CHAPTER VII.

THE HISTORY OF MUSIC IN BOSTON.

BY JOHN SULLIVAN DWIGHT.

TO trace the more important agencies and steps of progress which have brought Boston where it stands to-day in musical taste and culture is all that will be attempted in this brief essay. The whole movement, so to speak, is really included in the present century. Before the year 1800, all that bore the name of music in New England may be summed up in the various modifications of the one monotonous and barren type, — the Puritan Psalmody. Its history, quaint as it may be, is more interesting as one phase of the old Puritan life and manners, than as having any significant relation to the growth of music or of musical taste and knowledge here as such. It would make a readable chapter by itself; but it would not show the germs out of which the musical character, such as it is, of Boston has developed. Music, for us, had to be imported from an older and a richer soil. Let us try to sketch its progress, which, for convenience, we will consider in four periods.

FIRST PERIOD, 1810-1841. — Music, as an independent art, claiming consideration on its own account, not merely as a convenient handmaid of religion, properly began in Boston with the present century, and first took organic form in the Handel and Haydn Society in 1815. That was a small beginning, modest in its aim and its ambition. It sprang, to be sure, mainly out of the New England psalm-singing choir and village singing-school; but these elements, as we have said, did not contain the germs of musical progress; or if they did, there was still wanting the musician, the man of knowledge and artistic power, to quicken and develop them. There was none such here; he had to come from the Old World. There came, we may say, two about that time.

The first was a German, probably the pioneer of all the German musicians who have since sought our shore and done so much to make our Boston musical. Gottlieb Graupner is still remembered and respected as the first important teacher here of the piano-forte and music generally, — a leader in all musical good works, though with a meagre following. He engraved

music for his pupils, for which he kept a salesroom in his house in Franklin Street, in which he also had a little music hall. We remember in our boyhood seeing him lead the little orchestra in the old Federal-Street Theatre, with his double-bass! He was a famous "timist." But his peculiar instrument was the oboe (hautboy). This he had played in London, in Haydn's orchestra, when that great master brought out the twelve famous Symphonies in Salomon's concerts (1791-92). His family preserve the parchment certificate of his honorable discharge from service as oboist in the band of a Hanoverian regiment, dated Hameln, April 8, 1788. In 1791 he went to London; thence he came over to Prince Edward Island; then spent some time in Charleston, S. C., where he landed in 1796 or 1797; there he married, and came to Boston in 1798. Of course he did what he could to make Haydn, and perhaps Pleyel, Gyrowetz, and others, known here, too, in this musical wilderness. With a few associates he formed the nucleus of the first meagre combination which could be called in any sense an orchestra. Of professional musicians there was not half a score in the town; but Mr. Graupner and his little knot of musical friends, mostly amateurs, formed a "Philo-harmonic Society" in 1810 or 1811, which was still in existence when the Handel and Haydn Society was formed. It was simply a social meeting, held on Saturday evenings, in Mr. Graupner's hall for some time, afterward in Pythian Hall, in Pond (now Bedford) Street, where in their small way they practised Haydn's Symphonies, etc., for their own enjoyment. Graupner was president as long as it existed. Mr. Bryant P. Tilden was vice-president, and Mr. William Coffin secretary. When it finally died out we do not learn. Its last concert of which we find announcement was on Nov. 24, 1824, at the Pantheon, Boylston Square. How many members there were, or what their instruments, we cannot learn precisely. There may have been sixteen of them. Mr. Graupner led with his double-bass. For violins they had Mr. Thomas Granger and Mr. Asa Warren; and, we believe, the English Consul, Mr. Dixon, and the well known Russian Consul, Alexis Eustaphieve (whose daughter, Mme. Peruzzi, still living in Florence, was a great pianist for that day), were interested in the club, and lent their aid with violins, if they were not actually members. Mr. Granger, Sr., played the clarinet; Mr. Simon Wood, the bassoon; Mr. Rowson, the trumpet. They also had French horn and tympani, and bass viol (violoncello). The flute was played by Mr. Pollock, afterward by Mr. George Cushing, for many years cashier in the old Columbian Bank, who spent most of his later years in Hingham, his old home, in full possession of his faculties until within a short time of his death, which occurred last summer (1880), at the age of ninety-four, in Watertown. To the end of his life Mr. Cushing was an enthusiastic admirer of Haydn and Mozart, and a stanch advocate of the classical as against the "new-school" music.

These slight particulars are deemed of interest as showing the beginning of anything like orchestral music in the old town. Before there could be oratorios, there had to be some sort of an orchestra.

Another educated musician from the old world, who must have exercised considerable influence, was an English Doctor of Music, G. K. Jackson, for several years the learned organist at Trinity Church, who arrived here just before the War of 1812. He was a man of Falstaffian proportions, who seems to have lorded it among the small fry with a full sense of his own professional importance. Doubtless he, with one or two other English organists of less note, who officiated in some of the half-dozen churches which had organs, introduced here some examples of a higher class of English cathedral music, as well as extracts from Handel, Haydn, etc., in place of the prevailing dry and uninspiring psalmody. We find no mention of his name among the founders of the Handel and Haydn; nor was he the organist in their first oratorios. It seems that since he was not allowed to rule the movement, he preferred to take no part in it. He did, however, fellowship with Graupner, and lent the assistance of his "erudite talents" "at the piano-forte and carillons," in a complimentary concert given to the latter in November, 1821, when also Signor Ostinelli and his future wife, Miss Hewitt, played together a grand duo by Kalkbrenner. Thus to England and to Germany we owe the first musical awakening and most of the subsequent stimulus to progress here.

Of the musical condition of Boston at this time (1810–14), we may gather an idea from some reminiscences of that musical veteran, whose enthusiasm is still fresh at eighty, General H. K. Oliver. He writes: —

"From 1810 to 1814 the writer, a Boston lad, having a high soprano voice, was a singing-boy, with two or three others, in the choir of the Park Street Church, — a choir consisting of some fifty singers, and deservedly renowned for its admirable rendering of church music, ignoring the prevalent fugue-tunes of the day, and giving the more appropriate and correct hymn-tunes and anthems of the best English composers. Out of this choir came many of the original members of the Handel and Haydn Society. There was then no organ at Park Street, the accompaniment of their singing being given by a flute, a bassoon, and a violoncello. At that remote date very few musical instruments of any sort were to be found in private houses. In the entire population of Boston, of some six thousand families, not fifty piano-fortes could be found."

Thus, from that famous Park Street choir, from the little Philo-harmonic orchestra, and somewhat also from the few English organists and choir-directors then established in the town, our ancient Oratorio Society drew the first sources of its life. Nor was the outward impulse wanting which should crystallize these elements into a concrete form. It came in the shape of a Peace Jubilee, after the war with England.[1] The "Gilmore" thereof was, we are told, the high and mighty Dr. Jackson; and it was certainly a graceful piece of condescension in the Englishman to take the initiative.

Concerts, such as they were, were not unknown in Boston during the sixty or seventy years before this (1815). The Hon. R. C. Winthrop, in his admirable address at the opening of the first Musical Festival of the

[1] [See the opening chapter in the present volume. — ED.]

Handel and Haydn Society, in May, 1857, enumerates some of them, dwelling particularly on a miscellaneous "Oratorio given at King's Chapel on Oct. 27, 1789, in honor of President Washington's visit to Boston." After a glowing description of the Peace Jubilee (also in King's Chapel, Feb. 22, 1815,) he adds: —

"Its echoes had hardly died away, — four weeks, indeed, had scarcely elapsed since it was held, — before a notice was issued by Gottlieb Graupner, Thomas Smith Webb, and Asa Peabody, for a meeting of those interested in the subject 'of cultivating and improving a correct taste in the performance of sacred music.' In that meeting, held on the 30th of March, 1815, the Handel and Haydn Society originated. On the 20th of April their constitution was adopted. The following May-day witnessed their first private practising from the old Locke Hospital collection; and on the succeeding Christmas evening, at the same consecrated chapel where Washington attended that memorable public concert a quarter of a century before, and where that solemn Jubilee of Peace had been so recently celebrated, their first Grand Oratorio was given to a delighted audience of nine hundred and forty-five persons, with the Russian Consul, the well remembered Mr. Eustaphieve, assisting as one of the performers in the orchestra."

On this occasion, as we learn from the Programme Book of the last Triennial Festival (1880) —

"The chorus numbered about one hundred, of which perhaps ten were ladies; an orchestra, of less than a dozen, and an organ furnished the accompaniments. The programme was long and varied, and included selections from the *Creation* and the *Messiah* and other works by Handel."

It was not until the seventeenth concert, Christmas, 1818, that a complete oratorio was performed. This was the *Messiah;* liberal selections from it had been given in the previous concerts. The *Creation* came next (Feb. 16, 1819). Musical Boston of that day knew only these two oratorios: the *Messiah* (composed in 1741) and the *Creation* (1798); and to this limited acquaintance with the great composers the old society undoubtedly owes the name adopted in its "green and salad days." The fittest names to figure jointly in one title would obviously now be those of Bach and Handel, the two greatest masters and contemporaries; but probably America had not yet heard of John Sebastian Bach; nor did the founders of the Handel and Haydn Society dream of the devotion with which their successors of the past decade would be studying and performing his St. Matthew *Passion Music.*

Now, for the sake of landmarks, or tidemarks, to guide us in this brief sketch of our musical history, we shall regard the foundation of the Handel and Haydn Society, and the beginning of acquaintance with Handel's *Messiah,* as the first station on our pilgrimage, — the first musical event really pregnant with an important future. From this point we will barely catalogue the work of the society until we reach our second station, about the year 1841.

From 1818 to 1880 the *Messiah* has been given over seventy times by the society; the *Creation*, over sixty times. Handel's *Dettingen Te Deum* was taken up in 1819, and has since been given twice; in the same year the *Sixth Mass* (B-flat) of Haydn, which was sung eleven times to March 19, 1837; in 1829 a *Mass in C* by Mozart was sung; in 1830 Haydn's *Storm*, seven times to 1837; and in 1831 his *Te Deum in C;* in 1833 Beethoven's *Mount of Olives*, eight times to 1837. From 1836 to 1840 was the period in which the questionable taste for Neukomm's compositions reigned. His sensational oratorio of *David* was given fifty-seven times between 1836 and 1859.

Thus the repertoire of the society was as meagre, measured by its present standard, as was the average quality of its performances inferior. Yet it had more than kept pace with the best musical culture of our people; and our "Athens" could at least congratulate herself upon a certain fond familiarity with two of the greatest master-works of the art long before they were much in vogue in any of her sister cities.

With such materials, and with smaller selections from composers of less consequence, the society gave, either in the shape of oratorios or miscellaneous concerts, commonly on Sunday evenings, down to the year 1841, about two hundred and twenty performances, — from one to nineteen in a single year. The first seven were given in the Stone Chapel;[1] the eighth in the First Church; then one hundred and ninety-one (to November, 1839) in Boylston Hall; and numbers two hundred to three hundred and ninety-six in the Melodeon (now the Gaiety Theatre). These were small halls compared with our present spacious Music Hall, the Melodeon seating about twelve hundred people.

The membership has always been confined to the male sex. The ladies sing by invitation. The original members numbered forty-six. Before the first performance of the *Messiah* (1818) there were added one hundred and sixty-two by election; and two hundred and eighteen more down to 1841. Yet during our first period the chorus, male and female, was but small; in 1839 the average attendance at public performances was only about fifty, and the parts were poorly balanced, while some occupants of chorus seats were reckoned "dummies." The time for real chorus discipline had not arrived. The average tone of membership, for many years, was hardly one of cultured refinement; "first families" were not much represented in the ranks; mechanics, tradesmen, market-men, etc., were those who sacrificed themselves in the good cause, and greatly to their credit. No aristocratic English "Mus. Doc." could go in on equal terms in what he probably regarded as rather a plebeian movement; nor would the democratic instinct accept him for president or musical director. How good the singing was, it is hardly possible at this time to conjecture. For orchestra there could have been only an inadequate assemblage of a dozen or more available instruments. During all this period, and indeed until

[1] [King's Chapel was popularly so called for many years after the era of Independence. — ED.]

1847, the president of the society officiated as conductor. The first president was Thomas Smith Webb, two years; then followed Benjamin Holt, two years; Amasa Winchester, seven years; Robert Rogerson; Lowell Mason (1827), five years; Samuel Richardson, two years; Chas. W. Lovett, two years; Bartholomew Brown; George J. Webb, three years (to 1841); Charles Zeuner; I. S. Withington. The organists were: for the first three concerts, Samuel Stockwell; for the four following, S. P. Taylor of New York; S. A. Cooper and S. P. Taylor, elected in 1818; Miss S. Hewitt (afterward Mrs. Ostinelli), elected 1820, and annually for nine years; Charles Zeuner, 1830–37; A. U. Hayter, 1838–49.

The leading vocalists who sang the solos in the oratorios and other concerts during this period are easily enumerated. It was home talent mainly. Mr. Oliver Shaw of Providence, R. I., who had become blind, gave here four concerts in 1816, moving audiences to tears, it is said, by the sweetness of his voice and by the beauty of his own songs, which were long popular, — such as "There's nothing true but Heaven," and "Sinful Mary's Tears." He was one of the earliest honorary members of the society. Its first president, Colonel Webb, and Mr. John Dodd were also vocal heroes in those days. The leading soprano for some years was a Miss Bennett. James Sharp, from England, joined in 1816, whose fine tenor voice and pure, artistic style of singing were marked features of the oratorios for more than fifty years. From 1825 figured Mr. Chas. W. Lovett, tenor; and the doughty "David" and the "Goliath" in Neukomm's *David*, — Mr. Marcus Coburn, robust tenor, and Mr. Samuel Richardson, a basso of large frame. Mr. George Hews, alto, or counter-tenor, sang in 1830, and for many years thereafter. Mr. B. F. Baker and Mr. Thomas Ball, the sculptor, began to appear as bass soloists in 1837–38. Of soprano and alto soloists before 1830 we find no names; but from that time to 1835 and later there were Mrs. Knight, Miss Gillingham, Mrs. Adams, and particularly Mrs. Franklin (one of the three Woodward sisters, all prominent in the music of that day), who was for many years the leading oratorio soprano. Of visiting artists from abroad, the first who truly helped the cause of good music here was Thomas Phillips, a tenor singer, who, after appearing in some slight English operas in New York and Boston, sang here in oratorio in 1818, and also gave a course of lectures on the art of singing, with illustrations from the best masters in the various styles of vocal composition. In the preceding year Incledon, near the close of his career, had made a passing visit, singing his famous Dibdin sailor-songs. But probably the most distinguished artist during all that period, a revelation to our untutored ears, was Mme. Caradori Allan, the soprano, who astonished and delighted all by her singing in the *Messiah* at Boylston Hall in 1837. Of course the list is very incomplete, nor have we room to be complete in such particulars.

Among the instrumentalities which helped to raise the musical standard in the Boston of that period were the publications of the Handel and Haydn

Society. For choral practice it soon felt the want of works of real genius, music more nourishing than the simple anthems in the Locke Hospital collection; and very soon it issued several books of anthems, masses, choruses, etc., from the best masters, English, German, and Italian. In 1821 (dated 1822) appeared the first Boston Handel and Haydn Society collection of church music, mostly psalm-tunes, selected and harmonized by Lowell Mason, afterward made Doctor of Music by the University of New York. This gentleman, who from this time becomes one of the most prominent figures in our musical activity, and whose influence was long, wide-spread, and various, on the whole for good, was born at Medfield, Mass., in 1792, and died at Orange, N. J., in 1872. At the age of twenty he became a banking clerk in Savannah, Ga. But the passion of his youth, and of all his life, was music, with which were coupled a life-long religious zeal and great business enterprise and shrewdness. He was a manager of men, an organizer of movements educational and popular,—some of them of lasting influence. In Savannah, with the aid of his first thoroughly instructed teacher, F. L. Abel, he made a manuscript collection for his own use, based on the *Sacred Melodies* of William Gardiner, the English enthusiast who wrote that fanciful book *The Music of Nature*. Gardiner had cut and arranged into psalm-tunes many exquisite melodies out of the instrumental works of Haydn, Mozart, Beethoven, and the like. These, with the best tunes then in vogue in England,—and a few American, some of them his own,—formed the basis of the collection which Dr. Mason prepared for the Handel and Haydn Society, and which ran through numerous editions, with improvements and enlargement, year by year. It was a wholly new, bold venture on the part of the society; nor was it undertaken until the learned Dr. Jackson had set his seal of approval on the contents of the book, adding a few compositions of his own. It soon passed into the New England "singing-schools," and thence into the choirs; and psalm-book making has been a prosperous branch of trade from that day to this.

In 1837 some discontented elements in the old society, unfortunately for both, withdrew and formed a new oratorio society,—the Musical Institute of Boston,—with Bartholomew Brown and the Hon. Nahum Mitchell for its first two presidents, and Ostinelli and Thomas Comer, of the Tremont Theatre, for musical directors. For several years it gave concerts in the Masonic Temple (now the United States Court House), its most important production being that of Mehul's *Joseph and his Brethren*, which is properly an opera. It also brought out a sensational and short-lived oratorio, the *Sceptic*, under the direction of the composer, Russell, a popular ballad-singer of the day.

