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Amy Fay: The American Years

When the American pianist Amy Fay returned to the United States in 1875 after six years of study in Germany, she already was a celebrity of sorts in cultivated circles. Her letters to her sister Melusina Peirce, in which she describes musical life in Germany and music study in particular, had appeared in the *Atlantic Monthly* in 1874 and served to introduce her to a large public. Her colorful verbal portraits of such great musical masters as Tausig, Kullak, and Liszt and her vivacious accounts of German musical life proved both entertaining and instructive for her readers and won for her an enthusiastic following.

When, through the efforts of her sister and Henry Wadsworth Longfellow, Fay's letters finally were published in book form by Jansen and Maclurg in 1880 under the title *Music Study in Germany*,¹ her public widened. According to the Fay genealogy,² during the author's lifetime it went through twenty-five editions in America. Ethelbert Nevin once remarked that it was "the book of the age."³ It stimulated many American students to make a serious study and profession of music. Frequently it was given as a prize for proficiency in girls' schools,⁴ and undoubtedly it proved an incentive for young musicians the world over to study their chosen art in Germany.⁵

The popularity of the book has endured to the present, so much so, in fact, that it has tended to distract the attention of the public from other equally important accomplishments of its author. Musicians and amateurs alike know of Amy Fay principally as the author of *Music Study in Germany*,⁶ while for the most part they remain uninformed about her career at home.

Yet it was in preparation for that career that Fay spent so many years studying music in Germany under the direction of some of the leading European pianists. Furthermore, toward the end of her European sojourn, Fay eagerly anticipated her return to the United States, so that she could test her musical

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skills with the American public. In a letter from Hamburg dated Easter Sunday, 1875, she writes:

In truth I am getting very impatient to be at home where I can study by myself, and take as much time as I think necessary to work up my pieces. Deppe and Fraulein Timm are like Kullak in one thing. They never will give me time enough, but hurry me to prepare a programme. So I have given up my plan of a concert in Berlin this spring. They have one set of ideas and I another, and I see I shall never be able to play in public until I abandon masters and start out on my own course. Two people never think exactly alike. Masters can put you on the road, but they can't make you go. You must do that for yourself. As Dr. V. says, "if you want to do a thing you have got to keep doing it. You mustn't stop—certainly not!" Concert-playing, like everything else, is *routine*, and has got to be learned by little and little, and perhaps with many half-failures. But if the "great public" will only tolerate one as a pupil long enough, eventually, one must succeed. At any rate, it is probably the best and only "master" for me now!

Not only did Fay realize her initial career goal of becoming a concert pianist, but she also attained a national reputation as a teacher, critic, and clubwoman.

Fay came of an enlightened family. Her father, Dr. Charles Fay, was a man of unusual scholastic attainments, having graduated from Harvard second in the class of 1829, with a class that included Professor Peirce and Oliver Wendell Holmes. He entered the ministry and as a young clergyman was placed in charge of a parish in Bayou Goula, Louisiana, the place where Amy was born. Amy's mother, Charlotte Emily Hopkins, was the daughter of Bishop John Henry Hopkins of Burlington, Vermont, and a woman of unusual abilities and accomplishments. Besides being a skilled performer on the piano, organ, guitar, violin, flute, and harp, she was an accomplished needlewoman and a natural artist with pencil, pen and ink, and brush. She married at sixteen and became the mother of nine children. She died in 1856 at age thirty-nine. It was she who gave Amy her first musical education. When, at age twelve, following the death of her mother, Amy went to live in Cambridge with her older sister Melusina, her sister became a surrogate mother, encouraging her in the study of music and stimulating her in the development of her talents. The influence of Melusina is to be noted throughout her younger sister's life.

