# *SYMPOSIUM RECORDS CD 1361*

## AMERICA'S SINGERS RECORDED - THE FIRST GENERATION

This album focuses on the earliest American singers of whom we have records. It affords us views of performing practice in the first years of the 20th century and vignettes of musical values of the 19th century when these singers were students. The views are limited, the vignettes are faint; we can learn much, though in what we learn we must assess carefully what is knowledge and what is belief. And just as each artist is present through but a few pages of music recorded on one 78rpm disc, so each life is recalled in but a few brief lines, to suit one CD booklet. It is of interest that in the years of greatest immigration to the United States so many singers returned temporarily or permanently to Europe.

BELLE COLE [Harmon near Jamestown 1845-London 1905] "could read music before she could read the newspapers." She was taught by her father and then by Mrs. Henry Breed. She married at 18 and moved to Denver, where she sang extensively. In 1875 the couple moved to New York. Her husband, a painter and paperhanger, worked to support her studies with Francis Gerlach. Although trained as a soprano, she felt her voice much better suited to the contralto range. In 1883 she went on the "March to the Sea", a tour from New York to San Francisco and back, with the Theodore Thomas Orchestra. In 1887 she came to England for three months but took up permanent residence. With a world tour and many appearances at English music festivals with artists such as Emma Albani, Edward Lloyd and Sir Charles Santley she became immensely successful; thus she was able to express her gratitude to her husband for his earlier labours by insisting on him giving up work.

ADA ADINI née Adele Chapman [Boston 1855-Dieppe 1924] studied in Paris under Pauline Viardot-Garcia and Giovanni Sbriglia. Her début was at Varese in 1876 as Meyerbeer's Dinorah. She and her husband, the Spanish tenor Antonio Arámburo (1838-1912), who can be heard on Symposium CD 1306, sang in New York in 1879 with Mapleson's Opera Company. Her roles included Gilda and Leonore (*Il Trovatore*). From 1887 to 1891 she was at the Paris Opéra; her roles there including Brunehild (*Sigurd*), Chimène (*Le Cid*), Donna Anna, Rachel (*La Juive*) and Selika (*L'Africaine*). At La Scala in 1893 she was Brünnhilde (*Die Walküre*) in the local première. From 1894-97 she appeared at Covent Garden; her appearances there including Donna Anna to Patti's Zerlina. She made guest appearances in Amsterdam, Barcelona, Bologna, Madrid, Monte Carlo, Naples, Rome and Zagreb. She sang in South America, but not apparently in North America. After a second international career on the concert platform she taught.

DAVID BISPHAM [Philadelphia 1857-New York 1921] was of Quaker parents who disapproved of a stage career. After college he worked with his uncle, a wool merchant. With his uncle he saw several operas in Europe. Returning home, he had lessons with local teachers. He took as models the baritones Antonio Galassi (1845-1904) and Giuseppe del Puente (1841-1900), whom he surely heard during the latter's Philadelphia seasons. After hearing further operas in 1885 in Europe, he

studied with William Shakespeare in London, Vannuccini in Florence and Lamperti in San Remo. In 1890 he sang in concert in London, and in 1901 he made his operatic début, in Messager's *La Basoche.* From 1892 to he was frequently at Covent Garden in *Cavalleria Rusticana, Der Evangelimann, Fra Diavolo, Hänsel und Gretel, Harold* (Cowen), *Much Ado About Nothing* (Stanford, world première), *Otello, Pagliacci, Der Wald* (Smyth) and many Wagnerian roles. His career at the Metropolitan Opera included the farewell performance of Jean de Reszke in 1901. From 1903, Bispham taught singing in Philadelphia, developed his work in concert and oratorio, and became an impresario. The spine-chilling effect of this piece is due considerably to the singer's exemplary enunciation.

LILLIAN NORDICA née Norton [Farmington, Maine 1857-Batavia 1914] studied with John O'Neill at New England Conservatory, Boston and at 17 sang the soprano part in the *Messiah*. She travelled widely in America and Europe, but realised that further study was needed. After lessons with Sangiovanni in Milan she achieved considerable successes in Milan, Brescia, St. Petersburg and the Academy of Music, New York, but she married and retired from the stage. However, on the death of her husband in a ballooning accident she resumed her career. She appeared regularly and with great success in America and London until 1909; and in many other centres of opera including Bayreuth. In 1913, on a world farewell tour her ship foundered and, although rescued, she had been too long exposed to make a recovery. Her roles ranged widely, including Violetta, Elsa (*Lohengrin*), Lucia di Lammermoor, Aïda, Donna Anna and Donna Elvira, Isolde, Philine (*Mignon*), Brünnhilde, Marguerite de Valois (*Les Huguenots*) and Amelia (*Ballo in Maschera*). Nordica's records are, alas, technically poor, but on careful hearing the shadow of a great artist becomes apparent.

