HARMONIST MUSIC AND
PITTSBURGH MUSICIANS IN EARLY ECONOMY

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PART III

LI.
In dem Concert gehalten im Saal der Oeconomie Sontag Abends, June 13. 1830. wurde folgendes gespielt.

2. Overture Henry IV. 271
3. Antheme. O come, let us sing unto the Lord.
4. Lobelia March. 308.
5. Clarinette & Horn Solo.
7. Latours Overture.
10. March von Bonh. 3. 194
11. beschl. Zauberflöten M. 52.

Es waren Zuhörer zugegen, Mr. LaCoke von Beav. Messrs. Spriks, Shriver etc. etc. von Wheeling.

Authors' Notes:

The concert was played in the hall on Sunday evening, June 13, 1830. Müller: "There were listeners present: Mr. LaCoke from Beav., Messrs Spriks, Shriver etc. etc. from Wheeling." This was probably the famous Abner Lacock. See Bausman, History of Beaver County, Pennsylvania, from which we quote in part:

In public life Gen. Lacock was no mere figurehead, but a man of much influence. His hand helped to shape many important measures. On December 18, 1818, a select committee of five members was appointed in the Senate of the United States, to investigate the conduct of General Andrew Jackson in the Seminole campaign. Of this committee Hon. Abner Lacock was chairman. February 24, 1819, Mr. Lacock presented his report to the Senate, severely arraignment Jackson with the violation of the Constitution and international laws. The action of the committee made Jackson and his friends furious, he threatening the members of the committee with personal violence. Lacock was unalarmed, and as illustrating his feeling and spirit, we quote the following extract from a letter of his to John Binns, Esq., of Philadelphia, published in that gentleman's autobiography, page 258:

"General Jackson is still here, and by times raves like a madman. He has sworn
most bitterly he would cut off the ears of every member of the committee who reported against his conduct. This bullying is done in public, and yet I have passed his lodgings every day, and still retain my ears; how long I shall be spared without mutilation I know not, but one thing I can promise you, that I shall never avoid him a single inch; and as the civil authority here seems to be put down by the military, I shall be ready and willing to defend myself, and not die soft. I will remain here as long as he does, and take the consequences."

The clash of arms did not come. They left the Capitol on the same day, and in the same public conveyance. After-years and their revelations somewhat mollified the feeling of Jackson towards Lacock.

It is interesting to note that the Harmony Society also was bitterly opposed to General Jackson. [A]

Political and military figures, such as General Jackson, frequently became the subjects of popular songs during the early decades of the nineteenth century. Following the Revolutionary War and the War of 1812 pieces depicting battles were also popular. Although the Harmonists were pacifists, and often paid dearly to uphold their convictions, they were well-informed politically and the sheet music in the Harmonist archives (samples of which are given below) shows that they enjoyed military and political songs.

"American and Brittania Peace" — R. Taylor (Willig, Phila.)
"President Monroe's March" — Gen. M. Pittes (no publisher given)
"Gen. Calvin Jones' March" — J. F. Gonecke (Willig, Phila.)
"Governor Miller's Grand March" — J. F. Gonecke (Willig, Phila.)
"The Battle of New Orleans" — P. Ricksecker (Willig, Phila.)
"Colonel C. G. Childs' Parade March" — Francis Johnson (Willig, Phila.)
"President Jackson's Grand March" — Charles von Bonnhorst, Esq. (Blake, Phila.) [W]

LII.
Gespielt im Concert, Sonntag Abend August, 17 ? 1830.
3. Chorus. Wer Kind will seyn.
6. Ode. Sei mir gegrüssst Asyl. —
7. Walz. 7 Bonh.
Henrici wird mir den Gefallen thun, und die Musikalien so allenfalls in Concerten u.d.g. gespielt werden sollten hier einzutragen.
E. Museum, August 23, 1830 J.C.Mr.

Authors’ Notes:

Müller: “Henrici will do me the favor to enter here the musical numbers which might be played in concerts. In the Museum, August 23, 1830. J.C.Mr.” [A]

This is the first significant mention of Jacob Henrici in the Harmonist musical record. After the schism and Müller’s departure, Henrici (who did not enter the Society until 1826) assumed the leadership of what remained of the musical resources at Economy. He played several instruments, among them the violin and piano, but like the other Harmonists he was largely self-taught. He was more interested in hymnody than in secular music and he composed hymns using a numeral notation system. His hymn, “Hilf Herr, ein neues Jahr bricht an,” is an example of his simple but lovely poetic and musical style. [W]

LIII.

2. Lodoiskas Overture No. 272.
3. Psalmgesang: Ich harrte mit Geduld
5. Hornstück
7. Lafayettes March 301.

Da man nach einer Vorlesung ein passendes Singstück verlangte, so wurde noch gesung — O come let us sing etc.
Das Konzert soll im Ganzen so gut gewesen seyn, als man es in Abwesenheit unsers Leaders erwarten konnte; oft war es etwas zu rauh u. in einigen Stücken konnten vorzüglich Clarinetts & Violins nicht völlig gleichen Schritt halten.