Outside of these oratorio societies there was not much else in Boston, either in the way of schools or musical performance, which can be supposed to have exerted any very material influence on the progress of musical taste or knowledge during this whole period. Concerts were few, and far from classical; programmes very miscellaneous and of slight material. Great

artists, either vocal or instrumental, had hardly begun to find their way to this haunt of the east wind. There were no orchestral concerts; symphonies, since the days of those Philo-harmonic amateurs, were unheard; the same of chamber-music, violin quartets, etc. The Siren of Italian opera had not begun to practise here her spells. There had only been a few slender efforts in the shape of English opera at the old Tremont Theatre (now Temple). The music of polite society consisted mostly of Moore's Irish melodies and the old Scotch and English ballads, with possibly some pieces from Italian and from Mozart's operas, and the duets of that fashionable European teacher and composer Blangini, whose list of pupils has been said to "read like Leporello's catalogue, as it includes three queens, twelve princesses, twenty-five countesses," etc. Boston had, however, a few glee-clubs, thanks to the enthusiasm mainly of Mr. Wm. H. Eliot. The harp was perhaps better known in parlors then than it is now; that twilight sentimental instrument vanishing before the sunrise of high art. The piano-fortes, then comparatively few, tinkled with popular melodies, marches, variations, by Kalkbrenner and others, and show-pieces like the *Battle of Prague;* although some of the sonatas of Mozart and Beethoven had found a home in certain houses. The concert programmes corresponded. Very popular in those last years were the English ballad-singers, — Wilson with his Scotch songs; Russell with his *Maniac* and *Life on the Ocean Wave;* Dempster with his sentimental Tennyson's *May Queen;* and Mr. J. P. Knight, whose programmes were more classical and made appeal to better taste.

Much might be learned of the musical tastes of that period from a list of the publications which were in demand; but no chronological lists are possible so long as music publishers refuse to date their issues, — probably acting on the same principle on which women are maliciously accused of trying to conceal their age.

Among other incitements and sweet opportunities, the music-loving school-boy of the period (about 1825) must not refuse the debt of gratitude to the military band which, under the name of the Brigade Band, would tempt his feet to follow through the streets beyond the city's bounds, though he might find the homeward journey tiresome without the music. Many a Boston boy caught the tuneful fever from those dulcet and inspiring strains. And that was a real band; it had clarinets and flutes and oboes, bugles and French horns (some famous players too!), and was not the mere band of brass now used to penetrate the Babel of street noises. Moreover it played good music, — notably a large number of good German marches composed by one Walsch, which were arranged and adopted into the repertoire of the little Pierian Sodality of Harvard College.[1]

[1] It will surprise some to learn that musical Boston in those days of its infancy was not without its musical journals. As early as 1820–21 Mr. John Rowe Parker owned and edited the *Euterpeiad*, a fortnightly *Musical Intelligencer*, of really high tone, in every way respectable, and ably seconding the efforts of those who were trying to elevate the standard of musical art, free from all the meretricious and commercial features of so many modern periodicals devoted nominally to music. In the second year he added to each number an appendix or *Gazette* for

SECOND PERIOD, 1841–52. — As Handel's *Messiah* stands for the central figure thus far, marking the first stage in our musical development, so now we place another figure at the beginning of a second period, — say from 1841 to 1852. Beethoven, bringing the *Fifth Symphony*, stands there at the entrance of a yet richer garden of enchantment, beckoning us on the way that we should go. Beethoven's symphonies were first heard in Boston in the year 1841, and onward; and, strange to say, these were our first initiation into the glories and the mysteries of the symphonic form of art. We were introduced to its profoundest, greatest master, with no preparatory schooling in the simpler creations of his predecessors, Haydn and Mozart. As Handel came to us through the Handel and Haydn Society, Beethoven came ushered in by the long-since defunct Boston Academy of Music, which thus set the crown upon its many useful labors. And now, this second station gained, we have to look back a few years.

The Academy existed earlier, although its centre of gravity falls here. It was founded Jan. 8, 1833. Its aim was educational. It sprang from the suggestion of Mr. William C. Woodbridge. This gentleman, on a tour through Europe, had been struck by the attention paid to music as a part of early education in several of the countries which he visited, and became convinced of its good effects and of its practicability as a branch of common education here. He found ready listeners and coworkers in those practical educators Lowell Mason and George J. Webb, and in the Hon. Samuel A. Eliot; and the Academy of Music was established, with Mr. Eliot as president, and under the immediate direction of the two former gentlemen as principal professors. Other teachers were enlisted; among them, in the instrumental department, Henry Schmidt, the able violinist, and Joseph A. Keller, for years at the head of the musical instruction at the Perkins Institution for the Blind. "The experiment succeeded beautifully," said Mr. Eliot.[1] In the course of the second year juvenile and adult classes had been established, and gratuitous vocal instruction given to nearly one thousand children and to from four hundred to five hundred adults. It introduced music into the public schools, — Messrs. Mason and Webb first trying the experiment in several schools, to the entire satisfaction of the masters and the school committee. It formed classes for teachers in music. The choir of the Academy already counted one hundred members of both sexes, trained to nice performance of good music. This choir had given six oratorio concerts, in which selections from the best masters were sung with organ accompaniment, and had furnished music on several civic occasions. Lectures, with illustrations, were given in various churches, and in other

the ladies, which was called the *Minerviad*. In the last years of this period appeared two more journalistic ventures. In 1838 flourished, for one year at least, the *Boston Musical Gazette*, edited by Bartholomew Brown; and in 1839–41 the *Musical Magazine* of Theodore Hach, a work of real value, an earnest, able advocate of musical progress in the best sense. Mr. Hach, a German of intelligence and culture, in the few years which he spent here figured as the principal violoncellist in the concerts of the Academy, and his return to Europe was felt to be a real loss to Boston.

[1] *Address at the Opening of the Odéon*, Aug. 5, 1835, by Mr. S. A. Eliot, the president of the Academy.

towns and cities. The method of the professors was embodied by Mr. Mason in the *Manual* of the Boston Academy of Music, based on the Pestalozzian system, for the use of teachers. The Academy also published its own *Collection of Church Music*. Letters of inquiry from all parts of the Union showed that the new influence was felt beyond Boston and the State.

By this time the need of a suitable building for the now crowded school-rooms, exhibitions, oratorios, and concerts of the Academy was felt; and, fortunately, a lease was obtained for a term of years of the old Boston (Federal Street) Theatre, haunted with memories of the elder Kean, Cooper, Conway, and so many famous actors.[1] This was remodelled so as to afford school and lecture rooms, a spacious stage, and a comfortable auditorium, seating fifteen hundred persons in its parquet and four galleries, with standing-room for about one thousand more. It took the Greek name of the Odéon, and was dedicated, with an address by the Hon. Samuel A. Eliot, Aug. 5, 1835. Here until 1843 the work of the Academy went on, concerts coming more and more into the foreground.

In 1839 Mr. Hach, in his *Musical Magazine*, exhorts the Academy to make itself in fact, if not in name, a real Musical Conservatory, like those in Europe. In that year Mr. Schmidt formed the nucleus of an Academy orchestra with an amateur club. These amateurs played with him a Mozart-ish symphony by Romberg, and several good overtures of the light and pleasing order; and among things sung that season were a madrigal by Wilbye, a chorus from Graun's *Tod Jesu*, a duet from Rossini's *Mosé*, and Romberg's *Harmony of the Spheres*. In 1840 Hach gathers courage, and says: —

> "The establishment of the Academy of Music in Boston will do more to advance the art among us in ten years than the New York Opera could have effected in ten centuries. . . . And what are the pieces that week after week draw two thousand of our fellow-citizens at a time to the Odéon? Certainly not of a low order of music, but selected from the highest productions of the art, — the compositions of Haydn, of Mozart, of Neukomm, of Romberg, and other great masters."

Yes, O Hach! and a yet greater master stands even now at the door, presently to enter with footstep as resounding and with presence as impressive as the "l' uom di sasso" in *Don Juan*. Mr. Hach ventures to say that the *Creation* at that time was as well known and as popular in Boston as in its birthplace, Vienna. That year the Academy sang Haydn's "Spring" (*Seasons*) and first part of the *Creation*, a psalm by Fesca, a chorus by Righini, a cantata by Zumsteeg, etc. The *Freyschütz* overture began to be played. There were organ performances by Mr. F. F. Müller, violin solo by Mr. Schmidt, etc.

In 1841 Romberg's music to Schiller's "Song of the Bell" was given January 2, the translation of the poem being by S. A. Eliot. The next

[1] [See the chapter on the "Drama" in the present volume. — ED.]

concert (January 16) was wholly instrumental, — Romberg symphony, overtures to *Anacreon* (Cherubini), *Masaniello*, Weber's *Jubilee*, and solos. We see where all this is tending. The first phase of the Academy has passed the full, and is now on the wane. The didactic, pedagogic, choir, "convention," psalm-book making mission is exhausted, the master spirits thereof tempted into larger business in richer fields and pastures new; it must turn over a new leaf now, or find its occupation wholly gone. The ninth annual *Report* speaks of the first and chief end of the Academy as now accomplished; it has secured access to elementary musical instruction for every child within its reach; and the *Report* proceeds to state that differences between its professors had arisen, resulting in their separation; and that "instead of continuing its vocal concerts, in which it cannot do more or better than its neighbors, the Academy has concluded to engage the best orchestra it can afford, and give classical instrumental concerts." The day of the Symphony in Boston has come! Beethoven enters; we have reached our second station. A new era has begun for us in music. Doubtless we owe this wise resolve, this new departure, to the sagacity, the taste, the public spirit of his Honor the Mayor of Boston at that period, Samuel A. Eliot, president of the Academy throughout its whole career.

In the eight concerts of the season ending in February, 1841, the Academy brought out two of Beethoven's symphonies (first time to Boston ears), namely, the *First* and *Fifth*, besides one by Romberg. The precise date of the first performance of the immortal number *Five* (C-minor) we do not find.

For seven winters these symphonic feasts were continued regularly at the rate of six or eight each season, for the most part in the Odéon (though finally they were compelled to take refuge in the Melodeon), until the public patronage fell off, and they came to an end, ever regretted by "the appreciative few," in the spring of 1847. The programmes, from an educational point of view, were most judicious: always a noble symphony, commonly by Beethoven, occasionally by Mozart, Haydn, Mendelssohn; while for relief and recreation after the close attention these required, there were always two or three light, captivating overtures by genial composers like Rossini, Auber, Reissiger, Lindpaintner, and Carafa. Nor was there wanting "milk for babes" in the shape of instrumental solos, songs, duets, and choruses, — the last especially in the later seasons, when the Musical Education Society, a well balanced choir of one hundred voices, organized within the Academy and trained by Mr. Webb, took part. This society outlived its parent, and grew up to greater work, as we shall see. Six of the nine Beethoven symphonies became more or less familiar in these concerts; the *Fifth* was the great favorite, and was given more than a dozen times; number *Seven*, at least nine times; the *Pastoral* and number *Four*, some four times each. Mendelssohn's *Scotch* symphony figured twice; a prize symphony by V. Lachner, twice; and one by Romberg. In one of the earlier concerts there were two symphonies, — the *Militaire* of Haydn,

and the "Jupiter" of Mozart. In one programme only we find no symphony, but instead thereof six (!) overtures. These overtures, especially Auber's, were played over and over, year after year, — more wholesome food than much of the light, or of the heavy, "effect" music more recently and even now in vogue. But overtures of higher character were not neglected; for instance, Beethoven's to *Egmont*, *Fidelio*, and *Prometheus;* Weber's *Freyschütz;* Mozart's *Titus;* Mendelssohn's *Hebrides* and *Midsummer Night's Dream*. The instrumental solos were for violin or 'cello, reeds or flute, and were commonly of a respectable order. The age of brass had not arrived. The virtuoso of the cornet (always going out of its own sphere to ape flute variations, or to parody some love-lorn tenor's swan-song) had not begun to haunt the concert room. For solo singers the Academy could not afford famous prima donnas, but it was thoughtful in the employment of acceptable domestic talent.

Here then was a foundation laid for musical culture in a good direction. Here was development. These opportunities, for those who improved them, had been for seven years implanting seeds and principles of higher, purer taste, and had raised the standard in what was demanded of concert givers, singers, teachers, and musicians. What though a "popular" reaction against entertainments of so intellectual and "classical" a standard might spring up occasionally? The best must always meet resistance, now as well as then; the victory never rests entirely undisputed; the struggle has to be renewed. Nevertheless the seeds are sown; they will spring up anew, however often trampled down. Such a reaction did, before these concerts were abandoned, raise its head under the misnomer of a "Philharmonic" Society (about 1844), which devoted itself for several seasons to a more showy, "popular," and miscellaneous class of concerts.

The orchestra of the Academy must have been a small one, — from twenty-five, perhaps, to forty instruments, — and made up in part of but indifferent materials. For two or three years it was conducted by tall Henry Schmidt, violin in hand. The annual *Report* of 1843 congratulates the society on having for the first time a conductor with *batôn*, not playing in the orchestra himself. This was Professor Webb, supported by Mr. William Keyzer, from Holland, an old conservative, intelligent musician, at the head of the violins, and sometimes officiating as conductor. Under their reign things went on in a respectable and quiet way, with few concessions to bad taste; though there can be little doubt that the decline and dying out of this most admirable movement was hastened by the want of vigorous young life in the conductorship. But it will readily be seen that that early experience of seven years' exposure to Beethoven programmes must, in spite of all shortcomings in performance, have set Boston well upon the way to an appreciation of the best in music. Many can remember how eagerly these concerts were sought, how frequently the audience was large, and what a theme of enthusiastic comment and congratulation these first fresh hearings of the great masters was. And what willing ears were those that

listened? What souls were most susceptible to the new, quickening influence? To what ideas, what sympathetic phase of thought and aspiration did those harmonies appeal? Partly, of course, to those most musically taught already; partly to those trusting in authority; but largely also to a peculiar element then stirring in the intellectual and social life of this community, to minds in sympathy with what was idly called the "transcendental" movement, — that class of young enthusiasts for culture, in the freest, highest sense, with whom Emerson (although not musical) and Beethoven came in, it may be said, together.[1]

Regarding those orchestral concerts as the Academy's most fruitful contribution to the musical development of Boston, we must, before taking leave of it, sum up in a few words the various activities of its earlier and purely educational period (1833–40), during which those noted teachers, Lowell Mason and George J. Webb, were its master spirits. It taught the elements of vocal music to the people, — children and adults. It carried music into the public schools. It taught how to teach, both in its classes and through that peculiarly New England institution the "musical conventions," which drew together choristers and teachers from the country for whole weeks at a time, giving a new stimulus, and diffusing through them many practical ideas, as well as every year the new *Collection* of psalmody, for which the convention was the annual fair and market, until the multiplication of that sort of ware threatened to bury real music out of sight. It formed choral clubs and classes. It published glee and chorus books, as well as psalms and chants and anthems, a *Common School Songster*, a

[1] For fuller explanation of this hint the writer would refer to certain reminiscences of his own in the *Atlantic Monthly* of September, 1870, of which an extract follows: —

"For, be it remembered, the first great awakening of the musical instinct here was when the *C-minor Symphony* of Beethoven was played, thirty years ago or more, in that old theatre, long since vanished from the heart of the dry-goods part of Boston, which had been converted into an Odéon, where an Academy of Music gave us some first glimpses of the glories of great orchestral music. Some may yet remember how young men and women of the most cultured circles, whom the new intellectual day-spring had made thoughtful and at the same time open and impressible to all appeals of art and beauty, used to sit there through the concert in that far-off upper gallery, or sky-parlor, secluded in the shade, and give themselves up completely to the influence of the sublime harmonies that sank into their souls, enlarging and coloring thenceforth the whole horizon of their life. Then came the Brook Farm experiment; and it is equally a curious fact, that music, and of the best kind — the Beethoven Sonatas, the Masses of Mozart and Haydn — got at, indeed, in a very humble, home-made, and imperfect way, was one of the chief interests and refreshments of those halcyon days. Nay, it was among the singing portion of those plain farmers, teachers, and (but for such cheer) domestic drudges, that the first example sprang up of the so-called Mass Clubs, once so much in vogue among small knots of amateurs. They met to practise music which to them seemed heavenly, after the old hackneyed glees and psalm-tunes, — though little many of them thought or cared about the creed embodied in the Latin words that formed the convenient vehicle for tones so thrilling. The music was quite innocent of creed, except that of the heart and of the common deepest wants and aspirations of all souls, darkly locked up in formulas, till set free by the subtile solvent of the delicious harmonies. And our genial friend who sits in *Harper's* 'Easy Chair' has lately told the world what parties from 'the Farm' (and he was 'one of them') would come to town to drink in the symphonies, and then walk back the whole way (seven miles) at night, elated and unconscious of fatigue, carrying home with them a new good genius, beautiful and strong, to help them through the next day's labors. Then, too, and among the same class of minds (the same 'Transcendental set'), began the writing and the lecturing on music and its great masters, treating it from a high spiritual point of view, and seeking (too imaginatively, no doubt) the key and meaning to the symphony, but anyhow establishing a vital, true affinity between the great tone-poems and all great ideals of the human mind. In the *Harbinger* (really in music the embryo of *Dwight's Journal*), for years printed at Brook Farm; in the *Dial*, which told the time of day so far ahead; in the writings of Margaret Fuller and others,—these became favorite and glowing topics of discourse; and such discussion did, at least, contribute much to make music more respected, to lift it in the esteem of thoughtful persons to a level with the rest of the 'humanities' of culture, and especially to turn attention to the nobler compositions, and away from that which is but idle, sensual, and vulgar."

