and formidable position, or in consequence of the concert she had already given a few hours before, there were symptoms of fatigue in all her pieces. The presentation of a medal in the name of the Orchestra, though well deserved, was not the loser as a Philharmonic feature of the "enterprise".

In reply to the bestowal of the Philharmonic Society's medal, her manager George Danskin wrote a testimonial of her gratitude, accompanied by Teresa's note translated into English. At her next concert she included Beethoven's *Sonata Pathétique* and, to please her manager, a polka-mazurka named "Rachel Adorée" composed by him. Her last recital 30 January included a waltz by Danskin, and the *Capriccio Brillante* accompanied by the Mendelssohn Quintette Club. Tickets for a dollar each yielded a total of \$260. Given in Chickering Hall, the concert again advertised the Chickering piano, Gottschalk's preferred concert instrument.

An invitation from one of his many Venezuelan friends exiled in Cuba drew Manuel Antonio, Clorinda, and Teresa to Havana in late March. Before their leaving New York, Teresa's "Gottschalk Waltz" with her picture on the cover, and her elbow resting on a Chickering piano, went into print. To smoothe her way in Cuba, Gottschalk wrote his favorite friend Nicolás Ruíz Espadero (1832–1890) a letter praising her voluminously although he had given her "only five or six lessons." Her Havana début took place at the hall

of the Liceo Artístico y Literario, 8 April 1863, during which she played Doehler's *Nocturne*, op. 24; Mendelssohn's *Capriccio Brillante*, accompanied by five local artists; and the *Il Trovatore* "Fantasia" by Adolf Gorla⁴ that she had included in her 13 January 1863, Boston Chickering Salon concert. On 25 April, the Liceo's Department of Music inscribed her as an honorary member. Immediately thereafter the Carreños left for Matanzas where her concert began again with the Doehler *Nocturne*, followed by Gottschalk's "Dí que Sí" and a schottisch composed in her honor by the local composer Doña Pilar Ortiz labeled "La Bienvenida a Teresita Carreño." The Cuban concert tour having ended, the family of Juan de la Cruz⁵ and Grandmother Gertrudis sailed back to nearby Venezuela.

Once more back in their residence on Second Avenue in New York City, Teresa, her parents, and younger brother Manuel spent the summer of 1863 in comparative idleness. Among fall engagements up and down the coast, the most surprising resulted from an invitation to play at the White House. In an interview published in the *Montgomery Advertiser*,⁶ 12 February 1911, headed "Living Stage Folk Who Knew and Cheered Lincoln," Teresa recalled that at age nine she was brought by her father to the White House "in the fall of 1863." She is quoted as recalling the event thus:

The president and his family received us so informally and were so nice to me that I almost forgot to be cranky under the spell of their family welcome. My self consciousness all returned however when Mrs. Lincoln asked me if I would like to try the White House grand piano.⁷

Carreño continued her recollection:

At once I assumed the most critical attitude toward everything—the stool was unsuitable, the pedals were beyond reach, and when I had run my fingers over the keyboard, the action was too hard. My poor father suggested a Bach invention would make me more familiar with the action. That was quite enough to inspire me to instant rebellion. Without another word, I struck out with Gottschalk's funeral *Marche de Nuit*⁸ and after I had finished modulated into *The Last Hope* and ended with *The Dying Poet*. I knew my father was in despair and it stimulated me to extra effort. I think I never played with more sentiment.

After she complained that the piano was too out of tune,

Mr. Lincoln patted me on the cheek and asked me if I would play *The Mocking Bird*⁹ with variations. The whim to do so seized me and I returned to the piano, gave out the tune, and then went off in a series of impromptu variations that threatened to go on forever. . . . Mr. Lincoln¹⁰ declared that it was excellent, but my father thought I had disgraced myself, and never ceased to apologize in his broken English until we were out of hearing.

In *Teresa Carreño "By the Grace of God"* Marta Milinowski records Dwight's review of Teresa's tenth birthday concert.¹¹ Given at Boston Music Hall,

conjointly with B.J. Lang, introducing the Music Hall's newly acquired "great organ," the concert included Liszt's *Rigoletto* paraphrase, Thalberg's *La Sonnambula* transcription, Gottschalk's *Marche de nuit*, and various dances by the latter and by Carreño.

A felon on one of her fingers forced the cancellation of her next Boston concert, and not until three months later could she give a private concert in the family's New York residence, followed 11 and 18 April with spectacularly successful Dodworth Hall recitals at Eleventh and Broadway, and 21 and 22 April in Philadelphia where she included William Mason's "Silver Spring." On 31 March 1866, Teresa, her parents, and Manuel began an Atlantic crossing on the *City of Washington* steamer. The voyage was interrupted by a storm that forced the transfer of the 250 passengers in a lifeboat to the rescuing larger steamer *Proponti* (which after engine trouble reached Liverpool under sail).

