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MUSIC IN WORCESTER, MASSACHUSETTS,
FROM COLONIAL TIMES THROUGH THE
NINETEENTH CENTURY

presented by

Robert K. Sahagian

has been accepted towards fulfillment
of the requirements for

PhD degree in Music

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ABSTRACT

MUSIC IN WORCESTER, MASSACHUSETTS, FROM COLONIAL TIMES
THROUGH THE NINETEENTH CENTURY

By

MUSIC IN WORCESTER, MASSACHUSETTS, FROM COLONIAL TIMES
THROUGH THE NINETEENTH CENTURY

By

Robert Krekor Sahagian

A DISSERTATION

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

Department of Music

1988

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During the second half of the nineteenth century, Worcester became one of New England's leading centers of musical activity. This dissertation traces the development of that city's musical institutions and concert life from their beginnings to 1900. Material for the study was gathered from newspapers, books, dissertations, theses, journals, periodicals, sheet music, unpublished materials, and manuscript collections. Worcester's musical development began with a long period of controversy over the appropriate method of psalm-singing at religious meetings. Concern for the improvement of church music led to the establishment of singing schools, the use of instruments to accompany singing, and the development of choirs and professional quartets. Beginning in the 1790s, music instruction was offered by private teachers and academies, and in 1843 music education was introduced into the Worcester public schools. Before the end of the nineteenth century, vocal music became an important part of the public-school curriculum, and the

number of private teachers increased to more than three hundred. By the 1870s two music schools were established and several colleges were offering music instruction or participation in vocal and instrumental performing groups.

Worcester's musical organizations included a number of outstanding choral societies, the earliest of which helped to provide an impetus for the acceptance of music as an aesthetic experience. In addition to choral groups, many bands were formed after 1840, and there were at least forty-five other active organizations, including orchestras and musical clubs.

The growth of musical activity in Worcester was paralleled by the development of its music industry. Throughout the period an increasing number of music stores opened their doors for the sale of sheet music and instruments. Piano and organ manufacturing also became a significant aspect of the city's industrial development.

Concert activity, which began at a slow pace, steadily increased after 1850. Many famous soloists, opera companies, and instrumental ensembles visited Worcester, some of them a number of times. Local musicians also contributed to the concert life, occasionally performing music written by Worcester composers.

To my mother
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1988

PREFACE

The level of musical development in Worcester, Massachusetts, has been outstanding for a city of approximately 160,000 in population. This remarkable accomplishment is attributable, in great part, to the musical efforts of the musical leaders who were active in that community from the late eighteenth through the nineteenth centuries. Their accomplishments established an important precedent for the continuation of Worcester's musical growth in the twentieth century.

To my mother

and to the memory of my father

Previous to this book, the history of the Worcester Music Festival has been based almost exclusively on the book by the author, Worcester Music Festival: Its History and Development, 1876-1976 and a Master's thesis, "Secular Music in Worcester, Massachusetts, from the Turn of the Nineteenth Century to the Onset of the Civil War," by Frederick W. Johnson. In the former work the author discusses the historical background which led to the establishment of the Worcester Music Festival. He then proceeds to give a comprehensive history of all the festivals to 1976. The latter work, however, is a history of Worcester's auditoriums, the development of musical instruments in that community, and a listing of local musicians and musical organizations that were active

prior to the Civil War.

As to more general works, Charles Nutt's History of Worcester and Its People includes a brief discussion (on pages 757-93 of the second PREFACE) of the Music Festival

and several musical societies that were formed in the nineteenth century. A good source for the development of early musical societies in Massachusetts, including those in Worcester, is James William Thompson's "Music and Musical Activities in New England, 1630-1880". This major work contains very minimal information on Worcester. Regional histories and studies of music in New England include George Hood's "A History of Music in New England", which includes George Hood's "The Puritan Influence on Music in New England and New England Schools". James William Thompson's "Music and Musical Activities in New England, 1630-1880" includes a section on Worcester. Raymond Morin's "The Worcester Music Festival: Its Background and History, 1858-1976" and a Master's thesis, "Secular Music in Worcester, Massachusetts, from the Turn of the Nineteenth Century to the Onset of the Civil War," by Patricia J. Falcone. In the former work the author discusses the historical background which led to the establishment of the Worcester Music Festival. He then proceeds to give a comprehensive account of all the festivals to 1976. The latter work includes a history of Worcester's auditoriums, the development of musical instruments in that community, and a discussion of local musicians and musical organizations that were active

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As to more general works, Charles Nutt's History of Worcester and Its People includes a brief discussion (on pages 787-93 of the second volume) of the Music Festival and several musical societies that were formed in the nineteenth century. A good source for the development of early musical societies in Massachusetts, including those in Worcester, is Donald Nitz's "Community Musical Societies in Massachusetts before 1840." Other major works contain very minimal information on the topic of music in Worcester.

Regional histories and studies of music in New England include George Hood's A History of Music in New England, Percy Scholes' The Puritans and Music in England and New England, James William Thompson's "Music and Musical Activities in New England, 1800-1838," George Thornton Edwards' Music and Musicians of Maine, Arthur Corwin Morris' "Music in Rhode Island," and Louis Pichierri's Music in New Hampshire. Studies of individual cities and communities in New England include John Sullivan Dwight's "The History of Music in Boston" in The Memorial History of Boston 1630-1880, Ronald Fred Cole's "Music in Portland, Maine, from Colonial Times through the Nineteenth Century," Milton Gerald Hehr's "Musical Activities in Salem, Massachusetts: 1783-1823," Paul Ragatz Osterhout's "Music in Northampton, Massachusetts to 1820," and Herbert C. Thrasher's "250 Years of Music in Providence, 1636-1886."

At the present time there still exists a need for studies that deal with the development of musical activity in smaller American communities. Such studies will continue to establish a basis for a better understanding of America's musical history. The present work is the first substantial study of Worcester's musical life from its beginnings to 1900. It traces the development of that community's musical institutions and the growth of its concert life. In the presentation of material on public concerts, the writer has chosen to concentrate on performances of art music, which account for the greatest number of documented musical events of the nineteenth century. Because of their large number, such concerts have been treated selectively, with preference given to the most famous artists and performing ensembles of the period. The discussion of local soloists, music teachers, performing groups, composers, and music merchants has also been selective, including only those whose achievements appeared to have the most influence on the community's musical development.

The major portion of the research for this dissertation was done at the Worcester Historical Museum, the Worcester Public Library, and the American Antiquarian Society of Worcester for their help and guidance. He is also grateful to the American Antiquarian Society for permission to reproduce the musical examples in Appendix A. A special expression of gratitude is extended to the late Raymond Worin for his support and encouragement.

materials, and manuscript collections. Worcester's first newspaper, the weekly Massachusetts Spy, was systematically scanned for musical references from its inception in 1775 to 1851. The community's leading daily newspapers, the Worcester Daily Spy, the Worcester Daily Morning Transcript, and the Worcester Evening Gazette, were scanned in similar fashion from 1845 to 1900, 1851 to 1865, and 1866 to 1900 respectively. Other local newspapers were selectively consulted in order to verify and elaborate items found in the principal sources.

Concert programs discussed in this study were obtained from local newspapers. Since a number of announced concerts were found to have been cancelled during the period under consideration, all performances covered here were confirmed by reference to subsequent reviews. The reviews chosen for reproduction in this work were those which seemed the most informative.

The writer wishes to acknowledge Dorothy Gleason of the Worcester Historical Museum, Nancy Gaudette of the Worcester Public Library, and Keith Arbour of the American Antiquarian Society of Worcester for their help and guidance. He is also grateful to the American Antiquarian Society for permission to reproduce the musical examples in Appendix A. A special expression of gratitude is extended to the late Raymond Morin for his support and encouragement.

The writer also extends his appreciation to Patricia Falcone, Charles Butler, Clifford O. Griffith, and Stanley W. Norwood for their assistance and to the following people for their advice and suggestions: Professor David McKay of Worcester Polytechnic Institute; Professor Roland Nadeau of Northeastern University; Professor P. Bradley Nutting of Framingham State College; and Professors Charles Avedikian, Bruce Cohen, Emmett Shea, and Kenneth Gibbs of Worcester State College. Finally, the writer wishes to acknowledge his doctoral committee, particularly Dr. Dale Bonge for his advice and unfailing support throughout the program and Dr. Rosalie Schellhous for her guidance in the writing of this dissertation.

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Worcester, Massachusetts, the second largest city in New England, is located forty-four miles west of Boston. Its situation, which is central to both the state and to New England as a whole, has been favorable to its development as a commercial, industrial, and cultural center. Known as the "Heart of the Commonwealth," Worcester combines the advantages of a large city with a suburban and rural atmosphere.

The development of Worcester as a major city in New England was preceded by many years of struggle on the part of its early inhabitants. Following a period of unsuccessful settlements during the late sixteenth and early seventeenth centuries, Worcester grew from a small village in 1715 to a thriving metropolis before the end of the nineteenth century.

Its history began in 1667 when the Committee of the Great and General Court of Massachusetts recommended settlement of lands near Lake Quinsigamond. The location was considered desirable because of its distance of one day's journey from either Boston or Springfield to the west. Responsibility for establishing a settlement was given to a committee headed by Daniel Gookin (1612-1686/7), Assistant

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INTRODUCTION

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to the General Court. The event took place in 1674, when an area of land consisting of eight square miles was purchased from the Indians for twelve pounds. This, the first of two unsuccessful settlements, was called Quinsigamond, and during its first year the only inhabitant was Ephraim Curtis (b. 1642). By the summer of 1675, several families had arrived, but they soon abandoned their homes because of conflicts with Indians.

It was not until 1683 that a second attempt was made to settle the area. In the following year, boundaries encompassing an area of 43,000 acres were established, and the new settlement was given the name Worcester. Within a few years, however, constant warfare with Indians began to force the settlers to leave, and by 1702 Worcester was again completely abandoned.

In 1713 the third and permanent settlement of Worcester was begun by Jonas Rice and his family.¹ After one year, additional settlers began to arrive, and by 1718 there were fifty-eight houses and a population numbering about two hundred. Worcester was incorporated as a town in 1722, and because of its central location, it became a shire-town of the new Worcester County in 1731.

During the years preceding the Revolutionary War, the town of Worcester saw a steady growth in wealth and of its

¹Jonas Rice, who has often been cited as the first permanent settler of Worcester, later became its first schoolmaster and town clerk.

the first of these is the fact that the
the second is the fact that the
the third is the fact that the

population. The main occupation throughout this period was farming. Industrial activity was limited to the sawmills, gristmills, and forges. While approximately 20 percent of its population of 2,000 were participating in the increasing Revolution, Worcester continued to make progress in its industrial and cultural development. Among the most significant achievements of this period were the founding of the American Antiquarian Society by Isaiah Thomas (1749-1831)² and his establishment of Worcester's first newspaper, the Massachusetts Spy.

During the nineteenth century, a rapid growth in population and the development of manufacturing established Worcester as an important industrial center. In 1828 the completion of the Blackstone Canal between Providence, Rhode Island, and Worcester marked the beginning of a new era in transportation. The Boston and Worcester Railroad was incorporated in 1831, and by 1841 there were six railroad lines connecting in Worcester.

In 1847 a petition was granted for a city charter, and Worcester became a city in the following year. Levi Lincoln Jr. (1782-1868), who had served in Congress and as Governor of the Commonwealth, was elected Mayor.

At the onset of the Civil War, Worcester's population numbered approximately 25,000. Nearly four thousand of its

² These were but two of the numerous accomplishments of Isaiah Thomas, who was one of Worcester's greatest citizens.

citizens served as soldiers, fighting in the Peninsula Campaign and in all the engagements of the Shenandoah Valley. In the years following the Civil War, Worcester attracted many immigrants who contributed to the increasing industrial development of the city. By the year 1900 a population of 118,421 included a substantial number of divergent ethnic groups.

From the time of the Revolutionary War to the middle of the nineteenth century, Worcester experienced a gradual development in its musical life. During the second half of the nineteenth century, however, a more rapid development established Worcester as an important musical center. This remarkable growth was the result of a variety of musical activities. In addition to the increasing number of performances by touring musicians, Worcester's musical life was enriched by its local music societies, composers, soloists, and music merchants. The community's interest in music education also continued to grow throughout the period. Worcester's uniqueness as a musical community was soon established by its annual Music Festival, which began in 1858.

From colonial times through the nineteenth century, Worcester's musical development was, to a significant extent, tied to its churches. A strong desire to improve the quality of church music resulted in a continuous religious influence on the development of musical activity.

During the early decades of the nineteenth century, performances of sacred choral music provided an important step toward the acceptance of music as an edifying experience. Throughout the nineteenth century, Worcester audiences had the opportunity to hear many solo recitals and concerts by both touring and local musicians. Larger ensemble performances included the presentation of operas and concerts by orchestras, bands, and chamber groups.

From the beginning of its musical history, the community's increasing enthusiasm for participation in performances led to the formation of many local music societies. Although this development was dominated by choral organizations, a number of bands emerged after 1840, and before the turn of the century at least two local orchestras had been formed.

During the second half of the nineteenth century, Worcester's recognition of the importance of music study began to show its influence on the development of music education. The music program in the public schools grew significantly, and private schools and colleges offered music instruction and opportunities to participate in performing groups. A rapidly increasing number of private teachers also contributed immeasurably to the community's musical growth.

From the beginning, Worcester's success in the development of its musical life had its roots in the

underlying belief throughout the community in music's moral value. This belief was perhaps best summarized in a statement by the committee on musical instruments in a report for the first exhibition of the Worcester County Mechanics Association:

Music has not only a harmonizing, but also a humanizing tendency. Progress in musical science, therefore, and the extension of musical taste, will contribute to the best interests of society.³

Since the 1830s, Worcester's musical development has been closely linked to its auditoriums. They were all constructed because of the community's strong desire to promote cultural development. Worcester's Town Hall, erected in 1824-25 near the corner of Main and Front Streets, soon became the center of public activities.⁴ When the building was expanded in 1841, its second floor was converted into one large hall with a seating capacity of four hundred. For many years the Town Hall (which became the City Hall in 1848) was the scene for a number of important musical events.

One of Worcester's most popular auditoriums in the nineteenth century was Brinley Hall, erected in 1837 by a local financier, George Brinley, and his manager, Benjamin Butman. Following its opening, the Worcester Palladium

³Reports of the First Exhibition of the Worcester County Mechanics Association at the Nashua Halls, in the city of Worcester (Worcester: Henry J. Howland, Sept., 1848), p. 34.

⁴Abraham Lincoln addressed a meeting there in 1848.

stated that "it is spacious, and is pronounced by competent judges to be faultless in its proportions and style of finish."⁵ Brinley Hall, with its seating capacity of five hundred, provided the setting for many noteworthy events, and until 1857 it was an important center for Worcester's cultural life. In the years that followed, Brinley Hall was used as a headquarters for the military and ceased to function as a cultural center for the community.

The year 1857 saw the opening of Mechanics Hall, which was built by the Worcester County Mechanics Association at a cost of \$140,000. Originally intended for meetings, lectures, exhibitions, and classes in mechanic arts, it soon became the intellectual and cultural center for most of Worcester County. For the remainder of the nineteenth century, virtually all major non-theatrical events took place there.

To a great extent the success of the construction of Mechanics Hall had been guided by Ichabod Washburn (1798-1868), one of Worcester's leading industrialists in the nineteenth century. The building, which was designed by the architect Elbridge Boyden (1810-1898), consisted of three levels. In addition to the main entrance, the street level housed four stores. On the second floor there were offices, a library, a reading room, and Washburn Hall, with

⁵Worcester Palladium, 4 July 1837.

its seating capacity of six hundred.⁶ The main hall, which could accommodate about two thousand people, was located on the third floor.

From the beginning, the most impressive part of the Mechanics Hall building has been its main auditorium, measuring 80 feet wide, 131 feet long, and 40 feet high. Its attractive appearance, combined with a superior quality of acoustics, constituted an ideal setting for musical events. After the dedication ceremonies on March 19, 1857, the Worcester Daily Spy printed the following remarks:

It is agreed on all hands, that the Hall is a perfect success, and that it has not a superior, if an equal, in the country, for the purposes for which it was intended, both for music and for speaking. It has no echo, and a common voice is distinctively heard in every part, even to the remotest corners.

In the summer of 1864, an organ was installed in the Great Hall by E. and G. G. Hook of Boston at a cost of \$9,040. It was the largest instrument built by them, and remained so until 1875, when they installed a larger organ at the Holy Cross Cathedral in Boston. The Worcester Daily Transcript reported that the Worcester organ (as it came to be known) "occupies nearly the entire width and height of the rear end of the hall, with a depth of about 25 feet."⁸

⁶Washburn Hall was named in honor of Ichabod Washburn, who, in addition to serving on the building committee of Mechanics Hall, donated large sums of money for the success of the project.

⁷Worcester Daily Spy, 20 March 1857.

⁸Worcester Daily Transcript, 27 October 1864.

When the Worcester organ was first installed, it had a total of 77 registers and 3504 pipes. With its four manuals and extensive number of stops, the new instrument was reputed to be one of the finest ever built in America. The Daily Spy declared that "in comparing this instrument with the largest organs built in America, superiority over all others is claimed by its extensive selection of effective and beautiful stops, its improved and artistic voicing, and the facility with which all is brought under the control of the performer . . ."⁹ The Worcester organ remained in use for many years before it was restored in 1927 and again in 1982.

The development of Worcester's music industry during the nineteenth century was strongly affected by the increasing interest in the study and performance of music by its local residents. This trend became especially evident between 1840 and 1850, when the population of Worcester grew from 7,000 to 17,000. Before Worcester became a city in 1848, instrument manufacturing had begun and a number of music stores had opened their doors. By the end of the nineteenth century, the manufacture of instruments and the sale of music and instruments had become thriving aspects of the community's business activity.

The first newspaper advertisement for printed music

⁹Worcester Daily Spy, 27 October 1864.

appeared in the Massachusetts Spy on September 23, 1784,¹⁰ and read as follows:

ad: Musick
Just Published
An Anthem on Peace
composed by Abraham Wood
Sold by him at his house in Northboro, and
at the Printing Office in Worcester

Abraham Wood (1752-1804), although not a musician by profession, composed and published church music and sang in a church choir in Northboro (a town near Worcester). He concentrated his efforts on psalm and hymn tunes, publishing his Divine Songs in 1779 and The Columbian Harmony in 1793. The latter was compiled with Joseph Stone (c. 1758-1837), who contributed forty-two of its sixty-eight tunes.

The music-publishing industry did not develop to an important level in Worcester, but a significant beginning was made in the late eighteenth century. In 1784 the first set of musical types to be used in America was imported by Isaiah Thomas.¹⁰ On December 23rd of that year, Mr. Thomas announced that he "has just received from England a beautiful set of musical types by which he is able to print any kind of Church or other Musick, in a neat and elegant manner, and can afford to do it cheaper than such work has been heretofore done in this country from copper and pewter plates."¹¹

¹⁰ Massachusetts Spy, 23 December 1784.

¹¹ Ibid.

On May 1 In January of 1786, Isaiah Thomas published Laus Deo! The Worcester Collection of Sacred Harmony, the first tune book to be printed from moveable type in New England.¹² Between 1786 and 1795 he produced several other musical publications, including Watt's Psalms and Hymns (1786) and Tate and Brady's A New Version of the Psalms of David (1788).¹³ Printed music in the form of tune books was periodically advertised in the newspapers after 1784. These books were sold at Isaiah Thomas' and other local bookstores.

During the nineteenth century, the retail music store became one of the most prominent of business enterprises in Worcester. After 1817 an increasing number of music stores advertised the sale of sheet music and instruments in the local newspapers. Many local merchants were also business practicing music teachers, performers, and composers. Before the end of the century, several of Worcester's most outstanding musicians had established themselves as successful music dealers. Advertisements for the sale of musical instruments began to appear in the Worcester newspapers as early as 1805. On October 2nd of that year, Benjamin Willard advertised the sale of bass viols in the National Aegis.

¹²Charles Hamm, Music in the New World (New York: W. W. Norton and Company, 1983), pp. 152-53.

¹³Worcester Spy, 26 March 1823.

¹⁴Ibid., 24 December 1834.

On May 25, 1808, the Massachusetts Spy advertised a "well-toned Piano Forte" for sale at Isaiah Thomas' Bookstore. By 1823, advertisements of stores specializing in the sale of music began to appear in the newspapers. On March 26th of that year, Philip Brown (Worcester's first church organist) advertised "an assortment of imported musick and musical instruments--also clarionet reeds, bass viol and violin strings, drumheads, etc."¹³ His business was located in a room over Trumbull's Bookstore.

In 1830, Aaron Leland was operating a shoe store where he also sold musical instruments. The name of the business was changed from Shoe Store to Music and Umbrella Store in the following year when Leland added the sale of sheet music for the piano. Mr. Leland remained in business until 1835 when his entire stock was purchased by Zebina E. Berry.

In December of 1834, Marsh and Liscom advertised the sale of "Upright-Grand and Horizontal Square Piano-Fortes."¹⁴ The advertisement also stated that they accepted trade-ins and were equipped for tuning and repairing.

Pianos were also sold and rented by Samuel R. Leland (no known relation to Aaron Leland), one of Worcester's

¹³ Massachusetts Spy, 26 March 1823.

¹⁴ Ibid., 24 December 1834.

most prominent musicians and music dealers during the nineteenth century. In 1840 he advertised "an assortment of Piano Fortes, from the best manufactories in and Boston, at 3 per ct. less than Boston prices, and he warranted to give perfect satisfaction for tone and plan-workmanship."¹⁵

The popularity of the piano as a household instrument continued to increase throughout the nineteenth century. On February 6, 1858, the Daily Transcript announced an "extensive sale of pianos by E. W. Vaill at Nason's music rooms." The advertisement also stated that "once pianos were a rarity and luxury; now they are common and almost a necessity." During the second half of the nineteenth century, many stores in Worcester stocked pianos with brand names that are still recognized today. Among them were the Chickering, which was endorsed by Franz Liszt, and the Knabe, endorsed by Eugene d'Albert, Hans von Bülow, and Peter Ilyich Tchaikovsky.

Worcester's best-known retail music store was owned and operated by Samuel R. Leland. His business, which was established in 1839, grew remarkably in the years that followed. In 1875 Leland's store was located at 446 Main Street, where he stocked an assortment of merchandise. The department of sheet music and books included instrumental methods for all levels; music for orchestras and brass

¹⁵Ibid., 23 December 1840.

bands; and standard music for choirs, congregations, and organists. A large band-instrument department supplied not only New England but some western states as well. Leland also maintained a selection of pianos and organs which he would rent with the option to buy on the installment plan.

Along with the continual growth of the retail music business during the nineteenth century, Worcester experienced an outstanding development in the manufacture of musical instruments. After 1840 the manufacturing of organs, pianos, and brass instruments established Worcester as an important center for the production of these instruments.

During the 1840s, Worcester saw the beginning of an organ-building industry, which showed a remarkable expansion in the second half of the nineteenth century. In 1846, Worcester's first organ factory was opened by the firm of Taylor, Pierson and Company in the Willard Richmond Building on Main Street. N. B. Jewett was making melodeons in 1847, and in 1849 Milton N. Morse was manufacturing seraphines, melodeons, and eolians for church and parlor use. In 1862, Taylor and Farley were manufacturing harmoniums for parlors, churches, and schools.

By 1893, Worcester had become an important center of organ-building. The Tabor Organ Company, with thirty-five skilled workmen, was producing 1,500 organs annually and maintaining a large export trade. The Hammond Reed Organ

Company, incorporated in April, 1892, manufactured reed boards and organ findings for 36,000 organs in their first year.

In 1856, J. C. Stoddard of Worcester invented the calliope, an adaptation of the steam whistle to the musical scale. On July 10th of that year, during a train trip to Providence, Rhode Island, the new invention attracted the attention and curiosity of many bystanders. An article in the Worcester Daily Transcript described the event:

The calliope was out yesterday, on the Providence and Worcester railroad, and everybody was out to see and hear the "animal." The people along the road opened their ears, and most of them their mouths likewise, so that you might have chucked an apple in.

We presume that all Rhode Island got worked up . . . for of course the "calliope," playing at Providence, could be heard throughout the State, This musical steamer is the greatest Yankee notion yet.

Providence turned out a crowd of more than five thousand people at the Depot to welcome the Calliope; they believe in it now, and acknowledge that Worcester is the place for all the most original and successful notions to be born and nurtured. We don't know what the next trip of the "steamer music" will be, but wherever it goes, look out for music, a rush, and a general wonderment.¹⁶

By 1859, the American Steam Music Company, located in Eastabrook's Building, was manufacturing calliopes.

Worcester's first piano manufactory was established by Marsh and Liscom in 1834. In spite of its early beginning, however, the piano-building industry did not begin to develop until the 1840s when several independent

¹⁶Worcester Daily Transcript, 11 July 1856.

builders established themselves in the community. In 1850, Ichabod Washburn, one of Worcester's leading industrialists, began to produce steel wire for pianos. For many years, the firm of Washburn and Moen was the only manufacturer of piano wire in America. Before the end of the nineteenth century, the manufacturing of pianos reached a high level of production in Worcester. The Brown and Simpson Company, manufacturers of pianos and organs, was established in 1883 and by 1892 had produced a thousand pianos.