[See the chapter on "Philosophic Thought in Boston," in the present volume. — ED.]

teacher's *Manual*, and a translation of Fétis's useful treatise, *Music Explained to the World*. It probably created an inducement for other good publications, like that long series of *Gems of German Song*, carried on for years by G. P. Reed. It gave lectures on music. It created a higher kind of interest in music, and prompted a number of young men (one or two of them graduates of Harvard) to seek an artistic education in the schools of Europe. It multiplied concerts until our city became a point of attraction to travelling artists from abroad, like the violinists Nagel and Herwig, the violoncellists Knoop and Bohrer, and those pioneers to us of the best classical and modern piano-forte music, the Brothers Rackemann, who were the first to give us Thalberg, Henselt, Chopin, Liszt, Stephen Heller, as well as the sonatas of Beethoven. It was harder for pretenders to gain ground here after that. Then in 1844 came two of the most famous virtuosos of the violin, — Ole Bull, who charmed the multitude, and Vieuxtemps, who won the cultivated ear and taste; followed in 1846–47 by Sivori, one of the most genial interpreters of classical composers. Henri Herz, about the same time, played for us in person those ornate and flowery piano-forte fantasias and variations which were already much in vogue in parlors.

The Academy Concerts came to an end in the spring of 1847 (the very year when the Siren of Italian Opera began to work her countercharm!), and were succeeded in the fall by those of the Musical Fund Society. This was an organization of the musicians themselves, for mutual encouragement and for the establishment of a relief fund. They formed an orchestra more numerous than select, and gave concerts every season to the end of our present period (1852), and for some years later in the new Boston Music Hall, under the direction for some years of Mr. C. H. Müller and Mr. Thomas Comer. It was a league of interest. Managed by musicians who looked to music for their daily bread, it did not, at the outset, trust itself to follow in the classical and unrewarding path of the Academy, but made large concessions to that popular taste already fed by miscellaneous "Philharmonic" programmes, and now exposed to the more irresistible temptation of the Italian Siren. For a time singers were of more consequence than symphonies, and virtuosity more honored and admired than art.

A glance at the Fund's old programmes is suggestive. Symphony seems to have been voted a bugbear. There was none at all in the first concert (November, 1847), but four overtures, with songs, duets, etc. The second and third concerts offered, for a startling novelty, the one piece of mere sensational "effect" music which Beethoven ever condescended to write, and that to oblige his friend Maelzel, — the *Battle of Vittoria* symphony, so called, but not one ever mentioned with the nine! With it, however, were coupled two of the overtures which never lose their interest, — Rossini's to *William Tell*, and Sterndale Bennett's *Naiades*. One other symphony was ventured upon that season, chiefly for its curious history, — the *Farewell*, by Haydn. There were plenty of overtures; solos and quartet for flutes;

piano solos; once, a piano quartet with violins, etc., in which the then noted singer and composer Charles E. Horn took the principal part; and there was a Mozart aria, sung by Miss Anna Stone, already for some years famous in the oratorios.

In the following years, that refined and classical musician Mr. George J. Webb being the conductor, the great symphonies recovered their place. The *Eroica* and the *Fourth* were added to the six already familiar ones of Beethoven; the *Italian* to the *Scotch* of Mendelssohn; also Mozart's model *Symphony in G-minor*, and the *Surprise* of Haydn. Other additions to the repertoire were Beethoven's great *Leonore Overture;* Hummel's *Septet*, with Mr. H. Perabeau for pianist; Mendelssohn's *Violin Concerto*, played by August Fries; a *Concerto* by Hummel, and Mendelssohn's *Capriccio in A-minor*, played by William Scharfenberg; Beethoven's *C-minor Piano Concerto* (Mr. G. F. Hayter); a *Concert Overture* by Gade; and the overture to *Waverly*, by Berlioz. On two occasions organ fugues of Bach were played by Mr. J. E. Goodson, from England. Among the singers who appeared were Mme. Biscaccianti, Signor Corelli, Mr. J. L. Hatton, Signor Novelli, Signora Truffi, Mme. Stephani, Signor Perelli, Mr. Arthurson (a fine English tenor and a model in pure recitative), Mme. Anna Thillon, and Mrs. Bostwick. The Musical Fund Concerts were commonly given in the old Tremont Temple, then the largest hall in Boston. Public afternoon rehearsals, too, were given at a low price of admission, placing such music within the reach of all who cared for it; so that, although they had swerved for a season from the classical traditions of the Academy, these Fund Concerts must have contributed essentially to the creation of a taste among our people for the music of the masters. They were continued through eight seasons: the last of which we find mention was in April, 1855, and in the new Boston Music Hall.

The weakness of the orchestra of that day was the want of finished technical performance, and of an infusion of young life and spirit into the conductorship, respectable and high-toned as it was. Already there had come to us a quickening example, from which something could be learned. That miniature but model orchestra from Germany, the Germania Musical Society, began to visit Boston in the spring of 1849. It soon supplanted its forerunners, which made flying visits here, — the Steyermarkers (under F. Rziha) in 1846; the Saxonians (Kotzschmar) in 1848; and Gungl's Waltz Band in 1847–48. There was a romantic flavor in the mutual devotion of the Germanians. They were young men, friends, who had been drawn together in a little social orchestra in Berlin. This was in 1848, the year of social revolution. By much playing together they had grown expert in the interpretation, or at least the expressive outlining, of the master compositions; they were at home in Haydn, Mozart, Beethoven, Spohr, Schubert, Mendelssohn, Schumann, Gade, and even Liszt, Berlioz, and Wagner. They organized for an extended concert tour in America, — the land of freedom, their ideal! Their union had a communistic character, in a pure sense;

the individual merged his private interests in the whole; their motto was, "One for all, and all for one." They arrived in New York in September, 1848, and at once excited great enthusiasm by their fine and delicate performance, particularly of the fairy Shakespeare overture of Mendelssohn. After giving eighteen concerts there, and some in Philadelphia, they made their first appearance in Boston April 14, 1849, where they gave twenty-two concerts in the Melodeon in six weeks. The effect was magical. The *Midsummer Night's Dream Overture* had to be repeated thirty-nine times, such was the exquisite precision, delicacy, and poetic beauty of the rendering. Yet they only numbered twenty-three musicians; they had but pairs of violins, violas, basses, as of reeds and flutes, and but a single violoncello. They had excellent conductors, first in Carl Lenschow, afterward in Carl Bergmann. It was the fraternal spirit of their union, with their self-sacrificing zeal for art, each member feeling bound to merge himself in the *ensemble* of performance, — it was this "art religion," so to speak, that gave them an immense advantage over all the larger orchestras in every city where they let themselves be heard. In three winter seasons they performed here nearly all the great orchestral compositions. In one season they gave more than twenty concerts, besides filling the Music Hall, mostly with young ladies, by their public afternoon rehearsals. With the Handel and Haydn Society they gave to Boston its first two hearings of the *Ninth* (Choral) *Symphony* of Beethoven. Every concert offered a whole symphony, a classical overture, and frequently a concerto, and solos vocal and instrumental. Distinguished artists were employed; many piano-forte concertos were played by Alfred Jaell, Otto Dresel, Robert Heller, and Karl Müller; violin solos by Camilla Urso; and in the list of vocalists we find Adelaide Phillipps, Elise Hensler, Caroline Lehmann, Mme. Devries, Signora Tedesco, August Kreissmann, J. F. Rudolphsen, and others. In the eighty or ninety concerts which they gave here, the little orchestra was sometimes doubled by the addition of the best resident musicians. In the United States the Germania gave over seven hundred orchestral concerts, besides about one hundred concerts of chamber-music, — sonatas, trios, quartets, etc.

The disbanding of the Germania in 1854 (some of its members wishing to exchange their bachelor *Wanderjahre* for a more fixed domestic life) was seriously regretted by all lovers of good music. It had done good missionary work throughout the Union, spreading the gospel of pure, noble music. Nowhere more than in Boston did it find the soil (already loosened by the efforts of the Academy and Fund) receptive to the good seed of its sowing; nowhere did it produce a greater list of master compositions, or find them hailed with more enthusiasm. It came at the right moment, and has left a lasting influence. Its departure threw us once more on our own resources, only to find that we were all the stronger for the momentary perturbation which this bright little wanderer had caused in our own waning stellar group.

The Musical Fund Orchestra plucked up new courage and persevered through several seasons more of useful concerts, not resting until it had accumulated a library and a fund, which is still a source of benefit to families of members in distress.

Let us glance now at a kindred, though a smaller, field of choicest influence, — that of Chamber Concerts; of quartets, quintets, trios, etc., in classical sonata form, for the violin family of instruments. These appeal to select circles in small halls or parlors, and wherever established they become living springs of pure, sincere, refined, and thoughtful love of music. Haydn, Mozart, Beethoven, and their followers have bequeathed much of their most imaginative conception and consummate art in these forms; indeed, often anticipating their own riper periods in their earlier creations of this kind: the very freedom and seclusion, from all outward ends, of such pure music-making seems to have tempted them above themselves, beyond the limits of routine. Boston owes its foretastes of such art to the three short series of Chamber Concerts given by the Harvard Musical Association (of which hereafter) at Chickering's warerooms, between 1844 and 1850; though a few concerts in the same direction had been enjoyed at Cambridge two years earlier. The first series of eight was led by the violinist Herwig, much regretted in the second series of six. Mr. Lange was the excellent pianist; sometimes also the young William Mason and Mr. William Scharfenberg of New York. The last series of four concerts was given at Cochituate Hall, with Carl Hohnstock as leading violinist, and his sister Adele as the charming singer.

This appetite once awakened, there was soon call for a more permanent organization, devoted to this special field; and in the winter of 1849–50 the Mendelssohn Quintette Club, still alive and active, first came into notice. It sprang, like many other clubs, from social practice in a private house, and drew the enthusiastic nucleus of an audience with it. For a number of years it was composed of August Fries, first violin; Rziha, second; Lehmann and Thomas Ryan, violas; and Wulf Fries, 'cello. Theirs were the most classical of programmes, — quintets, quartets, octets, etc., for strings, varied by piano sonatas, trios, and the like; with such pianists as J. L. Hatton, Scharfenberg, Jaell, Dresel; and such singers as Miss Adele Hohnstock, Fanny Frazer, Anna Stone, August Kreissmann, and many others of the best available. No winter passed for many years without from six to ten such concerts at Cochituate Hall, at the Masonic Temple, at Chickering's tasteful little hall, at the Meionaon, and other convenient places. In nine years (to anticipate) this club went far toward exhausting the standard library of classical chamber-music.[1] All this between 1849 and 1858, and

[1] It gave: of Bach, one of the triple concertos, the *Violin Chaconne*, etc.; of Haydn, thirteen string quartets, — from two to eight times each; Mozart, seven quintets, ten quartets, two sextets, and several trios with piano, — most of them over and over; Beethoven, three quintets, sextet, ten quartets, six piano trios, two concertos, several sonata duos, — all repeatedly; Hummel, three piano trios, two concertos; Cherubini, *Quartet in E-flat*, — four times; Schubert, two quartets, two piano trios; Spohr, three quintets, and clarinet concerto; Onslow, eight quintets and a four-hand

all the best of it repeatedly! Admitting that it was mostly the exclusive privilege of the few, an audience seldom exceeding two hundred persons, and sometimes not half that number, yet was not the good influence sure to make itself felt in ever widening circles? And, indeed, through frequent excursions of the club the seeds found lodgement in various local soils throughout New England.

Meanwhile the vocal societies kept on their way. The Handel and Haydn, a slender stream where we left it in 1840, was widening and deepening; enlarging its chorus,—that poor average of fifty singers having perhaps quadrupled itself; enlarging its orchestra, — a natural consequence of all those Academy, Musical Fund, and Germania concerts, — in fact at one time employing the Germania, to the chagrin of "resident musicians;" availing itself of European vocalists of note; and learning many new works, now standard oratorios, now "sops to Cerberus" from operas with Bible subjects. To Handel's *Messiah* and *Dettingen Te Deum* it added, in 1845, *Samson*, which it has since given nearly forty times; in 1847, *Judas Maccabæus* (at least twenty times). Spohr's *Last Judgment* was sung in 1842, and eight times in two years. But an era in its history was the taking up of Mendelssohn's *St. Paul* in 1843 (it had first been sung in Trinity Church), followed by the *Elijah* in 1848. The former received ten representations, the latter forty-four, before 1879; it proving here, as in England, the most popular, after the *Messiah*, of all oratorios. Rossini's *Stabat Mater* was added to the list in 1843, and has been sung many times since then; and *Moses in Egypt*, adapted from the opera, in 1845. This figured forty-five times down to 1868. Donizetti's *Martyrs*, another adapted opera, was sung seven times in 1849 and 1850. The first conductor by election was the well known English singer and composer Charles E. Horn (1847–49). Mr. Charles C. Perkins (who now again for several years has been the president) assumed the bâton in 1850. Mr. J. E. Goodson, the English organist, was chosen conductor for one year in 1851. The organists through nearly all this period were the Messrs. Hayter, father and son. The principal solos were commonly entrusted to the best resident singers, some of whom won more than a local reputation, — notably Miss Anna Stone (now Mrs. Dr. Eliot, in New York), whose clarion soprano voice, and free, brilliant execution in "Let the bright Seraphim," as well as in *Moses in Egypt*, and the like, are still quoted with enthusiasm. There was also Mrs. Franklin and, among other young sopranos, the Misses Taylor, Frost, Doane, and Webb, and the contralto Miss Humphrey. The veteran artistic tenor James Sharpe still held out. Among the basses figured Mr. Thomas Ball the sculptor (notably in *Elijah*), and Mr. Aiken. Of foreign celebrities the

sonata; Mendelssohn, quintets in *A* and in *B-flat* (the latter the club's corner-stone), both a dozen times, seven string quartets, and three with piano, two piano trios, the *Octet*, four sonata duos, etc.; Schumann, two quartets, the piano quintet, *Romanzas* with clarinet; Rubinstein, three quartets; besides many works of Moscheles, Ries, Weber, Chopin, Gade, Kalliwoda, V. Lachner, Veit, F. David, Gouvy, Brahms, and several quartets and quintets composed by members and friends of the club.

first was the great English tenor Braham, in 1841, the richness, power, and volume of whose voice, though past its prime, and whose grand style, especially in musical declamation, made the liveliest impression. Then there was the English tenor Jones, in *Samson*, and Henry Phillipps (1844), and our own Eliza Biscaccianti, and Miss Frazer, and the clever J. L. Hatton, Signor Perelli, Signor Rosi, and many more. The oratorios were still given in the Melodeon; the chorus, in numbers, balance, discipline, effectiveness, was far below the present standard, yet its course was upward.

Other choral societies were still active, especially the Musical Education Society, which, under the direction of Mr. Webb, in the spring of 1849, gave probably the first performance in America of Handel's *Alexander's Feast*, with the aid of the Musical Fund Orchestra and of five young soprano singers, two of them, Miss Frost and Miss Doane, pupils of that sterling artist and sweet tenor singer August Kreissmann, who took part himself. The same society, in the two following years, was the first to give us Handel's *Jephthah* and the sublime *Israel in Egypt*. In January, 1848, Mr. A. U. Hayter announced the performance on successive Saturday evenings of those genial secular creations of Handel, *L'Allegro ed il Pensieroso*, *Acis and Galatea*, and *Alexander's Feast*, but was discouraged by the small attendance at the first.

The tendency of all these movements thus far had been mainly toward the German music. We have now to recognize a counter-current. In the spring of 1847 (the very year, as we have said, in which the symphonies of the Academy shrank into silence) the Italian Opera came with potent charm, and conquered. Then arose conflict of opinions and tastes, — endless discussion, often heated, often idle, of the rival merits of the Italian and the German music. Boston, before this time, had witnessed only some occasional slight skirmishes of wandering lyric troupes, — sporadic cases of the opera fever, but no epidemic; small companies of English singers sang translated German, French, and Italian operas, or thin and threadbare sketches of them, as well as works of English manufacture.

We pass them all and come to the advent of Signor Marti's Havana troupe of Italian singers, who made that little Howard Athenæum[1] a classical temple of the Muse for two successive seasons. They opened, April 23, 1847, with the first strong blast of Verdi's music, which was like a northwest wind after the tropical and languid melodies of Donizetti and Bellini. The piece was *Ernani;* the singers, Signorina Tedesco, Signors Perelli, Vita, and Novelli. Other leading artists of the company were Mme. Caranti-Vita, Mme. Rainieri, Signors Severi, F. Badiali (tenor), etc. Among the pieces given were Verdi's *I Lombardi*, Pacini's *Saffo*, Bellini's *Montecchi e Capuletti*, Rossini's *Mosé, etc.;* and, of more consequence than all, if

[1] In 1845, the world having failed to come to an end according to prediction, the "Millerite Tabernacle" was converted into Boston's operatic cradle, under the name of Howard Athenæum, which it still holds as a popular "Variety" theatre, so to speak.

not widely popular at once, Mozart's *Don Giovanni*, with funny Sanquirico as Leporello. Undoubtedly Italian Opera was uppermost for the time being; and the enthusiasm about it was something for which youth may be envied. With many it was the first musical awakening. Sensibilities thus roused became alive to even nobler music in the course of time. Many might have lived and died insensible to Beethoven, had not gentle Bellini first seduced them from the prose and commonplace of life into the wonder-world of song.

In the following year the queenly Truffi, with the manly tenor Benedetti, the stentorian Beneventano, Rosi, Rossi-Corsi, and others, wrought an equal charm in Mercadante's *Il Giuramento*, in *Lucrezia Borgia*, and *Lucia;* and Mme. Biscaccianti joined them in *Sonnambula*, *Lucia*, and *Ernani*. In 1849 Mr. Fry of Philadelphia brought us the French singers M. and Mme. Laborde, M. Dubreuil, etc., giving *Lucia*, *L'Elisir d'Amore*, Verdi's *Nabucco* and *Lombardi*, etc. The summer of 1851 is memorable for the first appearance of Max Maretzek's troupe, — Truffi, Bettini, Marini, Beneventano, Lorini, and Mme. Parodi, who had been imported in the vain hope of eclipsing Jenny Lind. Their spirited performance of *La Favorita* created a *furore* out of all proportion to the intrinsic value of the music. Let us not forget, too, the rare combination in 1850 of that "bright particular star" (by many esteemed only next in glory to the Lind) Mme. Angiolina Bosio, with the noble tenors Salvi and Bettini, and the superb baritone and basso, Badiali and Marini.