Melusina was a nineteenth-century feminist and writer and the first wife of the philosopher Charles Sanders Peirce (Harvard, 1859), who divorced her in 1883. She was a pioneer in the woman's movement and developed a theory of cooperative housekeeping that she articulated in a book on the subject. She founded a woman's orchestra in New York, worked for political reform, and "saved" both Fraunces Tavern and the Poe Cottage in the Bronx.⁷ In her last work, a long novel entitled *New York: A Symphonic Study*, published in 1918 five years before her death, she outlined a social and religious synthesis for these

unusually diverse concerns.⁸ Melusina's ongoing zeal for the development of women in society led Amy in later years to identify increasingly with causes aimed at advancing the place of women in society, especially in the realm of music.

Fay's professional life centered in three cities: Boston (1876–78), Chicago (1878–90), and New York (1890–1919). While living in each she worked vigorously to raise the level of musical understanding and taste, whether in the concert hall, lecture room, teaching studio, or through the written word.

Her professional career began in the Boston area, where she appealed to audiences and critics alike with her performance of such works as the Beethoven Sonata op. 27, no. 1, the *Grand Polonaise* in E major, *Valse Impromptu*, and *Elfin's Dance* of Liszt, and the C-sharp minor and D-flat major Etudes of Chopin, along with the latter composer's Piano Concerto in F minor, which she played with the Theodore Thomas Orchestra. John Sullivan Dwight reviewed her playing several times, commenting upon such qualities as her faultless technique,⁹ her fine, bold sure hand,¹⁰ her firmness of touch,¹¹ her wonderful memory,¹² and her unflagging certainty.¹³

Boston newspapers gave notice of Fay's local concerts also, and the critic of the *Boston Evening Transcript* predicted after the January 19, 1876, concert that Fay's performance and teaching in this country "must have a beneficial influence towards raising the standards of proficiency and requiring solidity of performance."¹⁴

In 1878 Fay was invited to play at the Worcester Music Festival. This festival, which has the distinction of being the nation's oldest, was noted in the first decades of its existence for its favoring of woman pianists.¹⁵ Fay's performance was of particular historical importance in that she was the first to play a concerto at these festivals, the Beethoven B-flat Major Concerto with the Germania Orchestra, under the baton of Carl Zerrahn.

In the latter part of 1878 Fay moved to Chicago, making her home with her younger brother, Charles Norman, a prominent Chicago businessman who also became one of the founders of the Chicago Orchestra and spent much of his time and resources in seeing it through the first difficult years of its existence.¹⁶ The record of her years in the Windy City shows that she did much to enrich its musical life. After making her debut at Hershey Hall in 1879,¹⁷ she became a popular figure on the concert stage. The next decade found her attracting enthusiastic audiences at Hershey Hall,¹⁸ playing before the Chicago Amateur Club¹⁹ and the Artists' Club²⁰ of Chicago, at S. G. Pratt's School of Music and Art,²¹ and at the American Conservatory.²² These years also saw Fay touring the cities of the Northwest and West with the Thursby Concert Company²³ in such places as Des Moines, Rochester, Detroit, Washington, D.C., and Louisville.²⁴

Not long after her appearance in Chicago, Fay discovered that, if she introduced each piece, discussing briefly what the work was intended to convey and

presenting information about the composer, her audience was far more interested and delighted than when she played her program through in an ordinary manner.²⁵ She called these recitals Piano Conversations and, having utilized the format, gave recitals in no other fashion.²⁶ (The form appears to be a forerunner of today's lecture-recital.)

During the Chicago period Fay became a professional music teacher, working untiringly to promote the Deppe Method²⁷ for the pianoforte as set forth in the last chapters of her *Music Study in Germany*. One of her outstanding students was John Alden Carpenter, who was to become a distinguished composer. Other students came from all over the West to learn the Deppe method from Fay and later wrote to express their delight with the results both in their own playing and in that of their pupils.²⁸

In Chicago she also became a popular lecturer at the national meetings of the Music Teachers National Association and a regular contributor to *The Etude* magazine, writing articles on such topics as the Deppe Method,²⁹ First Lessons for Young Children,³⁰ Expressions in Piano Playing,³¹ How to Practice,³² and the Royal Conservatory at Brussels.³³

But her musical activities in Chicago did not stop there. Fay was also an active member of musical clubs in Chicago. She believed that such societies provided workable ways to develop the talents of members and to advance the musical taste and understanding of local audiences. She gave support through performance and writing to the "Amateur Musical Club," a women's club that, according to George P. Upton, was one of the leading features of Chicago's musical life. In describing this club for *The Etude* in 1887, Fay wrote: "I must state that women only constitute this club. No ungodly males are admitted, except to its public concerts, by invitation."³⁴ One notes here a feminist tinge that is to become even more pronounced during her New York period.