EMMA JUCH [Vienna 1860-New York 1939] was the daughter of a naturalised American of Austrian origin. She studied with Mme. Murio-Celli in Detroit. In 1881 she made her début as Philine (*Mignon*) with the Mapleson company at Her Majesty's Theatre, London and appeared at the New York Academy of Music. From 1884 to 1887 she was a member of Theodore Thomas's American Opera Company; her contract with this company making her unable to appear with the Metropolitan Opera. She next joined the National Opera Company, but in 1888 she left to form the Juch Grand Opera Company with which she toured the United States and Mexico until 1891. Until her retirement three years later she was a concert artist. Her voice and temperament suited a repertoire ranging from the Queen of the Night and Isabella (*Fra Diavolo*) to Senta and Elsa (*Lohengrin*). Her records, made long after her retirement, show a beautiful voice and high musicality.

ZÉLIE de LUSSAN [Brooklyn, New York 1861-London 1949] studied with her mother, the French singer Eugénie de Lussan, and at sixteen she was already appearing in concerts. Her stage début was in Boston in 1884 as Arline in *The Bohemian Girl*. After her first London appearance in 1888 she sang with great acclaim from 1890 to 1910 both at Covent Garden and with the Carl Rosa Opera Company. Her roles included Bertha (*Le Prophète*), Carmen, Cherubino, Musetta (*La Bohème*, Covent Garden première with De Lucia and Melba) and Papagena.

She also sang Pitti-Sing (*The Mikado*) and Little Buttercup (*H.M.S. Pinafore*) From 1894 to 1896 and from 1898 to 1900 she appeared at the Metropolitan Opera. Her début role was Carmen with Melba and Jean de Reszke, and she was Nanneta in the first American *Falstaff* with Victor Maurel. In 1900 she sang in America with the Savage Opera Company. She also toured in England with the Moody-Manners Opera Company. Later she appeared in music halls. She retired and taught in London, her adopted home. At about 40 the higher soprano notes began to weaken, but the mezzo-soprano range strengthened. Her acting was much admired. She was most famous for Carmen, which she sang over a thousand times.

ROSA LINDE WRIGHT née Linde [Pittsburgh 1863-Gladstone, N.J. 1921] studied in Paris with Viardot Garcia. She toured as a soloist with Gilmore's Band and also as an assisting artist with Lillian Nordica. From 1888 she lived in New York where she developed a career as a well regarded oratorio soloist and an honoured recitalist. She was also respected teacher with a studio in Manhattan.

ALICE ESTY [Lowell, U.S.A. 1864, Farnham, Surrey 1935] came to England in the '90s, but nothing significant is known of her earlier years. In 1895, 1902 and 1903 she was the leading soprano of the Moody-Manners Opera Company, and in 1897 of the Carl Rosa Company. With these companies she went on tour and sometimes appeared at Covent Garden. She achieved great popularity as Mimi, Micaëla (*Carmen*), Leonore (*Il Trovatore*), Marguérite (*Faust*), Elsa (*Lohengrin*), Eva (*Die Meistersinger*), Juliette and Elsa (*Tannhäuser*). She was also one of the first singers to bring opera to the music hall. In retirement she remained in England in much demand as a teacher.

