Soft lips on cold metal: female brass soloists of the 19th and early 20th centuries

Gavin Holman – September 2019 (updated)

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

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

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

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

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

The Graphic, London, November 1896: “Women and Wind Instruments - There can be no doubt, however much the innovation may be deplored, that the playing of wind instruments by women is slowly and steadily on the increase. The performance of a quartet of lady cornet players [the Park Sisters] was a familiar feature at the recent season of
Promenade Concerts, and it is a notorious fact that in more than one amateur orchestra young ladies are invading the woodwind department, hitherto the exclusive monopoly of the sterner sex. Indeed, it is credibly reported that ladies are already beginning to play the trombone! This is really too shocking, for the woman who will play the trombone is capable of any atrocity. Under a patriarchal government so Amazonian an exploit would be impossible, but in another ten years we shall doubtless have grown reconciled to an innovation which is calculated to extinguish the last faint flickering embers of chivalry”.

From - Rossiter, Will - The Art of Kissing: Curiously, Historically, Humorously, Poetically Considered - J.S. Ogilvie Publishing, New York, 1902 – “Very peculiar is the kiss of the female cornetist. A young man who had attended a concert gives his experience. “I had known her in childhood, when we together hunted the same schoolmaster with bean-blowers, and at the conclusion of her cornet solo I greeted her for the first time in several years. Of course we kissed each other impulsively. Good heavens! That was my mental exclamation. I felt as though I had been hit with brass knuckles or smacked by a cast-iron image. I instinctively pressed my handkerchief to my benumbed mouth, and looked for the weapon with which I had been assaulted. It was the girl’s kiss, however, that I had felt. Good playing on the cornet depends upon the amount of inflexibility which can be imparted to the upper lip. Hers had become fairly adamantine.”

Here, I have collected some information and images of the female brass solo musicians of the past. Nearly 300 are identified here, but many are, sadly, anonymous (at least for the time being), and others have few details to accompany their name. However, I am sure that others will be able to add to this in future. There is increasing interest in the contribution of women in the history of music, and researchers are adding to our knowledge each year.

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Female brass soloists

**Aimee, Petel** - a young girl cornetist who performed in the vaudeville event at the Park, Charlotte, North Carolina in August 1901

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

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

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

![Image of cornetist](image.png)

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

**Avery, Jessie** - a trombone soloist performing as a guest with the Jones Musical Family at the Turner Opera House, Muscatine, Iowa in October 1892

**Babel, Mattie** – See: *Mattie Belding*

**Barnard, Helen** - The foremost lady cornetist in the country - as she was styled when performing as part of Eugene Laurant and Company at the Lyceum Association’s attractions, Opera House, Greenville, South Carolina in February 1917; and at Athena, Oregon in April 1918

**Baugh, Ida Pearl** - a trombone soloist performing with Baugh’s Negro Band at the Big Reunion and Fall Festival, Anderson, Missouri in August 1917
Beelman, Grace - a cornet soloist from Dayton, Ohio, performing in 1900, who also composed music.

Belden, Miss - a cornet soloist appearing with Old John Robinson’s Union of Shows at Riley, Kansas in April 1882

Belding, Mattie - The famous "Cowgirl Cornetist", who toured as a double act with her supposed husband, A.O. Babel (the "Cowboy Pianist") in the late 1880s. She was also known as Mattie Babel. She was presented with a gold cornet, valued at $850, by G.C. Conn of Elkhart, Indiana, in October 1887.
Berger, Anna Teresa (1850-) - She was an early prominent lady cornetist. In 1862, she toured as a child with the Carter Zouave Troupe (perhaps the first female brass band). In 1878 she led the Berger Family Troupe, which also included Alice Kellogg (trombone soloist). From Jackson, Michigan, she married Leigh Lynch in early August 1879 - thereafter sometimes known as Anna Berger Lynch. Having left the Berger Family Troupe, for a while during 1879 she performed under the pseudonym of Beulah Merton – at G.B. Bunnell’s Dime Museum, 430 Fulton Street, Brooklyn, New York, in March 1879, and Shelby’s Adelphi, Buffalo, New York, in October 1879. Later that year, in December, having fully disbanded the Berger Family, she took up with the “Helen Potter Pleiades” travelling amusement show. When her daughter Annie Marie was born she gave up the stage and settled down. Sadly her child died suddenly, at the age of eight, from diptheria, in 1888. Anna resumed her musical career thereafter. She toured Europe in 1889, performing at Covent Garden, and London’s Promenade concerts. She dazzled her audiences with spectacular performances. She performed successively for fifty nights and accepted offers from France, Germany, and Russia. It is most unique that Russian offers were made, since most of the imported musicians in Russia at this time were of German descent. In 1875, she studied with Matthew Arbuckle.
Berghuis, Mary M. (1873-1943) – Lived in Kalamazoo, Michigan - born Mary Spohn. A cornet soloist

Bernow, Mary – A German cornet soloist performer who also was a singer and “speed painter” – active in the European theatres and vaudeville in the late 1890s and early 1900s
Biggs, Linnie – A cornet soloist, who started her career on the stage with the Biggs Concert Company (and brother Earl), performing at the Opera House, Keytesville, Missouri, in December 1890. She performed at the YMCA New Years Reception at Kansas City, Missouri, in January 1897; Calvary Baptist Church, Kansas City, in February 1897; at Troost Park, Kansas City, Missouri, in August 1898, as a guest soloist with Lenge’s Military Band. In 1898 she had made over 20 recordings for the Kansas City Talking Machine Company - their catalog states, "These cornet solos are the first we have ever listed as played by a female. They possess the distinct tones of the cornet as played by a master hand and with variations as only can be made by an artist." Titles included "Electric Polka" (1101) and "Surf Polka" (1107). In September 1899 she appeared at Troost Park and the Weir Opera House.

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

Blanche, Dora - She was not a brass soloist, but obviously excelled on percussion
**Bledsoe, Lily** - She was a cornet soloist from Toronto, Canada and enjoyed the Levy mouthpiece. In 1899, she endorsed the Conn Wonder Cornet. Billed as "America's premier lady cornetist" when performing at the Cosmos Theater, Washington DC, in July 1910. Also appeared in advertisements as Lillian Bletso

**Boardman, Bertha** (1872-1904) - Cornet soloist from Somerville, Massachusetts, she appeared at the Grand Opera House, Boston, Massachusetts, in May 1891; and on the bill at the Bijou Theater, Washington DC, in May 1899; and at the Grand Opera House, Wilmington, Delaware in November 1903. Also appeared under the name Bertha Boardman Elton after her marriage. Her father, Daniel W. Boardman was the founder and leader of Boardman’s Band in Somerville

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

**Boulon, Emily** - Cornet soloist appearing at Jackson’s Hall, San Bernardino, California, in February 1887. She started playing the cornet and was part of the Boulon Family Band, which included her father Paul and her mother Noonie Boulon (who was “acknowledged as the champion tuba player of America”), at Ukiah, California, in 1879. The family also performed at the Walker Opera House, Salt Lake City, Utah, in June 1883
Bower, Rose – a cornet soloist from North Dakota, who was involved in the women’s suffrage movement. She studied at the New England Conservatory of Music, the Columbia School of Expression, and was a pupil of Weldon, of Chicago, the “master cornet teacher”. She was also heavily involved with the National Woman’s Christian Temperance Union, speaking and performing at meetings, demonstrations and rallies across the USA.

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

Brand, Charlotte - a lady cornetist who appeared at the grandstand at the Winston-Salem Fair, North Carolina, in September 1916; and at the State Fair, Raleigh, North Carolina in September 1919

Brandon, Freda - Cornet soloist, married to Fred Brandon, who toured in New Zealand and Australia in the early 1900s - joining Bain’s Gaiety Company at Hobart, Tasmania in August 1905. In November 1908, on hearing of her engagements in the USA, the following poem appeared in "The Truth", Brisbane: "Freda! You won’t really leave us?
Report says you have Yankee dates, Egad! but your absence would grieve us, Don't skedaddle away to the States! Australia would ask of you Freda. But one favour - this - don't go away! Remember now, Freda, we need a - A promise from you, that you'll stay, Now, don't go away, Freda Brandon, Delighted we'll be, if you'll stay. Oh! this trip that you think of, abandon!! Now, Freda, please don't go away!!” As “The Musical Brandons” the couple toured the USA in 1909, appearing at the Majestic Theater, Sioux Falls, South Dakota, in May 1909

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

**Bunkirk, Connie** - a lady cornetist who appeared at Harris’ Museum, Cincinnati, Ohio in June 1884

**Burroughs, Anna** – She resided in Marysville, Kansas and had played the cornet since the age of 10. “Champion lady cornetist of the world”. She was performing professionally from 1889. She led a ladies’ military band at the Grand Opera House, New Haven, Connecticut, in September 1896 (this band had carried off first prize in the band tournament of the Dakotas in 1891). She performed at the Opera House, Hutchinson, Kansas, in October 1890; with the Modoc Minstrelsy at Garfield Park, Topeka, Kansas, in August 1895; as a guest soloist with Kissel’s Summer Garden Ladies’ Orchestra at Indianapolis, in September 1897; as a soloist with Schumann’s Chicago Orchestra at Wichita, Kansas, in October 1897

**Burt, Josie B.** - a young girl cornetist who performed with the Beedle & Prindle Pleasure Party at the Opera Hall, Barton, Vermont in September 1884
Bushnell, Marion Lord - a young girl cornetist from Brooklyn, New York, graduate of the Berkeley Institute, performed at the institute in March 1915; at 283 Park Place, Brooklyn (her home) as a member of the Charnis Quartet in May 1915. She joined the Edna White Trumpet Quartet in September 1917. She was a member of the Gloria Trumpeters and the Aida Quartette. She was a direct descendant of the submarine inventor David Bushnell and became engaged to Howard Ernest Wheeler in November 1918.

Butland, Veta - a lady cornetist who was seeking a position with an orchestra in Boston, Massachusetts, in February 1918. She lived at 60 Warrenton Street, Boston, telephone Beach 4803-J.

