



# Manuel Y. Ferrer and Miguel S. Arévalo: Premier Guitarist-Composers in Nineteenth-Century California

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**T**HE MUSICAL CAREERS of Manuel Y. Ferrer and Miguel S. Arévalo, the premier Mexican-American guitarist-composers in nineteenth-century California, demonstrate that local Hispanic musicians continued to represent Mexican cultural traditions advantageously at a time when Anglo-American and European musicians dominated the state's formal public performance scene. Though born in Mexico, both men lived most of their lives in California, Ferrer in the San Francisco Bay area, and Arévalo in Los Angeles. Both toured throughout the state<sup>1</sup> and frequently performed in their home cities, playing Mexican, European, and European-American music for Mexican-American and English-speaking audiences. Ferrer and Arévalo were also published composers. They moved easily between the Spanish- and English-speaking communities, often appearing as in-

vited soloists before both Mexican and non-Mexican audiences. Arévalo and Ferrer also taught music to pupils of diverse social and ethnic backgrounds. Both exerted significant influence on musical life in their respective areas of California.

Manuel Ygnacio Ferrer (born May 1832,<sup>2</sup> San Antonio, Baja California?;<sup>3</sup> died 1 June 1904, Oak-

<sup>2</sup> Reports published in 1904 immediately after Ferrer's death (including his obituary) give his birth year as 1832. The 1900 Federal Census lists Ferrer's address at 5730 Telegraph Avenue, Oakland (next door to his friend Spanish composer and pianist Santiago Arrillaga). It also gives his birth year as 1832 (1900 Federal Census: State of California, City of Oakland, enumeration number 388, street number 8, lines 60-63).

<sup>3</sup> My search of the church records from San Antonio, Baja California failed to reveal the baptismal record of Manuel Ferrer. Since only 25 children were baptized there Ferrer's birth year of 1832, one wonders if all baptisms were indeed recorded. Ferrer's record may have been lost or never registered (or he actually may have been born elsewhere). (Microfilm copy of baptismal records held at the Family History Library, Church of Jesus Christ of Latter-Day Saints; Salt Lake City, Utah). The Ferrer family's presence in San Antonio can probably be established. A certain Mateo Ferrer and one Lugarda Cota—probably Ferrer's parents—were married in the church of San Antonio on 30 July 1826. Also, Columba Ferrer, daughter of Mateo Ferrer and Lugarda Cota (and possibly Manuel Ferrer's sister) is mentioned in the baptismal records of San José del Cabo, Baja California when her son José Cayetano Feliz Bello was baptized there on 16 May 1845. See Pablo L. Martínez,

Thanks are due to Professor Ronald Purcell (Director, International Guitar Research Archives) for assistance with this article. The International Guitar Research Archives (IGRA) at California State University, Northridge, is a major repository for Manuel Y. Ferrer and Miguel S. Arévalo's music. 1999 Address: Department of Music, California State University, Northridge, 18111 Nordhoff Street, Northridge, California 91330; telephone: (818) 677-2339; FAX: (818) 677-3164; Email: [igra@csun.edu](mailto:igra@csun.edu); Website address: <http://www.csun.edu/~igra/igra/igra.html>.

<sup>1</sup> Arévalo also toured the eastern states.



The church and town of San Antonio, Lower California, Ferrer's presumable baptismal church.

land)<sup>4</sup> was scion of a musical family residing in Lower California.<sup>5</sup> San Antonio (30 mi SE of La Paz) was an important mining town established in 1756, a decade before the Jesuit expulsion from all Spanish dominions. It remained a principal mining town during and after Manuel Ferrer's time there. Its church (built circa 1825) was one of the most beautiful in all of Baja California.

*Guía familiar de Baja California, 1700–1900: Vital Statistics of Lower California* (Mexico: Editorial Baja California, 1965), 136, 292.

<sup>4</sup>Though Ferrer's civil death records may have been destroyed in the great San Francisco earthquake and fire of 1906, he probably resided at 5730 Telegraph Avenue, Oakland at the time of his death. His death was reported in the *San Francisco Chronicle* (3 June 1904 [12:7]) and his obituary published in the *Chronicle* (5 June 1904 [31:7]). Cited in Robert Stevenson, "California Pioneer Music Publishers and Publications," *Inter-American Music Review* 8/1 (Fall/Winter 1986): 41.

<sup>5</sup>Ferrer's musical family is mentioned in *The Bay of San Francisco: The Metropolis of the Pacific Coast and Its Suburban Cities, A History* (Chicago: Lewis Publishing Co., 1892): vol. 2, pp. 258–59.

Ferrer came to Alta California from Baja California<sup>6</sup> in or around the year 1850, at about age 18.<sup>7</sup> If

<sup>6</sup>Irish-American journalist John Ross Browne, on assignment in Baja California from *Harper's New Monthly Magazine*, visited San Antonio in the mid 1860s (a decade after Miguel Ferrer had left San Antonio for Upper California) and noted the proliferation of silver mines in the district. A contemporary illustration of San Antonio church was published in Browne's article. See J. Ross Browne, "Explorations in Lower California," *Harper's New Monthly Magazine* 37/221 (October, 1868): 577–591; 37/222 (November, 1868): 740–52.

<sup>7</sup>The 1900 Federal Census gives 1850 as the date of Ferrer's arrival in the United States. A profile and his photograph are included in Peter Danner, ed., *The Guitar in America: A Historical Collection of Classical Guitar Music in Facsimile* (Mellville, New York: Belwin Mills, 1976), 10. Peter Danner was given Ferrer's photograph by guitarist Vahdah Olcott Bickford. In his profile of the guitarist, Danner erroneously lists Ferrer's birth year as 1828. Claiming Manuel Ferrer as a native son of Baja California, the Universidad Autónoma de Baja California in 1990 published a facsimile edition of his *Alexandrina Mazurka* and in 1989 released *Manuel Ferrer, Compositor mexicano del s. XIX*, an LP containing his compositions and arrangements recorded by guitarist José Alberto Ubach. For additional information about Manuel Ferrer see Robert Stevenson's *Inter-*



Ferrer stopped for a time in Santa Barbara before reaching San Francisco, who taught him the guitar at Mission Santa Barbara remains guesswork.<sup>8</sup> Though his previous experiences in Lower and Upper California remain undisclosed, his debut performance in front of a San Francisco audience took place at the Metropolitan Theatre on 18 September 1854. For more than four decades thereafter Ferrer took a leading role in concert life in the San Francisco Bay area. He also taught several generations of guitar students there, including many of his own children. His most illustrious pupil, however, was undoubtedly Vahdah (née Ethel Lucretia) Olcott Bickford Revere (1885–1980),<sup>9</sup> an important concert guitarist in this century and founder in 1923 of the American Guitar Society.<sup>10</sup> Bickford continued to stress Ferrer's contribution to her own musical development and to the history of the guitar in the United States until her own death at age 95.<sup>11</sup>

*American Music Review* (special California issue) 8/1 (Fall/Winter, 1986): 41, 62–63, 78–79, 80–85, 87–88.

<sup>8</sup>If Ferrer did indeed arrive at Mission Santa Barbara in Upper California around 1850, he certainly could not have studied music with Narciso Durán, since Durán (b 1776) died in 1846.

<sup>9</sup>George Lindsey, friend and guitar teacher to Vahdah Olcott, introduced the young guitarist to Manuel Y. Ferrer. Impressed by her musical talent and promise, Ferrer invited Bickford to become his pupil and to live with him and his family in their home. The actual date of the commencement of Bickford's studies with Ferrer has not been fixed. The International Guitar Research Archives website gives 1903 as the date (when Bickford was 18 years old). However, Bickford gave the year of her first studies with Ferrer as 1893 (at age eight) when writing to A. P. Sharpe about her teacher. See A. P. Sharpe, *The Story of the Spanish Guitar* [London: Clifford Essex Music, 1954, later eds., 1959, 1963, 1968], 35.

<sup>10</sup>Among many other impressive accomplishments, Bickford was the first woman guitarist to give a performance in Town Hall (New York), and the first to play Mauro Giuliani's *Third Concerto for Guitar in F* (Op. 70) in New York (sometime after 1915). Internationally recognized guitar virtuoso Julian Bream acknowledged the importance Bickford's two-volume guitar method had on his own artistic development (he "devoured them" to advance his own serious study of the instrument). Information taken from the IGRA website.

<sup>11</sup>Vahdah Olcott Bickford was an indefatigable promoter and champion of the guitar. She edited and arranged hundreds of works for her instrument (including compositions and arrangements by her teacher Manuel Ferrer). She also gathered together over a period of many years and at great personal effort and expense a magnificent collection of guitar music in manuscript and print. As a result of her friendship with guitarist and teacher Ronald Purcell at California State University, Northridge, she gave her entire collection to the International Guitar Research Archives, founded by Purcell. The IGRA is one of the most

Manuel Ferrer and his wife Jesusita de Vivar (born January 1840),<sup>12</sup> also a musician, had fifteen children.<sup>13</sup> At least six of them followed their parents' path into music, among them Jovita<sup>14</sup> and Eugenia (sopranos), Adele (guitar), Carmelita (mandolin), Emily (music teacher), and Ricardo (violin). Adele, Carmelita, and Ricardo toured the east coast in 1891, playing for the President at the White House and at the Vanderbilt mansion in New York.<sup>15</sup> Eugenia Ferrer made some eighteen disc recordings for recording pioneer Emil Berliner in New York in September 1898 and August 1899, including "La naranjera," Mexican composer Juventino Rosas's world famous waltz "Sobre las olas," and "El Zorzico de Bilbao." Eugenia Ferrer also recorded her father's song "Los lindos ojos"<sup>16</sup> and "El jaleo de Xeres" for the Berliner Company; both songs were sung frequently in California in the 1870s and 1880s.<sup>17</sup>

important repositories in the world of guitar music. A catalog of the complete collection, as well as Bickford's extensive correspondence collection, is available on-line on the IGRA website and in print copy.

<sup>12</sup>Jesuita de Vivar arrived in California from Mexico sometime around 1846, four years before her husband Manuel Ferrer. 1900 Federal Census.

<sup>13</sup>1900 Federal Census. The census indicates that seven of the Ferrer children were living in 1900.

<sup>14</sup>The San Francisco Public Library houses bound programs from theatrical and musical events in nineteenth-century San Francisco. Volume 2 (1882–1885) contains programs in which Jovita Ferrer participated as vocal soloist (March 4, 1880, September 16 [no year indicated]).

<sup>15</sup>Reported in *The Bay of San Francisco*. Cited in Stevenson, "California Pioneer Music Publishers and Publications," 41. See the facsimiled program.

<sup>16</sup>Singer Anna Elzer gave what was possibly the first public performance of Ferrer's song "Los lindos ojos" accompanied by the composer on the guitar at Pacific Hall on 15 October 1875. A reviewer for the *Sherman & Hyde's Musical Review* (issue of November 1875) called Ferrer's song "a very pleasant Cuban dance melody, which was very pleasantly received."

