

# Soft lips on cold metal: female brass soloists of the 19<sup>th</sup> and early 20<sup>th</sup> centuries

Gavin Holman – October 2018

During the later 1800s and early 1900s there were increasing numbers of women musicians taking part in the musical life of the western world. Whether as instrumental soloists; members of family groups; amateur or professional bands and orchestras; string, brass and mixed ensembles; and vaudeville performers; these female musicians earned their place in history – one which has largely been overlooked in favour of their male counterparts.



I have documented ladies performing in brass ensembles and bands in “*Women and Brass: the female brass bands of the 19th and 20th centuries*”, and “*Damen und Damen - Ladies’ professional travelling brass ensembles of the German Empire 1871-1918*”. However, details of the individual performers are very limited.

Those who led bands and groups, or who were known as solo performers, do have more information available about their musical lives. Much of this comes from contemporary publications – newspaper reports of performances, advertisements, publicity material, concert programmes, and similar material. A number of female cornetists, documented in Schwarz: *Cornet Compendium*, are included here. Another major work on brass instrumentalists, Bridges: *Pioneers in Brass*, lists some sixty male performers, but only one female (apart from a brief passing mention of four others under the same heading). Many of these artists toured on the theatre and vaudeville circuits and hooked up with various entertainment acts/shows or orchestras/bands for engagements or even seasons at resorts. Given the nature of advertisement and promotion most of their qualities were described in superlative fashion, with most seemingly described as the “best”, “greatest”, “champion” or similar hyperbole. However it is clear that they enjoyed a strong and loyal following, and were the equal of their male counterparts in technical ability, tone and range of music – with the added attraction of their feminine appeal to audiences.

A couple of contemporary writings are typical of the way that lady brass instrumentalists were perceived. Despite these views, and the huge weight of the male-dominated society against them, these women were determined to reach and, in some cases, surpass the best of their male counterparts/rivals.

Christmas 1887: It was reported that a ladies brass band had been formed in New York, USA. The report stated that there was a need for “*soulful damsels, strong lunged maidens and muscular matrons willing to risk the inevitable distortion of the face*”.

The Graphic, London, November 1896: “*Women and Wind Instruments - There can be no doubt, however much the innovation may be deplored, that the playing of wind instruments by women is slowly and steadily on the increase. The performance of a quartet of lady cornet players [the Park Sisters] was a familiar feature at the recent season of*

*Promenade Concerts, and it is a notorious fact that in more than one amateur orchestra young ladies are invading the woodwind department, hitherto the exclusive monopoly of the sterner sex. Indeed, it is credibly reported that ladies are already beginning to play the trombone! This is really too shocking, for the woman who will play the trombone is capable of any atrocity. Under a patriarchal government so Amazonian an exploit would be impossible, But in another ten years we shall doubtless have grown reconciled to an innovation which is calculated to extinguish the last faint flickering embers of chivalry”.*

Here, I have collected some information and images of the female brass musicians of the past. Many are, sadly, anonymous (at least for the time being), and others have few details to accompany their name. However, I am sure that others will be able to add to this in future. There is increasing interest in the contribution of women in the history of music, and researchers are adding to our knowledge each year.

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## Female brass soloists

**Allen, Viola** - She was a cornetist featured with the Colored Female Brass Band of East Saginaw, Michigan during the 1880's.

**Amadi, Bioletti** - An American cornetist of "remarkable power", who performed at Day's Concert Hall, Birmingham, England, in September 1881 and thereafter toured the UK. When she returned to the USA, touring in 1883, she was billed as "Europe's Great Lady Cornetist", appearing at Kernan's Monumental Theatre, Baltimore, Maryland, in April 1883

**Anderson, Miss** - A cornetist who was based in Corydon, Iowa. She gave performances in the mid - late 1890s in Iowa.



**Arnold, Mabel** - A female cornetist appearing at various venues - e.g. Hagar, Campbell & Company's Dime Museum, Ninth & Arch, Philadelphia, Pennsylvania, in September 1884; the World's Museum, Boston, Massachusetts, in February 1888; the World's Dime Museum, New Haven, Connecticut, in March 1892

**Barnard, Helen** - The foremost lady cornetist in the country - as she was styled when performing as part of Laurant and Company at Athena, Oregon in April 1918

**Belding, Mattie** - The famous "Cowgirl Cornetist", who toured as a double act with her supposed husband, A.O. Babel (the "Cowboy Pianist") in the late 1880s. She was also known as Mattie Babel. She was presented with a gold cornet, valued at \$850, by G.C. Conn of Elkhart, Indiana, in October 1887.



**Berger, Anna Teresa** (1850-) - She was an early prominent lady cornetist. In 1862, she toured as a child with the Carter Zouave Troupe (perhaps the first female brass band). In 1878 she led the Berger Family Troupe, which also included Alice Kellogg (trombone soloist). From Jackson, Michigan, she married Leigh Lynch in early August 1879 - thereafter sometimes known as Anna Berger Lynch. Having left the Berger Family Troupe, for a while during 1879 she performed under the pseudonym of Beulah Merton - at G.B. Bunnell's Dime Museum, 430 Fulton Street, Brooklyn, New York, in March 1879, and Shelby's Adelphi, Buffalo, New York, in October 1879. Later that year, in December, having fully disbanded the Berger Family, she took up with the "Helen Potter Pleiades" travelling amusement show. When her daughter was born she gave up the stage and settled down. Sadly her child died suddenly, at the age of eight, from diphtheria, in 1888. Anna resumed her musical career thereafter. She toured Europe in 1889, performing at Covent Garden, and London's Promenade concerts. She



dazzled her audiences with spectacular performances. She performed successively for fifty nights and accepted offers from France, Germany, and Russia. It is most unique that Russian offers were made, since most of the imported musicians in Russia at this time were of German descent. In 1875, she studied with Matthew Arbuckle.





**BEULA MERTON  
SOLO CORNETIST.**

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RTH S Anna Berger. P

**Berghuis, Mary M.** (1873-1943) – Lived in Kalamazoo, Michigan - born Mary Spohn. A cornet soloist



**Bernow, Mary** – A German cornet soloist performer who also was a singer and “speed painter” – active in the European theatres and vaudeville in the late 1890s and early 1900s



**Biggs, Linnie** – A cornet soloist, who started her career on the stage with the Biggs Concert Company (and brother Earl), performing at the Opera House, Keytesville, Missouri, in December 1890. She performed at the YMCA New Years Reception at Kansas City, Missouri, in January 1897; Calvary Baptist Church, Kansas City, in February 1897; at Troost Park, Kansas City, Missouri, in August 1898, as a guest soloist with Lenge's Military Band. In 1898 she had made over 20 recordings for the Kansas City Talking Machine Company - their catalog states, "These cornet solos are the first we have ever listed as played by a female. They possess the distinct tones of the cornet as played by a master hand and with variations as only can be made by an artist." Titles included "Electric Polka" (1101) and "Surf Polka" (1107).

**Billam, Marie** – A cornet soloist, of unknown date/location



*Marie Billam*

**Bledsoe, Lily** - She was a cornet soloist from Toronto, Canada and enjoyed the Levy mouthpiece. In 1899, she endorsed the Conn Wonder Cornet. Billed as "America's premier lady cornetist" when performing at the Cosmos Theater, Washington DC, in July 1910. Also appeared in advertisements as Lillian Bletso

**Boos, Addie Barrett** - Born Addie Barrett, she graduated from Jackson, Michigan in early 1880, she was later styled as "the finest lady cornetist in America". A soloist performing with the Helen Potter Pleiades Company at the Opera House, Bloomsburg, Pennsylvania, in October 1881; Peck's Grand Opera House, New Haven, Connecticut, in February 1882. Appeared as a cornet soloist with the Root Concert Troupe at Cheboygan, Michigan in January 1883. She married Louis Boos in 1893 – he was leader of Murray & Murphy's Orchestra which appeared at Springfield, Ohio in December 1887. She appeared at the Corinne Lyceum, Buffalo, New York, in June 1891; the Bijou Theater, Saint Paul, Minnesota, in September 1892; with the Boos-Lombard Company at the Croxton Opera House, Angola, Indiana, in April 1898. She died in 1903



**Boardman, Bertha** - Cornet soloist appearing at the Grand Opera House, Boston, Massachusetts, in May 1891; and on the bill at the Bijou Theater, Washington DC, in May 1899. Also appeared under the name Bertha Boardman Elton after her marriage

**Boulon, Emily** - Cornet soloist appearing at Jackson's Hall, San Bernardino, California, in February 1887. She started playing the cornet and was part of the Boulon Family Band, which included her father Paul and her mother Noonie Boulon (who was "acknowledged as the champion tuba player of America"), at Ukiah, California, in 1879. The family also performed at the Walker Opera House, Salt Lake City, Utah, in June 1883

**Bower, Rose** – a cornet soloist from North Dakota, who was involved in the women's suffrage movement



**Brain, Helena** - An English cornet and trumpet soloist, performing at St Jude's Institute, Queen's Park, London, in February 1900; St Mary's Church, Woolwich, in April 1901; Brent Lodge, Nether Street, Finchley, in June 1901; St James' Hall, London, in November 1901; Royal Victoria Hall, Waterloo Bridge Road, London, in December 1901; the Music Hall, Kings Lynn, in April 1902; Leas Pavilion, Folkestone, in November 1902; the Co-operative Hall, Rugby, in March 1905. During 1905 she had a successful tour of South Africa, returning in November, performing at Portsmouth Town Hall. She was still performing in 1906.

**Brandon, Freda** - Cornet soloist, married to Fred Brandon, who toured in New Zealand and Australia in the early 1900s - joining Bain's Gaiety Company at Hobart, Tasmania in August 1905. In November 1908, on hearing of her engagements in the USA, the following poem appeared in "The Truth", Brisbane: "Freda! You won't really leave us? Report says you have Yankee dates, Egad! but your absence would grieve us, Don't skedaddle away to the States! Australia would ask of you Freda. But one favour - this - don't go away! Remember now, Freda, we need a - A promise from you, that you'll stay, Now, don't go away, Freda Brandon, Delighted we'll be , if you'll stay. Oh! this trip that you think of, abandon!! Now, Freda, please don't go away!!"

**Brohaska, Tillie** – A trombone soloist from San José, California, performing in 1901. She was a member of the California Ladies' Band in Los Gatos which was founded by Frederick Brohaska in 1899.



