

# Jennie Lind's Centenary Recalls Her Career And Her Visit To ...

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## Jennie Lind's Centenary Recalls Her Career And Her Visit To Baltimore

The Swedish Nightingale Spent A Week At Old Barnum's  
Hotel And Sang Four Times Before The Most Fashionable  
People Of This City And Once Before  
Baltimore School Children.

By EMILY EMERSON LANTZ.

What do you know of Jennie  
Lind?  
Did you ever hear her sing?  
Write and tell us what you re-  
member about her.

(Written for Jennie Lind by Bayard  
Taylor and sung by her in Baltimore).

I greet with a full heart the land of the  
West.

Whose Banner of Stars o'er a world  
is unrolled;

Whose empire o'ershadows Atlantic's  
wide breast

And opens to sunset its gateway of  
gold!

The land of the mountains, the land of  
the lake,

And rivers that roll in magnificent  
tide—

Where the souls of the mighty from  
slumber awake

And hallow the soil for whose freedom  
they died!

Thou Cradle of Empire! though wide be  
the founn

That severs the land of my fathers  
and thee

I hear from thy bosom the welcome of  
home—

For song has a home in the hearts of  
the Free!

And long as the waters shall gleam in  
the sun,

And long as thy heroes remember  
their scars.

Be the hands of thy children united as  
one

And peace shed her light on thy  
Banner of Stars!

One hundred years ago, on October  
6th, 1820, there was born in Stockholm,  
Sweden, one of the greatest singers the  
world has ever listened to. She was  
Jennie Lind, afterward Mme. Otto  
Goldschmidt, known throughout the  
musical world as the Swedish Nightingale  
because of the exquisitely birdlike  
quality of her musical notes. Seventy  
years ago this great singer visited the  
United States, giving concerts under the  
management of that prince among show-  
men, P. T. Barnum, at which time she  
visited Baltimore, spending a week here  
as a guest at the famous old hostelry,  
Barnum's Hotel, and singing on five dif-  
ferent occasions at the old Front Street  
Theatre, then standing on the south side  
of Front street some distance east of  
Gay street.

Front Street Theatre was at that time  
the most fashionable place of dramatic  
and musical entertainment in Baltimore  
and during the week that the Swedish  
Nightingale made Baltimore her home,  
the environment of the theatre and hotel  
was crowded with elegant equipages and  
so thronged with music loving people  
that police were detailed to press the  
crowd back so that those attending the

concerts might gain admittance to the  
opera house. Jennie Lind's reputation  
as a singer was so actually great, and  
her coming had been so successfully  
heralded by America's pioneer press  
man, P. T. Barnum, that people were  
on tiptoe with excitement. Enthusiasm  
became positive mania, and so compelling  
was the magic of her name that trades-  
people advertised in the daily papers  
their offerings of Jennie Lind candy,  
Jennie Lind bonnets, collars and cuffs,  
etc.

One advertisement read: "Jennie  
Lind—Great excitement—The Jennie  
Lind Album, one of the most beautiful  
books published this season, containing  
the only correct portrait yet published  
of the "Divine Jennie," sold by J. W.  
Bond & Co."

### Mr. Colston Recalls Her.

Mr. Frederick M. Colston, Baltimore  
banker and broker, is among the few  
men now living who heard Jennie Lind  
sing and who also saw her walking in  
the Capitol at Washington escorted by  
Mr. Webster and heard her talking to  
that distinguished gentleman. "We were  
living in Washington at that time," said  
Mr. Colston, "and my mother and elder  
brother attended Jennie Lind's concert  
there, but you can readily imagine tickets  
for such concerts were not being wasted  
on mere boys. So I sat on a fence out-  
side the Concordia Opera House and  
caught such notes of song as drifted out.  
Later, at the Capitol, I saw her looking  
with interest at a portrait of Washing-  
ton and heard her ask Mr. Webster, who  
escorted her about the city, if the portrait  
was like the first President of the United  
States. I heard Marietta Albani sing  
the celebrated Italian contralto, who  
made a triumphal progress through the  
United States in 1853, and Mario, Cava-  
liere di Candia, the great tenor, and I  
distinctly recall how Jennie Lind looked.  
Not pretty according to my boyish judg-  
ment, small and rather thickset in  
figure."

Mrs. John M. Miller, of Baltimore,  
recalls seeing her mother, Mrs. George  
Hollins, and her elder sister dressing to  
attend one of the concerts given here by  
the "Queen of Song," to which the  
mother and daughter were to be escorted  
by the former's brother, Mr. Ross Camp-  
bell, then a prominent merchant of Balti-  
more. "I remember," she said, "Mamma's  
wearing an elaborately embroidered  
white china silk shawl, a cap of fine  
lace and pendant earrings almost touch-  
ing her shoulders. I recall also the en-  
thusiasm with which they spoke about  
the singer afterward."