<sup>17</sup>A private collector in New York owns probably the only extant copy of a Berliner recording by Eugenia Ferrer, her recording of the song "Dodo" (beginning "A la puerta del cielo"). This song appears in M. H. Sturgis and William P. Blake's popular song collection *Songs of the Pyrenees* (Boston: Carl Prüfer, 1877; later eds., Boston: Arthur P. Schmidt, 1887, 1904, 1918). For a listing of Ferrer's eighteen known recordings see Richard K. Spottswood, *Ethnic Music on Records: A Discography of Ethnic Recordings Produced in the United States, 1893 to 1942, Volume 4, Spanish, Portuguese, Philippine, Basque* (Urbana: University of Illinois Press, 1990): 1869–70; and Paul Charosh, *Berliner Gramophone Records: American Issues, 1892–1900* (Westport: Greenwood Press, 1995).



1. THE MORNING'S DAWN, *D. F. McLeod*  
ANNIE LAURIE, *Arranged by Dudley Buck*  
**SCHUBERT QUARTET.**  
MR. ALEX. MORRIS, 1ST TENOR, MR. J. HENRY KAISER, 1ST BASS,  
MR. FRANK W. BIRD, 2ND TENOR, MR. BENJ. F. KELLER, 2ND BASS.

2. STRING TRIO—SICILIAN VESPERS, *Boletti Verdi*  
MISS CARMELITA FERRER—MANDOLIN,  
MISS ADELE FERRER—GUITAR,  
MR. RICHARD FERRER—VIOLIN.

3. CONTRALTO SOLO—MY MOUNTAIN HOME, *Hansen*  
MRS. ANNIE LOUISE POWELL.

4. THE LUTER, - - - - - *Hallon*  
**SCHUBERT QUARTET.**  
MR. ALEX. MORRIS, 1ST TENOR, MR. J. HENRY KAISER, 1ST BASS,  
MR. FRANK W. BIRD, 2ND TENOR, MR. BENJ. F. KELLER, 2ND BASS.

5. GUITAR SOLO—OLD FOLKS AT HOME,  
*Arranged for Guitar by M. Y. Ferrer*  
MISS ADELE FERRER.

6. SOLO—SHERKED, - - - - -  
MR. HUBBARD T. SMITH.

7. STRING TRIO—VALEK ESPAGNOL, *Melru*  
MISS CARMELITA FERRER—MANDOLIN,  
MISS ADELE FERRER—GUITAR,  
MR. RICHARD FERRER—VIOLIN.

8. 1<sup>st</sup>, - - - - - *Finetti*  
*Arranged by Mr. Bird.*  
**SCHUBERT QUARTET.**  
MR. ALEX. MORRIS, 1ST TENOR, MR. J. HENRY KAISER, 1ST BASS,  
MR. FRANK W. BIRD, 2ND TENOR, MR. BENJ. F. KELLER, 2ND BASS.

9. CONTRALTO SOLO—FIDELITY, - - - *Leslie*  
MRS. ANNIE LOUISE POWELL.

10. VIOLIN SOLO—LARGO, - - - - - *Handel*  
MR. RICHARD FERRER.

11. HUSH A BYE, - - - - - *H. T. Smith*  
**SCHUBERT QUARTET.**  
MR. ALEX. MORRIS, 1ST TENOR, MR. J. HENRY KAISER, 1ST BASS,  
MR. FRANK W. BIRD, 2ND TENOR, MR. BENJ. F. KELLER, 2ND BASS.

1890.



Though Manuel Ferrer spent most of his time in Northern California, he also toured throughout Southern California, giving concerts there in 1873 (and possibly later). (See Appendix.) Ferrer's large collection of *Compositions and Arrangements for the Guitar*,<sup>18</sup> first published in San Francisco in 1882 by Matthias Gray,<sup>19</sup> included works by not only Ferrer but also the other Mexican-California composers Miguel S. Arévalo and Vicente Quevedo.<sup>20</sup>

<sup>18</sup>For information about Ferrer's important collection *Compositions and Arrangements for the Guitar*, see Robert Stevenson, "Compositions and Arrangements for the Guitar," *Inter-American Music Review* 8/1 (Fall-Winter 1986): 119-30.

<sup>19</sup>Ferrer's *Compositions and Arrangements for the Guitar* was reprinted by Ditson in Boston in 1910. (Ditson had purchased Matthias Gray's stock and plates when Gray closed his business.) However, the first edition of 1882 published by Gray is the more significant since it contains a much larger number of guitar arrangements and original compositions along with several Spanish-language songs with guitar accompaniment. A related important collection of guitar music from California is *Gracia y Alegría* (Los Angeles: El Heraldo de México, 1921), a compendium of Mexican music (including salon pieces for piano and guitar solo, and parlor and theatrical songs). *Gracia y alegría* mirrors Ferrer's collection in its emphasis on accompanied popular and folk-style songs and instrumental solos. Among its twenty-two works are six piano transcriptions of guitar solos by guitarist and composer Enrique M. Robles, arranged by Ernesto González Jiménez (a local theatrical impresario, composer and arranger, and musical director for Los Angeles Spanish-language theaters in the 1920s and 1930s). A copy of the collection *Gracia y alegría* can be found in the Krolek Collection ("Latin American File"), American Music Research Center, University of Colorado, Boulder.

<sup>20</sup>Among guitarist-composer Vicente Quevedo's compositions is his romanza *Una primavera en el sur* ("A Spring in the South") of 1873. Quevedo is listed in San Francisco city directories for 1866 and 1868-69. In 1873 he was teaching music in San Luis Obispo, California. In 1883 he was back in San Francisco, where he gave music lessons to musicians from various backgrounds (both Spanish- and English-speaking). One of his pupils was Nora Archibald Smith, who years later fondly remembered her San Francisco teacher (Nora Archibald Smith, letter to Charles Fletcher Lummis, 27 January 1925; Lummis Collection, Southwest Museum). In 1883 Vicente Quevedo was one of five male and three female music teachers with Spanish surnames listed in San Francisco city directories. These included Quevedo, Spanish pianist and composer Santiago Arrillaga, Guatemalan-born and Paris-trained pianist Miguel Espinosa, Manuel Y. Ferrer, poet and musician J. M. Paredes, Virginia Arriola, Germanica Gallardo, and Clothilde Herrera. (Unfortunately, nothing is known at present about these women musicians other than their names). The Guatemalan-born and Parisian-trained pianist Miguel Espinosa made a considerable impact on the local music scene in Los Angeles and San Francisco in the 1870s. Espinosa's *Grande Caprice Polka*, dedicated to his father, was issued in 1877 by San Francisco music pub-

Ferrer was assisted in compiling his collection by the Mexican-born poet and composer J. M. Paredes,<sup>21</sup> author of Spanish texts for such songs as "La noche está serena," and by David Nesfield (baritone, composer, pianist, and poet) who translated foreign-language songs into English. Throughout the 1870s and 1880s opera diva Inez Fabbri,<sup>22</sup> singer Anna Elzer, Ferrer himself, and other Mexican musicians, among them singer Laura Morales de Mollá,<sup>23</sup> performed these pieces in concert and as musical after pieces or entr'actes during California theatrical and operatic productions. Ferrer's *Compositions and Arrangements for the Guitar* is his most important musical legacy and is worthy indeed of notice by guitarists and singers alike.<sup>24</sup> (See Appendix One for a list of presently-known compositions by Ferrer.)

lisher Matthias Gray. For information about Quevedo and Espinosa see John Koegel, "Calendar of Southern California Amusements 1852-1897; Designed for the Spanish-Speaking Public," *Inter-American Music Review* 13/2 (Spring-Summer 1993): 128, 133-34; Robert Stevenson, "California Sheet Music Collection, 1104 (UCLA Research Library, Special Collections)," *Inter-American Music Review* 8/1 (Fall-Winter 1986): 78.

<sup>21</sup>San Francisco city directories for 1873 and 1883 list J. M. [José María] Paredes as a music teacher. In the special collections area of the library of the Centro Nacional para las Artes in Mexico City I recently found two salon pieces for piano by Paredes (probably from the early 1860s), *Carmelita Polka* (published in Mexico City by Pedro Murguía in vol. 1, no. 16 of *La libertad*), and *¡Como se llama! Schottis* (vol. 1, no. 12 of *La libertad*). An advertisement on the back cover of *Carmelita Polka* reveals that Murguía also published two "nuevas danzas" by Paredes, *La paloma* and *Quiero tu amor*. The Library of Congress owns a copy of Paredes's arrangement of the Mexican national anthem, music by Jaime Nunó (San Francisco: Matthias Gray, 1874).

<sup>22</sup>For information about Inez Fabbri's musical career in San Francisco see John Emerson, "Madame Inez Fabbri, *Prima Donna Assoluta*, and the Performance of Opera in San Francisco during the 1870s," *Music in Performance and Society: Essays in Honor of Roland Jackson*. Malcolm Cole and John Koegel, eds. (Warren, Michigan: Harmonie Park Press, 1997): 325-54.

<sup>23</sup>Mexican actress and singer Laura Morales de Mollá met Manuel Ferrer during one of her visits to San Francisco. A frequent performer in California's recital halls and Spanish-language theaters, she performed at Ferrer's benefit concert at Pacific Hall in San Francisco on 29 April 1875. She also appeared in Tucson, Arizona, and in Santa Fe, New Mexico.

<sup>24</sup>Selections from Ferrer's *Compositions and Arrangements for the Guitar* will appear in my forthcoming musical edition *Mexican-American Music from Nineteenth-Century California* which will appear in the series *Music in the United States* (to be published by A-R Editions for the American Musicological Society).

OYE MI VOZ.  
 SERENATA.

Arr. by M. Y. Ferrer.

Lentamente, con espressione.

LACHNER.

*mf* *p* *p dolce* *pp*

1. O - ye mi voz, Es -  
 2. Ay! tris - tees - toy, Y en

-cú - cha - la, ti - ra - na; Aun - que mi amor no ad -  
 mi pe - no - so due - lo Tu co - ra - ton me

mi - tas, in - hu - ma - na. Tú  
 de - ja sin con - sue - lo. A.

sa - bes, bien mi - o, Lo mu - cho que te a - mo; Que  
 dios, y re - cuer - da Mis tier - nos a - mo - res, Los

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siem - pre te lla - mo Y soy in fe - lis; Que  
 crue - les do - lo - res Que su - fro por tí; Que

tú - res mi vi - da, Ya - mán - do - te inue - ro, Sin

*largo.*  
 tí na - da que - ro, Me - jor me - jor es mo - rir.

Harm.

