

# LOWER CAPE FEAR HISTORICAL SOCIETY, Inc. BULLETIN

VOLUME IV, NUMBER 2

WILMINGTON, N. C.

FEBRUARY, 1961

## THE PRESIDENT'S MESSAGE

The forthcoming program on ante-bellum music in Wilmington was presented in part and well received in Raleigh on November 29, during the annual Culture Week meetings.

Henry MacMillan, in his research for the commentary accompanying the music, came upon Thomas Hall Wetmore, Jr.'s *Literary and Cultural Development of Ante-Bellum Wilmington, N. C.*, a Master's thesis written in 1940.

In his chapter, "Professional Entertainers in Wilmington before 1860," Wetmore discusses music briefly, but the work includes thorough studies of local libraries, newspapers, educational facilities, and the Thalian Association, and it would be of interest to every Society member. Hard to read in its present mimeographed form, the book is both scholarly and enjoyable, and it is hoped the Society can eventually put it into print and circulation.

The fact that very little material on the musical development of Wilmington has been collected and published makes our present study a valuable record as well as the good entertainment we look forward to on Friday.

Wilmington's commemoration of the Civil War Centennial began with a ceremony in Thalian Hall on February 1, the first such event in North Carolina. The occasion marked the anniversary of a "Union Meeting" held by Wilmingtonians just one hundred years ago to discuss the pros and cons of secession. It was the last time the flag of the United States was publicly displayed until after the war was over.

Participating in the noon program were Mayor E. S. Capps and members of the City Council and young William Parsley Emerson, great-great-great grandson of Oscar G. Parsley, who presided at the 1861 meeting. Louis T. Moore, Chairman of the Lower Cape Fear Historical Commission, introduced William King Covell III, of Newport, Rhode Island, principal guest.

In the brochure published by the City of Wilmington for this occasion, the Reverend Randolph L. Gregory has written an account of the meeting celebrated. It is a privilege to pass it along to you in its entirety.

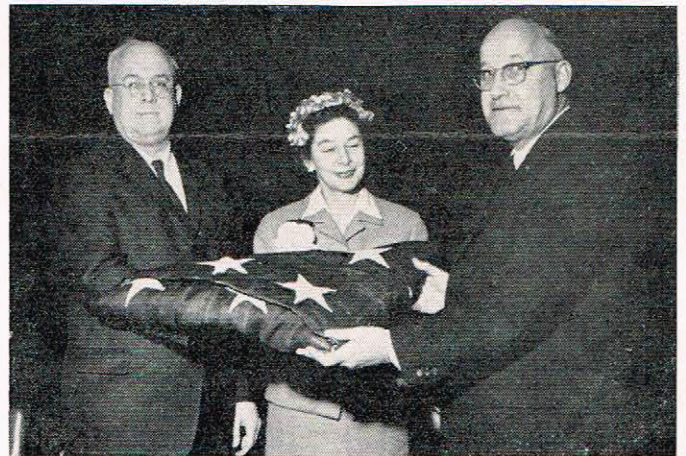
—LESLIE N. BONEY, JR.

## A UNION FLAG AND A UNION MEETING

FEBRUARY 1, 1861

By The Reverend Randolph L. Gregory

The year was 1861. The day, Friday, February 1. Abraham Lincoln had been elected president but had not been inaugurated. Secession was in the air. Six states had already seceded. Would North Carolina secede? Would Wilmington approve? When South Carolina seceded on December 20, 1860 and the news reached Wilmington, guns and cannons were fired in jubilation. On January 10, 1861, military companies of New Hanover and Brunswick counties had taken over Fort Caswell. Still there were sincere citizens in the city who longed to preserve the union. Public notice was given that a meeting would be held in the theater on Friday, February 1, 1861 to stress the importance of preserving the union and planning what steps to take to accomplish this purpose. The American flag with 34 stars that draped the speaker's stand for that meeting was borrowed from Mr. William King Covell, of Newport, Rhode Island, a northern merchant living in Wilmington. The meeting was well attended with "a goodly array of ladies in the dress circle." O. G. Parsley presided. Mr. Larkins acted as secretary. Mr. Parsley, Mr. James G. Burr, Dr. E. A. Anderson and John A. Baker, Esquire, spoke in favor of the union, arguing the question, which had been debated in assembly halls all over the land, whether a state had the right to secede and did the framers of the Constitution of the United States contemplate this right for the several states. The meeting had been conducted in an orderly manner. "Remarks of all the speakers were respectful toward those differing from them." When the meeting was over, Mr. Covell carefully folded the flag and took it to his bedroom. There he placed it "in a linen pillow case, tied it neatly with