So much for those visitations of the Siren. The record is but fragmentary and somewhat confused. For more exact details there is no room, —in fact, no need; for these wandering constellations did not favor Boston more than other cities, and constitute no portion of her musical *peculium*. Opera, not yet established here, can count but incidentally in the direct line of influences which have placed this city where it stands to-day in music, and it is with these influences mainly that this sketch is concerned.

THIRD PERIOD, 1852–66.—At the entrance to this third period stands the figure of the great singer and great artist Jenny Lind. The want of a hall large enough and fit for her to sing in led to the erection of the Boston Music Hall, which opened a new chance for great music in our city. In the same year (1852) was begun the publication of Boston's only long-lived musical periodical, *Dwight's Journal of Music*. Both of these sprang from the little society of musical graduates of Harvard College which called itself the Harvard Musical Association. The great Swedish singer's career in this country was in the years 1850–52. We need not recall the wonderful impression which her song produced, and the new interest and faith in music as an art divine which she inspired. Boston only shared this fine experience with other cities, although it is something pleasant to remember that her marriage to Otto Goldschmidt took place in a Boston family.

The Music Hall project had first been agitated in the council of the Musical Fund Society, at the earnest suggestion of Dr. J. Baxter Upham, whose name has always been identified with its whole history. Failing there, the idea was revived at the annual meeting of the Harvard Musical Association (Jan. 31, 1851), in the course of some informal conversation at the supper-table, resulting in the appointment of a committee (Messrs. C. C. Perkins, R. E. Apthorp, J. B. Upham, George Derby, and J. S. Dwight) to consider the subject practically. A subsequent committee determined the site and general plan of the proposed edifice, selected Mr. George Snell as architect, and canvassed for subscriptions to its stock, raising funds to the amount of $100,000 in sixty days. Among the largest subscribers stand the names of Perkins, Curtis, Upham, Chickering, and Apthorp. The Hon. C. P. Curtis was the first president of the board of seven directors, but soon resigned the place to Dr. Upham, who has held it ever since. The main hall is sixty feet in height, one hundred and twenty feet in length, and eighty feet in width, and comfortably seats two thousand seven hundred persons. It is grand in its proportions, chaste and noble in its style; and with the imposing front of its great organ, with Crawford's statue of Beethoven in rich Munich bronze, with the admirable bas-reliefs on the opposite wall, the gift of Charlotte Cushman, and with the beauty of its general aspect, it is a place where all suggestions to the eye are in æsthetic keeping with, and predisposing to, the full enjoyment of fine music. Experience from the first has proved it admirably good for sound, the only objection being that, unless the musical forces are upon a scale commensurate with so large a space, some of the finer effects are lost, or not sufficiently intense. The new hall was inaugurated on Saturday evening, Nov. 20, 1852, with a grand musical festival, before two thousand five hundred people, fitly opening with Mozart's *Zauberflöte Overture*, by the Fund Orchestra, who also played the overture to *Oberon*, and the andante to the *C-minor Symphony* of Beethoven. The Handel and Haydn Society sang the Hallelujah Chorus and "The Heavens are Telling;" the Musical Education Society contributed the lovely chorus "Happy and Blest," from *St. Paul;* the German Liederkranz, under Mr. Kreissmann, some beautiful part-songs. Mme. Alboni's large and luscious tones told upon every ear with roundness and distinctness in music of her countrymen; and the Germania Serenade Band played *A Greeting to the Fatherland.* On the next (Sunday) evening a sacred concert was given there by another of the world's great singers, Mme. Sontag, with the Handel and Haydn Society; and it was remarked that her softest pianissimo tones, her finest fioriture, were heard with perfect distinctness in the remotest corners of the hall beneath the balcony. From that time the new hall became the scene of countless musical performances, many of them of the noblest character, such as would otherwise have been denied to Boston. From that time she could offer a more tempting hospitality to famous artists from abroad. On Feb. 5, 1853, its walls resounded for the first time with the sublime *Choral Symphony* of Beethoven, given by the Germania,

with Handel and Haydn chorus. On March 1, 1856, there was a Beethoven Festival, for the inauguration of Crawford's noble statue,— the gift of our townsman Charles C. Perkins. There was an inspiring ode, written and recited by another townsman living for many years in Rome,— the sculptor William W. Story. The music consisted of the three instrumental movements of the *Ninth Symphony*, the great soprano scena and aria from *Fidelio*, sung by Mrs. J. H. Long; the "Quartet in Canon," from the same (Mrs. Wentworth, Mrs. Harwood, Mr. Low, and Mr. Wetherbee); the *Violin Concerto* (Mr. August Fries); the hallelujah chorus, from the *Mount of Olives;* and the choral fantasia, in *Praise of Harmony*, in which the donor of the statue himself played the piano-forte part. On New Year's Day, 1863, at noon, that hall was the scene of the memorable jubilee concert in honor of President Lincoln's Emancipation Proclamation, when Emerson first read his famous *Boston Hymn* for prologue; and the music consisted of the *Egmont Overture;* the solo and chorus from the *Hymn of Praise*,— "Watchman, will the Night soon Pass?" (Mr. Kreissmann) and the response, "The Night is Departing," in which the clear clarion tones of Miss Houston (Mrs. West) made a thrilling impression; Beethoven's *E-flat Concerto*, played by Otto Dresel; Dr. Holmes's *Army Hymn*, composed for solo and chorus by Dresel; the *Fifth Symphony;* the chorus "He, Watching over Israel," from *Elijah;* Handel's *Hallelujah Chorus*, and the overture to *William Tell*,— all music up to the true pitch and sense of the occasion.

There was still wanting, to complete the Music Hall, especially for oratorios, that "temple within temple," the Great Organ. For this, too, we are indebted to the indefatigable energy and zeal of Dr. Upham. It was years in process of construction, and then kept back by the dangers of transportation during the war. It was from the celebrated manufactory of Walcker & Son, at Ludwigsburg, near Stuttgart. Its four manuals and pedal command eighty-nine registers and five thousand four hundred and seventy-four pipes, including three thirty-two foot stops. It was at that time by far the largest organ on this continent, and one of the three or four largest in the world. It was dedicated Nov. 2, 1863, when an ode by Mrs. James T. Fields was recited by Miss Charlotte Cushman, followed by some of the noblest organ works of Bach, Handel, Palestrina, Mendelssohn, and Lefebure Wely, played by Messrs. J. K. Paine, G. W. Morgan, B. J. Lang, S. P. Tuckerman, Eugene Thayer, and J. H. Wilcox. Fortunately the return, shortly before this time, of Mr. Paine from his studies in Germany, full of the music and traditions of Sebastian Bach, brought that greatest of all organ music into frequent hearing through the medium of this new gigantic instrument, and his efforts found emulous and able seconding in several of the organists just named. It must be confessed, with some shame now, that those organ concerts for a year or two gave far more of the highest class of organ compositions than we have had a chance to hear more recently.

Of the *Journal of Music*, above named, it is not for the present writer to say more than this, that it has had a longer career than any other journal of the kind in this country (from April, 1852, until September, 1881); that it has been recognized at home and abroad as generally faithful to the highest standard in art, and has the credit of having contributed something to the musical culture, taste, and character of Boston; its forty volumes contain a much completer record of the musical events and growth of Boston for the past thirty years than it is possible to condense into a chapter like this.

Here seems to be the place to speak of the Harvard Musical Association, which gave the first start and godspeed to the Music Hall and *Journal;* which, as we have seen, set the first public example of Chamber Concerts in this city; and the influence of which, although it is for the most part but a private, social union, has been felt in many ways, directly or indirectly, as a promoter of musical progress and refinement. It is a child of Harvard University, and was organized, in the autumn of 1837, among the alumni who had been members of the little college club called the Pierian Sodality, which used to make the music at the college exhibitions, besides serenading and playing together for mutual pleasure and improvement. Music at that period did not stand high in favor with the teachers or the parents of most students. To have a weakness for a flute or viol, or to sing aught but "sacred" music, was a thing "suspect" and leading to temptation. The idea that music is an art of intellectual and spiritual consequence, that it should be respected and placed upon an equal footing with the recognized "humanities" of a liberal education, would have been dismissed as one of the wildest and most dangerous of dreams. But not so thought the more earnest of the musical young men, and some of the older graduates who knew about it from their own experience. Several of these were present on one of those exhibition days, and partook of a sociable collation as the guests of the immediate members of the Sodality, some of them just then upon the point of graduation; and the idea occurred that it would be a pleasant and perhaps a useful thing to form a permanent society of old and young Pierians. There would be at least the pleasure of from time to time reviving the musical memories of college life; while a league, in the name and interest of music, of so many college-educated men, would in itself tend to raise the art in general respect, particularly among the authorities of the College. The immediate end was social and sentimental, but it was foreseen that in these reunions opportunities and motives would arise for helping the cause of music in more ways than one. For one thing, a united force of opinion would be brought to bear in favor of some practical recognition of music as a branch of college education, and the way prepared for the establishment of a musical professorship, — all which has come about. Lectures were given upon music, mostly in its æsthetic aspects, by several members, in the college chapel during the Commencement week, for half-a-dozen years; and on the com-

pletion of the year 1850 an elaborate and interesting address was delivered before the association, at Cochituate Hall, by Mr. Samuel Jennison, Jr., on the "Music of the past Half-century." Social glee-clubs were formed, with instrumental music for variety. A musical library was begun, which has now grown to several thousand volumes, including the complete works of many of the masters, besides a large representation of the musical literature, both books and periodicals, in English, German, French, Italian, etc., and a large collection of vocal and orchestral "parts." It is probably one of the three or four fullest and most valuable musical libraries in America; and its example has led to liberal provision for the musical department in the Boston Public Library, the library at Harvard, and some others.[1] The respect for music among educated men has unconsciously obeyed the concentration of still magnetic force in this association. Before entering the field of public concert-giving, it has helped to raise the tone of musical activity around us, and has lent encouragement, if not the first vital impulse, to not a few good works and movements in furtherance of the art which is its bond of union. Even when it has found nothing visible to put its hand to, it has not been without its silent influence. Its most important public work belongs to the period after the War of the Rebellion, when it began those annual series of Symphony Concerts which have continued to this day. Of these hereafter. It now numbers about one hundred and forty members, including some of the most honored alumni of Harvard and other universities, besides many of the most refined and gifted of the musical profession.

Foremost and most constant among the societies which availed themselves of the new Music Hall was the Handel and Haydn Society, whose progress we have briefly sketched thus far. In such a hall for oratorio upon a grander scale, with conveniences for rehearsal in the Bumstead Hall beneath, it soon took a new start. The chorus gradually increased in numbers, although it was some years yet before it averaged two hundred in performance. In 1858–59 from three hundred to three hundred and twenty-five singers were reported in the seats, including, however, many who had not attended rehearsals. What first raised the standard in numbers and efficiency was the first bold venture of a three-days' Musical Festival, after the model of those at Birmingham and other towns in England. This was in May, 1857. For this the chorus was increased to over five hundred voices, with an orchestra of seventy-eight. Out of the recruits for this and later festivals many of course became interested in the work and spirit of the society, and from year to year were added to its list of members. That Festival, though not remunerative, gave new life and energy and larger purpose to the old society. There was an opening address by the Hon. Robert C. Winthrop, from which we have already quoted. Three oratorios — the three most popular, the *Creation*, *Elijah*, and the *Messiah* — were given, Carl Zerrahn conducting. The principal singers were: *soprano*, Mrs. Eliot

[1] [See the chapter on "Libraries," in the present volume. — ED.]

(Anna Stone) of New York, Mrs. J. H. Long, Mrs. Mozart and Mrs. Hill; *alto*, Miss Adelaide Phillipps and Miss J. Twichell; *tenor*, Mr. Simpson of New York and Mr. C. R. Adams; *bass*, Mr. Leach and Dr. Guilmette. There were, besides, three miscellaneous orchestral and vocal concerts, with programmes of high character, including symphonies, etc., never before heard in Boston with so large and fine an orchestra. This was during the presidency of Mr. C. F. Chickering, with Mr. L. B. Barnes for the efficient adjutant and secretary. Another Festival was given, on a yet larger scale, on the fiftieth anniversary of the society, in May, 1865. It lasted a whole week, and there were nearly seven hundred singers in the chorus, and one hundred and twelve musicians in the orchestra. The choral works were: Nicolai's *Festival Overture*, with chorus, on Luther's Chorale, "Ein' feste Burg;" Mendelssohn's *Hymn of Praise* (first time); the *Creation; Israel in Egypt;* and *Elijah*. The afternoon concerts presented Beethoven's *Eroica* and *Seventh Symphony;* the great *Symphony in C* by Schubert; the *Scotch* by Mendelssohn; the overtures to *Leonore*, *Coriolan*, *Midsummer Night's Dream*, Bennett's *Naiads*, Rossini's *William Tell*, etc.; and Liszt's "symphonic poem," *Les Preludes;* with vocal selections by the various solo singers in the oratorios, — Miss Houston, Mrs. Van Zandt, Miss Brainerd, Mme. Frederici Himmer, Mrs. Kempton, Mrs. Smith, Mrs. Cary, Herren Himmer, Hermanns, and others. The society had proved the feasibility of musical festivals in this country; but festivals did not become a periodical feature in its plan until our fourth and last period.

In 1861 Dr. J. B. Upham became president of the Handel and Haydn, inspiring it with the same sort of zeal and energy with which he had carried through the project of the Music Hall and Organ, and the Public School Festivals (which came to a too early end). He held the office for ten years, during all which period his efforts were ably seconded by the same secretary, Mr. Barnes, who became his successor. In 1852 Mr. Carl Bergmann, of the Germania, had succeeded Mr. Webb as conductor; and in 1854 Mr. Carl Zerrahn (of the same society) assumed the bâton, which he has since wielded with so much discretion, power, and honor to this day.

The principal additions to the repertoire in these years were: Handel's *Solomon*, *Israel in Egypt*, and *St. Cecilia's Day* (for the choral inauguration of the Great Organ); Costa's *Eli;* Beethoven's *Choral Symphony*, and Mendelssohn's *Hymn of Praise*. A patriotic concert was given in April, 1861, in aid of the Government, at the outbreak of the Rebellion; and another on March 1, 1862, when the *Dettingen Te Deum* and the *Hymn of Praise* were sung in joy and gratitude for Union victories.

The Musical Education Society gave Christmas performances of the *Messiah* in 1852 and 1853; also selections from Handel's *Joshua* and *Jephthah*, and from Mendelssohn's *St. Paul* in the spring of the latter year. In October, 1853, was formed the Mendelssohn Choral Society, under the presidency of that vigorous organizer in choral as in military matters, the late General B. F. Edmands. It gave the *Messiah* on the following Christ-

mas, with Bergmann for conductor, the Germania Orchestra, and Miss Stone, Mrs. Wentworth, Miss Humphrey, Mr. S. B. Ball, and Mr. F. Meyer for the solo singers. In November, 1854, it gave the *Widow of Nain* by Lindpaintner; and during the remainder of its existence (through 1857) several more performances of the *Messiah*, and several good programmes of selections.

The orchestral concerts during this whole period were tentative and wavering, changing form and method of attack repeatedly, although they never altogether ceased. Those of the Musical Fund were continued until 1855. In November, 1854, a small occasional orchestra was made up by some of the musicians ("the cream of the Musical Fund," several of the disbanded Germania, and the Mendelssohn Quintette Club), which gave cheap afternoon concerts, combining symphony and lighter things in fair proportions. These concerts, easily given, inexpensive, very moderately remunerative to the musicians, were kept alive through periods when all else failed. Indeed, a series of them was given every year down to the spring of 1868. In 1855 a course of six subscription concerts was arranged by a committee of gentlemen, — Messrs. Perkins, Upham, Edward Grattan (British Consul), Dwight, and C. F. Chickering, — with Carl Zerrahn conducting fifty-four musicians. The programmes were as choice as the taste and means at the disposal of the committee could make them. In 1856 M. Jullien, with his famous travelling orchestra, gave brilliant and sensational performances in the Boston Music Hall, exciting wonder and applause. We have already mentioned the Beethoven Statue Festival of that year. An earnest attempt was made to establish a Beethoven Concert Society with a very large orchestra, but it failed for lack of the one thousand five hundred subscribers it required. The problem of a complete and permanent orchestra for Boston was agitated even then; but its day had not arrived. In 1857 Mr. Zerrahn began his annual seasons of Philharmonic Concerts, keeping alive the interest in classical symphony-music, relieved by lighter or more brilliant works, and introducing not a little that was new. To him we were indebted for our best privileges in this kind, almost steadily until the spring of 1863. Then the nation was in the middle of the great war, and subscriptions naturally fell off. Shining bait for the more general public was held up in programmes, but with only this result, that the stanch supporters of the classical — the sole sure nucleus of any audience for the highest kind of music — lost their confidence; and the supply ceased altogether, with the exception of the little Orchestral Union afternoon concerts, or "rehearsals," and the occasional nice entertainments to which friends were invited by a little amateur orchestra, the Mozart Club, during 1860-64 and later. This club had been long in existence under other names, keeping wholly in the shade, — possibly the same Alpheus-Arethusa stream of the old Graupner "Philo-harmonic" finding its way underground to reappear in a new form at this time. None of these acorns grew to a great oak. There was renewed call for the "Grand Boston Or-

chestra" which should make summer of "the winter of our discontent." Conductor Zerrahn was inexhaustible in conjuring up new schemes and programmes; but the time was not yet: we must wait until the war is over! Then perhaps — ?