In addition to organ and piano building, Worcester also saw a significant development in the manufacturing of brass instruments. This development coincided with the enthusiasm for band music during the 1840s. The most prominent name in the field at the time was Isaac Fiske. His business flourished from 1842 until 1887 when he sold out to C. G. Conn and Company. As one of the earliest to experiment with brass instruments, Fiske made important contributions toward the improvement of valve instruments.¹⁷

From the late eighteenth through the nineteenth century, Worcester's music industry gained an ever-increasing significance in the community's cultural and educational growth. This remarkable development was the

¹⁷For detailed information regarding Fiske's contributions to the development of brass instruments, see Robert E. Eliason, Early American Brass Makers (Nashville: The Brass Press, 1979).

result of an exceptional awareness on the part of local music merchants, many of whom were active as organists, conductors, and music teachers. They recognized the needs of a community whose musical life continued to grow throughout the nineteenth century. Indeed, the success of Worcester's musical institutions was closely tied to the development of its music industry.

PART I

MUSICAL INSTITUTIONS

CHAPTER II

CHURCH MUSIC

When Worcester's First Parish was established in 1719, music in the form of psalm-singing had been practiced at religious meetings in the New England colonies for nearly a hundred years. The Pilgrims who landed at Plymouth Rock in 1620 and the Puritans who arrived a decade later believed strongly in the practice of psalm-singing as the appropriate music for the worship service.

PART I

MUSICAL INSTITUTIONS

The first psalter to be used by the Pilgrims after their arrival was The Book of Psalms, translated both in Prose and Meter, published by Henry Ainsworth (1570-1623) in 1612. Ainsworth's psalter, which contained thirty-nine different melodies, remained in use until 1692.

The Puritans brought with them a different psalter, The Whole Booke of Psalmes, also referred to as Sternhold and Hopkins. This psalter, which was believed to contain inaccuracies in translation, was replaced in 1640 by a new version entitled The Whole Booke of Psalmes Faithfully Translated into English Metre. The Bay Psalm Book, as it came to be known, was the first book published in the British colonies of North America. It became the most popular of all the early printed books and was studied throughout the

popular psalter in the New England colonies and remained in wide use for over a century.

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During the seventeenth century, and in some areas until the nineteenth, the practice of singing psalms was usually accomplished by the "lining-out" system. The leader or "preceptor" would begin by reading or singing the first line of the psalm, and the congregation would immediately respond by singing the same line. This manner of alternating between leader and congregation would then continue for the remainder of the psalm. Psalm-singing throughout the period, therefore, was an oral tradition--one which was practicable for congregations which included many who were unable to read either words or music.

Although the "lining-out" system became widespread, its results were too often disappointing. Opposition to the practice began to grow during the early eighteenth century, and by 1720 there began a movement for reform. The strongest dissatisfaction with the system was centered in Boston where ministers began to urge their parishioners to return to "regular singing"--the practice of singing from musical notation.

The movement for regular singing led to the establishment of singing schools where students were instructed by an accomplished musician in the rudiments of notation, vocal technique, and the ability to read music at

sight. During the eighteenth and nineteenth centuries, these institutions played a significant role in the movement to improve the quality of singing in American churches. Moreover, they prepared the way for the development of church choirs and many outstanding choral societies, a number of which grew out of the singing schools themselves. In areas where the opportunity for musical instruction was very limited, it was the singing school that promoted a better knowledge and understanding of music. The early singing schools "were concerned exclusively with church music, but the elementary musical training they afforded was helpful in developing a capacity for the practice and appreciation of other music."¹ In addition to providing musical knowledge, singing schools offered a means for social recreation, a factor which undoubtedly contributed to their success in the eighteenth and nineteenth centuries.

Although the practice of psalm-singing continued to remain strong during the eighteenth century, many Protestant congregations began to prefer the singing of hymns as an alternative form of worship music. In 1707, a new publication of Hymns and Spiritual Songs by Isaac Watts (1674-1748) contributed greatly to the popularity of

¹ Daniel Gregory Mason, ed., The Art of Music, 14 vols. (New York: The National Society of Music, 1915), vol. IV: Music in America, ed., Arthur Farwell and W. Dermot Darby, p. 27.

this trend. Before the end of the century, psalm-singing was replaced by the singing of newly-composed, non-scriptural hymns in many churches.

The second half of the eighteenth century saw an increase in the formation of church choirs. Their development began with "graduates" of singing schools who sat together and led the congregational singing at worship services. Toward the end of the century, as choirs continued to gain acceptance, they often sat in a rear gallery of the church where space was also provided for the use of instruments. During this period choir repertory, began to expand with newly-composed psalms, hymns, and anthems. The early nineteenth century saw the appearance of the quartet-choir--a quartet of solo voices supported by a voluntary chorus. As the nineteenth century progressed, however, many churches limited the performance of their vocal music to professional quartets.

For many years the early Reformed Calvinistic congregations in America were opposed to the use of instruments for worship services because of their association with secular aspects of life. When instruments were introduced into the singing schools of the eighteenth century, however, their use in helping to achieve a better quality of singing was recognized. Following their acceptance at the singing schools, instruments began to appear more frequently, although not without resistance, in

churches during the late eighteenth century. In the beginning, the choir leader merely used a pitch pipe or tuning fork to set the pitch. Before the end of the eighteenth century, however, the bass viol was being used to accompany singing at many churches. According to Nathaniel D. Gould, the bass viol was the equivalent (in range) to the modern violoncello.² A strong opposition to its use was indicated in the following report:

Some at the sound, would run out of the meeting-house; others immediately dissolve their connection with the church and congregation; others lay their grievance before the church or town, praying to have the idol-instrument banished, asserting that it was of the same form as the fiddle, they danced after when young, only a little larger.

Gradually other instruments--the flute, oboe, clarinet, bassoon, and violin--were used until all were finally replaced by the organ.

In the early nineteenth century, as concern for the improvement of church music deepened, the organ gained greater acceptance as the appropriate instrument for the support of singing. Organs were "played lightly, just to accompany the voices, never to be made conspicuous, but moving gently along, bearing up and sustaining the vocal parts."⁴ Although the organ was used primarily for the

²Nathaniel D. Gould, Church Music in America (Boston: A. N. Johnson, 1853), p. 168. The bass viol should be distinguished from the double-bass viol which was a predecessor of the modern double bass.

³Ibid., p. 171.

⁴Ibid., p. 179.

accompaniment of singing, the practice of playing voluntaries increased after 1810 and became an important part of the church service.

The earliest organs in the British colonies were small instruments, many of which had been imported from England and Germany. Before 1760, the majority of them had no pedal and only one manual with less than today's standard number of sixty-one notes.⁵ During the late eighteenth and early nineteenth centuries, however, a number of American organs were built with pedals and additional manuals.

The sources of information pertaining to music in the churches of Worcester during the eighteenth and nineteenth centuries consist primarily of church histories and manuscript collections of church records. References to music in these sources are but few and not extensive in their discussion of the subject. The names of some of the earliest musicians are mentioned, but only in connection with the precise service they offered. In some instances their salaries are included, but usually not the length of service. Particularly incomplete are details regarding the acquisition of organs. Names of builders and descriptions of instruments that were installed in the early churches are lacking in the reference sources.

⁵Orpha Ochse, The History of the Organ in the United States (Bloomington and London: Indiana University Press, 1975), p. 13.

Charles Henry Stevens, Worcester Churches (Worcester: Lucius Paulinus Goddard, 1893), p. 13.

The First Parish of Worcester (Old South Church) was formally organized in the fall of 1719 when the Reverend Andrew Gardner (1691-1773) became its first ordained minister.⁶ Following the establishment of the First Parish, Congregationalism dominated the religious life of Worcester for nearly a hundred years.⁷ During the course of the nineteenth century, however, many new churches came into existence, and by 1890, when Worcester's population was 80,000, there were approximately eighty churches and twenty-five denominations.⁸

Although singing was practiced at the First Parish, it remained a subordinate part of the service for much of the eighteenth century, secondary to preaching and praying. The musical portion of the service consisted of psalm-singing, which had been the practice in New England churches during the early Colonial period.⁹

The first tune book in use at the First Parish was the Bay Psalm Book. In 1761 it was replaced by Tate and

⁶William Lincoln, History of Worcester, Massachusetts, from Its Earliest Settlement to September, 1836: With Various Notices Relating to the History of Worcester County (Worcester: Moses D. Philips and Company, 1837), p. 142.

⁷Frank Colegrove, "The Procession of the Churches of Worcester," in Worcester Historical Society Publications, Vol. I, No. 7, April, 1934 (Worcester: Worcester Historical Society, 1934), p. 366.

⁸Ibid., pp. 367-71.

⁹Charles Emory Stevens, Worcester Churches (Worcester: Lucius Paulinus Goddard, 1890), p. 15.

Brady's Psalms and Hymns, which in turn was followed by Watts' Psalms and Hymns and Spiritual Songs in 1790.¹⁰

Until 1779, the practice of singing at Old South Church was based on the "lining-out" system, with the eldest deacon serving as the leader. The results of the practice, however, were not very pleasing. "In its progress, it converted the harmony of Christians in the house of prayer into discord, . . ."¹¹ Evidently many of those who were singing had difficulty in producing accurately the intended melodic lines. "The barbarous effect produced by each individual repeating the words to such tune as was agreeable to his own taste, became apparent."¹²

As early as 1726, attempts were made to reform the practice of singing at the First Parish, the matter often becoming a subject of discussion at town meetings in succeeding years. Throughout the period, however, the deacons resisted any change in the system, which was referred to as the "usual way." A period of reform began in 1769 when a proposal was made to have one qualified person lead in the singing. Within a year, four men were designated as leaders, and by 1773 they were provided with "special" seats. On August 5, 1779, a request was made by

¹⁰Ibid., pp. 16-17.

¹¹Lincoln, History of Worcester, Massachusetts, p. 152.

¹²Ibid., p. 153.

"resolution of the town" that the lining of the psalms be eliminated. On the following Sunday:

. . . after the hymn had been read by the minister, the aged and venerable Deacon Chamberlain, unwilling to desert the custom of his fathers, rose, and read the first line according to his usual practice. The singers, prepared to carry the alteration into effect, proceeded, without pausing at its conclusion: the white-haired officer of the church, with the full power of his voice, read on, until the louder notes of the collected body overpowered the attempt to resist improvement, and the deacon, deeply mortified at the triumph of musical reformation, seized his hat, and retired from the meeting house in tears.¹³

Deacon Chamberlain was censured by the church and for a period of time was not allowed to receive communion.

Further efforts to improve the quality of music at the First Parish led to the formation of a choir before the end of the eighteenth century. By 1798, if not earlier, a choir directed by Lawson Harrington was already proficient in the performance of fugal tunes.

Toward the end of the eighteenth century, a controversy over the hiring of a new minister led to a split in the First Parish. The parishioners, engulfed in a variety of liberal and conservative views, made efforts to compromise but were unsuccessful. As a result of "differences of doctrinal belief," Worcester's second parish, the Second Congregational Church (later the First Unitarian Church) was established in 1785.

¹³Ibid.

According to church records and newspaper announcements, the desire to improve the quality of singing became increasingly evident in the early years of the nineteenth century. In order to achieve this objective, singing schools were soon formed at both parishes. In 1805 Rufus Bean was paid \$22.50 for his services as a singing school teacher for the First Parish. On December 10, 1806, the Massachusetts Spy announced the opening of a singing school at the Second Parish. All members of the Parish who were interested in learning to sing were invited to attend. The notice also stated that a good teacher would be provided if the enrollment were sufficient.

Letters of petition (containing many signatures) to improve the quality of singing and to hire experienced teachers for the Singing School were often received by the Singing Committee of the First Parish. On December 9, 1807, a sum of fifty dollars was granted for the "promotion of singing." A report by the Committee in 1817 included a more complete account of expenses for that year:

\$80.00	for instructing the singers
17.50	for rental of the hall
10.00	for a dozen singing books
12.50	for candles
7.85	for repairing instruments ¹⁴

By 1798, if not earlier, instruments were being used at the First and Second Parishes. The church records of

¹⁴Records of the First Parish, Manuscript Collection of the American Antiquarian Society, Worcester.

the Second Parish from that year contain references to a "committee to care of [sic] the instruments belonging to the society."¹⁵ There is no mention of specific instruments until April of 1800 when \$5.50 was allowed to repair the bass viol. The enduring popularity of the bass viol as an instrument to accompany singing is confirmed by the number of periodic references to that instrument. On August 29, 1808, it was voted "that Capt. Enoch Flagg may dispose of the poorest bass viol, after having gotten it repaired, the proceeds of which is to be appropriated for the purchase of a new one for the use of the parish; . . ."¹⁶ In addition to the bass viol, a violin was in use at the First Parish before the turn of the century. Although references to wind instruments could not be found, there is a strong possibility that they were used before the installation of organs.

In 1822, a movement began for the installation of an organ at the Second Parish. On January 19th of that year, forty-seven subscribers, Isaiah Thomas among them, contributed various amounts of money towards its purchase. The final cost, dimensions, and type of construction were to be determined at a later date. By March 13th, the availability of funds evidently exceeded the required amount for

¹⁵Records of the Second Parish, Manuscript Collection of the American Antiquarian Society, Worcester.

¹⁶Ibid.

the project. On that date a notice in the National Aegis stated that "the sum now necessary to be raised to accomplish the purchase is so small that the wealthy gentlemen mentioned are unfortunately deprived of an opportunity of displaying their generosity."¹⁷

The organ, completed in 1823, was the first to be installed in a Worcester church. Neither the builder's name nor the total cost is contained in the church's financial records. The only reference to a description of the organ occurred in 1852 when Alonzo Hill, the second minister of the parish, described it as "a small discordant instrument."¹⁸ When a new building was erected for the Second Parish in 1828, it was followed by the installation of a new organ in 1836.

Worcester's first church organist was Philip Brown, who was paid thirty dollars for his services at the Second Parish in 1823. There is no other reference to Mr. Brown except that he was also engaged in the sale of music and instruments in the same year.

A number of Worcester's finest musicians served the

¹⁷Worcester National Aegis, 13 March 1822.

¹⁸Alonzo Hill, The Minister and Parish: A Discourse on the Twenty-fifth Anniversary of His Ordination, Delivered before the Members of the Second Congregational Society in Worcester, March 28, 1852 (Worcester: Andrew Hutchinson, 1852), p. 20.

A discussion of the activities of these and other local musicians mentioned in this chapter is included in succeeding chapters.

Second Parish after 1836.¹⁹ Emory Perry (1799-1855) was the organist and choir director from 1836 to 1839 when he was succeeded by Samuel R. Leland (1817-1885). From 1852 to 1867 Alexander Stocking (1817-1895) served as choir director with organists Charles Henshaw Dana (1846-1883) and Eugene Thayer (1839-1889). Later organist-directors included Cassius C. Stearns (b. 1838) and Charles P. Morrison (d. 1920). Benjamin T. Hammond, who began singing at the Second Parish at the age of nineteen, was serving as bass soloist and choir director as late as 1897.

New organs were installed in several other local churches in 1836. In that year a new building was erected for the First Baptist Church (established in 1812) at a cost of \$17,000. The organ was a gift of Isaac Davis (1799-1883), the church historian and benefactor who later became mayor of Worcester. Benjamin Flagg, who had served as music director, played the bass viol until the new organ was installed. In 1835, William Sumner (1817-1893) became the music director and in the following year, the church's first organist, a position he held for seven years.

The Central Congregational Church also acquired its first organ in 1836 at a cost of \$1,800. It was installed in the rear gallery of the church near the choir seats. The first organist mentioned by name in the church records

¹⁹A discussion of the activities of these and other local musicians mentioned in this chapter is included in succeeding chapters.

was a Mrs. Everett who was paid \$103.13 on April 3, 1840, for her services as organist.²⁰

A description of three different organs at the Union Congregational Church was given by Benjamin D. Allen in a brief historical sketch of 1886, marking the fiftieth anniversary of the church. No date was given for the first organ, but it seems likely that it was installed in 1836, the year the church was built. It was described as:

. . . a small pipe organ of one and a half manuals and less than a complete octave of pedals. The pedals were very small, admitting the use of only one toe in playing. The case of the instrument was mahogany.²¹

The second organ, installed by George Stevens (1803-1894), was "constructed upon the old scale of G organs, having an octave and a half of pedals, two manuals, and about twenty stops."²² Stevens, who excelled in the building of small and medium organs, had worked in the shop of William Goodrich (1777-1833), one of the leading early American organ builders.

The largest of the three organs was installed in

²⁰When the Central Congregational Church was established in 1820, John Holden was paid one hundred dollars for playing the clarinet for one year. A bass viol, purchased for eighteen dollars, was also in use until both instruments were replaced by the organ.

²¹Benjamin D. Allen, "Sketch of the Music of the Church during its first half century," in The Semi-Centennial of the Union Church of Worcester (Worcester, Massachusetts: Worcester Printing & Publishing Company, 1886), p. 62.

²²Ibid.

1880. It had "three manuals, two and a half octaves of pedals, thirty-one speaking stops and all the modern mechanical arrangements essential in a church organ."²³

It was not until 1846 that an organ was installed at the First Parish. The instrument was built by Thomas Appleton (1785-1872) of Boston, one of the outstanding organ builders of the nineteenth century. Appleton, whose organs were recognized for their excellent craftsmanship and tone quality, had built an organ for the Handel and Haydn Society of Boston in 1832. When he built the organ for the First Parish Church, Appleton was at the height of his career. The instrument, which was completed at a cost of \$3,000, was one of the largest in Worcester for many years. A number of prominent local musicians, among them Benjamin D. Allen, Cassius C. Stearns, and Edward S. Nason, served as organists at the First Parish.

During the second half of the nineteenth century, the practice of vocal music in the Worcester churches included both congregational singing and participation by voluntary choirs. Professional quartets became standard in many churches after 1865. The names of musical personnel were regularly published in the local newspapers as they changed positions from one church to another.

²³Ibid.

CHAPTER III

MUSIC EDUCATION

From colonial times through the nineteenth century, American music educators made a concentrated effort to raise the level of musical taste for the general population. The early singing schools flourished because of the desire to improve the quality of singing at religious services. At those early schools, much attention was given to the improvement of vocal quality and the ability to read music at sight--goals which later coincided with those of music education in the public schools. Following the introduction of music in American public schools, many normal schools, colleges, and universities began to provide instruction in vocal music for the preparation of teachers. During the second half of the nineteenth century, academies, music schools, and conservatories emerged in many American cities. These institutions, along with an increasing number of private teachers, offered both vocal and instrumental instruction at all levels. By the end of the nineteenth century, a greater awareness, understanding, and appreciation of music had been established in America.

The decade of the 1830s was an important one for the development of vocal music in the public schools. A

significant step in this development was the formation of the Boston Academy of Music in 1833. The Academy, which existed for fourteen years, served as a stepping-stone for the establishment of music in the Boston Public Schools. When the Boston Academy was founded, its objectives were "to teach the art of singing, to teach the rudiments of thoroughbass and harmony, to expound the methods of teaching singing-schools and conducting choral music, and to promote the introduction of music in the public schools."¹ The last of these objectives was fully realized in 1838 when one of the Academy's professors, Lowell Mason (1792-1872), became the first supervisor of music in the public schools of Boston. Following Mason's success at the Boston Academy and the Boston Public Schools, music began to gain acceptance as part of the regular curriculum in American public schools.

With the exception of a few isolated instances, it was not until the early twentieth century that instrumental ensembles and classes in music history, appreciation, and theory became part of the school-music program. Before the close of the nineteenth century, however, orchestras had been organized at schools in Illinois, Kansas, Indiana, and Connecticut; music history courses had been taught at the high school in Ottumwa, Iowa; music appreciation courses in

¹Edward Bailey Birge, History of Public School Music in the United States (Boston: Oliver Ditson Company, 1928), p. 26.

the high schools of Springfield, Massachusetts; and harmony and counterpoint in the high school of Cambridge, Massachusetts.² Throughout the period, most of the instruction was in vocal music with increasing attention given to the ability to read music. The practice of choral music in American high schools, which began as early as the 1830s, also showed a growth that became widespread during the period. By the year 1900, the values of music education were in place for its multi-faceted development in the next century.

Public Schools

The development of public education in Worcester did not begin to see a significant growth until after the Revolutionary War. According to Charles Nutt, there was no record of the existence of any school during the first two settlements.³ The first free public school was established on April 4, 1726, with Jonas Rice as Worcester's first schoolmaster. Instruction was limited to reading and writing until 1732 when a grammar school was established. The teaching was conducted in accordance with the "migratory" or "moving-school" system because of the lack of permanently located schoolhouses. By 1740, however,

²Ibid., pp. 162-63.

³Charles Nutt, History of Worcester and Its People, 4 vols. (New York: Lewis Historical Publishing Company, 1919), 2:687.

Worcester did have its first permanent grammar school, which was located near Lincoln Square. John Adams, later to become the second president of the United States, taught there for three years (1755-58) before moving to Boston to practice law.

During the nineteenth century, Worcester saw a more rapid development in its public school system in order to meet the needs of a growing population. With only a few exceptions, the "moving-school" system remained in effect until the early 1800s when a sufficient number of school-houses were built to accommodate most students. By the 1830s there were at least ten schools representing various levels of progress ranging from the infant and primary levels to the Latin Grammar School for boys and its corresponding Female High School. Worcester's first "modern" high school was established in 1845 when the combined Latin Grammar and Female High Schools became the Worcester Classical and English High School. When Worcester became a city in 1848, there were eight infant schools, five primary schools, three grammar schools, a high school, and a school for blacks. The teachers numbered fifty-two for a student enrollment of nearly three thousand. In 1871 a new building was erected for the high school at the corner of Walnut and Maple streets, and in 1892, when Worcester's second high school was built at the corner of Irving and Chatham Streets, the two were

subsequently called the Classical High School and the English High School, respectively.

According to the Worcester school report of 1843, music was being practiced in most of the schools and had gained acceptance by both pupils and teachers. The report defines the enjoyment of music as a means to improve the quality of taste, the result of which would lead to a better society. In the following excerpt of the report, there is strong agreement with the philosophy of Lowell Mason,⁴ who advocated the study of music for its moral, social, and emotional values:

It is believed to exercise a decided influence upon the manners and morals of the scholars; it wears off and smooths down those rough points in their characters [sic], which have been the subject of so much complaint; it subdues the angry passions which are so apt to rise, leads to more respectful and amiable deportment, harmonizes discordant feelings, it refines and improves the taste for amusements--in short, furnishes a most agreeable source of amusement in itself, while it withholds from those of a doubtful character, and introduces into the minds of the youth propitious influences, which they cannot fail to carry into all their other relations in society.⁵

For the next several years there was growing support in the community for the introduction of music as a branch of instruction in the schools. In 1846-47 music was

⁴See Lloyd F. Sunderman, Historical Foundations of Music Education in the United States (Metuchen, New Jersey: The Scarecrow Press, Inc., 1971), p. 203.

⁵Report of the Board of Overseers of Schools, of the Centre School District, in Worcester; and By-Laws and Regulations, (Worcester: printed by John Milton Earle, 1843), p. 13.

actually taught, but as an experiment, at the Boys' and Girls' English (grammar) Schools. The instructors were Mr. Metcalf, principal of the Boys' School, who was described as a "practical singer" and the highly qualified Emory Perry, who had established himself as a successful teacher of singing schools in Worcester. No mention was made of a specific salary except that "the services of Mr. Emory Perry, . . . were obtained for a very moderate consideration."⁶ The instruction consisted of two half-hour lessons each week for a period of about eight months.

In their report of 1847, the Board of Education indicated that the results of the experiment were favorable. The closing remarks of the report expressed a belief in the positive effects of music on school discipline:

Greater relish for other studies, better quiet and tranquility, harmony and good will in the mutual relations of pupils with each other, would seem to be natural consequences of the cultivation of this branch of⁷ instruction, if properly and discreetly managed.

By 1854 vocal music was regularly practiced, but not systematically taught in most schools. The position for a qualified teacher of music was approved in 1858, when an unidentified "professional music teacher" was hired to give one lesson a week in each of the grammar schools. He was

⁶Report of the Board of Overseers of Schools, of the Centre School District, in Worcester (Worcester: printed at the National Aegis Office, 1847), p. 9.

⁷Ibid.

paid one hundred dollars for his services during the following year. In the fall of 1861, Amos Whiting prepared fifteen hundred students for a concert on New Year's Night.⁸ The success of that event helped to provide a further stimulus for the development of music instruction in the public schools. Mr. Whiting and Mrs. William Sumner were then appointed music teachers for a period of three months.

It was determined that the program, which was undertaken by Mr. Whiting and Mrs. Sumner at a cost of three hundred dollars, would emphasize the teaching of elementary theory rather than singing activities. Furthermore, it was decided that the instruction be confined to the high, grammar, and secondary schools.⁹ The instruction consisted of two lessons per week at the high school and one at the grammar and secondary schools. Mr. Whiting was placed in charge of the high and grammar schools and Mrs. Sumner of the lower grades at the secondary level. The school report for the year 1862 again observed the experimental nature of the program:

⁸Amos Whiting was a local music teacher who had also served as a member of the Board of Directors for the third Worcester Music Festival in 1860.

⁹Although experiments in the teaching of music in primary schools had taken place before 1862, its practice had not been generally accepted because of doubts regarding the musical ability of regular classroom teachers; see Sunderman, Music Education, pp. 79-81.