Miguel Santiago Arévalo<sup>25</sup> (born Guadalajara, Mexico, 5 July 1843;<sup>26</sup> died Los Angeles, 28 June 1900)<sup>27</sup> began his musical studies at the age of fifteen<sup>28</sup> in his hometown of Guadalajara, where he was active in musical circles and where he also may have helped establish the Sociedad Filarmónica Jalisciense (founded 1869).<sup>29</sup> During Arévalo's formative years in Guadalajara, formal public concert and operatic activity proceeded apace at the Teatro Degollado. Operatic and concert life at this important theater and elsewhere in the city was chronicled in such local newspapers as *La Unión Liberal* and *La Prensa*, both of which published announcements and reviews of touring Italian opera companies, of Spanish and Mexican opera and zarzuela troupes, of visiting circuses, touring virtuosos, musical soloists, and local musicians.<sup>30</sup> The young guitarist Miguel Arévalo would have heard some of the best musicians that Mexico had to offer during the turbulent decade of the 1860s. An important local musician and an early director of the Sociedad Filarmónica,<sup>31</sup> and whose activities were reported in *La Unión Liberal* and *La Prensa*, was Miguel Meneses (composer of the operas *Agorante*, *rey de la Nubia*, *La reina de la hadas*, and *Luisa de la Valliere*). Other



## LEJOS DE ELLA.

Andante. Arr. by M. Y. Ferrer.

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<sup>25</sup>For information about Arévalo see *The New Grove Dictionary of American Music* (1986), s.v. "Los Angeles," by Robert Stevenson; Stevenson, "Local Music History Research in Los Angeles Area Libraries: Part I," *Inter-American Music Review* 10/1 (Fall-Winter, 1988): 21-23, 28-33; Stevenson, "Music in Southern California: A Tale of Two Cities," *Inter-American Music Review* 10/1 (Fall-Winter, 1988): 60; Stevenson, "Bibliographical Note," *Inter-American Music Review* 8/1 (Fall-Winter, 1986): 118.

<sup>26</sup>*An Illustrated History of Los Angeles County, California* (Chicago: The Lewis Publishing Company, 1889), 287.

<sup>27</sup>Arévalo's death date of June 28, 1900 is taken from *Register of Deaths, Los Angeles County, Volume v, March 1900-December 1902* (Los Angeles County Hall of Records, Norwalk, California).

<sup>28</sup>*An Illustrated History of Los Angeles County, California*, 287.

<sup>29</sup>Arévalo's advertisement as a music teacher in the Los Angeles paper the *Evening Express* (5 January 1872, p. 1, col. 3) mentions his membership in the Musical Academy of Guadalajara (the Sociedad Filarmónica Jalisciense).

<sup>30</sup>My preliminary search in 1997 in such Guadalajara newspapers from the 1860s as *La Unión Liberal* and *La Prensa* (held at the Biblioteca Pública del Estado de Jalisco, in Guadalajara) failed to uncover a mention of Miguel Arévalo's name.

<sup>31</sup>For information on the Sociedad Filarmónica Jalisciense, see Luis Pérez Verdía, *Historia Particular del Estado de Jalisco*, 3 vols. (Guadalajara: n.p., 1952), vol. 3, p. 644.

Guadalajara musicians and members of the Sociedad Filarmónica included clarinetist Adrián Galarza and composer and bandmaster Clemente Aguirre.<sup>32</sup> Arévalo must have known at least Meneses, Galarza, and Aguirre, and could well have collaborated with them in various musical activities at Guadalajara.

<sup>32</sup>Regarding the career of *tapatio* musician Adrián Galarza in Mexico and California: In October 1878, "el artista Galarza" [= Adrián Galarza?] gave a concert in the hall of the Sociedad Netzahualcóyotl at the same time that Edison's phonograph made its public debut in Mexico City at the Teatro Principal. (See Enrique Olavarría y Ferrari, *Reseña histórica del teatro en México 1538-1911* [México: Porrúa, 1961], 990.) The Mexican Typical Orchestra, directed by composer and xylophone and mandolin soloist Carlos Curti, with the "Celebrated Aztec Clarionetist" Adrián Galarza as clarinet soloist, appeared in Los Angeles at the Grand Opera House in January 1886. (Arrangements of Mexican dances by the Guadalajara native Clemente Aguirre were also played by the Mexican Typical Orchestra in Los Angeles.) The Mexican Orquesta Típica, organized by the Government of President Porfirio Díaz to play at the New Orleans Cotton Exposition, debuted in Mexico City on 20 September 1884. It toured throughout Mexico, the United States, and Europe, and was the predecessor of the modern *orquesta típica* ensemble, made up of instruments typically Mexican, or played in a typically Mexican way (salterio, violin, guitar, etc.).



Seeking a richer career, Arévalo left his native Mexico for San Francisco, California, sometime in 1870.<sup>33</sup> However, he apparently stayed in Northern California for little more than a year, moving south to Los Angeles late in 1871 “on the solicitation of friends.”<sup>34</sup> Since guitarist Manuel Ferrer was well established in San Francisco at the time of Arévalo’s arrival in that city, the younger musician may have felt that Los Angeles offered him greater opportunities for performance and the potential for attracting a greater number of music students than did surfeited San Francisco. After his move to Southern California, he became the preeminent Mexican guitarist, voice teacher, and composer in Los Angeles and Southern California from his arrival in the city in late 1871 through the 1890s.

After his arrival in Los Angeles, Arévalo quickly established his strong presence in local musical life. On 14 November 1871, the Los Angeles Musical Association was organized, with Arévalo as musical director.<sup>35</sup> The following poem, written by “E.I.,” an unidentified admirer of Arévalo, and published in the newspaper *La Crónica* on 17 August 1872, attests to his quick reception in Los Angeles.

A mi amigo el Prof. M.S.A. To My Friend, Professor M.S.A.

Sublime artista	Sublime artist
de raudo vuelo	Of swift flight
su aroma [perfuma?]	The essence of your music
las flores,	[perfumes?] the flowers
su aliento el cielo	Your breath the heavens,
y a tus acentos	And your melodies
enmudezcan los mares	Silence the seas
y broncos vientos.	And the harsh winds.
Tus notas suaves	Your soft notes
las auras besan,	Kiss the gentle breezes,
y a las vírgenes de Osiris	And they tenderly enchant
tierno embelesan;	Osiris’s virgins;
más las hermosas	And the beautiful virgins
coloquen un tu frente	Place on your brow
lauros y rosas.	Laurel and roses.

Los Angeles, Agosto 3, de 1871 “E. I.”<sup>36</sup>

<sup>33</sup> Langley’s 1872 *San Francisco Directory* (San Francisco: G. Langley, 1871) lists Miguel S. Arévalo, music teacher, residing at 914 Stockton Street.

<sup>34</sup> *An Illustrated History of Los Angeles County, California*, 287. An advertisement for Miguel S. Arévalo, *Professor of Music*, placed in the *Los Angeles Evening Express* for October 19, 1871, indicates the guitarist’s presence in Los Angeles from at least that date.

<sup>35</sup> *An Illustrated History of Southern California*, 287.

<sup>36</sup> *La Crónica* (17 August 1872).



Security Pacific National Bank photograph collection/Los Angeles Public Library

M. S. Arévalo

Arévalo, one of few Hispanic professional musicians accepted by elite Southern California Anglo-American society, was also active as a professional singer, appearing frequently in concerts and in performances of sacred music in Los Angeles churches—his activities being often mentioned in Los Angeles’ Spanish-language newspaper *La Crónica* (in which he was most probably involved either as a stockholder or active in some other capacity).<sup>37</sup> The references to Arévalo in the *Los Angeles Central*

<sup>37</sup> *An Illustrated History of Southern California* (p. 801), erroneously states that “*La Crónica*, a Spanish newspaper was founded in 1872, by M. S. Arévalo, a native of Mexico.” Though Arévalo was certainly involved with the management of *La Crónica* in some way, it is not clear exactly what role he played. (An undated “Lista de accionistas de la compañía publicista de *La Crónica*” in the Antonio Coronel Collection, Seaver Center for Western History Research, Los Angeles County Museum of Natural History; Gen Col 1001 #525, does not itemize Arévalo as a financial supporter of *La Crónica*.) The extremely positive reviews of his performances and frequent notices of his activities in *La Crónica* support the view that he had a personal connection with the newspaper.





Library's Dobinson Theater Collection of the area's theatrical and musical programs (1870–1892) also document Arévalo's musical activities in Southern California, as do also the frequent accounts of his activities in both the local Spanish- and English-language press.<sup>38</sup> Among Miguel Arévalo's many significant contributions to local musical life were (1) his efforts in promoting Mexican music; (2) performance of his own original compositions for guitar, other instruments, and voice; and (3) his introduction of Italian opera arias to local audiences through his performances of his guitar arrangements cast in theme and variations form. Among his theme and variations sets the Library of Congress owns his *Variations on the Carnival of Venice*. The musical requirements of these variations point to what must have been a formidable guitar technique. (See Appendix One for a list of presently-known compositions by Arévalo.) Arévalo also frequently cooperated with fellow musicians in various musical benefits.

One example of this cooperation is the assistance Arévalo provided his friend Anna B. Picher<sup>39</sup> in transcribing for her use music performed by the Southwest Indian singer Luisa Serrano,<sup>40</sup> the elderly *capitana* (lay female leader) of Mission San Ga-

riel.<sup>41</sup> In her article, "The Captain's Song," published in the local journal *Land of Sunshine*,<sup>42</sup> Picher gave an evocative picture of Luisa Serrano's singing and of Miguel Arévalo's playing. Her article reveals that Picher enjoyed a long-standing and affectionate relationship with both the Indian singer and Mexican guitarist.

I . . . [have] had for some years in my possession a music score which I now hope is of the greatest historic value, namely, *La canción de capitán*, annotated for me by no less a musician than Professor Arévalo, of Los Angeles, Luisa Serrano, herself Capitana, the last Capitana of the Mission San Gabriel Arcángel, and one of its pathetic company of neophyte Indians, had remembered this song through the successive Spanish, Mexican, and American occupations of Indian California, and had more than once danced, sung, recited, and described it to me, in the patio, just off the Mission Road [in present-day San Gabriel, near Los Angeles] . . . Luisa is buried in the San Gabriel campo santo [cemetery], near the "tall Capitana" who taught this song to her. . . . Three other songs were oftenest upon her lips during the days I was her guest: the "Song of the Dove," whose only place is in Mrs. Jackson's *Ramona*; the "Cradle Song," to which she rocked Juana [her daughter?]; and "The Departure of the Bride" . . . .