**Burroughs, Anna** – She resided in Marysville, Kansas and had played the cornet since the age of 10. “Champion lady cornetist of the world” - led a ladies' military band at the Grand Opera House, New Haven, Connecticut, in September 1896 (this band had carried off first prize in the band tournament of the Dakotas in 1891). She performed at the Opera House, Hutchinson, Kansas, in October 1890; with the Modoc Minstrelsy at Garfield Park, Topeka, Kansas, in August 1895; as a guest soloist with Kissel's Summer Garden Ladies' Orchestra at Indianapolis, in September 1897; as a soloist with Schumann's Chicago Orchestra at Wichita, Kansas, in October 1897

**Butler, Helen May** (1867-1957) - The daughter of Lucius Abbott and Esther Butler, she became known as "A Woman of Many Distinctions." Butler was a multi-talented lady. In addition to being a virtuoso cornetist and bandleader (often called the Female Sousa), she ran for U. S. Senate in 1936. A multi-talented young lady, she studied both the violin (with Bernard Listerman, concertmaster of the Boston Symphony Orchestra) and cornet. In 1891, she formed and conducted the Talma Ladies Orchestra. In 1898, she began conducting the core group of players who were later to become the twenty-five to thirty-five member U. S. Talma Ladies Military Band, also known as Helen May Butler's Ladies Band. Dressed in sharp military-like uniforms, the band played at the Pan-American Exposition in Buffalo, New York in 1901. The band played at Madison Square Gardens for the Women's Exposition of 1902, and in the same year, performed at the South Carolina Interstate and West Indian Exposition. In 1903,



the band played sometimes twice a day, touring the East Coast and the South for a total of thirteen months. Conn instruments were played on and endorsed by Helen and many of her soloists. As a result, C. G. Conn gave all of the members of the band Conn instruments at their performance at the St. Louis World's Fair in 1904. Her band performed the same music as Sousa and all of the other bands led by outstanding male bandmasters, and also performed music by Butler. Published in 1904 by Ingram, and arranged by Richter, her *Cosmopolitan America March* became so popular that it became the official march of the National Republican Party during Theodore Roosevelt's Presidential Campaign of 1904. During the summer concerts in Willow Grove, her band shared the stage with Conway, Creatore, Clarke, and Sousa (a personal friend of and inspiration to Butler). After the band broke up around 1912, she settled in the Cincinnati area, and remained

the rest of her life in Covington, Kentucky. After her death her uniforms and other memorabilia was given to the Smithsonian Institution in Washington, D. C.

**Carney, Belle** - She was a cornet soloist from Quitman, Arkansas and in 1899 she endorsed the Conn Wonder Cornet

**Cassel, C. Wynne** - Pennsylvania's "favorite cornetist" - performing at the Opera House, Wilmington, Delaware, in October 1895. She hailed from Harrisburg, Pennsylvania, and was still performing in July 1914 when she gave various concerts in Roanoke, Virginia

**Clarke, Ida R.** (1872-) - She was a child prodigy, who allegedly began her career in Chicago at age thirteen performing at Hickory Point Church, Chicago on July 4, 1885. However there is a report of her (or a young namesake) performing as a soloist with the Lily Runais Parlour Opera Company at Crawford's Opera House, Topeka, Kansas, in November 1884 – where she “proved a delightful surprise, as it was not supposed that one so young could become so proficient on that instrument. She plays with professional skill and judgement and was several times recalled.” She performed at the Presbyterian Church, Woodstock, Illinois, in October 1886; with the Ida Clarke Concert Company at Columbus, Nebraska in October 1887; at the Jackson Street Rink, Saint Paul, Minnesota, in May 1889; at the Harris Theater, Saint Paul, Minnesota, in September 1889; at the Recital Hall, Saint Paul, Minnesota, in June 1890

**Clayson, Nellie** - A euphonium soloist who performed with the Clayson Family Quartet at the Folly Theater, Chickasha, Oklahoma, in July 1909; the Murray Theater, Richmond, Indiana, in February 1910; the Pavilion Theater, Barre, Vermont, in January 1913

**Clermont, Etta Minor** – A cornet soloist who toured with her husband, Frank Clermont – a noted leader of many bands in Louisiana and New Orleans in the early 1900s – as a cornet duo in 1905

**Clewer, Annice** (1896-1950) – A cornet soloist, born Annice Wooley in Bingley, Yorkshire. Lived in Keighley.



**Colangelo, Vita** - A cornet soloist who performed at Lincoln Park, Philadelphia, Pennsylvania in May 1917, on the same bill as the Boston Band

**Colburn, Idella** - A cornet soloist and soprano vocalist who appeared at Messrs Keith & Batcheller's Gayety Museum, 565 Washington Street, Boston, Massachusetts, in July 1887

**Coleman, Alice** - A cornet soloist who was based in Carlisle, Pennsylvania. She appeared with her sisters, Louise and Clara, at Piper's Opera House, Gold Hill, Nevada, in July 1874 as part of the "Coleman Sisters" (which occasionally included their other sister Millie); also at the Opera House, Wheeling, West Virginia in September 1877. The sisters joined the Berger Family Company for an overseas tour during 1877, visiting Havana, Cuba and Mexico. Alice was also proficient on the xylophone and banjo. Appearing on her own at Sprague's Olympic Theater, Chicago, Illinois, in November 1880; as part of Tony Denier's Humpty Dumpty Troupe performing at Leubrie's Theater, Memphis, Tennessee, also at Knoxville, in January 1881; Wilmington, Delaware in March 1881; Ottawa, Illinois, and Harper's Theater, Rock Island, Illinois, in June 1881. She appeared with the Fay



Templeton Comic Opera Company at the Theater, Richmond, Virginia, in September 1881; Boyd's Opera House, Omaha, Nebraska, in October 1881; the Opera House, Saint Paul, Minnesota, in November 1881; and many more. She married Charles Petit, another famous cornet soloist, who was touring as leader with the Gilmore Band in the mid-1880s. She was later known as Alice Coleman Petit.

**Coleman, Clara** – A cornet soloist, sister of Alice Coleman, who also toured independently in the 1880s. In 1879, Clara married James Curtin, an employee of the Indian Industrial School. Clara was asked by Captain Richard Pratt, the commandant of the Indian School, to organize an Indian Brass Band in 1880. The band was able to participate in the evening dress parades within three months of starting with their leader, Clara, dressed in a bloomer costume she made herself. Clara appeared with the Maggie Horold Comedy Company at the Opera House, Carlisle, Pennsylvania, in November 1886.

**Colby, Cricket** - She was a lady Cornet Soloist with Will and Cricket Colby's Vaudeville Show, performing at the Syndicate Hall, Brunner, Texas, in February 1897; Garfield Park, Topeka, Kansas, in May 1899; Dockstader's Theater, Wilmington, Delaware, in February 1900. With her husband, Will, she also performed with her daughter Topsy and son as part of the troupe. She performed on a CONN "Wonder Cornet."

**Cook, May** - California's "Star Lady Cornetist" - performed at the Congregational Church, Sacramento, California, in October 1893; the Orpheum, San Francisco, in October 1894. In 1895 she supplied the local phonograph agencies in San Francisco with tunes to fill their wax rolls, taking up a salaried position to record music, playing into the large funnels of the phonograph. A contemporary report of the time states "She has a tangle of light hair and a pair of round blue eyes, and is also the possessor of a retroussé nose of somewhat saucy angle. The tones on the rolls of the phonograph last sometimes a month and sometimes a year, depending on the number of times they are exposed for playing purposes and upon how many nickels find their way into the slots". In April 1899, following a performance at the Cook Opera House, Rochester, New York, two boxes were handed over the footlights to her, which she took to her dressing room. The larger box contained carnations. The smaller, wrapped in rubber bands, was opened by Miss Cook and a copper-head snake, eighteen inches long,

## SENT HER A SNAKE.

A Poisonous Copperhead Sent To a  
Female Cornet Player.

dropped out. Her screams brought one of the stage hands who killed the reptile. Strange gifts and letters in similar writing had previously been received and the police were called to investigate.



**Corey, Katherine** – A cornet soloist who appeared on the bill with the London Sports Company at the Palace Theater, Boston, Massachusetts, in September 1898

**Corrick, Ruby** - Champion lady cornetist - performing with "The Marvellous Corricks" (Corrick family – originally from New Zealand) on tour in Australia - at the Library Hall, Portland, Victoria in April 1906. On reaching England in 1909, following their tour through Australia, Ceylon, India and the Far East, they toured the UK. The family consisted of Professor Corrick, Conductor, Pianist, Violinist, Bass; Madame Corrick, Contralto, Double Bass, Artist; Miss Corrick, Pianist and Accompanist; Miss Amy Corrick, Flautist, Vocalist, Dancer; Miss Ethel Corrick, Violinist, Soubrette, Dancer; Miss Jessie Corrick, Vocalist and Violinist; Miss Ruby Corrick, Champion Lady Cornet Soloist and Mellophone Soloist, Vocalist, and Dancer; Mr. Leonard Corrick, Baritone, Clarionet Soloist, Dancer, and Bio-exert and (Viola); Miss Alice Corrick, the Brilliant Dramatic Soprano. The family even had their own eight horse-power electric engine and dynamo which was



MISS RUBY CORRICK,  
Champion Lady Cornet Soloist,  
With "The Corricks."

carried on all country tours, brilliantly illuminating Halls inside and outside where necessary.



**Corson, Cora Youngblood** – Tuba and euphonium soloist and leader of *Cora Corson's Instrumentalists* – a professional touring brass band of American ladies, active in 1918 and through the 1920s. Cora was the daughter of Jerry and Sarah Youngblood, of Cherokee ancestry, in Republic, Missouri, moving to Anadarko when she was ten years old. Jerry started selling sewing machines, but soon became a musical instrument supplier. Cora learned the cornet at an early age and played with the local Indian band. In 1903, she and some of her girlfriends decided to organize a band to represent the State of Oklahoma at the World's Fair to be held in St Louis the following year. The businessmen of Anadarko furnished the instruments for the group of twenty-two young ladies and they became a feature at the Oklahoma State building at the fair. It was during this time that Cora met and married a man named Corson, said to have been an Indian Chief, but whose first name ~ as well as any other particulars about him, remain unknown, and the marriage was evidently very short lived. In 1905, Cora and three of her Anadarko companions joined Helen May Butler's band, which was the only girl's professional band in the country, and within three weeks, Cora became the feature soloist. She had been with the band two years, when J. Leslie Spahn, (who would later become her manager), proposed to place her in vaudeville.



While successful as a solo artist, Cora was not satisfied with her work alone, and contacting her three friends from home, plus two others, the Cora Youngblood Corson Sextette was formed. The next several years of following the vaudeville tour circuit all across the United States and Canada brought many accolades and awards. In 1915, while the group was performing at the Arkansas-Oklahoma State building at the

Panama Pacific Exposition in San Francisco, the governor of Oklahoma declared June 3rd to be Cora Youngblood Corson Day. In 1917, the Sextette crossed the Atlantic and entertained the soldiers in the last days of World War I. They performed for camps and hospitals in England, Ireland, Scotland and Wales. After the Armistice was signed, they toured the battlefields of France, Germany and Belgium, entertaining the troops under the auspices of the Knights of Columbus. Cora performed as a musician at the funeral of President William McKinley and at his request, she and her band entertained for President Wilson while he was in Europe following the first World War. She was soloist at the inaugurations of Presidents Harding Coolidge, Herbert Hoover and Franklin D. Roosevelt. In 1928, Cora joined the United States Indian Band, appearing as its feature soloist, until she retired in 1930 to become the wife of Frank Barsanti. She died in 1943.





