

## **B. Mohr, Flutist and Violinist from Frankfurt, Active 1833–1854**

TOM MOORE

**Abstract:** B. Mohr was both a skilled violinist and acclaimed flutist from Frankfurt, active during the years 1833-1854. The earliest record for Mohr lists him as second flute at the National Theater in Frankfurt; he was a member of the orchestra at least through 1841. He collaborated in 1842 in a noted series of soirées in London which premiered the string quartets op. 18 by Molique; in these soirées Molique played first, violin, and B. Mohr, second violin. Mohr returned to Germany after this tour to England, and was active until at least 1854, and possibly even 1874.

**Keywords:** Music, Europe, London, Frankfurt, Romantic period, violinists, flutists, Bernhard Molique

Despite our apparent familiarity with the music of the nineteenth century, we need not go far to reach music and musical figures from this vastly rich time who were noted during their lives, and have descended into virtual oblivion. Lovers of string quartets and of music for the flute may be familiar with the music of Bernhard Molique (1802-1869). Molique spent 23 years in Stuttgart (1826-1849), and then relocated permanently to London. Well before this, however, in 1842, he presented a noted series of soirées in London, which, along with other repertoire, featured three string quartets, still in manuscript at the time, and which would be published the following year in Stuttgart as the composer's op. 18. His collaborators were Herr Mohr, second violin, Henry Hill (1808-1856), viola, and G. (?) Hausmann<sup>1</sup>, violoncello.

Who was Herr Mohr? He was not only a skilled violinist, but, as we will see, an acclaimed flutist. As yet, I have not been able to find his first name, but only his first initial. Like Molique, he seems to have been a German making a musical tour to London in 1842; unlike Molique, he would not return to set down roots. The earliest record I have found for Mohr lists him as second flute at the Frankfurt National-Theater<sup>2</sup> (after Herbold), resident on the Allee<sup>3</sup> (E. 239). Mohr seems to have a continuing connection with Frankfurt (as we will see below), but although Herbold continues as first flute at the theater at least through 1847, further listings for Mohr at the theater survive (the flutist Traub is listed as

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<sup>1</sup> Frustratingly, neither Mohr nor Hausmann seem to appear with their given names in English sources of the time. Hausmann must be the G. Haussmann appearing in the C.F. Peters catalogue who was the composer of a *Fantaisie Suisse* for cello with orchestra or piano, op. 1 (*Verzeichniss der Verlags-Musikalien des Bureau de Musique von C.F. Peters in Leipzig*, Leipzig: C. F. Peters, 1845, p. 11).

<sup>2</sup> Repertorium und Personalbestand des National-Theaters zu Frankfurt a. M. (1833-1834), p. 18.

<sup>3</sup> This address no longer exists, but is essentially where one may find today's Goetheplatz, south of Goethestrasse, and north of Junghofstrasse.

second flute for the period 1844-1847). However, Mohr was a member of the orchestra at least through 1841 (see below).

## 1841

The next appearance I have found for Mohr in the press is as a featured soloist in a grand benefit concert put on by the Liederkranz of Frankfurt to benefit the Mozart-Stiftung. The Liederkranz (an amateur men's singing society) of Frankfurt had been founded in 1828; the Mozart-Stiftung was a charitable institution founded in 1838 as an initiative of the Liederkranz, and is still active today<sup>4</sup> (the Liederkranz is continued today by the work of the Neeber-Schuler-Chor<sup>5</sup>). Detailed information about both the Liederkranz and the Mozart-Stiftung can be found in the *Zeitschrift für Deutschlands Musik-Vereine und Dilettanten* (1841)<sup>6</sup>, pp. 180ff and pp. 200ff. The large-scale event (divided into three parts), was scheduled for January 29, 1841, at the Saale des Weidenbusches (one of the three principal concert-spaces in Frankfurt, according to a contemporary report<sup>7</sup>) with a complete program published beforehand in *Didaskalia*, a cultural journal published in Frankfurt beginning in 1823 as a supplement to the daily *Frankfurter Journal*. As can be seen from the program, Mohr was one of only two featured instrumental soloists in a program devoted mostly to choral music, the other being the noted double-bassist August Müller (1810-1867).

Concert by the Liederkranz to benefit the Mozart-Stiftung  
Friday, January 29, at the Saale des Weidenbusches

### First Part.

- 1 First and Second Movements of the Serenade in E-flat by Mozart for eight wind instruments.
- 2 Der Hirt auf dem Felsen, Lied by Schubert with obligato clarinet, by Mr. Director Messer
- 3 Adagio for the Contrabass with piano accompaniment by Mangold, performed by the Archducal Hessian Court Musician Mr. August Müller
- 4 Serious songs for male voices:
  - a Der Gesang, by Maurer
  - b Solo Quartet, by Eisenhofer
  - c Der Jäger Abschied by Mendelssohn with accompaniment by two horns and two trombones.

