

Early Symphonic Music Organizations in Honolulu and Their Conductors

Dale E. Hall

Performances of European concert music, both vocal and instrumental, have been frequent in Hawai'i for more than 125 years. As early as 1861 scenes from two operas, Verdi's *Il Trovatore* and Flotow's *Martha*, were performed by local singers. After this time both local groups and touring companies presented operas in Hawai'i. Large local performing forces were represented in a presentation of Haydn's oratorio *The Creation* in 1879 by the Amateur Musical Society, founded in 1853. The Royal Hawaiian Band, directed from 1872 to 1915 by Henri Berger (who was also known as Heinrich and Henry), the outstanding musical personality in Hawai'i around the turn of the century, gave frequent performances during these years. Other wind bands were also organized in the late 19th Century, and musicians, both local and from abroad, presented concerts in Honolulu churches and theaters. The Royal Hawaiian Band and a more recent ensemble group, the Honolulu Symphony Society, established in 1902, continue to delight Honolulu audiences with concerts today.

THE SYMPHONY CLUB OF 1881-1884

The Honolulu Symphony Society was by no means the first organization of its kind in Honolulu. At least two other associations, both founded in the 19th Century, preceded it: the Symphony Club and the Amateur Orchestra. Dr. Auguste J.-B. Marques organized the "Symphony Club," or "Parlor Orchestra" as it was called in at least one program, that met during 1881-1884. As many as 14 players took part in this organization.¹ Such small numbers of performers

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suggest chamber music rather than orchestral music, but doubling of the first and second violin parts, with pairs of performers playing them, technically places the Symphony Club in the realm of symphonic performance. Henri Berger criticized the Symphony Club for its lack of "back bone" but noted that future practice would remedy this defect.² The activity of this Symphony Club can be followed in Honolulu newspapers of the period. Many of its members were prominent in social, business, and professional circles.

The Symphony Club played at concerts organized for the benefit of various charities and for occasions such as a Memorial Day service in 1884, when 11 players performed an overture and two marches.³ It is not certain whether Marques or Joseph W. Yarnley was the conductor on this occasion; both are mentioned among the orchestra personnel. Yarnley apparently conducted some of the numbers on the program, which included choral as well as symphonic music.

Eight of the 11 players who participated in this performance can be identified with a fair amount of certainty. Caroline Castle, piano, was the daughter of Samuel Northrup and Mary Tenney Castle and was educated in music at the New England Conservatory of Music and Oberlin College. She was a frequent accompanist at musical events in Honolulu during these years.⁴ Her name among the personnel shows that the Club was not limited to men. A. Kraft and Yarnley played first violin: Augustus Kraft was a jeweler;⁵ Yarnley was an Englishman by birth and a professional musician who directed the choir at Central Union Church for many years.⁶ E. Muller, probably Edward Muller, one of the proprietors of H. Hackfeld and Company, sugar factors, played second violin.⁷ Auguste Marques, diplomat, savant, musician, and organizer of the Symphony Club, played viola. J. F. Brown, assistant surveyor general under the Monarchy and Republic 1874-1895, and land commissioner 1895-1901, played violoncello.⁸ M. H. Jones, a bookkeeper for Castle and Cooke, played clarinet.⁹ Charles Michiels, who may have also been a businessman, was called by Marques a "distinguished Belgian cornetist."¹⁰

Newspaper accounts of the Symphony Club's repertory are often vague, but a few pieces can be identified. On 29 December 1883 the Club performed at a charitable concert given at the Y. M. C. A. Hall to raise money for the purchase of a piano for O'ahu College. It opened the program with *Overture to the Caliph of Bagdad*, by the French composer Adrien Boieldieu (1775-1824), and closed it with *Les regrets*, Opus 114 No. 4, by the minor 19th-Century Belgian

composer, B.-C. Fauconier. The Symphony Club probably played many arrangements of works not necessarily intended for orchestra. On 4 May 1883, for example, it played a selection arranged by Marques from Rossini's opera *L' Italiana in Algeri* for an Amateur Music Society concert.¹¹ It steered away from heavier symphonic fare because of its modest size and lack of woodwinds and percussion. The piano was probably needed to help fill out the rather sparse texture and to supply the musical substance of parts otherwise missing; most 19th-Century symphonic works (except, of course, piano concertos) do not include a piano part in their scoring.

