

SUSAN PARKHURST (1836-1918):
BIOGRAPHY AND COMPLETE WORKS LIST

THESIS

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by

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CHAPTER 1

INTRODUCTION

Increased interest in the field of women and music studies began appearing the years following the Feminist movement of the 1960s and 1970s. One such work, and the springboard, so to speak, for my research is Judith Tick's *American Women Composers before 1870*.¹ One chapter of this book is dedicated to describing the lives and musical compositions of five mid-nineteenth-century American women.²

Tick argues that such early American women composers as Susan Parkhurst have been relatively ignored by music historians and are “barely represented in standard reference works.”³ While many scholars have cited Tick's research on these women, few have thoroughly examined them. Susan Parkhurst, primarily known by her married name Mrs. E. A. Parkhurst, published more than seventy popular songs and piano works in 1864 alone. Over the next twenty-seven years of her career, she published an estimated eighty additional compositions, as well as arranged six Stephen Foster songs.⁴ Tick states that Parkhurst's works were “directed towards a more popular indigenous

¹ Judith Tick, *American Women Composers before 1870* (New York: University of Rochester Press, 1979/1995).

² These are Augusta Browne (1820-1882), Marion Dix Sullivan (1802-1860), Faustina Hasse Hodges (1822-1895), Jane Sloman (1824-1850?), and Mrs. E.A. Parkhurst (1836-1918).

³ *Ibid.*, 8.

⁴ For a list of these pieces, see Chapter 3.

style,” confining her less to the parlor genre.⁵ Her use of such topical subject matters as temperance distinguishes her from her contemporaries.⁶

The purpose of this thesis is to expand on what is currently known about Parkhurst’s life, career, and works. By providing a complete works list, I hope to bring into view some of her compositions that have gone unnoticed by music historians.

Although Tick’s book provides an overview of Parkhurst’s life and works, a thorough and updated investigation into her compositions and musical career has not been conducted. Since the latest publication of Tick’s book in 1995, digitized scans of books, newspapers, and musical compositions have made previously undiscovered material more accessible. New information regarding Parkhurst’s career, life and works will be considered to supplement Tick’s assessment. For example, Tick estimated that sixty songs and five keyboard works by Parkhurst had been located to date.⁷ Recent digitized copies made available by the Library of Congress and other catalogues places this number around one hundred and fifty songs, hymns, keyboard works, and arrangements. The following titles represent selected resources that discuss or include such early American women composers as Parkhurst.

Women in American Music A Bibliography of Music and Literature (1979) compiled and edited by Adrienne Fried Block and Carol Neuls-Bates is a comprehensive bibliography on American women in music, and despite its early publication date, is one of the most complete bibliographies.⁸ Included are over 5,000 references to literature about women in music and music by women in the United States from colonial times to

⁵ Tick, 216.

⁶ Ibid.

⁷ Tick, 199.

⁸ Adrienne Fried Block and Carol Neuls-Bates, *Women in American Music A Bibliography of Music and Literature* (Westport. Greenwood Press, 1979).

the present. This book includes a list of nineteen of Parkhurst's compositions as well as publication information.⁹

Christine Ammer's *Unsung: A History of Women in American Music* (1979) was one of the earliest books published to survey the role of women in American music from 1800 to the present.¹⁰ The chapter entitled "The First 'Lady Composers'" is an excellent summary of the history of American women composers. In addition to mentioning several mid-century composers and their works, Ammer illustrates the social context in which these women attempted careers in composition. Although a significant portion of the chapter is dedicated to Amy Beach, Ammer does include one sentence about Parkhurst.¹¹

Adrienne Fried Block once again contributed to American women and music with her chapter "Women in American Music, 1800-1918" in Karin Pendle's survey, *Women and Music* (2001).¹² Block discusses the role of American women performers, educators, and composers during the nineteenth and twentieth centuries. The section on women composers includes a paragraph on Parkhurst, which only briefly outlines her career and works.

A valuable resource is Richard Jackson's liner notes for *Angels' Visits and Other Vocal Gems of Victorian America* (1977), a recorded anthology of popular nineteenth century songs. Jackson utilizes three of Parkhurst's songs, "The Angels Are Hovering Near" (1864), "Angel Mary" (1864), and "The Beautiful Angel Band" (1864), to

⁹ "Sanitary Fair Polka" (1864) is incorrectly labeled as "Emily A. Parkhurst," 20.

¹⁰ Christine Ammer, *Unsung. A History of Women in American Music* (Westport: Greenwood Press, 1980), 95.

¹¹ Ibid.

¹² Adrienne Fried Block, "Women in American Music," in *Women & Music. A History*, ed. Karin Pendle et al. (Bloomington: Indiana University Press, 2001), 210.

illustrate his claim that Victorian composers would often sentimentalize the subject of death. He describes Parkhurst as a “prolific songwriter whose life and career await full inquiry.”¹³

Several journals and newspapers provide relevant information about Parkhurst’s life and career. An article written by Parkhurst in September 1916 issue of *The Etude*, in which she described her personal association with Stephen Foster, is a valuable resource that provided insight into the first years of her music career. Parkhurst not only discusses Foster’s last days, but also includes details from her own life and career at the time she became acquainted with him. One particular article found in *The Phrenological Journal* provides a brief character sketch, biography, and portrait of her.¹⁴ This picture of Parkhurst is the only one I have found and arguably the only surviving image of her, making this article quite significant to this research. Other journals and magazines that advertised or reviewed Parkhurst’s compositions include: *The Galaxy*, *Godey’s Ladies Magazine*, *The Phrenological Journal*, *The Round Table*, *Pennsylvania School Journal*, *The Ladies’ Repository* and *Dwight’s Journal of Music*. Substantial contributions to my research are the articles found in *The Brooklyn Eagle* and *The New York Times*. More than thirty articles in *The Brooklyn Eagle* review or mention Parkhurst’s compositions and performances as well as discuss the reception they received.

The Library of Congress’ sheet music collection has been indispensable in my research. Copies of Parkhurst’s compositions can be found online in the following collections: The Alfred Whitall Stern Collection of Lincolnia, Historic American Sheet

¹³ The Harmonieon Singers, conductor Neely Bruce, *Angels’ Visits and Other Vocal Gems of Victorian America*, compact disc, © 1977 New World Records, Liner notes by Richard Jackson, 6.

¹⁴ Samuel R. Wells, “Mrs. E. A. Parkhurst” *The American Phrenological Journal* Vol. 44, No. 2 (Aug. 1866): 48-49.

Music, 1850-1920 (from Duke University), Historic Sheet Music Collection, 1800-1922, African-American Sheet Music, 1850-1930, Historic American Sheet Music, Music for the Nation: American Sheet Music, 1820-1860 & 1870-1885, and Civil War Sheet Music. In addition to the Library of Congress holdings, the Lester S. Levy Collection of Sheet Music, which is a part of the special collections at the Sheridan Libraries of the Johns Hopkins University, contains several digital copies of Parkhurst's works. Not only are the scanned images conveniently available to download, but also concise information about each piece is included.

One of the most important sources for this study has been the *History of the Town of Holland, Massachusetts* (1915).¹⁵ Through the use of primary sources such as church records, city certificates and eyewitness accounts, Lovering and Chase documented the local history of Holland and neighboring towns. They recorded the names and birth and death dates of Parkhurst's parents, whose family, the McFarlands, originated from this town. They also included the names and dates of Parkhurst's siblings and spouses as well as anecdotes from her childhood and music career. Considering that this book was published while she was still alive, Parkhurst may have contributed to and/or verified these writings.

While the above-mentioned literature is a testament that some work has been done on American women composers of the nineteenth century, the lives, careers, and compositions of these women have not been assertively analyzed and evaluated. Additional research on these women is needed in order to fully assess their contributions to American music history.

¹⁵ Martin Lovering and Ursula N. MacFarland Chase, *History of the Town of Holland, Massachusetts* (Vermont: The Tuttle Company Publishers, 1915).

The purpose of this research is to document Parkhurst's life and career in order to determine the extent of her contribution to American music history. Chapter 2 provides a sketch of her life, and career. Included in this chapter is an overview of works composed by Parkhurst. The information originates from such primary sources as newspaper articles, census records, personal testaments, and music scores, and such secondary sources as books and articles. Considering that Parkhurst composed over 150 hymns, songs, and piano works, only a select few will be discussed in detail. My reasons for choosing these particular works include popularity within the media and market, variety of genre, availability of primary sources, and level of historical significance. Chapter 3 is a complete works list of Parkhurst's original compositions and arrangements. Publication information, name of lyricist and the location for each piece is provided in this chapter.

CHAPTER 2

BIOGRAPHY

2.1. Childhood and Early Career (1836-1863)

Susan Melissa McFarland was born on June 5, 1836, in Leicester, Massachusetts, and died in Brooklyn, New York in 1918.¹⁵ She was the fourth youngest of five children of Bradford McFarland and Melissa Holcomb. While little information is known about her mother, Bradford McFarland was a mechanic, who in his early life invented a knitting machine that made stockings. In Lovering and Chase's history, Parkhurst was recalled as a small child turning the crank of her father's machine to watch the stockings grow.¹⁶ The following is an anecdote related by the authors that attests to the creative and artistic environment in which Parkhurst was raised:

One day when at the mature age of six years she teased her mother for an apple, her mother, thinking that she had had as many as was for her good, told her that unless she would write a verse about the apple she could have no more; much to her surprise in a short time the child handed the following poem to her mother.

The apple grows upon a tree,
Which is a great pleasure to me,
For it is seldom I get any,
And when I do I eat too many.

¹⁵ Tick, 191.

¹⁶ Lovering and Chase, 616.

The blossom grows upon the bough,
 I almost think I see it now.
 It smells as sweet as any rose,
 But I must stop and wipe my nose.¹⁷

Other articles provide significant information about Parkhurst's childhood. *The American Phrenological Journal* included her among their subjects of scientific discussion in their August 1866 edition. It provides a lengthy character sketch, biography, and portrait of Parkhurst. This biography reveals much about her early childhood and music education and confirms Lovering's statement that Parkhurst attended public school in Boston after her parents moved there from Leicester.¹⁸ The following is taken from this sketch:

When very young she had shown unusual musical taste. Her parents procured a piano for her. This was an era in her life. Without a teacher – for her parents were in humble circumstances – or any marked advantages, she commenced the study of music on her own account, her devotion to it heightening as she advanced. At the age of thirteen she had so far progressed as to be competent to teach others the art of performing on that instrument, of which her own unaided efforts had made her mistress.¹⁹

In what would become a significant step in Parkhurst's life and career, in 1851 her family relocated to New York City.²⁰ Less than two years later, she married Edward Augustas Parkhurst²¹ and took up residence with him in Lowell, Massachusetts.²²

¹⁷ Ibid.

¹⁸ Wells, 48.

¹⁹ Ibid.

²⁰ Lovering and Chase, 615.

²¹ Born July 26, 1831 in Worcester, Massachusetts, died June 3, 1864 in Hanover County, Virginia.

²² Ibid.

Illustration No. 1: Portrait of Susan Parkhurst found in *The Phrenological Journal* Vol. 44, No. 2 (Aug. 1866).



In November of that year the couple had their first child, Effie Louise.²³ Due to the “commercial crisis of 1857”²⁴ the couple was forced to close their mercantile business and relocate to Brooklyn, New York, where Edward Parkhurst took up work as a clerk.²⁵ Sometime after their arrival he became ill that Parkhurst was obliged to undertake the support of the family, thus propelling her music career.²⁶

Parkhurst’s first known professional musical appearance coincides with her employment at the large publishing house of Horace Waters. This “grand concert” took place on June 14, 1860 and was given for benefit of the De Kalb Avenue M.E. Sunday School in Brooklyn, New York.²⁷ She presided at the piano while the “celebrated Sunday School Vocalists” sang under the direction of Waters.²⁸ On March 11, 1861, the *Brooklyn Eagle* advertised a “complimentary concert to Mrs. E. A. Parkhurst.”²⁹ *The Troy Daily Times* reviewed this performance, stating: “The Concert was a perfect success; and the singing was cheered and encored to a degree altogether unparalleled in this city. Mrs. Parkhurst of Brooklyn, presided with great skill at the piano, and her performance elicited the most hearty applause.”³⁰ In this same article *The Brooklyn Eagle* advertised an upcoming concert, announcing: “Mrs. Parkhurst has played at a large number of concerts for the benefit of Sunday Schools, Churches and other benevolent objects; and it is the wish of many persons who have heard her at Concerts in Brooklyn and New York, that

²³ Ibid.

