



Jaime Nunó after the Mexican National Anthem

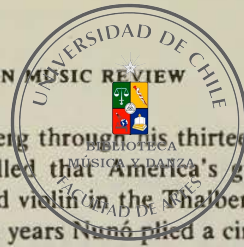
ENCYCLOPEDIAS AND OTHER reference works have up to now shabbily neglected Jaime Nunó—especially after his composing of the Mexican national anthem premiered September 15, 1854. In *Música y músicos de Latinoamérica* (México: Editorial Atlante, S.A., 1947), II, 690, Otto Mayor-Serra compressed his whole career into a scant 33 words but even so got his place of death wrong. *Diccionario de la música Labor* despite being edited by Nunó's fellow Catalonians Joaquín Pena and Higinio Anglés (Barcelona: Editorial Labor, 1954), did no more than baldly copy Mayer-Serra. *Diccionario enciclopédico U.T.E.H.A.* (México: Unión Tipográfica Editorial Hispano Americana), VII, 1121, dismissed Nunó with a curt article, giving no details whatsoever concerning his lengthy and illustrious career in the United States.

Grove's Dictionary of Music and Musicians American Supplement, edited by Waldo Selden Pratt and Charles N. Boyd (New York: Macmillan, 1920), 313, covered Nunó's life at better length (224 words) but again gave the wrong place for Nunó's death. Also, the *American Supplement* failed to mention his visit to Mexico in 1901 (he left Buffalo September 9, returned November 21, 1901). This one sentence summed up the last four decades of Nunó's life: "After 1870 [*recte* 1869], he lived at Buffalo, teaching, singing and conducting various societies, serving as organist at different churches there and in Rochester, and composing about 50 church-works." Frederick H. Martens's article in the *Dictionary of American Biography* (New York: Charles Scribner's Sons, 1934), XIII, 594-595, cited 1878 through 1882 as the years during which Nunó was organist and choirmaster of St. Patrick's Cathedral in Rochester (he returned to Buffalo before July 1, 1881).

A better perspective on Nunó's achievements after he wrote the Mexican national anthem is now therefore long overdue. Antonio López de Santa Anna left Mexico City August 9, 1855, and embarked for Havana August 14, 1855, but Nunó did not quit Mexico City until October 1856, according to Beltrán.¹ En route to the coast he lost personal effects valued at 3,000 pesos to bandits, again according to Beltrán. Amazingly, however, he reached New York in sufficient time to conduct the orchestra that assisted Sigismund Thalberg at his triumphant début in Niblo's Saloon November 10, 1856,² and to continue conducting the assisting orchestra at various other New York

¹Bernardino Beltrán, *Historia del Himno Nacional Mexicano y narraciones históricas de sus autores D. Francisco González Bocanegra y D. Jaime Nunó* (México: Talleres Gráficos de la Nación [D.A.P.P.], 1939), p. 123. Jesús C. Romero, *Verdadera historia del Himno Nacional Mexicano* (México: Universidad Nacional Autónoma de México, 1961), p. 162, accepted October 1856 as correct.

²*New York Daily Times*, VI/1806, November 11, 1856, 1:5, rated his debut the most dazzling piano concert ever heard in the United States. The assisting singers were Filippo Morelli, baritone, and Cora de Wilhorst, soprano. At all his evening concerts Thalberg followed universal custom of the epoch in surrounding himself with assisting artists and highlighting his own repertory with arrangements, transcriptions, and original compositions.



concerts given by Thalberg through his thirteenth on December 11, 1856.³ In later years Nunó fondly recalled that America's greatest nineteenth-century conductor Theodore Thomas played violin in the Thalberg orchestra.⁴

During the next dozen years Nunó plied a circuit between New York City, Boston, Maine, Texas, Mexico City, and Havana conducting either opera orchestras or orchestras that assisted singers and pianists. Among solo singers with whom he toured the most famous was Felicità Vestvali. Born of noble parents at Warsaw in 1831, she made her glittering New York début as Arsace in *Semiramide* on February 17, 1855, and sang Azucena in the premiere of *Il Trovatore* at the Academy of Music there on May 2, 1855.⁵

Next, Vestvali conquered Mexico where she arrived in November of 1855 as prima donna contralto of the *Compañía de Ópera Italiana de Amilcare Roncari*. Since her successes there coincided with Nunó's residence and ended after concerts at Jalapa and Veracruz with her departure in February on the steamship "Texas,"⁶ Nunó's immediate entrée into select New York musical circles may well have had something to do with her endorsement. However once established in New York Nunó also led the hastily formed orchestras that accompanied much less notable singers—for instance, Mrs. Frederick Inman "of the London concerts"⁷ who appeared at Niblo's Saloon on April 6, 1859, with "Signor Nuno conductor" and three assisting artists.⁸

