

Minnesota Musicians of the Cultured Generation

Gustavus Johnson
Pianist-Composer of Minneapolis

From Sweden to America
Johnson and the Pianists of the City
Johnson and the First School of Minnesota Composers
Johnson as Teacher
Johnson founds a Conservatory
Johnson's Place in the Community

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Gustavus Johnson

Courtesy of The Evergreen Club

—Chronology—

England

- 1831 Peter Johansson (age 17) leaves Sweden for England
Becomes leading wholesale merchant and marries Henrietta Hole,
pianist and member of a distinguished family
- 1851 Mary Henrietta Johnson born, Hull, England
- 1856 Gustavus Johnson born, Hull, England

Sweden

- 1860 Family removes to Stockholm
Gustavus has fine education and private music instruction
- 1868-70 Mary Henrietta studies at Royal Conservatory, Stockholm
- 1871 Mary Henrietta's beloved, K. A. Östergren, Baptist pastor, leaves
Sweden to found "New Sweden" in Maine
- 1874 Gustavus graduates from Schartau Business College

United States

- 1875 K. A. Östergren graduates from Newton Theological Institute,
Newton, MA and marries Mary Henrietta
- 1875 Gustavus arrives in Providence, RI
- 1876 Washington's Birthday, Gustavus arrives in Minneapolis
Then moves to Wisconsin and teaches there

Minneapolis

- 1880 Gustavus takes up permanent residence in Minneapolis
Joins male choruses and quartets as lead singer
Begins teaching music through medium of the piano and trains
assistants in his methods
 - 1882 Gustavus marries Caroline Frances Winslow of Royalton, VT
 - 1885-90s Gustavus a leading pianist of city along with Emil Zoch
and Carl Lachmund "Minneapolis Miracle" and Great
Exposition of Industry and Art, city
aspires to rival New York & Chicago
- Charles Henry Morris scours nation for
place for a music school, chooses
Minneapolis for Northwestern
Conservatory

- 1890 Gustavus presents a one-man concert of his own compositions and with Willard Patton begins a group of active composers that I am calling the First School of Minnesota Composers
- 1891 Östergrens move to Duluth
Mary Henrietta becomes leading teacher, member of Cecelians and the Duluth Music Teachers

The Apogee of Gustavus's Career

- 1893 Gustavus composes piano concerto on Swedish Airs for the Columbian Exposition in Chicago (not premiered till 1899)
First Concert of the Minnesota Manuscript Club (soon affiliated with the New York Manuscript Club)
- 1898 Gustavus opens his own school soon to become the Johnson School of Music, Oratory and Dramatic Art
Publishes his *Touch Formation*, the basis of his teaching and unusual in the commanding position he gives to "touch."
- 1901 Finishes his own building for the school
- 1906 Elected President of the Minnesota Music Teachers Association which has taken up the cause of the First School of Minnesota Composers

The Declining Years

- 1907 Gustavus overextended, declares bankruptcy and sells his school and building to a group of businessmen who form the Minneapolis School of Music, Oratory and Dramatic Art
- 1907 Gustavus reorganizes and continues in a new location his own school now devoted mainly to piano
- 1912 K. A. Östergren dies
- 1916 Gustavus is one of the founders of the Evergreen Club, a group designed for friendship and honor of Minneapolis musicians
Mary Henrietta a founder of the Duluth Music Teachers Association
- 1922-23 Gustavus retires to east of U.S. and loses touch with Minneapolis
Mary Henrietta visits in Sweden, as Guest of Honor of the Duluth Music Teachers, she tells of her trip
- 1928 Minnesota Music Teachers Association gives Gustavus an honorary membership
- 1932 Gustavus dies

Gustavus Johnson **Pianist-Composer of Minneapolis**

From Sweden to America

Gustavus Johnson, composer, pianist, and teacher of Minnesota, was born 2 November 1856 in Hull, England, to Peter Johnson [Johansson]¹ and Henrietta Hole Johnson.² Gustavus's father, a native of Sweden, had left for England at age 17 and had built a career there as a leading wholesale merchant. His mother, a skilled pianist, came from the prominent English family of Admiral Lewis Hole.³ Gustavus's sister, Mary Henrietta, pianist and music teacher of Duluth, Minnesota, had been born 4 November 1851.

When Gustavus was 3 years old and Mary Henrietta was 8, the family removed to Stockholm where his father became a partner in the fur and pelt firm [Körsnär] of D. Forssell & Co. From the age of 4, Gustavus had high-quality music instruction beginning with piano instruction from Miss Hammar,⁴ teacher of Her Royal Highness, Princess Louise, combined with instruction in music theory and vocal culture with Albert Lindström. As the bilingual son of distinguished parents, an enterprising father and an artistic mother, Gustavus seemed fitted to profit from a thorough education which he obtained in Stockholm. He attended the St. Jacob Elementary/Middle School [Lägre Elementarläroverk].⁵ Such schools had a Kantor for the singing and musical training of youth; St. Jacob's employed the Royal Conservatory Organ Professor, Mankell.⁶ Following his education at St. Jacob's, Gustavus attended the New Collegiate High School.

After his basic schooling, Gustavus attended the Schartau Business College [Frans Schartaus praktiska Handelsinstitut] from which he graduated in 1874. During his schooling, Gustavus evidently studied privately⁷ with Royal Conservatory teachers, Mankell and Nordquist,⁸ in piano, Mankell and Winge⁹, in theory, and Håckansson,¹⁰ in singing.

It has been impossible to trace Mary Henrietta's schooling but her family background argues for a good education. There were elementary schools for women and opportunities for higher education. In 1870, women were given the right to take the *Student Examen*. Mary Henrietta's musical background was excellent and allowed her to study singing and harmony at the Royal Conservatory from 1868 through 1870.¹¹

At that time, she formed an attachment for K. A. Östergren,¹² the pastor of the Baptist Church of Upsala. He left Sweden 6 May 1871 with a group of

immigrants to found the colony of New Sweden in Aroostook County, Maine. This settlement proved unsuccessful and many New Swedes including Östergren removed to Providence, Rhode Island. Prominent Baptists of Boston suggested that the Swedish pastor could become more closely identified with American life through study. Accordingly he entered Newton Theological Institute and graduated in June of 1875. Mary Henrietta, immigrated to the United States and the couple were married 8 July 1875. He quickly found an appointment as Chair of Dead Languages at Central University in Pella, Iowa, a short-lived position. Soon after he became pastor of the Swedish Baptist Church in St. Paul, Minnesota and from thence to northern Wisconsin before finally settling in Duluth. After her marriage, Mary Henrietta devoted much of her time to her growing family, four daughters and two sons. She was not able to make full use of her musical background until the family arrived in Duluth in 1891. There she joined Stella Stocker's *Cecilians*, the music study group of the city. Mary Henrietta soon became one of the leading piano teachers of the city and in 1916 a founding member of the Duluth Music Teachers Association. As late as the 1940s a member of her family taught piano at the Duluth branch of the University of Minnesota.