²⁴ J. R. T. Hughes, “The Commercial Crisis of 1857” in *Oxford Economic Papers* New Series, Vol. 8, No. 2 (June, 1956), 194.

²⁵ Ibid.

²⁶ Ibid.

²⁷ “Strawberry Festival and Concert” *The Brooklyn Eagle*, Jun. 13, 1860.

²⁸ Ibid.

²⁹ Ibid.

³⁰ “Athenaeum” *The Brooklyn Eagle*, Mar. 11, 1861.

the Athenaeum may be full on this occasion.”³¹ These two accounts represent a large amount of articles and reviews found in *The Brooklyn Eagle* and other New York newspapers; all testify of Parkhurst’s ability as a talented pianist and musician.

Parkhurst’s career extends beyond performing for Waters’ Sunday School concerts. In the September 1916 issue of *The Etude* music magazine, Parkhurst’s personal recollections on the last days of the famous American composer Stephen Foster were published.³² This account is cited among Foster biographers and is frequently mentioned when discussing the days leading up to his death.³³ Parkhurst is revealed as an excited twenty-one-year-old woman, actively engaged among New York’s music teachers and composers. The headline reads:

This is a story filled with human interest written by a lady who in her youth was known as a successful composer, and who, when a young woman, took a friendly interest in Stephen Foster. She now wishes to tell the readers of *The Etude* that Foster was not altogether dissolute as many people have supposed.³⁴

Undoubtedly, Foster’s music, which was widely popular throughout the nineteenth century influenced Parkhurst’s own works. She testifies of her respect for the composer:

I asked him to sit at my desk awhile, and get acquainted. (He seemed pleased but apologized for his appearance. He was assured it was not his dress, but Mr. Foster I wanted to see.) I judged him to be about forty-five years of age, but the lines of care upon his face, and the stamp of disease, gave him that appearance. We had a long conversation. (I told him of the effect his music had upon me, since my childhood, and how I had longed

³¹ N B., “Athenaeum” *The Brooklyn Eagle*, Mar. 11, 1861.

³² Mrs. Parkhurst Duer, “Personal Recollections of the Last Days of Stephen Foster,” *The Etude*, Sept. 1916.

³³ See bibliography for a selected list.

³⁴ Ibid.

to know him.) He opened his heart to me, and gave me an insight of his true character, which greatly increased my admiration, but which cannot be repeated in a writing of this length.³⁵

During this same meeting, Parkhurst enthusiastically offered Foster her composition services:

I asked him to let me be a friend, and perhaps in my humble way, I might be of service to him. I said if he would bring me his manuscript songs that he had not been able to write out, I would do the work for him at his dictation. He was very grateful, and from that time until he died I was permitted to be his helper.³⁶

She began by simply transferring his “rude sketches,” written on grocery store wrapping paper to readable manuscript and eventually became responsible for arranging six of his compositions: “Happy Little Ones Are We”, “Little Ella’s an Angel” (1864), “Save, O Jesus Saves” (1867), “Stand Up for the Flag” (1865), “The Pure, the Bright, the Beautiful” (1864), and “Golden Dreams and Fairy Castles” (1865).

On the title page of the last three mentioned compositions, which are shown in illustration nos. 1, 2, 3, and 4, Parkhurst’s name is printed larger than Stephen Foster’s. Taking into account that these works were published in 1864 and 1865, the years leading and following the death of the vastly popular composer suggests that Waters used Foster’s name, and the increased popularity of his works brought on by his death, to help boost Parkhurst’s career. Waters’ inclusion of a list of recent publications by Parkhurst on these pieces, as well as dozens of others, implies that her works were popular. Indeed,

³⁵ Ibid.

³⁶ Ibid.

The Brooklyn Eagle described Parkhurst's music as "eagerly sought for, both by publisher and public."³⁷

³⁷ "New Music" *The Brooklyn Eagle*, Sept. 22. 1865.

Illustration No. 2: "The Pure! The Bright! The Beautiful!" (New York: Horace) 1864, Johns Hopkins University, Lester S. Levy Sheet Music Collection.

The Pure! The Bright!
The Beautiful!

MUSIC BY
STEPHEN C. FOSTER,

ARRANGED BY
MRS. PARKHURST,

Author of 'The New Emancipation Song,' 'Little Joe, the Contraband,' 'Sweet home of my early days,' 'Art thou thinking of me in my absence.' Price, 30 cts each.

NEW YORK:
 Published by HORACE WATERS, 481 Broadway.
 Boston: OLIVER DITSON, 277 Washington, St.

Entered according to Act of Congress A. D. 1864, by Horace Waters, in the Clerk's office of the District Court for the Southern District of New York.

WARREN, Music Stereotype 43 Centre St.

Illustration No. 3: "Golden Dreams & Fairy Castles" (New York: Horace Waters) 1864, Johns Hopkins University, Lester S. Levy Sheet Music Collection.



Illustration No. 4: "Stand Up for the Flag!" (New York: Horace Waters) 1865, The Library of Congress, Performing Arts Encyclopedia. M1640.P.

FREE PUBLICATION
EAST CHURCH, NEW YORK

Respectfully Dedicated to the People.

Stand up for the Flag!

WORDS BY
MRS. M. A. KIDDER,

MUSIC BY
STEPHEN C. FOSTER.

ARRANGED BY
MRS. E. A. PARKHURST.

Author of "The Peace Jubilee." "Glory to God in the highest!" (A National Anthem.)
"President Lincoln's Funeral March." "Oh, send me one flower from his grave."
30 cts. each, Vignette copy of the March, 50 cts.

NEW YORK:
Published by **HORACE WATERS, NO. 481 Broadway.**
Boston: O. DITSON & Co. Philadelphia: LEE & WALKER. Chicago: ROOT & Cady. Cincinnati: J. CHURCH, Jr.

Entered according to act of Congress A. D. 1865, by HORACE WATERS, in the Clerk's Office of the Dist. Court of the United States for the Eastern Dist. of New York.
WATERS.

Prior to arranging Foster's songs, Parkhurst published five of her own works. Although she would become known for her many songs, one of her first published pieces is an instrumental work entitled "Yankee Doodle with Brilliant Variations" (1860). Vivian Montgomery, in her dissertation on piano virtuosity in the drawing room, accurately describes "Yankee Doodle" as an example of "virtuosic piano writing generated by, and then made available to, the domestic keyboardist."³⁸ She states:

Her "Yankee Doodle" variations point to the transitional status of her output and pianistic activity: the variation sets demonstrate her technical and creative skill, accomplishment that took form within, and was at first contained by, her domestic context. While I have found no evidence of this composition being reissued after its initial 1860 publication (prior to her husband's death and the transition to a more public career), it would seem to have been part of her continuing repertoire as a performer, providing a vehicle for pianistic display amidst the songs for which she became increasingly recognized.³⁹

Parkhurst published one additional work in 1860 entitled "Sprit Polka." The New York-based journal *The Musical Review and Musical World* mentioned this piece and called attention to its "good melodious traits."⁴⁰ Waters advertised this work as "very brilliant, and has been played by Mrs. Parkhurst with great applause at over one hundred concerts."⁴¹

While she wrote more than twenty instrumental pieces, composing in a number of genres including waltzes, gallops, marches, polkas, and funeral requiems, a majority of

³⁸ Vivian Montgomery, "'Brilliant' Variations on Sentimental Songs: Slipping Piano Virtuosity Into the Drawing Room", dissertation, Case Western Reserve University, 2007, 56.

³⁹ Ibid., 58.

⁴⁰ "Fortnightly Bulletin of New Music" *The Musical Review and Musical World. A Journal of Secular and Sacred Music*, Vol. XII, 1861, 220.

⁴¹ Horace Waters, *Select Catalogue of Mrs. E A Parkhurst's Compositions*, 1864.

Parkhurst's works are ballads and songs. Many of these songs were written using topical subjects, such as temperance, abolition, patriotism, politics, and the war. Judith Tick argues that Parkhurst, by employing the use of topical subjects, distinguished herself from her contemporaries.⁴² Indeed, Parkhurst most well known works, and those she is remembered for today, are her temperance ballads.

"Angel Mary" (1863) is Parkhurst's first published song in which she wrote both the words and the music. Tick argues that "Angel Mary" is, despite its solemn subject matter dealing with death and burial, a bright waltz-song intended for the popular market.⁴³ Indeed, Waters gives Parkhurst credit for her ability to "wed music and text together in such a manner as to give a charm to both."⁴⁴ The *Brooklyn Eagle* agreed, stating: "The fair author has a happy faculty of interblending word and melody, which results in most pleasuring and memorable harmony, the benefits of which our readers may share by purchasing the music, and studying the composition."⁴⁵ Parkhurst published an additional fifteen pieces in 1863, including six arrangements, seven sentimental ballads, and one patriotic song and chorus and one instrumental work.⁴⁶

2.2. Temperance and Civil War Works (1864-1867)

1864 was a pivotal year in Parkhurst's life and career. Her husband enlisted in the Union Army on August 18, 1862 and served in the 139th New York Infantry Regiment.⁴⁷ He was later promoted from Private to Corporal and was killed in action on June 3, 1864

⁴² Tick, 216.

⁴³ Ibid., 199.

⁴⁴ Waters.

⁴⁵ "New Music by Mrs. Parkhurst" *The Brooklyn Eagle*, Feb. 9, 1864.

⁴⁶ See Chapter 3.

⁴⁷ Letter written by Mrs. Susan M. Duer to Commissioner of Pensions, Dec. 22, 1908. www.footnote.com (accessed Jan. 26, 2011).

at the battle of Cold Harbor in Virginia.⁴⁸ Parkhurst once again became responsible for the support of herself and her daughter, and subsequently her commitment to performing and composing increased. Fortunately, it was in this same year that Waters began actively promoting her works, printing a *Select Catalogue of Mrs. E.A. Parkhurst's Compositions*. Parkhurst's works were an almost instant success. As an indication of her popularity, she was mentioned in *Godey's Ladies Book* no less than thirteen times.⁴⁹ Starting as early as February of 1864, *The Brooklyn Eagle* called attention to fifteen of Parkhurst's new compositions, stating that "many of them are exceedingly meritorious, while all are above average works," labeling her as "one of our most prolific native composers, many of her songs being familiar as household words."⁵⁰ *The Brooklyn Eagle* was correct in classifying Parkhurst as a prolific composer. In 1864 alone, fifty-six of her popular songs and piano works were published. Over the next twenty-seven years, precluding her death in 1918, she published an estimated one hundred additional works.

It was also in 1864 that Parkhurst and her daughter, "Little Effie," began to tour the Northeast. The ten-year-old Effie sang the lyrics to her mother's songs while Parkhurst accompanied on the piano. They performed at a great number of temperance meetings, Sunday school, and church concerts in New York, Brooklyn, and surrounding cities. While I have found no evidence that Parkhurst was formally paid for these appearances, it is likely, given that many of these concerts were advertised as benefit concerts to aid "Little Effie," that she was indeed compensated. If nothing else, these

⁴⁸ "Original Pension of Minor Children" request form, www.footnote.com (accessed Jan. 26, 2011).

⁴⁹ Montgomery, 353.