Nunó's reputation for musical competency is best attested by his appointment during the 1863-1864 season to conduct numerous operas offered at the New York Academy of Music by Max Maretzek's Italian Opera Company.⁹ Beginning October 5, 1863, with Donizetti's *Roberto Devereux* (1836), the season included Verdi's *Macbeth* (1847), on October 21, Errico Petrella's *Ione* (1858) on October 14, Achille Peri's *Giuditta* (1860) on November 11—with *Lucia*, *Lucrezia Borgia*, *Rigoletto*, *Il Trovatore*, *La Traviata*, and other operas now considered staples comprising the bulk of the season.¹⁰ Nunó's conducting of Verdi's *Un ballo in maschera* on December 23 was particularly praised.¹¹ On January 4, 1864, the Maretzek company used Bellini's *Norma* to begin a three-week season at the Boston Theatre. At Boston as at New York Nunó alternated with Maretzek.¹² Typical of the highly laudatory critical comment

³George C.D. Odell, *Annals of the New York Stage* (New York: Columbia University Press, 1931), VI, 595. Carl Bergmann conducted the orchestra at the eighth concert when Thalberg played the opening movement of Beethoven's Emperor Concerto.

⁴Grace Sheldon, "Buffalo of the Olden Time," *Buffalo Evening Times*, December 21, 1909, p. 2.

⁵Concerning the career of this tallest but beautifully formed amazon, see Richard Grant White, "Opera in New York, IV," *Century Illustrated Magazine*, XXIV/2 (June, 1882), p. 197. She made her San Francisco début at Maguire's Opera House acting male roles in plays September 11, 1865, and according to running front page reviews in the *Daily Alta California* continued a sensation until at least October 3.

⁶Enrique de Olavarría y Ferrari, *Reseña histórica del Teatro en México 1538-1911* (México: Editorial Porrúa, S.A., 1961), I, 633.

⁷Concerning her *Plan for Teaching Music to a Child* reviewed in *The Musical Times* of June 1875, see Percy A. Scholes, *The Mirror of Music 1844-1944* (London: Novello & Co. Ltd. and Oxford University Press, 1947), I, 326.

⁸Odell, *Annals*, VII, 194.

⁹*Ibid.*, VII, 580. *Dwight's Journal of Music*, September 19, 1863, p. 164, announced a New York season of 25 operas conducted by Max Maretzek and Jaime Nunó.

¹⁰Maretzek himself conducted the American premiere of Gounod's *Faust* November 25, 1863 (sung in Italian).

¹¹Odell, *Annals*, VII, 581-582.

¹²In his racy memoirs, *Sharps and Flats* (New York: American Musician Publishing Co., 1890), Maretzek omitted Nunó, but did claim as his protégé Cenobio Paniagua (1821-1882). At page 53 he wrote

was his notice in *Dwight's Journal of Music*, XXIII/21 (January 9, 1864), page 167: "The orchestra uncommonly efficient, and the conductor Signor Nunó, a very able one."

After thus distinguishing himself in the northeastern United States, Nunó next visited Mexico City to conduct 19 operas staged between July 26 and December 8, 1864, at the Gran Teatro Imperial by the Compañía de Ópera de Domenico Ronzani. The announcement of the season categorized Ronzani as "Maestro direttore dei balli,"¹³ Jaime Nunó as "maestro al cembalo e direttore d'orchestra," Eusébio Delgado¹⁴ as "primo violino e direttore," and Agustín Balderas as chorus master. Both Olavarría y Ferrari and Romero specify the 19 operas conducted by Nunó.¹⁵ At least four were Mexico City premieres: *Betty* (November 19) by Donizetti, *Un ballo in maschera* (August 17), *Aroldo* (September 26), and *I vespri siciliani* (November 29) by Verdi.

From Mexico City¹⁶ to the Teatro del Genio in Puebla was Nunó's next short step. In March of 1865 he successfully conducted *Lucia*, *Ernani*, *Trovatore*, and *Un ballo* at the resplendent Teatro Tacón in Havana¹⁷—two of his chief singers being again Francesco Mazzoleni, tenor, and Biacchi, basso, with whom according to Beltrán he had toured the northeastern United States three years earlier and who had been with him at Mexico City.

In 1869 Nunó retired from all his glories as an opera orchestra conductor to start an entirely new life at Buffalo where he spent most of his last four decades as a local teacher of singing, church organist, and occasional conductor of local choruses and orchestras. Why the volte-face at the age of 45? Theodore Thomas, after becoming the most successful conductor in nineteenth-century America gave two reasons:¹⁸ 1)

that during his second season at Mexico City (April 13 to September 27, 1861) "the entire population of Mexico" turned out to see his production of Paniagua's *Catalina de Guisa* mounted June 27, 1861, and repeated various times thereafter. Paniagua's *Catarina di Guisa* (= *Catalina de Guisa*) with libretto by Felice Romani was first mounted in the Teatro Nacional at Mexico City on September 29, 1859. But the Maretzek production was much more sumptuous. See Olavarría y Ferrari, *Reseña*, I, 659 and 665-666 ("la Compañía de Maretzek en 1861 fue muy superior a cualquiera de las que nos visitaron en los siete años precedentes").

