

Minnesota Musicians of the Cultured Generation

**Willard Patton**  
**Friend of Music and Musicians**

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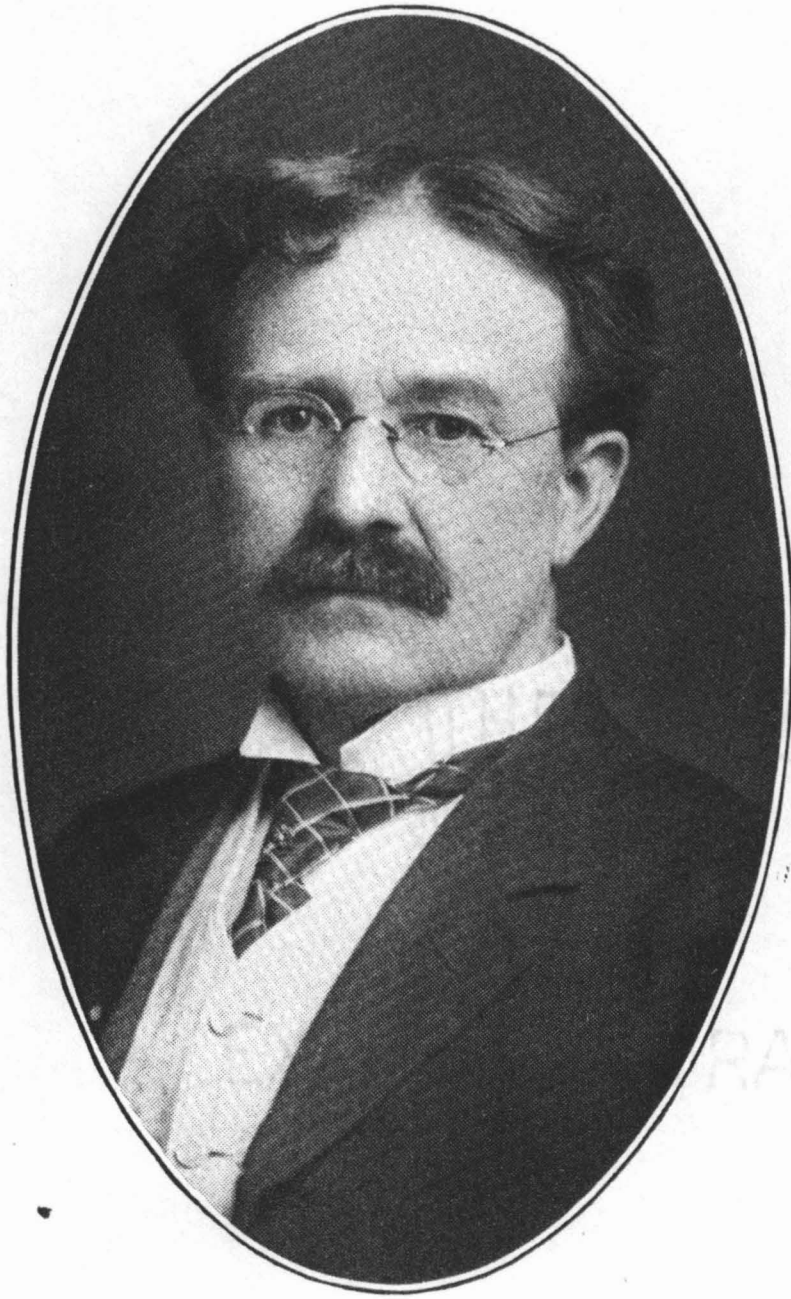
Robert Tallant Laudon  
Professor Emeritus of Musicology  
University of Minnesota

924 - 18th Ave. SE  
Minneapolis, Minnesota  
(612) 331-2710  
laudo001@tc.umn.edu

Willard Patton



Willard Patton  
Courtesy of the Evergreen Club



Willard Patton  
Courtesy of The Minnesota Historical Society

## Willard Patton

### Friend of Music and Musicians

#### I. Early Life

Willard Patton [sometimes spelled Patten] was born in Milford, Maine, 26 May 1853. His father Daniel Hall Patton, a building contractor, was a good amateur musician, a violinist, choir master, and vocalist of considerable talent.<sup>1</sup> His mother was Elizabeth Jones, of Welsh descent, born in Canada.

Willard developed a weakness of the lungs at age sixteen and took up calisthenics and voice culture to counteract this trouble. He left high school before completing the courses and took private lessons in English literature, music notation, theory, thoroughbass and musical analysis. Patton, to an extent self-taught, studied for short periods with F. S. Davenport, J. Whitney, W. W. Davis, A. Errani in Maine and Carl Zerrahn of the Handel and Haydn Society in Boston and with Dudley Buck in New York.<sup>2</sup> Patton organized the Handel Association in Bangor in 1873<sup>3</sup> and from 1877 to 1882, he sang tenor in concerts and oratorios in cities and conducted "musical conventions" in Maine. In Bangor, Patton married in 1875 Miss Alesta Virginia Hebbard. They had one daughter, Ruth Elizabeth, who died relatively young in 1901.

#### II. In Minneapolis

After a concert tour of the central states and after refusing an offer from Dr. Eben Tourgée of the New England Conservatory, Patton came to Minneapolis in 1883 where he taught voice and harmony.

Patton had much of the fervor of the earlier age to develop singing abilities of the populace to the utmost.

The popular singing-schools, organized by Mr. Willard Patton, though modest in aim and narrow in scope, are a form of music school in the strictest sense. The work last year was carried on in twelve or thirteen different schools, meeting in as many churches, scattered over the four quarters of the city.

These class lessons of the first year were not singing lessons in the sense of vocal instruction. While not ignoring the subjects of the voice, tone, tone production and the

regular singing of songs and rounds, they had for their main purpose the teaching of musical notation and drill—much drill in the practice of sight-singing.

This revival in modified form of the singing-school of our New England fathers is already making considerable headway throughout the land. New York, Boston, Philadelphia and Springfield have choruses drawn from such schools that are now giving standard oratorios. The aim of this teaching is not only to form a great choral club, but ultimately to teach music reading; and, through the singing of selected songs, to foster a taste for music in its simpler forms to be taken into the daily home life.

No musical attainment is required, or examination made upon entering these classes. There is only a minimum age of sixteen years and a fee amounting to ten cents per lesson.