⁵⁰ "New Music by Mrs. Parkhurst" *The Brooklyn Eagle*, Feb. 9, 1864.

performances gave Parkhurst the opportunity to showcase her compositions, which were available for purchase from a variety of publishers.⁵¹

Effie first gained popularity as a member of the Sunday School Vocalists, under the direction of Waters. The earliest review of her is seen below the title of Parkhurst's comic song "Katy Did, Katy Didn't" (1864); it reads: "as sung with great applause, by Little Effie Parkhurst, of the S.S. Vocalists." The following year, *The New York Times* labeled Effie's performance of Parkhurst's "Love on the Brain" (1865) as a "genuine success, being loudly encored."⁵² Between 1864 and 1867, Parkhurst and Effie performed at churches and temperance meetings at least fifteen times and consistently received agreeable reviews. One publication was particularly admiring:

There seems to be quite an excitement in Brooklyn concerning the benefit to be given to little Effie Parkhurst next Tuesday evening. It is surely a worthy object, and should receive the liberal patronage of our citizens. Mrs. E.A. Parkhurst and a host of other talent are to assist on this occasion; and last, but not least, little Effie herself; and we assure our readers that it is rarely that they are favored with such a combination of attractions. We predict an overflowing house.⁵³

"Father's a Drunkard and Mother is Dead" (1866) and "Sign the Pledge for Mother's Sake" (1867) were two songs that were frequently performed by the mother-daughter- duo. Parkhurst's temperance songs were some of her most popular and successful works. During the 1860s, several temperance societies emerged and included the active participation of women and children, partly because wives and children were

⁵¹ For a list of publishers see Chapter 3.

⁵² "Local Intelligence" *The New York Times*, Nov. 20, 1865.

⁵³ "Great Concert at the Athenaeum" *The Brooklyn Eagle*, Dec. 10, 1864.

often neglected or abused by drunken husbands and fathers. With over 1.5 million members participating in over 8,000 local groups, temperance became a popular medium for song compositions.⁵⁴

“Father’s a Drunkard and Mother Is Dead” (1866) was one of the most popular temperance songs of the time and eventually became a standard of the period.⁵⁵ In Judith Tick’s book *American Women Composers Before 1870*, she compares this song to Henry Work’s popular “Come Home, Father” (1864). She says: “Both are song and choruses in triple time, using a child narrator to exploit the listener’s sympathies. Parkhurst’s harmonic vocabulary, however, is more varied, touching on more minor chords and in particular, beginning the chorus section on B-flat minor in the first inversion. The central refrain is saved for the final chorus phrase: ‘Dark is the night and the storm rages wild, God pity Bessie, the drunkard’s lone child.’”⁵⁶ This work was advertised in the 1868 *Guide to Washington City Handbook*.⁵⁷ The ad claims that “Father’s a Drunkard and Mother is Dead” was adopted as the standard song in all temperance organizations, had reached at least thirty-five editions, and was played by the United States Marine Band in various concerts throughout Washington, D.C.⁵⁸ *Dwight’s Journal of Music*, arguably the most notable music journal of the nineteenth century, advertised this piece as “The Greatest Temperance Song Out!” and deemed Effie as immensely successful.⁵⁹

Besides being performed countless times throughout the nineteenth century, “Father’s a Drunkard and Mother is Dead” has enjoyed several performances by

⁵⁴ Mark R. Cheatham, *Jacksonian and Antebellum Age: People and Perspective* (Santa Barbara: ABC-CLIO, 2008), 109.

⁵⁵ See flyer on the next page.

⁵⁶ Tick, 201.

⁵⁷ John F. Ellis, *Guide to Washington City and Vicinity: Handbook* (Washington: John F. Ellis, 1868), 22.

⁵⁸ Ibid.

⁵⁹ “Greatest Temperance Song Out!” *Dwight’s Journal of Music, a Paper of Art and Literature*, Vol. XXVI. No. 9, Jul., 1866.

Illustration No. 5: Johns F. Ellis, *Guide to Washington City and Vicinity: Handbook*, Washington: 1868, 22.

IT SHOULD BE HEARD IN EVERY HOME.
IT HAS BEEN ADOPTED AS
THE STANDARD SONG
IN ALL
TEMPERANCE ORGANIZATIONS.

The entire Temperance Press are unanimous in their
Praises, pronouncing it Without an Equal.

A Beautiful Temperance Song, with Chorus.

Father's a Drunkard, and Mother is Dead.

Poetry by "STELLA." Music by PARKHURST.

One dismal stormy night in winter, a little girl, barefoot and miserably clad, leaned shivering against a large tree near the President's House.

"Sinnie," said a passing stranger, "why don't you go home?" She raised her pale face, and, with tears dimming her sweet blue eyes, answered mournfully, "I have no home. *Father's a drunkard, and mother is dead!*"

"Out in the gloomy night sadly I roam,
I have no mother dear, no pleasant home;
Nobody cares for me, no one would cry
Even if poor little Bessie should die!
Barefoot and tired I've wandered all day,
Asking for work, but I'm too small they say:
On the damp ground I must now lay my head,—
Father's a drunkard, and mother is dead!"

So feelingly is "little Bessie" made to tell her mournful story, so vividly portrayed are the heart-rending scenes of a drunkard's wretched home, so beautifully blended are words and music, that a rendition of this little gem rarely fails to bring tears to the eyes of all who hear it.

This Song has reached its Thirty-fifth Edition, with the demand for it steadily increasing.

Sung by all the principal minstrel troupes and played by the United States Marine Band at the grand promenade concerts in the Capitol and President's grounds.

For sale by all music dealers, and sent, post-paid, for **Thirty-five Cents**, by the publisher.

JOHN F. ELLIS,
306 Pennsylvania Avenue between 9th & 10th Sts.,
WASHINGTON, D. C.

twentieth century musicians. For example, in 1929 country music singer Charley Vaughn⁶⁰ recorded his own version of Parkhurst's song, replacing the piano with a harmonica and the child's singing voice with his own.⁶¹ Mezzo-soprano singer Cathy Berberian's album *Cathy Berberian at the Edinburg Festival*, where she sings Parkhurst's solemn song, was nominated for a Grammy award under the category of Best Classical Performance for a Vocal Soloist in 1975.⁶² In 1997, Columbia records released *The Hand that Holds the Bread*, an album dedicated to progress and protest; included "Father's a Drunkard, and Mother Is Dead."⁶³ Considering this song continues to be performed more than one hundred years after it was written serves as a testament of Parkhurst's compositional ability.

Continuing to master the popular idioms of the decade, many of Parkhurst's sentimental ballads dealt with the Civil War. Such titles include "I Can't Forget" (1863), "The Dying Drummer" (1864), "Oh, Send Me One Flower From His Grave" (1864), "Weep No More for Lilly" (1864), and "There Are Voices, Spirit Voices" (1864). Likewise, such abolition songs as "Dey Said We Wouldn't Fight" (1864) were quite successful. During the 1860s, the cause of the abolition of slavery was one that the Union had taken under their wing, and many such Northerners as Parkhurst were assisting in any way they could. Other abolition songs she wrote include: "The New Emancipation Song" (1864), "No Slave Beneath That Starry Flag" (1864), "Let Freedom Be Our Battle Cry" (1865), and "The Freedman's Lament" (1866).

⁶⁰ Stage name for Walter Coon.

⁶¹ Charley Vaughn, "Father's a Drunkard and Mother is Dead" Conqueror Label 78, 1929

⁶² Cathy Berberian, *Cathy Berberian at the Edinburg Festival*, compact disc, RCA Red Seal, 1974.

⁶³ Faith Price, *The Hand that Holds the Bread*, compact disc, New World Records, 1997.

Illustration No. 6: "Father's a Drunkard and Mother is Dead" (Washington: Johns F. Ellis) 1866, Johns Hopkins University, Lester S. Levy Sheet Music Collection.

TO ALL
"True Sons of Temperance."

"Father's a Drunkard and Mother is dead"

LOVE PURITY
FIDELITY

Song and Chorus

AS SUNG BY
LITTLE EFFIE PARKHURST.
at the Great Temperance Gatherings in New-York.

POETRY BY
STELLA.
of Good Samaritan Division N.Y. Washington, D.C.

MUSIC BY
MRS. E. A. PARKHURST.

Author of
"DON'T MARRY A MAN IF HE DRINKS," "I'LL MARRY NO MAN IF HE DRINKS," "LOOKING FORWARD," &c. &c.

WASHINGTON, D.C.
Published by **JOHN F. ELLIS 306 Pennsylvania Ave.**

London Wm. A. Pond & Co. New York C. A. Waller New York H. W. C. Smith New York H. R. Waters New York G. D. Son & Co. New York J. M. Williams

Entered postpaid by letter of Congress in the Year 1866 by John F. Ellis in the District Office of the District Court of Columbia.

Illustration 6 cont.

2

FATHER'S A DRUNKARD, AND MOTHER IS DEAD.

Poetry by "STELLA" (of Washington) Music by Mrs A. E. PARKHURST.

One dismal, stormy night in winter, a little girl, barefooted and miserably clad, leaned shivering against a large tree near the President's House. "Sissie" said a passing stranger, "why don't you go home?"

She raised her pale face, and with tears dimming her sweet blue eyes, answered mournfully: "I have no home. Father's a Drunkard, and Mother is dead."

Moderato.

111-1

Illustration 6 cont.

3

I. Out in the gloom - y night, sad - ly I roam, I have no
 II. We were so hap - py till Fa - ther drank rum, Then all our
 III. Oh! if the "Temp-rance-men" on - ly could find Poor, wretch-ed

Moth - er dear, no pleas - ant home; No bo - dy cares for me;
 sor - row and trou - ble be - gun; Moth - er grear pa - ter, and
 Fa - ther, and talk ve - ry kind. If they could stop him from

no one would cry Ev - en if poor lit - tle Bessie should die.
 wept ev - ry day, Ba - by and I were too hungry to play.
 drink - ing - why, then I should be so ve - ry happy a - gain!

114-2

Illustration 6 cont.

4

Bare-foot and tired, I've wander'd all day Ask-ing for
 Slow-ly they find-ed, and one Sum-mer's night Found their dear
 Is it too late? "men of Temp'rance," please try, Or poor lit-tle

work— but I'm too small they say; On the damp ground I must
 fa-ces all silent and white; Then with big tears slowly
 Bes-sie may soon starve and die. All the day long I've been

now lay my head—
 drop-ping, I said: "Fa-ther's a Drunkard, and Mother is dead!"
 beg-ging for bread—

111-1

Illustration 6 cont.

--x CHORUS x--

5

*Sopr.
Alto.*

Tenor.

Bass.

PIANO.

Moth-er, why did you leave me all a-lone, With no one to

love me, no friends and no home? Dark is the night, and the

love me, no friends and no home? Dark is the night, and the

storm ra-ges wild, God pi-ty HESSIE, the Drunkard's lone child!

storm ra-ges wild, God pi-ty HESSIE, the Drunkard's lone child!

114-3 (N.Y. Reg. 2nd 1902)

“The New Emancipation Song” (1864) was quite popular, being sung by the famed Hutchinson Family Singers. The Hutchinsons achieved unprecedented popularity in the mid-1840s, appearing at anti-slavery meetings and temperance conventions, causes they came to advocate through their songs.⁶⁴ Waters described this work as “a stirring Song and Chorus, written for the Hutchinsons and sung by them throughout the land. It is well adapted to the times.”⁶⁵ Considering that the Hutchinson family performed this song is a credit to Parkhurst’s reputation and testifies to of the significance of her works in American music history.

In addition to many successful temperance and abolition songs, Parkhurst’s patriotic, political, and war songs experienced great commercial success. Many of her songs that were composed in 1865 and 1866 were written in support of the Union cause. The “Sanitary Fair Polka” (1864) was written for the Brooklyn Fair held by the United States Sanitary Commission, a voluntary war relief organization run by women.⁶⁶ Waters described this song as “one of Mrs. Parkhurst’s most successful efforts. It is simple, full of melody and exquisite harmony, and fine for dancing.” *The Brooklyn Eagle* commented: “The music is bright, sparkling, attractive and easily whistled, and will undoubtedly extend the reputation of its accomplished author.”⁶⁷ As a testament to the song’s popularity, Charles W. Harris published it again in 1864, but this time as a piano duet for four hands.