¹³Ronzani, who is rated as a leading nineteenth-century choreographer in *Enciclopedia Italiana*, XI, 392, led a ballet troupe in New York City through a highly successful fall season lasting from October 5 to November 7, 1856. When he danced at the New York Academy of Music in Maretzek's production of *Un ballo in maschera* March 9, 1863, he was under William Wheatley's management. See Odell, *Annals*, VII, 2, 3, 7, 18, 514.

¹⁴Maretzek vouched for the mulatto Eusebio Delgado's being an excellent violinist. Through Delgado were recruited the opera orchestras that played in Mexico City during the 1850's and 1860's. See Maretzek's *Crotchets and Quavers* (New York: S. French, 1855), pp. 240-241.

¹⁵Always sung in Italian the operas conducted by Nunó (apart from the four mentioned as premieres) included Rossini's *Il Barbiere di Siviglia* (1816), Auber's *La Muette de Portici* (1828), Bellini's *La Sonnambula* (1831), and *I Puritani* (1835), Donizetti's *Lucrezia Borgia* (1833), *Lucia di Lammermoor* (1835), *Poliuto* (1840), *La Fille du Régiment* (1840), *Maria di Rohan* (1843), and Verdi's *Ernani* (1844), *I due Foscari* (1844), *I Masnadieri* (1847), *Il Trovatore* (1853), and *La Traviata* (1853).

¹⁶While in Mexico City Nunó tried reviving the scheme of a Mexican national conservatory presided over by José Antonio Gómez and himself, a scheme first broached in his letter to the Ministerio de Fomento dated April 24, 1854—but to no avail. See Beltrán, *Historia*, p. 123.

¹⁷Serafin Ramírez, *La Habana artística apuntes históricos* (Havana: Imp. del E.M. de la Capitanía General, 1891), p. 264. Ramírez again mentions Nunó at page 489 as a conductor of various other opera companies that visited Havana, but without specifying dates. Beltrán gives 1860 as an earlier year during which he conducted operas at the Teatro Tacón.

¹⁸Theodore Thomas, *A Musical Autobiography*, edited by George P. Upton (Chicago: A. C. McClurg and Co., 1905), I, 32-33.



the opera orchestra conductor's so-called business in the Italian repertory was to follow capricious singers even when they made the grossest mistakes;¹⁹ 2) their life involved constant, unremitting travel. To these two reasons should be added a potent third: the small salaries paid conductors in comparison with singers. Serafin Ramírez cited one typical season at Havana when the conductor received a monthly 200 pesos compared with 1140 paid the starring bass, 750 paid each of the two women, and 500 paid a mediocre tenor.²⁰

Gustav Schirmer (1829-1893), founder of the G. Schirmer, Inc. music publishing firm, suggested Buffalo as a city in which Nunó could at once attract a clientele of vocal aspirants willing to pay high fees for the kind of operatic coaching that he was able to give. To cite further statistics: the 1865 New York State Census gave Buffalo a total population of 94,210 with however only 12 born in Spain, 44 in Italy, none anywhere in Latin America. Ten years later the total population had grown to 134,557 with 6 born in Spain, 83 born in Italy and still none born in Latin America. These and other figures published in "Immigration of Ethnic Groups to Buffalo," *Niagara Frontier*, X/2 (Summer, 1963), page 53, help explain why he was immediately a unique personality in a growing, prosperous city that by 1892 counted a population of 278,796 (as compared with 329,535 in Mexico City in 1890).

According to Buffalo City Directories, Nunó taught at Tilfft House in 1869, at 7 West Genesee in 1870, and at Moeller's Musical Institute, corner of Pearl Street in 1871-1872.²¹ In 1873 he again taught at Tilfft House. In the summer of that year he married the 19-year-old Catherine Cecilia Remington, a talented singing pupil of a distinguished local family who was his junior by 30 years.²²

In 1874-1875 he ran his own conservatory of music at 349 Pearl, while residing with his bride at 355 Main. His name is missing from Buffalo City Directories from 1876 through 1881 because in 1876 he returned to Spain for a home visit after continual absence since 1851.²³ During this trip, or earlier, he picked up his daughter, Dolores, born in Spain in 1848,²⁴ and brought her back to settle with his wife and young

¹⁹The opera critic who reviewed Donizetti's *Lucrezia Borgia* in *La Razón de México*, November 25, 1864, commented on Mazzoleni's omitting a whole section in the prologue, meanwhile leaving Nunó to look ridiculous with his raised baton. See Luis Reyes de la Maza, *El teatro en México durante el Segundo Imperio (1862-1867)* (México: Imprenta Universitaria, 1959), p. 120, for the text of the review ("Hizo un fiasco completo y el señor Mazzoleni suprimió dos versos de su papel en el prólogo, dejando al señor Nunó con la batuta levantada").