EMMA EAMES [Shanghai 1865-New York 1952] grew up in Bath, Maine. She was taught by her mother, then by Clara Mungen in Boston and finally by Mathilde Marchesi in Paris. Her début in 1889 as the heroin of Gounod's *Roméo et Juliette* was at the Paris Opéra with no less than Jean de Reszke and she was coached in the part by the composer. In 1891 she appeared to enormous acclaim at both Covent Garden and at the Metropolitan Opera, where she was a mainstay until her retirement in 1909. Her roles included Aïda, the Countess (*Il Nozze di Figaro*), Desdemona, Elisabeth (*Tannhäuser*), Elsa (*Lohengrin*), Eva (*Die Meistersinger*), Iris (Mascagni), Leonore (*Il Trovatore*), Marguérite (*Faust*), Micaëla (*Carmen*-Metropolitan première), Mireille (Gounod), Pamina (*Die Zauberflöte*-Metropolitan première) and Sieglinde. Her greatest successes were probably as Floria Tosca and Alice Ford (*Falstaff*). Her second marriage, in 1911 was to Emilio de Gogorza, but they later parted. That Marchesi was one of the greatest of teachers is amply demonstrated in Eames, who became one of the most admired singers of the epoch and one of the first American singers to gain an international reputation.

ARTHUR van EWEYK [Milwaukee, Wisconsin 1866-?Villa Park, Illinois ? ] was the son of a Dutch painter and a German mother. He studied in Berlin with Felix Schmidt from 1890 to 1892. His début was in Berlin in 1891 as the soloist in Bruch's *Frithjof-Scenen*. His career developed very successfully across Europe and North America in Lieder, especially of Loewe, Reger and Wolf, and oratorio,

particularly of Bach and Handel, but he never appeared in opera. He was the bass in Therese Behr-Schnabel's quartet and he unselfishly performed works of many younger composers. He left his Berlin home, returning to America just before the 1914-18 war, and retired to Villa Park in 1923. Often "Die Ehre Gottes" sounds somewhat contrived, the music unable to reach the heights of the text; van Eweyk is one of the few singers with the command and power to reveal the song's stature.

EDYTH WALKER [Hopewell, New York 1867-New York 1950] studied with Aglaja Orgeni in Dresden and Marianne Brandt in Vienna. After some concerts she made her début in opera in 1894 at Berlin as Fidès (*Le Prophète*). Her success led to an engagement in Vienna in 1895. She was in the première of Kienzl's *Der Evangelimann* in 1896 and of Mahler's *Das klagende Lied* in 1901. In Mahler's performances of the Nibelungenring she sang Erda, Fricka, Rossweise and Waltraute. At Salzburg she sang Donna Elvira with Lilli Lehmann as Donna Anna. It is said that relations between her and Mahler, who arrived in 1897, were not good and may have led her to break her contract in 1903 to join the Metropolitan Opera. Her colleagues at her début there as Amneris included Caruso, his second appearance in the house, Gadski, Scotti and Plançon. In 1906 she returned to Berlin, in 1907 she moved to Hamburg and from 1912 to 1917 she was at Munich. In 1908 she was Ortrud and Kundry at Bayreuth. She was London's first Elektra in 1910 and created the part of Thirza in Ethel Smyth's *The Wreckers*. Her finely trained, rich, powerful voice used always to great dramatic effect was everywhere highly praised. In 1918 she retired and taught first in Paris and then in New York.

EVAN WILLIAMS [Mineral Ridge, Ohio 1867-Akron, Ohio 1918] was born of Welsh immigrants. Whilst working as an assistant puddler in a steel mill he sang in amateur and church choirs. His voice was noticed by Louise von Feilitsch of Cleveland who offered him free tuition. Thus he moved to Cleveland and worked twelve hour shifts as a lift boy; a friend standing in for him to attend lessons. A subscription was raise for him to study in New York with Dennis Mehan and James Sauvage. After times of poverty he obtained a good post for forty weeks at a church and made his début at the 1896 Festival of Worcester, Massachusetts. However, after some successes he suffered a vocal crisis and retired. After a while and with advice, possibly from Ffrangçon-Davies, his voice gradually recovered and about 1904 he came to England to make a new start. Gradually he progressed from an aria or two at mixed concerts to *The Dream of Gerontius.* Success in England enabled him to rebuild and enhance his American career to the extent of becoming a major concert and oratorio artist. However, by 1913 the voice seems to have been in decline, probably from overuse, perhaps from unsound method.