Butler, Helen May (1867-1957) - The daughter of Lucius Abbott and Esther Butler, she became known as "A Woman of Many Distinctions." Butler was a multi-talented lady. In addition to being a virtuoso cornetist and bandleader (often called the Female Sousa), she ran for U. S. Senate in 1936. A multi-talented young lady, she studied both the violin (with Bernard Listerman, concertmaster of the Boston Symphony Orchestra) and cornet. In 1891, she formed and conducted the Talma Ladies Orchestra. In 1898, she began conducting the core group of players who were later to become the twenty-five to thirty-five member U. S. Talma Ladies Military Band, also known as Helen May Butler's Ladies Band. Dressed in sharp military-like uniforms, the band played at the Pan-American Exposition in Buffalo, New York in 1901. The band played at Madison Square Gardens for the Women's Exposition of 1902, and in the same
year, performed at the South Carolina Interstate and West Indian Exposition. In 1903, the band played sometimes twice a day, touring the East Coast and the South for a total of thirteen months. Conn instruments were played on and endorsed by Helen and many of her soloists. As a result, C. G. Conn gave all of the members of the band Conn instruments at their performance at the St. Louis World’s Fair in 1904. Her band performed the same music as Sousa and all of the other bands led by outstanding male bandmasters, and also performed music by Butler. Published in 1904 by Ingram, and arranged by Richter, her *Cosmopolitan America March* became so popular that it became the official march of the National Republican Party during Theodore Roosevelt’s Presidential Campaign of 1904. During the summer concerts in Willow Grove, her band shared the stage with Conway, Creatore, Clarke, and Sousa (a personal friend of and inspiration to Butler). After the band broke up around 1912, she settled in the Cincinnati area, and remained the rest of her life in Covington, Kentucky. After her death her uniforms and other memorabilia was given to the Smithsonian Institution in Washington, D. C.

**Caldwell, Lucille** - a cornet soloist who performed as part of the “Gypsy Four” at the Palm Theatre, Leavenworth, Kansas in April 1911. She had been a soloist with Sousa’s Band

**Carnes, Esther** - a cornet soloist from Montrose, Iowa, who toured with her partner cornetist Zola Pickard.

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

**Carumann, Ann** - a trombone soloist who appeared with the Bradley-Noe Lady Orchestra, of six musicians, with the Big Bittner Company at the Air-Dome Theatre, Sapulpa, Oklahoma in August 1909.
Casner, Martha - a solo cornetist from Montoursville, Pennsylvania, performing in 1901.

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

Cheatham, Allie - a solo cornetist who appeared with the “Whistling Prima Donna” Laura McCorkle and the Whistler Company at South Bend, Indiana in 1889, having previously toured with the Alba Haywood Concert Company.

Clarke, Ida R. (1872-) - She was a child prodigy, who allegedly began her career in Chicago at age thirteen performing at Hickory Point Church, Chicago on July 4, 1885. However there is a report of her (or a young namesake) performing as a soloist with the Lily Runais Parlour Opera Company at Crawford's Opera House, Topeka, Kansas, in November 1884 – where she “proved a delightful surprise, as it was not supposed that one so young could become so proficient on that instrument. She plays with professional skill and judgement and was several times recalled.” She performed at the Presbyterian Church, Woodstock, Illinois, in October 1886; with the Ida Clarke Concert Company at Columbus, Nebraska in October 1887; at the Jackson Street Rink, Saint Paul, Minnesota, in May 1889; at the Harris Theater, Saint Paul, Minnesota, in September 1889; at the Recital Hall, Saint Paul, Minnesota, in June 1890. She married Alfred H. Stringe, of the Tobey Furniture Company, on 31 December 1891.

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

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

Clever, Annice (1896-1950) – A cornet soloist, born Annice Wooley in Bingley, Yorkshire. Lived in Keighley.
Colangelo, Vita - A cornet soloist who performed at Lincoln Park, Philadelphia, Pennsylvania in May 1917, on the same bill as the Boston Band.

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

Coleman, Alice - A cornet soloist who was based in Carlisle, Pennsylvania. She appeared with her sisters, Louise and Clara, at Piper’s Opera House, Gold Hill, Nevada, in July 1874 as part of the “Coleman Sisters” (which occasionally included their other sister Millie); also at the Opera House, Wheeling, West Virginia in September 1877. The sisters joined the Berger Family Company for an overseas tour during 1877, visiting Havana, Cuba and Mexico. Alice was also proficient on the xylophone and banjo. Appearing on her own at Sprague’s Olympic Theater, Chicago, Illinois, in November 1880; as part of Tony Denier’s Humpty Dumpty Troupe performing at Leubrie’s Theater, Memphis, Tennessee, also at Knoxville, in January 1881; Wilmington, Delaware in March 1881; Ottawa, Illinois, and Harper’s Theater, Rock Island, Illinois, in June 1881. She appeared with the Fay Templeton Comic Opera Company at the Theater, Richmond, Virginia, in September 1881; Boyd’s Opera House, Omaha, Nebraska, in October 1881; the Opera House, Saint Paul, Minnesota, in November 1881; toured with her own Alice Coleman Concert Company in 1883; and many more. She married Charles Petit, another famous cornet soloist, who was touring as leader with the Gilmore Band in the mid-1880s. She was later known as Alice Coleman Petit.

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

Colby, Cricket - She was a lady Cornet Soloist with Will and Cricket Colby’s Vaudeville Show, performing at the Syndicate Hall, Brunner, Texas, in February 1897; Garfield Park, Topeka, Kansas, in May 1899; Dockstader’s Theater, Wilmington, Delaware, in February 1900. With her husband, Will, she also performed with her daughter Topsy and son as part of the troupe. She performed on a Conn "Wonder Cornet."
**Cook, May** - California's "Star Lady Cornetist" - performed at the Congregational Church, Sacramento, California, in October 1893; the Orpheum, San Francisco, in October 1894. In 1895 she supplied the local phonograph agencies in San Francisco with tunes to fill their wax rolls, taking up a salaried position to record music, playing into the large funnels of the phonograph. A contemporary report of the time states “She has a tangle of light hair and a pair of round blue eyes, and is also the possessor of a retroussé nose of somewhat saucy angle. The tones on the rolls of the phonograph last sometimes a month and sometimes a year, depending on the number of times they are exposed for playing purposes and upon how many nickels find their way into the slots”. In April 1899, following a performance at the Cook Opera House, Rochester, New York, two boxes were handed over the footlights to her, which she took to her dressing room. The larger box contained carnations. The smaller, wrapped in rubber bands, was opened by Miss Cook and a copper-head snake, eighteen inches long, dropped out. Her screams brought one of the stage hands who killed the reptile. Strange gifts and letters in similar writing had previously been received and the police were called to investigate.

**Corey, Katherine** – A cornet soloist who appeared on the bill with the London Sports Company at the Palace Theater, Boston, Massachusetts, in September 1898
Corrick, Ruby - Champion lady cornetist - performing with "The Marvellous Corricks" (Corrick family – originally from New Zealand) on tour in Australia - at the Library Hall, Portland, Victoria in April 1906. On reaching England in 1909, following their tour through Australia, Ceylon, India and the Far East, they toured the UK. The family consisted of Professor Corrick, Conductor, Pianist, Violinist, Bass; Madame Corrick, Contralto, Double Bass, Artist; Miss Corrick, Pianist and Accompanist; Miss Amy Corrick, Flautist, Vocalist, Dancer; Miss Ethel Corrick, Violinist, Soubrette, Dancer; Miss Jessie Corrick, Vocalist and Violinist; Miss Ruby Corrick, Champion Lady Cornet Soloist and Mellophone Soloist, Vocalist, and Dancer; Mr. Leonard Corrick, Baritone, Clarionet Soloist, Dancer, and Bio-exert and (Viola); Miss Alice Corrick, the Brilliant Dramatic Soprano. The family even had their own eight horse-power electric engine and dynamo which was carried on all country tours, brilliantly illuminating Halls inside and outside where necessary.
Corson, Cora Youngblood – Tuba and euphonium soloist and leader of Cora Corson’s Instrumentalists – a professional touring brass band of American ladies, active in 1918 and through the 1920s. Cora was the daughter of Jerry and Sarah Youngblood, of Cherokee ancestry, in Republic, Missouri, moving to Anadarko when she was ten years old. Jerry started selling sewing machines, but soon became a musical instrument supplier. Cora learned the cornet at an early age and played with the local Indian band. In 1903, she and some of her girlfriends decided to organize a band to represent the State of Oklahoma at the World’s Fair to be held in St Louis the following year. The businessmen of Anadarko furnished the instruments for the group of twenty-two young ladies and they became a feature at the Oklahoma State building at the fair. It was during this time that Cora met and married a man named Corson, said to have been an Indian Chief, but whose first name – as well as any other particulars about him, remain unknown, and the marriage was evidently very short lived. In 1905, Cora and three of her
Anadarko companions joined Helen May Butler’s band, which was the only girl’s professional band in the country, and within three weeks, Cora became the feature soloist. She had been with the band two years, when J. Leslie Spahn, (who would later become her manager), proposed to place her in vaudeville.

While successful as a solo artist, Cora was not satisfied with her work alone, and contacting her three friends from home, plus two others, the Cora Youngblood Corson Sextette was formed. The next several years of following the vaudeville tour circuit all across the United States and Canada brought many accolades and awards. In 1915, while the group was performing at the Arkansas-Oklahoma State building at the Panama Pacific Exposition in San Francisco, the governor of Oklahoma declared June 3rd to be Cora Youngblood Corson Day. In 1917, the Sextette crossed the Atlantic and entertained the soldiers in the last days of World War I. They performed for camps and hospitals in England, Ireland, Scotland and Wales. After the Armistice was signed, they toured the battlefields of France, Germany and Belgium, entertaining the troops under the auspices of the Knights of Columbus. Cora performed as a musician at the funeral of President William McKinley and at his request, she and her band entertained for President Wilson while he was in Europe following the first World War. She was soloist at the inaugurations of Presidents Harding Coolidge, Herbert Hoover and Franklin D. Roosevelt. In 1928, Cora joined the United States Indian Band, appearing as its feature soloist, until she retired in 1930 to become the wife of Frank Barsanti. She died in 1943.