Author’s Notes:

Concerts 53 and 54 are entered in the unmistakably clear hand of Henrici, a former teacher and musician. Henrici comments: “Because
HILF HERR, EIN NEUES JAHR BRIGHT AN

Jacob Henrici

Transcribed by Richard D. Wetzel
a suitable vocal number was requested after my reading, we still sang: O come let us sing etc. — The concert in general is said to have been as good as could be expected in the absence of our Leader; often it was somewhat too rough and in several numbers especially the clarinets and violins could not keep completely even time.” [A]

LIV.
Sonntag Abend, den 26. September 1830 wurden im Concert [sic] folgende Stücke aufgeführt:

1. Lafayette's March. 301.
2. Latours Overture 263.
3. Singst: Freut euch, o ihr Fromen
7. Psalm 92. It is a good thing
8. Holyoke & Menuett No. 22.
9. March von Bonhorst No. 195

Das Concert war mittelmässig gut; was mir sehr wohl dabey gefiel war; dass ich hoffen durfte, es werde das letzte seyn, welches wir in Ermanglung unsers lieben Müllers würden halten müssen.

Author's Notes:

Henrici comments: “The concert was medium good; what pleased me very much in it was that I could hope it would be the last which we would have to give in the absence of our dear Müller.” [A]

LV.
Sonntag Abend den 28. November 1830 wurde ein Concert gehalten u. gespielt

1. March of Edinburgh. No. 307 bene
2. Overture Tancredi. mit Begleitung des Piano Fortes
3. Chorus. Gleich u. gleich gesellt sich gern. Mit Piano Forte. auf besonderen Befehl Vanhalls Allegro 4händig von Gertrud & Henrici Pia. fort. 1 Viol. 1. flot u. 1 Faggott. male
5. do Vergiss mein nicht. bene mit Piano F. u. 1 Viol.
6. benedieit ebenso u. 4stimmig gesungen. male.
7. Die rothe Rose u. 2 Schlittage Walzer.
8. Cantate Wohl dem der nicht wandelt
9. beschl. God save great W.

Authors' Notes:
Müller is back as director. Number 3: "Birds of a feather flock together. With piano Forte. By special command Vanhalls Allegro 4-handed by Gertrude and Henrici, Piano Forte. 1 Violin, 1 flute, and 1 bassoon. Poor." Numbers 4 and 5 also noted as accompanied by the piano. [A]
Around 1830 Henrici began writing (in numeral notation) four-hand accompaniments to the pieces in the secular repertory which he and Gertrude Rapp would play with the orchestra. There is some suggestion that Müller was not particularly fond of this, but after 1832 and Müller's departure it seems to have become a regular practice. [W]

LVI.

Am Christfest 1830 wurde folgendes gespielt:
1. Vor Christag Abend: O Nacht, — begl. mit 1 Viol. 1. Flöt, u. Violoncello bene

Christfest, 25. Dec. A.M.
2. Hoffnungs March No. 35.
   Monroes March. 141.

P.M.
3. Waldmans March. (NB le luiss. per se) 77.
   Freundschafts March. 304.

Vespere (Abends)
2. Ode. Ihr verwöhnnten Erden Söhne —
3. Anthem. Hier schläft es, o wie sanft.
5. Anthem. O, Jesu, du mein Gnaden Thron —

Es gieng alles sehr wohl, weil der dem das Fest gefeiert wurde mit uns war. NB. NB. doch unser Henrici war krank mit Typhos Fieber!!

Authors' Notes:
This was the Christmas 1830 record of one number on pre-Christmas Day evening, music in the morning and afternoon of Christmas Day, and a longer concert in the evening. As usual one misses the well-known German Christmas classics. Müller: "All went
very well, because He for whom the festival was celebrated was with us. NB. NB. Our Henrici was sick with typhoid fever." [A]

Henrici recovered and lived to the age of 88. He died on Christmas Day, 1892. [W]

LVII.

1. Neys March. No. 42.
3. Halleluja Chorus. bene
5. Handels Watermusic. 312. bene
6. Zions Tochter höre — opt.
8. Walzer von Motz. — No. 31 bene

Die Ausführung im Ganzen war gut, nach der Critic aber theils mittelm. theils mangelhaft — nichts vollkommen: i.e. was wir vollkommen heissen können.