Music and the musical interest of today owe a great deal to the singing-school of bygone years. While there are now other channels carrying and spreading the art, there still may be good, valuable foundation work accomplished by this kind of teaching which adds to the total of each year's increasing musical growth.<sup>4</sup>

He soon was held in high esteem by musicians and public of Minneapolis.

Although coming here from the East only four years ago Mr. Willard Patten occupies a high place in the regard of the best Minneapolis audiences as an able vocalist. He has a well trained tenor voice of good quality and knows how to handle it in an artistic manner. Mr. Patten is a native of Maine and was a resident of Bangor previous to moving West. Among several teachers under whom he studied W. W. Davis of London, and James Whitney, of Boston are the most prominent and they have left well defined traces of their principles in Mr. Patten's present style. The demand for vocalists and teachers in a rapidly growing city found Mr. Patten quite equal to the emergency and since his residence here he has frequently appeared in concert and has done not a little teaching. For several years he was the tenor in the St. Mark's Episcopal choir only resigning last winter to accept the directorship of the music of the First Baptist Church where the duty of organizing an excellent chorus choir was successfully accomplished. In the field of composition, Mr. Patten has done considerable work, principally in the way of sacred music which has appeared from time to time in the St. Mark's Collection. He also wrote the "Exposition March" played at the opening of the Industrial Exposition last summer.<sup>5</sup>

In the cities, he seems to have been into almost every activity, one of the most respected leaders of the musical community, but he seldom settled down to one teaching, performance, or conducting task for very long because he put composition ahead of all other things. He taught voice culture at Hamline University from 1886 through 1889.<sup>6</sup> Most of his church work was with Wesley Methodist but he served St. Marks and First Baptist as well.

In 1890 a group of young men interested in music organized for their own social enjoyment, a society and called it "The Filharmonix." In 1891 a male chorus and mandolin club were added and programs by invitation were given."<sup>7</sup> Patton was the first of several directors of this chorus. Patton conducted three concerts for the club each year from 1898 through 1901 when he resigned to devote time to composition.<sup>8</sup> It soon became a choral society of mixed voices called "The Philharmonic Club," the group out of which the Minneapolis Symphony grew in 1903.

### III. Patton the Composer

In the season of 1889-1890, Patton joined with Gustavus Johnson, the other important composer of the cities, to present a series of concerts that marked the beginning of what can be called The First School of Minnesota Composers. Patton led off in mid-October with a comic opera, *La Fianza*, presented at the Minneapolis Grand Opera House. The libretto was by Bert W. Ball, the orchestration by J. Bodewaldt Lamp, leader of the Grand Opera House orchestra. It seemed quite up-to-date: the second act featured a cigar store with a telephone exchange which was still a novelty. It had a run of four performances.



Vignettes for *La Fianza*, *Minneapolis Tribune*, 13 October 1889

In the winter, Gustavus Johnson, presented a one-man show, a concert completely devoted to his own compositions, piano and vocal works and a string trio. Rounding out the season in April,<sup>9</sup> the Danz Orchestra gave a concert, "Music by Home Composers," which presented further compositions by Patton and Johnson with the addition of a few pieces by Gurney, Shuey and Baldamos.

Such stirrings of American creativity were sweeping not only the Gateway to the Great Northwest but the nation as well. New York founded a Manuscript Club in 1889. Minnesota followed quickly with one in 1893, three years before Chicago organized its club. Beyond the realm of music, the decade of the 1890s witnessed the birth of many items of Americanization—the Pledge of Allegiance, Flag Day, the Star Spangled Banner as national anthem, plus several patriotic associations: the Colonial Dames of America, the Daughters of the American Revolution, the U.S. Daughters of 1812, and the Society of Mayflower Descendants.<sup>10</sup> Why should not music also take its place as a national icon? Many of those musicians who studied "abroad" had returned not as newly-made Europeans but as missionaries—their own word—who wanted to build an American musical culture as worthy as that of the old world but expressive of the ideals of the new. The country, coming of age by 1893, was determined to show the world the vigor of America. Its showcase was to be the World Columbian Exposition on Chicago's lakefront. For this great festival, Johnson composed a Piano Concerto on Swedish Airs; however, as it turned out, the Chicago fair had such a crowded schedule that his concerto had to wait some years for its premiere. Patton, too, contributed to this national movement of pride several years later when he composed two musical epics, *The Star of the Empire* and *Footstones of a Nation*.

At this auspicious moment when the tides of Americanism were running high, Minnesota chose to inaugurate its Manuscript Club with a program by those composers who would later be MMTA members.<sup>11</sup>

Program of the Minnesota Manuscript Club Studio Hall, Minneapolis, 9 November 1893	
Quartet "Dream Song" from "Prince and Paradise" by Alice I. Norcross	Clarence A. Marshall
Male Quartet	
R. D. Finel, O. J. DeSale, C. E. Fisher, W. H. Eichman	
Song for High Soprano "Awake" (Barry Cornwall)	Willard Patton
Miss Mattie Redlon	
Sonata for Violin and Piano	Gustavus Johnson
Claude Madden and Mr. Johnson	
Bass aria from "Triumph of Love"	Samuel A. Baldwin

Charles E. Fisher	
Songs:	Willam Mentor Crosse
"Sweet and Low" (Tennyson)	
and other Tennyson songs	
"Unless"	Miss Fannie McLeod
Songs:	Clarence A. Marshall
"Love for Thee"	
"Beware" (Longfellow)	Miss Esther Butler
Quartets for Ladies Voices	Willard Patton
"When Evening's Twilight"	
"The Maiden's Rose"	Sappho Ladies' Quartet
Song for Soprano	Gustavus Johnson
"Two Red Roses"	
(Originally composed for Miss Maud Ulmer)	Miss McKay
Part Song—Selected	Samuel A. Baldwin
	Chorus of Mixed Voices

Following this came a veritable flood of local programs sponsored by the Schubert Club of St. Paul and the Thursday Musicale of Minneapolis.<sup>12</sup>

In the midst of this encouraging public attention, Patton set to work on a large-scale oratorio, *Isaiah*, given "at the Metropolitan Opera House, Minneapolis, 17 January 1897, with a chorus of 225, the Danz orchestra and competent soloists." This work was destined to have a career.