Fay also founded a musical club that she called the "Artist's Concert Club," an association of musicians formed for the purpose of giving fortnightly concerts throughout the season, at which resident Chicago artists of the highest order were the performers.³⁵

Her contributions to Chicago's musical life did not go unnoticed by local observers. In his *Music in Chicago*, the distinguished critic George P. Upton cited Amy Fay and her younger sister, Rose (the second Mrs. Theodore Thomas), as two residents who held a most prominent place in advancing the cause of music in that city.³⁶

In 1891 Fay relocated again, this time to New York, where she took up residence at 60 West 94th Street and where she continued to enjoy prestige in musical circles. She was in demand as a professional musician of considerable stature. Her instructive and enjoyable Piano Conversations achieved popularity throughout the city and environs, while her students were asked to perform at home entertainments, schools, grand receptions, and charity concerts. She was

sought as a lecturer at national music conventions and other professional gatherings. She counted among her personal friends such musical lights as Fanny Bloomfield Zeisler, John Knowles Paine, and Ignaz Paderewski.

Even with her great success, there were aspects of the musical world that Fay felt impelled to criticize. Accordingly, during this period, she became a productive writer about the world of music. Among the more fascinating critical writings of this period are those addressing issues relating to the place of women in the world of music. It seems clear that Fay was becoming increasingly conscious of many discriminations against women in the music profession, for there are several references to the urgent need for women to work energetically to advance their position.

In 1900, for example, she wrote a sympathetic article for *Music*, noting that women are not renowned as composers³⁷ and citing two principal reasons. First, women have to encourage men so much that they fail to place a proper value on their own talent. Second, women from the earliest years are denied the kind of "mind training" necessary for achieving stature as composers. She indicates, however, that "now all this is changed. Women are beginning to realize that they, too, have brains and even musical ones. They are, at last studying composition seriously, and will ere long, feel out a path for themselves, instead of being 'mere imitators of men.' . . . If it has required 50,000 years to produce a male Beethoven, surely one little century ought to be vouchsafed to create a female one."³⁸

Fay also concerned herself with the plight of the woman music teacher in a large city such as New York, noting that such women are often handicapped because of their gender. In an article written for *The Etude* in 1902, she points out that the woman music teacher from the outset has difficulty attracting students, since most of the music student population are young girls who would prefer to study with men teachers. Furthermore, the woman teacher who succeeded in attracting students often ended up not being paid for lessons students missed, since parents in general did not pay women teachers in advance as they did men teachers. Even if the teacher manages to arrange for make-up lessons, payments are frequently deferred. Apropos of this latter point, Fay states: "With a man, 'business is business.' Women do not dream of expecting anything else from the 'lords of creation.' With their own sex it is a very different matter, and I am sorry to say, they cut off corners in a most unblushing manner."³⁹

In other areas Fay also demonstrates how women were held down in the field of music. In 1903 she wrote a letter to the editor of the *Musical Courier*, protesting that of the seventy-two musicians listed on the advance program of the Music Teachers National Association only eight were women, an unacceptable situation that shows what little artistic standing women have "in the eyes of their brother workers with them in the noble art of music."⁴⁰

There is no question about Fay's sensitivity to the woman's question. Her writings consistently reflect an interest in and concern for women. In 1901, for example, she wrote an article entitled "Music in New York" for *Music*, which

proves to be a forum for sympathetic discussion of women performers. Her opening remarks about the playing of violinist Leonora Jackson became a point of departure for a parenthetical discussion about the careers of two other American women violinists, Maud Powell and Arma Senkrah. Of the latter she states that