Crossing the channel with her parents and brother she debuted at Paris, 14 May 1866, as a guest in virtuoso hornist Eugène Vivier's annual Salle Érard concert during which she played Gottschalk's version of the Miserere from *Il Trovatore* and the Prayer from Rossini's *Moïse*. Although the concert season was ending, she gave her own recital at the Salle Érard 6 June 1866, the *pièce de résistance* being Beethoven's *Sonata*, op. 27, no. 2, surrounded by three operatic fantasies, *Norma*, *Lucia*, and *Trovatore*. Next day father and daughter set out for London, bolstered by extravagantly enthusiastic letters of introduction penned by Rossini, dated 6 June.¹² At her London début in St. James Minor Music Hall on 23 July, she played the same pieces included in her 6 June Paris program, adding Chopin's *Ballade*, op. 47. Upon their return to Paris, she was denied admittance to the Conservatoire, but received lessons from Chopin's pupil Georges Matthias, plus harmony and counterpoint instruction given by François Bazin. In September Teresa's mother, Clorinda, died of cholera.

In mid-November, father and daughter transferred to Spain. In Madrid in early December she was joined by an orchestra offering the overture to Auber's *Le Domino noir*, op. 30, her part being the usual operatic fantasies. At Saragossa, after a band from Extremadura opened with the *William Tell* overture, she played her own "Ballade," Liszt's *Lucia*, and William Mason's "Silver Spring." On their return to Paris, the publisher and owner of *Le Ménestrel*, Heugel, published her *Caprice-Polka*, *La Corbeille de Fleurs*, *Le Ruisseau*, and her "Ballade," reflecting Chopin's influence. She dedicated her *Un Rêve en mer*, *Le Printemps*, and *Une Revue à Prague* to L.H. Beddington. Her father, to whom she dedicated her *Berceuse*, bound her works published by Heugel (1815–1883; publisher of *Le Ménestrel* after 1840) in an album concluding with her *La fausse note*. Rubinstein himself gave her lessons after her July 1868 London recital at Hanover Square that included Beethoven's *Sonata*, op. 27, no. 2, Chopin's *Polonaise*, op. 26, no. 1, Mendelssohn's *Rondo Capriccioso*, one of her own compositions, and the

Robert Schumann *Quintette* (with string quartet).

While her father remained in Paris before and during the long siege leading up to the Franco-Prussian War, she flourished in London, playing for high fees in Rivière Promenade Concerts and in Arthur Chappel's Popular Concerts. Her repertory expanded to include Mendelssohn's G minor concerto, Beethoven's Emperor concerto and his *Sonata*, op. 27, no.1—the latter played too impetuously according to a *Musical Times* critic's verdict, who rebuked her for playing as an encore Rubinstein's transcription of Beethoven's *Turkish March*. In Spring 1872 she joined Colonel Mapleson's troupe and at Edinburgh on 12 March replaced ailing Therese Tjetjens as Valentine in Meyerbeer's *Les Huguenots*. Manager Maurice Strakosch included her in the six-member troupe headed by Carlotta Patti sent to America in the fall of 1872. The violinist of the troupe was Émile Sauret.¹³ Their debut at Steinway Hall, New York, 4 October, preceded Canada, after which ensued Charleston, South Carolina, where she accompanied Sauret in a *William Tell* fantasy. After returning to Europe, she married Sauret 13 July 1873, and gave birth to their daughter, Emilia, on 23 March 1874. On 12 June 1874, the pair gave a Thursday afternoon joint recital at Queen's Commons Rooms in Hanover Square, London, during which the two played Beethoven's *Sonata* in G, op. 30, and closed with a Grand Duo on themes from *Les Huguenots*. Her father's death occurred on 24 August 1874. Next month she and Sauret joined an American tour managed again by Maurice Strakosch with Ilma di Murska as prima donna. A London friend, Mrs. Bischoff, took Emilia, whom she was never to see again. At Boston, Dwight in his 3 October 1874 journal extravagantly praised Sauret, but complained that Teresa's three solos came too late in a too lengthy program.¹⁴

The record of the pair's California appearances between their initial San Francisco event 12 May 1875, and the last of their six Los Angeles concerts 3 July 1875, is covered in the *Inter-American Music Review* (vol. 2 [Spring-Summer] 1983, 9–16). The San Francisco soprano Ida Valerga, who with tenor Nathan H. Cohen (born 1850 in Philadelphia, died 28 December 1928, at Hollywood, California) had toured California with them, was unable to continue to Nevada. The pair continued with Cohen, who left a racy account of both their California and Nevada forays in a report published in Stanley F. Chyet's edited *Lives and voices; a collection of American Jewish Memoirs* (Philadelphia: Jewish Publication Society of America, 1972, 71–74). Teresa sang duets with him at both their appearances Friday and Saturday nights at Piper's Opera House in Virginia City and in Carson City, Monday night, 16 August. According to a review in the *Carson Daily Appeal* (17 August 1875, 3, 3), titled "The Concert Last Night," she "splendidly performed" Thalberg's *Last Rose of Summer* variations, shone equally in her *Il Trovatore*, and her own "Grand Valse piano solo . . . displayed fine and rapid execution." Sauret began with Paganini's "Witches Dance" as he

did 15 August at Virginia City, followed by an encored “Carnival of Venice.”