Mr. W. K. Covell, III, his sister, Mrs. Elizabeth C. Ramsey, Mayor Capps, and historic gift.

a narrow ribbon, red, white and blue," and when he was forced to leave Wilmington as "an enemy alien" he took the package with him to Newport, Rhode Island. Wilmington was "his second home," and the wish was ever with him that if Wilmington would accept the flag he would like to see it returned to the City. Today, one hundred years later, on February 1, 1961, Mr. William King Covell, III, the grandson, returns, as a special guest of the City, to present this historic American flag of the United States to the City of Wilmington.

*The Reverend Gregory, of the First Baptist Church, is a member of the Board of Directors of the Lower Cape Fear Historical Society.*

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GIFTS RECEIVED SINCE NOVEMBER, 1960

The Society gratefully acknowledges gifts from Mrs. William Chisolm of Charleston, S. C., Mrs. Lucianna Poisson Pickrell, and Ludlow P. Strong.

*Have you a suggestion for the Bulletin? Mail it to 2243 Oleander Drive. It will be given careful attention.—EDITOR.*

MEETING

Time and Place: Friday, February 17, 1961, 8 P.M., St. Andrews-Covenant Presbyterian Church.

Chairman of the Program: Mrs. Eric Norden.

Subject: Cape Fear Music of the 1850's.



Mrs. Eric Norden

Laura Howell Norden is a name well known in Wilmington, for not only is she a violinist and teacher of the violin, but she is active in everything pertaining to our musical development and to the appreciation of our historical heritage. She is Past President of the Thursday Morning Music Club, Past President of the North Carolina Federation of Music Clubs, and Past Regent of the Stamp Defiance Chapter, D. A. R. Mrs. Norden wrote for seventeen years a column in the *Charlotte Observer* and from these columns compiled her charming book, *Just About Music*, published in 1948.

The music for the program on February 17 is all taken from the albums of Mrs. Norden's paternal grandmother, Mrs. Andrew J. Howell, née Laura Harriss, who had an outstanding soprano voice. After the fashion of the time, she collected her sheet music, some with lithographs which are now collectors' items, and had them bound in albums. Selections of particular interest to Society members will be presented by Mrs. Clifford B. Ewart, pianist of this city, Mrs. Norden, and Fred Mauk, Minister of Music of the First Presbyterian Church. The commentary will be made by Henry J. MacMillan.

NEWS OF OTHER SOCIETIES

Bath

In his report of the Historic Sites Committee, Chairman Stanley South notes the ways and means of some other cities in their restoration work. One of these is the little town of Bath, oldest in the state. Here they have several 18th Century houses that the Beaufort County Historical Society is interested in restoring. The members of this society meet once a month and keep their fund-raising activities uninterrupted. Their president, Edmund H. Harding, was instrumental in having the governor appoint a Historic Bath Commission, composed largely of prominent people in the state and mostly non-residents of Bath.

"The Beaufort County Historical Society," writes Mr. South, "succeeded in raising a few thousand dollars through their local efforts, then applied with the help of the Historic Bath Commission to the State Department of Archives and History for financial aid with their project. The Archives and History department agreed to back their request before the legislature, provided the local people would match the amount given by the State. The amount was too much for the Historical Society to carry alone, and so they applied to the County Commissioners for help. They agreed to help match the amount furnished by the State. Thus, the local Society in cooperation with State and County officials was able to raise over thirty thousand dollars for their projects. This is an excellent example of what can be accomplished by a local historical society if the members of the community, the officials, and various leaders are willing to show an interest, cooperate, and work."

Fairtosh

For the benefit of the restoration at Bath, Mr. and Mrs. John W. Labouisse will open Fairtosh to the public on April 20. Fairtosh has been the Durham County home of the Camerons since 1804. Within its rooms can be seen many treasures, among them the same silver service and china sent to this country for the use of Duncan Cameron's young family a century and a half ago.