The late Mrs. Charles Mervyu Young,  
formerly Miss Mary Edmunds, of this  
city, and whose sisters still reside in  
Baltimore, was taken to hear Jennie  
Lind sing before the school children of  
Richmond. She was an exceedingly

pretty child, and one of her most treas-  
ured memories was that the Swedish  
Nightingale, passing amid the assembled  
little folk, stooped down and kissed her.

### The Story of A Singer.

Have you ever heard the story of  
Jennie Lind's life? She who, like Jeanne  
d'Arc of France, was destined to be-  
come the idol of her people and who, like  
that sainted Maid of Orleans, was so  
sweet and unsmiled of soul that the  
memory of her goodness and gentleness  
is like the fragrance of a flower.

Born in Stockholm, Sweden, October  
6, 1820, Jennie Lind was one of nine  
children of poor parents. Some authori-  
ties say her father was a lace manufactur-  
er, others that he was a tenor of  
humble estate who looked too often upon  
the wine cup when it was red to provide  
comfortably for his family. Her mother  
was a hard-working, thrifty woman, but  
despite her best efforts the poverty of  
the family was such that the children  
had to be divided and Jennie, or Johanna  
Mariin, as she was christened, though  
never so called, was sent to live with her  
grandmother. The avocation of the lat-  
ter was that of charwoman in office  
buildings. Her one room had but two  
windows and looked upon an alley that  
opened into the street and it was her cus-  
tom to lock the child in the room while  
she was engaged in work. The wee girl  
had been endowed from birth with a  
golden voice and whiled away the lonely  
hours sitting in the window-sill singing  
to the old cat.

One day Mille Lundberg, a dancer in  
the Royal Opera, passing along the  
street, heard the child singing, realized  
her extraordinary gift and induced the  
child's mother to have her educated for  
the stage. For six or seven years Jennie  
was what is called an actress pupil and  
occasionally appeared on the stage in  
plays, not operas, until 1836 when she  
made her first attempt in an opera by  
A. F. Lindblad. She was regularly en-  
gaged at the opera house in 1837 and her  
first great success was as Agatha, in  
Weber's "Der Freischutz," in 1838. By  
1841, when she started for Paris, she  
was already identified with nearly all  
the roles in which she became famous.

But her success in Sweden was due in  
great measure to her histrionic ability.  
In her acting she possessed the rare  
quality of completely identifying her-  
self with the character assumed. For  
the time she was the heroine of her  
favorite parts—Amina, Alice or Agathe.  
Comparatively little was said about her  
wonderful vocal art. And then suddenly,  
when about 14 years of age, Jennie  
Lind's voice completely failed. But the  
young singer had saved the salary  
earned, as far as she could, and resolved  
to go to Paris to seek advice and instruc-  
tion from the great instructor, Manuel  
Garcia. That experienced teacher feared  
her voice had been ruined by overwork  
when she was too young and unde-  
veloped to stand it. He ordered three  
months' complete rest, after which she  
might return to him to determine  
whether the injury was permanent or  
whether she had sufficiently recovered

to warrant spending time and money  
fitting herself for an opera singer's  
career. At the end of this probation  
period he consented to give her vocal  
lessons, and on the completion of her  
studies she sang before G. Meyerbeer in  
private in the Paris Opera House, and  
two years afterward was engaged by  
him to appear in Berlin, where her first  
role was that of Norma, in which she  
appeared on the 15th of December, 1844.

From that time Jennie Lind's great-  
ness as an opera singer was assured and

recognized. She sang in most of the  
great Continental cities, and assumed  
many roles. She made the acquaintance  
of great musicians, such as Mendelssohn,  
Joachim and others, and in 1847 Lum-  
ley, the manager of Her Majesty's The-  
atre, London, induced her to visit Eng-  
land, where the furor of her debut ex-  
ceeded everything of the kind that had  
taken place in London or elsewhere.  
One chronicle states: "The sufferings

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about \$60,000. Speculators probably made on them fully a fourth more.

Her initial concert in this city was given Monday night, December 9, and additional concerts were given Wednesday, Thursday and Saturday nights of the

and struggles of her well-dressed admirers, who had to stand for hours to get into the pit, have become historic."

