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## Giuseppe Ferrata: Emigre Pianist and Composer.

Edward Eanes

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# **UMI**

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**GIUSEPPE FERRATA:  
ÉMIGRÉ PIANIST AND COMPOSER**

**A Dissertation**

**Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Philosophy**

**in**

**The School of Music**

**by**

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**B. Mus., Furman University, 1983**

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## PREFACE

Giuseppe Ferrata achieved a notable reputation in the United States as a pianist, a composer, and an educator by the time of his death in 1928. Born in Gradoli, Italy, he received his formal training with Giovanni Sgambati and Franz Liszt at Rome's Royal Academy of St. Cecilia. He enjoyed a moderate success with a composition prize and annual recitals in Rome before immigrating to the United States in 1892 to seek his fortune. Here he subsequently held teaching posts at five colleges and slowly built his reputation with numerous composition prizes and with the publication of over 80 compositions. This dissertation presents a historical account of Ferrata's life from his childhood through his years of struggle as an unknown émigré musician to his final years as a leading figure in the cultural life of New Orleans.

By chronicling the activities and struggles of an émigré musician in America, this study ultimately captures an era in American culture. The reader is offered a glimpse into the musical life of the various communities where Ferrata taught, particularly in small towns where the local college was the sole purveyor of art music. The documentation of Ferrata's involvement in local concerts reveals not only his influence and contributions to these communities, but it also reflects the nineteenth-century American attitude that music and the cultural arts were considered the domain of women and foreigners.

More importantly, this dissertation reflects the dichotomy that existed between the Romantic composer of art music--who typically aspired to individuality and innovation--and the mass public in America--who generally possessed a conservative, less sophisticated musical appetite. The American concert hall had become a type of museum, a place to hear compositions by European

composers of the early and middle nineteenth century. Audiences were reluctant to appreciate anything new or complex, thereby eliminating the music of most contemporary and American composers. Ferrata at first adhered to the American audiences' expectations by programming nineteenth-century works on his concerts in small towns and in the South. After joining the faculty at Newcomb College in 1909, however, he attempted to break through the barriers imposed by popular musical taste; he began to expose his audience to current musical developments. He admirably chose to challenge and educate his audience rather than to strictly placate them.

The musical appetite of the American public also affected the music publishing industry in the United States. The majority of Ferrata's published works were songs and piano miniatures, salon music genres that would guarantee a financial profit. His struggles to obtain publications of his string quartets, his piano concerto, and his more experimental piano works further reflect the conflict between the serious composer and the demands of the sheet music patron. As with his recital programming, Ferrata occasionally overcame cultural prejudices as observed in the publication of the *String Quartet in G Major, Op. 28* in 1913.

In spite of Ferrata's accomplishments, there has been no comprehensive study of his life. Guy Bernard offered a superficial overview in "The Life and Works of Giuseppe Ferrata" (Master's thesis, Eastman School of Music of the University of Rochester, 1937). Unfortunately, Bernard did not have the full cooperation of the Ferrata family, and he failed to examine the majority of Ferrata's personal papers. As a result, his work contains many errors concerning the facts of Ferrata's life including his birth date.

Two other writings about Ferrata have focused on his piano compositions. Fred Karpoff presented an analysis of his compositional style in "The Piano Miniatures of Giuseppe Ferrata" (Doctoral essay, The Peabody Conservatory of Music of the John Hopkins University, 1992). Linda Shipley examined the compositional influences of Franz Liszt in "Memoirs and Musical Contributions from Giuseppe Ferrata, Pupil of Franz Liszt," *Journal*

*of the American Liszt Society* 28 (July/December 1990): 31-41. In view of these writings, this study offers a brief analysis of some of Ferrata's larger compositions and a broad overview of the development of his compositional style.

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## ABSTRACT

The American career of Giuseppe Ferrata (1865-1928) was a part of the legacy of European émigré musicians who came to the United States in the nineteenth and early twentieth centuries, and who made a lasting impact on the musical life of their communities. Born in Gradoli, Italy, Ferrata studied piano with Giovanni Sgambati and Franz Liszt at the Royal Academy of St. Cecilia in Rome. He attained some renown as both a pianist and a composer in his native Italy before immigrating to the United States in 1892. He subsequently held teaching posts at Mount St. Mary's College in Emmitsburg, Maryland (1892-1893), at Greenville Female College in Greenville, South Carolina (1894-1900), at Brenau College and Conservatory in Gainesville, Georgia (1900-1902), and at Beaver College and Musical Institute in Beaver, Pennsylvania (1902-1908). In 1909, he became the first Professor of Piano and Composition at Newcomb College (now part of Tulane University) in New Orleans, where he remained until his death in 1928.

Ferrata established his reputation in the United States by winning composition prizes in the Music Teachers' National Association Competition (1897), the Sonzogno Opera Competition of Milan (1903), the Art Society of Pittsburgh Competition (1908), and the Art Publication Society of St. Louis Competition (1913). His compositions were published by G. Ricordi, J. Fischer & Bro., G. Schirmer, and Hinds, Noble, & Eldredge. His publications include numerous piano works in both the virtuoso and the salon traditions, over thirty songs, two masses, one string quartet, and three suites for organ.

This dissertation presents a historical account of Ferrata's activities and documents his position in the cultural life of the various communities where he taught. Sources include local



newspapers, university archives, family scrapbooks, correspondence, and personal interviews with his son, Ernesto Ferrata of Metairie, Louisiana. Moreover, this dissertation offers an overview of Ferrata's compositional style with a brief examination of his major publications, such as the *Messe solennelle* and the String Quartet in G Major. A catalogue of Ferrata's published and unpublished compositions concludes this project.

## CHAPTER 1

### ITALY

Giuseppe Ferrata was born 1 January 1865 in the Italian village of Gradoli, located 60 miles northwest of Rome, near the Tuscany border.<sup>1</sup> He was the first of nine children born to Paolo Ferrata (1842-1926) and Lucia Donati (1842-1924).<sup>2</sup> Ferrata referred to events from his early childhood in three interviews that appeared in the New Orleans *Daily Picayune* of 10 February 1910, in the New Orleans *Times-Picayune* of 29 June 1924, and in the New Orleans *Item Magazine* of 9 November 1924. In each interview, he stated that music was not his first childhood interest. Rather he informed his parents in 1870 that he wanted to become a priest.<sup>3</sup> The impetus for this decision was apparently the recent visit to his home by the local bishop.<sup>4</sup> (The fact that his uncle, Domenico Ferrata (1847-1914), had already entered the priesthood may have influenced the young boy.) Ferrata's parents indulged their son's ambition by constructing a chapel in their home complete with an

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<sup>1</sup>Guy Bernard incorrectly presents Ferrata's date of birth as 1 January 1866 in "The Life and Works of Giuseppe Ferrata" (Master's thesis, Eastman School of Music of the University of Rochester, 1937), 9. Ferrata's birth certificate is located in Giuseppe Ferrata Papers at the home of his son Ernesto Ferrata in Metairie, Louisiana. Giuseppe Ferrata Papers is hereafter referred to as GFP.

<sup>2</sup>Ferrata's grandson, Tito Brin of Metairie, Louisiana, provided the following chronological list of Ferrata's siblings: Marietta, Ettore, Francesco, Carlo, Alberto, Matilde, Beatrice, and Guglielmo.

<sup>3</sup>William G. Nott, "Orleans Composer Wins World Recognition," *New Orleans Item Magazine*, 9 November 1924, 3, 14. Also *New Orleans Daily Picayune*, 10 February 1910, and *Times-Picayune*, 29 June 1924. According to *Times-Picayune*, 29 June 1924, Ferrata's announcement to his parents occurred "before he was six years old."

<sup>4</sup>*Times-Picayune*, 29 June 1924.

altar, candles, and religious images. They even provided the appropriately colored vestments for each liturgical season. To guarantee the presence of a congregation, his mother also prepared a meal after each service for the approximately 40 children who would gather to hear her son's homilies.<sup>5</sup>

Ferrata's religious vocation came to an end between 1870 and 1875 following the organization of a 40-piece municipal band in Gradoli. The story goes that he decided to become a musician after seeing the bandmaster leading the band through the streets of Gradoli. His father, however, believed that music was not a profitable career choice and denied his son's initial requests for music lessons. His refusal did little to extinguish Ferrata's fascination with the band or his determination to join its ranks. Instead Ferrata enlisted the aid of some of his father's friends, who eventually persuaded Paolo Ferrata to employ a music teacher. Shortly thereafter, Ferrata began clarinet lessons with the local bandmaster, Francesco Strivella.<sup>6</sup>

In the published interviews, Ferrata claimed that his study with Strivella commenced in 1872 when he was seven years old. There is a discrepancy between this assertion and information presented in an affidavit from Strivella, which describes Ferrata's extraordinary musical development during his youth.<sup>7</sup> According to the affidavit, Ferrata actually began clarinet lessons when he was "hardly ten years old" and joined the Gradoli band in 1875 after only

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<sup>5</sup>*Daily Picayune*, 10 February 1910.

<sup>6</sup>Nott, "Orleans Composer Wins World Recognition," 3. Also *Daily Picayune*, 10 February 1910, and *Times-Picayune*, 29 June 1924.

<sup>7</sup>The original affidavit has not been located. A typed copy of an English translation of the affidavit dated 14 November 1896 is among a collection of testimonials and letters of recommendation in GFP. The identity of the translator cannot be ascertained from the document itself. Though Ferrata himself would eventually study English, the translator of this and other documents in GFP was either his future wife, Alice Lagarde, who was fluent in Italian, or her father, Ernest Lagarde, who was Professor of Modern Languages and Literature at Mount St. Mary's College in Emmitsburg, Maryland (see Chapter 2). Assuming the absence of a series of mistranslations in this document, it is more likely that these events occurred in 1875. The number of years between Ferrata's early childhood and the interviews of 1910 and 1924 may account for this discrepancy.

"seven or eight months" of study. Therefore the earliest possible date for the beginning of his musical studies, according to Strivella, would be in late 1874. In any case, Ferrata continued to progress rapidly in his clarinet lessons, and he became the first clarinetist of the Gradoli band in 1876.

Ferrata's prodigious musical development soon exceeded the mere mastering of a musical instrument. In 1877, he entered a public competition for the position of assistant bandmaster of the Gradoli band. Strivella presided over the panel of judges that included two bandmasters from nearby villages: a Professor Fioravanti from Bolsena and Francesco de Angelis from Látéra. At the conclusion of the competition, the precocious Ferrata had earned the highest score, 29 out of 30 points.<sup>8</sup> Thus, at only age twelve, he assumed the position of assistant bandmaster with the Gradoli band. Ferrata recalled the experience in the *Daily Picayune* of 10 February 1910:

There was a competition for the position of second bandmaster between all the members of the band, some 20, some 30, some 40 years old. It was very exacting. Each had to play a piece of some difficulty, then to transpose another piece not quite so difficult, and then to lead the band, correcting all mistakes and pointing out those who made them, and one had also to know something about harmony. But I won that post of under bandmaster, and that meant not only did I get more pay than the rest, except the bandmaster, but that I was to lead the band often, whenever the bandmaster was absent. The other musicians were pleased and proud of me, because I had won this honor so young, and when we went to other towns, such an ovation I had.<sup>9</sup>

At some point after Ferrata joined the Gradoli band, Paolo Ferrata, recognizing his son's unusual talent, arranged for him to begin weekly lessons in piano and harmony in addition to his studies

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<sup>8</sup>Ibid.

<sup>9</sup>*Daily Picayune*, 10 February 1910. Ferrata claimed that the competition occurred when he was 9-1/2 years old.

with Strivella. Ferrata spoke of, but did not identify, this teacher in one of the 1924 interviews:

A fine old musician who lived not far from our home was engaged to give me music lessons. . . . The old gentleman knew all of the operas very well, and had been acquainted with some of the great composers. So I also learned a great deal about the history of music from him. He was a very inspiring teacher, and I remained with him until I was fourteen years old.<sup>10</sup>

An undated publicity brochure released by J. Fischer & Bro. of New York, Ferrata's future publisher in the United States, identifies this teacher as "F. de Angelis."<sup>11</sup> This is obviously Francesco de Angelis, one of the judges of the aforementioned competition whom Strivella describes as a "master composer" and as director of the band in Latera. Though the publicity brochure, the interviews, and Strivella's affidavit provide no information about Ferrata's pianistic skill at this time, they do indicate that he composed some short pieces for the piano as well as for the Gradoli band. In fact, as assistant bandmaster, Ferrata conducted some of his own marches and dances with the band during concert tours of the province.<sup>12</sup>

Soon the time arrived for Ferrata to seek a conservatory education. At age fourteen, he won a scholarship to the Royal Academy of St. Cecilia in Rome where he studied composition with Eugenio Terziani<sup>13</sup> and piano with Giovanni Sgambati.<sup>14</sup> The

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<sup>10</sup>*Times-Picayune*, 29 June 1924.

<sup>11</sup>Undated publicity brochure for Ferrata's early publications by J. Fischer & Bro, GFP. Since the latest work listed in the brochure was published in 1902, the brochure itself was most likely published in 1902 or 1903. The brochure states that Ferrata began his musical studies at age six with both "F. Strivella" and "F. de Angelis."

<sup>12</sup>*Times-Picayune*, 10 February 1910 and Strivella affidavit, GFP.

<sup>13</sup>Eugenio Terziani (1824-1889), conductor and composer, held the composition chair and taught voice at the Royal Academy of St. Cecilia from 1875 until his death.

<sup>14</sup>Giovanni Sgambati (1841-1914), celebrated pianist and composer, taught at the Royal Academy of St. Cecilia from 1877 until his death. He was a pupil of Franz Liszt

Academy posed challenges not only to Ferrata's discipline but also to his accustomed way of life. He was no longer the prodigious assistant bandmaster much admired and revered by the entire village. He acknowledged the difficulty of his student years in the *Times-Picayune*:

I now entered upon the most arduous period of my career. . . . Every branch of music had to be mastered, and the discipline was very severe. The teachers were all employed by the government, and they made no exceptions for anyone.<sup>15</sup>

Since the Academy was supported by the Italian government, Ferrata was well aware of the danger of losing his scholarship and hence his enrollment if he failed to maintain a satisfactory level of improvement. Therefore he spent "about fourteen hours a day" on his studies at the Academy.<sup>16</sup>

After three years of diligent study, Ferrata began to achieve some recognition not only at the Academy but also in Rome. In June 1882, he was chosen to represent Sgambati's "perfezionamento" class in a special concert for Italy's Queen Margherita and her Royal Court at the Constanzi Theatre in Rome. With reportedly only a "few days" notice, he performed the difficult *Variations sérieuses* by Felix Mendelssohn.<sup>17</sup> Among Ferrata's personal papers is a collection of English translations of excerpts from reviews in Rome's newspapers; each of the three excerpts dated June 1882 indicates an auspicious local debut for the seventeen-year-old Ferrata. The excerpt labeled *Capitan Fracassa* June '82 includes a reference to his remarkable improvement under Sgambati's guidance:

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from whom he gained a particular interest in the music of Wagner. Sgambati is often credited for the resurgence of instrumental music in Italy during the nineteenth century. His published compositions include two piano quintets, a string quartet, a piano concerto, and the Symphony No. 1 in D Minor.

<sup>15</sup>*Times-Picayune*, 29 June 1924.

<sup>16</sup>Nott, "Orleans Composer Wins World Recognition," 3.

<sup>17</sup>*Times-Picayune*, 29 June 1924.

The two great successes of the entertainment were the Cavatina of *Semiramide* sung by Signorina Mastrelli and the *Variations sérieuses* of Mendelssohn rendered by Signor Ferrata of the "perfezionamento class," directed by Sgambati. If all the students of this school were to resemble in progress Signor Ferrata, Sgambati, as a teacher, would exceed Sgambati as a performer.<sup>18</sup>

The other two excerpts praised Ferrata's technique and style and predicted a promising career as a soloist.

Fortunately for Ferrata, his uncle Domenico Ferrata, who was a member of the Papal nunciature in Paris, had taken an interest in his development. He wrote to Sgambati in the spring of 1884 inquiring about his nephew's progress. Sgambati responded in a letter dated 12 April 1884 offering superlative praises for Ferrata; he even provided a copy of the monthly grade reports of his entire "perfezionamento" class for the sake of comparison. Convinced of his nephew's talent, Domenico Ferrata later contacted one of his superiors, a Cardinal Czaski, about obtaining an audition with Franz Liszt. Liszt had taken the four minor orders for the Catholic Church in 1865 and now resided in Rome during the winter and spring of each year. Cardinal Czaski arranged an audition at Liszt's hotel for 29 December 1884. Domenico Ferrata accompanied his terrified nephew to the audition, which Ferrata recounted in *New Orleans Life*:

As we reached the top of the stairs, . . . a door opened, and a stately figure in a long black cloak, head framed by a mass of snowy hair, advanced to meet us. It was Liszt! After he exchanged greetings with us, for he was extremely cordial, he motioned me to the piano. I was to play some of the works of the old masters, and several of my own compositions. I was progressing nicely with one of the latter, when suddenly I heard what sounded suspiciously like snoring. You can imagine my agony. The blood in my veins turned to ice. Well did I know that all the prizes in the world would have no weight if Liszt's opinion were unfavorable to me. Frozen to my seat, I continued

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<sup>18</sup>Clipping labeled: "Capitan Fracassa June '82,"GFP.

playing. Then I heard him pronounce one word, 'charmant.' So sudden was the change I was almost paralyzed. The next word he said was 'ravissant.' I had just struck the last note when, rising from his seat, he came towards me, and throwing his arms about me, kissed me on the forehead. I learned afterwards that what I had mistaken for snoring was his peculiar manner of breathing.<sup>19</sup>

Liszt's impression of Ferrata is revealed in a letter to Cardinal Czaski written later that same day.

Eminence,

Mr. Ferrata, whom you recommended to me, played several of his compositions, as well as some others, for me today.

He is already a young artist of great talent, well on his way to distinguish himself even further.

Allow me to offer my wholehearted assurance of his ability to your Eminence, to whom I have the honor of remaining your most humble and obedient servant.

(signed)  
F. Liszt<sup>20</sup>

Upon returning to the Academy after Christmas vacation, Ferrata noticed a distinct change in the way his professors treated him. When he inquired about this change in attitude, one professor informed him that several of the faculty had gone to visit Liszt during the holiday. While there, Liszt offered the following advice: "Take good care of young Giuseppe Ferrata, for the day will come when the Royal Academy will be proud of him."<sup>21</sup> In early 1885,

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<sup>19</sup>William G. Nott, "Dr. Giuseppe Ferrata's Reminiscences of Franz Liszt," *New Orleans Life*, July 1927, 15, 26.

<sup>20</sup>Letter to Cardinal Czaski from Franz Liszt dated 29 December 1884, GFP. The letter probably was translated from the original French by either Alice Ferrata or Ernest Lagarde. Garrett B. McCutchan, professor of French and Italian at Louisiana State University, concurs with this translation.

<sup>21</sup>Nott, "Dr. Giuseppe Ferrata's Reminiscences of Franz Liszt," 15.



Liszt apparently requested to have Ferrata as pupil; thus Ferrata began private study with Liszt in 1885 during his final term at the Academy. The two enjoyed a congenial relationship and often attended Sunday mass together.<sup>22</sup> Their lessons continued until shortly before Liszt's death in July 1886.

Ferrata graduated from the Royal Academy of St. Cecilia in 1885 with three prestigious honors: the first prize in piano, the first prize in composition, and the Grand Prix from the Italian Government's Ministry of Public Education. The Academy invited Liszt to present the awards at the commencement ceremony. At the announcement of the Grand Prix, Liszt reportedly embraced his student and exclaimed: "Ah, Giuseppe, you are far too selfish, there will be no prizes for the others."<sup>23</sup> Despite his emergence as the star pupil of his graduating class at the Royal Academy, Ferrata was reluctant to discontinue his lessons with Sgambati following graduation. Consequently he continued private coaching with Sgambati until 1886. After the additional year of piano and composition study with both Sgambati and Liszt, Ferrata began to establish himself as a pianist, a composer, and a teacher in Rome.

In June 1886, Ferrata submitted five compositions to the Royal Court bearing the dedication to Queen Margherita. The Court responded on 3 July 1886 with a letter of commendation from Marquis Villamarina expressing the Queen's gratitude for the dedication.<sup>24</sup> The letter does not identify the five compositions. Though not an unusual practice for composers, Ferrata's dedication of these works to the Queen is significant; he would employ this type of gesture as a means of self-promotion and introduction to other musicians throughout the remainder of his life.

On 7 May 1886, Ferrata was invited to join the Royal Philharmonic Academy of Rome, an organization that presented

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<sup>22</sup>*Ibid.*

<sup>23</sup>*Times-Picayune*, 29 June 1924.

<sup>24</sup>Typed copy of an English translation of a letter from the Marquis de Villamarina of the Royal Court dated 3 July 1886, GFP.

regular recitals at Royal Philharmonic Hall throughout the concert season. As a member of the Philharmonic, Ferrata prepared five concerts (one per season) in which he participated as both soloist and composer. Typed copies of the programs from the five recitals are located in Ferrata's personal files. The first two of these concerts clearly featured Ferrata as a composer. The recital of 10 July 1886 presented seven compositions by Ferrata: "Barcarolla" for soprano; "Metempsicosi" for contralto; "La Perle" for soprano; Fantasia for Violin and Piano; "Di Notte"; a Valse de Concert; and a Lyrisches Stück, all for solo piano. The assisting artists were a violinist, "Signor Pettini" and two vocalists, "Signorina Pagano" and "Signorina Mastrelli."<sup>25</sup> Following the common practice of the nineteenth century, Ferrata interspersed the solo piano compositions with both violin and vocal works. He concluded the recital with Chopin's Polonaise, Op. 53, No. 6. Reviews in Rome's newspapers hailed the concert as a "triumph" for Ferrata, proclaiming that he had confirmed earlier predictions of his development as both a composer and a performer.<sup>26</sup>

The format of the 31 July 1887 program closely resembled the previous recital. Assisting artists were violinist "Signor Pettini" and vocalist "Signorina A. Guidoboni." The program included eleven compositions by Ferrata: Three Lyric Pieces for violin and piano; four works for mezzo soprano; Serenade, "Stornello," "Preghiera," and "Peccatrice;" and three solo piano works; Danza Indiana "Karaimbo," a Romance sans parole, and a Gigue. From the standard solo literature, Ferrata performed Beethoven's Sonata in C Minor, Op. 13 ("Pathétique") and Chopin's Polonaise in D Minor, Op. 71, No. 1.

The concert of 13 March 1888 presented Ferrata in his first documented full-length solo recital. Whereas he had used each of the previous concerts as a vehicle for his compositions, this concert featured him primarily as a performer. As seen in Figure 1, he chose

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<sup>25</sup>The typed copies of the concert programs give only the performers last names.

<sup>26</sup>Collection of English translations of review excerpts labeled "Capitan Fracassa" July '86, "Popolo Romano" July '86, "La Liberta" July '86, and "Il Corriere" July '86, GFP.

a difficult program with substantial repertory works by composers of various nationalities:

<i>Variations sérieuses</i>	Mendelssohn
1) Aus den Bergen	Grieg
2) Aus dem Carnaval	
1) Sonata in A Major	Scarlatti
2) Gigue in G Minor	
Scherzo in B Minor	Chopin
<i>Ungarische Zigeunerweisen</i>	Tausig
Intermission	
<i>Nenia</i>	Sgambati
1) Berceuse	Ferrata
2) Menuetto	
3) Gigue	
Concerto No. 3 in E-Flat Major	Saint-Saëns

Figure 1. Recital program, 13 March 1888.

A brief excerpt of a review from a Roman newspaper attests to Ferrata's growing reputation among the elite of Roman society and offers specific praises for his own compositions:

[Ferrata] is one of the most applauded among the pianists of Rome at present. . . . Among the audience were . . . the Princess Chermateff, Sgambati, and a host of the aristocracy of Rome together with the leading artists. . . . His "Berceuse," "Menuetto," and "Gigue". . . proclaim a brilliant future for the young composer.<sup>27</sup>

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<sup>27</sup>English translation of a review excerpt labeled "Don Chisciotti" March '88, GFP.

Ferrata presented another difficult solo recital program on 30 April 1889 that included Beethoven's Sonata in A-Flat Major, Op. 26; Paderewski's Minuet in G; Schumann's Humoreske, Op. 20; Grieg's Concerto in A Minor; and a collection of four short works by Ferrata: *Serenade humoristique*, *Gavotte*, *Danse des anges noirs*, and *Gigue*. His last concert for the Royal Philharmonic, on 17 January 1890, was a joint recital with a cellist, "Signor Furino." In addition to Schumann's *Humoreske*, Op. 20 and Chopin's Polonaise, Op. 56, No. 6, Ferrata joined Furino in performances of Saint-Saëns' Suite for Cello and Piano, Op. 16 and Concerto for Cello, Op. 33.

After four seasons of Philharmonic concerts, Ferrata gained recognition outside of Rome with a competition prize and with his first publications. According to a list of honors in Ferrata's personal papers, he received first prize in a competition in Bologna in 1889, though the composition itself is not identified. Perhaps the prize-winning work was among the 64 short compositions Ferrata submitted to Milan publisher G. Ricordi & Co. on 31 August 1889. Giulio Ricordi responded in a complimentary letter of 5 September 1889 offering to publish eleven of the compositions. As seen in the following excerpt, he rejected the majority of the works based on their complexity and hence their lack of marketability:

I was quite favorably impressed at the scope of your works, truly remarkable in their imagination, boldness, and structure. Yet since I am obliged not only to take the artistic side into account but also that of probable sales, I shall take the liberty of telling you in all candor that they are works generally too difficult for ordinary musicians to play, be it for the tonality or for the repeated harmonic surprises difficult to immediately perceive [or] for the excessive development. . . . I have selected some of your compositions from among the least difficult and lengthy.<sup>28</sup>

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<sup>28</sup>Letter from Giulio Ricordi to Ferrata dated 5 September 1889, Giuseppe Ferrata Papers (Manuscripts Collection 773), Manuscripts Department, Howard-Tilton Memorial Library, Tulane University, New Orleans, Louisiana (hereafter cited as FPTU). Translated from the original Italian by Garrett B. McCutchan, Professor of French and Italian at Louisiana State University.

Ricordi chose eight piano works and three songs for publication. Ferrata signed a contract on 26 October 1889 transferring ownership of the following compositions to G. Ricordi & Co.:<sup>29</sup>

- Opus 1      Untitled set for piano.
  - No. 1 Gavotte
  - No. 2 Berceuse
  - No. 3 Romance sans parole
  - No. 4 En Suisse
  
- Opus 2      Untitled set for piano.
  - No. 1 Lyrisches Stück
  - No. 2 Serenade humoristique
  - No. 3 Gavotte
  - No. 4 Valse de concert
  
- Opus 3      Untitled set for voice.
  - No. 1 Scala di seta
  - No. 2 Alla musa
  - No. 3 Mattinata

Opus 1, Nos. 1, 2, 3 and Opus 2, Nos. 1, 2, 3, 4, have the same titles as some of the piano works on the Philharmonic recitals. Although six of these are general titles of a particular dance form, some were possibly the same compositions featured on these concerts. The *Serenade humoristique*, Op. 2, No. 2, however, is probably the same composition that he performed on the 1889 recital.<sup>30</sup>

Curiously, Ferrata chose not to attach his real name to these publications. Rather he prefixed his initials "G. F." to the name Casimiro Virowski. It seems unlikely that Ferrata desired any anonymity for these compositions, given his past and future self-promotion. In fact, announcements of the publications in both Rome

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<sup>29</sup>Handwritten contract dated 26 October 1889, FPTU.

<sup>30</sup>The compositions published by Ricordi are the only compositions from Ferrata's years in Italy that are located in GFP. None of the extant sketchbooks or manuscripts in GFP match any of the titles found on the Philharmonic concert programs. These early works could have been discarded or revised--including a change in title--by Ferrata.

and Palermo newspapers mention Ferrata as the composer.<sup>31</sup> Perhaps he believed that the foreign (Polish) pseudonym would be a positive marketing ploy in Italy, relying on the Biblical adage that a prophet is without honor in his own country.

Ferrata's musical activities in Rome also included teaching at least 30 private piano students.<sup>32</sup> On 2 July 1887, the Royal Academy of St. Cecilia appointed him to the Board of Examiners for the piano department.<sup>33</sup> In this capacity, he taught five piano students at the Academy sometime between 1887 and 1890. The majority of his private students, however, were either members of the nobility or relatives of foreign dignitaries. One of the latter was a Countess Paraty, the daughter of the Vice-Minister of Portugal. Her association with Ferrata might explain why he received a distinguished honor from the Portuguese government on 24 February 1887; King José Luciano de Caetz of Portugal, at the recommendation of "the Minister and Secretary of State of Foreign Affairs," appointed Ferrata a Knight of the Royal Portuguese Order of Our Lord Jesus Christ. There is no evidence to suggest that Ferrata ever performed before the Portuguese King or even visited Portugal. Countess Paraty was evidently satisfied with her lessons.

Ferrata's affiliation with another of his students, Princess Olga Chermateff from St. Petersburg, Russia, came to have a greater impact on his life. Between 1888 and 1891, their student/teacher relationship developed into a romantic involvement. The local press noted Chermateff's presence at his 1888 solo recital at the Royal Philharmonic Hall. A year later, he performed her composition *Fantasie Stück* on his 1889 recital and even dedicated two of his

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<sup>31</sup>Collection of English translations of review excerpts labeled "Capitan Fracassa" Roma - May '90 and "Caporal Terribile" Palermo - June '90.

<sup>32</sup>Ferrata's personal papers include a list of 30 students he apparently tutored while in Rome. The list gives only last names preceded by titles such as Countess or Signorina. Moreover, the list indicates neither the dates of the tutelage nor the exact nature of the lessons; that is, whether the lessons were in piano or in harmony or both.

<sup>33</sup>Typed copy of an English translation of a letter from Marquis di Villamarina, President of the Royal Academy of St. Cecilia to Ferrata dated 2 July 1887, GFP.

first Ricordi publications to her (Berceuse Op.1, No. 2 and Lyrisches Stück Op. 2, No. 1). Ferrata could not foresee how this liaison, if indeed it were such, would permanently alter the course of his life.

Chermateff was a member of the Quirinal faction of the Catholic Church, which opposed the infallibility of the Pope. Ferrata's uncle, Domenico Ferrata, who had joined the Papal diplomatic service in 1879, became Papal Nuncio to Paris in 1891. Domenico feared that a marriage between his nephew and Chermateff could have disastrous consequences for his own advancement in the clergy. (He later became a Cardinal in 1896). Therefore, he devised a plan to dissolve the relationship. In 1890, Domenico invited Ferrata to visit him in Paris. While there, Domenico encouraged Ferrata to pursue his career in the United States, promising that a brilliant future awaited him.<sup>34</sup> He even offered to utilize his connections in the clergy to secure employment there. Although Ferrata was unaware of Domenico's motives for the suggestion, he realized that the choice would not be entirely his own; in his words, "it was decided" that he would move to the United States.<sup>35</sup> After returning to Italy to make arrangements for his relocation, he finally departed for the United States in the spring of 1892, leaving behind a private studio, a burgeoning solo career, and, of course, Olga Chermateff.

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<sup>34</sup>Nott, "Orleans Composer Wins World Recognition," 14, and *Times-Picayune*, 29 June 1924. Ferrata stated that he had no intention of marrying Chermateff and that he learned of his uncle's motives only after his move to the United States. According to Ernesto Ferrata, his father paid homage to Chermateff in 1898 by naming his third daughter Olga Leonie.

<sup>35</sup>Nott, "Orleans Composer Wins World Recognition," 14.

## CHAPTER 2

### MOUNT ST. MARY'S COLLEGE

Domenico Ferrata began arranging for Ferrata's employment in the United States shortly after their visit in 1890. He again relied on his connections in the clergy as he had done with his nephew's audition for Liszt. Since he did not speak English, Monsignor Ferrata enlisted the help of a Count E. Lederine, who wrote to Cardinal James Gibbons (1834-1921), Archbishop of Baltimore, in the Fall of 1890.<sup>1</sup> Cardinal Gibbons in turn contacted Edward P. Allen, president of Mount St. Mary's College in Emmitsburg, Maryland. In his response to Lederine on 17 November 1890, Gibbons enclosed a letter from Allen outlining proposed terms for employment and a recommendation that Ferrata "give the college a trial for one year."<sup>2</sup> After Ferrata agreed to these terms, Allen suggested that he arrive in Maryland in August 1891 to teach for the full academic year.<sup>3</sup> However, Ferrata did not arrive until the spring of 1892. A letter from Gibbons to Lederine dated 1 March 1892 shows that Ferrata was still in Italy on this date.<sup>4</sup> Mount St. Mary's records indicate 20 April 1892 as the initial date of his employment.<sup>5</sup> Unfortunately, the extant correspondence between Gibbons and Lederine provides no explanation for the eight-month delay in Ferrata's arrival.

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<sup>1</sup>Letter from Cardinal Gibbons to Count Lederine dated 17 November 1890, FPTU.

<sup>2</sup>Ibid.

<sup>3</sup>Letter from Cardinal Gibbons to Count Lederine dated 8 January 1891, FPTU.

<sup>4</sup>Letter from Cardinal Gibbons to Count Lederine dated 1 March 1892, FPTU.

<sup>5</sup>Betty Ann Leshner, Archives Secretary, Special Collections, Mount St. Mary's College, Emmitsburg, Maryland, letter to the author, 16 July 1991.



Ferrata's title at Mount St. Mary's College was Professor of Vocal Music. Although he also taught piano lessons, his duties as Professor of Vocal Music included directing the eighteen-member Orpheus Glee Club and instructing the seminary students in the singing of Gregorian Chant as part of a required elocution course. (He was undoubtedly familiar with the liturgical chants, given his background in the Roman Catholic tradition). Furthermore, he conducted the college's instrumental ensembles: the eleven-piece College Brass Band and the six-piece St. Cecilia Orchestra.<sup>6</sup> For these services, Ferrata received a starting salary of \$50 per month, which had been increased to \$80 per month by the termination of his employment on 30 June 1893.<sup>7</sup> When not performing his duties, Ferrata pursued his primary goal, to learn English.

Ferrata became active in the concert life at Mount St. Mary's soon after his arrival. His first solo appearance occurred on 11 May 1892, although not as a featured performer. He performed Carl Tausig's *Ungarische Zigeunerweisen* during one of the musical interludes between the acts of Shakespeare's *Julius Caesar*.<sup>8</sup> On 1 June 1892 he directed the Orpheus Glee Club in the ensemble's first public performance since its organization in April 1892.<sup>9</sup> Of Ferrata's directorship, the Emmitsburg *Chronicle* reported the following:

We must concede that the Glee Club has secured a most energetic and efficient director and one whose obliging disposition and manifest interest . . . have earned for him the praise and esteem of the whole college.<sup>10</sup>

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<sup>6</sup>*Eighty-Fourth Annual Catalogue of Mount St. Mary's College* (Baltimore: Guggenheimer, Weil & Co., 1892), 11-13, 26-27.

<sup>7</sup>Leshner, letter to the author, 16 July 1991.

<sup>8</sup>Clipping labeled: "Nel giornale 'The Sun' di Baltimora il 12 Maggio 1892," GFP.

<sup>9</sup>According to a clipping labeled "Emmitsburg Chronicle Giugno 1892," The Orpheus Glee Club was organized three weeks before Ferrata arrived at Mount St. Mary's College.

<sup>10</sup>Clipping labeled: "Emmitsburg Chronicle Giugno 92," GFP.

On the same concert, Ferrata performed Liszt's Hungarian Rhapsody No. 2, Liszt's transcription of the Act III quartet from Verdi's *Rigoletto*, an Etude-Caprice by Charles De Bériot,<sup>11</sup> and two of his own songs, "Love's Dream" and "A Serenade" with student William F. Cullen. A review in *Freeman's Journal* of New York praised his performance of the Liszt Hungarian Rhapsody:

[Ferrata's] performances aroused the greatest enthusiasm. His rendering of Liszt's second Hungarian Rhapsody was a marvel of brilliant execution, characterized by all the wild dash, abandon and impetuosity of a typical Magyar dance.<sup>12</sup>

Ferrata's first hectic months as Professor of Vocal Music at Mount St. Mary's concluded with a commencement recital on 22 June 1892. The program featured him as director of both the Orpheus Glee Club and the St. Cecilia Orchestra, as well as a soloist. Highlights of the program included the Overture to Flotow's *Martha* and Chopin's Ballade, Op. 47.

His concert activity soon extended beyond Mount St. Mary's College. In August 1892 Ferrata travelled to New London, Connecticut, where he gave at least one lecture recital and performed at two private parties.<sup>13</sup> His companions on this trip were Mount St. Mary's Professor Ernest Lagarde and his daughter Alice. Ernest Lagarde had worked as a journalist in his native New Orleans before joining the Mount St. Mary's faculty in 1869 as Professor of Modern Languages and Literature. Shortly following the trip to Connecticut, a romance developed between Ferrata and Alice Lagarde. Although they saw each other almost daily, their courtship

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<sup>11</sup>Charles Auguste De Bériot (1802-1870) was one of the founders of the Belgian Violin School. Among his pupils at the Brussels Conservatoire (1843-1852) was Henri Vieuxtemps. De Bériot composed nine violin concertos and some piano music.

<sup>12</sup>Clipping labeled: "New York Freeman's Journal Giugno 92," GFP.

<sup>13</sup>Two clippings labeled: "New London-Con. 15 Agosto 92" and "The morning telegraph 17 Agosto 92 New-London," GFP.

included an active correspondence from September 1892 until June 1893.<sup>14</sup>

In addition to confessing both her love and her admiration for his musical talents in these letters, Alice Lagarde often encouraged the self-doubting Ferrata by predicting a bright future for him:

The World shall know of your genius, and the musical world shall have a star of the first magnitude named "Ferrata" added to its bright galaxy of already brilliant assemblage of talented geniuses. I am your Sibyl and with the eye of an inspired prophethess see this for your coming future.<sup>15</sup>

She quickly recognized Ferrata's potential for a musical career in the United States and delivered a completed excerpt of his opera *Akrimane* and one of his string quartets to Asger Hamerick, Director of the Peabody Institute.<sup>16</sup> In a letter dated 2 October 1892, she encouraged Ferrata not to wait to establish his reputation in America:

The sooner you make your genius known, the better for our American public, I do not want you to hide your wonderful talent under a bushel measure.<sup>17</sup>

Ferrata heeded her advice. He submitted a short composition for violin and piano entitled "Prayer of Columbus" to the *Baltimore American*, which published the work in its Sunday edition on 23 October 1892. Curiously, the work does not appear in a magazine

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<sup>14</sup>Three letters from Ferrata to Alice Lagarde and approximately 65 letters from Alice Lagarde to Ferrata are located in GFP and FPTU. Ferrata's letters are in Italian, Lagarde's in English. Lagarde's letters indicate that, though she was the more avid correspondent of the two, Ferrata probably wrote more than three letters to her. The absence of his letters could be attributed to a period in their courtship when Lagarde's father forbade any contact between the couple. He may have destroyed the letters from Ferrata. (see text, p. 25).

<sup>15</sup>Letter from Alice Lagarde to Ferrata dated 20 February 1893, FPTU.

<sup>16</sup>Letters from Alice Lagarde to Ferrata dated 14, 17, and 22 December, FPTU.

<sup>17</sup>Letter from Alice Lagarde to Ferrata dated 2 October 1892, FPTU.

section but on a page of newsprint with no accompanying article about Ferrata or Mount St. Mary's College.<sup>18</sup> In any case, as seen in Example 1, the "Prayer of Columbus" is typical of nineteenth-century parlor music with its prevailing sentimentality, sparse texture, repetition of the melodic motives, frequent use of chromaticism, and melodic doubling between violin and piano at the unison or the octave. Ferrata's later salon music retains these features though with greater craftsmanship and sophistication.

Around the time of this publication, Ferrata scheduled his American recital debut for 2 March 1893 at Lehmann's Hall in Baltimore. Alice Lagarde anticipated a sure success for her future husband in a letter dated 17 December 1892:

I could not help wishing for and seeing with my mind's eye the triumphant concert when my heart's beloved will for the first time burst upon the American public covering himself with glory amid the applause and enthusiasm of the people who must recognize and admit the genius and talent of Giuseppe Ferrata.<sup>19</sup>

Ferrata selected four monumental works for his official American debut: Mendelssohn's *Variations sérieuses*, Schumann's *Humoreske*, Chopin's Ballade, Op.47, and Liszt's Hungarian Rhapsody No.11 (see Figure 2). His choice of repertory is impressive not only for the technical prowess required by each work but also for the stamina demanded by the length of each work. The assisting artists on the program were cellist Enrico Mario Scognamillo and baritone Van Rensselaer Wheeler. Scognamillo was familiar to Baltimore audiences, and his appearance on Ferrata's debut recital could have

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<sup>18</sup>*Baltimore American* 23 October 1892. The music appears in the top left of page 15 surrounded by advertisements and three articles about sporting events. There is no article about Ferrata or Mount St. Mary's. Some nineteenth-century American newspapers occasionally included sheet music in a magazine section of their Sunday issue. That "Prayer of Columbus" appears on a page of newsprint in a regular section of the Sunday issue with no accompanying article is unusual.