To get the annotation [notation] of these fine songs, I met Professor Arévalo upon the Mission Road one morning [in the 1880s or 1890s?]. I have recorded the testimony of those I have successively taken with me and presented to this old Indian woman, who called herself always Capitana . . . [When Picher visited Luisa Serrano] She had made ready for us in her own way. There were three chairs placed about her table, set out under an old peach tree. . . . The Señor Professor's chair was on one side [of] this table; hers and mine on the other side. Luisa on this day evidently proposed singing and dancing, under restrictions made by herself. . . . When we were quite ready, Luisa sang: over and over, bar by bar, when asked to, she repeated the fine songs we had come to secure. . . . When she finished singing the chant of El Capitana, she rose and danced it for us. . . . Professor Arévalo took up the guitar, and I drew to one side of the table his pencil and paper, which, by his face, I knew he no longer needed. . . . I watched alternately his Mexican

<sup>38</sup> All of the newspaper coverage of Arévalo's musical career found to date appears below in Appendix Two.

<sup>39</sup> Anna B. Picher was the curator in the early 1900s of the important collection of historic documents relating to Mexican California formed by influential *californio* Antonio Franco Coronel (1817–1894). (The Coronel Collection was owned in Picher's time by the Los Angeles Chamber of Commerce. It is now held at the Seaver Center for Western History Research at the Los Angeles County Museum of Natural History.) Picher, who was also a writer on local California historical topics, had a strong interest in local California Indian culture and society, and was a collector of California Indian baskets. In 1888–89 she organized a series of Art Loan Exhibits for the benefit of the Pasadena Public Library Building Fund, where she exhibited California basketry. Local basket makers such as Luisa Serrano (singer of the "Song of the Capitana") gave demonstrations of their artistry at these exhibits. See Marvin Cohadas, *Basket Weavers for the California Curio Trade: Elizabeth and Louise Hickox* (Tucson: University of Arizona Press and The Southwest Museum, 1997), 184.

<sup>40</sup> Luisa Serrano was presumably *capitana* at Mission San Gabriel in the 1880s, and possibly earlier. Anna B. Picher does not give a detailed sketch of Luisa's life. Serrano was identified by Picher as the "last capitana" of the San Gabriel Mission. (See footnote below.) However, she may have been a member of the Serrano tribe (hence her last name) who had migrated to San Gabriel.

<sup>41</sup> See Auguste Wey [pseudonym of Anna B. Picher], "The Captain's Song," *The Land of Sunshine* 6/1 (December, 1896): 3–8.

<sup>42</sup> *Land of Sunshine*, later called *Out West*, was edited in the 1890s and early 1900s by the famous Southern California personality Charles Fletcher Lummis (he also served as Los Angeles City Librarian, founder of the Southwest Museum, folksong collector, and promoter of California).



Amadir Waltz

Miguel S. Anacleto

Introduction

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face and the Capitana's Indian one, while the Song of the Cacique or Capitan first left the strings, and then grew and swelled, until it seemed to me all the Indians of Los Angeles County . . . stood around us with sonajas or rattles, accenting the rhythm of this one Spanish guitar.

The transcription by Arévalo of "The Captain's Song," with a simple (but inauthentic) harmonization by composer John Comfort Fillmore (1843-1898)<sup>43</sup> was included along with photographs of San Gabriel residents Luisa Serrano and Jacinta Serrano in Picher's article.<sup>44</sup>

Another area in which Arévalo excelled was in the furtherance of the musical careers of his musical protégés and acquaintances. One of Miguel S.

<sup>43</sup>For information about Fillmore and his harmonizations of Indian music, see James C. McNutt, "John Comfort Fillmore: A Student of Indian Music Reconsidered," *American Music*, 2/1 (Spring 1983): 61-70; Hewitt Pantaleoni, "A Reconsideration of Fillmore Reconsidered," *American Music*, 3/2 (Summer 1985): 217-28.

<sup>44</sup>Ethnomusicologist Helen Heffron Roberts transcribed several Gabriellino songs in her important study of Southern California Indian Music, *Form in Primitive Music* (New York: Norton, 1933).



Arévalo's outstanding student was Luis Toribio Romero (born Madrid?, 1854; died South Boston, November 19, 1893). Romero reportedly came to California from Spain as a child, and studied with Arévalo during the brief time that the Mexican guitarist lived in San Francisco at the beginning of the 1870s.<sup>45</sup> In San José, California, Romero taught private guitar students. He also appeared in concerts at San Francisco in the 1880s. Later he moved to Boston, where he continued his career as a concert artist. He died of tuberculosis at a relatively early age. Romero's compositions "Barcarolle" and "Lejos de tí" for guitar were published in his twelve-work collection *Guitar Recreations* (New York: Carl Fischer, 1889); his "Lejos de tí" was also published by the White Company of Boston in 1891.<sup>46</sup> The Oliver Ditson Company of Boston published his *Peruvian Air* (1889) and *Souvenir d'Amérique* for guitar. Several manuscript compositions for guitar by Romero are held by the Music Division of the Library of Congress.<sup>47</sup>

Two students of Miguel Arévalo achieved local prominence as pianists in turn-of-the-century Los Angeles, María Pruneda and Ysabel del Valle. Pruneda made her debut in Los Angeles on 9 September 1876, and performed publicly thereafter in the area during the late 1870s and early 1880s.<sup>48</sup> She is listed in the first catalogue of the newly-established

University of Southern California (1880–1881) as one of two music teachers among a faculty of fourteen. Whether she retired from teaching and performing in public upon her marriage to P. H. Boyd in San Francisco in April of 1885<sup>49</sup> remains an open question. Ysabel del Valle, called "Belle" or "Ysabelita" by family and friends, frequently performed in public during her youth. She was the daughter of Ygnacio del Valle and Ysabel Varela, patriarch and matriarch of the wealthy and influential Mexican-American landowning del Valle family of Los Angeles and Rancho Camulos (near present-day Piru in Ventura County). In the Antonio Coronel Collection<sup>50</sup> is an undated dance programme, probably from the 1870s or 1880s, which shows that Ysabel del Valle was a sufficiently accomplished pianist<sup>51</sup> to perform an arrangement of von Suppé's *The Poet and Peasant Overture* (with small orchestra) and Leybach's *Grand Fantasie from la Sonnambula*, followed by dances typical of the period (quadrilles, waltzes, polkas, lancers, varsovienne).<sup>52</sup> Like Pruneda, Ysabel del Valle may have given up public performances upon her marriage (to local businessman Carl Cram on 17 April 1896). She, and several members of her family, recorded in 1904 and 1905 a number of Mexican folksongs on wax cylinder for folksong collector Charles Fletcher Lummis in Los Angeles and at Rancho Camulos.<sup>53</sup> Still another musical protégée of Arévalo's was Rosario Rheim, a member of the Ygnacio García family of Los Angeles. Arévalo lived off and on for a number of years with the García family, whose acquaintance he first made when he arrived in Los Angeles in 1871. Rosario Rheim's half-sister Ma-

<sup>45</sup>Luis Toribio Romero appeared with Spanish composer and pianist Santiago Arrillaga at Union Hall Square on 24 May 1887 playing an arrangement of themes from Verdi's *Rigoletto*. (San Francisco Public Library, bound programs.) For information about Santiago Arrillaga see Robert Stevenson, "Spain's Musical Emissary in San Francisco: Santiago Arrillaga (1847–1915)," *De musica hispana et aliis: Miscelánea en honor al Prof. Dr. José López-Calo, S.J., en su 65º cumpleaños*, Emilio Casares and Carlos Villanueva, eds. (Santiago de Compostela: Universidade de Santiago de Compostela, 1990), vol. 2, pp. 287–306. A picture of Arrillaga appears in Margaret Blake Alverson, *Sixty Years of California Song* (Oakland: Margaret Blake Alverson, 1913), plate facing p. 176.

<sup>46</sup>*Lejos de tí* was reprinted in Peter Danner, ed., *The Guitar in America: A Historical Collection of Classical Guitar Music in Facsimile* (Melville, New York: Belwin Mills, 1976).

<sup>47</sup>Luis T. Romero is profiled in Christine Merrick Ayars, *Contributions to the Art of Music in America by the Music Industries of Boston, 1640–1936* (New York: H. W. Wilson Co., 1937), 228.

<sup>48</sup>For information about Pruneda's further performances in Los Angeles (February 2, 1877; October 30, 1879; January 10 and 12, 1880), see Koegel, "Calendar of Southern California Amusements," 130–38.

<sup>49</sup>Marriage notice in *San Francisco Call*, 8 April 1885. For additional information about María Pruneda see Robert Stevenson, "Music in Southern California: A Tale of Two Cities" *Inter-American Music Review* 10/1 (Fall–Winter, 1988): 60–61, 65.

<sup>50</sup>Seaver Center for Western History Research, Los Angeles County Museum of Natural History.

<sup>51</sup>Seaver Center for Western History, Los Angeles County Museum of Natural History; Coronel Collection, #780.

<sup>52</sup>For information about Ysabel del Valle's further performances in Los Angeles (August 23, 1876; February 21, 1877; May 6, 1881), see Koegel, "Calendar of Southern California Amusements," 130–38.

<sup>53</sup>For information about Ysabel del Valle's recordings of Mexican folksongs, see John Koegel, *Mexican-American Music in Nineteenth-Century Southern California: The Lummis Wax Cylinder Collection at the Southwest Museum, Los Angeles* (Ph.D. dissertation, The Claremont Graduate School, 1994).

nuela García (1869–1930), recorded more than 100 Spanish-language folk songs for collector Charles Lummis in 1904 and 1905, some of which were doubtless taught her by Arévalo. Her brother Ygnacio García Jr. (1875–1949) was an accomplished guitarist.

Like many of his fellow musicians, Miguel Arévalo died in genteel poverty and intestate (leaving no will or heirs). After his death, his personal belongings were inventoried and sold at auction on 3 August 1900. Probate records<sup>54</sup> indicate that he had no savings or investments; consequently, he must have lived off his earnings as a music teacher and performer. Though he was by no means destitute at the time of his death, Arévalo lived rather modestly. At the time of his death, his debts included a personal note of \$60.00, funeral and burial expenses, and \$4.00 owed in room rent to Katherine Klein, who kept lodgings at 115 South Olive Street in Los Angeles. A small amount was also owed to a student for unused music lessons. After all obligations had been satisfied, no heirs came forward to claim his small estate. Arévalo's death record indicates that he had been married at one time (though no information about his wife has been found). Musical items among Arévalo's possession at the time of his death included one guitar (sold to C. Walters for \$18.00), two canvas guitar cases, a piano (sold to G. Wood for \$22.00), one music stand, one box of guitar strings, and a large amount of printed and manuscript music (sold to C. Walters for \$2.00). The misspelled titles in this inventory, some of which were Arévalo's own compositions, include "Capracio for Manzo" (= "Capriccio for Manzo"?), "Duet composed by Aruvila [Arévalo]," and "Cornaliae de Vencio" (= Arévalo's "Carnival of Venice Variations"?).

