

Affirmative and Ironic Resonances from the Personal Sheet Music Collection of Julia Ward Howe

Steve Gerber, George Mason University

October 4, 2013

**Atlantic and New York State/Ontario Chapters,
Music Library Association**

In Conference at Duquesne University, Pittsburgh

- Five volumes obtained from Lubrano Music Antiquarians
- No other bound volumes known to exist
- How might these music materials relate to the life and activities of Julia Ward Howe, and are the contents “typical?”





- Born 1819, New York
- Gifted, talented, pretty, and rich; wants to WRITE
- Highly educated by private tutors & self-study
- Publishes first essays at 16
- Musically proficient in piano and voice
- Marries Dr. Samuel Gridley Howe in 1843, moves to Boston (after a year in Europe), bears six children between 1844 and 1858

- 1840s: Becomes a Unitarian and part of Boston's Transcendentalist movement
- 1850s: Co-edits *Commonwealth* free-soil newspaper; publishes poetry, writes and produces a play, delivers sermons
- Achieves national fame with "Battle Hymn of the Republic," published 1862
- Marriage is strained by infidelity and oppression

THE
ATLANTIC MONTHLY.

A MAGAZINE OF LITERATURE, ART, AND POLITICS.

VOL. IX.—FEBRUARY, 1862.—NO. LII.

BATTLE HYMN OF THE REPUBLIC.

MINE eyes have seen the glory of the coming of the Lord :
He is trampling out the vintage where the grapes of wrath are stored ;
He hath loosed the fateful lightning of His terrible swift sword :
His truth is marching on.

I have seen Him in the watch-fires of a hundred circling camps ,
They have builded Him an altar in the evening dews and damps ;
I can read His righteous sentence by the dim and flaring lamps :
His day is marching on.

