

HARMONIST MUSIC AND PITTSBURGH MUSICIANS IN EARLY ECONOMY

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PART II

FOLLOWING the concert of Christmas Day 1828 the Harmonist orchestra scheduled no performances for several weeks, as Dr. Müller's first entry of 1829 indicates. [W]

Da seit dem Christag bis jetzet den 18. Januar kein Concert gehalten wurde, so übten die Musikanten die Sinfonie 1. von Sterkel; u. Quatuor 1. von Hoffman ein, u. als Singstücke — Warum sind der Thränen — u. The heavens — Zur ferneren Uebung wird aufgegeben Sinfonie 2 von Pleyel —

Authors' Notes:

After the XXIII concert Müller comments: "Because since Christmas day until now, January 18, no concert was played, the musicians practiced the symphony by Sterkel, and Quatuor 1. by Hoffman, and as vocal numbers: 'Why are there of tears,' and 'The Heavens are telling the glory of God.' For further practice Symphony 2 by Pleyel was assigned." [A]

Before proceeding to the first concert of 1829, let us examine a list of names of composers whose works comprised the larger part of the repertory played at Economy in 1828.

W. A. Mozart (1756-1791)

S. A. Steiner (1773-1838)

G. J. Vogler (1749-1814)

I. Pleyel (1757-1831)

C. M. von Weber (1786-1826)

J. Sterkel (1750-1817)

J. H. Knecht (1752-1817)

J. Haydn (1733-1809)

G. Rossini (1792-1868)

E. H. Mehul (1763-1817)

W. H. Ware (?-d. after 1820)

J. B. Wanhal (1739-1813)

T. S. Holyoke (1771-1816)

N. Jomeli (1714-1774)
 G. Fuchs (1752-1821)
 J. Latour (1776-1837)
 L. v. Beethoven (1770-1827)
 F. A. Hoffmeister (1754-1812)
 J. Schwartzendorf (Martini) (1741-1816)
 T. Arne (1710-1778)
 J. Braham (1774?-1856)
 A. Clifton (?-d. after 1819)
 R. Kreutzer (1776-1831)

Most of the pieces by these composers were written before the year 1800. Many of the larger ones are overtures from well-known operas, with Mozart's *The Marriage of Figaro* and *The Magic Flute* being particular favorites. The composers represented are from various countries and the emphasis upon marches, country dances, and folk songs constructed upon simple harmonies and triadic melodies — all characteristics of the 18th century "universal" style — clearly shows the Harmonists as being firmly rooted in the Classical period. [W]

XXIV.

Gespielt im Concert, Sonntag Abend den 26. January 1829.

1. Russischer March No. 101
2. Sinfonie 1. von Sterkel No. 282. bestehend
 - a, in Allegro conbrio,
 - b, Andante,
 - c, Allegro mit Minore u.
 - d, Allegro finale
3. Französischer Walzer No. 285
4. Italienischer Walzer 206
6. Der Säuselnde Schwung No. 269
7. Brittischer March No. 116

Gesungen wurde

1. nach der Sinfonie The heavens are telling — nach No. 7
2. Warum sind der Thränen

Als Schlusstück wurde gespielt No. 114 Menuetto von Hayden.
 Anm. Es wurde zwar alles taktmässig gespielt doch war die Stimmung bei der Sinfonie nicht vollkommen rein — Auch wurde ein gewisser Mangel gefühlt, den ich nicht zu nennen in Stande wäre. C.Mr.

Authors' Notes:

Müller comments: "Everything was played in time, but the mood of the symphony was not completely clean. Also a certain lack was felt which I would be unable to name." [A]

It would be difficult to find a concert with greater universality than the one above which has no less than five nations represented! Johann Sterkel's symphony was given its second performance by the Economy orchestra on this program, the first performance being played November 23, 1828. On the first performance it was described by Dr. Müller as "lacking in rhythm," and here also the performance was not completely satisfactory. The piece is one of the few four-movement symphonies in the Harmonist repertory. [W]

Sonntag, den 8. Febr. wurden die Concerte aufgehoben, die Musicanten sollen dafür die Sontag Abende in ihren Compagnien zubringen. Aufs Harmoniefest 1829 werden folgende Stücke zur Uebung empfohlen

- | | |
|-----------------------------|-------------|
| 1. Sinfonie 2. | No. 283. |
| 2. Festlicher Reigen | No. 262. |
| 3. Geweihte Flamen | No. 262. |
| 4. Tönender Schwan | No. 250. |
| 5. Rauschender Flügelschlag | 280. |
| 6. Preuss. Walzer | |
| 7. Walz von Bonh. | 14. 17. 21. |

Singstücke

Wem tönet heut

Schön bist du Harmonie

Let us sing unto the Lord & the Vesperhymn.

Author's Notes:

The above is not numbered as explained in the following translation of Müller's text: "Sunday, February 8, the concerts were stopped. Instead, the musicians are to spend Sunday evenings in their companies. For the Harmony Festival 1829 the following pieces are recommended for practice . . ." [A]

XXV.

Sonntag Febr. 15. 1829.

Als das 24ste Harmoniefest.

A.M. in die Kirche.

March of York No. 138

aus der kirche

Pleyels Menuetto No. 143

N. Mittags auf dem Weg nach dem Kirchhof wurde gesp. Hail Columbia — ges. Harmonie du Bruderstadt — & God save.

NB. Das Wetter war sehr rau, feucht kalt daher die Music schlecht stimmte.

Auf dem Saal wurde gespielt

1. Geweihte Flammen Nr. 262
2. Tönender Schwan. 250.
3. Festlicher Reigen 262.
4. per se Entzüchende Anmuth 112.
5. beschl. Zauberflöten March. 53.

Gesungen.

Come, let us sing unto the Lord

Edle Liebe sei gepriesen. Terzette. Vesper hymne. Anmerk. Das Fest war höchst feierlich, erhaben, geistreich, gesegnet u. geräuschlos — Music dabei ganz Nebensache.

Authors' Notes:

The 25th program was for Sunday, February 15, 1829, the 24th Harmony Festival. February 15 was always set aside as a festival to celebrate the date of the founding of the Society in America. The first number was played in the church, the second outside. In the afternoon on the way to the cemetery they played "Hail Columbia" and sang their town song, "Harmonie, Du Bruderstadt" (Harmony, Thou town of brethren), and an English song, "God save." Müller comments that the weather was very raw, moist and cold, and that the music therefore was in bad tune. There was a concert in the large assembly hall with five instrumental numbers and three vocal numbers, the German translated: "Let noble love be praised." Müller's final comment: "The festival was most solemn, elevated, spirited, blessed and without noise — music thereby quite incidental." [A]

Harmoniefest was probably the most important holiday to the members of the Society. William Owen's diary gives a good description of how the day was spent: . . .