THE AMATEUR ORCHESTRA OF 1895-1902

A. Marques noted that a split eventually occurred among the members of the Symphony Club but gave no further details.¹² A group that played symphonic music was not organized again until November 1895. Known either as the Y. M. C. A. Orchestra or the Amateur Orchestra, it practiced one night a week and was usually conducted by Wray Taylor during the brief course of its eight-year history. In general, conductors in the 19th Century did not enjoy the "star status" that they do today. In some early performances of symphonic music in Honolulu, the conductor is not even mentioned by name, and, indeed, early conductors may have performed on their particular instrument along with the orchestra in concerts, their conducting skills utilized mainly in rehearsals. In the 18th and early 19th Centuries, an orchestra's first violinist or keyboard accompanist often played along while keeping the group together with nods of the head or movements of the bow. Exactly when Honolulu conductors laid down their instruments and wielded only their batons is not known.

Wray Taylor, conductor of the Amateur Orchestra, was an important government official who cultivated a number of musical activities as an avocation. He was organist at St. Andrew's Cathedral during the last two decades of the 19th Century and also gave a series of organ recitals at Kaumakapili Church over a ten-year period.¹³ Married to a high Hawaiian chiefess, and for a time editor of the *Pacific Commercial Advertiser* in the 1880s, he was appointed secretary in 1890 to the Bureau of Immigration.¹⁴ He was active both as a performer and as a conductor of the Amateur Orchestra until 1902. Taylor left Hawai'i on 3 January 1903 and apparently did not return. An investigation was made of the financial end of his duties as Commissioner of Agriculture, and discrepancies were found in his

accounts in the amount of \$850. But a contemplated suit against him was eventually dropped, and he was "practically exonerated . . . of criminality."¹⁵ After leaving the Islands, he became organist at a San Francisco church.

In an article he wrote on music in Hawai'i, Taylor mentioned that the Amateur Orchestra consisted of 24 players, several of whom were female. The instruments included seven first violins, five second violins, viola, violoncello, double bass, pairs of flutes, cornets, clarinets, and piano, trombone, and drums.¹⁶

When the Amateur Orchestra met to practice for the first time on 5 November 1895, its size was much more modest: it included a pianist, two violinists, two cellists, and a flutist.¹⁷ Wray Taylor conducted the first piece it rehearsed on that occasion, the hymn *Columbia* by the Irish-American bandmaster Patrick S. Gilmore. At the next rehearsal the two cellists took turns conducting. These two were probably Taylor and Christian Hedemann; both are occasionally listed as cellists in newspaper accounts of Amateur Orchestra performances.¹⁸ Christian Hedemann, member of an old Danish family, came to Hawai'i about 1878. An engineer, he built sugar mills for the Honolulu Iron Works.¹⁹

The membership of the Amateur Orchestra eventually increased to 15. William M. Keogh, solo clarinetist in the group, asked to conduct. Keogh was a professional musician who apparently lived in Honolulu only a few years. He was for a time an employee of M. Phillips Company, a dry goods store.²⁰ He conducted the first Amateur Orchestra concert, given on 9 April 1896 at the Y. M. C. A. Hall.²¹ Mrs. Annis Montague Turner was a vocal soloist on this occasion. She would play an important role in the early history of the Honolulu Symphony Society. Born in 1846, she was the daughter of Amos Starr and Juliette Montague Cooke. She went to Europe for voice training in 1876 and sang professionally under the name Annis Montague, her mother's maiden name. On a concert tour in Australia she met Charles H. Turner, a well-known tenor. The two married in Honolulu. Mr. Turner died soon after the marriage, and Mrs. Turner became prominent in musical affairs in Honolulu for many years at the turn of the century.²² She coached the singers and sang the role of Leonora, the *prima donna*, in a presentation of Verdi's *Il Trovatore* on the occasion of the opening of the new Hawaiian Opera House to the public on 7 November 1896. Members of the Amateur Orchestra took part in this performance, which was conducted by Henri Berger.²³

At times, during its short history, the conductor of the Amateur Orchestra experienced much difficulty in getting members to rehearsal, a circumstance reflected in newspaper announcements such as the one in the *Pacific Commercial Advertiser* for 2 March 1900: "The regular rehearsal of the Amateur Orchestra will be held this evening in the Y. M. C. A. hall at 7:45 o'clock and woe betide any member who is not present at that time." Members frequently failed to practice on their own between group rehearsals, and broken strings were the result when members opened the cases to take out their instruments at rehearsal.²⁴

Like the Symphony Club of 1881–1884, the Amateur Orchestra played for charitable functions, assisted in church music presentations, Y. M. C. A. entertainments, and such public occasions as Fourth of July festivities. In addition to Wray Taylor and William Keogh, a certain H. Heitman conducted some rehearsals. He was probably Henry Heitman, a bookkeeper for the Peoples Ice and Refrigeration Company.²⁵