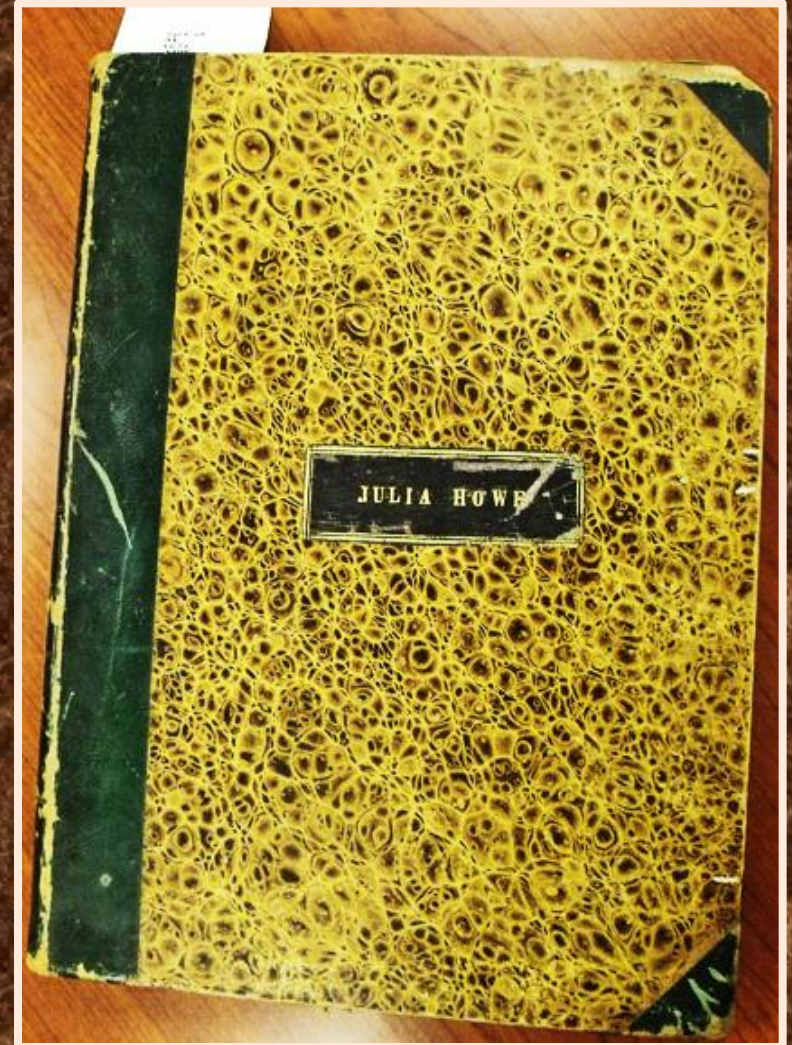
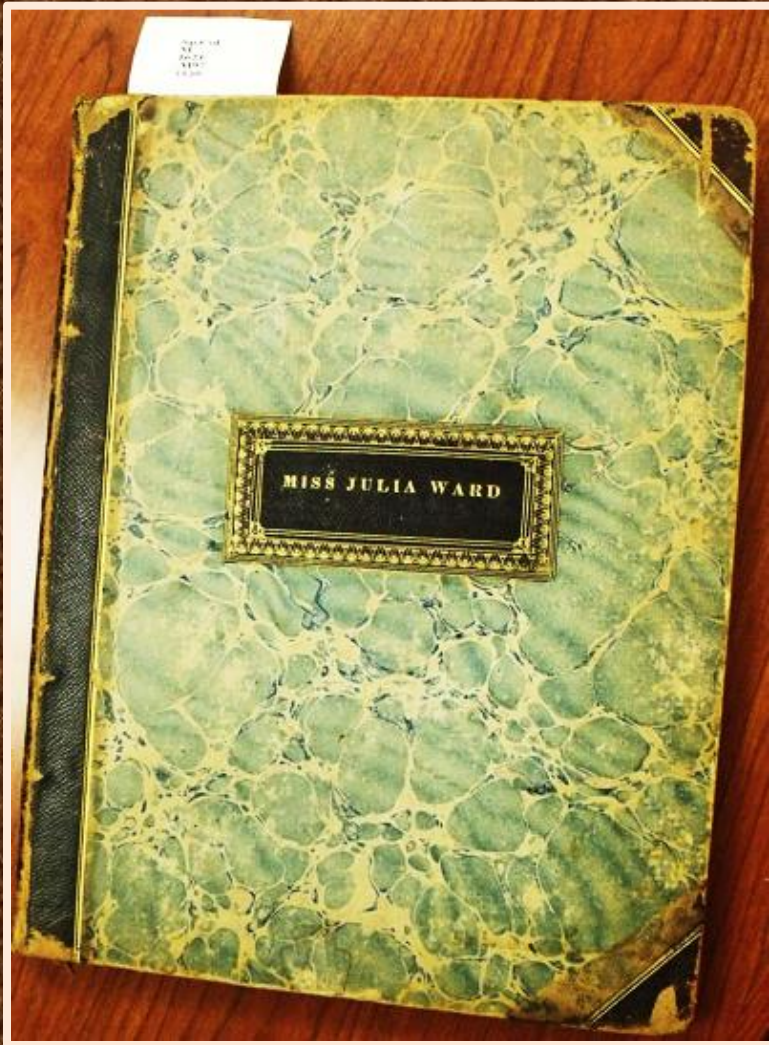
I have read a fiery gospel writ in burnished rows of steel :
" As ye deal with my contemners, so with you my grace shall deal ;
Let the Hero, born of woman, crush the serpent with his heel,
Since God is marching on."

He has sounded forth the trumpet that shall never call retreat ;
He is sifting out the hearts of men before His judgment-seat :
Oh, be swift, my soul, to answer Him ! be jubilant, my feet !
Our God is marching on.

In the beauty of the lilies Christ was born across the sea,
With a glory in his bosom that transfigures you and me :
As he died to make men holy, let us die to make men free,
While God is marching on.

Entered according to Act of Congress, in the year 1862, by TICKNOR AND FIELDS, in the Clerk's Office
of the District Court of the District of Massachusetts.

Three volumes labeled “Miss Julia Ward,”
two “Julia Howe” (before and after 1843).



WorldCat
records
have been
created
for each
volume,
with
contents
notes.

