

THE LOST CHORD, THE HOLY CITY AND WILLIAMSPORT, PENNSYLVANIA

by Solomon Goodman, 1994

Editor's Introduction: Our late nineteenth century forbears were forever integrating the sacred and the secular. Studies of that era that attempt to focus on one or the other are doomed to miss the behind-the-scenes connections that provide the heart and soul informing the recorded events. While ostensibly unfolding the story of several connected pieces of sacred and popular music, this paper captures some of the romance and religion, the intellect and intrigue, the history and histrionics of those upon whose heritage we now build. The material presented comes from one of several ongoing research projects of the author, whose main interest is in music copyrighting. While a few United Methodist and Central Pennsylvania references have been inserted into the text at appropriate places, the style and focus are those of the author. We thank Mr. Goodman for allowing THE CHRONICLE to reproduce the fruits of his labor in this form.

THE LOST CHORD

One of the most popular composers of his day, Sir Arthur Sullivan is a strong candidate for the most talented and versatile secular/sacred, light/serious composer ever. This accomplished organist and author of stately hymns (including "Onward, Christian Soldiers"), is also the light-hearted composer of Gilbert and Sullivan operetta fame. During and immediately following his lifetime, however, his most successful song was the semi-sacred "The Lost Chord."

In 1876 Sullivan's brother Fred, to whom he was deeply attached, fell ill and lingered for three weeks before dying. While keeping constant vigil by his dying brother's bedside, he came across some verses of Adelaide Proctor that he had tried without success to set to music several years prior. The words struck a note in the composer's soul and he traced out the melody while in a state mixed with exhaustion and transport. Although both the words and music are overly-melodramatic by today's standards, they served for a generation as literary and musical benchmarks. The words are as follows.

*Seated one day at the organ, I was weary and ill at ease.
And my fingers wandered idly over the noisy keys;
I know not what I was playing or what I was dreaming then,
But I struck one chord of music, like the sound of a great Amen.*

*It flooded the crimson twilight like the close of an Angel's Psalm,
And it lay on my fevered spirit with a touch of infinite calm.
It quieted pain and sorrow like love overcoming strife,
It seemed the harmonious echo from our discordant life.*

*It linked all perplexed meanings into one perfect peace,
It trembled away into silence as if it were loathe to cease;
I have sought, but I seek it vainly, that one lost chord divine,
Which came from the soul of the organ, and enter'd into mine.*

*It may be that Death's bright Angel will speak in that chord again;
It may be that only in Heav'n I shall hear that grand Amen.*

The song appears in virtually every songbook of the day, and Twice 55 Community Songs (© 1920 by C.C. Birchard & Co., Boston MA) reports that its copyright owner Boosey & Co. "have sold probably a million copies."

Around the turn of the century, many songs that achieved great fame inspired a host of related lyrics and melodies. This was the case, for example, with Hughie Cannon's 1902 "Bill Bailey, Won't You Please Come Home." Although innumerable other "Bill Bailey" songs were soon on the market, none of them ever came close to the popularity of Cannon's original masterpiece. One such song that attempted to link itself with "The Lost Chord" was "The Lost Amen." The following advertisement for this work appears on the outside back cover of another of the composer's songs, "The Wreck of the Battleship Maine."

Ask your Dealer for a Copy of

"THE LOST AMEN."

BY H. W. PETRIE

COMPOSER OF

"I Don't Want To Play In Your Yard."
"The Wreck of The Battleship Maine."
"Will You Love Me, Sweetheart, When I'm Old?"
"Asleep In The Deep."

AND MANY OTHER SUCCESSFUL SONGS.

"THE LOST AMEN," is an answer to "The Lost Chord," and is destined to become as popular as Sullivan's famous song. All who like good music should have a copy of

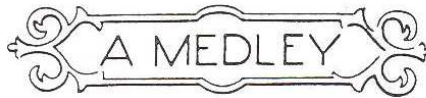
"THE LOST AMEN."

Please place your order through your Dealer.

Composer Henry W. Petrie is well-known. Born March 4, 1857, in Bloomington IL and deceased May 25, 1925, in Paw Paw MI, he (i.e., his estate) was elected to membership in ASCAP (the American Society of Composers, Authors and Publishers) in 1929. Whether or not his advertised song "The Lost Amen" ever actually existed, however, has yet to be verified. Contacting music libraries and historical societies across the country, as well as advertising in music publications, has failed to produce a copy of the song. The work is unknown to the British Music Library in London, and no such song was ever entered for copyright registration with the U.S. Copyright Office from 1870 to 1989. As much sheet music is published with copyright notices and never actually registered, especially songs that never become popular, one can only hope that such was the case with "The Lost Amen" and that one day a long-lost copy will surface.

Another interesting follow-up to "The Lost Chord" was a medley arranged by Ellen Jane Lorenz, the cover of which is reproduced below. A member of the prominent United Brethren Lorenz family, Ellen was the daughter of Edmund Simon Lorenz (pastor, composer, president of Lebanon Valley College, founder of the Lorenz Publishing Company and printer/editor of United Brethren hymnals) and granddaughter of Edward Lorenz (German immigrant UB pastor, district superintendent, missionary and editor). An arrangement of the nineteenth century campmeeting song "O the Lamb" by Miss Lorenz, the composer of ten arrangements in the former EUB (Evangelical United Brethren) hymnal, appears in the present United Methodist Hymnal.