ROBERT BLASS [New York 1867-Berlin 1930] was born to German immigrant parents. In 1887 he started to learn violin in Leipzig, but moved to voice under Julius Stockhausen in Frankfurt am Main. His début at Weimar was as King Heinrich in *Lohengrin*. After experience in various German provincial houses he appeared at the Bayreuth Festival of 1901 as Hagen, Gurnemanz and Titurel. From 1900 to 1903 he sang similar roles Covent Garden. In 1900 to 1910 and from 1920 to 1922 he was at the Metropolitan Opera in a wide repertoire. Besides the New

York premières of *The Bartered Bride*, *Manru* (Paderewski), *Parsifal*, *Salome* and *Der Wald* (Ethel Smith), he sang also in *Aïda*, *La Dame Blanche*, *Fidelio*, *Der Fliegende Holländer*, *Die Königin von Saba*, *Tristan und Isolde* and *Die Zauberflöte*. In retirement he taught.

BERTHE AUGUEZ DE MONTALANT [Baltimore circa 1865- ? ] was of French ancestry, her family having emigrated from Anjou at the time of the Revolution. She studied with Cheret in Paris and at the Conservatoire, Bordeaux. Charles Lamoureux brought her to the Théâtre Odéon for Handel's oratorio *Athalie*. She became a favourite Parisian soprano in the first quarter of the 20th century, singing with the Concerts Pasdeloup, Colonne and Lamoureux in a wide range of works including *Roméo et Juliette* and *La Damnation de Faust*, excerpts from both of which she recorded, and *Les Béatitudes* of César Franck. Her sole operatic appearance, as Leonore (*Fidelio*), was in 1899 at the Opéra-Comique, deputizing for an indisposed Rose Caron. She was married to Numa Auguez (1847-1903), comprimario baritone at the Opéra; her maiden name is spelt variously.

DENNIS O'SULLIVAN [San Francisco 1868-Columbus, Ohio 1908] was the son of Irish immigrants. He studied under Karl Formes and Ugo Talbo in San Francisco, Vannuccini in Florence, Sir Charles Santley and William Shakespeare in London, and Giovanni Sbriglia in Paris. He made both his concert and stage début in 1895 with 'Dichterliebe' at the Prince's Hall, London, and with the Carl Rosa Opera Company in Dublin as Ferrando (*Il Trovatore*). His roles included Lothario (*Mignon*), Daland (*Der Fliegende Holländer*), Schulz (*Heimkehr aus der Fremde*-Mendelssohn) and Prince John (*Ivanhoe*). However, his greatest achievement, in 1896, was in the title role of *Shamus O'Brien* in Charles Stanford's opera, in which Henry Wood greatly admired him. He made long tours in England and America, both as a singer and an actor.

GEORGE HAMLIN [Elgin, Illinois 1869-New York 1923] studied first in America and then with Sir George Henschel in London. His début was with the St. Louis Choral Society in Mendelssohn's second symphony in 1886. In 1898 he gave some recitals in Chicago which introduced Lieder of Richard Strauss to America. He soon established himself as an oratorio singer at music festivals. His singing on a concert tour of Western Europe from 1904 to 1906 was highly praised. His opera début was in 1911 as Paul Merrill in Victor Herbert's *Natoma* at the Philadelphia Opera. He was then at the Chicago Opera until 1917; his appearances there including the premières *Das Heimchen am Herd* (Goldmark), *A Lover's Knot* (Buchhalter) and *Madeleine* (Victor Herbert),. His final performances were some highly praised Lieder recitals in 1918. In 1917 he, David Bispham and Albert Reiss founded the Society of American Singers for the production of opera in English.

SARAH JANE CHARLES-CAHIER née Walker [Nashville, Tennessee 1870-near Los Angeles 1971] was the daughter of an American general. She studied first in Indianapolis and then in Paris with Jean de Reszke and Victor Capoul, and in Berlin with Amalie Joachim. Her début was as Orpheus at Nice in 1904. In 1906 she was engaged by Mahler for Vienna; his final major 'signing', for he left soon

thereafter. Kalbeck praised her "singing, acting and vocal agility" and Julius Korngold stressed "the noble warmth of her interpretation and the subtlety of her phrasing". She was in the première of *Das Lied von der Erde* under Bruno Walter at Munich in 1911 and in the Mahler Festival organised by Willem Mengelberg in Amsterdam in 1920. She sang in many European centres of music in opera, concert and oratorio, and was very successful in America. She retired from opera in 1927 and taught. Her pupils included Rosette Anday, Marian Anderson, Göta Ljunberg and Lauritz Melchior.