It was during this trip to England that the singer made the acquaintance of Bishop Edward Stanley, which was said to have led to her final determination to give up the stage as a career. She still continued to appear in Sweden, on the Continent and in England in opera, but her thoughts inclined to music of religious character. In 1848 she organized a memorable performance of Elijah with the receipts of which the Mendelssohn scholarship was founded. She also sang at a great number of charity and benefit concerts. Her last appearance in opera was in England, when on May 10, 1849, she appeared in Robert Le Diable. Her decision to renounce the stage was not even revoked when the King of Sweden urged her to re-appear in opera in her old home.

Just before sailing for America which she visited in 1850, remaining about two years, she appeared in Liverpool, England, in an oratorio of Handel, singing the soprano music in "The Messiah" with superb effect.

Her tour in the United States was as successful from a financial as an artistic standpoint and her wealth was estimated at the time of her visit to this country, to be \$1,000,000. She gave generously to charity. Her heart was always open to the needs of her fellow-man and peculiarly tender toward children. The first medal of many struck in her honor, was in commemoration of her gift, in 1848, of \$10,000, to the fund for the education and support of pupils of the Royal Theatre School, Stockholm. When she came to the United States the proceeds of her first two concerts were divided among a list of charities selected by the Mayor of New York. Her share of receipts while under the management of P. T. Barnum, amounted to \$176,075.09 and her friends estimated that she gave away \$50,000 during her stay in America while she had given away \$20,000 in England before coming to this country.

#### One Ticket Cost \$100.

Jennie Lind arrived in Baltimore Saturday afternoon, December 7, 1850, coming direct from her musical triumphs in Philadelphia. During the afternoon and evening many prominent ladies called upon her, all of whom she received with utmost sweetness and grace. At night she was serenaded by the "Independent Greys" band. Tickets for seats at the first concert were sold at auction at Front Street Theatre, where an immense crowd gathered while Mr. Gibson, of the firm of Gibson & Co., auctioneers, mounted a stand on the stage to auction them off. The price of tickets of admission to all parts of the house was fixed at \$1. Bidding for seats began at \$10, running quickly up to \$50, to \$75, and the first seat sold was finally knocked down for \$100 to Mr. J. H. Whitehurst, a well-known daguerreotypist. The bid was greeted with cheers and cries of "Show him up!" but Mr. Whitehurst was not present, having been represented by an agent. The aggregate amount of sales, including price of tickets and premiums, reached \$12,000. The price of the tickets generally averaged about \$7 and the receipts of the four concerts

where an individual could stand or sit was occupied. At 8 o'clock the concert began with Auber's grand overture of "Massaniello," rendered by an orchestra conducted by M. Benedict. Then the golden voice of Jennie Lind was first heard in Baltimore in an aria from "I Puritani," beginning with the words: "I was here his loved voice first called upon my name."

Doubtless at this time the Swedish nightingale was already in love, deeply

scribes the diva's costume, cut low in the neck and with three flounces reaching to the waist. Several magnificent bracelets adorned her arms, and suspended from a gold chain about her neck hung a medallion of diamonds. Her hair, most simply arranged, was adorned with a few flowers, and as she stood there in all the sweetness and simplicity of young womanhood, exclamations were heard on every side—"How beautiful!" "How lovely!"

It is said she had scarcely finished the first stanza of her song when the whole audience "seemed electrified by her astonishing powers as a vocalist." Cheers resounded through the house, bouquets fell from boxes in such profusion the leader of the orchestra could scarcely hand her one before another fell. Her grace in receiving the flowers only increased the enthusiasm of those who cast them at her feet.

In quick succession followed the diva's singing of the aria from "The Magic Flute," and the "Bird Song," by Taubert, which she warbled enchantingly. It was written concerning her on that occasion:

"Her voice was like the warbling of a bird,—  
So soft, so sweet, so delicately clear."

She also sang the prize song, "Greetings To America," the words of which were written for her by Bayard Taylor, while the music was composed for it by her musical director, Julius Benedict—afterward Sir Julius Benedict. The consensus of opinion at the close of her concert was that her singing was seraphic, more like the voice of an angel than a mortal voice, and the shower of flowers that welcomed her first song was followed by a second tribute of roses.

#### Darling Of The Elite.

On Wednesday, December 11, the diva wore a décolleté pink satin gown with berth and broad flounces of frost-like gossamer lace. Her head dress was of green, with a sprig of green leaves at her bosom and again she wore the magnificent jewels noted at her first concert. Baltimore people continued to go wild over the idolized singer. Cards, invitations, notes were showered upon her and eager crowds hung around Barnum's Hotel in the vicinity of her apartments, hoping to catch a glimpse of Jennie Lind's smiling face. Modistes did a rushing business in order to supply the elaborate costumes essential to complete enjoyment of this unprecedented musical festival.