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

Cora was the only woman ever to play triple tongue solos on the tuba. She also mastered the cornet, French horn, saxophone, harp, trombone, cello, harp, bagpipes and accordion. The "tuba" mentioned in the article, above, was her 36" bell, 62 pound Sousaphone. (There was a patched place on the bell of the horn, made by a piece of shrapnel during an air raid in England in World War I). It is said by family members that the bell was encrusted with precious stones and later lost, during a robbery of the home.
Coupe, Nellie - American "champion lady cornet player of the world" - she toured the UK in 1888/1889 with her husband George (also a cornetist), performing at the Victoria Variety Theater, Bolton, in December 1888; at Dan Lowrey’s Variety Theatre, Dublin, Ireland in January 1889; the Gaiety Theatre, Newcastle-upon-Tyne, in March 1889. She had previously been presented with a gold cornet by President Cleveland at the White House, Washington DC after she appeared there by special request. Back in the USA, they performed with Fisher & Aiken’s Monster Show touring the country in 1890. She also toured with Ringling Brothers’ United Monster Railroad Shows, Menagerie and Museum in 1890. Ringling’s musical department had twenty-eight members, who were all male except the notable “Miss Nellie Coupe, Bugler ahead of Parade and Lady Cornetist.” She was listed apart from the rest of the band members, her name typeset in prominent capital letters.

Cown, Loie - Not a genuine female cornetist - Harold Fieldsend amazed audiences, e.g. at the Theatre Royal, Leigh, Lancashire in July 1914, with his performance as a "lady cornet player" - an accomplished musician, he fooled most of the audience, only revealing his true sex at the end when removing his wig

Cunningham, Bettie – A cornet soloist who was based in Nevada, Kentucky in the mid-1890s

Cunnins, Annie - a solo cornetist who performed with the World’s Fair Minstrels and P.O.S. of A. Band at the Opera House, Freeland, Pennsylvania, in February 1893

Daniels, Nellie (1846-1875) - She was a cornet soloist with Spaulding’s Concert Company in 1873. Performed at Middlebury, Vermont, in February 1874; the Broadway Theater, New York, in April 1874; with her own troupe at the Union Hall, Bellow Falls, Vermont, in January 1875; Central Hall, Chester, Vermont, in February 1875..
Davenport, Ethel - Cornet soloist, late of Sousa’s and Innes' bands, performed on the bill of "Sunny South: the largest and best equipped Floating Theater in the world", Cloverport, Kentucky in June 1906

Davenport, Lena - Cornet soloist, who appeared with the Red Hussar Band and the Jolly Lot Company at Princeton, Indiana, in March 1899

Davison, A. Ethel - A cornetist from Mt. Pleasant, Iowa, in 1899, she was a student of the mail-order Conn Cornet Lessons, designed by Jules Levy.

De Arche, Jessie (1878-1935?) – A cornet soloist active in the 1900s and 1910s in California.

De Laire, May - a “phenomenal” lady cornetist who appeared as part of the Imperial Music Trio with the Calicott Company at the Garden Theatre, Jackson, Mississippi in May 1909

De Witt, Lavinia - Cornet soloist - performing at the Majestic Theatre, San Antonio, Texas in March 1906; Orpheum Modern Vaudeville, Salt Lake City, Utah in March 1907; and again in January 1911. She was also billed as La Vina DeWitt at times. She was a wealthy woman who owned an extensive and highly improved ranch near the Mexican border in Texas

Delaware, Lucy - Leading American cornet soloist (also instrumentalist on the horn, violin and cello) - performing at the Alhambra Theatre, London in March 1896; the Star, Dublin, Ireland in April 1896. Later that month she took out a summons against the Alhambra Palace Company for breach of contract and travelling expenses from Amsterdam (totalling £90). Sadly, she lost the action, as the company argued successfully that their engagement of her sight unseen did not live up to the reality of her performance, since the Alhambra orchestra could not tune to her instruments. Although born in the USA, she had lived most of her life on the continent. The acrobatic part of her performance consisted of her playing the cornet while balancing herself on two ladders

Delmore, Daisy – A cornet soloist – performed with the Standard Novelty Company at the Worth Museum, New York City, in October 1889. She toured in Europe from June 1894. Returning to the States, she appeared with the Holman-Mayview Vaudeville Company on tour in Oklahoma in November 1897 and Kansas in January 1898; as a guest soloist with Cushner’s Orchestra at the Trans-Mississippi Exposition at Omaha, Nebraska in summer 1898; as guest soloist with James Military Band at the New Year’s concert in Kansas City, Missouri, in January 1899; the Boyd Theater, Omaha, Nebraska in April 1903

Dewitt, Marie - a solo cornetist who performed with George Dewitt, as the “Musical Dewitts” appearing in vaudeville at the Anton Theatre, Monongahela, Pennsylvania in May 1915; at the Bijou Theatre, Lansing, Michigan in February 1919
Dickinson, Lizzie - Made a name for herself as a cornet soloist at 12 years old, when she also played with Mariner's Juvenile Band in Tucson, Arizona in June 1899. She was a master of triple-tongueing at this time.

Dolph, Blanch - a lady cornetist from Scranton, Pennsylvania, who competed against Professor Robert Bauer for the prize of a silver cornet at the Fair of the Dunmore Band, Ewan Hall, Pennsylvania in December 1880; performed at the Grand Chorus Concert in Los Angeles, California in March 1886. She was still performing in 1902.

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

Dufay, Marguerite - This trombonist was among the comique excentrique entertainers of the popular Parisian music cafes in the 1890s and 1900s. She performed throughout Paris at its many music halls and theatres. She took part in La Fille de la Mère Michel, at the Bouffes-Parisiens, in October 1903 – this was a three-act operette dealing with “freaks” in a Barnum show who go on strike. Some works that she created the roles for included: La botte de Cresson, at l’Horloge (lyrics Ant. Queyriaux, music Emile Duhem); Ah! Constant! T’es Rien Sciant!!, at Pavillon l’Horloge (lyrics Ant. Queyriaux, music Emile Spencer); Ah! Polycarpe!, at l’Alcazar d’Eté (lyrics Delormel & Laroche, music Ch. Pourny); Autour de mon Bidon, at l’Alcazar d’Eté (lyrics St. Prest & G. Laure, music E. Spencer); and La Belle Fruitière at l’Alcazar d’Eté (lyrics Léon Laroche, music Emile Duhem). She also played a part in the short film La chatte métamorphosée en femme (1910) directed by Michel Carré and starring Amélie Diéterlé.
Durand, Louisa - An Australian cornet soloist, performing with Dunbar’s Musical Bouquet and Grand Comedy Company at Maryborough Town Hall, Queensland, in June 1886

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

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

Ellsworth, Deva – A tuba and cornet soloist, lived in Perinton, New York, USA. A pseudo-autobiographical account is given here: “I am Deva Ellsworth, and I was a professional musician during the heyday of jazz. Let me tell you my story. I was born in May of 1894 on a farm on Ayrault Road. Our house was across from Center Cemetery. There is a school there now, which would have been convenient when I was growing up. Instead, my three siblings and I had to walk all the way down to the end of Ayrault, where it connects to the Palmyra Road, to District School #6. It was a long walk in winter, although we enjoyed it the rest of the year. After finishing eighth grade in the District School, I went to high school in East Rochester. I graduated in 1916, during World War I. I was a talented musician, and rather unconventional for my day (thank you, Great-grandma Irena, for my independent spirit!). Instead of staying on the farm and finding a husband, I joined the Madame Meyers Ladies’ Band as the cornet soloist. (I played several brass instruments.) Now John Phillip Sousa was the most famous band-leader of that time, and concert bands were a popular form of entertainment all over the country, but neither Sousa’s band, nor any other professional band, would hire women, unless they were either a vocalist or a harp player! Consequently, women formed their own bands. We were well-received and never lacked for playing engagements, I assure you. Madam Meyers’ band worked in Atlantic City the summer after I graduated. I found that I enjoyed performing and seeing life outside of Fairport. Subsequently, I toured New England and also out west with several bands. Soon after I graduated, however, the United States joined World War I. My sister Ruby and I, not to be outdone in service to our country, both joined the America Ladies’ Military Band, which was led by the famous Helen May Butler,
America’s “female Sousa.” There were about fifty women from all over the country in our band, and all of us had brothers in the service. We toured military training camps all over the U.S. to entertain our troops. We played concerts at camps in Pennsylvania, Michigan, Illinois, and Missouri, to name just a few locations. However, 1918 brought unbelievable devastation: the Spanish Flu, which killed more U.S. serviceman than the fighting in Europe did. Our band often visited camps that were quarantined, and frequently we were playing only a few feet away from the bed of someone who was dying of the flu. One soldier’s last words were, “Please play that last selection again.” Not surprisingly, both Ruby and I caught the flu; her case was more severe than mine. We both survived, thank God. We had both hoped to go to Europe to entertain troops over there, but the war ended before we had the chance.