Immediately upon their return to New York City, Sauret left Teresa. She met her next husband, Giovanni Tagliapietra,¹⁵ in Philadelphia during the centennial appearances of the Emma Abbott operatic troupe. Their common-law marriage lasted from 1876 to 1887. Their first child Lulu, born 1 March 1878, died 16 May 1881. Teresita was born 24 December 1882, and Giovanni, 7 January 1885. Sponsored by German immigrant Albert Weber, founder of Weber Piano Company, she and Tagliapietra undertook in 1879 a tour with Ilma di Murska (who had been a San Francisco headliner in 1875) and August Wilhelmj as violinist. In January while in Boston, she and Wilhelmj cooperated in the Kreutzer variations—much to Dwight’s approval, who also praised Tagliapietra as “one of the most artistic and refined of baritones.” Grieg’s Norwegian dances began infiltrating her concerts in January 1881. To celebrate the arrival of electric lights in the Weber Company Chicago showrooms, she played a recital there 2 February 1882 that included Schumann’s *Études symphoniques*, Rubinstein’s *Staccato Etude* and his *A Major Valse*. On 13 February 1882, she played in Saint Paul, mere days after Julie Rivé-King.¹⁶ According to the newspaper critic,

Carreño is the greater genius, Rivé-King the better artist. Carreño enters with a quick girlish step. The manager had to adjust Rivé-King’s chair. Carreño adjusted hers herself, even moving the immense Weber grand into position as easily as if it were a chair.

In the spring of 1883, Leopold Damrosch offered Teresa an opportunity to join his orchestra booked for a tour as far west as Denver. During it, she played the Grieg concerto (later her specialty) for the first time in New Haven. Springfield and Providence, Rhode Island then heard it in quick succession. A Providence critic granted that in the Grieg she “exhibited an easy grace and massive strength as a pianist quite phenomenal, [but] a more attractive piece would have made them [her grace and strength] better appreciated by the audience.” (This judgment repeated the adverse reaction to the Grieg when Frederick Boscovitz accompanied by the Thomas Orchestra played it at Providence’s Infantry Hall, 29 December 1874.)

For Denver, Teresa prepared Weber’s *Concertstück* op. 79, and for Kansas City, Liszt’s *Hungarian Fantasia*, the latter having been included in a recent concert by Rivé-King. Again the two, as previously in Saint Paul on 13 February 1882, both playing identical works on a Weber grand, were pitted against each other by the local reviewer.

In Chicago on 8 March 1884, surrounded by the *Appassionata* and Mendelssohn’s Prelude and Fugue in E-minor, op. 35, no. 1, her program included the first American performance of Edward MacDowell’s *Second Suite Moderne*. Four days later, on 12 March, she played Chopin’s E-minor Concerto, op. 11, with W.C.E. Seeboeck providing a second piano reduction of the orchestral accompaniment. According to W.S.B. Mathews’s

review in *Music and Drama*, her concerto performance “was masterly . . . perhaps the most astonishing exhibition of musical genius I have heard in this city.” MacDowell’s *Second Suite Moderne*, after exposure in Detroit, received its New York City premiere on 21 March 1885, in Chickering Hall during a Frederick Archer Monday-organ matinée.

Prompted by Teresa, her brother-in-law and first cousin Manuel Lorenzo Carreño wrote a letter to Antonio Guzmán Blanco¹⁷ dated 3 October 1881, suggesting that she be brought to Caracas to start a national conservatory.¹⁸ She herself wrote Guzmán Blanco on 5 May 1882 from New York City, laying out her whole plan for a School of Music in Caracas that would serve the whole continent. Such an Escuela de Música would inscribe 28 professors whose subjects would exceed routine theory, voice, and strings to include classes in organ, harp, ensemble, and even saxophone among woodwinds. Her brother-in-law Manuel Lorenzo Carreño sent Guzmán Blanco a second letter dated 12 May 1882, urging the value of an *academia musical* directed by Teresa.

The best that came of these petitions was an 1883 presidential commission to compose a hymn honoring Simón Bolívar. She accepted; however, the hymn was not sung during Bolívar’s 1883 centenary but awaited 27 October 1885 for its first performance during her inaugural concert at the Teatro Guzmán Blanco (later named the Teatro Municipal), on which occasion it was dedicated to Venezuela in the person of President Joaquín Crespo.