This day the Harmonians celebrated the anniversary of their union into a Society. They began with music between 5 and 6 o'clock and at 9 they went to church. At 12 they dined and remained together with a short interval until near five o'clock, and at 6 they supped and remained together until after 9 o'clock. What they were engaged in we did not learn as they kept it to themselves, but they

seemed to think they had passed the day agreeably, and from many expressions they made use of, I should conclude that the meeting, from some cause or other, had tended to strengthen the bond of union subsisting among them. Part of the day was probably employed in getting knowledge of the state of their affairs. They have now been united 20 years (1825). They transacted no business at the store but many persons arrived on business and were disappointed as they had not given any notice of the intended holiday before. This the Americans thought they should have done. But they seemed to wish to throw a veil of secrecy over all their proceedings. Before breaking up at five o'clock they marched out of the church in closed ranks preceded by their music, all singing. They halted before Mr. Rapp's house and sang a piece of music and dispersed.¹

There are significant differences between the list of pieces which were to be practiced for the Harmoniefest of 1829 and the list of pieces which were actually performed. "Sinfonia 2" by I. Pleyel; Bonnhorst's Waltzes, and Müller's two odes ("Wem Tönet Heut" and "Schön bist du Harmonie") were not performed and shorter marches were substituted. Müller's musical plans appear to have been altered, either by his own choice or possibly at the request of Father Rapp. There is indication that some of the members did not care for the more "sophisticated" pieces and Harmoniefest was a day above all others when any potential source of discontent was to be avoided. The music was probably not as elaborate as Dr. Müller had expected, hence his comment that it was "quite incidental." [W]

XXVI.

Sonntag Abend April 5. wurde wieder ein Concert suf dem Saal gehalten.

Gespielt wurde

1. Zum Anfang : Der Polymnian March No. 288.
2. dan Cherubinis Frühlings Cantate gesungen.
3. dan Mehuls berühmte Overtur.
4. dan Overture, Henry IV.
5. dan Chorus Allegro von Hayden. The heavens are tell.
6. Moz. Walz. No. 290. u. beschlossen
7. mit Zauberflöten March No. 55.

Alle Spielstücke wurden ziemlich gut ausgeführt. am besten aber scheint sich Moz. Walz. 290 ausgenommen zu haben. Auch die Singstücke waren zum Theil sehr gut, zum Theil erträglich u. zum Theil fehlerhaft, welches meist der schwüligen Luft u. Witterung zuzuschreiben ist.

¹ William Owen, *The Diary of William Owen from November 10, 1824 to April 20, 1825*, edited by Joel W. Hiatt (Indianapolis, 1906), Indiana Historical Society Publications, IV.

Ein Musikliebhaber in der Oekonomie schrieb folgendes über das letzte Concert. Kunstreich, ausdrucksvoll und schön war die Musik, und der Gesang des Concerts am Abend des 5ten dieses, in der grossen Halle in Oeconomie; die audience war zahlreich, und nie mit so viel Aufmerksamkeit beseelt; den die Aufführung der Cantate Cherubinis machte alles lauter Ohr. Der sanfte Anfang durch O. Solos, das darauffolgende mächtige Chor mit Instrumenten begleitet, nebst den vielen ineinander gefügten schmackhaften Veränderungen u. Fugen, die abwechselungsweise von einem Schwanen Gesang ähnlichen Trauer Ton unvermerkt wieder zum fröhlichsten Trio aufstiegen, und so Herz u. Ohr mit empor zogen rührten die ganze Gesellschaft, und mit Bewunderung der Kunst, Fleiss u. anhaltender Ausdauer unserer Musikanten oft unter trüben Umständen, klatschte ihnen alt u. jung den innigsten Beifall zu.

Authors' Notes:

Müller records that a concert was again held on Sunday evening of April 5 in the assembly hall and then lists the numbers played and sung. His comment: "All pieces played were executed fairly well, but Mozart's Waltz apparently turned out best. In part the pieces sung were also very good, in part bearable, and in part with errors, which mostly was due to the oppressive air and weather." Müller then records: "A music lover in Economy wrote the following about the last concert: 'Artistic expressive and beautiful was the music and the singing of the concert on the evening of the 5th of this month in the large hall in Economy; the audience was numerous and never inspired with so much attention; for the presentation of the cantata of Cherubini made everyone all ear. The gentle beginning by 3 solos, the mighty chorus accompanied by instruments which followed, and the many changes and fugues tastefully interwoven, which alternately rose from a swansong like melancholy tone to the most joyous trio and in this way drew heart and ear upward, moved the entire Society, and with admiration for the art and industry and the continued persistence of our musicians, often under unhappy circumstances, old and young applauded them most sincerely.'" [A]

This concert reflects the growing musical ambitions of Dr. Müller and the Harmonist musicians. It contains some of the most difficult pieces in the repertory including Martini's "Overture to Henry IV," arranged for the orchestra by W. C. Peters, and the Harmonists' first performance of "Der Frühling" or "La Primavera" (The Spring), a

cantata for four solo voices by Luigi Cherubini. This piece was published by Probst of Leipzig (no date on the copy in the Harmonist archives) and Dr. Müller scored it for voices, strings, and horns. [W]

XXVII.

Musik-Zettel aufs Osterfest, Apr. 19. 1829.

- | | |
|----------------------------|---------|
| 1. V. M. Hoffnungs Marsch. | No. 55 |
| Monroes March | No. 141 |
| 2. P. M. Grahams do. | No. 136 |
| Waldman's | No. 178 |

Abends

- | | |
|--|------|
| 1. Anfang. Nerv u. Sinn für Edelthaten | 56. |
| 2. Cantate: Preis dem Erweker, Preis. | |
| 3. Festlicher Reigen. | 259. |
| 4. Cantate: Der Römische Hauptman. | |
| 5. Die rothe Rose. | 167. |
| 6. Die gelbe Rose. | 290. |
| 7. Beschluss. Gluthfunken | 247. |

Es gieng zwar alles ziemlich gut u. für ein gutes Ohr erträglich ab — doch konte sich discordia nicht verbergen! sowol im Takt als Spiel, welche aber von Veritate zu recht gebracht werden wird.

Authors' Notes:

Music program for the Easter festival. The first two numbers were played in the morning and the next two in the afternoon. They are followed by the notation "evening." Müller comments: "Everything went fairly well and tolerably for a good ear — but *discordia* could not hide itself, both in the beat and in playing, which however will be brought in order by *veritate*." Müller's use of the Latin words "discordia" and "veritate" may have reference to disturbances in the Society. [A]

Dr. Müller here uses the term "Musik-Zettel" (Music Bill), a somewhat theatrical term, for the first time. [W]

Gespielt im Concert in der Halle, Sonntag Abend den 3ten Mai, 1829.