<sup>19</sup>Letter from Alice Lagarde to Ferrata dated 17 December 1892, FPTU.

# PRAYER OF COLUMBUS

For VIOLIN AND PIANO  
Le chevalier Prof Joseph Ferrata  
Mt. St. Mary's College.



Example 1. "Prayer of Columbus," for violin and piano.

## — PART FIRST. —

- 1  
MENDELSSOHN, Variations serieuses in  
D. min. op. 54,  
(for piano)
- 2  
VERDI, - Aria from "Il Ballo in Maschera," "Eri tu."  
(for baritone)
- 3  
SCHUMANN, - Humoreske. op. 20.  
(for piano)
- 4  
PERGOLESI, - Celebries melodies. (by request)  
(for violoncello)
- 5  
FERRATA, a. 1 Danse in A maj.  
b. 1 Valse di concerto in Eb min.  
(for piano)

## — PART SECOND. —

- 6  
SCHUMANN, - "Ich grolle nicht."  
HEIDLINGER, - "A Leaf,"  
(for baritone)
- 7  
CHOPIN, - Ballade III. op. 47.  
(for piano)
- 8  
SAINT-SAËNS, - Le Cygne.  
CHOPIN-SERVAIS, - Mazurka.  
(for violoncello)
- 9  
LISZT, - XI Rhapsodie Hongroise.  
(for piano)

Figure 2. Recital program, 2 March 1983.

attracted many members of the audience.<sup>20</sup> Wheeler's appearance conformed to the nineteenth-century tradition of interspersing vocal works on an instrumental recital.

The concert received positive reviews in the Baltimore newspapers. Of Ferrata's performance, the *Baltimore Sun* stated:

He made a favorable impression, his performance showing him to be possessed of a fine technical command of the instrument with strength and brilliancy of expression. His style is vigorous and warm in coloring.<sup>21</sup>

The *Baltimore American* also gave a favorable report:

He is a performer of considerable skill and ability and has an excellent technique. He plays in thoroughly Italian style and throws a great deal of romance into his work. His performance, though lacking in delicacy in some portions, displays much strength and brilliancy in the forte passages.<sup>22</sup>

This same review commented on the Danse in A Major and the Valse di concerto in E-Flat Minor by Ferrata:

These are modeled somewhat on Chopin and somewhat on Moszkowski, and, while not entirely original, are very clever and pleasing.<sup>23</sup>

Although the success of this Baltimore recital helped to launch Ferrata's reputation as a solo performer, his career as a composer, as well as his compositional style, would require a few more years to develop.

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<sup>20</sup>*Ibid.* Alice Lagarde had attended Scognamillo's recital of 16 December 1892. She included in her letter a review of the recital from the *Baltimore Sun*, which refers to several other recitals Scognamillo had given at the Peabody Institute.

<sup>21</sup>Clipping labeled: "The *Sun*, 3 Marro 93" (*The Baltimore Sun*, 3 March 1893), GFP.

<sup>22</sup>*Baltimore American*, 3 March 1893.

<sup>23</sup>*Ibid.* The Danse in A Major is not extant. There are two Valses di concerto in E-Flat Minor in GFP.

The recital at Lehmann's hall was Ferrata's last public performance in Baltimore. He resigned his position as Professor of Vocal Music at Mount St. Mary's College effective 30 June 1893, with no prospects for future employment. His reasons for leaving Mount St. Mary's are not clear; however, Alice Lagarde refers to his lack of patience in his teaching obligations in a letter dated 16 December 1892. Teaching Gregorian Chant and directing three (!) ensembles were undoubtedly frustrating to Ferrata since he had been accustomed to teaching serious piano students in Rome. In all likelihood, he desired a position with more emphasis on teaching piano.

The decision to resign from Mount St. Mary's probably contributed to the friction that developed between Ferrata and Alice Lagarde's parents during this time. Ferrata alluded to the conflict in a letter to Alice Lagarde dated 25 June 1893:

I do not mean to submit my will to that of your parents, no one can have the right to punish me for that, no one can compel me to act differently. I have always been free and I am not about to ask for charity from anyone. As for your love, I need that, but as for the other things I can do quite well without them.<sup>24</sup>

His refusal to accept "charity from anyone" provides some insight into the problem. Ferrata and Alice Lagarde planned to marry. Therefore, the Lagardes were most likely concerned about the financial well-being of their daughter, since Ferrata had no definite plans for employment (a familiar scenario).<sup>25</sup> As the tension

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<sup>24</sup>Letter from Ferrata to Alice Lagarde dated 25 June 1893, GFP. Translated from the original Italian by Garrett B. McCutchan, Professor of French and Italian at Louisiana State University.

<sup>25</sup>Ferrata also faced opposition to the marriage from Domenico Ferrata, who, in a letter dated 10 August 1893, advised that it would be "madness" for someone in his financial situation to marry. Domenico expressed concern that a marriage at this point might interfere with the advancement of his nephew's career. Letter from Domenico Ferrata to Ferrata dated 10 August 1893, FPTU. Translated from the original Italian by Garrett B. McCutchan, Professor of French and Italian at Louisiana State University.



heightened between him and Ernest Lagarde, Ferrata refused to visit Alice Lagarde at her home. Instead, they arranged to meet in the mornings either at the local post office or after Mass. Ferrata touchingly described one of these encounters in a letter dated 22 June 1893:

This morning was our second rendezvous of love. . . . I do not know how to tell you my lass, the extent of my bliss this morning in holding you in my arms and using my hand as the vessel of your coral mouth when you, my treasure, wanted to drink some water. It was the second time this morning that my Goddess made use of my hand as her cup to drink. Oh, lucky hand of mine and lucky all of me sitting near my beloved star Alice. In those instants, my heart is filled with gratitude to God--only then do I thank the Lord for bringing me into the world and then giving me the good fortune of firmly, firmly clasping an angel to my bosom. . . . When I am in your embrace, I would like to halt the course of the earth so that each moment might become a century.<sup>26</sup>

Whereas Ferrata's letter captured his joy in their meeting, Alice Lagarde's letter of 22 June 1893 reflected her anguish in their separation:

A sadness of death has hung around my poor distracted heart since this morning at the gate, when I took a last hungry look into your dear beautiful eyes and kissed that mouth I love so well. I cannot wait until tomorrow morning, but feel a restlessness and longing to fly straight into your arms, and there find peace and happiness. Oh! this morning. When I think of us once more together, and now know we are apart, I cannot content myself. Ah! Peppino Mio, when I think that some day we shall be united, I feel new hope rise within me, and pray God, to soon let that happy day come.<sup>27</sup>

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<sup>26</sup>Letter from Ferrata to Alice Lagarde dated 22 June 1893, GFP. Translated from the original Italian by Garrett B. McCutchan, Professor of French and Italian at Louisiana State University.

<sup>27</sup>Letter from Alice Lagarde to Ferrata dated 22 June 1893, FPTU.

Ernest Lagarde must have learned of these morning encounters, for within a few days he forbade Alice to see Ferrata unless he came to their house. Ferrata stubbornly refused to give in to Lagarde's restriction:

Your father won't allow us to meet anymore unless I come to your house again. And so [he] shall remain constant in his stand as I shall in mine, and so I shall be happy not to have anything to do with your people. We shall remain apart for as long as God wants and so neither of us will have the regret of having disobeyed the wishes of those who rightfully govern your life. . . .

Should you be forbidden to write to me, further along, you, for the sake of my love, will abstain from this as well, and I shall love you just as much without seeing you and without knowing your thoughts. In short, let your parents' will be a sovereign law for you.<sup>28</sup>

Ferrata even suggested that Alice remove a photograph of the two from the Lagarde's parlor, perhaps as a symbol of his indignation.<sup>29</sup> The emotional stress of this situation soon affected Alice Lagarde's health. According to her letters, she began to suffer chronic headaches, nausea, and fainting spells.

Matters grew only worse by the end of June, when Lagarde prohibited any correspondence between the lovesick couple. In a desperate letter to Ferrata dated 28 June 1893, Alice Lagarde is bedridden, pleading for Ferrata to come to her. Since this was the last extant letter of their courtship, it is difficult to determine how and when Ferrata and the Lagardes resolved their differences. However, the urgency of the love between Giuseppe and Alice, as observed in their letters, probably persuaded the Lagardes to

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<sup>28</sup>Letter from Ferrata to Alice Lagarde dated 25 June 1893, GFP. Translated from the original Italian by Garrett B. McCutchan, Professor of French and Italian at Louisiana State University.

<sup>29</sup>Ibid.

consent to the marriage. At any rate, Giuseppe and Alice were married on 29 September 1893 at the Baltimore cathedral.

Shortly after the wedding, they left for an extended honeymoon in Mexico City to visit Alice Ferrata's eldest brother Ernest Lagarde, Jr., stopping in New Orleans to visit her other brothers Louis and John Lagarde. While in Mexico, Ferrata received a communication from Walter Damrosch, conductor of the New York Symphony Society, thanking him for his dedication of a song to the conductor.<sup>30</sup> Ferrata often sent his compositions to prominent musical figures in the United States and Canada with one or more of the works dedicated to the recipient in order to secure a professional opinion and possibly a performance of the composition. By initiating a correspondence, he obviously hoped to spawn a certain degree of circulation of both his name and his music.

Following their stay in Mexico, the Ferratas returned to Louisiana in late Spring 1894 to visit his cousin, the Baron Randolph Natili (1841-1915) of Morgan City. Natili, a Frenchman by birth, was an art buyer for the railroad owned by Collis P. Huntington of New York. The wealth and prestige associated with this position as well as his own flamboyant personality enabled Natili to enjoy the the company of the social elite including both European and American government officials. Natili expressed both a great affection and an admiration for Ferrata in their correspondence and he would be closely linked to Ferrata's career for the next twenty years. He promoted Ferrata's music among his various social contacts and occasionally provided some performance opportunities.

Natili arranged a reception for Ferrata at the Mayer Hotel in Baton Rouge on 31 May 1894 with close to one hundred guests, including approximately sixteen state senators and legislators.<sup>31</sup>

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<sup>30</sup>Letter from Walter Damrosch to Ferrata dated 5 January 1894, GFP. It is not certain which of Ferrata's vocal works is referred to in this letter. Damrosch (1862-1950) was conductor of the New York Symphony Society (1885-94), assistant conductor of the Metropolitan Opera (1884-1891), and conductor of the New York Philharmonic Society (1902-3). A strong advocate of American composers, he premièred works by Daniel Gregory Mason, Deems Taylor, and George Gershwin.

<sup>31</sup>Baton Rouge *Daily Advocate*, 31 May 1894.

According to the New Orleans *Times-Democrat*, Ferrata performed some of his own compositions at the gathering, though which works is not known.<sup>32</sup> Ferrata made a favorable impression on the Baton Rouge audience and later received letters of recommendation from three of the legislators who were present: Louisiana State Senators Dudley Avery and T. Siep and Speaker of the Louisiana House of Representatives George Washington Bolton. Ferrata also performed at another, smaller reception given by Natili in Morgan City.<sup>33</sup> Alice Ferrata, who had been pregnant since the fall of 1893, remained with her brothers in New Orleans during this time. On 14 June 1894 she gave birth to their daughter Alma, the first of seven children.

On 16 July 1894, Ferrata performed at the wedding of Alice's brother Louis Lagarde at the church of the Immaculate Conception in New Orleans. He had composed music especially for the ceremony including a "Cortège Nuptial" for violin and organ for which he was joined by New Orleans violinist-composer Henri Wehrmann.<sup>34</sup> Ferrata later incorporated this music in his *Wedding Suite*, Op. 20, published by J. Fischer & Bro. in 1906.

By this time Ferrata had been unemployed for over one year, and he recognized the urgent need to support his new family. The honeymoon was over. While in Louisiana, he accepted a position as director of the music department at the Greenville Female College in Greenville, South Carolina, in early September 1894.

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<sup>32</sup>New Orleans *Times-Democrat*, 31 May 1894.

<sup>33</sup>New Orleans *Times-Democrat*, 3 June 1894. The exact date of the reception cannot be determined from the article, but probably occurred on 1 or 2 June.

<sup>34</sup>New Orleans *Times-Democrat*, 16 July 1894. Henri Wehrmann (1871-1956) was the son of the Wehrmann engravers of New Orleans and a prominent figure in New Orleans' musical life. He was concertmaster at the French Opera House (1913-1919) and later taught violin and chamber music at Louisiana State University (1934-1941).

### CHAPTER 3 GREENVILLE FEMALE COLLEGE

The Greenville Female College was an affiliate of the South Carolina Baptist Convention and the sister college of Furman University. Reorganized in the summer of 1894, the College also appointed a new president, Reverend Doctor Madison Monroe Riley, who would become a close colleague of Ferrata's for the next eight years. With the reorganization, the college now offered four-year courses in piano, voice, and violin, as well as instruction in pedagogy, theory, history, harmony, counterpoint, and choral and instrumental ensembles.<sup>1</sup> The college was located on North Academy Street near the central business district.

A publicity brochure for the 1894-1895 session of the Greenville Female College briefly lists Ferrata's honors in Italy and includes quotations from the testimonial letters of Louisiana Legislators Avery, Siep, and Bolton. Ferrata had solicited the letters, dated 23 and 28 August 1894, shortly before his departure from Louisiana.<sup>2</sup> Each of the legislators praised Ferrata's merits as a gentleman as well as a musician.<sup>3</sup> During the late nineteenth century, one's credentials as a gentleman were evidently of great importance, particularly to a southeastern Baptist school for young women. In fact, the brochure allots only one paragraph for Ferrata's artistic achievements and three for his qualifications as a man of

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<sup>1</sup>*Forty-Fourth Annual Catalogue of Greenville Female College* (Greenville: Hoyt & Keys, 1894), 14.

<sup>2</sup>Typewritten copies of these two testimonial letters dated 23 August 1894 (Avery) and 28 August (Bolton and Siep), GFP.

<sup>3</sup>Brochure entitled *Greenville Female College* (Greenville: Hoyt & Keys, 1894), 10-12, Greenville Female College Archives, James Buchanan Duke Library, Furman University, Greenville, South Carolina.

refinement and character. Also of importance was the question of Ferrata's religious beliefs, since he was not a Baptist, but a Catholic. Randolph Natili addressed this issue in his letter of recommendation of 30 August 1894:

Permit me, a word here upon the religious question. Whilst the Chevalier is a Catholic, he is essentially unisectarian in his views. In many conversations had with him, I have ever found him marching upon that broad field and under that universal canopy which finds its strongest expression in that beautiful maxim which the Good Book teaches us all alike--'Do unto others as you would have them do unto you.'--He loves Art for its own sake and in no possible way can it or shall it conflict with the religious teachings of your University.--You can implicitly rely upon his absolute neutrality.<sup>4</sup>

During Ferrata's first term as music director (1894-95), the department of music consisted of thirty students pursuing Bachelor of Music degrees and twenty-one students enrolled in a non-degree program. Besides teaching piano, harmony, and counterpoint, Ferrata's duties included directing the ensembles and presenting his students in monthly recitals in the college chapel. These recitals soon became community social events due to the central location of the college and to the local popularity of Ferrata. The *Greenville Daily News* and the *Baptist Courier* usually offered reviews of the recitals.<sup>5</sup> The first recital occurred on 21 November 1894 and served as Ferrata's local debut.<sup>6</sup> He performed, with student Georgia Steedly, a four-hand piano version of Beethoven's *Egmont* Overture,

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<sup>4</sup>Letter from Randolph Natili to Furman University treasurer C.H. Judson dated 30 August 1894, FPTU.

<sup>5</sup>The *Baptist Courier* was the official newspaper of the South Carolina Baptist Convention.

<sup>6</sup>An undated clipping located in GFP refers to a service at Greenville's First Baptist Church as Ferrata's first public performance in that city. Ferrata often served as guest organist at this church which included many faculty and students from both Greenville Female College and Furman University in the congregation.

and with student Anna Manly, "Cordovan romance" from Moszkowski's *Album Espagnol*, Op. 12. He also directed the Glee Club in William Wallace Gilchrist's (1849-1916) *Lullaby* and a transcription of Handel's "Largo" from *Xerxes* adapted to the text "Trust in the Lord." Ferrata performed his own "Baron Natili" Gavotte, Paderewski's Polonaise in B Major and Liszt's Hungarian Rhapsody No. 6 in E-Flat. The 23 November edition of the *Greenville Daily News* described Ferrata's solo performance:

There was *technique*, pathos, brilliance and a perfect command of the instrument. The most minute details were not forgotten. . . . His touch was bold, firm, yet delicate, producing music sweet and pure. He is free from all mannerism preserving a quiet grace during the performance.<sup>7</sup>

Though the Baltimore critics also praised both Ferrata's technical command of the instrument and the brilliancy of some passages, the Greenville critic used a histrionic language that suggests a more auspicious impact on this audience (or at least on the reviewer) than on the Baltimore audience. Obviously, a small community like Greenville would have had few opportunities to attend concerts by European-trained musicians; thus a musician like Ferrata would have made a stronger impression here than in a larger city. That Ferrata was also a dashing young foreigner, an image traditionally appreciated by many communities in the United States, would not have hurt.

These monthly recitals at the Greenville Female College continued uninterrupted through the 1894-95 session and featured more piano duets with Ferrata and students Georgia Steedly and Anna Manly as well as selections by the Glee Club, now called the Sgambati-Liszt Glee Club, after Ferrata's mentors. On 10 June 1895, the commencement recital for Greenville Female College, though longer than usual, offered the same type of programming heard on

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<sup>7</sup>Clipping labeled: "Greenville Daily News 23 Nov. 94," GFP. Only scattered issues of the *Greenville Daily News* from this period are extant making it impossible to document most of the clippings.

the previous recitals. Ferrata again performed the "Baron Natili" Gavotte and Paderewski's Polonaise in B Major. Conceivably, his strenuous teaching schedule and the added stress of a new position precluded any substantial time for practice. Although he was capable of performing difficult programs such as his debut recital in Baltimore, Ferrata often performed short, light compositions for his recital appearances during the next ten years. Perhaps he believed that this type of programming would be well suited for audiences in small southern communities, audiences who were probably unaccustomed to hearing lengthier and more serious works.

This first year at Greenville Female College was one of financial difficulty for Ferrata, who had not been employed since June 1893. He and his family resided in Greenville's Windsor Hotel during their first fifteen months in the city until they could afford more substantial lodgings. Ferrata expressed his frustration over his monetary situation in his correspondence to Natili, who offered the following suggestion:

Can you not arrange for a public recital--a paying one I mean. No doubt, you can induce the faculty to allow you the privilege of a Concert for your own financial benefit. It is worth the trial as it may increase your exchequer to the tune of a hundred ducats or more.<sup>8</sup>

There is no evidence of any such recital during Ferrata's six-year tenure at Greenville Female College. Natili offered no financial assistance to his cousin, but instead presented him with a Steinway grand piano for Christmas 1894.<sup>9</sup>

Ferrata's impact during his first term at Greenville Female College can be ascertained from two letters written to Randolph Natili from college administrators. President M.M. Riley wrote:

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<sup>8</sup>Letter from Natili to Ferrata dated 13 December 1894, GFP. Natili had evidently arranged for Ferrata to appear at the French Opera House in New Orleans in not a "paying" concert but rather a benefit concert for the Eye, Ear, Nose, and Throat Hospital. There is no evidence that the concert, scheduled for 22 February 1895, four days before Mardi Gras, ever took place.

<sup>9</sup>Ibid.



It affords me great pleasure to be able to bear the highest testimonials to the high character of the work done among us by your kinsman Chevalier Ferrata. He has not only given satisfaction but has greatly pleased both us of the College and the public generally. My personal intercourse with him has endeared him to me on account of his personal merits as well as his artistic excellence.<sup>10</sup>

Furman University Treasurer C.H. Judson, to whom Natili had addressed his letter of recommendation of 30 August 1894, also expressed his satisfaction with Ferrata:

You have proved yourself a 'true prophet'. Professor Ferrata has given entire satisfaction to the President, to the Trustees, as well as to the friends and pupils of the College.

His eminent ability in his own department could only be excelled by his assiduity in discharging the duties of his professorship.

You did not speak too strongly of his gentlemanly character for both he and his charming wife have won the esteem of all who have made their acquaintance. The Professor is a great acquisition to our Music Department, and I hope we can induce him to remain with us.<sup>11</sup>

On 15 April 1895 Ferrata signed a three-year contract with Greenville Female College that retained his services from September 1895 through June 1898. These services included teaching forty hours per week in addition to rehearsals with the Glee Club and other preparations for concerts. Ferrata was to teach only pupils affiliated with the college. The contract alludes to the possibility of his becoming the organist at First Baptist Church providing an agreement could be reached between both parties. The Trustees agreed to pay Ferrata either \$1800 per year including room and board

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<sup>10</sup>Letter from Riley to Natili dated 13 March 1895, FPTU.

<sup>11</sup>Typewritten transcript of a letter with 1895 as the only indication of the date. This transcript was found in a collection of testimonials in GFP. Though Judson refers to Ferrata as "Professor," Ferrata's contract includes no such title. It was common to refer to music teachers as "Professor" in nineteenth-century America.

or \$2040 per year if Ferrata chose to find his own lodging.<sup>12</sup> The *Greenville Daily News* heralded the signing of this contract and offered the following explanation for Ferrata's decision to stay in Greenville:

Strong efforts were made to induce Mr. Ferrata to accept a position at a western conservatory of music, but he has consented to remain in Greenville. . . . Ferrata is engaged in the construction of a grand opera. . . . His arrangement with the Greenville Female College gives him freedom to continue this work [*Akrimane*] which he would probably not enjoy elsewhere. It is for this reason, chiefly, that this city and one of its foremost educational institutions will continue, for three years at least, to enjoy the instructions and services of one of the world's most accomplished and talented musicians.<sup>13</sup>

Thus Ferrata believed he would have more time to compose at Greenville Female College than at the announced western conservatory, despite a full teaching schedule.<sup>14</sup> Ferrata's desire to devote his time to composition would become a life-long quest. He had begun *Akrimane* around 1890 and had completed only the first two of four acts by the end of his tenure at Greenville Female College in 1900.

The 1895-96 session proceeded much like the previous one with similar programming on the monthly recitals. The Ferratas' personal life, however, was more eventful. Their second child, Elena Marie, was born 21 January 1896. They subsequently moved from the Windsor Hotel to a rented house; thus they appear for the first time in the local city directory.<sup>15</sup> Ferrata continued work on *Akrimane* as

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<sup>12</sup>Handwritten contract dated 15 April 1895, FPTU.

<sup>13</sup>Clipping labeled: "Greenville Daily News April 17-95," GFP.

<sup>14</sup>This "western conservatory" could be the Nashville Conservatory where Ferrata auditioned in 1897 (see text, pp. 35-38). Nothing has been located concerning any employment negotiations during 1895 in GFP or in FPTU.

<sup>15</sup>*Walsh's Directory of the City and County of Greenville, South Carolina* (Charleston: W. H. Walsh Directory Company, 1896).

well as other compositions during his spare time. In 1896, he submitted three works to his former teacher, Giovanni Sgambati, perhaps for an evaluation. Sgambati responded with praises in a letter of August 1896:

I have read with much attention the three pieces you sent me, and found in them the most interesting details. . . . Everything is done in a masterly and distinguished manner.<sup>16</sup>

The identity of these three pieces is unknown, but they could have included any of his short piano works such as the "Baron Natili" Gavotte or the Toccata in D-flat.

Ferrata began to achieve some national recognition for his compositions in the summer of 1897. In early July, he shared second prize (no first prize awarded) with Henry Albert Lang of Philadelphia in a competition sponsored by the Music Teachers' National Association at the annual conference in New York.<sup>17</sup> The award was for Ferrata's Toccata in D-Flat for solo piano, which he had premièred at the Greenville Female College on 15 May 1897. Ferrata was unable to perform the Toccata on the winners' recital because of illness and was invited to return the following year. A revised version of this Toccata, published in 1913 as *Toccata chromatique*, included an anecdote in which Ferrata claimed to have received inspiration for the work while climbing a mountain near Saluda, North Carolina.<sup>18</sup> Having no manuscript paper, he sketched the basic musical ideas on his shirt sleeve. This anecdote is consistent with Ferrata's later description of his compositional process, in which he

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<sup>16</sup>Typewritten copy of an English translation of letter from Sgambati to Ferrata dated only August 1896, GFP. Either Alice Ferrata or Ferrata himself provided the translation.

<sup>17</sup>Little else is known about this conference except that Herbert W. Greene was President of the MTNA for 1897 and 1898. Large gaps in the historical records of the MTNA exist for the years 1896-1904. See Homer Ulrich, *A Centennial History of the Music Teachers National Association* (Cincinnati: Music Teachers National Association, 1976).

<sup>18</sup>Though no work entitled Toccata in D-Flat is extant, the *Toccata chromatique* is also in D-Flat Major.

claimed not to compose at the piano but rather "while out walking or while passing away the time during his vacation."<sup>19</sup>

Following his success at the MTNA convention, Ferrata travelled to Nashville in late July 1897 to negotiate a contract with the Nashville Conservatory of Music, a department of the University of Nashville. Since his first contract with the Greenville Female College was valid only through the 1897-98 term, he had investigated the possibility of employment at the Conservatory for the 1898-99 term. The Conservatory's location in a larger city as well as its larger enrollment (300 for the 1896-97 term) undoubtedly appealed to Ferrata.<sup>20</sup> He had solicited letters of recommendation from five of his colleagues at Greenville Female College between January and March 1897.<sup>21</sup> On 15 April 1897, he even purchased eighteen shares (for \$100) in the Nashville Conservatory of Music.<sup>22</sup>

While in Nashville, Ferrata taught some lessons at the Conservatory and gave an informal recital for the students that included Chopin's Ballade in A-Flat and several of his own compositions. Of this performance the *Nashville American* reported:

His playing was grand, his technique perfect; he plays with great brilliancy and with a delicacy of expression.<sup>23</sup>

Ferrata also performed at the Tennessee Centennial Exposition on the morning of 7 August for a convocation in celebration of

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<sup>19</sup>New Orleans *Times-Picayune*, 23 November 1919.

<sup>20</sup>Charles Robert Crain, "Music Performance and Pedagogy in Nashville, Tennessee, 1818-1900" (Ph.D. diss., George Peabody College for Teachers, 1975), 184-185.

<sup>21</sup>These letters were from: G.G. Wells, 12 January 1897; H.J. Haynsworth, 23 January 1897; M.M. Riley, 4 February 1897; James A. Hoyt, 4 March 1897; and C.H. Judson 26 March 1897. All letters are located in FPTU.

<sup>22</sup>The certificate of purchase of these shares is located in GFP.

<sup>23</sup>Clipping labeled: "Nashville American Aug. 5-97," GFP.

Monteagle Day; Monteagle was a mountain resort south of Nashville designed exclusively for women. Although the program included four speakers and two vocalists, Ferrata was clearly the featured artist. He performed the "Baron Natili" Gavotte, Paderewski's Polonaise in B Major, a Nocturne from Chopin's Op. 15, and an Etude-Caprice by De Bériot.<sup>24</sup> The audience responded favorably to Ferrata's performance and he offered as an encore his own "In the Land of the Aztecs."<sup>25</sup>

Ferrata returned to Greenville in September 1897 to honor his contract with the Greenville Female College. He had evidently committed to the Nashville Conservatory for the 1898-99 term since the 1897 University of Nashville *Catalogue* included the following reference:

Professor Schemmel [August Schemmel, founder and President of the Conservatory] has also been quite fortunate in securing Chev. Giuseppe Ferrata, a graduate and also a distinguished member and examiner of the Royal Academy of Music, Rome, Italy, as his co-worker at the College.<sup>26</sup>

According to two clippings, rumors even began to circulate in Greenville about Ferrata leaving at the end of the Spring '98 term.<sup>27</sup> On 26 January 1898, however, Ferrata signed another contract with the Greenville Female College to remain indefinitely as Music Director.<sup>28</sup> His reasons for this decision are difficult to determine;

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<sup>24</sup>The program does not identify which Nocturne from Chopin's Op. 15 Ferrata performed.

<sup>25</sup>Clipping labeled: "Greenville Daily News Aug. 12-97," GFP. "In the Land of the Aztecs" was not published and may be another title for the "Danse Mesjicana" manuscript located in GFP. Ferrata conceived the idea for the work during his trip to Mexico in 1894.

<sup>26</sup>University of Nashville *Catalogue*, 1897, reprinted in Charles Robert Crain, "Music Performance and Pedagogy in Nashville, Tennessee, 1818-1900" (Ph.D diss., George Peabody College for Teachers, 1975), 184-185.

<sup>27</sup>Two Clippings labeled: "The Greenville Mountaineer. Jan.-98" and "Greenville Daily News. Jan-29-98," GFP.

<sup>28</sup>*Ibid.*

no extant correspondence between Ferrata and Schemmel nor any written contract with the Nashville Conservatory survives either in Ferrata's personal papers or in the University of Nashville records.<sup>29</sup> Since Ferrata desired a position that would allow more free time for composition, he could have used his agreement with the Nashville Conservatory to negotiate a more satisfactory contract in Greenville. His new contract guaranteed a yearly salary of \$2100 for teaching twenty-five hours per week.<sup>30</sup> He had received \$2040 for teaching forty hours per week under the previous contract.

Ferrata's decision to remain in Greenville may also have been related to a lawsuit filed against the Nashville Conservatory in May 1898. According to the Chancery Court Minutes of Nashville and Davidson county, five faculty members sued for back salary due them for the Spring term.<sup>31</sup> (Evidently much of the furniture owned by the Conservatory was auctioned to pay these claims).<sup>32</sup> In a letter dated 25 July 1898, Alice Ferrata refers to the possibility of Ferrata himself filing charges against Schemmel:

I find Mr. Howell's [apparently Ferrata's lawyer] letter very encouraging indeed, and I think he has our interest at heart. . . . You see darling you need not worry. You have the time to prosecute Schemmel criminally, even should you wait another year, when you have more time and some spare change to spend.

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<sup>29</sup>Records of the University of Nashville (Microfilm ED 405), George Peabody Education Library, Vanderbilt University, Nashville, Tennessee. I wish to gratefully acknowledge the assistance of Linda Shipley, a Ferrata enthusiast, who searched these records for any document pertaining to Ferrata.

<sup>30</sup>Contract dated 26 January 1898, FPTU. The terms of this contract required that Ferrata teach at least 50 students. He would receive another \$30 for each additional student. Ferrata gave further indication of his commitment to the Greenville Female College by offering summer courses for music teachers from 11 July through 20 August 1898, thus extending his influence beyond the students at the college to include established music teachers.

<sup>31</sup>S.D. Ruben vs. The Nashville Conservatory of Music, Docket No. 449, Minute Books for the Chancery Court of Davidson County, Tennessee, 1898, Nashville Metro Government Archives, Nashville, Tennessee.

<sup>32</sup>*Ibid.*

Of course, Mr. Howell will decide all this letting you know when you are needed in Nashville.<sup>33</sup>

If the Nashville Conservatory had undergone such severe financial difficulty that some faculty members did not receive their salary, Ferrata's eighteen shares in the Conservatory were probably worthless. Therefore, as a shareholder, he possibly intended to prosecute Schemmel either for the mishandling of funds or for selling worthless stock. Unfortunately, there is no other reference to Schemmel or to the Nashville Conservatory in the extant correspondence. A survey of the Minute Books for the Civil, Criminal, and Chancery courts of Nashville and Davidson County for 1898-1900 reveals that Ferrata never followed through with any charges against Schemmel or the Nashville Conservatory of Music.

The Summer of 1898 brought substantial recognition to Ferrata on a national level. The *Greenville Daily News* of 15 June reported that the American College of Musicians, an accrediting agency formed under the patronage of the Music Teachers' National Association in 1884,<sup>34</sup> had awarded Ferrata a diploma certifying him as professor of piano, harmony, counterpoint, and orchestration.<sup>35</sup> Within days of this announcement, Ferrata attended the annual meeting of the Music Teachers National Association in New York as both a delegate from South Carolina and as a member of the Consistory.<sup>36</sup> The highlight of his participation at the convention was his performance of the prize-winning Toccata in D-Flat on 23 June at the Waldorf-Astoria Hotel. A review in New York's *Musical Courier* gave the following account of his success:

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<sup>33</sup>Letter from Alice to Ferrata dated 25 July 1898, FPTU.

<sup>34</sup>Bruce Bohl, ed., *The International Cyclopedia of Music and Musicians* (New York: Dodd, Mead, & Company, 1985), 46.

<sup>35</sup>Clipping labeled: "Greenville Daily News June 15-98," GFP. The report indicated that the diploma had been sent to Ferrata.

<sup>36</sup>The Consistory was comprised of appointed delegates, each representing a college or other institution of higher learning.

Mr. Ferrata proved a welcome surprise. . . . He is a most accomplished pianist. His touch is delicate and musical, his style graceful and highly finished. His toccata, rather vague in form--a genuine study with a recurring figure--betrays a musician of skill and individuality. He made such an impression that he was recalled and gave as an encore a valse caprice.<sup>37</sup>

At this point in his career, Ferrata still had a greater impact as a performer than as a composer.

Between 1898 and early 1900, Ferrata received a doctor of music degree from the Grand Conservatory of Music of the University of New York. Some problems arise, however, in attempting to date the conferral of this degree. The *Twenty-Fifth Annual Report of the Grand Conservatory of Music* includes Ferrata in a list of musicians who had received advanced music degrees from that institution.<sup>38</sup> The report is dated 1898-99, presumably indicating the academic year. According to this Report, the conservatory awarded Ferrata a "Mus. Doc." before the autumn of 1898 as the past tense is used in referring to the recipients and as the Grand Conservatory's academic calendar was similar to that employed by most universities. The *Twenty-Eighth Annual Report of the Grand Conservatory of Music* (1901-1902) also lists Ferrata as having received a "Doctor of Music" from the Conservatory in 1898.<sup>39</sup>

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<sup>37</sup>Reprinted in *Greenville Daily News*, 14 July 1898.

<sup>38</sup>*Twenty-Fifth Annual Report of the Grand Conservatory of Music* (New York: The Grand Conservatory of Music, 1899), 20, New York Public Library for the Performing Arts, Music Division, New York, New York.

<sup>39</sup>*Twenty-Eighth Annual Report of the Grand Conservatory of Music* (New York: The Grand Conservatory of Music, 1899), 12, New York Public Library for the Performing Arts, Music Division, New York, New York. Ferrata also had received a diploma from the American College of Musicians in 1898. This organization had been granted the authority by the New York Board of Regents to award both the bachelor of music degree and the doctor of music degree. A "Doctor of Music" degree could be equated with a diploma certifying a professorship in teaching music. No extant copy of the diploma has been located; thus it is not certain if Ferrata received an advanced degree along with his accreditation from this institution. Since there is no evidence of a relationship between the American College of Musicians and the Grand Conservatory of Music, Ferrata did not receive a Doctorate from the American College of Musicians.



The Grand Conservatory of Music granted the "Doctor of Music" degree after its directors had examined a composition or compositions by the applicant.<sup>40</sup> Ferrata submitted a portion of his opera *Akrimane* to the conservatory for examination. On 14 October 1899 Dr. Ernst Eberhard, president of the Grand Conservatory, wrote Ferrata informing him to expect his opera to be returned shortly.

The judges have nearly finished their work, and you may expect it in a few days. . . . They are highly elated over your composition.<sup>41</sup>

In a letter dated 31 October 1899 Eberhard asked Ferrata to indicate how his name should appear on the diploma and enquired about his availability for "arrangements" and "ceremonies" connected with the conferral of the degree.<sup>42</sup> In a letter dated 21 November 1899, Eberhard stated that the committee who examined *Akrimane* were unanimous in the decision that Ferrata deserved the degree.<sup>43</sup>

A newspaper article located in Ferrata's personal files with quotations from Eberhard's letters reported that Ferrata had submitted the *Akrimane* excerpt to the Grand Conservatory approximately two months before this time. To the left of the article is the following information in Alice Ferrata's handwriting: "Daily Greenville News. Nov. 17th, 1899." The existence of this article along with the letters from Eberhard would indicate that

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<sup>40</sup>*Twenty-Fifth Annual Report of the Grand Conservatory of Music* (New York: The Grand Conservatory of Music, 1899), 20. The Grand Conservatory of Music of the University of New York also conferred "Music Doctorates" upon Andrew Carnegie (1899) and Florence Clinton Sutro (1899), the first woman to receive this degree in the United States. The Grand Conservatory was, in essence, a type of degree mill. It established "extension centers" outside of New York, including Beaver College and Musical Institute in Beaver, Pennsylvania, where Ferrata later served as Music Director (1902-1908).

<sup>41</sup>Letter from Dr. Ernst Eberhard to Ferrata dated 14 October 1899, FPTU.

<sup>42</sup>Letter from Dr. Ernst Eberhard to Ferrata dated 31 October 1899, FPTU.

<sup>43</sup>Letter from Dr. Ernst Eberhard to Ferrata dated 21 November 1899, FPTU.

Ferrata applied for the doctorate fifteen months after the Grand Conservatory records (Annual Reports 1898-99 and 1901-02) show he had received it. Even if Alice Ferrata had recorded the wrong date for this article, all extant letters from Eberhard concerning a "degree" are dated 1899.<sup>44</sup> If Ferrata had received the degree in 1898, it seems likely that it would have been reported by the Greenville Press considering the attention both the *Greenville Daily News* and the *Baptist Courier* gave to events pertaining to his career. Furthermore, Alice Ferrata probably would have saved any articles referring to the conferral of the doctorate to include in the five scrapbooks now located in Ferrata's personal files. There are no newspaper clippings in these files referring to a doctorate in music in 1898.

Ferrata went to New York in late December 1899 to receive the doctorate from the Grand Conservatory of Music (in January 1900).<sup>45</sup> Conceivably, the convocation ceremony could have signified an earlier conferral of the degree. The dates and the purpose of this trip to New York are consistent with both the handwritten and the printed dates of newspaper articles located in Ferrata's personal papers. Further evidence is found in a 1903 bulletin for Beaver College in Pennsylvania, an affiliate of the Grand Conservatory, where Ferrata would join the faculty in 1902. This bulletin lists the conferral date of his doctorate as 1900. In any case, no copy of this or any doctorate awarded to Ferrata has been located by the author.

In January 1900, less than two weeks after Ferrata had left for New York, the *Greenville Daily News* announced the resignation of both Ferrata and president M.M. Riley from the Greenville Female College, effective June 1900.<sup>46</sup> The two had become joint owners (along with A.W. Van Hoose and H.J. Pierce of Georgia) of the Georgia Female Seminary in Gainesville, Georgia. It is fitting that Ferrata

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<sup>44</sup>Alice Ferrata was meticulous in organizing the newspaper articles in her scrapbooks. Most were kept in chronological order with the handwritten dates consistent with the printed dates of other articles reporting the same event.

<sup>45</sup>*Greenville Daily News*, 5 January 1900, and *Baptist Courier*, 11 January 1900.

<sup>46</sup>*Greenville Daily News*, 5 January 1900.

and Riley should have embarked on this business and musical venture together, as a close friendship had developed between the two men since their arrival in Greenville in 1894. Ferrata explained his feelings of loyalty to Riley in a letter of April 1899 in which he declined a position in Raleigh, North Carolina:

The President of this College, Dr. M.M. Riley, is a gentleman for whom I have great esteem and admiration and with whom I am on terms of sincere friendship, and if any other position would not be such as to give me a considerable advantage in question of salary and locality, I would have no reason for change. Beside, Dr. Riley and I were called here the same year and I would not leave him except for a position that he would advise me to accept for my advantage.<sup>47</sup>

Riley obviously felt that the position at the Georgia Female Seminary would be beneficial both to himself and to Ferrata.

When Ferrata and Riley had begun their tenure at the Greenville Female College in the 1894-95 session, there were approximately 90 students enrolled, only 30 of whom resided at the college. By the 1899-1900 session, the enrollment had doubled to over 200 pupils, with 60 boarding at the college.<sup>48</sup> Thirteen students graduated in piano under Ferrata's tutelage, the first of whom were Georgia Steedly and Anna Manly in 1896. Charlotte Manly (1882-1978) was chosen as first Honor Graduate for the class of 1899 and was Ferrata's most outstanding student at Greenville Female College.<sup>49</sup> Her program for the degree recital was a demanding one, even by today's standards. It included Beethoven's Sonata in F-Sharp Major,

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<sup>47</sup>First draft of a letter from Ferrata to Charles J. Parker dated April 1899, FPTU. Ferrata wrote this letter on scratch paper perhaps to be typed and dated by Alice Ferrata at a later time. The identity of the institution Parker referred to in his letter is not known.