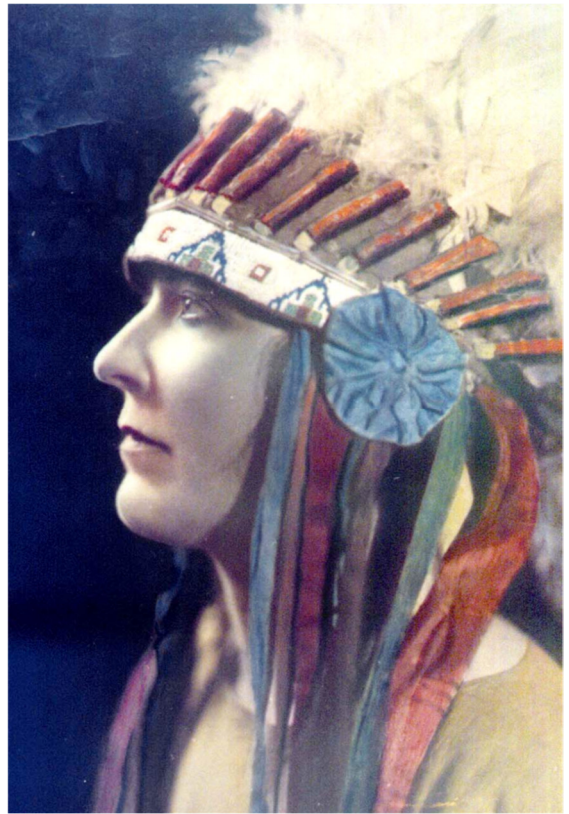
Excerpt from "Largest Tuba in the World at the Strand"; Taunton Dailey Gazette; Friday, October 15, 1926. - "...Miss Corson appears with what looks like a section of the ventilator of an ocean liner, a great glistening gold bell that surmounts coil on coil of gold which encircles her, and makes one wonder how mere womankind can carry such a monster instrument, let alone furnish the breath to sound it. But she accomplishes both tasks and evokes real music, albeit it is of the thundersome order. This tuba is the largest ever made, is of gold and cost in excess of \$1600. It isn't the size or the glitter that amazes in the final analysis, it's the astounding fact that she can play it and does play it, and plays it marvelously well. The audience gasped, then listened amazed, then applauded, while the walls rocked with the final rumble of *Rocked in the Cradle*. ..."

Cora was the only woman ever to play triple tongue solos on the tuba. She also mastered the cornet, French horn, saxophone, harp, trombone, cello, harp, bagpipes and accordion. The "tuba" mentioned in the article, above, was her 36" bell, 62 pound Sousaphone. (There was a patched place on the bell of the horn, made by a piece of shrapnel during an air raid in England in World War I). It is said by family members that the bell was encrusted with precious stones and later lost, during a robbery of the home.





The  
Cora Youngblood  
Corson Sextette  
who have breezed  
into Vaudeville from  
the Western Plains





- Coupe, Nellie** - American "champion lady cornet player of the world" - she toured the UK in 1888/1889 with her husband George (also a cornetist), performing at the Victoria Variety Theater, Bolton, in December 1888; at Dan Lowrey's Variety Theatre, Dublin, Ireland in January 1889; the Gaiety Theatre, Newcastle-upon-Tyne, in March 1889. She had previously been presented with a gold cornet by President Cleveland at the White House, Washington DC after she appeared there by special request. Back in the USA, they performed with Fisher & Aiken's Monster Show touring the country in 1890
- Cown, Loie** - Not a genuine female cornetist - Harold Fieldsend amazed audiences, e.g. at the Theatre Royal, Leigh, Lancashire in July 1914, with his performance as a "lady cornet player" - an accomplished musician, he fooled most of the audience, only revealing his true sex at the end when removing his wig
- Cunningham, Bettie** – A cornet soloist who was based in Nevada, Kentucky in the mid-1890s
- Daniels, Nellie** (1846-1875) - She was a cornet soloist with Spaulding's Concert Company in 1873. Performed at Middlebury, Vermont, in February 1874; the Broadway Theater, New York, in April 1874; with her own troupe at the Union Hall, Bellow Falls, Vermont, in January 1875; Central Hall, Chester, Vermont, in February 1875..
- Davenport, Ethel** - Cornet soloist, late of Sousa's and Innes' bands, performed on the bill of "Sunny South: the largest and best equipped Floating Theater in the world", Cloverport, Kentucky in June 1906
- Davenport, Lena** - Cornet soloist, who appeared with the Red Hussar Band and the Jolly Lot Company at Princeton, Indiana, in March 1899
- Davison, A. Ethel** - A cornetist from Mt. Pleasant, Iowa, in 1899, she was a student of the mail-order Conn Cornet Lessons, designed by Jules Levy.
- De Arche, Jessie** (1878-1935?) – A cornet soloist active in the 1900s and 1910s in California.
- De Laire, May** – A “phenomenal” cornet soloist who appeared with the Imperial Musical Trio at the Garden Theater, Jackson, Mississippi, in May 1909
- De Witt, Lavinia** - Cornet soloist - performing at the Orpheum Modern Vaudeville, Salt Lake City, Utah in March 1907; and again in January 1911. She was also billed as La Vina DeWitt at times. She was a wealthy woman who owned an extensive and highly improved ranch near the Mexican border in Texas
- Delaware, Lucy** - Leading American cornet soloist (also instrumentalist on the horn, violin and cello) - performing at the Alhambra Theatre, London in March 1896; the Star, Dublin, Ireland in April 1896. Later that month she took out a summons against the Alahambra Palace Company for breach of contract and travelling expenses from Amsterdam (totalling £90). Sadly, she lost the action, as the company argued successfully that their engagement of her sight unseen did not live up to the reality of her performance, since the Alhambra orchestra could not tune to her instruments. Although born in the USA, she had lived most of her life on the continent. The acrobatic part of her performance consisted of her playing the cornet while balancing herself on two ladders

**Delmore, Daisy** – A cornet soloist – performed with the Standard Novelty Company at the Worth Museum, New York City, in October 1889. She toured in Europe from June 1894. Returning to the States, she appeared with the Holmon-Mayview Vaudeville Company on tour in Kansas in January 1898; as a guest soloist with Cushner’s Orchestra at the Trans-Mississippi Exposition at Omaha, Nebraska in summer 1898; as guest soloist with James Military Band at the New Year’s concert in Kansas City, Missouri, in January 1899; the Boyd Theater, Omaha, Nebraska in April 1903



**Dickinson, Lizzie** - Made a name for herself as a cornet soloist at 12 years old, when she also played with Mariner's Juvenile Band in Tucson, Arizona in June 1899. She was a master of triple-tongueing at this time

**Downey, Mable** - From Wisconsin, she was active on the vaudeville stage and performed with many ladies' bands and orchestras.

**Dufay, Marguerite** - This trombonist was among the comique excentrique entertainers of the popular Parisian music cafes in the 1890s and 1900s. She performed throughout Paris at its many music halls and theatres. She took part in *La Fille de la Mère Michel*, at the Bouffes-Parisiens, in October 1903 – this was a three-act operette dealing with “freaks” in a Barnum show who go on strike. Some works that she created the roles for included: *La botte de Cresson*, at l’Horloge (lyrics Ant. Queyriaux, music Emile Duhem); *Ah! Constant! T’es Rien Sciant!!*, at Pavilion l’Horloge (lyrics Ant. Queyriaux, music Emile Spencer); *Ah! Polycarpe!*, at l’Alcazar d’Été (lyrics Delormel & Laroche, music Ch. Pourny); *Autour de mon Bidon*, at l’Alcazar d’Été (lyrics St. Prest & G. Laure, music E. Spencer); and *La Belle Fruitière* at l’Alcazar d’Été (lyrics Léon Laroche, music Emile Duhem). She also played a part in the short film *La chatte métamorphosée en femme* (1910) directed by Michel Carré and starring Amélie Diéterlé





**Durand, Louisa** - An Australian cornet soloist, performing with Dunbar's Musical Bouquet and Grand Comedy Company at Maryborough Town Hall, Queensland, in June 1886

**Edgcombe, Gertie & Flossie** – Two English sisters from Plymouth who were accomplished cornetists and violinists. They performed at a Band of Hope demonstration at Tavistock, Devon, in June 1906; at Yelverton United Methodists “Whit Monday Effort, in May 1912. Flossie was still performing in 1922 as a lead violinist and harpist. A third sister, Queenie, also was accomplished on the violin and harp, though she did not reach the heights of fame that Flossie (Florence) did



**El Toro, Veta** - A wonderful girl cornetist and entertainer - she appeared at the Davis Theater, Broadway, Norwich, Connecticut, in December 1912

**Ellsworth, Deva** – A tuba and cornet soloist, lived in Perinton, New York, USA. A pseudo-autobiographical account is given here: “I am Deva Ellsworth, and I was a professional musician during the heyday of jazz. Let me tell you my story. I was born in May of 1894 on a farm on Ayrault Road. Our house was across from Center Cemetery. There is a school there now, which would have been convenient when I was growing up. Instead, my three siblings and I had to walk all the way down to the end of Ayrault, where it connects to the Palmyra Road, to District School #6. It was a long walk in winter, although we enjoyed it the rest of the year. After finishing eighth grade in the District School, I went to high school in East Rochester. I graduated in 1916, during World War I. I was a talented musician, and rather unconventional for my day (thank you, Great-grandma Irena, for my independent spirit!). Instead of staying



on the farm and finding a husband, I joined the Madame Meyers Ladies’ Band as the coronet soloist. (I played several brass instruments.) Now John Phillip Sousa was the most famous band-leader of that time, and concert bands were a popular form of entertainment all over the country, but neither Sousa’s band, nor any other professional band, would hire women, unless they were either a vocalist or a harp player! Consequently, women formed their own bands. We were well-received and never lacked for playing engagements, I assure you. Madam Meyers’ band worked in Atlantic City the summer after I graduated. I found that I enjoyed performing and seeing life outside of Fairport. Subsequently, I toured New England and also out west with several bands. Soon after I graduated, however, the United States joined World War I. My brother Elmwood enlisted right away. My sister Ruby and I, not to be outdone in service to our country, both joined the America Ladies’ Military Band, which was led by the famous Helen May Butler, America’s “female Sousa.” There were about fifty women from all over the country in our band, and all of us had brothers in the service. We toured military training camps all over the U.S. to entertain our troops. We played concerts at camps in Pennsylvania, Michigan, Illinois, and Missouri, to name just a few locations. However, 1918 brought unbelievable devastation: the Spanish Flu, which killed more U.S. serviceman than the fighting in Europe did. Our band often visited camps that were quarantined, and frequently we were playing only a few feet away from the bed of someone who was dying of the flu. One soldier’s last words were, “Please play that last selection again.” Not surprisingly, both Ruby and I caught the flu; her case was more severe than mine. We both survived, thank God. We had both hoped to go to Europe to entertain troops over there, but the war ended before we had the chance. After the war, Ruby returned to Fairport and settled down. I, however, continued my life as a professional musician. I was in several exclusive women’s groups, including the Ladies’ Eleven Piece Jazz Orchestra. I travelled

throughout New England, performing at famous, upscale resorts. I remained a performer all of my short life, working throughout the early 1920s, during the advent of Jazz and the start of Prohibition. It was an exciting time in history, especially for women. Although I had survived the Spanish flu in 1918, I was never quite as healthy again. I became ill in late 1924, and, after a lingering illness, died in April of 1925, just 8 days shy of my 30th birthday. I am buried in the family plot in Center Cemetery, across the road from where I grew up. In addition to looking eternally over the beautiful land that was our farm, I can often hear the strains of the Martha Brown band students as they rehearse; I just shake my head when they play Sousa! I am so proud that I got to spend my life working at something I loved, and I got to bring joy to so many people with my music. Who could ask for anything more out of life, however short that life might be?"