It proved a great and impressive success and has throughout the years established itself as one of the finest and most popular of American oratorios. In the following year it was given at the great exposition in Omaha with a Minneapolis chorus of 250 taken down there by special train. A wonderful performance was given with the Theodore Thomas festival orchestra for the instrumental support. Five editions of the work have been sold out and performances of it have been given in more than 60 cities.<sup>13</sup>

It was in 1897 that the composer produced his oratorio masterpiece, "Isaiah" which was presented by him at the Metropolitan opera house, Jan. 17, 1897, with a chorus of 225, the Danz orchestra and competent soloists. It proved a great and impressive success and has throughout the years established itself as one of the finest and most popular of American oratorios. In the following year it was given at the great exposition in Omaha with a Minneapolis chorus of 250 taken down there by special train. A wonderful performance was given with the Theodore Thomas festival orchestra for the instrumental support. Five editions of the work have been sold out and performances of it have been given in more than 60 cities. A beautiful silver, jubilee performance of "Isaiah" was given at the auditorium of Central high school Friday, May 21, 1920 with a chorus of 350 young



people and orchestra and local soloists under the baton of the composer and very nearly on the spot identical with the place where Mr. Patton conceived its music 25 years before in a suburban summer garden of his.<sup>14</sup>

W. S. B. Mathews came from Chicago to review the concert and published a full-scale critique in his magazine *Music*. He discussed each of the movements and printed pictures of Patton and the soloists. He did not hesitate to point out several deficiencies. Yet he concluded that Patton "has performed a serious undertaking and has succeeded remarkably well for a first effort or for an effort anywhere near the first in larger forms. Many of the crudities of the work can be easily removed and other passages put in their place. "Isaiah" deserves to go upon the list of honorable undertaking by American composers, the list of which is growing now at a rapid rate.<sup>15</sup> Evidently Patton took this criticism seriously because a revised edition was offered some years later.

W. S. B. Mathews of Chicago described his talent in this manner:

Mr. Patton is one of those curious products of Maine which seem to the stranger to set a defiance the laws of heredity and environment. Born in a cold and rather repressed country, his temperament is emotional, sensitive, and very musical. To learn harmony and counterpoint in the usual manner he has found it in vain to attempt. Given exercises to write, his lack of interest and his total unhandiness is his own despair no less than that of the teacher. But given a text to set to music, and his instincts at once direct him to the choice of harmonies which are strong, melodies which sing, and a general handling of the music in the closest degree illustrative of the spirit of the poetry. A musician born, not made.<sup>16</sup>

This appraisal seems to accord with the kind of melody that Patton used. His settings abound in phrases that suit perfectly the rhythm of the words but which most often fail to have the kind of organized melody that makes them easily memorable for listeners who would take them to their hearts. There was at this time a great deal of reliance on the standards of the German conservatories where many Americans studied<sup>17</sup> and on the German-influenced textbooks from which many learned. Many of the composers of this period, produced works that have yet to capture today's audience. Still in a casual review of the compositions of the First Minnesota School of Composers one finds occasional works that could be revived.

“Red Cross Presentation”

.. OF ..

Willard Patten's Oratorio

**ISAIAH**

.. AT ..

Exposition Auditorium,

Monday Evening, June 27, 1898.

Solo Artists:

Mrs. GENEVIEVE CLARK WILSON, Soprano.

Mrs. KATHARINE FISKE, Contralto.

Mr. FREDERICK CARBERRY, Tenor.

Mr. CHARLES W. CLARK, Basso.

Basso in Quartette: Mr. CHAUNCEY E. FISHER.

Full Chorus.

Danz' Orchestra.

Harp Score by Mr. W. S. Marshall at the Piano.

WILLARD PATTEN, Director.

Program of *Isaiah* presented just before the Omaha Exposition  
Courtesy, Special Collections, Minneapolis Public Library

# AMERICAN BATTLE HYMN.

Dedicated to the Red Cross.

Words by MARGARET LANDOR.

Music by WILLARD PATTEN.

1. The flag un - furl, gird on the sword; Tho' death should frown we  
 2. Shall we stand by in wealth and ease, While bro - thers starve so  
 3. Too long! O God, with shame we own Our du - ty 'tis the  
 4. Thou King of Love, and Prince of Peace; Who hold - est na - tions

fal - - ter not. Th' op - pres - sor's hand is stained with blood; With  
 near - our shore? Can we en - joy the fruits of peace, When  
 weak to aid. And while we strike the ty - - rant down, We'll  
 in Thy hand; Bid war's mad strife and cla - - mor cease: Let

hun - ger's cry the air is fraught. We'll free the land from  
 rav' - nous war is scourg - ing sore. The help - less ones, whose  
 bind the wounds stern war has made. Where - e'er is pain, in  
 love hold sway in ev - - ry land. And when this cross we

dark de - spair, And plant the flag of Free - dom there.  
 pit - ous cries Have long as - cend - ed to the skies?  
 peace or war, Be "Love" our watch - word ev - - er more.  
 bear on high In Free - dom's cause, shall Ha - - tred die.

Copyright, 1898, by Willard Patten.

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 509 301 Nicollet Ave., Minneapolis, Minn.

Mathews was impressed by the number of large-scale works produced by the Minnesotans. Most composers around the nation—with the exception of musicians of Boston and New York—were content to produce small songs and piano pieces. Here was something greater. Patton composed a successful oratorio, a genre that was considered to be for the musician “the exact analogy of what the Cathedral is to the Architect—the highest Art-form to the construction of which he can aspire.”<sup>18</sup> Soon another one of these cathedrals of music was premiered. In April of 1906, J. Victor Bergquist imported soloists from the East to join his chorus of 250 voices and the Minneapolis Symphony in a grand performance of his *Golgotha*, a work conceived after his attendance at the Passion Play during his student days in Europe. Like Patton’s, it was performed in a number of cities but never reached the popularity of Patton’s work.

#### IV. Patton the Teacher

The cities of Minneapolis and St. Paul—and the state of Minnesota too—had grand aspirations. The lumbering and flour industries gave everyone the impression that great cities, the equivalent of New York, Boston, Philadelphia or Chicago could grow up here. Business men, full of optimism, were laying plans for the Great Exposition which opened in 1885.