Title: [Music from the library of **Julia Ward Howe** :
German Lieder]

Author(s): [Loewe, Carl.; 1796-1869](#) ; Ballades.; op. 43.; Räuber.
[Loewe, Carl.; 1796-1869](#) ; Ballades.; op. 1.; Edward.
[Loewe, Carl.; 1796-1869](#) ; Ballades.; op. 1.; Wirthin Töchterlein.
[Loewe, Carl.; 1796-1869](#) ; Ballades.; op. 2.; Herr Oluf.
[Loewe, Carl.; 1796-1869](#) ; Ballades.; op. 2.; Walpurgisnacht.
[Reissiger, Carl Gottlieb.; 1798-1859](#) ; Vocal music.
[Mendelssohn-Bartholdy, Felix.; 1809-1847](#) ; Lieder.; op. 9.
[Mendelssohn-Bartholdy, Felix.; 1809-1847](#) ; Lieder.; op. 9.; Frage.
[Mendelssohn-Bartholdy, Felix.; 1809-1847](#) ; Lieder.; op. 9.; Jüngling.; Scheidelied.
[Mendelssohn-Bartholdy, Felix.; 1809-1847](#) ; Lieder.; op. 9.; Frühlingsglaube.
[Dessauer, Josef.; 1798-1876](#)
[Howe, Julia Ward.; 1819-1910](#) ; former owner.

Publication: [United States?] : [s.n.],

Year: 1840

Description: 1 score ; 25 x 34 cm.

Language: German

Music Type: Songs

Abstract: This volume includes predominantly songs for high voice and piano accompaniment by several German composers from multiple collections. They were published in Germany in the 1820s and 1830s and were subsequently bound for **Julia Ward Howe**.

Contents: Der Räuber / C. Loewe -- Edward / C. Loewe -- Der Wirthin Töchterlein / C. Loewe -- Herr Oluf / C. Loewe -- Die Walpurgisnacht / C. Loewe -- Goldschmied's Töchterlein / Carl Loewe -- Deutsche Lieder mit Begleitung des Pianoforte / C. G. Reissiger -- Sechs heitre Lieder für eine Singstimme mit Begleitung des Pianoforte / C. G. Reissiger -- Die beiden Raucher / C. G. Reissiger -- Zwei Gesänge für die Bassstimme: die Erzählung vom Schlossergesellen und Vater Noah / Reissiger -- Gesaenge für eine Mezzo-Sopran- oder Baritonstimme mit Begleitung des Pianoforte / C. G. Reissiger -- Tralalala, ach wäre mein Liebchen doch da. O silberner Strom / C. G. Reissiger -- Zwey Gesaenge für eine Singstimme mit Begleitung des Pianoforte / C. G. Reissiger -- Lieder und Gesänge mit Begleitung des Pianoforte / C. G. Reissiger -- Lieder und Gesänge von H. Heine, Kannegiesser und H. Stieglitz mit Begleitung des Pianoforte / C. G. Reissiger -- Gesänge und Lieder für eine Sopran- oder Tenorstimme / C. G. Reissiger -- Gesänge und Lieder für Alt (oder Bassstimme) / C. G. Reissiger -- Zwölf Lieder mit Begleitung des Pianoforte: Der Jüngling / Felix Mendelssohn Bartholdy -- Zwölf Lieder mit Begleitung des Pianoforte: Das Mädchen / Felix Mendelssohn Bartholdy -- Wanderlieder von L. Uhland : no. 1 / Joseph Dessauer -- Wanderlieder von L. Uhland: no. 2 / Joseph Dessauer.

SUBJECT(S)

Descriptor: [Songs, German.](#)
[Songs \(High voice\) with piano.](#)
[Songs \(Low voice\) with piano.](#)

Note(s): Title supplied by cataloger; based on book dealer's description.

Class Descriptors: **LC:** [M1621](#)

Other Titles: German Lieder; Miss **Julia Ward**; Goldschmied's Töchterlein.; Tralalala, ach wäre mein Liebchen doch da.; O silberner Strom.; Schlummerlied am Frühlingsabend.; Das Mädcl im Thal.; Wanderlieder von L. Uhland.