Whatever the exact source of her invitation to visit Venezuela in 1885, Teresa arrived at La Guaira on 15 October, her husband having preceded her on the *Philadelphia* from New York arriving 3 October, twelve days earlier. Welcomed by a committee headed by Ramón de la Plaza (1831–1886),¹⁹ she responded with a note of gratitude published in *La opinión nacional*, 16 October 1885. She played Chopin’s Concerto, op. 11, in the first part of her 27 October 1885 concert, accompanied by a string quartet reinforced with a second piano. Apart from extravagant praise for her, her husband’s singing was also praised. The 27 October program began with Hensolt’s *Si oiseau j’étais*, continued with her *Saludo a Caracas* and Gottschalk’s *Tremolo*, and concluded with Liszt’s *Hungarian Rhapsody* no. 6. Her second concert 10 November 1885, dedicated “A la ilustre sociedad de Caracas,” gave way to a third concert on 10 January 1886, during which Tagliapietra sang again. The fourth on 24 February, dedicated to Caracas hospitals, preceded their departure for Ciudad Bolívar, Trinidad, and Maracaibo. Upon Guzmán Blanco’s return from Paris on 27 August 1886, he was greeted by her letter stating that she and Tagliapietra had suffered a severe financial loss during their visits to Curaçao and Trinidad. He responded with a substantial sum. On 21 September 1886, she again wrote him a description of her project for a conservatory.²⁰

To honor him, she gave an 8 September 1886 concert in the Teatro Guzmán Blanco during which she played Liszt’s *Hungarian Fantasia* and

Weber-Liszt's *Polonaise brillante* accompanied by orchestra, and presented her *Himno a Guzmán Blanco* for chorus, with Tagliapietra as soloist, and orchestra. Gratified with her tribute, Guzmán Blanco persuaded the congress to appropriate 100,000 bolívares for an 1887 opera season organized and directed by her. To recruit soloists, a corps de ballet, and an orchestra, she returned to New York. She arrived again in Caracas on 25 February 1887, after disembarking from the *Valencia*, not only with a partial company but also her children, Teresita and Giovanni, and with French maid Josephine de Paul to attend them. Her singers, recruited in New York, joined others signed in Italy by Tagliapietra to become her company.

Among the fifteen operas promised in two series for the Caracas 1887 season, *Les Huguenots*, *Mignon*, and *Carmen* were new produced. The other twelve, all scheduled to be conducted by Fernando Rachelle, ranged from *Il barbiere di Siviglia*, *Norma*, *La sonnambula*, *Lucia*, *Lucrezia*, *Un ballo in Maschera*, *Faust*, and *Ruy Blas*, to *Aida*. The second series opening with Linda Brambilla²¹ in the title role of *Lucia di Lammermoor* brought forth the greatest star of the entire season. Nonetheless, the opposition political party, determined to wreck the season (to spite Guzmán Blanco), adopted increasingly hostile tactics. Yielding to a threat to bomb the theatre, Rachelle feigned illness and after a trial substitute could hold neither orchestra nor stage in harmony; Teresa herself was obliged to announce that she herself would conduct *Sonnambula* and *La favorita*. Between acts she continued, as previously, playing Liszt's Sixth Rhapsody, the Weber-Liszt Polonaise, or another crowd stunner. *Lucia* with Brambilla resuscitated a full house, but *Il Trovatore* with a miserable tenor ended the desperate season a week before 1 May, the announced terminal date. As a token effort to compensate for the season's failure, the government bought the company's properties for 20,000 bolívares and also the Weber concert piano for an undisclosed amount.

After a forlorn return to the United States, Teresa never again attempted to visit Caracas (despite four visits to nearby Havana). Guzmán Blanco, forced permanently into exile in Paris in 1888, received her letter from Berlin dated 13 November 1889, five days before her crucial German debut, and in response recommended her to the Venezuelan consul at Cologne and vice-consul at Berlin. Thereafter until Marta Milinowski's 410-page Yale University 1940 biography stirred the national conscience, she exerted no national outpouring. Her ashes were repatriated to Caracas on 15 February 1938, Milinowski's visit to Caracas in the summer of 1935 having preceded the ceremony—Beethoven's second movement of his Eroica Symphony being played rather than her own *Hymn to Bolívar*, by the Caracas military band.²² Milinowski's landmark biography received an even more significant reaction when in the year of its publication the Centro Simón Bolívar convoked a competition for the construction of a new concert hall on the grandest scale. Located next to Los Caobos Park in the midst of 80,000 square meters, building on the Teatro Teresa Carreño

began in 1973, the theater was inaugurated on 19 April 1985, with the president of the Caracas Symphony addressing over 2,600 spectators in Sala Ríos Reyna.