²⁰*La Habana artística*, p. 256.

²¹*Buffalo City Directory* (Buffalo: Warren, Johnson & Co., 1871), p. 124, listed Moeller's Musical Institute as "A Thorough Music School for Piano, Organ, Singing and Theory of Music. Instrumental Instruction by [Edward] Moeller, Vocal by Signor Nuno." Moeller was that year Buffalo agent for Weber, Kranich and Bach, Bradbury, and four other piano makes. Nunó's lodgings in 1871 were at 26 West Chippewa (*Buffalo City Directory*, p. 448).

²²Sheldon, "Buffalo of the Olden Time," wrote: "Señor Nunó married Kate, daughter of William Remington, and they had two children, James Francis [born 1874], who married Gertrude, daughter of Selden S. Brown, they having two daughters, and residing [in 1909] at Bayside, Long Island [part of Queens], and Christine Mercedes. Señor Nunó was much older than his wife, but the union was a happy one, she having a fine voice, and being one of his pupils, and their home in the Dunbar Block on Pearl Street was always a musical center. Señor Nunó was a handsome man."

²³Beltrán, *Historia*, p. 124.

²⁴New York State Census Returns, 1880, National Archives of the United States, Volume 43, Enumeration District 75, Sheet 29, beginning at Line 13, lists the members of his household then residing with him at 38 Platt Street in Rochester as his wife Kate Nuno, 26, born in Michigan; his children born at



children at Rochester, New York, where he conducted the music in St. Patrick's Cathedral for about three years. The Rochester City Directories for 1879 and 1880 list him as a music teacher at 38 Platt.

Nearby St. Patrick's Cathedral, located at Platt and Frank, had enjoyed a reputation throughout the previous decade for concert masses by Haydn and Mozart, well performed by an expensive organist, Fred Miller, and a corps of trained singers headed by his wife, Hattie Brown Miller "of opera and concert fame."²⁵ Nunó took the post expecting to continue with a similarly exalted repertory. At the same time he developed a male chorus that toured the western part of the state. Reviews of "The Nuno Chorus Concert" in *Buffalo Morning Express* of January 22, 1879, page 4, and February 4, 1880, page 4, lauded their concerts in St. James Hall, Buffalo, as ranking among "the most important musical events of the season." In the 1879 rave review the critic wrote: "Of all points which conspire to make up finished male chorus singing hardly any was wanting. Precision of attack, a simultaneous leaving of notes, volume of tone, uniform development and progression of dynamic effects, thorough understanding between the parts—all were everywhere to be observed." In the 1880 review the Nuno Male Chorus was classed as the "most admirable" ever heard in Buffalo. On this occasion William H. Sherwood was the cooperating guest artist.

But meantime in Rochester Bishop Bernard McQuaid (ruled the see 1868-1909) seethed at Nunó's showmanship and above all objected to what the cathedral music was costing. Explaining his stance, the bishop much later told the local St. Cecilia Society in Rochester: "We made a contract with one organist who was too much for us, but we had to hold to our contract. But when that ended, the whole thing ended, and we never let another get the better of us."²⁶ The bishop continued with his critique of the choir "accustomed to Mozart and Haydn" and then told how he dismissed all paid choir members and reverted in 1881 after Nunó quit to the simplest kind of high mass "or even low mass and a good sermon."²⁷ In defense of Bishop McQuaid's parsimony can of course be mentioned the other opportunities rapidly developing in Rochester that slaked the thirst of classical addicts without any expense to the cathedral. The resident conductor Henry Appy on November 20, 1879, for instance, led the Rochester Philharmonic Society (founded October 3, 1865) in a concert including Mozart's *Die Zauberflöte* overture, three movements of Schubert's "Great" C Major Symphony, Niels Gade's Overture "Nachklänge von Ossian," Swedish Wedding March No. 1 by Johan August Söderman (1832-1876) and other similarly substantial numbers.²⁸

On moving back to Buffalo in 1881 Nunó henceforth confined his church con-

Buffalo, James Francis, 6, Cecilia, 3; and Dolores, 28, the latter listed as born in Spain. In the same house also then resided two female servants of Canadian birth, one 35, the other 24.

In the 1881 Rochester City Directory, p. 303, Dolores is listed as having remained in Rochester when her father moved back to Buffalo. Her occupation is there listed as "music teacher," her name anglicized to "Miss Lizzie Nuno," and the place where she then boarded given as 15 Franklin. Both 1882 and 1883 Rochester City Directories list her as a music teacher who still boarded at 15 Franklin.