Meanwhile in smaller circles much was done for music. Choice spirits were the centres of such circles. That year of promise with which this period opened, with a rainbow on the cloud from the departing Swedish singer, — the year 1852, which gave us the Music Hall, and in which appeared an organ for the frank and honest utterance and interchange of opinion, for the expression of the best earnest thought and aspiration of the true friends of music, — was also happy in the abiding presence here of several artist teachers of the true stamp. One particularly, a German who had been under the immediate influence of Mendelssohn and Schumann; one of the finest instances of Leipsic culture, embodying the best traditions of that school; at home in Bach and Beethoven, in Schumann and Chopin; an eminently poetic, genial interpreter of their piano-forte compositions, — Otto Dresel, took up his abode here in the autumn of that year. By taste and temperament he shrank from publicity. He preferred to work in private and congenial circles, where alike by his performance and by his remarkable critical intelligence, seconded by rare powers of conversation, he soon began to exercise an influence which can hardly be overrated. He became unprofessedly, by silent and unconscious magnetism, a teacher of teachers. All the best younger artists drew inspiration from his thought and his example. He entered with self-sacrificing earnestness, and with a vividness of insight, an intensity of will and work, into every musical movement here which he could see was really for good. In his own little concerts and recitals, which were frequent nearly every season through this period and later, he set the model of pure, interesting programmes, often calling in the aid of brother artists — violinists, 'cellists, the Quintette Club, etc. — to bring out trios and quartets; or other pianists, as once Jaell and Scharfenberg in the production for the first time here of the *Triple Concertos* of Sebastian Bach. Probably no other person has ever introduced among us so large and choice a repertoire of the finest works of the master composers from Bach to Chopin, and even later. He often contributed a fine rendering of a Beethoven or a Mendelssohn concerto in the orchestral concerts. He formed private vocal clubs, which met in houses, and under his severe, inspiring discipline, studied cantatas, choruses, etc. of Bach, Gluck, Mendelssohn, Schubert, Schumann, Robert Franz, and others quite unknown in America before; and these gave quickening suggestion to other singing-clubs which have sprung up from time to time. But one of his greatest services, a work peculiarly his own, was his introduction of the poetic songs of Robert Franz, of whom he has been the confidential friend and fellow-laborer, in the secret of the first conception and elaboration of these songs from the beginning, as well as of the admirable work which Franz has done in the completion of the Bach and Handel

scores. Nowhere, even in Germany, have the songs of Franz become so widely known, so keenly appreciated, and so much in vogue in parlor and in concert room, as here, through Mr. Dresel's influence, in Boston. Very many, perhaps one half of these two or three hundred songs, have been republished here with English and German words. If this seems like *post obit* eulogy, it may be excused on the ground that the subject of it has for some years past, it may be feared for an indefinite period, withdrawn himself from Boston, and is now living and teaching in Leipsic, as well as working and studying with his old friend Franz, now totally deaf, in Handel's birthplace, Halle; also on the ground that the object of this paper is to trace the influences which have brought Boston where it stands to-day in music, and that such an influence as we have just described, so quickening and far-reaching although individual, cannot be ignored.

Fortunate was it for us also that we had, already settled here for several years, one of the best interpreters of the Franz songs in the musician-like, expressive, genial singer, August Kreissmann, whose long painful illness and recent death in Germany has been so seriously deplored. He was a master also in the songs and arias of Bach, Mozart, Beethoven, Schubert, and Schumann; the leader for many years of the Orpheus singing-club of Germans, and the teacher of some of our best public singers during the time of which we speak.

There was another gentle, modest artist at the same time, strong in artistic faith and character, — the young pianist Joseph Trenkle, whose example was all in the right direction, but whose health compelled him after a few years to emigrate to San Francisco, where he was held in great esteem, and died Nov. 19, 1878. A little later, in 1856, came another young pianist, also from the Leipsic school,— Hugo Leonhard, who has done much here to inspire an interest in the works of Beethoven and the other great ones, but especially of Schumann; but, alas! as it was with Schumann, so it was finally with this enthusiastic follower; his reason was beclouded, and his too short career was closed in the autumn of 1879. In 1858 came, from New York, Julius Eichberg, an artistic violinist and a thorough musician of the Belgian School, who has been identified in many useful ways in the whole musical progress here from that time to this. Of his work, more hereafter.

These all came from Germany. In 1854 two of our own Boston aspirants brought home fruits of study from the Conservatorium of Leipsic. Mr. J. C. D. Parker was the first son of Harvard to forsake a dry profession (the Law) and follow the ruling passion of his life, devoting it professionally to the "higher law" of music. He at once became quietly but steadily active as pianist, organist, composer, teacher, and director of a vocal club. His taste and influence have been wholly classical and most uncompromising. He has given trio concerts, played in the best symphony and chamber courses, and has been and is a valued though a quiet member in the councils of the most important movements. His vocal club (the Parker

Club) of amateurs, mixed voices, formed in 1862, for many years gave interesting concerts to invited audiences in the old Chickering Hall, and was the means of introducing numerous important works (though only with piano-forte accompaniment), among others the *Comala* of Gade, the *Walpurgis Night* of Mendelssohn, the *Flight into Egypt* of Berlioz, Schumann's *Paradise and the Peri* and *Pilgrimage of the Rose*, etc., besides many choice part-songs, some of the favorites being of Mr. Parker's own composition. The other young Bostonian who came back that year was the pianist William Mason (son of Dr. Lowell Mason), who after a few seasons settled in New York, where he ranks among the foremost teachers and pianists. Another young pianist and organist, who had removed here from Salem shortly before this, Mr. B. J. Lang, was beginning to make his mark in concert rooms, and giving promise of the prominent position he has since attained. In 1861 the young organist John K. Paine, now the honored Musical Professor at Harvard, returned from his severe and patient studies in Berlin, equipped at all points in the armor of complete musicianship, as he has since proved by his numerous compositions in the least and largest forms. At that time he was our chief exponent, practically, of the great organ music of Bach, and of Thiele, Ritter, and the other more important recent German writers for the organ, not neglecting Mendelssohn. Of native singers it is enough to name Miss Adelaide Phillipps and Mr. Charles R. Adams, both of whom have had careers abroad, the latter having held the position of principal tenor in the Imperial Opera at Vienna for nine years.

All these have been more or less important factors in the movement which has tended to make Boston musical. Among the transient stars that shed light upon us in this period were the pianists Alfred Jaell (1851–54), Scharfenberg of New York, Gottschalk (1853), Robert Heller (1854), Satter (1855 and later), and Thalberg (1857); the organist G. W. Morgan of New York (1856); the violinists, Ole Bull (second visit, 1853), the young Paul Julien and Camilla Urso (about 1852); and of singers, Mme. Alboni and Mme. Sontag (1852), Mme. Lagrange (1855), Mme. Johannsen (1857), and Carl Formes (1858). More names will occur in connection with the opera.

Chamber-concerts, in various forms, kept up a certain interest through all this period; those given by the pianists being sometimes of the highest interest. The Mendelssohn Quintette Club persevered in its good work, adding, among other things, to the rich repertoire already summarized several of the latest (*posthumous*) quartets of Beethoven. Its season of 1864–65, however, its sixteenth venture, was doubtfully and tardily determined on. In 1856 and 1857 the German Trio (Messrs. Gärtner, Hause, and Jungnickel) gave programmes, mostly classical, for piano, violin, and 'cello. In 1857 Thalberg was delighting refined audiences at Chickering's. In 1859 Messrs. Eichberg and Leonhard gave choice concerts of violin and piano music at the Meionaon; and in 1861 the same artists associated with them

the singer Mr. Kreissmann. Mr. Dresel's masterly and subtile illustrations of the true piano-forte poets were a continual attraction. In the season of 1864–65 he gave two series, one of five and one of eight concerts, playing the two triple concertos of Bach with his confrères Parker, Lang, and Leonhard, Mr. Kreissmann contributing fresh flowers of song by Schubert, Schumann, Franz, and others.

Flying visits of the opera, Italian and even German, were seldom long to wait for. Even the war created here, as war has elsewhere done in other anxious, gloomy crises, a thirst for this intoxicating innocent diversion in "the times that tried men's souls." We were never for a whole year without the opera in some shape. In the spring of 1853 we had both the Alboni and the Sontag party at the Howard Athenæum. The "year of promise" brought these also. In September, 1854, the large and sumptuous new Boston Theatre, one of the noblest in the world, was opened, — a second waif from the same tidal wave of musical enthusiasm which gave us the great Music Hall two years before. Then came Louisa Pyne, with Harrison, the younger Reeves, and others, bringing operas in English,—*Crown Diamonds*, *Fra Diavolo*, the old *Beggar's Opera*, etc. The early weeks of 1855 are memorable for the eagerly thronged performances of that famous lyric couple, Grisi and Mario, with Badiali and Susini; who, besides the usual run of well worn Italian pieces, gave us *Don Giovanni* (with our own Lorini-Whiting for Zerlina), and such a *con amore*, thoroughly delightful rendering of the immortal *Barber*, before a mere handful of an afternoon audience, as one may hardly hope to see and hear again. In May of that year came Maretzek, with Mme. Steffanone, Mme. Bertucca-Maretzek, Mlle. Vestvali, and Signors Badiali, Brignoli, etc., bringing us Rossini's *Tell* for once, — also the first inoculation of the *Rigoletto-Trovatore-Traviata* epidemic. In June, Mme. Lagrange appeared in *Norma;* and again in January, 1856, with Nantier-Didiée, Elise Hensler, Salviani, Morelli, etc., she brought out *Don Giovanni*, *Semiramide*, and, for the first time, Meyerbeer's *Prophète*. The same parties came once or twice more that year. From this point troupes and singers multiply so fast as to crowd each other out of the brief hasty record. The most important works first introduced here by one or the other of these parties were the *Huguenots*, *Marriage of Figaro*, *Magic Flute*, *Der Freyschütz*, *Martha*, and Gounod's *Faust*.

More significant, more suggestive of a future, because tending in the same direction with all our elevating experiences of great choral and orchestral music, was our beginning of acquaintance with the one opera of Beethoven, *Fidelio*. Rude and inadequate as was its first presentation (April, 1857) through the artistic but impatient zeal of Carl Bergmann, who had little to rely upon for its success besides the nobly dramatic, thrilling impersonation of the heroic wife by Mme. Johannsen, yet it was an event in the musical life of Boston. The intrinsic depth and beauty of the music made itself felt by those, at least, who meet the intention of a composer half-way when it is only half brought out; and when it came again in

May and in October, 1864, in the German Opera seasons of Anschütz and of Grover, each with a company much more complete, although composed essentially of the same singers (Johannsen, Frederici, Canissa, Himmer, Habelmann, Hermanns, Formes, etc.), it got a lasting hold upon the sympathies of all true music lovers. These companies, besides *Fidelio*, gave *Don Juan*, *Zauberflöte*, *Freyschütz*, *The Huguenots*, *Robert le Diable*, *Die Weisse Dame*, *Faust*, *Die Jüdinn*, Nicolai's *Lustige Weiber*, Flotow's *Stradella*, and parts of Wagner's *Tannhäuser* and Gounod's *Mireille*. But the promise ended there, the happy combination was soon scattered to the winds. Even so it has been with all experiences of opera, exotic charmer, here and in all this country, with the exception of the French Opera in New Orleans. Nowhere has it taken root and grown into a self-supporting institution; and therefore even the few words here spent upon it might have been spared in view of the little it has contributed to real progress here in musical taste and culture, to say nothing of original production. Yet it has not been without its influence, as we have said before. It has introduced a great variety of more or less beautiful and genial arias, scenas, and concerted vocal pieces into the common currency of concert room and parlor, and made glad the (re)publishers. It has given us shining models of good singing, and sharpened the critical perception of the listeners. It has kept alive a certain musical enthusiasm at times when most ears and souls were dull to any other music; and it has kept from dying out the dream, the hope of a "good time coming," when we shall have opera, *true* opera, as an established national and local institution, even should it have to be indigenous and native to the soil. Then it will mean something here, and will fulfil its meaning, building up its rightful, glorious side of the complete living temple of an undying art-religion here and in other centres of this great Republic.

FOURTH PERIOD, 1865–81. — The war is over! There is now time to think again of music. And the first problem which presents itself is that of the Orchestra. Are we to have any symphonies? The little Orchestral Union was all that we had left, and that did not furnish what the old Academy, the Fund, the Germania, and Mr. Zerrahn's Philharmonics had accustomed us to look to as the best part of our musical birthright. A new hope dawned, and in a quarter not professional. At one of the annual dinners of the Harvard Musical Association (January, 1865) the matter was discussed, and it was agreed to give six symphony concerts in the winter of 1866–67, to be entirely under the control of a committee of its members, who should select the conductor and the orchestra, procure a guarantee subscription, and arrange the programmes. The orchestral means of Boston, to be sure, were limited. To make the most of such means as there were, and to employ them in the gratification and improvement of the taste for what is best, — the master-works in symphony, concerto, overture, etc, — this was the design and only motive; this would delight and educate

good music lovers, and at the same time give our drudging, multifariously preoccupied musicians some chance and encouragement to work together now and then as artists in the nobler spirit of their art. The first step in the working-plan was to bespeak for them the best kind of audience, its nucleus to be members of the Association and their friends, who were supposed to have social influence enough, besides the musical attraction, to insure a well-filled hall. The strength of the enterprise lay in these guarantees: 1. Disinterestedness: it was not a money-making speculation; it had no motive but good music and the hope of doing a good thing for art in Boston; — in that, it took up the tradition of the old Academy. 2. The guarantee of the nucleus of fit audience, — persons of taste and culture, subscribing beforehand to make the concerts financially safe, and likely to increase the number by the attraction of their own example. 3. Pure programmes, above all need of catering to low tastes; here should be at least one set of concerts in which we might hear only composers of unquestioned excellence, and into which should enter nothing vulgar, coarse, "sensational," but only such as outlives fashion. 4. The guarantee to the musicians both of a better kind of work and somewhat better pay than they were wont to find. It was hoped that the experiment would "pave the way to a permanent organization of orchestral concerts, whose periodical recurrence and high, uncompromising character might be always counted on in Boston." It was in fact a plan whereby the real lovers of good music should take the initiative in such concerts and control them, keeping the programmes up to a higher standard than they are likely to conform to in the hands of those who give concerts only to make money.

There was an orchestra of fifty musicians, and Mr. Carl Zerrahn was appointed to the conductorship, which he has honorably held to this day. The first season was a marked success; a new interest was awakened,—so much so that the number of concerts was increased to eight the second year, and afterward to ten. For six or eight years the audience steadily increased,—more than one season yielding a surplus of several thousand dollars. This was set aside, partly for the purchase of music, but mainly as a concert fund, which has made good all losses since the public patronage began to fall off; so that in fact for sixteen years these concerts have been self-supporting, and will still go on. In ten seasons (1865–75) the Association had given just one hundred concerts, including several benefits.[1] In the tenth

[1] These hundred programmes contained: —

SYMPHONIES. — All the nine of Beethoven, repeatedly; twelve by Haydn; six by Mozart; the *Weihe der Töne*, by Spohr; Schubert's, *in C* (six times), and the *Unfinished;* Mendelssohn's *Scotch*, *Italian*, and *Reformation;* the four of Schumann, three or four times round, besides the *Overture*, *Scherzo*, and *Finale;* Gade, Nos. 1, 2, 3, and 4. Nearly all of these repeatedly, and many of them for the first time in Boston.

OVERTURES. — Gluck: *Iphigenia.* Mozart: *Idomeneo*, *Figaro*, *Zauberflöte*, *Tito.* Beethoven: *Prometheus*, *Coriolan*, *Egmont*, *Leonore* (Nos. 1, 2, and 3), *Fidelio*, *Namensfeier*, and *Weihe des Hauses.* Cherubini: *Anacreon*, *Wasserträger*, *Les Abencerrages*, *Medea*, *Faniska*, *Lodoiska.* Spohr: *Jessonda*, *Faust.* Schubert: *Fierabras*, *Alfonso and Estrella.* Weber: *Ruler of the Spirits*, *Preciosa*, *Freyschütz*, *Oberon*, *Euryanthe*, *Jubilee.* Spontini: *La Vestale.* Rossini: *Tell.* Mendelssohn: *Midsummer Night's Dream*, *Hebrides*,

season (1874) an effort was made to increase the interest of the concerts by incorporating a new feature, — a large chorus of mixed voices (which was called the Cecilia, with Mr. Lang for its conductor), to relieve the instrumental uniformity by the occasional performance of cantatas, and other larger and smaller works for solo voices, orchestra, and chorus. This lasted for two seasons, during which were sung (with more satisfaction to the hearers than the singers, who could not feel themselves at home, surrounded as they were, and "covered up" by the strange "overpowering" element, the orchestra) Mendelssohn's *Walpurgis Night* (twice), *Lorelei* fragments, motet, *Laudate Pueri*, for female voices; Schumann's *Paradise and the Peri;* the *Magnificat* by Durante; finale to the first act of Weber's *Euryanthe;* Gade's *Spring's Greeting* and *Comala;* Schubert's *Twenty-third Psalm*, for female voices; three-part canons by Hauptmann; Bach's great

Melusina, Ruy Blas, Meeresstille, etc., Athalie, Trumpet Overture. Schumann: *Genoveva, Manfred.* Gade: *Ossian, Im Hochland, Concert Overture, opus* 14. Sterndale Bennett: *Naiads, Wood Nymph, Paradise and Peri.* Taubert: *Tausend und eine Nacht.* Rietz: *Concert Overture.* Wagner: *Tannhäuser, Lohengrin.* Reinecke: *Dame Kobold.* Bargiel: *Medea.* Goldmark: *Sakuntala.* Dudley Buck: *Don Munio.* Most of these repeatedly, and at least half of them for the first time here.