Among the members mentioned in a performance of special music at a presentation of two comedies by the Kilohana Art League's Dramatic Circle on 19 February 1898 were B. L. Marx, J. L. McLean, and T. H. Petrie, violinists; and G. J. Boisse, cornetist.²⁶ Benjamin Lodge Marx, one of the most prominent members of the Honolulu Symphony Society after its founding in 1902, was an attorney and art patron. Marx served as secretary of the Executive Council of the Republic of Hawai'i and private secretary to President Sanford B. Dole and participated in the historic events that marked the passing of the Monarchy and birth of the Territory. Marx was born in San Francisco, came to Hawaii in the 1890s, and married Mary Eloise Castle, daughter of Alfred and Claire Coleman Castle and granddaughter of Samuel Northrup Castle.²⁷ J. L. McLean, born in Honolulu in 1867, was prominent in local business, financial, and social circles. He was vice president of the Inter-Island Steam Navigation Company at the time of his death in 1916.²⁸ Thomas H. Petrie, born in San Francisco in 1876, was a well-known business executive for Castle and Cooke. He later served five terms as member of the Territorial House of Representatives before his death in 1935.²⁹ Another San Franciscoan, Gaston J. Boisse, came to Hawaii in 1896 to work on the *Hawaiian Gazette*. He later founded his own company, Boisse Press. He was also among the first members of the Honolulu Symphony Society.³⁰ It is apparent that many members of the

Amateur Orchestra, like its earlier counterpart, were or would become prominent citizens of Hawai'i.

Wray Taylor directed a concert on 1 December 1898 to raise money to purchase a new piano for the Bishop Home for Girls at Kalaupapa, Moloka'i. Among the violinists on this concert were Dr. A. J. Derby and three women, Mabel Chamberlain Mead, Lucy Ward, and a certain Miss Peck. Dr. A. J. Derby was undoubtedly the Honolulu dentist of that name.³¹ Mabel Chamberlain Mead, wife of Royal D. Mead, an attorney who represented the interests of the Hawaiian Sugar Planters' Association in Washington, D. C., from 1920 to 1936, lived in Hawai'i with her husband from 1897 to 1920. She was a fine violinist and occasionally played violin solos on various public occasions in Honolulu.³² Lucy Ward, one of the widely known Ward sisters, was the daughter of Curtis P. Ward, a Kentuckian who came to Hawai'i in the early 1860s and owned Old Plantation, an extensive piece of Honolulu property stretching from King Street to the Ocean. Ward Street was named for her family. The Ward sisters were all excellent musicians.³³

Among Amateur Orchestra members mentioned in a 1901 article are several that took part in early performances of the Honolulu Symphony Society: H. R. Tuck, viola; Leon Tobriner, cello; E. Kopke, flute; A. S. Cantin, double bass; James McCabe, cornet; Bert Boyden, oboe; and W. F. Jocher, clarinet.³⁴ H. R. Tuck was an employee of Theo H. Davies Company, sugar factors.³⁵ Leon Tobriner was a clerk during this period for Hyman Brothers, general merchandise merchants.³⁶ Born in Hanover, Germany in 1854, Ernst Kopke arrived in Hawai'i in 1891. He was the first engineer in Hawai'i to initiate use of pumping plants for irrigation of cane fields. He was the first president of the Honolulu Symphony Society and became a naturalized U. S. citizen in 1903.³⁷ Augustus S. Cantin, born in San Francisco, became a city-county engineer who worked as the manager of Cotton Brothers, contractors, during this period.³⁸ James F. McCabe, a messenger for the Territorial Supreme Court around 1900, was a professional musician in his later years who played in Honolulu Symphony Society concerts in 1912 and 1914.³⁹ Bertrand F. Boyden was a bookkeeper who lived in Honolulu only a few years.⁴⁰ W. F. Jocher became the second conductor of the Honolulu Symphony Society during 1903-1904. He was born in Philadelphia in 1865, the son of German immigrants.⁴¹ He was employed as a bookkeeper for Hollister Drug Company in Honolulu around 1900.⁴² An enthusiastic conductor, Jocher was much liked by

Honolulu Symphony Society members. After leaving Honolulu, he joined John Philip Sousa's quartet, wrote for five amateur orchestras simultaneously, and possessed his own private library of 3,500 symphonic works. He was still corresponding with his Hawai'i friends in 1941, although he had never returned to Hawai'i.⁴³ From 1927 to 1945 he was a municipal employee of Sea Isle City, New Jersey; he died in 1946.⁴⁴

The Amateur Orchestra disbanded for a time in 1897⁴⁵ but began playing again a few months later and remained active from 1898 to 1902. At a concert at the mansion of Henry E. Cooper, Minister of Foreign Affairs for the Republic, the Amateur Orchestra played what was for it a lengthy program before an audience of 250 society people:⁴⁶

War March of the Priests from <i>Athalie</i>	Mendelssohn
Captivating Gavotte	Tobani
The Venus Overture	Bigge
Waltz, Daughter of Love	Bennet
Queen of the Isle	Isenmann
Schottische, Pansy Caprice	Walker
March, The Liberty Bell	Sousa

Except for Felix Mendelssohn and John Philip Sousa, these composers are forgotten today. Tobani, Bigge, and Isenmann can be found in turn-of-the-century catalogues of salon music, but they are not listed in biographical dictionaries, even those of the period. Many of these compositions were probably arrangements or transcriptions of pieces originally intended for wind band or chamber groups.

