

Forgotten Romantic: The Life and Works of Edmund Neupert (1842-1888)

The International Edvard Grieg Society Research Conference
Copenhagen, Denmark

August 12, 2011

Dr. Andrew Adams and Dr. Bradley Martin
Western Carolina University, Cullowhee, North Carolina, USA

Edmund Neupert was a highly respected virtuoso pianist in Europe and the United States, was the composer of nearly two hundred piano pieces, was a noted piano pedagogue, and was the dedicatee of one of the most famous masterworks in the piano literature. But despite being a historical figure whose achievements should have inspired significant research and publication, his biography is not included in the *New Grove Dictionary of Music and Musicians*, only one article in English has been devoted to his life (published in an obscure periodical in 1953),¹ none of his piano pieces are in print as of August 2011, and none of his works have ever been recorded by a major concert artist. For these reasons, Edmund Neupert truly is a forgotten Romantic.

In recent years, Internet databases around the world have made available hundreds of previously unknown sources related to his life, including nineteenth-century newspapers, periodicals, travel documents, scores, books, and library card catalogues. Considering these sources as a whole, we now have a much more complete and accurate picture of Neupert's career than has previously been possible.

This presentation is an overview of the two substantial appendices that form the second and third parts of this document. Appendix One (pages 28-56) is an annotated timeline of Neupert's life and career, focusing on his years in the United States from his arrival in

¹ Carl Hansen, "Our Early Music Masters," *Sons of Norway* 50 (October 1953): 189-191+.

September 1882 to his death in June 1888. This appendix includes dozens of full-text quotations from concert reviews and other contemporaneous reports that will hopefully assist future scholars in their consideration of Neupert's legacy.

Appendix Two is a detailed examination in three parts of Neupert's compositions. Part one (pages 57-63) lists pieces by opus number with publication information as it is known; part two (pages 63-66) lists works without opus number; and the final section (pages 67-69) details collections published after his death.

Europe: 1842 to 1882

Carl Frederick Edmund Neupert was born on April 1, 1842, in Oslo (Christiania) to German-born Wilhelm Hermann Neupert (1806-1878) and Caroline Friederike Wiedmayer (birth and death dates unknown). The composer's father owned a music store, ran a small music school, and was his son's first piano teacher. Showing great promise by the age of fifteen, Neupert left for Berlin in 1857 where he studied with Theodor Kullak (1818-1882) and Friedrich Kiel (1821-1885) at the Stern Conservatory of Music. Neupert's self-published *Vier Clavierstücke*, a student work printed with neither a publication date nor an opus number, is dedicated to Kiel, to whom Neupert referred on the title page as "his revered teacher."

In 1864, at twenty-two years of age, Neupert made his formal debut at the Berlin Singakademie. According to one account, he was warmly received: the *Montagszeitung* wrote, "The trio of heroes of the pianoforte—Rubinstein, Liszt, and Tausig—has been augmented into a quartet, for Neupert of Norway is added to it."² Not beginning his professional career as a soloist immediately, the young pianist remained in Berlin for four more years and taught at the Stern Conservatory.

² Quoted in E. Douglas Bomberger, *Brainard's Biographies of Musicians* (Westport, CT: The Greenwood Press, 1999), 204.

After eleven years in Berlin, he intended to begin a concert tour of Europe in 1868, but composer Niels Gade (1817-1890) persuaded him to accept a teaching position at the Royal Danish Academy of Music in Copenhagen. A pivotal event in Neupert's life, he would stay in the city for approximately twelve years, from 1868 to 1880. The bulk of his compositions, particularly the series of études for which he is most remembered, were written during this period.

Neupert spent part of the summer of 1868 with his friend Edvard Grieg (1843-1907) at Søllerød, a village north of Copenhagen, at the time Grieg began to compose the *Piano Concerto in A minor*, op. 16. Scholars have long recognized that Neupert influenced the *Concerto*, but the nature and extent of his influence have not been explored. For example, in their account of Grieg's life, Finn Benestad and Dag Schjelderup-Ebbe wrote, "In periods of profound concentration the work progressed on a wave of inspired enthusiasm. Not least stimulating was Neupert's constructive criticism, by precept and example, as the work took shape."³ Unfortunately, they do not detail what the "constructive criticism" was or what "example[s]" he provided Grieg.

In an article for the International Edvard Grieg Society, Monica Jangaard also described the circumstances of the *Concerto*'s composition:

In the summer of 1868, [Grieg]...joined the Danish composer Emil Horneman and the Norwegian pianist and composer Edmund Neupert and settled in at Søllerød, north of Copenhagen. In a gardener's cottage near the local inn, Grieg finally found the peace of mind he needed to unleash his creativity. Danish hospitality and the company of his musical friends proved to be a great inspiration. Here he completed most of his piano concerto, thanks in large part to a fruitful dialogue with Neupert, to whom he dedicated the work, which later brought his international breakthrough.

³ Finn Benestad and Dag Schjelderup-Ebbe, *Edvard Grieg. The Man and the Artist* (Lincoln, Neb.: University of Nebraska Press, 1988), 113.

While acknowledging Neupert's input, Jangaard also stresses, "The themes in this Concerto recall the structure of Norwegian folk songs, but the melodies are very much Grieg's own."⁴

Out of print for nearly a century, many of Neupert's works are now widely available,⁵ making it possible to analyze his pieces and compare them with the *Concerto*. It is evident upon analysis that the "fruitful dialogue" between Neupert and Grieg shaped the *Concerto* in clearly discernable ways and that not all of the melodies are completely "Grieg's own."

Neupert's *24 Koncert-Etuder*, op. 17, were published by Horneman and Erslev in Copenhagen approximately one year before Grieg began his *Concerto*.⁶ Example 1 is from Neupert's "Étude in A minor," op. 17, no. 7:

Example 1: Neupert, "Étude in A minor," op. 17, no. 7, mm. 1-4

Allegro

p

⁴ Monica Jangaard, "The Piano Concerto in A minor, op. 16," (2004), available at <http://www.griegsociety.org/default.asp?kat=1022&id=4758&sp=2>.

⁵ See the Petrucci Music Library at http://imslp.org/wiki/Main_Page and Load.CD at <http://www.load.cd/>.

⁶ See Dan Fog, *Musikhandel og Nodetryk i Danmark efter 1750. 2. Nodetryk efter 1750. Historie, Trykteknik, Datering*, Dan Fog (Copenhagen, 1984), 182. Op. 17 is comprised of plates 658 (vol. 1), 659 (vol. 2), 660 (vol. 3), and 661 (vol. 4).

The similarity of this figuration to a passage in the cadenza of the first movement is striking:

Example 2: Grieg, *Piano Concerto in A Minor*, op. 16, mvt. 1, mm. 126-129

In tempo

The combination of melodic octaves with accompanying thirty-second notes in the right hand is without precedent in Grieg's works prior to the *Concerto*. And the rapid, wide-ranging arpeggios in the left hand, exploited in several of Neupert's études and seen in Example 3 below, are also not found in any of Grieg's previous pieces.

It is apparent upon studying Grieg's works written prior to the *Concerto* (either for piano solo or with piano accompaniment) that they do not use the full range of the instrument in a truly virtuosic way as is commonly found in Neupert's études. Therefore, when considered in purely pianistic terms, it can be argued that much of the overtly technical writing in the *Concerto* is more reminiscent of Neupert's idiosyncratic use of the keyboard than of Grieg's.

The numerous melodic and harmonic parallels between the "Étude in F major," op. 17, no. 2, and the middle section of the third movement of the *Concerto* are even more intriguing and constitute Neupert's most significant influence on Grieg's score. Example 3 below shows

mm. 11-22 of this étude (the discussion below will center on the sections marked by dotted lines above and below the two passages in the excerpt):

Example 3: Neupert, "Étude in F major," op. 17, no. 2, mm. 11-22

Allegro

11 *p*

15

19 *pp*

Several basic features of this excerpt are of great significance when compared with the *Concerto*.

The melodic arc in the first three measures of the example is framed by Cs at the beginning and end. The peak of the melody on F is followed immediately by E and C. In mm. 19-22, the harmonic progression is Am7^(b5), D7, Dm7^(b5), and G major. The melody in these measures is comprised of Eb, D, A, B \natural , C, B \natural .

The middle section of the last movement of Grieg's *Concerto*, shown in Example 4, is so similar to Neupert's étude that it surpasses mere coincidence:

Example 4: Grieg, *Piano Concerto in A minor*, 3rd mvt., mm. 182-195

The image displays three systems of musical notation for the third movement of Grieg's Piano Concerto in A minor, measures 182-195. Each system consists of a grand staff with a treble and bass clef. The first system (measures 182-187) shows a melodic line in the right hand and bass notes in the left hand. Brackets in the bass line indicate that the notes in measures 182-183 and 186-187 are identical to those in measures 188-189. The second system (measures 188-191) features a more complex harmonic progression with chords in the right hand and a moving bass line. The third system (measures 192-195) continues the melodic and harmonic development, ending with a final cadence.

The melodic contour of the first five measures is framed by Cs at the beginning and end. The peak of the melody on the note F is followed immediately by E and C, which Grieg then follows with the sequence E, D, Bb. (Grieg's simplification of Neupert's melody reinforces its inherent similarity to the *Concerto's* famous opening A-G#-E motive.) The harmonic progression in two-measure groups in mm. 188-195 is Ab, D, Dm7^{b5}, and G major. Although the harmony in mm. 188-189 is changed to Ab from Neupert's Am7^(b5), the subsequent three harmonies are nearly identical to the étude.

The lowest bass pitches in mm. 188, 190, 192, and 194 are identical to Neupert's in mm. 19-22. As shown by the brackets in Example 4, *all* of the bass notes in mm. 182-183, 186-187,

and 192-195 of the *Concerto* are exactly the same as those in mm. 11, 13, and 19-22 of the *étude*, although in triplets rather than sixteenths. And the fundamental melodic line in the soprano voice in mm. 188-194 of the *Concerto* is comprised of Eb, D, A, Bb, C, B \sharp —nearly identical to Neupert.

The closing measures of the *étude* and the end of the middle section of the third movement also share similarities. Example 5 shows how Neupert ornamented the last statement of the main theme and made the texture richer through the use of three against four polyrhythms:

Example 5: Neupert, “Étude in F major,” op. 17, no. 2, mm. 79-83

The image displays two systems of musical notation for piano. The first system, measures 79-83, shows a right-hand melody with a triplet of eighth notes (G4, A4, B4) and a left-hand accompaniment of eighth notes (F3, G3, A3, B3, C4, D4, E4, F4). The second system, measures 82-83, continues the right-hand melody with a triplet of eighth notes (G4, A4, B4) and a left-hand accompaniment of eighth notes (F3, G3, A3, B3, C4, D4, E4, F4). The second system includes a 'rit.' marking and a fermata over the final notes.

Grieg employed polyrhythms throughout the middle section of the *Concerto*, predominantly two against three figures. However, his last statement of the theme, Example 6, evokes the *étude*'s three against four figures through the use of five against six figures. The left hand notes in the *Concerto* are, once again, identical to Neupert's original:

Example 6: Grieg, *Piano Concerto in A Minor*, op. 16, mvt. 3, mm. 204-209

The image displays a musical score for Example 6, consisting of two systems of piano music in 2/4 time. The first system (mm. 204-206) features a treble clef with a piano (*p*) dynamic and a bass clef with triplets. The second system (mm. 207-209) continues the piece with a treble clef and a bass clef, including a fermata over the final measure.

Other notable similarities between passages in the *Concerto* and Neupert's études⁷ suggest that the *Concerto* was tailored specifically for Neupert's strengths as a pianist, particularly his command of double-thirds and octaves—in this sense, the *Concerto* can be viewed as a collaborative work. Further detailed analysis of the *Études* op. 17, op. 18, and other works that either predate or are contemporaneous with the *Concerto* may yield more insight into Neupert's influence on the *Concerto*'s evolution and final form.

Twenty-four years old at the time of the composition, Grieg was without question a gifted pianist, but one whose technical abilities were arguably not at Neupert's virtuoso level. It is not surprising, then, that Grieg would turn to a gifted performer, respected composer, and close personal friend for advice during the writing of his most important and extended work up to that time. Originally dedicated to composer Rikard Nordraak (1842-1866),⁸ a personal friend of both

⁷ Op. 17, no. 2 is a study in broken sixths that is reminiscent of similar passages in the third movement of the *Concerto*. In addition, op. 17, nos. 8 and 18, are octave studies that demonstrate Neupert's comfort in using the full range of the keyboard.

⁸ Nordraak studied piano with both Hermann Neupert and Edmund Neupert. He also studied with Kullak and Kiel in Berlin, just as Edmund Neupert had done.

Neupert and Grieg, the second edition of the score was dedicated to Neupert. This tribute not only reflects Neupert's inspired playing of the work, but also Grieg's recognition of and gratitude for the musical and technical insights that proved invaluable in the completion of the score.

Neupert's involvement with the composition of the *Concerto* gave rise to a myth born in the early twentieth century that is encountered in sources to this day. Author, music critic, and editor James Gibbons Huneker (1860-1921) studied with Neupert in New York in the spring of 1887.⁹ In 1928, he wrote in his memoir *Steeplejack*, "A giant then was Edmund Neupert, the Norwegian, to whom Edvard Grieg dedicated his A minor concerto, because it is said Neupert composed for it that massive cadenza in the first movement."¹⁰ The claim that Neupert himself wrote the cadenza is undoubtedly without merit: Neupert never suggested such a possibility in his letters and, more importantly, the complexity and subtlety of the cadenza as a whole surpasses any of Neupert's known works. It is possible, however, that Neupert mentioned to his students that he offered suggestions to Grieg during the *Concerto*'s composition. Because of a former student's pride in his teacher, and years of uninformed repetition, this myth is sometimes still perpetuated.

On April 3, 1869, two days after his twenty-seventh birthday, Neupert performed the première of the *Concerto*. Playing on a piano loaned for the occasion by Russian pianist and composer Anton Rubinstein (1829-1894), the first performance took place in Copenhagen in the Great Hall of the Casino Theatre with Holger Simon Paulli (1810-1891) conducting the Royal Danish Orchestra. Grieg was unable to attend due to previous commitments. That same year,

⁹ James Huneker, *Letters of James Gibbons Huneker*, edited by Josephine Huneker (New York: Charles Scribner's Sons, 1922), 5.

¹⁰ James Gibbons Huneker, *Steeplejack* (New York: Charles Scribner's Sons, 1928), 70-71.

Neupert played the *Concerto* on two other occasions: August 7 at a concert in Oslo¹¹ and October 9 in the same hall as the première.¹² The third performance marked the first of many times that the composer conducted his friend in the work.

By now a noted pianist, respected teacher, and published composer, Neupert's prospects for a successful marriage were clearly evident. On May 21, 1870, he married Hilda Bergh, daughter of Major Christian Vilhelm Bergh (1814-1873), a popular figure in Norwegian civic planning, and Caroline Marie Graah (b. 1814-d. 1879). The Neupert's son, Robert Isidor, was born just over one year later on July 7, 1871.