Upon returning to the United States after disappointments at Caracas, Teresa and Tagliapietra did perform together a few times, and in 1888 Teresa played throughout the Midwestern states as a member of the Redpath Lyceum Circuit. Arturo Tagliapietra, Giovanni's younger brother and a military veteran from Italy, joined Teresa and Tagliapietra's household in March 1888. Theodore Thomas invited Teresa to play the premier of Edward MacDowell's first piano concerto (dedicated to her) with his orchestra in Chicago on 5 July 1888, at a Sunday-night concert during the music teachers national convention. She again played it at the Worcester (Massachusetts) County Festival, 27 September 1888. With Carl Zerraha conducting the orchestra, she premiered MacDowell's second concerto, op. 23, in D minor, at Chickering Hall, New York, 5 March 1889, accompanied by the Thomas orchestra. Henry Krehbiel, *New York Tribune* critic, gave both the concert and her performance a rave review. With William Gericke conducting the Boston Symphony Orchestra, she played it on 18 May 1889 in Washington, and in Philadelphia at the Academy of Music, 20 May 1889.

Nonetheless, Teresa's friends agreed that her career could now go no further, unless she conquered German critics. Regina (Ginka) Watson used Helen Fairbank, daughter of the Chicago magnate N.K. Fairbank, to persuade him to lend Teresa \$5000 to pay the traveling expenses of a German trip, to hire an accompanying orchestra, and to schedule the Singakademie Hall at Berlin. Wildly triumphing on Monday night, 18 November 1889, with a program in which she began with the Grieg concerto and ended with the Weber-Liszt *Polonaise brillante*, she was accompanied by the Berlin Philharmonic Orchestra conducted by Gustav F. Kögel and included her playing of Schumann's *Études symphoniques*. She henceforth played throughout Germany and eventually elsewhere under the leading Hermann Wolff management.

During her first Russian tour in mid-winter 1891, she met among others Anton Rubinstein, who after hearing her at a London recital in July 1868 had given her some lessons and had traveled from England to New York on the same vessel that departed 26 August 1872. He also exchanged practice rooms with her in New York after their arrival. Extracting data from St. Petersburg and Moscow 1891 dailies, M. Sh. Fainstein published an article in *Latinsakí Amerika* (no. 1 [January 1980], 124–28) that documents the continuing Russian interest in her career during the Soviet heyday. At a rehearsal with the orchestra conducted by Leopold Auer that was to accompany her St. Petersburg debut 24 January 1891 in the Hall of the Nobles “she created an extraordinary impression on several who heard her playing a fugue that she herself had composed” (Auer, *Svedi muzykantov* [Among musicians], Leningrad, 1927,

127). Nikolai Feopemptovich Solov'ev typified newspaper enthusiasm when in the 26 January *Novosti I birzhevaia gazeta* he wrote:

Her impetuous Southern temperament is everywhere in evidence. Her technical equipment that knows no limits enables her to infuse everything she interprets with notable purity combined with loftiest idealism. Never before have we heard the Chopin [A-flat] polonaise communicate so uniquely personal a message. No other great pianist that we have heard matches her rubato and her impetuosity.

On 29 January 1892, she gave her second solo concert at St. Petersburg, followed by two concerts at Moscow, 2 and 7 February. No less enthusiastic was the Moscow press than had been the St. Petersburg. However, the biographic data paraded in newspapers by even some respected critics called her a native of either Spain or Mexico. At St. Petersburg she had met, in addition to Rubinstein (with whom she dined every free night), Cui, Tchaikovsky, Alexander Siloti, and Anna Esipova. At Moscow, Rachmaninoff who attended her concerts wrote this in his *Vospominaniia o Rakmaninove* (*Rachmaninoff's Recollections I* [Moscow] 1961, 214):

In those years, the musical horizon of Moscow was illumined by three brilliant stars, the delicate and refined Anna Esipova, the brilliant and daring Sophie Menter [1846–1918], and the remarkable Teresa Carreño. Never shall I forget the latter's playing of the Grieg concerto and of Liszt's Sixth Hungarian Rhapsody.

Her next Russian visit occurred during the autumn of 1896. On 23 November 1896, she played the Rubinstein D-minor concerto in the Great Hall of the St. Petersburg Conservatory at the opening fall symphony concert sponsored by the Russian Musical Society. According to *Novosti I birzhevaia* of 25 November 1896, "she maintained to the last bars her eminently personal style, interpreting perfectly every smallest detail." After her St. Petersburg concert of 22 January 1898, her admirers crowned her with laurel and the St. Petersburg dailies unanimously classed her as a star of the first magnitude. She earned similar praise when she played in Moscow at the end of November 1899. However, Siloti's efforts to bring her back in early 1915 were frustrated by the outbreak of World War I.

Russia's reception preceded her first tours of the United States from 22 December 1896 to 28 May 1897, and from 27 December 1898 to 16 May 1899. She toured the United States, Cuba, and Mexico from 30 October 1900 to 15 May 1901. In Mexico Ricardo Castro hailed her as a celestial star. The United States claimed her from April 1907 to April 1908 and to these destinations she added South Africa from November 1909 to April 1911. European tours continued during all intervening years. In Berlin Kurfürstendamm 28 (her home) served as her center of teaching and concert preparation from May 1895 to October 1916, when World War I forced her

to relocate to the United States, her residence choice until her death. Teaching having now become her financial salvation, she accepted an appointment at Chicago Musical College. Having long ago played for Lincoln, she played for Woodrow Wilson at the White House on Christmas 1916.