Gustavus followed Mary Henrietta to America and in September of 1875 arrived at Providence where he remained some 6 months before moving to Minneapolis. He came to Minnesota on Washington's Birthday, 1876, a date that he considered auspicious for residence in his new country. Gustavus stayed but a short time in Minnesota. For the next 3 years he pursued his teaching career in the Wisconsin towns of Chippewa Falls and Hudson. In 1880, he returned to Minneapolis, took up permanent residence and plunged immediately into the community musical affairs. He became a charter member of the Mendelssohn Club, a group of male singers, and member of the quartet "Freja" and lead singer in "Skandia" and "Orpheus."¹³

During this time Gustavus must have kept up his connections with New England. On 4 October 1882, he married Caroline Frances Winslow of Royalton, Vermont.¹⁴ Caroline was a direct descendant of Governor Edward Winslow of the Plymouth Colony. Gustavus, justifiably proud of his own heritage, now could also be proud of his wife's distinguished lineage as well. Gustavus and Caroline had but one child, a daughter, Laura Louise.

Johnson and the Pianists of the City

Johnson began his career in Minnesota at an auspicious moment. A number of well-equipped musicians, worthy colleagues, were arriving on the scene. In 1884, the pianist Hermann Emil Zoch chose Minneapolis as his residence.

Zoch, born in Theerkeute, Prussia, was the son of landed people, Carl Frederick and Augusta Kanau Zoch. He had a private tutor for musical education, attended the State Gymnasium at Halle, Saxony and graduated from the Thomas Gymnasium at Leipzig. He studied piano at the Mendelssohn Conservatory at Leipzig under Reinecke, the conductor of the Gewandhaus concerts, and theory under Jadassohn, finishing a six-year course in three years. He won first prize from the conservatory.



Hermann Emil Zoch

Courtesy of the Minnesota Historical Society

In Minneapolis from 1884 until his return to Germany in 1910, Zoch was to give 73 recitals of the masterpieces of the piano literature, about four a year. For the main part he drew from the German repertory of Bach through Brahms. Most of his concerts were given in the First Unitarian Church (corner of 8th St. and Mary Place) with an entry charge of fifty cents.



A Ticket of Zoch Concert

Courtesy Special Collections, Minneapolis Public Library

For his Fiftieth Jubilee Concert (1902), he played the following program which included five favorites from the preceding fourteen years of recitals..

Toccata and Fugue (D Minor)	Bach
Sonata quasi una fantasia, Op. 27, No. 2	Beethoven
Nocturne, Op. 27, No. 2	Chopin
Etude, Op. 36, No 3	
Romanza, Op. 22, No. 2 (D minor)	Schumann
Scherzo Op. 4 (E-flat Minor)	Brahms
Intermezzo, Op. 118, No. 6 (E-flat Minor)	
La Campanella	Paganini-Liszt
Feuerzauber (Magic Fire)	Wagner-Brassin
Walkuerenritt (Ride of the Valkyries)	Wagner-Brassin
Tannhaeuser Overture	Wagner-Liszt

All musicians had to make a living by teaching. Some gathered their lady students into clubs where they could perform for each other. The Zoch Club was formed in 1892. William Mentor Crosse had a Mozart Club under similar

circumstances, and a group even attempted Ladies Liszt Circle for a short time.¹⁵

In late 1884, two American-born brothers, pianist Carl and cellist Ernest Lachmund, arrived in Minneapolis fresh from their studies in Germany.

Carl V. Lachmund

Formerly Professor of "Advanced Classes" at the Berlin Conservatory (Germany).

ERNEST LACHMUND,

(Violoncello, Piano and Theories.)

Recommendations from noted Royal professors in Berlin. { Room 15, 408 Nicollet Ave.,
over Dyer & Howard's.

The Lachmund Announcement in the Blue Books

Courtesy of the Minnesota Historical Society

They were sons of a musical family. Their father, Johann Gustav Otto Lachmund, a liberal thinker, had left Germany in 1850 in the wake of the 1848 revolutions and the reactionary upsurge following. Carl Valentine Lachmund (1853--1828) and Ernest (? - 1954) were sent to Germany to study in 1867 at first at the Cologne Conservatory directed by Ferdinand Hiller. They returned to the United States where in 1880, Carl accompanied the noted violinist, August Wilhelmj on a concert tour throughout the country. In 1881, they returned to Germany and studied in Berlin. Carl took up his work with Moszkowski and Scharwenka. Ernest was admitted to the Königliche Hochschule für Musik where entry was gained only with a highly competitive examination. The Hochschule was under the direction of the noted violinist, Joseph Joachim and his quartet served on the faculty. Ernest studied for three years with the noted cellist of the quartet, Robert Hausmann.

Carl not only studied but taught at the Scharwenka Conservatory. In the summer of 1882, Carl studied with Liszt at Weimar. He found himself among some of the giants of the piano—Friedheim, d'Albert, and others—and being by nature somewhat reticent tended to subordinate himself to these overwhelming talents. Still he scored real successes with things such as the Schumann Toccata. Carl returned for the next two summers. He and his wife Carrie, a harpist, were great favorites of Liszt because they were seriously devoted to music, were talented, and because they refused to enter into any of

the cliques surrounding Liszt. Carl kept a diary during these summers, a diary which was recently published as *Living with Liszt*, ed. Alan Walker, Franz Liszt Studies Series #4. (New York: Pendragon Press, 1995). It is considered today one of the best sources describing Liszt's ideas on specific pieces and his style of teaching.

Carl did not attempt to give numerous recitals as others did. Instead he turned to occasional solo performance and to community service. A competent violinist, he joined the performing and teaching ranks on string instruments and formed a juvenile string orchestra.

He hoped that this group could form the basis for an adult orchestra some day. He started some of the earliest chamber music concerts in the cities. One day in 1889, as he and his brother were walking up Nicollet Avenue, they happened to meet another violinist from their days in Cologne, Heinrich Hoevel. They promptly formed a string quartet and began a series of concerts.



Carl Lachmund's Juvenile String Orchestra, 1888
Courtesy the Minnesota Historical Society

In this boom time of 1885-1886, Gustavus Johnson claimed his unique niche as performer in the musical life of the city. Eventually in the following years, he performed over 300 compositions in public. Johnson became much in demand both as soloist and accompanist. His playing and his repertory both seem to have been of a high order, of a quality to compete successfully with the extraordinarily gifted musicians of the city. "He appeared in many of the leading concerts and recitals given in the Northwest; as an accompanist, he was in demand acting as such for Anna Louise Cary, Madame Cappiani, Schirstine Nilson, Lillian Blauvelt, Cassells and many others."¹⁶ As an example of his work, we might consider the program he gave on the 9th of July 1907. It contained major works of Bach, Beethoven, Chopin and Schumann, quite a far cry from the repertory of sugary salon music that still was frequently heard. The reviewer, Victor Nilsson wrote:

At the auditorium of the Minneapolis School of Music, Gustavus Johnson, last night, gave an interesting and eclectically important piano recital before an audience that filled the hall.

One of Mr. Johnson's chief merits has always been a large singing tone of much clearness and power, while distinction in phrasing also is to be counted among them. The program of last night was a taxing one, not only from the viewpoint of technique, but also as far as the memorizing was concerned. Opening up with Bach's Chromatique Fantasie and Fugue in the arrangement for the modern piano by Hans von Buelow, it embraced Beethoven's great Sonata, op. 81, "Farewell, Absence and Return," Schumann's Carnival entire, a group of Chopin selections and some compositions of more recent date. Of the classical compositions, the Bach number, interesting because so seldom heard, from the point of execution fell somewhat behind the Beethoven sonata, but it was first in the romantic numbers that the reciter showed his power, while the modern compositions received of all the most loving interpretation.

Schumann's carnival pictures are twenty-one in number and altho very short, most of them are strikingly characteristic. They were all rendered with spirit and with their proper physiognomy finely delineated. The Chopin numbers, especially relished because of the clarity of tone with which they were rendered, consisted of the familiar Etude, op. 10, No. 5, Nocturne, op. 27, No. 2, not often, and Polonaise-Fantaisie, op. 61, very seldom performed in public.