<sup>48</sup>*Baptist Courier*, 11 January 1900.

<sup>49</sup>The class of 1899 included five graduates in piano, Ferrata's largest graduating class at Greenville Female College.

Op. 78, Chopin's Scherzo in B-Flat Minor, Op. 31, and Etude in G-Flat Major, Op. 25, No. 9, and Liszt's Concerto in E-Flat Major. She became the organist at Greenville's First Baptist Church and was active in promoting Ferrata's music after his death. Many of Ferrata's students at the Greenville Female College became active in the musical life of their communities and stayed in contact with their mentor. Anna Manly, who taught a music class in Furman, Alabama, even formed a music club there called the "Ferrata Club."<sup>50</sup> Considering Ferrata's lasting impression on students and colleagues, his successor at Greenville Female College, Louis M. Hubbard, another Liszt pupil, may have found it difficult to measure up to Ferrata's reputation.

Ferrata's six-year association with Greenville Female College had been both congenial and productive. His departure from the institution was amicable, as evidenced by the following excerpt from the minutes of the 20 March 1900 meeting of the trustees of Furman University and Greenville Female College:

In view of the resignation of Prof. Ferrata as Music Director in the Greenville Female College, we, the trustees for the Baptists of the State, would express our most earnest appreciation of the work done by him during the years of his connection with the College. In his retirement we wish for him the highest possible success in his future field of labor.<sup>51</sup>

In addition to his varied musical activities during his tenure at Greenville Female College, Ferrata also obtained patents for three inventions. He received his first patent on 10 July 1898 for a tobacco pipe (Pat. 607,601) and the second on 11 April 1899 for a ventilated shoe heel (Pat. 622,673). For this second patent, Ferrata designed a hollow compressible shoe heel that acted as a cushion. As the heel absorbed the full weight of its wearer, air would be forced into the interior of the shoe through an opening at the top of

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<sup>50</sup>Letter from Anna Manly to Ferrata dated 25 September 1897, FPTU.

<sup>51</sup>Letter to Ferrata from S.M. Key dated 9 April 1900, FPTU.

the heel providing more comfort and eliminating excessive perspiration (see Figure 3). The rubber heel could include the compressible folds seen in the first three diagrams, or could just be hollow as seen in the last diagram. Ferrata's only musical patent was for a piano attachment that could combine the piano with a violin, a viola, and a cello by means of a second keyboard and a second set of strings played by a bow that was controlled by a fourth pedal added to the piano (see Figure 4). This fourth pedal controlled both the speed of the bow and its basic articulation. The cost of making such an instrument was estimated somewhere between \$2000 and \$3000, but there is no evidence that Ferrata ever witnessed the construction of this instrument.<sup>52</sup> Ferrata applied for the patent on 8 July 1899 and finally received it on 27 February 1900 (Pat. 644,244) during his final term at Greenville Female College.

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<sup>52</sup>Clipping labeled: "Greenville Daily News March 3 - 1900," GFP.

No. 622,673.

Patented Apr. 11, 1899.

G. FERRATA.  
VENTILATED SHOE HEEL.

(Application filed Oct. 19, 1898.)

(No Model.)

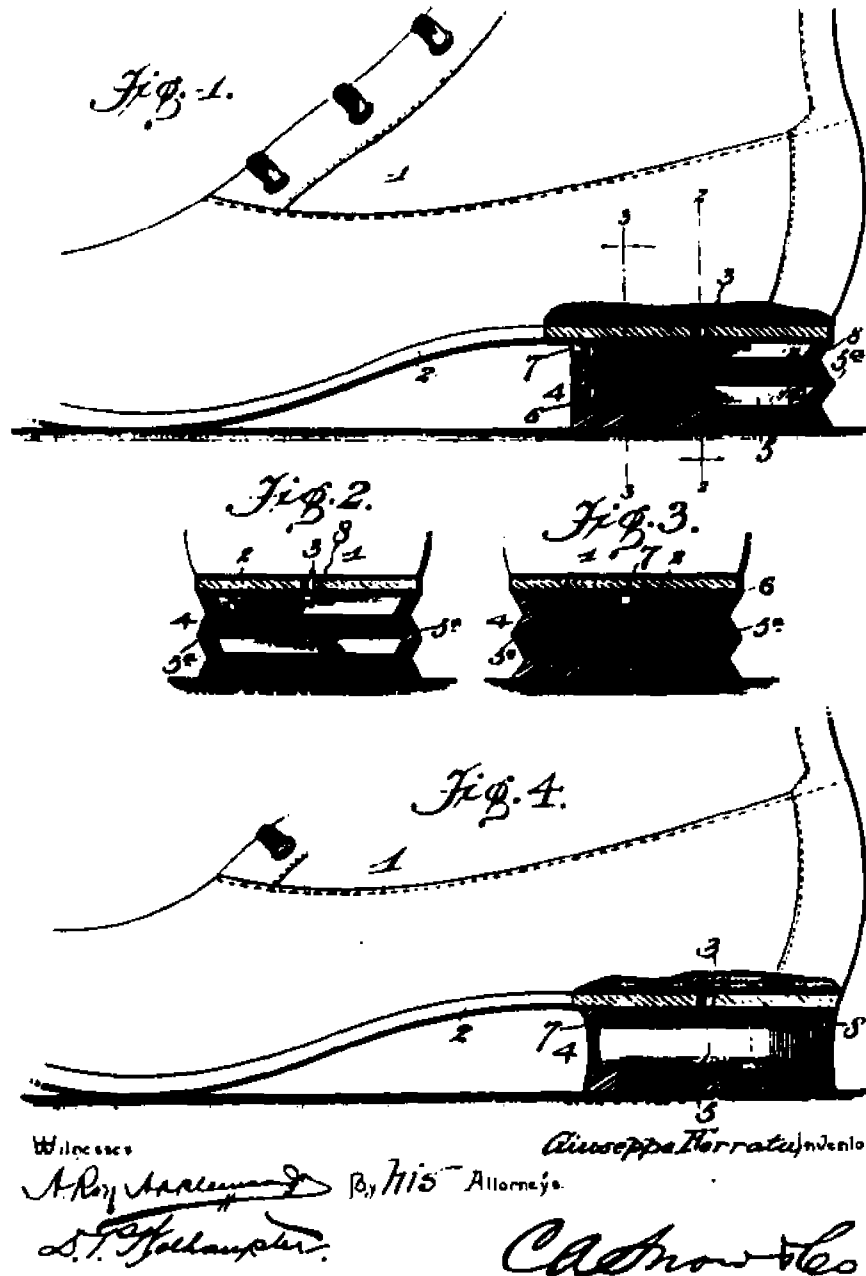


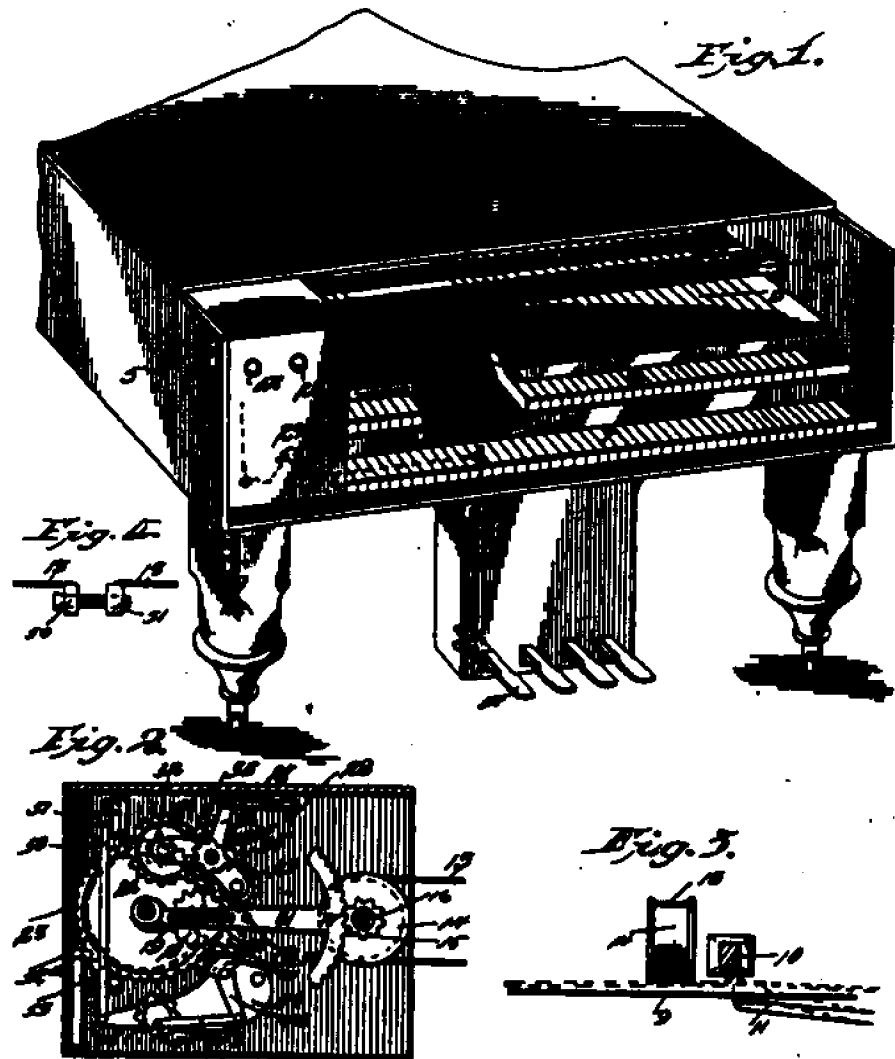
Figure 3. Patent design for ventilated shoe heel.

No. 844,244.

C. G. FERRATA.  
PIANO ATTACHMENT.  
(Application filed July 9, 1900.)

Patented Feb. 27, 1900.

(No Model.)



Witness  
*Samuel H. Waser* By *his* *Attorney*  
*Georg H. Waser*  
*Charles C. Ferrata* Inventor  
*Calvin H. Co.*

Figure 4. Patent design for piano attachment.

## CHAPTER 4

### BRENAU COLLEGE AND CONSERVATORY

Ferrata and Riley signed an agreement with A.W. Van Hoose and H.J. Pierce of Gainesville, Georgia, on 13 December 1899 to form a corporation for the purpose of operating the Georgia Female Seminary. Furthermore, they each agreed to purchase two-fifths of the stock of this corporation. Ferrata became the music director of the school at a salary of \$2,000 per year plus free board for him and his wife.<sup>1</sup> In addition he would receive one-half of the net profits of each summer session and all profits from concerts given at the school. In June 1900 Van Hoose, Pierce, Riley, and Ferrata changed the name of the Georgia Female Seminary to Brenau College and Conservatory; thus Ferrata became Director of the Brenau Conservatory and Riley became the business director in charge of all financial matters for Brenau College and Conservatory. Both men moved to Gainesville in late June 1900. Ferrata began teaching in Brenau's summer school program in July which, like the summer curriculum at the Greenville Female College, was essentially a continuing education program for established music teachers. Van Hoose and Pierce embarked on a recruiting tour for the remainder of the summer as part of an extensive promotional campaign.

Since Gainesville is only fifty miles northeast of Atlanta, Brenau's promotional campaign included articles in that city's major newspapers. An article concerning Brenau's new music director appeared in the *Atlanta Constitution* on 20 July 1900 with the following subheadline: "Chevalier G. Ferrata, One of the Most Brilliant Pianists of America, A Great Composer and Teacher, Will

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<sup>1</sup>Typewritten contract dated 13 December 1899, FPTU.



Be Permanently Connected with Brenau Conservatory, Gainesville." The article is actually an interview with Riley, who discussed Brenau's plans for the future as well as the artistic merits of Ferrata. In the *Atlanta Constitution* on 4 August 1900, Van Hoose proposed a music competition for southern composers and suggested that each of the southern schools interested in the contest submit \$50 in order to raise \$1,000 for the first prize and \$500 for the judges' fees. The competition would include categories for a fully orchestrated opera, a symphonic work or a string quartet, a solo instrumental work, a choral work, and a solo vocal work. Van Hoose was apparently confident that Ferrata would win the first prize, thus guaranteeing additional publicity for Brenau College. The competition, however, failed to materialize, perhaps owing to a weak response from other schools.

Brenau's 1900-1 term began on 12 September with an enrollment of 175 students, 150 of whom resided at Brenau College.<sup>2</sup> Van Hoose's summer recruiting tour was evidently successful, as students from twelve states, including New York and Illinois, had enrolled.<sup>3</sup> Unlike Greenville Female College, Brenau had no preparatory department; thus all of Ferrata's students at the conservatory pursued college degrees. Brenau College was not a state school and had no religious affiliation; therefore Ferrata as part owner could exercise more control over the educational process of his students than was permitted at the Baptist-affiliated Greenville Female College.

On 21 December 1900 Ferrata participated in a faculty recital at the conservatory, performing one of his own compositions entitled "Dolores e Columbia" as well as Benjamin Godard's Second Mazurka, Paderewski's Minuetto, and Liszt's Hungarian Rhapsody No. 6 in E-Flat.<sup>4</sup> Though the Godard and Paderewski pieces had not

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<sup>2</sup>*Baptist Courier*, 14 February 1901.

<sup>3</sup>*Ibid.*

<sup>4</sup>There is no extant copy of the unpublished "Dolores e Columbia." Paderewski's Minuetto could be the well-known Minuet in G Major.

appeared on Ferrata's previous programs, they can be categorized in the light classic genre he favored for his performances in small communities. He continued to rely on the virtuoso technical display and the universal popularity of Liszt's Hungarian Rhapsodies for effective finales and for encores. Ferrata periodically presented his students in recital at Brenau, though these concerts were not as frequent or as popular as those at Greenville Female College.

In January and February of 1901 some prominent citizens of Gainesville formed a choral society to "encourage the literary, social, and musical tastes of Gainesville and surrounding counties."<sup>5</sup> The society appointed Ferrata as the music director and Brenau faculty members Anna L. Griswold (voice) and Charles Nicosias (violin) as his assistants. The Brenau Choral Society, composed of approximately 100 performing members, met weekly at Brenau College to prepare Rossini's *Stabat Mater* for a performance in May 1901. Brenau students and Gainesville citizens constituted the majority of the choral society, though roughly 25 members came from the surrounding counties. The scheduled performance in May was to be the final concert of a proposed week-long music festival sponsored by the Brenau Choral Society that would coincide with Brenau College's commencement exercises. In all likelihood, the proposed music festival was a continuation of the aggressive publicity campaign launched by Brenau in the summer of 1900; Van Hoose, Pierce, and Ferrata himself may have promoted the organization of the Choral Society to supply the needed chorus for the festival's final concert. By involving community leaders, most of the financial burden of such an ambitious undertaking would fall on the private community sector; the estimated cost of hiring the four vocal soloists for the Rossini alone was \$800. The Choral Society's president was a leading merchant in the community, John A. Smith, whose expertise in finance undoubtedly increased the chances of the festival's success. Ferrata became the artistic director of the festival.

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<sup>5</sup>Clipping labeled: "Gainesville Eagle-Feb-7-1901," GFP.

The proposed week-long festival became instead a series of three concerts at Brenau College on 27 and 28 May 1901 that were advertised as the Georgia Musical Festival. Advance notice of the festival appeared in the *Atlanta Daily News*, the *Atlanta Journal*, and the *Atlanta Constitution*, generating much interest in what was to become Georgia's first music festival. Even the railroads cooperated by offering reduced rates to Gainesville from any station in the state. The instrumental soloists for the festival included Ferrata, violinist Charles Nicosias, and organist J. Louis Browne of Atlanta. The four vocal soloists for Rossini's *Stabat Mater* were tenor Ellison Van Hoose of New York, baritone Oscar Ehrigott, soprano Elsa Marshall, and contralto Nina D'Alvigny, all three of Cincinnati.<sup>6</sup> For the festival's opening concert on Monday evening 27 May, Ferrata directed the conservatory's student choir in performances of two choruses, "Charity" by Gabriel Fauré and "To the Dance" by Luigi Denza. He also performed two solo piano works, the Minuetto and the Polonaise in B major by Paderewski. The four vocalists each sang an aria before concluding the concert with the quartet *Daisy Chain* by the English composer Liza Lehmann (1862-1918).

Brenau's commencement ceremony took place on Tuesday morning, 28 May, with twenty-four students receiving Bachelor's degrees.<sup>7</sup> That afternoon, the second concert of the festival featured Ferrata performing his Gavotte in G Major and his Valse de concert, two of the works published in Italy under the pseudonym Casimiro Virowski,<sup>8</sup> and Liszt's Hungarian Rhapsody No. 6 in E-Flat. The four vocal soloists closed the concert with the quartet from Act III of Verdi's *Rigoletto*. The final concert of the Georgia Musical Festival occurred on the evening of 28 May. Ferrata performed Gottschalk's *Pasquinade* and offered yet another performance of Liszt's Hungarian

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<sup>6</sup>Ellison Van Hoose was a native of Georgia and perhaps a relation of Brenau's A. W. Van Hoose.

<sup>7</sup>A musical program presented by the students was announced, but no copy of the program has been located.

<sup>8</sup>Gavotte Op. 1, No. 1 and Valse de concert in G Major, Op. 3, No. 4. Published by Ricordi.

Rhapsody No. 6 as an encore. After the intermission, he directed the 110-member chorus in the much awaited performance of Rossini's *Stabat Mater*.<sup>9</sup>

The Georgia Music Festival was a success for Gainesville, for Brenau College, and for Ferrata. Brenau's 1200-seat auditorium was near its capacity for each of the three concerts. Members of the audience came from numerous towns in Georgia and South Carolina, including Greenville.<sup>10</sup> Atlanta's major newspapers published reviews of each concert and all were positive. Marie Alice Phillips of the *Atlanta Journal* praised the "prompt" and "expressive" singing of the well-trained conservatory choir.<sup>11</sup> Of Ferrata's performance of the Paderewski pieces, she wrote:

The house stormed until he gave an encore. Dr. Ferrata's performance was distinguished for its finish, beautiful phrasing, and intellectual interpretation.<sup>12</sup>

The performance of the Rossini was the highlight of the festival, exceeding the expectations of many in attendance, including Phillips:

The opening chorus and quartet was plainly a surprise to the audience, who had gathered in an indulgent mood to receive the expected school girl effort. The lassitude awoke into hearty admiration with the first chorus. . . . The volume of sound produced by their blended voices sounded as if it might have taken twice the number to give it. The voices were excellently trained and in perfect accord and sympathy.<sup>13</sup>

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<sup>9</sup>Approximately ten male voices from Atlanta were added to the existing 100 member chorus for this performance. According to a clipping in GFP marked "Atlanta Daily News, May 29 1901," these men were from the choir at Sacred Heart Church in Atlanta where J. Louis Browne was organist. The Chorus performed the Rossini in English.

<sup>10</sup>*Atlanta Journal*, 28 May 1901.

<sup>11</sup>*Ibid.*

<sup>12</sup>*Ibid.*

<sup>13</sup>*Atlanta Journal*, 29 May 1901.

Stuart Maclean's review in the *Atlanta Daily News* was also favorable:

In the "Stabat Mater" was centered the greatest musical enjoyment of the evening. . . . it is not likely that it has ever been sung with better effect. . . . It would not be fair to leave the consideration of the "Stabat Mater" without a word for the chorus, and especially, the women's part of it. It was quite evident that the most careful training had been exercised, for the attacks were as clean as could be imagined.<sup>14</sup>

As musical director of the Georgia Musical Festival, Ferrata was largely responsible for the artistic success of the festival and for the subsequent recognition it brought to Brenau and Gainesville. In just four months he had prepared a small-town chorus to give a strong performance of a substantial choral work. The value of Ferrata's presence at Brenau did not go unnoticed by Marie Alice Phillips:

He is a very rare musician, and his interest and work in Brenau will make the standard of musical cultivation at that institution, one hard to reach.<sup>15</sup>

Two days after the close of the Georgia Musical Festival, the *Atlanta Journal* announced that Ferrata had won both prizes in a competition sponsored by the music division of the Georgia Federation of Woman's Clubs. The prizes were a gold medal for the best original composition, the "Romance sans paroles," Op. 4, No.3, for piano and a cash prize of \$100 for the best study or arrangement (for piano) of Chopin's "Minute" Valse, Op. 64, No.1. According to the *Atlanta Journal*, the Federation announced the competition in the winter of 1901 requiring the applicants to sign fictitious names to

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<sup>14</sup>Clipping labeled: "Atlanta Daily News May 29 1901," GFP. Only scattered issues of the Atlanta newspapers from this period are extant making it impossible to document most of the clippings.

<sup>15</sup>*Atlanta Journal*, 29 May 1901.

their manuscripts to insure the impartiality of the judges.<sup>16</sup> Ferrata used a different pseudonym for each of his entries, "Justitia Soror Fides" for the Chopin arrangement and "Ne Cede Malis" for the "Romance sans paroles." The panel of Judges included Alexander Lambert of the New York College of Music, renowned virtuoso Josef Hofmann, and Louis V. Saar of the National Conservatory of Music.

The judges actually had informed the Georgia Federation of Woman's Clubs of their decision in a letter dated 16 May 1901.<sup>17</sup> The delay of the announcement in the *Atlanta Journal* until after the Georgia Musical Festival is curious. The positive publicity for Ferrata and for Brenau College could have increased attendance at the Festival. Perhaps the delay was orchestrated for optimal recognition for Ferrata. The publicity surrounding the Georgia Musical Festival, though it involved both Ferrata and Brenau College, might have overshadowed Ferrata's success in the competition had the results been announced earlier.

Both the nature and the timing of this competition strongly suggest that its conception centered around Ferrata as the sure winner. Since the competition proposed by Van Hoose in August 1900 never occurred (see p. 48), it seems likely that he participated in the forming of the Georgia Federation of Woman's Club's competition or at least influenced its requirements to insure victory for Ferrata and subsequent publicity for Brenau. The president of the music division of the Georgia Woman's Clubs in 1901, Annie Sanford, also lived in Gainesville; thus the organization of the competition could have been easily arranged by Van Hoose or anyone else at Brenau. The inclusion of the \$100 prize for the best arrangement of Chopin's "Minute" Valse by a southern composer arouses further suspicion. The *Atlanta Journal* of 27 May 1901 reported that Van Hoose and Alice Ferrata had secretly entered

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<sup>16</sup>Clipping labeled: "The Atlanta Journal May 30 - 1901," GFP.

<sup>17</sup>Typewritten transcript of letter from Alexander Lambert to the Georgia Federation of Woman's Clubs dated 16 May 1901, GFP. The letter was also reprinted in a clipping labeled: "The Atlanta Journal May 30-1901," GFP.

Ferrata's studio in the previous months to collect some of his compositions to submit to various publishers.<sup>18</sup> Perhaps they discovered sketches of Ferrata's Chopin arrangement during their caper.

Ferrata had dedicated his Chopin study to pianist-composer William Mason (1829-1908) before he submitted it to the Georgia competition. The son of Lowell Mason, William Mason had studied with Liszt in Weimar and now lived in New York as a private piano teacher. This dedication initiated a two-year correspondence between the two men in which Ferrata mailed several of his compositions to Mason, who in turn offered praises. Mason responded graciously to Ferrata's dedication:

I regret extremely that there should be so long a delay in my acknowledgment of the receipt of your arrangement of the Chopin Valse. . . . Your arrangement of the Valse certainly shows great musical skill and ability and I accept the honor of the dedication with much pleasure and sincere thanks. The players, however, who are able to render it with proper delicacy and nuance, and to give to all of the parts an intelligence and poetic phrasing are few and far between, as I judge it requires an artist of first class ability to do it justice.<sup>19</sup>

Since this quotation is from a letter dated 6 January 1901, Ferrata must have completed the arrangement of the Chopin Valse as early as December 1900. If the Georgia Federation of Woman's Clubs first announced the competition during the winter of 1900-1, the Federation could have included the category of the Chopin arrangement after learning of Ferrata's own arrangement. Ferrata wrote to Mason on 20 January 1901 seeking his advice on whether or not to submit the work to the Georgia Woman's Club competition, because of the dedication. Mason replied on 23 January assuring him that it would be appropriate:

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<sup>18</sup>*Atlanta Journal*, 27 May 1901.

<sup>19</sup>Letter from Mason to Ferrata dated 6 January 1901, GFP.

I do not see that your dedication of your arrangement of the Chopin Valse should deter you from competition on account of the fact that you have dedicated it to me. . . . I should regard this as an honorable course and, considering the fact that the composition has not been published, I think that with the consent of the "Woman's Music Club of Georgia" all due respect has been shown to that organization.<sup>20</sup>

These excerpts from Mason's letters seem to indicate that Ferrata had no prior knowledge of the competition when he asked Mason to accept the dedication in late 1900. Moreover, he questioned the ethics of entering a competition with a work dedicated to a well-known musician. It is probable that someone associated with the Georgia Federation attached the Chopin category to the requirements after learning of Ferrata's arrangement in late 1900. Nothing known about Ferrata's modest character suggests that he would have participated knowingly in an unethical practice such as learning of a competition's requirements before the other applicants.

Composing an arrangement for solo piano of an existing solo piano work by another composer had become an established tradition among many pianist/composers in the late nineteenth century. This tradition was an extension of the common practice of doubling in thirds, sixths, and octaves in the performance of another composer's work. Ferrata's predecessors in composing studies of Chopin's "Minute" Valse include Rafael Joseffy (1879), Moriz Rosenthal (1884), Isidor Philipp (1886 & 1895), Max Laistner (1891), and Max Reger (1899); all were published in Europe.

Ferrata's first study of the "Minute" Valse continued the tradition of melodic doubling and added notes that increased the technical difficulty. As seen in Examples 2a & b, Ferrata inserts an ascending chromatic line in measure 2 (B-Natural, C-Natural, D-Flat, D-Natural) that leads into the doubling of the melody in thirds in measure 5. To compensate for the added thirds in the right hand, Ferrata omits the upper notes in the left hand chords in mm. 5-8.

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<sup>20</sup>Letter from Mason to Ferrata dated 23 January 1901, GFP.



Molto vivace

*leggiere*

6

Example 2a. Chopin's "Minute" Valse, mm. 1-10.

Molto vivace

G. FERRATA

*p* *leggiere*

*Ch.*

6

Example 2b. Ferrata's First Study of the "Minute" Valse, mm. 1-8.

Ferrata's additions become more than mere melodic doubling in the Valse's B Section. The first eight measures (37-44) remain unchanged, however in m. 46 Ferrata superimposes the Valse's opening melodic material over Chopin's "B" melody, now in the left hand (Examples 3a & b). Thus the A-Flat half note in the left hand (m. 46) serves as the beginning note for both Chopin's "B" melody and Ferrata's insertion of Chopin's opening melody. The superimposed melodic fragment initially seems superfluous, but it ascends to the octave transposition of Chopin's quarter note melody in m. 50. The recurrence of the opening figure that begins in m. 51 (left hand) continues for twenty measures. These restatements of the opening melody in the B section, albeit a clever compositional device, disturb the contrasting lyrical nature in Chopin's original score and seems to relegate Chopin's lyrical melody to a countermelody. At the close of the B section (Examples 4a & b), Ferrata inserts two bars of an oscillating bass figure in m. 69 that seem to be derived from the repeated A-Flat to B-Flat motion of the opening melody; Chopin's four-measure trill, now transposed down an octave, begins in m. 71. To offset the addition of two extra measures, Ferrata overlaps the transitional four measure trill with the return of the A section by commencing the opening melody in m. 73 (Example 4b).

In m. 75, the ascending chromatic line from m. 2 (B-Natural, C-Natural, D-Flat, D-Natural) reappears, now in quarter notes, leading again into the melodic doubling of the theme. Since the restatement of the ascending chromatic line here is obviously an attempt to achieve formal unity between the two A sections, it is curious why Ferrata later omits mm. 109-124 in the return of the A section. These 15 bars are the repetition of mm. 94-109 in Chopin's score. Ferrata does observe the repeat of the identical mm. 21-36 in the first A section (indicated by repeat signs). The result of Ferrata's deletion of mm. 109-124 is a weakening of the proportional balance between the Valse's three sections. The Chopin valse consists of 140 measures divided structurally as follows: A=52 mm., B=36 mm., A=52 mm. The Ferrata study, on the other hand, consists of 124 measures: A=52 mm., B=36 mm., A=36 mm.

1 2 3 4

*p* *sostenuto*

43

50

*dolce*

Example 3a. Chopin's "Minute" Valse, mm. 37-55.

*sostenuto*

38

44

49

*mf*

Example 3b. Ferrata's First Study of the "Minute" Valse, mm. 38-52.

Musical score for Chopin's "Minute" Valse, measures 69-82. The score is written for piano (p) and includes the tempo marking *a tempo*. The key signature is one flat (B-flat). The melody is in the right hand, and the accompaniment is in the left hand. The score shows measures 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, and 82. The melody features a series of eighth and sixteenth notes, with a triplet of eighth notes in measure 71. The accompaniment consists of chords and single notes in the left hand.

Example 4a. Chopin's "Minute" Valse, mm. 69-82.

Musical score for Ferrata's First Study of the "Minute" Valse, measures 68-80. The score is written for piano (p) and includes the tempo marking *a tempo*. The key signature is one flat (B-flat). The melody is in the right hand, and the accompaniment is in the left hand. The score shows measures 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, and 80. The melody features a series of eighth and sixteenth notes, with a triplet of eighth notes in measure 71. The accompaniment consists of chords and single notes in the left hand.

Example 4b. Ferrata's First Study of the "Minute" Valse, mm. 68-80.

Molto vivace, leggero. G. FERRATA

5

Example 5a. Ferrata's Second Study of the "Minute" Valse, mm. 1-8.

38

42

Example 5b. Ferrata's Second Study of the "Minute" Valse, mm. 38-45.

It is doubtful that Ferrata shortened the return of the A section to compensate for the appearance of the opening melody in the B section; he uses only the first ten bars of the opening melody in the restatements. Furthermore, the fifteen deleted measures contain different melodic material from the opening melody. Although Ferrata's study on this well-known work of Chopin's increases the technical difficulty with added notes and octave transposition, the formal integrity of the original Valse suffers from the insertion of the opening melody in the section B section and the omission of mm. 109-124.

Ferrata utilizes an analogous approach in a second study of the "Minute" Valse, which he probably composed in 1901. He incorporates a similar ascending chromatic line in m. 2 that leads into the melodic doubling with octave displacement on varying beats of the measure (see Example 5a). In the B section, Ferrata inserts fragments of the opening melody under the lyrical B melody beginning in m. 39 (see Example 5b). Although the reappearances of the opening melody are here confined to the inner voices, they still interfere with the contrasting lyrical nature of Chopin's original score. As in the first study, Ferrata also eliminates mm. 109-124 in the return of the A section. It is not certain if Ferrata also submitted this study to the Georgia Federation of Women's Clubs Competition. In any case, his Two Studies on Chopin's "Minute" Valse were published by J. Fischer & Bro. in 1902, the first publication of "Minute" Valse transcriptions for solo piano in the United States.

Prior to the announcement of the results of the Georgia Federation of Women's Clubs Competition, one of Ferrata's piano works was accepted for publication in *The Etude* magazine. Alice Ferrata and Van Hoose, as stated earlier, had submitted approximately 20 of Ferrata's compositions to various publishers in Cincinnati, Philadelphia, and New York, following their search of his private studio.<sup>21</sup> Since Ferrata was unaware of her scheme, Alice Ferrata signed her maiden name, Alice Lagarde, to the manuscripts.

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<sup>21</sup> *Atlanta Journal*, 27 May 1901.

In April 1901 she received the following response from Theodore Presser of Philadelphia, publisher of *The Etude*:

Dear Madam:

Your manuscripts are at hand and we have only had time to look over the little waltz, which I would like to use in the next issue of *The Etude*, and enclose you \$7.50, and when the piece is published will give you twenty-five copies for your own use. . . . We will most likely accept the other compositions, but have not had time to examine them carefully. . . . I would like to know a little more about your history. Your work is so artistic and so far above the average, that I scarcely think your education was procured in this country; most certainly not in the South. The writing is so well finished and so well done, that it shows the experienced hand. Are you not writing under a nom de plume? We do not accept one composition in twenty-five that are sent here. In fact it does not pay us to examine the great mass of stuff that we get, but your case is a beautiful exception. Publishing your composition in *The Etude* will give it a wide popularity.

(signed) Theodore Presser<sup>22</sup>

Presser published the waltz, *Mignon Valse Miniature*, in the May 1901 issue of *The Etude* with the pseudonym G. F. Alice Lagarde.<sup>23</sup> Alice Ferrata reportedly kept Ferrata's payment from Presser for herself since it was she who had submitted the work.<sup>24</sup>

Alice Ferrata and Van Hoose were not the only ones who submitted compositions to publishing companies on Ferrata's behalf. J. Louis Browne of Atlanta (see footnote 9) mailed seven short pieces for violin and piano to J. Fischer & Bro. of New York sometime

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<sup>22</sup>Letter from Theodore Presser to Alice Lagarde dated 13 April 1901, GFP.

<sup>23</sup>The work was again published in 1903 by J. Fischer & Bro. in a series of short piano pieces entitled *Cousin Randolph's Favorites*, also with the pseudonym G. F. Alice Lagarde (Opus 10, Nos. 1-5). Ferrata changed the title to the "Alice" waltz. This set also includes works named for Ferrata's children: the "Mario" Gavottina, the "Olga" Petite Barcarolle, and the "Alma" Polka. Cousin Randolph is obviously Randolph Natili, who often spoke of his affection for Ferrata's children in his letters.

<sup>24</sup>*Atlanta Journal*, 27 May 1901.

between January and May 1901.<sup>25</sup> George Fischer wrote to Ferrata on 14 May 1901 expressing his satisfaction with the works and offering to publish them. Ferrata signed a contract with J. Fischer & Bro. on 22 May 1901, shortly after his success with the Georgia Musical Festival and the Georgia Federation of Woman's Clubs competition.<sup>26</sup> At Ferrata's suggestion, Fischer published the seven pieces along with five others in a collection entitled *Italian Spring Melodies*, Opus 7.<sup>27</sup>

Fischer released the *Italian Spring Melodies* both as a collection and as individual miniature pieces in late 1901. The numbering of the twelve miniature pieces is not consistent with the order of the pieces in the collection. The following list reveals the discrepancies (the numbers of the individual publications are given in parenthesis):

- No.1 (1) Berceuse
- No.2 (4) Love Song
- No.3 (2) Valse Gentile
- No.4 (8) Mazurka
- No.5 (5) Gavotte
- No.6 (3) Minuet
- No.7 (9) Barcarolle Triste
- No.8 (6) Dialogue d'amour
- No.9 (11) Elle Danse
- No.10 (10) Tarantelle
- No.11 (7) Sol, Re, La, Mi, Scherzino
- No.12 (12) Marche Funèbre

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<sup>25</sup>Founded by Joseph Fischer (1841-1901) and his brother Ignaz, the firm was now under the control of Joseph's sons, George and Carl T. Fischer. J. Fischer & Bro. was incorporated in 1906 with George as president. In 1970, it was acquired by Belwin-Mills.

<sup>26</sup>Contract dated 22 May 1901, FPTU. According to the terms of this contract, Ferrata would receive ten percent of all royalties from the sale of these works.

<sup>27</sup>Letter from Fischer to Ferrata dated 14 May 1901, GFP. Ferrata scribbled a response on the back of this letter in which he also suggests the opus 7 indication. From the scribbled note Alice Ferrata, as usual, drafted a return letter.



The numbering of the movements in the published collection probably reflect a preferred order for concert performance. The numbering of the individual pieces could represent the chronological order in which they were published.

An examination of Ferrata's royalty statements from Fischer reveals that 121 copies of the complete set of *Italian Spring Melodies* and 134 copies of individual movements were sold during the first year of their release. The success of the violin miniatures boosted Ferrata's reputation as a composer, as evidenced by the following item from the *Philadelphia Church Standard* of February 1902:

Another name is to be added to the list of good composers resident in America. Giuseppe Ferrata comes from the land of song. . . . He publishes now, through the house of J. Fischer & Bro., New York, a considerable series of works for violin and piano. . . . The substance of these twelve important numbers will recommend them to all. . . . The 'Berceuse' and 'Love Song' are fluent and melodious; they show at once the modern mood which prevails throughout the set. "Valse Gentile," "Minuet," also a dashing "Tarantelle," are marked by unusual progressions in harmony and unexpected intervals in the melody.<sup>28</sup>

As seen in Example 6, the "unusual progressions" of the "Tarantelle" were actually a common harmonic vocabulary for many late Romantic European works. The "unexpected intervals" may refer to the augmented fourth between B-Flat and E-Natural observed in mm. 1-4 and the augmented seconds in mm. 11-12 and 15. The "modern mood" of "Love Song" (Example 7) is the combination of Ferrata's Italian lyricism with late nineteenth-century chromatic harmonies that appealed to both amateur and sophisticated audiences.

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<sup>28</sup>Clipping labeled: "Philadelphia Church Standard Feb. 1902," GFP. In 1905, J. Fischer & Bro. and Dolphin Press of Philadelphia became joint owners of a periodical entitled *Church Music*. It is not known whether "Philadelphia Church Standard" was the predecessor to *Church Music* or whether Fischer had any controlling interest in the periodical. If so, George Fischer probably solicited the review of *Italian Spring Melodies* and arranged for its publication in "Philadelphia Church Standard."

G. FERRATA.

*Vivace.*

Viola.

*Vivace.*

Piano.

7

13

19

Example 6. "Tarantelle," mm. 1-24.

G. FERRATA.

*Molto largamente.* *a tempo*

Violin *p* *rit.* *p*

Piano. *Molto largamente.* *a tempo* *l'accompagnamento non dec.*

*p* *rit.* *pp* *p*

4

7

10

Example 7. "Love Song," mm. 1-12.

J. Fischer & Bro. periodically released promotional brochures that incorporated excerpts from reviews of their publications. One such excerpt was a translation of a review of the *Italian Spring Melodies* from the *Gazetta dei Teatri* of Milan, 23 October 1903 that included the following summary:

Ferrata unites the expression of the most dissimilar passions that dominate the human soul: in the Berceuse, in the Minuet, in the Gavotte, gay and seductive elegance; in the Love Song and the Dialogue d'amour, the expression of faithful and holy love; in the Scherzino, in the Dances and Tarantella, the fearless smile; in the Barcarolle Triste and the Funeral March, grief and lamentation and the tragical bereavement.<sup>29</sup>

This colorful language, not uncommon for the beginning of the twentieth century, is apt for describing the appeal of these unashamedly romantic miniature pieces. William Mason also praised the *Italian Spring Melodies* in a letter of 9 May 1902:

I like your new pieces very much indeed and am not surprised that they should receive the strong commendations of Sgambati, Perosi, and other Italian musicians. Your compositions are fresh, naive, and unhackneyed, and above all thoroughly musical. They are original and express your own individuality.<sup>30</sup>

The publication of *Italian Spring Melodies* marked the beginning of a prolific association between Ferrata and J. Fischer & Bro. that lasted over twenty years. As the firm became the primary publisher of Ferrata's compositions, a close friendship developed between Ferrata and George Fischer (1871-1941). They maintained an active correspondence from 1901 until about 1924. In these letters, Fischer often expressed a respect for Ferrata's talent and a strong commitment to his success. He wrote the following in 1905:

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<sup>29</sup>Reprinted in a 1907 promotional brochure published by J. Fischer & Bro., GFP.

<sup>30</sup>Letter from Mason to Ferrata dated 9 May 1902, GFP. Lorenzo Perosi was music director of the Sistine chapel 1898-1915.

I have but one more ambition in life, as far as my business career is concerned, . . . that is, to see you crowned by all, a great and successful composer.<sup>31</sup>

Such devotion was commonplace among Ferrata's close friends and supporters, who frequently expressed a belief in their Italian friend that sometimes surpassed his own confidence in himself.

On 21 October 1901 the Georgia Federation of Woman's Clubs presented Ferrata in a recital of his compositions during which the Club's president presented the cash and gold medal prizes to Ferrata for his Chopin study and the "Romance sans paroles."<sup>32</sup> This was the first documented American concert devoted entirely to Ferrata's compositions. To open the recital, violinist Charles Nicosias joined Ferrata in the first public performance of the *Italian Spring Melodies*. After the intermission, Ferrata performed twelve solo piano compositions: the two prize-winning works, two Melodies in E Major (the first pub. as Op. 4, No. 1), two Humoresques (later pub. as Op. 12, Nos. 1 & 2), Serenade in D Minor, Memento Grazioso (Op. 14, No. 2), Petite Valse in G Major (Op. 14, No. 3), Minuetto in G Major, Gavotte in G Major, and Valse de concert in G-Flat Major.