**Elton, Bella** - Cornet soloist who performed with the Elton-Lloyd "Merry Moments" on their tour through the colonies, performing at the Assembly Hall, Gundagai, New South Wales, in December 1887

**English, Lillie** - A cornet soloist touring Australia with her husband?/brother? Tom English. In addition to her cornet artistry she was also an accomplished "artistic whistler". Appeared at the Palace Theatre, Sydney, New South Wales, in October 1899

**Ferguson, Helena** - A gifted lady cornetist who was a member of the Oceanic Quintet, instrumentalists and vocalists, who toured the US, Canada, England, France and New Zealand. Their European tour was during WW1 when they were known as the Western Four. Performed at Chautauqua, Great Falls, Montana, in July 1923

**Flower-Berst, Etta** - The "great lady cornetist" performed at Troost Park, Kansas City, Missouri, in July 1898, as a guest soloist with Lenge's Military Band

**Franklin, Irene** - Performed as a cornet soloist in the early 1900s. She was married to Harry Cashman, also a vaudeville entertainer. She appeared at the Broadway Theater, San Bernardino, California, in November 1906; at Los Angeles in June 1907

**Gabler, Elsie** - A euphonium and trombone soloist, performing in the early 1900s, who endorsed Holton instruments in 1906. Part of the vaudeville duo Bingham & Gabler.





**Gibson, Pearl** - She was a female cornetist in New York theatres in the early twentieth century.

**Gilbert, Bessie** - She was billed as the "Celebrated Lady Cornetist," "Wizard of the Cornet," "Levy's Only Rival," [Jules Levy] and "the Undisputed Champion Lady Cornetist of the World" - performed on the CONN "Wonder Cornet," and made recordings. As a girl cornetist she appeared on the concert bill with Jules Levy at Neshaminy Falls Grove, Pennsylvania, in July 1887. She performed at the Grand Opera House, Salt Lake City, Utah in May 1889. One testimonial, in August 1886, was a letter "We, the undersigned, having heard your wonderful execution on the cornet, do not hesitate in pronouncing Miss Bessie Gilbert the Best Lady Cornetist in the United States, and predict that she will meet with instantaneous success as she met under our leadership - Carl Sentz, musical director; M. Hassler, musical director; Jessie Williams, musical director; Wm. Slafer, musical director; D.W. Reeves, American Brass Band, Prov., R.I.; J.F. Zimmerman, musical director; Jas. F. Willard, musical director; Simon Hassler, musical director; J.W. Rosstetter, Koster & Bials, N.Y.; Morris Bearwaither, Schauffler's, Atlantic City, N.J.; Chas. Weber, Wilson Post Band, Baltimore, Md." She added "Peart" to her name in 1896, becoming Bessie Peart Gilbert. Performed at the Columbia Theater, Boston, Massachusetts, in March 1899; Onondaga County Fair, NY, in October 1899

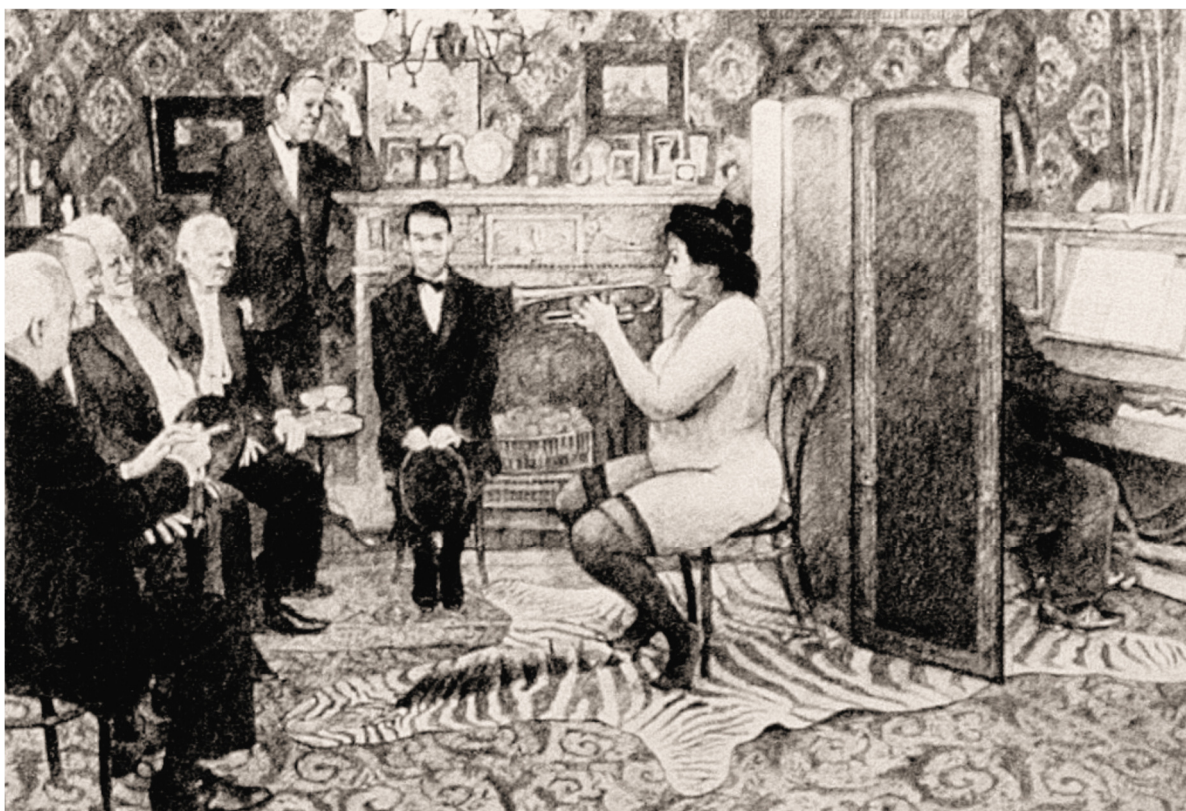


**Glen, Rosa** - Cornet soloist from America who performed in the UK in the early 1890s. Cambridge Music Hall, London, in October 1892; the Star Theatre of Varieties, Dublin, in July 1894. Back in London, at the Tivoli Music Hall, in October 1901. She married Frank Glennister in 1891, having two daughters - who in 1916 were being trained at the Royal Academy of Music and dancing in the theatre, respectively

**Glidden-Chapman, Pauline** - Styled as "the most distinguished lady cornetist in the world" - she appeared at the Allyn Hall, Hartford, Connecticut, in September 1891; Riverside Mansion, Philadelphia, Pennsylvania, in July 1892 (aged 19) for the season; and in the Frothingham concert series, Scranton, Pennsylvania, in November 1894 - at which time she was "a tall handsome blonde and possesses personal magnetism that attracts the audience the moment she appeared on the stage"

**Gonzales, Antonia P.** - She was a famous cornetist, vocalist, entrepreneur and brothel madam in New Orleans, particularly between 1895 and 1906. Her establishment was located on the corner of Customhouse (Iberville) and Villere, and it was clearly one of the higher-class brothels in Storyville, the most notorious red-light district in the U.S., and unique in that it was established not only through informal channels, but by a series of city ordinances. While prostitution was no more legal in Storyville than it was

anywhere else in the country, it was treated as such between 1897 and 1917. That Miss Tonia's status as a cornetist was emphasized, not only on her door, but in advertisements in the notorious *Blue Books* (or guidebooks to Storyville brothels), is a testament both to the importance of having a memorable special feature to attract customers in such a highly concentrated marketplace, and of the value placed on music in the sex industry in turn of the century New Orleans. Other madams also advertised music (though not their own cornet skills). The presence of piano professors - such as Jelly Roll Morton and Tony Jackson heightened the status of a house, and increased the price, since these pianists received, and expected, large tips. Antonia Gonzales advertised herself as an octoroon - creoles of colour in New Orleans had a higher economic and social status than many others. She often played naked for her customers in her bordello.



Having also procured the talents of Tony "Dago" Jackson, an extraordinary pianist and songwriter, who was the king of New Orleans sporting house piano players, the man who "knew a million songs" - she often performed duets with him. An article from a local newspaper states "Among the swell houses in the district there is none more popular or attractive than the one which is operated by Miss Antonia Gonzales, on Customhouse Street corner of Villere. All summer this resort has done good business notwithstanding the prevailing dull times. This place is filled with beautiful young women all the time, and a visit to the tenderloin is incomplete without enjoying a good time here. This place is what we might properly term a modern music casino". Another report/advertisement ran: "The above party has always been a head-liner among those who keep first-class Octoroons. She has also has the distinction of being the only Singer of Opera and Female Cornetist in the Tenderloin. She has had offers after offers to leave her present vocation and take to the stage, but her vast business has kept her among her friends. Any person out for fun among a lot of pretty Creole damsels, here is the place to have it. For ragtime singing and clever dancing and fun generally, Antonia stands in a class all alone"

**Gray, Alice** - A female cornet soloist who appeared with the Puggsley Brothers (Tennessee Warblers) at the Tabernacle Baptist Church, Harrisburg, Pennsylvania, in September 1892; and with Al Reeves Big Famous Company at the Park Opera House, Asbury Park, New Jersey, in September 1898; and Kernan's Theater, Washington DC, in December 1898

**Greaton, Brownie** (1876-1956) – born in New Richmond, Wisconsin in 1875. Her father and brother played in a local community band. At an early age, she studied piano, violin, cornet, and theory with private teachers in Minneapolis and St Paul, Minnesota. She became proficient on both violin and piano, but cornet was her favourite instrument. She and a brother, who played the valve trombone, became members of a brass quartet, which gave programs in nearby communities in Wisconsin and Minnesota. At the age of 16, she was invited to join the Clara Schumann Orchestra, an all-woman organization, which toured in many parts of the United States and Canada. After several years with this orchestra, she was booked as a soloist



in Chicago and the near Midwest by the Slayton Lyceum Bureau. Those who heard her play said that she had a beautiful tone and unusual technical facility. She was especially noted for the brilliance of her triple tonguing. Her playing was highly praised by the famous Herbert L. Clarke, cornet soloist with Sousa's Band. She moved to Park Ridge, Illinois and married Mr. Cole in 1898 when she retired from playing. In 1920 her family moved to Ocala, Florida where in 1922 she organized the first school band in the state. She retired from teaching in 1944.