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The experiment has not yet been tried long enough,-- only three months, to warrant the expression of a confident and final judgement upon its success, but the excellent sub-committee who have charge of it, are satisfied that it has fully answered all that, could be reasonably expected of it in that time.¹⁰

During the preceding twenty years, the public schools of Worcester had experienced a slow rate of progress in the development of their music program. The importance of singing in regard to its positive effect on children had been generally accepted, but music instruction as part of the school curriculum had not become a reality. Above all, the need for a "permanent" special teacher of music had not been fulfilled. The years following the Civil War, however, were to see a number of important developments in the school music program.¹¹

In 1864, Isaac Metcalf (1817-1887) was appointed music teacher for the Worcester Public Schools. Before his arrival in Worcester, Metcalf had been active as a singer and public school teacher in Lowell, Massachusetts. He had also made several appearances as a vocal soloist with the Handel and Haydn Society of Boston. In addition to his new teaching duties, Mr. Metcalf served as president of the Worcester Choral Union and for many years devoted himself

¹⁰ Annual Report of the School Committee of Worcester for the Year 1862 (Worcester: Wm. R. Hooper, Transcript Office, 1863), p. 27.

¹¹ The events of the Civil War caused a major setback in the progress of American education, the East being less affected than other sections of the country; see Sunderman, Music Education, pp. 129-147.

to the success of the Worcester Music Festival.

Under Metcalf's supervision, the music program continued to develop, and in 1868 vocal music was finally considered a "branch of study in the regular course."¹² Candidates for teaching positions were required to take examinations in music, and teachers on all levels were expected to conduct daily drills based on lessons by the music supervisor.

In May of 1869 the final examinations for students included questions on the fundamentals of music. The examinations, which were given at the secondary and grammar schools, included specific questions on notation, scales, and key signatures.¹³

Isaac Metcalf was succeeded in 1869 by Edward S. Nason (d. 1903), who was appointed at a salary of \$1,500. In comparison to salaries paid by other cities in the East, with the exception of Boston, this was a substantial sum. The city of Syracuse, New York, paid its special music teacher \$1,300 in 1872. In 1876 Pittsburgh was paying \$1,200, but in the same year the salary in Burlington, Vermont, was only \$600. As late as 1896 the highest paid of three music teachers in Buffalo was receiving \$1,600.¹⁴

¹²Superintendent's Report for the Public Schools of the City of Worcester (Worcester: Tyler & Seagrave, 1869), p. 34.

¹³Ibid., pp. 55-56.

¹⁴Sunderman, Music Education, pp. 135-147.

Edward S. Nason began his new position as a highly qualified musician. He had arrived in Worcester in 1849 and had established himself as a teacher of organ, piano, and singing. Mr. Nason soon became prominent as a juvenile singing school teacher and as the director of the Worcester Musical Association, one of Worcester's earliest choral organizations. His knowledge and experience with vocal music enabled him to continue the development of the choral program in the public schools.

The student's ability to read music and understand rudiments was of special concern to Mr. Nason. As early as 1852 he had stressed note-reading as opposed to the rote method of learning in his singing schools. His program of instruction for the different grade levels was outlined in a booklet which was published in 1876.¹⁵ Rote singing was limited to the first three grades. The second and third grades included practice in scale singing by numerals and letters in addition to a study of staff measures with note and rest values. Scale practice with the addition of syllables was continued in Grade IV. Students were required to beat time as they read and sang in different keys. Two-part singing and the chromatic scale were introduced in Grade V. The study of intervals and major and minor scales was begun in the sixth grade. In Grade VII, three-part

¹⁵Modified Course of Study, Worcester, Mass.,
September, 1876. II. (Worcester: Charles Hamilton,
Printer), pp. 19-20.

singing was introduced, and by Grades VIII and IX, students were expected to write scales and signatures for all the major and minor keys. Requirements at the high school included sight-singing and practicing in four parts.

The course of study described above was similar in its objectives to those of many American school systems during the 1870s. An increasing emphasis was placed on sight-singing and the ability to read music in parts. More attention was also given to the study of elementary theory. The program of instruction was most favorable for the continuing development of choral music both in the schools and in the community of Worcester.

In 1877, Edward Nason was succeeded by Seth Richards (1829-1905), who remained in the position for twenty-five years. After his arrival in Worcester in 1854, Richards became involved in a variety of musical activities including appearances as tenor soloist with the Worcester Choral Union, the teaching of singing schools, and the directing of church choirs. He also maintained a life-long affiliation with the Worcester Music Festival. Following his appointment as supervisor of music, Richards endeavored to improve the quality of teaching with updated materials. He also continued to emphasize choral activity and formed a glee club at the Classical and English High School in 1883. The new group appeared in their first public concert in June of the following year. In a review of their third

annual concert, the Worcester Evening Gazette remarked that "the club is worthy of the hearty applause with which it was accorded, for a most enjoyable entertainment was given."¹⁶ The Worcester Daily Spy stated that "the concert was in every way creditable to the club and the school."¹⁷

In 1894, Clarence F. Carroll, the new superintendent of schools, initiated a requirement for annual reports by the music supervisor. The report by Seth Richards for that year observed a growing interest in music among the pupils and by the community. Richards also emphasized the importance of the social aspect of music in the same report:

. . . I would suggest that we should not lose sight of the value of the common, every-day "Folk-songs." While I would insist upon teaching our schools the higher class of music, it seems also that we should not leave out this social side, and I would recommend that each teacher should be provided with a collection of songs to aid us in this important work.¹⁸

By the year 1900, there were three special teachers of music in the Worcester Public Schools. Charles I. Rice had been hired as Seth Richards' assistant in 1889, and a second assistant, Maud L. Davis, began teaching in 1895. The school report for the year 1900 indicated that the lower grades were visited once every four weeks, and in the high schools there were weekly visits, although music was

¹⁶Worcester Evening Gazette, 15 May 1886.

¹⁷Worcester Daily Spy, 15 May 1886.

¹⁸Report of the Worcester Schools, 1894 (Worcester: Printed by Charles Hamilton, 1895), p. 63.

optional above the first year. A new course of study emphasized ear training on all levels and included composition and writing from dictation at appropriately higher levels.

Music education in the public schools of Worcester showed its greatest expansion after 1864. A need for the special teacher of music was recognized, and more attention was given to the feasibility of music-teaching by the regular classroom teacher. The subject of music had gained acceptance as part of the curriculum, and a formal course of study was organized. Before the close of the nineteenth century, performances by the high school glee clubs had set the stage for the development of choral and instrumental ensembles in the next century.

Private Schools

In addition to the singing schools that existed during the eighteenth and early nineteenth centuries, music instruction was available at many academies and private schools for young ladies. Music at the academies was taught by special teachers, while private schools were usually the enterprise of a lady who taught a variety of subjects. Such schools fulfilled the need for the study of music long before the advent of music education in the public schools.

As early as 1805, advertisements for private schools began to appear in the Worcester newspapers. On April 10th of that year, the National Aegis carried an announcement for

the opening of a school for young ladies by a Miss H. Spofford. Music was listed as one of the subjects. A Mrs. Nugent also advertised in the Aegis on August 15th of the same year. Her Young Ladies Academy included instruction in Reading, Writing, Arithmetic, Grammar, Orthography, Geography, Painting, and Music. Similar advertisements appeared throughout the nineteenth century and often included music in the curriculum.

After 1850 music instruction was offered at several private academies and schools which specialized in the subject. On September 15, 1850, Edward S. Nason advertised his Musical Academy in the Massachusetts Spy. The announcement also stated that it was a "Boarding School for Young Ladies, for the study and practice of music."¹⁹ Instruction was offered in vocal music, piano, organ, seraphine, and thoroughbass.

The Worcester Academy, which had come into existence as the Worcester County Manual Training School, began to include vocal music in its curriculum in 1856. An advertisement in the Worcester Daily Spy of July 28, 1860, listed both vocal and instrumental music. Among the local musicians who taught there was Edwin B. Story (b. 1849), an organist-pianist who was also active as a performer.

On December 1, 1856, the Worcester Academy of Arts, "established for the purpose of affording thorough

¹⁹Massachusetts Spy, 15 September 1850.

instruction in every department of Art,"²⁰ opened its doors. The music faculty listed the names of Miss Ellen Bacon, a local piano teacher; Alexander Stocking (1817-1895), Professor of Vocal Music, a tenor soloist who was active in local churches; and Edward S. Nason, Professor of Vocal and Instrumental Music. In 1858 the names of two brothers, Albert S. Allen (1828-1896) and Benjamin D. Allen (1831-1914), were added as Professors of Instrumental Music. Benjamin D. Allen was to become one of the most prominent musicians in Worcester during the nineteenth century.

The spirit of competition between public and private schools became apparent in the spring of 1869 when the Select High School advertised "the best education possible with a thorough musical training."²¹ The new high school boasted a wider choice of studies than those available in public high schools. Mr. H. Dame was the principal, and his wife, the former Ellen S. Bacon, was in charge of the music instruction.

By March of 1872, Worcester had its own conservatory of music, located in the Marble Front Building at 544 Main Street. The director was Fred Zuchtmann of Boston, who was also in charge of piano and organ instruction. Mr. W. H. Daniell, former choir director of Church of the Advent in

²⁰Ibid., 1 December 1856.

²¹Worcester Evening Gazette, 22 April 1869.

Boston, was supervisor of voice building and voice culture. The violin was taught by Fred F. Ford, who had recently returned from Leipzig after several years of study. Band and orchestral instruments were under the supervision of Mr. J. B. Claus, formerly a director of military bands in the British Army.

The Worcester Conservatory of Music featured the "class" or "conservatory" system, emphasizing its superiority over the single-pupil system. In 1873 a circular was published describing the type of instruction and activities available to students. Tuition was fifteen dollars for a term of ten weeks, two lessons weekly. Numerous free advantages including classes in theory and sight reading, participation in the orchestra and chorus, and concerts by pupils and teachers were offered to those who enrolled. The following concert review indicates the enthusiasm and support for the new institution:

The Conservatory of Music--The usual fortnightly concert of this popular institution, on Saturday evening, was a very interesting one, and was attended by a considerable number of persons, who frequently indicated their approval of the performances by applause. The favorite overture to "Tancredi" was played by the orchestra, which show more and more the marks of Mr. Zuchtman's training. The vocal and instrumental pieces given by the pupils were a credit to their teacher, and hardly fail to largely²² increase the roll of students at the Conservatory.

In September of 1873, one and one half years after its opening, the Conservatory boasted a total enrollment of six hundred students and the presentation of twenty-eight

concerts. The following month also saw the opening of a music store for the sale of sheet music and musical wares. A free musical library for the students also became available. By the spring of 1874, the number of faculty had increased to eight instrumental and two vocal teachers.

On February 18, 1873, the Worcester County Music School was founded "for the purpose of affording superior advantages for the study of vocal and instrumental music."²³ Edward L. Sumner (son of William Sumner) became the director of the new institution, which was located at 379 Main Street. Instruction was offered in voice, piano, organ, violin, and harmony. Among those who served on the faculty were Benjamin D. Allen and Mr. Ford from Boston, who had been a violin pupil of Ferdinand David (1810-1873) in Leipzig. In 1889 another Boston violinist, Edward Weiss, who had studied with Joseph Joachim (1831-1907) in Berlin, also joined the faculty.

The Worcester County Music School featured private and class lessons and encouraged students to take advantage of both systems. Free advantages included classes in solfeggio, recitals by teachers and pupils, the practice of accompanying for advanced pupils, clubs for the study of composers, and lectures on various musical topics. The

²²Ibid., 19 May 1873.

²³Worcester County Music School Circular, 1873. Collection of the American Antiquarian Society, Worcester, Massachusetts.

school also offered a "placement" service for teachers of music, teachers of singing schools, organists, and choir singers. Sheet music was kept in stock, and pianos were sold or rented at low prices.

On November 19, 1874, the Evening Gazette announced a series of lectures by Benjamin D. Allen entitled "The Great Masters." The series featured the music of Bach, Handel, Haydn, Mozart, and Beethoven, "with illustrations by competent artists, before the Worcester County Music School."²⁴ Mr. Allen's lectures were acknowledged as highly informative by the Worcester community. Another series featuring the music of Schubert, Mendelssohn, Schumann, Chopin, and Franz was presented in 1875-76. Additional series followed during the next several years with topics based on various styles and forms of music. Toward the end of the third series, the following review appeared in the Worcester Evening Gazette:

In reviewing the course as a whole, it is only just to say that he has done an excellent work. During the season he has covered an immense field of study, but always intelligently and wisely. His material has been well selected and his choice²⁵ of the musical illustrations always judicious.

The last series, presented in 1880, explored the relationship of poetry and music with each lecture devoted to a famous poet.

²⁴Worcester Evening Gazette, 19 November 1874.

²⁵Ibid.

Colleges

During the nineteenth century, Worcester saw the establishment of several colleges, all of which offered some form of musical activity or instruction. The first of these institutions, established in 1843, was the College of the Holy Cross, the oldest Catholic college in New England. From the very beginning of its existence, the College of the Holy Cross offered music as an extra-curricular activity. The early college catalogues listed "Music at the Professor's Rates" under "Extra Charges." Names of faculty members were also listed and included the following:

- 1856 Samuel R. Leland, Prof. of Music
- 1863 George P. Burt, Director of College Orchestra
- 1873 Anthony Geiger, Prof. of Music
- 1875 Nestor Calvano, Prof. of Vocal Music and Piano
- George P. Burt, Prof. of Violin
- 1891 Edward Fay, Prof. of Music
- 1893 J. William Howard Jr., Prof. of Orchestral Music
- 1894 Francis Carr, Prof. of Organ and Piano²⁶

Students who distinguished themselves in music at Holy Cross College were awarded "Crosses of Honor" or "Premiums" at commencement. After 1874, specific instruments such as piano, violin, and flute were mentioned in the awards, and in 1889 a premium was awarded to a vocal class.

²⁶Catalogues of the College of the Holy Cross, 1856-57, 1863-64, 1873-74, 1875-76, 1891-92, 1893-94 and 1895-96. (Worcester, Mass.: Press of Charles Hamilton).

Several musical organizations were listed in the college catalogues from 1859 to the end of the nineteenth century. The college orchestra was conducted by Samuel R. Leland at the commencement ceremonies in 1859, and in 1860 a college band performed in addition to the orchestra. It is likely that both a band and an orchestra had existed for a number of years, since Leland's affiliation with Holy Cross had begun in 1843.

In 1863, George P. Burt (c. 1835-1891) succeeded Leland as director of the orchestra. Mr. Burt, who was born in Ireland, had settled in Worcester at an early age. From 1857 to the year of his death he was a professor of music at Holy Cross, where he taught the violin in addition to his serving as director of the orchestra.

The first choral group mentioned in the Holy Cross college catalogues was the Saint Cecilia Society, formed in 1874. It consisted of two first and second tenors and two first and second basses. Patrick J. Brennan, S. J., was the director and Anthony Geiger, the organist.

Later organizations included a glee club of twenty-nine members, formed in 1894; the Philharmonic Society, established in 1895 "to furnish the music at religious services of the College;" and in 1896 the Mandolin, Banjo and Guitar Club.

The college catalogue of 1896-97 includes a brief summary of the musical objectives of the college:

Glee Club--The aim of this Society is voice training. Together with the College Orchestra and Mandolin Club, it lends its services to musical entertainments and academic exercises, held from time to time in the College Hall, in presence of the Faculty and externs. Every encouragement is given to vocal culture, and ample facilities are furnished, at very moderate rates, for those wishing to take lessons on Piano,²⁷ Organ, or any of the string, reed or brass instruments.

On May 14, 1849, the Oread Collegiate Institute, "a pioneer among colleges for women,"²⁸ opened its doors. Although Oberlin College was open to women at the time, the Oread Institute claimed to be the first college exclusively for women in the United States. The Oread Institute was incorporated in 1852 and began to grant degrees in the same year. Its curriculum emphasized liberal studies with a remarkable opportunity for the study of art and music.

Many of Worcester's finest musicians taught at the Oread Institute from its earliest years until 1881 when the institution was closed. Among them were Albert S. Allen, a teacher of piano, organ, vocal music, and theory; Benjamin D. Allen, organist and pianist; Cassius C. Stearns, a teacher of the organ, piano, and cello, who also achieved a reputation as a composer; Edwin B. Story, organist and pianist, who was also chairman of the Music Department from 1875 to 1879; Walter S. Kennedy, composer and teacher of vocal music; and Henshaw Dana, a composer

²⁷Catalogue of the College of the Holy Cross, 1896-97
(Worcester, Mass., Press of Charles Hamilton, 1897), p. 64.

²⁸Charles Nutt, History of Worcester and Its People, 2:734.

and teacher of the piano and organ.

On March 9, 1855, a proposal to establish another women's college in Worcester--The Ladies Collegiate Institute--appeared in the Worcester Daily Transcript. The new institution was "intended to bring the facilities of a thorough collegiate course within the means of persons in limited circumstances."²⁹ For several years the Ladies Collegiate Institute functioned as a women's college with an elaborate program of course offerings and instruction in vocal and instrumental music. In 1857-58 there was an enrollment of 150 students, but within a few years a lack of funds forced the school to close its doors.

According to its catalogues, the Worcester Polytechnic Institute did not offer music instruction in the nineteenth century, but musical organizations did exist there after 1874. Several glee clubs were formed during the last quarter of the century, along with a number of banjo and guitar clubs. In 1875 the college catalogue listed an instrumental quintet of two violins, flute, cornet, and double bass. The WPI Orchestra of 1884 consisted of seven pieces--cello, flute, clarinet, cornet, and three violins. By 1888 the orchestra had increased to thirteen instruments--four violins, two cellos, two flutes, one clarinet, three cornets, and piano.

In 1874 the Massachusetts State Normal School at

²⁹Worcester Daily Transcript, 9 March 1855.

Worcester (later Worcester State College) was established to prepare students for the teaching profession. Requirements, including the various branches of study, were listed in the prospectus of 1874-75, which also stated that "in connection with the foregoing constant attention is to be given throughout the course to . . . Vocal Music."³⁰ By 1880 music was included with other studies in the curriculum section of the catalogue.

In 1895, when new requirements for admission were announced, the entrance examinations for the following year included "musical notation with the ability to sing, if practicable."³¹ An elaboration of the new requirement was included in the catalogue of 1895 under "Special Directions:"

The elementary principle of musical notation, such as an instructor should know in teaching singing in the schools. Ability to sing, while not required,³² will be prized as an additional qualification.

³⁰Massachusetts State Normal School at Worcester, Prospectus, 1874-75 (Worcester: Printed by Charles E. Nye, 1874), p. 5.

³¹Massachusetts State Normal School at Worcester, Catalogue and Circular (Boston: n.p., 1895), p. 18.

³²Ibid., p. 20. For information on the admission requirements of normal schools in 1895 and 1905, see Joseph M. Gwinn, "Tendencies in the Entrance Requirements of State Normal Schools," Education 28 (December, 1907): 233-237. In his study, Gwinn found that the requirements as stated in the school catalogues were generally vague. The study was based on a survey of fifty schools located in thirty of thirty-six states that had normal schools in 1895.

Private Instruction

An important contribution to the development of Worcester's musical life was made by its private teachers. The teaching of music was closely linked to the interests of local music dealers, many of whom were involved in other aspects of the music profession. Their profit motives were coupled with a sincere belief in supporting activities that would be beneficial to the community. In an article promoting Leland's Music Store, the Evening Gazette printed the following:

Music is becoming more and more a home accomplishment, and that dwelling is poor indeed in which there is not some form of musical instrument. In the past few years there has been a great change in the community in this respect, until now, when no house is considered furnished until ³³it is supplied with some means of furnishing music.

By far the largest number of private teachers taught the piano, the most popular instrument of the nineteenth century. The piano was considered the appropriate instrument for young ladies and the violin for boys, a concept which lasted well into the nineteenth century.³⁴

The first private teacher of instrumental music to advertise in a Worcester newspaper was William Blodget, a musician who had been active as an organist, music teacher,

³³Worcester Evening Gazette, 6 June 1873.

³⁴In 1873 a circular of the Worcester Conservatory of Music stated that "many brothers now study the violin that they accompany their sisters on the Piano Forte."

dancing master, and music dealer in Providence, Rhode Island.³⁵ His announcement appeared in the Massachusetts Spy on May 9, 1793:

Musick

The subscriber proposes to instruct in the use of the Harpsichord, Piano Forte, Violin, and Guitar, at the house of Capt. John Lyon, in Leicester, and at Worcester. Musick books will be furnished, with Instruments for Practice, and the greatest attention will be paid to the Scholars in their tuition. The terms may be known by applying to Capt. John Lyon, or the Printer hereof.

William Blodget

Leicester, May 7, 1793

There is no other reference to William Blodget until the appearance of a similar advertisement two years later which eliminated the piano and added the organ and drawing.³⁶ It is difficult to determine why he did not place additional notices in the newspapers during the intervening period. He may have acquired a sufficient number of students or, on the other hand, may have become discouraged by a lack of response. Less than two years after his second (and last) advertisement, Blodget left Worcester and settled in Salem, Massachusetts. Milton Hehr states that "by reason of a personal misfortune, a Mr. Blodget, surveyor and musician, arrived at Salem in March, 1797."³⁷ Hehr

³⁵ Joyce Ellen Mangler, Rhode Island Music and musicians, 1733-1850 (Detroit: Information Service, 1965), p. 7.

³⁶ Massachusetts Spy, 27 May 1795.

³⁷ Milton G. Hehr, "Musical Activities in Salem, Massachusetts: 1783-1823" (PhD Dissertation, Boston University, 1963), p. 309.

further states that Blodget advertised for students there in September of the same year.³⁸

On July 5, 1797, the Spy printed a notice of a more specialized nature than those by William Blodget:

B. Glaan respectfully informs the Ladies of Worcester and its vicinity, that he teaches the Piano Forte, or the different kinds of Keyed Instruments. And as his manner of teaching is one of the most approved, he flatters himself he will meet with the approbation of those who will entrust themselves to him in this branch. His terms may be known, by applying to him, at Mr. Barker's.

N.B.³⁹ He also tunes the Instruments above mentioned.

In less than a year, Mr. Glaan also left Worcester to relocate in Salem.⁴⁰ According to Hehr, "in May, 1798, a Mr. B. Glaan announced that he would teach the ladies of Salem the pianoforte" ⁴¹

The first woman to advertise for piano students in the Massachusetts Spy was a Miss E. C. Smith. Her amusing announcement for "young ladies wishing to acquire this highly ornamental branch of female education" reflects a prevailing attitude of the period.⁴²

³⁸Ibid.

³⁹Barker's was one of many local taverns used as stopovers for stagecoach travelers passing through Worcester.

⁴⁰Salem, because of its location on the east coast and its proximity to Boston, saw an earlier musical development than Worcester.

⁴¹Hehr, "Musical Activities in Salem," p. 319.

⁴²Massachusetts Spy, 31 March 1823.

An advertisement in the Massachusetts Spy by Miss Frances E. Rice was the first to offer instruction at the pupil's home. Her notice was stated as follows:

Piano-Forte Instruction--Miss Frances E. Rice will give instruction to a few scholars, on the Piano Forte either at her own residence or⁴³ at the residence of those wishing instruction.

In 1839, Samuel R. Leland included mention of his position as organist at the Second Parish in an advertisement for piano and organ students. His announcement in the Massachusetts Spy was the first to include the exact fee, which was twelve dollars for twenty-four lessons.⁴⁴

In the early 1840s, when Worcester's population was about seven thousand, opportunities evidently still existed for music teachers who did not live in the immediate area. In April of 1841, R. Eastcott, an English violinist and pianist who was living in Boston, began to offer class and individual instruction in piano and violin.⁴⁵ Eastcott had appeared in his Worcester debut as a violinist a week earlier in Brinley Hall. He continued to teach in Worcester until at least 1843. In the following year, James Prideaux of Boston also offered music instruction (voice and piano) in Worcester.⁴⁶

⁴³Ibid., 14 June 1837.

⁴⁴Ibid., 16 October 1839.

⁴⁵Ibid., 28 April 1841.

⁴⁶Ibid., 17 April 1844.

One of Worcester's most prominent music teachers during the nineteenth century was Albert S. Allen (brother of Benjamin D. Allen). Mr. Allen was born in Sturbridge, Massachusetts, and in 1836 arrived in Worcester, where he lived until 1895. He was active as an organist and choir-master, and for many years tuned and repaired pianos at his establishment on Main Street. In addition to his teaching activities at the Oread Collegiate Institute, Allen maintained his career as a private teacher of piano, organ, vocal music, composition, and counterpoint.

Among the most prominent voice teachers in Worcester were Benjamin Hammond (1846-1922) and Walter Scott Kennedy (1850-1924). Hammond, who was born in Worcester, was often commended as the only vocal teacher "true to Worcester" because he limited his teaching to that city. In 1873, after studying in Italy, he established himself as a soloist and voice teacher in Worcester. Kennedy, who was born in Ireland, also settled in Worcester, where he became active as a teacher, performer, and song writer. He often held "musical soirees" at which many of his students participated as soloists. The programs frequently included Kennedy's own songs.