The close connection of the Amateur Orchestra with the later Honolulu Symphony Orchestra (hereafter called HSO) has been demonstrated by the membership of many musicians in both groups.⁴⁷ A connection is also provided in the repertoire played by the two orchestras. The HSO, for example, in 1907 performed Theodore M. Tobani's Gavotte, mentioned above, and Mendelssohn's *War March*, under conductor Arthur Brooke, as late as December 1928.

THE HONOLULU SYMPHONY SOCIETY IN 1902-1903

The Honolulu Symphony Society (hereafter called HSS) was formed in 1902 at a time when the Amateur Orchestra had been inactive for a few months. For years the HSS has claimed that its founding year was 1900, but I believe that this is an error. The most

thorough and accurate study of the Symphony's history, Leon H. Burton's "The Honolulu Symphony Orchestra: Its Educational Contributions and Suggestions for the Future," places the founding date at 1902.⁴⁸ However, a *Honolulu Star-Bulletin* article of 1968 contains the following assertion:

The summer of 1900 a small notice in the press announced the formation of the Honolulu Symphony and stated that 'any professional or amateur musician of good repute may become a member of the Honolulu Symphony Society.'⁴⁹

I have searched diligently in the June, July, and August issues of the *Evening Bulletin*, the *Hawaiian Star*, and the *Pacific Commercial Advertiser*, for both 1900 and 1902, and have found no such notice. The quote is a paraphrase of a sentence on suggested membership of the HSS which appeared in a list of suggestions for the Constitution and By-Laws of the HSS taken down in the minutes of the first of its organizational meetings, dated 27 August 1902. It appears in a journal in the possession of the HSS covering business from 1902 through part of 1904:

Any professional or amateur musician, both vocal and instrumental, of good repute, shall be eligible as members [sic] of the Society.⁵⁰

Because I have been unable to find a notice of the HSS in newspapers earlier than 1902, because of its considerable continuity with the Amateur Orchestra in terms of membership and repertory, and because no meetings earlier than 27 August 1902 are recorded in the earliest HSS journal, I believe that the founding date of the HSS is 1902. The HSS was formed at a time when the Amateur Orchestra had been inactive for a few months.

It may legitimately be asked why the new group thought it desirable to form a new society rather than continue under the name of the old. It may well be that Wray Taylor, conductor of the Amateur Orchestra, was too preoccupied with his own apparently tangled affairs to provide leadership for a budding symphony society—the controversy over his conduct as Commissioner of Agriculture would erupt early in 1903. His name is not found among early HSS members. It is also likely that members of the new HSS felt that genuine concert music had been lacking in the Amateur Orchestra concerts. Missing, for reasons such as lack of players of certain instruments and smallness of the Amateur Orchestra, were staples of the concert repertoire such as Mozart, Haydn, Beethoven, and Schubert symphonies. In their place were frothy opera overtures, marches, and transcriptions of salon music.

Among the founders of the HSS were many persons of German ancestry, a fact noted at the time.⁵¹ It is undoubtedly they who pushed for a more professional organization which would perform the German concert repertoire. Curiously, B. L. Marx's article about the early years of the society, written about 1905, makes no mention of the antecedent Amateur Orchestra which supplied so many members to the new HSO. According to Marx, the HSS "started in a small way with a group of amateur musicians meeting together to rehearse chamber music."⁵² A list of Amateur Orchestra players in 1901 includes 30 musicians, hardly a chamber group.⁵³ It may be, however, that a small contingent of these, the more enthusiastic, perhaps, along with some amateurs who had not played in the Amateur Orchestra, met to play chamber music during mid 1902 when the Amateur Orchestra had become inactive. At any rate, the *Evening Bulletin* announced that a new orchestra had been meeting at the home of a number of young Germans on Beretania Street. "The orchestra intends to take up nothing but the higher class music such as symphonies and the like," it asserted.⁵⁴ The new organization undoubtedly met at the home of Folkmar Franzius and Robert Schultze, both employees of H. Hackfeld and Company, who lived at 1340 Beretania Street.⁵⁵