Among the ideas for civic improvement were those for proper musical facilities. In 1884, the Sisters of St. Joseph of Carondelet who had been teaching music ever since their arrival in 1853, opened in St. Paul the St. Agatha’s Conservatory, an enterprise that was to flourish and expand from its humble beginnings into a full-fledged conservatory.<sup>19</sup> In the following year, 1885, Charles Henry Morse, after a nationwide search for the most promising spot, set up in Minneapolis the Northwestern Conservatory of Music, an institution which was modelled on the noted New England Conservatory of Music.<sup>20</sup> This was to be shortly followed by institutions formed by other musicians who aspired to found full-fledged conservatories.<sup>21</sup>

Patton, at his arrival in the cities in 1883, found that Minneapolis and St. Paul had some music teachers of fine training and musical ability but at the same time there were many who were not equal to good and lasting work. He realized that, since there were many private teachers, an association with standards and programs for advancement would be of great benefit.

There existed a national organization, the Music Teachers National Association, MTNA, that could serve to implement these ideals. In 1883, Minnesota had sent its first representative, William H. Leib, a fine tenor, to the national convention of MTNA. In turn, Leib, and later others, would be

appointed to the post of Vice-President for Minnesota. This person's duties would be to bring national ideas to the state and to organize the state itself.

In keeping with this possibility, the Superintendent of Music in the Public Schools of Minneapolis, O. E. McFadon, invited Minnesota music teachers to meet in St. Paul at Ford's Music Hall on Wednesday, 19 October 1887. Because the meeting coincided with a concert in Minneapolis, attendance was slim. Despite this difficulty, the group elected state officers and vice-presidents for a few counties of Minnesota. Willard Patton dean of Minnesota composers and prime mover in the establishment of MMTA, became president of the fledgling association which would "further the spirit of good fellowship among the teachers of the *divine art*."<sup>22</sup>

This group met again in Dyer Music Hall, Minneapolis, 30 October 1887. After performances by ten of their members, they adopted a constitution. Thirty members were enrolled. Patton considered that a good start. About the same number had launched the Ohio and Indiana Music Teachers Associations.<sup>23</sup>

Though the moment seemed propitious, the state organization, MMTA, found it difficult to keep interest alive. Two years after its inception, several Minnesota members formed the opinion that if a national meeting were held in Minnesota, it would boost the faltering state organization. Consequently in Philadelphia in 1889, the Vice-President for Minnesota, Walter Petzet,<sup>24</sup> made the plea and received approval for a Minneapolis national convention with the following state officers making local arrangements.<sup>25</sup>

President	Willard Patton	Minneapolis
Secretary	William A. Wheaton	St. Paul
Executive Committee	Carl V. Lachmund	Minneapolis
	S. A. Baldwin	St. Paul
	Gustavus Johnson	Minneapolis

As plans for the convention began to take shape and the Minnesotans began to solicit attendance, another more prestigious event took precedence: the Tenth Republican National Convention in Minneapolis, the first to be held west of Chicago. Faced with this crush of events—some 100,000 to 125,000 visitors were expected—and with the persistent difficulty of recruiting members, MMTA cancelled its plans for a 1892 convention in Minneapolis and the national organization moved it with some difficulty to Cleveland.<sup>26</sup>

After this setback, the Minnesota association became quiescent for the next nine years. Within this period, certain members continued to attend national meetings where they presented the high ideals of the pioneer Minnesotans. It was not until 1901 that the Minnesota Music Teachers Association, MMTA,

was firmly established, an organization that has now existed for over a century.<sup>27</sup>

At the Fourth Annual Convention of MMTA, Patton asked his colleagues to inaugurate a series of examinations for teachers of the association. A number of members were aware of the British associations of musicians who already had qualifying examinations for its members. A few of the Minnesotans were actually members of these English groups. The American Guild of Organists, founded in 1896, was based on the examination principles of the British. With these examples before it, MMTA began to set up its own program which was developed between 1909 and 1912 when at the latter date

When Patton became president of MMTA in 1910, he pushed hard for the accrediting of the members through examination. He believed that "those that do not enrich their minds through study will surely become stale as teachers, while those pursuing the opposite course will not only remain fresh and resourceful, but will grow and develop." "After three years of searching debate on this delicate and vital subject which uncovered hidden talent and unhorsed cavorting mediocrity"<sup>28</sup> MMTA started a plan for a series of three levels of examinations, the first such plan in the MTNA.

#### V. Patton and the Evergreen Club

The Evergreen Club of Minneapolis, organized in 1916 and still active, elects as members men who have contributed to musical life of the cities for a period of twenty years or more. Its purpose is friendship and recognition. Since 1969, it has awarded scholarships to talented students, both male and female.

It was instituted on April Fool's Day, 1916, when William Mentor Crosse, a gifted pianist, invited eight Minneapolis musicians to dinner at Schiek's Restaurant and failed to appear until the dessert course. Crosse then proposed an Evergreen Club "based on the theory that a man is not old until he admits it." The charter members, Alfred M. Shuey, Gustavus Johnson, Willard B. Heath, Frank H. Forbes, Willard Patton, Henry S. Woodruff, Harlow Gale, and Heinrich Hoevel, met with Crosse at the Elks Club 18 November 1916 to formally organize the club. They decided that the club should remain informal in nature and should include not just active musicians but critics, patrons, music dealers, etc. In the course of time, all of the conductors of the Minneapolis Symphony [Minnesota Orchestra] have been elected as honorary members.

The ideals of an evergreen memory and the power of friendship fired Patton who expressed these thoughts many times. Upon his arrival in Minneapolis, Patton had met Robert Owen Foster who had— along with Otto Keidel—been teaching pianists and who ran the principal music store of the city. The two men formed a fast friendship, a personal regard that grew even more close because both practiced the art of poetry.

Hearts Evergreen

We are here again  
Old boys, young men,  
To renew the friendship of years  
And the lay we chime  
Is a halting rhyme  
Shot through with laughter and tears.  
Tho' our heads grow bare  
With the Autumn air,  
Or white with the Wintry snow,  
Our hearts evergreen  
With Summer's bright sheen  
Still keep time to the long ago.

Let the maid and swain  
In Light refrain  
Sing of love that never will end,  
There's a joy as pure  
That shall long endure  
Deep in the heart of a friend.  
So here's to each soul  
Striving on to its goal,  
And here's to each heart and hand,  
May we steadfast abide  
Till we cross the dark tide  
To the shores of that heavenly land.