The 1901-02 session at Brenau Conservatory was Ferrata's last. His two years in Georgia had been productive both for the development of the Conservatory and for Ferrata's own career. With his success at the Georgia Federation of Woman's Clubs competition and the subsequent publication of his piano works and the *Italian Spring Melodies*, Ferrata had laid a foundation for a career as a composer, a career that would soon gain momentum.

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<sup>31</sup>Letter from Fischer to Ferrata dated 28 December 1905, GFP.

<sup>32</sup>"Romance sans paroles" was published by John Church of Cincinnati, Ohio in 1901, in a collection of four short piano works by Ferrata. Published as Opus 4, this was the first commercial publication of a collection of Ferrata's compositions in the United States. The "Mignon" Valse was also published in 1901, but in *The Etude* (May 1901) and not as an individual publication or in collection of Ferrata compositions.

## CHAPTER 5

### BEAVER COLLEGE AND MUSICAL INSTITUTE

Ferrata had originally negotiated a contract with Arthur Staples, President of Beaver College and Musical Institute, in the spring of 1901. According to extant letters from Staples, the two had met in Philadelphia between 28 May and 10 June 1901 before Ferrata departed for a trip to Italy. Ferrata agreed to accept the position at Beaver College only if the release from his obligations at Brenau College could be achieved "amicably."<sup>1</sup> Staples then contacted Riley, who informed him that Ferrata had signed a three-year contract and could not be released from his duties. Furthermore, Brenau had already invested in advertising for the 1901-2 session, listing Ferrata as music director. Since Ferrata had already left for Italy, Staples wrote to Alice Ferrata on 15 June 1901 explaining his desire to announce the appointment of the new music director of Beaver College before the close of the 1900-1 session. Staples suggested a compromise: Ferrata would remain at Brenau for the 1901-2 session, giving Van Hoose and Pierce ample opportunity to employ a suitable replacement for the following session. Brenau would then release Ferrata from his duties for the 1902-3 academic year, his last under the original three-year contract.<sup>2</sup> Brenau College accepted the proposed compromise. Ferrata signed a three-year contract on 6 November 1901 to become Director of the Musical Department at Beaver College and Musical Institute beginning 18 September 1902. The absence of animosity from Ferrata's colleagues at Brenau College and Conservatory is

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<sup>1</sup>Letter from Staples to Alice Ferrata dated 10 June 1901, FPTU.

<sup>2</sup>Letter from Staples to Ferrata dated 24 June 1901, FPTU.

evidenced by the following excerpt from a letter to Ferrata from Van Hoose:

Oh! that the south could keep such men as yourself. I can understand it all. I know how much more congenial the atmosphere of Beaver must be for you than that of Gainesville, or even Atlanta. I wish that we had more money and more musical culture. I do not, and as you know, never did, blame you in the least for going, but I did hate to see you leave. I hope that your name will continue to grow, that money will flow into your pockets, and that the dream of your life may be realized by a sufficiency of the goods of this world coming to you to enable you to quit teaching altogether and devote your time and talents to composition.<sup>3</sup>

Ferrata spent part the summer of 1902 in New York City with Randolph Natili. While there, he negotiated future publications with J. Fischer & Bro. including *Folk Songs from the Spanish*, Op. 8, released later in the year. *Folk Songs from the Spanish* is a cycle of thirteen short songs: ten for a solo voice, one duet for soprano and alto, and two for vocal quartet (SATB), all with piano accompaniment. The English texts in this collection were by Helen Manchester Huntington. Her husband, Archer Milton Huntington, was the stepson of the railroad magnate Collis P. Huntington who was Natili's employer. Both Archer and Helen Huntington were Spanish scholars who in 1904 founded the Hispanic Society of America, an endowed library and museum in New York. Ferrata had chosen the texts of Helen Huntington at the suggestion of Natili, who, in his letters, had often alluded to the Huntingtons as possible sponsors. He even suggested that Ferrata commission an opera libretto from either Archer or Helen Huntington, suggesting that they could provide the financial backing for a production.<sup>4</sup> Ferrata met the Huntingtons after completing the song cycle. *Folk Songs from the Spanish* received its first performance at the Huntington home

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<sup>3</sup>Letter from Van Hoose to Ferrata dated 18 June 1903, FPTU.

<sup>4</sup>Letter from Natili to Ferrata dated 24 March 1911, FPTU.

shortly after their initial meeting with Ferrata in the summer of 1902.<sup>5</sup> The Huntingtons were in sporadic contact with Ferrata, usually through Natili or Fischer, until about 1913. Both provided texts for other vocal works by Ferrata including the *Seven Lyric Melodies*, Op. 21, (1906, Archer Huntington) and Ferrata's most famous song "Night and the Curtains Drawn," Op. 22 (1907, Helen Huntington).

Beaver College and Musical Institute, located in Beaver Valley, Pennsylvania, was one of the "extension centers" of New York's Grand Conservatory of Music, which had awarded Ferrata a doctorate in music. The Grand Conservatory appointed Ferrata Dean of all "extension centers" in the state of Pennsylvania; thus all students at Beaver College who completed the four-year piano course with Ferrata earned the Bachelor of Music degree from the Grand Conservatory.<sup>6</sup> Ferrata's contract allowed him to teach as many as sixty (!) private piano and organ students, as well as classes in harmony and music history. He would receive seventy percent of his students' tuition and fees and was guaranteed a minimum salary of at least \$1,800 per academic year.<sup>7</sup>

A large audience assembled in the Beaver College chapel for the opening faculty recital of the 1902-03 session on 26 September 1902. Ferrata's reputation had attracted concertgoers from Pittsburgh and other neighboring towns who were anxious to witness his local debut. Ferrata, who shared the program with fellow Beaver faculty members, did not disappoint his new audience. He performed three of his own compositions: Gavotte in G Major; Valse de concert; and his arrangement of Chopin's "Minute" Valse, Op. 64, No. 1. Also on the program were Paderewski's Polonaise in B Major, Chopin's Polonaise Op. 53, and Liszt's Hungarian Rhapsody No. 11.<sup>8</sup> This

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<sup>5</sup>Clipping labeled: "Daily Star - April 1903 Beaver, Pa.," GFP.

<sup>6</sup>Clipping labeled: "The Beaver Times-Sept. 27-1902," GFP.

<sup>7</sup>Contract dated 6 November 1901, FPTU.

<sup>8</sup>*Beaver Times*, 27 Sept. 1902. The other performing faculty members were Lillian Smith, piano, E. Normanton Bilbie, violin, and W. R. Gardner, voice.



program is similar to Ferrata's debut concerts in Greenville and in Gainesville that also included at least one of Ferrata's own works, a composition of Paderewski, and a Hungarian Rhapsody of Liszt (see pp. 30, 48). This combination had been a successful formula for Ferrata's concerts in smaller communities and Beaver was no exception. The *Beaver Times* reported:

[Ferrata] held the audience spellbound for a moment and then floodgates of applause burst forth. . . . The College is to be warmly congratulated on its musical faculty and its ability to secure Dr. Ferrata as teacher of piano theory and harmony for the College exclusively.<sup>9</sup>

Ferrata had again conquered a small community with his technical skill and strategic programming.

Following this successful debut, Ferrata witnessed the area debut of his former classmate at the Royal Academy of Saint Cecilia, Pietro Mascagni. In late October, Mascagni led a performance of *Cavalleria rusticana* in Pittsburgh during his 1902 tour of the United States. Ferrata, who had been present at the world première of *Cavalleria rusticana*, was toastmaster at the banquet given in Mascagni's honor following the performance.<sup>10</sup>

Ferrata soon made the acquaintance of the music director of the Pittsburgh Symphony, Victor Herbert (1883-1953). He submitted a group of compositions for Herbert's perusal, as he had done with Walter Damrosch and with William Mason. Ferrata included a collection of songs, the *Italian Spring Melodies*, and his recent opera *Nella steppe*. Herbert not only praised Ferrata's work but also suggested that he orchestrate some of the movements from the *Italian Spring Melodies*:

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<sup>9</sup>Ibid.

<sup>10</sup>Mascagni was in Pittsburgh 22-25 October 1902. For further information about Mascagni's ill-fated tour of the United States see Alan Mallach, "The Mascagni Tour of 1902: An Italian Composer Confronts the American Musical World," *The Opera Quarterly* 7, no. 4 (Winter 90/91): 13-37.

Several of these you ought to score for orchestra; they would be a fine addition to my spring and summer repertoire. I would be glad to have a chat with you about the pieces I have in mind. . . . Dialogue d'amour, Sol, Re, La, Mi [Scherzino], Love Song, Valse gentile, all bully and must be orchestrated! If you don't, I will myself.<sup>11</sup>

Indeed, before Ferrata could comply with this request, Herbert himself orchestrated two of the movements, "Love Song" and "Valse Gentile," and premièred them with the Victor Herbert Orchestra on 8 January 1905.<sup>12</sup> The "Love Song" and "Valse Gentile" orchestrations were published by J. Fischer & Bro. in 1922 (see p. 142).

Ferrata spent the majority of his first few months in Beaver completing the operas *Il fuoriuscito* and *Nella steppe*. In January 1902 the Milan publisher Edoardo Sonzogno (1836-1920) had announced a competition for the best original one-act opera by a composer of any nationality offering a first prize of \$10,000 (50,000 lire).<sup>13</sup> Mascagni's *Cavalleria rusticana* had captured first prize in a competition sponsored by Sonzogno ten years earlier (1892), which catapulted the then unknown composer into instant stardom. Ferrata realized what a top prize in this competition could mean for his career. All entries were to arrive in Milan in January 1903, one full year following the announcement. According to a published interview with Alice Ferrata, he did not learn of the competition until April 1902. He immediately wrote to the Italian poet Luciano Croci, the librettist of *Akrimane*, to obtain a libretto.<sup>14</sup>

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<sup>11</sup>Letter from Herbert to Ferrata dated 23 December 1902, GFP.

<sup>12</sup>Following his tenure as music director of the Pittsburgh Symphony (1898-1904), Herbert formed the Victor Herbert Orchestra which performed programs of light classical works.

<sup>13</sup>Sonzogno also sponsored competitions in 1883 and 1889. He was the chief rival of Ricordi in Milan in the late nineteenth century. His firm published Leoncavallo's *I Pagliacci*, Giordano's *Fedora*, Mascagni's *L'amico Fritz*, and was the first to introduce Bizet's *Carmen* to Italy.

<sup>14</sup>Clipping labeled: "Pittsburgh Dispatch Dec. 7- 1903," GFP. This account is corroborated by Ernesto Ferrata.

Ferrata entered the one-act *Il fuoriuscito*, completed in the remaining seven months of 1902. He also submitted *Nella steppe*, which reportedly arrived in Milan too late to be considered along with the 237 entries. The judges, who included Jules Massenet (1842-1912) and Engelbert Humperdinck (1854-1921), reached a decision in October 1903. Ferrata received a cablegram that *Il fuoriuscito* had been awarded first honorable mention and was ranked fourth among the operas selected for the final examination. The three operas chosen to compete for the grand prize were *La Cabrera* by Gabriel Dupont, *Manuel Menendez* by Lorenzo Lillasi, and *Domino Azurro* by Franco da Venezia. These three works would be presented in Milan in May 1904, at which time the judges would award the grand prize. Other entries receiving honorable mention were *Christiana* by M. Roux, *Oriana* by Delvalle de Paz, and *Perla nera* by Boccardi.<sup>15</sup> Obviously Sonzogno's 1902-3 competition produced no contribution to the standard repertory as it had in 1892 with Mascagni's *Cavalleria rusticana*.

Announcements of Ferrata's honorable mention at the Sonzogno competition appeared in the Pittsburgh area newspapers, the *Washington Post*,<sup>16</sup> and in *The Musical Courier* of New York. For the latter periodical, Ferrata's success in Milan generated much curiosity about a relatively unknown Italian composer from Beaver, Pennsylvania, who was the only American resident among the prizewinners of an international opera competition. The 25 November 1903 issue of *The Musical Courier* concluded its announcement of the Sonzogno competition with the following suggestion to America's première opera house:

The Metropolitan Opera House should investigate that opera which came from Beaver, Pa. A home bred Mascagni would be a welcome find and a first rate advertisement.<sup>17</sup>

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<sup>15</sup>*Musical Courier* 46 (11 November 1903): 20.

<sup>16</sup>*Washington Post*, 27 December 1903.

<sup>17</sup>*Musical Courier* 46 (25 November 1903): 20.

In response to the announcement, a letter to *The Musical Courier* appeared in the 9 December 1903 issue. The writer, identified only as "MSS.," had visited Ferrata while in Pittsburgh and learned of the difficulties under which he had composed his operas. He describes Ferrata's predicament of providing for his family while attempting to establish himself as a composer:

It really seems a pity that an author displaying such talents should be doomed to the arduous task of teaching piano eight to ten hours a day, and can only then, after providing for his wants in this manner, devote his time to composition. Under such circumstances his operas were written, and a Piano Concerto is nearing its completion. To the management of the Metropolitan Opera House a fine opportunity presents itself here of encouraging worthy home talent . . . . Or could not the directors of the Boston Symphony or of our Philharmonic Society be induced to look over the score of his concerto and not leave the honor of first performance to the people across the sea.

Encouragement of some nature is certainly in place here, and *The Musical Courier* deserves the credit of having made the first suggestion in the right direction.<sup>18</sup>

It is indeed remarkable that Ferrata completed both operas between June and December 1902, during which time he also moved his family from Georgia to Pennsylvania, spent time in New York and in Maryland, and adapted to his new position at Beaver College.

George Fischer also attempted to secure a performance of one of Ferrata's operas in New York. In 1906 he wrote to Ferrata:

An opportunity just presented itself to me to broach the matter regarding your Opera to the gentleman of the "Musical Courier." He thought well of it, but from his whole demeanor I noticed that he first wants to see some cold cash before doing anything at all. These are the peculiar habits of the musical papers. For the cash the gentleman, naturally, promises plenty

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<sup>18</sup>*Musical Courier* 46 (9 December 1903): 14.

of advertisement in the "Courier," but I suppose we could not hold him to anything should he not succeed in interesting Herr Conried of the Metropolitan Opera House in "Fuoriuscito."<sup>19</sup>

Unfortunately, the promotion of the operas by *The Musical Courier*, George Fischer, and other admirers of Ferrata failed to produce any tangible results. The Metropolitan Opera House remained aloof; the Italian and German repertory had reigned supreme at the conservative company since its first season in 1883. Operas of American-born or American-based composers were neglected, and the production of new operas was limited to those by established composers, such as Puccini's *Madama Butterfly* and Strauss's *Salome*, both in 1907.<sup>20</sup> Conceivably the financial risks involved in mounting a production of a new opera by an American-based composer were too great even for the well-established Metropolitan. America's concert-going public still looked to Europe for its culture. The Metropolitan's first performance of an opera by an American composer occurred in 1910 with *The Pipe of Desire* by Frederick Shepherd Converse (1871-1940).<sup>21</sup>

In an interview published on 7 December 1903, Alice Ferrata speculated on the outcome of the Sonzogno competition if either Ferrata had learned of the competition in January 1902, thus allowing a full year to compose *Il fuoriuscito*, or if he had submitted *Nella steppe* before the deadline.<sup>22</sup> Randolph Natili, who offered similar speculations in his letters, was in Europe from late 1903 to 1904. Through his various social contacts, he inquired into the

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<sup>19</sup>Letter from Fischer to Ferrata dated 11 January 1906, GFP. Heinrich Conried was General Director of the Metropolitan Opera House from 1903 to 1908.

<sup>20</sup>Gerald Fitzgerald, ed., *Annals of the Metropolitan Opera* (Boston: G.K. Hall & Co., 1989), 148-153.

<sup>21</sup>*Ibid.* The date of the first performance was 18 March 1910. The next American opera performed at the Metropolitan was Horatio Parker's *Mona* (1912), the winner of a competition sponsored by the Metropolitan Opera House.

<sup>22</sup>Clipping labeled: "Pittsburgh Dispatch Dec. 7- 1903," GFP.

selection process of the judges of the Sonzogno competition. In a letter dated 31 December 1903, Natili reported some second hand information about the final decision:

Martino [Count di San Martino, President of the Royal Academy of Santa Cecilia] told me this himself--Massenet said that the Jury had great trouble to decide which amongst the five or six best works should be numbered in the first group of three--it resolved itself finally into a decision of taste. The libretto had much influence in the Choice too.--What Massenet meant as Martino explained, was--"there are six beautiful roses, of different varieties, each one a beauty of its species, and it was very difficult to decide their numerical order of musical merit." "Fuoriuscito" was 4th and it might just as well have been 1st. What, I keep asking myself, would have happened had "Nella Steppe" appeared in time? But "Fuoriuscito" was a glorious Victory-let us be thankful.<sup>23</sup>

During a private meeting with Edoardo Sonzogno in Paris in June 1904, Natili learned that the weakness of Croci's libretto for *Il fuoriuscito* was a determining factor in the judges' decision:

One thing especially gratifying in his account of the Concorso was the stand taken by Humperdinck--he fought to the very last to have "Il Fuoriuscito" placed amongst i prescetti [the selected]; he argued long and ably that the excellence of the Musical Composition entitled it to rank with the elect but as Sonzogno explained, the insipidity of the libretto made it impossible--zibaldonnacio is the word he used, meaning thereby something ridiculously grotesque. . . . I am sure of one thing, that never again must you undertake an Opera unless you are equipped with a first class libretto.<sup>24</sup>

Indeed the plot of *Il fuoriuscito* contains some unbelievable moments, as when the heroine Bianca falls from a tower and lands safely in the arms of her beloved Aldo. Natili convinced Sonzogno to

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<sup>23</sup>Letter from Natili to Ferrata dated 31 December 1903, FPTU.

<sup>24</sup>Letter from Natili to Ferrata dated 1 July 1904, FPTU.

examine *Nella steppe*. Understandably, Sonzogno wanted to read the libretto, also by Croci, before examining the score, feeling certain that Ferrata's music would be satisfactory. He was particularly interested in the marketability of the plot, as the Italian public demanded believable dramatic action.

Ferrata left for Italy in June 1904.<sup>25</sup> Upon his arrival in Naples in July he received a letter from Natili suggesting that he mail Natili a copy of the *Nella steppe* libretto.<sup>26</sup> Natili planned to deliver the libretto to Sonzogno before the publisher returned to Milan in late September. Unfortunately Ferrata neglected to bring a copy of the libretto with him. He mailed a copy to Natili shortly after his return to the United States in August. Natili finally received the libretto in early September, but whether he delivered it to Sonzogno is not known.<sup>27</sup>

Natili hoped to advance Ferrata's career in Italy, relying on the honorable mention at the Sonzogno competition. He began promoting his cousin in Italy as early as December 1903 and kept him informed of these activities in their correspondence from that time until Ferrata's arrival in July. Why then would Ferrata, knowing of his cousin's plans and himself wanting to see one of his operas produced, arrive without the opera libretto? Natili planned for Ferrata to enter competitions in Pesaro and in Palermo, and he utilized his diplomatic skills to enlist the aid of San Martino, who suggested a publicity campaign in Pesaro's newspapers. Natili contacted Alessandro Parisotti (1853-1913), secretary of the Royal Academy of Saint Cecilia, who, according to San Martino, had influence with journalists:

To this end I had a satisfactory conference with Parisotti and I sent him a few days since 100 dollars to be used as he thought

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<sup>25</sup>Ferrata, Alice, and daughter Alma arrived in Naples on the German steamer *König Albert* which had departed New York approximately 22 June.

<sup>26</sup>Letter from Natili to Ferrata dated 1 July 1904, FPTU.

<sup>27</sup>Letter from Natili to Ferrata dated 9 September 1904, FPTU.

best. . . . I have a telegram from him tonight, advising the receipt of the cash. . . . If Pesaro should fail us, there is a possibility of Palermo--at any rate, success will come in some way or other, as San Martino has promised his influence and you know it means everything.<sup>28</sup>

Ferrata was unsuccessful in Pesaro but won a Diploma of the First Grade and a Gold Medal at the Musical Exposition in Palermo, though for which composition is not known.<sup>29</sup> Neither the diploma nor the medal has been located by the author.

Ferrata returned to his home town of Gradoli during this 1904 trip. The local villagers welcomed the former assistant bandmaster of the Gradoli band with much pomp and circumstance:

Within one mile of the town the Ferratas were suddenly astounded by the strains of martial music breaking out from all around them, followed by immense cheering. Looking out they discovered the entire population of Gradoli and all the farms of the estate marshalled in welcoming array, while the town military band, partially concealed by the rocks and shrubbery along the roadside, were making the air resound with inspiring music.<sup>30</sup>

Undoubtedly the townspeople knew of Ferrata's triumphs in Milan as well as in the United States and were proud of the former conductor of the local band. Ferrata's parents, who now lived in Rome, still owned a large estate in Gradoli where many of the farmers at this celebration earned their living.

Ferrata spent most of the summer in Rome because of the illness of his mother.<sup>31</sup> While there, his uncle Domenico Ferrata, who had become Cardinal Ferrata in 1896, arranged a private interview

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<sup>28</sup>Letter from Natili to Ferrata dated 31 December 1903, FPTU.

<sup>29</sup>*Pittsburgh Leader*, 2 October 1904.

<sup>30</sup>*ibid.*

<sup>31</sup>*ibid.*



for himself, Ferrata, Alice, and Alma with Pope Pius X. Among the topics of conversation in the 30-minute meeting was the Pope's desired reforms of music in the Catholic Church, set forth in the *Motu Proprio* of 1903. Cardinal Ferrata had served on the Pope's investigative committee of the state of music in the church prior to the publication of the *Motu Proprio*. To settle the misunderstanding held by many Americans about the Pope's desired reforms, Ferrata explained in *The Pittsburgh Leader* that the Pope did not intend to abolish all "modern" music from the Mass and simply revert to Gregorian Chant. Rather he objected to music that had "lost the religious quality entirely," a "theatrical" music with no solemnity or dignified reverence.<sup>32</sup> Thus music of any century with both the correct religious fervor as well as the proper emphasis of the text would be acceptable for the mass. This included Ferrata's own *Tota pulchra es, Maria* which, according to *The Pittsburgh Leader*, would be performed at the Vatican on the upcoming Golden Jubilee of the Immaculate Conception on 8 December 1904.<sup>33</sup> Ferrata had composed *Tota pulchra es, Maria* specifically for this fiftieth anniversary of Pope Pius IX's 1854 Proclamation defining the Immaculate Conception and dedicated it to the Loretto Abbey in Toronto which premièred the work with full orchestra in 1903, one year before the official anniversary.<sup>34</sup>

In 1905, J. Fischer & Bro. published both *Tota pulchra es, Maria* (in versions for mixed voices and organ and for women's voices and organ) and Ferrata's most important sacred work, the *Messe solennelle*, Op. 15 (for soloists, mixed voices, and organ or

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<sup>32</sup>Ibid.

<sup>33</sup>Ibid. The article actually reads "the fifth anniversary," which is obviously a typographical error. The author has written twice to the Pontifical Institute of Sacred Music in Rome in an effort to obtain documentation of this performance. The Institute never responded. This article also states that Queen Marguerite commissioned Ferrata to compose a three-part cantata to a text by Parisotti. No manuscript or any other evidence of this cantata has been located.

<sup>34</sup>Letters from Sr. M. Isidore of Loretto Abbey's Institute of the the Blessed Virgin Mary to Ferrata dated 19 & 20 October 1903, FPTU.

orchestra). To promote the publication of the *Messe solennelle*, George Fischer solicited Dominic Waedenschwiler, O.S.B. to write a review. Waedenschwiler readily agreed:

You are indeed to be congratulated upon acting as sponsor for such grand creative genius as Ferrata. I regard his music as epoch making, and I feel it my duty and a sweet duty to make his compositions known. I gladly will write a criticism upon his larger Mass and on his Spring Melodies for any paper or magazine you may assign.<sup>35</sup>

Waedenschwiler's critique appeared in an article in the June 1906 issue of the *Mount Angel Magazine* of Mount Angel, Oregon. The article offers an overview of Ferrata's life as well as a description of both the *Messe solennelle* and the *Italian Spring Melodies*. Of the former composition Waedenschwiler wrote:

The noblest, grandest and sublimist work of Ferrata I know is doubtless his *Messe solennelle*. . . . It cannot be compared to anything else in musical literature except perhaps Beethoven's Mass in C.<sup>36</sup>

Sydney Grew of the London *Daily Mail* assessed Ferrata's compositional style in his review of the *Messe solennelle*:

Ferrata has derived a musical style of unusual nature. His diatonic passages have a modal flavour, yet at the same time his work conveys a sense of definite modernity. His chromaticisms indeed are sometimes most curious; and though the movements of the voice parts are generally simple . . . there is always an emotional reason for its obscure chromaticism.<sup>37</sup>

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<sup>35</sup>Typewritten copy of a letter from Waedenschwiler to "Mr. Fischer" dated 14 February 1906, GFP.

<sup>36</sup>Dominic Waedenschwiler, O.S.B., "Giuseppe Ferrata: The Musical Sensation of our Days," *Mount Angel Magazine* 7 (June 1906): 409-413. What must Waedenschwiler's opinion have been of Beethoven's Mass in D?

<sup>37</sup>Typewritten copy of the article, GFP. No date given.

Ferrata's mass is without the theatrical style eschewed by Pope Pius X, clearly conveying the text of the Mass Ordinary. Not in accordance with the pope's reforms, however, is Ferrata's designation of women's voices rather than boy's voices for the soprano and the alto parts.<sup>38</sup> Ferrata's chromatic style can be observed from the outset of the mass (see Example 8). A C-sharp in m. 1 of the organ score begins a chromatic descent but skips two semitones between A-Sharp and G-Natural, one semitone between F-Sharp and E-Natural, and arrives on a C-Sharp on beat 4 of m. 6. The vocal cadences seen in mm. 5-6 and mm. 9-10 with descending chromatic motion in both voices recur throughout the Kyrie. Examples of extensive chromaticism such as these occur throughout the mass.

The *Messe solennelle* received more performances than any other of Ferrata's sacred compositions during his lifetime. The forty-eight member Gounod Club of Beaver, Pennsylvania premièred the *Messe solennelle* on 5 December 1905. Shortly after this performance, New York's Church of the Ascension featured the work at Second Solemn High Mass on 25 December 1905. The first Pittsburgh performance occurred on 18 June 1906, with James Stephen Martin and the Pittsburgh Festival Orchestra. By 1916, Pittsburgh's Western Theological Seminary had presented three performances of the work under the direction of Charles Boyd.<sup>39</sup> Other performances of the mass during Ferrata's lifetime occurred in Columbus, Ohio, at Loretto Abbey in Toronto, at the Church of the Visitation in Philadelphia, and at Newcomb College in New Orleans.

The expense of publishing Ferrata's *Messe solennelle*, *Tota pulchra es*, *Maria*, and *Missa* in G Major (1906) as well as sacred

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<sup>38</sup>This designation "for mixed voices" occurs on the title page. Pope Pius X advocated the use of boy's voices in church in the *Motu Proprio*. Perhaps this would not have been practical for churches in the United States where *Messe solennelle* would most likely be performed.

<sup>39</sup>Letter from Boyd to Ferrata dated 28 February 1916, FPTU. The performances occurred on 17 March 1913 and in February 1916.

## Kyrie.

G. FERRATA, Op. 15.

(♩ = 108)

SOPRANO. Ky-ri-e, Ky-ri-e e - le - i - son,

ALTO. Ky-ri-e, Ky-ri-e e - le - i - son,

TENOR.

BASS.

ORGAN. (♩ = 108)

Ky-ri-e,

Ky-ri-e,

Ky-ri-e, Ky-ri-e e - le - i - son, Ky-ri-e,

Ky-ri-e, Ky-ri-e e - le - i - son, Ky-ri-e,

Example 8. Kyrie from *Messe solennelle*, mm. 1-12.

works by other composers precluded Fischer's release of Ferrata's Piano Concerto in D Minor. Ferrata apparently had completed the concerto sometime before August 1904 since he received a letter from Fischer dated 21 August 1904 informing him that a Rudolph Sinnhold had recently completed the orchestrations for all three movements of the concerto.<sup>40</sup> Fischer planned to release the piano concerto in early 1906 and included the work as opus 17 in a 1906 publicity brochure of Ferrata's compositions. The high cost of publishing the score and parts for a concerto, however, posed too great a financial risk. George Fischer offered the company's advertising services if Ferrata himself would cover all the expenses of publication.<sup>41</sup> Since Ferrata could not afford to finance this venture, the concerto never reached publication; no Ferrata composition was ever published as opus 17.

Fischer was aware of Ferrata's limited financial resources and realized the need for a benefactor. An opportunity to approach Helen Huntington about possible sponsorship of Ferrata's career arose in December 1906. Huntington had expressed to Fischer a desire to have her poem "Night and the Curtains Drawn" set to music. According to Fischer, she believed Ferrata would do justice to the work but felt uneasy about approaching him. Fischer informed Ferrata of this conversation in a letter dated 9 December 1906.<sup>42</sup> Within two weeks, Fischer received a manuscript of Ferrata's new song entitled "Night and the Curtains Drawn" along with a letter from Alice Ferrata. Fischer described Alice's letter to Ferrata:

She expressed such great admiration for your genius and expressed the pity that you are obliged to slave away and squelch your desires, or rather find it impossible, to make use

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<sup>40</sup>Letter from Fischer to Ferrata dated 21 August 1904, GFP. According to letters from Fischer to Ferrata dated 8 February 1906 and 5 May 1910 in GFP, Fischer also arranged for Rudolph Sinnhold of New York to orchestrate Ferrata's *Messe solennelle* and *Nella steppe*.

<sup>41</sup>Letter from Fischer to Ferrata dated 11 January 1906, GFP.

<sup>42</sup>Letter from Fischer to Ferrata dated 9 December 1906, GFP.

of your great gift and talent as you feel you would like to. Take my word, few men can boast of such devotion on [the] part of a wife, most especially when it concerns Art and not the Almighty \$.<sup>43</sup>

Fischer hoped Alice's devotion to her husband would appeal to Helen Huntington's sentiment. He submitted Alice Ferrata's letter to Huntington along with the song manuscript and a cover letter of his own that also lamented the plight of their mutual friend. He did so without Ferrata's knowledge and later explained his reasoning:

An endowment as a Xmas present would please me as much as it would you and Mrs. Ferrata.<sup>44</sup>

The manuscript reportedly delighted Huntington but she remained unswayed by both Fischer's and Alice's letter; she offered no financial assistance. "Night and the Curtains Drawn," however, was published in 1907 and became one of Ferrata's more frequently performed works. In fact, the American baritone Charles Reinald Werrenrath (1883-1953) stated in *Musical America* that "Night and the Curtains Drawn" was among the ten best compositions in his repertory and was one that he performed often.<sup>45</sup>

J. Fischer & Bro. published 17 compositions or collections of compositions (Op.7 - Op. 22) of Ferrata's by his last term at Beaver College and Musical Institute in 1908. This would be the most prolific period of publications in Ferrata's career; only 14 works or groups of works would be published in the remainder of his life. The majority of the publications were collections of miniatures for solo piano, violin and piano, organ, or voice and piano. As the catalogue

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<sup>43</sup>Letter from Fischer to Ferrata with no date, GFP. Since Fischer refers to the letter of 9 December 1906 and mentions he will write again before Christmas, the letter was written between 9 December and 25 December 1906.

<sup>44</sup>Ibid.

<sup>45</sup>*Musical America* 28 (16 October 1915): 12. Werrenrath began his career as a concert and oratorio singer. He made his operatic debut at the Metropolitan Opera on 19 February 1919 as Silvio in *I Pagliacci*.

of his published works expanded, Ferrata began to arrange concerts devoted exclusively to his compositions. These concerts enabled him to promote his recent publications as well as compositions he hoped would soon reach publication. On 24 February 1903, the Liszt Musical Club of Beaver sponsored a concert of Ferrata's music at Beaver College that included only unpublished compositions. Ferrata performed no solo piano works but rather accompanied vocalist Christine Miller<sup>46</sup> in a performance of five songs: "On Music," "Marie," "When the Clover Blooms Again," "Refrain," and "When the Balaika."<sup>47</sup> The von Kunits Quartet from Pittsburgh performed, from Ferrata's manuscript, the String Quartet in C Major and two movements for quartet entitled *Serenata* and *Scherzino*. The String Quartet in C Major is listed in the program as Op.14, reflecting Ferrata's hope that Fischer would publish the work later in the year. Fischer declined to publish the quartet, probably for financial reasons (see Chapter 6). Instead the firm released five collections of piano miniatures (Opp. 10-14) in 1903.

Fischer, however, did join Ferrata's efforts in promoting the String Quartet in C Major and convinced Brooks Day, Secretary of the Manuscript Society of New York, to present the quartet at one of the Society's concerts.<sup>48</sup> Fischer's original intent of a single performance of the string quartet developed into an entire concert devoted to Ferrata's music at The National Arts Club on 13 April 1907. As seen in Figure 5, Ferrata accompanied ten of his songs including four from the *Seven Lyric Melodies*, Op. 21, published in 1906 ("A Wave," "In the City I Command Thee," "Serpent," and "Groping") as well as "Night and the Curtains Drawn." The other published works on the concert were the Chopin Study and the two

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<sup>46</sup>Christine Miller had assisted Thomas Edison in the demonstration of many of his inventions and appeared with him at "Edison Day" at the San Francisco Exposition in 1915.

<sup>47</sup>The spelling of "Balaika" is as it appears on the title page. "Marie" was never published. The remaining four songs were published in 1910 as Op. 26 & 27 by G. Schirmer.

<sup>48</sup>Letter from Fischer to Ferrata dated 9 January 1903, GFP.

Humoresques for solo piano. The Piano Concerto is labeled opus 17 in the printed program, indicating Ferrata's continued hope of publication.

Curiously, the program included only the second and fourth movements of the C Major String Quartet listed here as opus 3. Ferrata's published opus 3 was a set of three songs published by Ricordi in 1889. This opus 3 indication could allude to an early date of composition, as no work labeled opus 3 was ever published in the United States. Alice Ferrata referred to sketches of a string quartet in her letters of 14 and 22 December 1892 (see Chapter 2). Since Ferrata had little time to devote to composition at Greenville Female College, the String Quartet in C Major could have developed from the early sketches mentioned by Alice in 1892 into a completed form in 1903. In any case, the quartet exists only in one manuscript score and in one set of parts.

The Serenata and Scherzino movements for quartet are extant as the third and fourth movements of a manuscript entitled "Four Episodes for String Quartet." The movements were programmed as a two-movement set as late as 1914, and no known performance of all four episodes occurred during Ferrata's lifetime.<sup>49</sup> The first two episodes, the Prelude and the Romance, do not possess the lyric folk-like quality found in the Serenata and Scherzino and were probably composed later.

Ferrata participated in two other concerts devoted to his music in 1908 during his last term at Beaver College. The two programs, at Pittsburgh's Tuesday Musical Club on 14 January 1908 (Figures 6a & b) and at Beaver College on 15 May 1908, included identical repertory and performers with only a slight change in the program order.<sup>50</sup> The conclusion of the Beaver program with the Piano Concerto was appropriate since this was Ferrata's farewell

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<sup>49</sup>Recital given by the Newcomb Quartet on 13 April 1914. The Serenata and Scherzino were often listed as an excerpt from the Quartettino in A Major, though no copy of this Quartettino is known to exist. Only the Serenata is in A Major.

<sup>50</sup>The program for the 15 May concert is found in a clipping labeled "Daily Star Beaver, Pa. May 16 - 1908," GFP.





FRANK L. BRALY, President  
F. W. HILBERG, Secretary, 222 Eighth Avenue

Seventeenth Season • • • • •  
Nineteen hundred and six - seven

## Fourth Private Meeting

The National Arts Club,  
121 E. 10th St.

Saturday Evening

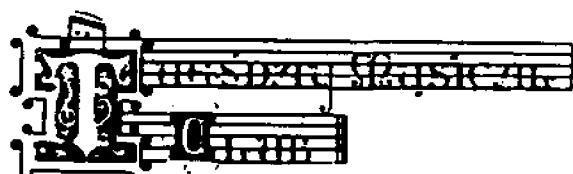
April 13, at eight forty-five o'clock

### ALL THE MUSIC OF THIS EVENING COMPOSED BY DR. CHEV. G. FERRATA

1. **STRING QUARTET, C Major, op. 3, No. 1, (Ms.)**  
Second and Fourth movements
  - I. Chanson triste
  - II. Serenata e finale
 Isidor Schnitzler, 1st Violin; David Robinson, 2d Violin;  
S. Van Praag, Viola; Victor Sorlin, Cello.
2. **PIANO PIECES**
  - I. Two Humoresques, op. 12, Nos. 3 and 4
  - II. Second Study on Chopin Waltz, op. 64, No. 1  
(Awarded Prize)
 Master Denis Chabot (pupil of Dr. Chev. G. Ferrata)
3. **SONGS FOR ALTO**
  - I. Refrain, (Ms.)
  - II. On music
  - III. Night and the Curtains Drawn
  - IV. Groping
 Miss Elfriede Wegner. The Composer at the Piano  
Note: See text on reverse side
4. **PIANO CONCERTO, D Major, op. 17, (Ms.)**  
First movement  
The Composer  
Second Piano, Mrs. Lawrence Litchfield, of Pittsburgh
5. **SONGS FOR BASS**
  - I. Serpent
  - II. Victor or Vanquished (Ms.)
  - III. In the City I Command
 Louis F. Haslanger. The Composer at the Piano  
See text on reverse side
6. **SONGS FOR SOPRANO**
  - I. Meteors (Ms.)
  - II. When the Balalaika
  - III. A Wave
 Miss Cora E. Guild. The Composer at the Piano  
See text on reverse side
7. **STRING QUARTETTINO, A Major, op. 3, No. 2, (Ms.)**  
Second and Third movements
  - I. Serenata Orvietana
  - II. Scherzino
 Messrs. Schnitzler, Robinson, Van Praag, Sorlin

STEINWAY PIANO USED

Figure 5. Recital program, 13 April 1907.



**Auditorium of German Club**  
**Tuesday, January 14th, 1908, at 8.30 P. M.**  
**Artist's Recital**  
**Compositions of Dr. Chevalier Giuseppe Ferrata**

**Program**

1. String Quartette, C major op. 3 No. 1  
 (First Movement)  
 Mr. VICTOR KOLAR, First Violin  
 Mr. WALTER COTTON, Second Violin  
 Mr. HERMAN KUNIPP, Viola  
 Mr. FREDERICK GORNER, Cellist  
 Members of the Pittsburgh Orchestra.
2. Songs—  
 a. Groping  
 b. Night and the Curtains Drawn  
 c. On Music  
 d. Refrain  
 Miss HENRIETTA BOWLIN
3. Piano Concerto, D major op. 17  
 (First Movement)  
 Mrs. LAURENCE LITCHFIELD and Dr. FERRATA
4. Songs—  
 a. An Eagle  
 b. Victor or Vanquished  
 c. In the City I Command  
 Mr. NORMAN FRASER
5. Songs—  
 a. A Song of Thanksgiving  
 b. When the Balalaika  
 c. A Wave  
 Mrs. EMMA PORTER MARINSON
6. String Quartette, A major op. 3 No. 2  
 (Second and Third Movements)  
 a. Serenata Orvietana  
 b. Scherzino

The grandway piano used at these concerts is kindly furnished by  
 the C. C. MASON CO., 215 Fifth Avenue  
 (10745)

Figure 6a. Recital program, 14 January 1908.

## PROGRAM.

### PART I

Quartette in C major, op. 14..... Ferrata  
 I—Adagio.  
 II—Romance Arioso.  
 III—Scherzo e Saltarello Gradoloso.  
 IV—Serenata e Finale.  
 VON KUNITZ QUARTETTE.

a } "On Music"..... Ferrata  
 b } "When the Clover Blooms Again."  
 Miss CHRISTINE MILLER.

## PROGRAM.

### PART II

a } "Marla"..... Ferrata  
 b } "Refrain."  
 c } "When the Balalaika."  
 Miss CHRISTINE MILLER.

a } Serenata Orvietana..... Ferrata  
 b } Scherzino.  
 VON KUNITZ QUARTETTE.