Her domestic career after 1889 included marriage in London on 27 July 1892 to Eugen d'Albert.²³ Their first child, Eugenia d'Albert, was born 27 September 1892 at their home in Coswig, between Dresden and Meissen on the Elbe River until their divorce in October 1895, a year after the birth 26 September 1894 of Hertha d'Albert. At d'Albert's insistence she no longer played the MacDowell concerto after playing it at the late May 1891 meeting of the Tonkünstler-Verein. Instead, it now became her lot to learn d'Albert's Concerto no. 2, op. 12 in E-major, and to play it with orchestra, frequently conducted by him (the first transpiring 8 and 9 January 1893 in Berlin). In autumn of 1893 they played several times two-piano concerts, ending with Liszt's *Concerto Pathétique*. In Amsterdam they played Christian Sinding's two-piano E-flat minor Variations, and d'Albert conducted the orchestra accompanying her performance of his Concerto, op. 12, on 28 December 1893. In 1893 she increased her own repertory with the Tchaikovsky B-flat minor concerto, henceforth making it one of her most acclaimed specialties.

To the other concertos in her repertory, including Beethoven's third, fourth and fifth, the Liszt E-flat, the Rubinstein D-minor, and the Grieg and MacDowell, she added Saint-Saëns's Concerto in C-minor in 1890, playing it with an orchestra in Berlin directed by Von Bülow 13 October and frequently thereafter during the 1890–1891 season. She added Brahms's D-minor, op. 15 during her 1903–04 season, but dropped it thereafter.

Her concerto repertory survived even the absence of an accompanying orchestra during her 1907 tour of Australia, where Benno Scherek at a second piano substituted for orchestra. She included a concerto in each of her five concerts played in each of the chief cities.

Even after finalization of her divorce from d'Albert 2 October 1895 she did not altogether abandon playing his works. At Berlin's Bechstein Hall she included his *Suite in 3 Sätzen* on 28 February 1899. But release from him did permit her the freedom to return to her own serious composition; a string quartet in B minor, completed in 1895, received its first reviewed performance on 29 September 1896 at the Leipzig Gewandhaus by the Klinger Quartet and was published at Leipzig the next year by Fritzsche. Her Serenade for string orchestra remained, however, unpublished and is apparently lost.

Her divorce from d'Albert also permitted her to return to MacDowell whom d'Albert personally disliked. Having given her first German exposures of his second concerto at Berlin on 13 February 1890, at Dresden on 28 October 1890, and frequently elsewhere until marrying d'Albert, she returned to it constantly after the divorce, and with it climaxed the

MacDowell Memorial concert on 31 March 1908 in New York. Among his short pieces, she played his *Hexentanz* in Venezuela, but at the height of her career she favored his *Etude* in F-sharp, op. 36, so much so indeed that on seeing her program planned for Louisville, MacDowell sent her a telegram dated 21 April 1897, which read in part:

Have just seen Saturday program of course appreciate compliment but dislike Hexentanz and concert-study Would consider personal favor if you left me out this being only occasion you play MacDowell this season Would prefer not having my weakest piano work beside Brahms' best [variations and fugue on a theme by Handel] No need reprinting program Why not simply omit numbers; Edward MacDowell.

Her triumphant playing of his concerto healed the breach, to the extent that he wrote a repentant letter on his birthday 18 December 1897, ending "and the Concert Study!—well, I can't help it—I detest the thing, though I have now to [work] on it myself." Taking into her repertory his *Keltic Sonata*, she played it in Berlin on 4 October 1909, at Chicago's Orchestra Hall on 14 November 1909 (in company with Chopin's Sonata op. 58, and Schumann's op. 22), at New York's Carnegie Hall, on 27 October 1916, and at numerous intervening concerts between 1909 and 1916.

As noted above, she played William Mason's "Silver Spring" op. 6 (New York: Wm. Pond & Co., 1855) during her first Spanish tour. New England native Amy Marcy Beach (1867–1944), or as she always called herself, Mrs. H.H.A. Beach, was the one woman whose compositions she pioneered in Europe.