NB. Wir hatten einen besuch von Herrn Passavant u. Familie.

1. Anfangs Stück, March of York. No. 138
2. Sinfonie von Pleyel No. 183., bestehend aus Allegro, Andante & Menuetto.
3. Cantate, der Frühling von Cherubini.

- | | |
|-----------------------------------|--------|
| 4. Das Rosenhütchen. | 169. |
| 5. Presto, blühender Anflug. | 274. |
| 6. Choral: Jehova, Deinem Namen. | |
| 7. Vanhalls Nachtsch | 281. |
| 8. Der Russe und Kosake. | 280. |
| 9. Beschluss. March von Eidenbenz | No. 2. |

Anmerk. Es wurde alles zu meiner besten Erwartung u. vollen Zufriedenheit nicht nur takt mässig, sondern auch gefühlvoll performirt. C.Mr.

Author's Notes:

The concert of May 3, 1829, is not numbered and was played in the hall. The family Passavant was visiting. Müller's comment: "Everything was performed according to my best expectation and complete satisfaction, not only in time, but also with feeling." [A]

XXIX.

Concert—Zettel auf Sonntag Abend, Mai, 17. 1829.

- Nr.1. Der Deutschmeister. Nr. 3.
- 2. Lodoiska's Overtur. Nr. 272.
- 3. Cantate: Der 1ste Psalm.
- 4. Wilde's Posthornstücke, 1 Violin-Solo u. tutti.
2 Solo u. tutti. 3 Coda.
- 5. Latur's Overtur. Nr. 263
- 6. Cantate: The heavens are tell.
- 7. Horn-Solo. Die Freundschaft. 54
- 8. Adagio von Wannhall. Nr. 278
- Nr.9. Marsch von Mannheim. Nr. 4
- Nr.10. Choral. Ich bin ein Glied an
- Nr.11. beschl. Zauberflöten March.

Bei diesem Concert hatten wir besuch von vielen Fremden u. Nachbarn — auch vorzügl. von Mr. Peters.

Anm, Das Concert fiel zwar im Ganzen gut aus, besonders 3. 6. 10 — allein Nr. 2 war mangelhaft

Authors' Notes:

Only the printed program of the concert on May 17 is pasted in the book with the following annotation by Müller: "At the concert we had many strangers and neighbors as visitors, especially Mr. Peters.

The concert in general turned out well, especially nos. 3, 6, 10 — but no. 2 was inadequate.” [A]

The pieces which “turned out well” on this concert are vocal numbers while “Lodoiska’s Overture” by Kreutzer (not “Krietzler,” as Müller occasionally spells it), was inadequate. “Der 1ste Psalm” (No. 3) was an arrangement of a composition by E. C. Eccard (?). The archives at Economy contain a version of the piece published by F. G. Schulz of Stuttgart (circa 1825).

This program contained several solos but the names of the performers are not given. It is curious that in the critical accounts of these concerts Müller seldom makes specific remarks about individual players or even sections of the orchestra. Very few sources give the names of Harmonist musicians and only by extracting names from the instrumentalists’ part-books (a somewhat inaccurate source, chronologically), can a tentative list of musicians be compiled. The following is a partial list of the musicians at Economy during the late 1820’s. Some played more than one instrument and some who are listed as singers played instruments as well. Question marks in parenthesis indicate doubt as to the instrument played or the exact time of participation in the orchestra or chorus. Asterisks are used to distinguish from Society members the visitors who played frequently with the orchestra.

Violins

J. C. Müller, Jonathan Wagner, Christian Knodel, Jacob Henrici, Charles von Bonnhorst,* W. C. Peters*

Viola

Burghard Schnabel

Violoncello

Wallrath Weingartner

Flutes

Matthew Scholle, Elias Speitel, Jacob Shriver (?)

Clarinets

Charles Volz,* Nicander Wolfangel (?), Elijah Lemmix, Adam Schreiber (?)

Horns

Jonathan Lenz, Christian Wolgemuth, J. Barnesberger (?)

Bassoon

Daniel Schreiber

Singers

Gertrude Rapp, Hildegard Mutschler, Sibilla Hinger, Sibilla Hurlebaus, Helena Reichert, Mensueta Schmid, Paulina Speidel, Logina Hinger, Christian Knodel, Adam Schreiber,

John Bamesberger, Elias Speitel, Jacob Henrici, Conrad Feucht, J. Bauer, Felix Wolf, Sylvester Gayer, William Killinger (?), Jacob Stahl (?), F. Eckensperger (?), R. Baker (?)

No less than one bassoonist, two buglers, and one trumpeter remain anonymous. [W]

Folgende Musicalien wurden am Pfingstfest June 7. 1829. gespielt.

- | | |
|------------------------|----------|
| 1. V. M. Wogende Flur. | No. 92. |
| March v. Bonh. 1. | No. 192. |
| 2. N. M. Tugendmarch. | No. 54. |
| Friedens March. | No. 28. |

Abends.

- | | |
|------------------------------|----------|
| 1. March von Hanover. | No. 292. |
| 2. Sonatina erster Abschnitt | 258. |
| 3. In diesen H. Hallen. | |
| 4. Cantate, Kom hl. Geist | |
| 5. beschl. Beethoven Men. | No. 114. |

Dieser festliche Abend war wie gewöhnlich mehr eine geistreiche Unterhaltung denn ein Concert — Es würde nicht nur weit vollkommene Meister sondern auch geistreichere Brüder als wir sind erfordern mit den Stimmen unserer Kehlen u. Instrumente jene hohe geistliche u. prophetische Gefühle auszudrücken.

Authors' Notes:

The program of the concert for Pentecost exists also in printed form with variations as follows:

XXX.

Musicalien auf das Pfingstfest, Juni, 7. 1829.

- | | |
|----------------------------|----------|
| 1. V. M. Wogende Flur. | Nr. 32. |
| March 1 v. Bonh. | Nr. 192. |
| 2. N. M. Der Tugend—March. | 54. |
| Friedens—March. | Nr. 28. |

Abends.

- | | |
|-------------------------------|---------|
| 1. March von Hanover | Nr. 292 |
| 2. Der Traum mit Variat. | N. 291. |
| 3. Cantate: Komm Heil. Geist, | Nr. 258 |
| 4. Sonatina. | |

5. Cantate: Who, who can expr.
6. Der saeusselnde Schwung.
7. Choral: Halleluia, Lob, Preis.
8. Geweihte Flammen. Nr. 250.
9. Beethoven's Menuet. Nr. 114.