LOOKING FOR THE LOST CHORD



ARRANGED BY

ELLEN JANE LORENZ

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The medley starts, properly enough, with a good portion of Sullivan's "The Lost Chord." It then runs in the following order into smaller portions from "Love's Old Sweet Song" (by G. Clifton Bingham and James Lyman Molloy), "O Susanna" (by Stephen Foster), the "My Bonnie Lies Over the Ocean" folk tune, "Darling Nellie Gray" (by Benjamin Russell Hanby -- the son of United Brethren Bishop William Hanby, a ministerial member of the Pennsylvania UB Conference and author of the United Methodist Hymnal's "Who Is He in Yonder Stall"), "Home, Sweet Home" (by John Howard Payne and Sir Henry Rowley Bishop), "Dixie's Land" (by Daniel Decatur Emmett), the "Scotland Is Burning" folk tune, "Old Black Joe" (by Stephen Foster), the "Billy Boy" and "Blow the Man Down" folk tunes, and "Old Folks at Home" (by Stephen Foster). Strains from a few more different numbers are also found throughout this unusual medley .

There was even at least one parody on "The Lost Chord" that gained attention. The following appeared in the November 27, 1908, issue of The American Musician and Art Journal (vol. 24, no. 22, p. 14).

Seated one day at the organ, I was anxious and ill at ease.

For I found, upon inspection, there were several missing keys.

I knew not what I was playing (tho' 'twas hymn two hundred and ten),

But it made a row like a starving cow when it came to the grand Amen!

I sought to discover the meaning of a sound so wild and weird.

I crept inside on hand and knees, and found just what I feared.

The Flute and the Vox Humana were mute and declined to sing.

The reeds (alack!) showed many a crack, and I tied them up with string.

The bellows I neatly mended with the blower's trouser brace.

I managed well to secure the swell with a stamp and an old bootlace.

But I made my efforts vainly, and I lost my temper then,

And I said a word which the Parson heard -- it didn't sound like "Amen!"

Finally, "Grandma's Last Amen" is a follow-up song that attempts to link itself to both "The Lost Chord" and the anthem of the next section, "The Holy City." The words and music were written by Hattie Starr, and the song was copyrighted May 15, 1899, No. 32927, by Richard A. Saalfield, New York. The following advertisement for the piece appeared on the back cover of "Dewey Shall Our Leader Be" [a rousing song honoring George Dewey (1837-1917), whose victory at the Battle of Manila Bay on May 1, 1898, ended Spanish power in the Philippine Islands] -- words by Ferdinand A. Thomson, music by Charles F. Hoffman, copyrighted in 1900 by Ferdinand A. Thomson, and published by The International Music Company of New York.

"GRANDMA'S LAST AMEN," by Hattie Starr.....50 cents

One of the grandest conceptions since Arthur Sullivan wrote "The Lost Chord." This song tells a story, and tells that story in a way never to be forgotten by those who hear it. The melody is exquisite, beautifully wedded to the words and their chime-like accompaniment. This song bids fair to rival "the Holy City" in point of popularity. Good judges consider it a worthy successor to Sullivan's "Lost Chord" and Adams' "Holy City," and whereas from a critic's standpoint, "Grandma's Last Amen" cannot quite rank with these, nevertheless, from a popular standpoint, this song will probably outsell either of these two compositions, as, of all recent writers, Hattie Starr seems to have the knack of writing the sort of "Folk Song" which so endears a writer to the people. The great Haydn once said he would rather have written "Robin Adair" than the "Creation." Will "Grandma's Last Amen" outlive "The Lost Chord"?

THE HOLY CITY

The well-known sacred song "The Holy City," words by Frederic E. Weatherly and music by Stephen Adams (pseudonym of Michael Maybrick) was copyrighted in 1892 by Boosey & Co., London England. In 1920, the copyright was renewed by Laura Maybrick, widow of the composer, of Ryde, Isle of Wight. While this should have protected the song up to 1948 (two 28 year copyright periods), an anonymous researcher -- probably in the year 1941 -- made a startling discovery that changed things considerably.

There were actually two separate copyright registrations taken out on the song in 1892 as follows:

- (1) *The Holy City*; song, Weatherly-Adams; © March 19, 1892, No. 12069; Boosey & Co., NY and London.
- (2) *The Holy City*; song with organ accompaniment; © April 20, 1892, No. 16971; Boosey & Co., NY and London.

It was only the second registration with the organ accompaniment, however, that was renewed March 25, 1920, Renewal No. 15729. Because the first registration of March 19, 1892, had not been renewed, the words and melody of this song had fallen unnoticed into the public domain. The loss in present and future royalties to Boosey & Co. was probably thousands of dollars. Had the discovery been made in the early 1920's, the effect on the firm would have been devastating.

Upon learning of the invalid copyright renewal of "The Holy City," more than a dozen American music publishers put out their own copyrighted versions of the song between 1941 and 1947. A representative listing of such arrangements includes the following.