Times are changed since 1885, when that other gifted violinist, Arma Senkrah, of Brooklyn, L.I., was obliged to allow herself to be given out as coming from India! The celebrated manager in Berlin, Wolff, simply would not hear of her appearing as "Mary Harkness, from America," but made her spell her name backwards, and announce herself as "Arma Senkrah, from India." . . . As for Arma Senkrah, it was a pity she did not remain in her own country, and then she would not have shot herself through the heart from jealousy and despair over the faithfulness of her good-for-nothing German husband in Weimar, on September 4. She was a beautiful and fascinating young woman, and an artist of the first rank.⁴¹

Toward the end of the article she gives a relative evaluation of three pianists who opened the New York season of that year: Gabrilowitch, Dohnanyi, and Teresa Carreno, concluding that "Carreno swept everything before her." To support her unqualified praise of Carreno, she subjoins excerpts from a review of Carreno by the *Times* critic whom Fay usually considered to be notorious for his ruthlessness. This time the critic acknowledges Carreno as follows: "Power, majesty of conception, sonority of tone, and all the splendors of passion flamed through the performance of this gorgeous woman, who, at a period of maturity when most of her sex take to teaching or to charitable societies, is still able to reign over human hearts by the magic of the songs she sings through the keys of her chosen instrument."⁴²

Another indicator of her zeal for the advancement of women in the house of music is reflected in her long-term association with the New York Women's Philharmonic Society, an organization founded in 1899 by her sister, Melusina Fay Peirce, and of which Amy was the president from 1903 through 1914. This society was envisioned by its founder and her associates (among whom was Amy) as a strong musical organization by and for musical women alone, and it aimed to promote effort and achievement by women in the performance, composition, theory, and history of music.⁴³ It became an active forum for musical women, enlivening the New York cultural scene during the early years of its existence. Through its efforts young artists were given hearings without incurring great expenses, and scholarships were provided for talented people. Fay's letters attest to her remarkable dedication to the society as a faithful attender of business meetings, writer of reports, organizer of concerts, and overseer of various departments. In a letter to Melusina dated October 8, 1901, she states: "I have been running and writing incessantly for the last fortnight to get the programme arranged for Tuesday evening. I never saw a Club in such a continued state of activity as this one, and there seems no let-up to it!"

To be sure, the organization was not without its difficulties, and it passed through one particularly turbulent period during which there was an unsuccessful attempt on the part of some of its members to change its name to the New York Orchestral League and to admit of male members, much to the dismay of Fay and others. But, in the long run, the society did much to enrich the musical lives of women and become an active forum for musical exchange. It probably also was a catalytic factor in Fay's assumption and articulation of a more intense feminist posture, which colors many of her critical writings while she lived in New York.

For all of Fay's involvement in activities directed at advancing the place of women in society, she enjoyed the normal relationships between the sexes. Amy's niece Madeline Smith describes one of these: "She never married but had numerous admirers through the years, one of whom, the Director of the Brussels Conservatoire, and a pianist, she found herself engaged to, but Uncle Norman stopped that! Music was her life, and I don't think she ever regretted matrimony, but she used to wear around her neck, on occasion, a jeweled heart with 'Gu-Gu's' picture in it, his name being, as nearly as I can remember 'Guerieux', or something akin."⁴⁴

It is most probable that this "Guerieux" was one Professor Gurickx, who taught piano at the Brussels Conservatory. A letter to Zina dated August 5, 1903, during one of Amy's European sojourns, sheds light on the relationship:

You can't imagine how charming Gurickx was! He is very little changed except that he wears a beard now. His hair and beard are much darker, almost black, with a few grey hairs scattered through them. He looks older, of course, but is more attractive than ever. I wrote him a note when I arrived in Brussels and then went out with Miss Read. When I returned to the hotel I found a magnificent *bouquet* of roses from him and a note in my room, in which he bid me welcome and said he should call at five on Sunday afternoon, which he did. The next morning he took me to see his fine large house in the suburbs, which is just being finished. . . . He must be very well off to have such an establishment, or else his wife must have money. His position as Professor at the Royal Conservatory is a good one, and he wears in his buttonhole a decoration from the king. In the afternoon Gurickx invited me to his town house to hear his best pupil play, and he asked me to bring Miss Read also. His wife was not visible, as she is near her confinement, but I observed her sitting in the window upstairs as we drove up in the cab. She is *petite*, with dark hair and eyes and is young and pretty. They have only one child, a little girl ten years old, named "Germaine." . . . Gurickx is very happy in his marriage, and he has probably made a wise selection, with his usual judgment and discrimination. . . . His house was pretty and dreamlike, and he did the honors with much grace. Miss Read thought he was a good deal agitated inwardly, by his manner, and I daresay he was! He had reason to be, with his wife upstairs and me downstairs! . . . Altogether it was a nice little episode

to meet him again, and we mutually avoided any reference to the past! He looked at me affectionately, though, and as if he had a lot of sentiment! . . . I showed him a copy of my book and he was delighted with the picture in it and exclaimed, "You must give me a copy of that!" As I gave him the book, he gave me his photograph, a very good one. . . . I think Gurickx did wisely to return to his own country, where he has a *fixed position*, and for *him* New York would have been a poor exchange. His wife, too, suits him a great deal better than I would have done, so it is alright. He was *stirred up* at seeing me again, though, and possibly he had some regrets.

Amy's correspondence indicates that she remained in New York as a teacher and piano conversationalist through the year 1916. In the following year her circumstances began to decline, and by 1919 her brother Charles Norman insisted that she return to Cambridge to live with him and their sister Rose. A letter from Amy's sister Kate Fay Stone to her daughter Margaret Garrard Wright dated February 4, 1919, demonstrates that Amy's situation had become pathetic: "She is naturally broken-hearted at having to pull up stakes and leave New York and no wonder. We all feel terribly sorry for her . . . it is a question whether she ought to live there alone any longer with her failing memory."

Amy never became resigned to leaving New York, and as late as 1923 was agitating to return there. In a November 15, 1923, letter Kate informs Margaret:

I went to see your Aunt Amy not long ago, but now that Zina is gone she is lonely and unhappy and it made me so unhappy to see her I could not get over it for several days. She wants to go back to New York of course and imagines if she did she would be in her old boarding house and have her scholars and everything would be just as it used to. She can not understand there is any difference in her *condition*, and thinks it is only lack of money that prevents her returning there. I do feel so sorry for her, and yet what can we do? If she went back she would be just as unhappy, for everything would be different. She could not get scholars and could not teach if she did, and if she went out alone she would get confused and lose her way, and no boarding house would be likely to take her. It is a most pitiful case. Nothing one can do for her makes any impression for she forgets it instantly. I had her here to dinner one evening with Norman and Lillian, but she was uneasy till she went home and did not enjoy it at all. Lily spent most of one day with her, when she was here trying to amuse her, but she said to me soon afterward she "had not seen Lily for a long while." Rose and I rack our brains trying to think of something better for her, but without success so far—

Amy ended her days in the same nursing home in Watertown where her sister Zina had died in 1923. Kate writes to Margaret on December 29, 1925, just about two years before Amy's death: "I went up to Watertown to see Amy Fay, whom I found as normally a-sitting in her rocking chair by the window doing nothing . . . she is just fading away by slow degrees. Rose came and brought

her to her house to dinner. . . . Rose gave her a delightful china bracelet, suitable for a child, and Amy was delighted with it! She kept saying how pretty it was!" Amy died on February 28, 1928, and is buried in the Mount Auburn Cemetery in Watertown, Massachusetts. The obituary notices that appeared in the *Boston Globe* and the *Boston Herald* on the next day cited Fay as a well-known pianist and as a writer on music. Her brother, Charles Norman, paid tribute to his sister in the following memorial poem composed in Cambridge on May 10, 1928, for the *Twenty-first Annual Report of the Hopkingsfolk Association*:

MEMORIAL POEM FOR AMY FAY BY NORMAN FAY

AMY FAY
1844–1928

"Simplex Munditiis!" Yes, she is dead.
Thanks, old friend Horace—that was well said.
In the world, *not* of it. Why—that was she!
So let this our memorial be.