Nos. 2, 4, 5, 6, 7, and 8 were crossed out and apparently not performed. There were two numbers played in the morning and two in the afternoon, followed by a longer concert in the evening. The third number of the evening concert was a favorite from Mozart's *Magic Flute* and found in the Harmony Society hymnal: "In these hallowed halls revenge is unknown." The 4th number, "Come Holy Spirit," is particularly fitting for the occasion, although surprisingly this and other classics of the Christian Church are not found in the Society's hymnals.

Müller comments: "This festive evening as usual was more an inspired entertainment than a concert. It would not only take far more perfect masters, but also more intelligent brethren than we are to express such high spiritual and prophetic feelings with the voices of our throats and our instruments." [A]

Many of the programs which Dr. Müller printed on the Harmonist press are extant in the archives at Economy. The program printed for the concert of June 7, 1829, is shown on page 295. [W]

XXX.

Sonntag Abend June 21. 1829 wurden im Concert in der Halle gespielt:

- 1., Oeconomie March No. 244. mit NB NB.
- 2., Freundes Milde, mit Var. 291. mit NB
- 3., Cantate: Who, who can express
- 4., Concerto: Violin Solo 292.
- 5., Tönender Schwan. — 250. opt.
- 6., Cantate, Hin ist alle me Kraft. opt.
7. beschl. National March 117.

NB. bei 1. waren nicht alle Musicanten dabei — bei 2. hat ebenfalls etwas gemangelt. Alles übrige war gut, u. sehr gut.

Authors' Notes:

The concert for June 21, 1829, was held in the hall. It is recorded also as a printed program with variations as follows:

XXX.

Musicalien auf das Pfingstfest,
Juni, 7. 1829.

1. V.M. Wogende Flur. Nr. 32.
March 1 v. Bonh. Nr. 192.

2. N.M. Der Tugend-March. 54.
Freuens-March. Nr. 28.

Abends.

1. March von Hanover Nr. 292.
2. Der Traum mit Variat. N. 291
3. Cantate : Komm Heil. Geist,
4. Sonatina. Nr 258.
5. Cantate : Who, who can expr.
6. Der süsseleinde Schwung.
7. Choral : Halleluja, Lob, Preis.
8. Geweihte Flammen. Nr. 250.
9. Beethoven's Menuet. Nr. 114.

A printed program showing music performed at Economy as part of the Pfingstfest (Pentecost Festival) of 1829. It was printed on the Harmonist press, probably by Dr. Müller. The numbers to the right of the titles refer to the location of the pieces in the secular instrumental catalog which Dr. Müller organized. The choral works are not numbered. [W]

XXX.

Musicalien zu spielen im Concert, Sonntag Abend, Juni, 21. 1829

1. Anfang: Oeconomie—March, 244
2. Freundes—Milde, mit Var. 291.
3. Cantate: Who, who can exp.
4. Concerto Violin-Solo. 292
5. Toenender Schwan. 250
6. Cantate: Hin ist alle meine K.
7. Geweihte Flammen. 249
8. Oeconomie Nolke, 255
- Gelbe Nelke, 261, Rothe Nelke, 235
9. Choral: Halleluja, Lob, Preis
14. Beschluss: National—M. 117.

Nos. 7, 8, and 9 were crossed out and apparently not performed. Müller writes as an annotation to nos. 1 and 2: "In no. 1 not all musicians were present and in 2 likewise something was lacking. All the rest was good and very good." Concert is erroneously again numbered XXX. [A]

Who the missing musicians may have been is difficult to determine although there was serious trouble in the Society at this time and it concerned the romantic relationship of two members of the chorus, Conrad Feucht and Hildegard Mutschler. This was not the first time Hildegard had become the subject of gossip in the Society and Father Rapp, strangely, defended her, an act which itself gave rise to some rather unsavory speculation. Whether Hildegard and Conrad were present for the June 21st concert is not known, but four days later they ran away and were married. [W]

XXXI.

Am 4. July, 1829. wurde zu spielen vorgeschlagen, u. dann performirt:

1. Hail Columbia, No. 1.)
2. Dresden No. 15.
3. Brittish 166. Orange 137.
5. Marches v. Bonh.
6. God save great W.

Monroe 141. Rothe u. gelbe Rose.

NB. Es waren zwar viele fremde Zuhörer aber wenige mit musikalischen Ohren zugegen.

Authors' Notes:

On the 4th of July concert Müller comments: "There were many strange listeners present, but few with musical ears." [A]

The fourth piece on this 4th of July program was by Charles von Bonnhorst, the Pittsburgh attorney who was a favorite guest of the Society on patriotic holidays. He appears not to have been present on this occasion but he was one person who fully understood the limitations and possibilities of the Harmony Society both in business and cultural affairs. Most of his compositions for the Harmonist orchestra are short marches and dances, well within the technical grasp of the Harmonist musicians, and the frequency with which they appear on Harmonist concerts indicates the favor with which they were received by the membership. [W]

XXXII.

Sonntag abend Jul. 5. 1829. wurde im Concert vorgetragen.

1. March von Stuttgart No. 120.
2. Artaxerxes Overt. No. 260.
3. Anthema. Wie der Hirsch
4. Zufriedenheit im Thal 251
5. Cantate, der Frühling — Nur den 1sten Theil.
6. beschl. Harmonie March No. 8.

NB. 1 bis 4. wurde sehr gut ausgeführt — Allein No. 5 fiel etwas im Singen.

Author's Notes:

Müller comments: "NB. Nos. 1-4 were played very well, but no. 5 fell somewhat in singing." [A]

XXXIII.

Montag, den 20. July, 1829, wurde das Erndtefest gefeiert; um 12. Uhr versammelte sich die ganze Gesellschaft in der Halle, wo ein schönes Mittag Mahl auf sie wartete. Dabei wurde mitunter folgende Stücke gespielt u. gesungen:

1. Monroes March. No. 141.
2. Die wogende Flur. 32.
3. Ode. Schön bist du Harmonie
4. Nerv u. Sinn für Edelthaten No. 56
5. Sonatina von Wanhall. 258

6. Sei mir gegrüsst Asyl.
7. Der festlich Reigen 259.
8. Flöten: Washingtons March.
9. Preise Jerusalem den Herrn
10. Entzückende Anmuth. Horn Solo.
11. Aria mit Variationen. Violinen
12. Beschluss: Waldman: No. 178.

Die Gesellschaft genoss innigen Frieden und, Freundschaft, u. die Musik athmete sie.