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

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

Elton, Bertha Boardman – See: Bertha Boardman

English, Lillie - A cornet soloist touring Australia with her husband?/brother? Tom English. In addition to her cornet artistry she was also an accomplished "artistic whistler". Appeared at the Palace Theatre, Sydney, New South Wales, in October 1899
**Ferguson, Helena** - A gifted lady cornetist who was a member of the Oceanic Quintet, instrumentalists and vocalists, who toured the US, Canada, England, France and New Zealand. Their European tour was during WW1 when they were known as the Western Four. Performed at Chautauqua, Great Falls, Montana, in July 1923

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

**Franklin, Irene** - Performed as a cornet soloist in the early 1900s. She was married to Harry Cashman, also a vaudeville entertainer. She appeared at the Albany Opera House, Oregon, in November 1902; Family Theater, Anaconda, Montana in June 1905; Broadway Theater, San Bernardino, California, in November 1906; at Los Angeles in June 1907

**Fuller, Anna** - a trombone soloist who was looking for a engagements in London, England in May 1892, having spent seven years in orchestras. She lived at 398 Euston Road, N.W., London

**Fulwiler, Cora** (1891-1968) - a solo cornetist, appeared at the Opera House, Argos, Indiana, in February 1908 in conjunction with the Argos Concert Band. She was born Cora Fulwiler Merrill

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

**Gaul, Hilda** (1893-?) - a solo cornetist from New York who performed at the YMCA Grand Reception at Madison, New Jersey in December 1902, at the age of 9 years

**Gibson, Pearl** - She was a female cornetist in New York theatres in the early twentieth century.
Gilbert, Bessie - She was billed as the "Celebrated Lady Cornetist," "Wizard of the Cornet," "Levy's Only Rival," [Jules Levy] and "the Undisputed Champion Lady Cornetist of the World" - performed on the CONN "Wonder Cornet," and made recordings. As a girl cornetist she appeared on the concert bill with Jules Levy at Neshaminy Falls Grove, Pennsylvania, in July 1887. She performed at the Grand Opera House, Salt Lake City, Utah in May 1889. One testimonial, in August 1886, was a letter "We, the undersigned, having heard your wonderful execution on the cornet, do not hesitate in pronouncing Miss Bessie Gilbert the Best Lady Cornetist in the United States, and predict that she will meet with instantaneous success as she met under our leadership – Carl Sentz, musical director; M. Hassler, musical director; Jessie Williams, musical director; Wm. Slafer, musical director; D.W. Reeves, American Brass Band, Prov., R.I.; J.F. Zimmerman, musical director; Jas. F. Willard, musical director; Simon Hassler, musical director; J.W. Rosstetter, Koster & Bials, N.Y.; Morris Bearwaither, Schaufler's, Atlantic City, N.J.; Chas. Weber, Wilson Post Band, Baltimore, Md. She added "Peart" to her name in 1896, becoming Bessie Peart Gilbert. Performed at the Colombia Theater, Boston, Massachusetts, in March 1899; Onondaga County Fair, NY, in October 1899. She married David J. Kitchell, a former theatrical agent, in 1889, but it did not last and he was eventually arrested for stalking her. She undertook a two-year tour of Europe in 1905-1906, returning to the USA in August 1907.

Given, Lillian - a trombone soloist who appeared with Bates' Great Girls' Orchestra performing at the Eagles Nest, Green Bay, Wisconsin in May 1909

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

Glidden-Chapman, Pauline - Styled as "the most distinguished lady cornetist in the world" - she appeared at the Allyn Hall, Hartford, Connecticut, in September 1891; Riverside Mansion, Philadelphia, Pennsylvania, in July 1892 (aged 19) for the season; and in the Frothingham concert series, Scranton, Pennsylvania, in November 1894 - at which time she was "a tall handsome blonde and possesses personal magnetism that attracts the audience the moment she appeared on the stage"
Gonzales, Antonia P. — She was a famous cornetist, vocalist, entrepreneur and brothel madam in New Orleans, particularly between 1895 and 1906. Her establishment was located on the corner of Customhouse (Iberville) and Villere, and it was clearly one of the higher-class brothels in Storyville, the most notorious red-light district in the U.S., and unique in that it was established not only through informal channels, but by a series of city ordinances. While prostitution was no more legal in Storyville than it was anywhere else in the country, it was treated as such between 1897 and 1917. That Miss Tonia's status as a cornetist was emphasized, not only on her door, but in advertisements in the notorious Blue Books (or guidebooks to Storyville brothels), is a testament both to the importance of having a memorable special feature to attract customers in such a highly concentrated marketplace, and of the value placed on music in the sex industry in turn of the century New Orleans. Other madams also advertised music (though not their own cornet skills). The presence of piano professors - such as Jelly Roll Morton and Tony Jackson heightened the status of a house, and increased the price, since these pianists received, and expected, large tips. Antonia Gonzales advertised herself as an octoroon - creoles of colour in New Orleans had a higher economic and social status than many others. She often played naked for her customers in her bordello.

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

**Gorman, Katherine** - a solo cornetist who toured with the “Six Gormans”, appearing in vaudeville at the Harris Theatre, Pittsburgh, Pennsylvania in February 1915; and the Colonial Theatre, Akron, Ohio in March 1915

**Gorton, Nellie** - “America’s Greatest Lady Cornetist” - toured with the "New Orleans Minstrels" in 1875; performed in Gallipolis, Ohio in March 1880

**Goulding, Bertha M.** - a cornet soloist from England who performed with the Maridor-Goulding Company (with Teresa Maridor, dramatic writer & actress, plus others) at the Winnipeg Theatre, Winnipeg, Canada in May 1903; Medicine Hat, Canada in August 1903; the Calgary Opera House, Canada in September 1903; the Victoria Theatre, Victoria, British Columbia in November 1903. The company’s manager was Charles Law.

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

**Greaton, Brownie** (1876-1956) – born in New Richmond, Wisconsin in 1875. Her father and brother played in a local community band. At an early age, she studied piano, violin, cornet, and theory with private teachers in Minneapolis and St Paul, Minnesota. She became proficient on both violin and piano, but cornet was her favourite instrument. She and a brother, who played the valve trombone, became members of a brass quartet, which gave programs in nearby communities in Wisconsin and Minnesota. At the age of 16, she was invited to join the Clara Schumann Orchestra, an all-woman
organization, which toured in many parts of the United States and Canada. After several years with this orchestra, she was booked as a soloist in Chicago and the near Midwest by the Slayton Lyceum Bureau. Those who heard her play said that she had a beautiful tone and unusual technical facility. She was especially noted for the brilliance of her triple tonguing. Her playing was highly praised by the famous Herbert L. Clarke, cornet soloist with Sousa’s Band. She moved to Park Ridge, Illinois and married Mr. Cole in 1898 when she retired from playing. In 1920 her family moved to Ocala, Florida where in 1922 she organized the first school band in the state. She retired from teaching in 1944.

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

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

**Hamilton, Allie** - a solo cornetist who appeared with Sheridan and Mullaney’s “Bright Lights” Company at the Theatre Comique, Little Rock, Arkansas in November 1890; and at Wonderland, Salt Lake City, Utah in October 1891
Hamlet, Birdie - a trombone soloist from St Joseph, Missouri, who performed as a guest artist with the Alois Phillipp’s Cadet Band at the Theatre, Atchison, Kansas in November 1901. She had originally performed as part of the Hamlet Family Band. See also Winnie Hamlet.

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

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

Harding, Rose M. - A young lady cornetist from Pittsfield, Massachusetts, was guest soloist with the West Cornwall Cornet Band (Connecticut) in January 1880. She graduated in her musical instruction under Matthew Arbuckle in New York in June 1880, at the age of 14. She performed in various venues in Massachusetts in 1880 and 1881.

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

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

Harris, Nellie - a lady cornetist who appeared with Daly’s Comedy Company at the Opera House, Tyrone, Pennsylvania in October 1887; and with Harrigan’s Irish-American Tourists Company at the Academy, Fort Wayne, Indiana and the Phillips Theatre, Richmond, Indiana in November 1887

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

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

Hayden, Lillian - a trombone soloist who appeared as part of the Ladies’ Fraternal Quartet of Milwaukee, performing at the Eagles Nest, Green Bay, Wisconsin in February 1909 during its tour of the state; part of the Hayden Musical Family, she appeared at the Opera House, Woodstock, Illinois in July 1909

Hayes, Doris - a cornet soloist appearing as a guest with the F.O. Eagles’ Band and the Mack Musical Company at the First National Opera House, Monongahela, Pennsylvania in December 1908
Helm, Louisa - She was the solo cornet player with the Lancaster Girls’ Brass Band, Pennsylvania – which was formed in 1908 by Doctor Tschudy. Louisa was 10 years old when she became the cornet soloist for the band.

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

Hesler, Mae - a cornet soloist appearing at the Bijou Theatre, Freeport, Illinois, in January 1907

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

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

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

Holdsworth, Hannah – A cornet soloist who toured the vaudeville theatres in the USA, performing solo and also with Sam Holdsworth. She appeared at the World’s Museum Menagerie & Aquarium, 661-667 Washington Street, Boston, Massachusetts, in March 1887; the Gaiety Musee & Bijou Theatre, 545 Washington Street, Boston, Massachusetts, in December 1887
Hoon, Grace – A cornet soloist who started her career while still a child. She performed at the Gaiety Musee, Boston, Massachusetts, in September 1887; the Ninth & Arch Dime Museum, Philadelphia, Pennsylvania, in October 1887; Lothrop’s Grand Museum, Boston, Massachusetts, in August 1889;

Hoone, Nellie Mae - See: Nellie Hoone Wetmore

Horne, Florence Louise (1890-1956) - At the age of ten, Florence performed a cornet solo for the Governor of Maine at the Governor’s Day Encampment of the G.A.R. (Grand Army of the Republic). Between 1892 and 1896, Florence studied the cornet with Robert Brown Hall and when she was thirteen she played a solo with Hall’s Military Band. In 1896, Hall sent her to Henry C. Brown to further her studies on the instrument. Brown felt as if her time with him was superfluous, since Hall probably taught her everything that she needed already. In 1897, she played with the Fadettes (based in Boston) and a year later toured with the Cecilia Musical Club. In the summer of 1899, she was cornet soloist at Norumbega Park in Boston. In 1900, she played solos with many organizations throughout the Midwest including the U. S. Ladies Military Band of Providence, and in 1901, with the Tuxedo Ladies Band in Chester Park, Cincinnati. Between 1901 and 1903, she performed solos between acts of the George C. Wilson Repertory Company and between acts of the Ward & Vokes
comedy team with the Talma Ladies Band. In 1903, she performed at the Iroquois Theater in Chicago on the evening of the fire, 30 December 1903. She was soloist with Miss Reno Mario's Orchestra in 1906 at Symphony Hall in Boston. Also in 1906, she was soloist at the Hotel Rudolf in Atlantic City, and in 1908, soloist at the Pier in Atlantic City with the Twelve Navajo Girls. While she played solos with the Navassar Band, she took jobs playing musicals at the Waldorf Astoria Hotel in New York City. Florence took a few lessons from William Paris Chambers when he returned from a solo European tour. He wanted to publicize her as his star pupil on a tour to Europe, but she declined the offer, believing it would not be fair to her first teachers Hall and Brown. In 1910, Florence married Edmund Stilwell of Kansas City, retired from active playing, and continued to teach.