## CONCLUSION

According to Robert Stevenson, Miguel S. Arévalo "successfully upheld Mexican cultural prestige against the floodtide of German and Anglo musical immigrants who engulfed Los Angeles in the 1880s."<sup>55</sup> Both Ferrer and Arévalo's compositions,

<sup>54</sup> Case 3888, date of filing: 7 July 1900; Los Angeles County Hall of Records, Los Angeles, California.

<sup>55</sup> Stevenson, "Music in Southern California: A Tale of Two Cities," 60.

and works by other local Mexican or Hispanic guitarist-composers are to be highly recommended to guitarists and singers in search of interesting and musically-challenging repertory evocative of the late-nineteenth-century salon musical style. Local Hispanic musicians such as Ferrer, Arévalo, Romero, and Quevedo, while retaining affection for, and artistic links with, their own Mexican/Hispanic instrumental and vocal popular and traditional music, were also able to compete on the same artistic level as Anglo-American and European musicians in the composition and performance of European-influenced music. Mexican-American professional musicians in California, like their counterparts in Mexico, remained current with contemporary musical developments in Italy, France, Germany, and Spain throughout the second half of the nineteenth century.

Though Los Angeles without a doubt took a definite second place to San Francisco's dominant role in California's European-oriented professional concert life, amateur and professional musicians in Los Angeles were often as active and as musically talented as any others in the state in the nineteenth century. Miguel S. Arévalo was one of the most visible and talented representatives of Mexican and European-American culture in Southern California for more than thirty years. The Mexican element was (and still is) stronger in the southern half of the state than in the northern part. San Francisco, originally a tiny hamlet during Mexican times, hardly even a village, easily eclipsed all of Southern California in general economic and artistic development within a very short time after American annexation. Manuel Y. Ferrer arrived in San Francisco in the early 1850s at the very beginning of the florescence of European-American cultural activities and was representative for more than fifty years of what was most representative of Hispanic and European instrumental traditions. Nonetheless, San Francisco did not outdistance Los Angeles and other Southern California towns and cities in the continuity and strength of their continued Mexican and Mexican-American cultural and societal connection. This Mexican connection, in the south (and north), has had and will continue to have in the future the greatest resonance for all Californians regardless of ethnicity, education, or background. Ferrer and Arévalo's musical careers should be seen as part of this significant tradition.



Compositions and Arrangements by Manuel Y. Ferrer and Miguel S. Arévalo

**Part One: Works at the International Guitar Archive, California State University, Northridge  
(for solo guitar unless otherwise noted; IGRA call number indicated at end of entry)**

**Manuel Y. Ferrer**

*A. Collections*

*M. Y. Ferrer's Compositions and Arrangements for the Guitar* (San Francisco: Matthias Gray, 1882 [1st ed.?], 151 pp.). VOB 3923

*Compositions and Arrangements for the Guitar: A Complete Collection of Vocal and Instrumental Music Composed and Arranged in Progressive Order by Manuel Y. Ferrer* (San Francisco: Matthias Gray, copyright 1882 [published later than 1882?], 3rd ed.?, 227 pp.). VOB 4471<sup>56</sup>

*Compositions and Arrangements for the Guitar by Manuel Y. Ferrer: A Collection of Vocal and Instrumental Music Composed and Arranged by Manuel Y. Ferrer* (Boston: Oliver Ditson, 1910 [revised shorter edition], 143 pp.). VOB 4472<sup>57</sup>

*B. Individual Arrangements and Original Compositions for Guitar by Ferrer (original composer identification is given after title when known)*

*3 Exercises in Slurs and High Positions by M. Y. Ferrer*; composed for guitar (manuscript). VOB 5192

*A la orilla del Ebro. Jota*; arranged for guitar; Joaquín Gaztambide (manuscript, 1902), ed. Bickford. VOB 4961

*A media noche. Danza*; arranged for guitar; José Avilés (manuscript, 1902); ed. Bickford. VOB 4961

*Arbor Villa, Mazurka. Composed for Guitar Solo. Respectfully Dedicated to Miss Evelyn K. Ellis by M. Y. Ferrer*; composed for guitar (manuscript); inscription: "5730 Telegraph Ave. Oakland June 1st 1903. To Mr. G. C. Lindsey. Compliments of M. Y. Ferrer." VOB 5193

"Banjo Serenade (Chloe I'm Waitin')," from *The Little Duchess*; arranged for guitar; Reginald De Koven (manuscript, 1902); ed. Bickford. VOB 4961

*The Celebrated Minuet*; arranged for guitar; Luigi Boccherini (manuscript, 1902); ed. Bickford. VOB 4961

*El olé: Spanish Dance*; arranged for guitar; source unknown (manuscript, 1902); ed. Bickford. VOB 4961

*El Vito Sevillano*; arranged for guitar; Hernández? (manuscript, 1902); ed. Bickford. VOB 4961

<sup>56</sup> Another copy of this larger expanded version is at the New England Conservatory of Music.

<sup>57</sup> Other copies of this shorter revised edition are at the Cleveland Public Library and the Free Library of Philadelphia.

*Gavotte Stephanie*; arranged for guitar; Alphons Czibulka (manuscript, 1902); ed. Bickford. VOB 4961  
*The girl I left Behind Me*; arranged for guitar; Thomas Moore (manuscript, 1902); ed. Bickford. VOB 4961  
*Glory! Glory! Hallelujah!*; arranged for guitar; attributed to William Steffe (manuscript, 1902); ed. Bickford. VOB 4961

"Home To Our Mountains" ("A Nostri Monti"), from *Il Trovatore*; arranged for guitar (arranged and dedicated to Bickford); Giuseppe Verdi (manuscript copies); ed. Bickford (1935). VOB 2735; VOB 3453; VOB 4961 (copied 1902)

*In The Sweet Bye and Bye with Variations*; arranged for guitar and voice; Joseph Philbrick Webster (manuscript); ed. Bickford. VOB 3450; VOB 4961 (copied 1902)

"Jota de los ratos" from *La gran vía*; arranged for guitar; Federico Chueca and Joaquín Valverde (manuscript, 1902); ed. Bickford. VOB 4961

*Little Alabama Coon*; arranged for guitar; Hattie Starr (manuscript, 1893). VOB 5197

*Little Sweetheart, Polka Mazurka*; composed for guitar? (manuscript, 1902); ed. Bickford. VOB 4961

*Manzanillo. Danza Mexicana*; [from *Jacinta, The Maid of Manzanillo*, first performed St. Louis, 1893?]; arranged for guitar; Alfred George Robyn (manuscript, 1902); ed. Bickford. VOB 4961

*Marching through Georgia*; arranged for guitar; Henry Clay Work (manuscript, 1902), ed. Bickford. VOB 4961

*Massa's In the Cold, Cold Ground with Variations*; arranged for guitar; Stephen Foster (manuscript); ed. by Bickford. VOB 3450, VOB 4961 (copied 1902), VOB 5194

*Mazurka*; arranged for guitar; Frédéric Chopin (manuscript, 1902); ed. Bickford.

*Mocking Bird with Variations*; arranged for guitar; Septimus Winner (manuscript, 1902); ed. Bickford. VOB 4961

*La ronde des fées. Capricetto*; arranged for guitar by Ferrer?; Marco Aurelio Zani de Ferranti (manuscript, 1902); ed. Bickford. VOB 4961

*Silver Threads Among the Gold with Variations*; arranged for guitar?; Hart Pease Danks (manuscript, 1902), ed. Bickford. VOB 3450; VOB 4961 (copied 1902); VOB 5196; VOB 5198; VOB 5199



*Soldier's Farewell*; arranged for the guitar; Johanna Kinkel (née Mockel) (manuscript, 1902); ed. Bickford. VOB 4961

*When Johnny Comes Marching Home*; arranged for guitar; Patrick Sarsfield Gilmore (manuscript, 1902); ed. Bickford. VOB 4961

**Miguel S. Arévalo (original composer indicated when known)**

"Gavotte in A," in *The Cadenza: An Educational Monthly Magazine devoted to the Literature and Music of the Banjo, Mandolin, Guitar, Zither, Harp, Violin and Piano* (New York: C. L. Partee Co., vol. 7, no. 9, May 1901): 34–55. Composed by Arévalo. *Guitar Study Book for Miss Lillie Weller, 919 Kensington Road, Los Angeles, California* (manuscript, circa 70 pages; arrangements for solo guitar, and guitar duo—one part only extant); Lillian Weller, ed.? Composed by Arévalo. VOB 5652

"Intermezzo" from *Cavalleria Rusticana*; arranged for guitar; Pietro Mascagni (manuscript; copied 1902). VOB 4961

*La castañera: Spanish Song with Variations* (San Francisco: Broder & Schlam, 1891). Composed by Arévalo. VOB 0224; VOB 3992; BV 16

*La súplica: Danza habanera* (Boston: Oliver Ditson, 1890); composed by Arévalo; arranged by Luis Toribio Romero? From the *Excelsior Guitar Collection*. VOB 2157

*Lenore, Mazurka* (Oakland: Clark Wise & Bro., 1891). Composed by Arévalo. VOB 0223; VOB 0226

*Lila Polka (Lilac Polka)* (Oakland: Clark Wise & Bro., 1891). Composed by Arévalo. VOB 0221; VOB 0226

*Recuerdo Waltz* (New York: Hugo V. Schlam, n.d.). Composed by Arévalo. VOB 0225

"Recuerdo Waltz" in *The Cadenza: An Educational Monthly Magazine devoted to the Literature and Music of the Banjo, Mandolin, Guitar, Zither, Harp, Violin and Piano* (New York: C. L. Partee Co., vol. 7, no. 10, June 1901): 33–35. Composed by Arévalo.

*Violeta Schottische* (New York: Broder and Schlam, n.d.). Composed by Arévalo. VOB 3946 BV 16

*Themes from Flowtow's Opera "Martha"*; arranged for guitar; Friedrich von Flotow (manuscript); ed. Bickford. VOB 0222

**Part Two: Other Works by Manuel Y. Ferrer and Miguel S. Arévalo (Not at the IGRA)**

**Manuel Y. Ferrer: Original Compositions<sup>58</sup>**

*Alexandrina, Mazurka de Salon*, arranged for piano (San Francisco: Matthias Gray, 1873).<sup>59</sup>

*Anita, Schottische* (San Francisco: W. H. Oakes, ca. 1856?); composed by Ferrer for guitar; arranged for piano by George F. Pettinos.<sup>60</sup>

*Happy Moments, Waltz*; for piano (San Francisco: Matthias Gray, before 1872).

*Los lindos ojos, Those Pretty Eyes*; arranged for voice and piano; Spanish text, J. M. Paredes; English text, David Nesfield (San Francisco: Matthias Gray, 1873).<sup>61</sup>

<sup>58</sup> Some information for this list of compositions by Ferrer has been taken from *The Nineteenth-Century California Sheet Music* project housed at the University of California, Berkeley, and directed by Mary Kay Duggan (website address: <http://www.sims.berkeley.edu/~mkduggan/neh.html>).