- (1) *The Holy City*, by Stephen Adams; arranged for orchestra by Theodore Ralph; © May 14 1941, E pub 94791; Broadcast Music Inc., New York NY.
- (2) *The Holy City*, words by F.E. Weatherly, music by Stephen Adams; © Aug 8 1941, E pub 97303; Calumet Music Co., Chicago IL.
- (3) *The Holy City*, words by F.E. Weatherly, music by Stephen Adams; arranged by Bryceson Treharne; © April 4 1942, E pub 103520; Boston Music Co., Boston MA.
- (4) *The Holy City*, by Stephen Adams; arranged by Carl Richter; © June 11 1942, E pub 106998; Bach Music Co., Boston MA [Henry Dellafield, owner].
- (5) *The Holy City*, words by F.E. Weatherly, music by Stephen Adams; arranged by Walter Rolfe; © Oct 9 1942, E pub 108339; Century Music Publishing Co., New York NY.
- (6) *The Holy City*, by Stephen Adams; arranged by Ted (Theodore) Ruhl; © Aug 2 1943, E pub 115868; McKinley Publishers Inc., Chicago IL.
- (7) *The Holy City*, by Stephen Adams; arranged by Walter Lane; © Aug 16 1943, E pub 115750; Shattinger Piano & Music Co., St. Louis MO.
- (8) *The Holy City*, words by F.E. Weatherly, music by Stephen Adams; arranged by I.N. Farris; © Nov 6 1943, E pub 118340; A.W. Perry's Sons, Sedalia MO.
- (9) *The Holy City*, by Stephen Adams; arranged by Maxwell Eckstein; © Oct 10 1944, E pub 126157; Carl Fischer Inc., New York NY.
- (10) *The Holy City*, words by F.E. Weatherly, music by Stephen Adams; © Nov 3 1944, E pub 127666; Miller Music Corp., New York NY.
- (11) *The Holy City*, words by F.E. Weatherly, music by Stephen Adams; arranged by John W. Schaum; © Feb 13 1946, EP 1312; Belwin Inc., New York NY.
- (12) *The Holy City*, words by F.E. Weatherly, music by Stephen Adams; two keys in one edition, low and high, voice and organ, arranged by Walter L. Rosemont; © Sept 3 1947, EP 16661; Edwards Music Co., New York NY.

In addition, other American music publishers put out sheet music editions of "The Holy City" without submitting them for copyright. Two such editions were printed by

(1) *Manhattan Publications, New York City, 1944.*

(2) *Remick Music Corp., New York City, 1945.*

While Michael Maybrick died in 1913, long before the copyright was due for renewal, Frederic Weatherly lived until 1929. It is unfortunate that the lyric writer did not verify that the copyright was properly renewed. Apparently, he typically left copyright concerns to his melody writers and their heirs.

The opening paragraph of chapter 13 of Weatherly's 1926 autobiography Piano and Gown (published by G.P. Putnam's Sons, London and NY) contains the following statement regarding his friendship with Maybrick.

As I have said, the first "words for music" that I ever wrote I wrote for my dear friend Joseph Roeckel in 1868. It was indeed he who first suggested that I should write for music. It was he who first taught me the musical requirements of song. My work for him was followed by work for Molloy and Michael Maybrick (known as a composer by the name of Stephen Adams), and none of the many other friends who have set my songs will be surprised that I speak of those three as my first, best and dearest in the world of music.

Later in that same work Weatherly writes specifically of his collaborator on "The Holy City."

I had an extraordinary piece of good fortune in having so many of my songs set by Maybrick -- himself a vocalist -- not merely because he sang the songs himself, but because being a singer he knew how to write vocal music.

What a pity that the widow of one of his "first, best and dearest in the world of music" mishandled the copyright renewal of "The Holy City."

The text of "The Holy City," which combines phrases and thoughts from verses in The Psalms, The Gospel of Matthew and The Revelation of John, is as follows. It is reproduced from Ernest K. Emurian's Hymn Stories for Programs (© 1962 by Baker Book House Company of Grand Rapids MI), which includes much significant information about the author and the composer.

Last night I lay a-sleeping; there came a dream so fair.

I stood in old Jerusalem, beside the temple there.

I heard the children singing, and ever as they sang,

Methought the voice of angels from heaven in answer rang:

Jerusalem, Jerusalem, lift up you gates and sing

Hosanna in the highest, Hosanna to your king!

And then methought my dream was changed; the streets no longer rang.

Hushed were the glad Hosannas the little children sang.

The sun grew dark with mystery; the morn was cold and chill,

As the shadow of a cross arose upon a lowly hill.

Jerusalem, Jerusalem, hark! how the angels sing,

Hosanna in the highest, Hosanna to your king!

And once again the scene was changed; new earth there seemed to be.

I saw the Holy City beside the tideless sea.

The light of God was on its street, the gates were open wide,

And all who would might enter, and no one was denied.

No need of moon or stars by night, nor sun to shine by day;

It was the new Jerusalem that would not pass away!

Jerusalem, Jerusalem, sing for the night is o'er,

Hosanna in the highest! Hosanna for evermore!

There are two interesting stories regarding the timing of the moving of "The Holy City" into the public domain. First, the year that the improper copyright renewal was discovered was also the year of the death of Florence Maybrick, sister-in-law to composer Michael Maybrick and the first one to sing the song -- according to an article titled "The First Singing of "The Holy City"" in the September 1901 (vol. 6, no. 9) copy of The Musician. The details of that event and more information about Florence, whose 1889 death sentence (for poisoning her husband) and special reprieve by Queen Victoria created a great clamor in both England and America, are given in an appendix to this paper.