²⁵Richard H. Lansing, "Music in Rochester from 1817 to 1909," *Publications of the Rochester Historical Society*, II (1923), 166.

²⁶Frederick J. Zwierlein, *The Life and Letters of Bishop McQuaid* (Rochester: The Art Print Shop, 1926), II, 309.

²⁷*Ibid.*, p. 310.

²⁸Lansing, "Music in Rochester," p. 158.



ducting to other denominations—among them notably Saint Paul's (founded in 1813), Saint John's, and First Presbyterian until it moved from Main and Niagara Streets to the Circle. As late as 1909 the memory of his choral results at all three of these was treasured by old Buffalonians. "Music in this [St. John's Church], the most beautiful Gothic structure in the Western world, was always sublime, and yet when this wizard of voice manipulation went to the plain, square pewed, old First [Presbyterian] Church one followed him from time to time to hear what he could do in less florid surroundings . . . The voices in his choruses were mostly amateur, and to hear our friends and relatives sing was an added attraction as in the chorus they rolled out the glorious *Te Deums*, or chanted the *Gloria in excelsis*."²⁹

In 1884 Nunó published a 27-page English-language *Te Deum in F for soli, quartette or chorus* (Rochester: Gibbons & Stone; copy in the Buffalo & Erie Public Library, Lafayette Square). Of uncertain date but belonging to the 1880's are his three anthems, *Come to the land of peace, God is love, and Salvation* (Boston: Oliver Ditson), listed in Franz Pazdírek, *Universal-Handbuch der Musik-literatur*, I. Teil, Band XXI, 254.

The 1882 through 1886 Buffalo City Directories uniformly list him as "professor of vocal music" residing at 481 Pearl. In 1887 and 1889 directories he appears as "teacher of vocal music" (with residence at 475 Pearl in 1889). In 1885 he cooperated with Joseph Mischka, organist of the Delaware Avenue Methodist Church and of Temple Beth Zion,³⁰ in conducting "the big musical festival in the old Broadway Arsenal for the raising of funds to replace the Music Hall which was destroyed by fire."³¹

The Buffalo directories of 1886 and 1887 additionally list Nunó (at pages 49 and 52) as Musical Director of the Buffalo Musical Association—the president of which was the magnate Augustus F. Tripp, head of Sidney Shepard & Company (hardware tools). Now at the apex of his local career Nunó during the 1886–1887 season conducted the Buffalo Philharmonic Orchestra (Buffalo Philharmonic Society) in a series of twelve evening concerts beginning October 29 and closing May 19.³² His repertory throughout the season consisted chiefly of German classics acceptable to the 27,018 German-born residents of Buffalo counted in the 1885 census. His concertmaster was "Herr Heinrich Jacobsen," who at the Eighth Evening Concert, March 11, 1887, played the first movement of the Mendelssohn violin concerto and whose "The Philharmonic's Waltz" was played March 31 at the First Matinee Concert. At this same Thursday afternoon March 31 concert Nunó conducted a "Mexican Dance-La Tlaxcalteca" by Söderman, transcribed for orchestra by Mahan. This program began with the prelude to Act III of *Lohengrin*, followed by Mozart's *Die Zauberflöte* overture and the second and fourth (saltarello) movements of Mendelssohn's Italian

²⁹Sheldon, "Buffalo of the Olden Time," cited above in footnote 4.

³⁰Concerning Mischka, born May 8, 1846, at Heřmanův Městec, Bohemia, see W. S. B. Mathews, *A Hundred Years of Music in America* (Chicago: G. L. Howe, 1889), p. 711.

³¹"Signor Nunó no more; lived long in Buffalo; author of nation's anthem," *Buffalo Daily Courier*, July 19, 1908, p. 23.

³²The 1886–1887 programs filed in the Music Department of the Buffalo & Erie Public Library were kindly xeroxed for my use in preparing this article (as were also several valuable newspaper clippings) by Norma Jean Lamb, Music Librarian, to whom I here tender my most heartfelt thanks. The evening concerts were given October 29, November 29, December 17, 1886; January 14, February 4 and 25, March 11, April 15, May 6 and 19, 1887. A matinee concert March 31 and at least eleven afternoon public rehearsals (anticipating the evening concerts) rounded out the season.