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

**Housden, Edna** - a cornet soloist with the Rownds’ Ladies’ Orchestra, performing in Iowa in 1910

**Howard, Gertrude** - She performed in the Chicago Colored Women’s Band and in N. Clark Smith's (twenty-four piece) Ladies Orchestra. She graduated from the Chicago Musical College.
Howard, Irene – She was a cornet virtuoso and sang with a "deep, rich baritone voice." Playing a gold [plated] cornet at the New Crown Garden in Indianapolis, Indiana, in 1890, she entertained the audience with a bit of comedy as well. She was a favourite of the crowd, playing a triple tongue cornet solo, singing a ballad, and playing a ragtime piece again on her cornet. She had appeared before, but this time with new selections and new costumes.

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

Hutchings, Vivian Lorain (1892-1927) - a young girl cornetist, from Kansas City, performed in front of Sousa in 1904. Appeared at the Carnival Park amusement resort, Kansas City, Kansas in September 1907 - the Navassar Ladies’ Band also played at this concert.

Hutchinson, Ada - A female cornetist, appearing with the Cleveland Ladies' Orchestra, conductor Alfred Metzdorf, at the High School, York, Pennsylvania in October 1906, and at Broken Bow, Nebraska, in July 1910. Occasionally billed as Addie Hutchinson

Ibolt, Katie – German cornet soloist and leader of the Damen Trompeter Korps “Diana”
Ice, Dona B. - a young girl cornet soloist who appeared on the Plaza, Fort Scott, Kansas in July 1890 under the tutelage of Professor Prothero

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

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

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

Johnson, Glenora - a cornet soloist, from the Columbus City Orchestra, performed at R.M. Summers & Sons Musicales at Elyria, Ohio in May 1903. Appeared with the Cleveland Ladies' Orchestra at Reynoldsville, Pennsylvania in October 1905

Johnson, Helen - a lady cornetist who was seeking a position in Chicago in October 1917. She lived at 4862 Blackstone Avenue, Kenwood - telephone Kenwood 3863

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

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

Johnson, Winifred - a cornet soloist appearing at the Auburn Opera House, California in May 1905

Jones, Chrissie - a lady cornetist who performed at the Vaudeville Pavilion, South Bend, Indiana, in July 1903

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

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

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

Keith, Mabel - See: Mabel Keith Leick

Keller, Gladys - a cornet soloist who toured with magician The Great Laurant “man of mystery” (Eugene Laurant), appearing at the Bell Theatre, Benton Harbor, Michigan, in March 1916

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

Kendall, Amy - Toured theatres performing. Part of a double act with another cornetist Ruby Thompson, appearing at the Grand Theatre, Victoria, British Columbia in January 1905; the Utahna Theatre, Salt Lake City, Utah, in April 1905
Kenney, Lily – A cornet soloist who toured variety theatres in the USA, originally with the Kenney Family (father, sister Emma, brother Tommy, and others) – appearing at the Mechanics Hall, Camden, New Jersey in April 1887

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

King, Nellie - Billed as "the premier lady cornetist of America today" when performing with the Mighty Haag Shows (promoter E. Haag) at Wilmington, Delaware in August 1911; and at Maysville, Kentucky, in September 1912

Kirksmith, Gladys (1895-1979) – A trombone soloist and member of the Kirksmith Sisters – a sextet of musicians from a family of eight sisters (and at least two brothers). These included Agnes (Piano), Maude (violin), Marguerite (cornet), Lillian (flute), Pauline (saxophone) & Gertrude (viola, soprano vocalist). Gladys (trombone) replaced Lillian (who returned home to marry) in 1912. Fern (violin) later joined the troupe, by 1915, replacing one of the other sisters. This family band were from Kansas City, toured across the USA from Connecticut to California from 1904 to 1923, and were active on the Chataqua circuit of educational concerts and vaudeville theatres.
Kirksmith, Marguerite—A cornet soloist and member of the Kirksmith Sisters [see Gladys Kirksmith, above]

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

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

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

Law, Ora - a solo cornetist who performed with the Ladies' Concert Band at Riverside Park, Wichita, Kansas in June 1918

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

Lawson, Inez (1893-?) - a solo cornetist who performed with the Commonwealth Ladies’ Orchestra at Honesdale, Pennsylvania in November 1909. Featured as a “novelty cornetist” in vaudeville at the Comique Theatre, Montpelier, Vermont in July 1910. Joined the Robinson's Fifth Regiment Band as a feature soloist, her initial appearance with them being at the Big Show, Paterson, New Jersey in November 1910. Billed as “pretty, chic and talented”. Performed at the Empress Theatre, San Francisco, California in January 1913
Le Bihan, Madeleine - A French female cornet virtuoso performing around 1910

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

Leon, Constance Emily - An American cornet soloist who toured Australia in the early 1880s. Performed at the Mechanics Institute, Williamstown, Victoria in October 1882; Athenæum Hall, Warragul in November 1882
Lewis, Mrs. T. J. - She was a cornetist with the Georgia Up-to-Date Minstrels, who finished her first set of lessons with P. G. Lowery. He was very pleased with her progress and had high hopes for her future.

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

Lizetta, Mademoiselle - A Swiss cornetist who toured venues in the USA in 1888. Associated with Armstrong's Swiss Bell Ringers and Comedy Company in December 1888

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

Loretta Sisters - Cornetists who appeared at the Front Street Theatre Comique in Baltimore, MD, in April 1873

Lovenberg, Lena – A cornet soloist on the American vaudeville circuit, who performed as part of the Lovenberg Family's Dime Museum Company & Swiss Bell Ringers, at the Park Opera House, Richmond, Indiana, in June 1884

Lucretia - A female cornet soloist who performed at the Vinewood Park Theatre, Topeka, Kansas in August 1905

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

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

Magines-Mullini, Sisters - Two cornets soloists/duettists who performed in England in the early 1900s and later at the Lafayette Theater, Buffalo, New York in October 1907

Marion and Thompson - A duo of cornetists who performed at the Garden Theatre, Buffalo, New York in December 1907; the Portsmouth Theatre, New Hampshire, in June 1912

Marvin, Susie - A young girl cornetist who performed at the Firemen's Carnival and Vaudeville Performance, Royal Palm Grounds, Miami, Florida in September 1907.

May, Edna - A young girl cornetist, performed with the Boston Fadettes Women’s Orchestra, then made her debut as a solo artist at the Fifth Avenue Family Theater, Pittsburgh, Pennsylvania in October 1910

McKelvey, Myra - A cornet soloist who performed in Americus, Kansas in November 1908.

McKenna, Anna – A cornet soloist, living in Leominster, Massachusetts, played solos and worked with the Cecilia Orchestra in Boston, in 1903
McLean, Anna – A cornet soloist from Kaukauna, Wisconsin, who performed at the Bijou Theater, Appleton, Wisconsin, in January 1911. Though no stranger to the stage, on this occasion she presented an act which was “unique in vaudeville”. While playing her cornet solos she played her own accompaniment on the piano – “not only is it a difficult performance, but an interesting one, both renditions being perfect. Her several solos were the work of one of the best lady cornet players in vaudeville, being the work of a finished musician. She made a striking appearance in a white, black-trimmed military appearing suit.”

McNeal, Lottie - a cornet soloist appearing as part of Pepple & Greenwald’s All Girl Revue at the Bijou Theatre, Lansing, Michigan in September 1917

McNeil, Marie – Born in Meadville, Pennsylvania, she learned cornet and violin, touring from the age of 8 with her parents and siblings as the McNeil Family. She performed as a duo with Mrs Will L. Smith as part of Will L. Smith’s Swiss Bell Ringers, at Hyde’s Opera House, Little Rock, Arkansas, in August 1886. Appeared at the Over-the-Rhine Concert Hall in Cincinnati in July 1888. She then joined forces with fellow cornetist Professor A.H. Knoll from Erie on tour in 1889. She later toured individually and with the cornet duo of Knoll and McNeil. With Professor A.H. Knoll she performed at Phoenix Hall Park, Louisville, Kentucky, in July 1889; Point of Pines, Massachusetts, in August 1890; the Opera House, Maysville, Kentucky in May 1891; with Waite’s Big Show at Elmira, New York, in January 1896. In early 1899, she toured sixteen weeks with the Elks Carnival Company and on 29 August 1899, she and Knoll were made Honorary Members of the Detroit Local Musicians Protective Union No. 5. Knoll had won a cornet solo competition in the city in 1883. They performed with the Grand Army Band of Canton, Ohio at the Spokane, Washington Exposition opening in October 1899, and continued with the Elks in the winter of 1899-1900. She appeared at the New Wonderland Theatre, Eden Musee, and Menagerie, Detroit, Michigan in
July 1901; with the Fenburg Stock Company at the Fairview Hotel, Dayton, Ohio in July 1902; with the Fenberg Stock Company at the Academy of Music, Scranton, Pennsylvania, in May 1904; the Tremont Theatre, Boston, Massachusetts in October 1905; the Hippodrome, Zanesville, Ohio; the National Theatre, Dayton, Ohio; and the Princess Theatre, Coshocton, Ohio in June 1909. She played on a Conn "Wonder Cornet" and also appeared as Mary McNeil.