### Second Part.

- 5 Third and fourth movements of the Serenade by Mozart
- 6 Three songs for soprano, alto, tenor and bass, by Hauptmann
- 7 Variations for the flute, performed by Mr. Mohr

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<sup>4</sup> [www.mozart-stiftung.de](http://www.mozart-stiftung.de)

<sup>5</sup> <http://www.neeber-schuler-chor.de>

<sup>6</sup> Liederkranz and the Mozart-Stiftung can be found in the *Zeitschrift für Deutschlands Musik-Vereine und Dilettanten*, vol. 1 (1841).

<sup>7</sup> [Frankfurt am Main und seine Umgebungen : ein Wegweiser für Einheimische und Fremde](#) Ludewig, J. H.; Frankfurt a.M., 1843, p. 119.

8 Merry songs for male voices:

a Wanderlied

b Sommerlied

c Liebesschmerz von Mendelssohn

Third Part.

9 Fifth movement of the Serenade by Mozart

10 Variations on a Tyrolian song for the Contrabass performed by Mr. Aug Müller

11 Comic Terzett for 2 Tenors and Bass, “Barba capucinorum”.

12 Comic songs for male voices.

a Das Regenwetter, by Kopisch (by F.X. Reissiger).

b Jubal, by Kopisch (by F.X. Reissiger).

c Türkisches Schenkenlied, by Mendelssohn

d Trinklied, by Mangold<sup>8</sup>.

After the concert, there was a long paragraph in *Didaskalia*, reviewing the event, with considerable discussion of the bassist Müller, and a brief note on Mohr, which noted:

From Mr. Mohr, a member of our theater orchestra, we heard variations on the flute, performed with elegance and great skill. The concert soloists were recognized with the applause that was their due.<sup>9</sup>

During the following month, February, there would be another event featuring Mohr as soloist, this time performing a Concertante.

Museum

February 19, 1841

Symphony by Beethoven (F major.)

On the future of the German drama; by Dr. Th. Creizenach.

Lieder by Mendelsohn and Proch sung by Miss Just

Concertante for the Flute performed by Mr. Mohr

Sehnsucht nach Italien, poem; sung by Miss Capitain.

Die Teufelsstraße auf Falkenstein, Ballade by HS Pierre; declaimed by Mr. Pohle.

Solo for Trumpet; played by Mr. Triebel.

Ouverture to the opera Leonore by Beethoven<sup>10</sup>.

Finally, in the fall of 1841, Mohr appears once more in a concert at the Saale des Weidenbusches to benefit the Mozart-Stiftung, with the featured soloist none other than Franz Liszt, then not yet thirty years old. Mohr is mentioned first among the assisting artists

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<sup>8</sup> *Didaskalia: Blätter für Geist, Gemüth und Publizität*, Volume 1 (January 24, 1841)

<sup>9</sup> *Didaskalia: Blätter für Geist, Gemüth und Publizität*, Volume 1 (Feb. 11, 1841)

<sup>10</sup> *Didaskalia: Blätter für Geist, Gemüth und Publizität*, Volume 1 (Feb. 11, 1841)

for the Hummel septet for piano, winds and strings, op. [74], and also merits his own flute solo. In none of these performances in 1841 is there an indication of the composer for the three different items performed by Mohr (Variations, Concertante, and Solo). One might surmise that the works are from his own pen.

Saturday, September 25, 1841

Concert by Mr. Franz Liszt at the Saale des Weidenbusches.  
To benefit the Mozart-Stiftung.

First Part.

1 Septett [op. 74] by Hummel performed by Mr. FRANZ LISZT, Mr. MOHR, Flute, Mr. HEESER, Oboe, Mr. GÖBEL, Horn, Mr. RIEFSTAHL, viola, Mr. SIEDENTOPF, Violoncello, and Mr. SACHAR, Contrabass.

2 Aria from Norma sung by Miss RUDERSDORFF from Milan.

3 Solo for the Violin, played by Concertmaster RUDERSDORFF.

4 Ständchen and Ave Maria by Schubert transcribed for the Piano, and performed by Mr. FRANZ LISZT.

5 Serenade from *Così fan tutte* by Mozart; Solo and Chorus performed by LIEDERKRANZ.

Second Part.

6 Two German Lieder sung by Miss RUDERSDORFF.

7 Solo for the flute performed by Mr. MOHR.

8 Lied by Schubert sung by Mr. PISCHEK.

9 Fantasy on Motives from *Don Juan*, composed and performed by Mr. FRANZ LISZT from Manuscript and played in public for the first time.

10 English-Welsh *Gesang der Schiffer* by Schädel<sup>11</sup>, Solo and Chorus performed by LIEDERKRANZ<sup>12</sup>.

## 1842

1842 was certainly the year in which we find the most information about Mohr's appearances before the public, due to his collaborations with composer and violinist Bernhard Molique in a series of soirées in London (then the largest city in the world, and with an enthusiastic concert-going public) in which Mohr performed the second violin in Molique's quartets, op. 18, published the following year. The paragraph announcing the forthcoming series of concerts gives an idea of the high esteem in which these concerts were held in London. Here the Molique quartets were placed at a level above either Thalberg or Liszt, possibly because they represented "serious" music to a much greater degree than the virtuoso display of the two piano wizards. The three soirées were scheduled for three Thursdays, each a fortnight apart, May 19, June 2, and June 16.