From 1872 to 1880, Neupert performed the Grieg *Concerto* with the composer conducting at concerts in Stockholm, Copenhagen, and Leipzig. On January 14, 1873 he played Beethoven's *Emperor Concerto* and the Grieg *Concerto* on the same program.¹³ At some point in 1880, he was offered a teaching position at the Moscow Conservatory by his friend Nikolai Rubinstein (1835-1881) and Nikolai's brother, Anton Rubinstein. In a letter that same year to Danish composer and organist Gottfred Matthison-Hansen (1832-1909), Grieg suggested that personal and political reasons may have prompted Neupert's desire to move his wife and nine-year-old son to Russia. Grieg wrote, "Now you have gotten rid of Neupert! I think more than one

¹¹ Benestad and Schjelderup-Ebbe, 114.

¹² Johansen, David Monrad, *Edvard Grieg* (New York: Tudor Publishing Company, 1938), 122; Edvard Grieg, *Diaries, Articles, and Speeches* (Columbus, Ohio: Peer Gynt Press, 2001), 62.

¹³ See the original concert programs at the Bergen Offentlige Bibliotek http://bergenbibliotek.no/cgi-bin/websok-grieg?mode=vt&ccllok=neupert*&st=p&antall=samtlige&offset=0&sortering=rekke&retning=0

Copenhagen musician has privately rejoiced! All things considered, he has been simultaneously both underrated and overrated in your fair city.”¹⁴

Neupert’s time in Russia was brief, lasting only about one year due in large part to two tragic events. First, on March 13, 1881, the liberal Czar Alexander II (1818-1881) was assassinated by a radical political faction. In the wake of his death, Czar Alexander III (1845-1894) suppressed civil liberties and life in Russia became increasingly difficult. Second, in a devastating personal blow, on March 23 Nikolai Rubinstein passed away at the age of 46—the same age at which Neupert himself would die seven years later. And according to one source, there was a third possible reason for leaving Moscow: the Russian climate may not have agreed with Mrs. Neupert.¹⁵

His activities after his return to Copenhagen have yet to be detailed, but it is known that he organized a concert on September 24, 1881, to benefit a local artist that featured such distinguished performers as pianist Agathe Backer-Grøndahl (1847-1907); cellist Johan Hennum (1835-1894); violinist Gudbrand Bøhn (1839-1906); soprano Hildur Schirmer (1856-1914); and baritone Thorvald Lammers (1841-1922). The program included several groups of songs; Anton Rubinstein’s *Piano Trio in G minor*, op. 15, no. 2; *Impromptu on a Motive from Schumann’s Manfred*, for two pianos, by Carl Reinecke (1824-1910); a set of Neupert’s own pieces, including selections from the *Poetic Études*, op. 54, *Funeral March for Nikolai Rubinstein*, and *Oriental Dance*; and concluded with Neupert’s performance of Franz Liszt’s *Waltzes from*

¹⁴ Grieg, Edvard, *Letters to Colleagues and Friends*, selected and edited by Finn Benestad and translated by Willam H. Halverson (Columbus, Ohio: Peer Gynt Press, 2000), 505.

¹⁵ Carl Frederick Bricka, editor, *Danish Biographical Lexikon* (Copenhagen: F. Hegel and Son, 1887-1905), 188.

Gounod's Faust.¹⁶ Many of these same works would later appear on Neupert's concert programs in the United States.

What prompted Neupert to leave Europe less than one year later is uncertain, but several factors may have played a part: the political situation in Copenhagen's musical circles that Grieg alluded to in 1880, the need for money, or perhaps Neupert simply wanted new personal and professional challenges as he turned forty years old. At some point in the early months of 1882, an offer came for a concert tour in the United States. The next six years would be among the busiest and most rewarding of his life; but the hectic schedule may also have played a role in his untimely death.

The United States: 1882 to 1888

Although the first forty years of Neupert's life must still be painted in broad strokes, his years in America can be studied in great detail. Over one hundred newspaper accounts from numerous cities—ranging from short advertisements of impending performances to extended concert reviews—give a precise picture of his activities as a solo artist, chamber music performer, concerto soloist, and teacher. When considered as a whole, these sources show the extent to which in a very short time Neupert became one of the most respected musical personalities in the United States.

More than a month in advance, papers in New York, Chicago, and Winnipeg began to peak the interest of North American audiences in his arrival. On August 2, 1882, the *New York Times* wrote, "Edward (sic) Neupert, a Norwegian pianist and composer, has been engaged for a series of concerts in the United States and will leave Norway for New York about the first of September." An extended announcement in the *Manitoba Free Press* in Canada was published

¹⁶ See the complete listing of Agathe Backer-Grøndahl's concert programs at <http://folk.uio.no/oyvindyb/Konserter/index.html>.

on September 13 and noted, “The Norwegian pianist Edmund Neupert, who is on his way to America for the purpose of giving concerts in our larger cities, is a pianist of the first rank and a composer of considerable merit.”

Neupert arrived in New York on September 25, 1882, aboard the steamship *England* that had sailed from Liverpool approximately one week earlier. Eager to begin his career, his *début* took place just a few weeks later on the evening of Thursday, October 12, at the 1,450-seat auditorium at Chickering Hall that stood at 437 Fifth Avenue at 18th Street. As was common at the time, Neupert had a number of assisting artists on this first program, including a soprano, baritone, and violinist. Many of his early concerts featured fiery, crowd-pleasing performances of Liszt’s transcriptions of Mozart’s *Don Giovanni* and Meyerbeer’s *L’Africaine*.

Reviews throughout the next few years were generally positive, but almost universally noted his tendency to overplay the instrument. The *New York Herald* wrote on October 13 of his *début*:

His style is vigorous, but not erratic, and his execution last evening was technically almost faultless. He has a firm, true touch, and the many florid pianissimo passages which occurred in his selections he gave with a delicate crispness which at first came almost as a surprise after the ponderous opening of his first piece, which he crashed out with a force that no number of F’s could well indicate on a score. The principal fault to be found with his playing was not one of executive ability but of taste. The transitions from forte to piano were frequently too sudden, and marred the effect of certain passages where such a treatment could not have been intended. He played at various times with good expression, but not with that grace and coloring which would have shown a refined and artistic genius.

The article ended with a charming personal note: “At the conclusion of the concert Mr. Neupert was serenaded at the Belvedere Hotel by the Norwegian and Scandinavian societies of New York and Brooklyn.” Clearly, he had quickly found a community of friends in his new surroundings.

The review in the *New York Times*, also from October 13, was generally positive about the first concert, observing that “He does not exhibit the overpowering magnificence of

Rubinstein, the cold, mathematical accuracy of Von Bülow, or the delicacy and fascination of Joseffy, but his technique is good, and his position is assured after this first performance by reason of a certain directness and musical honesty which must commend him to every one of artistic taste.”

As he would on several later occasions, at the first two New York recitals Neupert played the Grieg *Concerto* not with orchestral accompaniment but with the support of a second piano. The review in the *New York Herald* after his second appearance on October 14 wrote, “Mr. Dulcken played the accompaniments and assisted Mr. Neupert on a second piano in Greig’s (sic) A minor concerto.” More than a year later, an account of his second concert in Chicago in December of 1883 noted, “He opened his recital with Grieg’s well-known concerto in A minor, Mr. Seebeeck playing the orchestral accompaniment...” Two other works with a second piano were also regular parts of his programs: Adolf Henselt’s *Piano Concerto in F minor*, op. 16, and, as noted above, Reinecke’s *Impromptu on a Theme from Schumann’s Manfred*.

On October 21, 1882, Neupert’s wife, Hilda, arrived in New York with their young son Robert. Though not known for certain, their voyage so soon after Neupert’s own suggests that his trip to America was never intended as just a series of concerts after which he would soon return to Denmark. Rather, it seems evident that from its inception the tour was planned as a complete change in the life of the entire family.

In November 1882, Neupert began a series of appearances with noted soprano Emma Thursby (1845-1931)—known as “The American Nightingale” to distinguish her from Jenny Lind (1820-1887), “The Swedish Nightingale.” Concerts with Thursby, Neupert, and various assisting artists would take place over the next two years in such cities as Baltimore; Springfield and Worcester, Massachusetts; Washington, D.C.; New York; Chicago; and Cincinnati.

On November 19, 1882, a report in the *Boston Daily Globe* peaked interest in these concerts with the following announcement:

Mr. Edmund Neupert will make his first appearance in Boston in two piano concerts in December. This distinguished Norwegian pianist will introduce into his programmes much of the Scandinavian music which is of so much interest at the present time.

Despite this intriguing claim, the amount of Norwegian music that he publically performed was in reality rather small. Sometimes listed on programs as “Norwegisch Musik,” the five compositions by Neupert that comprised the set are not distinguished by opus numbers, making their identification difficult. However, the “Étude in F major,” op. 17, no. 2; “Étude in A major,” op. 17, no. 19; and the “Novelette in B-flat major” were almost certainly among the pieces he performed.¹⁷

Solo piano pieces by Grieg were poorly represented in Neupert’s performances, and on the rare occasions when he did play solo works by his friend, newspaper accounts usually did not include specific titles or opus numbers. Grieg’s chamber music was represented by only one work in the pianist’s concerts: in January 1886 Neupert performed Grieg’s *Violin Sonata in G major*, op. 13, in New York. And given that the *Concerto* was no longer a novelty (having been played in the United States numerous times in the thirteen years since its première), it can be seen that Neupert did not actually “introduce...much of the Scandinavian music” as the *Boston Daily Globe* had eagerly announced.

The first three months of Neupert’s life in America were crowded with eleven concerts in six cities. The grueling schedule ended in the last weeks of 1882 with two eagerly anticipated appearances in Boston on December 12 and 15. The extended review in the *Boston Daily Globe*

¹⁷ In the summer of 2011, an Internet auction site offered a Neupert autograph dated February 1883 that featured a musical quote from op. 17, no. 2.

published on December 16 again commented on the perceived strengths and weaknesses of his playing:

Mr. Neupert's playing is exceedingly interesting and generally pleasing. It has great merits and almost as striking faults. It is no exaggeration to say that he is very prone to overdo his fortissimo passages, and that in places where a tremendous control of nerve and muscle are absolutely indispensable to clearness, he is not always clear. His immense strength and his complete mastery of the instrument serve to lift him above mediocrity. He possesses a force and endurance which is rare indeed, and upon these two acquirements his popularity must, in a large measure, depend. He is capable of delicate and expressive work, but in this respect does not surpass some of our local pianists. Frequent enthusiasm was called forth by his efforts last evening, particularly after the playing of his own pleasing compositions, while at the close of the concert the entire audience remained in their seats to applaud him.

The next year, 1883, was also a busy one, with six concerts in New York and ten further appearances in Boston, Baltimore, Cincinnati, and Chicago. His long vacation that year from early April to mid October coincided with the break in the formal concert season and was almost certainly occupied in part with settling his family into a residence more permanent than the Belvedere Hotel. The 1884 edition of *Trow's New York City Directory* would list the Neuperts' new address as 111 West 124th Street in Harlem.¹⁸

His first performances of chamber music in the United States were well received; indeed, later writers would suggest that chamber music was Neupert's true gift. In what may have been its first performance in America, he played Brahms's *Piano Trio in C major*, op. 87, on January 30, 1883. A performance of Friedrich Kiel's *Piano Quartet in A minor*, op. 43, followed on March 13 (Kiel, as noted above, was Neupert's teacher in Berlin).

On February 21 Neupert performed Beethoven's *Emperor Concerto* with the Philharmonic Society. Further performances of the Grieg *Concerto* occurred on January 10 in New York (the *Herald-Tribune* writing that "his rendering glows with feeling and color") and on

¹⁸ See page 1241.

March 3 in Baltimore (*The Sun* called the *Concerto* “weird and strange,” but noted that it “wears well”).

Beginning on September 9, 1883, advertisements for the New York College of Music at 163 East 70th Street featured Neupert’s name as professor of piano; similar notices would continue through 1886. This new position undoubtedly comprised the bulk of his income: the fees from his sparse concert activity in the fall must have been minimal. In addition, his name appeared prominently in advertisements for Henry F. Miller pianos (manufactured in Boston beginning in 1863). He would be listed in such ads into the first decades of the twentieth century.

Just as Neupert ended 1882 with major appearances in Boston, his 1883 season concluded with an impressive series of three consecutive performances in Chicago. Beethoven’s *Emperor Concerto* and Liszt’s fantasy on *L’Africaine* opened the series on December 5; Grieg’s *Concerto* and numerous solo works followed on December 6; and another full program on December 7 featured the Henselt *Piano Concerto in F minor* (with a second piano) and pieces by Chopin, Grieg, Schumann, and other composers.

The review of the first concert, among the most glowing of his American career, opened by noting that the performance was “one of the most pleasing and important musical events in Chicago’s history.” Marred by a poorly prepared orchestra, his reading of Beethoven’s *Emperor Concerto* nonetheless garnered high praise, the reviewer noted that his playing:

...caught every musical ear in the audience by the rare delicacy of his touch, the perfect clearness of every passage, whether forte or piano, and by his beautiful, poetical reading. Not a note was slurred in the most difficult passages, and what struck the hearer most forcibly was his perfect articulation...He responded to an encore with a little composition of his own, whose poetical sweetness held the audience spellbound. There can be no doubt after his performance last night that Mr. Neupert in the recitals in which he is to give this afternoon and tomorrow evening at Weber Hall will give rare enjoyment to every lover of true musical art.

The concert on December 6 featured Grieg's *Concerto* with accompaniment on a second piano. The review in the *Chicago Daily Tribune*, published the next morning, was again effusive:

...he opened his recital with Grieg's well-known concerto in A minor...There was no dash, no coquetting with brilliancy, but solid, substantial, well-controlled power. Mr. Neupert's method and touch are entirely his own. He encounters no difficulty he cannot easily master, as far as technique is concerned, and, therefore, can recite music with the most perfect freedom. Every note is well articulated and breathes intelligence; he speaks impressively, but without employing gestures, so to speak. The music—not the player—the spirit, the idea, become superior to the form, in one word Mr. Neupert is no virtuoso; he is a musician...Mr. Neupert played a number of his own compositions...a dirge on the death of N. Rubinstein, a poetical study, a waltz, a study in F major, and an Oriental dance...all of great beauty of form and expressive of musical thought. Not one of them was what might be called a show-piece, and all impelled the strongest impressions of admiration. They were all noble tone-poems of pronounced originality, without even the faintest indications of triviality.

After the busy 1882 and 1883 concert seasons, it is notable that in 1884 Neupert gave only two public performances, both of which were given with colleagues at the New York College of Music and both received only the briefest mentions in the press. The *New York Times* noted that the concert of November 1 included Rubinstein's *Piano Trio in G minor*, op. 15, no. 2, and Mendelssohn's *Piano Trio in C minor*, op. 66. The program of November 29 featured Schumann's *Piano Trio in G minor*, op. 110, and Joachim Raff's *Piano Trio in G major*, op. 112. The review for the second concert observed only that the two chamber pieces were "neatly rendered."

The small number of appearances in 1884 foreshadowed the declining activity of the last three and a half years of Neupert's life. Undoubtedly, his ongoing battle with heart disease made the stress of travel and public performance taxing in the extreme. From this point onward, his activities would mainly center on a full teaching schedule as evinced by press reports of his students' concerts given at the New York College of Music and at Steinway Hall.

