

# For 50 Years a Leader in Music and Entertainer of Artists

IN ST. LOUIS.

AUGUST WALDAUER, Who Died Two Weeks Ago, Knew and Was Known by Many Stage People Whose Fame Is World-Wide.



MRS. JOHN W. NORTON



JOHN McCULLOUGH

THEODORE THOMAS

WILLIAM FLORENCE

A WALDAUER

Troupe, of which the dashing Lamoureux was the premier danseur, with Barrett as the leading male dancer, and an array of corsettes, assisted by the noted Gale Sisters, such as has never been seen since. They gave a ballet pantomime of "Faust" for the first and only time in America. Young August Waldauer led the orchestra. That was before the Civil War.

Only older readers will remember that once upon a time there was a restaurant in Lafayette Park—"The Center House"—surrounded by a conservatory for palms and potted plants, and every Sunday afternoon during the winter season Waldauer and Vogel gave concerts there. It became the fashion to go to Lafayette Park Sunday afternoons for a cup of coffee and a concert.

From "Center House" Waldauer and Vogel moved down to Apollo Garden and conducted their Sunday afternoon concerts there.

Professor Waldauer closed his career as orchestra leader of the Grand Opera-house with the production of "Norma" and "Il Trovatore." Mrs. Peebles, now dead, and vocal leader and Waldauer the instrumental director, gave fresh impetus to the music life of St. Louis. The concerts were given first in Veranda Hall, corner of Fourth and Washington, afterwards known as Army Hall. From there the society moved to Mercantile Library Hall on Broadway.

After Professor Waldauer's retirement from orchestral leadership he founded the Beethoven Conservatory, and was joined by Professor Marcus Epstein, with whom he became acquainted in Berlin. For a long time it was the only flourishing musical school in the city. Love for music and devotion to the art prompted him in 1870 to organize the Musical Union. For eleven years he was its director.

Among the jewels which Mr. Waldauer greatly prized was a diamond ring from Lola Montez, given to him when she danced herself into the hearts of Americans. From New Orleans she took young Waldauer to Mobile to play her ballet music, and gave him the ring as a token of her esteem.

Many of those who are mentioned in this



MAGGIE MITCHELL

**THE Rhine Sang Him His Birthday Ode, the Mississippi Sings Dirge.**—Doctor Emil Preterorius.

Mr. Waldauer came to St. Louis from New Orleans at the turn of the half-century. In the Crescent City he had been the orchestra leader of the historic St. Charles Theater, which was owned and operated by Ben de Bar, Waldauer's bosom friend as well as chief.

When Jenny Lind and Ole Bull thrilled the music lovers of the New World, Waldauer in New Orleans, Benedict, the conductor of the Lind troupe, engaged him as first violinist for the rest of the tour. He went West with them to San Francisco and back to New York, where he left them to go back to New Orleans.

Here in St. Louis Jenny Lind sang in Wynn's Hall, located in Market street, opposite the Courthouse. Phineas T. Barnum, of circus fame, managed her and operated along the lines of his own successful methods. The seats were sold at auction and Keevil, the hatter, bid in the first ticket for \$50.

Ben de Bar, who was the proprietor of the old St. Louis Theater on the north side

of Pine street, between Third and Fourth, and on the site of White's restaurant, invited Waldauer to come permanently to St. Louis. He became first violinist in the orchestra, and later was chosen leader.

The Waldauers boarded in those days at a famous German boarding-house kept by Mrs. Decker, on Market street across the alley from the Grand Opera-house of today, which was then known as Field's Varieties. Every week the guests in the house were given a rare treat, when Waldauer, the young violinist; Bode, a noted pianist of that time; and Doctor Adolph Hammer would meet to play "chamber music."

Where John Wilkes Booth Showed His Skill as a Fencer.

From Decker's the Waldauers moved to the second floor of a house on the north side of Market street between Eighth and Ninth streets. George Miller had a bar-room on the first floor, and the Waldauers, with their brother and Joseph Kahn, furnished the second story.

It was in this house that John Wilkes Booth had a fencing bout long before he became the slayer of a President. Booth came to the city to visit his niece, Blanche Booth, or Blanche de Bar, as she was known, then a young girl. Mr. Kahn was fond of fencing and one or more pairs of fells always decorated the walls of his bachelor room.