Symphony, Opus 90. On the preceding October 29 (1886) Nunó had conducted the first movement of the Italian. Even though he conducted an all-Beethoven concert on May 5, 1887, none of Nunó's concerts in the 1886-1887 season contained all four movements of a symphony (or all three of a concerto) played straight through. The Beethoven night samples the kind of programming preferred throughout the season: Prometheus Overture, Opus 43; Symphony, Opus 92, allegretto and presto movements; Romanza for violin and orchestra, Op. 40 (A. Federlein, soloist); *In questa tomba* and *Kennst du das Land* sung by Mrs. A. S. Fredericks; Coriolanus Overture, Opus 62; Symphony, Opus 67, andante con moto; Symphony, Opus 21, first movement. The composers represented during the season whose works do not survive in the current orchestral repertory include Eilenberg, Gade, Gurlitt, Hiller, Hofmann, Jensen, Jungmann, á Komzák, Raff, Scharwenka, and Volkmann. The selections from Massenet (overture to *Phèdre*), Gounod (*La Reine de Saba*, Marche et Cortège), and Rubinstein (*Feramors*, Bajaderentänze, Nos. 1 and 3) belong distinctively to the 1880's.

After his decade of greatest local prominence as a conductor,³³ Nunó dropped out of Buffalo City Directories from 1891 through 1894. On his reappearance in the 1895 Buffalo Directory, his now 21-year-old son James Francis Nunó shows up beside him as a real estate agent associated with the firm of Spencer S. Kingsley (at 49 Niagara).³⁴ In that same year the new star of Buffalo music was the 25-year-old Louis Adolphe Coerne called in 1894 to direct the Buffalo Liedertafel and Buffalo Vocal Society (founded 1887). Trained at Munich under Rheinberger, Coerne at once dominated Buffalo where he remained until 1897 as organist-choirmaster of the Church of the Messiah and where he wrote his first opera *A Woman of Marblehead*. Now overshadowed by such youthful newcomers as Coerne, Nunó still persisted as a vocal instructor with his studio at 76 Delaware Avenue.³⁵

In 1897 he published *Our Fatherland. March-Song* (Buffalo: Denton, Cottier & Daniels; 269 Main Street).³⁶ According to the title page, this stirring patriotic song with words by Linda de K. Fulton was "endorsed by the Executive Board, Citizens Committee of Buffalo and sung by the School Children in the Living Shield, August 25th 1897." Because it was designed for children to sing, the lyrics (though "dedicated to the Grand Army of the Republic") stress peace, the beauties of nature, gratitude to God, and the brotherhood of man. The music corresponds with a sturdy confident tread reminiscent of some such hymn as William Batchelder Bradbury's "He leadeth me."

Such public ceremonies as that of the Living Shield, August 25, 1897, kept Nunó in the public eye to a degree. But of course his greatest public triumphs during his last decade began in 1901 when the Pan-American Exposition brought 71 concert organists and 19 bands to Buffalo including the Mexican First Artillery band. Consisting of 45 players augmented by 5 members chosen from Mexico City bands, this

³³According to his obituary in the *Buffalo Daily Courier*, July 19, 1908, Nunó also was "at various times" conductor of the local Orpheus and Liedertafel choral societies.

³⁴E. B. Townsend, compiler, *Buffalo City Directory* (Buffalo: The Courier Company, 1895), p. 1002. James Francis Nuno resided independently.

³⁵In 1899 his son still continued in real estate, with offices at 95 White Building. By 1902, according to the *Glen V. Mills Directory Co.'s Business Directory of Buffalo*, James F. Nuno was senior member of the real estate firm Nuno & White, offices at 96 White Building.

³⁶The Library of Congress copy bears acquisition number 46965-1897².



OUR FATHERLAND

MARCH-SONG

Endorsed by the
Executive Board, Citizens Committee of Buffalo
and sung by the School Children in the Living
* Shield, August 25th 1897. * * *
* Dedicated to the *
GRAND ARMY of the REPUBLIC.

copyright 1897. by Denton, Cottier & Daniels.

Words by **LINDA de K. FULTON** Music by **JAMES NUNÒ.**

* Published by *

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OUR FATHERLAND.

MARCH-SONG.

Words by Linda de K. Fulton.

Music by James Nunó.

mf well marked.

1. Our Fa - ther -
2. Thy prai - ries
3. Thy loy - al -

foco,

land for whom our aires — Kin - died a - broad the sa - cred
wide we praise in song — Thy mountains high and riv - ers
sons and daugh - ters free — Will join in songs of praise to



mp

fires For life and lib - er - ty. We sing to
 long Thy val - leys smil - ing free. Thy cit - ies
 thee Oh land of lib - er - tyl They will de -

 The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note 'fires' followed by quarter notes 'For', 'life', and 'and'. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

mf

thee a song of praise _____ And as on
 great thy fer - tile fields _____ Whose yel - low
 land thy ban - ner bright _____ And ev - er

 The second system continues the vocal line and piano accompaniment. The vocal line has a melisma over the word 'praise' and 'fields'. The piano accompaniment features a more active right hand with sixteenth-note patterns.

high our voi - ces raise Our hearts beat joy - ful - ly _____
 grain a - bun - dance yields To na - tions o'er the sea _____
 striv - ing for the right Will stand in u - ni - ty _____

creac.