Despite his ill health, in January 1885 Neupert again travelled to Chicago, the site of his triumphant concert series two years earlier. His performance was once again generally well received, but his physical state may have negatively affected his playing. While earlier reports had noted his tendency to play with too great a force, the review on January 6 in the *Chicago Daily Tribune* describes playing that may have been technically out of control:

He is a musician who feels the passion that is represented by many compositions, and the power of music seems to lend him inspiration, and he gives vent to the varied emotions it excites. He has plenty of technique, and in consequence has full freedom in his interpretations. In the more delicate portions of any sentimental bit of melody there may be lacking that grace and exquisite poetic feeling which have been manifested by other pianists, for Mr. Neupert seems to be at his best only in those powerful and intense compositions which call for vigorous displays of passion... In most of his work Mr. Neupert wisely restrains himself, yet at moments, in his desire to reach a climax, the beauty of the tone is overlooked. A great crash of a number of extended chords can be made harsh in its effect upon the ear, and these chords can also be played so as to vibrate with a rich and deep sound that will excite a feeling of grandeur. Tonal beauty is the very essence of music, and without it a great composition may become only a medium for noise-making.

The article details some of the works on the program, such as Grieg's "Humoreske," Schumann's "In der Nacht," the Reinecke *Impromptu*, and Liszt's transcription of *Don Giovanni*. A "Praeludium" by Bach, some of Neupert's own pieces, and other works by Mozart, Rubinstein, and Chopin (possibly the *Ballade in G minor*, op. 23) are mentioned but not fully catalogued. Beyond its musical significance, the event was notable for two reasons: it marked his last appearance in a concert outside of New York and was the last solo recital he would give in his life.

Returning to New York, a Neupert recital was advertised for Steinway Hall on February 28, 1885, but no review has survived, suggesting that he may have cancelled. On November 29, Neupert played the Grieg *Concerto* with orchestra, the review observing:

The most interesting performance of the afternoon was Mr. Edmund Neupert's playing of Grieg's A minor concerto... distinguished by breadth and feeling, as well as by technical

excellences and power; it is only to be wished that the influence of his expressive and finished execution had been heightened by less suggestion of effort than his manner at the piano conveys.

This would be his last performance of a piece whose inception he had witnessed and with which he had been associated for nearly two decades.

A performance of Schumann's *Piano Trio in G minor*, op. 17, on January 23 was coolly received, while his playing in Brahms's *Piano Quintet in F minor*, op. 34, inspired the reviewer to write, "Mr. Neupert played his share of the work in a most commendable manner. Such straightforward, manly, and intelligent playing is a comfort to every hearer, and it was heartily enjoyed last evening."

Most readers undoubtedly overlooked the short review published on January 30, 1887, in the *New York Tribune*. It briefly noted that "The Beethoven String Quartet gave its second concert of the season on Saturday night in Chickering Hall...The club had the assistance of Mr. Edmund Neupert, pianist, whose broad and dignified playing was the feature of Brahms's quintette in F minor." So it was that the last concert Edmund Neupert played in his life took place in the same hall in which he made his American debut a little over five years before.

Another sign of his failing health, the Neupert's moved to 157 East 72nd Street sometime in 1887, a location just blocks from the New York College of Music.¹⁹ But despite being closer, he was apparently unable to make the short trip to the College. Beginning in October 1887, advertisements for his own piano school were placed in the *New York Herald*:

Edmund Neupert's piano college, 157 East 72nd St. Strictly private instruction after the world renowned Neupert method; complete education for piano virtuosos and teachers. Children \$15; advanced \$20. Artist department \$30 to \$40 per quarter. Office time, 12 to 1 o'clock. Mr. Neupert's first 'Pupil's Concert' Steinway Hall, Nov. 5, evening.

¹⁹ *Trow's New York City Directory* (New York: The Trow City Directory Company, 1888), 1462.

The concert by his pupils advertised six months later for April 9, 1888, was perhaps one of the last times he was able to leave his home.

Edmund Neupert died in New York of heart disease on June 22, 1888 at the age of forty-six. Unaware of his death, a report in the *Chicago Inter Ocean* announced on June 24 that he was to play the Grieg *Concerto* in that city in early July as part of the convention of the Music Teachers National Association. According to his wife's letters, the *Concerto* was the last piece he practiced before his final illness made it impossible for him to leave his bed.

Extended obituaries were published in the *New York Times* on June 24 and the *New York Tribune* on June 25. The memorial in the *Chicago Daily Tribune* of July 1 noted: "the musical world has lost a noble nature, a truly great and unassuming artist, a personality whose absence will long be felt."

Travel records indicate that both Mrs. Neupert and her teenage son made several trips between America and Europe in 1888 and 1889, no doubt to settle their affairs in the United States and to establish a new home in Norway. A short article of June 27, 1888, in the *Sun* (New York) wrote of Mrs. Neupert's future plans and gives the only known personal glimpse of Robert Neupert:

The widow of Edmund Neupert...came to this country with her husband seven years ago. She is thoroughly Norwegian and has made few relationships here. Now that her last tie to America is severed by the death of her husband, her first thought is to seek her childhood's home with her son [Robert] Isidor. The latter leaves America with regret. He is a stout, intelligent, and well-educated youth of 18. His education and desires have always pointed toward a business career in New York. He speaks fluently English, German, French, and Norwegian.

On October 4, 1889, Robert returned to New York for one last time on a grim mission. A report in the *Chicago Daily Tribune* published on November 10 observed:

The remains of the piano virtuoso and composer, Edmund Neupert, have been sent on the steamship *Island* to be buried in Mr. Neupert's native city, Christiania, Norway. Mr. Neupert's son, Robert Isidor, accompanied them.²⁰

Tragically, Robert Neupert would die only six years after his father, on July 26, 1894, at twenty-three years of age. Hilda Neupert outlived both her husband and son by many decades, dying at eighty-six on January 14, 1934.

Of all the tributes to Neupert, one published in 1902, fourteen years after his death, paints a revealing picture of both the artist and the man. In a submission to the June issue of the *Musical Record and Review*, Carl C. Christensen compared Neupert with the great Norwegian violinist Ole Bull (1810-1888) and Venezuelan pianist Teresa Carreño (1853-1917):

Dear Sir, — In the May number of the *Musical Record and Review* you ask if there are any readers who remember Edmund Neupert. I, for one, can answer "Yes." Being from Copenhagen, I remember the tall, dark-haired Neupert as an artist of importance, as, indeed, the pianist par excellence at the time of his residence there. His afternoon strolls in the city, his strong individuality, his eccentricities, his kindness of heart, — all linger in the memory. Neupert was indeed a 'capital poet,' an expression used by no less an authority than Niels W. Gade who considered Neupert an artist who never was understood as he deserved, — a genius, a poet, a restless wanderer, childlike in spirit, big-hearted, and impulsive.

He was nicknamed the 'Musical Blacksmith' on account of his powerful playing. He not merely broke a few strings, during a recital, but the hammers themselves. Never have I heard any artist play thirds as he did, and his octave playing was equally remarkable. His artistic conception, his poetic feeling, especially in the Grieg *Concerto*, will never be surpassed. It was with pleasure I listened, a year ago, to Mme. Carreño's playing of the same concerto. But the sad, melancholy, northern, minor key underlying Neupert's whole being was lacking.

He, like Ole Bull, was a Norwegian giant, — strong, unique, earnest.²¹

²⁰ Neupert's grave can be seen at <http://www.gravsted.dk/person.php?navn=edmundneupert>

²¹ Carl C. Christensen, "Edmund Neupert," *Musical Record and Review* no. 485 (June 1902), 25.

Neupert's Compositions

Neupert penned approximately 150 piano pieces, sixty with listed opus numbers (although the contents of some are unknown) and a great many works without opus numbers (strongly suggesting that some pieces were published in the chronological sequence of his output but without formal numbering). There are no known major works such as concerti, sonatas, or chamber works; rather, most of his output is in the form of short piano études, usually in ABA form, that explore a single technical difficulty. While most of his pieces were written and published in Europe, a few were published in the United States, including *Two Norwegian Melodies* (1883), *77 Exercises* (1883), *Zwei Fantasiestücke* (1883), *12 New Octave Studies* (1883), *Studies for Expression and Velocity* (1884), and *Musical Momento* (1885). Despite its title, the *12 New Octave Studies* are actually reprints of etudes from opus 18, while the *Studies for Expression and Velocity* are taken from opus 17.

The most commonly found source for the core of Neupert's repertoire is the multi-volume set published in 1897 by Wilhelm Hansen in Copenhagen entitled *Edmund Neupert 100 Etüden* edited by Otto Malling (1848-1915) and Albert Orth (1849-1932). The eighteen volumes are:

- op. 17 *24 Concert Études* (four volumes)
- op. 18 *24 Octave Études* (four volumes)
- op. 19 *12 Études* (two volumes)
- op. 20 *12 Études* (two volumes)
- op. 22 *10 Études* (two volumes)
- op. 25 *10 Poetic Études* (two volumes)
- op. 26 *8 Studies* (two volumes)

Malling and Orth wrote in the preface that their edition is based on "copious notes in [Neupert's] own handwriting." Unfortunately, the location of the composer's original notes are as yet unknown. Also, Malling and Orth note the "disproportionate number of printers' errors" in the

original editions, but a careful study of their own edition, with its inconsistencies and obvious errors, leaves many questions about the scores unanswered.

Perhaps due to the widespread availability of these volumes, most of the collected editions from the first decades of the twentieth century (including the edition by Ignaz Friedman from 1910 and one published in Russia by Muzgig in 1962) relied heavily on these opuses. It was probably on the basis of the 1897 editions that Russian pianist Josef Hoffmann (1870-1956) recommended some of the études for study.²²

Some of Neupert's scores, including the Friedman and Russian editions, are available on public domain websites such as IMSLP (http://imslp.org/wiki/Main_Page) and Load.CD (<http://www.load.cd>). The contents of these two volumes are detailed in Appendix Two, Part III (pages 67-69). And works published in the United States can be found on the website of the Library of Congress (<http://memory.loc.gov/ammem/mussmquery.html>).

Further Research

2012 marks the 170th anniversary of Edmund Neupert's birth and therefore provides an ideal opportunity for renewed interest in his life and works. Information on his early years in Europe, including detailed publication records of his works, would complete missing information in his biography. No doubt, the archives of Berlin University (which houses the former Stern Conservatory) and collections in the Royal Danish Academy of Music in Copenhagen will yield programs detailing his concert activity and information on contemporary performances of his works.

As noted above, research and analysis could focus on the influence of Neupert's works on Grieg, and *vice versa*. More than just the dedicatee of Grieg's *Concerto*, Neupert may have

²² Josef Hoffman, *Piano Playing with Piano Questions Answered* (New York: Doubleday, Page, and Company, 1908), 94.

influenced the development of the work in objectively verifiable ways. To aid further analysis, more of Neupert's works will hopefully become available on public domain websites for widespread access. In addition, professional recordings of his works, especially the *100 Etüden*, would rekindle interest in his attractive and unjustly neglected pieces.

Many contemporary sources related to Neupert's life await translation into English, such as his own letters given as full-text documents on the website of the Bergen Offentlige Bibliotek (<http://bergenbibliotek.no>), and letters by Hilda Neupert that detail her husband's final illness. In addition, reference works such as the *Nordisk Musik-tidende: Månedsskrift for Musikere og Musikvenner* (1886) and the *Danish Biographical Lexikon* (1887-1905) are available on Google Books and also await translation and study.

Hopefully, the enduring legacy of this unjustly forgotten Romantic will soon be the recipient of the international scholarly investigation it so richly deserves.

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Appendix One: The Life of Edmund Neupert (1842-1888)

1842

April 1 Carl Fredrick Edmund Neupert born in Oslo (Christiana) to Wilhelm Hermann Neupert (1806-1878) and Caroline Friederike Wiedmayer (dates unknown).

1848

Aug. 2 Birth of Hilda Bergh (d. 1934), Neupert's future wife (married 1870), daughter of Major William Christian Bergh (1814-1873) and Caroline Marie Graah (b. 1814-d. 1879).

1857

Approximately fifteen years of age, Neupert studies in Berlin with Theodor Kullak (1818-1882) and Friedrich Kiel (1821-1885). Neupert's *Vier Clavierstücke* are dedicated to Kiel.

1864

Twenty-two years old, Neupert debuts at the Berlin Singakademie to positive reviews.

1866

Neupert teaches in Berlin at the Stern Conservatory of Music from 1866 to 1868.

1868

Leaves Berlin to begin a concert tour of Europe but composer Niels Gade (1817-1890) persuades him to accept a teaching position at the Danish National Conservatory in Copenhagen where he stays for approximately twelve years (1868-1880); the bulk of Neupert's compositions were written during this period.

Summer

Spends the early part of the summer with Edvard Grieg (1843-1907) at Sölleröd (a northern suburb of Copenhagen), during the time in which Grieg began his *Piano Concerto*.

1869

April 3 Plays première of Grieg's *Piano Concerto in A Minor*, op. 16, in Copenhagen in the great hall of the Casino with Holger Simon Paulli, conductor.

Aug. 7

Neupert performs the Grieg *Concerto* and the Rubinstein *Piano Concerto in G Major* in Oslo with Johan Hennem conducting (Benestad and Schjelderup-Ebbe, 114).

Oct. 9

Plays the *Concerto* in Copenhagen, again in the Casino, with Grieg conducting (Johansen, *Edvard Grieg*, 122; and Grieg, *Diaries, Articles, and Speeches*, 62).

1870

May 21 Marries Hilda Bergh.

[?] Danish composer Ludwig Schytte (1848-1909) on studying with Neupert in Copenhagen in approximately 1870:

“[When] I was...a little over twenty-two years old...everyone said of me that I was too old and would accomplish nothing...one day, when my need was the greatest, I called at the studio of the distinguished Edmund Neupert and asked for permission to play for him. I played the first thing that came in my mind—some of my own compositions and improvisations...As I stopped playing Neupert asked me—as it seemed to me very earnestly: “What was that you played?” For a moment I felt anxious for fear I had been bold in playing my own composition; nevertheless I had to “out with it.” Neupert looked at me wonderingly, and then, in a most friendly way, clapped me on the shoulder and said: “Truly you have talent; what else we want we can seek for.” I was overjoyed!

From that time on things went better with me. Sophie Menter, with whom I became acquainted shortly after, played my compositions; Neupert instructed me, and secured pupils and a publisher for me; in short, [he] was like a kind Providence to me!” (*Etude Magazine*, March 1901, 100).

1871

July 7 Copenhagen. Birth of son, Robert Isidor Neupert who dies in 1894 at 23 years of age.

1872

Dec. 21 Performs Beethoven’s *Emperor* concerto in Oslo, Grieg conducts and later writes, “Neupert played splendidly and enjoyed a triumph such as he has never dreamed of up here...” (Benestad and Schjelderup-Ebbe, 150).

1873

January 12 Plays the Grieg *Concerto* in Stockholm with the composer conducting (Benestad and Schjelderup-Ebbe, 150).

1875

Feb. 4 Plays the Grieg *Concerto* in Copenhagen with the composer conducting (Johansen, *Edvard Grieg*, 221).