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<sup>11</sup> This is the Wallisischer Schiffergesang by Bernhard Schädel (1808-1882).

<sup>12</sup> Frankfurter Ober-Post-Amts-Zeitung, Sept. 24, 1841, p. 2180, same adv. On p. 2188

But nothing announced as in preparation, not even Thalberg's reappearance after his farewell - the avatar of Duprez - or the return of Liszt "with all his blushing honours thick upon him", touches us more closely than the promise of three quartett concerts to be given by MM Molique Mohr and Hausmann. These will probably give the Londoners a better idea of high German style in chamber music than any entertainments they have enjoyed for many years.<sup>13</sup>

Molique, Hausmann, and Mohr were already noted in the press as attending the Gresham Music-Lectures delivered in 1842 by Professor Edward Taylor (1784- ) at Gresham College, London (I have not been able to find the date for these lectures, but certainly prior to May 14). Taylor was a bass, conductor, writer on music (his work appearing in both the *Spectator* and the *Harmonicon*), and musicologist specializing in early music. The writer for the *Spectator* particularly notes Taylor's discussion of the *Gros Passions Musik* by Bach [the St. Matthew Passion, which had been revived by Mendelssohn in 1829] which had "never been heard in England", and writes:

MOLIQUE PIRKMERT HAUSMANN and MOHR were present; who, as well as MOSCHELES and BENEDICT, appeared to listen with great interest to the eulogy on their immortal countryman with which the lecture concluded<sup>14</sup>.

There was extensive publicity for the concert series, with paid advertising in the *Musical World*, the *Athenaeum*, and probably elsewhere.

#### Advertisements

Messrs. MOLIQUE, MOHR and HAUSMANN'S Soirées Musicales will take place at the Hanover Square Rooms on Thursdays, May 19<sup>th</sup>, June 2<sup>nd</sup>, and June 16<sup>th</sup>, for the Performance of concerted pieces from the works of Classical Composers, as well as solos. Among other novelties, M. Molique's 3 M.S. Quartets will be introduced. Vocalists Miss Adelaide Kemble, Miss Dolby, Miss Bassano, Miss Marshall, Mr. J. Bennett, Herr Kroft & c; Instrumentalists Madame Dulcken, Mr. W. S. Bennett, M. Benedict, Messrs. Molique, Mohr, Hill, Hausmann, & c.<sup>15</sup>

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We learn in the press (May 19) that Mohr and the important Jewish composer and pianist Julius Benedict (1804-1885), who had settled permanently in London in 1835, had been invited to dine at the Melodists's Club, a group of "highly respectable gentlemen". The society had been established in 1825 "for the encouragement of writing melodies; that is, compositions in the song and ballad style, and other kinds of solo music.....Nearly every eminent musician is invited to dine with the Club, on his arrival in London."

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<sup>13</sup> The *Athenaeum*, May 7, 1842, p. 411.

<sup>14</sup> The *Spectator*, May 14, 1842, p. 468; same text republished in *The British Minstrel, and Musical and Literary Miscellany*, vol. 1 (1843), p. 172

<sup>15</sup> The *Musical World*, Vol. 17, no. 19 (May 12, 1842), p. 151; Also advertised in the *Athenaeum*, May 14, 1842, p. 436.

## MELODISTS

The canzonets and ballads received from candidates for the prizes will be on Thursday next Besides a host of the following artists have been invited to dine with the Club: Signor Puzzi Herr Mohr the flutist and Mr Benedict<sup>16</sup>.

The review of the first of the soirées is our first confirmation that Mohr not only had the skills to hold a position as flutist at the orchestra of the National Theater in Frankfurt, but also was a capable professional violinist, a combination that must have been as rare at the time as it is now (though not unheard of).

## MM. MOLIQUE, MOHR, AND HAUSMANN'S SOIREES MUSICALES.

The first of three entertainments under above attractive title took place at the Hanover Square Rooms on Thursday last, and a considerable audience attended. M Molique is a violinist of very great ability, with a fine finger, a clear but not very powerful tone, and complete mastery of the finger board; his bowing is less finished, wanting that flexibility of wrist which alone imparts power and brilliancy to performance, but which does not belong to the German school of violin playing; he is therefore to be ranked as a sensible rather than a showy performer, and one utterly disdainful of the tricks and fooleries now a days too prevalent. M Molique is also a clever composer, who, but for the eagerness of the Philharmonic Directors to fish up anything foreign, might have retained a very creditable station amongst the better order of modern musicians, but the said directors having somewhat indiscreetly thrust him forward as a symphonist (either without examining his work or with a woeful misjudgment of its merits) the musical public of London have been set upon trying him by a severer test; and, if it be a dispraise (which we question) M Molique's silver has been found not to be gold. M Mohr is a flautist, capable of all that is most difficult and elaborate upon his instrument; he is also a violin player, and sustains correctly, but perhaps rather weakly, the second violin in the quartets. M Hausmann is well known in this country as a violoncellist; his facility of execution has led him to emulate tones and quality of the violin, and thereby to neutralize the more substantial properties of the instrument, so essential in concerted performance; he, however, as well as his colleagues, is an artist possessing talents of a very superior order. With these is associated Mr. Hill, the well-known tenor player, whose ability for the duty undertaken we consider to equal and perhaps to surpass that of either of the parties concerned. Such are the rivals of our old friends of the established Quartet Concerts. Comparisons are said to be odious, but we are forced upon comparing the aggregate merits of the two quartets, and without to detract one particle from the just value of the present party, or wishing to pronounce their competitors as perfect quartet players, we must be permitted to award the preference to Messrs Blagrove Gattie Dando and Lucas.