Mrs. Labouisse, the former Sally Cameron, is a member of the Historic Bath Commission. Mrs. Thomas H. Wright, Jr., of Wilmington, is her daughter.

Fairtosh Farm is eight miles north of Durham on the Old Oxford Road. The house and some of the "dependencies" can be seen April 20, from 10:30 A.M. to 5:30 P.M. for a fee of \$1.50.

To the Ladies of Wilmington, N.C.

WILMINGTON  
SCHOTTISCH,



*Op. 15.*

BY

HERMANN L. SCHREINER.

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BROOKLYN, N.Y.

*Published by P. K. WEIZEL 213 Fulton St.*

# CAPE FEAR MUSIC OF THE 1850's

By Henry J. MacMillan

ASEAPORT has a cosmopolitan atmosphere which inland towns often lack. This special quality is due to constant contact with foreign ports; the many ships form a bridge to the outside world and serve to counteract the provincialism characteristic of more isolated places. This was especially true during the first centuries of America's colonization and up to the middle of the nineteenth century.

Although the population was less than ten thousand, Wilmington in the 1850's had more than a hundred years of existence and in that time had created an organized and sophisticated society. The port had been for a century the greatest in the world in the export of naval supplies, and was a source of wealth felt throughout the community. Moreover, good land communications were established with the building of the railroad in 1840. This put the town on the main line, north and south, and made it possible for many great musicians to stop over and perform. Thus Wilmington became accessible to artists and at the same time was able to provide the wealth which unfortunately is a necessary factor in full cultural development.

Music played an important part in the life of mid-nineteenth century Wilmington. There were three halls which were then available to visiting celebrities: Mozart Hall, 20 South Front Street; The Masonic Hall, 124 Market Street; and the Old Academy, Third and Princess Streets, which often was called simply The Theatre. The Old Academy Hall was probably the largest of the three as the advertisements of the day list seats in boxes, pit, and gallery. It was part of the Innes Academy, which was at this time in a state of disrepair and was soon to be razed to make way for the new City Hall and Thalian Hall on the same site.

Undoubtedly Mozart Hall was most frequently used and was the center of much of the town's activity. Held there were not only concerts but dancing classes and lectures on travel, medicine, and philosophy. There also was the preparatory school run by T. J. Norcom, Principal, who announced its opening in the *Daily Journal* of September 2, 1852, "in a large, retired, and well-ventilated Hall, known as Mozart Hall, the best place to be obtained for the purpose." Just why this hall, itself a scene of constant activity and its location near the busy corner of Front and Dock Streets, was described as "retired" is a mystery to the present day reader. Mozart Hall and Wilmington's other facilities were the setting for frequent concerts well attended, and the musical life of the city flourished.

SEVERAL CONCERTS of the period are of more than passing interest, representing as they do both the best and the worst offered the Wilmington public. One of these was a great success and presented to Wilmington three great artists: Ole Bull, violinist, assisted by Signora Amalia Patti Strakosch and Maurice Strakosch. Ole Bull was, after Paganini, the most celebrated violinist of the nineteenth century. Maurice Strakosch was noted as a pianist of bombastic accomplishments and as one of the most prominent entrepreneurs of concert and operatic ventures. Col. A. M. Waddell remembered a visit of Ole Bull to Wilmington, probably one of his later ones, and in *Some Memories of My Life* wrote:

He came to Wilmington and gave one of his marvelous exhibitions of skill as a violinist and . . . when one of his Norwegian countrymen, the late John C. Bailey, of Wilmington, accompanied me in a call upon him at his hotel, he not only entertained us with pleasant conversation, but voluntarily took out his favorite instrument and delighted us for nearly an hour with the most delicious music I ever heard.

The program announced in the *Daily Journal*, Friday morning, January 23, 1853 is a good example of Victorian taste combining the florid pyrotechnics of Rossini, Donizetti, and Paganini, with the simple sentimental songs of our forefathers found so moving. In the program, "Ole Bull begs leave to inform his friends and the public in general, that before retiring from his artistic career, he will visit some of the cities of the Southern States, where he has met on his former tour such a cordial reception."