Document Type: Score

Entry: 20121106

Update: 20121106

Accession No: **OCLC:** 816075415

Database: WorldCat

42 composers are represented by 73 publications
(not including the two opera scores)

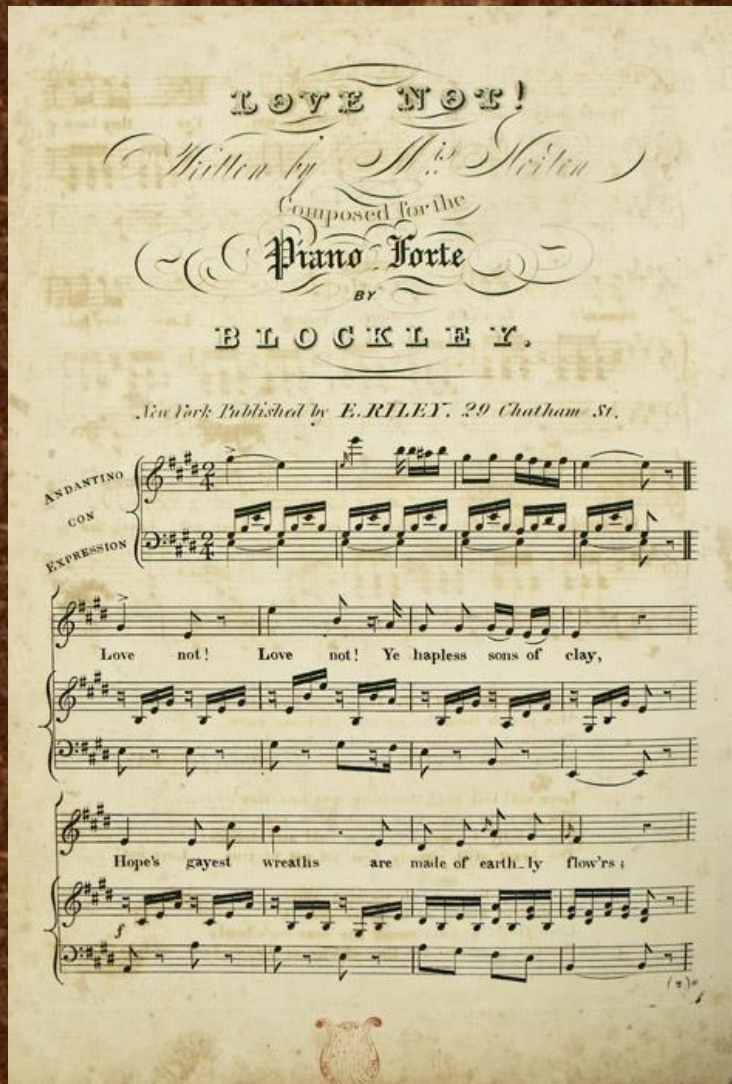
Auber	2
Becker	1
Ricci	1
Schunke	1
Bagioli	1
Balfe	1
Bellini	1
Bishop	3
Blockley	1
Braham	1
Burgmüller	1
Cimarosa	1
Cuddy	1
David	3

Dessauer	2
Haas	1
Handel	1
Haydn	1
Hemans	1
Henrion	1
Hook	2
Horn	2
Hummel	1
Kufferath	1
Labarre	2
Lachner	1
Loewe	6
Lover	2

Maeder	1
Masini	1
Mendelssohn Bartholdy	3
Pearson	1
Pergolesi	1
Pleyel	1
Reissiger (51 Lieder)	11
Rodwell	1
Rossini	1
Salaman	1
Schubert	1
Schumann, C	2
Schumann, R	4
Verhulst	1

German Lieder predominate. Mrs. Howe is clearly
a fan of Carl Gottlieb Reissiger!

The early volume spine-labeled
Music: English Songs comprises 30
 American
 imprints; the
 later volume
*Miscellaneous
 Music*
 includes only
 three, amid
 dozens of
 German
 Lieder.



USA publishers:

NY: Firth & Hall

NY: 'Torp's Music Magazine

NY: Riley

NY: Dubois & Stodart

NY: Hewitt & Co.