The performance opened with Mozart's well known C minor quartet; it was very well played especially in the last movement, which was rendered with unusual sprightliness and spirit, though even here the characteristics of M Molique's playing deprived the lovely cantabile episode which is wont to charm all hearers, of that more poetical expression with which we have accustomed to hear it given by professors practiced in a larger system of bowing and (if we may be allowed the expression) a warmer tone of colour. M. Mohr played a flute fantasia, full of all sorts of difficulties, with an ease that reconciled them into mere pastime. Beethoven's A minor Sonata for pianoforte and violin concluded the first part; it was capitally played by

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<sup>16</sup> The Musical World, Vol. 17, no. 20 (May 19, 1842), p. 158

Madame Dulcken and M. Molique with far less of the cruel changes of time, pauses unmarked, mis - we beg pardon, new readings, and other abominations to which recent custom has given license and fashion has afforded toleration. The lady with her usual vivacity was ever and anon upon the verge of going astray; but the good-natured inflexibility of her Mentor as constantly checked her feminine proneness to err and lured her triumphantly along path of rectitude and musical virtue. To us, this was the crowning performance of the night and the burst of applause at its conclusion was a convincing proof that Beethoven - poor uncredited mortal - was indeed a tolerably correct judge of what he wrote and intended.

The second part commenced with an MS quartet of M Molique, which naturally excited a lively interest in the company. It is a clever production, and was very cleverly played; it is happily conceived, and well written for the instruments; it is a pretty bouquet of art, but it wants the odour of genius; it is not plagiarical, but it is full of suggestive reminiscences; it might have been written by Haydn or even Mozart had they lived till now and forgotten their native ardour and passion; but assuredly it could not have been written at all had they not been born and had they not left us precious things, to imitate though not to equal, and we are of the opinion that, with the exception of the very pretty scherzo, the quartet will leave no very lasting impression on the minds of its hearers. The last instrumental piece was a series of variations on the air generally known as “Weber's last Waltz” executed by M Molique; it was a most capital piece of fiddling free from affectation; neat, delicate, and perfect. ....The second soirée will be given on Thursday next<sup>17</sup>.

The review from the *Athenaeum*, excerpted below, is even more enthusiastic, almost entirely positive, with nothing negative about Mohr’s violinistic skills (although also with no mention of his flute fantasia.)

#### Herr Molique's QUARTETT CONCERTS

In spite of the attractions of the birth night, the first of these meetings on Thursday week, was very well attended, and deservedly so - since our prognostications were fulfilled and some of the best quartett playing Londoners have ever heard was enacted by violinists Herr Mohr & Hausmann and Mr Hill. The smoothness, soundness, and spirit of the performance as a whole left very little to be desired, even by those who could “come over” their untravelled brother-amateurs by boasting of the Zimmermann party at Berlin; the Müller quartett at Brunswick; or perhaps best of all, the four by directed Herr David at Leipsic. ....<sup>18</sup>

A much later source (1886) notes a contemporary advertisement from the *Dramatic and Musical Review* of May 7, 1842, which mentions an upcoming benefit concert on May 20 (the night following the first soirée by Molique), which includes performances by Molique, Mohr, and a very young Anton Rubinstein.

.... The advertisement refers to a forthcoming concert May 20 in aid of the afflicted and distressed members of an institution known as the Choral Fund. Among the artists announced to appear are found the names of Madame Caradori-Allan, Miss L. Pyne, Miss M.B. Hawes, Mr. Wilson, Mr. H. Russell, and Mr. H Phillips, vocalists; Mr. Molique was to perform a

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<sup>17</sup> *The Musical World*, Vol. 17, no. 21 (May 26, 1842), p. 164

<sup>18</sup> *The Athenaeum*, May 28, 1842 p. 483

fantasia on the violin; Herr Mohr, a fantasia on the flute; and -crowning attraction- “Master Antoine Rubinstein (eleven years of age) from Moscow, his first performance in this country, pupil of M. Villoing, a concerto on the pianoforte”.<sup>19</sup>

A post-facto report on the dinner with the Melodists was published in the *Musical World*, and informs us that not only did Benedict, Puzzi, and Mohr dine, but they also performed for the assembly.

#### MUSICAL INTELLIGENCE

Metropolitan Melodists.

This truly harmonious and social Society held its fifth meeting on Thursday last when upwards of sixty gentlemen dined at the Freemason's Tavern, B. Cabbell, Esq., in the Chair. The following professionals were present: Messrs. Bishop, Parry, Parry Jun., Allen, Terrail, Wilson, Blewitt, Hatton, .....[etc. etc.] also Mr. Benedict, pianoforte, Signor Puzzi, horn, Herr Mohr, flute, who performed most admirably on their respective instruments, and several glees & c & c were well sung .....<sup>20</sup>

The second Molique, Mohr and Hausmann soirée would take place on June 2.