Mr. MacMillan was one of the founders of the Lower Cape Fear Historical Society and has served two terms as its president. He is Chairman of the New Hanover County Confederate Centennial Committee.

THALIAN HALL was known at different times as The Opera House and The Academy of Music because of the manner of its use. Operas were performed in their entirety over a period of many years. One of the first performances of a full length opera in Wilmington was given by the Grand Italian Opera Company on January 16, 1854 with a troupe of forty performers, a "grand" chorus, and an orchestra under the direction of L. Arditi. The company gave Bellini's *Norma* with Rosa DeVries, a celebrated *Norma*, in the title role. The *Daily Journal* stated that "the opera played to a large and fashionable audience at the Theatre, which was filled through."

Two nights later Ole Bull, violinist, returned to Wilmington for a program which was described as "a relief to attention which has been strained by listening to Italian opera music with Italian words. Little Adelina Patti's English ballads were a feature of the program." Ole Bull's concert of the previous year had been announced as a "farewell," but he returned to play in Wilmington many times and his last appearance in the town was in 1872, nineteen years after he first planned retirement.

Ole Bull, Maurice Strakosch and his wife Amalia and her sister Adelina were among the most extraordinary figures in the world of music of their day. Strakosch was the teacher of Amalia and Adelina Patti, and when the amazing talent of little Adelina became unmistakable, he gave up his own career as a pianist to manage her professionally. Her early years were spent in an atmosphere of music, travel and giving concerts. Her Wilmington appearance must have been one of her first since she was only eleven years old at the time. The long and brilliant career of Adelina Patti would seem to refute the theory that a voice should not be used in its formative years. She made her New York debut as Lucia in *Lucia di Lammermoor* in 1859 at the age of sixteen. Fifty years after her Wilmington concert she made a tour of America which showed the famous voice only slightly impaired. Before her death in 1919 she recorded for the phonograph. Her love for the English ballads which she sang as a child remained with her and was no doubt responsible for what was probably the longest "lesson scene" in *Il Barbiere di Siviglia* on record. This occurred in 1892 at the Metropolitan in New York when Patti interpolated in the lesson scene the "Swiss Echo Song," "Home, Sweet Home," and "The Last Rose of Summer." When the applause continued, she responded with "Comin' Through the Rye." The passion for Italian opera combined with simple ballads was not confined to the provinces alone.

ANOTHER CONCERT of interest was announced with delighted anticipation by James Fulton, editor of the *Daily Journal*. The concert was to be held the evening of May 16, 1853:

It will be seen by the programme in another column that the celebrated Italian Prima Donna, Signora Steffanone, accompanied by the well known Baritone and Tenor Singers, Signors Taffanelli and Arnoldi, and the great Pianist, Nicolao; and still farther assisted by the young American Singer, Miss Blangini, will give a grand concert at the Theatre tonight, composed of the choicest gems of the most classical Italian operas.

The rank of Steffanone as a singer has been long established, and her position as leading Prima Donna of the various companies at the principal New York Opera Houses affords a guaranty for the high order of the musical entertainment which she will present. Miss Blangini is a blushing debutant, almost, and will be received with favor. Taffanelli and Arnoldi are well known in metropolitan musical circles. The success of the company in Charleston appears to have been decided, if we may judge from the tone of the papers. As N. P. Willis, and that other fancy Editor, Burr, of the Herald, would say, "Japonica-dom" will be out in its strength to-night, and kid-glovery rampant. Shirt collars couchant."

AFTER THE HOPES of music-lovers had been aroused to such a pitch of enthusiasm, it must have been disappointing when the concert turned out to be a fiasco. The *Daily Journal* in its next issue carried a criticism which for scath-

# CONCERT.

## GREAT MUSICAL COMBINATION! AT THE THEATRE.

THE celebrated SIGNORA STEFFENONE, accompanied by the young American Singer MISS BLANGINI, and the well known artists SIG. TAFFANELLI, and SIGNOR ARNOLDI, and the great Pianist MAESTRO NICOLAO, on their passage to New York, will give a GRAND CONCERT, on MONDAY EVENING, May 16, composed of the gems of the most popular and classical music of the Italian Operas.