Among the men who met for informal practice in the summer of 1902 were probably Franz Ballaseyus, director of music at Oahu College, W. F. Jocher, Carl Mett, Ernst Kopke, Albert A. Falke, C. S. Desky, and W. A. Love. In the last of three organizational meetings, held on 17 September 1902 in the office of C. S. Desky, Kopke was made president of the HSS, Jocher vice president, Marx secretary, and W. A. Love treasurer. Carl Mett, the orchestra's librarian, was a bookkeeper for Bishop and Company Bankers.⁵⁶ Albert A. Falke and C. S. Desky were made the first directors of the HSS. Falke was born in Germany in 1854; in 1902 he was an official of the Pacific Guano and Fertilizer Company.⁵⁷ Charles S. Desky was a real estate agent and developer who purchased Pacific Heights, laid it out in building lots, and had an electric railway constructed up its slopes. He also developed Woodlawn at the upper end of Mānoa Valley.⁵⁸ W. A. Love, born in Honolulu and the son of the founder of Love's Biscuit and Bread Company, was in the brokerage and real estate business. He was long active as a performer in the HSO.⁵⁹

According to the Constitution of the HSS, approved in 1904, the purpose of the HSS was "to organize and conduct an orchestra and

choral society . . . to encourage the cultivation of art and music . . . and to promote sociability among its members” (Article I, section 2). The choral society did not function for any great length of time. The suggestion that any professional or amateur musician of good repute be eligible for HSS membership, made at the first meeting, was dropped in favor of a statement that omitted any reference to professionals or amateurs: an applicant for membership in the HSS “must be a man of good repute, at least sixteen years of age, and either a musician or a person interested in encouraging the purpose of the society” (Article II).

Too, among the 1902 suggestions for a Constitution were statements that professional musicians who were active members were exempted from paying entrance fees or dues, but these were also dropped in the Constitution approved in 1904. An entrance fee of \$5 was required of all active and associate members (Article XII, section 1), and dues of \$1 a month were payable a month in advance (Article XII, section 2).⁶⁰

Members could be of three types: active, associate, or honorary (By-Laws, Article III). Active members were to take part vocally and instrumentally. Associate members took no active musical part nor could they vote on the appointment of the music director. Honorary members were to be elected on payment of a fee of \$50. They could not vote or hold office. The number of members of the HSS was not to exceed 250 (By-Laws, Article II). Thus, from the beginning, the HSS limited its membership and expected that some members would be non-musicians who would be interested in the new organization because of its social advantages rather than its opportunities for self-expression. And perhaps to insure that the membership stayed exclusive, it levied rather heavy dues—\$12 a year was no small amount in 1902.

The attitude towards professional musicians seems to have changed from 1902 to 1904 when the Constitution was adopted. It is likely that in the process of becoming an exclusive men’s club, professional musicians were not expected to apply for membership in the HSS, and that almost from the first there were a number of them who played in orchestra concerts but were not actual members of the HSS. Minutes of an HSS meeting on 22 July 1904 imply this state of affairs:

Mr. Koepke moved to issue membership cards entitling the holder to the privileges of the club to such musicians as are assisting the society. These cards to be good for three months at the time and renewable at expiration.⁶¹

Lists of orchestra members of the Amateur Orchestra and the early HSO show that most of the performers were *haole* men. Women were excluded from HSS membership although welcome as guests at early performances. They did not play in the orchestra concerts either, except as guest soloists, until 1908. Occasionally a few performers seem to have been borrowed from the Royal Hawaiian Band. These include a certain G. Sant-Anna, who played cello in a 2 May 1903 performance, D. Akana, who played bassoon in a 9 February 1906 performance, and J. K. Kaaa, who played trombone at a 6 February 1908 concert.⁶² After the reorganization of the HSS in 1924, members of ethnic groups became more common among the HSO players; an M. Motoyama, listed among the personnel as a violinist in 1924, was probably the first person of Japanese descent to play with the HSO.

The first four concerts of the fledgling HSO were all private affairs. The first was given at a “smoker” at the club house of the HSS, located on the slopes of Punchbowl at the present corner of Prospect and Emerson Streets, in honor of the officers of the German cruiser *Cormoran* on 11 October 1902:

Bridal Procession	R. Wagner
Das deutsche Lied, men’s chorus	Kalliwoda
Symphony in G minor	Mozart
Storm Conjunction, men’s chorus	Dürnrner
Intermezzo sinfonico	Mascagni
Waltz, “The First Invitation”	Voelker

The choral contingent of the HSS was obviously active along with the orchestral in this first concert. The familiar composers are Wagner, Mozart, and Mascagni. The first number was undoubtedly a transcription of the Bridal Procession from *Lohengrin*; the Mozart Symphony was probably the familiar No. 40, K. 550; the Intermezzo sinfonico was undoubtedly the frequently performed orchestra piece from Mascagni’s opera *Cavalleria rusticana*. Johann Kalliwoda and Johann Dürnrner were minor 19th Century German-speaking composers. G. Voelker is so obscure, although his salon pieces are found in turn-of-the-century catalogues of orchestral and chamber music, that he is not listed in biographical dictionaries.