<sup>59</sup> Also published for guitar in *Ferrer's Compositions and Arrangements for the Guitar*. Though 1873 is given as the publication date of *Alexandrina, Mazurka*, the May 7, 1872 issue of the Los Angeles newspaper *La Crónica* mentioned the recent publication of this work in San Francisco.

<sup>60</sup> Reproduced in facsimile in Stevenson, "California Sheet Music Collection," 87–88. A possibly unique copy is held at the Department of Special Collections, Research Library, University of California, Los Angeles.

<sup>61</sup> Also published for guitar in *Ferrer's Compositions and Arrangements for the Guitar*.

**Manuel Y. Ferrer: Arrangements Published before or circa 1872 in San Francisco by Matthias Gray<sup>62</sup>**

*I'm Waiting, My Darling, for Thee* (arrangement for guitar of a song of the same name by George T. Evans, published by Matthias Gray, date unknown).

*La chacha* (also published in Ferrer's *Compositions and Arrangements for Guitar* [1882]).

*Lover and the Bird* (arrangement for guitar of the song *Lover and Bird [L'amatore e l'ucello]* by Pasquale D. Guglielmo; several piano-voice editions published including Ditson [Boston, 1860] and Sherman and Hyde [San Francisco, 1872]).

*Minnie Adair* (arrangement for guitar of *Minnie Adair, A Ballad*, composed by George T. Evans, published by Matthias Gray in 1862).

*O Love, Awake.*

*She Breathes a Song of Home.*

*Tell Me Why You Come To Me* (arrangement for guitar of *Tell Me Why You Come to Me, Romance for Voice and Piano*; attributed to [Baroness] Lady Willy de Rothschild; published by Matthias Gray in 1867).

<sup>62</sup> Listed in *Catalogue of the Musical Publications Printed and Published by Matthias Gray* (San Francisco: Matthias Gray, 1872), page 19; copy in The Bancroft Library, University of California, Berkeley.

*To Minona* (arrangement for guitar of the song *Leise rauscht es in den Baumen* [English version: *Soft and Low: To Minona*] by Louis Spohr).  
*Under the Snow* (arrangement for guitar of a song of the same name by George T. Evans, published by Matthias Gray, date unknown).

**Miguel S. Arévalo (presumably unpublished, except where noted)**

*A Ozaila [= A Osaila?]* (2 voices/piano)<sup>63</sup>  
*Amadir Waltz* (1874) (piano)<sup>64</sup>  
*El ave errante, Valse de fantasía* (violin, flute, and guitar; or violin and guitar)<sup>65</sup>  
*Forever and Forever; Para siempre, Romanza* for voice and piano; Spanish text by Eulogio F. de Celis; English text by Violet Pain (Los Angeles: Bartlett Bros., 1888).<sup>66</sup>  
*Gran Vals Cantabile* (voice, violin, guitar, piano)<sup>67</sup>  
*Grande Valse* (piano?)<sup>68</sup>

<sup>63</sup> Copy not located; mentioned in contemporary newspaper reviews.

<sup>64</sup> Manuscript at the New York Public Library, Call # JPB 82-25 (original manuscript and microfilm copy).

<sup>65</sup> Copy not located; mentioned in contemporary newspaper reviews.

<sup>66</sup> Copy at the Department of Special Collections, Music Library, University of California, Los Angeles.

<sup>67</sup> Copy not located; mentioned in contemporary newspaper reviews.

<sup>68</sup> Same.

*La súplica* (guitar duet)<sup>69</sup>  
*Variations on "The Carnival of Venice"* (guitar)<sup>70</sup>  
*Variations on "The Mocking Bird"* (2 guitars)<sup>71</sup>  
*Variations on a Theme from "La fille du régiment"* (guitar?)<sup>72</sup>  
*Variations on a Theme from "La sonnambula"* (guitar)<sup>73</sup>  
*Viene la notte é plácida* (2 voices/piano)<sup>74</sup>

<sup>69</sup> Published in Ferrer's *Compositions and Arrangements for the Guitar*; also included in *Inter-American Music Review*. 10/1 (Fall-Winter, 1988): 22-23.

<sup>70</sup> Published in *Inter-American Music Review*. 10/1 (Fall-Winter, 1988): 28-33. The original manuscript is at the Library of Congress (call number M 127 Case). This copy of Arévalo's virtuosic variations on the well-known "Carnival of Venice" theme was given to the Library of Congress on 23 September 1931 by J. B. Millet, an amateur guitarist resident in Boston. Millet was a friend of Luis Toribio Romero (a pupil of Arévalo) who inherited Romero's guitar and music collection. Millet later donated a collection of guitar works to the Library of Congress; he also corresponded extensively with Vahdah Olcott Bickford, to whom he gave copies of works by Romero and Arévalo. (In 1912 Millet was the President of the Boston Aeronautical Society. By occupation he was Counsellor in the New York City office for the South Manchuria Railroad [IGRA correspondence files]).

<sup>71</sup> Copy not located; mentioned in contemporary newspaper reviews.

<sup>72</sup> Same.

<sup>73</sup> Same.

<sup>74</sup> Same.

## APPENDIX TWO:

### Selected Reportage of Arévalo and Ferrer's Performances in Southern California, 1871-1892 (with Other Contemporary Performances)

#### Key to Sources of Extracts

**CC** = Antonio Coronel Collection, Seaver Center for Western History Research, Los Angeles County of Natural History; Los Angeles, California. Folders 778, 782, 792, 844, 858, 865.

**D** = Dobinson Collection, Bound Volumes of Theatrical and Musical Programs (and Reviews); Los Angeles Public Library (Call Number: FR 812.09 D633); Los Angeles, California.

**DT** = *Los Angeles Daily Times*, English-language newspaper published in Los Angeles.

**E** = Earnest Sue Wolfer. *An Historical Study of the Growth of the Theatre in Southern California 1848-1894*. University of Southern California, Ph.D. dissertation, 1947.

**EE** = *Evening Express*, English-language newspaper published in Los Angeles (1871-1916).

**H** = Huber, Robert Christopher. *The Merced Theater of Los Angeles: An Analysis of its Management and Architecture, 1870-1879*. University of Southern California, Ph.D. dissertation, 1980.

**IAMR** = Robert M. Stevenson. "Local Music History Research in Los Angeles Area Libraries: Part I," *Inter-American Music Review*. x/1 (Fall/Winter 1988), pp. 19-38.

Robert M. Stevenson. "Music in Southern California: A Tale of Two Cities (Los Angeles: The First Biennium and Beyond)" *Inter-American Music Review*. x/1 (Fall/Winter 1988), pp. 51-112.





**LC** = *La Crónica*, Spanish-language newspaper published in Los Angeles (between 1872 and 1892; for years 1872–1879 generally complete; scattered issues between 1878 and 1887 at Los Angeles County Museum of Natural History (LACMNH); complete run of original copies for 1878–1879 in Los Angeles Public Library; microfilm copies at LACMNH; Los Angeles County Library, East Los Angeles Branch, Chicano Studies Resource Center (LACL/CRC); Bancroft Library).

**P** = Pasadena Historical Society; Pasadena, California.

**RHA** = *Revista Hispano Americana*, Spanish-language newspaper published in Los Angeles (published 1889–1895? original copies at LACMNH? scattered issues, 1889–1893 on microfilm at LACL/CRC, Bancroft Library).

**TS** = Tallant Smith. *The History of the Theatre in Santa Barbara: 1769–1894*. University of California, Santa Barbara, M.A. thesis, 1969.

### Performances in Los Angeles, except where noted

#### 1871

**EE**: Jan. 5. Advertisement: “Miguel S. Arévalo, Professor of Music”; originally placed in *Evening Express* on Oct. 19, 1870?

**EE**: Jan. 5. Advertisement: “Musical Institute. Professor M. S. Arévalo, Member of the Musical Academy of Guadalajara, and Professor J. D. Knell will open their musical school on the 1st of November [1870].” Advertisement originally placed in *Evening Express* on Nov. 1, 1870?

**LAS**: Aug. 17. “Señor Miguel S. Arévalo, Professor of Music from Mexico and San Francisco, gave a guitar concert with the assistance as usual of the local amateurs.”

**H**: Aug. 31. Arévalo to be given a complimentary benefit at the Merced<sup>75</sup> Theatre on Aug. 31.

#### 1872

**H**: Jan. 1. Arévalo given a “Farewell Benefit.”

**LAS**: Apr. 17. Professor Van Gulpen<sup>76</sup> (local piano

<sup>75</sup>In the 1870s the Merced Theatre was the principal performance venue for Spanish-language theater and events for the Spanish-speaking public.

<sup>76</sup>Professor Van Gulpin was “the most popular piano teacher of about that time [the late 1860s and early 1870s in Los Angeles].” Harris Newmark; Maurice H. Newmark, and Marco R. Newmark, and W. W. Robinson, eds. *Sixty Years in Southern California, 1853–1913: Containing the Reminiscences of Harris Newmark* (Los Angeles: Zeitlin & Ver Brugge, 1970), 373.

teacher) and his wife performed with the assistance of M. S. Arévalo at Merced Theatre on Apr. 15.

**LC**: May 11. Advertisement for concert to be given by M. S. Arévalo, Professor Knell (and others): *Overture to Martha*; *Duo* (Donizetti); Miss Roehner y Sr. Arévalo; *The Mocking Bird* (Arévalo), *El ave errante, waltz* (Arévalo), *Carnival de Venetia* (Arévalo).

**LC**: Feb. 22. Benefit concert for Public Library was held, Jan. 18, with M. S. Arévalo and Mr. and Mrs. Guenette participating.

**LC**: Feb. 26. \$270.00 profit was raised from Public Library benefit of Jan. 18.

**LC**: March 5. Concert at the Teatro Merced, organized by Arévalo, included works by Rossini and Haydn performed by Arévalo, Knell and family, and Guenette.

**LC**: Apr. 26. Arévalo to give a farewell concert at the Teatro Merced, Apr. 28, before his trip to the eastern states; opera excerpts, patriotic songs, and choral music to be performed.

**LC**: May 3. Review of Arévalo’s benefit concert of Apr. 28: Arévalo and Eduardo Arzaga<sup>77</sup> performed a guitar duet; Miss Roehner<sup>78</sup> sang a vocal solo by Mercadante (accompanied by Knell and Arévalo); Arévalo, accompanied by chorus, gave the *Himno Nacional Mexicano* (Jaime Nunó); other popular and operatic selections performed. Arévalo to play in Anaheim May 5 in Planter’s Hall.

**LC**: May 7. Manuel Y. Ferrer’s piano composition *Alexandrina* published in San Francisco by Matthias Gray, and dedicated to the Bohemian Club of that city. Advertisement for music lessons given by David Nesfield, *Profesor de Canto, Piano, y Organo*.