Among more recent compositions Tschaikowsky's "Meditation" in D was the first. It belongs as number 5 in the opus 72 of the Russian master, seventeen piano compositions, most of them yet not very much known and decidedly unequal in value. The "Meditation" is more truly pianistic than some of the others, but less melodic than the majority of them.

The best thing done last evening was Mr. Johnson's splendid rendition of McDowell's "Etude," op. 36. This extremely difficult work is grand and deeply original in its conception.

The recital closed with the performance of a new composition by Moszkowski, a very elaborate Valse in F, op. 69.¹⁷

Gustavus Johnson, Emil Zoch, and Carl Lachmund, set the standards for pianism. Though Zoch left the cities in 1910, Johnson curtailed some of his work soon a few years after that and Lachmund left the cities after the death of his wife and child in 1891, others came to claim their places showing the way toward the high quality of pianism that has characterized the Twin Cities ever since their day.

Johnson and the First School of Minnesota Composers¹⁸

The season of 1889-1890 proved a fruitful one for Johnson and for Willard Patton, the two leading composers of the city. In mid-October, Patton presented a comic opera, *La Fianza* at the Minneapolis Grand Opera House to the libretto of Bert W. Ball. The orchestration by J. Bodewaldt Lamp, leader of the Grand Opera House orchestra, was unusually rich with a variety of wind instruments: oboe, bassoon and French horns. The special costumes and scenery for its four-performance run were especially lavish.¹⁹ In the winter Johnson presented a concert notable not only for the fact that it was a "one-man" show but also because it presented several of the major performers of the Twin Cities and "brought out" the soprano, Olive Fremstad, destined for an international career as leading singer of the Munich Opera and the Metropolitan Opera and the inspiration for Willa Cather's *Song of the Lark*.

Johnson's Third Musical Evening of the Season	
Dyer Music Hall, 14 February 1890	
Polonaise for Piano (four hands) Messrs. Woodruff and Johnson	Johnson
Fantasie on Swedish Airs, Cello Solo Mr. Schlachter	Johnson
a. Five Characteristic Pieces b. Nocturne G. Johnson	Johnson
"Daffodils" Mr. Porter	Johnson
Reverie, Violin Solo Swedish Dance, Violin Solo Mr. Straka	Johnson
"Thou'rt Near Me" Two Little Swedish Songs Miss Fremstad	Johnson
Easter Anthem, Double Quartet Soprano solo by Miss Ulmer	Johnson
Grand Trio in C Messrs. Johnson, Straka, and Schlachter	Johnson

At the end of the season, 27 April 1890, in Minneapolis at Harmonia Hall, the Danz Orchestra gave a concert "Music by Home Composers," which presented once again a number of compositions by Patton and Johnson with the addition of a few pieces by Gurney, Shuey and Baldamos.

These stirrings of American creativity were sweeping not only the Gateway to the Great Northwest but the nation. New York founded a Manuscript Club in 1889. Minnesota followed quickly with their own 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.²⁰ 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 started composing a Piano Concerto on Swedish Airs. As it turned out, the Chicago fair had problems with its music programs and such a crowded schedule that his concerto had to wait some years for its premiere.

At this auspicious moment when the tides of Americanism were running high, Minnesota chose to inaugurate its Manuscript Club unleashing a veritable flood of "home" composer events.²¹

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: "Sweet and Low" (Tennyson) and other Tennyson songs "Unless"	Willam Mentor Crosse Miss Fannie McLeod
Songs: "Love for Thee" "Beware" (Longfellow)	Clarence A. Marshall Miss Esther Butler

Quartets for Ladies Voices "When Evening's Twilight" "The Maiden's Rose"	Willard Patton Sappho Ladies' Quartet
Song for Soprano "Two Red Roses"	Gustavus Johnson (Originally composed for Miss Maud Ulmer) Miss McKay
Part Song—Selected	Samuel A. Baldwin Chorus of Mixed Voices

A list of Johnson's compositions is appended to this essay. They date from 1910 at the latest and most of them from earlier dates. The titles indicate that he favored "character pieces." A number were published in collections: *Five Characteristic Sketches*, *Characteristic Dances*, *Suite Populaire* but also made available as individual pieces. A number of the dances have a strain of fantasy: Gavotte grotesque, Allegretto scherzando, Marcia fantastica, and Valse caprice. Victor Nilsson, music critic of the cities called them "bright" and Söderström (or his contributor) referred to them as "diverse salongstycken," diverse salon pieces. Such lighter compositions were fashionable and suited to performance by accomplished musicians but also by the numerous lady pianists performing at home or at social functions.

A good example of Johnson's style is his *Dance of the Goblins*, such a favorite of his—and presumably the public—that he placed a manuscript page of the piece in the records of the Evergreen Club. It is a gavotte which has a quirky rhythm that places the most active and unusual harmony in the middle of the measure—in this case a ninth chord over a tonic pedal with an acciaccatura emphasizing this arrival point. The passage gains an air of mystery by being played *pianissimo*.

Vivace ma non Troppo.

The musical score is for a piano piece in G major and common time. It begins with a piano (*pp*) dynamic. The melody in the treble clef consists of a series of chords and single notes, with a notable acciaccatura (a short grace note) before the final note of the first measure. The bass line provides a steady accompaniment with a tonic pedal point. The tempo is marked 'Vivace ma non Troppo'.

The *Dance of the Goblins* is cast in simple ABA form as most of his piano works are. One of the ideas of the A section is transformed in the B section as follows.

The image contains two musical staves. The first staff is a piano score in G major (one sharp). The right hand plays chords and single notes, while the left hand plays a bass line. A dynamic marking of *p* (piano) is shown with a hairpin crescendo leading to a dynamic marking of *f* (forte). The second staff is a piano score in B-flat major (two flats). The right hand plays chords and single notes, while the left hand plays a bass line. A dynamic marking of *p* (piano) is shown with a hairpin crescendo leading to a dynamic marking of *f* (forte).

It has proved impossible as yet to retrieve his larger compositions, the piano concerto, the violin sonata and the piano trio so we have no means to judge his command of such extended genres. He used Swedish tunes in his piano concerto and in a *Fantasia*. This *Fantasia on Swedish Airs* consists of attractive melodies set in quite straightforward manner and put together with some pianistic flourishes between. He made no attempt to incorporate stylistic features of Swedish music into his creative writing but was content to quote the melodies. It would be interesting to know if the concerto used Swedish airs in a different manner.

Johnson as Teacher

A particularly significant musical step for the city and state occurred when Charles Henry Morse, the first musical director of Wellesley College and the first holder of the degree of Bachelor of Music given in the United States arrived.²² Morse had searched the nation in order to find a spot for a conservatory based on the principles of the New England Conservatory of Music—lessons conducted in groups rather than private lessons plus supplemental work in theory, literature and history of music. Morse decided that Minneapolis was the most promising spot. So in 1885, he opened the Northwestern Conservatory of Music which was destined to become the

leading institution of its kind in Minnesota for over two decades and which also served as the music department of the State University for a decade.

Many prominent musician-teachers, including Johnson, joined its staff. After the first year, he and a number of teachers left the conservatory because they believed that they could succeed better on their own. Johnson, especially, began to realize that he had the musical background and business training to found a conservatory of his own in this town of exciting growth.