MESSRS MOLIQUE MOHR AND Haussmann's Second Soiree Musicale will take place at the Hanover Square Rooms in the presence of HRH the Duke of Cambridge on Thursday June 2 for which Miss Adelaide Kemble is engaged. ....<sup>21</sup>

Earlier that day (“at two o'clock precisely” Mohr participated in the concert of Miss Dorrell and Mr. W. Dorrell, professors at the Royal Academy, which took place at the Queen's Concert Rooms, Hanover Square. It was reviewed extensively in the *Musical World*, with the program including the Hummel military septet, the piano concerto no. 2 of Sterndale Bennett, and Mohr's contribution, about which the critic writes “Mr. Mohr played a trivial fantasia on the flute very cleverly; and thus much for the instrumental part of the entertainment.”<sup>22</sup>

About the second soirée, the *Musical World* writes:

MM MOLIQUE MOHR AND HAUSMANN'S SOIREES.

The second of these performances took place on Thursday last at the Hanover Square Rooms, and was honoured by the presence of a numerous audience including Duke of Cambridge and many distinguished amateurs and professors. The concert was exclusively German, so much so, that the gentleman who unwittingly “nodded off” on the bench before us, might well, on being roused by the applause have fancied himself in the salon of the Schonbrunn gardens a little somnolent from the imperfect indigestion of his fried chicken and asparagus. ....

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<sup>19</sup> The *Monthly Musical Record*, Volume 16, Aug 1, 1886, p. 174

<sup>20</sup> The *Musical World*, Vol. 17, no. 22 (June 2, 1842) p. 172

<sup>21</sup> The *Musical World*, Vol. 17, no. 21 (May 26, 1842) p. 168

<sup>22</sup> The *Musical World*, Vol. 17, no. 23 (June 9, 1842) p. 179



Two quartets were performed by “the three” and their very able colleague, Mr. Hall; the former, a second novelty, composed by Molique – clever, well-constructed, and quite unobjectionable, but wanting in passion, originality, and colouring -- an elaborate pencil sketch, a finished reminiscence of some of the great musical painters, whom Herr Molique may have, and we certainly have studied before. Mr Hausmann played a well-known fantasia on the violoncello with his usual dexterity in the higher and arctic latitudes of his instrument. A trio of Weber, a somewhat jejune affair but Weberish throughout, and consequently interesting, was well played by Messrs Mohr Benedict and Hausmann; the former as flautist deserves to rank very high, and his performance in this trio was calculated to afford far more pleasure to his hearers than flute evolutions in general; it was a full development of the mellow tones and dulcet qualities of the instrument which was made to fulfil its legitimate station by sustaining and prolonging the notes of the melody in the most effective manner without hyperbolical ornament, or attempt at impossible things. Herr Mohr likewise proved himself an excellent violinist by the clear and efficient style in which he executed the second violin part in the quartets; he is a rare example of musical ambidexterity.....<sup>23</sup>

Here, notably Mohr’s flute feature is not a solo, but the extensive (over twenty minutes in length) Trio in G minor, op. 63, of Carl Maria von Weber, played with Julius Benedict as pianist, and the critic makes a special point of noting that Mohr is equally skilled as both violinist and flutist.

Two days later, there was a review of the second soirée in the Athenaeum.

#### CONCERTS OF THE WEEK.

However eminently compression may be demanded by the present of musical affairs, the *Second Quartett Concert of Herr Molique* and his party must be substantially noticed, so completely does it stand out in relief among the other chamber concerts we attended here. Herr Molique's MS. Quartett in E flat is a work much more likely to find acceptance than its predecessor, if only for the simple reason of its being in the major key; a mode too mournfully forsaken by modern composers in hope of concealing absence of fresh idea by the wailings and spasms of the more lugubrious scale. But beyond this “short and easy requisite”, the directness of purpose, ingenuity of contrivance, and amenity of melody in this quartett dispose us to rank it as foremost among its author's works – the quaint and individual rondos to his concertos not forgotten. Passing perforce the great attraction of Miss Kemble’s singing, another instrumental feature of the concert was Weber's trio for pianoforte, flute, and violoncello. In this Mr. Benedict suffered cruel wrong from the hollow and metallic timbre of his pianoforte; but Herr Mohr distinguished himself as one of the attractive players we recollect upon an instrument generally little more engaging or expressive in tone than the stop of an organ. The trio, be it noted, has in itself beauty sufficient almost to carry off bad playing. The crowning treat however was Beethoven's Second Razumouffsky Quartett; his very finest, unless it be the grand one in E flat, which we hear is to be given at the last of these delightful meetings..... This work was admirably performed; supposing that Herr Molique might be exceeded in the breadth, grandeur, and fire demanded; his soundness of judgment calm certitude of tempo and thorough mastery over all the *surprises* to which his executive power may be subjected made themselves felt from first to last; and he was thoroughly well supported by Messrs. Mohr Hill and

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<sup>23</sup> The Musical World, Vol. 17, no. 23 (June 9, 1842) p. 179

Hausmann the two middle parts of the quartett coming out with a fulness of sound and neatness of finish indispensable to the entire contentment of the ear<sup>24</sup>.