### PART I

- LUCIA DI LAMMERMOOR  
I.—DUETTO OF BARITONE AND TENOR,  
By Signor TAFFANELLI & ARNOLDI.  
NORMA.  
II.—The immortal Cavatina, CASTA DIVA,  
By SIGNORA STEFFENONE.  
BARBIERE,  
III.—The GRACEFUL ARIA,  
By SIGNOR TAFFANELLI.  
IV.—The everywhere requested Duetto, LUCIA OF SOPRANO AND BARITONE,  
By SIGNORA STEFFENONE & SIGNOR TAFFANELLI.  
V.—The beautiful English Song, "REMEMBER ME,"  
By SIGNORA BLANGINI.  
LUCREZIA BORGIA.  
VI.—The TERZETTO of the 2nd act, which is generally judged as one of the greatest Musical Works,  
By Signora STEFFENONE, Signor TAFFANELLI and ARNOLDI.

### PART II.

- SONNAMBULA,  
I.—CAVATINA, By SIGNORA BLANGINI.  
II.—SIGNORA STEFFENONE will sing one of her favorite pieces, RONDO DE PURITANI.  
III.—The unrivalled AVE MARIA DI SCHUBERT, sung in English By SIGNORA BLANGINI.  
IV.—STABAT MATER, aria tenore, the best of Rossini's compositions, By SIGNOR ARNOLDI.  
V.—PURITANI, grand Cavatina,  
By SIGNOR TAFFANELLI.  
VI.—The sublime TERZETTO OF NORMA, by Signora STEFFENONE, BLANGINI and Signori ARNOLDI.

Admittance \$1. To commence at 8 o'clock, Doors open at 6. Tickets to be had at the Carolina and Washington and Lafayette Hotels, and at the Theatre. Box seats can be secured at Mr. Whitaker's Book Store, during the day.

May 16, 1853

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generally. The dilletanti may say that they were pleased; but if they were, we thank heaven that we have no pretensions to dilletantism.

MANY GENERATIONS of Wilmingtonians have taken pleasure in musical performances, and we are told that Wilmington is known as a "piano town" in the trade jargon of booking agents. Who knows but that this predilection goes back a hundred years, for even then the musical education of the young was administered by numerous piano teachers.

In the pages of the *Daily Herald* and the *Daily Journal* are listed: The Wilmington Music School, which in the autumn of 1851 began its fifth season under the direction of Mrs. H. Whitaker; the classes of Mr. John Whitney of Boston, a virtuoso who performed "MUSICAL ROCKETS (A Brilliant Capriccio for the Piano)" in concert; the classes of Miss E. M. Bowers, held at Orange and Old Boundary Streets (now Fifth Avenue); the classes of Mr. Francis A. Cocheu; and the classes of the Messrs. J. and H. L. Shreiner.

Herman L. Shreiner came to Wilmington in the early 1850's and must have found the town to his liking and its atmosphere conducive to a career devoted to music. His role in the development of musical appreciation in the city is a leading one. Furthermore, it is through Shreiner that Wilmington was able to contribute to ante-bellum music in a creative way.

At this time the European School and in particular the German Romantic tradition was the foundation of the musical taste of the upper class. This style persisted throughout the South in the ante-bellum years. Actually, the South developed original music only in folk songs and Negro spirituals, though it was to make a great contribution to modern music through ragtime and jazz. Even as early as the 1850's the traveling musicians and comedians, who became known as "minstrels," were experimenting with the rhythms and harmonies that later captivated the world. After seeing a minstrel show in Paris, Debussy composed two of his most delightful pieces, "Minstrels," and "Golliwog's Cake Walk."

The most noted musician of the Old South was Louis Moreau Gottschalk. He was born in New Orleans in 1829 and was one of the first American composers to use native material in his work. Gottschalk had the best European training and a great European career as a pianist, but his own music, utilizing the Creole melodies he had known from childhood, contributed largely to the fascination he aroused in European audiences. No other Southerner of the time achieved his originality or significance. There were others less gifted who followed the romantic tradition so admired by fashionable society. Of these, Wilmington's Herman L. Shreiner was undoubtedly a master.

THE ACTIVITIES of Schreiner can be traced in the local newspapers.

In 1853 "The Messrs. J. and H. L. Schreiner, having permanently located themselves in this place, respectfully announce to the Public that they have commenced their MUSICAL INSTRUCTIONS."