The city fathers had seen their town growing in industry and the arts. In 1885, cognizant of natural resources in water power, wood, iron, and grain, they could see no reason why Minneapolis should not rival the largest cities of the United States, Boston, Philadelphia and Chicago. As a signal to the nation, they organized a fair to open in a great new Exposition Building in 1886. The first handbook of this Industrial and Art Exposition boasted of the "Minneapolis Miracle," a city of fine homes, glorious churches, an opera house, an academy of science, a society of fine art—a city that had already hosted the American Association for the Advancement of Science, the Grand Army Encampment, and the National Women's Suffrage Association.

The organizers recognized music among the arts and included a "cathedral organ" in the exposition building. They called Henry Seymour Woodruff, a remarkably gifted musician and improviser from Cincinnati, for a six-week's engagement to present what many called the "divine art—played upon the "divine instrument." Woodruff succumbed to the lure of the Great Northwest. Like so many, "becoming immediately impressed with the spirit, beauty and possibilities of Minneapolis, he decided to make the city his permanent home."²³

Even before the Exposition and even before Morse's Conservatory, Johnson had established himself as a leading piano teacher. As an example of his students' achievements we might look at a program given only a few months after his one-man concert of 1890. On that new occasion the people of Minneapolis were treated to a gala ensemble concert by his students. We can imagine the stir that this created at a time when a piano duet was a treat. Here were three pianos and a small string orchestra!

Eighth Annual Festival Concert	
Pupils of Gustavus Johnson	
<i>assisted by Miss Olive Fremstad and part of Danz's Orchestra</i>	
Wednesday, 4 June 1890	
Grand Opera House	
Overture, La Gazza Ladra (three pianos, 12 hands) Misses Agnes Byrnes, Mae Schomberg, Edith Loomis, May McKilligan, Hattie Ireys, Lilian Dodson	Rossini
Japanese Dance (four hands) Misses Bessie Gilfilan, Edna Chamberlain	Baker
<i>O Mio Fernando</i> (vocal) Miss Olive Fremstad	Donizetti
Menuet à l' Antique Miss Nina Wilson	Paderewski
Holiday March (two pianos, eight hands) Misses Sadie Hamilton, Maud Mohler, Cora Bennett, Belle Guiwitz	Dressler
<i>String Quintette</i> Members of the Danz Orchestra	Arditi
Invitation to the Dance (two pianos, eight hands) Misses Mattie Wald, Viola Cauvet, Dollie Draper, Alice Winslow	Weber
Cachoucha Caprice Miss Lucy Gale	Raff
Concerto in G Minor (andante, allegro vivace) (String orchestra accompaniment) Miss Stella Apgar	Mendelssohn
<i>Spirito Adorato</i> (vocal with violin obbligato) Miss Olive Fremstad	Paolo La Villa
Scherzo, Op. 31 Miss Alma Westin	Chopin
Konzertstück (Marcia, Presto) (string orchestra accompaniment) Mrs. W. W. Whitworth	Weber
Overture to Oberon (3 pianos, 8 hands) Misses Alma Westin, Gertrude Braun, Allie Miller, Agnes Kiblier, Laura Nilson, Mrs. R. N. Barton	Weber

With such notoriety it was only natural that when Stanley Hall, a day and boarding school for young women, opened in the fall, it was to Johnson that they turned to head their music department.²⁴

The program above, billed in the newspaper as the "local musical event of the season,"²⁵ is somewhat extraordinary. His students normally were expected to perform in more conventional solo recitals, a series he began in 1881. Each would perform a composition suitable to her stage of progress, the less-experienced would play pieces by lesser composers, things that were however expected to lead on to compositions of the masters as she studied further. The attentive reader will note the feminine form of the possessive pronoun I employ; male piano students were a rarity. The fourteenth concert in this series gives us an idea of what was expected. By this time, five years after his one-man concert, he had so many students that two programs were necessary: one on Friday Evening 24 May 1895 with the assistance of Mr. Claude Madden,²⁶ violinist, and which required an admission of 25¢ and a second one on Saturday afternoon by pupils of his four assistants which was by invitation. The first program contained the following:²⁷

Piano		
"Good Night"	Hitz	Miss Elsie Gage
"Impromptu"	Lichner	Miss Minnie McClelland
"Idilio"	Lack	Miss Ida Bachmann
"The Mermaid"	Wilson G. Smith	Miss Bessie Curtis
Violin		
Ballade	Dvorak	Mr. Claude Madden
Piano		
"La Fontaine"	Lysberg	Miss Lotlta Augustuen
"Minuet"	Boccherini-Joseffy	Miss Laura Jacobi
"Gavotte in g"	Dupont	Miss Bessie Head
"Polka de la Reine"	Raff	Miss Emma Saland
Vocal		
"Three Wishes"	Pinsuti	Miss Kelly
Piano		
"Love Sonnet"	Wilson G. Smith	Miss Mathilde Bachmann
"Seguidilla"	Bohm	Mrs. M. E. Kelly
"The Nightingale"	Alabieff-Liszt	Miss Jennie Jacobsen
"March, Op. 39"	Alexis-Hollaender	Miss Wilma Anderson ²⁸
Violin		
"Romance"	Saint-Saëns	Mr. Claude Madden
Piano		
"Kamenoiastraw"	Rubenstein	Miss Genevieve Savrocol
"Ballade, Op. 47"	Chopin	Miss Mamie Swanberg
"Rhapsodie Hongroise, No. 2"	Liszt	Miss Ottalie Massuger
Henry F. Miller Concert Grand from the Warerooms of Century Piano. Co.		

Johnson founds a Conservatory

Johnson's dreams for the musical education of the city reached their apogee in the season of 1898-99 when he opened his own school (on the fifth floor of the Century Building, on the corner of Fourth and First Avenues South). It was a bold move because he faced the competition of the Northwestern Conservatory of Music, easily the leading music school of Minneapolis, and the considerably lesser competition of the Manning College of Music, Oratory, and Language which concentrated more on declamation than on music—not to speak of the Music Department of Stanley Hall which he himself had directed. Johnson's early training at Schartau's Business College in Stockholm helped him to organize his affairs effectively and still keep abreast of the myriad demands upon his time: practicing, performing, composing, accompanying, and participating in the cultural affairs of the growing city. It was only through a half dozen assistants whom he had trained that he could cope with the enrollment.

Johnson's principal assistant and secretary, J. Victor Bergquist,²⁹ an honor's graduate in music of Gustavus Adolphus College and a pupil of Johnson, helped by teaching some of the theoretical courses and, at a later stage, the choral work. Johnson realized that any financial arrangement with his pupils had to be on a continuing basis. Week by week payments would be too insecure. Therefore all instruction was based on ten-week units. Johnson's own fees were relatively expensive: \$2 per half-hour whereas the assistants received only 50¢ for the same amount of time.³⁰