Franz Ballaseyus directed this concert and two additional concerts in late 1902, one on 10 November in honor of the birthday of King Edward VII of Great Britain, and a final concert on 27 December,

both at the clubrooms of the HSS. According to the minutes of an HSS meeting held 5 November 1902, an informal discussion was held concerning the advisability of asking for Ballaseyus's resignation. In a 6 December 1902 meeting Ballaseyus was present, and it was agreed that he should continue as conductor until 1 January 1903, then if the directors still wished him to resign he would.⁶³ W. F. Jocher directed the HSO as "guest conductor" at a program at the Kilohana Art League on 30 December 1902 and became the new conductor in 1903. The HSO assisted in the production of William Wallace's operetta *Maritana* in February 1903, with Mrs. Annis M. Turner in the title role, and on 2 May 1903 gave what could probably be called its first public concert at the Hawaiian Opera House.

The reasons for the dissatisfaction of the HSS with Ballaseyus are not known. He was born in Ueckermünde, Prussia, a Baltic seaport, in 1852.⁶⁴ Most of his young years were spent in Stettin, Prussia, (today Szczecin, Poland) where he received his early education. Among his teachers was Karl Loewe, famous lieder composer who lived in Stettin until about 1866.⁶⁵ Ballaseyus's ancestors were seafaring men, and he himself became a sailor at the age of 17.⁶⁶ He served on various German ships during the years 1873-1877 and was commissioned as Unter-Lieutenant in the German Naval Reserve in 1877.⁶⁷ He eventually decided to pursue professional studies in music. During the years 1879-1882 he studied at the Musikakademie in Hamburg, Germany, but may not have received a diploma there. At this time he also studied vocal music with Dr. Franz Kruckl, the celebrated baritone of the Hamburg Grand Opera. In 1883 Ballaseyus came to the U. S. and began a career as a church organist in Chicago.⁶⁸ In 1887 he became head of the Music Department at the State University of South Dakota at Vermillion, where he was active as an organ and piano recitalist, accompanist, choral director, and even singer, as numerous concert programs show which have been preserved in a scrapbook of programs and clippings from the years 1889-1899.

Ballaseyus married Charlotte Schirmer in Hoboken, New Jersey, in 1890. After resigning his position at the University of South Dakota in 1891, he accepted a position as professor of music at Hollins Institute in Hollins, Virginia, where he taught for four years. He returned to Vermillion for two years, received a Bachelor of Science degree from the University of South Dakota in January 1897, and was drafted into the U.S. Navy for service in the Spanish-American

War. He was commissioned as a lieutenant and served as commander of the U. S. S. *Piscataqua*, a tugboat, for four months. Ballaseyus's private journal, kept in German longhand script, contains entries that cover the years 1898–1901 and parts of 1909, 1917, and 1919–1921. The journal from 1898 to 1900 logs his stay in the New York area, where he became organist at St. Peter's Evangelical Lutheran Church at 46th Street and Lexington Avenue. His journal entries are usually objective and factual, even when he underwent experiences that must have disappointed or angered him. However, the entry for 16 April 1900 shows a different side of his personality:

“*Morgens 7 Uhr kam ich ins Bellevue Hospital und erhielt die niederschmetternde Mittheilung, dass unser liebes Kind Nachts $\frac{1}{4}$ nach 12 gestorben sei.*” (“In the morning at seven o'clock I arrived at Bellevue Hospital and received the shattering news that our dear child had died during the night at a quarter past twelve.”)

This was the third of four children born to the Ballaseyuses. Of the three children who lived to adulthood, Virginia (Emma) was the most gifted musically. She became a well known West Coast composer and taught at the Merritt School in Oakland, California for many years.⁶⁹ The death of the Ballaseyuses' child must have persuaded them that a change of scene was the best thing for them and their family. On 4 July 1900 Ballaseyus met with W. R. Castle of Honolulu and a week later accepted the position of musical director at Oahu College (Punahou School) in Honolulu. How Ballaseyus became acquainted with Castle is not known.