NY: Dubois's Music Store

NY: Jacob Slinglandt

NY: Scharfenberg & Luis

NY: Millet's Music Saloon

Boston: Parker & Ditson

Boston: Graupner

Boston: Bradlee

Phila.: Willig

Phila: Klemm & Bro.

Phila: Fiot, Meignen & Co.

[Phila: Fiot & Meignen?]

[Balt.: John Cole?]

USA dealer stamps:

CF Hoyer New York

Atwill's Music Saloon New York

Henderson's Music Store Broadway

SH Parker Boston

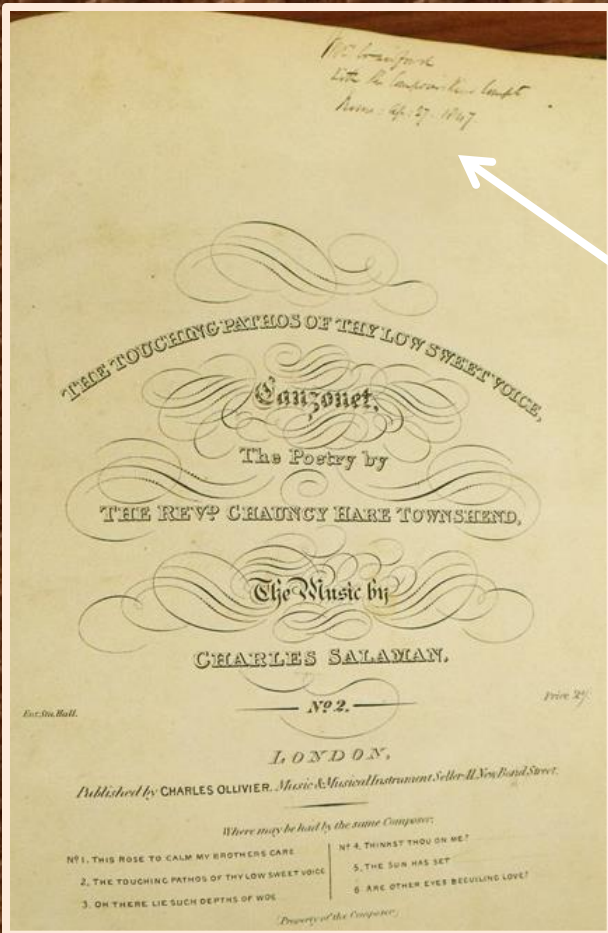
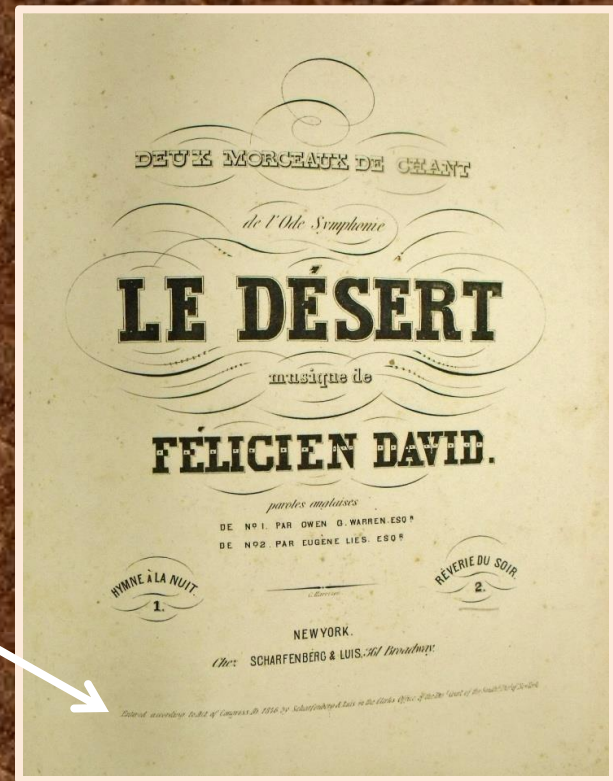
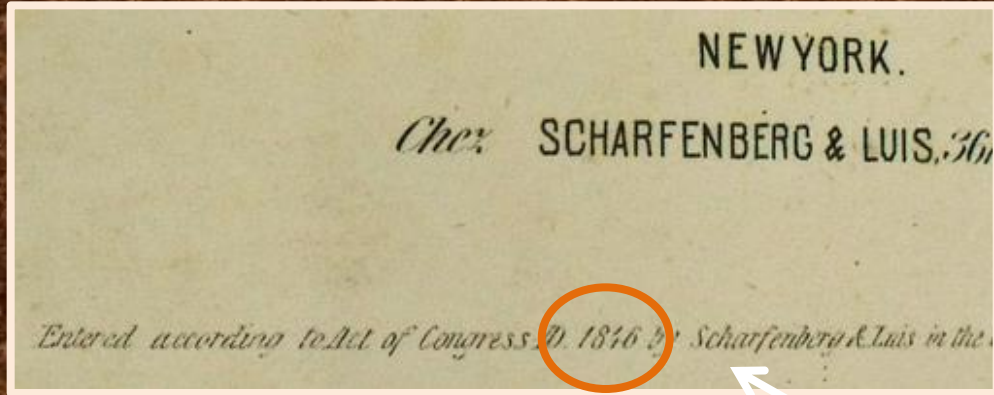
Parker & Ditson Boston

