

## NOTES

1. During the winter months of 1945, following a stint in the armed forces, Johnson began his association with the Stratford Club where he met Henry W. L. Dana, grandson of Longfellow. Both Dana and Johnson were invited for tea at Doris Peel's where Sibyl Collar Holbrook again introduced Earle to Henry. "After paying tentative respect to Sibyl's lively regard for the Elizabethans and Doris' zeal for the British of today, we lapsed into that conversational area habitual to Cantabrigians, the local scene—in history and anecdote." (Johnson's notes.)

2. In the 1980s he wrote several book reviews and articles.

3. Earle was one of the leading actors in the University Players of Clark University and received rave reviews for his performance as Mr. Pim in A. Milne's *Mr. Pim Passes By* in the 1923 dramatic series. His background in liberal arts was apparent in the breadth of his interests and activities throughout his life. See "Papers of H. Earle Johnson, 1923." (Program of Summer Players of Clark University, 25 July 1923, and reviews of the season.)

4. From 1936 to 1942 and 1945 to 1948, Johnson served as music critic for the *New Haven Register*.

5. For a thorough discussion of Johnson's style and of his works, see *Hallelujah, Amen!*, (1965; repr. with new introduction by Richard Crawford. New York: DaCapo Press, 1981), pp. v–xi.

6. Letter from Dianne Gutscher, Special Collections, Bowdoin College, to H. Earle Johnson, 2 December 1982. Papers of H. Earle Johnson.

7. Westport, Conn.: Greenwood Press, 1986, xii.

8. *Ibid.*

9. Henry W. L. Dana (1881–1950) was the son of "Edith with the golden hair" and Richard Henry Dana III.

10. Andrew R. Hilen, *The Letters of Henry Wadsworth Longfellow* (Cambridge: Belknap Press of the Harvard University Press, 1967–1982), 6 vols.

11. A word of sincerest gratitude is owed Thomas De Valcourt for his kind offices throughout my period of study at Craigie House. Samuel Longfellow disregarded much of this aspect of his brother's life when editing his version of the "Letters." W. C. Bronson makes no mention of his music in his article for the *Dictionary of American Biography*. Journals and diaries are now in possession of Harvard University which has given gracious permission from which to quote.

12. H. Earle Johnson, "The Adams Family and Good Listening," *Journal of the American Musicological Society* 11:165–176.

13. H. Earle Johnson, "Musical Interests of Certain American Literary and Political Figures," *Journal of Research in Music Education* 19:273.

14. H. Earle Johnson, "Young American Abroad—Washington Irving," *The Musical Quarterly* 46:72–3.

15. George William Curtis in his youth was an admirer of the Concord circle and resident of Brook Farm; in maturity, America's foremost man of letters as foreign correspondent of the *New York Tribune*, as editor, author, and contributor to the leading magazines. As lecturer he travelled the country. His humanitarian concern for minorities and the anti-slavery cause won him a vast public and a special regard among presidents.

16. The next year a French ballet visited Boston, at which time audiences viewed "such things . . . as did Saul's daughter, beholding David dancing before the ark, . . . and despised them in their hearts." (II Samuel 6:13–16).

17. Longfellow's "Martin Luther" comprises the "Second Interlude" of *Christus, A Mystery* (1871). It opens with the scene of Martin Luther writing, and the first four verses of Longfellow's translation of "Ein feste Burg."

18. Frederic Rakemann, German-born pianist, pupil of Hummel and friend of Mendelssohn, came to the United States in 1839. He was a man of great charm and talent. After his marriage to Elizabeth Sedgwick of Lenox, he lived in Italy, New York, and in the Berkshires.

19. There were two Rakemann brothers, Frederic and Louis, both able pianists. Louis is mentioned in the *New Grove Dictionary* as playing a Bach concerto for three claviers with Moscheles, Clara Wieck, and Mendelssohn in 1835. (See also Nancy B. Reich, *Clara Schumann: The Artist and the Woman*. Ithaca: Cornell University Press, 1985, pp. 68, 70, 212.) He toured America in 1843.

20. Ellery Sedgwick writes (15 April 1953): "Frederic Rakemann married the daughter of Charles Sedgwick of Lenox, Massachusetts, Charles himself being the youngest son of Judge Theodore Sedgwick, once speaker of the House of Representatives under President Washington. . . Mrs. Rakemann had five children, all now dead."

21. Fanny Kemble, niece of Sara Siddons, became the grandmother of Owen Wister (*The Virginian*). She scored great success in theater, but renounced it in 1854 for a career as author, propagandist of the anti-slavery movement, and Shakespearean recitalist. Mr. Longfellow wrote a sonnet to her. She was unconventional in behavior, to say the least, and "something of a genius as a woman."

22. See Edward Wagenknecht, ed. *Mrs. Longfellow: Selected Letters and Journals* (New York: Longmans, Green & Co., 1956).