—Willard Patten (from the Old Logbook of the Evergreen Club)

Queen of Wabunheim

Where the brightest flowers blossom,  
And the birds' sweet voices chime  
With the waves soft rhythmic singing,  
Dwells the Queen of Wabunheim.

She is queen of all who know her,  
And she rules with magic sway  
By the beauty of her presence  
And her gentle, winning way.

May her reign be true and noble,  
Filling hearts with thoughts sublime;  
May her name be long remembered,  
Mary, Queen of Wabunheim.

by Robert Owen Foster (from the set of songs *Wabunheim Blossoms*  
set to music by Willard Patton)<sup>29</sup>

Patton became the gentle force that served the club well. He wrote the dedication of the Old Log Book of the club.

Dedication

Written by Willard Patton

Banded together by ties of friendship, by a common interest in the welfare of our beloved home city, by a loyalty to the art which we professionally serve or by love of this art which we individually support;

We, whose names appear in this LOG BOOK OF THE EVERGREEN CLUB, do humbly, but with a spirit of joy and thankfulness record our devotion to the cause of Music.

There are those amongst us, who have given many of the best years of their lives; there are others who have sacrificed monetary gains; but there are none who would turn back the pages of the ledger of life and erase one entry given to music; for we have received in return ten fold to bless and cheer us and to make life worth the living.

Whatever we individually, have been privileged to contribute in the advancement of musical life and opportunity, has been with the purpose of present benefit to others, as well as ourselves; with the hope of elevating the aims and ambitions of all sharing in that life, and with the desire in our hearts that our endeavors would produce permanent



results. We have endeavored to lay a good foundation and create in the hearts of those who were to follow, better equipped to climb the heights, an acknowledgement that our labours were faithfully spent.

Because of its distance from the living influence of Arts and Letters, our now great and cultured city was for years dependent upon its own meager resources for musical enrichment. Fortunately there were numbered among its citizens a few devoted musicians, pioneers in an unbroken field, who made it a paramount interest of their lives to cultivate and develop such natural talent as was then found here. Not alone by small orchestras and occasional concerts or singing societies, but also by a most intensive and exhaustive campaign of choir singing and repertoire, stimulated by friendly rivalry brought the general public gradually to crave the enjoyment of music of a higher quality and performers of distinction. Thus the progress of Art, from small beginnings has been steady. It has kept apace with, if not actually out-distanced the city's growth in other lines of greatness until now-Minneapolis proudly stands among the foremost, where Music hold high place.

We have been "on the firing line," we have achieved results; we have tried to do what our abilities and our opportunities enable us to accomplish and we have tried to do it well. A path has been blazed and a way made easier to follow, for those who may more successfully "carry on" and still we are most grateful for the privilege of having some small share in the building of this "city of tone" and hope that the future will remember us kindly.

We have established the custom of meeting around the table on the last Saturday of November, of every year. A fraternal gathering of kindred spirits for mutual enjoyment. Music and reminiscence will our minds. We live again the treasured experiences of the past. Though we of the present membership may pass along, we trust the custom will be continued and that others will come in and take the places—which may in time become vacant. Let the Evergreen Club long endure. Let it always remain as great a joy to those who later come into its membership, as it will always remain a joy to us, for it is the young hand of Spring touching the Autumn of Life.

In 1924, when Patton fell sick, the club took action.

Subsequent to the meeting word was received of the serious illness of Willard Patton, and the apparent necessity of some financial aid. A meeting was quickly called of the Club and a testimonial concert arranged at the Auditorium through the kindness of E. L. Carpenter, who donated on behalf of the symphony, the use of the Hall. Nearly \$1500 was raised in this artistically successful concert, the feature being a mixed chorus under the leadership of Mr. Sidney Morse which rendered some of Mr. Patton's compositions.

Patton died in Minneapolis Friday 14 December 1924. On the Sunday following, his compositions were featured in the church services of St. Marks Episcopal,

Westminster Presbyterian, Hennepin Avenue Methodist, and Plymouth Congregational, the largest churches of the city.

***Minneapolis Morning Tribune, 18 December 1924.*** Notice on the Funeral of Willard Patton [Patten], (Milford, Maine, 26 May 1853-Minneapolis, Minnesota, 14 December 1924), a principal founder of the Manuscript Club of Minnesota Composers (1893), composer of many works including the widely-performed oratorio, *Isaiah*, original founder of the Minnesota Music Teachers Association (1887) and its president 1909-1910. The following was read by Robert Foster.

“When I am gone, I want you to read this at my funeral. It shall be my last message to my friends.”

With this request Willard Patton for many years a leader among Minneapolis musicians, one day about a year ago handed a folded sheet of paper to his friend, Robert O. Foster.

Monday afternoon at Mr. Patton’s funeral in Lakewood chapel, Mr. Foster arose and slowly read what Mr. Patton had written. The message, in the form of a prose poem follows:

The years weighed heavily upon him. He sat in the twilight, with bowed head and drooping hands. One by one his dreams had faded. Little by little the things for which he had planned and toiled had slipped from his grasp. And now a great loneliness was upon him.

Then, as the darkness grew, there appeared before him a shining form. Looking up, he asked wearily, ‘Who art thou?’ And the visitor replied, ‘I am a messenger sent to bring thee that which thou shalt choose from these five gifts.’

‘I offer thee Wealth, Power, Fame, Love or Friendship. Which wilt thou have?’

Long he pondered while the messenger waited in silence. Finally he spoke softly as to himself:

Wealth? It is more often a curse than a blessing, always a burden, never in itself a joy. I will not ask for Wealth.

Power? It breeds tyranny, selfishness, and greed. It may rule through fear, but it is a destroyer of peace. I will have none of it.

Fame? It is but a bubble, glittering for a day or a year, a temporary sun, about which clouds of envy or malice are ever rolling. It may possibly become a crown for the dead, but it is more often a thorn for the living. I do not desire Fame.

Love? It is sweet, it is truly divine. But, alas, we are not divine, and by our own impurity we may pollute it. And when we have thus marred its perfection it becomes a disappointing, weak and wayward thing, oft turning to hate. I fear it.

Friendship? Ah! that may be human, but it is kind, generous and forgiving. It will comfort and inspire. It will lend a hand or cheer a faltering heart. Yes, give me, O wonderful messenger, thy noblest gift. Give me Friendship.