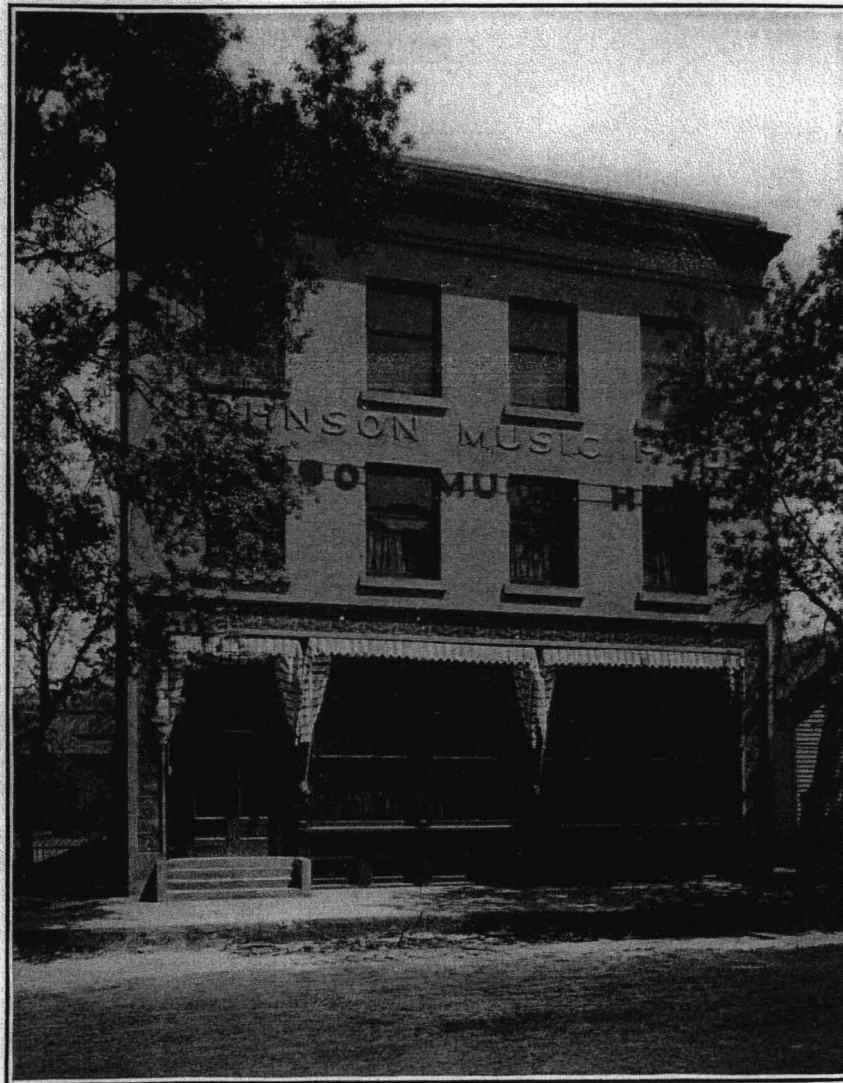
If the business aspects of his school were carefully arranged, so were the musical ones. He desired a thorough education for those under his tutelage not just a narrow specialization or the ability to play a few showpieces. Systematic memorizing of music would be expected. There would be lectures explaining the art—rhythm, form, etc. as well as classes in music theory and science. All students would have a free class in the history of music. Frequent recitals by Johnson and his assistants would acquaint the students with the great literature of music. How effective this was can be shown by the recollections several decades later of Wilma Anderson Gilman, symphony soloist of the cities, who remembered what a welcome change it was to leave a mediocre teacher: "Then father changed me to a really good teacher, Gustavus Johnson. He was the teacher of my generation of professional musicians. He taught me scales and I can remember vaguely some of the basic harmony that we children wrote and submitted to him in classes."³¹

The heart of his teaching lay in a method presented in *Touch Formation*,³² a text he published in 1898. With it he could "start the beginner on the right

road," in order to "get a mental hold on the musical contents of the printed page." His ideal of "touch" was one acknowledged by the greatest pianists who sought beautiful tones, so lovely and so perfectly suited to the melodic shapes of the music that they were frequently compared to a string of pearls. With such a touch, a singing lyric quality could mask the essentially percussive nature of the piano. Tone on the piano can be varied only in loudness or softness as the very name of the instrument, pianoforte, indicates. More motion results in louder tone, less motion in softer tone; therefore it was necessary from the very first lesson, according to Johnson, to achieve a smooth action of the fingers, hand, wrist and arm which could produce a series of even tones, the "string of pearls." From this middle ground then the performer could learn to let the music grow or lessen in intensity so that the musical lines would be declaimed in the most convincing manner avoiding inadvertant accents and unexpected emphases that came from haphazard action. At that time—and even today—teachers often relied solely upon the pupil's feeling without adequate understanding of the mechanics necessary to attain a beautiful touch. Johnson was at once artistic and practical! Johnson's teaching reached the highest of international standards.

In addition he gave careful attention to another important principle, an original concept which he called "The Attack (Anschlag)."³³ From the very onset of lessons, he sought to infuse the player's music with rhythmic vitality. It is possible on the piano keyboard to simply push down a key without any particular thought of beginning or ending of a musical idea, a lazy way equivalent to mumbling a sentence. Johnson realized that if the musician-pianist did not have a truly active concept of the beginning of tone, he or she would "begin a phrase in any way that happens to suit for the time being, making the intonation vague and indecisive."³⁴ An active attack on the other hand could keep the performer focused on rhythm, the very heart and soul of music.

Johnson's first catalogue (1898-99) bore the simple title, *The Johnson Piano School*, although even at this beginning stage, he was thinking in larger terms. He explained that while piano would be the focus of the school, vocal and violin instruction could be arranged "upon application." By the second year, he had expanded his piano school into *The Johnson School of Music, Oratory and Dramatic Art*. He began to issue scholarships and gold medals for achievement. By the fourth year, he had erected his own building at 42-44 Eighth Street South (between Hennepin and Nicollet)



THE BUILDING.

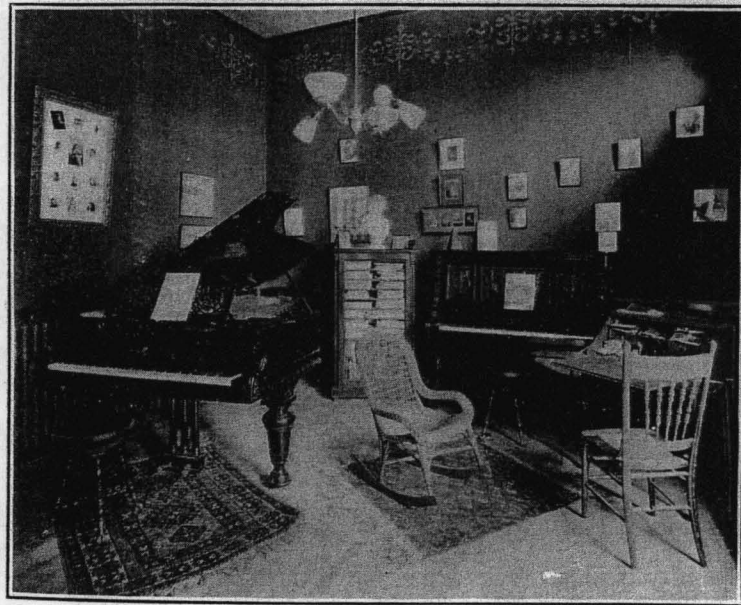
From the Fourth Annual Catalogue, 1901-1902
Courtesy of the Minnesota Historical Society

THE COURSE.

The Course in Voice Culture is outlined to meet the special needs of the individual pupils. Pupils who have completed a certain prescribed course in a manner satisfactory to their teacher will be awarded a junior certificate. Full diplomas will only be awarded to pupils who have completed a course fitting them for work requiring the highest artistic finish.

SIGHT READING, CHORUS CLASSES, AND PUBLIC SCHOOL WORK.