Feb 16 Plays the Grieg *Concerto* in Leipzig with the composer conducting (Grieg, *Letters to Colleagues and Friends*, 120 and 674).

1879

April 30 Copenhagen. Plays the Grieg *Concerto* with the composer conducting (Johansen, *Edvard Grieg*, 218).

1880

Feb. 4 Copenhagen. Appears on a concert with Edvard and Nina Grieg (Johansen, *Edvard Grieg*, 221).

Neupert is offered a teaching position at the Imperial Conservatory in Moscow by Nikolai Rubinstein (1835-1881) and Anton Rubinstein (1829-1894).

“Moscow was the scene of [Alexander Siloti’s] pianistic debut in 1880 when [he] replaced the pianist Neupert, who was taken ill.” (From an article about Russian pianist Alexander Siloti, 1863-1945, published on Oct. 30, 1923 in the *Naugatuck Daily News*, Connecticut.)

Nov. 14 Edvard Grieg writes to Danish composer and organist Gottfred Matthison-Hansen (1832-1909): “Now you have gotten rid of Neupert! I think more than one Copenhagen musician has privately rejoiced! All things considered, he has been simultaneously both underrated and overrated in your fair city.” (Grieg, *Letters to Colleagues and Friends*, 505).

1881

March 13 Assassination of Alexander II (1818-1881).

March 23 Death of Nicolai Rubinstein.

Neupert returns to Copenhagen after political upheavals in Russia following the assassination of Alexander II.

Sept. 24 Organizes a concert that featured such distinguished performers as pianist Agathe Backer-Grøndahl (1847-1907).

1882

Jan.-Aug. (?) Accepts an offer for a concert tour in the United States.

Aug. 2 *New York Times*

“Edward (sic) Neupert, a Norwegian pianist and composer, has been engaged for a series of concerts in the United States and will leave Norway for New York about the first of September.” (5)

Aug. 10 *New York Herald*

“Edmund Neupert (sic), the celebrated Norwegian pianist and composer, has been engaged for a series of concerts in the United States. He leaves Norway for New York at the beginning of September.” (5)

- Aug. 15 *Chicago Daily Tribune*
- “Edward (sic) Neupert, who is described as ‘the celebrated Norwegian pianist and composer,’ has been engaged for a concert tour through the United States.” (8)
- Aug. 20 *New York Sun*
- “Edward Neupert, a Norwegian pianist, is to appear here this fall under the auspices of the American Musical Agency.” (5)
- Sept. 13 *Manitoba Free Press (Canada)*
- “The Norwegian pianist Edmund Neupert, who is on his way to America for the purpose of giving concerts in our larger cities, is a pianist of the first rank and a composer of considerable merit. He was born on the first of April, 1842. He received his first lessons in music from his father, Hermann Neupert, a music-dealer and teacher of the pianoforte in Christiana, Norway. He played in public concerts at the age of seven with marked success, and in 1853 he was sent to Berlin, where he received further instruction from Professor Kullak. He has repeatedly given concerts in the largest cities of Germany and Scandinavia. In 1880 Newport was called to a position in the Musical Academy of Moscow, Russia, where he was greeted with applause. After the death of Nicholas Rubinstein, at whose request Neupert had gone to Moscow, he returned to Christiana, where he had established a music school. If we except Erika Lie, who is a famous interpreter of Beethoven, Neupert is unquestionably the most brilliant piano virtuoso the Scandinavian countries have produced. Among his compositions his six ‘Improvisations’ on Norse themes are perhaps the best known and most popular. His ‘Etudes’ are also frequently found on concert programmes.” (1)
- Sept. 21 *Manitoba Daily Free Press (Canada)*
- “Edmund Neupert, the composer and pianist, who is now on his way to this country, is tall in stature and prepossessing in appearance.” (page number unknown)
- Sept. 25 *New York Times*
- “Passengers Arrived. In steam-ship England, from Liverpool....Prof. Edmund Newport (sic).” (8)
- Sept. 26 *New York-Herald Tribune*
- “Edmund Neupert, the Norwegian pianist, arrived yesterday morning in the steamship England.” (5)

- Sept. 30 *New York Herald*
- “Edmund Neupert, the Norwegian pianist and composer, has arrived from Europe and will make his first appearance at an evening concert and matinée in Chickering Hall, Thursday and Saturday, October 12 and 14, assisted by eminent artists.” (4)
- Oct. 7 *New York Herald* (11) and *New York Herald-Tribune* (3) [identical advertisements]
- “Chickering Hall. Thursday evening, October 12, and Saturday matinee, at 2:30, October 14. First appearance in this country of EDMUND NEUPERT, the eminent Norwegian pianist and composer, assisted by distinguished artists.” (11)
- Oct. 8 *New York Times*
- “Mr. Edmund Neupert, a Norwegian pianist and composer, who comes to this country with considerable prestige, is to make his début at Chickering Hall tomorrow night. He will have the assistance of a number of competent performers.” (8)
- Oct. 10 *New York Herald*
- “There has been a good deal of gossip about Mr. Edmund Neupert, the Norwegian pianist and composer, and the value of his merits as judged from an American standard. It will be settled shortly as he plays at Chickering Hall on Thursday evening.” (7)
- Oct. 10 *New York Herald-Tribune*
- [Identical advertisement as *New York Herald* of Oct. 7, 1882. (3)]
- Oct. 11 *New York Herald-Tribune*
- [Identical advertisement as *New York Herald* of Oct. 7, 1882. (9)]
- Oct. 12 *New York Herald*
- [Identical advertisement as *New York Herald* of Oct. 7, 1882. (1)]
- Oct. 12 *New York Times*
- “This evening Mr. Edmund Neupert, the Norwegian pianist and composer, will make his début in this country at Chickering Hall. Mr. Neupert comes with the indorsement (sic) of the best authorities from abroad. His assistants are Mlle. Liebe, violiniste; Mr. Liebe, violincellist; Miss Minnie Ewan, soprano; and Mr.

Hansen, baritone. An excellent concert may be expected of these artists, all of whom enjoy high professional reputations.” (4)

Oct. 13 (?) Critic Frederic Archer, original source unknown. [Quoted in Neupert’s obituary, Dec. 2, 1888, *Chicago Daily Tribune*, see below].

“Mr. Neupert is an artist of a thoroughly legitimate school. His style is solid and musicianly, and commendably free from trickery or charlatanism. On this account he is not likely to become a pet with the frivolous and every-day public, but will be thoroughly appreciated by intelligent musicians, and we can offer him no higher compliment than this. His manner reminds one of dear old Ferdinand Hiller, and at once indicates the worshipper of art.” (13)

Oct. 13 *New York Herald*

“Mr. Edmund Neupert, a Norwegian pianist and composer of high repute in his own country, made his first appearance before an American audience at Chickering Hall last evening in a concert at which he had the assistance of Miss Minnie Ewan, soprano; Mr. Holst Hausen, baritone; Mr. Carlos Hasselbrink, violinist; and Mr. Ferdinand Dulcken, pianist. The program was peculiarly arranged, Grieg’s concerto in A minor being selected as the concluding piece of the concert. Mr. Neupert was warmly received on his first appearance by an audience not very large in numbers, containing a number of his fellow countrymen and most of the New York pianists. The new pianist, who is portly and quite venerable in appearance, was first heard in Liszt’s fantasia on ‘L’ Africaine,’ and showed himself in this and other selections to be a fine performer and one who is likely to be heard often in New York during the season. His style is vigorous, but not erratic, and his execution last evening was technically almost faultless. He has a firm, true touch, and the many flurid pianissimo passages which occurred in his selections he gave with a delicate crispness which at first came almost as a surprise after the ponderous opening of his first piece, which he crashed out with a force that no number of F’s could well indicate on a score. The principal fault to be found with his playing was not one of executive ability but of taste. The transitions from forte to piano were frequently too sudden, and marred the effect of certain passages where such a treatment could not have been intended. He played at various times with good expression, but not with that grace and coloring which would have shown a refined and artistic genius. The climax in the finale of the fantasia worked up in masterly style and was heartily cheered at its conclusion. His other pieces, besides other encores, were Henselt’s ‘Larghetto in D’ and an etude de concert in D...At the conclusion of the concert Mr. Neupert was serenaded at the Belvedere Hotel by the Norwegian and Scandinavian societies of New York and Brooklyn.” (10)

Oct. 13

New York Times

“Mr. Edmund Neupert, who has been noticed as an eminent Norwegian pianist and composer, made his début last night in the presence of moderate numbers and extraordinary enthusiasm. The latter element found expression in the form of a serenade at the conclusion of the concert by the Scandinavian Musical Society. Mr. Neupert, despite his somewhat unfortunate surroundings, is evidently an artist. He knows how to play upon the piano. He does not exhibit the overpowering magnificence of Rubinstein, the cold, mathematical accuracy of Von Bülow, or the delicacy and fascination of Joseffy, but his technique is good, and his position is assured after this first performance by reason of a certain directness and musical honesty which must commend him to every one of artistic taste. His programme was badly arranged last night. For his first number he played Liszt’s ‘Fantasie on L’Africaine.’ It is not an interesting work, but in Mr. Neupert’s hands was invested with an attraction due solely to the performer, who was several times recalled, and kindly consented to play a second time. The other works were a larghetto by Henselt, a pleasing little etude by the pianist, both of which were heartily encored, and Greig’s (sic) concerto in A minor, which has been heard before at the hands of other pianists. Mr. Neupert may be justly said to have scored a success last night and to have answered the claim made for him. The assisting artists were Miss Minnie Ewan, who is pleasantly amateurish; Mr. Hasselbrinck, a violinist of decided ability, as was made manifest, and a Mr. Hansen who sang some songs for baritone voice with a good deal of pretension, which was not justified either in the quality of his voice or his skill as an artist. Mr. Dulcken was the accompanist and conductor, and was, as usual, entirely equal to his task. Mr. Neupert’s second concert will be given on Saturday afternoon at Chickering Hall, when the Greig (sic) concerto will be repeated. Though there was something of coldness in his reception, this gentleman, who is evidently an experienced pianist, gave much pleasure to all who listened to him, and is an artist who will be recognized as a leader on the concert stage.” (5)

Oct. 14

New York Herald

[Nearly identical advertisement as *New York Herald* of Oct. 7, 1882, but announcing only the matinee. (11)]

Oct. 15

New York Herald

“Mr. Edmund Neupert, the Norwegian pianist, made his second appearance at a matinée concert in Chickering Hall yesterday afternoon, and in a varied selection of pianoforte pieces quite repeated the success he made on Thursday evening. A difficult fantasia on ‘Don Juan,’ by Liszt, and a Norwegian Danse, composed by Mr. Neupert, pleased the audience best. . . Mr. Dulcken played the accompaniments and assisted Mr. Neupert on a second piano in Greig’s (sic) A minor concerto.” (16)

- Oct. 15 *New York Times*
- “Mr. Edward (sic) Neupert gave his second concert yesterday afternoon at Chickering Hall, and deserved much better treatment from the public in the matter of attendance than he received. He is an artist of merit who shows himself to be thorough and satisfies any one who wishes to hear the piano played with taste, spirit, and intelligence.” (8)
- Oct. 15 *Sunday Morning Star* (Wilmington, DE)
- “Mr. Edmund Newpert (sic), the Norwegian pianist, made his debut at Chickering Hall, New York, on Thursday, the 12th.
- Oct. 18 *Daily Picayune* (New Orleans, Louisiana)
- “Edmund Neupert, the Norwegian pianist, made his American debut at Chickering Hall last evening. His set selections were Liszt’s fantasia on ‘L’Africaine,’ Henselt’s Largetta (sic) in D and Grieg’s Concerto in A minor. He plays with great vigor and an almost faultless technique and delights in sudden transitions that are more unique than pleasing, although he is undoubtedly a master of his instrument.” (10) [Reprinted from an unnamed correspondent in New York writing on Oct. 13, 1882.]
- Oct. 21 Hilda and Robert Isidor Neupert arrive in New York aboard the Danish ship *Gesier*.
- Oct. 22 *Sunday Morning Star* (Wilmington, DE)
- “Mr. Edmund Newpert (sic), of whom I spoke last Sunday, made his first bow to an American audience Thursday evening last at Chickering Hall, New York. He is described as an artist of a thoroughly legitimate school, of solid and musicianly style and commendably free from trickery and charlatanism. Will he be popular? I hope so.” (2)
- Nov. 16 *Baltimore Sun*
- [Advertisement for two concerts in Baltimore with soprano Emma Thursby and other artists under the direction of Maurice Stakosch on Thursday, November 23 and Saturday, November 25 (1).]
- Nov. 19 *Boston Daily Globe*
- “Mr. Edmund Neupert will make his first appearance in Boston in two piano concerts in December. This distinguished Norwegian pianist will introduce into his programmes much of the Scandinavian music which is of so much interest at the present time.” (4)

- Nov. 19 *New York Herald*
- [Advertisement for a concert by Emma Thursby under the management of Maurice Strakosch on Tuesday, Nov 21. Neupert to perform Liszt's transcriptions of "L'Africaine" and "Don Juan," and two of his own compositions: "March Funebre," and "Etude in F major." (17)]
- Nov. 20 *Boston Evening Transcript*
- "Mr. Edmund Neupert, the Norwegian pianist, will give two piano recitals in Boston in December. The Philharmonic Society has engaged Mr. Neupert as one of its soloists." (5)
- Nov. 21 *New York Herald*
- [Advertisement for concert that evening with soprano Emma Thursby and other artists. Same as Nov. 19 *New York Herald* advertisement. (9)]
- Nov. 23 *Worcester Daily Spy* (MA)
- [Advertisement announcing concert with Emma Thursby on Wednesday, Nov. 29 in Worcester. (4)]
- Nov. 24 *New York Times*
- "Major Louis F. Hallen will give a reception to Prof. Edmund Neupert, the Norwegian pianist, at Martinelle's on Monday evening. The Swedish Consul and Swedish and Norwegian merchants in New York will be present to do honor to their distinguished countryman." (8)
- Nov. 27 *Worcester Daily Spy* (MA)
- [Another advertisement announcing concert with Emma Thursby on Wednesday, Nov. 29 in Worcester. (1)]
- Nov. 27 *Baltimore Sun*
- "The distinguished Norwegian pianist, Edmund Neupert, was present at the concert of chamber music at the Peabody Conservatory Saturday evening." (4)
- Nov. 30 *National Republican* (Washington, DC)
- "The sale of reserved seats for the two grand concerts to be given at Lincoln Hall on Thursday night and Saturday afternoon, December 7 and 9, under the management of Maurice Strakosch, will commence at Metzertott's music store tomorrow morning...Miss Emma Thursby...will be assisted by...Herr E. Neupert,

the pianist, who created quite a furor in the leading musical circles of New York by his excellent performances.” (6)

Dec. 1 *Springfield Daily Republican* (MA)

[Brief advertisement for a concert in Springfield that same evening with Emma Thursby. (6)]

Dec. 2 *Evening Critic* (Washington, DC)