"I see you fence," said Booth, taking down a pair of fells; and Kahn, proud of his reputation, promptly answered, "yes."

"I should have said 'no,'" to Mr. Kahn's comment whenever he is reminded of that memorable episode. "Booth disarmed me before I knew what I was doing, and after that experience I never thought I was anything but a back-number as a fencer."

From Market street the Waldauers moved to Pine street next door to Ben de Bar's St. Louis Theater, and there De Bar and his family made their home with them.

In this hospitable house "Billy" Florence was among the first to be entertained. He was then associated with his brother-in-law, Barney Williams, and was considered one of the best Irish comedians on the stage.

Many Noted Men and Women Met in His Home.

From the Pine street house Mr. and Mrs. Waldauer and Joe Kahn moved to their home on LaSalle avenue and Ninth. "Amelia avenue" the street was called then.

There they entertained at dinner many celebrities. Among them was Schlegelweid, the great Asiatic traveler, who had just returned from an exploring tour of the Himalaya Mountains. At this dinner, which was given in the year 1885, were present Doctor Gustavus Fischer and Doctor William Tausig, and Mrs. Tausig; Henri Vieuxtemps, the Belgian violinist; Von Bülow, Rubinstein, Theodore Thomas, Max Strakosch, Edwin Booth, John McCullough, Joe Jefferson, Marie Litta, the Blooming-ton, Ill., nightingale; Julia Rive-King, Fannie Bloomfield Ziesler and hundreds of others ate and drank around their board. Rubinstein sat down at 8 in the evening and rose at 2 o'clock in the morning to go back to the Southern, where he stopped, in a carriage.

An anecdote which Vieuxtemps told at one of the Waldauer dinners has probably never appeared in print. He and Liszt

**FAMOUS PEOPLE WHOM THIS OLD MUSICIAN HAD ENTERTAINED.**

Rubenstein,	Joseph Jefferson,	Ole Bull,	Henry Vieuxtemps,
Jenny Lind,	Max Strakosch,	Von Bülow,	John Wilkes Booth,
Schlegelweid,	Annie Mehlis,	Marie Litta,	John McCullough,
Edwin Booth,	Maggie Mitchell,	Lotta Crabtree,	Mrs. E. Dean-Lowe.

were billed to appear in one of the smaller inland cities. The weather was bitterly cold, and when the curtain rose there was an audience of just four persons. The atmosphere in the hall was icy and the artists shivered. Vieuxtemps whispered to Liszt and the latter nodded. Then Vieuxtemps invited the four who had braved the weather to his hotel.

"We'll play for you there and treat you to supper besides."

The invitation was promptly accepted and the two artists played to and fed their guests till the small hours of the morning.

**Mrs. Waldauer's Part in Lotta's Great Fame.**

Annie Mehlis, one of the greatest pianists that ever visited St. Louis, was the guest of the Waldauers for several weeks. Lotta, with her mother, Mrs. Crabtree, visited them, and so did Maggie Mitchell, many times.

It was Mrs. Waldauer who laid the foundation for Miss Mitchell's fame and fortune. During a visit to Germany she was deeply impressed with "Die Götter" (The Crickets), in which Charlotte Birchpfeffer was starring in Berlin. She bought the manuscript, Mr. Waldauer translated and

arranged it for Miss Mitchell, and his wife coached young Maggie and made the dresses for the part.

Mr. Waldauer's first effort at stage version was "Griseldis," which he arranged for Mrs. Farren, who played it for the first time at Field's Varieties in 1884. Joe Flood was Mrs. Farren's leading support.

A famous dinner was that given by the Waldauers to Edwin Adams, Ben de Bar, J. W. Florence, Mrs. Florence, Charles H. Pope and Joe McCullough.

Many of the present generation of music lovers look back with pride upon Mr. Waldauer's production of the oratorio of "Elijah," first in the Merchants' Exchange and later in the Natatorium. Fanny Keldner, sister of Clara Louise, and Marie Rose, before she became the wife of the younger Mapleson, were the leading spurs in Adams's alternate. Oscar Stein was a great Count di Luna in the "Il Trovatore" cast, with Miss Carpenter as Leonora, Minnie Curtis, a beautiful blonde, now the wife of Doctor Ryan, a Paris dentist, as Azucena, and W. A. Cunningham as the High Priest.