Nouv. Orleans chez F. Zambelli

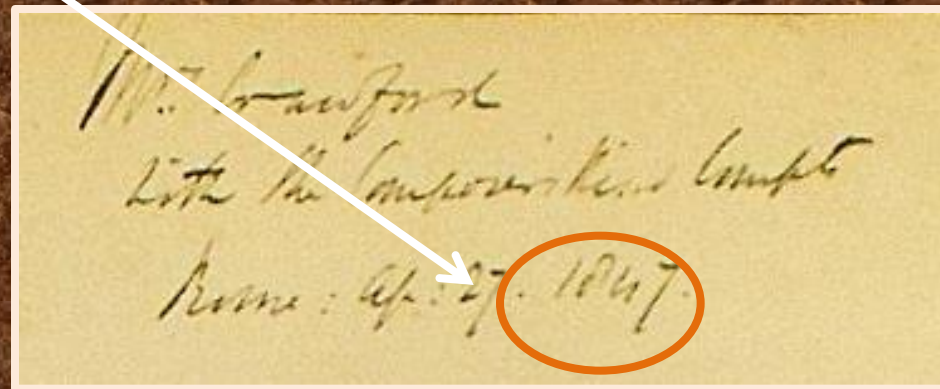
Dating the volumes...

The binding of the first set of three volumes can reasonably be estimated at 1840 to 1842, based on estimated publication dates in WorldCat records for individual songs. This is also consistent with a common mid-19th-century practice whereby a young woman approaching marriage might finally have her music bound and included in the library of books to be carried into her new home as part of her trousseau.

The two later volumes are trickier...



The later volume
of songs was
probably bound
no earlier than
1849, based on year of Crawford's
return
to USA.



Is the content “typical?”

Petra Frazier, in a 1999 dissertation, analyzed the contents of over one hundred bound volumes of sheet music collected by American women between 1820 and 1870:

- Primarily “parlor” songs of simple formal construction, easily sung and played
- Sentimental topics and themes that tended to reinforce female domesticity (especially raising children and ensuring comfort of husbands)
- Some novelty songs as well as short piano solos
- “Art songs” are very, very rare! (But so are minstrel songs)

Julia's volumes were NOT typical!

The heavy emphasis on “cultivated” music, especially German Lieder, sets her apart from the average musically-inclined wife and mother represented in Frazier's volumes. Julia was definitely a “Boston Brahman” in her aristocratic musical tastes and participation in musicales.

The small percentage of parlor and folk song served a domestic entertainment purpose.

(Julia was also known to play dance music and minstrel songs but did not “canonize” these into her bound volumes.)

About those two complete operas...

Il Mose in Egitto perhaps obtained in Europe by brother Sam, given to Julia ca. 1835 (premiered in New York also in 1835). Her placement of this archetypical tale of deliverance from slavery in her library affirms an early abolitionist stance.