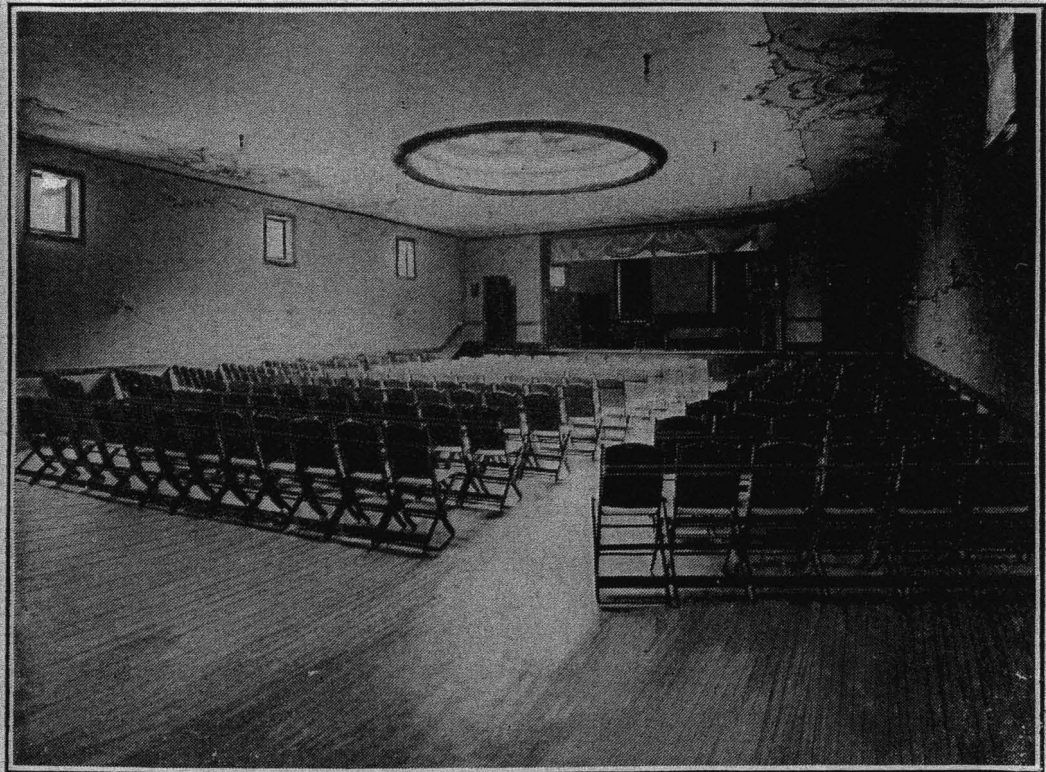
These classes will be a special feature this year, and will be conducted by a thoroughly experienced teacher. Anyone is admitted to these classes on payment of the regular tuition. Pupils of the school will be admitted free.



THE DIRECTOR'S STUDIO.

From the Fourth Annual Catalogue, 1901-1902

Courtesy of the Minnesota Historical Society



RECITAL HALL.

From the Fourth Annual Catalogue, 1901-1902
Courtesy of the Minnesota Historical Society

Eventually Johnson's dreams got the better of him. He overextended himself and was forced to declare bankruptcy in July of 1907. By that time he had accumulated liabilities of \$4,639.65 with assets of only \$306.75.³⁵ The school was taken over by some prominent business men of Minneapolis who formed a stock company and incorporated it as The Minneapolis School of Music, Oratory and Dramatic Art under the laws of the State of Minnesota. They took over Johnson's building and retained some of his teachers. The musical director was William H. Pontius and the drama director was Charles M. Holt. The school later became the Minneapolis College of Music. Johnson, however, simply reorganized his school, concentrated on piano teaching, relocated and continued on as the Johnson School of Music which he ran until his retirement in the season of 1922-1923.

Johnson's Place in the Community

Not only music but the other arts were prospering in Minneapolis. In 1893, Robert Koehler, a Milwaukee artist who had long years of training in Munich, arrived in Minneapolis to become Director of the Minneapolis School of the Fine Arts. Soon afterward, he founded an Art League which was to foster exhibitions but which also served as a focal point for the discussion of art considered in its broadest terms. Soon architects and musicians joined the group as associate members. The musicians listed in the 1897 *Catalogue of the Third Exhibition* were Gustavus Johnson, Clarence Strachauer, Hal Woodruff, Claude Madden, Emil Ober-Hoffer, and William Crosse. Koehler, the leader of the group, had not only a devotion to art but music as well. He could talk with youthful enthusiasm of hearing Clara Schumann play the piano and, in a more modern vein, could welcome the then-daring compositions of Debussy.³⁶

Johnson was elected president of the Minnesota Music Teachers Association for the year 1906, a position usually given to a musical leader of the state.³⁷ This honor unfortunately coincided with the demise of his conservatory. Johnson's star began to fade after that bankruptcy though his status as a pianist and teacher remained intact. Still attention to his compositions grew less and less. None appear on the long series of MMTA programs of Minnesota composers.

After all the amazing accomplishments of the formative years of Minneapolis music, William Mentor Crosse, another fine pianist, got the idea for an honorary society of musicians who had served the art for two decades and more. He broached the idea to a group of nine men, including Johnson, on April Fools Day, 1916. They soon realized that the idea could be more than a joke. They founded a still-active group, The Evergreen Club, "banded together

by ties of friendship.”³⁸ Their first motto “Like the Evergreen so shall our friendship be” describes the aims of the club well.

In the summary of his life recorded in the Old Log Book of the club, he is described.

Mr. Johnson is an unostentatious man, a man with a kindly memory for all of his pupils and for his friends; a man who has always given his best for the advancement of music and a loyalty to the musical growth of this city. Because of these virtues and of the love and veneration held for him by the members of this Evergreen Club, his is a life well spent and richly rewarded for his adherence to the highest and noblest forms of music.

Johnson retired in the season of 1922-1923 and went to live back East. When the Minnesota Music Teachers Association reached its twenty-fifth year in 1926, the association began to look back to its founding musicians. In 1928, MMTA gave honorary memberships to Johnson, to Clarence Marshall, and to Emil Oberhoffer. Johnson, this “man who has always given his best for the advancement of music” was unable to attend but wrote a letter of thanks.

Johnson seems to have lost touch with Minneapolis during his retirement and evidently did not produce more compositions. Diligent research has been unsuccessful in locating his residence, his activity in retirement, the state of his health, and even the date of his death. Victor Nilsson, the Minneapolis critic, records his death as 1932 but provides no details³⁹. So it would seem that his letter of thanks to MMTA is the last word that we have of this remarkable pioneer who built a solid foundation for performance, composition and teaching in Minneapolis and the northwest area.