In addition to an interest in the study of vocal and instrumental music, Worcester experienced an early development in the field of dancing instruction. The first dancing teacher to advertise locally was John Griffith

(also Griffiths). On March 24, 1791, the Massachusetts Spy carried the following notice:

Mr. Griffith takes the liberty to inform the ladies and gentlemen of this town and the towns adjacent, that he has opened a Dancing School in this town, for the benefit of the young Ladies and Gentlemen; he is to come from Boston once a week and attend the scholars twice, viz. Monday and Tuesday, in each week, in the evening, from six o'clock until nine.

Mr. Griffith flatters himself to give satisfaction to both parents and scholars.

Worcester, March, 1791.

As an itinerant dancing teacher, John Griffith had taught in New York City and in many New England towns. According to S. Foster Damon, he was the most influential dancing master of his generation.⁴⁷ Griffith was also the author of the first dance book published in America:

A Collection of the newest and most fashionable country dances and cotillions. The greater part by Mr. John Griffith, dancing-master, in Providence. (Providence, 1788).⁴⁸

Dancing soon became one of Worcester's most popular activities. By 1836, when the population of Worcester was 7,500, at least thirteen dancing instructors had advertised in the local newspapers. This exceeded by far the number of singing schools during the same period. Christopher Columbus Baldwin, a librarian of the American Antiquarian Society of Worcester, was one of many who evidently enjoyed

⁴⁷S. Foster Damon, "The History of Square-Dancing," in Proceedings of the American Antiquarian Society, Worcester, Massachusetts, April, 1952, p. 75.

⁴⁸Ibid.

dancing. His diary contains the following entry on February 24, 1834:

It has been customary in this town, as it has all over the country, to regard the evening of the twenty-second of February as a season of merrymaking, it being the anniversary of the birth of George Washington. The day falling on Saturday, Monday was made to take its place, and we celebrated it by a ball at the hall of the Worcester Coffee House. I was one of the managers. About thirty gentlemen and as many ladies were present. The evening was passed very pleasantly. I danced every time. Our musick was composed of two violins, an octave flute, clarionet, bass violin and an instrument called a trombone. We danced cotillions and contra dances alternately, and kept it up with great diligence until 2 o'clock⁴⁹ in the morning. Our bill was four dollars each.

After 1850 the number of private teachers in Worcester increased substantially. A musical directory of 1898 listed 158 piano teachers, 22 organ teachers, 44 vocal teachers, nine dancing instructors and an additional 134 music teachers of various instruments.⁵⁰ During this period, the best-known private teachers were those who were affiliated with local schools or those who were also active as performers and composers.

⁴⁹Diary of Christopher Columbus Baldwin, published by the American Antiquarian Society, Worcester, Massachusetts (Worcester: Charles Hamilton Press, 1901), pp. 275-76.

⁵⁰Musical Directory of Worcester (Worcester: S. R. Leland & Son, April 1, 1898).

CHAPTER IV

MUSIC SOCIETIES

The development of concert activity in Worcester during the nineteenth century was enriched by performances of many local organizations, both vocal and instrumental. Between 1825 and 1900, Worcester saw the establishment of a number of choral societies and bands and at least two orchestras. Throughout this period, however, it was a strong enthusiasm for singing and choral music that dominated the development of Worcester's music societies. In addition to its function in the worship services of the church, the performance of sacred music soon became an aesthetically gratifying experience in itself.

During the second half of the eighteenth century, a number of musical societies made an important contribution to the early concert life of America. Many of these early societies were formed in towns along the Atlantic seaboard. Oscar G. Sonneck mentions that an Orpheus Club, a musical society in Philadelphia, may have existed as early as 1759.¹ He also believed that a musical society of sorts

¹Oscar G. Sonneck, Early Concert-Life in America (1731-1800) (Leipzig: Breitkopf and Härtel, 1907. New York: Musurgia Publishers, 1949), p. 66.

existed in Boston from 1761.² One of the oldest and most active organizations was the St. Cecilia Society of Charleston, South Carolina, established in 1762. This organization, which maintained its own orchestra, was the center of Charleston's musical life well into the nineteenth century.³

The first important musical organization in New England was the Stoughton Musical Society of Massachusetts, which was established in 1786. It grew out of a singing school which William Billings (1746-1800) had begun twelve years earlier.⁴ This development represented the beginning of a significant movement which continued in the nineteenth century. The Stoughton Musical Society served as a prototype for organizations in New England which consisted of amateurs devoted to the performance of sacred music.

Many of the earliest musical societies in Massachusetts were formed during the first decades of the nineteenth century. The most famous among them was the Handel and Haydn Society of Boston, organized in 1815. In the years that followed, the Society continued to increase its number of performances. When some of its members presented a concert in Worcester in 1822, the impetus was in place

²Ibid., p. 258.

³Ibid., p. 18.

⁴Billings was the first native-born American to achieve high recognition as a composer of sacred music.

for the development of Worcester's own choral organizations.

Local Choral Organizations and Music Clubs

The period between 1825 and 1897 saw the formation of a substantial number of successful choral societies in Worcester. A few grew out of singing schools, while others, based on a more selective membership, were formed by a small group of locally prominent musicians or by a choral director who had established himself in the musical community. New members were usually recommended or invited to join by the officers or governance committee of the society. In addition to receipts from the sale of concert tickets, financial support came from membership dues which for some organizations included annual contributions by associate or non-singing members.

Concerts by Worcester's choral societies included both programs of short pieces and performances of major choral works. Accompaniments were usually provided by local pianists and organists and occasionally instrumental ensembles from Boston. Vocal soloists included singers from both Worcester and Boston. With only a few exceptions, the conductors were local musicians.

The first of many local musical organizations was the Worcester Harmonic Society, which was formed in 1825. Nearly eighty singers participated in the Society's first

concert, which was announced in the local newspapers:

Oratorio⁵

The Worcester Harmonic Society propose having
an Oratorio at the South Meeting-House in Worcester,
on Wednesday the 12th inst. consisting of Anthems,
Duetts, Sacred Songs, &c.

Particulars hereafter.

E. Perry, President⁶

The Worcester Harmonic Society was founded by Emory Perry (1799-1855), who, in spite of his inadequate formal training, was a highly skilled teacher of singing schools. "His voice had a great compass, so that he could readily sing bass or tenor, and illustrate before his class or choir, either part with nearly equal facility."⁷ Perry's early success with the Harmonic Society is reflected in a review following a performance on July 4, 1826, which helped to celebrate the fiftieth anniversary of American Independence:

The Harmonic Society, and its President, Mr. Emory Perry, gratified the public with a delightful exhibition of skill in the pleasant art they have so successfully cultivated. The power, effect, and general excellence of their performances gratified all, and satisfied the most critical and fastidious

⁵In America during the eighteenth and nineteenth centuries, the word "oratorio" was used to mean a concert of sacred music.

⁶Massachusetts Spy, 5 October 1825 and Worcester National Aegis, 5 October 1825.

⁷Samuel E. Staples, "The Worcester County Musical Association," in Proceedings of the Worcester Society of Antiquity, 1884 (Worcester: Society of Antiquity, 1885), p. 23.

listeners. An Ode, appropriate to the occasion, was sung by the President, with great elegance and taste.⁸

Additional public concerts were given by the Harmonic Society between 1826 and the early 1830s. In October of 1826, they presented a concert which was attended by President John Quincy Adams. The Society's repertory was limited to sacred pieces, often including selections from the vocal works of Handel, Haydn, and Mozart. To a great extent it was the work of the Harmonic Society that vitalized the early musical development of Worcester. In a review of one of their concerts during this period, the Aegis acknowledged their achievements:

The musical entertainment in this town, on Tuesday evening of last week, by the Harmonic Society, under the direction of Mr. Perry, was executed in a manner highly creditable to the members of that Society. This town is chiefly indebted to the exertions of the Harmonic Society for the great improvement which has taken place within a few years past in the performance of sacred music in our several places of public worship. The members have been at much expense to procure new music, and have devoted much time and attention⁹ in perfecting themselves in its performance.

On July 12, 1837, the Massachusetts Spy announced a series of twelve public rehearsals and four concerts by a new musical organization, the Worcester Mozart Society (no connection with the later Mozart Society). After two rehearsals, however, no further notices of the Society's activities appeared in the newspapers.

⁸Worcester National Aegis, 12 July 1826.

⁹Ibid., 6 April 1831.

Following the disbandment of the Harmonic Society in the 1830s, it was a number of years before another musical organization was established in Worcester. On April 1, 1846, the Massachusetts Spy announced that there would be a concert by the Worcester Sacred Music Society on Thursday Evening, April 2nd. The announcement was accompanied by an article criticizing the community for a recent lack of support for new musical organizations. All indications pointed to the success of the new society, which had been holding weekly rehearsals throughout the winter. According to the Massachusetts Spy, the Society was "a combination of much of the musical talent in Worcester, both vocal and instrumental."¹⁰

The musical director of the Sacred Music Society was William Sumner (1817-1893), who, as a young man, had been a choir leader in his native town of Spencer, Massachusetts. He arrived in Worcester in 1835 to direct the choir at the First Baptist Church and later established himself as an organist and singing school teacher. A review of the Society's first concert appeared in the Massachusetts Spy on April 8, 1846:

The Sacred Music Society's concert . . . was fully attended by . . . a highly gratified audience. Indeed, the only complaint we heard was, that there was not room enough in the Hall for those who wished to attend. We are glad to learn that the encouragement received was such that the Society has resolved upon a permanent organization for the coming season, for the performance

¹⁰Massachusetts Spy, 1 April 1846.

of music of a higher character than has heretofore been presented to a Worcester audience.

In spite of the high aspirations and efforts of those involved, the Sacred Music Society was heard for the last time at Brinley Hall on April 7, 1847.

After 1850 Worcester saw a significant growth in the number of its choral organizations. During the early 1860s, an increase in the competitive spirit among these groups became evident. By 1866, however, the choral forces of the city were united into one large organization. Toward the end of the nineteenth century, as Worcester's population continued to increase, several musical clubs of a more exclusive or specialized nature emerged.

In 1850 a new musical organization, the Mozart Society, was established in Worcester. For a number of years the new society was Worcester's leading choral organization, and it played a major role in the development of the city's musical life. When the Mozart Society was formed, its goal was firmly stated in its Constitution:

. . . , to lay the foundation of a permanent society which will, in a few years, be to Worcester, what the Handel and Haydn Society has been to Boston, in diffusing a style and taste for the performance of our best compositions with harmony and effect.¹¹

The first director of the Mozart Society was Edward B. Hamilton (1812-1870). In addition to his experience as

¹¹History of the Worcester Choral Union, Act of Incorporation, By-Laws, List of Officers and Members (Worcester: West & Lee Game and Printing Co., 1875), p. 4.

a music teacher and choir director, Hamilton was proficient as a violinist, organist, singer, and composer of church music. As one of the early leaders in the musical community of Worcester, he had helped to establish the Sacred Music Society.

The Mozart Society began with a membership of seventy singers and a small orchestra. During its first season it presented three concerts, the last of which was given on May 30, 1851, at the Salem Street Church. The local newspapers expressed strong support and encouragement for the new Society. On the day of the third concert, the Worcester Daily Transcript stated that "no similar entertainment is so well deserving of public favor," and that the performances of the Mozart Society were "in fact superior to those which are heard at the great majority of public concerts."¹² A week later, the Worcester Palladium contained an extended review which included a reference to the long-term (since colonial times) concern in the community for the improvement of church music:

The Society is mostly composed of members of the choirs of different churches in this city, and, in attending its concerts our citizens will not only derive much pleasure but encourage native talent and favor the cultivation of the best sacred music, the success of which has been already¹³ manifested in the improvement in church singing.

During its existence, the Mozart Society presented

¹²Worcester Daily Transcript, 30 May 1851.

¹³Worcester Palladium, 4 June 1851.

forty-seven concerts which included performances in Worcester, Lowell, Fitchburg, Grafton, and Leicester. Emphasis was given to the performance of oratorios. On April 16, 1857, Haydn's The Creation was presented in its entirety at Mechanics Hall. Worcester audiences also heard other great oratorios including Handel's Messiah and Mendelssohn's Elijah.

Edward Hamilton's skill as musical director of the Mozart Society was acknowledged in the Daily Transcript on April 7, 1859:

But all resources would amount to little if the leader was not the right man in the right place. With kingly authority tempered with great mercy; of acknowledged eminence in his chosen art, Mr. Hamilton's baton points the way with unfailing accuracy and distinctiveness.

In 1852 The Worcester Musical Association (not to be confused with the Worcester County Musical Association) was established. During the three years of its existence, the society reached a membership of approximately one hundred. A number of concerts were presented under the direction of Edward S. Nason, a local music teacher, who was later appointed music supervisor in the Worcester Public Schools. According to Staples, the organization did not endure because of financial difficulties and competition with the Mozart Society.¹⁴

The short-lived Worcester Music Club met in the

¹⁴Staples, "The Worcester County Musical Association," pp. 25-26.

winter of 1859-60 for the practice of vocal music. Charles Drew was chosen as the director and conductor. Although the group met regularly for rehearsals, they never appeared in a public performance.

On May 18, 1863, The Hamilton Musical Club was established with Benjamin D. Allen as the director. At the time of its organization its founders believed that there existed a need for another choral group to supplement the work of the Mozart Society. The "Preamble" to the Club's by-laws stated the following:

Believing that the musical field in Worcester is not wholly occupied by organizations at present existing, could that our own improvement will be specially secured by the formation of a choir having for its object the good of art, rather than personal gain or reputation and with a view also to the study and performance of that class of music with which we should in no other way become acquainted, we do hereby¹⁵ organize ourselves under the following By-Laws.

Although the Hamilton Musical Club existed for approximately four years, there is evidence of only a few concerts. One of them featured a performance of Handel's serenata, Acis and Galatea, which was given on October 29, 1863, at Mechanics Hall.

On September 12, 1864, The Beethoven Society was established as an outgrowth of William Sumner's singing school. An article in the Daily Transcript noted that the

¹⁵Records of the Hamilton Musical Club, 1863-67, Manuscript Collection of the American Antiquarian Society, Worcester, Massachusetts.

Beethoven Society was formed "with no feeling of hostility or antagonism to any other society now existing."¹⁶ The commentary continued with the following words of justification for the new organization:

With so large a population, and that rapidly increasing, we have reason to believe that there are many excellent singers and musicians in the city, who came here as strangers, who have never yet found their way into any of these schools of profitable enjoyment. This society, while it solicits the co-operation of the tried and permanent singers of Worcester, hopes, also, to bring out and make available valuable musical talent of¹⁷ this description that now lies dormant in our city.

In addition to his work with the Sacred Music Society, William Sumner had been active as a church organist and music director and teacher of singing schools since his arrival in Worcester. He was described "as a careful, painstaking musician and teacher, . . . excelled by none of his contemporaries."¹⁸

William Sumner successfully directed the Beethoven Society in several concerts until 1866 when a decision was made to unite with the Mozart Society. "A meeting was called on November 17, 1866, for the purpose of uniting the entire choral force of the city of Worcester in one organization and engaging all hearts, hands and voices in a

¹⁶Worcester Daily Transcript, 19 September 1864.

¹⁷Ibid.

¹⁸Staples, "The Worcester County Musical Association," p. 26.

combined effort to promote the advancement of music in this community."¹⁹ The Beethoven Society endured for only two years, but as Staples observed, "it served an excellent purpose, and resulted in producing a stronger union of the musical forces in Worcester than had existed for many years."²⁰

The new musical organization, which began with a membership of nearly two hundred singers, was called the Worcester Mozart and Beethoven Choral Union. For a number of years it functioned as Worcester's leading choral organization. During that period many performances of major choral works were heard by Worcester audiences.

The first musical director of the Mozart and Beethoven Choral Union was Carl Zerrahn (1826-1909), a German flutist who had settled in Boston in 1854. During the years that followed, Zerrahn conducted the Boston Orchestral Union, the Handel and Haydn Society of Boston, and the Harvard Musical Association. Only a few weeks before his appointment as conductor of the Mozart and Beethoven Choral Union, he had become the new director of the Worcester Music Festival, a position he was to hold for thirty-one years.

On December 26, 1866, the Mozart and Beethoven Choral

¹⁹Records of the Mozart and Beethoven Choral Union, 1866-72, Manuscript Collection of the American Antiquarian Society, Worcester, Massachusetts.

²⁰Staples, "The Worcester County Musical Association," p. 27.

Union gave a performance of Handel's Messiah, the first of many that would be heard in Mechanics Hall by the new chorus. With the exception of one person, the soloists were all local singers. The accompaniments were provided by organist Benjamin D. Allen and the Mendelssohn Quintet Club of Boston, one of the leading chamber-music ensembles of the nineteenth century. A review in the Worcester Evening Gazette praised the new musical organization and its conductor:

The time-honored custom of giving this sublime oratorio at Christmas, was never more satisfactorily observed in this city than it was on Wednesday evening by the performance which signalled the first public appearance of the Choral Union. The chorus, swelled by the recent union of the two societies to nearly two hundred voices, was full, strong and well-balanced; and sang with precision and smoothness, and reflecting great credit upon the zeal and ability of the conductor, Mr. Zerrahn. ²¹

After 1868, the Mozart and Beethoven Choral Union had a succession of conductors. They included Solon Wilder, a leading Boston musician who had assisted Carl Zerrahn at the Worcester Music Festivals; Carl Zerrahn himself; Worcester's Benjamin D. Allen; and Dudley Buck (1839-1909), one of the earliest American composers to achieve recognition.

In 1871, the Mozart and Beethoven Choral Union was renamed the Worcester Choral Union. Although it continued to flourish until the late 1870s, the Choral Union became

²¹Worcester Evening Gazette, 27 December 1866.

less active during the last quarter of the nineteenth century as membership began to decline. After sixty years of continuous existence, its assets were finally transferred to the Worcester County Musical Association in 1930.²²

In 1877, the Schumann Club was established with Seth Richards as its director. The Schumann Club was unique in that its purpose was to give four public rehearsals a season. Its active membership was limited to fifty men comprising "the very best vocal talent in the city."²³ An unlimited associate membership was also available at an annual rate of five dollars. All members were entitled to a limit of four tickets each for "select" entertainments.

The Club's director, Seth Richards, was an experienced teacher of singing schools and had recently been appointed music supervisor in the Worcester Public Schools. He had also appeared as tenor soloist with the Worcester Choral Union in a performance of Haydn's The Creation.

A review in the Worcester Daily Spy of the Schumann Club's third public rehearsal included the following remarks:

The Schumann Club show the result of their regular rehearsal practice, and represent the best that Worcester affords in the art of choral singing. If their modesty will allow them to call one of their rehearsals a concert, and they will open it to the public, at

²²The name Worcester County Musical Association was adopted in 1871 by the organization which had sponsored the Worcester Music Festival since its beginning in 1858.

²³Worcester Daily Press, 5 February 1878.

Mechanics Hall, say, they will have cause to expect and will certainly deserve a full house.²⁴

During its second season (1878-79), the Schumann Club made three additional appearances. Their musical development was observed in a review by the Daily Spy:

The Schumann Club did not disappoint their friends who flocked so numerously to Mechanics Hall last night, and their concert may be ranked as one of the best they have ever given. Working so faithfully as they have done in the line of musical culture, their practice tells strongly in the greater expression and more delicate²⁵ shading with which their part songs are rendered.

The Friday Morning Club, one of the oldest of women's musical clubs in America, was active from about 1883 to 1914. Membership was limited to women, many of whom were outstanding singers and pianists. Objectives of the Club were highly educational, since performances were usually accompanied by background information about the composers. The Friday Morning Club sponsored concerts by the Kneisel and Adamowski Quartets of Boston and other leading performing groups of the time.

In 1887 the Gounod Club of approximately fifty singers was formed by Edward N. Anderson (1857-1894). An associate membership not exceeding five dollars annually was also available to non-singing members who were entitled to four tickets for each concert by the Club.

The director of the Gounod Club, Edward Anderson, had

²⁴Worcester Daily Spy, 29 March 1878.

²⁵Ibid., 14 December 1878.

been active as a music teacher in Ware, Massachusetts. After his arrival in Worcester in 1884, he soon became one of Worcester's most highly respected musicians. His singing and conducting were both described as having "superior refinement" and "exquisite finish."²⁶

The Gounod Club presented three concerts during its first season. On the day following the third performance, the Evening Gazette noted that "they have been drilled with thoroughness and skill, in a class of work requiring first-class choral attainments."²⁷ The Daily Spy stated that "the performances . . . afford reason for believing that both chorus and conductor are of the right sort of stuff for developing a choral club that a much larger city might be proud of."²⁸

In the spring of 1893, Anderson organized the Mendelssohn Society, a chorus of forty singers assisted by an orchestra of selected Boston musicians. Two private concerts were given for an audience that was limited to subscriptions by invitation.

Anderson's work with the Gounod Club and the Mendelssohn Society was supplemented by his teaching and singing activities. He was also the director of music at Central Church where his cantata The Christ Child was

²⁶Ibid., 3 April 1894.

²⁷Worcester Evening Gazette, 4 May 1887.

²⁸Worcester Daily Spy, 4 May 1887.

produced. Only hours before his death on April 1, 1894, Anderson conducted a complete performance of Handel's Messiah at Central Church.

In October of 1896, admirers of Benjamin D. Allen (who had left Worcester in 1894) met in order to form a musical club whose objective would be to pursue the goal of "his ideal of the musical possibilities of Worcester."²⁹ The main purpose of the Allen Club was to study and perform chamber music and smaller choral works to supplement the work of the Festival. Everett E. Truette of Boston was chosen as the choral director and organist.

The strong interest in choral singing toward the end of the nineteenth century was reinforced by the appearance of another performing group, the Worcester Oratorio Society, which was formed in 1897 by John V. Butler. Two years later, the Society presented a performance of Handel's Messiah with a chorus of 140 voices. For many years their concerts were free of charge to the public. The organization continued to grow during the early twentieth century, reaching a membership of 250 by 1918. Their programs included performances of important choral works with many prominent soloists.

²⁹Circular, Announcement of the Second Season (1897-98) of the Allen Club. Collection of the American Antiquarian Society, Worcester, Massachusetts.

Local Orchestras and Bands

Although Worcester audiences heard touring orchestras after 1850, it was not until 1878 that a local orchestra emerged. The Worcester Orchestral Union conducted by A. W. Ingraham was the first local orchestra to achieve success and recognition in the field of classical music.

Ingraham, who was born in South Hadley, Massachusetts in 1838, had arrived in Worcester in 1867 to tune organs for the Taylor and Farley Organ Company. Following his arrival, he also became active as a band leader and salesman of musical merchandise.

In 1878, Ingraham conducted the Worcester Orchestral Union in several concerts at various local churches. On May 30th of that year, the Orchestra shared a program with the Choir of the Church of the Unity. The following orchestral pieces were performed:

Overture to Girolfe-Girolfa	LeCoqc
Andante from First Symphony	Beethoven
Waltz	Strebinger
Presto from Oxford Symphony	Haydn
Overture--Liestspiel	Bach

Enthusiasm for the new orchestra was expressed in a review by the Daily Spy:

The Orchestral Union won deserved praise for part of the work It is a matter for congratulation that we have a home orchestra able to perform such music so acceptably as did these musicians, under the³⁰ conductorship of Mr. Ingraham, on this occasion.

³⁰Worcester Daily Spy, 31 May 1878.

The Orchestral Union performed in Mechanics Hall in 1879 and again in 1883. Several concerts were given in 1885 when the Orchestra listed a membership of twenty-five players.

Another local orchestra was formed in 1893 by Charles F. Hanson.³¹ On May 1st of that year, the Evening Gazette announced a "Grand Orchestral Concert" by the Y. M. C. A. Philharmonic Orchestra of "35 selected musicians of the good local talent."³² Although this orchestra existed for several years and was later reorganized, a lack of notices in the Evening Gazette indicates that they were not active in public performances before the turn of the century.

Worcester's tradition of bands and band music began in the early 1840s. The earliest-known local brass band was William H. Graham's Worcester Brass Band, organized in 1841. Within a short period of time, Worcester developed a fervent enthusiasm for band music. On August 30, 1843, the Massachusetts Spy and Worcester Palladium both announced a "Grand Musical Jubilee:"

The members of the Worcester Brass Band and other citizens of Worcester and vicinity, at a later meeting, feeling desirous of having all the Musical Talent in the County and elsewhere, that feel disposed to convene at Worcester for the purpose of having a Grand Musical Jubilee, they feeling assured that such an object if affected, would not only be pleasing, but beneficial in other respects to the musical community.

³¹Hanson, a local music dealer, was also recognized as one of Worcester's outstanding composers.

³²Worcester Evening Gazette, 1 May 1893.

Therefore, resolved, to invite all the Bands far and near, to convene at Worcester on Friday Sept. 8th 1843.

Invitations have been extended to upwards of Fifty Bands; if there are any Bands that have not received invitations they are considered invited by this.

Bands will report themselves at the Town Hall (with their instruments) at 10 o'clock, A.M. All Bands intending to be present on that occasion are desired to address a line to the Secretary. Per order of the Committee.

Worc., Aug. 8. Alfred Chaffin, Sec.³³

During the nineteenth century, many bands existed in Worcester under various names and constantly changing leaders. Their activities included giving outdoor concerts on the Common, playing for dances, and participating in parades and patriotic celebrations. In addition, there were many formal concerts which included a variety of music. The programs often featured pieces containing brilliant vocal and instrumental solos.