MISCELLANEOUS FOR ORCHESTRA. — J. S. Bach: *Suite in D; Organ Toccata in F,* and *Passacaglia*, arranged by Esser. Handel: *Pastoral Symphony.* Gluck: Chaconne, from *Orfeo.* Beethoven: Adagio and Andante, from *Prometheus; Turkish March;* March from *Fidelio.* Cherubini: Introduction to fourth act of *Medea.* Mendelssohn: Priest's March from *Athalie.* Schumann: Entr'acte and Incantation from *Manfred.* F. Lachner: *First Orchestral Suite, D-minor.* Liszt: *Les Preludes, Tasso.* Raff: *Suite in C.*

CONCERTOS. — Handel: *For Oboe, G-minor.* Mozart: *For two Pianos* (Lang and Parker); No. 20, *in D* (H. Daum); No. 8, *D-minor* (Miss Mehlig, Richard Hoffman); *in C-minor* (Leonhard); *in B-flat* (J. C. D. Parker); *Sinfonie Concertante for Violin and Viola* (C. N. Allen and H. Heindl); *Violin in D* (Camilla Urso). Beethoven: *Violin* (Carl Rosa, Mme. Urso, B. Listemann); *For Piano;* No. 1 *in C* (B. J. Lang); No. 2, *B-flat* (B. J. Lang); No. 3, *C-minor* (Lang, Alice Dutton, Parker); No. 4, *in G* (H. Leonhard, five times); No. 5, *E-flat* (Dresel, Perabo, Miss Mehlig, Miss Krebs, Mme. Schiller); *Triple Concerto* (Lang, Perabo); *Choral Fantasia* (Perabo). Hummel: *Piano, A-minor* (Parker); *Septet* (Perabo). Schubert-Liszt: *Fantasia, opus* 15 (Lang). Weber: *Concertstück* (Miss Dutton, Miss Mehlig); *For Clarinet A-flat* (G. Weber). Moscheles: *G-minor* (Parker). Mendelssohn; *Piano in G-minor* (Lang, Parker); *D-minor* (Dresel, Parker, Mehlig); *Serenade and Allegro-Giojoso* (Parker, Leonhard); *Rondo, opus* 29 (Perabo); *Capriccio* (Miss Finkenstädt); *Violin* (Rosa, Urso, Miss Teresa Liebe). Schumann: *A-minor* (Dresel, Leonhard, Marie Krebs); *Concertstück* (Lang, twice). Chopin: *E-minor* (Leonhard, Miss Alide Topp, Miss Mehlig, Mme. Schiller); *F-minor* (Mehlig, Leonhard, G. W. Sumner); *Andante Spianato* and *Polonaise* (Leonhard); *Krakowiak* (Leonhard, twice). Henselt: *F-minor* (C. Petersilea). Norbert Burgmüller: *Piano* (Perabo). Bennett: No. 4, *F-minor* (Perabo); *Capriccio in E* (Lang). Rietz: *For Oboe, F-minor* (A. Kutzleb). Lipinski: *Military*, Violin (B. Listemann). Vieuxtemps: *Ballade and Polonaise*, Violin (Urso). F. David: *Andante* and *Scherzo* (Miss Liebe). Joachim: *Hungarian Concerto*, first movement (Listemann). Rubinstein: *Piano*, No. 3, *in G* (Lang). Goltermann: *For 'cello, A-minor* (A. Hartdegen). Gernsheim: *C-minor* (Perabo). Svendsen: *Violin in A* (August Fries).

Singers like Mme. Rudersdorff, Miss Clara Doria (Mrs. H. M. Rogers), Mme. Johannsen, Mrs. Houston-West, the lamented Miss A. S. Whitten, Miss Whinnery, Mrs. Flora E. Barry, Miss Alice Fairman, Mrs. Kempton, Miss Ryan, Messrs. Kreissmann, George L. Osgood, Nelson Varley, C. Gloggner-Castelli, M. W. Whitney, P. H. Powers, and F. Rudolphsen furnished a rare collection, mostly new to our concert-rooms, of arias from Bach's cantatas, *Christmas Oratorio* and *Passion;* many from Handel's Italian operas, his *L'Allegro*, etc.; many of Mozart's concert arias, as well as from his operas; and songs by Beethoven, Schubert, Schumann, Robert Franz, etc., with unsurpassed piano-forte accompanists. In the earlier seasons there were sometimes choruses for male voices from Mendelssohn's *Antigone* and *Œdipus*, from the *Magic Flute*, the *Ruins of Athens*, etc.

cantata, *Ich hatte viel Bekümmerniss;* besides some madrigals and part-songs. After this the Cecilia withdrew, and became a concert-giving society upon its own account.

From the year 1872, and onward, the Harvard Concerts began to lose somewhat of their prestige; and very naturally, since until then they had occupied the field alone. This advantage could not last forever. Their success invited competition both in their own and other fields, and in other kinds of musical attraction. Their triumphant tide was checked in several ways; as (1) By the necessity of afternoon instead of evening concerts, owing to the engagements of musicians in the theatres; (2) Jealousy caused by the privilege of the "nucleus," or guarantee subscribers, in the choice of seats; (3) A diversion of the tide of sympathy for a time toward the new vocal clubs (Apollo, etc.), in which so many young men could take active part themselves, while their invited or "associate member" friends preferred to hear glees and part-songs rehearsed to the utmost *finesse* of expression, to the greatest symphonies by a half disciplined, imperfect orchestra; and (4) An orchestra too small and of inadequate intensity of tone for the great spaces of the Music Hall. But more than all, there had already come repeated visitations of a better orchestra, one trained to sensitive and absolute obedience to a masterly and most energetic leader, Theodore Thomas; an orchestra whose performance, in unity, precision, all the technical refinements, light and shade, and unmistakable expression, contrasted greatly to the disadvantage of our local band, made up as it had to be of musicians who worked in the theatre, street, and ball room, or perhaps in teaching, for their daily bread, and who could only give a few jaded hours now and then for the rehearsal of programmes full of difficulty. If the brilliant example turned attention somewhat from the programme to the nicety of execution, making the manner more regarded than the matter, yet there was no denying that it was just the example which Boston needed. It was Germania *versus* Musical Fund again, upon a larger scale. It was a needed lesson. Here was the kind of orchestra for which Boston concert-goers had so often sighed. Here was an orchestra always, the whole year round an orchestra, with this for the one business of its members' lives. Such had we longed for, but almost without hope, for our own. Never was the want so keenly felt; for Boston, to become in truth a musical city, must be self-dependent in this great matter of orchestral music, and not have to take its symphonies as it takes its operas, by the chance favor, not always timely, of travelling impresarios and artists.

The Thomas Concerts have contributed to musical development in Boston. They have sharpened musical perception. They have created a new audience and a new interest for orchestral music in hundreds dead to it before. They have greatly raised the standard of excellence in execution. They have made the public demand more, and our own conductors and musicians try more. The effect is seen in the improvement, year by year, of our home orchestra. Moreover, the Thomas Concerts have to a great

extent chosen a field so distinctive in respect to programmes as almost to render competition idle. While they have not slighted tastes conservative and classical, they have ministered largely to the curiosity to know more about the famous new composers, introducing many strange and brilliant novelties of the most modern school. We may or may not come home again with a new relish to our old favorites; it is well to have the opportunity of choice, to see and judge each for himself, — "try all things, and hold fast to that which is good."

The Harvard Musical Association has, as we have seen, chosen for itself the conservative ground in its concerts. Whatever else of good or evil may come up, there can be no doubt that somebody should hold that ground. We have only here to complete the record of its work. With all the new quickening influences, and under all discouragements of fluctuating and inadequate support, it has continued to seek the approbation of the few, if it could not attract the many. Not only has it kept the immortal master-works within thought and hearing, but also in the concerts of the last six years, since conservatism can so well afford to be generous, it has presented what it conceived to be a judicious, on the whole a large, allowance of the modern works.[1]

[1] In the list of symphonies have figured two by Raff, the two by Brahms, the *Ocean* by Rubinstein, the *Symphonie Fantastique* by Berlioz, the *Second, in A-minor*, by Saint-Saëns, the *Posthumous Symphony in F* by Goetz; also the two by our own Harvard professor, J. K. Paine, and the *Second (Sardanapalus) Symphony* by Dr. F. L. Ritter, the learned and genial musical professor at Vassar College; also several by older masters, here given for the first time, — as Schubert's *Grand Duo, opus* 140, arranged as symphony by Joachim; Spohr's *Irdisches und Göttliches*, for double orchestra; three of the less known by Haydn, including that written for his degree at Oxford. Of overtures, for the first time here, may be named that by Rietz, called *Hero and Leander*; Paine's to *As You Like It*; J. C. D. Parker's to *Hiawatha*; Schubert's to *Rosamunde*; Schumann's to *Julius Cæsar*; Gluck's to *Alceste*; Goldmark's to *Penthesilea*; G. W. Chadwick's *Rip Van Winkle*; and a *Concert Overture* (1870) by Henschel. Of miscellaneous orchestral works, — Bach, Pastorale, from the *Christmas Oratorio*, and *Violin Chaconne in D-minor*, adapted by Raff; Weber, ballet music from *Preciosa*; Schubert, orchestral arrangements of the *Heroic March in A-minor*, and of the *Reiter Marsch* (the latter by Liszt); Mendelssohn's *Octet* (by all the strings); the *Phaéton* of Saint-Saëns; Wagner's *Siegfried Idyl*; *Marche Nocturne*, by Berlioz, etc. The piano concertos added in these years have included: Hummel, *Concerto in B-minor* (played by Mme. Schiller); Saint-Saëns, No. 2, *G-minor* (Mr. Lang, Mme. Rivé-King), No. 4, *C-minor* (J. A. Preston); Schumann, *Concert Allegro* (H. G. Tucker); Rubinstein, No. 4, *D-minor* (C. Petersilea); Grieg, *A-minor* (William H. Sherwood); Mozart, *Concerto in A* (Tucker); Liszt, *Hungarian Fantaisie* (F. Rummel); L. Brassin, *Concerto in F* (Miss Cochran); H. von Bronsart, *Concerto in F-sharp minor* (Lang); Liszt, No. 2, *in A* (Max Pinner); L. Maas, *Concerto in C-minor*, played by himself. Also the Bach *Concerto for three pianos, in C*, has been played by Messrs. Lang, Parker, and Foote, and that in *D-minor* by Messrs. Sumner, Foote, and Preston. The *First Violin Concerto* of Max Bruch has been played by Mr. T. Adamowski, and a *Concerto for violoncello* of Saint-Saëns, by Mr. Wulf Fries. Many important opera and concert arias by Handel, Gluck, Mozart, Beethoven, Mendelssohn, Rossini, Schubert, and others, owe their first hearing in Boston to the Symphony Concerts of these six years, and to such singers as Miss Thursby, Miss Fannie Kellogg, Mme. Emma Dexter, Miss Lillian Bailey, Miss Lizzie Cronyn, Miss Ita Welsh, Miss Emily Winant, Miss Louie Homer, Miss Fannie L. Barnes, Miss May Bryant, Mr. Georg Henschel, Dr. Langmaid, Mr. Alfred Wilkie, and others; also fresh bouquets of song from Schubert, Schumann, Franz, Grieg, Jensen, and many more. We are summing up the account of what Boston has been doing for herself in this way, through her own Symphony Society. It would be easy to show a very rich list also of the works which we have heard performed by the fine orchestra of Mr. Thomas.

The "orchestral problem" has become here one of *urgency*, so much so that its practical solution cannot be far off. New organizations are already in the field, pursuing the same end with the Harvard, but by different business plans. Another Philharmonic Society, begun on a small scale by Mr. Bernhard Listemann, has been taken up by a large committee of amateurs and musicians, and placed upon the footing of associate-membership subscriptions, whereby concerts, at a low price, and by a large and well trained orchestra, are made to fill the largest hall. Its first year has proved successful. More important is the generous movement of a public-spirited and wealthy friend of music, Mr. Henry Lee Higginson, who, self-inspired and at his sole risk, undertakes the whole burden, for the next year at least, of a course of *twenty* classical orchestral concerts, with twenty public rehearsals, for which Mr. Georg Henschel is to be the conductor of an orchestra of over sixty musicians kept in constant practice, and with the prices of admission on so low a scale as to place this rare resource within the reach of the most slender purses. This looks like the beginning of a permanent first-class orchestra for Boston. The three orchestras will be essentially identical, though under different names and leaders, inasmuch as the sixty men whom Mr. Henschel has to train will also constitute the working force of both the Philharmonic and the Harvard concerts. Together the three bodies offer about sixty concerts (with a symphony in every one) for the next season; so that the musicians will be kept busier than ever before in work worthy of their best artistic skill and effort. Thus Boston will be self-dependent in this important sphere of musical activity, which naturally holds the primacy among all the rest.

With our old Oratorio Society this has been a period of triennial festivals. The successful experiments of 1857 and 1865 led to their regular recurrence, *as an institution*, at intervals of three years, after the manner of those at Birmingham. Five have been given in the Music Hall, and all with gratifying success, resulting in a well-invested trust fund, now amounting to about $22,000, which guarantees their future. The first was in May, 1868, which occupied six days, and consisted of five oratorios, four miscellaneous, and one organ concert. There was a chorus of seven hundred voices, an orchestra of over one hundred instruments, with Mr. Lang at the Great Organ, and Carl Zerrahn, conductor. The leading singers were Mme. Parepa-Rosa and Miss Houston; Miss Adelaide Phillipps and Miss Cary; Messrs. George Simpson and James Whitney; Messrs. M. W. Whitney, J. F. Winch, J. F. Rudolphsen, and H. Wilde. There were pianoforte solos by Miss Alide Topp, and for the violin by Carl Rosa. The programmes included Nicolai's *Choral Fest Overture*; Mendelssohn's *St. Paul, Hymn of Praise*, and *Ninety-fifth Psalm*; Handel's *Samson*, and *Messiah*; Haydn's *Creation*; Beethoven's *Ninth Symphony*; Mendelssohn's *Reformation Symphony*; and a great variety of vocal, orchestral, and organ music.

In the four succeeding festivals the chorus has varied from seven hundred to five hundred voices; the instrumentalists from one hundred to about

seventy; and the number of day and evening concerts from nine to five, — the riper judgment tending to the shorter term and number. Experience teaches the society that quality is of more consequence than quantity; that three days may be more inspiring than a whole week of the exceptional; and that five hundred, or even four hundred, true, effective, well-trained voices may do better work in chorus than one thousand. The real and enduring good residing in these stated festivals is that they stand before the singers as high-water marks for their ambition to surpass themselves in better and better work. They keep up the standard of thoroughness in study and excellence in performance. Best of all, they incite to study and performance of great works, before unattempted, both by old and new composers. The additions to the repertoire during these fifteen years have been mainly owing to the festivals. Far above all these attempts, in intrinsic value and unfailing inspiration, has been that most courageous venture in the history of this or any choral body in America,—its resolute grappling with the difficulties and the doubtful popularity of the *St. Matthew Passion Music* of Sebastian Bach. After many intermittent hours of practice and rehearsal, selections from this great work (less than half of it) were first brought out in the second triennial, May 13, 1871. More generous selections were given in 1874; and finally, in April, 1881, by far the larger part of the whole work was interpreted more admirably than before, Mr. Georg Henschel lending his artistic and expressive talent in the recitatives of "Jesus," with the co-operation of other excellent singers,—notably Miss Annie Louise Cary. But it was not in a festival, — it was on Good Friday, 1879, that this *Passion Music* was given here with a completeness such as we do not read of even in Germany or England. In two performances on that one day the entire Part I., and the entire Part II. without omission or abridgment of a single number, were performed before two audiences which filled the Music Hall to overflowing. The spiritual depth and tenderness, the wonderful sublimity and beauty, the dramatic vividness and truth of the Bach music has at length made it felt and loved among us. His exquisite Christmas Oratorio likewise was introduced (Parts I. and II.) in the Festival of 1877, and has been repeated in several concerts of the society.[1]

Perhaps the best lesson and best influence of these Triennial, regularly instituted Oratorio Festivals is that they show the true limits of great fes-

[1] Among other choral novelties which have come up in these festivals are Handel's *Utrecht Jubilate;* Marcello's *Eighteenth Psalm;* Mendelssohn's *Christus,* and several Psalms; Berlioz's *Flight into Egypt;* Costa's *Naäman;* Bennett's *Woman of Samaria;* Hiller's *Song of Victory;* the *Noël,* by Saint-Saëns; Sullivan's *Prodigal Son;* Verdi's *Manzoni Requiem;* while of the works of our own native composers, first hearings have been accorded to Professor Paine's oratorio, *St. Peter,* to Dudley Buck's *Forty-sixth Psalm,* and to J. C. D. Parker's *Redemption Hymn.* These have not prevented frequent reproduction of the well known grandest oratorios, besides great symphonies, etc. Besides the leading singers already named, the following distinguished artists have lent lustre to the festivals and concerts: Mme. Rudersdorff, Mme. Christine Nilsson, Miss Edith Wynne, Miss Clara Louise Kellogg, Miss Emma C. Thursby, Mme. Patey, Miss Antoinette Sterling, Miss Emily Winant, Mr. W. H. Cummings, Signor Campanini, Mr. William Courtney, and Mr. Santley.

tivals, and what a proper musical festival should be. They form at once the safety-valve and steady-going balance-wheel for the protection of musical art against the wildfire enthusiasm and extravagance of "monster" festivals like the Peace Jubilees of 1869 and 1872, which try to do things on a larger scale than the conditions of true art permit. Such world-challenging exceptions prove the rule, — the wholesome, common, modest rule, — which ***institutions*** like the Handel and Haydn Society, at once progressive and conservative, have wisely chosen to observe.