**LC**: May 10. Concerts to be given at Teatro Merced by guitarist Manuel Y. Ferrer on May 21 and 24 (with Eunice Barstow, alto; Adolph Hartdegen,<sup>79</sup> cello; David Nesfield, piano, baritone).

**LC**: May 21. Mexican circus, directors Murillo and Rodríguez in town. News of M. Y. Ferrer (he stayed in Pico House when in Los Angeles, as did Hartdegen and Barstow). The play *Los Banditos* given by the students at the *Colegio Franciscano* in Santa Barbara.

**LC**: May 24. The *Circo Mexicano* to perform. Review of concert by Ferrer (*Habanera* from the zarzuela

<sup>77</sup> A pupil of Arévalo.

<sup>78</sup> Also probably a student of Arévalo.

<sup>79</sup> Cellist Adolph Hartdegen later committed suicide while on tour in South America. Alverson believed he arrived in San Francisco in the 1850s (Alverson, p. 213).



*El relámpago*, music by Francisco Asenjo Barbieri, played by cellist Hartdegen). Ferrer to perform on May 27 in Ventura, May 29 in Santa Barbara, May 31 and June 1 in San Luis Obispo.

LC: May 28. Ferrer performed in a private concert given at Los Angeles by the French consul Morenhaut;<sup>80</sup> Ferrer to perform in Salinas June 4, Gilroy June 5. Arévalo to organize benefit concert for Josphine Barstow at Teatro Merced.

LC: May 31. *Ventura Signal* (May 24) mentioned Arévalo's performance at the home of Judge A. G. Escandon, in Ventura.

LC: June 4. Concert in San Luis Obispo was given by Ferrer and Hartdegen. Arévalo performed at Mrs. Barstow's benefit.

LC: June 7. Ferrer concert in Ventura (with Hartdegen and Nesfield) reviewed in *Ventura Signal*, May 31.

LC: July 19. Concert in Turnverein Hall July 19 to be a benefit for Signora Luigia Bernardi Catalano; Arévalo to perform, along with Mrs. Gelcich,<sup>81</sup> Sra. Strelitz, Sr. Guenette (tobacconist), Eduardo Preuss,<sup>82</sup> Sr. Stallini, Hugo Heinerdinger, and Sr. Catalano; dance to be held after concert.

LC: Aug. 6. For ceremonies at the installation of Bishop Francisco Mora as Bishop of Mosynopolis (Auxiliary Bishop of Monterey and Los Angeles) "Mozart's" spurious *Ninth Mass* was performed by a chorus, including Arévalo.

This installation occurred in 1873, according to Gams, *Series episcoporum*, p. 116.

LC: Aug. 9. Arévalo, Signor Catalano (tenor), and Signora Catalano (soprano and piano), to give a vocal and instrumental concert, Aug. 23, in Ventura at the school house.

LC: Sept. 4. Arévalo and the Catalanos successful in concerts given at San Luis Obispo.

LC: Sept. 8. Arévalo and the Catalanos returned to Los Angeles on the steamship Mahongo.

LC: Dec. 6. Advertisement for "M. S. Arévalo, music lessons, recently returned from his tour of the [Pacific] coast."

<sup>80</sup> "Jacob A. Moerenhaut, a native of Antwerp, Belgium, who had been French Consul for a couple of years at Monterey, in the latter days of the Mexican regime, removed to Los Angeles on October 29th, 1859, on which occasion the French consular flag was raised in this city. . . . Salvos of cannon were fired, while the French citizens, accompanied by a band, formed in procession and marched to the plaza." Newmark, *Sixty Years*, 254.

<sup>81</sup> "Mrs. Gelcich was the wife of pioneer Los Angeles surgeon Dr. Vincent Gelcich." Newmark, *Sixty Years*, 548.

<sup>82</sup> Edward Preuss was a founding member of the Los Angeles branch of the Turnverein, the German-American social and gymnastics club.

LC: Dec. 13. Concert and dance at Turnverein Hall, Dec. 15, with Arévalo, Nesfield, and Guenette participating.

## 1874

LC: Feb. 7. Mollá company at Teatro Merced; Laura de Mollá to sing a *habanera* accompanied by Arévalo.

LC: March 7. Benefit performance for Laura Morales de Mollá [at Teatro Merced]; Arévalo to perform his own compositions (with violinist Mendel Meyer);<sup>83</sup> Laura de Mollá to sing the *Brindis* from the operetta *Galatea* (music by Victor Massé). Pastor de Celis<sup>84</sup> the sponsor (*padrino*) of the benefit.

LC: May 2. Arévalo to perform on May 2 and 4 at the Teatro Merced joined by Helen Marble (vocalist), and A. H. Havell (pianist).

LC: May 6. Arévalo to perform at the benefit concert for the building fund for St. Vibiana's Cathedral.

LC: June 10. Review of Fabbri performance: Anna Elzer sang *La naranjera* and Inez Fabbri sang *La flor de la canela*; benefit performance for Anna Elzer to be held June 10; Arévalo to perform his own *Trio concertante* (Prof. Mulder Fabbri, piano; Mendel Meyer, violin; M. S. Arévalo, guitar); Fabbri to sing *El jaleo de Jérez*.

LC: June 13, 17. Benefit concert at Turnverein Hall for the *escuela española*; orchestra made up of Coronel, Falkeneau (Falkenau?), Guerrero, and a *banda de música*; Arévalo performed a solo, accompanied Srta. [Dominga?] Olivas on the song *La noche está serena*.<sup>85</sup>

Report of incident at benefit for Anna Elzer on June 10: *Al concluir el "Trio Concertante" de*

<sup>83</sup> "During a number of his best years, Mendel [Meyer] was well thought of socially, with his fiddle often affording much amusement to his friends. All in all, he was a good-hearted, jovial sort of chap, who too readily gave to others of his slender means. About 1875, he made a visit to Europe and spent more than he could afford." Newmark, *Sixty Years*, 233.

<sup>84</sup> Pastor de Celis, sometime editor of *La Crónica*, was the son of Spaniard Eulogio de Celis, a major landowner in Southern California.

<sup>85</sup> "La noche está serena," for voice and guitar, with words by J. M. Paredes, is included in *Ferrer's Compositions and Arrangements for the Guitar*. The same words were sung to a different melody by Mexican-American singers well into the twentieth century. An arrangement of this version (with Paredes's words) appears in Charles Fletcher Lummis and Arthur Farwell, *Spanish Songs of Old California* (Los Angeles: Charles Fletcher Lummis, 1923).



guitarra, violín y piano, algún majadero quiso hacer el chusco y lanzó a la escena un gallo con un ramillete atado al pie. "At the end of the 'Trio Concertante' for guitar, violin, and piano, some joker wanted to play the fool and flung a rooster with a bunch of flowers tied to its leg onto the stage."

**LC:** Oct. 7. Arévalo performed at a concert given by Prof. Snyder.

**LC:** Nov. 21. *Gran sarao en obsequio a la Señorita Dominga Olivás* ("Splendid Entertainment as an Offering to Miss Dominga Olivás")<sup>86</sup> on Nov. 23; Arévalo will perform: *Fantasia de Sonnambula*, *Selections from Norma* (with Prof. Havell on Melophone), and premiere his own *Canción española: A Ozaila*.

## 1875

**LC:** May 8. Signor Marra will direct the concert to be given at Turnverein Hall on May 8 by the *Compañía Lírica Italiana* ("Italian Lyric Company"); Arévalo sings (tenor?) in the "Quartet" from *Rigoletto*.

**LC:** May 29. Arévalo (along with *los señores* Vivian, the Fisher brothers, and Mendel Meyer) returned from Orange, where they gave successful concerts.

**LC:** June 2. Same group listed under May 29 to give concert in Anaheim.

**LC:** June 28. Arévalo to perform in the second concert given by [Venezuelan] pianist Teresa Carreño and [her Belgian husband] violinist Émile Sauret at Turnverein Hall on June 28.

**LC:** June 30. Braga's *Serenade* (performed by Ida Valerga, [San Francisco] soprano, Carreño, Sauret, and Arévalo) was the favorite piece with the audience during the concert of June 28.

**TS:** July 12–13. Émile Sauret/Teresa Carreño Troupe (with Arévalo?) will perform in Santa Barbara.

**TS:** Dec. 16–18. Arévalo-Olivás Concert Company gave "Grand Vocal and Instrumental Concerts" at Tebbett's Hall in Santa Barbara.

**LC:** Feb. 26. Arévalo to sing in a sacred concert at St. Vibiana's Cathedral. The *Compañía Dramática Española* (director, José Pérez García) will perform *Lázaro el mudo* at Teatro Merced, Feb. 27; Laura Morales de Mollá (accompanied by Juan B. Guerrero) will sing M. Y. Ferrer's song *Los lindos ojos*.

**P:** Apr. 7. "Concert at Pasadena. A Vocal and Instrumental Concert Will be Given at the Pasadena Presbyterian Church (Indiana Colony) Friday Evening April 7th 1876. Profs. Arévalo and Knell, Guitarist and Violinist and Mr. F. Guenette, of Los Angeles have kindly tendered their services, and will be assisted by Mesdames Stoneman and Skinner, Messrs. Locke, Moody and others" (program).

**LC:** Apr. 19. Benefit concert for Professor Schad in Turnverein Hall Apr. 19; Arévalo to perform; *Duo de Norma* will be sung by Sra. Marra y Sra. Sepúlveda (debut performance of Sra. Sepúlveda, a student of Sra. Marra).

**LC:** Apr. 22. Review of performance of Apr. 19; Professor Schad played Gottschalk's *Última Esperanza* [= *The Last Hope, méditation religieuse*, op. 16, of 1854].

**LC:** June 14. Benefit for Sr. Angulo and Sr. Covarrubias at Teatro Merced June 18. Review of Pic-Nic in Arroyo Seco; all nationalities attended, not only the *población de raza española* ("Spanish race").

**LC:** June 17. Señores Angulo and Covarrubias picked their own *padrinos* (sponsors) for their June 18 benefit.

**LC:** Aug. 23. Benefit performance Sept. 6 for Arévalo in Turnverein Hall. At his benefit Arévalo's students Srta. Rosario Rheim<sup>87</sup> and Srta. Isabel del Valle<sup>88</sup> will perform, as well as Sr. Eduardo Arzaga, guitarist.

**EE:** Sept. 6. Benefit concert for Arévalo at Turnverein Hall tonight.

**LC:** Sept. 9. Review of Arévalo benefit; María Pruneda, pianist, made her début.

**LC:** Nov. 4. Benefit for Laura Morales de Mollá to be given on Nov. 5 at the Teatro Merced; Arévalo to accompany Mollá in the "Brindis" from *Galatea*.