One of the most important names in the field of band music was that of Isaac Fiske, the instrument manufacturer, whose instruments were favored by local bands. In 1857, Fiske organized his own band with Matthew Arbuckle (1828-1883) as leader and director.

Matthew Arbuckle, an expert bagpipes player, had been the chief piper of the Royal Scottish Regiment of Canada. He was also an outstanding cornet player, drum major, and bass drummer. His success as the leader of Fiske's band is reflected in the following review:

³³Massachusetts Spy, 30 August 1843 and Worcester Palladium, 30 August 1843.

The concert last evening, by Fiske's Cornet Band from Worcester, before a medium audience, was a triumphant success; fully justifying all encomiums as to their professional ability. The pieces were well chosen, and executed with perfect artistic taste; the harmony and smoothness were admirable, and the unanimous verdict of a delighted audience, was all and more than we anticipated, and that they were full entitled to their "laurels." The cornet solo by Mr. Arbuckle was loudly encored, and was of an extraordinary [sic] character.³⁴

Between 1857 and 1860, Matthew Arbuckle was one of Worcester's main attractions. He was described as "a tall, handsome young fellow, fair-haired, with mild blue eyes, and was straight as any soldier ever drilled by an English sergeant."³⁵

Occasionally acting as the drum major of Fiske's band, Arbuckle would hurl his baton high in the air and catch it behind his back as the astonished spectators watched. During his three years in Worcester the flamboyant Arbuckle created an unprecedented rivalry among existing local bands.

In 1860, Arbuckle captured the attention of the famous bandmaster Patrick S. Gilmore (1829-1892). Gilmore, who was visiting Worcester, invited the Fiske Band to join his own organization in a parade. After witnessing the remarkable versatility of Matthew Arbuckle, Gilmore invited him to join his own band. Arbuckle accepted and left

³⁴Worcester Daily Transcript, 9 May 1859.

³⁵"Sousa Owes Success Partly to Worcester Band Master," Worcester Sunday Telegram, 13 October 1918, p. B2.

Worcester in 1860, but he later returned to conduct Gilmore's band in Mechanics Hall. It was Arbuckle who gave John Philip Sousa a start in Gilmore's band and exerted an important influence on Sousa's early development.³⁶

During the nineteenth century, a substantial number of musical organizations were formed in Worcester. In addition to providing listening experiences for Worcester audiences, these organizations offered its people the opportunity to participate in musical performances. To a great extent, the development of Worcester's performing groups owed its success to those leaders in the musical community who firmly believed that such participation would lead to the improvement of musical taste and, in turn, contribute to the aesthetic growth of their society.

³⁶Ibid.

PART II

CONCERT LIFE

CHAPTER V

SOLO RECITALS AND CONCERTS

According to Oscar G. Sonneck, the formative period in the development of American music began in the early eighteenth century. From that time, an increasing number of musicians sought to establish themselves in the colonies.¹ During the eighteenth century, America's concert life included performances by soloists, orchestras, choral societies, and operatic groups. Most of this activity was centered in cities along the Atlantic seaboard, where audiences heard a variety of vocal and instrumental music. The leading centers of musical activity during the period were Charleston, South Carolina; Philadelphia; New York; and Boston.

In the nineteenth century, New York became the performance center of art music in America, but as H. Wiley Hitchcock observed, "the ideological center was undoubtedly Boston."² Hitchcock attributes this fact to the writings of John Sullivan Dwight (1813-1893), who, through his

¹Oscar G. Sonneck, Early Concert Life in America (1731-1800) (Leipzig: Breitkopf and Härtel, 1907), pp. 8-9.

²H. Wiley Hitchcock, Music in the United States: A Historical Introduction. 2nd ed. (Englewood Cliffs, New Jersey: Prentice-Hall, 1974), p. 131.

Journal of Music (1852-1881), became the chief spokesperson for the art-music tradition in America.³

During the early 1800s, a steady growth in the musical life of Boston established that city as the center of musical activity in New England. Early musical organizations such as the Boston Philharmonic Society and Handel and Haydn Society provided an incentive for musical development in other parts of New England. Musicians from Boston also gave performances in the smaller New England communities where opportunities to hear public concerts were limited during the early nineteenth century.

In the early years of its history, Worcester's musical activities were limited to its churches. Toward the middle of the nineteenth century, however, a rich and varied concert tradition began to develop. In addition to the growing number of performances by local choral societies and bands, there were solo recitals and concerts by many internationally famous artists.

Worcester's status as an important musical center was reinforced by its annual Music Festival, which began in 1858. The inauguration of this remarkable event was a result of the community's increasing interest in choral music. For many years Worcester had experienced the activities of several choral societies, their development stemming from the early singing schools, which were

³Ibid., pp. 131-132.

established to improve the quality of church music. In 1858, the desire for further improvement led to a musical convention which was, in effect, the first annual Worcester Music Festival.⁴

The first director of the Worcester Music Festival was Edward B. Hamilton, who had taken a leading role in its realization. Hamilton, then conductor of the Mozart Society, had established himself as one of Worcester's outstanding musicians.

As his assistant, Mr. Hamilton selected Benjamin F. Baker (1811-1889) of Boston. Baker had succeeded Lowell Mason as music teacher in the Boston Public Schools and had also established the Boston Music School in 1851. As a singer, choir director, composer of church music, and vice-president of the Handel and Haydn Society for six years, Baker was highly qualified as Hamilton's co-director.

An announcement for the four-day convention, which began on September 28th, included a program consisting of a variety of activities:

Lectures will be given upon the voice; the different styles of Church Music, ancient and modern; the philosophy of Scales, Harmony, &c.; with Singing by the whole class and select voices; Solos by

⁴The first musical convention in Worcester was actually held in 1854 under the direction of A. N. Johnson and E. H. Frost, but it did not continue as an annual event.

members of the Convention, and ladies and gentlemen from abroad.⁵

There was also a proposal "to make congregational singing a prominent subject of discussion."⁶ The convention included morning, afternoon, and evening sessions. Those who attended in the morning were free to take part in discussions on music literature, congregational singing, and aspects of vocal instruction. The afternoon and evening sessions consisted of lectures and rehearsals for the preparation of a concert which was to include selections from Handel's Messiah, Baker's cantata, "The Burning Ship," and excerpts from Hamilton's "Sanctus." Tickets for the whole "course" were fifty cents for men and twenty-five cents for women.⁷

The long-range goals of the convention were:

1. To make the convention a permanent annual meeting.
2. To promote available talent in the community
3. To improve the taste of singers and listeners of sacred music.
4. To spread a knowledge of works by the great masters.
5. To perform the entire oratorios and other great works of Handel,⁸ Haydn, Mozart, Beethoven, and Mendelssohn.

⁵Quoted in Samuel E. Staples, "The Worcester County Musical Association," in Proceedings of the Worcester Society of Antiquity, 1884 (Worcester: Society of Antiquity, 1885), p. 30.

⁶Ibid.

⁷Raymond Morin, The Worcester Music Festival: Its Background and History, 1858-1976. 2nd ed. (Worcester, Massachusetts: Worcester County Music Association, 1976), pp. 13-14.

⁸Staples, "The Worcester County Musical Association," p. 30.

For many years the Worcester Music Festival was in reality a musical convention. The annual sessions for the first five years were known as the Worcester County Musical Institute, and from 1863 to 1870 as the Worcester County Musical Convention. Following another change to Worcester County Musical Association in 1871, the "convention" status began to disappear. By 1873, the increasing performances of orchestral works coupled with the appearances of celebrated soloists helped to mark the beginning of a new era--one during which the annual event began to resemble more the spirit of a festival. Since the early 1870s, the Worcester Music Festival, which has continued to the present day, has included concerts by many leading soloists and performing groups.⁹ Charles Nutt, writing in 1919, commented on the significance of this annual event:

In this Festival Worcester is unique. No other place in the world, it is said, has for more than sixty years without interruption maintained an institution of this kind. In fact, the city of Worcester is better known through its music festival than by any other feature or institution. For years it has been the most important musical event of the season in this country, if not the most important outside of the three¹⁰ great cities of Boston, New York and Chicago.

During the nineteenth century, Worcester audiences heard many famous virtuosos in solo recitals and concerts.

⁹For a complete account of all the Festivals from 1858 to 1976, see Morin, The Worcester Music Festival.

¹⁰Charles Nutt, History of Worcester and Its People, 4 vols. (New York: Lewis Historical Publishing Company, 1919), 2:787.

With only a few exceptions, these touring artists were European singers, violinists, and pianists who usually shared the stage with one or more assistant performers. In an effort to appeal to the general public, their programs often featured the most popular works of the day and sometimes included their own compositions or arrangements. Publicity in the local newspapers frequently called attention to the virtuosic abilities of the star performer, a reflection of the American mass-public audience's fascination with technical brilliance during the nineteenth century.

As Worcester's concert life developed, newspaper reviews began to appear with increasing regularity. They were written by reporters who always remained anonymous. The reviews themselves were generally favorable and often based on audience reaction. Comments frequently included a variety of superlatives rather than observations pertaining to actual matters of musical interpretation. Controversial stories based on the personal lives of the performers were sometimes emphasized in order to attract audiences wishing to have the "contact" or experience of seeing such celebrities. Detailed descriptions of the performers' physical characteristics and dress also contributed to the interest of readers.

According to record, the first public, secular, musical performance in Worcester took place on June 21,

1797. On that date, the Massachusetts Spy announced that there would be a favorite musical entertainment:

THEATRICAL. For a few nights only Mr. Hogg, late of the Boston Theatre, respectfully informs the Ladies and Gentlemen of Worcester and vicinity, that the Hall over the School Room is fitted up for the purpose of representing some select and most admired Dramatic Pieces. On Wednesday Evening, June 21, 1797 Will be performed a favorite Musical Entertainment, called The Waterman By particular desire, Collins' Ode on the Passions, To which will be added, for the second time, A Dramatic Romance, in One Act, called the Oracle. Or, Daphne and Amintor The whole to conclude with a Pas De Deux. The doors to be opened at half past six, and the Performance to commence at half past seven.

Mr. Hogg returned to Worcester the following week to appear in the comedy, Like Master, Like Man.

It was not until twelve years later that another secular entertainment was advertised in the Spy. A Mr. Mallet announced that there would be a concert at Major Healy's Hall on May 31, 1809. The program included recitations and dancing in addition to a medley of vocal and instrumental music. For approximately ten more years, the Spy lacked notices of any musical events.

The development of concert life in Worcester until the 1840s was a slow one. During the early decades of the nineteenth century, public entertainment, especially of the lighter variety, was generally unacceptable to many who were influenced by the Puritan tradition. Moreover, a lack of leisure time coupled with transportation difficulties discouraged the possibility of such entertainments on a regular basis. The limited amount of activity centered

around sacred music, while public secular concerts were but few.

As the desire to improve the quality of performance in sacred music became more intense, the people of Worcester began to accept music as an aesthetic experience--one which was the result of hearing or participating in a good performance. Furthermore, the opening of two auditoriums provided the setting for a more rapid rate of progress in the development of Worcester's concert life in the years to come.

On September 25, 1822, members of the Handel and Haydn Society of Boston gave a performance at the South Meeting House. The Handel and Haydn Society, founded in 1815, had already established a reputation as one of America's earliest and most active choral organizations. This appearance, their first in Worcester, provided a stimulus for the development of Worcester's own choral societies. It was not until three years later, however, that a choral organization was actually formed in Worcester.

From 1822 until the early 1840s, concert experiences for Worcester audiences were almost limited to infrequent appearances of musicians from Boston. A concert featuring a Miss Plimpton was advertised in the Massachusetts Spy on March 5, 1823:

CONCERT. The Ladies and Gentlemen of Worcester are respectfully informed that Miss Plimpton, the young Columbian Vocalist, from Boston, will give a Concert of Vocal and Instrumental Musick, assisted by her father and brother, Violin, French-Horn, and the Patent six-keyed bugle--at Mr. Hathaway's Hall, This Evening, March 5th--consisting of a variety of fashionable and popular songs, duets, etc. (see Bills)--25¢

The Concert will commence at 7 o'clock.--Tickets of admittance, 25 cents, to be had at the Bar of Mr. Hathaway.

Mr. and Mrs. Papanti, also from Boston, appeared in a concert of vocal and instrumental music on June 17, 1830, at Mr. Thomas' Coffee House. Their program was typical for the time, consisting of mostly popular songs with a few instrumental solos. Songs by such British composers as Sir Henry Bishop (1786-1855) and Charles Edward Horn (1786-1849) were part of the standard repertory.¹¹ The entire program was printed in the Massachusetts Spy of June 16, 1830:

¹¹See Sigmund Spaeth, A History of Popular Music in America (New York: Random House, 1948), pp. 50-56.

Part I

Song--Mrs. Papanti The Young Cavalier. Horn
 Solo--French Horn, by Mr. Papanti--Robin A'Dair
 with variations.
 Song--A Merry row the bony bark.--Parry
 Song--Like the gloom of night retiring.--Bishop
 Solo--French Horn. Home, sweet home.--Bishop
 Song--Hurrah for the bonnets of blue.--Lee

Part II

Song--Isabel--Bishop
 Song--Johnny came a courting.--Parke
 Solo--French Horn. Tyrolese Air, with variations.
 Italian Song--Di tanti palpiti.--Rossini
 Song--I knew a Sicilian Maid.--Barrett
 Song--Draw the sword, Scotland.--Rodell

Performance to commence at 8 o'clock,
 precisely. Tickets, 50¢ each, to be had at
 Mr. Thomas's Coffee House, and at C. Harris's
 Bookstore.

Worcester June 16, 1830

On July 8, 1835, Louis Ostinelli and a Mr. Maeder presented a concert at Worcester's Town Hall, which had been newly erected in 1824. Ostinelli had been first violinist in the Boston Philharmonic Society, an organization that was active from 1810 to 1824, and which Ostinelli, himself, helped to form. His wife Sophia was the organist for the Handel and Haydn Society from 1820 to 1829.

The year 1837 marked the opening of Brinley Hall and the first of many musical events that would take place there. Several vocalists, including a Miss Woodward and Messrs. Barker and Brown were featured at the first concert on June 28th. The most unusual part of the program

was the appearance of the Spanish guitarist from Boston, Signor Anguera, who performed his specialty, the "Highly Celebrated Spanish Retreat imitating the Advance and Retreat of a full Military Band!"¹²

In the early 1840s, the English violinist-pianist R. Eastcott and pianist R. S. Hambridge, both from Boston, appeared at Brinley Hall on several occasions including a concert with the Hungarian Singers, whose featured attraction was the imitation of instruments. Mr. Eastcott also taught the violin and piano in Worcester for several years.

In September of 1842, the Hutchinson Family of Milford, New Hampshire, appeared in two concerts at Brinley Hall.¹³ Those were the first of many concerts in Worcester by one of America's most famous musical families. During the nineteenth century, the Hutchinsons introduced and sang some of the most popular songs of the period, their programs often emphasizing a need for social reform.

Until 1840, concert life in America was dominated by musicians from the British Isles. They were, for the most part, singers who gave recitals and appeared in performances of operatic and sacred choral works. Before the middle of the nineteenth century, however, vocal and

¹²Massachusetts Spy, 28 June 1837.

¹³See Carol Brink, Harps in the Wind: The Story of the Singing Hutchinsons (New York: The Macmillan Company, 1947).

instrumental virtuosos from other European countries were touring America.

During the 1840s, touring soloists--violinists, singers, and pianists--began to appear in Worcester. The advantages of railroad travel enabled them to visit Worcester en route to other towns and cities of the Northeast. Their concerts, which emphasized works by European composers, marked the beginning of a period that saw an increasing number of appearances by famous musicians. As the urge for improvement continued, the citizens of Worcester, whose population rose to 17,000 by 1850, welcomed the opportunity to extend the scope of their concert experiences.

One of the most famous musicians to perform in Worcester in the 1840s was the Norwegian violinist, Ole Bull (1810-1880).¹⁴ His first appearance, on July 1, 1844, at Brinley Hall, was followed by many recitals, the last of which was given on May 28, 1869. A week before his second Worcester recital on December 11, 1844, The Worcester Palladium referred to Ole Bull as "the great Norwegian wizard, who sweeps the bow with a sort of unearthly power of enchantment."¹⁵ The program, which he shared with a Miss Stone, typically included Bull's own compositions:

¹⁴See Mortimer Smith, The Life of Ole Bull (Princeton: Princeton University Press, 1943).

¹⁵Worcester Palladium, 4 December 1844.

Part I

1. Nel Cor Piu Non Mi Sento--Composed by Paganini, for the violin alone, and performed by Ole Bull.
2. Song Miss Stone
3. Recollections of Scotland--introducing the most popular Scottish airs, composed and performed by Ole Bull

Part II

1. Quartette--composed for four instruments and performed on one by Ole Bull
2. Song Miss Stone
3. Carnival of Venice--composed by Paganini and performed by Ole Bull

During his American tours, Ole Bull was often assisted by other prominent musicians. At his City Hall concert in 1852, he shared the stage with the Germania Orchestra¹⁶ and one of Europe's leading pianists, Alfred Jaëll (1832-1882),¹⁷ a pupil of Czerny and Moscheles.

Hermann Wollenhaupt (1827-1863), the German pianist and composer, performed at Brinley Hall on August 21, 1846. He was assisted by Philip Ernst, "flutist to late Court of France."¹⁸ Wollenhaupt, who had studied at the Leipzig Conservatory, eventually settled in New York, where he achieved a reputation as an outstanding teacher.

¹⁶The Germanians were a group of German musicians from Berlin who had migrated to America in 1848. See Hitchcock, Music in the United States, p. 86.

¹⁷Harold C. Schonberg, The Great Pianists from Mozart to the Present (New York: Simon and Schuster, 1963), pp. 187-88.

¹⁸Massachusetts Spy, 19 August 1846.

In December of 1847, the Italian violinist Camillo Sivori (1815-1894), billed as "the only pupil of the great Paganini,"¹⁹ appeared in a joint recital with Henri Herz (1803-1888), the brilliant Austrian pianist. Sivori, who was touring America, claimed to be using Paganini's own violin for his concerts.²⁰ Herz, billed as "Composer and First Pianist to the King of the French,"²¹ was one of the most popular pianists in Paris before the arrival of Liszt and Chopin. The Worcester program consisted of the following pieces:

Carnival of Venice
Burlesque Variations by Paganini
Prayer of Moses (one string)

Lucia di Lammermoor
La Pastorale
The Last Rose of Summer

Grand Duet on William Tell

A noticeable lack of the composer's name for most of the pieces was in keeping with the tendency in the nineteenth century to exalt the performer over the composer.²²

Henri Herz returned to Worcester on February 15, 1849, for another appearance at Brinley Hall. He shared

¹⁹Program of the Herz-Sivori concert, Collection of the American Antiquarian Society, Worcester, Massachusetts.

²⁰Ibid.

²¹Ibid.

²²See Hitchcock, Music in the United States, pp. 55-58.

the stage with Eliza Biscaccianti (1824-1896), one of the rising opera singers of the time. Their assistant was the Dutch violinist, Francis (Franz) Coenen (1826-1904).

Eliza Biscaccianti, the daughter of Louis and Sophia Ostinelli, later became a famous prima donna in Europe. After her concert with Henri Herz, Signora Biscaccianti performed in Worcester again on March 8, 1849, and October 11, 1849, when she appeared with Maurice Strakosch (1825-1887), "pianist to the Emperor of Russia;"²³ Madame Cassini, vocalist from New Orleans; and Signor Biscaccianti, cellist. On the occasion of her last concert in Worcester, Eliza Biscaccianti was referred to as "the sweetest singer America has possessed since Jenny Lind."²⁴

Teresa Parodi (b. 1827) was next in a succession of outstanding vocalists who visited Worcester between 1849 and 1857. She sang at Brinley Hall on September 24, 1851, and was assisted by Amalia Patti (1838-1916), sister of Adelina Patti, who became one of the greatest singers of the nineteenth century; Maurice Strakosch; and the Austrian violinist, Miska Hauser (1822-1887), who had studied with Kreutzer in Vienna. Parodi's selections included operatic arias from Bellini's Norma and Rossini's Il Barbiere di

²³Massachusetts Spy, 10 October 1849. Maurice Strakosch, brother-in-law of Adelina Patti, later became a famous concert and opera impresario.

²⁴Worcester Daily Transcript, 12 May 1859.

Seviglia. The price of admission was one dollar, the highest ever for a concert in Worcester.²⁵

That record was soon broken, however, by one of the greatest attractions of the decade, the appearance of Jenny Lind (1820-1887) on December 10, 1851. The local newspapers reported a high level of excitement during the rapid sale of tickets which were priced at two, three, and four dollars each. Following the concert, which was held at City Hall, the Worcester Palladium stated that "highest expectations were not only realized but exceeded."²⁶ The Daily Transcript remarked that "the pieces . . . were rendered in her own pure and enrapturing melody, eliciting expressions not only of hearty welcome and admiration, but partaking of feelings and emotions of a sublimer order than those which belong merely to common applause."²⁷

On July 22, 1852, Anna Bishop (1810-1884), the English soprano, appeared at Brinley Hall "partly in costume combining concert and operatic scenes."²⁸ After receiving her musical training in London, the city of her birth, Madam Bishop toured extensively before coming to America. Following her first appearance in Worcester, she returned

²⁵Parodi's appearance was advertised as a "farewell concert," but she did return to Worcester in 1856.

²⁶Worcester Palladium, 17 December 1851.

²⁷Worcester Daily Transcript, 11 December 1851.

²⁸Ibid., 16 July 1852.

for concerts at Mechanics Hall in 1859 and 1863 and for performances at the Worcester Music Festival in 1870, 1871, and 1882. The Daily Transcript once referred to her as "the only living rival of the Swedish Nightingale, Jenny Lind."²⁹

A "Grand Operatic Concert" by Rosina Pico on October 11, 1852, helped to further stimulate Worcester's early interest in opera. Madam Pico appeared at Brinley Hall in "Scenes from Italian and English operas in Costume."³⁰

The succession of vocalists continued with Henriette Sontag (1806-1854), the celebrated German soprano and opera singer, who performed in Worcester on May 30, 1853. A review in the Daily Transcript included the following words of praise:

Sontag charmed every listener. The sweetness, delicacy and power united in her melodies, added to matchless graces of manner, were perfectly enrapturing and³¹ called forth the warmest acclamations of delight.

Madam Sontag returned to Worcester on December 5, 1853, when she gave another successful performance at Brinley Hall.

The great American pianist, Louis Moreau Gottschalk (1829-1869), who had recently completed a triumphant tour of Europe, arrived in Worcester in October of 1853. At his

²⁹Ibid., 26 May 1853.

³⁰Ibid., 11 October 1852.

³¹Ibid., 31 May 1853.

City Hall concert on October 27th, he was assisted by M'lle Henriette Behrend, "the distinguished vocalist," and Thomas Aptommas (b. 1829), "the celebrated Welsh harpist."³²

The program included several of Gottschalk's own compositions--"Jerusalem," "American Reminiscences," and "Caprice for Pianoforte." His piano was furnished by the manufactory of Hallett, Davis and Company of Boston. A review in the Worcester Daily Spy stated that Gottschalk's concert "was eminently successful, if success consists in giving entire satisfaction."³³

Gottschalk performed again with the same assistants on November 3, 1853. Mr. Aptommas himself gave two successful concerts at City Hall in February and March of the following year.

On November 21, 1853, the young violinist Camilla Urso (1842-1902), who had previously appeared in Worcester with the Germania orchestra, was featured in a vocal and instrument concert. The French-born Urso eventually achieved fame as one of the outstanding violinists in America. She returned to Worcester for many concerts, including performances at the Music Festivals of 1873 and 1877. A review of her concert on October 16, 1863, said that "she seemed in communion with the instrument on which

³²Ibid., 24 October 1853.

³³Worcester Daily Spy, 28 October 1853.

she played, and to awake in it the very genius and soul of music."³⁴

Another young French violinist, Paul Julien (1841-1866), performed at City Hall on March 20, 1855.³⁵ Among his assistants was the twelve-year-old Adelina Patti (1843-1919).³⁶ The Daily Transcript referred to Paul Julien as "one of those prodigies of musical talent, or rather genius, which only at rare intervals appear to the world."³⁷ Adelina Patti was described as "the little phenomenon, who has created such an excitement throughout the United States."³⁸

During the late 1850s, the belief that secular art music could be an edifying experience for everyone was beginning to gain acceptance in the city of Worcester. In the years that followed, concert attendance increased remarkably.

The opening of Mechanics Hall in 1857 marked the beginning of a new era in the musical life of Worcester. Because it was an ideal setting for musical performances,

³⁴Worcester Daily Transcript, 17 October 1863.

³⁵A previous recital had been cancelled because of illness.

³⁶Patti had appeared in Worcester with Ole Bull in 1853.

³⁷Worcester Daily Transcript, 16 March 1855.

³⁸Ibid.

it attracted many celebrities throughout the remainder of the nineteenth century. A seating capacity of 2,000 in the main auditorium made it possible to accommodate a larger audience than ever before.