The family arrived in Honolulu on 13 September 1900 and a few days later, according to the journal, attended a musical soirée at the home of Miss Castle (probably Caroline Castle). A short time later Ballaseyus's teaching duties began. At a reception for Rev. William Kincaid of Central Union Church, on 11 October 1900, Ballaseyus played a piano solo, Schumann's *Aufschwung*. Ballaseyus played the organ for services at St. Clement's Episcopal Church in November and December 1900. In the meantime, a recital he had planned with Della Griswold, a local singer, was given at the Hawaiian Opera House on 23 November 1900 and was well attended and applauded, as he notes in his journal. He played Beethoven's Sonata Opus 27 No. 2, the “Moonlight,” and for a *Pacific Commercial Advertiser* reviewer, he “did not get quite all that he should have out of [it].”⁷⁰ On 28 November 1900 he attended the wedding reception of Mary Eloise Castle and Benjamin L. Marx, an HSS charter member, in Waikiki. The Ballaseyuses lived in a cottage on the grounds of Oahu

College. From 1900 to 1903 he taught music there and directed a community choir, the Philharmonic Society, founded about 1901.⁷¹ He apparently considered his choral work more important than his conducting of the HSO; in a later clipping only the choral position is mentioned.⁷²

After his resignation and departure, Ballaseyus spent the rest of his life in northern California as a high school music teacher in various cities and towns. He seemed especially to have enjoyed conducting choral music. Towards the end of his life he sought employment as a piano accompanist of silent films in various theaters in the Bay area. His career seems to have gone downhill after he left Honolulu, partly, perhaps, because of ill health. He died in Berkeley, California, in 1922.⁷³

In conclusion, two symphonic organizations, the Symphony Club of 1881–1884 and the Amateur Orchestra of 1895–1902, preceded the founding of the HSS in 1902. These groups provided music for a variety of public occasions and drew many of their members from prominent social, professional, and business circles in Honolulu. The impetus for the founding of the HSS in 1902 came from persons of German-speaking descent who probably wanted more performances of staples of the German concert repertoire than the earlier groups had provided. The first few concerts given by the HSO were private, but public concerts began in 1903, and continued to be given through 1908, in 1912, 1914, and, after a ten-year hiatus, uninterruptedly from 1924 to the present. Except for two concerts in 1912 and one in 1914, no performances were given from 1909 to 1924. MacDonald's suggestion that World War I was responsible for the inactivity of the HSO during these years cannot be a full explanation, since quiescence had set in as early as 1909 and continued well after the conclusion of the War.⁷⁴

Honolulu is richer for the efforts of the HSS in presenting concerts of European concert music to the public and looks forward to the continuing vigor of concert life in Hawai'i.

NOTES

¹ A. Marques, "Music in Hawaii Nei," *HAA* (1886): 59.

² Henri Berger, "Music in Honolulu," *HAA* (1885): 73.

³ *PCA*, 31 May 1884.

⁴ Obituary, *HA*, 4 July 1941.

- ⁶ *McKenney's Hawaiian Directory* (San Francisco: L. M. McKenney, 1884) 161.
- ⁶ Obituary, *PCA*, 16 Aug. 1900.
- ⁷ *Hawaiian Directory and Hand Book of the Kingdom of Hawaii* (San Francisco: McKenney, 1888) 309.
- ⁸ Obituary, *HA*, 5 Jan. 1925.
- ⁹ *McKenney's Hawaiian Directory* (1884) 138.
- ¹⁰ Marques, "Music in Hawaii Nei": 59.
- ¹¹ *PCA*, 8 May 1883.
- ¹² Marques, "Music in Hawaii Nei": 59.
- ¹³ *PCA*, 25 July 1900.
- ¹⁴ *PCA*, 16 July 1910.
- ¹⁵ *PCA*, 16 July 1910.
- ¹⁶ Wray Taylor, "Musical Status of Hawaii," *HAA* (1899): 165-166.
- ¹⁷ *PCA*, 5 Nov. 1901.
- ¹⁸ *PCA*, 21 Feb. and 2 December 1898.
- ¹⁹ Obituary, *PCA*, 19 May 1932.
- ²⁰ *Directory and Hand-Book of Honolulu and the Hawaiian Islands* (San Francisco: F. M. Husted, 1892) 172; *Husted's Directory and Hand-Book of Honolulu and the Hawaiian Islands* (San Francisco: F. M. Husted, 1896) 210.
- ²¹ *PCA*, 10 April 1896.
- ²² Obituary, *HSB*, 13 Sept. 1920.
- ²³ *PCA*, 7 Nov. 1896.
- ²⁴ *PCA*, 5 Nov. 1901.
- ²⁵ *Husted's Directory and Hand-Book* (1896) 167.
- ²⁶ *PCA*, 2 Dec. 1898.
- ²⁷ George F. Nellist, ed., *The Story of Hawaii and its Builders* (Honolulu: Honolulu Star-Bulletin, 1925) 646-648; Obituary, *HA*, 10 June 1959.
- ²⁸ Obituary, *HSB*, 5 Dec. 1916.
- ²⁹ Obituary, *HA*, 15 Oct. 1935.
- ³⁰ Obituary, *HA*, 18 May 1951.
- ³¹ *Husted's Directory and Hand-Book* (1896) 140.
- ³² Nellist, *The Story of Hawaii* 652; Obituary, *HA*, 1 April 1947.
- ³³ Obituary, *HSB*, 22 March 1954.
- ³⁴ *PCA*, 5 Nov. 1901.
- ³⁵ *Husted's Directory of Honolulu and Territory of Hawaii* (Honolulu: Hawaiian Gazette, 1902) 417.
- ³⁶ *Husted's Directory and Handbook of Honolulu and Hawaiian Territory* (Sacramento: News Publishing [1900]) 432.
- ³⁷ Nellist, *The Story of Hawaii* 580-582; Obituary, *HSB*, 27 May 1926.
- ³⁸ *Husted's Directory of Honolulu and Territory of Hawaii* (Honolulu: Hawaiian Gazette, 1903) 129.
- ³⁹ *Husted's Directory* [1900] 318.
- ⁴⁰ *Husted's Directory* [1900] 127; *Husted's Directory* (1902) 126; *Husted's Directory* (1903) 121.
- ⁴¹ Information supplied from city records by municipal clerk Verna M. Lynch, Sea Isle City, New Jersey.
- ⁴² *Husted's Directory* [1900] 245.