Arguably, Parkhurst’s most admired patriotic work is “Funeral March to the Memory of Abraham Lincoln” (1865). As an indication of the song’s popularity, it was

⁶⁴ Dale Cockrell, “Hutchinson,” In *Grove Music Online Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13618> (accessed October 2, 2010).

⁶⁵ Horace Waters, *Select Catalogue of Mrs. E. A. Parkhurst’s Compositions*.

⁶⁶ Tick, 199.

⁶⁷ Waters.

mentioned in several newspapers and journals, including *The Brooklyn Eagle*, *The Evening Post*, *The American Phrenological Journal*, *The Ladies Repository*, *Godey's Ladies Magazine*, *The Country Gentlemen*, *The Lincoln Herald*, *The Medical and Surgical Reporter*, *The Cincinnati Lancet & Observer*, *The Gardener's Monthly*, *The Pennsylvania School Journal*, and *The Home Journal*. As another indication of the song's popularity, it was included in Charles Scribner's Sons' *First Editions of Famous American Songs* (1936). *The American Phrenological Journal* stated upward of 30,000 copies of this work had been sold by 1866, only one year after its publication.⁶⁸ As early as May of 1865, *The Brooklyn Eagle* claimed that 2,000 copies were being sold weekly and had this to say concerning the work:

The death of President Lincoln has called forth a variety of musical compositions of varying merit. The best we have seen in the instrumental line is a funeral march in G minor, by Mrs. Parkhurst, a lady who is certainly exhibiting unusual ability as a composer of simple music, and has here successfully tried a higher style. Her melodies are pleasing and graceful, and she is by no means ignorant of the more scientific demands of correct harmony.⁶⁹

The story behind the construction of this piece is a unique one:

When Abraham Lincoln died she [Parkhurst] was at the height of her popularity. That night she dreamed that she sat at the organ and played a beautiful requiem, and was told that the spirit of Beethoven had given it to her, to express his grief for the nation. She awoke at midnight, arose and played every note as in her dream.⁷⁰

⁶⁸ Wells, 49.

⁶⁹ "The Funeral March" *The Brooklyn Eagle*, May 20, 1865

⁷⁰ Lovering and Chase, 615.

This account coincides with *The American Phrenological Journal*'s claim that Parkhurst composed this song in twenty minutes.⁷¹ Placing assertions aside, the work itself, marked *Gravemento*, effectively conveys a deep sense of solemnity. The opening grave section is followed by a livelier, wistful segment, which perhaps could be translated as a representation of Lincoln's life. The piece ends with the initial grave passage, represented by a dotted eighth note, sixteenth-note rhythm, and is marked *rallentando*, slowly bringing the work to a close. A number of websites dedicated to Abraham Lincoln memorabilia include first editions of this song among its possessions. Parkhurst's work represents those compositions that were written in dedication to Lincoln, thus making it significant to Civil War history and music during the time.

This march was not Parkhurst's only work dedicated to Abraham Lincoln. In that same year, she collaborated with lyricist Mrs. M. A. Kidder to compose the ballad, "Mourn Not! Oh, Ye People, as Those Without Hope. A Tribute to the Memory of Abraham Lincoln" (1865). Although she wrote four more funeral marches in her lifetime, "Our Lamented Hero: General Scott's Funeral March" (1866), "Garfield's Funeral March" (1870), "General Grant's Requiem March" (1885), and "In Memoriam! Gen'l Wm. Tecumseh Sherman. Funeral March" (1891), none reached the same height of popularity and success as the "Funeral March to the Memory of Abraham Lincoln."

Parkhurst had an innate ability to produce songs that were both memorable and contextually significant. In support of Lincoln and his vice president, Andrew Johnson, during the 1864 election, Parkhurst composed the captivating song "Come Rally, Freemen Rally" (1864). Written with an alternating solo and chorus, this song argues for the Republican cause. Other patriotic songs she wrote include: "Our Soldier's Last

⁷¹ Wells, 49.

March” (1865), “Richmond Is Ours!” (1865), “March of ‘Company D’; 47th Regiment” (1881), “Our Dear New England Boys” (1864), and “Let Freedom Be Our Battle Cry” (1865).

Although Parkhurst had gained a reputation as a skilled composer of popular songs and piano pieces, in 1867 she contributed fifteen hymns, tunes and arrangements to Waters’ *Heavenly Echoes: A New Collection of Hymns & Tunes for Sunday Schools and Social Meetings*.⁷² In addition to the fifteen works in this collection, Parkhurst contributed tunes to Waters’ other Sunday School books, *The Golden Harp* (1863) and *Zion’s Refreshing Showers* (1867).⁷³

⁷² Horace Waters, *Heavenly Echoes A New Collection of Hymns & Tunes for Sunday Schools and Social Meetings*, New York: C.M. Tremaine, 1867.

⁷³ Tick, 201.

Illustration No. 7: "Funeral March to the Memory of Abraham Lincoln" (New York: Horace Waters) 1865, The Library of Congress, Performing Arts Encyclopedia. M20.C59P.

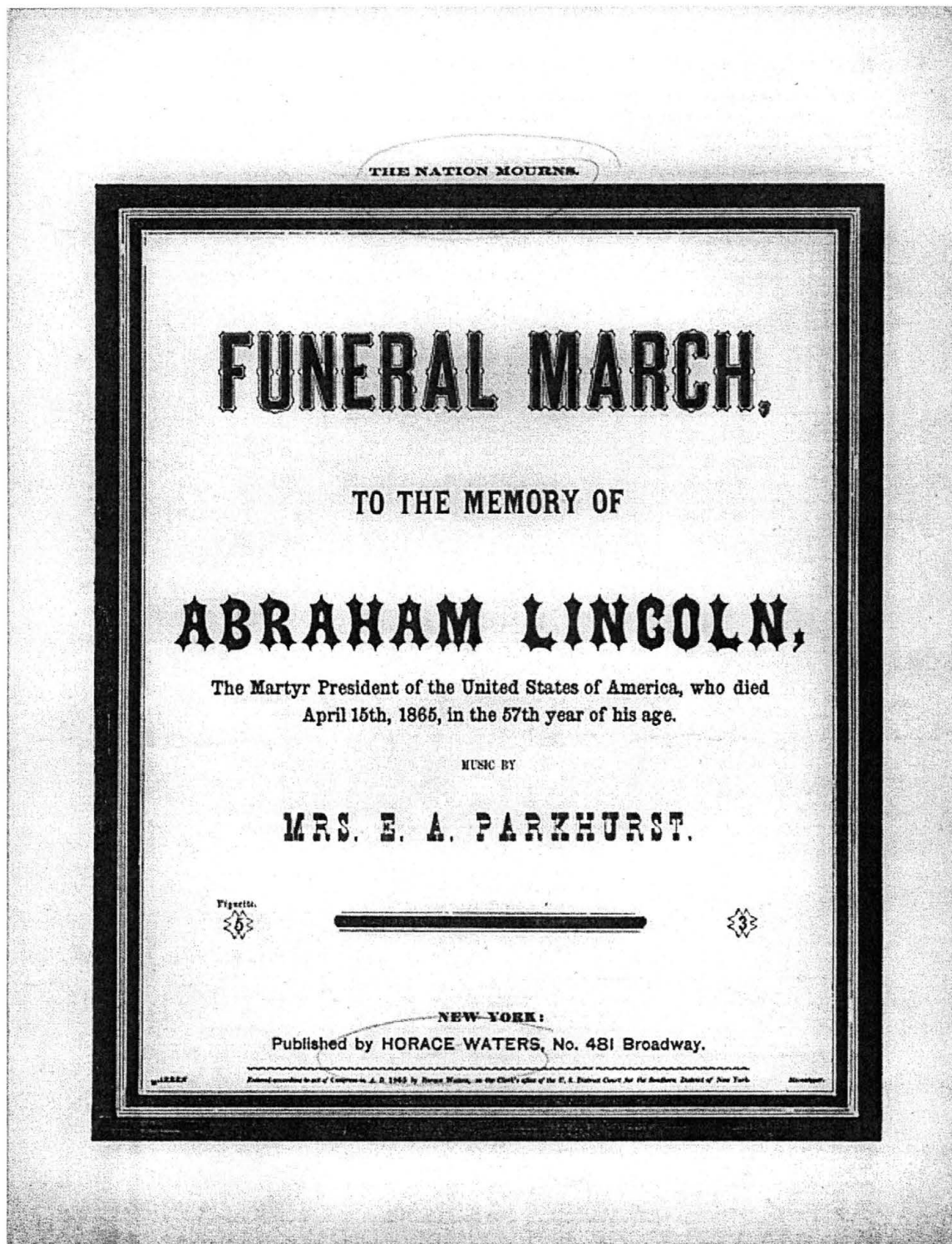


Illustration 7 cont.

FUNERAL MARCH.

To the memory of ABRAHAM LINCOLN, the Martyr President of the United States of America,
who died April 15th, 1865, in the 57th year of his age.

Music by Mrs. E. A. PARKHURST.

Entered according to act of Congress A. D. 1865, by HORACE WATERBURY, at the Clerk's office of the U. S. District Court for the Southern District of New York

Illustration 7 cont.

4

Ped.

Ped. *dim.*

rallentando. *p* *pp* *f*

rall. *dim.*

rall. *dim.*

Illustration 7 cont.

The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes a *Ped.* marking and an asterisk. The second system includes *Ped.*, an asterisk, and *dim.*. The third system includes *rallentando.*, *p*, *pp*, and *f*. The fourth system includes *rall.* and *dim.*. The fifth system includes *rall.* and *dim.*. The score is enclosed in a black border.

3.3. Later Works and Teaching Career (1868-1918)

On January 15, 1868 Parkhurst married Johns Duer,⁷⁴ who at the time was working as a clergyman in Plainfield, New Jersey.⁷⁵ Having contracted an illness before their marriage, Duer retired from the pulpit to become the sole owner and publisher of the *American Baptist* newspaper. He held this position for four years until his illness caused him to relinquish control and once again retire.

Although the number of works Parkhurst composed decreased after her marriage, she did not give up writing completely. In 1868 she began work under her new married name, Mrs. Parkhurst-Duer, publishing two songs, “Beautiful Hands” and “Grant-ed: Campaign Song.” In 1870, *The Phrenological Journal* advertised her latest work, “Seaside Waltz”:

After a respite of more than two years, during which this popular composer has been wedded and thoroughly recuperated, she comes again into the world of poetry and of song. The above is her initial composition under her new name. We shall probably hear from her now more frequently than before.⁷⁶

Considering that Parkhurst wrote at least four songs in 1870 and three in 1872 suggests that it was her intention to continue a career in music, although her husband’s rapidly deteriorating health made it impossible.

According to a book Parkhurst wrote in memory of her husband, we know that in December of 1874, at the suggestion of physicians and friends, the couple sailed to the

⁷⁴ Born in West Chester, Chester County, Pennsylvania. April 21, 1823, died 1875 in Brooklyn, New York.

⁷⁵ Marriage license of Susan Parkhurst and Johns Duer. (accessed through www.footnote.com).

⁷⁶ “Seaside Waltz” *The Phrenological Journal* Vol. 51, Nov. 1870.

West Indies in the hope that a change of scene and climate would improve his health.⁷⁷

They spent some weeks in Matanzas, Cuba, before sailing home in March of 1875.⁷⁸

While overseas, the couple enjoyed the company of “kind friends whose hospitality we had enjoyed during our stay in Matanzas.”⁷⁹ Upon returning home, Parkhurst published the work “Reminiscences of Cuba” (1875) and dedicated it “to my friend Señorita Juanita Amieva. de Matanzas, Cuba.” It is unknown whether Parkhurst composed this work while she was in Cuba; however, there is little doubt that this composition is one of her most unique. Written for piano, it incorporates Cuban melodies and dance rhythms, specifically the *zapateo*.