 The third system concludes the vocal line and piano accompaniment. The piano accompaniment ends with a 'cresc.' (crescendo) marking and a final chord.

Our Fatherland.



f

Oh! Fa - ther - land! ——— Oh! Fa - ther land!

Oh! Fa - ther - land! ——— Oh! Fa - ther land!

Oh! Fa - ther - land! ——— Oh! Fa - ther land!

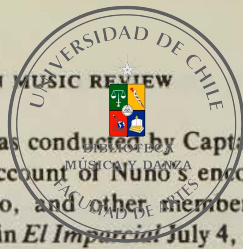
L.H.

R.H.

ff

sempre forte e ben marcato

Our Fatherland.



virtuoso Mexican band was conducted by Captain Ricardo Pacheco. Antonio Rivera de la Torre's dramatic account of Nuno's encounter with Captains Samuel García Cuéllar, Ricardo Pacheco, and other members of the Mexican contingent, first published at Mexico City in *El Imparcial* July 4, 1901, is now more readily available in *Anales del Museo Nacional de Arqueología, Historia y Etnografía*, Tomo V (Cuarta época), 1927, pages 72-74.

Nunó's triumphal tour of Mexico in 1901 and less successful return visit in 1904 (for the 50th anniversary of the national hymn) inspired massive newspaper coverage in Mexico, most of which has been synthesized in either Beltrán or Romero—and therefore need not be repeated here. Not known however to either of them were the newspaper accounts of his journeys published in Buffalo. The article in the *Buffalo Sunday Morning News* of November 24, 1901, page 2, headed "High Honors to Signor Nuno. Author of Mexican National Hymn. Enthusiastically received in Mexico. He is at home again" began by asserting that "the honor of the discovery of Signor Nuno is due to Captain Victor Hernandez [Covarrubias], who was also present in the superb Nuno studio in the Women's Union building last evening [September 23]." In the paragraph below, excerpts from the Nunó interview are joined together.

I left Buffalo on the 6th day of September, forever to be sadly remembered as the date of the shooting of President [William] McKinley.⁷⁷ I was invited to be the guest of the City Council of Mexico during the three days' celebration of the independence of the Republic. I reached San Miguel on the 11th [of September], the anniversary of the first singing of my hymn. At San Luis Potosí there was also a great outpouring, and so it was all the way down. I was finally quite overwhelmed by the kindness shown me in the capital. I was popularly supposed to be a decrepit, feeble, doubled-up old wreck of a man, and there was some disappointment when I was found to have my faculties and much of my ancient vigor, along with a ruddy face and an alert carriage. I am only 76, and that is no reason for showing signs of old age. I meant to be absent from Buffalo for three weeks, but was gone for three months nearly. I dislike to speak of these personal attentions, gratifying as they were to me. Another thing of real importance was the good feeling I found everywhere in Mexico toward the United States. The courtesies shown Mexicans during the last summer in Buffalo have been made known all over the Republic and have been a source of gratification and pride.⁷⁸ All my [Mexican] friends who were in Buffalo were enthusiastic over the attentions shown them in this city. They could not say enough in praise of the hospitality they received here.

The *News* reporter itemized Nunó's gifts as including "a wreath of two ribbons of gold interwoven with each other and making a circlet large enough to surround the head of the distinguished musician," a gold-headed cane, and various medals of solid gold or silver inscribed with historic dates.

An article in the *Buffalo Express* a week later, December 1, 1901, page 6, headed "Crowned with Laurel, Mexico Honors the Composer of Her National Hymn" amplified the circumstances that brought Captain Victor Hernández Covarrubias to Buffalo: "About a year ago the Government [of Mexico] sent Capt. Victor Hernandez of the Mexican army to this country to look into the methods of the manufacture of ordnance. Mexico intends to establish manufactories of her own and save

⁷⁷Leon Czolgosz shot McKinley at the Temple of Music September 6. McKinley died at Buffalo September 14.

⁷⁸The *Pan-American Herald* published at Buffalo in anticipation of the 1901 Exposition never tired of lauding Mexico. Typically enthusiastic were the editorial comments in the October 1899 issue (1/4, pp. 9-10): "Mexico—the most progressive of all Spanish-American countries"; "Mexico with her characteristic enterprise and energy, has taken the lead among all the Spanish-American countries."

money by making her own guns. Just before the Pan-American Exposition opened,³⁹ Capt. Hernandez came to Buffalo, and here he learned by chance that Señor James Nunó was a resident of this city."⁴⁰

Nunó's next trip to Mexico lasted 18 months, August 1904 to February 1, 1906. During this trip he conducted concerts at Veracruz, Tampico, Jalapa, Guadalajara "and all other cities of any note."