**Grottko, Marta** – A German cornet soloist performing around 1900



**Hallett, Mina** – A cornet soloist who led the Clair Patee Company in variety theatres, appearing at Council Grove, Kansas in February 1889. She was also had been a member of the Kate Baker Ladies' Silver Cornet Band earlier that year, but jumped ship to go it alone. While performing at Salina, Kansas, in April 1889 she married Mr Pearsall, who shortly thereafter “jumped his bail, his board bill and his wife” – having been arrested for fleecing the farmers in the neighbourhood on the watch, shell and soap rackets. She subsequently left to take up an engagement at Sioux City, Iowa with the Miller Specialty Company.

**Hamlet, Winnie** (1882-1961) - She was the daughter of Mary Baker Hamlet and Charles Hamlet. Her mother was a talented instrumentalist who studied with Sam Pryor, a military band leader in St. Joseph, Missouri, where Winnie was born. The family played locally as the Hamlet Family Band, with Winnie on cornet. At sixteen Winnie joined The Navassar Ladies Band as a cornet player, and toured with them for nine years. An offshoot of this group played in vaudeville theaters, and Winnie joined them. She met John Hennings in a vaudeville theater, and they were married in 1908. John and Winnie named themselves the Kill Kare Kouple and developed a popular act that included his trombone, piano and dancing, her cornet and songs, and comic banter.

**Harcourt, Grace** - The "par excellence" of lady cornetists - appearing at the Opera House, Johnson City, Tennessee in December 1899

**Harding, Rose M.** - A young lady cornetist from Pittsfield, Massachusetts, was guest soloist with the West Cornwall Cornet Band (Connecticut) in January 1880. She graduated in her musical instruction under Matthew Arbuckle in New York in June 1880, at the age of 14

**Hardy, Evelyn** - Started her career as second trumpet in a Ladies' Orchestra in Nottingham, later to become an accomplished cornet solo artist, billed as the "wonderful girl cornetiste" - making her debut at the Alexandra Palace, London, at the age of 14. She toured the musical halls and theatres, then formed her own Ladies' Orchestra which performed in Birmingham in March 1932

**Harris, Estella** - She was bandleader, cornetist, and singer between 1916 and 1919 with her own Estella Harris' Ladies Band in the Chicago area.

**Harsha, Morah** – A very young lady cornetist who played on a Conn Wonder Cornet.

**Harvey, Josephine** - A trombonist who appeared at Lothrop's New Grand, Boston, Massachusetts, in March 1897; on the bill of Poll's Wonderland Theater, New Haven, Connecticut, in November 1899

**Helm, Louisa** - She was the solo cornet player with the Lancaster Girls' Brass Band, Pennsylvania – which was formed in 1908 by Doctor Tschudy. Louisa was 10 years old when she became the cornet soloist for the band.



**Henderson, Leora Meoux** - She performed cornet in 1919 with Hallie Anderson's Lafayette Theater "Lady Band"

**Hewitt, Eva** - She received high praises even from Jules Levy [one who often did not do so], and received an offer from New Orleans. However that praise soon turned to jealousy, as Levy circulated stories damaging to her character in April 1885, via a hotel bell boy (who was subsequently discharged), and even got into a fight with a supporter of Eva Hewitt (Leo Neumann) on the stairs of the West Brighton Hotel, New York. In August 1885 she was pitted against Levey during a summer engagement at Coney Island, where she “vanquished him”. She performed in Alexandria, Louisiana, in September 1895, before going on tour to Texas

**Heywood, Maud** - A lady cornet player who was a star of Main's Circus, and was based in Charles City, Indiana - her married name was Maud Fisher

**Hill, Miss Scotia** - She played cornet at Ninth Presbyterian Church for a concert given by White's Star Concert Company. Admission was fifteen cents for adults and ten cents for children.

**Holdsworth, Hannah** – A cornet soloist who toured the vaudeville theatres in the USA, performing solo and also with Sam Holdsworth. She appeared at the World's Museum Menagerie & Aquarium, 661-667 Washington Street, Boston, Massachusetts, in March 1887; the Gaiety Musee & Bijou Theatre, 545 Washington Street, Boston, Massachusetts, in December 1887

**Hoon, Grace** – A cornet soloist who started her career while still a child. She performed at the Gaiety Musee, Boston, Massachusetts, in September 1887; the Ninth & Arch Dime Museum, Philadelphia, Pennsylvania, in October 1887; Lothrop's Grand Museum, Boston, Massachusetts, in August 1889;



**Hoone, Nellie Mae** - See: Nellie Hoone Wetmore

**Horne, Florence Louise** (1890-1956) - At the age of ten, Florence performed a cornet solo for the Governor of Maine at the Governor's Day Encampment of the G.A.R. (Grand Army of the Republic). Between 1892 and 1896, Florence studied the cornet with Robert Brown Hall and when she was thirteen she played a solo with Hall's Military Band. In 1896, Hall sent her to Henry C. Brown to further her studies on the instrument. Brown felt as if her time with him was superfluous, since Hall probably taught her everything that she needed already. In 1897, she played with the Fadettes (based in Boston) and a year later toured with the Cecilia Musical Club. In the summer of 1899, she was cornet soloist at Norumbega Park in Boston. In 1900, she played solos with many organizations throughout the Midwest including the U. S. Ladies Military Band of Providence, and in 1901, with the Tuxedo Ladies Band in Chester Park, Cincinnati. Between 1901 and 1903, she performed solos between acts of the George C. Wilson Repertory Company and between acts of the Ward & Vokes comedy team with the Talma Ladies Band. In 1903, she performed at the Iroquois Theater in Chicago on the evening of the fire, 30 December 1903. She was soloist with Miss Reno Mario's Orchestra in 1906 at Symphony Hall in Boston. Also in 1906, she



was soloist at the Hotel Rudolf in Atlantic City, and in 1908, soloist at the Pier in Atlantic City with the Twelve Navajo Girls. While she played solos with the Navassar Band, she took jobs playing musicals at the Waldorf Astoria Hotel in New York City. Florence took a few lessons from William Paris Chambers when he returned from a solo European tour. He wanted to publicize her as his star pupil on a tour to Europe, but she declined the offer, believing it would not be fair to her first teachers Hall and Brown. In 1910, Florence married Edmund Stilwell of Kansas City, retired from active playing, and continued to teach.

**Horsfield, Florrie** (1898 - ) – A young English cornet soloist who was a pupil of John Paley. She lived in Baildon in 1908 and played with the Seindorf Oakeley Band in 1909; at the Prince of Wales Theatre, Mexborough, in April 1909 (her first public appearance in Yorkshire); Victoria Hall, Sheffield, in December 1909. She was still performing in 1911.



**Howard, Gertrude** - She performed in the Chicago Colored Women's Band and in N. Clark Smith's (twenty-four piece) Ladies Orchestra. She graduated from the Chicago Musical College.

**Howard, Irene** – She was a cornet virtuoso and sang with a "deep, rich baritone voice." Playing a gold [plated] cornet at the New Crown Garden in Indianapolis, Indiana, in 1890, she entertained the audience with a bit of comedy as well. She was a favourite of the crowd, playing a triple tongue cornet solo, singing a ballad, and playing a ragtime piece again on her cornet. She had appeared before, but this time with new selections and new costumes.



**Howie, Lizzie H.** - A solo cornetist, appearing at the Music Hall, Boston, Massachusetts, in March 1887; as a guest soloist with Warren's Band at Oak Island by the Sea, 5 & 7 Winter Street, Boston, Massachusetts, in July 1888; Point of Pines, Massachusetts in August 1890. She lived in Chelsea, Massachusetts

**Hutchinson, Ada** - A female cornetist, appearing with the Cleveland Ladies' Orchestra, conductor Alfred Metzdorf, at Broken Bow, Nebraska, in July 1910

**Irwin, Miss "Kitten"** - She was a cornetist in the band at Ninaweb Park in Louisville.

**Isola, Gertrude** - A celebrated female cornet player who was engaged for the Stafford Springs Agricultural Fair, Connecticut, in September 1895

**Jackson, Ruth** - A cornet soloist who appeared at the Central Baptist Church, Denver, Colorado, in June 1913, assisting trombonist Mae Mullins-Moore

**Jbolt, Katie** – German cornet soloist and leader of the Damen Trompeter Korps "Diana"



**Johnson, Mrs. Lourie** - Born in Harrisburg, Pennsylvania, she performed with Mahara's Minstrels in the 1880's.

**Johnson, Mrs. Roper** - She performed with George Bailey's Female Brass Band of Indianapolis, begun in 1910.

**Juliette** - An American cornet player who toured the UK, and was living in Castleford, Yorkshire, in March 1919

**Kay, Minnie** – A cornet solo artist who appeared with Kay's Silver Cornet Band at the Opera House, Hopewell, Pennsylvania, in February 1895; performed a difficult triple-tongued solo at the Union Hotel, Hopewell in August 1897



**Keaton, Myra** - She was Buster Keaton's mother and played cornet, piano, saxophone, and bass on the vaudeville circuit. It is possible that she was the first white woman to play saxophone professionally in America.

**Keith, Mabel** - See: Mabel Keith Leick

**Kellogg, Alice** - Trombone soloist with the Berger Family Troupe in 1878

**Kendall, Amy** - Toured theatres performing. Part of a double act with another cornetist Ruby Thompson, appearing at the Utahna Theatre, Salt Lake City, Utah, in April 1905

**Kenney, Lily** – A cornet soloist who toured variety theatres in the USA, originally with the Kenney Family (father, sister Emma, brother Tommy, and others) – appearing at the Mechanics Hall, Camden, New Jersey in April 1887

**Kesler, May** - A "celebrated lady cornetist" who performed with the St Felix Sisters' Novelty Company at the Pence Opera House, Saint Paul, Minnesota, in August 1890; as a solo artist at the Bijou Theater, Salt Lake City, Utah, in April 1892. She toured the UK in 1893, as part of "Stuart & Hilliard's Company of Ladies" appearing at the Masonic Theatre, Lincoln in February 1893 - under the name Mabel Kessler; the Theatre Royal, Grimsby in May 1894. In December 1910 she appeared at the Majestic Theater, Washington DC, having spent the previous few seasons in the USA and abroad with celebrated bands.