Just six months after the couple’s return from overseas, Johns Duer died from complications brought on by his illness, making Parkhurst a widow once more. Engaging herself in the work of writing a book in memorial of her husband, which was published in 1877, Parkhurst spent little time composing. Indeed, she did not publish any works between the years of 1875 and 1880. After those years, she composed only eight more works before her own death in 1918. Of these eight works, three are patriotic piano

⁷⁷ Susie Duer, *Memorial of the Rev. Johns Duer* (New York: Wm. P. Brown, 1877), 32.

⁷⁸ *Ibid* , 33.

⁷⁹ *Ibid*.

Illustration No. 8: "Reminiscences of Cuba" (New York: Charles Ditson) 1875, The Library of Congress, American 19th-Century Sheet Music Collection. M2.3.U6A44.



Illustration 8 cont.

2

REMINISCENCES OF CUBA.
(RECUERDOS DE CUBA.)

Mrs. E. A. PARRHURST DUER.

20134

Illustration 8 cont.

3

f

p

ff

ff

20128

Illustration 8 cont.

2

4

Measures 4 through 8 of the musical score. The notation includes a treble and bass staff for piano. The right hand features complex, rapid passages with many beamed notes. The left hand provides a steady accompaniment. Dynamic markings such as *f* and *sfz* are present. A first ending bracket labeled *1º* is shown in measure 6, and a second ending bracket labeled *2º* is shown in measure 7.

29138

Illustration 8 cont.

5

fz

fz

fz

fz

fz

20126

Illustration 8 cont.

2

6

(Cuban Melody.)

A musical score for a piano piece titled "(Cuban Melody.)". The score is written for piano (p) and features a melody in the right hand and a harmonic accompaniment in the left hand. The key signature is one sharp (F#) and the time signature is 4/4. The score consists of five systems of music. The first system includes a dynamic marking of *p* (piano). The second system includes a dynamic marking of *crec.* (crescendo). The third system includes a dynamic marking of *rall.* (rallentando). The fourth system includes a dynamic marking of *crec.* (crescendo). The fifth system includes a dynamic marking of *rall.* (rallentando). The score is marked with a "2" in the upper left corner and a "6" in the upper left corner. The piece concludes with a final chord in the right hand.

20128

Illustration 8 cont.

Zapateo. 7

2012A

pieces, two are funeral marches in memory of Civil War generals, two are ballads, and one is a temperance song.

After the death of her husband, Parkhurst supported herself by teaching music in Brooklyn up until her death in 1918.⁸⁰ In 1894, Parkhurst wrote a letter to *The Brooklyn Eagle* for which she argued the necessity of music in public schools. She stated that she had been engaged in the profession of teaching music from her home for many years and had the charge of a musical academy in South Brooklyn, claiming to have thirty years experience in the teaching field.⁸¹ Lovering and Chase noted Parkhurst's teaching ability, stating:

Mrs. Parkhurst Duer was at the head of a Musical Academy in Brooklyn, N.Y., twenty years and now conducts a musical studio in her home, where she is thronged by students; her style and movement much resemble that of Beethoven. All who study harmony with Mrs. Duer have the best teaching that can be procured.⁸²

Parkhurst spent her remaining years actively engaged as a temperance worker. In 1880, she founded the Christian Rescue Temperance Union as well a paper for the improvement of the Christian and temperance element in society, which she also superintended.⁸³ Lovering and Chase claim that she wrote for many magazines and newspapers during this time and was "equally gifted as a writer or as a musician."⁸⁴ *The Brooklyn Eagle* made this comment in regards to a temperance event that was organized by Parkhurst:

⁸⁰ Mrs. Susan Duer, letter written to Commission of Pensions, Dec. 22, 1908, (accessed through www.footnote.com).

⁸¹ "Music for Children" *The Brooklyn Eagle*, Dec. 22, 1894.

⁸² Lovering and Chase, 616.

⁸³ Ibid.

⁸⁴ Ibid.

The Union, under whose auspices the entertainment was given, is a prosperous organization. It was organized by Mrs. J. Duer in 1880 and has a membership of 7,000. The organizer is an earnest worker for the cause of temperance... The poor of that vicinity should be grateful to Mrs. Duer for the benevolence she has manifest toward them in giving entertainments for their benefits.⁸⁵

The entertainment that is referenced came in the form of scripture reading, remarks from local temperance leaders, and the singing of Parkhurst's "The Drunkard's Child" (1870) by the ten- year-old Mary Hair.⁸⁶ Indeed, many of the temperance events Parkhurst was associated with incorporated the performance of such temperance works as "Sign the Pledge for Mother's Sake" (1867) and "The Drunkard's Child" (1870).

Parkhurst's name is mentioned in *The Brooklyn Eagle* for the last time on September 10, 1901, as the author of the poem entitled, "God Save the President."

Lord, hear the nation plead,
In this, her hour of need;
Stretch forth Thy hand,
Before Thy throne, oh Thou
Great God, we humbly bow,
From sorrow spare us now;
Preserve our land.

Let grace from heaven be sent,
Oh Thou omnipotent
God save our President,
God bless our land;
In weakness and dismay,
Dear Lord, by Thou our stay,
Thy servant spare.

⁸⁵ "Young Temperance Workers" *The Brooklyn Eagle*, Aug. 25, 1890.

⁸⁶ Ibid.

Voices and hearts to Thee,
 We lift imploringly,
 Oh hear our earnest plea,
 Hear Thou our Prayer.

Thou God of love and peace,
 The nation's grief shall cease,
 At Thy command.
 Let grace from heaven be sent,
 Oh Thou omnipotent,
 God save our President,
 God bless our land.

Mrs. J. Duer⁸⁷

It is likely that Parkhurst was referencing William McKinley who died four days after the printing of this poem on September 14, 1901. Considering she had previously composed funeral marches for Lincoln, Garfield, and Grant, it is possible that she wrote one for McKinley as well, though no evidence of such a work has been found.

Little information is known about Parkhurst's final years. A series of letters she wrote to the Commissioner of Pensions, in an effort to increase her widow's Civil War pension, reveals that she endured financial hardships. According to one such letter, Harriet E. Curtis stated that Parkhurst had been living with her family for fifteen years and described her financial condition as one who was in need, stating the only property she owned was a piano worth two hundred dollars. In a letter written in her own hand in 1908, Parkhurst declared that her income was about twenty-five dollars per month, ten months in the year, when she was able to teach.

Susan Parkhurst died on May 14, 1918 and is buried next to her late husband, Reverend Johns Duer, at the Greenwood Graveyard in Brooklyn, New York.

⁸⁷ "The Awakening", *The Brooklyn Eagle*, Sep. 10, 1901, 2.

CHAPTER 3

COMPLETE WORKS LIST

Publishers:

Albany: J. B. Wooley

Baltimore: H. McCaffray

Boston: Oliver Ditson, J. C. Haynes & Co.

Buffalo: Sheppard, Cottier & Co.

Chicago: Root & Cady, Lyon & Healy

Cincinnati: C. Y. Fonda, A. C. Peters & Bro., J. Church, Jr.

Cleveland: S. Brainard & Co.

Detroit: J. H. W.

London: C. Sheard, J. Curwen & Sons

Milwaukee: H. M. Hempsted

New York: Horace Waters, Tremaine, Chas. W. Harris, Wm. Jennings Demorest, S. T.

Gordon, Wm. A. Pond & Co., Wm. Hall & Son, Firth, Song & Co., Frank P. Anderson,

E. Pergament, Charles W. Held, Alphonzo Smith, Anderson & Co.

Philadelphia: Lee Walker

Pittsburgh: H. Kleber & Bro.

Rochester: J. P. Shaw, H. S. Mackie

San Francisco: Kohler, Chase & Co.

Toledo: W. W. Whitney

3.1. Chronological List of Original Works: Composed by Susan Parkhurst

List of Abbreviations

Y – Year of publishing

G – Genre

L – Lyricist

P – Publisher

S – Source

“Yankee Doodle with Brilliant Variations”

Y: 1860

G: Solo piano

P: New York: Horace Waters / Boston: Oliver Ditson / New York: Gordon

S: Johnss Hopkins University, Levy Sheet Music Collection

“The Spirit Polka”

Y: 1860

G: Solo piano

P: New York: Horace Waters / New York: Tremaine

S: The University of Michigan Library

“General Scott’s Farewell. Grand March”

Y: 1861

G: Solo piano

P: New York: Horace Waters / Boston: Oliver Ditson

S: Library of Congress, Performing Arts Encyclopedia. M20.C59P

“Away With Melancholy” (Brilliant Variations)

Y: 1861

G: Solo piano

P: New York: Horace Waters

S: University of Pittsburgh, Center for American Music

“Airy Castles” (A Romance)

Y: 1862

G: Solo piano

P: New York: Horace Waters

S: Brigham Young University, Harold B. Lee Library

“Cannon Galop”

Y: 1862

G: Solo piano

P: New York: Horace Waters

S: Listed in Waters’s *Select Catalogue of Mrs. E.A. Parkhurst’s Compositions*

“Angel Mary” (A Ballad)

Y: 1863

G: Song

L: Susan Parkhurst

P: New York: Horace Waters / Boston: Oliver Ditson

S: Johnss Hopkins University, Lester S. Levy Sheet Music Collection

“Norah Dearest” (A Ballad)

Y: 1863

G: Song

L: W. M.

P: New York: Horace Waters / Boston: Oliver Ditson

S: The University of Pittsburgh, Center for American Music

“The Tear of Love”

Y: 1863

G: Song

L: W. M.

P: New York: Horace Waters / Boston: Oliver Ditson

S: New York State Library

“Summer House of Roses Galop”

Y: 1863

G: Solo piano

P: New York: Horace Waters / Boston: Oliver Ditson

**S: University of North Carolina at Chapel Hill, 19th-Century American Sheet
Music Collection**

“How Softly on the Bruised Heart”

Y: 1863

G: Song

L: J. Steward

P: New York: Horace Waters

S: British Library Reference Collection, United Kingdom

“I Can’t Forget”

Y: 1863

G: Song

L: Rev. S. Dyer

P: New York: Horace Waters

S: British Library Reference Collection, United Kingdom

“Mary Fay”

Y: 1863

G: Song

L: J. R. Orton

P: New York: Horace Waters

S: British Library Reference Collection, United Kingdom

“The Angels Are Hovering Near”

Y: 1863

G: Song

L: H. W. Adams

P: New York: Horace Waters

S: British Library Reference Collections, United Kingdom

“The Beautiful Angel Band”

Y: 1863

G: Song

L: W.M.

P: New York: Horace Waters

S: British Library Reference Collections, United Kingdom

“Let Freedom Be Our Battle Cry”

Y: 1863

G: Song and Chorus

L: B. B.

P: New York: Wm. A Pond / Boston: Ditson / Chicago: Root & Cady /

Milwaukee: H.N. Hempsted / Pittsburgh: H. Kleber & Bro.

S: The Library of Congress, Performing Arts Encyclopedia. M1640.P

“Come Rally, Freemen Rally”

Y: 1864

G: Song and Chorus

L: Johns Adams

P: New York: Horace Waters / Boston: Oliver Ditson / Chicago: Root & Cady/

Toledo, Ohio: W.W. Whitney

S: The Library of Congress, Performing Arts Encyclopedia. M1640.P

“The Angel I Love” (A Ballad)

Y: 1864

G: Song

L: Unknown

P: Boston

S: British Library Reference Collections, United Kingdom

“The Dying Soldier’s Farewell”

Y: 1864

G: Song and Chorus

L: C. W. Warren

P: New York: Horace Waters / Boston: Oliver Ditson

S: The Library of Congress, Performing Arts Encyclopedia. M1640.P

“Katy Did, Katy Didn’t” (A Comic Song)

Y: 1864

G: Song

L: Mrs. Helen Corwin Fisher

P: New York: Horace Waters / Boston: Oliver Ditson

S: Johns Hopkins University, Lester S. Levy Sheet Music Collection

“I’m Willing to Wait” (Old Maid’s Song)

Y: 1864

G: Song

L: Mrs. M. A. Kidder

P: New York: Horace Waters

S: British Library Reference Collections, United Kingdom

“My Jamie’s on the Battle Field” (Scotch Ballad)

Y: 1864

G: Song

L: Mrs. M. A. Kidder

P: New York: Horace Waters

S: Johns Hopkins University, Lester S. Levy Sheet Music Collection

“Sweet Home of Early Days”

Y: 1864

G: Song and Chorus

L: Mrs. M. A. Kidder

P: New York: Horace Waters

S: British Library Reference Collections, United Kingdom

“Sweet Little Nell!”