A prominent feature of this fourth period has been the springing up and prosperous continuance of so many vocal clubs, composed mainly but not entirely of amateurs. The three most important — the Apollo, the Boylston, and the Cecilia — have done not a little to improve the style of chorus singing, to create a love for this refining, wholesome, social practice, and to introduce to general acquaintance many beautiful creations of musical genius, of which the interest will not soon wear out. Originally part-song clubs, for male voices, they have soon found out the limitations and monotony of that small form, and have by preference devoted themselves to the more rewarding study of larger compositions, like cantatas; and not content with the mere outline accompaniment of the piano-forte, they have sought to produce such works in their full character with orchestra. The business organization of these clubs, beginning with the Apollo, has been original and fruitful. These enthusiastic amateurs knew well the interest their friends would take in their endeavors and achievements, and to them they made appeal for the material support and guarantee, upon the system of "associate membership," — the associates paying an annual fee for the privilege of a certain number of admissions to all concerts and rehearsals. The plan has uniformly insured full audiences and sympathy unfailing.

In former days we had the numerous glee-clubs in Boston, Cambridge, but especially in Salem, whose glee-club, under the quickening lead of General H. K. Oliver, then a distinguished classical teacher and fitter of boys for college, had a long and genial career, with an almost exhaustive library of all the famous English madrigal and glee composers. But the immediate forerunner of the present Boston clubs was the first Liedertafel club of our German fellow-citizens, founded many years ago, now called the Orpheus Musical Society. It was purely a part-song club, true to the traditional associations of the male part-song with beer and smoke and unconventional good-fellowship. For some years it has ceased to be a concert-giving society; but in the older days, under the inspiring leadership of Kreissmann, it often sang choice programmes to delighted listeners, sometimes including choral works of magnitude.[1]

[1] We are tempted here, in view of the recent notable achievement in the Sanders Theatre at Cambridge, to introduce a sentence we have chanced to light upon in turning over an old volume of *Dwight's Journal of Music* (April 28, 1860), where, in noticing a concert given in Cambridge a few evenings before by Otto Dresel, in which the Orpheus sang choruses from *Antigone* and *Œdipus*, the editor remarks: "The three Greek choruses were certainly in place; they were greatly relished by the audience, and especially by the genial president, late Greek professor

The Apollo Club (male voices) was formed in July, 1871. Some fifty gentlemen, of the youthful and the middle period of life,—the best of the singers in oratorios, choirs, and glee-clubs,—were drawn together by the desire to practise vocal harmony with an aim to the highest technical perfection and expression, and to realize, if possible, an exquisite refinement in the sphere of song to which they were attracted. And their success has been acknowledged first and last. The number of active members is now seventy-one. The number of associate members reached at once the prescribed limit of five hundred, which it has always kept. To the careful training and conductorship of Mr. B. J. Lang the club has always owed a great part of its success. It has given sixty-eight concerts to its associates and friends, besides singing on several patriotic and memorial occasions.[1]

In the selection of its active members the Apollo has been most exacting as to quality of voices, facility in reading music, musical temperament and feeling, and *esprit du corps*. In its recent public efforts a striking feature has been a certain Anacreontic freshness, alike of voice and enthusiasm, well preserved among its oldest members.

The Boylston Club (formed May, 1873) was purely a male part-song club of younger men, who rehearsed for a long time privately under Mr. J. B. Sharland. It kept within the modest sphere of the part-song and chorale until it reached rare excellence in execution. It took a fresh start and entered on a wider field in 1875, when that accomplished singer and musician Mr. George L. Osgood took the helm as teacher and conductor. The choir then numbered about a hundred male voices, and, besides the choice part-songs with which it was continually replenishing its store, it attacked some larger works,—as the "Dies Iræ," from Cherubini's *Second Requiem*, an *Adoramus Te* by Palestrina, Schumann's *Gipsy Life*, etc. In 1877 the club mated itself with an equally large and select choir of female voices, so that it could present works either for male, or female, or mixed chorus.[2] The

[C. C. Felton], whose administration might well signalize itself by the production, some day, of an entire tragedy of Sophocles, with Mendelssohn's noble music, by the students under his charge. His enjoyment would have been still more perfect, no doubt, had the choruses been sung in Greek instead of German."

[1] To show how its scope has become enlarged from mere unaccompanied part-songs, we take the following summary from the programme-book of its tenth anniversary concert (April, 1881): "The club has brought out the following works, some of them for the first time in this country: the *Antigone*, by Mendelssohn; *Œdipus at Colonus*, by Mendelssohn; *The Luck of Edenhall*, by Schumann; *The Flower Net*, by Goldmark; *Chorus of Dervishes*, by Beethoven; *A Vintage Song*, by Mendelssohn; *Scenes from the Frithjof-Saga*, by Max Bruch; selections from *A Night at Sea*, by Tschirch; *The Warder Song*, by Raff; *Foresters' Chorus*, by Schumann; *To the Sons of Art*, by Mendelssohn; *Morning*, by Rubinstein; *A Roman Song of Triumph*, by Max Bruch; *The Nun of Nidaros*, by Dudley Buck; *Night on the Ocean*, by Brambach; *The Almighty*, by Schubert; *Chorus of Pilgrims*, by Wagner; *La Marseillaise*, with instrumentation by Berlioz; and the *Song of the Spirits over the Waters*, by Schubert; also, with piano-forte accompaniment instead of an orchestra, the Prisoners' Chorus, from *Fidelio*, by Beethoven; *Easter Morning*, by Hiller; *Salamis*, by Gernsheim; a part of Cherubini's *Requiem*; *Evening*, by Lachner; *Hope*, by Hiller; and *Alcestis*, by Brambach."

[2] Among the more important works which, through Mr. Osgood's zeal, it has produced are Palestrina's *Mass for the Dead* (*a capella*), twice; an *Eight-part motet* by Bach; Astorga's *Stabat Mater*; the *Choral Hymn*, by Brahms; Schubert's *Night Song in the Forest*, with four horns; and the posthumous psalm, *By the Waters of Babylon*, by Goetz,—this last alone with orchestra,

club in both its branches has reached a degree of excellence in singing which compares well with any of its rivals. Mr. Osgood's tenor solos, sometimes in part-songs of his own composing, have often added interest.

The Cecilia, as an independent body, with Mr. Lang as musical director, gave its first concert in January, 1877, singing *The Crusaders*, by Gade.[1] The Cecilia has employed an orchestra rather as the rule than the exception. The printed annual reports of its president, Mr. S. L. Thorndike, full of thoughtful comment on its work and progress, may be counted among its valuable contributions to the musical movement of our city.

Each of these clubs has done much to raise the standard of good chorus-singing; to introduce larger works, in the form of secular cantata, etc. (in their integrity, with orchestra), which lie out of the range of oratorio societies; and to bring forward promising young solo talent, which there is no room to enumerate, and which need not yet pass into history. They have called into existence a great crop of similar clubs, both here and elsewhere, — witness the Loring Club in San Francisco, whose founder and leader, Mr. David W. Loring, was one of the zealous members of our own Apollo, and carried the good seed with him when he emigrated thither.

This period has been the heyday (high day) of pianists. Of Dresel, Parker, Leonhard, we need not speak again. Ernst Perabo, just out of boyhood, returned from study in Leipsic in 1866, and made a brilliant impression in the closing concert of the first symphony season; since which day he has always held his own among the ablest interpreters of great piano music, drawn, evidently with peculiar love, to the sonatas of Beethoven and of Schubert, and the fugues, partitas, suites, etc., of Bach. Of visiting artists, Miss Alide Topp (1869), Miss Anna Mehlig (1870–72), Miss Marie Krebs (1871), and Mme. Arabella Goddard (in the Jubilee of 1872), were the fair harbingers of those two giants, Rubinstein and Hans von Bülow, who came in 1872 and 1875, — great suns who set the piano-playing and adoring world revolving round them, and aroused the passionate ambition of many a sleepless young Themistocles of either sex. Meanwhile, in December, 1873, that attractive lady and pianist of the most finished Leipsic school, Mme. Madeline Schiller, made her début in the Symphony Concerts, and remained here, much sought as a teacher and always a sure attraction as performing artist, until the early summer of 1878. Boston could claim her as its own through all those years. Later (1877) came the

but no doubt the Boylston will soon come to that. Numerous cantatas, etc., of Schubert, Mendelssohn, Schumann, etc., have been sung by this as by the other clubs. The accompaniments (piano-forte) have commonly been played by Mr. Carlyle Petersilea, and the programmes have been varied with choice instrumental music and with solo airs.

[1] It has since produced, — of Bach, two cantatas, with orchestra, and several chorals; Handel's *Acis and Galatea*, and selections (with orchestra) from *L'Allegro*, etc.; Mendelssohn's *Athalie*, the *Forty-third* and *Ninety-fifth Psalms*, and the whole *Midsummer Night's Dream* music, with orchestra, and with the admirable reading of Mr. George Riddle; Schumann's *Manfred*, with Mr. Howard Ticknor's reading, and scenes from Goethe's *Faust*, — both for the first time here, the latter twice, and with the aid of Mr. Henschel, Mr. C. R. Adams, Miss Gertrude Franklin, and other acceptable solo singers; Max Bruch's *Odysseus* and *Fair Ellen*; H. Hoffmann's *Fair Melusina*; and many fresh and well selected smaller works.

charming and most graceful Russian lady, Mme. Essipoff, — by some mischance not sought here with so much enthusiasm as her rare artistic qualities deserved. In 1878–79 Franz Rummel paid us a few flying visits. In 1879 Rafael Joseffy gave us most plentifully out of his rich stores, and seemed to many to surpass all before. The last were Constantin Sternberg (Russian) and Oliver King, the young composer and pianist to the Princess Louise of Canada. Occasionally, too, came S. B. Mills and Richard Hoffman of New York, Mme. Rivé-King, Mr. F. Boscovitz, and more.

In the mean time Boston has been rich in pianists of its own, among them three or four who are pre-eminent. Of Perabo we have already spoken. At about the same time with him, Carlyle Petersilea returned from Leipsic studies, who seems to have all the most difficult music at his fingers' ends; is equal to any task, whether in performance or accompaniment, has many pupils, and indeed a flourishing Academy of Music, and would command many votes in any competition for the first rank. B. J. Lang, whom we have met all along the road in various useful functions, has grown year by year, by force of talent, unremitting industry, temperate self-control, practical wisdom, and high aim, to a position of the widest influence, perhaps, among all our resident musicians. He has probably taught more pupils than any other teacher. His days would hardly seem long enough for all these hours (*Stunden*), as the Germans call such lessons; yet he has found time for a continual round of concerts and recitals, for the training and conducting of choral clubs, church choir, sometimes a symphony, for presiding at the organ in the oratorios, as well as at the piano in rehearsals, and for the bringing out of many new works of the larger kind. He, too, has been a teacher of teachers. It has been truly said of him that his pupils have become his disciples; they all espouse his cause, and he can always count upon their loyalty. Quite a group of these are among the most available and useful members of the active musical force of Boston, always ready in emergencies, where an able pianist, or three or four together (as in a Bach concerto), are required. The group includes Messrs. G. W. Sumner, G. A. Adams, H. G. Tucker, Arthur Foote, and J. A. Preston, all of whom give concerts and recitals of their own with programmes of great interest, and rank as excellent pianists; and we must add (more on the ground of general musicianship and critical intelligence than of piano-playing as such) the name of William F. Apthorp. The youngest of these leading spirits, Mr. William H. Sherwood, came later (1876), and has had less time to carve out his quarter of the empire. His accomplished wife (Mrs. Mary Fay Sherwood, a gifted pupil of Dresel twenty years ago) shares his work and triumphs with him. Mr. Sherwood, a native of Western New York, is of the school of Kullak in Berlin, and won admiration there. His strong, vital touch and accent, the precision, fluency, and brilliancy of his execution, and his almost boundless repertoire of masters old and new, have placed him among the foremost concert artists. He has an eager host of pupils, and he gets a deep hold on them if they have any

talent. Some of them have won distinction in their turn. Mr. Sherwood is always in demand for concerts, festivals, and Summer Normal Schools in other cities South and West. When we add to these the names of S. Liebling, Otto Bendix, John Orth, H. P. Chelius, Edward B. Perry (a real artist, although robbed of sight), Miss S. Winslow (earnest pupil of the Stuttgart school), Miss Amy Fay (now in Chicago), Miss Josephine E. Ware, Mr. Warren Locke of Cambridge, Mr. T. P. Currier, and more too numerous to mention (for history must leave off unfinished in order to leave off at all), we find Boston amply provided with pianists, if with no other musical resources.

But while we count up all these hands and brains that have been weaving out before our hearing eyes so vividly and palpably the marvellous tone-poems of the piano-forte composers, let us not forget the instrument itself which has made this possible, and of whose manufacture and enormous multiplication Boston, from the first days of Jonas Chickering, has been one of the world's chief seats. If only to do honor to that name, which might have figured fitly and prominently in any one of the preceding periods, we should dwell a moment here. Boston abounds in piano manufacturers, many of them prosperous and widely known, engaged in an extensive business; but all will heartily admit him, and the great house he has built up, to be the first and foremost of their craft. He did not live to enjoy our "heyday" of pianists (he died in December, 1853); but none the less has most of the music made here by the greater part of them been through the medium of the Chickering pianos. He "builded better than he knew." His superior intelligence, his inventive genius, and great moral force of character and purpose almost suffered in the general first impression that he made, from the remarkable development of all the kindly, generous, and gentle traits in him. He was a most simple, unassuming, plain, and quiet person in his manner and appearance. The Irish singer, Henry Philips, in his *Reminiscences* (1843), having been engaged for the Handel and Haydn oratorios and invited to dine with the president of the society, says: "I had conceived Mr. Chickering to be a tall, stout man, somewhat proud and austere; good-hearted, but with an odd way of showing it. . . . Judge of my astonishment, when a little thin person walked into the room, with a modest, ordinary, almost bashful cast of features, who shook me by the hand as if he had known me all his life, whose hard palm bore the evidence of labor, and whose dress might have been brushed with much advantage. He apologized for not being at home when I arrived; hoped I would pardon his appearance, for he had been hard at work in the warehouse. 'Mrs. Chickering will make up for my want of dress,' said he, with a smile; 'so I'll just polish my hands and we'll have dinner. Hayter will be here in a few minutes.'" And again: "How am I to speak of this man, whose affability, charity, hospitality, industry, humility, honor, and sobriety, all combined to render homage but a slight acknowledgment of his virtues."

Do we not see the simple country lad, after he came to town, drawn to that Park Street choir, as the moth to the candle, and not quite happy until his voice could mingle in the harmony? Later we may see him, president-conductor, beating time for the Handel and Haydn chorus (1843–49); and again, in the days of his prosperity, extending hospitalities to musical artists, assisting young beginners, active in the councils of the Mechanics' Association, and a generous patron of all good charities and public enterprises. Well and wittily was his health once given: "Jonas Chickering! like his own pianos: Upright, Grand, and Square."[1]

Of Chamber Music in the stricter sense of violin quartets, etc., during this period, there have been but flickering, though frequent, manifestations. The old Mendelssohn Quintette Club has grown more and more peripatetic, carrying the gospel of good music into distant parts, even to the Pacific coast; yet Boston has remained its home and starting-point, and all its "missionary work" has not prevented it from giving us, at the beginning or the end of every season, several rare feasts of the older and the new creations in this form of art. Its membership has changed repeatedly, Mr. Thomas Ryan alone maintaining the identity throughout. It was never, probably, in a more excellent condition than at present, — if its movement only were not so centrifugal!

In 1869 and in 1871 Mr. Bernhard Listemann undertook quartet matinées, which were too good to yield to first discouragements. Again in 1874–75 he formed a Philharmonic Quintette Club, which in its turn has disappeared. Several such Pleiad groups have sparkled for a while, and set too early. In 1873 Messrs. C. N. Allen, J. Mullaly, Wulf Fries, and others formed the Beethoven Quintette Club, which made good headway for a time; now, as a quartet club, with Mr. Gustav Dannreuther in the second place (sometimes alternating with the leader) it is doing excellent service, both in public and in "musicales" in private houses.

Most of the chamber-concerts of these years have been in the mixed form of trios or quartets in which the piano-forte holds the central place. Mr. J. C. D. Parker gave a course of trio-soirées in 1869; Mr. Arthur Foote another, every Saturday evening in February and March of the present year, assisted by Messrs. Allen, Dannreuther, Fries, etc., and with choice song-selections; and the faithful teacher Mr. Junius Hill has for several years had trio practice carried on among his advanced pupils with the aid of professional artists. In all of these the programmes have been mainly

[1] The magnitude and the importance of the piano-forte business in Boston has a signal illustration (since we have room for only one) in the note subjoined: —

Dear Sir, — In reply to your request for statistics we will say, that Mr. Jonas Chickering began to manufacture Pianos in Boston, April 15, 1823. The first year he finished fifteen pianos. There were finished —

From 1823 to 1833 . . . . . . 684 Pianos
„ 1833 to 1843 . . . . . . 4,170 „
From 1843 to 1853 . . . . . . 7,546 Pianos.
„ 1853 to 1863 . . . . . . 11,393 „
„ 1863 to 1873 . . . . . . 17,166 „

Should the same number be finished in 1881 and 1882 that were produced last year, it will be safe to call the product from 1873 to 1883, 21,928. We anticipate an increase in this number.