SUSAN STRONG [Brooklyn, New York 1870-London 1946] was the daughter of Senator and Mayor of Brooklyn, Dennis Strong. Without intending a career, she studied with Francis Korbay at the Royal College of Music, London. Her début in 1895 with the Hedmont Opera Company, London was as Sieglinde. At Covent Garden in 1897, 1899 and 1900 she sang Aïda, Venus (*Tannhäuser*), Brünnhilde (*Die Walküre*) and Donna Anna. She was engaged for Bayreuth in 1896, but did not sing there. However, she did sing at the San Carlo, Naples and she ended the year with the Mapleson Opera Company in New York as Marguérite (*Faust*) and Elsa (*Lohengrin*). In 1899 and 1900 she was much admired at the Metropolitan Opera, her début as Sieglinde, standing in for Emma Eames, who was ill, and then singing Elsa (*Lohengrin*), Venus and Gutrune (*Die Götterdämmerung*). She settled in London as a distinguished concert singer. In her last years she ran a laundry.

LÉON RAINS [New York 1870-Los Angeles 1954] sang as a boy soprano in church choirs and at the Star Theatre, New York. At 20 he enrolled at the National Conservatory, New York and became a pupil of Oscar Saenger. In 1896 he studied further with Jacques Bouhy in Paris. His début was in 1897 with the Damrosch-Ellis Opera Company in the Metropolitan Opera building, and he toured with that company for two years. In 1898 he was an assisting artist in a North American tour with Melba. He visited Dresden as a guest artist in 1899 and remained there until 1910. Thus he was in the premières of *Manru* and, as Fifth Jew, of *Salome.* In 1904 he sang Hagen at Bayreuth and appeared Covent Garden. Whilst at Dresden he made guest appearances at Berlin, Frankfurt, Prague and Vienna. In the 1909/1910 season he appeared as Hagen and Méphistophélès at the Metropolitan Opera. In 1917 he returned to America, but thereafter was a concert singer. In 1924 he retired Los Angeles, occupying himself in teaching and wood carving.

LOUISE HOMER née Louise Dilworth Beatty [Pittsburgh 1871-Winter Park, Florida 1947] was the daughter of a clergyman who founded the Western Pennsylvania College for Women. She was taught by Mrs. Groff and Mrs. Winnery in Philadelphia, by Sidney Homer, whom she later married, and W. L. Whithney at the New England Conservatory, Boston, and by Fidèle König and Paul Lhérie in Paris. Her début was in 1898 at Vichy as Leonore (*La Favorite*) and she was soon appearing at Covent Garden and in Brussels. Her first American appearance was as Amneris at San Francisco in 1900. From 1900 to 1919 and from 1927 to 1929 she was at the Metropolitan Opera, where she sang over 40 roles in nearly 500 performances. She was in the première of *Königskinder* in 1910 and the American premières of *Adriana Lecouvreur* in 1907 and of *Boris Godunov* in 1910. She was

notable as the hero in Toscanini's revival of *Orpheus* and was a member of the Metropolitan ensemble which created a sensation in Paris in 1909. She had also a long and successful concert career. The composer Samuel Barber was her nephew.

CLARENCE WHITEHILL [Marengo, Iowa 1871-New York 1932] studied with L. A. Phelps in Chicago and then, at Melba's urging, in Paris with Giraudet and Sbriglia. His début in 1898 was at the Théâtre de la Monnaie, Brussels, but details are unclear. In 1899 Henry Savage secured his release from the Opéra-Comique and from the Marseilles Opéra for a North American tour. Thus Whitehill's American début was in 1900 at the Metropolitan Opera as Méphistophélès. For *The Pittsburg Post*, "He was the feature of the evening." In 1901, determined to sing in Germany, he studied with Stockhausen. A growing reputation gained in smaller houses led him to Bayreuth in 1904. Bayreuth led to Cologne, and Cologne released him to Covent Garden. Here, later, he took part in the first English Ring-cycle. In 1914 he returned to the Metropolitan Opera. He stayed there until his death, but appeared also until 1922 with the British National Opera and for some years in Chicago. Whitehill, who excelled particularly in the music of Wagner, was also a noted concert and oratorio singer.