Y: 1864

G: Song and Chorus

L: Mrs. M. A. Kidder

P: New York: Horace Waters / Boston: Oliver Ditson

S: Johns Hopkins University, Lester S. Levy Sheet Music Collection

“Dost Thou Ever Think of Me, Love?”

Y: 1864

G: Song and Chorus

L: Francis B. Murtha

P: New York: Horace Waters / Boston: Oliver Ditson

S: The University of Pittsburg, Center for American Music

“The Dying Drummer”

Y: 1864

G: Song and Chorus

L: Thomas Manahan

P: New York: Horace Waters / Boston: Oliver Ditson

S: The Library of Congress, Performing Arts Encyclopedia. M1640.P

“The New Emancipation Song”

Y: 1864

G: Song and Chorus

L: R. A. T.

P: New York: Horace Waters / Boston: Oliver Ditson

S: The Library of Congress, Performing Arts Encyclopedia. M1640.P

“There Are Voices, Spirit Voices”

Y: 1864

G: Song

L: Fanny Crosby

P: New York: Horace Waters

S: Louis M. Gottschalk, “The Complete Published Songs of Louis Moreau Gottschalk,” ed. Richard Jackson (Newton Centre, Mass.: Margun Music, 1992), 254.

“The Tender Glance” (Schottische)

Y: 1864

G: Solo piano

P: New York: Horace Waters / Chas. W. Harris / Boston: Oliver Ditson

S: University of Colorado at Boulder, University Library

“This Hand Never Struck Me, Mother”

Y: 1864

G: Song and Chorus

L: J. A .C. O’Connor

P: New York: Horace Waters

S: New York State Library

“Weep No More for Lily”

Y: 1864

G: Song and Chorus

L: Mrs. W. V. Porter

P: New York: Horace Waters

S: British Library Reference Collections, United Kingdom

“Dey Said We Wouldn’t Fight”

Y: 1864

G: Song and Chorus

L: Mrs. M. A. Kidder

P: New York: Horace Waters / Philadelphia: Lee & Walker / Boston: Oliver

Ditson / Toledo, Ohio: W.W. Whitney

S: The Library of Congress, Performing Arts Encyclopedia. M1640.P

“Little Joe, the Contraband”

Y: 1864

G: Song

L: Lucy Lovell

P: New York: Horace Waters

S: Virginia Historical Society Library & Manuscripts Collections

“The Sanitary Fair” (Polka)

Y: 1864

G: Solo piano

P: New York: Horace Waters, Chas. W. Harris / Boston: Oliver Ditson

S: The Library of Congress, Performing Arts Encyclopedia. M20.C59P

“The Sanitary Fair” (Polka for Four Hands)

Y: 1864

G: Duet for piano

P: New York: Chas. W. Harris

S: Johns Hopkins University, Lester S. Levy Sheet Music Collection

“Our Dear New England Boys”

Y: 1864

G: Song and Chorus

L: Mattie

P: New York: Horace Waters / Boston: Oliver Ditson / Cleveland: S.

Brainard & Co.

S: The Library of Congress, Performing Arts Encyclopedia. M1640.P

“Starlight” (Waltz)

Y: 1864

G: Solo piano

P: New York: Horace Waters

S: Brigham Young University, Harold B. Lee Library / British Library Reference
Collections

“Idylwild” (Polka)

Y: 1864

G: Solo piano

P: New York: Chas. W. Harris

S: Listed on title sheet of *Pleasant Memories. A Collection of Popular Polkas,*
Schottisches & c. Arranged for Four Hands for the Piano, by Mrs. E.A.
Parkhurst

“New Sparkling Polka”

Y: 1864

G: Solo piano

P: New York: Chas. W. Harris

S: Listed on title sheet of *Pleasant Memories. A Collection of Popular Polkas,*
Schottisches & c. Arranged for Four Hands for the Piano, by Mrs. E.A.
Parkhurst

“On To Richmond Galop”

Y: 1864

G: Solo piano

P: New York: Horace Waters / Boston: Oliver Ditson / Chas. W. Harris

S: The Library of Congress, Performing Arts Encyclopedia. M20.C59P

“There’s Rest for All in Heaven”

Y: 1864

G: Song and Chorus

L: Finely Johnsson

P: New York: Horace Waters/ Boston: Oliver Ditson / Toledo: W.W.

Whitney

S: The University of Pennsylvania, Keffer Collection of Sheet Music

“Blue Bells at Scotland”

Y: 1864

G: Solo piano

P: New York: Horace Waters

S: Listed in Waters’s *Select Catalogue of Mrs. E. A. Parkhurst’s Compositions*

“Morning Dreams”

Y: 1864

G: Solo piano

P: New York: Horace Waters

S: Listed in Waters’s *Select Catalogue of Mrs. E. A. Parkhurst’s Compositions*

“No Slave Beneath That Starry Flag”

Y: 1864

G: Song and Chorus

L: Rev. George Lansing Taylor

P: New York: Horace Waters / Boston: Oliver Ditson

S: The Library of Congress, Performing Arts Encyclopedia. M20.C59P

“The Cloud With a Silver Lining” (Fantasie for the piano)

Y: 1864

G: Solo piano

P: New York: Horace Waters

S: British Library Reference Collections, United Kingdom

“A Home on the Mountain” (A Ballad)

Y: 1864

G: Song

L: Rev. Sydney Dyer

P: New York: Horace Waters

S: Cornell University Library / Pennsylvania State University Library

“Do They Love Me Still as Ever?”

Y: 1864

G: Song

L: Mrs. M. A. Kidder

P: New York: Horace Waters

S: Bowling Green State University Library / British Library Reference
Collections, United Kingdom

“Oh, Send Me One Flower from His Grave”

Y: 1864

G: Song and Chorus

L: Mrs. M. A. Kidder

P: New York: Horace Waters / Boston: Oliver Ditson / Philadelphia: Lee Walker /

Chicago: Root & Cady / Detroit: J. H. W.

S: The Library of Congress, Performing Arts Encyclopedia. M1640.P

“They Tell Me I’ll Forget Thee”

Y: 1864

G: Song

L: J. Lee

P: New York: Horace Waters

S: British Library Reference Collections, United Kingdom

“Wait, My Little One, Wait” (A Ballad)

Y: 1864

G: Song

L: B. L.

P: New York: Horace Waters

**S: University of Michigan, Music Women Composers Collection / University of
Pennsylvania, Keffer Collection of Sheet Music**

“Were I But His Own Wife” (A Ballad)

Y: 1864

G: Song

L: Thomas Moore

P: New York: Horace Waters

S: Cornell University Library

“The Sigh in the Heart” (Waltz Sentimental)

Y: 1864

G: Solo piano

P: New York: Horace Waters / Chas. W. Harris

S: British Library Reference Collections, United Kingdom

“Petroleum’s What’s the Matter”

Y: 1864

G: Solo piano

L: William Jennings Demorest

P: New York: Wm. Jennings Demorest

S: Indiana University, IN Harmony Sheet Music Collection

“Little Jenny Dow” (Polka)

Y: 1864

G: Solo piano

P: New York: Horace Waters

S: Listed in Waters’s *Select Catalogue of Mrs. E.A. Parkhurst’s Compositions*

“Brave McClellan” (March)

Y: 1864

G: Solo piano

P: New York: Horace Waters

S: Listed in Waters’s *Select Catalogue of Mrs. E.A. Parkhurst’s Compositions*

“Farmer Stubbs” (Dance)

Y: 1864

G: Solo piano

P: New York: Horace Waters

S: Listed in Waters’s *Select Catalogue of Mrs. E.A. Parkhurst’s Compositions*

“Leave Me With My Mother” (March)

Y: 1864

G: Solo piano

P: New York: Horace Waters

S: Listed in Waters’s *Select Catalogue of Mrs. E.A. Parkhurst’s Compositions*

“Merry Little Birds Are We” (Polka)

Y: 1864

G: Solo piano

P: New York: Horace Waters

S: Listed in Waters’s *Select Catalogue of Mrs. E.A. Parkhurst’s Compositions*

“Little Bird Waltz”

Y: 1864

G: Solo piano

P: New York: Horace Waters

S: Listed in Waters’s *Select Catalogue of Mrs. E.A. Parkhurst’s Compositions*

“Morning Dew” (Schottische)

Y: 1864

G: Solo piano

P: New York: Horace Waters

S: Listed in Waters’s *Select Catalogue of Mrs. E.A. Parkhurst’s Compositions*

“My Country” (March)

Y: 1864

G: Solo piano

P: New York: Horace Waters

S: Listed in Waters’s *Select Catalogue of Mrs. E.A. Parkhurst’s Compositions*

“Shall We Know Each Other There?” (Rondo)

Y: 1864

G: Solo piano

P: New York: Horace Waters

S: Listed in Waters’s *Select Catalogue of Mrs. E.A. Parkhurst’s Compositions*

“Sunny Side Rondo”

Y: 1864

G: Solo piano

P: New York: Horace Waters

S: Listed in Waters’s *Select Catalogue of Mrs. E.A. Parkhurst’s Compositions*

“The Evacuation” (Dance)

Y: 1864

G: Solo piano

P: New York: Horace Waters

S: Listed in Waters’s *Select Catalogue of Mrs. E.A. Parkhurst’s Compositions*

“The Volunteer Polka”

Y: 1864

G: Solo piano

P: New York: Horace Waters

S: Listed in Waters’s *Select Catalogue of Mrs. E.A. Parkhurst’s Compositions*

“There Are Plenty of Fish in the Sea” (Quickstep)

Y: 1864

G: Solo piano

P: New York: Horace Waters

S: Listed in Waters’s *Select Catalogue of Mrs. E.A. Parkhurst’s Compositions*

“There’s No Such Girl as Mine” (Galop)

Y: 1864

G: Solo piano

P: New York: Horace Waters

S: Listed in Waters’s *Select Catalogue of Mrs. E.A. Parkhurst’s Compositions*

“Three Rogueish Chaps” (Polka)

Y: 1864

G: Solo piano

P: New York: Horace Waters

S: Listed in Waters’s *Select Catalogue of Mrs. E.A. Parkhurst’s Compositions*

“Was My Brother in the Battle?” (March)

Y: 1864

G: Solo piano

P: New York: Horace Waters

S: Listed in Waters’s *Select Catalogue of Mrs. E.A. Parkhurst’s Compositions*

“What They Do at the Springs” (Waltz)

Y: 1864

G: Solo piano

P: New York: Horace Waters

S: Listed in Waters’s *Select Catalogue of Mrs. E.A. Parkhurst’s Compositions*

“When This Dreadful War is Ended” (Polka)

Y: 1864

G: Solo piano

P: New York: Horace Waters

S: Listed in Waters’s *Select Catalogue of Mrs. E.A. Parkhurst’s Compositions*

“Why Have My Loved Ones Gone?” (Schottische)

Y: 1864

G: Solo piano

P: New York: Horace Waters

S: Listed in Waters’s *Select Catalogue of Mrs. E.A. Parkhurst’s Compositions*

“Our Soldiers’ Last March”

Y: 1865

G: Solo piano

P: New York: Horace Waters / Buffalo: Sheppard, Cottier & Co. / Philadelphia:

Lee & Walker / Chicago: Root & Cady / Quebec: Robert Morgan

S: The Library of Congress, Performing Arts Encyclopedia. M20.C59P

“Mourn Not! Oh Ye People As Those Without Hope: A Tribute to the Memory of
Abraham Lincoln”

Y: 1865

G: Song

L: Mrs. M. A. Kidder

P: New York: Horace Waters / Boston: Oliver Ditson / Philadelphia: Lee &
Walker / Chicago: Root & Cady / Cincinnati: J. Church, Jr.