“The concert of the 7th of December will also...[be] the first appearance of the world’s solo piano pianist, a Norwegian by birth, Mr. Edmund Neupert, who is described in the New York papers as a pianist of very marked and original genius. The concerto by Greig (sic), as played by him, created a profound impression in Baltimore, and he will likely make a marked sensation in Washington, where he will play the aforementioned ‘concerto in A’ and also selections from ‘L’Africaine’ by the immortal Liszt.” (2)

Dec. 7 *Boston Journal*

“Horticulture Hall. The World Renowned Norwegian Pianist Edmund Neupert will make his first appearance in Boston Tuesday evening, Dec. 12, 1882 and his second appearance Friday evening, Dec. 15, 1882. The program will include the Grieg concerto, dedicated to Edmund Neupert, and the interesting ‘Norwegian Musik.’” (3)

Dec. 7 *Boston Evening Transcript*

“Mr. Edmund Neupert, the Norwegian pianist who has lately appeared in New York with brilliant success, will give recitals in Horticultural Hall on the evenings of Dec. 12 and 15. The programmes will include examples of Norwegian music by Grieg and by Mr. Neupert. The sale of tickets will begin at the office of the hall on Saturday morning.” (1)

Dec. 8 *Boston Daily Advertiser*

[Same advertisement for the Dec. 12 and 15 concerts as in *Boston Journal* of Dec. 7. (2)]

Dec. 9 *Boston Daily Advertiser*

[Same advertisement for the Dec. 12 and 15 concerts as in *Boston Journal* of Dec. 7. (2)]

- Dec. 11 *Boston Journal*
- [Same advertisement for the Dec. 12 and 15 concerts as in *Boston Daily Journal* of Dec. 7. (4)]
- Dec. 12 *Boston Daily Advertiser*
- [Same advertisement for the Dec. 12 and 15 concerts as in *Boston Journal* of Dec. 7. (2)]
- Dec. 14 *Boston Daily Advertiser*
- “Mr. Neupert is unquestionably an artist of the highest rank...His technique is simply marvelous, and for absolute mastery of the greatest difficulties he has not been surpassed by any artist who has been heard here for many years...His style recalls that attributed to Rubinstein in its bold originality, its tremendous fire and dazzling brilliancy.” [From a series of three reviews quoted in the *Boston Evening Transcript* March 23, 1885. (1)]
- Dec. 15 *Boston Daily Advertiser*
- [Advertisement for the concert that evening at which Neupert played his own *Norwegische Musick*, the Henselt F minor concerto, and the Reinecke arrangement of themes from Schumann’s *Manfred* with William H. Sherwood at the second piano. (2)]
- Dec. 15 *Boston Journal* [morning edition]
- [Nearly identical advertisement to that in the Dec. 15 *Boston Daily Advertiser*. (2)]
- Dec. 16 *Boston Daily Globe*
- “THE EDMUND NEUPERT CONCERT
- The Norwegian Pianist Delights a Large Audience at Horticultural Hall.
- The second appearance in Boston of Edmund Neupert, the Norwegian pianist, was the means of calling a large and enthusiastic audience to Horticultural Hall, last evening. Mr. Neupert had the able assistance of Mr. William H. Sherwood. The programme was as follows:
- | | |
|----------------------------|---------|
| Die Africanorian Phantasie | Bendel |
| Menuett | Grieg |
| Volkstanz | Grieg |
| Concert F. Moll. | Henselt |

Ballade G. Moll.	Chopin
Impromptu on a Theme from “Manfred” (Arranged for two pianos by Reinecke)	Schumann
Norwegian Musik:	
a. Phantasie Stuck	
b. Fruhlings Stimmung	
c. Volkstanz	Neupert
d. Concert Etude, A. Moll.	
e. Novellette	
Andante	Henselt
Faust Valse	Liszt

The concert as a whole was thoroughly enjoyable and thoroughly enjoyed. Mr. Neupert's playing is exceedingly interesting and generally pleasing. It has great merits and almost as striking faults. It is no exaggeration to say that he is very prone to overdo his fortissimo passages, and that in places where a tremendous control of nerve and muscle are absolutely indispensable to clearness, he is not always clear. His immense strength and his complete mastery of the instrument serve to lift him above mediocrity. He possesses a force and endurance which is rare indeed, and upon these two acquirements his popularity must, in a large measure, depend. He is capable of delicate and expressive work, but in this respect does not surpass some of our local pianists. Frequent enthusiasm was called forth by his efforts last evening, particularly after the playing of his own pleasing compositions, while at the close of the concert the entire audience remained in their seats to applaud him. Mr. Sherwood fairly shared the honors with him.” (5)

Dec. 17 *Chicago Daily Tribune*

“Edmund Neupert is to be the pianist of the Thursby concert company.” (17)

1883 Jan. 4 *New York Herald-Tribune*

“At the matinee of next week [at Steinway Hall], which is on Wednesday, the soloists will be Mrs. Helen M. Ames, soprano; Mr. John F. Rhodes, violin; and Mr. Edmund Neupert, pianoforte, who will play Edward (sic) Grieg’s Concerto in A Minor.” (5)

Jan. 6 *New York Herald*

[A short advertisement for the January 10 concert with Mr. Theodore Thomas and his orchestra. (2)]

- Jan. 7 *New York Herald*
- “Mr. Edmund Neupert will play Grieg’s pianoforte Concerto in A minor with Mr. Theodore Thomas’ orchestra at the second popular matinée concert at Steinway Hall on Wednesday next.” (9)
- Jan. 11 *New York Herald-Tribune*
- “Mr. Edmand [sic] Neupert yesterday afternoon again appeared...before a New York audience, in which was an usual proportion of resident musicians. Mr. Neupert’s single performance was the concerto, in A minor, of Grieg, dedicated to himself, in which he fully confirmed earlier impressions of his great merit, and justified the common anticipation among good judges that, under more favorable circumstances, his excellence would more unequivocally appear. Mr. Neupert certainly has the divine fire, and his playing yesterday roused the enthusiasm of his critical hearers. He is comparatively careless of mere technique, but his style, taken altogether, is elegant; his conception of a work is obviously far-reaching and perfectly definite[;] and his rendering glows with feeling and color. His artistic sense is regnant, and preserves the balance of energy and restraint.” (4)
- Jan. 18 *Music. The Independent ...Devoted to the Consideration of Politics, Social and Economic Tendencies, History, Literature, and the Arts.*
- “Mr. Edmund Neupert appeared and gave an excellent interpretation of Grieg’s dramatic A minor concerto. We feel like remarking, in passing, that it is a pity that so accomplished an artist as Mr. Neupert cannot play with less effort and more repose of style. Just after the day of Herz and Kalkbrenner a lax popular taste permitted a pianist anything short of rising in his seat for a *fortissimo* or getting under the keyboard at its antithesis. Contemporaries of Mr. Neupert have taught the world the fitness and beauty of playing the most difficult passages with a studied simulation of careless ease.” (9)
- Jan. 28 *New York Daily Tribune*
- “At Mr. Richard Arnold’s annual concert on Thursday evening, at Chickering Hall...Mr. Edmund Neupert will make his first appearance in New York in chamber music, playing the pianoforte part in Brahms’s new trio in C major (op. 87). This trio is an absolute novelty, having been given for the first time in England only last Thursday evening...Mr. Neupert will also play Liszt’s ‘Faust valzer.’” (7)
- Jan. 30 *New York Herald*
- [Advertisement of concert that evening at Chickering Hall. (1)]

- Feb. 1 *Boston Evening Journal*
- [Advertisement for Neupert's appearance with the Boston Philharmonic Society on Feb. 21 playing Beethoven's *Emperor* concerto and Liszt's "Don Juan" Fantasy. (4)]
- Feb. 9 *New York Herald*
- [Advertisement for a concert at Steinway Hall on the next evening. (1)]
- Feb. 11 *New York Sun*
- "The non-arrival of Mr. Remenyi compelled a change of bill last night at the Saalfeld concert at Steinway's. A rather impromptu programme was made up of instrumental and vocal selections, which had the merit of being light and varied, and popular in the sense of appealing to all presumable tastes.
- ...
- ...Mr. Neupert performed one of two numbers of his own, besides his favorite Fantasia, by Bendel, on themes from 'L'Africaine.'" (5)
- Feb. 17 *New York Times*
- [A brief article printed on Feb. 18 about a meeting of the German Liederkrantz of New York at which Neupert performed unnamed repertoire. The article concludes, "Altogether the affair was one of the jolliest character." (5)]
- Feb. 22 *Boston Daily Globe*
- "Philharmonic Concert
- The fifth concert by the Philharmonic Society in Music Hall last evening was attended by the usual great audience, and was characterized by that careful attention to details and pleasing selection of numbers which we have learned to expect of the concerts of this valuable organization...Mr. Edmund Neupert was the soloist, and gave Beethoven's E flat concerto and Liszt's fantasie on 'Don Juan.' There was nothing about his work of last evening which calls for any additional comment, or any alteration of the opinion expressed after his first appearance here. In the Liszt number he made use of his electrifying trills and played with his former strength and vigor." (page number unknown)
- [April] *Music in Boston. The Musical Visitor, a Magazine of Musical Literature and Music.*
- "...Mr. Edmund Neupert, the well-known pianist, performed Beethoven's fifth concerto in a really masterly manner, displaying much more conservatism than is

his wont.” (This item, a summary of the concert season, was published several months after the actual concert. Vol. 12, no. 4: page number unknown.)

March 5 *The Sun* (Baltimore, Maryland)

“[On Saturday, March 3] Mr. Edmund Neupert, the celebrated Norwegian pianist, played the A minor concerto of his friend and fellow-countryman, Grieg. It has been heard a number of times in Baltimore, and, though weird and strange, it wears well. By many of the finest musicians it is placed in the highest round of musical art. The interpretation given by Mr. Neupert (sic) differs very little from that of the veteran Scandinavian, [Bernard] Courlaender, although under the hands of other players the composition often loses much of its strength and [illegible]. It was dedicated to Mr. Neupert, and was perhaps never better played or more enjoyed than at this concert. Mr. Neupert also presented several character sketches of his own composition, and finished with a triumphant rendering of Liszt’s paraphrase on themes from the opera, “The African.” In this showy production the Norwegian exhibited the sensuous fire of a Spaniard, and his fine trill, with broad crescendo and diminuendo, was brought out on the Knabe grand piano with telling effect.” (2)

March 11 *New York Times*

“Tuesday evening, the 13th inst.[ant], the Philharmonic Club’s fifth concert of the season will take place at Chickering Hall, with the co-operation of Mr. Edmund Neupert, the pianist. . . .The programme for Tuesday night consists of a string quartet by Von Beliczay; two character pieces by Heinrich Hoffman. . . arranged for the club by the composer; a group of five solos by Mr. Neupert; Grieg’s Norwegian Dances by the club; and a quartet by Kiel in A minor, opus 43, for piano, violin, viola, and cello.” (9)

March 12 *New York Herald*

[Advertisement for a concert at Chickering Hall the next evening on which Neupert played Kiel’s A Minor Piano Quartet. (6)]

March 14 *New York Times*

“The concert last night at Chickering Hall—the fifth of this season—was hardly as interesting as most of its predecessors have been, though the playing of the members of the club was up to the usual high standard, and there were portions of the program which were very enjoyable. . . .Mr. Edmund Neupert [performed] a group of five of his own compositions for piano, and added a sixth by way of encore. This artist is one those performers who inspire respect rather than admiration. Without doubt he is a thorough musician, but his writings, like his performance of them, lack spirit and grace and imagination. The average amateur of good taste and musical experience would probably pronounce him ‘heavy’ if

unrestrained by a fear of seeming heretical in expressing such an opinion....The final number of the programme was a quartet in A minor, opus 43 for piano, violin, viola, and 'cello by Kiel, in which Mr. Neupert took part....This quartet was the best part of the programme, each movement having its well-defined character and showing the hand of a skillful musician in its arrangement. Its performance left nothing to be desired, and afforded Mr. Neupert an opportunity to demonstrate the fact that he is an admirable pianist in concerted music, and certainly is heard to better advantage than as the interpreter of his own piano solos." (4)

March 31 *Cincinnati Commercial Tribune*

[Advertisement announcing concerts with Emma Thursby on Tuesday, April 3rd; Thursday the 5th; and Saturday the 7th. (8)]

April 14 *Lowell Weekly Sun* (Lowell, Massachusetts)

Advertisement for Henry F. Miller pianos: "These instruments have made a phenomenal success in the concerts of the WORLD'S GREATEST PIANISTS, and have been conceded by the Press of the country to be the Best Pianos now Manufacturing (sic). USED BY...EDMUND NEUPERT..."

[Similar ads printed in various newspapers into the early twentieth century.]

April 19 *The Sun* (New York)

Neupert is listed as piano professor in a story about the public examinations of the New York College of Music. (3)

Sept. 9 *New York Herald*

[Advertisement for the New York College of Music, 163 East 70th Str. Neupert is listed as one of five piano professors (14). Also Sept. 23 (25); Oct. 21 (3); Nov. 2 (11); Nov. 11 (4); Nov. 18 (4); Dec. 16 (18)]

Oct. 14 *New York Herald*

[Advertisement for a concert that evening at the Casino (11). Demolished in 1934, the Casino was a fashionable meeting place that stood in Central Park at 72nd Street and 5th Avenue.]

Oct. 15 *New York Times*

"The Casino concert was attended last night by a very large audience....The chief musical feature was probably Mr. Edmund Neupert's execution on the piano of Liszt's transcription of airs from 'L'Africaine.' This work is one of the least

striking of Liszt's masterly arrangements, but Mr. Neupert played it last evening with such judgment, force and brilliancy that he fairly aroused the enthusiasm of the house and won himself a vociferous recall." (4)

Nov. 2 *New York Herald*

[Advertisement for concert to take place that evening at the New York College of Music with the Cecilia String Quartet. Repertoire not listed. (11)]

Nov. 13 *New York Times*

[Advertisement for concert to take place on Thursday, November 15 at Steinway Hall. (7)]

Nov. 15 *New York Times*

"An interesting programme will be performed at the testimonial concert to Max Heinrich which is to be given at Steinway Hall this evening. The New-York Philharmonic Club, Miss Emily Winant, contralto, and Mr. Edmund Neupert, pianist, will appear, and Mr. Heinrich will sing a number of his favorite songs." (4)

Nov. 16 *New York Herald*

"Mr. Max Heinrich, the basso, gave an excellent concert at Steinway Hall last evening...Mr. Neupert played Grieg's "Norwegian" selections in the early part of the concert, but was unable to take his place in the second part of the programme, as he was suffering from a sprained wrist, which was badly affected by his playing." (10)

Nov. 22 *Music*

[Notes Neupert's appearance on the concert of Nov. 15 without further mention of his participation.]

Nov. 25 *New York Herald*

[Advertisement for a concert that evening at the Casino (9)]

Dec. 2 *Chicago Daily Tribune*

"This week we shall have occasion to welcome to Chicago one of the best pianists who ever visited America, Carl Frederich Edmund Neupert. He will make his début in the symphony concert of the Beethoven Society next Wednesday evening, when he will play Beethoven's 'Emperor' concerto and Liszt's Fantasia on Meyerbeer's 'L'Africaine.'