Gone she is—visioner, dreamer of dreams!
As we look back at her, how oft she seems
Rapt in the infinite blue of the sky,
The laugh of the lake, the whisper or sigh
Of the old hemlocks—stately and tall,
Kings of the trees, overtopping them all—
There where the brown cliffs look to the west,
Where the red sun rolls down to his rest
Past purple mountains—there where she said
"*Dear Old Rock Point!*" And now she is dead.

Not many ecstasies, not many tears
Hers, as she wandered the world and the years.
Duty, and beauty, and always the dream
Of an art exquisite, single, supreme—
And its great masters. Ambitions? Yes, one—
To be a true artist! Jealousies? None.
Lovers? A plenty of lovers there were.
And she loved loving—but, not so fair
The vision of love as the vision of art.
So in her dream-life she lingered, apart.

Artist in words too, to tip of her pen;
Camera-like, swift limner of men,
"She could have struck," Fra Elbertus wrote,
"Thirteen in Literature," but for the note,
The rhythm, emotion, insistent refrain,
The master-musician that beat in her brain.
Humor, wit, sweetness she had; and her gold
Ripple-hair many a fairy-tale told.
Many a name illustrious lends
Glint to the galaxy of her friends.

Painter, romancer, ambassador, bard,
Sculptor, philosopher, verily starred
Her wide horizon. Birds of a feather,
Genius and beauty flock alway together.

Farewell, loved artist! Memory goes a-roaming
Back to dim parlors and midsummer gloaming,
Whence unseen keys and shadowy fingers roll
Billows of melody over thirsty soul.
Ballade, Prelude, Fugue, Appassionata—
Of *all* the beautiful inamorata—
How is thy charm delicious to remember,
As flame of youth burns down to old-age ember!
Though thou are past that ultimate, dark portal,
Still dost thou leave us love and art, immortal!⁴⁵

C.N.F.

Cambridge, May 10, 1928

Through her activities as an educator, clubwoman, writer, and lecturer, Amy Fay worked to raise the level of musical life in this country. As a woman she was conscious of the unequal opportunities available to her sex in the music profession and attempted to broaden professional options for women in music. An evaluation of her contributions to the musical life of turn-of-the-century America enriches our knowledge of her nation's cultural life and provides a widened perspective within which to view women in American music.

NOTES

1. Amy Fay to Henry Wadsworth Longfellow, Dec. 21, 1880, Houghton Library MS 1340, 2(1925), Harvard University, Cambridge, Mass.

2. "A Biographical Sketch of Amy Fay," in *Twenty-first Annual Report of the Hopkinsfolk Association*, May 12, 1928.

3. Unpublished letter of Amy Fay to "Mudkins" (Melusina), Mar. 12, 1914. All letters written by Amy Fay and Kate Fay Stone quoted in this article are now located in the Schlesinger Library, Radcliffe College.

4. W. Nelson Smith, ed., *Who's Who in Hopkinsfolk* (Reading, Pa.: N.p., 1934), p. 16, in Library of New England Historic Genealogical Society, Boston.

5. See Elisabeth Caland, *Artistic Piano Playing as Taught by Ludwig Deppe* (1903), trans. Evelyn Sutherland Stevenson (New York: G. Schirmer, 1903), p. 9; and Mabel

W. Daniels, *An American Girl in Munich: Impressions of a Music Student* (Boston: Little, Brown, 1905), pp. 18–19.

6. Amy Fay, *Music Study in Germany* (1880; rpt., New York: Da Capo Press, 1979), p. 341.

7. Sylvia Wright Mitarachi, "Melusina Fay Peirce: The Making of a Feminist," paper read at Radcliffe Institute Colloquium, Radcliffe College, Mar. 20, 1978.