S: Abraham Lincoln Presidential Library & Museum

“Love on the Brain”

Y: 1865

G: Song and Chorus

L: Mrs. M. A. Kidder

P: New York: W. Jennings Demorest, S.T. Gordon, Wm. A. Pond & Co., Wm.

Hall & Son, Horace Waters, Firth, Son & Co. / Boston: Oliver Ditson/

Philadelphia: Lee & Walker / Cincinnati: C.Y. Fonda / Chicago: Root & Cady

S: Johns Hopkins University, Lester S. Levy Sheet Music Collection

“Promenade Concert Polka”

Y: 1865

G: Solo piano

P: New York: Horace Waters / Chas. W. Harris

S: New York Historical Society

“The Peace Jubilee!!” (A National Song with Grand Chorus)

Y: 1865

G: Song and Chorus

L: Mrs. M. A. Kidder

**P: New York: Horace Waters / Boston: Oliver Ditson / Philadelphia: Lee &
Walker / Chicago: Root & Cady / Cincinnati: J. Church, Jr.**

S: The Library of Congress, Performing Arts Encyclopedia. M1640.P

“The Gem of the Mountains” (Mazurka)

Y: 1865

G: Solo piano

P: New York: Horace Waters

S: British Library Reference Collections

“The Algerian Polka”

Y: 1865

G: Solo piano

P: New York: Wm. Hall & Son

S: New York Historical Society

“Glory to God in the Highest” (A National Anthem)

Y: 1865

G: Song

L: Augustine Joseph Hickey Duganne

P: New York: Horace Waters

S: The Library of Congress, Performing Arts Encyclopedia. M1640.P

“Scandal on the Brain”

Y: 1865

G: Song and Chorus

L: Mrs. M. A. Kidder

P: New York: Horace Waters / Boston: Oliver Ditson / Philadelphia: Lee &
Walker / Cincinnati: A.C. Peters & Bro. / Chicago: Root & Cady

S: Johns Hopkins University, Lester S. Levy Sheet Music Collection

“Funeral March to the Memory of Abraham Lincoln”

Y: 1865

G: Solo piano

P: New York: Horace Waters / Boston: Oliver Ditson / Philadelphia: Lee &
Walker / Chicago: Root & Cady

S: The Library of Congress, Performing Arts Encyclopedia. M20.C59P

“Richmond is Ours”

Y: 1865

G: Song and Chorus

L: Augustine Joseph Hickey Duganne

P: New York: Horace Waters / Boston: Oliver Ditson / Philadelphia: Lee &
Walker / Chicago: Root & Cady / Cincinnati: J. Church, Jr.

S: The Library of Congress, Performing Arts Encyclopedia. M1640.P

“Banjo Galop”

Y: 1866

G: Solo piano

P: New York: C. M. Tremaine

S: New York State Library

“Don’t Marry a Man If He Drinks”

Y: 1866

G: Song and Chorus

L: Mrs. M. A. Kidder

P: New York: Horace Waters / Buffalo: Sheppard, Cottier & Co. / Philadelphia:
Lee & Walker / Chicago: Root & Cady / Quebec: Robert Morgan

S: Johns Hopkins University, Lester S. Levy Sheet Music Collection

“I’ll Marry No Man If He Drinks”

Y: 1866

G: Song

L: Dexter Smith

P: New York: Horace Waters

S: Johns Hopkins University, Lester S. Levy Sheet Music Collection

“Be Kind to Every Creature”

Y: 1866

G: Song

L: W. C. Baker

P: New York: Horace Waters

S: British Library Reference Collections, United Kingdom

“Something Pretty” (Mazurka)

Y: 1866

G: Solo piano

P: New York: Horace Waters

S: British Library Reference Collections, United Kingdom

“Father’s a Drunkard and Mother Is Dead”

Y: 1866

G: Song and Chorus

L: Stella

P: Washington: Johns F. Ellis / New York: Wm. A Pond / Philadelphia: Lee &

Walker / Baltimore: H. McCaffray / New York: Horace Waters / Boston:

Oliver Ditson / Chicago: Root & Cady / Detroit: J.H.W.

S: Johns Hopkins University, Lester S. Levy Sheet Music Collection

“The Patter of Rain”

Y: 1866 / 1874

G: Song and Chorus

L: Unknown

P: New York: Horace Waters / London

S: The Library of Virginia / British Library Reference Collections

“Our Lamented Hero: General Scott’s Funeral March”

Y: 1866

G: Piano solo with cornet

P: New York: Horace Waters

S: Johns Hopkins University, Lester S. Levy Sheet Music Collection

“Sunlight” (Polka Brilliant)

Y: 1866

G: Solo piano

P: New York: Horace Waters

S: British Library Reference Collections, United Kingdom

“Looking Forward”

Y: 1866 / 1874

G: Song

L: F. L. Keeler

P: New York: Horace Waters / London

S: British Library Reference Collections, United Kingdom

“Famous Oil Firms”

Y: 1866 or earlier

L: Cited in the article, “Mrs. E. A. Parkhurst” in *The Phrenological Journal*

Vol. 44, No. 2 (Aug. 1866).

“Give Us Freedom for Our Battle-cry”

Y: 1866 or earlier

L: Cited in the article, “Mrs. E. A. Parkhurst” in *The Phrenological Journal*

Vol. 44, No. 2 (Aug. 1866).

“Give to Me Those Moonlight Hours”

Y: 1866 or earlier

L: Cited in the article, “Mrs. E. A. Parkhurst” in *The Phrenological Journal*
Vol. 44, No. 2 (Aug. 1866).

“Christmas Greeting”

Y: 1866 or earlier

L: Cited in the article, “Mrs. E. A. Parkhurst” in *The Phrenological Journal*
Vol. 44, No. 2 (Aug. 1866).

“New Year’s Song”

Y: 1866 or earlier

L: Cited in the article, “Mrs. E. A. Parkhurst” in *The Phrenological Journal*
Vol. 44, No. 2 (Aug. 1866).

“My Love is Like the Fragrant Flower”

Y: 1866 or earlier

L: Cited in the article, “Mrs. E. A. Parkhurst” in *The Phrenological Journal*
Vol. 44, No. 2 (Aug. 1866).

“A Pretty Little Maiden” (Comic)

Y: 1866 or earlier

L: Cited in the article, “Mrs. E. A. Parkhurst” in *The Phrenological Journal*
Vol. 44, No. 2 (Aug. 1866).

“Who Will Save My Darling?” (Temperance)

Y: 1866 or earlier

L: Cited in the article, “Mrs. E. A. Parkhurst” in *The Phrenological Journal*
Vol. 44, No. 2 (Aug. 1866).

“Maryland’s Free”

Y: 1866 or earlier

L: Cited in the article, “Mrs. E. A. Parkhurst” in *The Phrenological Journal*
Vol. 44, No. 2 (Aug. 1866).

“Nellie, Dear, Good-Bye”

Y: 1866 or earlier

L: Cited in the article, “Mrs. E. A. Parkhurst” in *The Phrenological Journal*
Vol. 44, No. 2 (Aug. 1866).

“There’s a Sound that is Dearer”

Y: 1866 or earlier

L: Cited in the article, “Mrs. E. A. Parkhurst” in *The Phrenological Journal*
Vol. 44, No. 2 (Aug. 1866).

“Easy Pieces”

Y: 1866 or earlier

L: Cited in the article, “Mrs. E. A. Parkhurst” in *The Phrenological Journal*
Vol. 44, No. 2 (Aug. 1866).

“Promenade Concert Polka” (Four Hands)

Y: 1866 or earlier

L: Cited in the article, “Mrs. E. A. Parkhurst” in *The Phrenological Journal*
Vol. 44, No. 2 (Aug. 1866).

“Christmas Morning”

Y: 1867

G: Hymn

L: Unknown

P: New York: C. M. Tremaine

S: Waters’s *Heavenly Echoes: A New Collection of Hymns & Tunes for Sunday
Schools and Social Meetings*

“Oh, You Must Be a Lover of the Lord”

Y: 1867

G: Hymn

L: Unknown

P: New York: C. M. Tremain

S: Waters’s *Heavenly Echoes: A New Collection of Hymns & Tunes for Sunday
Schools and Social Meetings*

“Missionary Hymn”

Y: 1867

G: Hymn

L: Mrs. M. A. Kidder

P: New York: C. M. Tremain

S: Waters’s *Heavenly Echoes: A New Collection of Hymns & Tunes for Sunday
Schools and Social Meetings*

“Go Work in My Vineyard”

Y: 1867

G: Hymn

L: Unknown

P: New York: C. M. Tremain

S: Waters’s *Heavenly Echoes: A New Collection of Hymns & Tunes for Sunday
Schools and Social Meetings*

“Saviour, Like a Shepherd Lead Us”

Y: 1867

G: Hymn

L: Unknown

P: New York: C. M. Tremain

S: Waters’s *Heavenly Echoes: A New Collection of Hymns & Tunes for Sunday
Schools and Social Meetings*

“Shall You Be There?”

Y: 1867

G: Hymn

L: A. M.

P: New York: C. M. Tremain

S: Waters’s *Heavenly Echoes: A New Collection of Hymns & Tunes for Sunday
Schools and Social Meetings*

“Oh! Help Little Mary the Drunkard’s Poor Child”

Y: 1867

G: Hymn

L: Mrs. M. A. Kidder

P: New York: C. M. Tremain

S: Waters’s *Heavenly Echoes: A New Collection of Hymns & Tunes for Sunday
Schools and Social Meetings*

“Sunday Evening”

Y: 1867

G: Hymn

L: C. Elliott

P: New York: C. M. Tremain

S: Waters’s *Heavenly Echoes: A New Collection of Hymns & Tunes for Sunday
Schools and Social Meetings*

“Almost There”

Y: 1867

G: Hymn

L: Unknown

P: New York: C. M. Tremain

S: Waters’s *Heavenly Echoes: A New Collection of Hymns & Tunes for Sunday
Schools and Social Meetings*

“Go to Jesus, Blessed Jesus”

Y: 1867

G: Hymn

L: Unknown

P: New York: C. M. Tremain

S: Waters’s *Heavenly Echoes: A New Collection of Hymns & Tunes for Sunday
Schools and Social Meetings*

“Help Me”

Y: 1867

G: Hymn

L: H. M.

P: New York: C. M. Tremaine

S: Waters’s *Heavenly Echoes: A New Collection of Hymns & Tunes for Sunday
Schools and Social Meetings*

“Heavenly Echoes”

Y: 1867

G: Hymn

L: Minnie Waters

P: New York: C. M. Tremaine

S: Waters’s *Heavenly Echoes: A New Collection of Hymns & Tunes for Sunday
Schools and Social Meetings*

“Girls, Wait for a Temperance Man” (Humorous)

Y: 1867

G: Song and Chorus

L: Mrs. M. A. Kidder

P: New York: C. M. Tremaine / Troy: Chas. W. Harris / Philadelphia: G. Andre &
Co. / Rochester: H.S. Mackie

S: Johns Hopkins University, Lester S. Levy Sheet Music Collection

“Sign the Pledge for Mother’s Sake”

Y: 1867

G: Song and Chorus

L: Mrs. M. A. Kidder

P: New York: Wm. A. Pond & Co. / Cincinnati: C.Y. Fonda / Rochester: J. P.