Second, it is coincidental that the 1941 discovery of the invalid copyright renewal occurred the same year that Mrs. Miriam Weatherly properly renewed the copyright for her husband's most famous song. Frederic's widow (then living in Bath, Somerset, England) renewed "Danny Boy" on March 12, 1941. Two months and two days later, on May 14, 1941, Broadcast Music of New York City copyrighted an orchestra arrangement of "The Holy City" -- the first such copyright following the discovery that the song was in the public domain.

In addition, it is interesting to note that "The Holy City" did not enter the public domain in England, the country in which it originated, until 1980. British copyright endures for the life of the author plus 50 years from the end of the year in which the author (or, in the case of joint authors, the last surviving author) dies. As Frederic Weatherly died in 1929, "The Holy City" entered the public domain in England on January 1, 1980.

Because the copyrighting of more than one arrangement of a song is not unusual, one wonders whether such practice has ever caused confusion in the copyright renewals of other prominent songs. I know of two such instances:

(1) John Philip Sousa authority Paul E. Bierly, in giving the copyright histories of all of Sousa's works, lists "The Washington Post" as being first copyrighted for band on August 14, 1889, and marked as "not renewed." It was the second copyright, for piano, of September 23, 1889, that was entered for renewal on August 18, 1917. As in the case of "The Holy City," this incredible error by the composer and the publisher error placed "The Washington Post" (perhaps second only to "The Stars and Stripes Forever" as Sousa's most widely known march) in the public domain. Unlike the case of "The Holy City," however, no one apparently discovered or took advantage of the situation during the 28 years of the invalid second copyright.

(2) The first copyright for "The Princess Royal," New Military Schottische, by Monroe H. Rosenfeld, is dated March 26, 1891, and marked "not renewed." It was the revised edition copyrighted February 7, 1906, "Princess Royal Schottische for Piano," that was renewed on March 28, 1933, by the composer's widow, Eunice M. Rosenfeld. Although her failure to renew the original copyright of 1891 had placed the song in the public domain, no one apparently -- as in the Sousa case -- discovered or took advantage of the situation.

Most long-popular sacred songs accumulate stories about their various performances. Such is the case for "The Holy City." Of the many incidents that could be here related, two stand out and will be retold -- for both the power of the stories and for the details relating to their uncovering.

The first story, simply titled "The Holy City," appeared in Heart Throbs (© 1905 by Chapple Publishing Company, Ltd., of Boston MA) -- a collection "contributed by 50,000 people" of stories "in prose and verse dear to the American people" in response to a \$10,000 prize contest initiated by the National Magazine 1904-1905. The collection was compiled by well-known author and lecturer Joe Mitchell Chapple (born July 18, 1867, in La Porte City IA and deceased April 17, 1950, in Miami FL).

Thirty men, red-eyed and disheveled, lined up before a judge of the San Francisco police court. It was the regular morning company of "drunks and disorderlies." Some were old and hardened, others hung their heads in shame. Just as the momentary disorder attending the bringing in of the prisoners quieted down, a strange thing happened. A strong, clear voice from below began singing:

*"Last night I lay a-sleeping,
There came a dream so fair."*

Last night! It had been for them all a nightmare or a drunken stupor. The song was such a contrast to the horrible fact that no one could fail of a sudden shock at the thought the song suggested. "I stood in old Jerusalem,

Beside the Temple there,"

the song went on. The judge had paused. He made a quiet inquiry. A former member of a famous opera company, known all over the country, was awaiting trial for forgery. It was he who was singing in his cell.

Meantime the song went on, and every man in the line showed emotion. One or two dropped on their knees: one boy at the end of the line, after a desperate effort at self-control, leaned against the wall, buried his face against his folded arms, and sobbed, "Oh, mother, mother!" The sobs, cutting to the very heart of them men who heard, and the song, still welling its way through the court room, blended in the hush.

At length one man protested. "Judge," he said, "have we got to submit to this? We're here to take our punishment, but this --" He, too, began to sob.

It was impossible to proceed with the business of the court, yet the judge gave no order to stop the song. The police sergeant, after an effort to keep the men in line, stepped back and waited with the rest. The song moved on to its climax:

*"Jerusalem, Jerusalem! Sing for the night is o'er!
Hosanna in the highest! hosanna for evermore!"*

In an ecstasy of melody the last words rang out, and then there was silence.

The judge looked into the faces of the men before him. There was not one who was not touched by the song; not one in whom some better impulse was not stirred. He did not call the cases singly -- a kind word of advice, and he dismissed them all. No man was fined or sentenced to the workhouse that morning. The song had done more good than punishment could possibly have accomplished.

While the source of the original story is cited as the periodical "Youths Companion," no date is given. Furthermore, neither the name of the opera singer nor the original date of the incident are reported. Unfortunately, it is common for such crucial information, that allows researchers to verify stories, to be missing from their retelling. In this instance, however, good fortune allowed the date of the original publication in "Youths Companion" to be discovered as April 23, 1903 (vol. 77, no. 17, p. 204). As the original publication did not include the above information, however, those details remain unknown.