The social and musical prominence of the event is confirmed by the fact that a week later the publishers Wessel and Stapleton took out an advertisement noting that they had published the compositions heard at the soirée.

#### MOLIQUE'S SECOND SOIRÉE

WESSEL and STAPLETON beg to announce they have published the following Compositions which wereperformed at M Molique's Second Soirée Musicale last Thursday.

#### SONGS

Spring is returning (Frühlingslied) by MENDELSSOHN Sung by Miss ADELAIDE KEMBLE  
Encored

The mighty trees bend (Die junge Nonne) by SCHUBERT sung by Herr KROFF Encored

My repose is fled (Gretchen am spinrade) from Faust by SCHUBERT sung by Miss ADELAIDE  
KEMBLE Encored

Bird fly from hence (Voglein mein Bote) by Molique sung by Herr KROFF. ....

#### COMPOSITIONS

Grand Trio in G minor Op 63 for pianoforte flute violoncello by WEBER performed by Messrs.  
BENEDICT, MOHR and HAUSMANN

Fantasia on Swiss Melodies for violin and pianoforte Molique performed by M MOLIQUE

Quartet in E minor for two violins viola and violoncello by BEETHOVEN No 2 of the Razumoffsky  
set performed by Messrs MOLIQUE MOHR HILL and HAUSMANN.<sup>25</sup>

Two days later, on Saturday, June 4<sup>th</sup>, Molique, Mohr, Hill and Hausmann were among the forces joining the pianists Thalberg and Kiallmark. Here Mohr was performing solely as violinist.

#### QUEEN'S CONCERT ROOMS HANOVER SQUARE

MR THALBERG WILL PERFORM AT MR KIALLMARK'S GRAND MORNING CONCERT,  
Saturday June 4<sup>th</sup>, in addition to the following eminent artistes:

Madame Stoeckel Heinefetter, Miss Williams and Miss A. Williams, Herr Staudig and Herr Kroff.

Instrumental: MM Molique, Mohr, Hill, Hausmann, Harper, Lazarus, Richardson, and Dragonetti.

Harp, Mr .Frederick Chatterton. Concertina, Signor Giulio Regondi.

Mr Thalberg will perform a fantasia and a grand duet for two Pianofortes with Mr Kiallmark and Mr Kiallmark will also perform Hummel's Septour Militaire. To commence at Two o'clock Conductor, Mr, T Cooke.<sup>26</sup>

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<sup>24</sup> The Athenaeum, June 11, 1842, p. 531

<sup>25</sup> The Musical World, Vol. 17, no. 23 (June 9, 1842) p. 183

<sup>26</sup> The Musical World, Vol. 17, no. 22 (June 2, 1842)p. 176

On June 9, Mohr appears once more, as one of the supporting artists in a concert given by the basso Joseph Haigh. To my knowledge this is the only English source in which Mohr is identified as being based in Frankfurt; we also learn that Hausmann had a position as cellist to the Duke of Cambridge (a title granted by George III in 1801 to his seventh son, Adolphus (1774-1850), who held it to his death).

## JUNE 9

### ASSEMBLY ROOMS, KENNINGTON.

MR. JOSEPH HAIGH has the honour to announce to the Nobility, Gentry, and his Friends that he intends giving a Grand Concert of vocal and instrumental music at the above Rooms on THURSDAY EVENING, JUNE 9<sup>th</sup>, 1842. Vocal Performers - Miss Romer, Miss Betts, Miss Bassano, Miss Binckes, Miss Galbreath, and Miss Dolby; Mr James Bennett, Signor A. Ferrari, Mr. Joseph Haigh, and Mr John Parry. Instrumental performers - Grand Pianoforte, Miss Binckes. Harp, Mr J. Balsin Chatterton. Flute. Herr Mohr (the celebrated flute player from Frankfurt.) Violoncello, Herr Hausmann (Violoncellist to HRH the Duke of Cambridge.) Conductor, Mr G.F. Harris .....<sup>27</sup>

The third and last of the soirées received a considerably briefer review. Notably, Hausmann was heard in the third Beethoven cello sonata, in A major, op. 69 (although the critic describes the cello part as accompaniment, the reverse of current practice). Once more, Wessel and Stapleton advertised their publication of works performed at the soirée.

### MUSIC OF THE WEEK

#### MM MOLIQUE MOHR AND HAUSMANN'S SOIRÉES

The last and by far the best of these performances took place on Thursday evening. The principal features were a third MS quartet of Herr Molique, the gem of the three, very nicely played by the composer, Herr Mohr, Herr Hausmann, and Mr Hill, the scherzo of which was loudly and deservedly encored, and a clever song from the same prolific muse for which a similar honour was won by the unaffected singing of Miss Dolby. Mr W.S. Bennett played Beethoven's Sonata in A, accompanied by Hausmann; Molique played a violin fantasia; and Mohr a flute solo ;each with his wonted dexterity. Miss Lucombe also received considerable applause for her correct and pleasing singing; and Beethoven's No 10 quartet in E flat was capitally played<sup>28</sup>.