Figure 6b. Recital program, 15 May 1908.

recital; thus his last performance at the college featured him as both soloist and composer. The program for these 1908 concerts closely resembles the concerts of 1903 and 1907. All four recitals included movements from the C Major String Quartet and the "Four Episodes for String Quartet" (Quartettino in A Major) as well as the songs "On Music" and "When the Balaika" from Op. 27. The 1907 and 1908 recitals each featured ten songs from Opp. 21, 22, 26, & 27, and the first movement of the Piano Concerto. The songs, concerto, and string quartets formed a core repertory that, along with the operas, Ferrata consistently promoted during his years in Pennsylvania. According to the *Beaver Daily Star*, the compositions on the two 1908 recitals were among a group of works Ferrata had submitted to the International Exposition at Milan in 1906.<sup>51</sup> He had dedicated all of the compositions to King Vittorio Emanuele III of Italy, from whom he received a letter of appreciation. The *New Orleans Times-Democrat* reported that a solo piano work of Ferrata's was awarded a Diploma and a Gold Medal in the competition.<sup>52</sup>

Though the publication and promotion of his compositions occupied a large portion of Ferrata's energy during his tenure at Beaver College, he continued to give occasional solo performances both in Beaver and in Pittsburgh. A recital for the Tuesday Musical Club of Pittsburgh on 5 February 1905 is worthy of note. Ferrata presented the most substantial recital program since his Baltimore debut in 1893: Mendelssohn's *Variations sérieuses*, Chopin's Scherzo in B Minor and Nocturne Op.15, No.2, his own arrangement of Chopin's "Minute" Valse, and his *Toccata Chromatique*. Much of this repertory had special significance for Ferrata both as a performer and a composer. He had performed the Mendelssohn for Italy's Queen Marguerita in 1881 and had since programmed it on every major concert, including his Baltimore debut. The *Toccata Chromatique*

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<sup>51</sup>Ibid.

<sup>52</sup>*New Orleans Times-Democrat*, 28 January 1913. The identity of the prize-winning composition is not known but could have been the *Toccata Chromatique*, a work he submitted to many competitions. Neither the Diploma nor the Gold Medal has been located.

was Ferrata's first composition to receive an award in the United States (MTNA 1897) and one he continued to revise and to submit to other competitions (Art Society of Pittsburgh 1908 and Art Publication Society 1913). The "Minute" Valse arrangement had received a first prize from the Georgia Federation of Woman's Clubs and was Ferrata's first piano work to be published by J. Fischer & Bro., In short, the Mendelssohn, the Chopin arrangement, and the Toccata each represented milestones in Ferrata's American career.

Ferrata achieved his most spectacular success in a competition in 1908 as first prize winner in all four categories of a competition sponsored by the Art Society of Pittsburgh. The contest was open to those composers residing within a 100-mile radius of Pittsburgh and 122 compositions were entered. The judges, Arthur Foote, Wilson G. Smith, and Frank Van der Stucken, were unanimous in their selection of Ferrata's works in all categories except the solo piano category, in which the vote was presumably 2-1.<sup>53</sup> The prizewinning works were as follows:

- A. Chamber Music--String Quartet in G Major, Op. 28. (Chosen from four string quartets and two piano trios).
- B. Piano--*Toccata Chromatique*. (Chosen from 83 piano works).
- C. Vocal or Choral--*Sequentia Dies Irae* for double chorus.  
(Chosen from 13 choral works and 59 songs).
- D. Violin--Suite in G Major for Violin and Piano. (Chosen from 11 entries).

Ferrata also submitted *Romances sans paroles* for solo piano and a group of four songs from Op. 27 under the pseudonym Alice Lagarde: "When the Balaika," "On Music," "When the Clover Blooms Again," and "Erin." Ferrata evidently believed these songs were representative of his abilities, as he programmed them on the aforementioned concerts and as he included them in the group of works he sent to

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<sup>53</sup>Clipping labeled: "The Pittsburgh Gazette - Times 25 April 1908." The dissenting judge who did not choose Ferrata's *Toccata Chromatique* in the solo piano category is not identified.

the Milan Exposition. Rather than submitting the String Quartet in C Major or the Four Episodes to the Pittsburgh competition, Ferrata composed a new quartet, the String Quartet in G Major, Op. 28. He also composed the *Sequentia Dies Irae* and the Suite for Violin and Piano specifically for this competition. He had revised the *Toccata Chromatique*, which in its original form had shared second prize in the 1897 MTNA competition (see p. 34).

Ferrata's victory at the competition won him \$225, more prestige, and more fuel for publicity. News of his success reached Italy and he received a congratulatory letter from the Royal Academy of Saint Cecilia:

At the day's meeting of the Administrative Commission of this Institution came the agreeable news of your splendid artistic triumph in winning at the same time all the four prizes offered by the Art Society of Pittsburgh, Pa. . . . This most remarkable victory, while so clear a proof of your high value as a musician, comes in a special way gratifying to this our Institution which had the fortune of having you among the most distinguished students in the classes of composition and pianoforte.<sup>54</sup>

The letter is signed by Count di San Martino, President of the Academy, who had promised Natili his influence in advancing Ferrata's career in his Italy.

The Art Society of Pittsburgh presented the prize compositions in a concert on 5 June 1908 at Pittsburgh's Carnegie Hall. The program also included those compositions receiving an honorable mention, such as the song "The Moon Drops Low" by Charles Wakefield Cadman.<sup>55</sup> Mrs. Lawrence Litchfield, who had accompanied Ferrata in the orchestral reduction of his Piano Concerto (see

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<sup>54</sup>An official typewritten English translation of the letter from Count di San Martino, President of the Royal Academy of St. Cecilia to Ferrata dated 28 July 1908, GFP.

<sup>55</sup>Cadman (1881-1946), a close acquaintance of Ferrata's, became both the director of the Pittsburgh Male Chorus and the music critic of the Pittsburgh *Dispatch* in 1908. Cadman is known for his use of American Indian themes in his compositions. His opera *Shanewis* was produced at the Metropolitan Opera in 1918.

Figures 5 & 6), performed the *Toccata Chromatique*. Violinist Franz Kohler performed the Suite for Violin and Piano and led members of the Pittsburgh Symphony in the String Quartet in G Major, Op. 28. The concert concluded with the *Sequentia Dies Irae* performed by a chorus assembled from members of the Tuesday Musical Club Chorale and the Pittsburgh Male Chorus under the direction of James Stephen Martin.

Ferrata's success at the Pittsburgh competition, an appropriate ending to his six-year incumbency in Pennsylvania, was soon followed by another, more prestigious honor. On 13 June 1908, King Vittorio Emanuele III of Italy issued a Royal Decree declaring Ferrata a Knight of the Order of the Crown of Italy. The decree was in recognition of his recent triumph at the Milan Exposition in 1906. This official honor from his native government signified the expansion of Ferrata's career, a career that had acquired international proportions with prizes from the Sonzogno, Palermo, and Milan competitions, and with performances of his sacred works at Toronto's Loretto Abbey and at the Vatican. Indeed Ferrata's career had progressed swiftly during his years at Beaver College and Musical Institute.

Ferrata left many admirers in Pittsburgh who continued to perform his compositions there after his departure. As stated earlier, the Western Theological Seminary in Pittsburgh presented the *Messe solennelle* on 17 March 1913 and again in February 1916 under the direction of Charles Boyd.<sup>56</sup> Furthermore, Ferrata received a commission from Charles Heinroth, Director of the Carnegie Institute of Pittsburgh, to compose an organ work for the 1000th Free Organ Recital at Pittsburgh's Carnegie Hall on 13 November 1909. Ferrata composed the Scherzino Op. 23 which he dedicated to Heinroth. Heinroth also performed Ferrata's Nocturne Op. 9, No. 2 at the first convention of the American Guild of Organists in New York on 29 December 1914.<sup>57</sup>

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<sup>56</sup>Letter from Boyd to Ferrata dated 28 February 1916, FPTU.

<sup>57</sup>*Diapason* 6, no. 5 (1 April 1915): 9.

In late June of 1908 Ferrata and his family left the United States for a year-long stay in Italy. He had resigned from Beaver College to take an extended period of much needed rest and to enjoy ample time for composition. Although he had been successful in the United States, he spent most of his energy teaching six to ten hours a day, which left little time for creativity. Ferrata had revised the first two acts of *Akrimane* in recent years and wanted to use the time in Italy to complete the remaining two acts. This trip also allowed him to investigate the musical climate in Italy and to see if his recent successes as well as his maturity as a composer would lead to a performance of one of his operas. A true operatic success had thus far eluded Ferrata. He believed that an Italian production and publication of one of the operas would establish a basis for a future career in his native country. Randolph Natili, whose devotion to his cousin was never more apparent than in his various attempts to advance Ferrata's career in Italy, offered the following advice in an intriguing letter written shortly before Ferrata's departure:

I have every hope and confidence that this protracted visit will result in placing you where you belong--It is a hard road to climb but Truth is Mighty and must prevail. Do not be too hasty on your arrival in Rome to settle anything with anybody about your plans for the future. Keep quiet and divulge nothing to anybody. Nothing to Parisotti, to Sgambati, to San Martino. I don't believe they can help you--As for Parisotti he is willing in a way, but his help does more harm than good. He carries no weight whatever in any direction, and then the truth is he does not know how to advance anybody's interest. My idea is to put you in direct touch with Ricordi or Sonzogno,--whichever we decide is the better, and this must be done in Milano by personal conference with the one or the other power. San Martino can have no influence with Ricordi. . . . If we pull our strings intelligently in Milano, I believe we can have one or both of your operas produced under the best influences. Of course keep this strictly to yourself. Not a whisper to Parisotti as I know from experience that he is not to be trusted.<sup>58</sup>

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<sup>58</sup>Letter from Natili to Ferrata dated 18 May 1908, FPTU.

Evidently disappointed in Parisotti's efforts to promote Ferrata in Pesaro in 1904 (see pp. 78-79), Natili no longer relied on his previous allies in the Italian musical community.

Ferrata's desire to negotiate a production of one of his operas in Italy is documented as early as 1901. Following the Georgia Musical Festival and the announcement of the Georgia Woman's Club competition, Ferrata travelled to Italy in June 1901 with hopes of securing both a production and the publication of his opera *Akrimane*.<sup>59</sup> Since American opera companies rarely offered productions other than the standard Italian, French and German repertory, Ferrata assumed the chances of a production would be greater in his native country. He spoke of his expectations in a 1901 interview with Marie Alice Phillips of the *Atlanta Journal*, who stated that Ferrata would bring *Akrimane* "before the public" in Italy.<sup>60</sup> The success at the 1903 Sonzogno competition as well as Natili's subsequent diplomatic promotion of the operas fueled Ferrata's optimism and resulted in the following stipulation in the 1905 renewal of his contract with Beaver College:

Should any of his operas or other large works be performed in Europe, necessitating his presence there . . . he shall have the privilege of providing a substitute for his work in the College, providing that the substitute shall be satisfactory to the College and that his absence shall not exceed three months in any year.<sup>61</sup>

Ferrata revised *Nella steppe*, adding an epilogue to the one-act opera in 1905 and subsequently arranging (through Fischer) for Rudolph Sinnhold to orchestrate this epilogue in 1906 (Though both

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<sup>59</sup>Extant dated manuscripts refer to Ferrata's voyage on the American Line S.S. Belgenland in June 1901. Ferrata composed songs and other short compositions about the journey on the Belgenland that are located in GFP.

<sup>60</sup>*Atlanta Journal*, 27 May 1901.

<sup>61</sup>Contract dated 12 September 1905, GFP.



of the extant orchestrations are signed by Ferrata himself!).<sup>62</sup> He continued the quest for a good libretto for either a new opera or a modification of Croci's libretto for *Il fuoriuscito*. In late 1904, he arranged for Saviero Karumbo to modify *Il fuoriuscito's* libretto, though this version merely rehashed the original plot, including its weaknesses. While visiting Paris in 1906, he convinced Paul Milliet to provide a French translation of *Il fuoriuscito* (*Le faux jongleur*), thereby increasing his options for a performance. Following Natili's advice, Ferrata even approached Archer Huntington in 1908 about writing a new opera libretto for him perhaps hoping that Huntington might provide the financial support to produce the opera. Finding the opera climate in Italy still under the influence of verismo in 1909, Ferrata decided to forego any efforts to produce *Il fuoriuscito* or *Nella steppe*, feeling that neither opera would have the needed impact on the Italian public to sustain a career. John C. G. Waterhouse writes of the business of Italian opera at this time:

The demand no longer came from society but from the publicity business, which had to astound the public with a continuous series of operatic "sensations"--thus combating audiences' tendency to rest content with successful operas from the recent past.<sup>63</sup>

Ferrata, at the urging of Natili, decided to concentrate his efforts on promoting *Akrimane*. Both men believed this work represented his mature compositional style through the extensive revisions and that, since it was a grand opera full of dramatic action, *Akrimane* would provide the "sensation" necessary for an operatic success in Italy. After completing the remaining two acts, Ferrata submitted the score to various Italian musicians in the summer of 1909. Notable among these musicians was the conductor Edoardo Vitale (1872-1937), who had recently revived Spontini's *La*

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<sup>62</sup>Letter from George Fischer to Ferrata dated 11 January 1906, FPTU.

<sup>63</sup>John C. G. Waterhouse, "Italy I: Art music, 7: 20th century," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 9:379.

*vestale* in 1908 and who had introduced Strauss's *Elektra* to Italy in 1904. Vitale was married to singer Lisa Pasini (1872-1959) whom Natili hoped to engage for the première. It is not known if Vitale actually read the score, as no correspondence to Ferrata from Vitale has been located.<sup>64</sup>

Unfortunately for Ferrata, the situation was not favorable for unknown composers of Italian opera in the period between 1890 and 1915. The two leading Italian music publishers, Ricordi and Sonzogno, were in intense competition to obtain publication rights for the operas of a few well-known composers. Waterhouse summarizes the predicament as follows:

Sonzogno quickly became the new rival of Ricordi, especially after Mascagni's spectacular success with *Cavalleria rusticana* (1890). Other young Italian composers taken up by Sonzogno included Leoncavallo, Giordano, Cilea, and the firm also brought important new foreign operas to Italy, starting with the Italian première of *Carmen* (1879). Ricordi responded not only by competing for the works of Sonzogno's "discoveries" (publishing for example Mascagni's *Iris*) but above all by launching and supporting Puccini. All these composers were influenced by their publishers' rivalries, and there were others less fortunate who, by failing to win adequate support from either firm, were deprived of the opportunity for operatic success in Italy: victims of such ostracism included Smareglia (a gifted Wagnerian) and Wolf-Ferrari.<sup>65</sup>

Thus Ferrata's operas were likewise neglected by the rival companies despite the efforts of both Ferrata and Natili. Ferrata never witnessed a production or the publication of any of his operas.

Ferrata had left the United States in June 1908 with the intent of remaining in Italy for only one year. The preceding five years had been marked both by important advances for his career in competitions but also by failures to bring about the level of success,

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<sup>64</sup>Considering Alice Ferrata saved letters to her husband from persons of any musical or social importance, it is doubtful that Vitale communicated with Ferrata.

<sup>65</sup>John C. G. Waterhouse, "Italy I: Art music, 7: 20th century," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 9:379.

operatic or otherwise, that would allow him to retire from teaching and concentrate on composition. The frustration of dashed expectations took its toll on Ferrata. He wanted only to rest and to compose. Though he had hopes of an operatic success in his native country, he tempered his optimism with realism. He was now 44 and the father of seven children. In January 1909 Ferrata accepted another teaching post, and with no prospects of establishing a career in Italy, he returned to the United States in October 1909 to assume this position at the newly formed School of Music at the H. Sophie Newcomb Memorial College for Women in New Orleans.

## CHAPTER 6

### NEW ORLEANS 1909-1914

The H. Sophie Newcomb Memorial College for Women was established in 1886 as the sister college to Tulane University. On 12 January 1909, the Tulane Board of Administrators approved the proposal of a new School of Music at Newcomb College beginning with the 1909-1910 academic year. The Board also appointed Ferrata as Music Director with an annual salary of \$3000 at the same meeting.<sup>1</sup> Two days after this meeting, the Board withdrew the offer of the directorship after learning of some charges that had been brought against Ferrata. The following is an excerpt from a memo to Brandt Van Blarcom Dixon, President of Newcomb College, dated 15 January 1909:

I think that you should state that we, having heard some things about Ferrata, wish more time for investigation. You may state also that I have written a number of letters to find out about the charges made against him. However, I trust that you will let Dr. W [probably R. M. Walmsley, President of the Board of Administrators of Tulane University] make his statement.<sup>2</sup>

The unsigned memo refers to the Board's letter to Ferrata informing him of their decision to recant the offer of the Music Director position. Curiously, there is no other mention of these charges

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<sup>1</sup>Board of Administrators Minutes, 12 January 1909, University Archives, Tulane University. The original typewritten motion was amended by hand to indicate that Ferrata would not be Music Director in 1909-10 but Professor of Piano and Theory.

<sup>2</sup>Unsigned memo to Brandt Van Blarcom Dixon dated 15 January 1909, McConnell Family Papers (Manuscripts Collection 156), Manuscripts Department, Howard-Tilton Memorial Library, Tulane University, New Orleans, Louisiana (Hereafter cited as McConnell Family Papers, Tulane University).

against Ferrata in the Board of Administrators papers or in any of the archives at Tulane University. Therefore, the charges were either unsubstantiated or inconsequential. In any case, while awaiting the results of Newcomb's investigation, Ferrata registered with The Fisk Teachers' Agency, a nationwide job placement service for teachers, in March 1909.<sup>3</sup> Unfortunately, the Fisk Agency had difficulty in finding a position for Ferrata because of his absence from the United States.

The Board of Administrators finally reached a decision on 10 August 1909; they appointed Ferrata as Professor of Piano and Theory and Leon Ryder Maxwell as Professor of Voice and Composition.<sup>4</sup> Both men received a starting salary of \$2000. The appointment of a Music Director was postponed until the following year. Since Ferrata had been Music Director at Brenau Conservatory and at Beaver College and Musical Institute, he fully expected to be named Music Director in 1910.<sup>5</sup> Nevertheless, on 12 December 1910, the Board of Administrators appointed Maxwell as Director of the School of Music. According to Dixon, Ferrata initially "did not take kindly" to the choice of Maxwell, who was only 27 years old and had no prior college teaching experience.<sup>6</sup> Ferrata probably believed that his seventeen years of experience in college teaching should have taken precedence in the appointment. Perhaps the charges against

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<sup>3</sup>Letter from Marion Holmes of the Fisk Teachers' Agency to Ferrata dated 22 March 1909, GFP. George Fischer actually filed the registration papers with the agency at Ferrata's request.

<sup>4</sup>Leon Ryder Maxwell (1883-1956) was a monumental force in the growth and development of Newcomb's School of Music. He had studied voice at Boston's New England Conservatory of Music (1904-1908) while teaching in public schools and received an Honorary Diploma from the Accademia di Santa Cecilia in Rome (1912). He became president of the newly formed Louisiana Music Teachers Association (1912-1914) and later served as president of the Music Teachers National Association (1924-1925). Following his retirement in 1953, Tulane honored his contributions to the Newcomb School of Music by renaming the music library the Leon Ryder Maxwell Music Library.

<sup>5</sup>Letter from Newcomb President Dixon to Dr. Lee R. Lewis at Tufts College in Massachusetts dated 7 November 1912, McConnell Family Papers, Tulane University.

<sup>6</sup>*Ibid.* Dixon states in this letter that Ferrata later came to admire Maxwell and even requested that Tulane University award him an honorary doctorate in Music.

him, whether substantiated or not, had already tainted his reputation with the Tulane Board of Administrators.

According to Ernesto Ferrata, three factors determined his father's decision to accept the position at Newcomb College: New Orleans was Alice Ferrata's home town, New Orleans' French Opera House was still in operation, and Tulane's professors could receive a retirement pension. The idea of returning to her home town of New Orleans appealed to Alice Ferrata since most of her family still resided there. Since New Orleans' French Opera House still maintained a full season, Ferrata, now equipped with Paul Milliet's French libretto of *Il fuoriuscito* (*Le faux jongleur*), could approach the director of the French Opera Company about a production.<sup>7</sup>

The most important factor in Ferrata's decision to accept this position was Tulane University's membership in the Carnegie Foundation for the Advancement of Teaching, through which Tulane's professors were eligible for a retirement pension.<sup>8</sup> This pension would enable Ferrata eventually to retire from teaching and devote his time exclusively to composition. To qualify for the pension, Ferrata would have to donate \$10,000 to Tulane University at the outset of his employment. Natili was aware of Ferrata's limited financial resources and encouraged him to meet with Archer Huntington about a possible loan (or a donation). As a preamble to this meeting, Natili wrote the following to Huntington on 5 September 1909:

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<sup>7</sup>Completed in 1859, the French Opera House was the largest opera house west of the northeastern Atlantic coast (Boston, New York, and Philadelphia). Its resident performing troupe, the French Opera Company, recruited the world's leading singers such as Julie Calvé and Adelina Patti, and presented the American premières of Massenet's *Le cid* (1890) and Saint-Saëns' *Samson et Dalila* (1893). The quality and the frequency of performances at the French Opera House had begun to decline by the time Ferrata arrived in 1909. The French Opera House finally closed in 1913. After a period of restoration, it was destroyed by fire on 2 December 1919 shortly before its scheduled reopening. The French Opera Company never produced any of Ferrata's operas.

<sup>8</sup>Andrew Carnegie established the foundation in 1905 with a \$10 million endowment. The foundation was incorporated by an act of Congress on 10 March 1906. Its purpose was to provide retirement pensions to college and university professors, to promote the teaching profession, and to further the cause of higher education in the United States and Canada.

You who breathe and live constantly in that soul-inspiring ambiente, whose aroma is diffused and broadcast by your own high intellectual attributes, cannot but be interested in the advancement and welfare of our Peppino;--in his noble struggles to break away from the drudgery and the slavery of teaching: a caged eagle, a muzzled lion. Let's give him Freedom that he too may breathe the ambient air of poesy and touch elbows sometime with the Muses.--You of all men can help him.<sup>9</sup>

Evidently persuaded by Natili's flattery, Huntington replied that he looked forward to meeting with Ferrata. Huntington then attempted to cable Ferrata in Italy, but learned that he had recently departed for the United States; he therefore expected Ferrata to contact him upon his arrival in New York.<sup>10</sup> Ferrata arrived in New York later than expected because of the illness of his son Ernesto. He had already missed the opening of Newcomb College on 1 October and in his haste to reach New Orleans, he neglected to communicate with Huntington. Natili expressed his disappointment in a letter of 17 November 1909:

All the milk of your coconut depended upon him and he in answer to my letter . . . rejoiced me in the Assurance that he was anxiously awaiting your Call. . . . "There is a Time and Tide in the Affairs of Men," they come rarely together, but when they do it may be "good-bye forever my honey" if one fails to take the advantage.<sup>11</sup>

Indeed, Ferrata had missed a valuable opportunity to make his retirement pension a reality; Huntington never offered to lend him the money. Ferrata later asked Huntington to speak to the Board of

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<sup>9</sup>Handwritten copy of a letter from Natili to Huntington dated 5 September 1909 and mailed to Ferrata by Natili, FPTU.

<sup>10</sup>Natili quoted Huntington's letter in his own letter to Ferrata dated 17 November 1909, FPTU.

<sup>11</sup>Ibid.

the Carnegie Foundation on his behalf. Huntington declined to address the Board itself but offered to speak to a few of the members individually "should the opportunity present itself."<sup>12</sup> Knowing well Ferrata's underlying reason for pursuing the pension, Huntington offered the following condolence:

I am very sorry to hear that your change from Beaver College did not bring about the results you had hoped for as I know how earnestly you have wished to be free to take up your creative work. I wish that I could be of more aid in the matter.<sup>13</sup>

Ferrata continued to approach members of the Carnegie Foundation in an attempt to declare his eligibility for the pension by virtue of his years of service to both Beaver College and Newcomb College. His efforts were unsuccessful, and he never received the retirement pension.

News of Ferrata's arrival in New Orleans on the evening of 10 October 1909 appeared in the *Daily Picayune* of 11 October. An interview followed on 13 October in which Ferrata claimed a music conservatory to be New Orleans' greatest musical need. He pledged his commitment to Newcomb College and to the musical life of the Crescent City.<sup>14</sup> Ferrata demonstrated his support to the latter by attending an organizational meeting for an upcoming sacred concert on the occasion of President Taft's visit to New Orleans on 30 and 31 October 1909. Ferrata arrived in New Orleans too late to be elected music director or even to compose something for the occasion, but he remained involved in an advisory capacity.

Ferrata made his New Orleans debut on the inaugural faculty recital of the Newcomb College School of Music on 5 November 1909. The program featured the five original faculty members of the

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<sup>12</sup>Letter from Huntington to Ferrata dated 10 July 1911, GFP. This incident, however, did not terminate Ferrata's relationship with the Huntingtons. Ferrata and Natili were guests at Archer Huntington's Los Angeles estate in the summer of 1912.

<sup>13</sup>*Ibid.*

<sup>14</sup>New Orleans *Daily Picayune*, 13 October 1909.



School of Music: Ferrata, pianist Alice Weddell, pianist Evelyn Reed, violinist René Salomon, and baritone Leon Ryder Maxwell. Ferrata performed Chopin's Nocturne in F-Sharp Major and Scherzo in B Minor, his own arrangement of the "Minute" Valse, Tausig's *Ungarische Zigeunerweisen*, and excerpts from the *Italian Spring Melodies* (with Salomon). The *Daily Picayune* published the following report:

Perhaps the largest amount of interest centered in the first appearance of Dr. Giuseppe Ferrata. . . . Mr. Ferrata held his audience as if spellbound. . . . While Mr. Ferrata is [an] absolute master of technique, this very mastery makes one lose sight of its difficulties in the soulful renditions and [in] the clear, true interpretations of each number that he presented.<sup>15</sup>

New Orleans had been a major cultural center in the preceding century with many European-trained musicians living, teaching, and performing there. Furthermore, travelling virtuosos such as Ole Bull and Jenny Lind often performed a series of concerts in New Orleans during their North American tours. Although the focus of the city's musical life shifted to jazz in the early twentieth century, the memory of New Orleans' prolific cultural period in the nineteenth century was undoubtedly still vivid for many. Impressing a New Orleans audience was no easy accomplishment; the *Daily Picayune's* designation of Ferrata as an "absolute master of technique" was not from a naïve perspective. Therefore, Ferrata's debut in the Crescent City was an auspicious one.

The local interest generated by this newcomer to New Orleans' cultural life is evidenced by an extended article/interview in the *Daily Picayune* of 10 February 1910. Ferrata declined to discuss his own accomplishments, referring interviewer Ethel Hutson to Newcomb College President Dixon, who could give a more accurate account from Ferrata's files. He instead reminisced about his studies with Liszt and reflected on the fickleness of the Italian

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<sup>15</sup>*Daily Picayune*, 6 November 1909.

people with respect to Mascagni's meteoric rise in popularity and the subsequent disfavor of his later operas. Ferrata maintained that Mascagni's later operas were superior to *Cavalleria rusticana* and attributed their financial failure to the Italian public's disapproval of Mascagni's new flamboyant style of dress:

And do you know that turned the people against him? They had accepted him in his provincial dress, but they said he made himself ridiculous with his bracelet and his silk stockings.<sup>16</sup>

Ferrata commented on the lack of an organized symphony orchestra in New Orleans and criticized American symphony orchestras and choral societies in general for choosing performers to direct and train the ensembles.

To lead such organizations . . . Europe puts always a man who had a fine reputation as a composer. He may have no voice nor great skill on any instrument. That will not matter if he can direct with knowledge and skill.<sup>17</sup>

Perhaps Ferrata anticipated such a position for himself in New Orleans, though his only experience in directing a large ensemble was the Brenau Choral Society.

Ferrata also revealed his awareness of the importance of preserving indigenous American music:

Had I the time and money . . . to devote myself to the reverent and careful conservation of such fragments of negro and Indian music as yet remain unspoiled by the contact with the white man's ideas, I believe I could devise a way of recording them--for our notation is not subtle enough--and that a basis could be found in a combination of Indian rhythms and negro harmonies for a new music. Dvorak saw this opportunity--but is it not now even too late?<sup>18</sup>

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<sup>16</sup>*Daily Picayune*, 10 February 1910.

<sup>17</sup>*Ibid.*

<sup>18</sup>*Ibid.*

None of Ferrata's music, however, reflects either Native American or African American influences. A similarity to the music of Dvorak is found in Ferrata's Serenade and Scherzino movements of the Four Episodes for string quartet, but this similarity resembles the European folk idioms of Dvorak's music rather than African American elements. In any case, Ferrata displayed a certain modesty in this interview while revealing his knowledge of current musical events. No doubt this retiring charm endeared him to the New Orleans concert-going public, who would remain loyal to Ferrata for the remainder of his performing life.

Ferrata quickly established himself as a performer and a musical personality with the New Orleans public. Meanwhile, he also had to prove himself to colleagues and students at Newcomb College. In addition to private piano lessons, Ferrata's duties as Professor of Piano and Theory included teaching a single course, entitled Musical Form, Free Composition, and Orchestration, in which also "the principles of conducting are explained."<sup>19</sup> The course encompassed most of the advanced theory requirements for a modern-day Bachelor of Music Degree, such as form and analysis, orchestration, advanced theory, counterpoint, modern techniques, and basic conducting. This type of course must have been ideal for a newly formed music school with a small enrollment; as enrollment increased, the course was eventually divided into two separate courses in the autumn of 1914: Free Composition and Instrumentation/Conducting. Ferrata taught both courses, as well as a piano sightreading class and a piano repertory interpretation class for the rest of his tenure at Newcomb College.<sup>20</sup>

In the 1910-11 session, Leon Ryder Maxwell initiated a weekly recital class series featuring performances by the Newcomb faculty

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<sup>19</sup>*Bulletin of the Tulane University of Louisiana*, 12th ser., no. 2 (New Orleans: The Tulane University of Louisiana, 1911), 109.

<sup>20</sup>To increase enrollment, the H. Sophie Newcomb College for Women began to admit men to the School of Music in the 1910-11 session.

and the advanced students. These recitals usually featured compositions of a single composer, and the performer often provided explanatory remarks about the composer and the compositions. The purpose of the class was to expose the students to a variety of literature and to facilitate a familiarity with a composer's style. Maxwell required the students to attend all concerts and to keep a notebook of programs and comments that he would examine periodically.<sup>21</sup> Scheduled during the afternoon, the recitals were open to the public.

The recital class format allowed Ferrata not only to resurrect compositions he had performed only in Italy, but also to incorporate new works into his repertory. His first program for the recital class on 20 October 1910 featured three sonatas by Beethoven: Op. 13 in C Minor ("Pathétique"), Op. 27 No. 2 in C-Sharp Minor ("Moonlight"), and Op. 26 in A-Flat Major. This is Ferrata's first known performance of a Beethoven sonata in the United States. Perhaps Natili's skepticism concerning the taste of New Orleans audiences prompted Ferrata to choose this Beethoven program:

If you succeed in instituting a bit of aesthetic perception in the people of New Orleans, you'll mark yourself a wonder indeed! Their love of music--Rats!! Wait until you hit them with a feast of Beethoven and you'll see them shooflying. What else can you expect from a people who, for one hundred years, have been feasting their ears on Meyerbeer, Halévy, and Donizetti.<sup>22</sup>

Natili alludes here to the popularity of New Orleans' French Opera House, whose repertory primarily featured French romantic opera and Italian bel canto opera. Unfortunately, the audience's reaction to the Beethoven concert cannot be ascertained, as no reviews have been located in the city's major newspapers.

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<sup>21</sup>*Bulletin of the Tulane University of Louisiana* 12th ser., no. 2 (New Orleans: The Tulane University of Louisiana, 1911), 114.

<sup>22</sup>Letter from Natili to Ferrata dated 17 November 1909, FPTU.

Ferrata offered two recital class programs in the 1910-11 session. The first, on 26 January 1911, featured six piano works by Mendelssohn: four *Songs without Words*, *Rondo Capriccioso*, Op.14; and, of course, *Variations sérieuses*. An all-Grieg recital followed on 6 April 1911 with the Ballade in G Minor and some short character pieces. During the 1911-1912 academic year, Ferrata commemorated the 100th anniversary of the birth of his mentor, Franz Liszt, with a program that included the Ballade in B-Flat Minor and the Hungarian Rhapsodies Nos. 6 and 11 (25 October 1911). With the exception of *Variations sérieuses*, Grieg's Ballade in G Minor, and the two Hungarian Rhapsodies, the compositions on Ferrata's first three recital class concerts had not appeared on his previous recitals.

Ferrata's performances for the recital class became less frequent after 1911, though he continued to offer substantial programming. In 1913, he presented two all-Chopin recitals. The program of 19 February 1913 consisted of fifteen Chopin Waltzes including the original version of the "Minute" Valse, Op. 64, No.1. The following excerpt from the *Times-Democrat* reveals the growing popularity of the recital classes with the New Orleans public:

Undoubtedly the largest audience that has ever heard one of the Newcomb weekly recitals assembled Wednesday to hear Chevalier Giuseppe Ferrata play a program of Chopin waltzes. The audience, of course, testifies to the popularity of the artist, but also shows in a way the general approval of the public of the modern educational idea introduced on this occasion.<sup>23</sup>

Ferrata repeated the success of this recital with a program of Chopin Etudes and the Ballade in A-Flat Major on 3 December 1913 that was well received by the "standing room only" audience.<sup>24</sup> Those who attended the recital classes to hear Ferrata perform also heard

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<sup>23</sup>New Orleans *Times-Democrat*, 20 February 1913.

<sup>24</sup>*Times-Democrat*, 4 December 1913.

biographical information about the composer and analytical information about the compositions themselves. Given this educational format, Ferrata, in the words of Natili, did "succeed in instituting a bit of aesthetic perception in the people of New Orleans" (see p. 107). By presenting various works of a single composer at one hearing, Ferrata not only benefited Newcomb's music students, but enabled the average New Orleans concert-goer to cultivate a clearer perception of the musical style of an individual composer.

Ferrata presented his own compositions to New Orleans audiences in the series of evening concerts offered by Newcomb College. Newcomb's first all-Ferrata concert, on 12 December 1910, featured five works that recently had been published by G. Schirmer; four of *Seven Songs*, Op. 26, 27, and *Valse de Concert*, Op. 25, No. 2.<sup>25</sup> The Newcomb Quartet performed the first three movements of the *String Quartet in G Major*. The omission of the *Finale fugato* is difficult to understand as it is no more technically demanding than the second *scherzo* movement, and since the third *Romance* movement does not provide a satisfactory conclusion for the quartet. Henri Wehrmann, who had performed with Ferrata as a violinist sixteen years earlier (see Chapter 2), was the violist for this performance.<sup>26</sup> The Newcomb Quartet later performed the complete string quartet at an evening concert on 17 April 1913.

Other Newcomb concerts featured the first public performance of the complete *Folk Songs from the Spanish* (16 December 1912) and New Orleans' first performance of the *Messe solennelle* (12 May 1913). For the latter performance, Leon Ryder Maxwell directed the newly formed University Chorus of Tulane in the ensemble's first public concert. The *Times-Democrat* of 11 May 1913 reported that Maxwell himself had organized the 75-member chorus in the fall of 1912 and that Ferrata, although not a vocalist, would sing in the

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<sup>25</sup>Seven Songs were published in two sets; Op. 26, Nos. 1-2, and Op. 27, Nos. 1-5.

<sup>26</sup>Members of the Newcomb Quartet for this performance were René Salomon, first violin, Gustave Castillon, second violin, Henri Wehrmann, viola, and Louis Faget, cello.

University Chorus for this performance.<sup>27</sup> The audience's enthusiastic reception of the performance apparently generated some local interest in the *Messe solennelle*. On 24 May, the *Morning Star* published excerpts from both Sydney Grew's review of the mass in the London *Daily Mail* and Dominic Waedenschwiler's review in the *Mount Angel Magazine* (see Chapter 5).<sup>28</sup>

Ferrata's solo performances on Newcomb's evening concert series offer further evidence of the expanded repertory witnessed in the weekly recital classes. Though he still performed Mendelssohn's *Variations sérieuses* and Paderewski's Polonaise in B Major, he also began to program works by lesser known composers such as Theodor Leschetizky's Barcarola Op. 39, No. 1 and Emile Jonas's Capriccio.<sup>29</sup> Since he resided in a large city with a rich musical heritage, Ferrata could be more adventurous in his programming; thus he no longer relied on the "Baron Natili" Gavotte, Paderewski's Minuetto, and Liszt's Hungarian Rhapsodies as repertory staples. At Newcomb College, Ferrata performed more repertory in more frequent appearances than at any of his previous positions in the United States. The ample performance opportunities at Newcomb--the weekly recital classes and the evening concert series--were largely responsible for this increase as well as for the expansion of his repertory. There were, however, other contributing factors. Four of Ferrata's seven children were now in their teens and no longer needed constant attention; this left more time for practice. Furthermore, after fifteen years of teaching at small music schools, Ferrata had grown accustomed to balancing teaching, composing, and performing in his schedule.

Ferrata explored other professional responsibilities as a professor of music by becoming active in the Louisiana Music Teachers Association. He participated in the first annual meeting of

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<sup>27</sup>*Times-Democrat*, 11 May 1913.

<sup>28</sup>*New Orleans Morning Star*, 24 May 1913.

<sup>29</sup>Theodor Leschetizky (1830-1915) was the teacher of Paderewski. Emile Jonas (1827-1905) was a French composer known for his operettas.

the LMTA in New Orleans (27 -29 April 1911) as performer, composer, and lecturer. In a rare excursion into chamber music, he joined the Beethoven Quartet of New Orleans in a performance of Schumann's Piano Quintet on the 27th at the Grunewald Hotel.<sup>30</sup> On Saturday, 29 April 1911, The Victor Herbert Orchestra, led by Victor Herbert, performed two concerts at the Atheneum in New Orleans; on the program were the "Love Song" and the "Valse Gentile" transcriptions from the *Italian Spring Melodies*, which Herbert had premièred in 1905 (see Chapter 5).

On the afternoon of the 27th, Ferrata delivered a paper entitled "Richard Wagner as a Melodist," his first lecture outside the classroom. He reveals a detailed knowledge of Wagner's music in this paper by tracing the development of his melodic style from the earliest opera, *Die Feen*, to the last music drama, *Parsifal*. In his opening remarks, Ferrata discloses a lifelong interest in Wagner; "For nearly thirty years my Bible . . . has been the works of Wagner."<sup>31</sup> Though no scores of Wagner's music have been located in his personal papers, Ferrata probably had access to scores of the music dramas and was familiar with Liszt's piano transcriptions of Wagner's music.<sup>32</sup> Before his formal discussion of Wagner's melodic style, Ferrata enumerated three criteria for a great composer:

- 1) Memory--knowledge of what has been done before, a point of departure.
- 2) Intellect--which good composers possess in varying degrees.
- 3) Aesthetic faculty--an appreciation of beauty.<sup>33</sup>

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<sup>30</sup>The Beethoven Quartet included Henri Wehrmann, first violin, René Salomon, second violin, Gustave Castillon, viola, and Caesar Grisai, cello (see footnote 26).

<sup>31</sup>Giuseppe Ferrata, "Richard Wagner as a Melodist" (Paper delivered at the First Annual Meeting of the Louisiana Music Teachers Association, New Orleans, Louisiana, 27 April 1911), 1. Ferrata's personal copy of this 28-page paper is located in FPTU.

<sup>32</sup>Ferrata's only known performance of a complete excerpt from one of Wagner's music dramas occurred on 22 May 1913. With his student Marie Therese Heard, he performed a transcription (perhaps Liszt's) for two pianos of the "Prelude and Liebestod" from *Tristan und Isolde* in a recital class honoring the 100th anniversary of Wagner's birth.

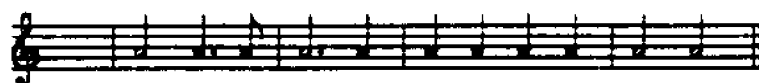
<sup>33</sup>Ferrata, "Wagner as a Melodist," 6-7.



For Ferrata, intellect and aesthetic feeling were seldom found in the same composer, for only the truly great geniuses possessed both. Therefore he suggested:

Cherubini had intellect, Chopin had feeling; Beethoven and Wagner were among those who had both in a very high degree.<sup>34</sup>

Ferrata asserts that Wagner's early operas reveal only his intellect without the aesthetic principle. He cites musical examples from *Die Feen*, *Der fliegende Holländer*, and *Lohengrin* that utilize the rhythmic figure:



According to Ferrata, Wagner's use of this recurring rhythmic pattern in the early operas reflects his fondness for decasyllabic verse. In the later operas, Wagner abandoned all but the first four notes of the pattern and displays his aesthetic sensibilities in the building of long melodies from a string of short motives. He also traced Wagner's use of the four-note gruppetto as a mere ornament in the early works to a melodic figure in *Tristan und Isolde*:



Ferrata concludes that Wagner's contribution to the art of melody was twofold:

Firstly, in the manner . . . in which he builds up melody of any desired character and expressiveness out of a given phrase [motivic development]. . . . The other innovation, which is not even yet acceptable to all the ears, is to employ the chromatic scale of twelve equal semitones as a basis for melody instead of the diatonic scale. The whole of the music to "Tristan" would be impossible under the old laws.<sup>35</sup>

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<sup>34</sup>Ferrata, "Wagner as a Melodist," 8.

<sup>35</sup>Ferrata, "Wagner as a Melodist," 24-25.