Gustavus Johnson, List of Works

Pr = Print
 Ms = Manuscript
 MnM = Minneapolis Public Library
 Lbl = British Library
 MnHi = Minnesota Historical Society
 NN = New York Public Library
 DLC = Library of Congress
 ASI = American Swedish Institute

Piano

Ms. or Print	Title	Dedication & Date Publisher	For	Location
	Concerto for piano			
Pr	Alla Marcia, Op. 17, No. 1	Mpls: Metropolitan Music	piano	
Pr	Capriccietto	Mpls: Metropolitan Music	piano	
Pr	Characteristic Dances, Op. 17 1. Danse andalouse "Spain" Op. 24 2. Tarantelle "Italy" Op. 29, No. 1 3. Mazurka "Poland" Op. 29, No. 2	Mpls: Paul A. Schmitt	piano	
Pr	Dance of the Gnomes, Op. 17 No. 5	Mpls: Metropolitan Music	piano	
Pr	Dance of the Goblins, Gavotte grotesque, Op. 30, No. 6	Mpls: P. A. Schmitt, 1905	piano	MnHi Sheet Music #222 DLC, MnM
Pr	Danse andalouse, Op. 24		piano	MnM, DLC
Pr	Fantasie on Swedish Airs	Mpls: Gustavus Johnson (color cover with Swedish flags), 1910 Mpls: Paul A. Schmitt, 1910	piano or organ	ASI Lbl, NN
Pr	Five Characteristic Sketches Op. 17 1. Alla marcia 2. Valse Lente 3. Capriccietto 4. Romanze 5. Dance of the Gnomes	Mpls: Metropolitan Music	piano	
Pr	Gavotte, Op. 7	Boston: Arthur P. Schmidt	piano	
Pr	In Joyful Vein, allegretto scherzando, Op. 30, No. 3	Mpls: Paul A. Schmitt, 1905	piano	MnM, DLC
Pr	Intrata, marcia fantastica, Op. 30, No. 1	Mpls: Paul A. Schmitt, 1905	piano	MnM, DLC
Pr	Mazurka, Op. 29, No. 2	Mpls: Paul A. Schmitt, 1902	piano	DLC
Pr	Nocturne, Op. 16	Boston: Arthur P. Schmidt	piano	
Pr	On the Lagoon, barcarolle, Op. 30, No. 5	Mpls: Paul A. Schmitt, 1905	piano	MnM, DLC
Pr	Romanza, andante appassionata, Op. 30, No. 4	Mpls: Paul A. Schmitt, 1905	piano	MnM, DLC
Pr	Romanze, Op. 17, No. 4	Mpls: Metropolitan Music		

Pr	Suite Populaire Intrata With Spirit and Abandon In Joyful Vein Romanza On the Lagoon Dance of the Goblins	Mpls: Paul A Schmitt, 1905	piano	MnM
Pr	Tarantelle, First Op. 5	Boston: Arthur P. Schmidt	piano	
Pr	Tarantelle, Op 29, No. 1	Mpls: Paul A. Schmitt, 1902	piano	DLC
Pr	Tarantelle, Second, Op. 8	Boston: Arthur P. Schmidt	piano	MnM
Pr	Valse lente	Mpls: Metropolitan Music		
Pr	With spirit and abandon, valse caprice, Op. 30, No. 2	Mpls: Paul A. Schmitt, 1905	piano	MnM, DLC

Violin

	Polonaise		Violin*	
	Reverie		Violin*	
	Sonata		Violin & Piano	

* Played by Emil Straka at Danz's 1890 Concert of Minnesota Composers

Chamber Music

	Piano Trio		Piano, violin, cello	
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Songs

	When Shepherds Watched		Voice and piano	
	Two Red Roses		song for soprano	

Organ

Pr	Fantasia on Swedish Airs	Mpls: Paul A. Schmitt 1910	optional for organ	Lbl, NN. ASI
	Wedding March and Intermezzo		organ	

Books

Pr	Touch Formation and Elementary Technic for Piano-Forte	Mpls: Schmitt & Squyer, 1898	piano	DLC, MnM (uncat)
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1 Peter Johansson was a native of Sörmjök Parish, near the city of Umeå. He was born 9 December 1819 and died in 1886.

2 The information on Gustavus is drawn from the following sources:

History of the Great Northwest and its Men of Progress, edited by C. W. G. Hyde and William Stoddard, published by the *Minneapolis Journal*, 1901, pp. 383-384.

The Old Log Book of the Evergreen Club, the honorary society of Minneapolis musicians (Microfilm copy in the Research Library of the Minnesota Historical Society)..

Who Was Who in America, IV (1961-1968).

Minneapolis Minnen by Alfred Söderström published in Minneapolis in 1899, pp. 400-401.

History of the Scandinavians in the U.S. edited by O. N. Nelson, pp. 422-423.

Victor Nilsson, "Composers" in *Swedes in America, 1638-1938* eds. Aldolph B Benson and Naboath Hedin, (New Haven: Yale University, 1938), pp. 439-440.

A History of the Swedish Americans of Minnesota, compiled and edited by A. E. Strand, (Chicago, 1910), pp. 543-544.

Unfortunately, none of these references has detailed information on Mary Henrietta.

3 Admiral Hole (16 January 1779-16 July 1870) of a naval family served 75 years. He was a lieutenant at Trafalgar and fought on the same ship on which Nelson was killed. Gustavus believed that Admiral Hole's lineage went back to William the Conquerer. *History of the Great Northwest and its Men of Progress*, p. 383.

4 The monarch was Karl XV (1829-1872), king of Sweden-Norway from 1859. Karl married Lovisa of the Netherlands and evidently their only child, a daughter, was named Louise after the mother. Karl was a popular monarch, a supporter of Pan-Scandinavianism, and a patron of the arts, a competent writer and painter.

5 The school was for boys. Elementary schools for girls existed and presumably Mary Henrietta was educated in one of those.

6 The Mankell family, stemming from the musical family of Mangold in Germany, was prominent in Swedish music through many generations. Johnson studied with Gustaf Adolf Mankell (1812-1880), professor of organ at

the Royal Conservatory, 1853-1880. See the *Musik in Geschichte und Gegenwart* article on the Mankells.

7 The Royal Conservatory has no record of Gustavus Johnson. Private study however was possible.

8 Johan Conrad Nordquist (1840-1920), Swedish conductor and composer, professor of harmony at the Conservatory, 1870-1872, 1880-1900.

9 Otto Winge was professor of the theory of harmony at the Royal Conservatory, 1860-1877.

10 Hjalmar Håkansson, professor of singing at the Royal Conservatory, 1875-1901.

11 Information supplied by Pia Nyström, archivist of the Kungl. Musikaliska Adademien.

12 K. A. Östergren was born to Carl Gustaf Östergren and Carolina Birat Östergren in the parish of Ringkarleby, province of Nereke, 15 September 1848. He attended the Elementary School of Orebro and passed the Studentexamen in 1865. He was baptized by immersion in Lake Hjerlmaren (through a hole in the ice) on New Year's Day, 1868. After his graduation from Newton Theological Institute, he moved to Pella, Iowa, and then to St. Paul, Minnesota. In 1878, he moved to Wisconsin to help in the foundation of a Swedish group in northern Wisconsin. In 1891, the family moved to Duluth where he taught in Duluth and Grand Marais, edited publications, and became editor of the *Duluth Posten*. He died there 7 October 1912. His wife, Mary Henrietta became a prominent musician and teacher in Duluth.

13 Alfred Söderström, *Minneapolis Minnen*, (Minneapolis: Söderström, 1899), p. 400. David Markle kindly called my attention to this publication and translated the pertinent passages.

14 Evelyn M. Wood Lovejoy, *History of Royalton, Vermont with Family Genealogies, 1769-1911*, (Burlington, Vermont: The Town and Royalton Woman's Club, 1911), p.1039. The Winslow family in this publication is traced back to Thomas Winslow, born 20 April 1911, Plymouth, Massachusetts. Information kindly supplied by John P. Dumville, President of the Royalton Historical Society.

15 "The Zoch Club" in *The Record of the Founding Meeting of the National Federation of Music Clubs*,(Chicago: Stromberg, Allen & Co. 1893) p. 97.