The official opening of Mechanics Hall took place on March 19, 1857, with a dedication concert featuring Adelaide Philips (1833-1882), the English contralto, and the Boston Orchestral Union conducted by Carl Zerrahn. Adelaide Philips, as a child, had migrated to America with her family, and while living in Boston was encouraged by Jenny Lind to pursue a singing career. During the early 1870s, when Miss Philips was at the height of her fame, she returned to Worcester for several appearances which included performances at the Music Festivals of 1872 and 1873. On these last two occasions, her success with the audience was extraordinary. A review in the Worcester Evening Gazette observed her outstanding ability as a singer:

Miss Philips was, as always, almost beyond criticism. Her vocalization is so perfect, her powers so varied, her voice of such excellent quality, that she towers above all contraltos on this continent, and by force³⁹ of contrast, over many sopranos as well. . . .

Sigismond Thalberg (1812-1871), reputed to be Liszt's greatest rival, was the first of many great pianists to be heard in Mechanics Hall. Thalberg had previously appeared

³⁹Worcester Evening Gazette, 10 October 1873.

at City Hall on January 7, 1857, and at Brinley Hall on March 27, 1857. Upon his arrival in Worcester, he had been referred to as the "greatest pianist in the country."⁴⁰ The concert at Mechanics Hall, which took place on April 3, 1857, was billed as "Thalberg's Farewell Concert."⁴¹ In addition to other works, Thalberg performed his popular "Fantasy on Norma" with William Mason (1829-1908) on two Chickering grand pianos.⁴² The concert also featured Louis Schreiber, "solo trumpet player to the king of Hanover."⁴³

In the years that followed the opening of Mechanics Hall, many famous performers visited Worcester. The German bass, Karl Formes (1815-1889), billed as the "greatest living basso,"⁴⁴ sang at Mechanics Hall on April 12, 1858. On February 7, 1861, the famous Italian tenor, Giorgio Stigelli (1820-1868) appeared in Worcester with his assistant, Carlotta Patti (1835-1889), another sister of Adelina Patti.

Although the majority of touring soloists during the nineteenth century were Europeans, Worcester audiences

⁴⁰Worcester Daily Transcript, 5 January 1857.

⁴¹Ibid., 30 March 1857.

⁴²William Mason, son of Lowell Mason, was an outstanding American pianist and teacher. See John Tasker Howard, Our American Music: A Comprehensive History From 1620 to the Present, 4th ed. (New York: Thomas Y. Crowell Company, 1965), pp. 274-80.

⁴³Worcester Daily Transcript, 30 March 1857.

⁴⁴Ibid., 6 April 1858.

heard a number of outstanding American performers as well. Among them was Thomas Greene Bethune (Blind Tom) (1849-1908), the young black pianist from Georgia who attracted considerable attention during the second half of the nineteenth century. He was well-received at his first Mechanics Hall concert on November 15, 1865, and returned for at least four additional concerts between 1868 and 1888. During his career as a performer, Blind Tom was considered a musical phenomenon by many who heard him play.⁴⁵

One of the most remarkable concerts in Worcester during the 1860s was given by the English soprano, Euphrosyne Parepa (1836-1874), who had made her operatic debut at the age of sixteen. Parepa shared the stage with Jules Levy (1838-1903), billed as "the greatest cornet player in the world,"⁴⁶ and her future husband, Carl Rosa (1842-1889), violinist and later famous impresario. They performed before a full house at Mechanics Hall on January 1, 1866. A review in the Palladium included comments of praise for all three performers:

Parepa sang splendidly, of course; charming all with her fine voice, the ease and grace of her execution,
 . . . Herr Carl Rosa's violin playing was worthy

⁴⁵For some insight regarding controversy over Blind Tom's ability, see Schonberg, The Great Pianists, pp. 189-90.

⁴⁶Worcester Daily Transcript, 30 December 1865.

the highest commendation; while Levy's cornet brought down the house almost with every strain.⁴⁷

The most famous pianist to appear in Worcester in the 1860s was the Austrian, Leopold de Meyer (1816-1883). He performed in a "Grand Combination Concert" at Mechanics Hall on March 12, 1868. Meyer, known as the "Lion Pianist," played three of his own compositions--"An Evening on the Hudson River," "Serenade," and the Grande Fantasie, "La Grand Duchesse de Geroldstein." A review in the Worcester Evening Gazette noted his stage antics in addition to his ability as a pianist:

Leopold De Meyer, the king of pianists received a brilliant reception. As he came upon the stage with that immense and inseparable hat, both were greeted with a round of applause. Having passed across the platform, he carefully deposited his caput covering on the platform at his left, and seated himself at the instrument. With the first touch of the keys he brought his audience into sympathy with himself, and every one recognized his wonderful power. His touch is light, quick, graceful, and powerful. He was encored after the execution of each selection.⁴⁸

The first of several outstanding American singers to appear in Worcester during the 1870s and 1880s was the contralto Antoinette Sterling (1850-1904). At her concert on February 8, 1872, she was assisted by the Von Weber Quartet, a male vocal ensemble from New York, and Worcester's own Benjamin D. Allen, who played selections on the organ. In the previous year, Miss Sterling had been

⁴⁷Worcester Palladium, 3 January 1866.

⁴⁸Worcester Evening Gazette, 13 March 1868.

highly successful in an appearance at the Worcester Music Festival. After her performance on February 8th, the Palladium stated that "she is capable of producing wonderful dramatic effects, and with her artistic nature and perfect control of a rare voice of great compass, and marked depth and richness, thrills an audience as no one else can."⁴⁹

Toward the end of the nineteenth century, as traveling conditions improved in America, touring concert troupes began to grow in number. These groups, which were managed by an impresario, usually consisted of one or more celebrities who were assisted by lesser-known soloists.

On January 22, 1873, Maurice Strakosch (husband of Amalia Patti), who had become an impresario, brought the Patti-Mario Concert Troupe to Worcester. The featured performers were vocalist Carlotta Patti (1835-1889), sister of Adelina and Amalia, and the well-known tenor, Giovanni Mario (1810-1883). Among their assistants were the young Teresa Carreño (1853-1917), who later became a renowned pianist, and the celebrated American contralto, Annie Louise Cary (1841-1921).

Teresa Carreño's later appearances in Worcester included three performances at the Music Festival. The last of these, in 1883, featured her in the first Worcester performance of the Concerto in A Minor by her former student, the famous American composer Edward MacDowell (1861-1908).

⁴⁹Worcester Palladium, 14 February 1872.

Annie Louise Cary returned to Worcester on April 10, 1877, for a concert with the Theodore Thomas Orchestra⁵⁰ in which she sang arias by Gluck and Verdi. A review of that concert in the Daily Spy stated that no singer in America surpassed her ability as a prima donna.⁵¹ Miss Cary also made several appearances at the Worcester Music Festival.

One of the most remarkable musical events in the history of Worcester took place on April 10, 1873, when Anton Rubinstein (1829-1894), billed as "the greatest living pianist,"⁵² appeared at Mechanics Hall with Henri Wieniawski (1835-1880), the renowned Polish violinist. They were assisted by M'lle Louise Leibhart, soprano, and Mons. L. Rembielinski, accompanist. Wieniawski performed his own compositions--"Legende," "Fantasie" from Faust, and "Airs Russes." Rubinstein's program consisted of the following selections:

Overture to <u>Egmont</u>	Beethoven-Rubinstein
Rondo	Mozart
Gigue	Handel
Wedding March	Mendelssohn
Nocturne	Field
Erlking	Schubert
Turkish March	Beethoven
Ballade	Chopin
Berceuse	Chopin
Polonaise	Chopin

⁵⁰Theodore Thomas (1835-1905) was one of the great conductors of the nineteenth century. See Charles Hamm, Music in the New World (New York: W. W. Norton and Company, 1983), pp. 312-18.

⁵¹Worcester Daily Spy, 11 April 1877.

⁵²Worcester Evening Gazette, 10 April 1873.

The highest commendations were given to Rubinstein in a review by the Evening Gazette:

As for Rubinstein, he is indescribable. With him the piano is a thing of life, and not the expressionless instrument mechanics have made it. No such player has ever been in this country, and probably the present century will not produce another like him. He is by turns pathetic, dreamy, sublime; we might exhaust the vocabulary of⁵³ adjectives, and still leave justice undone him.

Rubinstein's concert in Worcester was one of 215 given during his only American tour.⁵⁴ His performance at Mechanics Hall represented a climax in the concert life of Worcester and helped to create a higher level of enthusiasm for music in the community.

During the last three decades of the nineteenth century, an increasingly greater concern for the public's understanding and appreciation of music became evident in Worcester. The subject of music in the public schools had been accepted as part of the regular curriculum. Lectures on the history and literature of music had been available to the general public. "Courses" which consisted of series of lectures and concerts had been sponsored by organizations such as the Worcester County Mechanics Association. The development of industry and the increasing rate of

⁵³Ibid., 11 April 1873.

⁵⁴Although his tour was successful, Rubinstein found traveling in America so tedious that a later offer for another American tour at a half million dollars was refused. See Anton Rubinstein, Autobiography of Anton Rubinstein. Translated by Aline Delano (Boston: Little, Brown, and Company, 1892), pp. 114-16.

immigration resulted in what Gilbert Chase has termed "the three conditions propitious for the regular consumption of art: population, wealth and leisure."⁵⁵ During the final quarter of the nineteenth century, there was a remarkable growth in the number of musical events presented by many of the most prominent and famous musicians of the period.

On November 1, 1875, Hans von Bülow (1830-1894), the great German pianist and one of the most brilliant musical figures of the nineteenth century, performed at Mechanics Hall. In addition to his career as a pianist, von Bülow was acknowledged as one of the great conductors of his time. He also excelled as a writer and journalist.

Von Bülow's Worcester concert was one of 139 given during his American tour of 1875-76.⁵⁶ On this occasion he was assisted by the American soprano, Miss Lizzie Cronyn. The program, in contrast to the one by Rubinstein, was unusually long and serious. It consisted of the following works:

Fantasie Chromatique et Fugue	Bach
Gavotte in D minor	Bach
Sonata Opus 31, No. 3 in E-flat	Beethoven
La Separazione	Rossini
Miss Lizzie Cronyn	
Variations Serieuses, Opus 54	Mendelssohn
Four Songs Without Words	Mendelssohn

⁵⁵Gilbert Chase, America's Music from the Pilgrims to the Present, 2nd ed., rev. (New York: McGraw-Hill, 1966), p. 149.

⁵⁶During this tour, von Bülow also appeared as soloist in the world premier of Tchaikovsky's first piano concerto in Boston.

Nocturne, Opus 27, No. 2	Chopin
Valse Brillante, Opus 43	Chopin
Polonaise Heroique, Opus 53	Chopin
Qui La Voce from <u>Puritani</u>	Bellini
Miss Lizzie Cronyn	
Venezia e Napoli	Liszt
Goldoliera e Tarantella	Liszt

A review of the concert in the Daily Spy stated that "no pianist has been here, but Rubinstein, who has so impressed upon his audience his transcendent ability as an artist and his thorough knowledge of every school of piano playing to the present time."⁵⁷ The following excerpt of a review by the critic of the Worcester Palladium revealed a somewhat better knowledge of piano playing than those by other writers of the time:

. . . the technique of the player was beyond reproach. It is in this particular that Von Bülow excels, as well as in fidelity to his composer. The distinctness of Von Bülow's playing is also one of its chief characteristics. There is no slackening of the tempo in the difficult technical passages; no blurring of the most rapid runs, but soul-filling strains, now liquid, now resonant, now developing into breadths of harmony that seemed to fill everything around. There was no hammering of the instrument, but immense wrist and finger power tempered so finely that the evenness of the touch⁵⁸ suffered none even in the most delicate passages.

On December 8, 1876, Julie Rivé-King (1854-1937), "the first great American woman pianist,"⁵⁹ appeared with Jules Levy at Mechanics Hall. Rivé-King had made her American debut in the previous year after studying with

⁵⁷Worcester Daily Spy, 2 November 1875.

⁵⁸Worcester Palladium, 6 November 1875.

⁵⁹Schonberg, The Great Pianists, p. 249.

Reinecke and Liszt. An announcement in the Evening Gazette referred to her as the "rival of Essipoff" (1851-1914),⁶⁰ the famous Russian pianist who was a pupil (and later wife) of Theodore Leschetizky (1830-1915). Rivé-King's selections included Liszt's transcription of the Tannhäuser March, The Rondo in E-flat, and the Hungarian Rhapsody No. 2 by Liszt, which "was listened to with absorbing interest, and was applauded to the echo."⁶¹ Mme. King later returned to Worcester for performances at the Music Festivals of 1881 and 1894.

Besides hearing several of the world's greatest pianists in the 1870s, the people of Worcester had the opportunity to hear the renowned Hungarian violinist, Eduard Remenyi (1830-1898), who appeared with Teresa Carreño at Mechanics Hall on April 4, 1879. Remenyi, billed as "the greatest living violin virtuoso,"⁶² delighted the audience with his own arrangements which included a fantasia on the "Huguenots," Field's "Nocturne de la Rose," and "Hungarian Melodies." In its review of the concert, the Evening Gazette remarked that "grace and delicacy are not wanting in the lighter passages of his music, but he evidently revels in the bizarre and in striking tours de force, in which he could hardly be

⁶⁰Worcester Evening Gazette, 8 December 1876.

⁶¹Ibid., 9 December 1876.

⁶²Ibid., 4 April 1879.

excelled."⁶³ Although Remenyi's concert had been advertised as "his first and only appearance in Worcester,"⁶⁴ he was to return in November of the same year and again in 1880 and 1881.

During the 1880s, several American sopranos gave performances in Worcester. The succession began with Emma Thursby (1845-1931), who, after studying in Europe, toured America with bandmaster Patrick Gilmore (1829-1892). Thursby appeared at Mechanics Hall on November 29, 1882 with Edmund Neupert (1842-1888), the Norwegian-American pianist and composer who later settled in New York where he established himself as a teacher of the piano.

Next in the succession of American singers was the operatic soprano, Emma Juch (1863-1939), who made her first Worcester appearance at the Music Festival of 1884. On that occasion, she established the beginning of her popularity with Worcester audiences with an outstanding performance of Elvira's "Letter Song" from Mozart's Don Giovanni.

In addition to appearing in later concerts of the Worcester Music Festival, Miss Juch participated in an event that was billed as "Two grand Operatic and Popular Festival Concerts" on June 21 and June 22, 1889. She shared the stage with Signor Perrotti, Victor Herbert (1859-1924), and Carl Zerrahn, who conducted an orchestra of forty players

⁶³Ibid., 5 April 1879.

⁶⁴Ibid., 4 April 1879.

from New York and Boston. The program of June 22nd included selections from the operas of Meyerbeer and Verdi, sung by Perotti; the Cello Concerto in A minor by Georg Goltermann (1824-1898) with Victor Herbert as soloist; and the entire second act of Gounod's Faust. Victor Herbert returned to Worcester for the Music Festivals of 1889, 1890, and 1891, in which he appeared as associate conductor, pianist, and solo cellist. His dramatic cantata, The Captive, composed especially for the Festival, was performed in 1891.

On May 6, 1890, the pianist Eugene d'Albert (1864-1932) appeared in Mechanics Hall with the Spanish violinist Pablo de Sarasate (1844-1908). This was to be the last violin and piano recital in Worcester during the nineteenth century in which two international celebrities would share the stage. The performance took place before a highly enthusiastic audience. D'Albert's selections included Beethoven's "Appassionata," Liszt's Hungarian Rhapsody No. 12, and the Polonaise in A-flat, op. 53 by Chopin. His performance of the "Appassionata" was described as "a masterly exhibition, both of tenderness and passion"; that of the Liszt Hungarian Rhapsody as "a magnificent reading such as is seldom heard anywhere," and his playing of the Chopin Polonaise as "simply colossal."⁶⁵ Sarasate, whose performances included Mendelssohn's Violin Concerto and several of his own compositions, was described as having

⁶⁵Worcester Daily Spy, 7 May 1890.

"that fire, that sentiment, and that individuality which seem to have marked all great violinists."⁶⁶ He was also commended for his ability to play his own compositions, which "were shown in a new and bewitching beauty."⁶⁷

The year 1892 was a remarkable one for piano enthusiasts. Between February 22nd and April 25th, three famous pianists appeared in solo recitals without sharing the stage with other performers.

On February 22nd, Ignacy Jan Paderewski (1860-1941), "the most publicized, most admired, most successful and most legendary pianist after Liszt,"⁶⁸ performed at Mechanics Hall. Paderewski, who was also to achieve fame as Prime Minister of Poland, was visiting Worcester during his first American tour. His program emphasized pieces from the romantic repertory:

Sonata, Op. 57	Beethoven
Papillons	Schumann
"Hark, Hark, the Lark"	Schubert-Liszt
"The Erlking"	Schubert-Liszt
Nocturne in G minor	Chopin
Etude	Chopin
Berceuse	Chopin
Three Waltzes, Op. 64	Chopin
Minuet	Paderewski
Hungarian Rhapsody	Liszt

Paderewski returned to Worcester on November 25, 1895, when he performed an equally substantial program:

⁶⁶Ibid.

⁶⁷Ibid.

⁶⁸Schonberg, The Great Pianists, p. 284.

Sonata, Op. 31, No. 2	Beethoven
Impromptu, Op. 142, No. 3	Schubert
"Spinning Song"	Mendelssohn
Variations on a Theme by Paganini	Brahms
Prelude in D minor, Op. 24	Chopin
Nocturne, Op. 48, No. 1	Chopin
Etude, Op. 25 No. 11 in A minor	Chopin
Mazurka, Op. 33 No. 4	Chopin
Polonaise, Op. 44 in F-sharp minor	Chopin
"Cracovienne-Fantastique," Op. 14	Paderewski
"Au Bord d'une Source"	Liszt
Etude de Concert No. 2	Liszt
Hungarian Rhapsody No. 2	Liszt

On March 28th, Vladimir de Pachmann, billed as "the unrivalled interpreter of Chopin,"⁶⁹ gave a recital at Mechanics Hall. At the request of local music teachers, special reserved seats at fifty cents each were made available for their students. The enthusiasm for de Pachmann's first Worcester recital was undoubtedly enhanced by his well-known eccentric behavior. He performed works by Mendelssohn, Schumann, Liszt, and Chopin.

On April 25th, Eugene d'Albert returned for his second Worcester recital. On this occasion the critic for the Daily Spy took the opportunity to describe the contrasting styles of d'Albert and Paderewski:

D'Albert has less of witchery and poetry than Paderewski; and less than the wonderful Pole's instant power to charm. On the other hand, the little polyglot German's tone is larger, his brilliancy is more dazzling, and his feeling just as strong and deep. D'Albert's style is leonine; Paderewski's is the essence of musical witchcraft. There can be no comparison⁷⁰ between them, for they are very antipodes.

⁶⁹Worcester Evening Gazette, 28 March 1892.

⁷⁰Worcester Daily Spy, 26 April 1892.

In September of 1893, the great Bohemian composer Antonin Dvořák (1841-1904) visited Worcester to conduct two of his works--"Praise Jehovah" (149th psalm) and the Overture "Husitzka"--at the Music Festival. Dvořák was well received by the audience at Mechanics Hall, but his Worcester visit was marred by his critical remarks on the state of music in America. He complained that choral singing was always over-balanced by the orchestral accompaniments, and that there existed a general lack of musical knowledge among Americans. Dvořák's comments, which were printed in the Daily Spy, were denounced in an article in the Evening Gazette.⁷¹

One of the last and most remarkable recitals given in Worcester toward the end of the nineteenth century took place on January 12, 1895. The German pianist Bernhard Stavenhagan (1862-1914) and the young Belgian cellist Jean Girardi (1877-1929) created a sensation at Mechanics Hall. The Daily Spy praised Stavenhagen for his ability to play Liszt (with whom he had studied), and referred to Girardi as "a mature artist, both in technique and in feeling."⁷²

Between 1895 and 1900, Worcester's concert life continued to flourish. The Music Festival maintained its high level of excellence with performances by famous soloists, among them the pianists Leopold Godowski

⁷¹See Morin, The Worcester Music Festival, pp. 68-70.

⁷²Worcester Daily Spy, 13 January 1895.

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(1870-1938), Rafael Joseffy (1852-1915), and Vladimir de Pachmann, and the vocalists Lillian Nordica (1857-1914) and Ernestine Schumann-Heink (1861-1936). Worcester audiences, who had developed a remarkable appreciation for art music, sustained their enthusiasm for performances by the great artists of the period.

CHAPTER VI

OPERAS AND LARGER ENSEMBLE PERFORMANCES

From the early eighteenth through the nineteenth centuries, America's musical life was enriched by an increasing number of operatic performances. The earliest form of operatic music in the colonies was the English ballad opera, which was, in effect, a play interspersed with music. Following the success of ballad opera came numerous performances of Italian operas which had been translated into English.

For many years most operatic performances in American cities were given by traveling companies. Although American audiences were slow to accept performances in a foreign tongue, many operas were presented in their original languages. In 1825-26, Manuel Garcia's Operatic Troupe performed nine operas in New York that were sung in Italian. Between 1827 and 1833, a touring opera company from New Orleans, directed by John Davis, performed operas in French at Philadelphia, New York, and Boston.

Performances of operatic music were heard in Worcester from the late 1840s, but a lack of facilities prevented the production of complete operas until 1857 when a new theater was built by William Piper. In the years

that followed, Worcester audiences heard a variety of operatic performances. Although a number of Italian, German, and French operas were presented in their original languages, the majority of operas performed during the second half of the nineteenth century were sung in English.

Operatic Performances in Worcester

The first opera company to visit Worcester was the Seguin Operatic Troupe of New York. On February 10, 1848, members of the Troupe presented a "Grand Vocal Concert" at Brinley Hall. Their program consisted of selections from favorite operas in addition to songs, ballads, duets, glees, and concerted pieces.

Although operatic pieces, including scenes in costume, were performed in the years that followed, it was not until 1858 that a complete opera was given in Worcester. On October 11th of that year, H. C. Cooper's English Opera Troupe presented Verdi's Il Trovatore in English at the Worcester Theater. The event was anticipated with much excitement and enthusiasm. Two days before the performance the following announcement was printed in the Daily Transcript:

Opera in Worcester--It is with pleasure that we hear predicted a full house on Monday evening next at our bijou Theatre, on the occasion of the first operatic performance in our city. We owe Mr. Cooper much for the opportunity he thus affords us of participating in a treat so recently enjoyed by our sister cities, and we have no doubt that our music loving ladies and gentlemen will heartily endorse, by their attendance

and plaudits, the unanimous encomiums heaped upon Miss Milner, Messrs. Miranda, Guilmette, Rudolpsen,¹ and the rest of the press of Boston and Providence.

On the day of the performance, the Transcript reported the support and interest on the part of local citizens:

The Opera To-night--A continued demand for choice seats took place on Saturday from the hour of opening the box office until its close, consequently a full and fashionable house is certain to be assembled this evening in Worcester. We are glad of this for several reasons; it proves that our citizens will encourage art when reasonable prices are demanded, and may induce Mr. Cooper to repeat soon his welcome visit, and delight us again with the nightingale voice of Annie Milner and her meritorious associate artists.² The remaining places will be sold at 10 A. M. today.

After 1858 many touring opera companies periodically visited Worcester. On June 7, 1859, Ullman brought his company from the New York Academy of Music and the Boston Theater for a performance of Bellini's Norma, which was billed as "Grand Italian Opera." The Italian Opera Company of New York, under the direction of Carl Anschutz (1815-1870), appeared at Mechanics Hall on November 8, 1861, in an operatic concert which included the second act of Donizetti's Lucrezia Borgia and the last act of his Lucia di Lammermoor. Donizetti's Don Pasquale was presented at Mechanics Hall on November 16, 1861, by the New York Academy of Music.

An important step for the development of serious opera in Worcester occurred when, on May 18, 1864, the

¹Worcester Daily Transcript, 9 October 1858.

²Ibid., 11 October 1858.

German Opera Company of New York, with seventy-four performers under the direction of Carl Anshutz, presented Gounod's Faust at the Worcester Theater. On the day preceding the performance, the Daily Transcript observed that "the advent of that company will mark a new era in the history of musical taste and talent in Worcester."³ The opera was performed before a full house and was well received by the audience. A review in the Daily Spy stated that "the German Opera conscientiously fulfilled their promises . . . and in a manner that must have won the commendation of the most fault-finding critic."⁴

Opera in Worcester continued to develop with the arrival of the New York Opera Troupe in June of 1866. Between June 19th and June 29th, they performed several operas, including Gounod's Faust, Rossini's Il Barbiere di Siviglia and Guillaume Tell, Mozart's Die Zauberflöte, and Flotow's Martha.

In December of 1867, the La Grange-Brignoli Italian Operatic Troupe arrived in Worcester for a performance of Flotow's Martha. This was to be the first appearance of Madame Anna La Grange (1825-1905), billed as "the great lyric prima donna,"⁵ but she was absent on the night of the performance. Pasquilino Brignoli (1824-1884), "the

³Ibid., 17 May 1864.

⁴Worcester Daily Spy, 19 May 1864.