On 30 June 1902, she married Arturo Tagliapietra, brother of her second consort, baritone Giovanni Tagliapietra (to whom she bore three children, the first of which died in infancy). Henceforth she signed herself Teresa Carreño Tagliapietra. Her last fifteen years spent as Arturo's wife were her happiest. All her distant tours were taken with him.²⁴

Notes

1. "Teresa Carreño (pianist), Matilda Philipps (singer)," (vol. xxii, no. 15, January 10, 1863, pg. 327). Theodor (von) Döhler (1814–1856) numbered his *Nocturne*, op. 24. Over forty publishers issued copies, among them Ricordi and G. Schirmer.
2. Henri Rosellen (1811–76) in 1829 taught *solfege* at the Paris Conservatoire. A specialist in ballroom dances, he counted among his most popular pieces *L'Orientale-Redová*.
3. Émile Prudent (b. Angoulême, February 3, 1817; d. Paris May 14, 1863) entered the Paris Conservatoire at age ten; won first prize in piano in

- 1833; heard Thalberg in 1833; made his own Parisian début in 1842, the same year he published his Fantasy on Lucia di Lammermoor, op. 8, of which 10,000 copies were sold before 1850; published his most esteemed original work, a *Concerto Symphonie*, op. 34, the same year, 1850. The last of his eleven operatic fantasies, on *La traviata*, op. 66, was published in 1863, the year of his death.
4. Adolf Gorla (1823–1866) is credited with 109 opuses in Pazdirek's *Universal Handbuch*.
 5. Juan de la Cruz Carreño, Manuel Antonio's brother, had accompanied the expedition with his wife (who was Clorinda's sister) and with their baby, Gertrudis. He joined Manuel Antonio and Teresa at the Tremont Hotel in Boston, during her January and February Boston concerts.
 6. Republished in Elise K. Kirk, *A History of the American Spirit* (Urbana and Chicago: University of Illinois Press, 1986), 84–85.
 7. The rosewood grand with two pedals, #1,900 made by Schomacker and Company, Philadelphia, now "resides in the Chicago Historical Society" according to Elise K. Kirk, who on page 82 offers a picture of the instrument.
 8. Concerning the *Marche de Nuit*, Gottschalk's op. 17 (published in 1855), see his *Notes of a Pianist* edited by Jeanne Behrend (New York: Alfred A. Knopf, 1964), 9, 12, 44, 49, 239, and 305.
 9. Copyrighted April 17, 1855 by Alice Hawthorne, Septimus Winner's pseudonym, "Listen to the Mocking Bird. A sentimental Ethiopian Ballad" selling for twenty-five cents, was published by Winner & Shuster, 110 North Eighth Street. A best seller in 1854 was "What is Home Without a Mother." In 1862 the firm published "Give us Back Our Old Commander," George B. McClellan, who in 1864 was the Democratic candidate opposing Lincoln. In Charles Eugene Claghorn's *"The Mocking Bird" The Life & Diary of its Author* (Philadelphia, 1937, 30), he claimed that Lincoln likened the song "to the laughter of a little girl at play." Winner credited the tune to the whistling of a black Philadelphia barber and beggar, Richard Milburn. In *The New Grove* (2nd ed., vol. 27, 2001, 438) Nicholas E. Tawa credits Milburn with "running errands at Winner's store," and states that twenty million copies of "Listen to the Mocking Bird" were sold before 1905.
 10. According to Oscar Brand, *Singing Holidays* (New York: 1957, 10), at Gettysburg Lincoln asked for "John Crack Corn, or The Blue Tail Fly," a song by F.P. Benteen copyrighted on January 20, 1846, in Baltimore. Lincoln did not compare with other presidents, in his musical tastes.
 11. *Teresa Carreño*, 63. Dwight conceded that "she has gained much power, certainly in executing difficulties, intelligent conception, while her touch

has a fine, vital, sympathetic quality. The most fresh and individual were the little compositions of her own.”

12. Milinowski includes the facsimile of Rossini’s June 6, 1866, letter in French to the composer and conductor Luigi Arditi (73). His other letter to Madame Puzzi proved more useful in garnering her advantageous London reception among the highest social levels.
13. Born at Dun-le-Roi, Cher, May 2, 1852, Émile Sauret died in London, February 12, 1920. A prodigy, he played in Vienna at age eight, and then in London and Paris. After the Franco-Prussian War, during which he did military service, he resumed his international career in 1872 with a visit to the United States, returning in 1874. He married a second time in 1879.

In May 1876 he played the Mendelssohn concerto with the Leipzig Gewandhaus orchestra. In 1890 he became a professor in the Royal Academy of Music, London, until 1903 when he accepted a teaching appointment at the Chicago Musical College headed by Rudolf Ganz. In 1906 he returned to Europe, and in 1908 took a teaching position at Trinity College of Music, London.

Possessor of an unrivaled technique, a sumptuous tone, and a superlative vibrato, he composed extensively. His works published at Leipzig included a violin concerto, op. 26, *Rhapsodie russe*, op. 32, and *Rhapsodie Suédoise*, op. 59—each with orchestral accompaniment. His studies range from 20 *Grandes Études*, op. 2 to 12, and 12 *Études artistiques*, op. 38.