The messenger smiled as he replied:

'Thou hast indeed chosen wisely. Wealth would have hardened thee; Power corrupted thee; Fame embittered thee, and Love disappointed thee. Friendship shall gladden thy heart and uphold thy hand; and thou shalt in turn bestow its blessings upon others at their need.'

Then the messenger vanished. But the light he had brought was shining upon the man's upturned face.

As Mr. Foster finished, the Evergreen club, composed of pioneer Minneapolis musicians, of which Mr. Patton was a former "first fiddle" or president, sang "Friendship" in accordance with the club's traditions.

The Rev. Marion D. Shutter officiated at the funeral service, which was attended by members of all the outstanding musical organizations in Minneapolis. E. L. Carpenter, president of the Orchestral association, and Henri Verbrugghen, conductor, represented the Minneapolis Symphony Orchestra. H. C. Woodruff, leader of the Apollo club led the members of the Evergreen Club in their song. Harry Phillips sang a baritone solo, "Going Home."

Dr. Shutter read from the Bible passages which Mr. Patton, shortly before he died, had selected to be read at his funeral.

## Willard Patton List of Works

MnM = Minneapolis Public Library  
 MnHi = Minnesota Historical Society  
 Laudon = Laudon Collection  
 DLC = Library of Congress  
 C = Copyright Office  
 NN = New York Public Library

## Oratorios and Cantatas

Ms. or Print	Title	Dedication & Date Publisher	For	Location
Ms	Atonement, an Easter Motette		chorus, orch., baritone & soprano solos, vocal score, orch. score & parts	MnM
Pr	Bring no More Vain Oblations <i>(Isaiah)</i>	c. 1898	Recit. and Aria for baritone	MnM
Pr	Cry Aloud, Spare Not <i>(Isaiah)</i>	Ditson, Boston, 1904	Aria for soprano	MnM
Ms	Isaiah, an Oratorio	First performance, 27 Jan. 1897, Minneapolis	4 soloists, quartet, mixed chorus and orchestra	MnM (score & orch parts)
Pr		1897, vocal score by W. J. Dyer & Bro. Mpls, Plate #1		MnM, DLC, NN
Pr		Rev. Ed., vocal score by Ditson, Boston, 1904		MnM, DLC
Ms	Israfil	text by Edgar Allen Poe	vocal & orch. scores	MnM
Pr	Strengthen Ye the Weak Hands <i>(Isaiah)</i>		Aria for tenor	MnM
Pr	Thou wilt keep him in perfect peace <i>(Isaiah)</i>	Ditson, Boston, 1902	Aria	MnM
Pr	Usona, A Paeon of Freedom Text by Sharlot Hall	Cantata, Minneapolis, Lloyd Publishing, 1919	mixed chorus & soprano solo	DLC, MnM
Ms			vocal score, full score and parts	MnM

## Musical Epics

Ms. or Print	Title	Dedication & Date Publisher	For	Location
Ms	Footstones of a Nation	1906, concert-ode		
Ms	Star of the Empire, The	1900		

## Symphonic-Fantasia

Ms	The Spirit of "61"	score	orchestra	MnM
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## Choral Works for Church

	Festival Te Deum in D-flat			
Ms	Mass in A Major		vocal with organ	MnM
Ms	Requiem		SATB	MnM
Ms	Responses to the Commandments		SATB	MnM
Pr	Deus misereatur in E-flat	# 47 of Molineux Quartette Choir Series	SATB	
Pr	Bonum Est (It is a good thing)	# 65 of Molineux Quartette Choir Series	SATB	
Pr	Chant Te Deum	# 53 of Molineux Choir Folio	SATB	
Pr	Gloria in Excelsis in A Flat	# 40 of Molineux Quartette Choir Series	SATB	
Pr	Benedictus in A Flat	# 44 of Molineux Quartette Choir Series	SATB	

## Operatic Works

Ms. or Print	Title	Dedication & Date Publisher	For	Location
Ms	Fianza, La (operetta)*	1889		
Ms	Gallant Garroter, The (operetta)	1882		
Ms	Pocahontas, opera	words, music and orchestration by Patton, reading in the Room of the Radisson Hotel	ational score, full score, libretto	MnM
Ms	Pocahontas, overture			MnM
Ms	Robin Hood		Chorus and conductor's parts	MnM

\* The Overture to *La Fianza* was played at Danz's 1890 Concert of Minnesota Composers.

## Songs

	American Battle Hymn	Text by Margaret Landor (pseudonym of Patton)		C
Ms	Anthem of the River	Text by R. O Foster	song for low vc	MnM
Ms	Ashes of Life	Text by Margaret Lander	song for high vc	MnM
Ms	Ask Me No More	Words from <i>The Princess of</i> Alfred Tennyson	song for medium vc	MnM
Ms	Ave Maria (Latin and English)		song for medium vc	MnM
Ms	Awake		solo song for high soprano	MnM

Ms	Bluebird	adapted by Margaret Lander	song for high vc	MnM
Ms	Captured	Text by Nora Perry	song for medium vc	MnM
Ms	Celestial Voices	text by Margaret Lander	song for medium vc	MnM
Pr	Challenge, A	Clayton F. Summy, 1917	voice & piano	
Ms	Dearest and Best	From An Irish Arden	song for medium vc	MnM
Ms	Eight Songs from <i>The Princess of Alfred Tennyson</i> My wife and I O Swallow Ask me no more Home they brought her warrior Thy voice is heard The splendour falls		1 vol high 1 vol low # 1 missing in both	MnM
Ms	Evelyn	text by Frederick Langbridge	song for medium vc	MnM
	Farewell	from an unfinished work	voice & piano	
	Fond Heart	Text by Margaret Lander	voice & piano	
Ms	His Mother (at the peace celebration)	Text by G. E. Bertrand	song for medium vc	MnM
Ms	Home they Brought her Warrior	from <i>The Princess of Alfred Tennyson</i>	song for high vc	MnM
Pr	Hymn of Consecration	song, Lloyd Pub. 1921	voice & piano	C
Pr	I Will (Life's Watchword)	Text by Robert Owen Foster Lloyd Pub., 1919	voice & piano	C
Ms	In Thy Bower Above	text by Margaret Lander	song for high vc	MnM
Pr	Laddie	Text by R. O. Foster 1919 Lloyd Publishing Co.		MnM
Ms	Land of Flowers, The	Text by Margaret Lander	voice & piano	MnM
Pr	Light of Freedom, The	Text by Robert Owen Foster Lloyd Pub., 1918	voice & piano	C
Ms	Love		voice & piano	MnM
Ms	Lover's Plaint, A		voice & piano	MnM
Ms	Maiden Slender	Text by Margaret Lander	voice & piano	MnM
Ms	Mary	Text by Robert Owen Foster	voice & piano	MnM
Ms	Mignonette	A Ballad of June Text by Margaret Lander	voice & piano	MnM
	O Swallow	Text by Tennyson	voice & piano	MnM
Ms	One Day at the Organ	Text by Adelaide Proctor	voice & piano	MnM
Ms	Our Christ	Text by H. W. Farrington	voice & piano	MnM
Ms	Remembered	Text by M. L. Magruder	voice & piano	MnM
Pr	Return, my Love	Text by Fred G. Smith Mpls: Lloyd Publishing Co. 1922	voice & piano	MnHi Sheet Music #277
Ms	Rolfe's Wooing		voice, piano, with violin obbligato	MnM