She recorded “Jigs and Reels” in 1890, and “The Southern Cross (the Volunteer)” with Anton H. Knoll in 1899

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

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

Merton, Beula – See: Anna Teresa Berger

Michaels, John (Mrs) - a cornet soloist who appeared with the Edmonton Home Reserve Military Band and the Edmonton Newsboys’ Band at the Edmonton Spring Horse Show, Alberta, Canada, in March 1917

Miles, Lillian - a cornet soloist who appeared with the Clair Patee and Russell Comedy Company at the Grand Theatre, Wilkes-Barre, Pennsylvania, in May 1899
Millar, Jessie - A young lady cornetist who was given a beautiful gold instrument by Jules Levy, who said she was destined to be the greatest player of the age. She had already established her musical career at the age of eight, playing at concerts in Los Angeles, in 1890. She performed with the Roney Concert Company in Duluth, Minnesota in summer 1892. She appeared to great acclaim with Professor Otto's Military Band at Schuetzen Park, Davenport, Illinois in July 1894. She appeared in the post-circus concert at Barnum & Bailey's Circus, Washington D.C., in May 1896 - and was described as "the greatest of women soloists on the cornet. Literally she has her instrument at her tongue's end and the rest of her music at her finger's end. She plays a horn of wonderful sweetness in tone. Her simple melodies are exquisitely delivered, and her double and triple tonguing were clear as staccatos on a piano." She performed at the Orpheum, Sacramento, in January 1898. She made several visits to the UK in the 1900s – e.g. performing at the Palace Theatre of Varieties, Belfast, in April 1907. On her world tour during WW1, she performed in Europe, South America and Australia - often also playing the accordion. After three years touring the world, with her sister Dollie, she performed at the Orpheum, Memphis, Tennessee, in May 1919. In June 1919 she was a guest soloist with the Prescott Municipal Band, Arizona at the Frontier Days celebrations. The Prescott Band was directed by her father, Professor L.P. Millar

Miller, Etta - a cornet soloist, from Boston, Massachusetts, performing at Armory Hall, Monpelier, Vermont in February 1901.

Miller, Nina - a solo cornetist from West Brattleboro, Vermont, performing in 1891

Millward, Carrie E. - Performed as a guest cornet soloist with Warren’s Military Band at Oak Island by the Sea, Massachusetts in 1889, Selbert's Orchestra at Germania Turner Hall, Saint Paul, Minnesota, in March 1893; played solo at the Metropolitan Theater, Saint Paul, Minnesota, in May 1895; and at the Bijou Theater, Minneapolis, Minnesota, in May 1896
Mitchell, Ethel - A cornet soloist who appeared at the Library Theatre, Bennington Vermont, in August 1912; the Strong Theatre, Burlington, Vermont in September 1912; the Pavilion Theater, Barre, Vermont, in March 1913

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

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

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

Mullini, Sisters – See: Magines-Mullini, Sisters

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

Munro, Mary G. (Mae) - A cornetist who appeared as a soloist with C.P. Munro’s Ladies’ Orchestra at a camp of the G.A.R., Chicago, Illinois, in August, 1894; as director and soloist with the Chicago Ladies’ Military Band, at Lake Manawa, Iowa, in July 1895. In 1900 she fulfilled a role with the Grand Army, Bristol, Rhode Island. She toured with her violinist husband (Charles P. Munro) during 1902; performed with the Dieter Brothers Moving Pictures, Illustrated Songs and Vaudeville Show, at the Opera House, Millbank, South Dakota, in March 1906; appeared as “Chas & Mae Munro” on the bill of the New Bijou Theater, St Louis, Missouri, in April 1910
Myra, Ella – A German cornet soloist who performed at Hamburg, Germany, in December 1899. She was advertised as “Piston-virtuosin und Spitzentänzerin mit Verwandlung”

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

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

Noble, Pearl - A female cornetist, only daughter of Sir Knight Burr Noble(s). She travelled with the Golden Gate Commandery no. 16 and the 2nd California Regiment Band to the Knights Templar Enclave at St Louis in September 1888, and performed a cornet solo when the train stopped at Elworth, Kansas. She performed at Castle Hall, Sacramento, California in November 1889; the Mystic Shriners convention at Big Trees, Santa Cruz, California, in August 1890; the State Fair, Sacramento in September 1892; the World's Fair, Chicago in 1893; the Congregational Church, Sacramento in April 1896;

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

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

Ogden, Daisy – A “clever girl cornetist” who performed solo items at Neshaminy Falls, Pennsylvania, in August 1893 in a grand musical concert which included Winkler's Regimental Band and a Tennessee quartet. She performed solos at Keith's Theatre, Boston, Massachusetts in December 1901; and at the Morgan Hall, Camden, New Jersey in October 1902.
Ostella, Marie - Cornet soloist - performing with the Sis Perkins Company at the Opera House, Mount Carmel, Pennsylvania in November 1908; the Opera House, Hopkinsville, Kentucky, in February 1909

Ott, Selma - a cornet soloist who performed at the Library Theatre, Bennington, Vermont in February 1909

Park, Annie A. - A celebrated cornet and zither soloist. She was inspired to take up the cornet after hearing Nellie Berger perform. Despite her father's strenuous objections she took her first lessons aged 11, and afterwards studied under Henry Brown, Thomas Leverett and the teachers at the New England Conservatory. She performed with the Boston Concert Company at the Blanchard Opera House, Montpelier, Vermont, in April 1887; with the Hild-Park Company at the YMCA Building, Wheeling, West Virginia, in October 1890; Helena, Montana in January 1891. In the late 1890s and early 1900s she toured with her three sisters, Katibel (trombonist), Georgie and Ada (also cornetists and mandolins) as the "Park Sisters" quartette (including a tour to the UK - featuring in Henry Wood's Promenade Concert at the Queen's Hall, London in September 1896). She was still performing in 1912.

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

Patti, Black - a trombone soloist who toured with her company, the Black Patti Troupe, appearing at Arkansas City, Kansas in January 1904. The troupe contained several acrobatic and musical acts
Paul, Miss - a cornet soloist from Lehigh County, Pennsylvania who performed in Columbiana, Ohio around 1900

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

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

Peck, Margaret L. - a cornet soloist from Concordia, Kansas, performing in 1909

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

Peterson, Gladys - a lady cornetist who appeared at the Normal Auditorium, Weatherford, Oklahoma, in April 1917

Pettitt, Beatrice - She was one of the finest cornet players in London at the end of the nineteenth century. She played at the Sheldonian Theatre at Oxford. One of her performances at the Theatre on cornet was Gützmacher's Romance for trumpet and orchestra. Performed as guest soloist with the Tiverton Choral Society at the Drill Hall, Tiverton in February 1895
Pickard, Zola - a cornet soloist from Niles, Michigan, who toured with her partner cornetist Esther Carnes. In March 1909 she committed suicide at the home of Dr Carnes in Montrose, Iowa, after a fruitless search for her bosom friend and travelling companion, Esther.

Piper, Eleanor – See: Eleanor Piper Saunders

Polmatier, Helene - a cornet soloist who performed at the Odd Fellows Hall, Walla Walla, Washington in March 1909, the Elite Theatre, Ellsworth, Kansas in January 1911. She appeared with the Polmatier Sisters (the others being E. Phyllis, Lu Seba, ine, and Ina K.). She was still performing, broadcasting on the radio (WHAZ, Troy), in June 1924

Power, Agnes - a young lady cornet soloist who appeared with her sister, Mae, Sadie Rubinsky and Kate Popky at St Leo's Auditorium, Wilkes-Barre, Pennsylvania, in January 1909
**Prampin, Laura Edwards** - Laura married Harry Prampin, a bandmaster and cornet player, who arranged to have her travel to Chicago to take cornet lessons in October 1898. In late 1900 both he and his wife were billed as "The Prampins: High Class Entertainers" and toured the vaudeville circuit as a cornet/comedy duo. In one publicity advertisement in *The Freeman*, Harry was dressed in a clown outfit, while Laura was in full formal attire, both holding cornets. In 1901, they both toured the minstrel circuit and in 1902, Harry was hired to conduct his own band with Howe’s Great London Circus. Laura was hired as solo cornet with the same band. She was considered "the greatest colored lady cornet soloist". Laura toured in 1902 and the couple toured in 1904 and 1905 as "The Prampins," giving a performance at "Sam Lucas Night" in New York City on 7 December 1905.

**Rankin, Katherine** - A virtuoso lady cornetist, "Miss Kitty Rankin," as she was known to her peers, studied the cornet with Mace Gay in Brockton, Massachusetts. Aged 8 she could play Jules Levy's "Russian Fantasy" and between the ages of 11 and 18 played solos with bands all over New England, in particular at Nantasket Beach where she was with Reeves American Band. Being an alderman, her father was very active in the community. Living on a farm on Pearl Street in Brockton, she played in many local groups until she met her husband, Ernest S. Williams. They both left the United States in 1913 on a successful concert tour of the world. For a year and a half they gave concerts in Europe, Australia, India, and Egypt. One such was at the Tivoli Theatre in Sydney, New South Wales in September 1913. On their tour, each played solos and they both played duets together. They returned to the USA and toured extensively in the next few years. In the late 1920's and early 1930's, she played with the Gloria Trumpeters, and made some recordings with them for the Columbia Phonograph Company.
Raymond, Alice - A cornet player who toured Music halls and played with many prominent bands in the late 1880s to early 1900's. She played at the San Francisco Mechanics Fair in September 1899 and at the Chronicle in the same city. In October 1899, she played at the Portland, Oregon Exposition and in November 1899 at Oberon Music Hall in Seattle. She also made a recording of "The Swiss Polka" in 1899. She had the position of Solo Cornet with Brook’s Chicago Marine Band, replacing Kryl for two years (1901-1902). Raymond was advertised as the "World's Greatest Lady Cornetist... and won approval and respect by her stage presence and artistry". She played on a Conn Wonder Cornet for at least ten years beginning in 1889. She married some time before 1890, becoming Mrs F.B. Alvord - under which name she was challenged, in early 1890, by Bessie Gilbert to play for $1,000 and the title of champion. This contest did not take place, as Alice was ill most of that winter and, although her husband stated that she had retired from the stage, she clearly went on performing for many years - appearing at Omaha, Nebraska in October 1890 under her maiden name. Two report from 1888 show her skills: Times Picayune, August 19, 1888 –

"at the West End resort at New Orleans: Weather permitting, the West End will be thronged every night this week. Following up his enterprising business stroke in engaging the famous Mexican Band for a week of concerts, Colonel Joseph A. Walker-president of the New Orleans City and Lake Railroad Company-has engaged and brought to this city, at great expense, the famous lady cornet soloist, Miss Alice Raymond, who is above all other female cornet soloists in musical ability and execution, and who is regarded as a rival of Jules Levy Sr. Miss Raymond arrived yesterday morning, and rehearsed with the band. Prof. Geo. A. Paoletti, the leader and himself a great cornet player (from New Orleans), and other experts were delighted with her playing, and predict she will make a sensation here as she has made wherever else she has played. Miss Raymond makes her first appearance at the West End this evening, and in her honor Paoletti’s Military Orchestra, for the number preceding here on the programme will play the overture 'Raymond,' composed by Ambroise Thomas. Miss Raymond is down on the programme for two cornet solo numbers, which will be the test polka, 'Young America,' by Jules Levy..."
Sr, and the Spanish waltz 'La Gitana,' by Buccalossi. Following these, if she keeps up her record of trying to please, she will graciously respond to encores, and sweetly sing some simpler melodies on her magic-toned instrument.”