23. Charles Eliot Norton, furnished with extraordinary natural talent and prepared by study and travel, was a lawyer, businessman and, for the greater part of a long life, professor at Harvard where he offered instruction in fine arts as a social principle, general culture and literature. Julia Ward Howe, feminist, singer, poet (e.g., "The Battle Hymn of the Republic"). Thomas Gold Appleton ("Tom") was Mrs. Longfellow's oldest brother. He lived abroad much of the time, but briefly in Phillips Place, Cambridge, and, in his later years, at 10 Commonwealth Avenue, Boston. A man of great learning and wit, his conversation, according to Emerson, was "desirable in a superlative degree." Jean Louis Rudolphe Agassiz, Swiss-born naturalist, came to America in 1846. He taught at Harvard, earning a world-wide reputation. It was said that "one has less need of an overcoat in passing Agassiz's house than any other in Cambridge." Agassiz married (second wife) Elizabeth Cabot Cary, the sister-in-law of Cornelius Conway Felton, Eliot professor of Greek at Harvard and President of the college from 1860 to 1863. Prof. Felton was a humanist at a time when conservatives looked askance at any type of innovation in the university. He was closest to Mr. Longfellow at the time of his deepest sorrow.

24. John White Webster, professor of chemistry and mineralogy at Harvard, hid parts of the dismembered body of Dr. George Parkman in his laboratory. See Wagenknecht, pp. 160–173. Also Samuel E. Morison, *Three Centuries of Harvard* (Cambridge, Mass: Harvard University Press, 1936), pp. 282–285.

25. Neither could Emerson be charmed when he heard Rossini's *Ivanhoe in Paris* sung by a woman. He deplored "spoiling a fine woman to make a bad knight."

26. Other popular nineteenth-century operas treating Biblical subjects include Mehul's *Joseph*, Saint Saëns' *Samson et Delilah*, and the far later example of Strauss's *Salome*.

27. H. Earle Johnson, "The Germania Musical Society," *The Musical Quarterly* 39:75–93.

28. According to my records, the first performance of *Tannhäuser* by the Germanians took place on October 23, 1953. The above, on December 3, was, except for the vocal numbers, the first all-Wagner concert in Boston.

29. Isabella James (1819–1901) married Thomas Potts James of Philadelphia in 1851.

30. Robert Stöpel was conductor of a New York theater orchestra; Mathilde Herron was an actress often compared to Charlotte Cushman.

31. Henry Rose Schoolcraft, *History of the Indian Tribes*. A single number from Stöpel's work was published in 1864.

32. James T. Fields, junior partner in Ticknor & Fields at twenty-one years of age, thereafter owner and publisher of America's leading authors. A man of wit and charm.

33. Louis Moreau Gottschalk, *Notes of a Pianist* (New York: Knopf, 1964), p. 233.

34. Edward N. Waters, "Liszt and Longfellow," *The Musical Quarterly* (1955) 41:1–25.

35. Washington Irving noted from Bordeaux on November 26, 1826: "Went to a concert to hear Litz [sic.] . fifteen year old prodigy, play."

36. William Mason, *Memories of a Musical Life* (New York: The Century Co., 1901), pp. 291–296.

37. The poet also had a lifelong interest in painting, sculpture, and architecture. He was alert to social reform in company with Charles Sumner and Sam Ward and expressed an eager though modest awareness of scientific development through association with Louis Agassiz. Samuel ("Sam") Ward, older brother of Julia Ward, had been a friend of Longfellow since his early days in Europe (1836). He was known as "King of the Lobby" in Washington and as "Bad Sam" in Boston, to distinguish him from Samuel Gray Ward.

38. The firm of Oliver Ditson published sixty-two settings of Longfellow's poems before 1870, thirty-nine of Tennyson, twenty-one by Byron, sixteen by Burns, eleven by Scott.

39. James D. Hart, *The Popular Book: A History of American Literary Taste* (New York: Oxford University Press, 1950), p. 128.

40. Maurice Willson Disher. *Victorian Song* (London: Phoenix House Ltd., 1954), n.p.

41. Alexander Barrett: *Balfe: His Life and Works* (London: Remington & Co., 1882).

42. In the Craigie House Collection there are many autographed scores and manuscripts. Manuscripts were given the poet by admirers whose settings were often unpublishable. In days of his worldwide fame the poet's correspondence was so large that he could not possibly acknowledge all letters or gifts, hence he regretfully adopted a system of printed acknowledgement. W. H. Weiss and J. L. Hatton presented handsomely-bound volumes of their settings; the former's bore this inscription in gold: "To Professor/H. E. Longfellow/from a great/Admirer of his Genius." Henry Perebeau dared dedicate a set of *Six Songs* to Mrs. Longfellow, of which only two appear to have been published.

43. "First time in this country," Cincinnati, October 23, 1875; Boston, March 3, 1886; and New York, November 20, 1887.

44. There is comparison with tunes used in *The Bay Psalm Book*, which were applicable to many sets of words.