8. *Ibid.*

9. *Dwight's Journal of Music*, Jan. 8, 1876, p. 159.

10. *Ibid.*, Apr. 15, 1876, p. 214.

11. *Ibid.*, Nov. 10, 1877, p. 126.

12. *Ibid.*, p. 127.

13. *Ibid.*, Dec. 8, 1877, p. 143.

14. *Boston Evening Transcript*, Jan. 20, 1976, p. 5.

15. Raymond Morin, *The Worcester Music Festival: Its Background and History, 1858–*

1946 (Worcester, Mass.: Worcester County Musical Association, 1946), p. 99.

16. Smith, *Who's Who in Hopkinsfolk*, p. 13.

17. This Chicago debut review in the *Chicago Tribune*, Sunday, May 18, 1878, p. 11.

18. Reference to other Hershey Hall Concerts in *ibid.*: Sunday, Apr. 17, 1881, p. 21; Sunday, Mar. 25, 1883, p. 14; Sunday, Apr. 1, 1883, p. 24; Sunday, Jan. 11, 1885, p. 13.

19. Mentioned in *ibid.*, Sunday, Mar. 26, 1882, p. 17; and Jan. 28, 1883, p. 10.

20. Mentioned in *ibid.*, Sunday, Feb. 22, 1885, p. 1; and Sunday, Feb. 26, 1883, p. 2.

21. *Ibid.*, Jan. 10, 1886, p. 18.

22. *The Etude*, Jan. 1889, p. 75, gives an account of this concert.

23. Thursby Tour mentioned in *Chicago Tribune*: Sunday, Mar. 7, 1880, p. 164; and Sunday, Mar. 28, 1880, p. 10.

24. Richard M. Gipson, *The Life of Emma Thursby* (New York: New York Historical Society, 1940), p. 399, lists cities where the Thursby Company toured in March 1880. Fay was a supporting artist on that tour.

25. Amy Fay, *Piano Conversations* (New York: Chickering and Sons, 1896).

26. The decision to use this format undoubtedly reflected the influence of Amy's uncle, Charles Jerome Hopkins, an organist, pianist, and composer. He was only six years older than Amy and as early as 1867 gave what he called "concert lectures" in New York. Unpublished diary of Charles

Jerome Hopkins, courtesy of Sylvia Wright Mitarachi.

27. Among the most prominent features of the Deppe method was the requirement that the pianist maintain a loose wrist at all times.

28. *The Etude*, Apr. 1885, p. 80.

29. *Ibid.*, pp. 79–80.

30. *Ibid.*, Nov. 1890, pp. 165–66.

31. *Ibid.*, Aug. 1887, pp. 111–12.

32. *Ibid.*, Dec. 1884, p. 213–14.

33. *Ibid.*, Aug. 1885, p. 173.

34. *Ibid.*, Dec. 1887, p. 180.

35. William S. B. Mathews, *A Hundred Years of Music in America* (Chicago: G. L. Howe, 1889), p. 141.

36. George P. Upton, "Music in Chicago," *New England Magazine*, Dec. 1892, p. 493.

37. Amy Fay, "Women and Music," *Music*, 18 (Oct. 1900), 506–7.

38. *Ibid.*, p. 506.

39. *The Etude*, Jan. 1902, p. 14.

40. *Musical Courier*, June 17, 1903.

41. Amy Fay, "Music in New York," *Music*, 19 (Dec. 1900), 179–82.

42. *Ibid.*, p. 182.

43. *Musical Courier*, Nov. 9, 1898, p. 29; and Apr. 26, 1899, pp. 12–13.

44. Unpublished diary of Madeline Smith, daughter of Laura Fay Smith, Courtesy of Sylvia Wright Mitarachi.

45. *Twenty-first Annual Report of the Hopkinsfolk Association*, May 12, 1928.