This interesting announcement occurred in 1853. "Received by Schooner ADELE; one seven octave piano, with rosewood case and iron frame. I have tried it during the last two weeks, and can, therefore recommend it to be a superior instrument. The upper notes are clear and brilliant, the base rich and harmonious. It has given satisfaction to all who have heard it. All instruments will be fully warranted and sold at New York prices, H. L. Schreiner."

In 1854 the Messrs. J. and H. L. Schreiner, TEACHERS OF MUSIC, announced "that they have always on hand a choice assortment of Stodarts celebrated PIANOS, with rosewood cases and all modern improvements. Pianos, violins, guitars, flutes, and all other MUSICAL INSTRUMENTS tuned and repaired. Orders from town or country promptly attended to." (Musical Instruments could also be purchased from S. W. Whitaker on the south side of Market Street and from Mr. J. D. Love's Furniture Wareroom.)

When music in the United States was considered so often an accomplishment for young ladies the following advertisement strikes a surprising note: "Mr. Herman L. Schreiner respectfully announces to the Citizens of Wilmington that in accordance with the requests of his Patrons and Friends, he will form a Class of Boys, to be instructed in Vocal Music. Parents wishing their sons taught in the above branch, will receive further information of Mrs. L. Rothwell, Isaac Northrop, Esq., Rev. A. P. Repiton, or of Mr. S. Himself."

The boys and girls were instructed in separate classes. The following announcement in the *Daily Journal* March 17,

ing frankness has probably never been equalled in the history of the Wilmington press. Mr. Fulton wrote:

There is an old saying to the effect that the bird that can sing and won't sing ought to be made sing. How Steffanone, the fat, fair and forty bird of last night, could have been made sing, we cannot say, but certain it is, that half the time she seemed not to care how she sung, or whether she sung at all, and the other half was not better. The "Casta Diva," from Norma, she murdered, apparently with malice aforethought. Not that she did not here and there burst out with a rich clear note, to show what she could do; but generally speaking, her progress thro' that celebrated piece was a succession of indolent wheezes, interspersed with screeching and groaning. In other pieces she did herself more justice, but throughout she was cross, crabbed and careless.

O, Blangini, Blangini, Oh! Poor Blangini, did ever mortal man see or hear anything like unto Blangini's movements or singing. They say Blangini looks right well off the stage, therefore, would we advise Blangini to stay off it. Taffanelli the Baritone is not equal to Strini, who came along with Madame Bishop. Arnoldi is really a good tenor and did not look as cross as the rest. The piano was, we suppose, good enough.

It is pleasanter in all cases to bestow praise than blame, and if the former cannot be done, we, generally speaking, choose to say nothing; but we feel no such delicacy in regard to the concert last night. Not even the desire to please was present to the performers, except perhaps in the instance of Blangini, where it produced no effects. Arnoldi "let himself out" one or twice, but not

1854, suggests that friction may have occurred or at least that the separation had to be maintained as a matter of discretion;

Mr. Herman L. Schreiner respectfully informs his patrons that his Juvenile Concert will take place at The Old Academy (being unable to obtain another hall for the occasion) on Friday the 24th inst. at 7 o'clock P.M. The tickets will be distributed by the scholars at their own pleasure. For order of the evening, he begs to submit the following rules, which he hopes will be strictly observed:

Each ticket will admit only one person.

No one will be admitted without a ticket.

Boys will receive no admittance under any circumstances.

If the weather should prove unfavorable, the concert will be postponed until further notice.

The disappointment must have been acute to the girls who anticipated an escort for the evening. A few days after the first announcement came this notice:

At a meeting of the Young Ladies of my class it was resolved that the following rules should be strictly observed on the evening of my Juvenile Concert:

Gentlemen in company with Ladies will receive admittance to Pitt and Boxes.

Gentlemen without Ladies only in gallery.

—March 22, 1854

Herman L. Schreiner.

IT SEEMS extraordinary that Mr. Schreiner in spite of his busy life as teacher, tuner, and merchant of instruments could have found time to compose music and yet a number of compositions have been preserved from this period in his life. They were published at different times in the North and must have had more than just a local success. The works, in the romantic idiom, are composed as songs and in the fashionable dance forms of the era, the Schottisch, The Waltz, and The Polka.