The second story related to "The Holy City" comes from the September 11, 1906, issue of The American Musician and Art Journal (vol. 22, no. 17, p. 2). It is titled "Musician Falls Dead Playing 'Holy City'."

Overcome with emotion inspired by the strains of a beautiful anthem Joseph Alisfio, a cornetist, fell dead before a cheering crowd of 2,000 people Saturday of last week as he finished playing the solo from the "Holy City."

Freidgen's Band was nearing the end of its daily concert at Macomb's Dam Park, at One Hundred and Sixty-first Street and Jerome Avenue, the Bronx, late in the afternoon. Men, women and children stood about the little band stand applauding a popular air, until Freidgen gave the signal for the "Holy City." When it came to the obligato, Alisfio stepped from his seat to the front of the platform and began to play the solo part.

Alisfio was a good musician; he had studied abroad, and the "Holy City" was his favorite. The leader thought he had never heard Alisfio play so well. The big crowd drew nearer and stood hushed as the sweet strains rolled out of the instrument. A few noticed tear's streaming down the player's face. When he had finished in a thrilling crescendo and the whole band had taken up the finale, the soloist staggered backward, his cornet dropping with a crash to the platform, and he fell dead into his seat.

Coroner Schwannecki later said it was apoplexy that caused Alisfio's death.

"But I tell you it was different," said the weeping leader of the band. "I knew Alisfio. He loved that song too well. His heart was simply too much inspired by the 'Holy City'. So it stopped."

Alisfio was forty-nine years old, and with the cornet supported a wife and several little children at No. 1869 Lexington Avenue.

While the above events appear to have occurred as reported, it is unfortunate that the article misspells the musician's last name ALISFIO when it is correctly given as ALESSIO. The latter spelling is verified by the listing in the New York City Death Records Book for 1906, Borough of The Bronx, of "ALESSIO, Joseph, age 49, died September 1, 1906, certificate no. 4407." In addition, the 1905 and 1906 listing in the New York City Directories give "ALESSIO, Joseph, musician, 1869 Lexington Ave."

This writer visited Mr. Alessio's grave in Woodlawn Cemetery, the Bronx, on November 14, 1991. Although the monument on the grave was not standing upright, it had fallen over face up to reveal the inscription

JOSEPH ALESSIO
Born Aug. 21, 1858
Died Sept. 1, 1906

A lyre is engraved on the monument, and also a square and compass with the letter G -- indicating the deceased was a member of the Freemasonic Order. The certificate of death lists Mr. Alessio's occupation as "musician" and states that he was born in Italy.

A microfilm check at the New York Public Library of the city's newspapers for the original accounts of the death turned up the following articles.

- (1) *Falls Dead Playing "Holy City" To 2000. Cornetist's Leader Says the Soloist "Loved That Song Too Well."* New York American, Sunday, Sept. 2, 1906, p. 33, col. 2.
- (2) *Died As The Crowd Cheered His Music. Alessio Played "the Holy City" on His Cornet, Sat Down and Passed from Earth.* The World [New York World], Sunday, Sept. 2, 1906, p. 1, col. 6.
- (3) *Spirit Passes To Music. Bandman Drops Dead as Fellows Play at Macomb's Dam Park.* New York Herald, Sunday, Sept. 2, 1906, p. 7, col. 4.
- (4) *Death Stopped Cornetist's Encore.* New York Daily Tribune, Sunday, Sept. 2, 1906, p. 10, col. 4.
- (5) *Dying Notes Of A Cornetist. Alessio Could Not Answer Encore and the Band Stopped Playing in Park.* The Sun [New York Sun], Sunday, Sept. 2, 1906, p. 7, col. 1.
- (6) *"The Palms" His Last Solo. Cornet Player Died While Park Audience Was Applauding.* New York Times, Sunday, Sept. 2, 1906, p. 1, col. 4.

Comparing six articles makes for interesting reading. It is the American article that The American Musician and Art Journal reproduced, complete with the misspelling of Alessio's name. While four of the other papers rendered the name correctly, the Daily Tribune spelled it ALLESSIO. There were also other significant variations in the accounts -- even as to the song and the instrument that Alessio was playing.

The Sun states Alessio had just played "Scenes That Are Brightest" from Balfe's "Bohemian Girl" when he died; the Times indicates his final piece was "The Palms;" the Herald does not name the song. The Herald declares that Alessio was playing a trombone. In addition, the Times is the only

paper that gives the name of the bandmaster (William Daub), and the Herald is the only one to mention the full name of the music group (the New York Harmony Orchestra and Military Band).

Besides the New York American (quoted above from The American Musician and Art Journal), the other paper to provide interesting detail was The World. Its story is as follows and carried the headlines "Died As The Crowd Cheered His Music. Alessio Played 'The Holy City' on His Cornet, Sat Down and Passed from Earth."

More than a thousand persons crowded around the bandstand at Macomb's Dam Park, the Bronx, yesterday afternoon to hear Freidgen's Band give its concert. The feature of the programme was Joseph Alessio's cornet solo, "The Holy City."