EMILIO de GOGORZA [Brooklyn, New York 1872-New York 1949] was of Spanish parents who returned home when he was a few weeks old. He went to schools in England, France and Spain and he sang as a choirboy in London. The Duke of Norfolk pressed him to have his voice trained. Thus he was taught in New York by Moderati and Agramonte and in Paris by Bourgeois. After a tour in 1897 as an assisting artist with Sembrich, he became rapidly an esteemed concert artist, making numerous tours, some with his wife Emma Eames, and became central to many music festivals. His popularity was enhanced by his huge number of gramophone records. Poor eyesight left him unable to appear in opera, but records show him a worthy partner of such international opera stars as Caruso, Sembrich, Eames and Schipa. For many years he was Artistic Director of the Victor company. From 1926 to 1940 he was head of the faculty of singing of the Curtis Institute.

ESTHER PALLISER [Philadelphia 1872- ? ] was a Marchesi pupil who began her career in opera, but was later a concert singer. In 1890 she sang Gianetta as a replacement in *The Gondoliers* at the Savoy Theatre. In 1891 she was Rowena in the première of *Ivanhoe* under the composer at the Royal English Opera House and she sang in *La Basoche* (Messager). In 1892 *Cavalleria Rusticana* was such a success at Covent Garden that 'overflow' performances were put on at Drury Lane with Palliser as Santuzza. In 1892, 1893 and 1897 she sang at Covent Garden. Her roles included Baucis (*Philémon et Baucis*-Gounod), Brangäne, Micaëla (*Carmen*), Marguérite (*Faust*) and Santuzza. "Her singing of Hawley's charming short lyric 'The Sweetest Flower That Blows' breathes the very atmosphere of the epoch in which the record was made." [P.G. Hurst-*The Golden Age Recorded*]

SUZANNE ADAMS [Cambridge, Massachusetts 1872-London 1953] was a student in Paris of Marchesi and of Bouhy. Her début in 1895, against the wishes Marchesi, who thought her not ready, was at the Grand Opéra as Juliette. She sang

at Covent Garden from 1898 to 1906; choosing again Juliette for her entry. In 1901 she was in the première of Stanford's *Much Ado About Nothing* and in the English première of *Le Roi d'Ys*. From 1899 to 1903 she was at the Metropolitan Opera; again with Juliette her first role. She sang Donna Elvira, Euridice, the forest bird (*Siegfried*), the Infanta (*Le Cid*), Micaëla, Marguerite de Valois (*Les Huguenots*) and Nedda (*I Pagliacci*). She had a career also as a concert and oratorio singer (*Messiah*, Carnegie Hall 1904). In 1906 she retired, but for some vaudeville appearances in 1907. Later she ran a laundry in a wealthy area of London. Reviews were good, but whether with patience she would have risen to the heights of Calvé, Eames or Melba is a matter of speculation. This song is by her husband, the cellist Leo Stern (1862-1904).

LILLIAN BLAUVELT [Brooklyn, New York 1873-Chicago 1947] performed as a violinist at eight, but in 1889 started vocal studies in New York and then with Bouhy in Paris. A good concert début in Brussels in 1893 led to a contract at the opera there. After a successful tour of Russia she returned to America where she was mainly a concert singer. From 1897 she appeared in England, successful in both opera and concert. In 1898 she was at the Handel Festival in the Crystal Palace and at a command performance; and until 1920 she sang frequently at Promenade Concerts. In 1902 she sang at the coronation of Edward VII. After many concerts in Europe she appeared at Covent Garden in 1903 as Carmen, Juliette, Marguérite (*Faust*-début), Micaëla and Zerlina. In 1905 she revisited Russia. She married the Serbian composer Alexander Savine and in 1919 created the role of Xenia in his opera at Zurich. During the first world war she sang for English, French and Serbian troops. Her career ended in 1920 with a tour of Yugoslavia and Czechoslovakia, then she taught in Chicago.

MINNIE SALTZMANN-STEVENS née Saltzmann [Bloomington, Illinois 1874-Milan 1950] was of French-German parentage. She had to abandon early vocal studies at 14 when her father died, but continued as a member of a quartet in Chicago churches. On her marriage she was able to complete her studies with Jean de Reszke in Paris. Her début was as Brünnhilde (*Die Walküre*) under Hans Richter at Covent Garden in 1909, and she sang the role there until 1913. She was soon a much sought after Wagnerian soprano all over Europe including Bayreuth, where she sang Sieglinde and Kundry. From 1914-16 she was much admired in Chicago as Brünnhilde, Kundry and Sieglinde, and in Frédéric Erlanger's *Noël*. She retired through a severe illness, but recovered sufficiently to give occasional concerts.

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