Mr. Neupert was born April 1, 1842, in Christiana, Norway, where his father, a native of Schleswig, Germany, was a successful music teacher. At a very early age Edmund evinced great musical talent, playing the piano in public when hardly 7 years old. At the age of 15 his father sent him to Berlin where he continued his musical studies under Kullak and Kiel. His genius and his industry soon won him recognition in the best musical circles, and among others the warm friendship of Carl Faussig [Tausig?]. When 23 years old he made his *début* in a concert at the 'Gesangs Akadmie' and at once leaped into fame, all the critics announcing him an artist of the first rank. Very soon after Neupert made a tour of the principal German cities and won laurels wherever he appeared. In 1866 he was appointed professor at Sterne's Conservatory in Berlin on the resignation of [Louis] Brassin. This position he retained for eleven years, and then accepted a call from Nels Gade, the great composer, to the Directorship of the piano department in the Royal Conservatory of Music in Copenhagen. Here Neupert remained until 1880, composing a number of beautiful piano pieces and winning new fame by publishing a series of progressive and technical studies for the piano. In 1880, upon the death of Nicolai Rubinstein, the brother of Anton, he was called to the Directorship of the Moscow Conservatory of Music. Notwithstanding the great success which attended his work in Moscow he remained only two years and then returned for rest in his native city. In September, 1882, he received an offer for a concert tour in America, which he accepted, and made his American *début* Oct. 17, 1882, in New York City. [note: Oct. 12, 1882 was the actual date of Neupert's American debut.]

Frederic Archer spoke of him after his *début* in the following words: 'Mr. Neupert is an artist of a thoroughly legitimate school. His style is solid and musicianly, and commendably free from trickery or charlatanism. On this account he is not likely to become a pet with the frivolous and every-day public, but will be thoroughly appreciated by intelligent musicians, and we can offer him no higher compliment than this. His manner reminds one of dear old Ferdinand Hiller, and at once indicates the worshipper of art.'

After his *début* with Heimendahl's symphony orchestra Wednesday evening [i.e., the 5th] Mr. Neupert will appear in two recitals at Weber Music-Hall Thursday afternoon and Friday evening. At the first recital he will play the concert in A minor by Grieg; five of his own compositions; a study by Brahms; a valse in A-flat by Rubinstein; Henselt's 'Larghetto'; an 'Etude' by Chopin; and Liszt's 'Don Juan' fantasie. In the second recital, besides compositions of his own, Mr. Neupert will play a fantasie by Bendel; Henselt's concerto in F minor; Chopin's Ballad in G minor; a minuet by Grieg; a fantasy by Haberbier; Schumann's fantasie stück in F minor; and Liszt's 'Faust' waltz." (13)

Dec. 3

New York Times

[NYT announces that Neupert will not perform on the next day in the concert by the New York Philharmonic Club (4).]

Dec. 5 *New York Herald-Tribune*

“An evening of chamber music was given at Chickering Hall by the Philharmonic Club. A disturbance in the original plan of the club was caused by the departure of Edmund Neupert to fill an engagement for three concerts in Chicago.” (7)

Dec. 6 *Chicago Daily Tribune*

“There was one feature of the concert... which made it one of the most pleasing and important musical events in Chicago’s history—namely, the début of Mr. Edmund Neupert, the pianist, who showed himself indeed worthy of the fame that preceded him—a peer of all the piano ‘kings’ ever heard in America. Not that he is like any of them, on the contrary, he has his own peculiar style, an art entirely his own, and holds an entirely independent position in the realm of musical art. He is not what might be called a brilliant player. He does not indulge in musical fireworks, does not make the instrument groan under the weight of his passion, but is not exceeded by any virtuoso in the clearness of his playing, the warmth of his expression, and the mastery of all effects legitimately belonging to pianoforte music. He first played the Fifth Concerto by Beethoven, under the great disadvantages of a very unfinished and unreliable orchestral accompaniment, but caught every musical ear in the audience by the rare delicacy of his touch, the perfect clearness of every passage, whether forte or piano, and by his beautiful, poetical reading. Not a note was slurred in the most difficult passages, and what struck the hearer most forcibly was his perfect articulation, if such a term may be applied to piano-playing. In Liszt’s fantasy on ‘L’Africaine’ Mr. Neupert scored a genuine success. His truly artistic rendering of this showpiece won him the admiration and the applause of everybody. He responded to an encore with a little composition of his own, whose poetical sweetness held the audience spellbound. There can be no doubt after his performance last night that Mr. Neupert in the recitals in which he is to give this afternoon and tomorrow evening at Weber Hall will give rare enjoyment to every lover of true musical art.” (5)

Dec. 7 *Chicago Daily Tribune*

“Whatever expectations Mr. Neupert raised by playing two heavy concert numbers at the symphony concert in Central Music-Hall Wednesday evening were more than fulfilled at his first recital yesterday afternoon in Weber Hall before a very small but very critical audience, composed mostly of practical pianists. To a musician a piano recital in a room of limited dimensions is a far surer test of a pianist’s quality than his concert-playing in a vast hall. What appeared to some as weakness in Mr. Neupert’s performance of the Beethoven concerto Wednesday evening was simply the consequence of his shrinking from forcing his instrument and miscalculation of the tone strength in so large a room—larger, probably, than he had ever played in before. That he is anything but a weak player he fully showed yesterday, when he opened his recital with Grieg’s well-known concerto in A minor, Mr. Seebeck playing the orchestral

accompaniment on a second piano. There was no dash, no coquetting with brilliancy, but solid, substantial, well-controlled power. Mr Neupert's method and touch are entirely his own. He encounters no difficulty he cannot easily master, as far as technique is concerned, and, therefore, can recite music with the most perfect freedom. Every note is well articulated and breathes intelligence; he speaks impressively, but without employing gestures, so to speak. The music—not the player—the spirit, the idea, become superior to the form, in one word Mr. Neupert is no virtuoso; he is a musician. Rubinstein plays with more passion and apparent force, but he does not excel Mr. Neupert in depth and clearness of expression. Besides the Grieg concerto Mr. Neupert played a number of his own compositions, a study by Brahms, Chopin's Etude in A flat, a waltz by Rubinstein, an andante by Henselt, and Liszt's Don Juan Fantasia, interpreting each with equal thoroughness and displaying a perfect mastery of every detail of his art. His own compositions—a dirge on the death of N. Rubinstein, a poetical study, a waltz, a study in F major, and an Oriental dance—were all of great beauty of form and expressive of musical thought. Not one of them was what might be called a show-piece, and all impelled the strongest impressions of admiration. They were all noble tone-poems of pronounced originality, without even the faintest indications of triviality. Miss Medora Henson varied the flow of piano music by singing the great 'Aida' aria and Beethoven's 'Song of Penitence.'

This evening Mr. Neupert will play his second and—for the time being—last recital in Weber Hall. The program will comprise Henselt's concerto in F Minor; Chopin's Ballad in G minor; a minuet by Grieg; a fantasy by Haberbier; a fantasy by Bendel; Schumann's Fantasiestück in F minor; Liszt's Faust waltz; and compositions by Mr. Neupert.” (4)

Dec. 9 *New York Daily Tribune*

“The Scandinavian pianist, Edmund Neupert, has made a great success here with his recitals, and left for New-York today.” (2)

1884

No date. Neupert's address listed as 111 W. 124th. *Trow's New York City Directory* (1241).

Feb. 17 *New York Herald*

[Continuing advertisements for the New York College of Music (4). Also Mar. 9 (21); Mar. 16 (15); Sept. 21 (15); Oct. 12 (7)]

March 2 *The Sunday Morning Star* (Wilmington, Delaware)

“Mr. Edmund Neupert the well-known pianist has signed a contract with the New York College of Music, by which for the ensuing two years he is to be a professor on its staff.” (1)

March 31 Report in *New York Times*, Apr. 6 (15) and *New York Herald*, April 1 and 20 (17):

“An overflowing audience assembled in Steinway Hall last evening at the annual public examination of the students of the New York College of Music. On the platform were...the following members of the faculty of the college: Messrs. Louis Alexander, Director Theodore Thomas, Edmund Neupert...”

Sept. 14 *New York Times*

[Continuing advertisements for the New York College of Music (15). Also Oct. 12 (15), Nov. 9 (15), Nov. 16 (15), Nov. 23 (15), Nov. 30 (15), Dec. 7 (15), Dec. 21 (15), Dec. 28 (11)]

Oct. 26 *New York Times*

“A concert of chamber music will be given in the hall of the New York College of Music next Saturday evening, Nov. 1. The performers will be Messrs. E. Neupert, piano; E. Helmendahl, violin; C. Bayrhofer, violincello; and Miss Lizzie Thomas, soprano.” (9)

Nov. 2 *New York Times*

“The New York College of Music gave its first chamber music soirée last evening, Profs. Neupert, Helmendahl, and Bayrhofer and Miss Lizzie Thomas being the performers. The program included Rubinstein’s *Piano Trio in G Minor*, opus 15, no. 2; Mendelssohn’s *Piano Trio in C Minor*, opus 66, and songs by Schumann, Rubinstein, Robaudi.” (8)

Nov. 30 *New York Times*

[A review of a concert by Neupert, Helmendahl, and Bayrhofer at Steinway Hall that included the Schumann *Piano Trio in G Minor*, opus 110, and the Raff *Piano Trio in G major*, opus 112. The review discusses aspects of the scores, but not the performance itself in any detail. (8)]

1885

Jan. 6 *Chicago Daily Tribune*

“Mr. Edmund Neupert, the Scandinavian pianist, made his appearance in a recital at Weber Music-Hall last evening. He was assisted by Miss Maud Pierce, who sang songs by Thomas, Jacoby, and Raif. The program was a varied one for the pianist, embracing selections from Mozart, Rubinstein, Grieg, Schumann, Bach, Chopin, Liszt, and Neupert. The playing of Mr. Neupert is very characteristic. He seems to possess a large amount of emotional power, and at moments his playing becomes very spirited. He is a musician who feels the passion that is represented

by many compositions, and the power of music seems to lend him inspiration, and he gives vent to the varied emotions it excites. He has plenty of technique, and in consequence has full freedom in his interpretations. In the more delicate portions of any sentimental bit of melody there may be lacking that grace and exquisite poetic feeling which have been manifested by other pianists, for Mr. Neupert seems to be at his best only in those powerful and intense compositions which call for vigorous displays of passion. There are a number of pianists appearing before the public who mistake noise for what they term power, and it becomes unpleasant to hear them destroy the beauty of music by an excessive use of physical strength. A loud tone, if increased beyond the limits of purity, becomes a noise, even if made when attempting to reach a climax in a classical composition. In most of his work Mr. Neupert wisely restrains himself, yet at moments, in his desire to reach a climax, the beauty of the tone is overlooked. A great crash of a number of extended chords can be made harsh in its effect upon the ear, and these chords can also be played so as to vibrate with a rich and deep sound that will excite a feeling of grandeur. Tonal beauty is the very essence of music, and without it a great composition may become only a medium for noise-making. In Grieg's 'Humoreske,' Schumann's 'In der Nacht,' Bach's 'Praeludium,' and in some of his own compositions Mr. Neupert's interpretation was happy, and he produced some splendid effects. The Schumann Impromptu for the pianoforte was also finely played, Mr. Seeboeck being the assisting pianist. In Liszt's 'Don Juan Fantasie' he gave an example of his brilliant execution, which was of that spirited nature that excites enthusiasm among lovers of pianoforte music." (4)

Jan. 10 *New York Herald*

"Herr Edmund Neupert is giving piano recitals in Chicago." (10)

Jan. 25 *New York Times*

[Continuing advertisements for the New York College of Music (11). Also Feb. 1 (11), March 8 (11)]

Feb. 15 *New York Herald*

[Continuing advertisements for the New York College of Music (17). Also May 10 (22); May 24 (3); Sept. 13 (21); Sept. 27 (21); Oct. 11 (20); Oct. 18 (20); Oct. 25 (20); Nov. 1 (19); Nov. 8 (13); Nov. 15 (4); Nov. 22 (13); Dec. 13 (22); Dec. 20 (4)]

Feb. 28 *New York Times*

[Brief advertisement for Neupert recital that same evening at Steinway Hall. (5)]

- Nov. 22 *New York World*
- “At the third Sunday afternoon concert, Nov. 29. Mr. Edmund Neupert will play Grieg's A minor concerto, which was dedicated to him by this composer.” (13)
- Nov. 27 *New York Herald*
- [Advertisement for the Nov. 29 concert in Steinway Hall (1).]
- Nov. 29 *New York Times* (9) and *New York Herald* (22)
- [Announcements of Neupert's performance that same evening at Steinway Hall.]
- Nov. 30 *New York Times*
- “The third of Mr. Van der Stucken's Sunday afternoon concerts at Steinway Hall occurred yesterday... The most interesting performance of the afternoon was Mr. Edmund Neupert's playing of Grieg's A minor concerto, which is dedicated to the virtuoso by the composer. Mr. Neupert's interpretation of the concerto was distinguished by breadth and feeling, as well as by technical excellences and power; it is only to be wished that the influence of his expressive and finished execution had been heightened by less suggestion of effort than his manner at the piano conveys.” (5)
- 1886**
- Jan. 10 *New York Herald*
- [Continuing advertisements for the New York College of Music (18). Also Jan. 17 (17); Jan. 24 (3); Feb. 14 (4); Mar. 21 (21); Mar. 28 (4); Apr. 25 (25); May 2 (4); May 9 (4); May 16 (22); May 23 (4); May 30 (20); July 4 (1)]
- Jan. 17 *New York Herald*
- [Advertisement for concert by violinist Sam Franko at Steinway Hall on Jan. 27 on which Neupert played (4).]
- Jan. 18 *New York Herald*
- [Advertisement for concert by violinist Sam Franko at Steinway Hall on Jan. 27 in which Neupert accompanied Grieg's *Sonata in G Minor for Violin and Piano* (5).]

- Jan. 28 *New York Herald*
- Review does not mention Neupert's performance of the Grieg sonata, but does note that "...Mr. Neupert gave a brilliant interpretation of Liszt's fantasia on 'Don Giovanni.'" (10)
- Jan. 28 *New York Herald-Tribune*
- A review on page 4 of the Franko concert of Jan. 27 very similar to that in the *New York Herald*.
- Dec. 10 *New York Herald*
- [Advertisement for a concert by Neupert's students at Steinway Hall (5).]
- Dec. 12 *New York Times*
- "The Beethoven String Quartet announces a series of three concerts of chamber music to be given at Chickering Hall on the evenings of Wednesday, Dec. 15, Saturday, January 29 [1887], and Saturday, March 5 [1887]...They will have the assistance during their concerts of Mrs. Emil Gramm and Miss Fanny Hirsch, sopranos; Mr. Holst-Hansen, baritone; and Edmund Neupert, Alexander Lambert, and Paul Tidden, pianists...At the second concert the leading instrumental selections will be Gade's E minor quintet and the Brahms quintet in F Minor. Mr. Neupert and Mr. Holst-Hansen will be the soloists." (2)
- 1887**
- Jan. 21-22 *New York Herald*
- [Advertisements for a concert on Jan. 22 in Steck Hall on which Neupert played Schumann's *Piano Trio in G Minor* (1).]
- Jan. 23 *New York Herald*
- "In the Schumann trio the opening movement was taken much too fast, and this, in view of the fact that Schumann's directions are so explicit, is doubly surprising. Mr. Neupert played the piano with scholarly insight, but with a heaviness of style that blended well with his surroundings." (10)
- Jan. 30 *New York Times*
- "[Edmund Neupert] was heard in the Brahms quintet in F minor, with which the concert closed. This composition is one of the least interesting in the Brahms repertory. It is sadly deficient in thematic beauty, a defect for which chromatic progressions, abrupt modulations, and tremendous syncopation hardly atone. Mr.