**His Interest in Local Musical Societies.**

The founding of the Philharmonic Society, of which Charles Balmer was the

close of Waldauer's career as Orchestra Leader.

As earlier generation remembers when Waldauer engaged the Roussin Ballet

Mrs. Carpenter alternated in the role of Norma. Mrs. Georgia Lee Cunningham, then still "George Lee," sang Adalgisa. Tom Dean, one of New York's rich men now, was the Pollo, and Charles Allen, Assistant City Attorney, won his operatic spurs as Don's alternate. Oscar Stein was a great Count di Luna in the "Il Trovatore" cast, with Miss Carpenter as Leonora, Minnie Curtis, a beautiful blonde, now the wife of Doctor Ryan, a Paris dentist, as Azucena, and W. A. Cunningham as the High Priest.

column have gone to their last resting place, among them the brilliant musician and his charming wife. Only last Thanksgiving Day Mr. Waldauer sat with a few of his best beloved around a table at the Lederkranz. He was wearing his seventy-fifth year. "Friends," he said, as he arose to toast them with a glass of wine, "I wish that every one of you may feel as young and hearty as I to-day, when you are my age."

Ten days later his lips had closed in death.

"The Rhine sang him his birthday ode, the Mississippi sings his dirge," spoke Doctor Emil Preterorius at the flower-laden bier of his dead friend.

**WATCHWORDS FOR THE NEW CENTURY.**  
Continued from Page One.

who differ. The opinions we hold may be erroneous, but we only yield them when the one differing from us points out our error in a way which makes us believe he is seeking a truth, rather than a triumph.

**"HUMAN SUNSHINE."**  
By Thomas C. Hennings.

Hide your worry and appear happy. A bright face is human sunshine. It illumines the pathway that lies to those fair, far countries, Peace and Content.

**EXPERIMENT AT BEING A "BETTER FELLOW."**  
By Jere M. Hunt.

Be just a little "better fellow" on Christmas Day than you have been on any other day of the year. Your friends will enjoy it maybe you will. And if you find that the experiment has been profitable, in causing yourself and the world to see more to admire in each other, you might continue it into the new century.

**HAVE TIME FOR WORK, YET TAKE MUCH HOLIDAY.**  
By Doctor W. G. Moore.

For Christmas, turn back the hands upon the dials of Time, and make yourself "child" again, just for to-night. For the New Year, resolve to have "time for work, yet to take much holiday for art's and friendship's sake."

**NEW CENTURY AN ARENA FOR LARGER VICTORIES.**  
By the Reverend D. E. Bushnell.

Those who hail Christmas with the supremest joy will welcome the new century with heartiest enthusiasm, as the arena for larger victories for the gospel of the Son of Man.

**THE CHURCH'S LAST GREAT CAMPAIGN.**  
By the Reverend W. G. Palmore.

The last great campaign of the church will be in the coming century. When she falls into line, the angels will take up their harps for the Coronation Hymn.

**CONQUER AND UTILIZE THE SOUL'S SECRET ENERGIES.**  
By the Reverend James W. Lee.

During the Nineteenth Century man has discovered and conquered the forces of the outside world. The work of the Twentieth Century will be to discover and conquer and utilize the secret energies of the soul. The race has mastered the objective; it is now time to master the subjective, which is infinitely larger and richer.

**PRACTICE THE HIGH ART OF GIVING.**  
By Judge Selden P. Spencer.

Give freely to church and poor and public enterprises. Give time to find out when and where and how to give. Give money when you can, but always give to every good and helpful work your influence and your sympathy. The man who gives shares twice the joy of having.

**CARRY GIFTS—HELP, FAITH AND HOPE.**  
By the Reverend W. W. Boyd.

To carry gifts to Christ's representatives on earth—help to those that are helpless; faith to eyes that are blind, and hope to hearts that are despairing—is the real Christmas spirit.

**CHRISTMAS CAROL THE MUSIC OF HUMANITY.**  
By the Reverend W. J. McKittrick.

The Christmas carol is the music of humanity. There is love in it, human fellowship, divine fatherhood, a night rest emanation, "Peace on earth, good will to men," and the promise of the world's emancipation.