Truly yours,
Chickering & Sons.

[See also Mr. Atkinson's chapter in the present volume. — Ed.]

classical and most instructive. Other leading pianists — Perabo, Lang, Leonhard, etc. — have often introduced such trios, quartets, and quintets into their concerts and recitals; and the two Conservatories for years have kept up a continual round of chamber-matinées (mostly with piano and with singing) for the improvement of their throngs of pupils.

In 1879 was formed the Euterpe, a society having more of the elements of permanence. It holds itself free to choose its field in any form of music, but thus far it has devoted itself to the one form for which some institution was most needed, — to the violin, quartet, quintet, octet, and the like. Regarding such music as best suited to a comparatively small and select audience in a small hall, it has held a somewhat private and exclusive character, disposing of its tickets personally, upon the "associate-membership" principle, and limiting the membership to one hundred and fifty subscribers, each entitled to two season tickets. It began Jan. 15, 1879, with a series of four concerts, and has since given two more series of five. Its policy has been to employ the best quartet parties of Boston and New York, alternately, in the interpretation of its strictly classical programmes, limited each time to two string compositions in sonata form.

Opera has still remained the beautiful exotic and capricious visitor it always was; the fever of a week or two, refusing any wholesome, permanent organic form. It has brought us in these fifteen years some famous singers, and given us first hearings of a few more or less important works. In 1867–68 there was the Strakosch Italian troupe, — Mme. Parepa-Rosa, Miss Phillipps, Signors Brignoli, Susini, etc.; afterward Mme. Lagrange; and there was a Maretzek troupe, including Mme. Rosa, Minnie Hauck, Ronconi, etc. In 1870 and in 1872 Mme. Rosa gave us good opera in English, with such singers as Mrs. Seguin, Miss Rose Hersée, Miss Clara Doria, Mlle. Vanzini, and Messrs. Castle, Lawrence, Tom Carl, Campbell, Cook, and others; and to her we owe the *Oberon* of Weber, the *Water-Carrier* of Cherubini, and Rossini's *La Gazza Ladra*, besides good familiar pieces. Then the Siren took the form of Christine Nilsson, in three several visits (1871–74), supported by Miss Cary, Messrs. Capoul, Maurel, Jamet, etc., who for a novelty brought us *Mignon* by Ambroise Thomas; and we had Verdi's *Aïda*, sung by Mme. Torriani and Miss Cary, Signor Campanini, etc.; and at the new Globe Theatre three weeks of Mlle. Albani, who with Miss Cary, Signors Carpi, Del Puente, etc., gave us the first hearing of Wagner's *Lohengrin* (1875). In 1873 came Pauline Lucca, with Miss Kellogg and Mme. Di Murska; in 1876, for a few nights, the queenly Tietjens; and in the spring of 1877 there was vouchsafed to us the fresh sensation of a "Wagner Festival" of a whole week at the Boston Theatre, with Mmes. Pappenheim and Clara Perl, Herren Werrenrath, Bischoff, Blum, etc., who gave four specimens of the Wagnerian drama, — *Tannhäuser*, *Lohengrin*, the earlier *Fliegende Holländer*, and *Die Walkyrie;* and, as an acceptable offset, Beethoven's *Fidelio* in a better style than we had had before. Finally there have been three short seasons of "Her Majesty's Opera," under the direction of Colonel

Mapleson, in which Italian opera has been given on a more complete scale than by any visiting company before; and the fascinating high soprano, Etelka Gerster, with Miss Hauck, Mme. Frapolli, the brilliant tenor Campanini, etc., in a long list of standard operas, have drawn enormous houses, — the principal novelty being Bizet's *Carmen*.

French opera bouffe has had its brief demoralizing day among us, and has found a speedy antidote in something full as light and popular, while innocent, and musically more original and fresh. But first we must not forget to speak of several genial and charming comic operettas, composed by our own Julius Eichberg and popular before and since the French invasion; namely, the *Doctor of Alcantara*, the *Two Cadis*, etc. The effective substitute and cure for the opera bouffe contagion appeared in the extraordinary popularity of Sullivan's *Pinafore*, which ran through all the theatres, and which, being easy music and within the musical and vocal means of many of our clever native singers, has resulted in numerous domestic companies for its performance, as well as in not a few imitative or half-original attempts at composition in a similar vein. Whether these bubbles, rising on all sides and glittering each for a brief spell in the gaslight of so many theatres, are any indication of an original creative principle below the surface, which may yet assert itself in really musical, imaginative, and noble lyric works both light and serious, and give us finally the native opera, the institution so long speculatively and vainly dreamed of, — time alone will show. Some of these playthings certainly are clever; some, on the other hand, show but the slightest symptoms of musicianship, being ingeniously made up for a present purpose, not composed; yet the practice they involve begets a certain empirical routine-familiarity with knacks and processes, without which genius, even if it should abound, could not be operative. Perhaps it is the nursery for greater things in store.

Almost simultaneously the two Conservatories, so called, started on the race, — the Boston Conservatory on Feb. 11, 1867, and the New England Conservatory one week later at the Music Hall. The former was and is the enterprise of the accomplished artist and musician Julius Eichberg, who as director was assisted by Messrs. Kreissmann, Leonhard, and numerous able teachers since their time. It has always had a goodly number of pupils, to whom it has sought to impart a sound musical education, while it has not catered for the largest number. It has followed the economical system of teaching by classes, dividing the lesson among four pupils at a time; it has furnished good instruction in all the practical and theoretic branches; it enables its pupils in the course of every season to hear a great deal of good music, by providing chamber-concerts for their benefit. In one department, the Violin School, it is unique. Here Mr. Eichberg has accomplished wonders. Little girls and boys of six or eight, who look almost overweighted by the instrument, play music of considerable difficulty, with facile, finished execution and with good expression. The more advanced among them do not shrink before the concertos of Spohr, the con-

cert-pieces of Ernst, Vieuxtemps, Wieniawski, or even the great *Chaconne* by Bach. This last-named masterwork has often been played together, in well-nigh perfect unison, by half-a-dozen of these pupils of both sexes. They also practise quartet playing, and know many of the string quartets of Haydn, Mozart, and Beethoven by taking actual part in them. Indeed, a quartet club of four young lady-pupils (complete with 'cello and viola) is in continual demand for concerts; and several of the graduates from these classes have since been favorite pupils of great European masters like Joachim. Here is material for our future orchestras.

The New England Conservatory, founded by Dr. Eben Tourjee, after one or two similar experiments in his native Rhode Island, gathered from the first into its fold the greatest number of pupils. It has counted nearly fifteen hundred at once. It has taught by classes of six together. Its roll of teachers has included, from time to time, the name of nearly every leading Boston member of the musical profession. There is hardly a well-known pianist, organist, singer, contrapuntist, or orchestral player who has not, at one time or another, spent some hours of his busy day in the class-rooms of this populous Conservatory. Of course not all among these throngs of pupils expect to become musicians: many avail themselves of such facilities to learn, at small expense of time or money, to play or sing a little, to listen well, and talk intelligently of music. Among them also must be many who have talent, which they have earnestly and diligently cultivated with these aids; and have thus become fitted to go forth as teachers in their turn, — perhaps as artists. The Saturday concerts, in which leading artists often take part, — concerts which now count up to over six hundred in number, — have helped to familiarize the pupils with the best works of the best composers. The very atmosphere of such a thronged and busy musical beehive cannot be without some influence. This Conservatory has for several years been supplemented by a musical department in the Boston University, in which advanced pupils, — under the same director and essentially the same corps of teachers, — study with a view to practical musicianship. The piano-forte class, under the care of Mr. J. C. D. Parker, has shown sometimes remarkable proficiency.

Among the music schools of Boston, the Perkins Institution and Massachusetts School for the Blind has from the first stood high.[1] In age it ranks them all. From its very infancy, in 1832, its far-seeing, philanthropic founder, Dr. S. G. Howe, felt the importance of compensation for the want of sight through finer cultivation of the sense of hearing, and knew the peculiar aptness of the blind for music. Here again we meet at the threshold, as first music teacher, Dr. Lowell Mason (1833). He was succeeded, about 1840, by that able and earnest musical educationist and journalist of the Academy days, Mr. Theodore Hach. Then came the lamented Joseph Keller; then for nine years Mr. Anton Werner, followed by Carl Ansorge, — all faithful, excellent instructors. But the department received a new

[1] [See the chapter on "Education," in the present volume. — ED.]

impulse and expansion, and its standard was greatly raised, during the War of the Rebellion, under the administration of Mr. F. J. Campbell, himself blind from the age of three, an accomplished and intelligent musician having a genius for organization. He made himself acquainted with all the musical activities and principal musicians of the city; and every opportunity was given to the pupils of hearing the oratorio, symphony, and other high-class concerts. Their own proficiency as organists, pianists, and chorus singers was strikingly exhibited in their occasional concerts, or before chance visitors. Some of them were equal to the rendering of great fugues of Bach, sonatas of Beethoven, etc. Their programmes, indeed, were and have ever since been of a high and classical character. Their band of brass and reeds has won favor wherever it has been heard. Mr. Campbell's ambition, seconded by Dr. Howe, was to build up a complete national college of music for the blind in America; but meanwhile, travelling in Europe, he fell in with the blind physician, Dr. T. R. Armitage, in London, who had conceived a similar idea. They joined forces, and from their eloquent appeals and energetic labors sprang the Royal Normal College and Academy of Music for the Blind at Upper Norwood, Surrey, near the Crystal Palace, under the patronage of Queen Victoria, the Prince and Princess of Wales, etc., and very liberally endowed. Mr. Campbell was placed at its head in 1872, and it is still carried on with signal success under his direction, with a corps of teachers nearly all recruited from our Perkins Institution here. Music is pursued there in the highest sense of art, as is shown by its programmes, in which such artists as Von Bülow, W. H. Cummings, etc., have sometimes participated.

Mr. Campbell's place here has been well filled by Mr. Thomas Reeves, also blind, under whom the musical department has not only held its own, but gained important ground. For a number of years the tuning of pianos has been a special study with not a few of these pupils, to whom it opens a means of livelihood. Under a highly intelligent blind instructor, Mr. J. W. Smith, they become not only expert tuners, but can take apart and put together the mechanism of the instrument, and keep it in repair. For several years all the pianos in the public schools of Boston have been intrusted to these blind tuners.

Meanwhile, music in the University has overtaken and outrun the dream of those early founders of the Harvard Musical Association. Harvard has her chair of music, on an equal footing with the rest, worthily filled and fruitful in results. Mr. John Knowles Paine of Portland, Me., after long and earnest studies in Berlin, returned to this country in the autumn of 1861; gave admirable evidences of his mastery of the organ, especially in the great school of Bach; was shortly afterward employed at Harvard to succeed the lamented Levi P. Homer as college organist and musical instructor; was appointed "Adjunct" Professor of Music in 1873, and was raised to the full professorship in 1875. His earlier functions at the University were limited by the want of funds for such a branch; and the idea

itself of the true functions of a musical professor had to be gradually wrought out and defined experimentally as he went on. Yet he contrived, by his own zeal and example, to awaken an earnest interest for music in many of the students, and to increase the general faith in music by good concerts and by the new dignity and worth which he imparted to the musical side of academic anniversaries, inaugurations, and memorial services. With the professorship came formal recognition of music as a branch in the curriculum, as one of the "elective" studies. Professor Paine's classes are carried through four several courses, which occupy from three to four years according to the progress of the student. These are (1) Harmony; (2) Counterpoint; (3) History of Music; and (4) Musical Form and Analysis, with exercises in Canon, Fugue, Sonatas, etc. The number of students in these four "electives" for some years has averaged thirty. It is now about twice that number. Each year has elicited several highly creditable original compositions in some of the higher forms, by pupils of these classes. In two instances has a baccalaureate received "honors" (*summos honores*) on account of musical proficiency. Several young men have pursued their musical studies with the professor after graduation, and have, on the ground of a satisfactory examination in the same, received the degree of Master of Arts. These have stepped at once into the practice of the musical profession.

The completion of her grand Memorial Hall, by the addition of the Sanders Theatre, gave to Harvard a well-nigh perfect room for musical performances, attractive to the eye, convenient to an audience of nearly fifteen hundred persons, and excellent acoustically. The musical professor of course was not slow to avail himself of these advantages; and for several winters the Theatre has been the scene of noble concerts, both of orchestral and chamber music, in the course of which Professor Paine's two symphonies have been produced, setting the seal upon his inventive genius and learning as a true composer. His crowning achievement, however, has been in the orchestral and choral music which he has composed for the performance in the Greek, by students, of the *Œdipus Tyrannus* of Sophocles,—a triumph of artistic zeal, skill, and thoroughness without example in this country, and too fresh in the minds of all who witnessed it or read of it to require more here than a mere word of mention.

And now that our old University has its musical professor, its noble theatre for music, its earnest students of the art and science, its fledgling composers even,—shall not the evolution go on until there shall be a full faculty of music, as there is of medicine, of theology, of science? Thus would be practically solved the problem of the true Conservatory, or complete school of music, with that guarantee of disinterestedness and of permanence which only an established university can give.

We should now do well, if there were time, to step down for a moment from these heights of art and watch beginnings in the very nursery. We

should look into the public schools, where singing has been taught on a progressive system, from the youngest primaries upward, both by rote and note, for at least forty years. This movement started rather vaguely, to be sure, contenting itself at first with demonstrating that all children, with a very few exceptions, only enough to "prove the rule," can be taught to sing. It was the assertion of a faith, rejected by our Puritan forefathers, in the musical nature of man. Starting in the early days of the Academy of Music, it has grown up into something which can properly be called a Boston institution; and if its principle is sound, the germ of a musical future is contained in it. But we are compelled to omit our brief sketch of its history.

Music in the schools has gone so far that it cannot go back. Generations are growing up sensitive to musical tones, knowing concord from discord, attentive to music when they hear it, interested in it, able to sing somewhat with pleasure to themselves and others, and to read simple music. What a contrast to the dearth of opportunity in those old Puritanic days when a child, had he the genius of a Beethoven in him, found not the slightest sympathy to call it out! Look on that picture and on this! There pleasantness was sin, and the undying musical nature of man (as real as the religious, the intellectual, the social nature) was only part of the original depravity. Here you have stepped into a public school,—say in one of the poorer quarters of the city, —during the lesson by Mr. Holt or Mr. Sharland; you hear the singing and catch the quick, intelligent replies of class after class of girls of eight, nine, ten years old, whose pale complexions tell of homes of poverty in crowded lanes. This is the bright hour of their week,—the hour of higher life and consciousness, of innocent delight and sense of a new power and freedom; and they gain more and more of this inspiring and uplifting resource as they pass through the older Grammar and the High School classes, until they are prepared to be absorbed into the vocal clubs, and renovate the oratorio chorus with fresh voices and more skill in music than their fathers had. Surely we have made progress; and so long as we are faithful to our public schools, music, and music's benign influence, will not die out among us.

Here we must make an end. The story is by no means complete; it is full of omissions of worthy names which have escaped us, and of some topics, important in the eyes of many, which have had to pass unmentioned, since it would be impossible to treat them all in less than a whole volume. But if we have in any degree succeeded in making clear the unity of movement from the beginning to the present in the musical development of Boston, then the history itself, imperfectly as here set forth, should furnish motive for still higher effort in the same direction. The musical past of Boston, if she will truly read it in the light of the idea which can be traced through all the stages of its progress, is to be cherished as the warrant of a providential mission, a pledge to higher duty, and the promise of a fairer future.

RESULTS. — And now from the height that we have reached let us survey the actual position. Among many good signs it is enough to note these few: —

1. Boston is self-dependent now for oratorio festivals, for symphony performances, cantatas, pianists, violin school, chamber-music, — all save opera.

2. For two years the whole musical community has been engrossed in "the orchestral problem," — how to have a permanent orchestra, — now in a fair way of immediate solution through the noble enterprise of Mr. Higginson, in addition to the earlier societies.

3. It is matter of common remark, that, during the past social season musical parties and reunions — often of a high and classical character, employing a Beethoven Quartet Club, etc. — have been on the whole the most frequent form of "society."

4. The vocal clubs (Apollo, Boylston, Cecilia), which began with part-song singing, find more delight in giving larger works — cantatas and the like — in their integrity, with orchestra.

5. Boston has outgrown apparently the childish ambition for "monster" musical festivals on an unprecedented scale of magnitude, and has settled down upon the more musical, artistic, satisfying plan of periodical oratorio festivals as an institution, within the limits of true art and common-sense.

6. We have now our own composers, in whom we can take pride; the chief of whom, as musical professor, represents music at last accepted among the branches of higher culture in our ancient University, and one chief aspiration of the Harvard Musical Association realized.

7. The very marked improvement in the tone of musical literature and criticism, particularly in the daily and the weekly press, rendering the struggling musical journals, as such, almost superfluous, unless on some more comprehensive plan of means and men.

8. And meanwhile the nursery, down in our youngest schools and upward, where instruction in the rudiments of vocal music has become a nearly uniform, progressive institution which there is every motive to develop and perfect, — this, should all else fail, contains for us the seed of "music of the future."

John S. Dwight