Author's Notes:

Müller's introductory comment: "Monday, the 20th of July 1829 the harvest festival was celebrated; at 12 o'clock the entire Society assembled in the hall, where a beautiful noonday meal awaited them. The following pieces were played and sung . . ." No. 3 translated: "Ode. Beautiful Art Thou, Harmony" and no. 6: "I greet you asylum." Müller's concluding remark: "The Society enjoyed inner peace and friendship and the music breathed this." [A]

XXXIV.

Sonntag den 9. August, hatte wir besuch von Herrn Peters — Im Concert wurde gespielt:

1. Der Freischütz. No. 265. opt.
2. Sinfonie von Sterkel 282. bene.
3. Cantate: Ich harrete mit Geduld — opt.
4. Der Melodien Sturm. 268. bene.
5. Flöten Larghetto bene
6. Sinfonie Lunar Silberlicht 295 male
7. Der Hanover March 292. bene.

Es war ausserordentlich schwül den Abend welches das Concert in etwas dämpfte.

Authors' Notes:

Müller notes the presence of Mr. Peters and concludes: "It was extremely oppressive on this evening, which dampened the concert to some degree."

On the page following the program Müller writes: "Wir hoffen dass der Tag heranrücke, Wer wandelt gern in der Nacht!" Translated this means: "We hope that the day may approach, who likes

to wander in the night!" This comment expresses the growing impatience for the coming of the millennial dawn. A state of gloom was hanging over the entire Society caused principally by the elopement of Conrad Feucht and Hildegard Mutschler. The critical state in which the Society found itself as a result of this situation is eloquently expressed in Frederick Rapp's letter of September 2, 1829, to Father Rapp.² [A]

W. C. Peters lived in Pittsburgh between the years 1827 and 1833, teaching music and selling pianos from his studio at 19 Market Street. He also operated a music store in partnership with John H. Mellor and W. D. Smith at 9th and Fifth Streets in 1831. After 1833 he went into business in Cincinnati, Louisville, and Baltimore, where he published musical periodicals including *The Baltimore Olio and Musical Gazette*. His own compositions were published by Hewitt of New York and several pieces appeared in popular music magazines including *The American Journal of Music and Musical Visitor* (Boston: 1840-1846) and *The Ladies Musical Library* (Philadelphia: 1842-1849). [W]

XXXV.

Sonntag Abend, den 30. August wurde im Concert gespielt:

1. Polymnian March. — No. 288. mittelm. wurde aber getadelt.
2. Overture die Harfe. — 293. mittelm.
3. Cantate. O come, let us sing — gut.
4. Sinphonie, Lunar Silberlicht von Gyrow. 295.
höchst misserabel begleitet.
5. Cantate 91 (?). Wohl dem. gut.
6. Woelfr (?) 2. Walz. mittelm. 294. mittelm.
7. beschl. Gelbe Rose. 290

Author's Notes:

No. 1 has the comment: "Medium, but was criticized." No. 4 is by Gyrowetz and has the comment: "Accompanied most miserably." [A]

XXXVI.

Sonntag Abend den 13. Sept. wurde im Concert in der Halle gespielt u. gesungen:

² Karl J. R. Arndt, *George Rapp's Harmony Society* (University of Pennsylvania Press, 1965), 429-432.

1. Anfang, Monroes March. No. 141.
2. Pleyels Variationen
3. Cantate: Sound the loud timbrel
4. Violinen: Aria mit Variationen.
Clarinetts: Trio mit Duetto.
5. Cant: Das deutsche A, B, C.
6. Flöten, Cecilia.
7. Quadrill 26. 27.
8. Nachtsch 281.
9. beschl. Capt. Walz. 155.

Es ging alles zieml. gut, ausgenommen meine Flöte versagte die höhere Töne etl. mal, Die Ursache davon ist mir unbekant, da mir es zuvor nie widerfuhr. CM.

Authors' Notes:

The concert was given in the hall and Müller writes this concluding comment: "Everything went quite well, except my flute, which several times failed to play the higher notes. The cause of this is unknown to me since this never happened to me before." [A]

The word "cantata" as used by Dr. Müller does not usually denote an extensive choral work but a single chorus or aria. The piece "Sound the Loud Timbrel" appears in the Economy archives in a printed sheet version by Geib of New York. The publication is not dated but was probably published by Adam Geib who with his brother John, and later with his two nephews, John, Jr., and William, was a prominent pianomaker, importer and music publisher from 1802 until about 1830. The Quadrilles (No. 7) were two of the many pieces with this title composed by Charles von Bonnhorst. [W]

XXXVII.

Sonntag Abend den 4. Okt. wurden im Concert folgende Stücke gespielt:

NB. Ich lag an einer Quetschung krank, und konte den praktischen Vorübungen nicht beiwohnen, worauf die Musikanten folgende Stücke wählten:

- | | |
|---|----------|
| 1. Anfang. March von York | No. 138. |
| 2. Enterprise Overture. | No. 269. |
| 3. Cantate. Preise Jerusalem den Herrn. | |
| 4. Herolds Ruf | 147. |



CHARLES VON BONNHORST

5. Horn Solo.
6. Moz.ts Walz. 47.
- (mihi) 7. Luthers Choral: Mein edler Geist erhebe dich
8. March of Augsburg. 21.
9. beschluss: Zauberflöten March 52.

Anmerk. Es wurde alles sehr ordentlich ausgeführt, dazu würzte eine christlich historische Verlesung vom Apost. Johanes, Louisa Erast (?) das Concert höchlich.

Author's Notes:

Müller notes: "I lay sick from a contusion and could not attend the practice sessions, whereupon the musicians chose the following pieces: . . ." No. 7 in translation: "My noble spirit arise." Opposite this number Müller notes in parenthesis what I interpret as "mihi," which probably means that this number of the program was dedicated to him in his illness. Müller concludes: "Everything was executed very decently. A Christian historic reading about the Apostle John, Louisa Erast, spiced the concert considerably." This comment is unclear and difficult to read, because the words following John seem to indicate the name of the author which is partly deleted.³

A page following this annotation has obviously been cut out of the book. This seems significant at this particular date, because it obviously was a record and comment on concert XXXVIII. This is supported by the remarks on the 28th concert on the following page. (He obviously miswrote XXVIII for XXXVIII, because the comment is immediately followed by the program for concert XXXIX.)
[A]

Anmerk. über das XXVIIIste Concert.