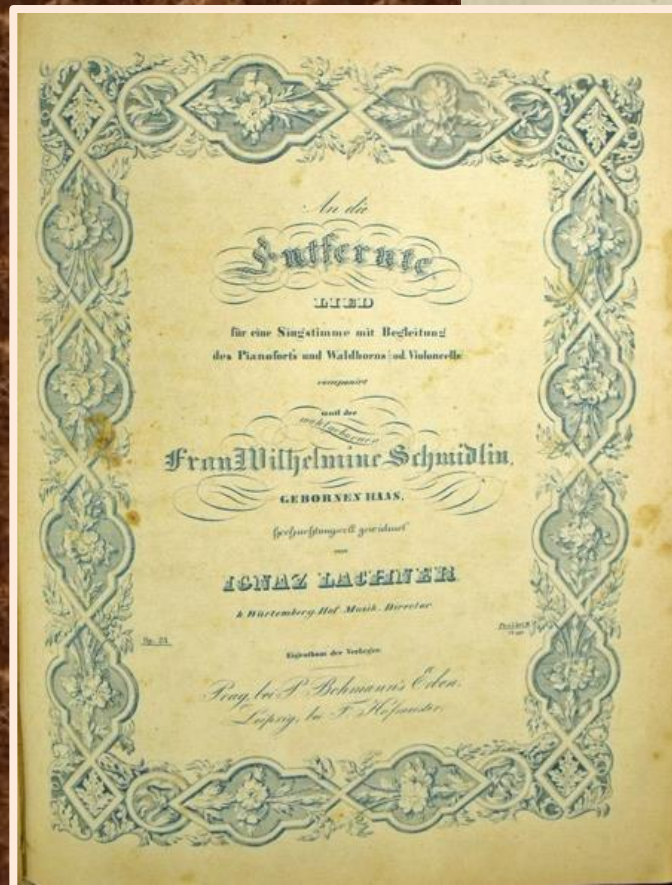
About those two complete operas...

Fidelio possibly acquired by Julia during either of her 1843 or 1850 European stays (she may have seen a European performance). **This drama about a courageous and**

self-empowered wife who rescues a grateful and loving husband resonates ironically against her own unhappy marriage.



Some
possible
rarities:



IN DIE FERNE.

Metr. de Mäz. 84. Lied von Ignaz Lachner.

Allegretto Op. 23.

Waldhorn in F.

Singstimme.

dolce

mf

mp

f

The image shows a page of musical notation for the song "In die Ferne". It features two staves: the top staff is for the Waldhorn in F, and the bottom staff is for the Singstimme. The music is in 6/8 time and G major. The score includes various musical notations such as notes, rests, and dynamic markings like *dolce*, *mf*, *mp*, and *f*. There are also phrasing slurs and accents throughout the piece.

WALPURGISNACHT, von W. ALEXIS.

Vivace assai, e sin al Fine sempre piu agitato.

Singstimme.

Liebe Mutter, heut' Nacht heulte Re-gen und Wind. —

Ist heu-te der er-ste Mal, lie-bes Kind.

Ped:

Brok-ken dro-ben —

cres.

Ped:

BALLADEN

VON

HERDER, UHLAND, GOETHE, KÖRNER

UND

W. ALEXIS.

In Musik gesetzt

mit Begleitung des Pianoforte von

C. LOEWE.

Op. 1.

- Nº 1. Edward, von Herder.
 - 2. Der Wirthin Tochterlein, v. Uhländ.
 - 3. Erbkönig, von Goethe.

Nº 6

Op. 2.

- Nº 4. Treurischen, von Körner.
 - 5. Herr Ouf, von Herder.
 - 6. Die Walpurgisnacht, von Alexis.

BRAUNSCHWEIG
im Musikalischen Magazine von J. P. Spahr.

Op. 3.

- Nº 7. Der Abschied, von Uhländ.
 - 8. Elvershieb, von Herder.
 - 9. Die drei Lieder, von Uhländ.

R. Eyr.

LA RÉVERIE DU SOIR.

VOICE.

ANDANTE MOLTO.