When the cornetist, who had become a great favorite with the music-lovers, walked to the front of the stand, he received applause. He always played well, but yesterday he seemed to put his whole soul into his work. There was not a sound from the crowd as the man played. For a moment after he finished there was silence, then applause, which broke into cheering. Alessio bowed and returned to his seat at the rear of the stand.

The cheering continued, and the band leader motioned to the soloist to give an encore. He did not respond, and the other musicians finished the air. This did not satisfy the audience, however, and it took up the hand-clapping and cheering anew. Then the band leader again motioned to Alessio to play an encore. The man who was sitting next to the cornetist noticed that the man's eyes were closed and shook him.

Alessio pitched forward and fell to the floor. It was thought he had fainted, and a physician was summoned, but the soloist was dead. Coroner Schwannecki and Dr. Reigleman were sent for and the physician said Alessio had died of apoplexy. The musician was forty-nine years old. He lived at No. 1869 Lexington Avenue with his wife and children.

Mention has already been made of related songs that attempt to build on the success of a popular piece of music. Among such songs that tried to duplicate the success of "The Holy City" were the following.

- (1) *I Saw The Holy City; words and music by P. Douglas Bird; © 1905 by White-Smith Music Publishing Co. of Boston, MA.*
- (2) *I Heard 'The Holy City,' The Song I'll Always Love; words by Roger Lewis and music by Ernie Erdman; © 1913 by Roger Lewis and A.L. Shiffman; © assigned 1915 to Frank K. Root & Co. of Chicago, IL.*
- (3) *A Dream Of The Holy City; words and music by John Martin; © 1915 by Brehm Brothers of Erie, PA.*

The following advertisement for a song copyrighted October 15, 1901, by Charles Sheard & Company of London further illustrates the popularity of "The Holy City" and the way in which others sought to capitalize on it.

The Greatest Sacred Song Issued Since the Famous "HOLY CITY"

.....

+ The Shepherd King

By Alvey and Oscar Verne

While composers and publishers are generally flattered by efforts to imitate and/or identify with their works, there comes a point at which lines must be drawn. This reproduced WARNING from Boosey & Company about a so-called "companion song" to "The Holy City" indicates that a

WARNING

HAVING SEEN ON THE MARKET, COPIES OF

STEPHEN ADAMS'

FAMOUS SONG

"THE HOLY CITY"

Stamped with a misleading advertisement for a so called Companion Song by Spencer Adams, we wish to give this Notice:--That STEPHEN ADAMS writes for no other house than BOOSEY & CO., and does not write "Companion" Songs to any of his compositions.

BOOSEY & CO.

Spencer Adams has crossed that line. While Spencer Adams and the companion song have not been positively identified, nor are any copies of "The Holy City" stamped with the misleading advertisement known to yet exist, the trail appears to lead to Central Pennsylvania.

WILLIAMSPORT, PENNSYLVANIA

Research at the Music Divisions of the Library of Congress and the New York Public Library has uncovered only two sacred songs by Spencer Adams.

- (1) *Oh, Shining Light*; song, words and music by Spencer Adams; © 1900; Vandersloot Music Co. Williamsport PA; renewed Sept 9 1927, R41273, by Spencer Adams, Williamsport PA, author.
- (2) *The Garden of Eden*; song, words and music by Spencer Adams; © 1901; Vandersloot Music Co. Williamsport PA; renewed Sept 17 1929, R5129, by Spencer Adams, Williamsport PA, author.

Frederick William Vandersloot retired as a partner in the music publishing firm of Fick, Achenback & Co. in 1898 to organize the company that bore his name. A long-time member and music director at Williamsport's Pine Street Methodist Episcopal Church, his annual conference obituary says, "In all of his business career he would not permit his firm to publish jazz music but always sought to maintain a high standard of publication." As indicated on the next page by the cover of "Pinin' Just for You" (also by Spencer G. Adams), however, like most musicians of the era he did not limit himself to sacred music.



PININ' JUST FOR YOU

SONG

WORDS BY

JAMES STANLEY ROYCE

Writer of
 "I GO TO CLAIM MY LOVE"
 "LOVE'S PARADISE" (I Never Knew)
 "I HAD A GARDEN"
 "IT WAS JUNE", etc.

MUSIC BY

SPENCER G. ADAMS

Composer of
 "OH, SHINING LIGHT"
 "THE GARDEN OF EDEN"
 etc.

THE WORDS

I
 I'm just a Pinin' since you went away,
 Wishin' and wond'rin' through the lonesome day;
 'til night brings the hour of starlight and dew,
 Then love sends my day-dreams on their way to you

II
 Seems like a year since you first went away,
 Though Mammy knows it's only been a day;
 The sunshine is gone and skies weep with rain,
 For home can't be home 'til you come back again.

REFRAIN
 Pinin' for you, blue as can be,
 Mem'ries come one by one like waves of the sea;
 My heart's calling for you, tender and true,
 For I'm Pinin', "Ma honey," Pinin' Just For You.

PRICE 60 CENTS
 2% NET CASH

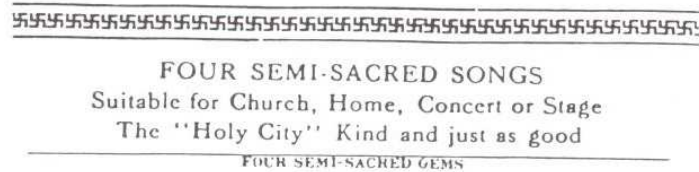
VANDERSLOOT MUSIC PUBLISHING CO.
 WILLIAMSPORT, PA., U. S. A.