**King, Nellie** - Billed as "the premier lady cornetist of America today" when performing with the Mighty Haag Shows at Maysville, Kentucky, in September 1912

**Kirksmith, Gladys** (1895-1979) – A trombone soloist and member of the Kirksmith Sisters – a sextet of musicians including Fern (violin) and Agnes (vocals?). This family band were from Iowa and were active on the Chatauqua circuit of educational concerts and vaudeville theatres, around 1915



**Knowles, Annie** - An accomplished trombone soloist who toured with Madame Levante's Ladies' Orchestra, performing at Newton Abbot, in December 1902; with John Tomkinson's Royal Gypsy Company at the Circus, London in November 1905 and the Public Hall, Runcorn in January 1907

**Lange, Eddie** - She was featured cornet soloist with Marian Panky's Chicago Female Orchestra between 1916 and 1919.

**Larcom, Annie Foster** – A cornet soloist who performed on the bill at Point of Pines, Massachusetts, in August and September 1894

**Lawrence, Clara** - A female cornet soloist who appeared at the Academy, Tyrone, Pennsylvania, in October 1893; the Empire Theater, Indianapolis, Indiana, in November 1893; with Rice & Barton's Rose Hill English Folly Company at the Empire Theater, Indianapolis, Indiana, in September 1895; the Lyceum Theater, Philadelphia, Pennsylvania, in March 1896

**Le Bihan, Madeleine** - A French female cornet virtuoso performing around 1910



**Leick, Mabel Keith** (1883-1961) - Her first music lessons were on the piano from her mother, a pianist herself. She was later given lessons on the cornet, and between May and July 1899, she attended the Conn Conservatory of Music at Elkhart, Indiana. She took her first three months of instruction at the Conservatory with Jules Levy, who was hired by Colonel Conn to teach cornet at the school. She later learned conducting from John Philip Sousa, who called her "The Sousa Girl". She toured under this name with the Military Octet, as its director and cornet soloist. She married cornetist and bandmaster John Leick, with whom she made seven European tours including a performance for the Coronation of King George in 1911. Shortly before 1910, she replaced Florence Louise Horne as cornetist in the Navassar Band. Both Mabel and her husband, John, directed bands in Nebraska, and later as residents of Denver, they performed for years with the Denver Municipal Band. Mabel directed and taught members of the first DeMolay Band of Denver, Colorado, and later taught at Denver University.



**Leon, Constance Emily** - An American cornet soloist who toured Australia in the early 1880s. Performed at the Mechanics Institute, Williamstown, Victoria in October 1882; Athenæum Hall, Warragul in November 1882

**Lewis, Mrs. T. J.** - She was a cornetist with the Georgia Up-to-Date Minstrels, who finished her first set of lessons with P. G. Lowery. He was very pleased with her progress and had high hopes for her future.

**Lewis, Nettie** - She performed duos with P. G. Lowery and/or George Henderson for P. G. Lowery's Minstrels, and later in George Bailey's Female Brass Band of Indianapolis, begun in 1910.

**Loeb, Matalee** - An accomplished cornet soloist who was a member of the Trinity Methodist Church, Grand Avenue, Los Angeles, in February 1896

**Lovenberg, Lena** - A cornet soloist on the American vaudeville circuit, appearing as part of the Lovenberg Family's Dime Museum Company & Swiss Bell Ringers, at Richmond, Indiana, in June 1884

**Lufkin, Gertrude** - The "finest lady cornetist living" - as she was billed at Harris' Theater, Saint Paul, Minnesota, in December 1889. She was a guest soloist with Weed's Band at the Allyn Hall, Hartford, Connecticut, in December 1887

**Luraine, Lillie** - Cornet soloist and brass instrumentalist - performed at the Victoria Theatre, West Stanley and the Empire Theatre, Cleethorpes, Lincolnshire, in August 1907

**Magines-Mullini, Sisters** - Two cornets soloists/duettists who performed in England in the early 1900s

**McKenna, Anna** – A cornet soloist, living in Leominster, Massachusetts, played solos and worked with the Cecilia Orchestra in Boston, in 1903

**McLean, Anna** – A cornet soloist from Kaukauna, Wisconsin, who performed at the Bijou Theater, Appleton, Wisconsin, in January 1911. Though no stranger to the stage, on this occasion she presented an act which was “unique in vaudeville”. While playing her cornet solos she played her own accompaniment on the piano – “not only is it a difficult performance, but an interesting one, both renditions being perfect. Her several solos were the work of one of the best lady cornet players in vaudeville, being the work of a finished musician. She made a striking appearance in a white, black-trimmed military appearing suit.”



**McNeil, Marie** – Born in Meadville, Pennsylvania, she learned cornet and violin, touring from the age of 8 with her parents and siblings as the McNeil Family. She later toured individually and with the cornet duo of Knoll and McNeil. With Professor A.H. Knoll she performed



at Phoenix Hall Park, Louisville, Kentucky, in July 1889; Point of Pines, Massachusetts, in August 1890; the Opera House, Maysville,

Kentucky in May 1891; with Waite's Big Show at Elmira, New York, in January 1896. In early 1899, she toured sixteen weeks with the Elks Carnival Company and on 29 August 1899, she and Knoll were made Honorary Members of the Detroit Local Musicians Protective Union No. 5. Knoll had won a cornet solo competition in the city in 1883. They performed with the Grand Army Band of Canton, Ohio at the Spokane, Washington Exposition opening in October 1899, and continued with the Elks in the winter of 1899-1900. In 1902, she played with the Fenberg Dramatic Stock Company; and at the Hippodrome, Zanesville, Ohio, in June 1909. She played on a Conn "Wonder Cornet" and also appeared as Mary McNeil

**Meaux, Leora** - Female cornetist in New York theaters in the early twentieth century.

**Melvin, Carrie** - Originally from Providence, Rhode Island, she played violin, cornet, and mandolin. She was married to the famous minstrel, Sam Lucas. She was "a splendid musician" and played difficult compositions on both the cornet and the violin. She performed with Professor Henderson Smith's Military Band and Sam Lucas' Concert Company of Boston, Massachusetts.

**Merton, Beula** – See: Anna Teresa Berger

**Millar, Jessie** - A young lady cornetist who was given a beautiful gold instrument by Jules Levy, who said she was destined to be the greatest player of the age. She had already established her musical career at the age of eight, playing at concerts in Los Angeles, in 1890. She appeared to great acclaim with Professor Otto's Military Band at Schuetzen Park, Davenport, Illinois in July 1894. She appeared in the post-circus concert at Barnum & Bailey's Circus, Washington D.C., in May 1896 - and was described as "the greatest of women soloists on the cornet. Literally she has her instrument at her



tongue's end and the rest of her music at her finger's end. She plays a horn of



wonderful sweetness in tone. Her simple melodies are exquisitely delivered, and her double and triple tonguing were clear as staccatos on a piano." She performed at the Orpheum, Sacramento, in January 1898. She made several visits to the UK in the 1900s – e.g. performing at the Palace Theatre of Varieties, Belfast, in April 1907. On her world tour during WW1, she performed in Europe, South America and Australia - often also playing the accordion. After

three years touring the world, with her sister Dollie, she performed at the Orpheum, Memphis, Tennessee, in May 1919. In June 1919 she was a guest soloist with the Prescott Municipal Band, Arizona at the Frontier Days celebrations. The Prescott Band was directed by her father, Professor L.P. Millar

**Millward, Carrie E.** - Performed as a guest cornet soloist with Selbert's Orchestra at Germania Turner Hall, Saint Paul, Minnesota, in March 1893; played solo at the Metropolitan Theater, Saint Paul, Minnesota, in May 1895; and at the Bijou Theater, Minneapolis, Minnesota, in May 1896

**Mitchell, Ethel** - A cornet soloist who appeared at the Pavilion Theater, Barre, Vermont, in March 1913

**Morgan, Myrtle** - Called "The Dainty Little Maid of the Cornet," Myrtle received a CONN "Wonder Cornet" from her mother when she was age fourteen on 28 March 1897. She studied with Mr. A. DeCaprio and had improved so much in two years that she was performing with the Seattle First Regiment Band in 1899. The band performed many times at the Seattle Opera House.

**Morse, Stella** - A cornet soloist who appeared at Sohmer Park, Montreal, Canada, in December 1896

**Mullin, Katy** - A cornetist who appeared at the Union Family Theater, Butte, Montana, in February 1897. She was also an accomplished saxophonist and clarinetist

**Mullins-Moore, Mae** - A "colored" trombone soloist who appeared at the Central Baptist Church, Denver, Colorado, in June 1913, assisted by cornetist Ruth Jackson

**Munro, Mae** - A cornetist who appeared as a soloist with C.P. Munro's Ladies' Orchestra at a camp of the G.A.R. , Chicago, Illinois, in August, 1894; as director and soloist with the Chicago Ladies' Military Band, at Lake Manawa, Iowa, in July 1895. In 1900 she fulfilled a role with the Grand Army, Bristol, Rhode Island. She toured with her violinist husband (Charles P. Munro) during 1902; performed with the Dieter Brothers Moving Pictures, Illustrated Songs and Vaudeville Show, at the Opera House, Millbank, South Dakota, in March 1906; appeared as "Chas & Mae Munro" on the bill of the New Bijou Theater, St Louis, Missouri, in April 1910



**Myra, Ella** – A German cornet soloist who performed at Hamburg, Germany, in December 1899. She was advertised as “Piston-virtuosin und Spitzentänzerin mit Verwandlung”



**Nickerson, Camille Lucy** - She was a cornetist with the Nashville Students Orchestra.

**Noble, Maud** - Billed as the "only lady trombonist on the Pacific Coast", she performed with her sister, Pearl, at the Congregational Church, Sacramento in April 1896

**Noble, Pearl** - A female cornetist who performed at Castle Hall, Sacramento, California in November 1889; the Mystic Shriners convention at Big Trees, Santa Cruz, California, in August 1890; the State Fair, Sacramento in September 1892; the World's Fair, Chicago in 1893; the Congregational Church, Sacramento in April 1896;

**Noss, Bertha "Petite"** - The headliner of the eight member The Noss Family Band of New Brighton, Pennsylvania in the 1880's, she was billed as "The Child Wonder." A multitalented young lady, she performed in just about all media. Instruments were the cornet, the violin, snare drum, bass drum and cymbals at the same time, bellaphone [?], metalaphone [*sic*], Zylophone [*sic*], and piano. She also performed character sketches, baton twirling, and arms and bayonet drills.

**Noss, May** - She played cornet, violin, alto horn, banjo, and sang in The Noss Family Band of New Brighton, Pennsylvania in the 1880's.

**Ogden, Daisy** – A “clever girl cornetist” who performed solo items at Neshaminy Falls, Pennsylvania, in August 1893 in a grand musical concert which included Winkler’s Regimental Band and a Tennessee quartet

**Ostella, Marie** - Cornet soloist - performing with the Sis Perkins Company at the Opera House, Hopkinsville, Kentucky, in February 1909

**Park, Annie A.** - A celebrated cornet and zither soloist. She was inspired to take up the cornet after hearing Nellie Berger perform. Despite her father's strenuous objections she took her first lessons aged 11, and afterwards studied under Henry Brown, Thomas Leverett and the teachers at the New England Conservatory. She performed with the Boston Concert Company at the Blanchard Opera House, Montpelier, Vermont, in April 1887; with the Hild-Park Company at the YMCA Building, Wheeling, West Virginia, in October 1890; Helena, Montana in January 1891. In the late 1890s and early 1900s she toured with her three sisters, Katibel (trombonist), Georgie and Ada (also cornetists and mandolins) as the "Park Sisters" quartette (including a tour to the UK



- featuring in Henry Wood's Promenade Concert at the Queen's Hall, London in September 1896)

**Parsons, E. Ralphena** - Billed as "the greatest of all lady trombonists" on her appearance with the Cleveland Ladies' Orchestra, conducted by Alfred Metzdorf, at Reynoldsville, Pennsylvania, in October 1905

**Pear, Eva** - "The only lady cornetist in the world" - clearly a false boast, as she appeared with the Hewett Musettes at Austin, Minnesota in September 1883. She had used the same boast when touring Australia in 1882 - e.g. at the St George's Hall, Melbourne (again with the Musettes) in May 1882. In her performance with the Musettes at Helena, Montana, in December 1883, she not only impressed the audience with her cornet solos, but also amazed them with her mysterious feats of second sight.