16 The Old Log Book of the Evergreen Club.

17 Review by Victor Nilsson, *The Minneapolis Journal*, 10 July 1907.

18 The group that I am choosing to call the First School of Minnesota consists of musicians active from about 1889 to about 1920: Gustavus Johnson, Willard Patton, J. Victor Bergquist, Stanley Avery, Clarence Marshall, William Mentor Crosse, Arthur Koerner, Alfred M. Shuey, Samuel A. Baldwin, Claude Madden, John Parsons Beach, Arthur Bergh, Gertrude Sans Souci, Gerard Tanning, Stella Stocker, Robert Griggs Gale, Ernest Lachmund, Arthur Custance, George Fairclough, James Bliss, Leopold Bruenner, Donald Ferguson, Eugene C. Murdock and others. This group deserves a separate study.

19 The newspapers commented particularly on the second act interior scene which showed a cigar store with a telephone exchange, still a novelty.

20 See Scot M. Guenter, *The American Flag, 1777-1924*, (Cranbury, NJ: Associated University Presses, 1990), Chapter 5 and especially pp. 106-109. Stuart McConnell is carrying this topic further.

21 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 occurred in 1892, Chicago's in 1896.

22 Charles Henry Morse (1853-1927), organist, graduated from the New England Conservatory of Music in 1873, taught there while studying at Boston University (1876, Mus. B. probably the first such degree in the United States). From 1875 to 1884 he was the first music director of Wellesley College. He directed the Northwestern Conservatory of Music from 1885 to 1891 when he was called to a prestigious organ position at Plymouth Church in Brooklyn. He became the first professor of music appointed at Dartmouth College and served 1901-1918. He became president of the New York Music Teachers Association and served 1894-1896. He was one of the founders of the American Guild of Organists, published many collections of organ music and of choral music.

23 Notation from the Old Log Book of the Evergreen Club.

24 The school, founded by Miss Olive Adele Evers and Miss Elizabeth Wallace, opened 16 September 1890 with the aim of giving "education and culture of a quality second to those given by no other school of similar grade in the country." The arts were emphasized from the very first and soon Stanley Hall became a principal establishment for the teaching of music. Their position became even more impressive when, in 1906, they bought the Northwestern Conservatory of Music, the leading conservatory of the city, and incorporated its teachers into their curriculum. After Johnson became too busy with his own

work, the director became William Mentor Crosse, pianist-composer, graduate of the Leipzig Conservatory (Pupil #4152). The school thrived until after World War I when interest in boarding schools declined. The school was deserted in 1923, Evers died in 1926 in California, the buildings were wrecked 28 July 1928.

25 *Minneapolis Tribune*, 1 June 1890.

26 Claude Madden came to the Twin Cities from New York. A brilliant violinist who excelled in chamber music, he was violinist of the Minneapolis Symphony in its first three seasons, 1903-06, after which he returned to New York. He taught several outstanding pupils, William MacPhail, founder of the MacPhail School of Music, and Arthur Bergh, violinist with the New York Symphony Society and the Metropolitan Opera who had considerable success as a composer, especially of songs and melodramas.

27 The program can be found in the Hennepin County Historical Society Library. Lack (1846-1921) was a French composer who wrote many salon pieces for the piano. Wilson George Smith (1855-1929) was an American composer and pianist also distinguished for salon pieces. Charles-Samuel Lysberg (1821-1873) was a Swiss pianist and composer who had studied with Chopin. Gabriel Dupont (1878-1914) was a French composer and organist, especially noted for his operas. Joseph Joachim Raff (1822-1882) was a friend of Liszt and prolific composer of many works of varying value. Anyone who has looked at his polka will remember the pages cluttered with 128th notes. Karl Bohm (1844-1920) was a German pianist and another composer in the salon style. Viktor Hollaender (1866-1940) started his career in Germany and finished it in Hollywood. He is noted for his light operas.

28 This is the Wilma Anderson who was later president of Minnesota Music Teachers Association and a fine pianist who gave the Minneapolis premiere of the Rachmaninoff Second Piano Concerto. .

29 J. Victor Bergquist (1877-1935) of Swedish ancestry, organist-composer, president of MMTA 1927-1929, was born in St. Peter, Minnesota. He attended Gustavus Adolphus College in St. Peter where he obtained his Bachelor of Music with honors in 3 years, (1895, age 18). He was in Minneapolis, 1895-1899. and studied with leading teachers in the city including Johnson. He was organist of Augustana Lutheran Church, Minneapolis, through 1899. He entered the Berlin Conservatory (Scharwenka's) in 1900 where he studied organ with Grunicke, composition with Wilhelm Berger and piano with Scharwenka. In 1902, he moved to Paris to study with Guilmant for a year. In 1903, he started an active music program at Augustana Church. In 1912-

1918, he became conductor of the Handel Oratorio Society and head of the Music Conservatory of Augustana College, Rock Island, Illinois. In 1918, he returned to Minneapolis where he became organist-director of Central Lutheran Church, teacher of organ, piano and composition at the MacPhail School, and director of the music credit system in the Minneapolis Public High Schools where he held yearly festivals of music by high school composers who during his tenure produced some 1200 compositions. Besides his compositions, he published one book, *Theory of Self Expression in Music*.

30 Two lessons a week were encouraged. If the student preferred a half-hour once a week, the assistant received 75¢.

31 Wilma Anderson Gilman, "Remembrances" p. 4.

32 Published by Schmitt & Squyer, 606 Nicollet Ave., Minneapolis, 1898. The only other work to place such emphasis upon touch was William Mason's *Touch and Technic* (1889). Johnson recommended it in his preface. Johnson's method differed from Mason's in that it was intended for beginners, did not contain advanced exercises, and used an action more dependent upon weight of the hand and arm rather than the "pulling" touch favored by Mason.

33 Johnson provided the German term because so much of musical parlance in the United States was based upon German usage particularly after the great influx of "forty-eighters" who emigrated after the failed democratic revolutions of 1848.

34 As one famous modern-day performer, Rosalyn Tureck, put it, "You have the audience in the palm of your hand at beginnings and endings."

35 Notice in *The Minneapolis Journal*, 10 July 1907.

36 Harlow Stearns Gale's memoir "Robert Koehler and the Art League" written shortly after Koehler's death in April of 1917. At various times musicians Heinrich Hoewel, Frederick Wulling, Donald Ferguson, James Davies, were also part of this Stammtisch-like gathering.

37 Johnson and the Lachmunds realized that their own success was tied to the development of the community and so they welcomed the formation of a State Music Teachers Association in 1887. By 1889, Johnson and Carl Lachmund served on a committee to direct a national convention of music teachers scheduled for Minneapolis. His vision was not shared by enough of the teachers of the state and that lack of interest plus the competing schedule of a national convention of the Republican Party caused Johnson and other leaders to cancel the Minneapolis convention which was moved to Cleveland with difficulty. Zoch appeared at that national convention but seems to have had an attack of nerves which ruined his contribution. Though the moment for a state

group had not proved propitious in 1889, none the less a state organization of teachers did become a reality in 1901. See Robert T. Laudon, *Minnesota Music Teachers Association, The Profession & the Community, 1901-2000* (Eden Prairie, MN: by the Association, 2000).

38 See *The Evergreen Club* by John P. Kaess (printed pamphlet, 1966) and revisions by David Ferguson and Daniel Tetzlaff in the files of the club. The Old Log Book of the club has been microfilmed for the Minnesota Historical Society under the title *Evergreen Club Record Book, 1893-1973*.

39 Nilsson "Composers," p. 440.