[Advertisement]

#### MOLIQUE'S NEW SONGS

Oh that my woes were distant and They stand around and gaze at me (the song of the Hurdy gurdy Girl) sung with enthusiastic applause by Miss DOLBY at the Third Soirée of Molique Mohr and Hausmann and at the Concert of Mr Joseph Haigh.

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<sup>27</sup> The Musical World, Vol. 17, no. 22 (June 2, 1842) p. 175

<sup>28</sup> The Musical World, Vol. 17, no. 25 (June 23, 1842). p. 197

WESSEL and STAPLETON Publishers of all the works, Vocal and Instrumental, of Molique.  
67 Frith Street, Soho square<sup>29</sup>

Finally, it is interesting to note that the general-interest publications the *Frankfurter Konversationsblatt* and *Der Humorist* (Vienna) issued the same text reporting on the success of the three Germans in London.

Musical News.

(Concerts in London).

At this moment, the admirers of classical music in the capital on the Thames are enjoying a rare artistic treat with the soirées musicales of Messrs Molique Mohr and Hausmann. All the London papers speak very highly of the masterfully performed string quartets of the aforementioned; the Times has the following to say::

"One of the best chosen and most excellently performed concerts we have ever heard was given last Thursday in the Hanover Square Rooms by Messrs. Molique Mohr and Hausmann. With Mr. Hill, viola, they played Mozart's Quartet in C No. 8 most delicately and in particular their Adagio was of an extraordinarily noble style. Beethoven's famous Sonata for Violin and Piano, dedicated to Kreuzer, was brilliantly performed by Mr. Molique and Madame Dulcken and reward by the numerous assembly with well-deserved applause. Mr Molique also played variations on an Austrian melody to rapturous applause, and his solid playing attested to the fact that he was a violinist from the best school. Mr Mohr, after taking over the second violin in the quartets and making a significant contribution to their success, surprised us afterwards with variations on the flute in such an exceptionally beautiful style that we can hardly remember having heard anything better. His tone is extremely delicate and rounded, his playing is quick and brilliant without betraying the slightest effort, and his taste testifies to a classical education; in short, we may count him among the leading luminaries on this lovely instrument.<sup>30</sup>

Evidently, Mohr returned to Frankfurt at some point prior to 1845. There is a brief note from *Didaskalia* dating from late 1842 which mentions a student of a Hr. Mohr who is performing a Rode concerto. This gives us a hint that it is indeed Mohr, the flutist/violinist, since a report from 1854 specifically mentions a Rode concerto as being part of his repertoire. The concerto mentioned here is the seventh concerto, in A minor, op. 9, dating from 1803.

A young man, Mr Herrmann, a pupil of the esteemed musician Mr Mohr, performed a violin concerto in A minor by Rode with praiseworthy skill and dignified expression, and Mr Aloys Schmitt jun showed himself to be a promising young pianist. The large audience spoke favourably of the artistic achievements of this musical evening's entertainment<sup>31</sup>.

A report on the activities of the Musikverein in Hanau published 1845 (Hanau is part of the metropolitan along the Main River, about fifteen miles east of Frankfurt)

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<sup>29</sup> The Musical World, Vol. 17, no. 25 (June 23, 1842). p. 199; and Vol. 17, no. 26 (June 30, 1842), p. 208

<sup>30</sup> *Frankfurter Konversationsblatt*, June 24, 1842, p. 687. The same text also appears in *Der Humorist*, vol. 6, no. 130 (July 1, 1842), p. 528/

<sup>31</sup> *Didaskalia*, volume 20, no. 333, December 3, 1842

mentions Mohr as one of the soloists participating in a soirée in October (apparently 1842, but it is not clear from the source) led by the violinist Adolph Gollmick (1825-1883). This seems to be the only source that reports Mohr playing a composition by another flutist (apparently the Variations Brillantes, op. 22, of Th. Boehm).

October 14

Musikalische Soirée by Adolph Gollmick from Frankfurt.

First Part

1 Four part Lieder by Mendelssohn performed by Miss Capitain, Miss Kratky, Mr. Caspari, and Mr. Pischek.

2 Fantasy for Violin by Ghys played by the concert-giver.

3 Terzett from La Villanella Rapita by Mozart performed by Miss Capitain, Mr. Caspari, and Mr. Pischek.

4 La veglia (Das Ständchen) by J. Benedict sung by Miss Capitain

5 Arie from the Nachtlager zu Granada and die 3 Liebchen, Ballade by W Speyer, performed by Mr. Pischeck.

6 Variations brillantes for the flute by P Böhm, played by Mr. Mohr.

Second Part.

1. Closing quartet from Gluck's Iphigenie in Aulis, performed by Miss Capitain, Miss Kratky, Mr. Caspari, and Mr. Pischek.

2. 3 Concert Etudes for Piano played by the concert-giver.