Neupert played his share of the work in a most commendable manner. Such straightforward, manly, and intelligent playing is a comfort to every hearer, and it was heartily enjoyed last evening.” (2)

Jan. 31

New York Tribune

“The Beethoven String Quartet gave its second concert of the season on Saturday night in Chickering Hall. The high expectations aroused by the club’s first public performance were fully realized, and the audience, large in spite of the weather, spent a most enjoyable evening. The club had the assistance of Mr. Edmund Neupert, pianist, whose broad and dignified playing was the feature of Brahms’s quintette in F major...” (4).

March 7

Noted American music critic James Gibbons Huneker (1860-1921) writes in a letter to a friend, “I am studying with Neupert—I play the Chopin Etudes and the Chopin E Minor Concerto.” (Schwab, *James Gibbons Huneker*, 40)

Mar. 8

New York Herald

[Advertisement for a concert by Neupert’s students at Steinway Hall that same day (1).]

Oct. 2

New York Herald [in private advertisements section]

“Edmund Neupert’s piano college, 157 East 72nd St. Strictly private instruction after the world renowned Neupert method; complete education for music teachers and piano virtuosos; elementary department cheaper terms; most rapid progress. Office time, 12 to 1 o’clock.” (3)

Oct. 23

New York Herald

“Edmund Neupert’s piano college, 157 East 72nd St. Strictly private instruction after the world renowned Neupert method; complete education for piano virtuosos and teachers. Children \$15; advanced \$20. Artist department \$30 to \$40 per quarter. Office time, 12 to 1 o’clock. Mr. Neupert’s first ‘Pupil’s Concert’ Steinway Hall, Nov. 5, evening.” (26) [Same add Oct. 30 (22).]

Nov. 2

New York Times

“The pupils of Dr. Edmund Neupert, the pianist, will appear in concert at Steinway Hall on Saturday evening.” (5)

1888

No date.

[Neupert’s address listed as 157 E. 72nd. *Trow’s New York City Directory* (1456).]

April 8

New York Times

“The pupils of Edmund Neupert will give a concert at Steinway Hall on to-morrow evening.” (5)

June 22

Neupert dies at his home in New York, 46 years old.

June 24

New York Times

“Edmund Carl Friedrich Neupert, the well known Norwegian pianist, died of congestion of the lungs and heart disease at his residence at 157 East Seventy-second-street on Friday. He was born in Norway on April 1, 1842, but was of German descent. His father started a music store, at Xenia, and was the director of a musical conservatory there, and it was from him that young Neupert received his first musical lessons. At 7 years of age he already played before the public, and at 15 his father sent him to Berlin to study under Kullak and Kiel. When he was 22 years old he made his début at the Berlin Saenger Academy, and was complimented by the Berlin press as an artist of the first rank. The *Montags Zeitung*, the most critical of these papers, declared that the trio Liszt, Rubinstein, and Tausig, had been augmented into a quartet by the acquisition of Neupert.

Mr. Neupert left Berlin in 1868, intending to make a concert tour through Europe, but he changed his plan and went to Copenhagen, where he was engaged in the conservatory. Several years later he was offered a position at the Royal Academy in Stockholm that was under the protection of King Oscar II, but he declined it for private reasons. Then the Rubinstein brothers persuaded him to become a Professor at the Imperial Conservatory in Moscow, and he remained there until the death of his friend, Nicholas Rubinstein, when he went to Christiana, and then came to this country, where he gave several concerts at Chickering Hall under the management of L. M. Ruben. He then travelled over the United States with Max Strakosch, and always succeeded in arousing genuine enthusiasm among musicians and the music-loving public. On account of his great nervousness he had to abandon the concert, and took to teaching, first in Prof. Alexander’s musical college in this city, and then he started a school of his own in Seventy-second-street. He had a large number of pupils, and among these was August Hyllester, the young pianist. He leaves a widow and one son. The funeral will take place at the house at 10 o’clock to-morrow morning.” (8)

June 25

New York Tribune

“Edmund Neupert, who has been a prominent figure in musical circles here for four or five years, died at his home, No. 157 East Seventy-second [Street], on Friday. Mr. Neupert was among the best known and ablest of Norway’s musicians. He was born in Christiana in 1842, the son of a music dealer, who gave him his first instruction in music. In 1858 he went to Berlin to complete his pianoforte studies under Kullak, remained several years and then embarked as a concert pianist and made many artistic tours in his native country

as well as Germany. The interest of Gade, the veteran head of the Scandinavian School of Music, having been aroused in the young man, he offered him a position as teacher in the Copenhagen Conservatory. He accepted the offer and filled the post with great credit to himself and to the Institution for thirteen years. In 1881 he went to Moscow and soon after came to New York.

Here he was a successful teacher and concert player, though in the latter capacity his brightest triumphs were always won in Grieg's beautiful concerto in A minor, which the composer dedicated to him. Mr. Neupert was to play his concerto in Chicago at the meeting of the Music Teachers' National Association next week. Among other compositions he was the author of six 'Improvisations' on Norse melodies.

Mr. Neupert had been a sufferer for the last three years from heart disease and during the last five weeks has been unable to leave his bed. The immediate cause of death was water on the lungs. His form had become greatly emaciated. He was married eighteen years ago to Miss Hilda Bergh, daughter of Major C. W. Bergh, a retired military engineer in Norway. His wife and one son survive him. All the arrangements for the funeral have not been completed, but it will take place at 10:00 am his home to-morrow from his home. The burial will be in Woodlawn." (5)

June 24 *Daily Inter Ocean* (Chicago, IL)

[Announcement for Neupert's scheduled performance of the Grieg *Concerto* in Chicago as part of the Music Teachers National Association convention, July 3-6 (13).]

June 27 *The Sun* (New York)

"The widow of Edmund Neupert, the well-known pianist, whose funeral was held on Sunday, is a daughter of a distinguished Norwegian engineer, C. W. Bergh, whose name is known to science by his deeds and to the common people of Norway from his care of the roads. He is said to have built or remodeled every public road in that country. Neupert first met Miss Bergh when, flushed with musical victories won in Berlin and the Continent, he removed in 1866 to Norway. Mrs. Neupert came to this country with her husband seven years ago. She is thoroughly Norwegian and has made few relationships here. Now that her last tie to America is severed by the death of her husband, her first thought is to seek her childhood's home with her son Isidor. The latter leaves America with regret. He is a stout, intelligent, and well-educated youth of 18. His education and desires have always pointed toward a business career in New York. He speaks fluently English, German, French, and Norwegian." (4)

July 1 *Chicago Daily Tribune*

"Edmund Neupert, the well known pianist, died Friday evening, June 22, after a long and painful illness. He was 46 years old. He studied in Berlin with Dr.

Theodore Kullak and went from there to Moscow, where he became an instructor in the conservatory. Six or seven years ago he came to America under the management of L. M. Ruben. Several pianoforte recitals which he gave here some three years ago at Weber Hall will long be remembered by those who had the good fortune to be present. He was an accomplished pianist, possessed of great technical facility, which was always employed for purposes of artistic interpretation and never for personal display. His touch was sonorous, but also of beautiful quality, in which respects he was well worthy of comparison with Rubinstein, and his unusual muscular power enabled him to produce climaxes of the greatest intensity. Of late years he devoted himself more particularly to teaching, with all the enthusiasm and earnestness of a true musician. He especially excelled as an interpreter of chamber music, as was evident from his playing of the Brahms quintet in F minor, op. 34, at one of his concerts in this city. Grieg dedicated his beautiful and poetic concerto in A minor to Mr. Neupert, who, had he lived, would have played it at one of the festival concerts of the M.T.N.A. [Music Teachers National Association]. Shortly before he died, he asked that one of his pupils, Miss Dyas Flannagan, might play the concerto in his place that he might feel himself present in spirit if not in the flesh. Three days before his decease he left his bed, played the concerto, and then improvised for a time with the deep feeling of one who realizes that the shadows of death are gathering about him. In his decease the musical world has lost a noble nature, a truly great and unassuming artist, a personality whose absence will long be felt.” (18)

Aug. 5 *Chicago Daily Tribune*

“Mrs. Edmund Neupert, the widow of the lamented pianist, Edmund Neupert, sailed last Saturday afternoon for Copenhagen, where she intends to live permanently with her son and only child.” (18)

Oct. 27 Hilda Neupert arrives in New York aboard the Belgian ship *Poland*.

Nov. 19 Robert Neupert arrives in New York aboard Danish ship *Hekla*.

1889

Oct. 4 Robert Neupert arrives in New York aboard *Thingvalla*.

Nov. 3 *The Sun* (New York)

“The remains of the piano virtuoso and composer, Edmund Neupert, were sent yesterday on the steamship *Island* to be buried in Mr. Neupert’s native city, Christiania, Norway. Mr. Neupert’s son, Robert Isidor, accompanied them.” (1)

Nov. 26 Neupert buried in Oslo. [a picture of the grave can be found at:
<http://www.gravsted.dk/person.php?navn=edmundneupert>]

1894

July 26 Death of Robert Isidor Neupert, 23 years old, in Oslo.

1902

Musical Record and Review

“Dear Sir, — In the May number of the *Musical Record and Review* you ask if there are any readers who remember Edmund Neupert. I, for one, can answer “Yes.” Being from Copenhagen, I remember the tall, dark-haired Neupert as an artist of importance, as, indeed, the pianist par excellence at the time of his residence there. His afternoon strolls in the city, his strong individuality, his eccentricities, his kindness of heart, —all linger in the memory. Neupert was indeed a ‘capital poet,’ an expression used by no less an authority than Niels W. Gade who considered Neupert an artist who never was understood as he deserved, —a genius, a poet, a restless wanderer, childlike in spirit, big-hearted, and impulsive.

He was nicknamed the ‘Musical Blacksmith’ on account of his powerful playing. He not merely broke a few strings, during a recital, but the hammers themselves. Never have I heard any artist play thirds as he did, and his octave playing was equally remarkable. His artistic conception, his poetic feeling, especially in the Grieg *Concerto*, will never be surpassed. It was with pleasure I listened, a year ago, to Mme. Carreno's playing of the same concerto. But the sad, melancholy, northern, minor key underlying Neupert's whole being was lacking. He, like Ole Bull, was a Norwegian giant, — strong, unique, earnest. Carl C. Christensen.” (June 1902, no. 485, 25)

1907

G. Schirmer publishes *Twelve Piano Studies* which states on the title page, “Newly Revised by the Composer” (!) and above the first piece dedicates the volume “To Mrs. Wilda (sic) Neupert.”

1928

James Gibbons Huneker. *Steeplejack*, 1928.

“A giant then was Edmund Neupert, the Norwegian, to whom Edvard Grieg dedicated his A minor concerto, because it is said Neupert composed for it that massive cadenza in the first movement. Certainly no one before or since interpreted the work as did Neupert, and I heard Grieg himself in London. Neupert’s eyes were so large, liquid, and luminous that Madame Alice Garrigue-Mott hinted a summer chalet might have been built on their edge. (Come on in, the water’s fine!) He had an orchestral style, and he was to be found nightly at Maurer’s or the Hotel Liszt. Think of a Liszt Hotel on Fourteenth Street! Truly a musical neighborhood.” (70-71)

1934

Jan. 14 Death of Hilda Neupert, 86 years old.

Appendix Two: Edmund Neupert's Works

Part I: Works Listed by Opus Number with Publication Information as Known (pgs. 57-63)

Part II: Works Without Opus Number in Alphabetical Order (pgs. 63-66)

Part III: Posthumous Collections in Order of Publication (pgs. 67-69)

Part I: Works Listed by Opus Number with Publication Information as Known

The following list is based on Internet searches of several library databases from around the world. There is as yet no complete, authoritative list of Neupert's works and the databases are inconsistent and incomplete in their cataloguing.

Abbreviations:	AC	August Cranz
	AS	Arthur Schmidt
	CH	Chr. E. Horneman
	CL	C. Loses, Copenhagen
	CR	Cranz
	CW	Carl Warmuth, Copenhagen
	GS	G. Schirmer
	HE	Horneman and Erslev
	HM	Hof-Musikhandel
	LB	Lose Borchorst
	NM	Nordisk Musikforlag
	PH	P. Håkonsen
	PR	Prochazka
	S	Schmidt
	W	Wagner, Copenhagen
	WH	W. Hansen, Copenhagen

Opus		Publisher
1.	<i>Drei Clavierstücke</i>	AC
	1. Improvisation	
	2. Klage lied am Spinnrade	
	3. In der Capelle	
2.	<i>Drei Romanzen für's Pianoforte</i>	AC
	1.	
	2.	
	3.	
3.	unknown	
4.	unknown	

- | | | |
|--------|---|------------------------|
| 5. (?) | <i>Deux pièces pour piano</i> | WH |
| | 1. Marche caractéristique | |
| | 2. Scherzo | |
| 5. (?) | <i>Trois mazurka</i> | AC [REX Det Kongelige] |
| 6. | unknown | |
| 7. | unknown | |
| 8. | unknown | |
| 9. | unknown | |
| 10. | unknown | |
| 11. | unknown | |
| 12. | [Three Pieces] (1868) | CH, WH |
| | 1. Spindersken | |
| | 2. Characterestykke | |
| | 3. Andante fantastique [A-flat major] | |
| 13. | <i>Le Bal</i> | WH |
| | 1. Polonaise | |
| | 2. Valse-caprice [C-sharp minor] | |
| | 3. Polka-caprice | |
| 14. | <i>Variationer over et Original Thema</i> | WH, CL (?) |
| 15. | unknown | |
| 16. | unknown | |
| 17. | <i>24 Koncert-Etuder</i> | WH |
| | 1. Allegro agitato (C minor) | |
| | 2. Allegro (F major) | |
| | 3. Allegro (A minor) | |
| | 4. Allegro (D-flat major) | |
| | 5. Con fuoco (E minor) | |
| | 6. Con fuoco (C minor) | |
| | 7. Allegro (A minor) | |
| | 8. Allegro (A major) | |
| | 9. Con moto (F major) | |
| | 10. Allegretto (E minor) | |
| | 11. Presto (G minor) | |

12. Allegretto (A minor)
13. Con fuoco (A minor)
14. Agitato (E major)
15. Presto (E minor)
16. Con fuoco (F-sharp minor)
17. Con fuoco (C minor)
18. Allegro (A minor)
19. Allegretto (A major)
20. Con fuoco (A minor)
- 21.
22. Con fuoco (C minor)
- 23.
- 24.