⁵Worcester Evening Gazette, 13 December 1867.

universally admired lyric tenor,"⁶ had previously appeared in Worcester. They returned with their troupe in the following year for a Grand Operatic Concert featuring "Twelve of the choicest gems and scenes."⁷

On March 30, 1870, Donizetti's Il Poliuto was presented at the Music Hall.⁸ The featured soloists were Clara Louise Kellogg (1842-1916), the famous American soprano, and Signor Lefranc, "the greatest tenor that ever visited this country."⁹ This event marked the first Worcester appearance of Clara Kellogg, whose two previously scheduled concerts had been cancelled. The highest commendation was given to Miss Kellogg for the duet, "Il suon dell Arpa" with Lefranc, in which she "wrought up a degree of enthusiasm seldom seen in Worcester."¹⁰

Clara Kellogg returned to Worcester with her English Opera Troupe in February, 1874, for performances of The Bohemian Girl by Michael Balfe (1808-1870) and Maritana by

⁶Ibid.

⁷Ibid., 17 April 1868.

⁸Piper's Theater was closed in 1867 and remodelled for the use of businesses. It did not function as a theater again until the fall of 1888. The Music Hall, which opened in 1869, was known as the Worcester Theater after 1873. Following its destruction by fire in 1889, it was replaced by the New Worcester Theater, which was built on the same site.

⁹Worcester Evening Gazette, 30 March 1870.

¹⁰Ibid., 31 March 1870.

William Wallace (1812-1865), and in April, 1877, for Mignon by Ambroise Thomas (1811-1896). On May 3, 1882, she made her farewell appearance as Marguerite, a role in which she had distinguished herself, in Gounod's Faust with the Strakosch Opera Company.

In 1884-85 Leopold Damrosch (1832-1885) established the beginning of a new era of German operatic performance in America. Before his death in February of 1885, he conducted his newly-formed company at the Metropolitan in New York in a series of works including Wagner's Tannhäuser, Lohengrin, and Die Walküre. The performances of those operas began a trend that gave Wagner's music a prominent place in the operatic repertory of America. Damrosch was succeeded by Anton Seidl (1850-1898), who directed the American premieres of Die Meistersinger and Tristan und Isolde in 1866 and the complete Der Ring des Nibelungen in 1889.

The only Wagner operas that were performed in Worcester during the nineteenth century were Lohengrin and Tannhäuser, each receiving one performance. Lohengrin was presented on January 17, 1887, by the National Opera Company with the Theodore Thomas Orchestra. Three hundred performers including a chorus of one hundred participated in the "most magnificent and costly entertainment ever given in Worcester."¹¹ On April 7, 1896, the Damrosch

¹¹Ibid., 17 January 1887.

Opera Company presented Tannhäuser with the New York Symphony under the direction of Walter Damrosch (1862-1950).

During the nineteenth century, the operas performed most frequently in Worcester were Balfe's The Bohemian Girl, which was presented eleven times between 1864 and 1894, and Flotow's Martha with nine performances between 1866 and 1885. After 1875 interest in comic operas and operettas increased substantially. The most popular in the category of lighter works were those by Gilbert and Sullivan. Their H. M. S. Pinafore, composed in 1878, received three Worcester performances in the following year. Other Gilbert and Sullivan operettas performed in Worcester included Patience in 1882, Iolanthe in 1883, and The Mikado in 1888.

Concerts by Instrumental Ensembles

In addition to performances by the many opera companies that visited Worcester, there were concerts by a variety of instrumental ensembles. After 1840 an increasing number of bands and orchestras made frequent appearances in Worcester. The year 1850 marked the beginning of an era of orchestral concerts which included programs ranging from light pieces to full-length symphonies. Chamber groups also contributed to the variety of concert experiences. Toward the end of the nineteenth

century, several string quartets were heard in performances of masterpieces from the string-quartet literature.

On April 24, 1850, the Massachusetts Spy announced a series of four concerts by the Germania Musical Society, an orchestra of "23 solo performers." The group, which had been organized in 1846 in Berlin, had left two years later because of political unrest. After visiting England, the Germanians arrived in America, where they soon gained recognition as a touring orchestra. Their first conductor was Carl Lenschow, who, in 1850, was succeeded by Carl Bergmann (1821-1876), who later became conductor of the New York Philharmonic Society.

During the early 1850s, the Germanians performed frequently in Worcester. Their programs included a variety of music ranging from light descriptive pieces to symphonies.

The Germanians were disbanded in 1854, but the name Germania reappeared as the name of an orchestra which gave a number of performances in Worcester after 1868. It is not known whether any connection existed between the two groups.

On March 10, 1858, the first orchestral concert at Mechanics Hall was given by the Boston Orchestral Union, conducted by Carl Zerrahn. The program featured a performance of Beethoven's fifth symphony, the first complete performance of a Beethoven symphony in Worcester. On the day of the concert, the Daily Spy observed the

importance of the occasion:

The thousands who are going to attend the grand concert this evening will have one advantage, not always attendant upon these occasions. The first and principal piece on the programme has been decided, by the general verdict of the civilized world, to be one of ¹²the six or seven finest things ever composed.

April 15, 1869, marked the first of many concerts by the Theodore Thomas Orchestra. Theodore Thomas (1835-1905) had begun his career in 1859 and within a few years had established himself as a leading orchestral conductor in New York. In 1869 the Thomas Orchestra (formed in 1864) began a series of tours which included appearances in a number of major American cities. Thomas' programs emphasized works by European composers, making that repertory more accessible to American audiences. In his effort to raise the level of public taste, Thomas' role during the second half of the nineteenth century was that of an educator as well as orchestra conductor.

The arrival of the Theodore Thomas Orchestra was well publicized in the local newspapers. The Evening Gazette stated that "nothing of this kind has ever visited our city,"¹³ and the Palladium announced that this was "the greatest musical event in Worcester's experience."¹⁴ Worcester audiences had the opportunity to attend an

¹²Worcester Daily Spy, 10 March 1858.

¹³Worcester Evening Gazette, 10 April 1869.

¹⁴Worcester Palladium, 14 April 1869.

additional twenty-three concerts by them between 1869 and 1877. The concert of April 12, 1870, reveals Thomas' unusual ability to build interesting and varied programs:

Overture, "Tannhäuser"	Wagner
Adagio, "Prometheus"	Beethoven
Scherzo, "Midsummer Night's Dream"	Mendelssohn
Reverie. Solo for Trombone.	Goltermann
Symphonic Poem. Les Preludes	Liszt
Overture, "William Tell"	Rossini
Theme and Variations, "Austrian Hymn"	Haydn
Waltz. "On the Beautiful Blue Danube"	Strauss
Allegretto. Eighth Symphony	Beethoven
Träumerei	Schumann
March Triomphe, "Schiller"	Meyerbeer

Many of his programs also featured outstanding soloists, among them the German pianist Anna Mehlig (1846-1928), who performed a number of concertos.

The Boston Symphony Orchestra appeared regularly in Worcester between 1882 and 1894. Conductors of the orchestra were Georg Henschel (1850-1914) until 1884; Wilhelm Gericke (1845-1925) from 1884 to 1889; and Arthur Nikisch (1855-1922), who succeeded Gericke in 1889. Their programs included performances of the Symphony No. 40 in G Minor by Mozart, Symphony No. 8 in F by Beethoven, Symphony in B Minor ("Unfinished") by Schubert, Symphony No. 4 ("Italian") by Mendelssohn, Symphony No. 4 in D Minor by Schumann, and Symphony No. 1 in C Minor by Brahms. A number of Boston Symphony concerts featured prominent vocal and instrumental soloists of the nineteenth century--Zelie Trebelli (1835-1892), the French mezzo-soprano; Emma Juch;

Teresa Carreño; Lilli Lehmann (1848-1929), the German soprano; Max Heinrich (1853-1916), the German-American baritone; Marie Geselschap, the Javanese pianist; Fannie Bloomfield-Zeisler (1863-1927), the American pianist; Lillian Nordica, the American soprano; and the German pianist Carly Stasny (1855-1920).

On March 15, 1892, Walter Damrosch conducted the Symphony Orchestra of New York at Mechanics Hall. The program included selections by Wagner, the eighth symphony of Beethoven, and the violin concerto of Mendelssohn played by the Russian violinist Adolf Brodsky (1851-1929), then concertmaster of the orchestra.

In December of the same year, Anton Seidl, the famous Hungarian conductor, appeared with his Metropolitan-Opera Orchestra in an all-Wagner program. The orchestra, which consisted of sixty players, included Victor Herbert as its first cellist. Seidl, a leading interpreter of Wagner's music, had made his American debut in New York with a performance of Lohengrin in 1885.

The Chicago Orchestra conducted by Theodore Thomas made its first appearance in Worcester on March 21, 1898. Eugene Ysaÿe (1858-1931), the famous Belgian violinist, was featured in a performance of Bruch's second violin concerto. A review in the Daily Spy compared the Chicago Orchestra to the Boston Symphony:

There never has been another orchestral conductor in America who could match the superb swing, sweep and

dash that Theodore Thomas imparts to the body of musicians who play under his beat. That invigorating quality the Chicago Orchestra has . . . ; the Boston Orchestra has never acquired it. It is true this quality is sometimes acquired at the expense of refinement and precision, and in these respects the Boston band is undoubtedly superior.¹⁵

In addition to the many orchestral concerts, Worcester audiences heard performances by a number of visiting bands during the nineteenth century. On October 29, 1841, almost a decade before the first appearance of the Germania Orchestra, the Boston Brass Band, under the leadership of Edward Kendall (1808-1861), performed at the Worcester Town Hall. Kendall's band, formed in 1835, was one of the earliest completely brass bands with a full range of keyed brass instruments. In 1849, two concerts were given by Dodworth's Cornet Band under the direction of Harvey B. Dodworth (1822-1891). Dodworth's band had been established in New York in 1834 by Harvey's older brother, Allen T. Dodworth (1817-1896), who relinquished his leadership during the late 1830s. Following a change in name to Dodworth's Military Band and Orchestra, the ensemble, still under the leadership of Harvey Dodworth, returned to Worcester in 1862 for a concert at Mechanics Hall.

From 1880 to 1900 a number of concerts were given under the leadership of two of the most famous bandmasters of the nineteenth century--Patrick S. Gilmore and John Philip Sousa (1854-1932). On February 17, 1880, Gilmore

¹⁵Worcester Daily Spy, 22 March 1898.

brought his band to Worcester for a concert at Mechanics Hall and returned for an additional four concerts between 1887 and 1900. Sousa's first appearance in Worcester took place on November 29, 1892, when he conducted the United States Marine Band, billed as "the greatest military band ever organized in America" and the "only rival of the greatest orchestras."¹⁶ Sousa returned to Worcester for concerts at Mechanics Hall in 1896, 1899, and 1900 with his own concert band of fifty players.

During the second half of the nineteenth century, several outstanding chamber groups gave performances in Worcester. The Mendelssohn Quintet Club of Boston, formed in 1849, appeared frequently during the 1850s and early 1860s. Their instrumentation consisted of two violins, viola, and cello with alternating flute and clarinet. Occasionally the ensemble was expanded for the performance of such works as Beethoven's Septet and Schubert's Octet in F. The Boston Philharmonic Club, established in 1875, made several appearances in Worcester between 1875 and 1878. Its members were Bernard Listemann and Fritz Listemann, violins; Emil Gramm, violin and viola; Adolph Hartdegen, cello; Eugene Weiner, flute; and Adolph Belz, French horn, all of whom had played in the Theodore Thomas Orchestra. An ensemble with an unusual instrumentation--a string quartet, double bass, and flute--was the New York

¹⁶Worcester Evening Gazette, 29 November 1892.

Philharmonic Club. They appeared at Mechanics Hall on November 4, 1886, in a program which was shared with a vocal quartet, a soprano soloist, and a zither player.

Between 1890 and 1900 two leading string quartets--the Adamowski Quartet and Kneisel Quartet, both from Boston--gave a number of concerts in Worcester. The Adamowski Quartet was formed in 1888 by the violinist Timothée Adamowski (1857-1943). When the group was reorganized in 1890, its members were Adamowski, first violin; A. Moldaur, second violin; Max Zach, viola; and Joseph Adamowski (the founder's brother), cello. The Kneisel Quartet, formed in 1886 by the violinist Franz Kneisel (1865-1926), included Emanuel Fiedler, second violin; Louis Svecenski, viola; and Fritz Giese, cello.

By the year 1900 the development of concert life in Worcester had established that city as an important center of musical activity. The success of this development was, in great part, attributable to the exceptional level of community support, evident in the consistently high rate of attendance at musical events. By the turn of the century, a concert tradition had been established in Worcester, and the foundation had been laid for its continuation and development in the twentieth century.

CHAPTER VII
LOCAL SOLOISTS AND COMPOSERS

Worcester Soloists

During the nineteenth century, Worcester's concert life, though dominated by touring soloists and ensembles, was considerably enriched by performances of local musicians. In addition to appearing in concerts, many Worcester musicians were active as vocal soloists or organists at various local churches. Several made appearances in major American cities and achieved national recognition.

One of Worcester's most prominent musicians during the nineteenth century was Benjamin Dwight Allen. He was highly active for many years as an organist and pianist, besides his work as a teacher, lecturer, conductor, and composer. For thirty-seven years Mr. Allen served as organist for the Union Church in Worcester. At the inauguration ceremonies for the organ in Mechanics Hall in 1864, he was given the honor of being the first Worcester organist to play the new instrument.

Throughout his career Benjamin D. Allen was also active as a pianist in performances of chamber music. In 1862 he formed the Beethoven Trio Club with George Burt as

violinist and Cassius C. Stearns as cellist. Allen later appeared in a series of concerts encompassing works of major composers from the eighteenth and early nineteenth centuries. The historical significance of one of those programs was observed by the Worcester Evening Gazette:

The last and perhaps most gratifying concert of the series given by Mr. B. D. Allen, in Washburn Hall, took place last evening.

. . . The entertainment was technically styled a Historical Concert, and the program was arranged with admirable system, embracing four periods, the first period represented selections from Bach and Handel, 1685-1759; the second, Haydn, Mozart, and Gluck, 1732-1787; the third, Beethoven and Schubert, 1770-1828; the fourth and last, Chopin, Schumann, and Mendelssohn, 1810-1847. The characteristics of each composer were faithfully delineated, and the programme, as a whole, was one of¹ the best we have listened to for a long time.

Benjamin D. Allen also played an important role in helping to establish the Worcester Music Festival in 1858. During the early years of the Festival, he served as assistant director and for many years as organist and pianist. At the Festivals of 1872 and 1873, he appeared with another local pianist, Edwin B. Story, in a performance of Mozart's Concerto for Two Pianos in E-flat.

One of the outstanding American organists of the nineteenth century was Eugene Thayer (1839-1889), who spent his early years studying, performing, and teaching in Worcester. In 1866 Thayer went to Germany, where he studied organ and composition with Carl Haupt (1810-1891) and

¹Worcester Evening Gazette, 11 March 1870.

orchestration with Wilhelm Wieprecht (1802-1872), a teacher of Mendelssohn. While in Europe, Thayer toured the major cities of England and Germany. After his return to America, he settled in Boston, where he continued his career as a teacher at the New England Conservatory of Music. The Organist's Journal and Review once cited him as "the best exponent of Bach of any organist of his time."²

Eugene Thayer was one of three organists chosen to perform at the inauguration ceremonies for the new organ in Mechanics Hall on November 10, 1864. He performed again in Mechanics Hall on April 24, 1866, in a concert which included his own compositions. In 1881, the year of his appointment as organist at the Fifth Avenue Presbyterian Church in New York, Thayer appeared in two concerts at the Worcester Music Festival.

The highly gifted Worcester composer, Charles Henshaw Dana (1846-1883), was also a brilliant pianist and organist. While studying in Europe from 1869 to 1875, he made a number of appearances as a pianist and organist. Dana appeared in his Worcester debut as a pianist at the Music Festival of 1875, when he performed Mendelssohn's Concerto in G Minor with the orchestra conducted by Carl Zerrahn. A review in the Worcester Palladium commended Dana for his outstanding technical skill:

²Quoted in the Worcester Evening Gazette, 29 June 1889.

. . . Mr. Dana proved himself a capable executant and an efficient interpreter of his composer. His octave playing is capital, while his touch is delicate and carefully modified to suit the requirements of the music. . . . The technical difficulties of the composition--and they are many--were successfully overcome by Mr. Dana, his fingering being remarkably facile, and his³ execution nearly all that could be desired.

Another outstanding local soloist was the singer Benjamin T. Hammond, who was born in Worcester in 1846. In addition to his teaching and performing activities in Worcester, Hammond frequently sang in New York, Philadelphia, and Boston. A tour with Adelaide Philips and Camilla Urso in 1873 included a concert in Worcester in March of that year. Mr. Hammond also made several appearances at the Worcester Music Festival and appeared as a soloist with the Worcester Choral Union in 1877.

A Worcester opera singer who achieved national recognition was Mary (Marie) Stone. She studied in London and Milan, making her operatic debut in the latter city. Upon returning to America, Miss Stone became prima donna of the Boston Ideal Opera Company (later Bostonian Opera Company). For a number of years she was a leading soprano of English opera in America. Her first Worcester operatic appearance took place on November 27, 1876, when she sang the role of Lady Harriet in Flotow's Martha at Mechanics Hall. A review of that performance in the Evening Gazette praised her singing:

³Worcester Palladium, 23 October 1875.

No exception could be taken to this young lady's singing, which was singularly correct and pure in tone, a merit especially observed in the concerted music of the first act. Her notes are struck as squarely and accurately as those of a well-tuned piano-forte, and have ⁴a melody unknown to any mechanical instrument.

Worcester Composers

During the nineteenth century, Worcester's concert life was enhanced by performances of music written by local composers. They produced a significant amount of music in spite of their commitments as music teachers and merchants. Several Worcester composers wrote outstanding marches, songs, piano pieces, and sacred vocal music, much of it published in their own lifetimes. By far, the greatest number of works were sacred vocal pieces, reflecting a tradition that strongly dominated Worcester throughout the period.

Among the first and most prominent musicians in Worcester was Samuel R. Leland. He arrived in 1839 and remained in Worcester until his death in 1885. Leland soon established himself as an organist, teacher, composer, and music dealer. An advocate of musical activity, he sought to improve the cultural life of Worcester by promoting music festivals and early local performances by the Mendelssohn Quintet Club and the Germania Orchestra.

Upon his arrival in Worcester at the age of

⁴Worcester Evening Gazette, 28 November 1876.

twenty-two, Leland was already an accomplished musician. As an organist, he held positions at several local churches. From 1848 to 1850, Mr. Leland directed juvenile choral concerts with as many as four hundred children participating in one of the programs. For twenty-one years he taught music at the College of the Holy Cross, where he also directed the band.

Samuel R. Leland was among the earliest local composers to write secular music. His compositions included marches and quicksteps which were performed by various bands from Worcester and Boston during the 1840s. One of his most popular pieces was the College Quick Step (1849),⁵ dedicated to the president and faculty of Holy Cross College. The spirited character of the piece reflects the high enthusiasm for band music during the period.

One of Worcester's most prolific composers was Cassius C. Stearns (b. 1838), who produced several hundred pieces of church music. Stearns lived in Worcester from 1859 to 1893, and during that period was active as a teacher of piano, organ, and cello, as well as organist and choir director at several Protestant churches. From 1864 to 1868 he was an instructor of music at the Oread Collegiate Institute. In addition to his composing and teaching activities, Stearns wrote criticisms, gave

⁵(Boston: A and J. P. Ordway, 1849). See Appendix A, Example 1.

lectures, and served as a member on the Board of Government for the Worcester Music Festival.

One of Stearns' most frequently performed works was his Mass in A.⁶ The first performance took place at Washburn Hall on April 28, 1864, with Stearns himself conducting a select choir accompanied by pianist Benjamin D. Allen. A second performance was given at Mechanics Hall on January 23, 1866, with the composer again conducting. On this occasion, the critic of the Worcester Evening Gazette described the Mass in A as "a work of great beauty, originality, and power . . . establishing the high genius of its composer, . . . "⁷

Another of Worcester's outstanding composers was Charles P. Morrison, who served as a soldier in the Civil War and later returned to Worcester to continue his career in music. For many years Mr. Morrison served as an organist and choir director at a number of local churches. He also appeared as organist with the Worcester Choral Union in 1873 and 1877. In addition to his activities as a performer, Morrison operated a music store at 70 Front Street, where he sold pianos, organs, and sheet music. As a composer, Charles P. Morrison concentrated his efforts on church music--anthems, chorales, and Masses. A representative

⁶(Boston: Oliver Ditson and Company, 1866). See Appendix A, Example 2 for a reproduction of the "Kyrie."

⁷Worcester Evening Gazette, 23 January 1866.

example of his music is a setting of the 42nd psalm, As Pants the Hart,⁸ for soprano solo and vocal quartet, with organ accompaniment.

One of Worcester's most gifted composers was Charles Henshaw Dana. He was born in West Newton, Massachusetts, and lived in Northampton before moving to Worcester. While attending the local public schools, the young Dana developed a strong interest in music. At the age of fifteen, he began playing the organ at a local church where he gained much attention for his ability to improvise. In 1865, when he was nineteen years of age, he wrote his first song, entitled "Sing No Sad Songs for Me."⁹

In 1869, after studying with Albert S. Allen and Benjamin D. Allen in Worcester and Otto Dresel (1826-1890)¹⁰ in Boston, Dana left for Europe. He continued his studies in Leipzig with the German organist Benjamin Papperitz (1826-1903); in Stuttgart with the German pianist Siegmund Lebert (1821-1884) and the German pianist-composers Wilhelm Krüger (1820-1883) and Wilhelm

⁸(Boston: Oliver Ditson and Company, n.d.). See Appendix A, Example 3.

⁹(Boston: G. D. Russell and Company, 1876). See Appendix A, Example 4.

¹⁰Otto Dresel was a pianist and composer who had studied with Hiller and Mendelssohn. He arrived in America in 1848 and settled in Boston in 1852. See John Tasker Howard, Our American Music: A Comprehensive History from 1620 to the Present, 4th ed. (New York: Thomas Y. Crowell Company, 1965), pp. 217-18.

Speidel (1826-1899); and in Paris with the French pianist-composer Élie Delaborde (1839-1913). Dana's first published work, an anthem based on the Psalm "By the Rivers of Babylon,"¹¹ was performed at St. Catherine's (English) Church in Stuttgart.

Following his return to Worcester in 1875, Henshaw Dana spent his remaining years teaching, composing, and directing church choirs. His nearly fifty vocal compositions included many songs and several sacred works. As a writer of songs he made a significant contribution to the literature of the American art song. When he died in 1883, he was mourned in Europe as well as the United States. An obituary notice acknowledging his ability as a composer appeared in the Neues Tagblatt of Stuttgart.¹²

One of the most active local musicians during the late nineteenth century was Charles F. Hanson (1849-1921). He was born and raised in Sweden, where he studied the violin before coming to America. In 1865 Hanson arrived in Boston, where he taught the violin and established a choral organization of twenty-four voices. When he moved to Worcester three years later, he became the first Swedish immigrant to reside in that city.

Following his arrival in Worcester, Hanson was

¹¹(Boston: G. D. Russell and Company, 1876). See Appendix A, Example 5.

¹²Charles A. Chase, "Memoir," in Five Songs by Henshaw Dana (Boston: Carl H. Hentzemann, 1884), pp. 17-18.

employed as a piano tuner for S. R. Leland before establishing his own business in 1870. In 1898, at his location on 317 Main Street, he included the sale of phonographs. In addition to his occupation as a music dealer, Hanson served as musical director at a number of churches, and established a local orchestra, the YMCA Philharmonic, in 1893.

In 1873, Hanson began to write operas, a number of which were published in his own lifetime. His best known opera was Fridthjof and Ingeborg, which was based on a Norse story. When it was first presented, on December 8, 1898, it was hailed as the first Swedish-American opera. In the following year it received a week of performances in Chicago with Hanson himself directing.

CHAPTER VIII

CONCLUSION

As in many New England communities, musical development in Worcester began with a long period of controversy over the appropriate method of psalm-singing at religious meetings. Concern for the improvement of church music led to the establishment of singing schools, the use of instruments, and the development of choirs and professional quartets.

Music education was introduced into the Worcester public schools in 1843, only five years after its introduction into the public schools of Boston and five years before its introduction in Providence, Rhode Island, whose population was substantially larger than Worcester's during the 1840s. By the 1870s two music schools had been established in Worcester, and several colleges were offering music instruction or participation in vocal and instrumental performing groups--developments which closely followed the opening of several major American conservatories in the 1860s. The number of private music teachers, which grew remarkably during the second half of the nineteenth century, reached more than three hundred by 1898.

Worcester's musical organizations included a number of

outstanding choral societies, the earliest of which helped to provide an impetus for the acceptance of music as an aesthetic experience. In addition to choral groups, many bands were formed after 1840, and there were at least forty-five other active organizations, including orchestras and musical clubs.

The growth of musical activity in Worcester was paralleled by the development of its music industry. Throughout the period an increasing number of music stores opened their doors for the sale of sheet music and instruments. Piano and organ manufacturing also became a significant aspect of the city's industrial development.

Concert activity, which began at a slow pace, steadily increased after 1850. Many famous soloists, opera companies, and instrumental ensembles visited Worcester, some of them a number of times. Local musicians also contributed to the concert life, occasionally performing music written by Worcester composers.

Worcester's uniqueness as an important musical center in America was well established before the end of the nineteenth century by its renowned Music Festival. This preceded by fifteen years the establishment of America's second oldest music festival in Cincinnati, despite the strong choral tradition and larger population of that city. Although the Cincinnati May Festival began in 1873, it did not become an annual event until 1967.