3. Romance from Guido und Ginevra performed by Mr. Caspari.

4. Duett from La Gazza Ladra, performed by Miss Capitain and Miss Kratky.

5. Air vârie by Beriot played by the concert-giver.<sup>32</sup>

In 1844, a review of a collaboration between Moscheles and Mendelssohn in Frankfurt (originally published in Frankfurt in late September in *Didaskalia*, and then republished twice elsewhere) mentions Mohr second in a list of supporting artists that begins with violinist Guhr (the kapellmeister of the opera orchestra in Frankfurt), and ending with the noted contrabassist Sachar, also active in Frankfurt<sup>33</sup>.

## 1845

In 1845 we find two items in the press that both give us a first initial, if not a first name, for Mohr, and distinguish him from another Mohr, Th. Mohr, a violin soloist, also active in Frankfurt. Th. Mohr is reported in January 1845 in a Viennese periodical (correspondence from Frankfurt, dated December 15 (1844)) as performing Artot's

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<sup>32</sup> *Zeitschrift für Deutschlands Musikvereine und Dilettanten*, Volume 73 (1845), p. 154.

<sup>33</sup> *Didaskalia*, September 29, 1844; *Allgemeine Wiener Musik-Zeitung*, vol. 4 (Oct 8, 1844), p. 484; first paragraph also in *Der Humorist*, vol. 8, no. 240 (October 3, 1844) (quoting "Didaskalia", p. 960

Fantaisie brillante with unforgettable calm and security, together with a beautiful full tone”.<sup>34</sup> This could well be Theodor Mohr (1826-1903), a student of Carl Guhr in Frankfurt.

A few months later there is a report in *Didaskalia* on a benefit concert for those affected by the disastrous flood of March 31, 1845. Here -both- Th. Mohr and B. Mohr appear, the former with the same Artot work (the subtitle for the *Souvenirs de Bellini*, op. 4 is “*Fantaisie Brillante*”), and the latter playing variations for the flute.

#### Frankfurt

Musical evening entertainment for the benefit of fellow citizens affected by the flood

This took place a few days ago. Our *Liederkranz* had organised it and it was pleasing to see art and humanity once again working together in harmony, as is often the case here. In addition to the various vocal performances of the *Liederkranz*, which were performed with precision, we also heard several attractive instrumental pieces. Mr Th Mohr played Artot's beautiful violin solo *Souvenir de Bellini* and gave an unmistakable demonstration of his progressing musical studies and his solid playing, based in thorough schooling. Mr B. Mohr executed variations for the flute with time-tested virtuosity.<sup>35</sup>

Mohr, the flutist, appears twice more in the surviving sources. He is mentioned (Mohr, flute) in a list of Frankfurt musicians in the *Neue Zeitschrift für Musik* from 1852<sup>36</sup>; he is mentioned with praise in a survey of musical activities in Frankfurt from 1854. The correspondent begins by mentioning recent appearances by Hector Berlioz and Therese Milanollo; discusses local piano pedagogues, a harp teacher, singing teachers, and then members of the orchestra. Mohr was evidently no longer an orchestral player, since he remarks “outside this circle, Mr. Mohr is an excellent flutist, who also knows how to fiddle [geigen] his Rode concerto with skill and understanding”.<sup>37</sup> After this, Mohr vanishes into the sands of time.

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**Post-scriptum:** The number of accepted given names that begin with B in German is very small, and indeed the only one in common use is Bernhard. There was indeed a Bernhard Mohr active as a music-teacher in Frankfurt at least as early as 1843. His violin student Friedrich Hermann, born in Frankfurt in 1828, went on to the Leipzig Conservatory (1843-1846), took a position in the orchestra there, and finally became professor of violin at the

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<sup>34</sup> *Wiener Allgemeine Musik-Zeitung*, Volume 5, no. 1, January 2, 1845, p. 3

<sup>35</sup> *Didaskalia: Blätter für Geist, Gemüth und Publizität*, Volume 23, no. 103 (April 14, 1845); also *Wiener Allgemeine Musik-Zeitung*, Volume 5, no. 56, May 10, 1845, p. 223

<sup>36</sup> *Neue Zeitschrift für Musik*: vol. 37, no. 22 (Nov. 26, 1852), p. 227

<sup>37</sup> *Neue Zeitschrift für Musik: das Magazin für neue Töne : gegr ...*, Volume 40 (1854), p. 441.

Conservatory<sup>38</sup>. His full name was Joh. Bernhard Mohr; he is listed in city directories in Frankfurt in 1852 (music-teacher, Bleichstrasse 25<sup>39</sup>), 1858<sup>40</sup> (music-teacher, Buchgasse no. 16, to which he had just moved), in 1874, still at the same address<sup>41</sup>. Is this the same B. Mohr? It is at least possible.

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<sup>38</sup> Handlexikon der Tonkunst (1873), vol. 1, p. 439.

<sup>39</sup> Staats- und Adreß-Handbuch der Freien Stadt Frankfurt

<sup>40</sup> Intelligenz-Blatt der freien Stadt Frankfurt, Part 2 (May 1858);

<sup>41</sup> Adressbuch von Frankfurt am Main (1874), p. 250.