<sup>86</sup>In honor of Dominga Olivás, A. T. Hawley read his "Legend of the San Gabriel Mission Bells": *Time, a May Evening. Scene, Oak Knoll, San Gabriel Valley* (a copy of the broadside printed in honor of the event is at The Huntington Library, call number 352484).

<sup>87</sup>Rosario Rheim, the step-daughter of Arévalo's friend Ygnacio García, half-sister of Manuela García. Rheim was also a pupil of Arévalo.

<sup>88</sup>Isabel (Belle) del Valle Cram, one of Charles Lummis's musical informants, was one of the last members of the del Valle family to live at Rancho Camulos.



- LC:** Nov. 8. Encore demanded of Laura Morales de Mollá at her benefit performance; Arévalo performed an unscheduled guitar solo.
- D/IAMR:** Nov. 20. Arévalo performed guitar solo at Teacher's Social in Union Hall.

## 1877

- LC:** Feb. 7. Arévalo elected Vice President of *Sociedad Hispano-Americana de Beneficiencia Mútua*.
- LC:** Feb. 21. Invitational concert at Pico House, followed by dinner hosted by Sr. Antonio Cuyás; Arévalo and students performed (María Pruneda,<sup>89</sup> Rosario Rheim, Isabel del Valle), also violinist Mendel Meyer. "Best class of society in Los Angeles attended."
- LC:** Apr. 14. *Compañía Dramática Española* (Mollá Company) performance Apr. 19 at Teatro Merced; Laura Morales de Mollá to sing the "Bolero" from Verdi's *Vísperas Sicilianas (I Vespri Siciliani)* accompanied by an orchestra directed by M. S. Arévalo, and "Las habaneras" from *El juicio final* (one-act zarzuela by Abella, libretto by Vicente Boix), accompanied by Arévalo on guitar.
- E:** Apr. 20. Mollá Company performed at Turnverein Hall.
- LC:** May 2. *Compañía Dramática Española* performance at Teatro Merced, 6/7; Laura Morales de Mollá to sing *La primavera*, accompanied by Arévalo.
- LC:** July 28. Violinist Manuel Marín will give a concert in Turnverein Hall Aug. 1; Arévalo will perform.
- LC:** Aug. 1. Preview of Aug. 1 concert; Arévalo to join with Miss Mattie Wheeler, Mad. Marra and Mr. Hasselman in singing the "Quartet" from *Martha*; *Serenata de Los Angeles* will be sung by Miss Wheeler, accompanied by Arévalo on guitar, Sr. Falkenau on piano, and Sr. Marín on violin; Arévalo's *Gran vals cantabile* (voice, guitar, violin, and piano?), to be performed; and Arévalo and Mad. Marra will sing Arévalo's *Duo: Viene la notte é plácida*.
- LC:** Aug. 4. Review of Aug. 1 concert.
- LC:** Aug. 15. Marín, Arévalo, and Marra to perform in Anaheim Aug. 25.

<sup>89</sup>María Pruneda married P. H. Boyd April, 1885, in Los Angeles (*San Francisco Call*, April 8, 1885).

## 1878

- LC:** Apr. 10. Concert and dance Apr. 25 at Turnverein Hall to benefit the *Sociedad Hispano-Americana de Beneficiencia Mútua*; music to be arranged by M. S. Arévalo; Prof. Knell will play the piano.
- LC:** Apr. 20. The play *Atrévalo* by José María Paredes (San Francisco pianist, composer, poet, and author) to be given at Teatro Alarcón.
- D/IAMR:** May 9. Arévalo's song *A Ozaila* sung by Fred E. Berry at one of the "Unitarian Thursdays."
- D/IAMR:** Oct. 31. Arévalo performed the guitar solo *Fantasia on Themes from Ernani* at "Unitarian Thursday," Union Hall, and accompanied the "Miserere" from *Il Trovatore* (singers: Madame Marra, Madame Mayo, Dr. Corbett, and Severance; instrumentalists: Arévalo, Mrs. Stratton, Mr. Wangeman, Mr. Dohs).<sup>90</sup>

## 1879

- D/AMR:** Oct. 30. Arévalo performed the guitar solo *Peruvian Air with Variations* (Luis Toribio Romero?) at Unitarian Thursday, Union Hall; María Pruneda played a "selection" from *Il Trovatore*.
- D/IAMR:** Nov. 6. Arévalo sang a duet with Miss Lanterman at a Congregational Church Benefit.
- D/IAMR:** Dec. 18. M. S. Arévalo and O. Von Ploenies performed a duet for the Episcopal Church Entertainment at Turnverein Hall.

## 1880

- LG:** Jan. 10. "Carta de Los Angeles" in *La Gaceta*: correspondent from Los Angeles notes the recent [1879] public début performance of Eulogio F. de Celis as a singer; also performances by María Pruneda, M. S. Arévalo, Eduardo Arzaga (Arévalo's guitar student), and Rosa [= Rosario] Rheim; Rheim was mentioned as the *poseedora de*

<sup>90</sup>"A rather uncommon personality was Fred Dohs, who came from Germany when he was twenty-three and engaged in trading horses. By 1870 he was managing a barber shop near the Downey Block, and soon after was conducting a string band. For many years, the barber-musician furnished the music for most of the local dances and entertainments, at the same time (or until prices began to be cut) maintaining his shop, where he charged two bits for a shave and four bits for a hair-cut. During his prosperity, Dohs acquired property, principally on East First Street." Newmark, *Sixty Years*, 412.



una voz arrogante y sonora, merece ser mencionada. Varias ocasiones la hemos oído cantar, y como el público siempre le ha recibido con nutridos aplausos, soy de opinión de que han sabido apreciar sus bellas cualidades ("possessor of a spirited and sonorous voice, she is worthy of mention. We have heard her sing on various occasions, and as the public has always received her with abounding applause, I am of the opinion that the public has known how to appreciate her good qualities.")

**D:** Jan. 29. M. S. Arévalo and Eulogio F. De Celis performed Arévalo's vocal duet *A Ozaila*.

**D/IAMR:** Feb. 21. Arévalo played a guitar solo during the "Grand Entertainment and Ball" of the Confidence Engine Number Two at Turnverein Hall.

**D:** Apr. 22. Benefit concert for Madame Marra; Señor Cuyás<sup>91</sup> recited *El penar de una sultana* to Mrs. Stratton's piano accompaniment.

**D:** May 28 and 29. At the benefit performance for G.A.R. [Grand Army of the Republic] veterans, Madame Marra, Miss Mamie Perry, Messrs. Fanning, Lock, Arévalo, and Von Ploennies sang the "Sextet" from *Lucia di Lammermoor*.

**D:** June 28. At the benefit for Miss A. Losee, Sr. Arévalo and Mr. F. B. Fanning sang a vocal duet of Arévalo's (unidentified); Madame Marra, Miss Pierson, Mr. Abernathy, and M. S. Arévalo sang the "Quartet" from *Rigoletto*.

## 1881

**D/IAMR:** May 6. "Grand Testimonial to Prof. M. S. Arévalo." Sr. M. S. Arévalo and Sr. Eduardo Arzaga performed Arévalo's arrangement for two guitars of *The Mocking Bird*. Arévalo played on the guitar his *Variations on Carnival of Venice*. Miss Nell Carter and Miss Isabelita del Valle performed on the piano.

**D/EE/IAMR:** May 7. Review of Arévalo benefit of May 6 in the *Evening Express*: Arévalo and Arzaga played a guitar duet arrangement of Arditi's *Il Bacio Waltzes* for an encore; Arévalo's performance of his *Variations on the Carnival of Venice* was lauded by the reviewer.

<sup>91</sup>Señor Cuyás was the some-time manager of the Pico House, a luxurious establishment built by Pio Pico, last governor of Mexican California.

**DT/IAMR:** Jan. 12. A complimentary concert was tendered to pianist María Pruneda at Turnverein Hall during which Dr. Fernández sang an aria from *Die Zauberflöte*; M. S. Arévalo and Eulogio F. de Celis performed the vocal duet *Vieni la notte é placida*; and María Pruneda performed Liszt's *Rigoletto* paraphrase.

**DT/IAMR:** Jan. 13. Review of Pruneda benefit concert of Jan. 12.

## 1887

**LC:** Jan. 29. Advertisement for Arévalo's services as a music teacher: Apply at the office of *La Crónica*. *El Señor Arévalo es el único professor de guitarra en ésta ciudad. Así mismo enseña canto, piano, e idioma español, todo por métodos más fáciles y progresivos.* ("Sr. Arévalo is the only guitar teacher in the city. He also teaches singing, piano, and Spanish, all according to the most progressive and easy methods.")

**LC:** May 14. Benefit performances to help build a Catholic church in Wilmington, concert May 24, dramatic performance May 25; Arévalo in charge of music; to be held at Armory Hall.

## 1888

**CC:** May 13. Grand Testimonial Concert Tendered to Prof. M. S. Arévalo the guitarist at Turnverein Hall, Los Angeles, Monday Evening, May 13th, 1889. Performers included A. J. Stamm,<sup>92</sup> M. S. Arévalo, students of M. S. Arévalo, Dr. Fernández. Performed were: "Quintette" [= "Sextette"?] from *Lucia di Lammermoor*, *The Mocking Bird* [*Variations*] (arr. for 2 guitars by Arévalo), *Song "Forever and [For]Ever"* (Arévalo) (concert program).

## 1890

**D:** May 6. At the Los Angeles Theater Arévalo and Prof. Brenner performed the [guitar?] duet *Old Folks at Home* and *Stephanie Gavotte* during the

<sup>92</sup>German immigrant organist August J. Stamm, who was also an early orchestra conductor, opened a four-concert season of the Los Angeles Philharmonic January 9, 1893, at the Grand Opera House.

“Entertainment of the Ladies’ Annex of the Los Angeles Chamber of Commerce.”

1892

1891

- D:** Jan. 13 and 14. “Spanish Music, Señor Arévalo” Benefit for Los Angeles Charity Kindergarten, New Los Angeles Theater.
- RHA:** June 3. Advertisement: “M. S. Arévalo. Office Wilson Block #24, First Street, Room 16, Hours 9–10 a.m., 2–4 p.m, and 6–9 p.m.”
- EE:** Dec. 1. Advertisement: “Guitar lessons: M. S. Arévalo, guitarist, vocal culture and Spanish taught. Studio Room 16, Old Wilson Block, Los Angeles.”

- D:** Oct. 12. Prof. M. S. Arévalo with Mr. M. Carri- zosa performed a guitar duet (at Grand Opera House?).

Distinguished guests included Mayor H. T. Hazard, and Professor M. S. Arévalo; the [Ygnacio] García family and the [Miguel?] Villa family; the piano teachers, Miss E. H. Scarborough, Miss Mary Mansfield and Miss Conradi. Many French, American, and Jewish families attended.

- D:** Dec. 7. Arévalo performed at the benefit concert for Miss Josephine Williams.