18. *24 Octave Etuder* [1870-1871?] WH, HE

1. Allegro (E minor)
2. Andante con moto (F-sharp minor)
3. Allegro (F-sharp major)
4. Allegro (C minor)
5. Allegro con fuoco (E major)
6. Presto (A minor)
7. Allegro con fuoco (A minor)
8. Allegro non troppo (D minor)
9. Allegro con fuoco (B minor)
10. Allegro non troppo (C-sharp minor)
11. Andante con moto (G minor)
12. Allegro (A minor)
- 13.
- 14.
- 15.
- 16.
- 17.
- 18.
19. Allegro (F-sharp major)
- 20.
21. Giocoso e leggiero (D-flat major)
- 22.
- 23.
- 24.

19. *12 Etuder* WH, H

1. Allegro (F-sharp minor)
2. Allegretto (E minor)
3. Allegretto (E-flat major)

4. Allegretto (B-flat minor)
5. Presto (D minor)
6. Allegretto (A minor)

7. Allegro con fuoco (C minor)
8. Allegro con fuoco (E minor)
9. Allegretto (F major)
10. Allegro (E minor)
11. Presto (F minor)
12. Allegretto (E minor)

20. *12 Etuder*

WH, CH

1. Andante con moto (A minor)
2. Con fuoco (C minor)
- 3.
4. Con fuoco (B minor)
- 5.
6. Presto (A minor)

7. Allegro (C-sharp minor)
8. Andante con moto (D-flat major)
9. Allegretto (C-sharp minor)
10. Presto (E minor)
11. Con fuoco (D minor)
12. Allegro con fuoco (E minor)

21. *Sex Characterstykker* [1873?]

WH

1. Barkarole
2. Ballade
3. Humoreske
4. Kapriccio
5. Valpurgisnat
6. Foraarsstemning

22. *Ti Etuder med væsentligt Hensyn til Udvikling af Trille og Tremolo* (1873)

CL

1. Con fuoco (C minor)
2. Allegro (E minor)
3. Andante con moto (G-flat major)
4. Allegretto non troppo (B-flat minor)
5. Vivace (E minor)
6. Allegro con fuoco (C minor)
7. Presto (A minor)
8. Allegro non troppo (F major)
9. Allegretto non troppo (C-sharp minor)

10. [no indication] (B-flat minor)
23. unknown
24. *För Slaget, Nordisk Tonebillede* WH
25. *10 Poetiske Etuder* WH
- 1.
 - 2.
 3. Etude poétique
 - 4.
 - 5.
 - 6.
 - 7.
 - 8.
 - 9.
 - 10.
26. *8 Studien* WH
1. Andantino (B minor) [“Resignation”]
 2. Andantino (D minor)
 3. Un poco Allegretto (F minor)
 4. Allegro (G major)
 5. Un poco Allegro (B minor)
 6. Un poco Allegro (E minor)
 7. Allegretto (A minor)
 8. Allegretto (F minor)
27. *Sex Pedalstudier* CL, LB, WH
- 1.
 - 2.
 3. Andante con moto (A major)
 - 4.
 - 5.
 - 6.
28. unknown
29. unknown
30. unknown
31. *Fantasie-Polonaise für das Pianoforte* CL, WH

32. unknown
33. unknown
34. unknown
35. *Album for Piano* [1878-1879]
 1. Valse noble (E major) CW
 2. Romance
 3. Ballade
36. unknown
37. unknown
38. unknown
39. unknown
40. unknown
41. *Octav-oeverler* CL, WH
42. unknown
43. unknown
44. unknown
45. *Fire Karakterstykker* NM
 1.
 2.
 3.
 4.
46. unknown
47. *Tre Klaverstykker* (1880?) WH
 1. Orientalsk dands
 2. Romance
 3. Valse
48. *Otte Transcriptioner over Cramerske Etuder* HM
49. unknown

- | | | |
|---------|---|--------|
| 50. | unknown | |
| 51. | <i>Poetiske Etuder</i> [1881] | HM |
| 52. | <i>Klavierstücke nach eigenen Liedern</i> (?) | WH |
| 53. | unknown | |
| 54. | <i>Poetiske Etuder for Piano</i> [1881?]
[G major, E-flat major, and C major?] | |
| 55. | <i>2 Norske Folkedansde</i> [1881] | CW |
| 56. | <i>Ovelser for Begyndere og Viderekomne</i>
[1882] | WH, PH |
| 57. (?) | <i>100 Tägliche Übungen</i> [1893] | S |
| 57. (?) | <i>Ballade</i> | ? |
| 58. | <i>Norwegische Ballade</i> | WH |
| 59. | <i>Ballade</i> | WH |
| 60. | <i>Fantastykker</i>
[no. 2 Valse-Caprice in G major?] | WH |

Part II: Works Without Opus Number in Alphabetical Order

As noted above, the great number of works without opus number suggests that some were published in the chronological sequence of his output but without formal numbering. Future researchers are encouraged to study publishers' catalogues and concert programs to assist in the effort to compile a strictly chronological list of Neupert's works.

- | | |
|--|----|
| <i>77 Exercises</i> [1883] | GS |
| <i>Albumblatt für Pianoforte (E dur)</i> | CW |
| <i>Albumsblade</i> [1870?]
[possibly <i>Vier Clavierstücke</i> , see below] | WH |
| <i>Barcarole (F dur)</i>
[From op. 21?] | WH |
| <i>Daglige Ovelser</i> [1869] | WH |

Dands-Caprice

Etude af Chopin for Piano (op. 25 Nr. 2, i F moll) transskriberet til Foredrag i Concerter

HE

Exercises préparatoires

WH, HE

[Same as *Daglige Ovelser*?]

Fantasiestücke, No. 1 [1883]

GS

Fantasiestücke, No. 2 [1883]

GS

Flygtige Skizzer [*Flüchtige Skizzen*]

WH

Små Stykker [1884]

Wiegenlied

Tanz der Schwarzelfen

Mailied

Heinzelmännchen

Im Frühling

March caractéristique

March funèbre

[listed in REX Det Kongelige]

[possibly *Sörgemarsch over Nicolai Rubinstein*, see below]

Miniatures für Pianoforte [1884]

WH

Pensée fugitive

Impromptu

Romance

Valse interne

Musical Momento [1885]

PR

Nye Daglige Ovelser

CL

[two books?]

Polonaise

[listed in REX Det Kongelige]

[piano transcription of an orchestral work, op. 12, by Johan Svendsen]

Resignation

WH

[for small orchestra, arr. by Grieg, op. 26, no. 1]

Scherzo (A minor)

CW

<i>Sex Improvisationer over norske Themaer</i> [1879]	WH	[possibly op. 14, see above]
1. Norsk folkedands		
2. Hallig		
3. Strillevis		
4. Norsk folkevis		
5. Möllervis		
6. Hallig		
<i>Sextoelvelser</i>	WH	
[Same as op. 27?]		
<i>Sörgemarsch over Nicolai Rubinstein</i> [1881?]	CW	
<i>Souvenir d'Ems, Polka Mazurka</i> [Apr. 1857]		
<i>Spindersken, Charaterstykke</i> [1870?]	WH	
[From op. 12?]		
<i>Straekkoelvelser</i>	WH	
<i>Studies for Expression and Velocity</i> [1884]	PR	
1. Allegro (A minor) [op. 17, no. 7]		
2. Allegro (D-flat major) [op. 17, no. 4]		
3. Allegro moderato (B-flat minor) [op. 17?, from no. 19-24?]		
4. Allegro agitato (C minor) [op. 17, no. 1]		
5. Allegro (A major) [op. 17, no. 8]		
6. Con moto (F major) [op. 17, no. 9]		
<i>Svartalferne Danse</i>	WH	
<i>Syng mig Hjem</i> , tekst: Bj. Bkjørnson	WH	
Arr. of op. 26, no. 1 [SATB]		
Also published as "Resignation"		
<i>Terz-skalaer i alle Dur og Molltonearter</i>	WH	
<i>To hundrede daglige Oelvelser</i>	CL, WH	
<i>To Romancer og, Barcarolle</i> (1868?)	CH, WH	
1. E-flat major		
2. A-flat major		
<i>Trilleoelvelser</i>	WH	
<i>Trois morceaux pour piano</i>	WH	
1. Prélude		

2. Romance
3. Danse paysanne
- Twelve New Octave Studies, Book 1* [1883] AS
 1. Allegro (E minor) [op. 18, no. 1]
 2. Allegro con fuoco (A minor) [op. 18, no. 7]
 3. Allegro (F-sharp major) [op. 18, no. 3]
 4. Allegro con fuoco (F minor) [original op. unknown, op. 18?]
 5. Allegro (A-flat major) [original op. unknown, op. 18?, also Friedman, p. 69]
 6. Con moto (D minor) [original op. unknown, op. 18?]
- Twelve New Octave Studies, Book 2* [1883] AS
 7. Allegro [ma] non troppo (C-sharp minor) [op. 18, no. 10]
 8. Allegro con fuoco (B minor) [op. 18, no. 9]
 9. Allegretto (B minor) [original op. unknown, op. 18?]
 10. Allegro (F-sharp major) [op. 18, no. 19]
 11. Allegro moderato (B-flat minor) [original op. unknown, op. 18?, Friedman, p. 78]
 12. Presto (A minor) [op. 18, no. 6]
- Two Norwegian Melodies* [1883] GS
 1. "Wounds of the Heart"
 2. "The Spring"
- Udvalgte Compositioner für Pianoforte* WH
 [reprint of pre-existing works?]
 1. För Slaget [op. 24?]
 2. Valse Caprice
 3. (?)
 4. Romancer
- Valse-caprice* (c. 1868/1870) CH, WH
- Valse caprice, no. 2 in cis moll* WH
- Valse sérieuse pour piano* WH
- Vier Clavierstücke* [1870-1879] Neupert
 Albumblatt [E major]
 Intermezzo [A minor]
 Etude [F-sharp minor]
 Tanz-Caprice [G major]
- Vuggesang af Albumsblade, tekst af Hilda Neupert* WH
- Walzer von Chopin, op. 64, no. 1* [edited] WH

Part III: Posthumous Collections in Order of Publication

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| <i>Three Pieces for Pianoforte</i> | Schirmer (1907) |
| 1. Andantino in F-sharp minor | op. 26, no. 1 |
| 2. Novelette in F | opus unidentified |
| 3. Sunset in E-flat | opus unidentified |
| <i>Twelve Piano Studies</i> | Schirmer (1907) |
| 1. Melody (2-5) | op. 17, no. 2 |
| 2. Bird's Song (6-8) | op. 17, no. 19 |
| 3. Allegro (9-10) | op. 18, no. 3 |
| 4. Allegro energico (11-13) | op. 18, no. 5 |
| 5. Norwegian Dance (13-14) | op. 17, no. 3 |
| 6. Dwarf Dance (15-17) | opus unidentified |
| 7. Allegro (18-19) | op. 19, no. 1 |
| 8. Norwegian War Dance (20-21) | op. 18, no. 8 |
| 9. Allegro con fuoco (22-24) | op. 19, no. 7 |
| 10. Presto (25-27) | op. 19, no. 11 |
| 11. Melancholy (28-31) | op. 20, no. 1 |
| 12. At the Seashore (32-36) | op. 20, no. 10 |
| <i>33 Etüden</i> (Ignaz Friedman, ed.) | Wilhelm Hansen (1910) |
| 1. Etude in F major (3-5) | op. 19, no. 9 |
| 2. Etude in F-sharp minor (6-8) | op. 17, no. 16 |
| 3. Etude in E minor (9) | opus unidentified |
| 4. Etude in A minor (10-11) | op. 17, no. 12 |
| 5. Etude in A major (12-13) | op. 17, no. 19 |
| 6. Etude in A minor (14-15) | opus unidentified |
| 7. Etude in B minor (16-17) | op. 20, no. 4 |
| 8. Etude in A minor (18-19) | op. 20, no. 6 |
| 9. Etude in E minor (20-21) | op. 19, no. 2 |
| 10. Etude in D minor (22-25) | op. 20, no. 11 |
| 11. Etude in C-sharp minor (26-28) | op. 20, no. 7 |
| 12. Etude in C-sharp minor (30-33) | op. 20, no. 9 |
| 13. Etude in E minor (34-37) | op. 20, no. 10 |
| 14. Etude in F-sharp minor (38-39) | op. 19, no. 1 |
| 15. Etude in C minor (40-42) | op. 20, no. 2 |
| 16. Etude in B-flat minor (43-45) | opus unidentified |
| 17. Etude in C-sharp minor (46-47) | op. 22, no. 9 |
| 18. Etude in A minor (48-51) | op. 17, no. 7 |
| 19. Etude in C minor (52-54) | op. 19, no. 7 |
| 20. Etude in D-flat major (55-57) | op. 17, no. 4 |
| 21. Etude in E minor (58-59) | op. 17, no. 5 |

22. Etude in E minor (60-62)	op. 17, no. 15
23. Etude in B minor (63-65)	opus unidentified
24. Etude in F minor (67-69)	opus unidentified
25. Etude in A-flat major (70-72)	opus unidentified
26. Etude in A minor (73-75)	op. 18, no. 7
27. Etude in G minor (76-77)	op. 18, no. 11
28. Etude in B-flat minor (78-81)	opus unidentified
29. Etude in D-flat major (82-84)	op. 18, no. 21
30. Etude in G major (85-87)	op. 26, no. 4
31. Etude in A minor (88-89)	op. 17, no. 18
32. Etude in C minor (90-91)	op. 18, no. 4
33. Etude in A minor (92-95)	op. 18, no. 12

Pianoforte-Studien (Adolf Ruthardt, ed.) C. F. Peters (1918)

1. Etude in F major (2-5)	op. 17, no. 2
2. Etude in A major (6-8)	op. 17, no. 19
3. Etude in F-sharp major (9-11)	opus unidentified
4. Etude in E major (12-14)	opus unidentified
5. Etude in A minor (14-15)	opus unidentified
6. Etude in B minor (16-17)	opus unidentified
7. Etude in F-sharp minor (18-19)	op. 19, no. 1
8. Etude in D minor (20-21)	opus unidentified
9. Etude in C minor (21-23)	op. 19, no. 7
10. Etude in F minor (24-25)	op. 19, no. 11
11. Etude in A minor (26-28)	op. 20, no. 1
12. Etude in E minor (29-30)	opus unidentified

Selected Etudes for Piano Muzgig (1962)

1. Etude in F-sharp minor (3-4)	op. 19, no. 1
2. Etude in C minor (5-8)	op. 19, no. 7
3. Etude in A minor (9-12)	op. 20, no. 1
4. Etude in C minor (13-15)	op. 20, no. 2
5. Etude in B minor (16-17)	op. 20, no. 4
6. Etude in A minor (18-19)	op. 20, no. 6
7. Etude in E major (20-21)	op. 17, no. 14
8. Etude in A minor (22-23)	op. 17, no. 3
9. Etude in F major (24-27)	op. 17, no. 2
10. Etude in A major (28-30)	op. 17, no. 19
11. Etude in G minor (31-32)	op. 17, no. 11
12. Etude in A minor (33-35)	op. 17, no. 20
13. Etude in C minor (36-37)	op. 17, no. 22
14. Etude in A minor (38-40)	op. 17, no. 13
15. Etude in E minor (41-42)	op. 17, no. 15
16. Etude in A major (43)	op. 27, no. 3

17. Etude in B major (44-45) op. 18, no. 19