At each he was received by popular demonstration. Military bands met him at the railroad stations, commissions of municipal and state officials came to welcome him, and banquets and receptions were given in his honor, and in every instance the municipal theater or the national theater, whichever it happened to be, was thrown open for Señor Nunó's concert.

Nonetheless, the Buffalo newspaper accounts of his final trip to Mexico clearly revealed a dampening of enthusiasm—even for the new march that he composed while at Mexico City. The fires of youth no longer raged in the octogenarian's final votive offering to Mexico.

Musical conditions in Buffalo on Nunó's return in 1906 continued in line with what they were before the Exposition. Still a city of churches and private music studios, without a conservatory or chapter of the American Guild of Organists, Buffalo did boast of about 50 private singing teachers charging at most \$3.00 a lesson, 38 church organists the highest paid of whom made \$3,000 annually (the next three or four \$1,500), about 120 piano teachers and 38 string teachers.⁴¹

Soon after his return Nunó, now 82, moved to Bayside, Long Island (presently a part of Queens, New York City) to reside during his last two years with his son James Francis Nuno. He died at Bayside of diabetes mellitus, aged 84, July 18, 1908, 12:30 a.m. According to the official Death Certificate issued by the Bureau of Records, Department of Health, City of New York,⁴² he had lived 53 years in the United States. His obituary in *Musical Courier*, LVII/4 (July 22, 1908), page 24, specified interment in Buffalo. Beltrán's *Historia*, page 149, shows the photographed funeral stone.

However, only a week after interment July 20 at Forest Lawn cemetery the *Buffalo Daily Courier* of July 27, 1908, page 7, carried an article headed "Will Rest in Mexico. Body of James Nuno, Composer of Mexican national Hymn, will be taken there," which went on to state that "the government of Mexico has already begun making the necessary arrangements for the removal of the body. . . . It is probable that Señor Nunó's body will be buried beside that of [Francisco González] Bocanegra, who wrote the words of the national hymn."

The *Buffalo Daily Courier* of February 14, 1909, page 25, carried an article, "Mexican National Hymn. Government seeks the original Manuscript, which is held

³⁹The Pan-American Exposition opened May 1, 1901, and closed the following September 6. Apart from the Mexican First Artillery conducted by Ricardo Pacheco, Sousa's Band (June 10, July 7), the Carlisle (Pennsylvania) Indian Band (July 29-August 25), the 74th Regiment and 65th Regiment United States Army Bands played. The other great musical attraction was the three-manual Emmons Howard organ of 53 speaking registers played daily by visiting virtuosi (including Clarence Eddy, B. J. Lang, Harry Rowe Shelley, and Harry B. Jepson).

⁴⁰Beltrán, *Historia del Himno Nacional*, p. 124, divided the honor of finding Nunó between Hernández writing for *El Mundo* and Antonio Rivera de la Torre, correspondent of *El Imparcial*.

⁴¹Further details in W. J. Baltzell, "Music in American Cities: The Three Lake Cities, Buffalo, Cleveland and Detroit," *The Musician* (Boston), XVIII/6 (June, 1913), pp. 369-371.

⁴²Facsimile in Beltrán, p. 148. Auburndale, listed as incorporating Bayside in the death certificate, was later incorporated into Queens. Correctly, Nunó's deathplace should now be cited as Bayside in the Borough of Queens, New York City.



by relatives of James Nuno," that concluded with this sentence: "Steps will be taken to recover the manuscript and place it in the national museum"⁴³ [at Mexico City].

According to the *Buffalo Courier-Express* of October 7, 1942, page 22, Nunó's remains were disinterred at Forest Lawn on the day previous, with the following Mexican dignitaries at the graveside:⁴⁴ Ambassador Francisco Castillo Najera, General Alamillo Flores, Lieutenant Colonel P. A. Eliseo Martín del Campo, Lieutenant Enrique Carrera Alomía, and First Secretary Salvador Duhart of the Embassy staff. Lieutenant Colonel Antonio Cárdenas Rodríguez piloted the plane transporting Nunó's remains to the capital where they were reburied in the Hall of Heroes during ceremonies presided over by President Ávila Camacho.

⁴³See *Anales del Museo Nacional de Arqueología, Historia y Etnografía*. Tomo V (Cuarta época), 1927, inserts between pp. 70-71 for facsimile of the 1855 manuscript title page (*Himno Nacional poesía de D. Fran^{co} G. Bocanegra. Música de D. Jaime Nunó. arreglado para piano solo. 1855*) and inserts between pp. 72-73 for a facsimile of the title page of the first edition.

⁴⁴The only person available to represent the composer's family was his daughter, Miss Christine Mercedes Nuno, who in 1942 was a member of the Washington staff of the Red Cross (stationed in New York City). Numerous Buffalo dignitaries attended.