Times Picayune - August 23, 1888 – “West End concerts - Alice Raymond and George Paoletti's Military Orchestra. Notwithstanding the threatening weather of last night there was another big crowd at the West End. The prime attraction, of course, was the cornet solo playing of the charming and talented Miss Alice Raymond. Last night she gave her hearers in the first part John Hartman's 'Jazzie' - a difficult polka for cornet, and played two encores. In the second part she played Aaronson’s 'Sweet Sixteen' waltz, as played by Jules Levy Sr, and responding to an encore played 'Le Petit Bleu,' a song popularized by Mme. Judie. This evening Miss Raymond will play 'Le Rameaux,’ by Faure, and 'Sweet Sixteen.' If the weather is fair there will be a mass meeting to hear her.”

A recording of Alice Raymond playing “The Swiss Polka” in 1899, is available in the Laplace's collection “US Brass Pioneer Recording Artists - Volume 1, 1890-1927” YouTube (at time stamp 01:02:40) – see: https://www.youtube.com/watch?v=Ey7I1z_6A-I
Reed, Ruth - She performed in Marie Lucas' Training Orchestra, playing cornet for the Lafayette Theater in Harlem.

Reiter, Cora Antoinette (Nettie) – Lady cornetist and band leader of the American Ladies' Grand Concert Band, which contained 40 instrumentalists including 8 soloists. The band was in great demand and played many concerts in the early 1910s – e.g. at the Auditorium, Oklahoma City, Oklahoma, and the Convention Hall, Salina, Kansas, in October 1910. Helen May Butler also conducted the band for a short while in 1910 in conjunction with Nettie Reiter – the former dressed in white, the latter in red. In 1910 it was reported that Nettie held degrees from several leading conservatories of music and also a number of medals.
Renfrew, Belle Yeaton - A trombone soloist who appeared as a guest artist with the Bostonia Orchestra at St Johnsbury, Vermont in January 1902

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

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

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

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

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

Rick, Martha - A euphonium soloist who appeared with her sister, Alice, at Wonderland, Second South Street, Salt Lake City, Utah, in February 1893; and Tissot's Park Hotel, Falls of Schuylkill, Pennsylvania, in June 1893. She was also proficient on the slide trombone and xylophone
**Riley, Claudine** - A cornet soloist who appeared at the Vaudeville Music Hall, Boston, Massachusetts in December 1901; the Novelty Theater, Topeka, Kansas, in October 1906; the Bijou Theater, Freeport, Illinois in May 1907.

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

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

**Royer, Mysta** - A lady cornetist with an acrobatic farce comedy at the Opera House, Maysville, Kentucky in March 1904. Also on the bill were her brothers the “Brothers Royer” who were comedy acrobats. She was still performing in 1907.

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

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

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

Samanske, Harry (Mrs) - a cornet soloist who appeared with the Bradley-Noe Lady Orchestra, of six musicians, with the Big Bittner Company at the Air-Dome Theatre, Sapulpa, Oklahoma in August 1909.
Sanderman, Rose (1878-1922) - a cornet soloist, born Rose Mauser in Storm Lake, Iowa, who appeared at the Passaic Theater, New Jersey in March 1907. She became involved in the suffragette movement in 1913.

Saunders, Eleanor Piper - She studied with Henry C. Brown, Annie C. White, and Milo Burke. She toured with the Fadettes, the Musicgals, and played on the Keith Circuit and on the Chautauqua Circuit of educational festivals. She taught also at the Arthur Jordan Conservatory in Indianapolis. She appeared with the Eva Bartlett Macey Entertainers at Augusta, Kansas in October 1903; at Liberal, Kansas, in November 1903.
Seiger, Lillian – A solo cornetist who performed at the Golden Star Social Club in Alton, Illinois, in July 1897; the Gayety Theater, Detroit, Michigan in September 1907. She also appeared with her sister as the Sieger Sisters at the new Unique Theatre, Hanford, California, in February 1904; the Garden Theater, Buffalo, New York, in October 1907; at the Wonderland Park, Wichita, Kansas in May 1912; and in the vaudeville show at the Wigwam Theatre, Reno, Nevada in February 1915.

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

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

Shepard, Kittie – Kittie and her mother were cornetists with the Shepard Family Band, based in Massachusetts, in the late 1880s and 1890s.
Shipley, Nellie - Won the reputation of being the leading lady cornetist, while in her teens, on the Pacific Coast. She became engaged to Louis Alfred Larsen of San Francisco in September 1898.

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

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

Smith, Bessie Edgington - a cornet soloist who toured with the Silas Green Company, performing at the Lincoln Theatre, Nashville, Tennessee in September 1917

Smith, Leona May (1916 -) – A cornet soloist active in the 1920s and 1930s, made radio broadcasts and concert performances in Boston, Massachusetts. She had been a protegé of Edwin Frank Goldman. She made her first appearances at the age of 10 in the radio programmes, and joined Ethel Leginska’s Women’s Symphony Orchestra three years later – she was obliged to stand on books so that the conductor could see her. She performed at the Metropolitan Theater, Boston, in February 1932 as a special guest artist; as a guest soloist with the 7th Regiment Band at Queens, Staten Island, and Battery Park, Manhattan, New York during August 1932. By 1939 she was a solo artist with the Long Island Grotto Band, the Goldman Band and the Radio City Music Hall. She married George Seuffert, a music administrator, and was still performing in the 1950s.
Smith, Mattie E. - a solo cornetist who appeared with the Trousdale Speciality Company at Estherville, Iowa in August 1896

Smith, Mrs Will L. - a lady cornetist who performed as a duo with Mamie McNeil as part of Will L. Smith’s Swiss Bell Ringers, at Hyde’s Opera House, Little Rock, Arkansas, in August 1886

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

Speers, Mrs George H. - a lady cornetist who played with Cretors’ Cornet Band in Leavenworth, Kansas in June 1884

Springer, Anna Beatrice (1879-1947) - a solo cornetist, performed with a Novelty Entertainment Company at the Opera House, Ellsworth, Kansas in May 1901; at the Beacon, Lincoln Nebraska in February 1902. She had previously been teaching mandolin, guitar and banjo in her father’s “Springer Studio of Music” in Newton, Kansas in 1896 and performed solos in a concert at Bryant’s Opera House, Lincoln, Kansas in March 1895. She married Chester G. Thompson

Squelch, Daisy - Cornet soloist from Blackpool, self-styled "Champion Lady Cornetist of the World", performed at the Town Hall, Todmorden in November 1903. In 1905 Daisy played 'The Lost Chord', before the announcement of the results at the National Championships at Crystal Palace, and had earlier challenged any other lady cornetist £500 (over £40,000 today) to play against her. None did. She won a cornet competition at St Martin’s Hall, Liverpool in February 1907, beating a young Arthur Laycock into second place [he did get his revenge at a subsequent contest at Workington in January 1909, where he took first place, Edwin Swift second and Daisy Squelch third - only the second time she had been beaten in her career - previously by Kerry, euphonium with Besses o’ th’ Barn]. She was regarded as a British phenomenon, although still something of an 'act' — promoted in the same vein as 'Maud Roche and her Performing Monkeys' — which included believe it or not, a monkey orchestra. The Empire, Johannesburg, South Africa saw her performance with the Big Brass Six instrumentalist troupe in March 1913. Back in the UK she appeared with the Big Brass Seven at the Hippodrome, Newcastle-upon-Tyne in January 1914. Later in 1914 she performed at the Chesterfield Hippodrome, where she provided a 'musical montage' for injured troops home from the Western Front.
Stone, Amy - Billed as "the only female cornet soloist in the world" when she appeared at the Theatre Royal, Ballarat, Victoria, in May 1875. She also was a comedienne, vocalist and danseuse and presented her "Oliographic Entertainment" in her act.

Storey, Marion Walker – A young lady cornet soloist from Laconia, New Hampshire who made her first appearance in Montreal at the age of seven. She appeared with the Sousa Band at the Boston Food Fair, Mechanic’s Building, Boston, Massachusetts, in October 1897. She performed 10am-12pm, 1pm-2pm, and 6pm to 8pm (with Sousa’s Band performing at 3pm and 8pm). A correspondent reported: “She has appeared in Boston and many of the large cities of New England, and her ability, execution, tone, and expression have received the warmest praise from the press and musical critics wherever she has been heard”

Strohl, Emma - a girl cornetist who performed with the Strohl Family Cornet Band in the 1870s and early 1880s. She played cornet, Eb alto, organ and was also a vocalist.