In the collection of Mrs. Eric Norden are the albums of her grandmother, Miss Laura Harriss (Mrs. Andrew J. Howell, Sr.), who was a favorite pupil of Schreiner's and to whom one of his songs is dedicated. In this collection are also two pieces by L. H. Whittaker dedicated to Fayetteville ladies, and it seems possible (allowing for carelessness in spelling) the composer was one of the Whittakers who conducted The Whitaker Music School in Wilmington. Here is a complete list of the Cape Fear music in the Norden Collection:

THE OLD NORTH STATE. A patriotic song, Written by the late Wm. Gaston, of North Carolina. And by him adapted to a German melody and arranged for the Pianoforte by R. Culver. Publ, Phila. George Willig (5 verses) Entered 1844.

VAN LAER'S EXCELSIOR METHOD FOR PARLOR ORGAN. Publ by Van Laer. 407 Red Cross St. Wil., N. C. (Includes direction for removing and replacing broken reeds) N. D.

#### LAURA HARRISS' ALBUMS, VOLUME I

1. To the Ladies of Wilmington, N. C. WILMINGTON SCHOTTISH, OP 14 By Herman L. Schreiner. Publ. by P. K. Weizel, Brooklyn. Entered 1854.
2. To Miss Louise Savage. SCHOTTISH DI BRAVURA, OP. 14 By H. L. Schreiner. Publ. by P. K. Weizel, Brooklyn. Entered 1854.
3. To his pupil, Miss Louise Nutt of Wilmington, N. C. LOUISE GRAND WALTZ, Op. 13 by H. L. Schreiner. Publ. by Paul K. Weizel. Entered 1853.
4. ADONIS POLKA, Arranged for piano and dedicated to his amiable pupil, Miss Harriet Taylor. By Herman L. Schreiner. Publ. by A. Frot (?) Phila., N. D.
5. To Miss Laura Harriss—NOW IS THE TIME OF PARTING (song) by Herman L. Schreiner. Op. 16. Publ. by P. K. Weizel, Brooklyn. Entered 1855.
6. To his pupil, Miss Harriet H. Taylor. THE LOVED OF OTHER YEARS (song) by Herman L. Schreiner. Wilmington. Publ. Firth, Pond & Co., N. Y. Entered 1853.

#### LAURA HARRISS' ALBUMS, VOLUME II

1. To Miss Cornelia A. Upham of Casteen, Maine. THE CORNELIA WALTZ, As performed with great applause by the Wilmington Amateur Brass Band. Composed by Herman L. Schreiner. Publ. Firth, Pond & Co., N. Y.
2. PALO ALTO WALTZ. Composed for the Pianoforte And most respectfully dedicated to Mary E. Head of Fayetteville, N. C. By L. H. Whittaker. Publ. Firth, Pond & Co., N. Y. Entered 1852.
3. THE CUMBERLAND POLKA, Composed and respectfully dedicated to Miss Alice Hardin of Fayetteville, N. C. by L. H. Whitaker. Publ. Firth, Pond & Co., N. Y. N. D.

SCHOLARLY STUDIES have been written about the amateur and professional theater in Wilmington, notably *The Professional Theater in Wilmington, 1858-1930* by Donald J. Rulfs Published in 1951. An excellent cultural history of Wilmington is the unpublished *Literary and Cultural Development of Ante-Bellum Wilmington, N. C.*, written by Thomas Hall Wetmore, Jr., 1940. In these and other studies however, there has been little attention paid to Wilmington's musical heritage. While it is generally known that Wilmington had produced a sophisticated concert audience by 1850, it is almost unknown that Wilmington produced original music a hundred and ten years ago. It was not important music in any sense, but it was accomplished music in the romantic tradition which was the style of the day. In the culture of the Old South, which was singularly unproductive in the arts, the Cape Fear region can be proud that in the decade before the war which ended the old way of life, music was created within her borders. They were all dances and sentimental songs, yet their frivolity reflected truly that age when a doomed civilization danced and sang and was deaf to the warnings of disaster.

LOWER CAPE FEAR HISTORICAL SOCIETY  
WILMINGTON, NORTH CAROLINA

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