Pr	Six Songs by Margaret Lander (pseud. of Patton) Retrospection Compensation (Robert Burns's If a body meet a body) Warning (Longfellow) Trusting Jeannette Fond Heart	Lloyd Pub. Co, 1903		MnM has Compensation Warning Jeannette
	Song of the Cavalier	from an unfinished work	voice & piano	
Ms	Splendour Falls, The	Text by Tennyson	voice & piano	MnM
Pr	Studio Fancies, six little songs Signals Would You? Cradle Song Jeannette O Friend of IMine Lover's Rhapsody	Poems of A. E. Allen c. 1918 Lloyd Publishing Co. Studio Building, Minneapolis		MnM
Ms	Tears, Idle Tears	Text by Tennyson	voice & piano	MnM
Pr	Thy Picture Fair	Text by Robert Owen Foster c. 1919 Lloyd Publishing Co.		MnM
Ms	Till the Starlight Dies	Text by Cora Hardy	voice & piano	MnM
Ms	Trusting	Text by Margaret Landor	voice & piano	MnM
Pr	Two songs On Life's Sea Symbol of Love	Text by Robert Owen Foster c. 1918 Lloyd Publishing Co. 68 S. 11th S., Minneapolis		MnM
Ms	Vision	Text by F. G. Smith	voice & piano	MnM
Pr	Wabunheim Blossoms, Songs of a summertime Symbol of Love Mary Laddie On Life's Sea Paloma Street Queen of Wabunheim Friendship True Thy Picture Fair An Anthem of the River The Light of Freedom	Text by Robert Owen Foster c. 1918 Lloyd Publishing Co. Studio Building, Minneapolis		MnM, DLC
Pr	Warning	Text by Margaret Landor	voice & piano	MnM

## Part Songs

Ms	America my own	2 versions	4 pt, mixed	MnM
Pr	Call of Spring	Lloyd Pub. 1919	women's voices	C
Pr	Call of Spring	Poem of G. L. Hosmer c. 1909	part-song for women's voices	MnM
Ms	Cycle of the Season, A	Text by Margaret Lander	4 pt, mixed	MnM
Pr	Evening	New York: J. Fischer 1924	TTBB	Laudon
Ms	Flag of Freedom	Text by Margaret Lander	4 pt, mixed	MnM

Pr	Hey! Dolly O	New York: J. Fischer 1924	TTBB	Laudon
Pr	Hymn of Faith, A "To eyes of faith that pierce the mists...the Lord the Great Jehovah with us on the field"	Text by Harriet B. Stowe Sh Mpls., 1917 Has the Red Cross symbol cover	SATB with piano reduction on	MnM (Mpls. Collection)
Ms	Hymn of Peace	Text by Margaret Lander	4 pt, mixed	MnM
Pr	If Doughty Deeds	New York: J. Fischer 1924	TTBB	Laudon
Ms	Joy	signed Willard Patton "All American"	women's voices	MnM
Pr	Land we Love	Poem of Margaret Lander c. 1916	Unison, 2, 3 or 4-part chorus	MnM
	Maiden's Rose, The		women's voices	
Pr	Minnesota Mine "Where the continent uprose from the deep...then hail thee, Minnesota mine"	Text by Margaret Lander (Patton) Mpls., 1918 Presented to and copyright Minnesota Federation of Women's Clubs, 5th Dist.	Solo verse with SATB chorus, piano accomp.	MnM (Mpls. Collection)
Pr	Nature's Lullaby Text by B. W. Ball	New York: J. Fishcr 1924	TTBB	Laudon.
	Paraphrase of "Vacant Chair" (G. F. Root)		women's voices	
	So the Story Goes		women's voices	
	Song to My Love, A		women's voices	
Pr	Summer	Fischer	Women's voices	
Pr	Warning	Text by Henry W. Longfellow New York: J. Fischer 1924	TTBB with Soprano obbli- gato	Laudon
	When Evening's Twilight		women's voices	

## Concertos

Ms	Concerto for Violin and Piano	1st mvt. incomplete, no violin part for 1st mvt.		MnM
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## Piano

Pr	The Minneapolis Exposition Grand March	Minneapolis/St. Paul: W. J. Dyer & Brothers [1886] for the exposition that opened 23 August 1886	Piano score	MnM MHS
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## Transcriptions for Violin, Violoncello and Piano

	Pantomime and Meditation from "Pocahontas"			
	Prelude and Cantabile from "Star of Empire"			



Willard Patton, "The Vibrato, Tremolo or Throb in the Singing Voice," *Musical America*, November 13, 1909, p. 10.

W. S. B. Mathews, "Willard Patton and his Oratorio "Isaiah," *Music* (Mathews, Chicago) Vol. 2 (Nov. 1896-April 1897) pp. 573-581.