Ferrata displayed an Italian lyric style in the majority of his compositions before 1912; therefore, his exaltation of the Germanic melodic style of Wagner (and of Beethoven) in this presentation is surprising. On the other hand, Ferrata's choice of addressing Wagner's melodic style rather than his innovative harmonic style is understandable since he himself was a gifted melodist. "Richard Wagner as a Melodist" provides some insight into the influence of Wagner's music on Ferrata, which can be seen in his increasing use of chromaticism in works such as *Messe solennelle* (see p. 82) and String Quartet in G Major, Op. 28 (see p. 120). In these two compositions, chromaticism pervades the melodic style, though this style occasionally lacks the broader harmonic direction found in Wagner's music dramas. In any case, Ferrata offered his audience at the 1911 LMTA meeting not a superficial overview, but rather a thorough study of Wagner's melodic style. Such exposure to Wagner's music was undoubtedly a rare experience for many who attended the 1911 LMTA meeting.

Ferrata's Wagner lecture must have pleased LMTA president Leon Ryder Maxwell for he asked Ferrata to present another at the 1914 LMTA meeting in New Orleans. Maxwell suggested a paper on "Ultra-Modern Harmony." Rather than writing an original work, Ferrata instead presented a series of excerpts from the treatise *Study of Modern Harmony* (1912) by René Lenormand (1846-1932).<sup>36</sup> In the preface, Ferrata explains that his own ideas on the subject would be less beneficial to his listeners than Lenormand's ideas; therefore, he chose to present these excerpts interspersed with his own commentaries. By reading excerpts from a treatise published only two years earlier, Ferrata informed his listeners about current musical developments in Europe, particularly France.

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<sup>36</sup>Giuseppe Ferrata, "Ultra-Modern Harmony," *Papers and Proceedings of the Louisiana Music Teachers Association* 3 (1914): 69-79. Ferrata presented this excerpt in an English translation, though he does not identify the translator. An English translation by Herbert Antcliffe was published the following year (1915). Ferrata continued his involvement in the LMTA. In 1917, he was elected second Vice President of the LMTA.

For Lenormand (and Ferrata), "Ultra-Modern Harmony" primarily consisted of consecutive fifths and unprepared and unresolved sevenths and ninths. Lenormand listed many composers who employed these "modern" techniques including Henry Woollet, Vincent d'Indy, Albert Roussel, and Paul Dukas. Though Ferrata added Cyril Scott and the American Charles Martin Loeffler to the list in his presentation, he inexplicably omitted Claude Debussy. Neither did he mention Debussy in his commentaries nor in the Lenormand excerpts (though Lenormand did include Debussy in the treatise). The omission is indeed curious since Ferrata incorporated techniques such as parallel fifths and ninths in some of his later compositions (after 1919). Ferrata performed only one composition by Debussy in his lifetime, "Reflets dans l'eau" from Book I of *Images* in 1925 (see p. 158). In any case, the presentation of "Ultra-Modern Harmony" marked the beginning of Ferrata's keen interest in contemporary musical developments. This interest would not only affect his compositional style and his choice of solo repertory, but would also spawn a sincere attempt to educate his New Orleans audiences in the realm of contemporary music.

A few months after his return to the United States in 1909, Ferrata resumed the submission of his manuscripts for publication. However, he no longer submitted works to J. Fischer & Bro., who did not publish any Ferrata composition between 1909 and 1913. In 1908, George Fischer had lamented the unpredictability of the music publishing business and expressed disappointment at Ferrata's low royalty checks for the previous year.<sup>37</sup> Fischer suggested that another company could capitalize on J. Fischer & Bro.'s own advertisement of Ferrata's compositions, which could result in a higher financial return.<sup>38</sup> At Fischer's recommendation, Ferrata contacted both G. Schirmer and Carl Fischer. Schirmer responded

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<sup>37</sup>Letter from George Fischer to Ferrata dated 30 January 1908, GFP.

<sup>38</sup>Letters from George Fischer to Ferrata dated 16 July 1909 and 1 September 1911, GFP.

favorable and offered him a contract (17 January 1910) agreeing to release Scherzino for Organ, Op. 23, Three Compositions for Piano, Op. 24, Nos. 1 & 2, and Op. 25, No. 1, and Seven Songs Op. 26 & 27 later that year. Carl Fischer, on the other hand, declined to publish Ferrata's Suite for Violin and Piano and *Italian Triumphant March* for band:

We cannot compliment you too highly on the artistic value of your numbers. The Violin numbers, however, are very intricate both musically and technically and we cannot see how a financial success could be made out of the publication of such high-class compositions in America.

The Italian Triumphant March has been cleverly arranged, but is treated more in a symphonic manner than as a regular march and our experience has proven that but a little sale can be expected from compositions of this character.

Our advice to you would be to submit this number to some European publisher, as in our opinion, only a foreign house could make a financial success of such a high grade composition.

(signed) Carl Fischer<sup>39</sup>

Carl Fischer rejected Ferrata's works because of their sophistication, which, according to Fischer, usually precluded a substantial profit in the American market.

In 1913, Ferrata submitted the Suite for Violin and Piano, a prize-winner in the Art Society of Pittsburgh competition, to Hinds, Noble, & Eldredge following a two-year period (1911-1912) during which none of his compositions was published. Hinds, primarily a publisher of books and literature, was just beginning to develop a sheet music catalogue. The company agreed to publish the violin suite but recommended some changes in the score that would increase its marketability. Ferrata received the following telegram from Hinds on 31 January 1914:

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<sup>39</sup>Letter from Carl Fischer to Ferrata dated 8 October 1910, FPTU. Carl Fischer opened his music publishing business in 1872, first specializing in band music.

To make violin suite more practical and within technical ability of average [players], some slight mechanical changes in form are necessary. [This] will not impair effect of music but make it more salable. Unless you wire objecting to this we will proceed with engraving and submit proofs for your approval.<sup>40</sup>

After Ferrata had approved the needed changes, he received some encouraging news from the firm:

You will be pleased to learn that we have already received advance orders for more than fifty copies of each of your compositions from music dealers throughout the country.<sup>41</sup>

Like Carl Fischer, Hinds, Noble, & Eldredge also was wary of publishing the suite because of its complexity and technical difficulty. Hinds, however, was willing to negotiate some alterations in the work to improve its chances to make a profit. Hinds, Noble, & Eldredge published the Suite for Violin and Piano along with three sets of piano works (Opp. 30, 33, 34) and a Polonaise for piano, Op. 32, in 1914-15.

Ferrata's *Toccata chromatique*, which had captured prizes in the MTNA competition of 1897 and the Art Society of Pittsburgh competition in 1908, finally reached publication in 1913. Ferrata had submitted the Toccata in yet another competition in 1912, this one sponsored by the Art Publication Society of St. Louis. The panel of judges, co-chaired by Arthur Foote and George Chadwick, awarded the \$500 first prize to the *Toccata chromatique* in January 1913. (Foote had served on the panel of judges that awarded the *Toccata chromatique* the first prize in the Art Society of Pittsburgh competition in 1908). The Art Publication Society published the

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<sup>40</sup>Telegram from Hinds, Noble, & Eldredge to Ferrata dated 31 January 1914, FPTU.

<sup>41</sup>Letter from Hinds, Noble, & Eldredge to Ferrata dated 18 March 1914, FPTU.

*Toccata chromatique* as a part of the first-prize award; this edition included a formal analysis of the toccata by Leon Ryder Maxwell.

In the meantime, Ferrata had not ended his association with J. Fischer & Bro. George Fischer continued to offer advice about Ferrata's career decisions even though his company did not release a new Ferrata composition between 1908 and 1913. Although he had urged Ferrata to contact other American firms, Fischer expressed some regret to Alice Ferrata after learning that Schirmer would publish the *Scherzino* for organ:

I know I suggested it several times to Peppino to open up communication with several other publishers, but when the time for parting comes, it to me comes hard. Of all the composers in our catalogue, there is not a single one whom I hold in higher esteem as a composer and artist. . . . I hope that we all will live to see the day that the name of Ferrata will command the attention of the entire musical world, and that my hands will again . . . take up the cudgel for my dearest friend and his cause.<sup>42</sup>

Fischer later conveyed the same sentiment to Ferrata himself:

It hurt me personally to see that I am so unfortunately situated that I, in years to come, could not claim the sole honor of having placed all your compositions on the market through our firm. It is the parting of an occasional manuscript which grieves me, but I know it is for the good of your cause that this is being done, so you will find me as ever an ardent admirer of your lore, a strong advocate of your compositions, and if you will permit, an occasional advisor.<sup>43</sup>

Fischer could "claim the sole honor" of being the only firm to publish one of Ferrata's string quartets. As stated in Chapter 5, Ferrata had attempted to persuade Fischer to publish the *String*

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<sup>42</sup>Letter from George Fischer to Alice Ferrata dated 6 December 1909, GFP. Alice Ferrata mailed the organ *Scherzino* manuscript to Fischer who then submitted it to G. Schirmer.

<sup>43</sup>Letter from George Fischer to Ferrata dated 17 December 1909, GFP.

Quartet in C Major in 1903. Fischer declined but joined the efforts to solicit performances of the quartet. In 1913, J. Fischer & Bro. published not the String Quartet in C Major but the String Quartet in G Major Op. 28, the firm's first Ferrata publication since 1908. The String Quartet had received first prize at the Art Society of Pittsburgh competition, which may have influenced Fischer's decisions to publish it. Soon after the quartet's release, the American Guild of Violinists selected the work for performance at their annual meeting in St. Louis in May 1913. Despite this initial honor for the quartet, Fischer encountered some difficulty in marketing the work:

It strikes me as rather peculiar that not a solitary person has as yet committed himself as to what he or she thinks about Op. 28, and I sent it to some rather good people. None as yet have even acknowledged receipt of the complimentary copy. Isn't this discouraging!<sup>44</sup>

Fischer subsequently extended his promotional efforts beyond the United States by presenting a score and parts to some of the music schools in London: the Royal Academy of Music, the Royal College of Music, and the London College of Music. Fischer received letters from these institutions acknowledging the receipt of the score along with promises to solicit a reading from their respective ensemble classes.<sup>45</sup>

Fischer also submitted the quartet to Arthur Gray, who reviewed the work in the Chicago periodical *The Violinist* of February 1914. Gray praised Ferrata's composition as "a deservedly permanent addition to the serious literature," and chastised the American consumer for the lack of interest in purchasing the quartet:

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<sup>44</sup>Letter from George Fischer to Ferrata dated 9 January 1914, FPTU.

<sup>45</sup>Letters to George Fischer from: London College of Music dated 5 March 1914, Royal College of Music dated 6 March 1914, and Royal Academy of Music dated 9 March 1914, FPTU.

It is not exactly a compliment to the discrimination of our American Music buyers that such sterling works as those that emanate from the scholarly and at the same time poetic pen of Mr. Ferrata should be found difficult to market on the part of his publishers.<sup>46</sup>

Gray's attempt to shame the public into investigating the String Quartet in G Major failed to stimulate sales. The quartet does not appear in annual royalty statements from J. Fischer & Bro. until 1921. As the firm traditionally published sacred works, piano music, and songs, Fischer had taken a risk in publishing the string quartet, a risk that delivered little financial profit.

Fischer's venture into the "sophisticated" string quartet genre was indeed a departure from established tradition for an American publisher. Chamber music was still relatively new to the United States. The Mendelssohn Quintet Club of Boston (founded 1849), one of the earliest organizers of chamber music concerts in the United States, had little influence outside of Boston. The Kneisel String Quartet, however, accomplished much for the popularization of chamber music by performing in nearly 170 American cities and towns between 1885 and 1917.<sup>47</sup> Though the group restricted their early tour programs to the "lighter quartet literature," they subsequently introduced American audiences to the quartets of Brahms and Debussy as well as to those of American composers Arthur Foote, George Chadwick, and Frederick S. Converse at their annual concerts in Boston and in New York.<sup>48</sup>

The publication of string quartets by American composers such as Foote and Chadwick was likewise a new phenomenon. Three of Foote's string quartets were published by A.P. Schimdt: Op. 4 (1885),

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<sup>46</sup>Arthur Gray, "String Quartet in G Major, by Giuseppe Ferrata, Op. 28," *The Violinist* 18 (February 1914): 25-26.

<sup>47</sup>Steven Ledbetter, "Kneisel Quartet," *The New Grove Dictionary of American Music*, ed. H. Wiley Hitchcock and Stanley Sadie, 2:645.

<sup>48</sup>*Ibid.*



Op. 32 (1901), and Op. 70 (1911). G. Schirmer published two of Chadwick's five string quartets: D Minor (1900) and E Minor (1902). Arthur Gray was undoubtedly aware of the difficulties many American composers had encountered with American publishers, and he recognized the overall significance of the publication of Ferrata's String Quartet in G Major:

There is cause for felicitation, not only that its composer is an American resident, and that it was first recognized by a loyal American prize-bestowing organization, but that it is now given a place in the catalogue of an American publishing house, even though there is small chance of an immediate financial return.<sup>49</sup>

The String Quartet in G Major utilizes the chromatic style observed in Ferrata's *Messe solennelle*. The pervading chromaticism, however, occasionally distorts Ferrata's melodic style that was prominent in the Quartet in C Major, and in the Quartettino in A major. As seen in Example 9, the second violin and cello provide an accompaniment moving mostly in half-steps. The exact repetition of complete measures seen in measures 2 & 3, 6 & 7, 9 & 10, and 11 & 12 is a distinctive feature of this movement. Ferrata not only repeats the first violin's melodic motives but also the accompanying voices as well. In all, there are fifteen such examples of exact repetition throughout this movement.

The final movement begins with a fugato and is the only example of fugue writing in Ferrata's published instrumental music (see Example 10). The eight-bar diatonic subject introduced by the first violin ascends to the dominant in measure 2 and repeats the dominant note on the weak beat in mm. 3-4. The second violin presents a tonal answer in m. 9 that modulates on the second beat of measure 14. The viola enters in bar 17 on the tonic G answered by the cello a fourth below in bar 25. All voices proceed in strict imitation until the completion of the fugal exposition in bar 33.

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<sup>49</sup>Gray, "String Quartet in G Major," 26.

G. Ferrata.  
Op. 28.

*Largamente. (♩ = 52)*

Violino I.  
Violino II.  
Viola.  
Violoncello.

5

10

Example 9. *Largamente* from String Quartet, Op. 28, mm. 1-14.

IV.  
Finale fugato

Messa in G

18

21

24

27

30

33

36

39

Example 10. Finale fugato from String Quartet, Op. 28, mm. 1-42.

The publication of the String Quartet in G Major was significant for Ferrata's career despite the lack of sales; it represented the level of esteem he had earned with his longtime publisher, J. Fischer & Bro.<sup>50</sup> Fischer's willingness to risk a possible financial loss in publishing the quartet reflected his admiration for Ferrata's compositions as well as his desire to see Ferrata finally obtain the artistic and financial rewards he deserved. In celebration of the 50th Anniversary of J. Fischer & Bro. in 1914, Fischer again demonstrated his dedication to Ferrata by issuing a 31-page promotional booklet devoted entirely to his career.<sup>51</sup> The booklet contains a detailed summary of Ferrata's life and accomplishments, reviews and analyses of some of his major works, and a catalogue of his published compositions available through J. Fischer & Bro., G. Schirmer, John Church Co., G. Ricordi, and the Art Publication Society.

Fischer's publication of both the String Quartet in G Major and the promotional booklet signaled a transitional period in Ferrata's career during these first five years in New Orleans (1909-1914). Ferrata was no longer the unknown foreigner struggling both financially and artistically. He now began to reap the benefits from the success of his earlier publications and from his participation in music competitions. The most distinctive change during this transitional period was in the quality of his professional life. Ferrata's previous teaching positions were at small colleges in rural areas where he was required to teach and occasionally perform. At Newcomb College, he responded to the intellectual environment by assuming the multi-faceted responsibilities of a university Professor of Music. He expanded his repertory to include twentieth-century works, stayed abreast of current musical developments, gave lecture recitals, and presented papers at two regional

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<sup>50</sup>In 1923, Fischer published the Serenata-Scherzo movement from the String Quartet in G Major in *Orchestral Training* (Volume III - Advanced). The inclusion of this movement was for the development of advanced technique in a string orchestra. A copy of the published score of Volume III is located in GFP.

<sup>51</sup>Located in GFP.

conferences. Ferrata worked closely with his colleague Leon Ryder Maxwell, who had developed the curriculum at Newcomb's School of Music and participated in the founding of the Louisiana Music Teachers Association. No doubt Maxwell's academic integrity and professionalism encouraged, if not influenced, Ferrata's own development.

Ferrata's excellence in his duties as a professor of music is further commendable considering his failure to attain the retirement pension that would have implemented his dream of a life devoted solely to composition. He must have realized too that a production of one of his operas would probably never materialize. In fact, there is no mention of the operas in any of the extant letters after 1913.<sup>52</sup> By all indications, Ferrata had resigned himself to his life as a professor of music and his activities were no longer focused on achieving fame. His peaceful existence at Newcomb College, however, would soon be disrupted by the outbreak of a world war, a lengthy separation from his family, and by the deaths of the two most influential figures in his life.

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<sup>52</sup>In 1910, Ferrata and Natili attempted to procure an English translation of *Akrimane* to increase the chances of a performance either in London or in the United States. Perhaps the 1910 production of *The Pipe of Desire* by Frederick S. Converse at the Metropolitan Opera, the company's first production of an opera by an American composer (see Chapter 5), fueled Ferrata's hope of an American production of *Akrimane*. He first contacted Luciano Croci, the librettist for each of his operas. Croci, however, apparently misunderstood Ferrata's request for he provided a literal, unrhythmic translation. In three letters to Ferrata dated 13 September 1910, 10 October 1910, and 2 March 1911, Natili expressed his frustration with Croci and suggested that Ferrata ask Ernest Lagarde or the Huntingtons to provide a rhythmic English translation. Ferrata continued his quest for a translation in 1913, when G. Schirmer wrote to him suggesting two more possible translators for his operas. It is not known if Ferrata contacted anyone other than Croci about a translation. The Croci translation is the only English version of *Akrimane* found in GFP. The extant correspondence after 1913 contain no references to the operas or to translations.

## CHAPTER 7

### NEW ORLEANS 1914-1918

On 28 June 1914, a Serbian nationalist assassinated Austria's Archduke Francis Ferdinand in Sarajevo. The series of threats and ultimatums that followed during the next two months sparked a full declaration of war between the Allied forces and the Austro-German forces by the end of August 1914. Ferrata and his family had travelled to Italy in early June 1914 before the European political climate had deteriorated. Little did they know how the world events that were about to unfold would drastically affect their lives. Since Italy remained neutral during the early stages of the conflict, the Ferratas evidently felt no immediate danger. Therefore, Ferrata returned alone to the United States in late August to prepare for the fall semester at Newcomb College; Alice Ferrata and the seven children were to follow shortly. As it happened, Ferrata departed before the war erupted between the Allies and the Central Powers. Alice Ferrata and the children were not so fortunate. When the time arrived for their departure, the American Embassy unexpectedly denied Alice a return passport because she was married to an Italian citizen. The Embassy required legal documentation of her marriage to Ferrata; these documents were located in Baltimore. Consequently, Ferrata wrote to Dr. J. Albert Chatard of Baltimore, who secured the necessary legal and cathedral papers, had them approved by the Italian consul, and mailed them directly to Alice Ferrata on 1 February 1915. In the meantime, Alice and the children remained in Rome with Ferrata's parents.

Alice Ferrata had not encountered any visa or passport problems on any previous trips to Italy. Why did the American Embassy prevent an American woman with seven children from returning to her home? Was this a bureaucratic error due to the recent declaration of war? Since Italy had renewed the Triple

Alliance with the Central Powers (Germany and Austria) in 1902, perhaps American officials were uncertain if the Italians would support the Central Powers or the Allied Powers. If Italy were to join the Central Powers, Alice would then be married to the enemy and would be suspect. Yet Ferrata, still an Italian citizen, had been allowed to return to the United States only weeks before. Italy did not join the international conflict until 24 May 1915, when it declared war against Austria. Ferrata became a United States citizen on 13 June 1916 by a Certificate of Naturalization.

Contributing to the Ferratas' uncertainty and frustration during these months of separation were the deaths of Alice's father, Ernest Lagarde, and Ferrata's uncle, Cardinal Domenico Ferrata, in October 1914. Ernest Lagarde died in Baltimore on 25 October 1914 of complications from pneumonia. The Ferratas had last seen Lagarde in December 1913 when he had travelled to New Orleans for the Christmas holidays. Stranded in Italy, Alice Ferrata was unable to attend her father's funeral.

Meanwhile, Ferrata's situation in New Orleans was equally disconcerting. While awaiting news of his family, he received word that Cardinal Domenico Ferrata had died on 10 October 1914. Mysterious circumstances surrounding the Cardinal's death were later publicized in 1919 by Abbé Daniel, a French priest who claimed to have evidence that German sympathizers at the Vatican had murdered both Cardinal Ferrata and Pope Pius X. Daniel presented his theory of an Austro-German conspiracy in a book entitled *Le Baptême de Sang* (Baptism of Blood). A summary of Daniel's allegations appeared in *The New York Times* of 2 November 1919. The story begins with the political intrigue surrounding the Vatican's selection of the successor to Pope Leo XII in 1903. According to Daniel, Monsignor Von Gerlach invoked a veto of Leo's Secretary of State, Cardinal Rampolla, to insure the election of Pope Pius X, the favored candidate of both the Austrian and German leaders. The council appointed German sympathizer Cardinal Merry del Val Secretary of State, who would protect the Austro-German interests at the Vatican. Daniel asserted that Pope Pius X finally realized the extent of German manipulation of Vatican affairs ten years later and

summoned Cardinal Rampolla for a private meeting on 16 December 1913. Rampolla was found dead 24 hours later; a strongbox containing his personal papers was missing; so was one of his servants.

The declaration of war in 1914 so distressed Pope Pius X that, with the assistance of Cardinal Ferrata, he wrote a letter to Emperor Franz Joseph of Austria on 6 August threatening excommunication if the conflict did not cease. Receiving no reply, the two men drafted a second letter on 17 August 1914. That night, Pius X fell ill and died on 20 August 1915. Daniel claims that Ferrata left the Pope's side only once between 18 and 20 August; upon his return he witnessed Monsignor Von Gerlach leaving the bedchamber.

When the Vatican Council convened to elect the new pope, Ferrata was the favored candidate, except with the German faction. On the last day of the proceedings, the council reached a compromise and elected Cardinal Della Chiesa (Pope Benedict XV) with the understanding that Ferrata would be the Secretary of State. Utilizing the power of this new title, Ferrata began removing the German sympathizers from positions at the Vatican. He suspected the possibility of retaliation and took up residence outside the Vatican for his personal safety. On 8 October 1914, Ferrata became ill after drinking a cup of coffee in his Vatican office. Suspecting poison, he asked to be taken to his home, where he died two days later. The Cardinal had ingested powdered glass later discovered in a sugar bowl. The Vatican's official inquiry into Ferrata's death revealed a broken bowl as the source of the powdered glass. Daniel claims that one of Ferrata's servants, later identified as a former aid to Von Gerlach and a member of the German Artillery, disappeared shortly after his death. Monsignor Von Gerlach was subsequently arrested in 1917 for his involvement in a conspiracy to destroy the Italian ship *Leonardo da Vinci*.

Though Daniel based much of his theory on circumstantial evidence, his allegation of a German conspiracy concerning Cardinal Domenico Ferrata's death seems plausible. Ferrata's knowledge of the events surrounding his uncle's death is difficult to ascertain,



since little correspondence between the two men is located in his personal files. Prior to release of Daniel's book, Ferrata probably knew only of the Vatican's inquiry and of the powdered glass. In any case, Domenico Ferrata had been responsible for two of the most important decisions in Ferrata's life: his two years of study with Franz Liszt and his relocation to the United States. Domenico had arranged Ferrata's audition with Liszt through his connections in the clergy, as Liszt had taken minor orders in the Catholic Church. His motivation for suggesting the move to America was not entirely selfless (see Chapter 1); he had wanted to dissolve Ferrata's relationship with Olga Chermateff, a member of a Quirinal faction of the Catholic Church, which opposed the infallibility of the Pope. A marriage between the two could have tainted Domenico's career in the Papal diplomatic service. Therefore, he convinced his young nephew to leave Rome and pursue a career in the United States. Domenico arranged for his nephew's employment at Mount St. Mary's College, where he met and married Alice Lagarde. With his nephew safely married to a Roman Catholic in the United States, Domenico abated much of his involvement in Ferrata's life.

Both Giuseppe and Alice Ferrata lost close relatives in October 1914, losses compounded by their inability to attend the respective funerals, by their separation from each other, and by their uncertainty of how the war would further affect their lives. In February, they finally received some encouraging news; the American Embassy issued Alice a return passport after examining the marriage documents from Baltimore. While Ferrata awaited his family's return, a cablegram from the Italian Consulate arrived on 20 February announcing that King Vittorio Emanuele III had accorded him yet another honor. In 1908, the King had appointed Ferrata a Knight of the Order of the Crown for his success at the Milan Exposition. For this recent honor, the King waived an intermediary stage of knighthood, that of Officer of the Crown, and named Ferrata a Commander of the Order of the Crown of Italy, the highest rank granted by the Italian King. Only one other Italian residing in America held the title Commander of the Crown, the renowned tenor

Enrico Caruso.<sup>1</sup> News of Ferrata's decoration appeared not only in New Orleans newspapers, but also in *The Canadian Journal of Music* of Toronto (May 1915) and *The Diapason* of Chicago (1 April 1915).

Any sense of pride and accomplishment Ferrata may have felt from receiving this prestigious honor was soon overshadowed by the unfortunate news that his family could not return to the United States as planned. After bidding farewell to relatives in Rome, Alice Ferrata and the children arrived in Naples on 17 February 1915, intending to board a ship the next day.<sup>2</sup> Ferrata's daughter Alice Marie mailed him a postcard on 18 February 1915 telling of their immediate departure from Naples. Shortly before boarding the ship, Ferrata's daughter Ruth unexpectedly became violently ill with scarlet fever; therefore the family had to remain in Naples until her complete recovery. According to Ernesto Ferrata, German U-boats torpedoed the ship that he and his family had almost boarded on 18 February. His recollection of these events acquires a supernatural element as he further claims that the family had received a blessing from Pope Benedict XV shortly before leaving Rome.<sup>3</sup> When Ruth finally recovered from her illness, the danger of transatlantic travel had escalated, resulting in the delay or cancellation of many voyages. Now the Ferratas were stranded in Italy not by the American Embassy or by illness, but by the threat of German warfare at sea.

In the meantime, Ferrata suffered yet another tragedy when Randolph Natili died in Morgan City, Louisiana, on 10 May 1915. Natili had been perhaps the most influential figure in Ferrata's life, from their first meeting in May 1894. He had introduced Ferrata to

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<sup>1</sup>Caruso (1873-1921) spent the greater part of his concert seasons between 1902 and 1920 at the Metropolitan Opera House where his performances there outnumbered those in his native Italy. He never became an American citizen.

<sup>2</sup>Postcard to Ferrata from Alma Ferrata dated 18 February 1915, FPTU.

<sup>3</sup>Ernesto Ferrata, personal interview with author, 23 January 1993. A survey of the *New York Times Index* for 18 February -11 March 1915, which includes names of passenger steamships torpedoed by the Germans, lists no Italian ship as a war casualty for this period.

members of the Louisiana Legislature, who wrote letters of reference enabling him to obtain the position at Greenville Female College. He had also introduced Ferrata to Archer and Helen Huntington, who provided texts for several of Ferrata's songs. Natili continued his promotional efforts in Italy after the Sonzogno competition, even approaching Edoardo Sonzogno himself about examining *Nella steppe*. Natili was convinced of Ferrata's worth as a composer. In fact, it appeared he often believed in his cousin's potential more than Ferrata did himself, as Ferrata sometimes failed to exploit the opportunities for career advancement arranged by Natili (e.g. Natili's persuading Archer Huntington to lend Ferrata the \$10,000 needed for a retirement pension in 1909). Though the two men were rarely together, they developed a close relationship through their correspondence. Natili's letters attest to his affection for Ferrata and contain many examples of his advice on diplomatic, musical, and business matters. Ferrata expressed his affection by composing the "Baron Natili" Gavotte and by entitling his Op. 10 miniature pieces *Cousin Randolph's Favorites*.

Two weeks after Natili's death, Italy declared war on Austria (24 May), which further complicated the possibility of the Ferratas returning to the United States. Though Italy had joined the Allied Powers, correspondence from Ferrata's family halted for nearly eight weeks under wartime censorship. Ferrata spent the summer of 1915 in Pass Christian, Mississippi, to escape the summer heat in New Orleans. He found solace in composing and in writing to Leon Ryder Maxwell. Ferrata related his suspicions of censorship in a letter to Maxwell on 2 July 1915:

From Mrs. Ferrata I have not heard a word since her cable of May 30th. I fear that the letters are opened and read by officials of the post office and forwarded only when convenient to them. So now I am completely in the dark about my family. If only I could get some news in a few days.<sup>4</sup>

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<sup>4</sup>Letter from Ferrata to Maxwell, 2 July 1915, Leon Ryder Maxwell Papers (Manuscripts Collection 62), Manuscripts Department, Howard-Tilton Memorial Library, Tulane University, New Orleans, Louisiana (Hereafter cited as Maxwell Papers, Tulane University).

In late July, he finally received a letter from daughter Alma informing him that Alice Ferrata had become ill. Ferrata described his wife's condition to Maxwell in a letter of 3 August 1915:

I know that you and Mrs. Maxwell sympathize in my painful situation in finding myself far from my sick wife. . . . Only now she is able to sit up for few hours in the day, but her weakness is such that she cannot even write a few lines. Alma says that her mother has attempted several times to write me, but she had to stop every time. I hope and pray that she may be able to recover rapidly.<sup>5</sup>

Distraught over the news of his bedridden wife, Ferrata wrote to Tulane's president Dixon requesting a leave of absence in order to travel to Italy. Dixon granted his request, leaving the choice of a substitute up to Ferrata himself. In late August, however, Alice Ferrata's condition improved rapidly and she planned to make the journey back to the United States within two months; therefore he awaited his family's arrival in New Orleans.

On 29 September 1915, a hurricane with sustained winds of 80 MPH struck New Orleans, killing seven men. The National Weather Service registered a barometric reading of 28.01, the lowest ever recorded in the Crescent City. Only hours before the brunt of the storm engulfed the city, a passenger train (the Crescent) crept over Lake Ponchartrain at 3 MPH.<sup>6</sup> Among the terrified passengers were Alice Ferrata and her seven children. Alice Ferrata had survived many hardships during the previous year: the visa problems with the American Embassy, the pain of separation from her husband, the death of her father, the sudden illness of her daughter Ruth, her own recent illness, and the danger of crossing the Atlantic during World War I. A full year had passed since she had seen her husband and

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<sup>5</sup>Letter from Ferrata to Maxwell dated 3 August 1915, Maxwell Papers, Tulane University.

<sup>6</sup>*Times-Picayune*, 30 September 1915.

fifteen months since she had left her home. Now her homecoming would be delayed a few more hours by New Orleans' worst hurricane to date. Fortunately, the Crescent arrived safely in the New Orleans station at 1:30 PM, several hours late.<sup>7</sup> As the rest of New Orleans began to recover from the hurricane, the Ferratas emerged from a tempest of their own, and rejoiced in their reunion.

During the solemn months before his family's return in September, Ferrata had begun work on *Eight Songs*, Op. 35 while in the coastal city of Pass Christian, Mississippi. He dedicated the collection to his "friend and colleague in art" Leon Ryder Maxwell, who not only had provided emotional support for Ferrata during the previous year, but who also had encouraged Ferrata's development as a university professor. Ferrata informed Maxwell of this project in a letter dated 27 August 1915:

I have been busy writing to you in musical notes, that is to say I have been writing songs intended for you. They would sound awful for musicians who are not as advanced and modern and posted in the moods and harmonies of the modern composers as you are, but to you they will sound quite differently and therefore they shall be dedicated to you. I have written three and I shall write two or three more for an opus.<sup>8</sup>

Ferrata apparently began work on *Eight Songs* in late July or early August, since he made no mention of the collection in earlier letters to Maxwell.

Ferrata chose eight texts from five poets and two anonymous writers for *Eight Songs*. Four of these texts have some correlation to the events in Ferrata's personal life as well as to his state of mind. "When 'Finis' Comes," Op. 35, No. 5, taken from an anonymous source, portrays a fond memory of a lost love and probably reflects Ferrata's longing to be with Alice. Consider the following excerpt:

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<sup>7</sup>Ibid.

<sup>8</sup>Letter from Ferrata to Maxwell dated 27 August 1915, Maxwell Papers, Tulane University.

The sunlight fades from off the sea,  
 And wintry winds our rose leaves fret;  
 Yet past the reach of barren hours  
 Across the years are shining yet  
 Your face and eyes.  
 Can I forget  
 Their lovely light that shone on me?  
 Nay, sweet, these change not, these abide  
 Beyond the stress of Time and Tide.

"Cloud-Swept and Dreary Sky," Op. 35, No. 6, by New Orleans poet Harry Brunswick Loëb, captures more clearly the agonizing weeks in Pass Christian, Mississippi, when Ferrata, after learning of Alice's illness, undoubtedly wondered when, or even if, he would see her again:

Cloud-swept and dreary sky  
 And Autumn winds a-stir  
 And in my heart a sigh  
 In memory of her, of her.  
 Through somber window pane  
 I watch the clouds afar,  
 But I shall wait in vain  
 For moon or evening star.  
 The night falls cold and damp,  
 The winds their tidings moan, moan,  
 Beside my pallid lamp,  
 I sit and think alone.  
 Cloud-swept and dreary sky  
 And Autumn winds a-stir  
 And in my heart a sigh  
 In memory of her  
 In memory of her.

"Before the Squall," Op. 35, No. 3, by Arthur Symons, describes the brewing of an offshore storm that is approaching land. It would be logical to assume Ferrata had chosen this text after his experience with a violent hurricane. On the other hand, Ferrata undoubtedly witnessed numerous storms off the Mississippi coast during the

summer of 1915 that could have reminded him of the German U-boats that threatened the safe return of his family.

Ferrata's ordering of the songs in the published score is worth noting, as it presents a increasingly pessimistic view of life and love that could provide another glimpse into his state of mind at this time. The collection opens with two mellifluous love songs in A Major, "Love's Springtime" (Frank Dempster Sherman) and "You are the Evening Cloud" (Rabindranath Tagore). The innocence and redeeming fervor of romantic love is then threatened by the oncoming storm in "Before the Squall." Next, Ferrata presents the harsh consequences of romantic attraction in "The Prince," the only text in the collection by a woman, Josephine Daskam Baker. This song expresses a lovesick young woman's remorse at being seduced and promptly discarded by a handsome prince. Tender recollections and a yearning for a lost love follow with "When 'Finis' Comes" and "Cloud-Swept and Dreary Sky." Another cynical view of love is found in "A Song of Farewell" (anonymous), which laments the passing of a short-lived love affair.

The skepticism portrayed in the "Cloud Swept and Dreary Sky" turns morose in the collection's final song, the somber "Requies" by Arthur Symons. Here the poet, or perhaps Ferrata himself, searches for purpose in both life and death:

O is it death or life  
 That sounds like something strangely known  
 In this subsiding out of strife,  
 This slow sea monotone?  
 A sound scarce heard through sleep,  
 Murmurous as the August bees  
 That fill the forest hollows deep  
 About the roots of trees.  
 O is it life or death,  
 O is it hope or memory,  
 That quiets all things with this breath  
 Of the eternal sea?

In just eight months, Ferrata had lost his uncle, his cousin, and his father-in-law while a world war separated him from his wife and

children. These circumstances obviously altered Ferrata's emotional state and probably invoked reflections about the impermanence of life.

J. Fischer & Bro. published *Eight Songs*, Op. 35 in 1917. Two announcements of *Eight Songs* in national periodicals attest to the reputation Ferrata had acquired from his published compositions during the past sixteen years. The article in *Musical America* begins:

The rare gift of Mr. Ferrata, whether in composition of a string quartet, piano pieces, songs or what not, is so distinct that his new works are awaited with real expectancy.<sup>9</sup>

*The Canadian Journal of Music* offers a similar, yet succinct tribute:

A new work by Ferrata is always an event in the musical world.<sup>10</sup>

Ferrata was no longer the unknown émigré musician struggling for recognition in his adopted country; he was now, 25 years after his arrival in the United States, a veteran composer known and respected for his almost 50 published compositions.

Additional evidence of Ferrata's status among some American musicians and music educators was his selection in 1918 to serve on a panel of 26 consulting editors for the second edition of the multi-volume anthology *Modern Music and Musicians*. This collection, published by The University Society, Inc. of New York, included five volumes of piano music and six volumes of vocal music. The majority of the "modern" composers represented in this anthology--such as Beethoven, Schumann, Chopin, and Sibelius--were from the nineteenth and early twentieth centuries. In addition to serving as a consulting editor, Ferrata was also featured as a composer in two volumes. His songs "The Unseen Garden" and

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<sup>9</sup>*Musical America* 30 (15 December 1917): 46.

<sup>10</sup>Clipping labeled: "Canadian Journal of Music Nov.-Dec. 1917," GFP.



"Heart's Desire" appeared in Volume II (Modern Art Songs) of *Modern Music and Musicians* for vocalists.<sup>11</sup> Volume I of the piano series contained his *Serenata Romanesca*.<sup>12</sup> Ferrata was the only consulting editor also represented as a composer in this anthology.<sup>13</sup>

*Modern Music and Musicians* was reprinted in 1924 as *International Library of Music* with only slight modifications in the repertory. This third printing still lists Ferrata as consulting editor and includes "The Unseen Garden," "Heart's Desire," and *Serenata Romanesca*. Both editions were designed for pedagogical purposes either in the home or in private piano and voice studios.<sup>14</sup> Owners of this anthology could possibly learn a work by Beethoven in succession to one by Ferrata. The selection committee's choice to publish Ferrata's compositions alongside those of Brahms, Chopin, and other well-known composers is indeed the most notable testament to the level of respect he had earned among his colleagues in the American musical community.

In spite of his standing as a reputable composer, Ferrata had still never achieved one of his professional goals, a performance of one of the operas. The promotional efforts of Natili, Fischer, and Ferrata had created only a mild interest from a few publishers and music directors in the past. His hope of an opera production was briefly rekindled in 1916 when, according to the *New York Times*,

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<sup>11</sup>"The Unseen Garden" was published without opus number by Bryant Music Co. in 1917; "Heart's Desire" was published without opus number by J. Fischer & Bro. in 1921.

<sup>12</sup>*Serenata Romanesca* was published without opus number by Bryant Music Co. in 1917.

<sup>13</sup>Ferrata was not a member of the selection committee for this anthology. The list of consulting editors on page iii of this edition states that their purpose was to "insure absolutely impartial judgement and to secure the best possible consensus of professional opinion." Apparently it would have been difficult for any of the consulting editors to select their own compositions for this collection.

<sup>14</sup>Both editions included three encyclopaedic volumes that provided historical outlines, biographies of the great composers, and a dictionary. The 1935 edition still included Ferrata as consulting editor but not his compositions. He had died in 1928. The 1965 edition of *International Library of Music* contains a brief biography of Ferrata in its dictionary of musicians.

conductor Carlo Nicosia slated *Il fuoriuscito* for performance by his Opera Italiana company in New York.<sup>15</sup> Announced for the 1916-17 season, the production never took place.

Ferrata's frustration at his long struggle to obtain a production of the opera surfaced in a short address delivered in 1917 at the 39th annual meeting of the Music Teachers National Association in New Orleans. He proposed that the United States government should establish a National Conservatory of Music, a National Publishing House, a National Opera Company, and a National Symphony Orchestra. He explained his reasons by lamenting the plight of the young musician in America:

These things should be established in order that a composer, a pianist, a singer, a violinist, etc., might not be forced, after graduation, to spend the best years of his life bowing before Messrs. Smith and Jones because these gentlemen may interest a manager, a theatrical impresario, a publishing house, or the conductor of a symphony orchestra on their behalf. A man of talent ought to have the opportunity to show his worth without loss of time, without spending years in bowing before Mr. Smith and Mr. Jones in the hope that he may eventually reach what he desires. How many musicians of real genuine talent are lost today from the actual conditions of things? I am sure there are many; and the ones who finally realize their aspirations are those who have the unusual patience and perseverance to go through something which, I am sure they despise.

If the government would, in connection with the National Conservatory, have a theatre, symphony orchestra, and a publishing house, the musical talent which is in the nation would find itself. Composers able to write big works, after having worked for months with all the enthusiasm of their artistic souls, would only have to send their compositions to the National Conservatory, where there would be eminent musicians to judge the works sent to them for examination. When these judges found a work of really great artistic merit, they should recommend it for performance and publication. If an opera, it should be given at the national theatre; if a

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<sup>15</sup>*New York Times*, 30 November 1916.

symphony, it should be given by the national symphony orchestra. These works would be published by the national publishing house. . . . The terms of royalties should be [based] on the performance as well as the sale of the works.<sup>16</sup>

Ferrata was definitely speaking from his own experiences; Mr. Jones and Mr. Smith could easily have been Archer and Helen Huntington who neither furthered his pursuit of an operatic success nor provided any financial sponsorship for his retirement pension. Natili's exploitation of his personal/social contacts for the advancement of his nephew's career were rarely successful. Ferrata evidently believed that much of his and Natili's efforts were wasted. Thus, with this address to the MTNA convention, he offers an insightful commentary on his own struggle in the United States while attempting to make things easier for the young American composer.