Dieses Concert fiel zwar im Ganzen gut aus und wurde wohl aufgenommen, allein als Musicus wäre vieles zu tadlen gewesen: z.b. No. 2. wurde schlecht zum ersten mal u. mangelhaft zum 2ten mal ausgeführt. bei 4. haben etliche Instrumenten gestolpert, und eine der wichtigsten Stimen beinah ganz gefehlt —

Und endl. bei No. 9 haben mehrere Musicanten die Helfte Zeit das Stück gesucht indem die andern spielten — da doch jeder zum voraus wusste was zu spielen war. Diese Anmerkung ist absichtlich hier angehängt, damit ein anderes mal solche Fehler vermieden würden.

³ He first wrote "Erasmus," then "Erast."

Authors' Notes:

Translation: "This concert in general turned out well and was well received, however as musician much could be criticized: i.e. no. 2 was played badly the first time and inadequately the second time. In no. 4 several instruments stumbled and one of the most important voices failed almost entirely. And finally in no. 9 several musicians during half the time looked for the piece while the others played, even though everyone knew in advance what was to be played. This notice is purposely added here, so that at another time such mistakes may be avoided." [A]

This comment by Dr. Müller is probably the most critical and specific entry in the entire record book. The final sentence suggests that his comments were shared with the members of the Economy musical establishment. [W]

XXXIX.

Sonntag Abend, den 1. Nov. 1829. wurde im Concert in der Halle zu Economie gespielt:

- | | |
|---|-------------|
| 1. March von Wien | No. 65. |
| 2. Overture des Figaro. | No. 270. |
| 3. Chorus: He gave them Hailstones | |
| 4. Andante Lilienduft | No. 80. |
| 5. Aria, O had I jubals lyre — ges. von G.R. begleitet.
von 2 Viol. u. 1. bass | |
| 6. Violinen: Andantino mit Variationen. | |
| 7. Choral, Stärk und Mittler | |
| 8. Walzer von Berke. | No. 57. |
| 9. Beschl. March 5. von Bonh. | No. 195. C. |

NB. Jeder Musikant war fleissig emsig u. thätig in der Vorbereitung, doch gefiel alles nur mittelmässig; jedoch ohne besondere Fehler. C.M.

Authors' Notes:

The concert on November 1, 1829, was played in the hall. The note opposite no. 5 translates: "Sung by G.R., accompanied by 2 violins and 1 bass." "G.R." probably stands for Gertrude Rapp. Müller's concluding comment: "Every musician was industrious, busy and active in preparation, yet everything turned out only medium; however without special mistakes." [A]

The printed copy of "O had I Jubal's Lyre" (G. F. Handel), which was used by the Harmonists, was published in sheet form by

William Dubois, a piano-maker and publisher in New York City. Gertrude Rapp, George Rapp's granddaughter, received special training in languages, painting, and especially in music, although William Owen in 1824 described her playing as merely "tolerable." She frequently sang solos on Economy concerts and also sang soprano in a quartet of girls whose part-books bear the following designations: Gertrude Rapp, Soprano; Sibilla Hurlebas, Alto; Logina Hinger, Tenor; and Sibilla Hinger, Bass. (!) Owen found the Harmonists' singing entertaining and he was impressed by their lack of "bashfulness or false modesty." He states, however, that "almost all the females sing with a nasal twang." [W]

XL.

Sonntag den 22. November wurde im Concert gespielt:

- | | |
|--|-------------------|
| 1. Companions March. | No. 156 |
| 2. Overture vom Freischütz | 298 März 21. 1830 |
| 3. Chorus mit Recitatives & Solo | |
| He gave them hailstones. | |
| 4. Horn & Clarinette: Trio von Jomeli, u. Walz von Bonh. | No. |
| 5. Overture Henry IV. | 271 |
| 6. Di tanti palpiti. | 249 |
| 7. Jehova: Deinem Namen. | |
| 8. beschl. Economie Walz. | 255. |

N.B. Die Overture von Weber, und der doppelte Chorus von Händel kostete viele Mühe und Uebung, dem ohngeachtet, wurden beide etwas mangelhaft ausgeführt.

Uebrigens wurde gut gespielt.

Authors' Notes:

Müller's comment: "The overture by Weber and the double chorus by Händel cost much effort and practice, but in spite of this both were performed somewhat unsatisfactorily. Incidentally, the playing was good." [A]

Very few printed copies of large instrumental works — symphonies and quartets — are extant in the Economy archives. The "Grande Sinfonie" by Gyrowetz (opus 6, published by A. Offenbach) and several quartets by Haydn and Pleyel (published by Simrock) are representative of what was once at least a modest collection at Economy of large-form pieces by major European composers. Even in these existing works, however, parts are now missing. The overtures

appear to have been without exception arranged from keyboard versions published in America. The following overtures exist in keyboard copies, some bearing the signature of W. C. Peters, and are bound in one volume.

Mozart: Overture to *The Marriage of Figaro* (G. Willig: Philadelphia)

Arne: Overture to *Artaxerxes* (Riley: New York)

Clifton: Overture to *The Enterprise* (Willig: Philadelphia)

Ware: Overture to *The Enchanted Harp* (Willig: Philadelphia)

Martini: Overture to *Henry the IVth* (Willig: Philadelphia)

Weber: Overture to *Der Freyschutz* (Klemm: Philadelphia)

Rossini: Overture to *La Gazza Ladra* (Willig: Philadelphia)

[W]

XLI.

Sonntag den 6. Dez. 1829.

1. Anfang: Mozarts Menuet, Flöten mit Violinen wechselnd.
2. Sinfonie von Sterkel. 282
3. Cantate: Ich harrete mit Geduld
4. Moz. Walzer No. 61
Flöten. Duetto. Menuetto von Hofmstr.
5. Aria. Angels ever bright & fair (Handel) gesungen von Gertrud.
6. Bonharts Ecossissen 297.
7. Rothe Nelke 285.
8. Beschluss. March der Freischütz. 265.

Es ging alles ziemlich u. sehr gut.

Author's Notes:

Müller's comment: "Everything went fairly and very well." [A]

XLII.

Am Christfest, Dez. 25. 1829 wurde folgendes gespielt u. gesungen.

1. AM. Howard No. 39
Fuchs. (?) — M. 32.
2. PM. Orange March. 137.

Vespere.

1. Cornario. 6. m.
2. Tönender Schwan. 250.

- | | |
|-----------------------|------|
| 3. Gratiozo von Moz. | |
| 4. Pleyels Menuetto | 140. |
| 5. Moosrose. | 215. |
| 6. Beschl. Monroes M. | 141. |

Gesungen wurde:

1. Der Schall von Lobges.
2. Ihr verwöhnten Erdensöhne schweigt
3. O Jesu du mein Gnadenthron.
und zum beschl. im ganzen 5 Vers von
4. Wo sprudelt deine heilige Quelle

Anm. Sowohl die Musikalien als auch besonders die Oden wurden gefühlvoll zum Vergnügen aller ausgeführt.