Thursday night, December 12, a third brilliant audience assembled at Front Street Theatre and the Swedish Nightingale was radiant in a yellow satin gown with a white lace cape and the skirt draped in lace and on this night she enraptured her audience with singing the songs they had already learned to love and "Home Sweet Home," as only Jenny Lind could sing it. She sang the "Herdsman's Song" also, with its wild, elfin echoes and then, to the infinite delight of the audience, she sang a plaintive German song, "Take This Lute," accompanying herself on the piano.

On Saturday morning, December 14, 1850, 10,000 Baltimore school children

of both sexes and their teachers assembled at Front Street Theatre. As all could not get in preference was given to the girls, who alone were permitted to enter, and Mr. Edward M. Vickery, of this city, was one of the boys who turned sorrowfully away. But some of the lads still lingered at the theatre and after singing awhile to the girls, Jennie Lind requested that enough of the girls withdraw to permit the boys to enter. This they did and then children and diva had the time of their lives. First the Queen of Songs sang to the children and then the children sang for her, and in return did not hesitate to demand of her the songs they wanted most. Some clamored for "Home Sweet Home," others for the Bird Song. "Well," said the diva, "as you have sung so sweetly for me, I will sing both, and satisfy all." And she did, adding also the uplifting aria "I Know That My Redeemer Liveth," from Handel's oratorio of "The Messiah."

On Saturday night, December 14, Jennie Lind gave the final concert of the Baltimore series and the greatest musical triumph of them all. Then on Sunday afternoon the Swedish Nightingale took flight for Washington and her next engagement. To avoid the excitement of a great crowd at the railway station, she proceeded by carriage to Mount Clare, where she boarded the train, after having expressed herself as better pleased with Baltimore and its people than any American city she had visited and having said what real comfort she had found at Barnum's Hotel.

#### Thousand Dollars For Each Concert.

While under P. T. Barnum's management, Jennie Lind gave 93 concerts in the United States and was paid \$1,000 for each concert. All her personal expenses were also paid and the salaries and expense of her company and personal attendants. She had stipulated that she should sing for charity when she chose and her generous manager never deducted from the receipts of these concerts any expense incident to giving them.

Few persons in America knew that Jennie Lind had married before she left this country. Her permanent home thereafter was England, where she took great interest in the Bach Choir, conducted by her husband. She appeared from time to time in oratorios and concerts. For some years she was professor of singing in the Royal College of Music and her last public appearance was at Dusseldorf on January 20, 1870, where she sang in "Ruth," an oratorio composed by her husband. She died at Malvern November 2, 1887.

#### Centenary Observed In New York.

The centenary of Jennie Lind will be observed in this country and because Castle Garden, New York, was the first place where the Swedish Nightingale sang in the United States, the Aquarium, Castle Garden, has been selected for the main scene of the celebration. So far as possible an effort will be made to reproduce the scene of 70 years ago. Mme. Frieda Hempel, of the Metropolitan Opera House, will sing and wear a

replica of the gown worn by Jennie Lind in 1850, and the program rendered will be the same as that given under P. T. Barnum's management. Tickets will be reproductions of the old tickets, seating arrangements will be the same and ushers will wear rosettes and carry little banners of colored paper distinguishing the sections.

Apart from her rare gifts as an artist, public interest centers in Jennie Lind because of her intense womanliness and gentleness. The modern slang phrase: "Have a Heart!" applied to her in a peculiar way. Home and heart interests were more to her than fame. Her opera career, while it gratified her pride, did not appeal to her heart. She wanted a home, and, having forsaken the glittering environment of the stage, she never turned back to it. Once in Stockholm, the troops are said to have been called out to hold in check the crowds struggling to purchase tickets for her appearance in opera, but the Swedish Nightingale preferred the nest in the bough of a home and the song dearest to her was a lullaby.



JENNIE LIND.

same week. Friday night she was the guest of honor at a concert given in Carroll Hall by the Germania Mannerchor, while Saturday morning, at the suggestion of the School Commissioners, the Mayor of Baltimore asked the Swedish singer if she would not sing to as many of the school children of the city as could assemble in Front Street Theatre and she responded by giving the children a free concert Saturday morning.

On the night of the first concert the scene within the theatre was brilliant in the extreme. The ladies of Baltimore were without hats and wore their handsomest evening gowns. Theatre doors opened at 6 o'clock and by 8 o'clock, the hour set for the concert to begin, every nook and corner of the auditorium

in love with Otto Goldschmidt, her pianist and leader of the Bach Choir, whom she afterward married, in 1852, in Boston. Baltimoreans heard Jennie Lind sing from a joyous heart as well as from a golden throat. As a woman is always most beautiful when in love and stimulated thereby to highest effort, so she doubtless sang her very best during the two years spent in America.

An eye witness at the concert de-