**Pease, Zuella** - She played on a CONN Wonder Cornet for years and was inspired by the playing of Anna Bundy Thomas.

**Petché, Nelly** - A cornet soloist who appeared at the Pier Pavilion, Southampton, England with the Anglo-Swiss Ladies' Orchestra. She also led the "Double Band" which appeared with Lloyd's Mexican Circus which performed at the Manor, opposite Tramore Station, Waterford, in March 1899 and subsequently toured Ireland

**Pettitt, Beatrice** - She was one of the finest cornet players in London at the end of the nineteenth century. She played at the Sheldonian Theatre at Oxford. One of her performances at the Theatre on cornet was Gützmacher's *Romance* for trumpet and orchestra. Performed as guest soloist with the Tiverton Choral Society at the Drill Hall, Tiverton in February 1895

**Piper, Eleanor** – See: Eleanor Piper Saunders



**Prampin, Laura Edwards** - Laura married Harry Prampin, a bandmaster and cornet player, who arranged to have her travel to Chicago to take cornet lessons in October 1898. In late 1900 both he and his wife were billed as "The Prampins: High Class Entertainers" and toured the vaudeville circuit as a cornet/comedy duo. In one publicity advertisement in *The Freeman*, Harry was dressed in a clown outfit, while Laura was in full formal attire, both holding cornets. In 1901, they both toured the minstrel circuit and in 1902, Harry was hired to conduct his own band with Howe's Great London Circus. Laura was hired as solo cornet with the same band. She was considered "the greatest colored lady cornet soloist". Laura toured in 1902 and the couple toured in 1904 and 1905 as "The Prampins," giving a performance at "Sam Lucas Night" in New York City on 7 December 1905



**Rankin, Katherine** - A virtuoso lady cornetist, "Miss Kitty Rankin," as she was known to her peers, studied the cornet with Mace Gay in Brockton, Massachusetts. Aged 8 she could play Jules Levy's "Russian Fantasy" and between the ages of 11 and 18 played solos with bands all over New England, in particular at Nantasket Beach where she was with Reeves American Band. Being an alderman, her father was very active in the community. Living on a farm on Pearl Street in Brockton, she played in many local groups until she met her husband, Ernest S. Williams. They both left the United States in 1913 on a successful concert tour of the world. For a year and a half they gave concerts in Europe, Australia, India, and Egypt. One such was at the Tivoli Theatre in Sydney, New South Wales in September 1913. On their tour, each played solos and they both played duets together. In the late 1920's and early 1930's, she played with the Gloria Trumpeters, and made some recordings with them for the Columbia Phonograph Company.



**Raymond, Alice** - A cornet player who toured Music halls and played with many prominent bands in the 1890's and early 1900's. She played at the San Francisco Mechanics Fair in September 1899 and at the Chronicle in the same city. In October 1899, she played at the Portland, Oregon Exposition and in November 1899 at Oberon Music Hall in Seattle. She had the position of Solo Cornet with Brook's Chicago Marine Band, replacing Kryn for two years (1901-1902). Raymond was advertised as the "World's Greatest Lady Cornetist"...[and] won approval and respect by her stage presence and artistry"(Schwartz 1957, 226). She played on a CONN Wonder Cornet for at least ten years beginning in c1889. She married some time before 1890, becoming Mrs F.B. Alvord - under which name she was challenged, in early 1890, by Bessie Gilbert to play for \$1,000 and the title of champion. This contest did not take place, as Alice was ill most of that winter and, although her husband stated that she had retired from the stage, she clearly went on performing for many years - appearing at Omaha, Nebraskas in October 1890 under her maiden name.





**Reed, Ruth** - She performed in Marie Lucas' Training Orchestra, playing cornet for the Lafayette Theater in Harlem.

**Reiter, Cora Antoinette (Nettie)** – Lady cornetist and band leader of the American Ladies' Grand Concert Band, which contained 40 instrumentalists including 8 soloists. The band was in great demand and played many concerts in the early 1910s – e.g. at the Auditorium, Oklahoma City, Oklahoma, and the Convention Hall, Salina, Kansas, in October 1910. Helen May Butler also conducted the band for a short while in 1910 in conjunction with Nettie Reiter – the former dressed in white, the latter in red.





**American Ladies**  
**Grand**  
**Concert Band**  
Lora Antoinette Reiter  
Directress



**Renfrew, Belle Yeaton** - A trombone soloist who appeared as a guest artist with the Bostonia Orchestra at St Johnsbury, Vermont in January 1902

**Rice, Fanny** - She was an early cornet soloist in the 1880's. She ran advertisements in Lowell, Massachusetts. In 1889 she wrote and published the songs "Fanny Rice's Lullaby", "In Follyland", and "A Rosebud's Message"

**Richolson, Alice** - A cornet soloist, member of Kate Baker's Ladies' Band. She performed, together with her sister Nellie and Lillie Baker with the Clair Patee Company at Wichita, Kansas in January 1889

**Richolson, Nellie** - A tuba soloist, member of Kate Baker's Ladies' Band. She performed, together with her sister Alice and Lillie Baker with the Clair Patee Company at Wichita, Kansas in January 1889. In July 1889, at Sioux Falls, South Dakota, the Clair Patee Band included Anna Burroughs (cornet), Nellie Richolson, Alice Richolson (cornet), Lillie McKinley (alto), Helen Richolson (baritone), Lottie de Rose (alto), Minnie Rich (trombone), and Frankie Rhodes (tenor)

**Rick, Alice** - A cornet soloist who appeared with her sister, Martha, at Wonderland, Second South Street, Salt Lake City, Utah, in February 1893; and Tissot's Park Hotel, Falls of Schuylkill, Pennsylvania, in June 1893

**Rick, Martha** - A euphonium soloist who appeared with her sister, Alice, at Wonderland, Second South Street, Salt Lake City, Utah, in February 1893; and Tissot's Park Hotel, Falls of Schuylkill, Pennsylvania, in June 1893, She was also proficient on the slide trombone and xylophone

**Riley, Claudine** - A cornet soloist who appeared at the Novelty Theater, Topeka, Kansas, in October 1906

**Roberts, Cora** - She was an early prominent lady cornetist.

**Rohl, Elmira** – A young German cornet soloist, who also was accomplished on the xylophone.



**Royer, Mysta** - Cornet soloist performing with an acrobatic farce comedy at the Opera House, Maysville, Kentucky in March 1904

**Rudolph, Oda** - A trombone soloist who played with Clara Schumann's Ladies' Orchestra in the 1890s. She performed at Harper's Theater, Rock Island, Illinois, in October 1895; the Grand Opera House, Davenport, Iowa, in April 1896; at Belvidere, Illinois, in May 1896; the Metropolitan Opera House, Saint Paul, Minnesota, in May 1896; at Lake Como, Saint Paul, Minnesota, in June 1896; Washburn College Chapel, Topeka, Kansas, in October 1897; as a guest soloist with the Boston Ladies' Symphony Orchestra at Marshall, Missouri, and the Lyceum, Wichita, Kansas, in November 1899; the People's Church, Saint Paul, Minnesota, in December 1899; Enosburg Falls, Vermont, in January 1901; the Convention Hall, Fort Scott, Kansas, in November 1901.



**Russell, Laura** - A female cornetist who performed at the World's Museum, Pittsburg, Pennsylvania, in January 1891

**Rymer, Georgia** (1887 -) - A trombone soloist from Bethany, Nebraska, performing around 1910 with the Helen May Butler Ladies' Band. As such, she was a member of the M.P.U. (Musicians Protective Union) of Lincoln (Local No. 463) American Federation of Musicians. She married Joseph Weinberg, a clothing merchant in 1913



**Salter, Agnes** – A trombone soloist who appeared at the Boston Theatre, Boston, Massachusetts, in March 1901, together with the First Regiment Band and other acts

**Saunders, Eleanor Piper** - She studied with Henry C. Brown, Annie C. White, and Milo Burke. She toured with the Fadettes, the Musicgals, and played on the Keith Circuit and on the Chautauqua Circuit of educational festivals. She taught also at the Arthur Jordan Conservatory in Indianapolis. She appeared with the Eva Bartlett Macey Entertainers at Liberal, Kansas, in November 1903

**Seiger, Lillian** – A solo cornetist who performed at the Garden Theater, Buffalo, New York, in October 1907

**Shaffer, Louise** - She was a cornetist publicized as the "Musical Artiste" of the cornet.

**Shelton, Maude** - She performed with Marie Lucas' Orchestra at the Lafayette Theater in Harlem, New York City between 1914 and 1915.

**Shepard, Kittie** – Kittie and her mother were cornetists with the Shepard Family Band, based in Massachusetts, in the late 1880s and 1890s



**Shiple, Nellie** - Won the reputation of being the leading lady cornetist, while in her teens, on the Pacific Coast. She became engaged to Louis Alfred Larsen of San Francisco in September 1898.



**Siegl, Annie** - A trombone soloist, active in 1887, who was educated at the Vienna Conservatory of Music

**Silsbey, Bertha McKean** - Cornet soloist - performing at Honesdale Opera House, Pennsylvania, in December 1900; the Theatrical Mechanics' Association benefit performance at the Columbia Theater, Washington DC, in April 1910

**Smith, Leona May** (1916 -)– A cornet soloist active in the 1920s and 1930s, made radio broadcasts and concert performances in Boston, Massachusetts. She had been a protégé of Edwin Frank Goldman. She made her first appearances at the age of 10 in the radio programmes, and joined Ethel Leginska's Women's Symphony Orchestra three years later – she was obliged to stand on books so that the conductor could see her. She performed at the Metropolitan Theater, Boston, in February 1932 as a special guest artist; as a guest soloist with the 7<sup>th</sup>



Regiment Band at Queens, Staten Island, and Battery Park, Manhattan, New York during August 1932. By 1939 she was a solo artist with the Long Island Grotto Band, the Goldman Band and the Radio City Music Hall. She married George Seuffert, a music administrator, and was still performing in the 1950s.