Waldo Selden Pratt and Charles N. Boyd, eds. "Willard Patton," *Grove's Dictionary of music and Musicians, American Supplement* (Philadelphia: Theodore Presser 1920)

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- 1 Information on Patton's life is drawn from the obituary published in the *Minneapolis Journal*, 15 December 1924 and from *A Half Century of Minneapolis*, edited by Horace B. Hudson (Minneapolis: Hudson Publishing Company, 1908)
  - 2 Organist, composer and teacher (1839-1909) who had studied in Leipzig and then held various posts as church organist. His church compositions were widely performed, among the first American productions to meet with such a reception.
  - 3 George Thornton Edwards, *Music and Musicians of Maine* (Portland: The Southworth Press, 1928) p. 176. Patton's picture appears on p. 178.
  - 4 Robert Griggs Gale, "Chords and Discords," *The Bellman*, 1 (15 September 1906) p. 212.
  - 5 Sketch of Patton in *Tribune* Sunday, 19 June 1887, p. 5
  - 6 Hamline University Bulletins, Hamline Archives
  - 7 *Who's Who in Music and Dramatic Art in the Twin Cities*, compiled by Arthur E. Wascher and Thomas Clayton Ingham (Minneapolis: Associated Publicity Bureau, 1925) p. 116.
  - 8 In 1900, the club presented Patton's musical epic, *The Star of Empire*, and a little later, *Footstones of a Nation*.
  - 9 From this point on, the following material is repeated (with a few slight changes) from pages 15-20 of my *Minnesota Music Teachers Association, The Profession & the Community* published in 2000 by the association.
  - 10 See Scot M. Guenter, *The American Flag, 1777-1924* (Cranbury, NJ: Associated University Presses, 1990), Chapter 5, especially pp. 106-109.
  - 11 The organization of the Minnesota Manuscript Club was announced 29 October 1893, its affiliation with the New York Manuscript Society was announced 7 September 1894. The Philadelphia Club began in 1892, Chicago's in 1896.
  - 12 See Robert T. Laudon's Chronology, "Concerts of Minnesota Composers, 1889-1935, and other related events" on deposit in the Research Library of the Minnesota Historical Society.
  - 13 *Minneapolis Tribune*, 3 February 1924, article before the Testimonial Concert. The noted critic and editor, W. S. B. Mathews, came from Chicago to hear the premiere. He wrote a full-scale critique in his magazine *Music: a Monthly Magazine*, 11, p. 581, in which he discussed each of the movements. He found several deficiencies but concluded that Patton "has performed a serious undertaking and has succeeded remarkably well—Isaiah deserves to go upon the list of honorable undertakings by American composers, the list of which is growing now at a rapid rate."
  - 14 *Minneapolis Tribune*, 3 February 1924, article before the Testimonial Concert of 5 February 1924.
  - 15 *Music*, 11, p. 581.

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16 Mathews, "Willard Patten and his Oratorio "Isaiah," *Music* (Chicago) 11 (November 1896-April 1897), p. 573.

17 At this time, around 40 Minnesotans were studying music in Germany. See Laudon, *Minnesota Music Teachers*, p. 25.

18 W. S. Rockstro, "Oratorio," *A Dictionary of Music and Musicians*, ed. George Grove (Boston: Ditson, 1880) 2, p. 559. See also George P. Upton's *The Standard Oratorios* which traces the history of the oratorio and the early development of sacred music in America.

19 The full history of St. Agatha's is admirably chronicled by Sister Ann Thomasine Sampson, "St. Agatha's Conservatory and the Pursuit of Excellence," *Ramsey County History*, 24, No. 1, pp. 3-19 and in two earlier monographs *The Ireland Connection and The History of St. Agatha's Conservatory* available in mimeograph print at the Minnesota Historical Society as well as by Sister Wilfreda Hogan, *A Review of 50 Years of Music Teaching, 1851-1901*, available in the Archives of St. Joseph's Academy.

20 For details of this important institution see Robert T. Laudon, "Clarence Alden Marshal: The Northwestern Conservatory of Music & The Music Teachers Association" in the series "Minnesota Musicians of the Cultured Generation," pp. 5-19.

21 Ibid, pp. 19-20.

22 *Minneapolis Tribune*, 20 October 1887.

23 *Minneapolis Tribune*, 4 December 1887.

24 Walter Petzet (1866-1941) of Germany, pianist, composer, graduate of the Royal Conservatory at Munich where he was a student of Rheinberger. He was resident at the Northwestern Conservatory in Minneapolis 1887-1890. He then taught piano at the Scharwenka Conservatory in New York before returning to Europe.

25 Carl Lachmund (1857-1928) of Missouri, pianist/violinist, chose the Twin Cities as his residence in 1885 after he returned from study with Franz Liszt (1882-1884). He kept a diary of his lessons and experiences, published as *Living with Liszt*, Franz Liszt Studies Series 4, edited, annotated, and introduced by Alan Walker (Stuyvesant, NY: Pendragon Press, 1995), considered one of the most important sources for understanding the way in which Liszt taught. While in the Twin Cities, he established a youth orchestra, played first violin in a string quartet, and accompanied performers on tour. After the death of his wife, a gifted harpist, he left for New York in 1890 where he founded his own conservatory and formed a Women's String Orchestra.

26 June Drenning Holmquist, "Convention City, The Republicans in Minneapolis, 1892," *Minnesota History* 35 (1956), pp. 64-76.

27 See Robert T. Laudon, *Minnesota Music Teachers Association, The Profession & the Community* (Eden Prairie, Minn., by the association, 2000).

28 Patton, "The Examination Plan in Minnesota," *MTNA Proceedings*, 1913, p. 219-221.

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29 This poem by Foster uses a curious combination of Wabun, the Algonquian word for the East Wind and the German word for Home. The word *waaban* meant "dawn" and *waabang* meant "tomorrow" along with variants in this extensive family of languages. The name became known to English-speakers principally through the writings of Henry Schoolcraft and later of Longfellow who in *The Song of Hiawatha* used it as the name of the East Wind, the wind of the dawn. Mudjekeewis, the father of Hiawatha, has just slain the Great Bear of the mountains, the terror of the nations., Mishe-Mokwa.

Thus was Mudjekeewis chosen  
 Father of the Winds of Heaven.  
 For himself he kept the West-Wind,  
 Gave the others to his children;  
 Unto Wabun gave the East-Wind,  
 Gave the South to Shawondasee,  
 And the North-Wind, wild and cruel,  
 To the fierce Kabibonokka.

Young and beautiful was Wabun;  
 He it was who brought the morning,  
 He it was whose silver arrows  
 Chased the dark o'er hill and valley;  
 He it was whose cheeks were painted  
 With the brightest streaks of crimson,  
 And whose voice awoke the village,  
 Called the deer, and called the hunter.