Author's Notes:

The vocal numbers translated:

1. The sound of praise is heard.
2. Ye spoiled sons of the earth be silent.
3. O Jesus Thou my throne of grace

and in conclusion five verses of

4. Whence does your sacred spring well.

Müller's comment: "Both the musical numbers and especially the odes were executed with feeling to the enjoyment of all." [A]

XLIII.

1830

Sonntag Abend den 10. Januar, wurde im Concert in der Kirche gespielt

- | | | |
|--|----------|-------------|
| 1. Hanover March | No. 292. | bene |
| 2. Grosse Symphonie von Gyrowitz. | No. 295. | bene |
| 3. Cantate Wohl dem | | bene |
| 4. Sing Chorus. Was gleicht wohl auf Erden | | bene |
| Mägdln. Motz. Requiem. Heilig, heilig | | bene & med. |
| 5. beschl. March von Prag. | 191 | |

(Im Vorrath sind noch Hofstetter Flöten Sonate. Casina Walz. 300 u. roth Rose. 167)

Author's Notes:

This concert was played in the church and concludes with the unclear comment in parenthesis: "There are still available Hofstetter Flute sonata, Casina Waltz, and Red Rose." [A]

XLIII.

Sonntag den 14. Febr. 1830. wurde das Harmoniefest gefeiert, in welchem gleichsam ein Viertel Jahrhundert Jahren zurückgelegt, u. ein neues Viertel anfieng.

Sonntag AM.

- | | |
|---|--------------------|
| In die Kirche gespielt. | Waldm. M. No. 178. |
| Aus der K. Prag M. | 191. |
| Bei der festl. Mahlzeit wurde sehr wenig gespielt u. gesungen : | |
| Lafayettes March. | 301. mittl. |
| Sei mir gegrüsst von Tag. | |
| u. zum beschl. Parade March. | (mangelhaft) 109. |

Montag den 15. wurde bei der Mahlzeit u. vor ders. gespielt.

- | | |
|----------------------------------|------|
| 1. Lafayettes M. | 301 |
| 2. Copenhagen W. (mangelh.) | 302. |
| 3. Melodiensturm. (mediocre) | 268. |
| 4. Festl. Reigen. (mediocre) | 260. |
| 5. Schön bist du Harmonie. bene. | |
| 6. Wem tönet heut. bene. | |
| 7. beim beschl. Zauberfl. March. | 52. |

Zum Harmoniefest 1830. gehörig.

Abends um 5. Uhr. weil es sehr schönes, stilles u. angenehmes Wetter war spielten die Musicanten auf dem Thurm folgendes.

- | | |
|--|----------|
| 1. Hail Columbia | No. 1 |
| 2. Entzückende Anmuth. | No. 112. |
| 3. Gesungen etl. Verse: Mein Hoffnungs Anker liegt | |
| 4. Drehsden M. | XXX. 15. |
| 5. Brittish M. | 116. |
| 6. Battle piece od. Herolds | 147. u. |

Anm. Das Fest war zwar von der allgemeinen innern Geistes Ruhe u. göttl. Frieden der beinah alles durchströhmte sehr gesegnet — allein die grün belebende Blätter der Musik waren sehr sparsam — Cur? Dominus soit.

Authors' Notes: J

Müller writes: "Sunday, February 14, 1830, the Harmony festival was celebrated in which, as it were, a quarter of a century has been passed and a new quarter begun." On Sunday morning one piece was played inside, one outside the church, while during the festive meal little was played and sung. The celebration continued the next day and Müller lists the pieces played before and during the noon meal. In the

evening at 5 o'clock, because it was very beautiful, quiet and pleasant weather, the musicians played the numbers last listed on the program from the tower of the church. Müller's concluding comment: "The festival was, to be sure, very much blessed by the general inner spiritual rest and divine peace which permeated almost everything — however, the green life-giving leaves of music were very sparing. Why? — God knows." This comment continues cautiously to reflect a spirit of doom.

The lower third of the following page, and the entire page after that have been cut out of the record. [A]

If hymns were sung as part of the concerts prior to this one, they were not listed on the programs. The evening portion of the 1830 Harmoniefest, performed from the church tower, included various verses of "Mein Hoffnungs Anker Liegt," one of the oldest Harmonist hymns. The text is found in the earliest manuscript hymnbooks and it was printed in the 1827 *Harmonisches Gesangbuch*. The other pieces on the program were odes composed by Dr. Müller. The instrumental pieces are short marches and Müller apparently felt little challenge or satisfaction in the music. [W]

XLV.

Sonntag Abend, den 28. Febr. wurde wieder ein eigentliches Concert gehalten, wobei folgende Musicalien gespielt wurden.

- | | |
|--|---------------------|
| 1. Anfang, Freundschaft March. | No. 304. optime. |
| 2. Overture von Lodoisca. | No. 272. optime. |
| 3. Cantate: Herr, Gott dich loben wir. | bene |
| 4. Flöten Sonate. male, male | |
| 5. Pleyels variat. | 13. gut u. mittelm. |
| 6. Aria bei Brüder welche Treu bew. | bene Mozart |
| 7. Andachts Fittich von Hayden. | pessime!! |
| 8. Die Magnolia. | No. 304. opt. |
| 9. March von York. | 138, bene. |

Anmerk. Die Flöten Sonate wurde sehr schlecht ausgeführt.

Authors' Notes:

Translation of nos. 3 and 6: "Lord God we praise Thee" and "With brethren who keep the faith." Müller's concluding comment: "The flute sonata was played very poorly." The rest of the comment has been cut away. [A]

This concert contains two new pieces which Dr. Müller composed: "Freundschaft March" and a waltz called "Die Magnolia." It is very curious that Müller made no comment about these pieces since the first one, at least, was probably inspired by the Harmoniefest held two weeks earlier. The date of the composition is given on the manuscript as February 21, 1830, and there is little doubt that the pieces were given their premiere performances here. It is also interesting to note that many months passed before the pieces were played again. Perhaps the cut-away portion of the notes contained some reference to the pieces . . . Indeed, since the memorandum book remained at Economy after the schism the question arises as to who made the rather frequent cuttings from this record and why. [W]

XLVI.