**Spaulding, Georgie Dean** - She was the Bandleader and Solo Cornet with Spaulding's Lady's Cornet Band in Vermont in 1873. She performed on a gold cornet. Nellie Daniels joined the band in 1873, until her death in 1875

**Squelch, Daisy** - Cornet soloist from Blackpool, self-styled "Champion Lady Cornetist of the World", performed at the Town Hall, Todmorden in November 1903. In 1905 Daisy played 'The Lost Chord', before the announcement of the results at the National Championships at Crystal Palace, and had earlier challenged any other lady cornetist £500 (over £40,000 today) to play against her. None did. She won a cornet competition at St Martin's Hall, Liverpool in February 1907, beating a young Arthur Laycock into second place [he did get his revenge at a subsequent contest at Workington in January 1909, where he took first place, Edwin Swift second and Daisy Squelch third - only the second time she had been beaten in her career - previously by Kerry, euphonium with Besses o' th' Barn]. She was regarded as a British phenomenon, although still something of an 'act' – promoted in the same vein as 'Maud Roche and her Performing Monkeys' – which included believe it or not, a monkey orchestra. The Empire, Johannesburg, South Africa saw her performance with the Big Brass Six instrumentalist troupe in March 1913. Back in the UK she appeared with the Big Brass Seven at the Hippodrome, Newcastle-upon-Tyne in January 1914. Later in 1914 she



performed at the Chesterfield Hippodrome, where she provided a 'musical montage' for injured troops home from the Western Front.

**Stone, Amy** - Billed as "the only female cornet soloist in the world" when she appeared at the Theatre Royal, Ballarat, Victoria, in May 1875. She also was a comedienne, vocalist and danseuse and presented her "Oliographic Entertainment" in her act

**Storey, Marion Walker** – A young lady cornet soloist who appeared with the Sousa Band at the Boston Food Fair, Mechanic's Building, Boston, Massachusetts, in October 1897. She performed 10am-12pm, 1pm-2pm, and 6pm to 8pm (with Sousa's Band performing at 3pm and 8pm)

**Stuart, Kittie** - A cornet soloist who accompanied herself on the piano, performing in England in 1914



**Swart, Martha** - A well known lady cornetist in Salem, Oregon, who proposed to found a ladies' cornet band in the town, in January 1916

**Taylor, Nettie** - She was the Assistant Conductor and cornetist with Louis Perryman's Band for Baynard and Whitney's Famous Troubadours and later, a cornetist (with her brother on violin) for the Jolly Ethiopian Show in Richmond, Virginia.

**Tenney, Mae** - A lady cornet player who was in great demand - performing at the Opera House, L'Anse, Michigan in August 1891. She performed with the Jolly Ramblers Musical Comedy Company (which included three of her brothers) at Paw Paw, Michigan, in September 1891

**Thomas, Anna Bundy** - She was an American cornetist in the late nineteenth century and inspired the playing of Zueela Pease. She gave a concert in Clarksville, Ohio, in June 1901

**Thompson, Ruby** - Toured theatres performing. Part of a double act with another cornetist Amy Kendall, appearing at the Utahna Theatre, Salt Lake City, Utah, in April 1905

**Tice, Frankie** - A "premier lady trombonist" who appeared with McDougall's Lady Kilties Band at the Page Theater, Medford, Oregon, in January 1914

**Tobin, Lotta Navara** - She was a trombone soloist who appeared at the Pavilion, Sacramento, California in September 1896. She performed solo and also in duets with her husband.



LOTTA NAVARA TOBIN.

**Tomlinson, Minne** - A cornet soloist who performed on the bill at the New Theatre, Ashington, Northumberland in January 1897

**Trix and Lynda** - Two trombone artists, performing in London in the early 1900s

## TRIX & LYNDA

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Euphonium, Posthorns, Accordions, Acrobatic  
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**Vendt, Augusta** - A well known cornet soloist - she performed in Los Angeles and San Francisco, California in August 1891. Associated with Therese Kehrman's Orchestra in 1892; played solos every evening at Kerkow's Vienna Buffet, Los Angeles, in July 1892

**Walker, Marie** - A trombone soloist who appeared with Sharp's Tromboneers (led by Harry Sharp) performing at Hartlepool Palladium in December 1916

**Walton, Lillian** - A cornet soloist and band leader who toured during the late 1890s. Appeared supporting "A Yankee Drummer" at the Opera House, Fitchburg, Massachusetts, in October 1897

**Wandina, Miss** - A German cornet soloist, active in 1907



**Warburton, Gladys** - A "champion cornet soloist" who performed at the King's Theatre, Edinburgh in March 1912; the Vale View Hotel Pavilion, Ovoca, County Wicklow in October 1912; the Victoria Electric Theatre, Derby, in January 1913; as part of the bill at the Grand Theatre, Falkirk, Scotland in December 1918. She was also a "quick change artiste" as billed at the Yarmouth Hippodrome in March 1919

**Welch, Cissie** (1899- ) – A child cornet soloist from Kinver, Staffordshire, frequently appeared in concerts in Birmingham and around the Midlands in 1910. For example, at the Alhambra, Stourbridge in December 1910



**Weldon, Clara** – A report of her death, in May 1911, states: “America's First Lady Cornetist Is Dead - Mrs. Clara Weldon, neé Holm is dead in Chicago. Mrs. Weldon who was born in Copenhagen, was a member of The Old People's Home Society and was much interested in everything Danish. Her husband is the well-known American music director, Weldon. She was recognized as America's first lady cornetist. An orchestra of forty-five men played at her funeral. Many of the prominent Danish ladies were seen among the mourners”

**Wetmore, Nellie Hoone** - A girl cornetist who recorded "Carry me back to Old Virginy" and "Old Folks at Home" for Columbia Records in 1918. Born Nellie Mae Hoone, she performed with the Ladies' Commonwealth Orchestra at Minneapolis, Minnesota, November 1908; with the Navassar Band at the Idora Amusement Park, Oakland, California in June 1909

**Whisman, Daisy** - A cornet soloist, based in Omaha, Nebraska. She was performing in 1918 and in the early 1920s.



**White, Annie** - A pupil of John Hammond, she was based in Boston and taught cornet privately.

**White, Edna** (1892-1992) - A remarkable cornet soloist at the age of 9 years in 1903, living in Brooklyn, New York (she was a "New England lassie"). A report from December 1902 states: "This musical prodigy has mounted the ladder of fame several rounds higher than musicians three times her age; she is queen of the horn and has already gained a reputation as a soloist which has even reached Europe. There is no more sought after little girl in America than Edna White; leaders of bands and orchestras, entertainment societies and churches are bidding for her services. Society leaders are endeavouring to tempt her to play at banquets, receptions and teas. It has not been two years since Edna first handled a cornet. Until 18 months ago she showed no sign whatever of possessing extraordinary musical talent. Edna worked faithfully for over an hour. Coming quietly into the room Mr White was astonished to hear his daughter play "Yankee Doodle", "Home Sweet Home" and "Nearer My God to Thee". This was the commencement of her musical career. She took weekly lessons and was allowed to take her own time in learning a selection. At the end of six months she made her first appearance at their home church in Brooklyn, using her father's cornet. She is familiar with most of the great cornet soloists of the day, quaintly discussing the merits of their rendition and of their instruments, of which she is herself capable of good judgement. Of cornets she has a decided opinion, formed by testing and using the various makes on the market. Her present instrument was purchased with the first \$50 earned. She is able to accompany the human voice in difficult selections and but needs to hear a piece once to be able to play it. It is marvellous how readily this little cornetist can transpose. She can follow at sight a classical selection for the voice or any instrument. She is wholly unaffected and childish. Small, with much dark hair and intellectual brown eyes. She is quite pretty." In 1904, she began studying at the Institute of Musical Art, which later became the Julliard School of Music. In 1908, she formed the first of her many professional quartets with sisters Norma and Cora Sauter, and Florence McMillan. She named the group the Aida Quartet and they performed on the Redpath Chautauqua educational festival circuit during the 1910-11 season. She continued playing, both as a solo artist and within quartets and ensembles she led for many years



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**White, Gertrude** - A young cornet soloist who appeared with the Orchestral Band of the Banbury Volunteers, conducted by Sergeant F. Webb, at the Exchange Hall, Banbury in April 1902

**Whiting, Annie** – a trombone soloist, appearing at the Eden Musee, St Joseph, Missouri, in August 1890, together with husband?/brother? Charles Whiting.

**Whiting, Lillian** - Billed as "America's greatest lady cornetist" when she appeared with Charles W. Whiting's Boston Ideal Concert and Musical Comedy Company at Canton, South Dakota in March 1888



**Wiggins, Maisie Ringham** (1924-2016) - Began playing trombone at the age of 10, under the guidance of her father and she soon became known as "The Wonder Girl Trombonist" for her remarkable performances in Salvation Army Brass band concerts. She was awarded a scholarship to study at the Royal Manchester College of Music and following her studies, successfully auditioned to become principal trombone of the BBC Midlands Light Orchestra. Just over a year later she was invited by personal telegram by Sir John Barbirolli to join the Halle Orchestra and from 1946 to 1956 she was principal trombone of the Halle Orchestra, an era when women were seldom seen in brass sections. After leaving Barbirolli's orchestra to raise a family, she continued playing and teaching into her 90s, receiving the MBE from the Queen for her services to music.

**Wilkins, Olive** - Cornet soloist - performing at the Opera House, Twin Falls, Idaho, in July 1908

**Wright, May** - Lady cornetist on tour - performing at the Theatre Comique, Spokane, Washington in February 1905

**Ziers, Katie** (1890 - ) – Girl cornetist, lived at 2109 East William Street, Philadelphia, Pennsylvania. Her first efforts were made in the Delmar Girls' Brass Band, under the instruction of W.S. Rundler, an employee of the Pennsylvania Railroad, who was also the instructor of the Pennsylvania Railroad Brass Band, which had headquarters at Trenton avenue and Norris street. A contemporary account noted: "... She has a range from G below the staff to C above the staff, the highest and lowest notes obtainable on the cornet. There are few professionals who can reach these notes. Because of her remarkable talent Katie has been selected by her instructor as a soloist upon many occasions. She has many souvenirs which were presented by her auditors"



# Unknown soloists

The following pictures are of various female brass players and soloists from the late 19<sup>th</sup> century to the early 20<sup>th</sup> century. Sadly, apart from an occasional location (perhaps of the photographer), nothing more is known about them at present.



*Viola from Luton, Beds.*







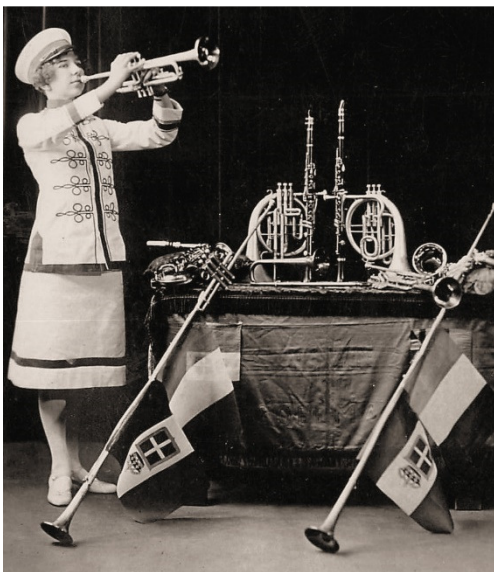
*Member of Caro Ladies' Cornet Band*



*Gloucester, Massachusetts*



*New York*





























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