Strohl, Rebecca (1866-?) - a girl trombonist who performed with the Strohl Family Cornet Band in the 1870s and early 1880s. She was able to play three instruments at one time (Bb bass, drums and cymbals)
Stuart, Kittie - A cornet soloist who accompanied herself on the piano, performing in England in 1914

Swan, Edith - a trombone soloist who toured with the New England Ladies’ Orchestra, performing at the Liberty Market, Pittsburgh, Pennsylvania, in February 1900; performed as part of the Five Musical Suffragettes at the Auditorium, York, Pennsylvania in March 1910; at the Orpheum Theatre, Regina, Saskatchewan, Canada in February 1913 - where she also included a euphonium in her act; at the Princess Theatre, Nashville, Tennessee in April 1915; and with Farrell-Taylor and Company in their musical farce “The African Duke” at the Orpheum Theatre, Calgary, Alberta, Canada in September 1918. She also was proficient on the piano, violin and saxophone

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

Swigart, Margaret - a cornet soloist travelling with the Cleveland Ladies’ Orchestra, directed by Alfred Metzdorf, appearing at the Bradford County Teachers’ Institute, Towanda, Pennsylvania in October 1904.
Tansey, Hilda (1901-1975) - a cornet soloist and band leader. Hilda Tansey was the younger daughter of Tom Tansey, champion trombonist at the South Street competitions at Ballarat for many years, and a bandmaster at Murtoa, Traralgon, Hay, Castlemaine and Beechworth. He began teaching Hilda when she was six years old and had to stand on a box to see the music on the music stand. She gave her first public performance in 1909 in Murtoa, playing a cornet solo at a school concert - "Songs we sing at School", which had been especially arranged for her. Soon she was playing with the band, and then with the Traralgon Brass Band, where she became first collector, then Secretary at age 16. The Sydney Ladies' Band was formed in the early 1930s but by April 1934 the band was practically insolvent with debts of 107 pounds for uniforms and instruments. Hilda and ten other players took over the debt and formed a new organization, the Sydney Ladies' Brass Band, with Hilda as honorary conductor and teacher. She was working at Farmers at the time and hired a room at the bottom of George St near the Quay for practice at five shillings a week. Other women joined until they had 29 members. With the exception of some bass instruments and drums, each girl bought her own instrument, and they made their first appearance in a grand pageant on Gala Day, November 22, 1934. They were very busy ladies. In April 1938 they led a parade of Red Cross Nurses through the city for the laying of the foundation stone of the building in Jamieson St which was to become the home of the NSW Division of the Red Cross Society. They played at the official opening of the Velodrome at Canterbury in 1936 and appeared regularly at Mark Foy's on Friday nights, as well as playing on beautifully decorated floats during parades and at garden parties. During WW2 the band used to play for the troops at Liverpool and Ingleburn, and at the Showground. Unfortunately the R.S.L. refused to let the band march on Anzac Day in 1945, and this was a contributing factor to the members' decision to disband. In 1961 Hilda became an inaugural member of the Randwick District Brass Band. She was elected Honorary Treasurer and her husband, Ted Cafe, was Honorary Secretary. She spent the final 11 years of her playing life with them, including playing at the departure of the regular liners taking their travellers overseas.

Taylor, Jeanette - a cornet soloist, appearing with James Edwin Johnson (violin) and Janevieve Shepherd (piano) in concert at the Branch Hall, Princeton, New Jersey in February 1916

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

Tchermisesky, Nadia - a solo cornetist who performed in Monongahela, Pennsylvania in May 1897
**Tenney, Mae** - A lady cornet player who was in great demand - performing at the Opera House, L'Anse, Michigan in August 1891. She performed with the Jolly Ramblers Musical Comedy Company (which included three of her brothers) at Paw Paw, Michigan, in September 1891

**Thomas, Anna(belle) Bundy** - She was an American cornetist in the late nineteenth century, from Cincinnati, who inspired the playing of Zueela Pease. She gave a concert in Clarksville, Ohio, in June 1901; performed at the Florida Chautauqua on 24 March 1906

**Thompson, Ruby** - Toured theatres performing. Part of a double act with another cornetist Amy Kendall, appearing in “The Telephone Girl” at Charlotte, North Carolina in August 1903; at the Grand Theatre, Victoria, British Columbia in January 1905; the Utahna Theatre, Salt Lake City, Utah, in April 1905

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

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

**Tomlinson, Minne** - A cornet soloist who performed on the bill at the New Theatre, Ashington, Northumberland in January 1897
Trix and Lynda  – Two trombone artists, performing in London in the early 1900s

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

Villee, Gertrude Y. (1884-1968) - a cornet soloist, performed at a large Evangelist meeting at Central Hall, Harrisburg, Pennsylvania, in January 1915. She was born and raised in Marietta, Pennsylvania, taught organ and trumpet, and co-founded, with William Shickley, the Marietta Drum and Bugle Corps in 1935

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

Walton, Lillian  - A cornet soloist and band leader who toured during the late 1890s. Appeared supporting “A Yankee Drummer” at the Opera House, Fitchburg, Massachusetts, in October 1897. She was also a clever buck and soft shoe dancer.
Wandina, Miss - A German cornet soloist, active in 1907

Wanichek, Hilda (1891-1986) - a trombone soloist from Onslow, Jones, Iowa, touring with the Wanichek Musical Company at Duluth, St Louis, Minnesota in October 1906; at the Deadwood Theatre, South Dakota in April 1907

Warburton, Gladys - A "champion cornet soloist" who performed at the King's Theatre, Edinburgh in March 1912; the Vale View Hotel Pavilion, Ovoca, County Wicklow in October 1912; the Victoria Electric Theatre, Derby, in January 1913; as part of the bill at the Grand Theatre, Falkirk, Scotland in December 1918. She was also a "quick change artiste" as billed at the Yarmouth Hippodrome in March 1919
**Welch, Cissie** (1899- ) – A child cornet soloist from Kinver, Staffordshire, frequently appeared in concerts in Birmingham and around the Midlands in 1910. For example, at the Alahambra, Stourbridge in December 1910

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

**Wetmore, Nellie Hoone** - A girl cornetist who recorded "Carry me back to Old Virginny" and "Old Folks at Home" for Columbia Records in 1918. Born Nellie Mae Hoone, she performed with the Ladies' Commonwealth Orchestra at Hutchinson, Kansas, October 1908; and Minneapolis, Minnesota, November 1908; with the Navassar Band at the Idora Amusement Park, Oakland, California in June 1909. Her husband, Edwin Wetmore, was a band leader and also owned a piano company in Colville, Washington.
**Whisman, Daisy** - A cornet soloist, based in Omaha, Nebraska. She was performing in 1918 and in the early 1920s.

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

**White, Edna** (1892-1992) - A remarkable cornet soloist at the age of 9 years in 1903, living in Brooklyn, New York (she was a “New England lassie”). A report from December 1902 states: “This musical prodigy has mounted the ladder of fame several rounds higher than musicians three times her age; she is queen of the horn and has already, gained a reputation as a soloist which has even reached Europe. There is no more sought after little girl in America than Edna White; leaders of bands and orchestras, entertainment societies and churches are bidding for her services. Society leaders are endeavouring to tempt her to play at banquets, receptions and teas. It has not been two years since Edna first handled a cornet. Until 18 months ago she showed no sign whatever of possessing extraordinary musical talent. Edna worked faithfully for over an hour. Coming quietly into the room Mr White was astonished to hear his daughter play “Yankee Doodle”, “Home Sweet Home” and “Nearer My God to Thee”. This was the commencement of her musical career. She took weekly lessons and was allowed to take her own time in learning a selection. At the end of six months she made her first appearance at their home church in Brooklyn, using her father’s cornet. She is familiar with most of the great cornet soloists of the day, quaintly discussing the
merits of their rendition and of their instruments, of which she is herself capable of good judgement. Of cornets she has a decided opinion, formed by testing and using the various makes on the market. Her present instrument was purchased with the first $50 earned. She is able to accompany the human voice in difficult selections and but needs to hear a piece once to be able to play it. It is marvellous how readily this little cornetist can transpose. She can follow at sight a classical selection for the voice or any instrument. She is wholly unaffected and childish. Small, with much dark hair and intellectual brown eyes. She is quite pretty.” In 1904, she began studying at the Institute of Musical Art, which later became the Julliard School of Music. In 1908, she formed the first of her many professional quartets with sisters Norma and Cora Sauter, and Florence McMillan. She named the group the Aida Quartet and they performed on the Redpath Chautauqua educational festival circuit during the 1910-11 season. The Edna White Trumpeters quartet appeared at the Calvary Baptist Church, Hackensack, New Jersey in January 1917 have recently gained fame at the Ocean Grove Auditorium. She continued playing, both as a solo artist and within quartets and ensembles she led for many years

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

**Whiting, Annie** – a trombone soloist, appearing at the Eden Musee, St Joseph, Missouri, in August 1890, together with husband?/brother? Charles Whiting. Also appeared with sister Lillian as the Whiting Sisters in Salt Lake City, Utah in January 1899.

**Whiting, Lillian** - Billed as "America's greatest lady cornetist" when she appeared with Charles W. Whiting's Boston Ideal Concert and Musical Comedy Company at Canton, South Dakota in March 1888. Also appeared with sister Annie as the Whiting Sisters in Salt Lake City, Utah in January 1899.
Wiggins, Maisie Ringham (1924-2016) - Began playing trombone at the age of 10, under the guidance of her father and she soon became known as “The Wonder Girl Trombonist” for her remarkable performances in Salvation Army Brass band concerts. She was awarded a scholarship to study at the Royal Manchester College of Music and following her studies, successfully auditioned to become principal trombone of the BBC Midlands Light Orchestra. Just over a year later she was invited by personal telegram by Sir John Barbirolli to join the Halle Orchestra and from 1946 to 1956 she was principal trombone of the Halle Orchestra, an era when women were seldom seen in brass sections. After leaving Barbirolli’s orchestra to raise a family, she continued playing and teaching into her 90s, receiving the MBE from the Queen for her services to music.

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

Worsley, Lydia - a trombone soloist from Herington, Kansas, who appeared as part of the Jacques Juvenile Orchestra at the Schoolhouse, Valley Center, Kansas in June 1917; performed as a guest soloist with the Midian Shrine Band at Riverside Park, Wichita, Kansas in June 1918 during a break back in Kansas from touring with the Geresdorf Concert Company

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

Young, Mamie - a young girl cornetist from Reading, Pennsylvania, performing in 1889

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

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

Viola from Luton, Beds.
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