**GATHER SMILE FOR SMILE.**  
By George J. Tansey.

Happiness is more infectious than disease, and we can gather smile for smile; and while politicians may prate of the strenuous life, necessity for empire, or the benefits of mercantilism, after all, home and friends are what make the individual life on which the nation rests.

**How Forgery Is Detected—The Paying Teller's Story.**  
The Bank Clerk and His Conclusions.

WHITTEN FOR THE SUNDAY REPUBLIC.

"Every man to his trade" is an adage as old as the hills, and perhaps a little older, and there is no denying the fact that the saying stands for that peculiar development in man that can only be properly called intuition. This is best illustrated in the paying tellers of the banks in large cities. One has but to drop into any of the banks of the city of St. Louis and approach the teller. He scarcely looks up at you. The moment you place your check before him he turns it over to see if the indorsement is there, and the next moment he is rapidly counting out your money. His actions are as rapid as it is possible for a human being to obtain physical speed. They needs must be, for behind you are many others with checks, all impatient to get their money. Thus he keeps on at racing speed during the hours of business.

Presuming you are honest the payment of your check suggests nothing in the way of intuition to you, but let it be a forged and you will perceive an instant change in the manner of the paying teller. Perhaps as soon as he glances at it he will inform you that it is a forgery, or if he is uncertain he will pause long enough to refer to the signature book, and then, if he has any doubt as to the genuineness of the signature, he will refuse payment or else you will be told to call again and that the matter will be investigated.

How is it that the teller is able at a glance, in the rush of business, to detect a forgery? This is the question that brings up that human development which may be called intuition. Of course, forged checks are sometimes paid, but not often. The percentage is small; in fact, so very small when compared with the checks that are cashed that the number is reduced to an absolute minimum. Ask a bank teller what it is that enables him to detect a forgery and you will be promptly informed that he does not know. That is to say, he cannot explain in specific terms. He will say that long experience has taught him, but when more closely pressed they all admit that some sense of danger or something being wrong with a check is sensed in them, as a child would say, just so.

Mr. I. A. McGirk, one of the paying tellers of the National Bank of Commerce of this city, talks interestingly of this practice, as he calls it, when he explains to you, or intuition as he admits it to be, after you have pressed him for more specific terms.

"Why are we able to detect a forged check?"

"The question is easier asked than answered. How do we know, as a general rule, a forged check the moment we see it? That is another question that is more easy to ask than to answer. Personally, I know a piece of fraudulent paper because it looks different to me from that which is genuine. No matter how perfect the imitation may be, there seems to be something lacking that appears as prominent to us as if the name of a man was signed who we knew was not a depositor. I believe that this sense is developed by long experience, but then there are no guiding rules in the matter of experience, for every man learns or acquires his differently, so that after all I guess

intuition is the proper way to speak of the peculiarly possessed by paying tellers.

"In every bank there is a signature book. In it are the signatures of all of the customers of the bank. The teller becomes by constant association with these names as familiar with them as he is with his own. Every signature has a certain individual character connected with it, and this to the teller is one thing that enables him to detect a forgery more readily than anything else. A man may sign his name under many conditions, and each may be different from the other, but the individuality will be there just the same. It cannot be obliterated or lost. When a name is forged this individuality is lacking, by the intuition ever so perfect. Then, again, it is strange to think that of all the signatures in the world there are no two exactly alike. This seems to be almost a divine provision. If there were many signatures identical there is no telling just where the trouble would end.

"We may be said to cash checks mechanically. As long as they are genuine we speak in a way by this that you never really not seeing them at all, but the instant a piece of fraudulent paper is placed before us this intuition that has appeared in a preliminary sort of way that is not exactly identical, but it serves to show that there are senses so acutely developed that you are not aware of them.

"Again it cannot be denied that practice makes perfect, and this, added to years of experience, in my opinion, develops in a paying teller that peculiar faculty or gift that enables him to recognize a forgery without being aware of any abnormal development along this line. In fact, it might seem peculiar to a teller upon first thought that every one does not possess the same gift. He is it unconsciously himself, and therefore there is nothing strange to him about it."