Ferrata continued to perform during this period (1914-1918), though he gave only about one concert per academic year. Newcomb College honored his accomplishments as a composer with a recital class on 28 April 1915. As stated in Chapter 6, these recital classes were usually devoted to a single composer, often one the giants of the nineteenth century; therefore, this first recital class devoted to Ferrata's works illustrates the degree of admiration accorded him by both faculty and students at Newcomb. The concert featured the three compositions published by Hinds, Noble, & Eldredge in 1914: Suite for Violin and Piano, Op. 31; *Polonaise*, Op. 32; and *Four Tone Pictures*, Op. 33. This was the first documented performance of the Violin Suite since the winners recital of the Art Society of Pittsburgh competition in 1908. Also on the program were the songs "Erin" and "When the Balaika" from Op. 27, *Toccata chromatique*, Op. 29, and *Four Humoresques*, Op. 12.

Ferrata maintained the expansion of his solo repertory he had begun with his first recital class concerts at Newcomb College in

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<sup>16</sup>Giuseppe Ferrata, "National Music Projects," Papers and Proceedings of the Music Teachers National Association, 1917.

1910-11. On 27 October 1915, less than a month after his family's return from Italy, he performed a recital that featured Sgambati's Prelude and Fugue, Op. 6, and Cyril Scott's *Lotus Land*.<sup>17</sup> He also ventured into the solo concerto repertory for two recital class performances. The first, on 18 October 1916, was the most impressive as he performed both Grieg's Concerto in A Minor and Liszt's Concerto No. 2 in A Major. On 24 October 1917, he programmed the first movement of Tchaikovsky's Concerto in B-Flat Minor, the third movement of Paderewski's Concerto in A Minor, and the third movement of his own Concerto in D Minor.<sup>18</sup> All were performed with a second piano. With the exception of his own Concerto in D Minor, Ferrata had not performed a solo concerto since he immigrated to the United States in 1892. His only other solo appearance during this period was a joint recital with Italian baritone Millo Picco at the Grunewald Hotel in New Orleans on 7 December 1916. On the program were "Night and the Curtains Drawn" and his unpublished piano work "Recollection of Saluda." The latter composition was inspired by the Saluda River in Greenville, South Carolina, and was a personal favorite of Alice Ferrata's.<sup>19</sup>

Ferrata performed only five concerts between 1914 and 1918, though most reflected the steady expansion of his repertory. As a result of giving fewer public performances, Ferrata became less visible in New Orleans' cultural life than he had been in 1909-1914. This decrease in visibility coincided with his separation from his family and of the deaths of Cardinal Ferrata and Randolph Natili. Only *Eight Songs* reveals any trace of his personal tragedy. He continued to fulfill his obligations at Newcomb College as before and to submit his compositions for publication. Although a production of one of the operas had never materialized, Ferrata no longer had to prove himself to Newcomb College, to New Orleans, or

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<sup>17</sup>Ferrata had included Cyril Scott in his presentation of Lenormand's treatise in 1914; see Chapter 6.

<sup>18</sup>The Concerto in D Minor was at this time listed as Opus 36, reflecting Ferrata's continued hope of publication.

<sup>19</sup>Ernesto Ferrata, personal interview with author, 19 September 1991.

to the American music world. His compositions were performed in many cities across the United States and Canada and were included in the catalogues of four reputable publishers: J. Fischer & Bro., Hinds, Noble, & Eldredge, Bryant Music Co., and G. Schirmer. Moreover, the announcements of his *Eight Songs*, Op. 35, as well as his involvement with *Modern Music and Musicians*, demonstrate his stature among many of his colleagues in the United States. The lull in concert activity, however, would soon give way to a resurgence of solo recitals, conducting appearances, and premières during the final phase of his creative life.

## CHAPTER 8

### NEW ORLEANS 1919-1928

The final phase of Ferrata's creative life was one of renewed concert activity in New Orleans; consequently he resurfaced as a leading figure in the city's cultural life. His increased visibility in the community was due not only to solo appearances but also to a series of concerts in which he conducted performances of large choral works as well as the premières of his own compositions. The first of these conducting appearances occurred on 19 January 1919, nearly ten years after his arrival at Newcomb College. He directed the New Orleans Symphony Orchestra in the first performance of his four-movement suite, *Under A Maiden's Balcony*. The suite was comprised of orchestrations of "Love Song," "Valse Gentile," and "Sol La Re Mi Scherzino" from the *Italian Spring Melodies*, and a fourth movement entitled "Danse Gradolesana," referring to his birthplace, Gradoli, Italy. According to the *New Orleans Item*, *Under A Maiden's Balcony* was the "hit of the concert;" the "Valse Gentile" so captivated the audience it had to be repeated.<sup>1</sup> At the conclusion of the encore, the audience as well as the members of the orchestra gave Ferrata a "rousing" ovation.<sup>2</sup>

The four movements of *Under A Maiden's Balcony* were not orchestrated by the same person. Victor Herbert had orchestrated "Love Song" and "Valse Gentile" fourteen years earlier for a performance by the Victor Herbert Orchestra on 5 January 1905 (see p. 73). When Ferrata began compiling the suite in 1917, Fischer contacted Herbert who graciously submitted his scores and granted

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<sup>1</sup>New Orleans *Item*, 20 January 1919.

<sup>2</sup>*Times-Picayune*, 20 January 1919.

permission for their publication.<sup>3</sup> Herbert's scores are located in Ferrata's personal papers along with different orchestrations of all four movements by one Charles Gisling. Ferrata (or Fischer) must have arranged for Gisling to orchestrate the suite either before approaching Herbert or out of uncertainty about Herbert's cooperation. None of the extant orchestral scores is dated. Moreover, the printed program of the January 1919 concert acknowledges neither Herbert nor Gisling, making it impossible to ascertain which orchestrations of "Love Song" and "Valse Gentile" Ferrata performed. In 1922, Fischer published Herbert's orchestrations (score and parts) of "Love Song" and "Valse Gentile" in a collection entitled *Orchestral Training* (Volume II, Intermediate).<sup>4</sup> At Ferrata's request, Herbert offered to orchestrate the remaining movements of the suite.<sup>5</sup> Fischer and Ferrata, however, did not mention the project in their correspondence after 1922, and no other orchestrations by Herbert are located in Ferrata's personal papers. Published parts of "Love Song" and "Valse Gentile" have not been located by the author.

Four months after the successful concert of 19 January 1919, Ferrata conducted a different version of *Under A Maiden's Balcony*, entitled *Under the Lover's Window*, on 7 and 8 May 1919 with the New Orleans Federated Symphony.<sup>6</sup> This suite consisted of "Love Song," "Valse Gentile," and "Danse Gradolesana," but not "Sol La Re Mi Scherzino." Also included on the program was the debut of the *Acmeno (Akrimane)* overture.<sup>7</sup>

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<sup>3</sup>Letter from Fischer to Ferrata dated 28 July 1917, GFP.

<sup>4</sup>Letter from Fischer to Ferrata dated 19 August 1922, GFP.

<sup>5</sup>Letter from Herbert to Ferrata dated 13 October 1921, GFP.

<sup>6</sup>According to the printed program, the New Orleans Federated Symphony was composed of members of the Saenger Theatre Orchestra and members of New Orleans' Musicians Union 174.

<sup>7</sup>Ferrata's handwritten orchestral parts for both the overture and the suite are located in GFP. The extant correspondence between Fischer and Ferrata contains no information about the orchestration of the *Acmeno* overture.

Ferrata participated in two benefit concerts in the early 1920s in which he conducted two monumental choral works. On 11 December 1921, the Dante Alighieri Society of New Orleans presented a concert at the Orpheum Theater honoring Enrico Caruso who had died on 2 August 1921.<sup>8</sup> Proceeds from the concert aided the Louisiana Commission for the Blind. Ferrata conducted a 48-piece orchestra and 89-voice chorus in the Requiem, Kyrie, and Libera me from Verdi's *Manzoni Requiem*. The selection of this work, Verdi's homage to the Italian poet and novelist Alessandro Manzoni, was a suitable choice to mourn the loss of the great Italian tenor. Also fitting was Ferrata's own involvement in this commemoration since both he and Caruso, at one time, were the only Italians residing in the United States who had been granted the title Commander of the Order of the Crown of Italy (see p. 128).

A concert benefitting Loyola University's expansion fund occurred at Loyola's Marquette Hall on 29 April 1922. Ferrata directed a community chorus and orchestra assembled specifically for this concert which featured his own *Tota pulchra es, Maria* for vocal quartet and orchestra and Rossini's Stabat Mater. Since Ferrata had composed *Tota pulchra es, Maria* for the fiftieth anniversary of Pope Pius IX's 1854 Proclamation concerning the Immaculate Conception, his pairing of these two works was a appropriate liturgical choice. Like the performance of the Rossini at the Georgia Musical Festival 21 years earlier (see pp. 50-52), this concert also surprised many members of the audience:

If there was anyone in the audience who previously doubted that this city contains remarkable talent, his opinion must have undergone a radical change after the presentation of this work. Conductor, soloists, chorus, and orchestra were in such "rapport" that the listener could not but feel a thrill of civic pride.<sup>9</sup>

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<sup>8</sup>According to the *Times-Picayune* of 12 December 1921, Ferrata was a member of the Dante Alighieri Society of New Orleans.

<sup>9</sup>*Item*, 30 April 1922.



Ferrata had again enriched the cultural life of his community by molding a newly formed local ensemble, and by leading that ensemble in a successful performance of a major choral composition.

Ferrata's most notable conducting appearance occurred on 14 February 1925, when he directed the première of his "Notturmo Mistico" for chamber ensemble and 5 solo voices with the touring Minneapolis Symphony Orchestra.<sup>10</sup> Inspired by Pushkin's novel *Tzigani* (The Gypsies), "Notturmo Mistico" is the musical setting of an Italian text selected by Gaspare Lugano of New Orleans from a narrative by a Milanese poet named Cortella. Ferrata chose an unusual instrumentation to capture the serenity and the subtle changes of mood in the text: flute, oboe, bassoon, horn in F, string quartet and piano. The voice parts are divided into soprano soloist and vocal quartet and represent gypsies singing in the forest on a peaceful evening. The singers, who were coached by Maxwell, had some difficulty in the performance:

It is a distinguishable work, beautiful in its melodic invention and orchestrated with masterly harmonic skill. But it cannot be said that its vocal element last night was satisfactory as a whole. The reason perhaps is that the composition is one in which the voices are not lyrical features with instrumental accompaniment but are orchestrated, if the term is allowable, just as are the violins, cellos. . . . Singing of that kind requires much more serious preparation than was possible during the rehearsals. . . . The best proof of this is that when, on persistent demand from the public, the whole composition was repeated, it was very much better done than at its first rendering.<sup>11</sup>

Ferrata's scoring for the voice parts requires the performers to sustain long notes in the upper register, and to execute isolated

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<sup>10</sup>Ferrata had completed "Notturmo Mistico" in the spring of 1924.

<sup>11</sup>*Times-Picayune*, 15 February 1925.

notes with little or no preparation in that particular register. Despite the troubles with the singers, the encore performance of "Notturmo Mistico" attests to Ferrata's popularity with the New Orleans audience. In fact, the *Times-Picayune* reported that the previous evening's concert by the Minneapolis Symphony, which did not include the Ferrata work, was poorly attended.<sup>12</sup>

The Minneapolis Symphony Orchestra and Conductor Henri Verbrugghen returned to New Orleans the following season for two concerts on 5 February 1926. The positive reception of "Notturmo Mistico" in 1925 apparently prompted the performance of another orchestral work by Ferrata on the evening concert, the *Tone Picture*, "Come luce d'incantevole Aurora di te la visione a me parve." The title is taken from the first verse of a poem by Luciano Croci, the librettist for Ferrata's three operas. Ferrata had composed the work in the summer and autumn of 1925. The extant score, located in Ferrata's personal papers, includes only this first line of the poem, not the title. Leon Ryder Maxwell's program notes in the printed concert program offers the following translation of the verse: "Like the light of enchanted dawn, the vision of thee appears to me."<sup>13</sup> According to Maxwell, this *Tone Picture* is neither a depiction of an enchanted dawn nor of Croci's "vision of thee," but rather recreates a particular mood that the verse had invoked in Ferrata.<sup>14</sup>

Whereas "Notturmo Mistico" is scored for a chamber ensemble, this work utilizes woodwinds in pairs, two French horns, harp or piano, and strings. Much of the principal melodic material is given to the English horn. Since Ferrata rarely orchestrated his own compositions, either he or George Fischer probably arranged for someone else to complete the instrumentation. However, only

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<sup>12</sup>*Ibid.*

<sup>13</sup>Leon Ryder Maxwell, Program Notes for "Come luce d'incantevole Aurora, di te la visione a me parve," Printed Concert Program for the Minneapolis Symphony Orchestra Concert, 5 February 1926 (New Orleans: Philharmonic Society of New Orleans, 1926), 4.

<sup>14</sup>*Ibid.*

Ferrata's name appears on the score. "Come luce d'incantevole Aurora di te la visione a me parve" was accorded an enthusiastic reception following this debut performance by Verbrugghen and the Minneapolis Symphony. Ferrata appeared on stage to acknowledge the "tremendous" applause from the large audience at the Athenaeum Theater.<sup>15</sup>

Ferrata's premières were not limited to orchestral works during this final phase of his career. In 1920 and 1922, he presented three new compositions for solo piano at Newcomb College. On 10 April 1920, he performed the four-movement Piano Sonata in E Minor, his first and only piano sonata. Completed in the summer of 1919, the Piano Sonata, like the earlier Piano Concerto, never reached publication.<sup>16</sup> On 29 March 1922, Ferrata performed the third movement of the piano sonata along with two Tone Pictures Op. 36, which he had composed expressly for this concert.<sup>17</sup> Ferrata prefaced his performance of the Tone Pictures with a brief discourse on the destruction of tonality, a survey of neoclassicism in music by modern Italian composers, and a description of the two works.<sup>18</sup> Aware of the conservative attitude of the New Orleans public, Ferrata began by defining modulation and by defending the modern composer's experimentation with tonality:

I have no doubt that our past composers, in the other world, are either pleased [with] the present socialism of tonalities or

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<sup>15</sup>New Orleans States, 6 February 1926.

<sup>16</sup>Item, 11 April 1920.

<sup>17</sup>This recital also featured the first two movements of Ferrata's String Quartet in C Major. Another anticipated publication, the work was labeled Op. 37 in the program and was promoted as a recent composition in the *Times-Picayune* of 26 and 31 March 1922. Since there is only one manuscript of a String Quartet in C Major in Ferrata's personal papers--with no date or opus number--the work on the 1922 recital was presumably the same C major quartet--albeit in a revised form--that had received its first performance in 1903 (See Chapter 5).

<sup>18</sup>Giuseppe Ferrata, typewritten notes for the recital of 29 March 1922, GFP. Though this copy is not dated or labeled, Ferrata's written comments confirm their intended purpose for the première of the Tone Pictures on 22 March 1922.

they say that there is no salvation for the futurists. But no matter what their opinion, the human tendency is for exploration all the time. The way of exploring something new is a difficult task and takes courage as well as the firm conviction that if God gives to a man a special creative talent in music, this must be used [in] speaking the musical language for which such talent has been given and no matter that the general public may laugh at you and put you in the category of the crazy ones.<sup>19</sup>

As with earlier recital programs that included unpublished compositions by Ferrata, the Op. 36 indication for the Tone Pictures possibly reflects his expectation of convincing Fischer, or any of his publishers, to publish the works. Nevertheless, no composition by Ferrata was ever published as Op. 36. Although these Tone Pictures are more chromatic and harmonically more complex than his earlier works, they were well-received by New Orleans' critic Noel Strauss:

Dr. Ferrata has a fine melodic gift which comes to the fore even in his most radical departures from the conservative system of harmonic structure. In his more recent compositions he has followed the times in allowing himself much harmonic license, but he never allows his dissonances to produce the ugliness found in many composers work today.<sup>20</sup>

New Orleans audiences' familiarity with Ferrata's earlier music no doubt made his experimental works seem more accessible. Moreover, his popular standing as a performer and an educator allowed him to gradually and comfortably expose his audience to the experimental harmony of his recent compositions. .

The advent of local radio broadcasting in New Orleans during the early 1920s afforded the opportunity for radio listeners to hear Ferrata's Tone Pictures Op. 36 along with some of his earlier compositions. Loyola's WWL presented a broadcast recital of Ferrata's music from the transmitting station at Marquette Hall on

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<sup>19</sup>Ibid.

<sup>20</sup>*Times-Picayune*, 31 March 31 1922.

16 May 1922. The station extended its usual half hour broadcast to one full hour to accommodate Ferrata's program. Listeners were treated to a representative sampling of his compositions from 1902 to 1922.<sup>21</sup> In addition to the Tone Pictures, Ferrata performed a minuet, a humoresque, and "Petite Trianon Gavotte," Op. 13.<sup>22</sup> The program also featured "Love Song" and "Tarantelle" from the *Italian Spring Melodies*, Op. 7, the songs "Night and the Curtains Drawn," Op. 22, "Within Your Face," Op. 8, No. 9, "Song of Farewell," Op. 35, No. 7, and "When the Clover Blooms Again," Op. 27, No. 2, and *Tota pulchra es, Maria*, Op. 16. For the latter work, Ferrata directed four soloists accompanied by a string quartet.<sup>23</sup>

An advertisement for this concert appeared in the New Orleans *Item* of 14 May 1922 on an entire page devoted to Radio. The page's heading, "Radio Craze Spreads Over U.S. Like Wildfire, Is Here To Stay, Says Expert," refers to the phenomenal growth of radio broadcasting in just two years. The broadcast of presidential election returns by KDKA of Pittsburgh on 2 November 1920--the first local broadcast to private homes from a radio station--received such widespread publicity that transmitting stations were hurriedly installed in major cities and towns across the United States. By the end of 1922, the Department of Commerce had issued broadcasting licences to over 460 radio stations nationwide. Loyola's WWL was one of the 73 college radio stations that began operation in 1922.<sup>24</sup> WWL's decision to air a recital of Ferrata's music on 16 May 1922 during the midst of this radio mania is evidence of the level of respect Ferrata had earned among his colleagues at Loyola University as well as his popularity in the New Orleans arts community.

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<sup>21</sup> *Times-Picayune*, 16 May 1922.

<sup>22</sup> *Ibid.* Neither the minuet nor the humoresque are identified in this article.

<sup>23</sup> *Ibid.*

<sup>24</sup> Eric Barnouw, *A Tower in Babel*, vol. 1 of *The History of Broadcasting in the United States* (Oxford: Oxford University Press, 1966-1970), 91-98.

Radio was not the only twentieth-century phenomenon that became a part of Ferrata's musical activities during the 1920s. Although he resided in the city considered to be the birthplace of jazz, Ferrata showed no interest in the genre until the last years of his life. This interest, however, was more an acknowledgment of jazz as a popular trend rather than an affirmation of its musical value. Like many of the performers and teachers of Western art music in the Crescent City, he was reluctant to accept jazz as a serious art form.<sup>25</sup>

An article in the *Times-Picayune* of 2 November 1923, "Song Of Bananas To Be Barred In Music Week," reflects the prevailing attitude towards jazz among the city's "serious" musicians. New Orleans' Association of Commerce had planned a music week in November 1923 featuring recitals and concerts throughout the city. The article relates the program committee's decision to ban the popular song "Yes, We Have No Bananas" as it did not "fall into the class of that better music which it is planned to foster."<sup>26</sup> Realizing that eliminating jazz altogether from the activities during music week would be virtually impossible in New Orleans, the committee chose to "keep jazz in the background."<sup>27</sup>

In 1924, Ferrata attended a concert by the touring Paul Whiteman Orchestra at the urging of his son Ernesto, a jazz enthusiast. According to Ernesto, this was Ferrata's only attendance at a live jazz performance.<sup>28</sup> Ernesto remembers his father's reaction:

He knew I listened to jazz on the radio. I had been talking about it for a long time. When Paul Whiteman came to town, he said

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<sup>25</sup>Ernesto Ferrata, personal interview with author, 23 July 1992.

<sup>26</sup>*Times-Picayune*, 2 November 1923, GFP. "Yes, We Have No Bananas" is believed to have been written in 1923 by Irving Cohn and Frank Silver. Eddie Cantor popularized the song during the early 1920s.

<sup>27</sup>*Ibid.*

<sup>28</sup>Ernesto Ferrata, personal interview with author, 23 July 1992.

he would go with me. After it was over, I said "See what I mean?," and he said, "Yes, but these are professionals."<sup>29</sup>

Paul Whiteman and his orchestra offered jazz in a lush symphonic style which, for some jazz purists, diluted the nature of early jazz.<sup>30</sup> Ferrata, like many of his colleagues in the Western Art music tradition, accepted jazz as a valid art form only in this polished, formalized presentation of groups like the Paul Whiteman Orchestra.

Ferrata premièred "Bolsheviki Jazz" for two pianos with his student Leonella Huggett Bertel on 19 February 1925, five days after he conducted "Notturmo Mistico" with the Minneapolis Symphony. He had composed "Bolsheviki Jazz" in 1923 at the urging of George Fischer, who suggested not the jazz element but rather a lampooning of the experimental sounds of Edgar Varèse. The following excerpt from a letter to Leon Ryder Maxwell reveals Ferrata's satirical attitude in composing the work:

I have recently composed a Bolsheviki Jazz and also another composition in which the right hand plays with 3 sharps and the left hand with 5 flats. The Jazz I cannot play yet and it will take one month of study before anyone can dance it. The dancers will have to be deaf otherwise the dissonances will make them faint. The reason of this ultra modern production is because Fischer extended me an invitation to do so in the name of a certain Varèse who is the chairman of the International Composers Guild.<sup>31</sup>

In a letter dated 20 August 1923, George Fischer expresses his satisfaction with the humorous nature of "Bolsheviki Jazz" and offers a farcical description of Varèse's music:

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<sup>29</sup>Ibid.

<sup>30</sup>Carl Johnson, "Paul Whiteman," *The New Grove Dictionary of American Music*, eds. H. Wiley Hitchcock and Stanley Sadie, 4: 518.

<sup>31</sup>Letter from Ferrata to Maxwell dated 18 July 1923, Maxwell Papers, Tulane University.

Bolshevist Jazz sent considerable hilarity into my camp. . . . Varèse is just now on the search for odd orchestral works, something where a quartet of fish-horns of different pitch carry the melody and the thud on the sidewalk of a peg leg strapped on the stump of a drunken nigger's leg running away from work indicating the rhythm. Joking aside, Varèse makes the impression of a refined and intelligent gentleman and I have not the slightest idea but that he is sincere in his search for the uncanny and cacophonious. Perhaps it is just as well that not all tastes are of the same class, otherwise, who would marry the blondes!<sup>32</sup>

Ferrata had originally composed "Bolsheviki Jazz" for solo piano, but arranged it for two pianos in 1924. The recital on 19 February 1925 is the only documented performance of either version during Ferrata's lifetime. Though Fischer had instigated this musical satire, he never published the work but instead circulated copies of both versions among various colleagues in New York.<sup>33</sup>

"Bolsheviki Jazz" incorporates some of the composition techniques Ferrata had studied during this experimental phase of his career; whole tone scales, quartal harmony, and bitonality. The work's bitonality is apparent at the opening with a white-note chord in the right hand against a black-note chord in the left hand (see Example 11a). The two left hand chords comprise all five black keys within an octave on the keyboard; the right hand utilizes six of the seven white keys. Thus all piano keys within the octave except the white key G-Natural are sounded in each of the first four measures. The dissonance is enhanced by the diminished fifth relationship between the F-Natural and the B-Natural in the lowest note of the right hand chords. The alternation of black keys and white keys recurs in bars 7 and 8 between the right hand (C Major) and the left hand (F-Sharp Major). Ferrata's use of the tritonal relationship between C Major and F-Sharp Major is strikingly similar to

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<sup>32</sup>Letter from George Fischer to Ferrata dated 20 August 1923, FPTU.

<sup>33</sup>Letter from George Fischer to Ferrata dated 5 December, 1924, FPTU.





Example 11a. "Bolsheviki Jazz," mm. 1-8.



Example 11b. "Bolsheviki Jazz," mm. 26-29.

Stravinsky's *Petrushka* chord.<sup>34</sup> As for jazz idioms, Ferrata employs syncopated melodies with an occasional blue note (see Example 11b).

The use of opposing forces such as bitonality, tritonal relationships and white notes against black notes probably represent a programmatic element in "Bolsheviki Jazz." According to Ernesto Ferrata, the recent Bolshevik revolution of 1917 disturbed his father who had a special affection for the Russian culture.<sup>35</sup> He apparently entitled the work "Bolsheviki Jazz" to register his disapproval of the revolution, thus the dissonant clashes of the bitonality could depict the conflict of the Revolution's two factions: The Bolsheviks and the White Russians. His sympathy for the White Russians was not unrelated to his early romantic attachment to Olga Chermateff, a member of the Russian nobility. Ferrata owned at least one collection of Russian songs (GFP), and he paid tribute to Russian folk music in his song "When the Balaika" Op. 27, No. 1.<sup>36</sup> Furthermore, the opera *Nella Steppe* and the vocal work "Notturmo Mistico" reveal a fondness for the works of Russian author Alexander Pushkin.

More than a mere depiction of two warring factions or an expression of disapproval of the revolution, perhaps "Bolsheviki Jazz" also offers a commentary on world social developments. Ferrata could have equated the change of power in Russia from the established nobility to the populist Bolshevik party to the emergence of jazz from the black honky-tonks of New Orleans into the mainstream of American culture. In essence, both represented social upheaval. Much like the ousting of the Russian Monarchy by the Bolsheviks, the jazz idiom challenged the elitism of Western art music as it entered the concert hall in the 1920s as a new art form. In short, "Bolsheviki Jazz" can be viewed as Ferrata's reaction to the

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<sup>34</sup>It is not certain if Ferrata was aware of Stravinsky's *Petrushka*. There is no mention of Stravinsky's work in Lenormand's *Study of Modern Harmony* and no scores of Stravinsky's compositions are located in GFP. A copy of *Petrushka* may have been among the holdings in the library at Newcomb College.

<sup>35</sup>Ernesto Ferrata, personal interview with author, 23 July 1992.

<sup>36</sup>Located in GFP.

changing world around him: a begrudging acknowledgement of jazz as an art form, a satire of the experimental sounds of Edgar Varèse, and a statement lamenting the destruction of a way of life in Russia.

Although Ferrata seemed to parody twentieth-century techniques in "Bolsheviki Jazz," he was nonetheless serious about the study of contemporary music, and about exposing his New Orleans audiences to this music. The earliest indication of this interest was his presentation of excerpts from Lenormand's *Study of Modern Harmony* at the 1914 LMTA meeting. Ferrata subsequently began a study of the music of some of his contemporaries, that resulted in his use of parallel ninths, unresolved sevenths, bitonality, whole tone scales, and quartal harmony in many of his own compositions after 1920. As seen in the following excerpt from a 1919 interview, Ferrata claimed to avoid imitating the style of any one composer, but rather stayed informed of new developments by examining as many compositions as possible:

First of all I make it a point never to put down a note until at least a month has elapsed since I have read any music. As I am constantly looking over the latest works of all of the composers of the day, I fear lest I may unconsciously come under their spell unless I do this.<sup>37</sup>

George Fischer provided much of the new music for Ferrata's perusal. As a publisher located in New York, he was apprised of current developments and had access to the scores of many modern compositions that he sent to his colleague in New Orleans. Although he enabled Ferrata's study of new music, he did not share in his friend's sincere interest. In fact, he frequently criticized contemporary music in his correspondence to Ferrata.

A planning notebook found in Ferrata's papers at Tulane University provides additional insight into his awareness of new musical developments. The notebook, dated 1918, contains the names of 49 composers, nothing more (see Appendix A for a

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<sup>37</sup> *Times-Picayune*, 23 November 1919.

complete list). The list includes some innovators from the early twentieth century--Ferruccio Busoni, Arnold Schönberg, Jean Sibelius, Richard Strauss, and Alexander Scriabin--but curiously omits Igor Stravinsky and Claude Debussy. The majority of the names are relatively unknown today. Many, such as Leo Ornstein, were fellow Europeans who held teaching positions at various American colleges and universities. Leo Sowerby is the sole representative of American-born composers on the list. Ferrata's exact purpose in compiling the list is not known but might be related to his responsibilities as a consulting editor for *Modern Music and Musicians*. (see pp. 135-136). However, only sixteen of the composers listed appear in the anthology. A survey of the extant recital programs reveals that Ferrata performed works by only three of these composers: Cyril Scott, Cécile Chaminade, and Theodore Leschetizky.

Ferrata's efforts to come to terms with the music of his time are commendable considering his geographical isolation from the musical mainstream and his disposition as a composer trained in the nineteenth-century tradition. The study of new music influenced not only his compositional style but also his choice of solo repertory. Perhaps from a sense of responsibility as a professor of music, Ferrata attempted to educate his Newcomb audiences by programming works of contemporary composers from both the United States and Europe. The recital of 10 April 1920 was Ferrata's first endeavor at presenting more than one modern piano composition on a single program. In addition to his own Piano Sonata in E Minor, he also performed Prelude, Serenade, and Berceuse by Alfredo Casella, *North of Boston* and *The Pow-Wow* by Eastwood Lane, and an arrangement of Tchaikovsky's *Waltz of the Flowers* by Percy Grainger.<sup>38</sup>

The recital of 5 January 1924 best demonstrates Ferrata's interest in performing contemporary music. (Originally scheduled on

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<sup>38</sup>Eastwood Lane (1879-1951) was director of the Wanamaker concerts in New York 1910-1933. He was largely self-taught as a composer and produced many piano miniatures on American subjects.

5 November 1923 during New Orleans' music week, Ferrata postponed the concert because of illness). As seen in Figure 7, the entire program is devoted to works by modern composers:

"Par une Journée Claire,"  
from *Impressions de Mer*

Marcelle de Manziarly

- 1) "Le Cours d'eau tranquille du Jardin" Annette Dieudonné
- 2) Berceuse
- 3) "La Volière"
- 4) "Clown"

*Suburbis*

Federico Mompou

- a) "El carrer, el guitarrista i el vell cavall"
- b) "Gitanes," Nos. 1 and 2
- c) "L'Home de l'Aristo"

- 1) Prelude Japonais
- 2) Valse-Berceuse

Henry Woollett

*Omaggi*

G. Francesco Malipiero

- a) "A un Pappagallo"
- b) "A un Elefante"
- c) "A un Idiota"

Figure 7. Recital program, 5 January 1924.

Ferrata immediately breaks from tradition by opening with works by two French women composers. Manziarly (b. 1889) was a pupil of Boulanger and occasionally concertized in the United States. (The author was unable to locate any information about Dieudonné). Woollett (1864-1936), also French, was a pupil of Massenet and the teacher of Honegger. Spanish composer Federico Mompou (b.1893) completed his *Suburbis* in 1917, and has since attained some renown for his "primitivista" style which has no bar-divisions, key-signatures, or cadences.<sup>39</sup> The latest work on this program was

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<sup>39</sup>Lionel Salter, "Federico Mompou," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 12: 476.

*Omaggi*, completed in 1920 by the Italian Francesco Malipiero (1882-1973). Incidentally, none of the composers represented on the program is found in Ferrata's planning notebook of 1918.

Noel Strauss reported the New Orleans audience's response to this exposure to "modern" music in the *Times-Picayune*:

As these bizarre compositions followed one another in increasing complexity and dissonance, some of the audience were amused, others intrigued and everyone frankly puzzled. Did these soulless superficially clever products of the younger generation of composers mean that music is in a transition period or did they portend the complete dissolution of the art?

Dr. Ferrata explained that he had sifted the numbers on the program out of more than 300 compositions of recent date, as the best of the lot. . . . All of these gave the definite impression that their authors had nothing of importance to say, emphasizing manner rather than matter in every case.<sup>40</sup>

The reaction of this audience was of course a natural one for an early encounter with an unfamiliar musical language. In this case, the unfamiliar was bitonality:

If you insist upon writing in two different keys at the same time, the result is bound to be rather trying on the average ear, and it is this dissonant harmonic idea that is at the base of most of the latest music of the Romance nations.<sup>41</sup>

As his recitals had been consistently well-attended, Ferrata, at this point in his career, could afford to take a chance in programming such a concert. He no longer sought merely to entertain his audience with virtuoso standards, but could venture to broaden their musical perspective as well. Even Strauss, despite his displeasure with the program, commended Ferrata on his effort to educate the New Orleans audience:

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<sup>40</sup>"Ferrata Offers Modernist Music for Local Hearing," *Times-Picayune*, 6 January 1924.

<sup>41</sup>*Ibid.*

Dr. Ferrata deserves the gratitude of Orleanians interested in music for this progressive attempt to give them some idea of what is happening in the tone world today, a development with which this city has been completely out of touch.<sup>42</sup>

Indeed, Ferrata's presentation of this program was a risky choice in a city so far removed from the musical mainstream of Western Europe. The negative reaction to this 1924 program did not dampen Ferrata's enthusiasm for the music of his European and American contemporaries. He performed three other recent compositions on his last two recitals: *Paridise Bird* by English pianist Cyril Scott (1879-1970) on 19 February 1925, "Aubade Mexicaine" by Dent Mowrey, and *Rush Hour in Hong Kong* by American pianist and writer on music Abram Chasins (b.1903) on 11 February 1926.

In addition to the music of his contemporaries, Ferrata's recitals in the 1920s also featured his first documented performances of various compositions from the eighteenth, nineteenth, and early twentieth centuries. His first known performance of music from the Baroque era took place on 28 March 1924; he performed a Passacaglia by Jean-Baptiste Lully, an Arietta by Leonardo Leo, and a Sonata by Domenico Scarlatti (listed as No. 8 in G major). Ferrata's first performance of Petrarch Sonnet No. 123 from *Années de pèlerinage* (deuxième année: Italie) and Etude in D-Flat "Un Sospiro" by his teacher, Franz Liszt, also occurred on these last concerts. The recital of 19 February 1925 included Ferrata's only documented performance of a Debussy composition, "Reflets dans l'eau" from Book I of *Images*, as well as his last public performance of the Mendelssohn *Variations sérieuses*. He knew the Mendelssohn well, having performed it for Italy's Queen Margherita in 1879 and at his official American debut in 1893. Many of the repertory standards from Ferrata's early career reappeared on these concerts: Chopin's Ballade in G Minor, Scherzo in B Minor, Liszt's Hungarian Rhapsody No. 11 and Ballade in D-Flat Major. Ferrata had

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<sup>42</sup>Ibid.

not devoted his life exclusively to a concert career; rather his time was divided among teaching, composing, and concertizing. Therefore it is remarkable that he was still performing substantial works in the piano repertory at age sixty.

From this standpoint, his final solo recital on 11 November 1926 at Newcomb College is impressive. As seen in Figure 8, the well-balanced program clearly illustrates the expansion of his solo repertory in the previous sixteen years:

Arietta	Leo-Palumbo
Gigue in G Major	Scarlatti
Excerpts from <i>Humoreske</i> , Op. 20	Schumann
1) Nocturne in B-Flat Minor, Op. 9, No. 1	Chopin
2) Scherzo in B Minor, Op. 20	
3) Valse in A-Flat Major, Op. 42	
Serenade, "Aubade Mexicaine"	Mowrey
<i>Rush Hour in Hong Kong</i>	Chasins
<i>Ungarische Zigeunerweisen</i>	Tausig

Figure 8. Recital program, 11 November 1926.

His recent excursion into Baroque music is represented as well as his resolve to program contemporary works. Although this was Ferrata's only known performance of this particular Chopin Nocturne, and he had performed the Op. 42 Valse on the 1913 recital of Chopin waltzes. The complete *Humoreske* had appeared on his American debut program in Baltimore, Chopin's Scherzo in B Minor and Tausig's *Ungarische Zigeunerweisen* on his New Orleans debut program in 1909. With the Tausig, Ferrata again turned to a virtuoso showpiece to close the program as he often had done earlier in his career. It is not certain why Ferrata chose not to perform any of his own compositions on this recital. Since the majority of his public



appearances in the 1920s had centered around the premières of new compositions, he undoubtedly wanted to be heard purely as a piano soloist and not as a composer.

The concert, advertised as just another of Ferrata's annual recitals at Newcomb College, was the culmination of his solo performances in New Orleans, and, indeed, of his entire performing career. Marjorie Peters described the event in the *New Orleans Item*:

They of the audience sat on the edge of the platform, on window ledges, on the steps leading to and filling all the seats. They sat two-to-a-chair entirely up to the piano. And, finally, they opened the doors into the hall and overflowed into a big crowded half moon.

He played . . . a recital more brilliantly executed than any of those previous, and to a larger group than ever attempting to hear and see him.<sup>43</sup>

Rumors had probably circulated that this might be Ferrata's last concert, though it is not known if Ferrata himself had planned the recital as a farewell performance. In any case, all aspects of this concert--the program, the large audience, and Ferrata's performance--provided an appropriate conclusion to his solo career.

Sadly, Ferrata's most devoted supporter was not present at this final solo performance. Alice Ferrata had died 11 months earlier on 11 December 1925; a congenital heart condition had caused the steady deterioration of her health since 1920.<sup>44</sup> At the time of her death, her beloved Peppino and their seven children surrounded her bedside.<sup>45</sup> Unfortunately none of Ferrata's correspondence from this time, which could provide a personal glimpse into his sense of loss, has been located. It was Alice Ferrata, after all, who had meticulously saved much of his correspondence and anything else related to her husband's career. In any case, her death might explain

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<sup>43</sup>*Item*, 12 November 1926.

<sup>44</sup>Ernesto Ferrata, personal interview with author, 23 July 1992.

<sup>45</sup>*Ibid.*

why Ferrata did not conduct the première of "Come luce d'incantevole Aurora di te la visione a me parve" with the Minneapolis Symphony on 5 February 1926, as he had done with "Notturmo Mistico" in 1925. Since barely two months had passed since her death, Ferrata's mourning would have interfered with his preparation for the concert.

Alice Ferrata had played a vital part in Ferrata's career. Even before their marriage in 1893, she had encouraged him not to delay his recital debut in the United States and delivered manuscripts of his works to various musicians in Baltimore (see Chapter 2). Whether from a sense of modesty or a lack of initiative, her husband periodically needed some prodding to promote his compositions, particularly in the years preceding his association with J. Fischer & Bro. This prompted Alice Ferrata's submission of some twenty manuscripts to various publishers in 1901, that resulted in a published waltz in *The Etude* magazine (see Chapter 4). Furthermore, she collected newspaper clippings, letters, and other materials pertaining to Ferrata's career, and arranged the items chronologically in four scrapbooks.<sup>46</sup> Her dedication to Ferrata stemmed from a deep love for him, a love she expressed in most of the extant letters:

Peppino mio, if your dear life depends upon my love, my smiles, kisses, thoughtfulness, nay even my tears, then shall you live forever so that when the time comes for dissolution, there will be only a transplanting. No death for my Peppino.<sup>47</sup>

Although Alice Ferrata died before her husband's final solo recital, she fortunately had witnessed the rejuvenation of his concert activity and the accompanying accolades during the final golden years of his career.

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<sup>46</sup>After Alice Ferrata's death in 1925, Alma Ferrata, Ferrata's eldest daughter, became the guardian of these scrapbooks and continued to collect the materials in Ferrata's personal papers.

<sup>47</sup>Letter from Alice Lagarde to Ferrata dated 20 February 1893, FPTU.

With Ferrata's increased visibility during these last years, there followed a resurgence of local interest in his life and accomplishments. New Orleans journalist William G. Nott wrote a series of three extended article/interviews about Ferrata between 1924 and 1927. These articles focused on Ferrata's early life in Italy, particularly on his experiences with Liszt, and informed a new generation of New Orleans readers about the distinctive career of the local émigré musician. Three leading New Orleans newspapers published the articles; the *Times-Picayune* (29 June 1924) the *New Orleans Item* (9 November 1924) and *New Orleans Life* (July 1927). The *Item* offered the most extensive survey of his life from his tenure as a band director in Gradoli to his capturing first prize in all four categories at the Art Society of Pittsburgh competition. Not since Ferrata's first year in New Orleans (1909-1910) had a detailed summary of his career appeared in the local newspapers. It would seem Ferrata had attained legendary status in the Crescent City.