London, Herman Darewski Music Publishing Co.
 International Copyright Secured

MADE IN U.S.A.

Unfortunately, there are no known records of a Spencer G. Adams in any Williamsport church, city or census documents. One longtime resident, however, believes that Spencer G. Adams a pseudonym used by Mabel F. Gohl. Miss Gohl served as organist for the Pine Street Methodist Church from 1903 until 1955 and composed the music for the gospel song "Keep on Praying." She is known to have worked closely with both Vandersloot and James M. Black. Another member of the musically talented Pine Street Church, Black is best remembered as the composer of "When the Roll is Called up Yonder."

As the dream/visitation theme of the Spencer G. Adams song "Garden of Eden" parallels that of "The Holy City," it seems most likely to have been the advertised companion song that upset Boosey & Co. Along with "Oh Shining Light," it is one of the four songs touted in the the following Vandersloot advertisement.



The opening lyrics are as follows.

I dreamt my soul was on angel's wings, Wafted in realms far from trouble and sin.

I stood at the gates of the Garden of Eden, They opened and I entered in.

Within was a scene of such radiant splendor...

To conclude the main body of "The Lost Chord, The Holy City and Williamsport, Pennsylvania," I relate the events that led me to begin this adventure. As a music collector, hobbyist and researcher, I was approached about twenty-five years ago by my close friend Joe Keden -- professional songwriter, musician, personality of the "Keden On The Keys" program in early radio, one-time pianist and arranger for Helen Kane. Knowing I was particularly interested in old songs and the subject of copyrighting, he called my attention to a 1952 book Fanfare for Two Pigeons by Hans W. Heinsheimer. The book mentioned a song, "City of Light," that was improperly copyrighted and later discovered to be in the public domain.

Being unfamiliar with the song or the incident, I located and contacted Mr. Heinsheimer. Imagine my surprise when he informed me that he fictionalized the title in his book, and that the song referred to was actually Maybrick and Weatherly's famous "The Holy City." My interest piqued, I immediately began my own investigation on the subject, and the paper you have just read gives the highlights of that research. As an interesting irony, I close by relating that in September 1993 I

discovered that Michael Maybrick (as Stephen Adams) and Frederic Weatherly did copyright a song by the name of "The City of Light" on November 6, 1899, No. 72380; renewed by Laura Maybrick on April 27, 1927, R40113. It is assumed that Mr. Heinsheimer, who died at the age of 93 on October 12, 1993, was unaware that Maybrick and Weatherly actually copyrighted a song bearing the fictionalized title he used in his book.

Appendix I: Florence Chandler Maybrick and the Maybrick Family

sources:

- (1) *The First Singing of "The Holy City"*, The Musician, Sept 1901, p.283.
- (2) "Stephen Adams" Dead, The New York Times, Aug 27 1913, p.7 col.6.
- (3) Mr. Michael Maybrick, The London Times, Aug 27 1913, p.9 col.3
- (4) Mrs. Maybrick Dies a Recluse; Her Case Stirred World in 1889, The New York Times, Oct 24 1941, p.1 col.2,3 and p.44 col.2,3.
- (5) The Diary of Jack the Ripper, narrative by Shirley Harrison, Hyperion Press, New York, 1993.

The brothers James, Michael and Edwin Maybrick were born in mid-nineteenth century Liverpool. James remained in Liverpool and became a merchant and a wealthy cotton broker. Michael, who studied music in Milan and Leipzig before settling on the Isle of Wight, became one of England's most popular tenors and achieved great financial success composing popular tunes under the nom-de-plume "Stephen Adams." Not much is known about Edwin.

Michael, the most visible Maybrick, played a prominent part in the public and social life on the Isle of Wight. A five-time mayor of Ryde, he was president for several years of the Isle of Wight Conservation Association and chairman of the Isle of Wight County Hospital. For weeks at time he would anchor his magnificently appointed yacht in the Mersey, a short distance from James' home in Liverpool. It was aboard that vessel that he composed "The Holy City" and that his brother's wife Florence first gave voice to its melodious strains.

Florence Elizabeth Maybrick was the daughter of the former Carrie Holbrook (daughter of a wealthy New York merchant) and her husband attorney William G. Chandler (son of one of the leading lawyers in the pre-Civil War South). Born in Mobile, she was educated in France and Germany. When she was 18, her mother (who had since become the wife of Baron de Roques) took her to England. She met James Maybrick on the steamship, and they were married a year later.

James was 20 years older than his gay and vivacious wife, and both his brothers had disapproved of the union. The couple seemed well-mated, however, and moved in the highest social

circles. After living in Norfolk, Virginia, for two years, they settled at Battlecrease, the Maybrick family home in the fashionable Liverpool suburb of Agberth. A girl was born to the union in 1882, and a son in 1884.