Shaw / San Francisco, Cal: Kohler, Chase & Co. / Chicago: Root & Cady/

Milwaukee: H. N. Hempsted

S: Johns Hopkins University, Lester S. Levy Sheet Music Collection

“Grant-ed: Campaign Song”

Y: 1868

G: Song and Chorus

L: Mrs. M. A. Kidder

P: New York: Wm. A. Pond & Co.

S: Johns Hopkins University, Lester S. Levy Sheet Music Collection

“Beautiful Hands”

Y: 1868

G: Song and Chorus

L: Mrs. M. H. Gates

P: Chicago: S. Brainard’s Songs

S: The Library of Congress, Performing Arts Encyclopedia. 21/1498

“The Orphan’s Prayer”

Y: 1870

G: Song

L: Susan Parkhurst

P: New York: Charles W. Harris / Albany: J.B. Wooley / Philadelphia: Lee
& Walker

S: The Library of Congress, American 19th-Century Sheet Music Collection.
M2.3.U6A44

“The Drunkard’s Child”

Y: 1870

G: Song and Chorus

L: Susan Parkhurst

P: New York: Charles W. Harris / Albany: J.B. Wooley / Philadelphia: Lee
& Walker

S: The Library of Congress, American 19th-Century Sheet Music Collection.
M2.3.U6A44

“Garfield’s Requiem March”

Y: 1870

G: Song and Chorus

P: New York: Frank P. Anderson

S: Cited as “New Music” in *the Brooklyn Eagle*, October 17, 1870.

“Before I Trust My Heart to Thee”

Y: 1870 or earlier

G: Song

L: Unknown

P: Boston: Oliver Ditson

S: Cited in *Board of Music Trade of the United States of American: Complete Catalogue of Sheet Music and Musical Works, 1870* (New York: Da Capo Press, Inc., 1973), 12.

“Darling Mary of the Lea”

Y: 1870 or earlier

G: Song

L: Unknown

P: Boston: Oliver Ditson

S: Cited in *Board of Music Trade of the United States of American: Complete Catalogue of Sheet Music and Musical Works, 1870* (New York: Da Capo Press, 1973), 26.

“Let Us Give Something Everyday”

Y: 1870 or earlier

G: Song

L: Unknown

P: Louisville: D. P. Faulds

S: Cited in *Board of Music Trade of the United States of American: Complete Catalogue of Sheet Music and Musical Works, 1870* (New York: Da Capo Press, 1973), 72.

“Shall We Meet Beyond the River” (Duett and chorus)

Y: 1870 or earlier

G: Song and chorus

L: Unknown

P: New York: C. W. Harris

S: Cited in *Board of Music Trade of the United States of American: Complete Catalogue of Sheet Music and Musical Works, 1870* (New York: Da Capo Press, 1973), 115.

“There Are Hearts Whereon to Rest”

Y: 1870 or earlier

G: Song

L: Unknown

P: Boston: G. D. Russell & Co.

S: Cited in *Board of Music Trade of the United States of American: Complete Catalogue of Sheet Music and Musical Works, 1870* (New York: Da Capo Press, 1973), 128.

“There is a Beautiful World”

Y: 1870 or earlier

G: Song

L: Unknown

P: New York: C. W. Harris

S: Cited in *Board of Music Trade of the United States of American: Complete Catalogue of Sheet Music and Musical Works, 1870* (New York: Da Capo Press, 1973), 129.

“True Love, it is Worth Keeping”

Y: 1870 or earlier

G: Song

L: Unknown

P: Boston: Oliver Ditson

S: Cited in *Board of Music Trade of the United States of American: Complete Catalogue of Sheet Music and Musical Works, 1870* (New York: Da Capo Press, 1973), 136.

“Algerine” (Polka)

Y: 1870 or earlier

G: Solo piano

P: New York: William Hall & Son

S: Cited in *Board of Music Trade of the United States of American: Complete Catalogue of Sheet Music and Musical Works, 1870* (New York: Da Capo Press, 1973), 451.

“Lotta”

Y: 1870 or earlier

G: Solo piano

P: Boston: Oliver Ditson

S: Cited in *Board of Music Trade of the United States of American: Complete Catalogue of Sheet Music and Musical Works, 1870* (New York: Da Capo Press, 1973), 463.

“April Showers” (Polka Brillante)

Y: 1872

G: Solo piano

P: New York: C.H. Ditson & Co. / Boston: Oliver Ditson / Chicago: Lyon & Healy / Cincinnati: J. Church & Co. / Boston: J.C. Haynes & Co. / Philadelphia: Lee & Walker

S: The Library of Congress, American 19th-Century Sheet Music Collection.
M2.3.U6A44

“Grant Us Another Term”

Y: 1872

G: Song and Chorus

L: Susan Parkhurst

P: New York: C.H. Ditson & Co. / Boston: Oliver Ditson / Chicago: Lyon &

Healy / Cincinnati: J. Church & Co. / Boston: J.C. Haynes & Co. /

Philadelphia: Lee & Walker

S: The Library of Congress, American 19th-Century Sheet Music Collection.

M2.3.U6A44

“Think Not I Can E’er Forget Thee”

Y: 1872

G: Song and Chorus

L: Mrs. M. A. Kidder

P: New York: C.H. Ditson & Co. / Boston: Oliver Ditson / Chicago: Lyon &

Healy / Cincinnati: J. Church & Co. / Boston: J.C. Haynes & Co. /

Philadelphia: Lee & Walker

S: The Library of Congress, American 19th-Century Sheet Music Collection.

M2.3.U6A44

“Reminiscences of Cuba”

Y: 1875

G: Solo piano

P: New York: C.H. Ditson & Co. / Boston: Oliver Ditson / Chicago: Lyon & Healy / Cincinnati: J. Church & Co. / Boston: J.C. Haynes & Co. / Philadelphia: Lee & Walker

S: The Library of Congress, American 19th-Century Sheet Music Collection.

M2.3.U6A44

“Rescue Galop”

Y: 1880

G: Solo piano

P: New York: Geo. Molineux / T. B. Harms & Co.

S: The Library of Congress, American 19th-Century Sheet Music Collection.

M2.3.U6A44

“March of Co. D’ 47th Regiment”

Y: 1881

G: Solo piano

P: New York: E. Pergament

S: The Library of Congress, American 19th-Century Sheet Music Collection.

M2.3.U6A44

“Give Me the Hand That is True As a Brother’s”

Y: 1881

G: Song

L: G. Barmby

P: London: C. Sheard

S: British Library Reference Collections, United Kingdom

“General Grant’s Requiem March”

Y: 1885

G: Solo piano

P: New York: Anderson & Co.

S: The Library of Congress, American 19th-Century Sheet Music Collection.

M2.3.U6A44

“Poor Bessie”

Y: 1886

G: Song for voice and piano with chorus for SATB

L: Susan Parkhurst

P: London: J. Curwen & Sons

S: Cambridge University, United Kingdom

“Silver Bell March”

Y: 1888

G: Solo piano

P: New York: Charles W. Held

S: Listed as “Music Received” in *The Brooklyn Eagle*, May 14, 1888.

“Since Mary Was a Lassie” (A Ballad)

Y: 1889

G: Song

L: K. M.

P: London: C. Sheard

S: British Library Reference Collections, United Kingdom

“General Wm. Tecumseh Sherman’s Funeral March”

Y: 1891

G: Solo piano and cornet

P: New York: Alphonzo Smith

S: The Library of Congress, Performing Arts Encyclopedia. 88/845

3.2. Chronological List of Works: Arranged by Susan Parkhurst

List of Abbreviations

Y – Year of publishing

G – Genre

L – Lyricist

P – Publisher

S – Source

“Happy Little Ones Are We” (Anniversary Hymn)

Y: 1863

C: Stephen C. Foster

L: Mrs. M. A. Kidder

G: Hymn to the tune “Merry Little Birds”

P: New York: Horace Waters

S: Johns Hopkins University, Lester S. Levy Sheet Music Collection

“Sweet Evelina”

Y: 1863

C: T.

L: M.

G: Song and Chorus

P: New York: Horace Waters

S: Johns Hopkins University, Lester S. Levy Sheet Music Collection

“Christ Will Care for Mother Now” (Answer to “Who Will Care for Mother Now?”)

Y: 1863

C: J. F. W.

L: W. H. R.

G: Song and Chorus

P: New York: Horace Waters

S: The Library of Congress, Performing Arts Encyclopedia. M1640.W

“They Worked Me All the Day”

Y: 1863

C: L. V. C.

L: M. H.

G: Song and Chorus

P: New York: Horace Waters

S: The University of Pittsburgh, Center for American Music

“The Pure! The Bright! The Beautiful!”

Y: 1863

C: Stephen C. Foster

L: Unknown

G: Song and Chorus

P: New York: Horace Waters / Boston: Oliver Ditson

S: Johns Hopkins University, Lester S. Levy Sheet Music Collection

“I Will be True to the Stripes and Stars” (Quartette)

Y: 1864

C: S. J. Vail

L: Mrs. Kidder

G: Song and Chorus

P: New York: Horace Waters / Boston: Oliver Ditson

S: The Library of Congress, Performing Arts Encyclopedia. M1640.V

“Golden Dreams and Fairy Castles”

Y: 1864

C: Stephen C. Foster

L: Mrs. M. A. Kidder

G: Song and Chorus

P: New York: Horace Waters / Boston: Oliver Ditson

S: Johns Hopkins University, Lester S. Levy Sheet Music Collection

“The Union Medley” (A selection of ballads, songs, duetts & choruses)

Y: 1863

C: Unknown

L: Unknown

G: Song and Chorus

P: New York: Horace Waters / Boston: Oliver Ditson

S: The Library of Congress, Performing Arts Encyclopedia. M1640.P

“Little Ella’s an Angel” (Quickstep)

Y: 1864

C: Stephen C. Foster

G: Solo piano

P: New York: Horace Waters

S: The University of Pittsburgh, Center for American Music

“Stand Up for the Flag!”

Y: 1865

C: Stephen C. Foster

L: Mrs. M. A. Kidder

G: Song and Chorus

P: New York: Horace Waters / Boston: Oliver Ditson / Philadelphia: Lee &

Walker / Chicago: Root & Cady / Cincinnati: J. Church, Jr.

S: The Library of Congress, Performing Arts Encyclopedia. M1640.P

“Evening Boat Song” (Quartette for Gentlemen’s Voices)

Y: 1866

C: Edward A. Perkins

L: J. W. Westlake

G: Song

P: New York

S: British Library Reference Collections, United Kingdom

“My Bonny Boat, Queen of the Sea”

Y: 1866

C: M. B. Ladd

L: M. B. Ladd

G: Song and Chorus

P: New York

S: British Library Reference Collections, United Kingdom

“The Freedman’s Lament”

Y: 1866

C: M. B. Ladd

L: M. B. Ladd

G: Song and Chorus

P: New York: Horace Waters / Boston: Oliver Ditson / Philadelphia: Lee &

Walker / Toledo: W. W. Whitney / Chicago: Root & Cady

S: The Library of Congress, The Alfred Whital Stern Collection of Lincolnia

“Pilgrim Stranger”

Y: 1867

C: Unknown

L: Unknown

G: Hymn

P: New York: Horace Waters

S: Waters’s *Heavenly Echoes: A New Collection of Hymns & Tunes for Sunday*

Schools and Social Meetings

“When I Can Read My Title Clear”

Y: 1867

C: S.

L: Isaac Watts

G: Hymn

P: New York: Horace Waters

S: Waters’s *Heavenly Echoes: A New Collection of Hymns & Tunes for Sunday*

Schools and Social Meetings

“Save, O Jesus Saves”

Y: 1867

C: Stephen C. Foster

L: Unknown

G: Hymn

P: New York: Horace Waters

S: Waters’s *Heavenly Echoes: A New Collection of Hymns & Tunes for Sunday*

Schools and Social Meetings

“Your Mission”

Y: 1867

C: S. M. Grannis

L: Unknown

G: Hymn

P: New York: Horace Waters

S: Waters's *Heavenly Echoes: A New Collection of Hymns & Tunes for Sunday*

Schools and Social Meetings

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