Sonntag Abend März 21. wurde im Concert aufgeführt :

- | | |
|---|----------------------|
| 1. Der Freischütz March | 265, bene |
| 2. Overtur von Weber | 298 NB. med. |
| 3. Hallelujah Chorus von Beeth. | opt. |
| 4. Symph. von Pleyel. Erster Theil | bene. |
| 5. Freundes Milde mit Var. 291. gut. u. dan | Clar. Solo schlecht. |
| 6. Canto, der sterbende Christ | bene. |
| 7. Quartette von Haydn. | kaum mitt. |
| 8. Flöten Sonate | mitt. |
| 9. Schlitten u. Glock. Walz. | 157. 158. |
| 10. beschl. Copenhagen Walz | 302. |

NB. Das ganze Concert besonders aber No. 2 u. 7. wurde fleissig und wohl eingeübt, dem ohngeachtet war die Wirkung kaum mittelm! als wenn der Himmel die Kunst nicht begünstigen wollte!

Author's Notes:

Number 5: "Friend's kindness, with variations. 291. Good and then the clarinet solo, bad." Number 6: "Canto, the dying Christ." Number 7 is graded: "scarcely medium." Number 9: "Sleigh and bells waltz." Müller's concluding comment: "The entire concert, but especially numbers 2 and 7 was practiced often and well, yet the effect was scarcely medium! As if heaven did not want to favor art!" [A]

XLVII.

Folgende Musicalien wurden im Osterfest, Aprl. 12. gespielt u.

gesungen.

V. M. Sieges March.	No. 54
Pas doublee Equi (?)	54
N. M. Hoffnungs March	55.
Pleyels Menuetto	143.

Abends.

1. Symphonie von Pleyel in D.	No. 283.
2. Ode. Der Römische Hauptman	
3. Andante Grazioso u. Menuetto	No. 283.
4. Chorus. Preis dem Erwecker.	
5. beschl. March Stuttg.	120.

Es war für die Oekonomie ein gesegnetes Osterfest.

Author's Notes:

Easter concerts played in the morning, afternoon, and evening.
Number 4: "Praise to him who awakens." Müller: "It was a blessed
Easter festival for Oekonomie (Economy)." [A]

XLVIII.

In dem Concert gehalten im Saal in Economy, Sonntag Abend, May 2.
1830. wurde gespielt u. gesungen:

1. Grahams Grand March.	No. 136.
2. Overture Enterprise.	269.
3. Chorus. Am Grabe noch.	
4. Symphonie von Gyrowitz. Alego. Andante & Menuetto	295.
5. Chorus. Haydns. Schwanen Gesang.	
6. Geweihte Flamen. Di tanti palpiti.	249.
7. Viola Walz.	305.
Bonh. 12 u. 14. Walz.	
8. Latour March.	247.

Anm. No. 1 ist ein ziemlich einseitiger March.

- Immer gut, wenn gut gespielt
- Schön u. kunstreich, aber nur Kenner kennen die Grazien.
- Ebenso.
- Chorus vortreflich — doch nur für Kener.
- Vortrefl

Authors' Notes:

The concert was played in the hall on Sunday evening. Müller:

"No. 1 is a rather one-sided march. No. 2 always good when played well. No. 3 beautiful and artistic but only connoisseurs know the graces. No. 4 the same. No. 5 chorus excellent but only for connoisseurs. No. 6 excellent." [A]

No. 7, "Viola Walz," is another piece by Müller, here apparently being performed for the first time. Again, Müller makes no reference to it in his notes. It has a high number in the catalog (305) and is consecutive to "Magnolia Walz" (303) and "Freundschaft March" (304). [W]

XLIX.

Gespielt im Concert, Sonntag den 16. May 1830.

- | | |
|-----------------------------------|----------|
| 1. Orange March. | No. 137. |
| 2. Allegro 1. vom Sterk. Sym. | 282. |
| 3. Chorus the heavens are telling | |
| 4. Jubeldrang (Hunters Horn.) | 245. |
| 5. Blühender Anflug | 274. |
| 6. Was gleicht wohl auf Erden | |
| 7. Menuetto von Amons Quartette. | |
| 8. Russe & Cossaque | |
| Economie Walz. | |
| 9. March von Bonaparte. | 62. |

Es wurden alle Stücke sehr gut gespielt, jedoch No. 8 Russe u. Cossake weil es das 2te mal ohne repetit. gesp. werden sollte fiel hir u. da mangelh. aus.

Author's Notes:

Number 4: "Jubilation urge." Number 6: "What on earth equals." Müller: "All numbers were well played, but number 8, Russian and Cossack, because it was to be played the second time without repetition, here and there turned out poorly." [A]

Am Hl. Pfingstfest, Mai 30. 1830. wurden folgende Stücke gespielt.

- | | |
|----------------------|---------|
| A.M. Neys March. | No. 42. |
| Monroes March. | 141. |
| P.M. March von Fuchs | No. 39 |
| Duc of York | 138. |

Vespere.

- | | |
|---------------------|---------|
| 1. Pleyels Rondo. | No. 80. |
| 2. Tönender Schwan. | 250. NB |

3. In diesen heil. Hallen u. Veni Creator. Kom Heil Geist.
4. Die rothe Rose. 167.
5. Chorus. Wie der Hirsch schr.
7. Beschluss. Rosenhütchen. 169.

Es war ein gesegnetes Fest. Die Musik war zwar nicht schlecht — doch wurde kaum ein Stück vollkommen gut gespielt! No. 2 wurde als festliches Stück getadelt. No. 4 hingegen gelobt.

Authors' Notes:

In celebration of Holy Pentecost on May 30, 1830, there were concerts in the morning, afternoon, and for vespers. Müller: "It was a blessed festival. The music was not poor, but scarcely one piece was played perfectly well! Number 2 was criticized as a festive number, but number 4 praised." [A]

Müller's critical notes of 1829 and 1830 often say little about the music and the performers but they are indicating a great deal about the state of the Society and about Müller himself. His severe criticism of his own playing; his frequent remarks about the lack of musical "connoisseurs" in the audiences; and the growing insecurity within himself are indications that there was apprehension in the Society which was being reflected in the music. As an educated and cultured man, Dr. Müller was no longer content with the relatively primitive musical performances of the earlier years and there is evidence that this was becoming a source of disagreement between him and Father Rapp. In addition, Rapp was having his own problems which expanded to grave proportions in 1829. He was becoming impatient for the Second Coming and grew severe in enforcing the rule of celibacy. Above all, the letter from the false Count and self-proclaimed Messiah, Leon, which had arrived September 26, 1829, created unprecedented anxiety within the Society and eventually led to the Count's visit and the challenging of Rapp's authority. Müller knew the various opinions on these issues and in many ways he himself personified the Society's inner conflicts. In no other person, with the possible exception of Frederick Rapp, would the ultimate consequences be more tragically manifested. [W]

(To be continued)