In time, a sequence of events led to a rift in the romance. James became a demanding hypochondriac and a user of arsenic. Convinced that her husband was seeing another woman, Florence became overly friendly with a man named Brierly. On March 21, 1889, Mrs. Maybrick met Brierly at London's Flatman's Hotel and stayed there until March 24, when she went to visit friends. She returned to Liverpool on March 28 to go with her husband to the Grand National Steeplechase, where they encountered Brierly. When the Maybricks returned home, there was a violent quarrel apparently resulting in James beating his wife and blackening her eyes and in Florence threatening to leave.

With the help of friends and relatives, a reconciliation was effected, and James even gladly repaid some debts his wife had contracted without his knowledge. All seemed to be going well when, on April 27, James Maybrick was stricken ill. A few days before, Mrs. Maybrick had bought fly paper coated with arsenic and two servants had seen her soak this paper in a basin of water. On May 8, a servant opened a letter Florence had written to Brierly that declared James was "sick unto death." Three days later, to the puzzlement of his physicians, Mr. Maybrick succumbed.

When the above circumstantial evidence was revealed, Mrs. Maybrick was arrested and the body of her husband was exhumed. While a trace of arsenic was found, the dose was deemed not fatal and possibly self-administered. Nevertheless, a Liverpool grand jury indicted the widow on July 26, and a trial that commanded attention in both Britain and America began on July 31.

Lord Russell of Killowen, afterward Chief Justice of England, was Mrs. Maybrick's senior counsel. It was established that Florence had soaked the fly paper to obtain a solution for a face wash prescribed by a Brooklyn physician and that James had been known to self-dose. The trial closed with a dramatic plea for acquittal by the accused: *I have only to add that, for the love of our children and for the sake of their future, a perfect reconciliation had taken place between my husband and myself -- and that on the day before his death I had made a full and free confession to him and received his entire forgiveness for the fearful wrong I had done him.*

The widow was convicted on August 7 and sentenced to death. A gallows was built close to her cell in Watson prison. A legal appeal had no effect. Then the building public interest in the case became a powerful and unexpected force to be reckoned with. Women's clubs in the United States and England raised a tremendous agitation. The British Woman's Suffrage Society, just becoming a national political factor, made an issue of the case. Three weeks later, the Home Secretary commuted the sentence to life imprisonment at hard labor.

This only served to heighten interest in the case. Prominent ladies organized the Woman's International Maybrick Association to campaign for her release. Leading medical authorities solicited to study the case returned the opinion that ptomaine poisoning, rather than arsenic, caused the death.

Petitions that flooded the House of Representative and House of Commons from around the globe included an appeal by President McKinley.

Meanwhile, Mrs. Maybrick was kept manacled in prison. In dark cells she knitted materials for British colonial troops. Once, for darning the sock of an attendant without permission, she was subjected to solitary confinement. Finally, when she had served sixteen years, the minimal time required for a life sentence, she was released in 1905. A great reception was given when she arrived in New York City, and accounts of her treatment eventually aided the passing of reforms in the British penal system.

The return to the United States was without any attempt to see her two children, who had been raised by her husband's brother Michael. The Baroness de Roques, who had sold at great loss the family lands in Mississippi worth millions in order to finance her daughter's fight for freedom, died a few years later in Paris, a pauper at a retreat run by English nuns. Mrs. Maybrick lived for several years in Highland Park, Illinois, and then moved to Florida. In 1921, she moved quietly to a three-room bungalow in South Kent, Connecticut, and lived as a recluse under the name Mrs. Florence Elizabeth Chandler. Although it had been widely rumored in the area that she was really Mrs. Maybrick, it was not until her death in 1941 that yellowed scrapbooks found in the house confirmed her true identity.

What may or may not prove to be the final chapter in this story is a 323-page book titled The Diary of Jack the Ripper, published in 1993 by Hyperion Press. The narrative, supplied by Shirley Harrison, announces the book's contents to be the transcript of a diary recently found in Liverpool, England, and signed "Yours truly, Jack the Ripper." The narrative also includes a discussion of the authenticity of the diary -- of interest in this context because the diary is filled with clues that its author is really Liverpool cotton merchant James Maybrick! The August 1888 to November 1888 time period of those famous murders do correspond to the period when James Maybrick was known to be having marital troubles with his much younger and unfaithful wife, suffering delusions of hypochondria and self-dosing on arsenic.

Appendix II: Unanswered Questions

The following are questions raised in the preceding narrative for which the author continues to search for answers. Any light that can be shed on any of these questions by this publication of this narrative will be appreciated. The author invites correspondence, and he may be contacted at 31-31 29th Street, Long Island City, NY 11106-3358.

1. What is the identity of the person or persons who first discovered in 1941 that the copyright renewal for "The Holy City" was invalid?
2. Does there yet exist a copy of "The Holy City" bearing the advertising for and specifically identifying Spencer Adams' so-called "companion song?"

3. Did Miss Mabel Gohl, long-time organist at the Pine Street Methodist Episcopal Church of Williamsport, write secular and semi-sacred music under the pen name Spencer Adams?
4. Who is the author of the parody poem of "The Lost Chord" that appeared in the November 27, 1908, The American Musician and Art Journal?
5. Does there yet exist any copy of the words and music of H.W. Petrie's "The Lost Amen?"
6. What was the name of the opera singer (and the company with which he performed) who sang "The Holy City" in the San Francisco jail?
- [7. Was James Maybrick, brother to the composer of "The Holy City," really Jack the Ripper?]

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