14. “The Ilma de Murska concerts [Music Hall], with Carreño, Sauret, Theodore Habelmann, Ferranti, Braga.” *Dwight’s Journal of Music*, Vol. 34, no. 13 (Oct. 3, 1874): 311.
15. Giovanni Tagliapietra (born December 24, 1845, in Venice, died April 4, 1921, in New York City) studied architecture, obtained a degree from the University of Padua, and received vocal instruction from baritone Giovanni Corsi (1832–90). He met Teresa during their participation in the Emma Abbott troupe’s appearance at the Philadelphia centennial. A gambler and a womanizer, he consigned financial management during their eleven-year common-law union from 1876 to 1887 to Teresa. After facing intolerable financial demands upon her return, cash-laden from Europe in 1897, he lowered his request for money to \$1500, a sum with which to start a conservatory. In December 1897 he married Margaret Townsend; their house at 343 West Thirty-Fourth Street was a Sunday-afternoon gathering place for artistic notables until 1900, but thereafter was a boarding house in which Tagliapietra and the no longer well-to-do in her own right Margaret shared a shabby back bedroom downstairs.
16. Julie Rivé-King, (born in Cincinnati on October 23, 1854, died in Indianapolis July 24, 1937) ranked among the foremost American-born

- pianists of her generation. An S. W. Mills pupil in New York City and Liszt pupil at Vienna, she made her Leipzig début in 1873 and married her manager Frank H. King in 1877. A pianist who played with the Theodore Thomas orchestra, she claimed a repertoire of 300 works by 75 composers. From 1908 to her death, she taught at the Bush Conservatory in Chicago.
17. Antonio Guzmán Blanco (born in Caracas on February 28, 1829, died in Paris on July 30, 1899) was president of Venezuela during the periods, 1870–76, 1880–84, and 1886–87.
 18. All details concerning Teresa's attempt to spark interest in a national conservatory headed by herself derive from Mario Milanca Guzmán's article, "Teresa Carreño: Manuscritos inéditos y un proyecto para la creación de un Conservatorio de Música y Declamación," *Revista musical chilena*, L/186 (July–December 1996): 13–39.
 19. Ramón de la Plaza Manrique, *Ensayos sobre el arte en Venezuela* (Caracas: 1883; Imprenta Nacional, 1972) subject of Mario Milanca Guzmán's exhaustive article in *Revista Musical Chilena* 102 (July–December 1984): 36–109, wrote generously of all the phases of Teresa's career. See Milanca Guzmán, "Dislates en la obra *Teresa Carreño*, de Marta Milinowski, *Latin American Music Review* 8, no. 2 (Fall/winter 1987): 187–88.
 20. Alvaro Fernaud, in *Realidad y utopía en la educación musical: América en su música* (Mexico City: Siglo Veinte Uno Editores, 1984) traces the history of attempts to establish national conservatories in Latin America, beginning with the Conservatorio Imperial at Rio de Janeiro in 1841.
 21. Born at Modena on June 22, 1859, Linda Brambilla (died 1933 at Milan) who was twenty-eight-years-old when Teresa recruited her to sing in Caracas, returned to enjoy a triumphant career in Rome (1889, Teatro Argentina, Thomas's *Mignon*), in Milan (1890, La Scala, Bizet's *Pêcheurs de perles*), and in 1900–01 as partner with Enrico Caruso in *Elizir d'Amore*, conducted by Toscanini.
 22. Harry Chapin Plimmer recorded details of the ceremony presided over by Venezuelan President Contreras and concluding with an allocution by José Antonio Calcaño ("Venezuela Pays Honor to Memory of Carreño," *Musical Courier*, March 25, 1928).
 23. Born in Glasgow on April 20, 1864, Eugen d'Albert died at Riga on March 3, 1932. His father was French dancing master Charles Louis Napoleon d'Albert (1809–86) who immigrated to England in 1876. He studied composition with S.S. Wesley and married Anne Rowell. After attending the National Training School for Music in London, Eugen migrated to Germany, where at age twenty he married the first of his six wives, Louise Salingré, by whom he had a son, Wolfgang. After his break-up with Teresa, he married successively opera singer Hermine Finek (fathered one child), Ida Fulda, Fritzi Jauner (fathered

three children), and Hilde Fels. At the height of his piano virtuoso career, which began with a Singakademie, Berlin, début on January 10, 1883, he turned aside to compose twenty operas, the most successful of which, *Tiefland*, op. 34, the seventh, premiered at Prague on November 15, 1903. Richard Strauss dedicated his *Burleske* for piano and orchestra to d'Albert. The events of his marriage to Teresa are copiously covered in "Tritten zweier Kometen," pp. 99–149, in Charlotte Pangals, *Eugen D'Albert Wunderpianist und Komponist, Eine Biographie* (Zürich: Atlantis, 1981).

24. The couple traveled to Australia, New Zealand, and the United States from April 1907 to 1908; to South Africa, from November 1909 to April 1911; and to Cuba, 1917.

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