PIANO.

Dolce.

VOICE.

ANDANTE MOLTO.

PIANO.

Dolce.

dim.

No. 2.

DEUX MORCEAUX DE GRANT

*de l'Œde Symphonie***LE DÉSERT**

musique de

FÉLICIEN DAVID.*paroles anglaises*DE N° 1. PAR OWEN G. WARREN. ESQ^rDE N° 2. PAR EUGÈNE LIÉS. ESQ^r

HYMNE À LA NUIT.

1.

NEW YORK.

Chc: SCHARFENBERG & LUIS, 311 Broadway.

Entered according to Act of Congress in 1876 by Scharfenberg & Luis in the Clerk's Office of the District Court of the Southern District of New York.

RÉVERIE DU SOIR.

2.

I. Das Gefühl der ersten Liebe.

Larghetto.

con espress.

SINGSTIMME.

Es giebt verborg'ne Schmer-zen, die kla- - get nie der Mund, ge-

PIANO FORTE.

pp

- tra - gen still im Her - - zen sind sie der Welt nicht kund: es giebt ein

tie - - fes Sch - - - nen, es schen - et st

Deutsche

LIEDER

mit Begleitung des

Piano = Forte

componirt und

Madame Auguste Harkort geb. Aders,

ergebeut: angepasst

von

C. C. REISSIGER.

Cantate 23

Fünfte Liedersammlung.

Preis 10/12

Leipzig, bei Friedr. Hofmeister.

Grant, Mary H. *Private Woman, Public Person: An Account of the Life of Julia Ward Howe from 1819 to 1868*. Scholarship in Women's History: Rediscovered and New, 5. Brooklyn: Carlson Publishing, 1994.

Howe, Julia Ward. *Reminiscences 1819-1899*. Boston, New York: Houghton Mifflin, and Co., 1899. Freely available online via Project Gutenberg (accessed September 1, 2013).

Johnson, H. Earle. "Musical Interests of Certain American Literary and Political Figures." *Journal of Research in Music Education* 19, no. 3 (Autumn 1971): 272-294.

Frazier, Petra Meyer. "American Women's Roles in Domestic Music Making as Revealed in Parlor Song Collections: 1820-1870." Ph.D diss., University of Colorado, 1999. Available online via subscription to ProQuest Dissertations (downloaded Oct. 1, 2013).

Richards, Laura E., and Maude Howe Elliot. *Julia Ward Howe, 1819-1910*. Boston and New York: Houghton Mifflin, and Co., 1915. Freely available online via Project Gutenberg (accessed September 1, 2013).

Ziegler, Valarie J. *Diva Julia: The Public Romance and Private Agony of Julia Ward Howe*. Harrisburg: Trinity Press International, 2003.

Précis

Julia Ward Howe (1819-1910), the prominent 19th-century poet and reformer who famously penned the lyrics to “Battle Hymn of the Republic,” collected and bound for personal use five volumes of music; three volumes bear labels stamped “Miss Julia Ward” and two are labeled “Julia Howe,” postdating her 1843 marriage.

The collection includes two complete operas in vocal score: Rossini’s *Il Mose in Egitto* and Beethoven’s *Fidelio*. The other three volumes contain 76 individual songs, primarily Lieder in German editions, but also 28 American imprints that range from Anglo-American sentimental songs to translations of European art songs and arias; most date from the 1830s and early 1840s.

Howe’s adolescent education included musical training, and her singing and piano-playing around domestic hearths before and after her marriage was admired. She quickly rose to prominence both for her literary work and for her activism in favor of abolitionism and other causes, while diligently performing duties as a mother to six children and a wife to a physician and writer who did not appreciate her talents and actively opposed her career and her emerging feminism. Her choice to acquire *Mose in Egitto*, a drama about deliverance from slavery, seems congruent with her abolitionist positions, while her interest in *Fidelio*, a drama about a courageous and self-empowered wife who rescues a grateful and loving husband (a score acquired after her marriage), resonates ironically with her actual domestic situation. With exceptions, the individual songs mirror the refined tastes of an educated connoisseur; minstrelsy is conspicuously absent.