Considering the nostalgia for Ferrata's early career featured in these articles, the concert on 22 April 1927 by the Tulane Concert Band is worthy of note. Ferrata neither performed nor conducted on this concert, rather the Tulane Concert Band presented the American première of Ferrata's "Triumphal Hymn," composed for King Vittorio Emanuele III in 1908 in appreciation for his naming Ferrata a Knight of the Royal Crown. For this majestic work, Ferrata superimposed his own original hymn with the Italian National Hymn. Alessandro Vessella had scored the work for winds and also directed its first performance with the municipal band of Rome. Incidentally, this is the same Triumphant March that Carl Fischer had declined to publish in 1909 because of its symphonic orchestration (see p. 115). Since his earliest musical experience was as a clarinetist in, then later the conductor of the Gradoli band, Ferrata's career comes full circle with this, one of the last concerts to feature a Ferrata composition before his death.

Ferrata performed in public only twice following his final solo recital of 11 November 1926. On Newcomb College's recital class of 3 February 1927, he accompanied student Ruth Brock in two movements of a Mozart Piano Concerto. His last public performance

took place on the recital class of 17 March 1927, when he accompanied student Hazel McConnell in the Chaminade Concertstück, Op. 40. Ferrata's health began to fail in the following months, which subsequently interfered with his teaching obligations at Newcomb. In the Fall semester of 1927, Tulane granted Ferrata a leave of absence beginning 8 November 1927. Ferrata died four months later on 28 March 1928 from a lung disease.

On Friday 30 March, a crowd of "several hundred" gathered at Our Lady of Good Counsel on Louisiana Avenue to attend Ferrata's funeral service.<sup>48</sup> Flags flew at half mast on the the campus of Tulane University and Newcomb College where all activities were cancelled to allow faculty and students to mourn the loss of their respected colleague.<sup>49</sup> Tulane and Newcomb administrators as well as leaders in the New Orleans musical community were among the twenty active and honorary pallbearers. These included Leon Ryder Maxwell (active), Ferrata's brother Ettore (active), Tulane president Brand van Blarcom Dixon (honorary), violinist Henry Wehrmann (honorary), and piano merchant Benedict Grunewald (honorary). Archbishop John W. Shaw delivered the homily at the requiem high mass. According to Ernesto Ferrata, none of his father's music was performed at the service.<sup>50</sup> Ferrata's body was interred at the St. Louis Cemetery No. 3 on Esplanade Avenue.

A eulogy appeared in the *Times-Picayune* of 30 March 1928 which conceded Ferrata's most significant contribution to the city's musical life:

For close upon twenty years [Ferrata] was intimately identified with New Orleans and indeed he was during that entire period the closest bond our city had with contemporary musical composition.<sup>51</sup>

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<sup>48</sup>*Times-Picayune*, 31 March 1928.

<sup>49</sup>*States*, 30 March 1928.

<sup>50</sup>Ernesto Ferrata, personal interview with author, 12 July 1995.

<sup>51</sup>*Times-Picayune*, 30 March 1928.

Ferrata's attempts to expose his New Orleans audiences to modern music had begun in 1914 with his presentation of Lenormand's *Study of Modern Harmony* and culminated with his recital of 5 January 1924 (see p. 156). The *Times-Picayune's* acknowledgement of Ferrata's efforts in this realm is a gracious tribute to his presence in the Crescent City.

Notices of Ferrata's death appeared in at least three national music periodicals: *The Musical Courier* of 5 April 1928, *Musical America* of 7 April 1928, and *The Violinist* of May 1928. Both *The Musical Courier* and *Musical America* provide the obligatory brief biography but the latter also mentions "Night and the Curtains Drawn," Op. 22 as one of his "prominent" compositions.<sup>52</sup> *The Violinist* of May 1928 featured an obituary in a section entitled Music & Music Literature.<sup>53</sup> The article presents a detailed summary of Ferrata's early life in Italy followed by a list of his published compositions for violin and piano with their respective publishers. J. Fischer & Bro. or Hinds or Noble, & Eldredge might have solicited this article in the expectation that Ferrata's recent death would stimulate the sales of his music.

Four concerts devoted to Ferrata's music took place during the first three years following his death. Three former pupils--Leonella Huggett Bertel, Hilda Hawes, and Mary Haggerty Calongne--organized a commemorative concert at Loyola University's Marguette Hall on 26 November 1928. The women assembled a 61-voice choir, enlisted eleven solo performers, selected the repertory, secured the concert hall, performed in the concert themselves, and organized a reception committee. Most of the participants were students, friends, or colleagues of Ferrata. As seen in Figure 9, the program encompassed the variety of musical genres in which Ferrata had excelled: a sacred choral work, songs, piano works, violin works, and a string quartet:

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<sup>52</sup>*Musical America* 41 (7 April, 1928): 9.

<sup>53</sup>Walter Goodell, "Giuseppe Ferrata, January 1, 186[5]- March 28, 1928," *The Violinist* 32 (May 1928): 197.

- 1) *Tota pulchra es, Maria*
- 2) "Valse Gentile," Op. 7, No. 2  
     "Love Song," Op. 7, No. 4  
     "Bolero," Op. 31, No. 2
- 3) "Heart's Desire"  
     "Refrain," Op. 26, No. 2  
     "A Wave," Op. 21, No. 1
- 4) Romance sans paroles Op. 25, No. 1  
     *Tone Picture* Op. 33, No. 2  
     Valse de concert Op. 25, No. 2
- 5) "Within Your Face" from *Folk Songs from the Spanish*  
     "Night and the Curtains Drawn," Op. 22  
     "A Song of Thanksgiving," Op. 20, No. 3
- 6) "Serenade" from *Folk Songs from the Spanish*  
     "Scala di Seta," Op. 3, No. 1
- 7) Serenade Triste, Op. 14, No. 1  
     Mazurian Round, Op. 34, No. 2  
     Petit Trianon Gavotte, Op. 13, No. 4
- 8) "Meteora," Op. 26, No. 1  
     *Nennella mia: A Neapolitan Serenade*
- 9) Nocturne Op. 9, No. 2  
     Brunette Dansante, Op. 30, No. 1  
     *Humoreske* Op. 12, No. 4
- 10) String Quartet in G Major, Op. 28  
     Largamente  
     Serenata  
     Scherzino

Figure 9. Recital program, 26 November 1928.

Following the *Tota pulchra es, Maria*, Reverend Florence Sullivan, President of Loyola University, delivered a brief address that

recalled Ferrata's artistic merits, his personal character, and his contributions to Loyola University as well as to the city of New Orleans.<sup>54</sup> The program was broadcast by Loyola's WWL.<sup>55</sup> In addition to the recital, Joseph Russo and the Orpheum Orchestra performed Herbert's orchestrations of "Love Song" and "Valse Gentile" (at the Orpheum Theater) throughout the week of this concert, apparently at the request of Bertel, Hawes, and Calongne.<sup>56</sup> That three former students would choose to undertake such an extravagant memorial to their teacher is another example of the devotion Ferrata had inspired in those who knew him. The result of their efforts was impressive, a fine testimonial to the breadth of Ferrata's career.

The Newcomb School of Music faculty arranged a memorial recital of their own on 21 March 1929, nearly one year after Ferrata's death. The afternoon recital was on a much smaller scale than the Loyola concert and featured no ensemble works. The program, however, represented Ferrata's stylistic development from his early days in Italy until about 1918; it included Valse Op. 2, No. 4, and "Mattinata," Op. 3, No.3 (both Ricordi, 1889), "Valse Gentile" and "Berceuse" from *Italian Spring Melodies* (Fischer, 1901), *Toccata chromatique* (Art Publication Society, 1913), and *Serenata Romanesca* (Bryant, 1917). Unfortunately, neither the Tulane nor the Loyola concert included any of Ferrata's experimental works from the 1920s, which existed only in manuscript.

Tulane offered a more ceremonious tribute to Ferrata two years later on 22 February 1931. The occasion was the presentation of a portrait of Ferrata to Newcomb College. The artist, Maurice Fromkes, had made a study of Ferrata in 1915.<sup>57</sup> Fromkes, absent

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<sup>54</sup>Reverend Florence Sullivan, undated, typewritten copy of spoken address for the 26 November 1928 concert at Loyola University, GFP. Located with concert program.

<sup>55</sup>*Times-Picayune*, 27 November 1928.

<sup>56</sup>*Item*, 25 November 1928.

<sup>57</sup>Leon Ryder Maxwell and Ellsworth Woodward, typewritten copy of spoken comments dated 22 February 1931, GFP.

from the ceremony, had donated the painting to Newcomb College. A short recital of Ferrata's music followed Dean Pierce Butler's acceptance of the portrait on behalf of Newcomb College.<sup>58</sup> This recital honored Ferrata's memory not only by the choice of repertory, but also by the selection of Ferrata's youngest child Ernesto, then age 24, to perform three of his father's songs: "Treasures" and "Confessions" from *Folk Songs from the Spanish*, Op. 8 and "In the City I Command" from *Seven Lyric Melodies*, Op. 21.<sup>59</sup>

Only one program of a commemorative recital in Italy is found among Ferrata's personal papers. The Dante Alighieri society in Rome presented a recital of Ferrata's music on 27 April 1931 (see Figure 10). Ferrata, it will be remembered, had been a member of the same society in New Orleans (see footnote 8). Unlike the concerts at Tulane and at Loyola, this recital featured some of Ferrata's organ compositions: Nocturne Op. 9 No. 3, Reverie Op. 9, No. 3, Melodie plaintive, Op. 9, No. 5, and the scherzo movement from the Modern Suite for Organ, Op. 37. Though none of the compositions published by Ricordi in 1889 is represented here, the program includes both Ferrata's first and last compositions published in the United States: Sull'organetto, Op. 4, No.4 (John Church: 1901), and Modern Suite for Organ, Op. 37 (Fischer: 1923).

The homage to Ferrata continued throughout the 1930s by the forces that launched the first memorial recital at Loyola. Leonella Huggett Bertel, Mary Haggerty Calongne, and Hilda Hawes formed a group called the Circolo Ferrata. The purpose of the Circolo was to perpetuate the memory of their teacher by promoting the performance and the sale of his compositions. This was the second such group to be formed by a former student of Ferrata's; Anna Manly, a graduate of Greenville Female College, had organized a "Ferrata Club" in 1897 (see p. 43). Perhaps without realizing it, the

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<sup>58</sup>The portrait is now displayed in the Leon Ryder Maxwell Music Library, Howard Tilton Memorial Library, Tulane University.

<sup>59</sup>Although Ernesto Ferrata had very little training in music, he had participated in the final rounds of a competition sponsored by the Atwater Kent Foundation shortly after his father's death in 1928. He claims to have learned most of his repertory by ear.



# PROGRAMMA

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## G. FERRATA UOMO E ARTISTA

«Discorso commemorativo di VITO RAELE»

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- I. - **Reverie**, op. 9 n. 3.  
Per organo: *Ferruccio Vignanelli*
- II. - **Vincitore o vinto?** (dai *Seven songs*), op. 27.  
Per basso: *Guglielmo Bandini*
- III. - **Romanza**, dall'op. 31. n. 1.  
**Scherzo**, n. 2.  
Per violino e pianoforte: *Umberto Spironello*  
*Arnaldo Boreggi*
- IV. - **Melodie plaintive**, op. 9. n. 5,  
**Scherzo**, op. 37.  
Per organo: *Ferruccio Vignanelli*
- V. - **Serenata**, dai *Folk songs from the spanish*, op. 8.  
**Nel suo viso**,  
**Erin**, dai *Seven songs*, op. 27.  
**Quando la Balaika**,  
Per tenore: *Alfredo Sernicoli*
- VI. - **Notturmo**, op. 9. n. 2.  
**Sull'organetto**, op. 4. n. 4.  
**Love song** (*Canto d'amore*), op. 7. n. 4.  
**Polacca in la mag.**, op. 32.  
Per pianoforte: *Mario Ceccarelli*

Figure 10. Recital program, 27 April 1931.

Circolo Ferrata continued the tradition of Alice Ferrata, Randolph Natili, and George Fischer, who were closest to Ferrata, and who had promoted his compositions with unwavering dedication. An example of the Circolo's promotional ventures is observed in a letter to Dean Stopher of the Louisiana State University School of Music in Baton Rouge:

In the observance of National Music Week, the Circolo Ferrata invites you to assist them in bringing to light the many excellent works of the Italian American composer Giuseppe Ferrata.

We are endeavoring to perpetuate his illustrious memory and make his works better known and more fully appreciated. Since in the past you have honored many a composer, now let us ask your cooperation on behalf of Giuseppe Ferrata, who bestowed upon the musical world a wealth of treasures in his works, embracing every form of composition.

As an artist you no doubt replenish your repertoire from time to time, so we suggest that during National Music Week you purchase a Ferrata composition or two from the Fischer-Schirmer-Bryant or Hinds, Noble, & Eldredge Music Houses.

You could suggest this idea to your many pupils or friends thus affording them an acquaintanceship with a composer whose works are thoroughly delightful and original.

Would you not pay homage to Ferrata by including a number on your broadcasting or recital programs? The many Circolos [throughout] the country would enjoy hearing your excellent performances.

We rely upon your support towards this "Ferrata Movement" and feel confident of your cooperation in behalf of a composer who gave so bountifully of his genius to our own dear country.

(signed) Mary Haggerty Calongne  
Circolo Ferrata<sup>60</sup>

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<sup>60</sup>Letter from Mary Haggerty Calongne to Dean Stopher, dated 21 April 1939, GFP. Stopher responded to Calongne with a letter dated 3 May 1939 informing her that the LSU library already owned "many" of Ferrata's compositions, GFP. The catalogue at Louisiana State University's Middleton Library currently lists seventeen Ferrata compositions. These include *Eight Songs*, Op. 35, *Messe solennelle*, Op. 15, *Toccata chromatique*, Op. 29, and the Suite for Violin and Piano, Op. 31.

Calongne's forthright appeal is indicative of the strong commitment with which the Circolo pursued its chosen mission. It is not known how many such letters Calongne sent, or how many compositions were purchased as a result. A survey of the extant royalty statements from J. Fischer & Bro. reveals no significant change in the sales of Ferrata's publications during the 1930s; *Tota pulchra es*, *Maria* and "Night and the Curtains Drawn" continued to be his best-sellers as they had been in the 1920s. Nevertheless, the Circolo's most significant accomplishment in the promotion of Ferrata's music, one that eliminates any suspicion of banality in their purpose, was a performance of two Ferrata compositions by one of the major symphony orchestras in the United States.

In the Spring of 1936, Leopold Stokowski and the Philadelphia Orchestra embarked on a transcontinental tour of North America, the first tour of its kind by a major symphony orchestra. RCA Victor sponsored the 35-day tour during which the orchestra performed 33 concerts in 27 American cities including New Orleans.<sup>61</sup> Sometime after the announcement of the New Orleans concert, Calongne evidently wrote to Stokowski requesting that he perform one of Ferrata's compositions. After further correspondence, Calongne mailed some of Ferrata's scores to the maestro. She reportedly received a letter from Stokowski promising to include Herbert's orchestrations of "Love Song" and "Valse Gentile" on the New Orleans concert (21 April 1936).<sup>62</sup> An advocate of contemporary American composers, Stokowski was undoubtedly receptive to some persuasion by the Circolo. As seen in Figure 11, Stokowski kept his promise. Upon his arrival at the New Orleans train station, the Circolo, which was now comprised of seven former Ferrata pupils, greeted him with a bouquet of flowers.<sup>63</sup>

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<sup>61</sup> Herbert Kupferberg, *Those Fabulous Philadelphians* (New York: Charles Scribner's Sons, 1969), 101.

<sup>62</sup> Unlabeled clipping entitled "Stokowski to Fete Ferrata," GFP.

<sup>63</sup> *Times-Picayune*, 22 April 1936.

THE PHILHARMONIC SOCIETY OF NEW ORLEANS  
*Affiliated with*  
 THE INTERNATIONAL COMMUNITY CONCERT ASSOCIATION  
*Presents*  
**THE PHILADELPHIA ORCHESTRA**  
 LEOPOLD STOKOWSKI, *Conductor*

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**PROGRAM**

TCHEHKOVSKY . . . . . *Symphony No. 3 in E minor*  
 I. Andante. Allegro con anima  
 II. Andante cantabile, con alcuna licenza  
 III. Valse. Allegro moderato  
 IV. Finale. Andante maestoso

**INTERMISSION**

McDONALD . . . . . *From the Rhumba Symphony*  
 FERRATA . . . . . 1. *Valse Gentile*  
 . . . . . 2. *Love Song*  
 STILL . . . . . *From the Afro-American Symphony*  
 WAGNER . . . . . *"Tristan and Isolde"—Love Music*

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**TRANSCONTINENTAL TOUR**  
 Under the auspices of the R C A Manufacturing Co., Inc.  
 Leopold Stokowski, *Music Director*  
 Saul Caston and Charles O'Connell, *Associate Conductors*  
 Alfred Reginald Allen, *Manager of the Philadelphia Orchestra*  
 Louis A. Mattson, *Assistant Manager of the Philadelphia Orchestra*  
 The STEINWAY is the Official Piano of the Philadelphia Orchestra

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**NBC ARTISTS SERVICE**  
*of the*  
**NATIONAL BROADCASTING COMPANY**  
 GEORGE ENGLES, *Managing Director:*  
 Business Manager of the tour  
 CHARLES L. WAGNER, INC., *Associate Business Manager of the tour*

Figure 11. Concert program, 21 April 1936.

The Circolo Ferrata succeeded where Natili and Fischer had not; their sincere and aggressive campaign resulted in a performance of two Ferrata compositions by one of the leading conductors and orchestras in the world. If they achieved little else, the Circolo Ferrata had fulfilled its mission with this single concert.

Stokowski's agreement to program the two works that had first brought Ferrata recognition in 1901 substantiates the life's work of this composer who many times seemed to be on the verge of a major success. That the performance was arranged by devoted students is even more appropriate. In essence, all of the components involved in this performance--Stokowski, the Philadelphia Orchestra, the Herbert orchestrations, and the adoring students--make this concert a fitting monument to the life of Giuseppe Ferrata.

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*New Orleans Morning Star*, 1913, 1921, 1928, 1936.

*New Orleans States*, 1919, 1921, 1925-26, 1928, 1936.

*New Orleans Times-Democrat*, 1894, 1910, 1913.

*New Orleans Times-Picayune*, 1915, 1919-28, 1936.

*New York Times*, 1915-16, 1919.

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**APPENDIX A**  
**LIST OF 49 COMPOSERS IN FERRATA'S PLANNING NOTEBOOK**  
**(1918)**

Albeniz, Isaac	[1860-1909]
Arensky, Anton Stepanovich	[1861-1906]
Blanchet, Emile	[1877-1943]
Borodin, Aleksandr Porfir'yevich	[1833-1887]
Brzezinski, Franciszek*	[1867- ? ]
Busoni, Ferruccio	[1866-1924]
Chaminade, Cécile	[1857-1944]
Cherepnin, Nikolay Nikolayevich	[1873-1945]
Crist, Bainbridge	[1883-1969]
Dohnanyi, Ernst von	[1877-1960]
Dvorsky [pseudonym of Josef Hofmann]	[1876-1957]
Gade, Niels Wilhelm	[1817-1890]
Ganz, Rudolf	[1877-1972]
Gretchaninov, Aleksandr Tikhonovich	[1864-1956]
Grodski, Boleslav*	[1865- ? ]
Grünfeld, Alfred	[1852-1924]
Jensen, Gustav	[1843-1895]
Jonas, Alberto	[1868-1943]
Karagichev, Boris Vasil'yevich	[1869-1946]
Klein, Bruno Oscar	[1858-1911]
Korganov, Genary Osipovich	[1858-1890]
Korngold, Erich Wolfgang	[1897-1957]
Leschitzky, Theodore	[1830-1915]
Liadov, Anatoly Konstantinovich	[1855-1914]
Loomis, Harvey	[1865-1930]
Nápravnik, Eduard Franstsevich	[1839-1916]
Nevin, Ethelbert Woodbridge	[1862-1901]

Ornstein, Leo*	[1892- ? ]
Pachulski, Henryk	[1859-1921]
Palmgren, Selim	[1878-1951]
Pirani, Eugenio	[1852-1924]
Rebikov, Vladimir Ivanovich	[1866-1920]
Reinhold, Hugo	[1854-1935]
Röntgen, Julius	[1855-1932]
Sapel'nikov Vasily L'vovich	[1867-1941]
Sats, Il'ya Aleksandrovich	[1875-1912]
Schmitt, Florent	[1870-1958]
Schönberg, Arnold	[1874-1951]
Schütt, Eduard	[1856-1933]
Scott, Cyril	[1879-1970]
Scriabin, Aleksandr	[1872-1915]
Shcherbachyov, Mikhail Romanovich	[1889-1952]
Sibelius, Jean	[1865-1957]
Sowerby, Leo	[1895-1968]
Strauss, Richard	[1864-1949]
Strelezki, Anton	[1859-1911]
Vassilenko, Sergey Nikiforovich	[1872-1956]
Whitmer, Thomas Carl	[1873-1959]
Yuferov, Sergey Vladimirovich*	[1865- ? ]

\*No death date available.

## APPENDIX B COMPOSITIONS OF GIUSEPPE FERRATA

Information in Brackets indicates the location of the published score:

GFP = Giuseppe Ferrata Papers, Metairie, Louisiana.

LOC = The Library of Congress, Music Division.

LSU = Middleton Library, Louisiana State University.

TUL = Howard-Tilton Memorial Library, Tulane University.

(At this writing, the Ferrata family plans to eventually donate all of Giuseppe Ferrata Papers to Howard-Tilton Memorial Library, Tulane University).

Publishers:

Bryant = Bryant Music Co.

Church = John Church Co.

Fischer = J. Fischer & Bro.

Hinds = Hinds, Noble, & Eldredge.

Ricordi = G. Ricordi & Co.

Schirmer = G. Schirmer.

Willis = W. H. Willis & Co.

There are two separate compositions published as Op. 10. There are no compositions published as Op. 5, Op. 6, Op. 17, or Op. 36.

### Works for Piano

- Op. 1      Untitled set. Milan: Ricordi, 1889 (Pseud.: G. F. Casimiro Virowski) [GFP].  
            No. 1 Gavotte in G Minor  
            No. 2 Berceuse  
            No. 3 Romance sans parole in A Major  
            No. 4 En Suisse
- Op. 2      Untitled set. Milan: Ricordi, 1889 (Pseud.: G. F. Casimiro Virowski) [GFP].  
            No. 1 Lyrisches Stück in A Minor  
            No. 2 Serenade humoristique  
            No. 3 Gavotte in F Minor  
            No. 4 Valse de concert in A-Flat Major



- Op. 4      **Untitled set. Cincinnati: Church, 1901 [GFP, LOC].**  
             No. 1 Melodie  
             No. 2 Minuet in D Major  
             No. 3 Romance sans paroles in A-Flat  
             No. 4 Sull'Organetto
- \_\_\_\_\_ ***Elena Schottisch.* Cincinnati: Willis, 1901 [GFP, LOC].**
- \_\_\_\_\_ ***Mignon Valse Miniature.* Philadelphia: Theodor Presser, 1901 (Pseud.: G. F. Alice Lagarde) [GFP].** Also published in *The Etude*, May 1901, 14-16. Also published as Alice-Waltz Op. 10, No. 3.
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- Op. 10     ***Cousin Randolph's Favorites.* New York: Fischer, 1903 (Pseud.: G.F. Alice Lagarde) [GFP, LOC].**  
             No. 1 Mario-Gavottina  
             No. 2 Melodie in B-Flat Major  
             No. 3 Alice-Waltz (Also published as *Mignon Valse Miniature*)  
             No. 4 Olga-Petite Barcarolle(!)  
             No. 5 Alma-Polka
- Op. 11     ***Album Leaves.* New York: Fischer, 1903 [GFP, TUL].**  
             No. 1 Gavotte in F Major  
             No. 2 Minuet in A Major  
             No. 3 Le Sourire de Pierrette  
             No. 4 Tarantelle
- Op. 12     ***Four Humoreskes.* New York: Fischer, 1903 [GFP, LOC, TUL].**  
             No. 1 A Major  
             No. 2 G Major  
             No. 3 E Minor  
             No. 4 A Minor

- Op. 13      **Untitled set.** New York: Fischer, 1903 [GFP, LOC, TUL].  
               No. 1 *Melodie* in E Major [LSU]  
               No. 2 *Minuet* in G Minor  
               No. 3 *Intermezzo*  
               No. 4 *Petit Trianon Gavotte*
- Op. 14      **Untitled set.** New York: J Fischer & Bro., 1903 [GFP, LOC, TUL].  
               No. 1 *Serenade Triste*  
               No. 2 *Momento Grazioso*  
               No. 3 *Petite Valse* in G Major  
               No. 4 *Gavotte* in C Major
- Op. 19      *Lisztiana: Technical Exercises for Piano.* New York: Fischer, 1907 [GFP, TUL].
- Op. 24      *Three Compositions for piano.* New York: Schirmer, 1910 [GFP, TUL].  
               No. 1 *Petit Fleur*
- Op. 25      *Three Compositions for Piano* (cont.) New York: Schirmer, 1910 [GFP, TUL].  
               No. 1 *Romances sans paroles* in F Major  
               No. 2 *Valse de concert*
- Op. 29      *Toccata chromatique.* St. Louis: Art Publication Society, 1913 [GFP, LSU, TUL].
- Op. 30      *Trio of Original Dances* for piano. New York: Hinds, 1914 [GFP, TUL].  
               No. 1 *Brunette Dansante*  
               No. 2 *Minuet*  
               No. 3 *Gavotte* in B Minor
- Op. 32      *Polonaise.* New York: Hinds, 1914 [GFP, TUL].
- Op. 33      *Four Tone Pictures.* New York: Hinds, 1914 [GFP, LSU, TUL].  
               No. 1 B Minor  
               No. 2 D-Flat Minor  
               No. 3 D Major  
               No. 4 G-Flat Major

- Op. 34     *Three Poetic Dance Impressions*. New York: Hinds, 1915 [GFP, TUL].

No. 1 At Sobieski's Court

No. 2 Mazurian Round

No. 3 Elfin Revel

- *Serenata Romanesca*. New York: Bryant, 1917 [GFP, LOC, TUL]. Also published in *Compositions for Piano*. Vol. 1 of *Modern Music and Musicians*. New York: The University Society, Inc., 1918, 43-47 [GFP, LSU, TUL]. Also *The Musician* 45, no.4, April 1940, 70-71 [GFP].

### Works for Violin and Piano

- Op. 7     *Italian Spring Melodies*, New York: Fischer, 1901 [GFP, LOC, TUL]. Published both as a collection and as individual miniature pieces. The numbering of the individual miniature pieces is indicated in parenthesis.

No.1     (1) Berceuse

No.2     (4) Love Song

No.3     (2) Valse Gentile [LSU]

No.4     (8) Mazurka

No.5     (5) Gavotte

No.6     (3) Minuet

No.7     (9) Barcarolle Triste

No.8     (6) Dialogue d'amour

No.9     (11) Elle Danse

No.10    (10) Tarentelle

No.11    (7) Sol, Re, La, Mi, Scherzino

No.12    (12) Marche Funèbre

- Op. 10     *Meditation religieuse*. New York: Fischer, 1902 [GFP, LOC, TUL].

- Op. 31     *Suite for Violin and Piano*. New York: Hinds, 1914 [GFP, LOC, LSU, TUL].

No. 1 Romance

No. 2 Scherzo

No. 3 Bolero

# Works for Voice and Piano

- Op. 3      *Untitled set.* Milan: Ricordi, 1889 (Pseud.: G. F. Casimiro Virowski) [GFP, TUL].  
             No. 1 "Scala di seta" (L. Croci)  
             No. 2 "Alla musa" (L. Croci)  
             No. 3 "Mattinata" (L. Croci)
- Op. 8      *Folk Songs from the Spanish* (H. Huntington). New York: Fischer, 1902 [GFP, LOC, TUL]. For four soloists (SATB).  
             "Treasures"  
             "From the Silence"  
             "The Cost"  
             "Sevillea"  
             "Confession"  
             "Wisdom's Ignorance"  
             "A Request"  
             "Unreturning"  
             "Within Your Face"  
             "Serenade"  
             "Love's History"  
             "The Victor"  
             "Fire and Smoke"
- Op. 21     *Seven Lyric Melodies* (A. Huntington). New York: Fischer, 1906 [GFP, LOC, TUL].  
             No. 1 "A Wave"  
             No. 2 "Hope"  
             No. 3 "An Eagle"  
             No. 4 "In the City I Command"  
             No. 5 "Learned"  
             No. 6 "Serpent"  
             No. 7 "Groping"
- Op. 22     "Night and the Curtains Drawn" (H. Huntington). New York: Fischer, 1907 [GFP, LOC, TUL].
- Op. 26     *Seven Songs.* New York: Schirmer, 1910 [GFP, TUL].  
             No. 1 "Metēora" (L. Croci)  
             No. 2 "Refrain" (A. Gaudefroy)

- Op. 27     *Seven Songs* (cont.). New York: Schirmer, 1910 [GFP, TUL].  
             No. 1 "When the Balaika" (T. Moore)  
             No. 2 "Erin" (T. Moore)  
             No. 3 "When the Clover Bloom Again" (C. Roberts)  
             No. 4 "On Music" (T. Moore)  
             No. 5 "Victor or Vanquished" (M. McCracken)
- Op. 35     *Eight Songs*. New York: Schirmer, 1917 [GFP, LOC, LSU, TUL].  
             No. 1 "Love's Springtime" (F. D. Sherman)  
             No. 2 "You are the Evening Cloud" (R. Tagore)  
             No. 3 "Before the Squall" (A. Symons)  
             No. 4 "The Prince" (J. D. Baker)  
             No. 5 "When 'Finis' Comes" (Anon.)  
             No. 6 "Cloud and Dreary Sky" (H. B. Loëb)  
             No. 7 "Song of Farewell" (Anon.)  
             No. 8 "Requies" (A. Symons)
- \_\_\_\_\_ "The Unseen Garden" (Helen Huntington). New York: Fischer, 1917 [GFP, TUL]. Also published in *Modern Art Songs*. Vol. 2 of *Modern Music and Musicians* for vocalists. New York: The University Society, Inc., 1918, 447-449 [GFP, TUL].
- \_\_\_\_\_ *Nennella Mia: A Neapolitan Serenade* (G. Bozzoni/M. Dunavon). New York: Fischer, 1917 (Pseud.: Mario Miniello) [GFP, TUL].
- \_\_\_\_\_ "Mary Sings at Bethlehem" (D. Morton). New York: Hinds, 1918 [GFP, LOC].
- \_\_\_\_\_ "Heart's Desire" (L. Croci/E. Tillotson). New York: Fischer, 1921 [LOC, TUL]. Also published in *Modern Art Songs*. Vol. 2 of *Modern Music and Musicians* for vocalists. New York: The University Society, Inc., 1918, 450-453 [GFP, TUL].

### Choral Works

- Op. 15     *Messe solennelle* for soli, chorus, and orchestra. New York: Fischer, 1905 [GFP, LOC, LSU, TUL].

- Op. 16      *Tota pulchra es, Maria*. New York: Fischer, 1905 [LOC, TUL].  
             No. 1 for mixed voices and organ  
             No. 2 for women's voices and organ  
             Orchestral parts extant in manuscript only.
- Op. 18      *Missa in G Major, S.S. Rosari*, for men's voices and organ.  
             New York: Fischer, 1906 [LOC, TUL].
- \_\_\_\_\_      *The Way of Holiness*: Anthem for mixed voices. New York:  
             Fischer, 1916 [TUL]. String parts extant in manuscript  
             only.
- \_\_\_\_\_      *Spring and Winter* (W. Shakespeare) for mixed voices and  
             piano. New York: Fischer, 1922 [LOC, TUL].

#### Works for Organ

- Op. 9      *Untitled set*. New York: Fischer, 1902-1908 [LOC, TUL].  
             No. 1 *Marche Triomphale* (1902) [LSU]  
             No. 2 *Nocturne* (1905)  
             No. 3 *Reverie* (1906)  
             No. 4 *Reverie Triste* (1906)  
             No. 5 *Melodie Plaintive* (1908)
- \_\_\_\_\_      *March for Organ*. New York: Fischer, 1902 (Pseud.: Alice  
             Lagarde) [LOC].
- \_\_\_\_\_      *Meditation for Organ*. New York: Fischer, 1903 [LOC].
- Op. 20      *Wedding Suite*. New York: Fischer, 1906 [LOC, TUL].  
             No. 1 *Cortège Nuptial*, for violin and organ.  
             No. 2 *The Wedding Vow*, for organ.  
             No. 3 *A Song of Thanksgiving* (J. Thomson) for  
             soprano and organ.  
             No. 4 *Wedding March*, for organ.
- Op. 23      *Scherzino* (for Charles Heinroth). New York: Fischer, 1910  
             [GFP].
- \_\_\_\_\_      *L'adorazione dei tre Magi*. New York: Fischer, 1919 [LOC].

- Op. 37      *Modern Suite for Organ*. New York: Fischer, 1923 [LOC, TUL].  
             No. 1 Prelude  
             No. 2 Romance  
             No. 3 Scherzo  
             No. 4 Finale

### Chamber Works

- Op. 28      *String Quartet in G Major*. New York: Fischer, 1913 [GFP, LOC, TUL].

### Transcriptions of Ferrata's published works

- Op. 7      "Love Song" and "Valse Gentile" from the *Italian Spring Melodies*. Transcription for orchestra by Victor Herbert in Volume II of *Orchestral Training* (Intermediate). New York: Fischer, 1922.
- "Love Song." Transcription for piano. New York: Fischer, 1905 [LOC, LSU, TUL].
- "Love Song." Transcription for organ. New York: Fischer, 1905 [LOC, TUL].
- Op. 9      *A Night on the Island of Amalasunta*. Transcription for piano of Ferrata's Nocturne for organ, Op. 9, No. 2 by Richard Lange. New York: Fischer, 1914 [GFP].
- Op. 28      Serenata-Scherzo movement from the *String Quartet in G Major* for string orchestra in Volume III of *Orchestral Training* (Advanced). New York: Fischer, 1923 [GFP].

### Unpublished Manuscripts in Giuseppe Ferrata Papers

n.d. = no date.

### Operas

*Akrimane (Acmeno)*. Grand Opera in four acts (full orchestral score), 1890-1909. Italian Libretto by Luciano Croci.

*Il fuoriuscito (Il bardo dell'Alpe, Il finto giullare)* Opera in one act (voice parts, full orchestral score), 1902-03. Italian Libretto by Luciano Croci. Translated into French by Paul Milliet in two acts (*Le faux jongleur*) 1906.

*Nella Steppe (Nadema, based on Pushkin)* Opera in one act and an epilogue (full orchestral score), 1903, revised 1905. Epilogue orchestrated by Rudolph Sinnhold. Italian Libretto by Luciano Croci.

### Works for Piano

Aspiration, n.d.

Bolsheviki Jazz, also titled Jazzmania (versions for one and two pianos), 1923-24.

Capriccio di quarte, n.d.

Caprice, n.d.

Concert Waltz in B Major, n.d.

Concert Waltz No. 1 in Mi-Flat Minor (Virowski), c1889.

Concert Waltz No. 2 in Mi-Flat Minor (Virowski), c1889.

Concerto in D Minor (two-piano score, full orchestral score by Rudolph Sinnhold), 1903-04.

Danse de Anges noir, c1889.

Danse Gradolesana, n.d.

Danse Mesjicana (Mexicana?), c1893.

Dramatic Polonaise in F-Sharp Minor, n.d.

Esthetic Technical Exercises for piano, n.d.

Fantasia sugli G---delle naziani alleati, n.d.

Gigue in A Minor, n.d.

Greenville and Greenvillians, c1896.

In a Dream, c1896.

Melodie in E Minor, n.d.

Minuetto della quarte, n.d.

Notturmo in F-Sharp Major, n.d.

Notturmo in F-Sharp Major, n.d. (not the same as above).

Pantomime, n.d.

Petite Humoreske, n.d.

Petite, Serenade, n.d.

Poem No. 5 in E Major, n.d.

Recollection of Saluda, c1896-99.

Romanza in A Major, n.d.

Scherzino and Variations on "Old Folks at Home," n.d.



Scherzo in G Major, n.d.  
 Scherzo-Capriccio in G Major, c1889.  
 Sketch "from a player of Accordion (organetto)," Paris, 1906.  
 Sonata in E Minor, 1919.  
 Sull Ali dell'Armonie, n.d.  
 Tema con variation, n.d.  
 Terribinetto e Tenerella, n.d.  
 Tone Picture (Op. 36?), c1922.  
 Tone Picture No. 5, c1922.  
 Two-Step March in B-Flat Major, n.d.  
 Two-Step March in F Major, n.d.  
 Valse de concert in B Major, n.d.  
 Valse de concert in G Major, Nashville, 1897.  
 Valse Gentile in A Major, n.d.  
 Valse-gentile for the left hand, 25 October 1897.  
 Valse-lente, n.d.

#### Works for Voice and Piano

"A Desert Song," n.d.  
 "Avril," n.d.  
 "E l'alba Bianca," n.d.  
 "Ideal," n.d.  
 "Le Perle," n.d.  
 "Lullabyn" n.d.  
 "Marie," n.d.  
 "Quando nel Maggio," n.d.  
 "Quando questi," n.d.

#### Choral Music

Akrimane's Challenge from prologue of Akrimane (parts), n.d.  
 American Line S.S. Belgenland (score and parts), 15 June 1901.  
 I Heard the Voice of Jesus Say (score), c1894-99.  
 Inno a Dante for mixed chorus and orchestra (voice parts and orchestral score), incomplete, n.d.  
 Noon (score and parts), n.d.  
 Notturmo Mistico for vocal Quintette and Orchestra (score and parts) 1923-24.  
 Requiem Mass (piano-vocal score and voice parts) n.d.  
 Sequentia Dies irae for chorus in eight parts and organ (score), n.d.  
*The Way of Holiness* (string parts), c1916.  
*Tota pulchra es, Maria* (orchestral parts), c1905.

### Chamber Music

Four Episodes for String Quartet (score and parts) c1903-1914.  
 Intermezzo, transcription of Ferrata's Op. 13, No. 3 Intermezzo for piano (incomplete), n.d.  
 String Quartet in C Major "in Excelsis" (score and parts) c1903.  
 Wedding Vow for String Quartet (parts), n.d.

### Works for Orchestra

Paradiso, symphonic poem in three movements, based on Dante's Divine Comedy, third movement for chorus and orchestra (two-piano score only), n.d.

Tone Picture "Come luce d'incantevole Aurora di te la visione a me parve" (score and parts), 1925. The title is taken from the first verse of a poem by Luciano Croci.

*Under the Lover's Window or Under the Maiden's Balcony.*

Orchestrations of four movements from Op. 7 *Italian Spring Melodies* and Danse Gradolesana by Charles Gisling, c1918-1919.

Danse Gradolesana (score and parts).

Dialogue d'Amour (score and parts).

Sol La Mi Re Scherzino (score and parts).

Valse Gentile (score and parts).

Love Song (score and parts).

### Other

"Night and the Curtains Drawn" (violin obligato part), n.d.

## VITA

Edward Eanes was born in Greenville, South Carolina, on 8 August 1961. After attending public schools in Greenville, he earned degrees in violin performance from Furman University (B.M. 1983) and from Florida State University (M.M. 1986). In 1986, he entered the Ph. D program in Musicology with a minor emphasis in Religious Studies at Louisiana State University. While in residence, he performed with the New Music Ensemble, the LSU Symphony, the Baton Rouge Symphony, the Louisiana Sinfonietta, and the Louisiana Philharmonic of New Orleans. His solo credits include concerts with the Vermilion Chamber Orchestra and the Louisiana Sinfonietta. Eanes has taught as graduate assistant at LSU in violin (1986-1987) and in Freshman Music Theory (1989-1990). He was subsequently employed at LSU as part-time instructor in Music History (1992).

In 1992, Eanes was guest curator of an exhibition entitled "Music in Nineteenth-Century Louisiana" at the Hill Memorial Library at LSU (February-May). The exhibition was designed to coincide with the Annual Conference of the Sonneck Society for American Music, at which he also presented a paper, "The String Quartets of Giuseppe Ferrata." He has written program notes for the Louisiana Sinfonietta (1990-1994), the LSU Union Chamber Music Series (1989-1990), and for two compact discs released by Centaur Records, Inc. (1994). Eanes is currently under contract with Scarecrow Press, Inc. of Metuchen, New Jersey, for the publication of "Giuseppe Ferrata: Émigré Pianist and Composer" as part of a Composers of North America series.

**DOCTORAL EXAMINATION AND DISSERTATION REPORT**

**Candidate:** Edward Eanes

**Major Field:** Musicology

**Title of Dissertation:** Giuseppe Ferrata: Émigré Pianist and Composer

**Approved:**


  
Major Professor and Chairman


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Dean of the Graduate School

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October 9, 1995