From its beginning in 1858, the Worcester Music Festival has supplemented the varied and prolific musical activities of the community. Between 1870 and 1900, during a five-day period each year, the Festival included a significant number of performances by celebrated soloists, conductors, and instrumental and choral ensembles. Many works, now acknowledged as great masterpieces, received their only Worcester performances at this annual event. Furthermore, a number of distinguished musicians limited their Worcester appearances to Festival concerts. Several composers of the Second New England School, including John Knowles Paine (1839-1906), Dudley Buck (1839-1909), Arthur Foote (1853-1937), George W. Chadwick (1854-1931), Horatio Parker (1864-1919), and Arthur B. Whiting (1861-1936), conducted or performed their own works, thereby providing for Worcester audiences an awareness of music by prominent American composers of the period.

The strong musical tradition that was established in Worcester in the nineteenth century has continued to develop since that time. Worcester's music educators, conductors, soloists, and composers have made significant contributions to the enrichment of the city's musical life. Local musical organizations, including a number of new orchestras and choruses, have been active. In addition to the Worcester County Music Association, which has continued to sponsor the annual Music Festival, several new organizations have

emerged, bringing many celebrated soloists and performing groups to the community.

APPENDIX A

MUSICAL COMPOSITIONS BY WORCESTER COMPOSERS

Example 1

COLLEGE QUICK STEP.

Composed by

S. R. LELAND.

The musical score is a piano arrangement of a 'College Quick Step'. It is composed of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *sf* (sforzando) to *mp* (mezzo-piano). There are also articulation marks like accents and slurs. The key signature is one flat (B-flat), and the time signature is 2/4. The score is written in a clear, legible style typical of early 20th-century musical publications.

Entered according to Act of Congress in the year 1910 by A. & J. P. Orinway, in the Clerk's Office of the District Court of Massachusetts.

This page of musical notation, numbered 149, contains six systems of piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The notation is written in a single key signature and includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a piano (*p*) marking. The second system includes a forte (*ff*) marking. The third system features a mezzo-forte (*mf*) marking. The fourth system includes a forte (*f*) marking. The fifth system includes a mezzo-forte (*mf*) marking. The sixth system concludes with a double bar line and the markings "1st." and "2d.".

Example 2

STEARNS' MASS IN A.

KYRIE.

ADAGIO MA NON TROPPO.

Piano

Soprano. *ff*

Alto. *ff*

Tenor. *ff*

Bass. *ff*

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,
 Heavens, Lord, and save us, Heavens, Lord, and save us, In thy sov' reign.

lei - son, mer - cy, hear our prayer. *ff* Chris - te e - lei - son, Lord, deign to hear us.

lei - son, mer - cy, hear our prayer. *ff* Chris - te e - lei - son, Lord, deign to hear us.

Chris - te e - lei - son, Lord deign to hear us, Chris - te e - lei - son, Chris - te e - lei - son, Je - sus our Sa - vour,

Chris - te e - lei - son, Lord deign to hear us, Chris - te e - lei - son, Chris - te e - lei - son, Je - sus our Sa - vour,

O hear us, O hear us,

Solo. *p*

Ky - ri - e, Ky - ri - e,
Hea - ven, Lord, Hea - ven, Lord,

Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - son,
us - in our pe - ti - tions, In thy mercy, in thy mercy, hear and save, and bless us,

f Tutti. *f* *p* *f*

Ky-rie e-lei-son, Ky-rie e-lei-son, Ky-rie e-lei-son,
 Lord above, we wor-ship thee, Lord of Hosts, we wor-ship thee, Glo-ri-fy and praise thee.

f *p* *f* *p* *f*

Ky-rie e-lei-son, Ky-rie e-lei-son, Ky-rie e-lei-son,
 Lord above, we praise thee, Lord of Hosts, we wor-ship thee, Glo-ri-fy and praise thee.

f *p* *f* *p* *f*

Solo *p* *f* *Solo* *p*

Ky-rie, Ky-rie, Ky-rie e-lei-son, Ky-rie e,
 Hearken Lord, we-a-us, In thy might and glo-ry, Have com-pas-sion,

Solo *p* *f* *Solo* *p*

Ky-rie, Ky-rie, Ky-rie e-lei-son, Ky-rie,
 Hearken Lord, Hearken Lord, In thy might and glo-ry, Have com-pas-sion,

f *p* *f* *p* *f*

p Tutti. ritard. *f*

Ky - ri - e e - lei - son, Ky - ri - e
as we bow be - fore thee, Hear us, Lord,

p ritard. *f*

e - lei son, Ky - ri - e
be - fore thee, Hear us, Lord,

p *f* Solo and All. *f* Tutti. Solo.

e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri - e
be - fore thee, as we bow be - fore thee, Hear us, Lord, as we praise and

p *f*

This movement may end here.

f *p*

Ky - ri - e, Ky - ri - e e - lei - son,
Hear us, Lord, Solo. Hear us, Lord, and bless us,
Tutti.

Ky - ri - e, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,
Hear us, Lord Humbly we a - dore thee, Hear us, Lord, and bless us,
f *p*

Ky - ri - e, Ky - ri - e e - lei - son,
Hear us, Lord, Solo. Hear us, Lord, and bless us,
Tutti.

e - lei - son, Ky - ri - e, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,
bless thee, Hear us, Lord! Humbly we a - dore thee, Hear us, Lord, and bless us.

ALLEGRO-MODERATO.
Solo.

Chris - te e - lei - son, Chris - te e - lei - son, Chris - te e -
Christ, our Re - deem - er, Christ, Man - of Ga - me, Christ, hear and -

ALLEGRO-MODERATO.

- lei - son, Chris - te e - lei - son, Chris - te e - lei - son,
save us, for thy great mer - cy, Christ, our Re - deem - er.

Chris - to e - lei - son, ... Chris - to e - lei - son, e - lei - son, e - lei - son,
 Christ, Mass - ed She - rer, ... Christ, how and more at, O how and

f Tutti.

son, Chris - to e - lei - son, e - lei - son, Chris - to e - lei - son, e - lei - son,
 and Christ, then he - ly one, the on - ly and will be - low - ed Son, have mer -

ritard.

son, Chris - te, Chris - te e - le - i - son, e - lei - son.
 on - ly Son of God, the on - ly Son, Christ the Son.

son, a - le - i - son, e - lei - son.
 Son, the on - ly Son, the on - ly Son.

ritard.

son, e - le - i - son, e - lei - son.
 Son, the on - ly Son, the on - ly Son.

son, Chris - te, Chris - te e - lei - son.
 Son, the on - ly Son, All Christ the on - ly Son.....

ritard.

p son, Chris - te, Chris - te e - lei - son, e - le - i - son, Chris - te, Chris - te e - le - i -
f cy, All Je - sus Christ, have mer - cy, Thy name we praise, thy name we praise, O Christ the

e - lei - son, Chris - te, Chris - te e - le - i - son, e - le - i -
p have mer - cy, All Christ our Lord, Thy name we praise, O Christ the

son, e - lei - son, e - le - i - son, e - le - i -
 cy, have mer - cy, Thy name we praise, O Christ the

p *f*

Tempo primo.

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e -
 Lord, have mer - cy on us, Lord, have mer - cy on Lord, have mer - cy

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e -
 Lord, have mer - cy on us, Lord, have mer - cy on Lord, have mer - cy

Tempo primo.

- lei - son, e - lei - son. e - lei - son, e - lei - son.
 on us, have mer - cy. in - cline our hearts to serve them.

- lei - son, e - lei - son. in - cline us to serve them.
 on us, have mer - cy. in - cline our hearts to serve them.

- lei - son, e - lei - son. in - cline our hearts to serve them.
 on us, have mer - cy. in - cline our hearts to serve them.

pp ritard.

Example 3

2

AS PANTS THE HART.

C. F. MORRISON.

Andante. Soprano Solo.

ORGAN. *pp*

As pants the

rit.

hart for cool - ing streams, when heat - ed in the chase; So

tempo.

longs my soul, O God, for thee, And thy re - fresh - ing grace.

tempo.

p *dim.*

QUARTETTE.

3

SOP. For thee, my God, the liv - ing God, My thirs - ty soul doth.

ALTO.

TENOR For thee, my God, the liv - ing God, My thirs - ty soul doth.

BASS.

Oboe.

rit. a tempo.

pine; Oh! when shall I be-hold thy face, Thou Maj - es - ty di - vine!

rit. a tempo.

pine; Oh! when shall I be-hold thy face, Thou Maj - es - ty di - vine!

rit. a tempo.



Soprano Solo.

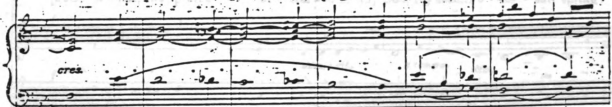
p. Calando.

*dim.**pp**Poco più mosso.**cres.*

Why rest - less, why cast down, my soul! Trust God; and he'll em-

*cres.*

ploy His aid for thee, and change these sighs To thank - ful

*cres.*

hymns of joy, To thank - ful hymns of joy.



p *Tempo primo.*

Why rest-less, why cast down my soul! Hope still; and thou shalt sing The.

p

p *Tempo primo.*

Why restless, why cast down my soul! Hope still; and thou shalt sing The.

p

Tempo primo. Why cast down, my soul! Hope still; and thou shalt sing The.

p

cres. *f* *dim. e rit.* *a tempo.* *dim.*

praise of him, the praise of him who is thy God, Thy health's e - ter - nal spring.

f *cres.* *dim. e rit.* *a tempo.* *dim.*

praise of him, the praise of him who is thy God, Thy health's e - ter - nal spring.

f

The praise of him who is thy God

cres. *dim. e rit.* *a tempo.* *dim.*

Example 4

SING NO SAD SONGS FOR ME.

Words by Christina Rossetti.

Music by C. Henshaw Dana.

Andante.

VOICE.

PIANO.

When I am dead, my

dear - est, sing no sad songs for me, Plant

thou no ro - ses at my head, nor sha - dy cy - press

tree. Let the green grass a . . . know me With

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics 'tree. Let the green grass a . . . know me With' are written below the vocal staff. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

showers and dew drops wet. And if thou wilt, re-

The second system continues the musical piece. The vocal line has the lyrics 'showers and dew drops wet. And if thou wilt, re-'. The piano accompaniment maintains its rhythmic pattern, with the right hand playing chords and the left hand playing a consistent eighth-note accompaniment.

mem . . . ber, And if thou wilt, for . . . get.

The third system concludes the musical piece. The vocal line has the lyrics 'mem . . . ber, And if thou wilt, for . . . get.'. The piano accompaniment ends with a final chord in the right hand and a sustained eighth-note line in the left hand.

And if thou wilt, for - get. I

shall not see the shad - ows, I shall not feel the

rain, I shall not hear the night - in - gale, sing

6

on as if in pain. — And dreaming through the twilight, which

doth not rise nor set. — Happy I may remember, And

happy may forget, — and happy may forget.

Example 5

2

PSALM 137.

Moderato.

G. H. DANIEL.

SOP. By the riv - ers of Bab - y - lon, There we sat

ALTO. By the riv - ers of Bab - y - lon, There we sat

TENOR. By the riv - ers of Bab - y - lon, There we sat

BASS. By the riv - ers of Bab - y - lon, There we sat

ORGAN. Moderato.

down, yea, we wept. When we re - membered Zi - on.

down, yea, we wept, When we re - membered Zi - on.

down, yea, we wept, When we re - membered Zi - on.

down, yea, we wept, When we re - membered Zi - on.

dim. e rall.

We hang'd our harps up - - on the wil - - lows in the midst there -
dim. e rall.

We hang'd our harps up - - on the wil - - lows in the midst there -
dim. e rall.

We hang'd our harps up - - on the wil - - lows in the midst there -
dim. e rall.

We hang'd our harps up - - on the wil - - lows in the midst there -
dim. e rall.

dim. e rall.

sf. For there they that carried us away

sf. For there they that

sf. For there they that carried us a -

sf. For there they that carried us a - way cap - - -

dim. rall. *ff*

cap - - - tive Required of us a

dim. rall. *p* *pp* *ff*

carried us a - way cap - - - tive Required of us a

dim. *molto* rall. *ff*

way cap - - - tive Required of us a

tive Required of us a

rall. *ff*

ff

pp *mf*

song. And they that wasted us required of us

song. *p* And they that wasted us required of us

song. *p* And they that wasted us required of us

song. *p* And they that wasted us required of us

song. *p* And they that wasted us required of us

song. *p* And they that wasted us required of us

5

mirth, saying, saying, sing us one of the songs of Zi-on.

mirth, saying, saying, sing us one of the songs of Zi-on.

mirth, saying, sing us one of the songs of Zi-on.

mirth, saying, sing us one of the songs of Zi-on.

Soprano solo

Andante sostenuto
sempre legato

How shall we sing.....

rall.

9

a tempo.

the Lord's song. How shall we

ritard. ad lib.

sing the ... Lord's song in a strange Land.

ritard...
culla voce.
p

shall we sing the Lord's song in a strange land, — in a strange

rall.

colla voce

dim.

How shall we sing the Lord's song in a strange

dim. molto

land. How shall we sing the Lord's song in a strange

dim.

land. How shall we sing the Lord's song in a strange land.

How shall we sing the Lord's song in a strange land.

How shall we sing the Lord's song in a strange land.

land. How shall we sing the Lord's song in a strange land.

dim. molto

Allegro

ff

If I for- get thee, O Je- ru- sa- lem, Let my right.

ff

If I for- get thee, O Je- ru- sa- lem, Let my right.

ff

If I for- get thee, O Je- ru- sa- lem, Let my right.

ff

If I for- get thee, O Je- ru- sa- lem, Let my right.

Allegro

ff

ff

hand for - - get her run - ning, If I for - - get thee, O Je -

hand for - - get her run - ning, If I for - - get thee, O Je -

hand for - - get her run - ning, If I for - - get thee, O Je -

hand for - - get her run - ning, If I for - - get thee, O Je -

ru - - sa - - lem, Let my right hand for - - get her

ru - - sa - - lem, Let my right hand for - - get her

ru - - sa - - lem, Let my right hand for - - get her

ru - - sa - - lem, Let my right hand for - - get her

10

Tempo I.

eun - ning If I do not re - member thee let my tongue cleave
 eun - ning If I do not re - member thee let my tongue cleave
 eun - ning If I do not re - member thee let my tongue cleave
 eun - ning If I do not re - member thee let my tongue cleave

Tempo I.

to the roof of my mouth If I pre - fer not Je - ru - sa - lem a -
 to the roof of my mouth If I pre - fer not Je - ru - sa - lem a -
 to the roof of my mouth If I pre - fer not Je - ru - sa - lem a -
 to the roof of my mouth If I pre - fer not Je - ru - sa - lem a -

Adagio.

11

have my chief joy. By the rivers of Baby-lon There we sat
 have my chief joy. By the rivers of Baby-lon There we sat
 have my chief joy. By the rivers of Baby-lon There we sat
 have my chief joy. By the rivers of Baby-lon There we sat

Adagio.

without accompt.

down, Yea we wept when we re-mem-bered Zi-on.
 down, Yea we wept when we re-mem-bered Zi-on.
 down, Yea we wept when we re-mem-bered Zi-on.
 down, Yea we wept when we re-mem-bered Zi-on.

down, Yea we wept when we re-mem-bered Zi-on.
 down, Yea we wept when we re-mem-bered Zi-on.
 down, Yea we wept when we re-mem-bered Zi-on.
 down, Yea we wept when we re-mem-bered Zi-on.

APPENDIX B

WORCESTER MUSIC TEACHERS ACTIVE IN 1898

WORCESTER MUSIC TEACHERS ACTIVE IN 1898

Banjo

Burr, E. Leon
Childs, Mrs. Mabelle
Davis, Harry N.
Dick, J. W.
Fisher, Fred B.
Grout, Walter D.
Lynch, Joseph J.
Morse, Mrs. Alma J.
Smith, Burdette

Cello

Brand, John L.
Riedl, Joseph

Clarinet

Allen, Mrs. M. S.
Amelotte, N. R.
Bertolini, Ernesto
Truda, Angelo

Cornet

Baldwin, Wm. J.
Chaffin, Frank W.
Clement, F. W.
Ingraham, E. D.
McCauley, Niles E.
Pilet, N. P.

Double Bass

Eaton, Edward
McCauley, N. E.
Riedl, Joseph

Drums

Gilmore, Harry E.
Haywood, Samuel

Flute and Piccolo

Chapman, Harry
Valva, John B.

Guitar

Allen, Miss Maude A.
Burr, E. Leon
Childs, Mrs. Mabelle Lynn
Davis, Harry N.
Dick, J. W.
Fisher, Fred B.
Lynch, Joseph J.

Harp

Childs, Mrs. Mabelle Lynn
Lawton, Mrs. S. E. Reed

Mandolin

Burr, E. Leon
Childs, Harry A.
Davis, Harry N.
Dick, J. W.
Fisher, Fred B.
Grout, Walter D.
Landry, Miss Grace E.
Lynch, Joseph J.

Organ

Burdett, George A.
Butler, J. Vernon
Carr, Frank
Coddington, Miss Dora Emmons
Eaton, Walter B.
Farmer, Walter W.
Foley, J. J.
Grout, C. H.
Hair, Miss Fannie A.
Harrington, Everett J.

Holden, Mrs. L. L.
 Howe, Edward F.
 Hunt, Mrs. C. K.
 Kirwan, Miss Nellie V.
 Locke, Miss Florence A.
 March, Miss Gertrude L.
 McCann, Miss Lizzie A.
 Moody, Evelyn A.
 Morrison, Charles P.
 Morse, George N.
 Mossman, Henry R.
 Sumner, E. L.

Piano

Adams, Miss Ellen E.
 Allen, Mrs. M. S.
 Bacon, Miss Georgie
 Bassett, Arthur J.
 Belling, Carl J.
 Bemis, Addison L.
 Berry, Mrs. Jennie Newcomb
 Blaney, Miss Jennie S.
 Blood, Miss Clara A.
 Boardman, Miss H. T.
 Boston, Victoria F.
 Bowman, Mrs. Eva L.
 Brand, Mrs. Annie
 Brandt, Miss Marie H.
 Brooke, Miss Olive M.
 Brown, Miss Mary E.
 Burdett, George A.
 Burt, Miss Minnie E.
 Butler, J. Vernon
 Calhoun, Miss Lizzie M.
 Carberry, Miss Mary A.
 Carr, Frank
 Carr, Grace H.
 Chaffin, Mrs. Isabel Powers
 Chandley, Miss Mary E.
 Chase, Alfred A.
 Chase, Miss Ida F.
 Childs, Harry A.
 Church, Miss Mary E.
 Clark, Miss Idelle A.
 Clough, Mrs. Stella
 Coburn, Miss Minnie A.
 Coddington, Miss Dora Emmons
 Cornish, Miss Cora E.
 Cove, Mary E.
 Cowie, Miss Mabel A.
 Davis, Miss Carrie E.

Day, Wm.
 Eaton, Walter B.
 Eldridge, Miss May E.
 Ellsbree, Miss Edith V.
 Fairbanks, Chas. A.
 Fairbanks, Miss E. T.
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 Fish, Miss Rosie H.
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 Foley, Miss Nellie T.
 Francke, Axel
 Frisbie, Miss Maud A.
 Gates, Miss L. F.
 Gibbs, Miss Fannie L.
 Grout, C. W.
 Hair, Miss Fannie A.
 Hammond, Miss Josephine V.
 Harrington, Everett J.
 Harrington, Isabel K.
 Harvey, Ethel M.
 Heaphey, Alice C.
 Heron, John J.
 Higgins, Miss Mabel A.
 Hill, Mrs. Nellie M.
 Hinds, Miss Elizabeth C.
 Hinds, Miss Mabelle E.
 Holcomb, Mrs. E. Isabel
 Holden, Mrs. L. L..
 Holliday, Miss Maud A.
 Holton, Mrs. Maude A.
 Hoppin, Alice J.
 Howe, Edward F.
 Hunt, Mrs. Carrie King
 Hunt, Miss Emma L.
 Ingraham, Miss Nellie L.
 Jackson, Miss Alice M.
 Jennison, Miss Mabel B.
 Kemp, Miss Cora E.
 Kennedy, Mrs. Michael
 Kirwan, Miss Nellie V.
 Knight, Miss Mary W.
 Laird, Miss Mary W.
 Lalime, Mrs. Caroline A.
 Lamson, Miss Lottie Ellen
 Lander, Mrs. Charlotte E.
 Landry, Miss Grace E.
 Lee, John F.
 Lepoids, Mrs. Sarah E.
 Locke, Miss Florence A.
 Lowell, Miss Cora L.
 Mannix, Miss Agnes

March, Miss Gertrude L.
 Martel, John H.
 Martin, Miss Eva M.
 Mason, Louis E.
 Mayhew, Miss A. W.
 McCann, Miss Jennie T.
 McCann, Miss Lizzie A.
 McCarron, Miss Mary A.
 Meagher, Elizabeth
 Metcalf, Elizabeth H.
 Milliken, Miss Clara M.
 Moody, Miss Evelyn A.
 Morrill, W. A.
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 Morse, George N.
 Mossman, Henry W.
 Mullett, Harry C.
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 Noble, Miss Carrie L.
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 Parsons, Miss Sadie M.
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 Persson, Miss Lydia
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 Power, Miss Anastasia M.
 Prichard, Miss M. Addie
 Putnam, Miss Grace M.
 Quiry, E. J.
 Reed, Bertha M.
 Reedy, Miss Nora C.
 Ricker, Mrs. Fred A.
 Ringuette, Joseph E.
 Robinson, Miss H. Louise
 Rowell, Miss Grace L.
 Roy, Miss Aura M.
 Russell, Miss Bessie S.
 Scott, Miss Florence E.
 Sears, Miss Florence Mabel
 Sheffield, Miss Bessie J.
 Shumway, Miss Louise E.
 Shute, Mrs. W. A.
 Smith, M. Belle
 Smith, Miss Fannie H.
 Starr, Miss Mary L.
 Steere, Wm. C.
 Sumner, E. L.
 Sumner, Mrs. E. L.
 Sutton, Miss Ida M.

Taylor, Mrs. James S.
 Travers, Mrs. Eva Coughlan
 Tucker, Miss Mary F.
 Tuson, Miss Mabelle
 Upham, Miss Mercie E.
 Vincent, Miss Minnie E.
 Walton, Harry
 Ward, Miss Margaret M.
 Warner, Cornelia E.
 Washburn, Edith F.
 Welch, Miss M. J.
 Wheelock, Frank A.
 White, Miss Emilia B.
 Winks, Mrs. W. C.
 Winn, Chas. C.
 Woodward, Ethel C.
 Woodward, Miss Jennie

Saxophone

Amelotte, N. R.
 Prendiville, Harry

Theory, Harmony & Composition

Brand, Mrs. John L.
 Butler, J. Vernon
 Clark, Miss Idelle A.
 Coddington, Miss Dora Emmons
 Cornish, Miss Cora E.
 Day, Wm.
 Eldridge, Miss May E.
 Fish, Miss Kittie I.
 Grout, C. H.
 Harrington, Everett J.
 Hunt, Mrs. Carrie King
 Hunt, Miss Emma L.
 Kirwan, Miss Nellie V.
 Lander, Mrs. Charlotte E.
 Mahn, Fred L.
 March, Miss Gertrude L.
 Morrison, Chas. P.
 Morse, George N.
 Tucker, Miss Mary V.

Trombone

Haywood, Samuel
 Taylor, J. R. S.

Violin

Abbott, Harry L.
 Brewer, Miss Ruth I.
 Chandler, Nellie B.
 Coburn, Peter, Jr.
 Fiedler, Emanuel
 Fish, Miss Kittie L.
 Holcomb, G. C.
 Howard, J. W.
 Ingraham, E. D.
 Mahn, Fred L.
 Matthews, George R.
 Putnam, D. H.
 Riedl, Joseph
 Riedl, Michael
 Rogers, Joseph
 Sears, Miss Florence Mabel
 Silvester, Daniel
 Smith, Ernest L.
 Truda, Joseph N.
 Valva, Fred D.

Morawski, Ivan
 Muzzy, Frank E.
 Peabody, Miss Anna A.
 Pendell, M. E.
 Peterson, Mrs. Maria
 Plaisted, Mrs. E. H.
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 Rice, Chas. I.
 Robinson, Miss H. Louise
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 Whyte, Franklin

Zither

Miller, Miss Elizabeth C.

Vocal

Aiken, Henry M.
 Brennan, J. A.
 Buzzell, Eugene
 Calhoun, Miss Lizzie M.
 Carr, Frank
 Coddling, Miss Dora Emmons
 Conly, Mrs. Katherine Quirk
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 Ellsworth, Miss Harriet L.
 Foskett, Miss Ann
 Francke, Axel
 Hair, Miss Fannie A.
 Hammond, Ben T.
 Harrington, Mrs. Ada L.
 Heinrich, Wm.
 Hitchcock, Charles E.
 Holton, Mrs. Maude A.
 Howell, Mrs. Caroline Woods
 Howland, Wm. A.
 Johnson, Mrs. H. W.
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 Lander, Mrs. Charlotte E.
 Lepoids, Mrs. Sara E.
 Lunde, Miss Aagot
 Matthews, Miss Marietta
 Monroe, G. Frank

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