- ⁴³ Betty MacDonald, "Thirty-Nine Years of Symphony," *HSB*, 25 Jan. 1941.
- ⁴⁴ City records, Sea Isle City, New Jersey.
- ⁴⁵ *PCA*, 19 March, 1897.
- ⁴⁶ *PCA*, 27 Jan. 1899.
- ⁴⁷ The Honolulu Symphony Society (HSS) was at first a private men's club, and its members were not necessarily players in its performing contingent, the Honolulu Symphony Orchestra (HSO). Also, some members of the HSO were professional musicians and not members of the HSS.
- ⁴⁸ Leon H. Burton, "The Honolulu Symphony Orchestra: Its Educational Contributions and Suggestions for the Future," diss., Columbia U., 1963.
- ⁴⁹ "Sandwiches, Beer, Bach," *SSB & A*, 14 Jan. 1968.
- ⁵⁰ Journal of the HSS, 22 July 1904–31 Aug. 1929, 2 vols. Vol. 2 has unnumbered pages. The Journal is in the possession of the HSS, Honolulu.
- ⁵¹ *Hawaiian Star*, 28 Aug. 1902.
- ⁵² B. L. Marx, "Honolulu Symphony Society," *HAA* (1906) 160.
- ⁵³ *PCA*, 5 Nov. 1901.
- ⁵⁴ *EB*, 29 Aug. 1902.
- ⁵⁵ Folkmas Franzius appears in *Husted's Directory* [1900] 190; Robert Schultze appears in *Husted's Directory* (1902) 385.
- ⁵⁶ *Husted's Directory* (1902) 321.
- ⁵⁷ Obituary, *PCA*, 21 Dec. 1923.
- ⁵⁸ Obituary, *PCA*, 1 Oct. 1924.
- ⁵⁹ Obituary, *HA*, 14 Dec. 1943.
- ⁶⁰ Journal of the HSS, vol. 1: 8–19.
- ⁶¹ Journal of the HSS, 1904–1929: 1.
- ⁶² G. Sant-Anna, *Husted's Directory* (1902) 382; J. K. Kaaa, *Husted's Directory* [1900] 249.
- ⁶³ Journal of the HSS, 1902–1904.
- ⁶⁴ This is the date given in Ballaseyus's *Seefahrtbuch* (seaman's registration book), one of a number of documents pertaining to him kindly sent to me by Mr. Lionel Henderson of Fowler, California, a nephew of Franz Ballaseyus's daughter, Mrs. Hedwig Wheaton. All of Ballaseyus's private papers referred to in this article are in the possession of the author.
- ⁶⁵ Maurice J. E. Brown, "Loewe, Karl," *New Grove Dictionary of Music and Musicians*, vol. 11 (London: MacMillan, 1980) 127.
- ⁶⁶ Information from Ballaseyus, *Pamphlet*, which Ballaseyus had printed in 1895 for publicity purposes. Printer and place of publication are unknown. The pamphlet contains a short autobiography.
- ⁶⁷ Ballaseyus, *Seefahrtbuch* 8–14. The commission has been preserved among his papers.
- ⁶⁸ Ballaseyus, *Pamphlet* 1.
- ⁶⁹ Aaron I. Cohen, *International Encyclopedia of Women Composers* (New York: Bowker, 1981) 29.
- ⁷⁰ *PCA*, 24 Nov. 1900.
- ⁷¹ *Husted's Directory* (1902) 90.
- ⁷² Placerville, California *Nugget*, 11 Aug. 1908.
- ⁷³ Death certificate, Alameda County Recorder, Oakland, California.
- ⁷⁴ MacDonald, "Thirty-Nine Years of Symphony," *HSB*, 25 Jan. 1941.