Authors' Notes:

The concert for Epiphany given in the hall. Müller: "Execution in general was good, according to criticism, however, in part medium and in part inadequate — nothing perfect, i.e., what we can call perfect." [A]

This is another of Müller's more curious criticisms. He says nothing of the new addition to the repertory — his own arrangement of Handel's "Watermusic" — which must have cost him considerable time and effort. With encouragement from his young friend, Peters, he was trying desperately to improve himself and the orchestra and this manuscript shows that he was having some success. [W]

LVIII.
Economie Febr. 15. 1831.
Heute wurde das 26ste Harmoniefest gefeiert. Morgens 6 Uhr kündigten die blassende Instrumenten das Fest auf dem Thurm an. In
die Kirche wurde gespielt No. 39 u. aus der Kirche No. 143.
Und Nachts sangen wir: Sei mir gegrüsst O Tag.
Aus der Kirche, den Magnolienwalzer, u. Viola Wz. letzterer mangelhaft.
Das Fest war ohne viel Cermonie, aber Kräftig u. befriedigend, der Gnade des Herrn versichernd.

Authors' Notes:
Müller: "Today the 26th Harmonie Festival was celebrated. In the morning at 6 o'clock the wind instruments announced the festival from the church tower. In the church we played Number 39 and out of the church number 143. In the hall before the meal the March of Friendship was played — and on the piano with 1 flute and 1 violin Köhler's Rondo — and Haydn's song of thanks, 'Thou art the one to whom honor and fame belong' was sung. And at night we sang 'We greet you, oh day!' Outside the church: The Magnolia Waltz and the Viola Waltz, the latter inadequate. There was not much ceremony to the festival, but it was powerful and satisfactory, assuring the mercy of the Lord." [A]

Unbeknownst to Müller, this was the last Harmoniefest for which the orchestra would play under his direction, and it is interesting to note that his three pieces — "Magnolia Waltz," "Viola Waltz," and "March of Friendship" — were on the program. The latter piece was becoming a kind of marching song for the Society and was played at what must have been a very impressive point in the Harmoniefest activities, just as the membership gathered for the annual commemoration banquet. [W]
5. Duetto, von Braham. When thy Bosom. — Gesungen von Gert & Mr.
7. Cantate Herr unser Herrscher. med.

Das Concert fiel in Ansehung der schweren Stücke ziemlich gut aus, doch ist nichts mehr von Allen und Allem zu tadlen, als meine Verzagtheit (Feigheit) auf der Violin, besonders in etwas schwierigen Passagen.

Authors' Notes:

Comments on no. 4 are very unclear, but seem to mean that Müller played.¹

Number 5 was sung by Gertrude [Rapp] and Mr. [not named]. Number 7 was a cantata: “O Lord our ruler,” and number 8 again featured Gertrude Rapp and Henrici. Müller: “In consideration of the difficulty of the pieces, the concert turned out fairly well, but of all and in all nothing is more to be criticized than my despondency (cowardice) on the violin, especially in somewhat difficult passages.” [A]

This program contains a piece which in recent years created considerable excitement among scholars of early American music — the “Symphony in D” by W. C. Peters. It was composed for the Economy Orchestra, and some scholars feel that it may have been the first “symphony” composed west of the Allegheny Mountains. The part-books at Economy date the piece February 1, 1831, which would make this its premier performance.² [W]

LX.

Sonntag Abend, den 13ten März 1831 wurde im Concert folgendes gespielt:


¹ The first flute, Killinger the second, Speitel the third, and Rudolph the bassoon.
² In 1969, Dr. Wetzel conducted a performance of the Peters symphony in the Feast Hall at Economy Village. If Müller’s record is correct, this would have been the first performance of the piece since the concert of March 27, 1831.
2. Pleyels Variat.
3. Antheme, Wie der Hirsch schreyet.
5. Overture Lodoiska
6. Aria Laura.

Es gieng alles ordentlich, zum wenigsten mittelm. ab.
NB. Diese 4 letzte Concerte, war ich jedesmal wie gelähmt, und meiner Fassungskraft gleichsam beraubt, dass ich alles kaum mittelmässig, ja öfters mangelhaft u. sogar fehlerhaft spielte, demohngedacht ich mir meine gewöhnliche Mühe gab mit Einübung der Music — ich habe daher den Entschluss gefasst mir eine Zeitlang (2 od. 3 Monate) doppelte Mühe zu geben, u. zu praktiziren; sollte mirs dan dennoch so misslingen, so werde ich es als ein Zeichen der Untüchtigkeit ansehen, und es glücklichern und fähigern Händen überlassen. / C.Mr.

Authors' Notes:

Number 4 was played by "Gertrude and Mr. [Müller ?]," followed by a duet sung by Gertrude Rapp and Henrici. Müller comments: "All went decently, at least medium. N.B. During these last four concerts I was as if paralyzed and, as it were, robbed of my power of comprehension, so that I played everything scarcely mediumly well, yes often inadequately and even with errors, all this in spite of the fact that I took my usual pains with practicing of the music — I have therefore made the decision, for a time (2 or 3 months) to exert twice the effort and to practice. If in spite of this I should not succeed, I will look upon it as a sign of incapability and leave it to happier and more competent hands. C.Mr." [A]

The "Mr." in number four probably refers to Müller who used these initials frequently on his music manuscripts. Müller, as we have seen throughout this record, is subject to periods of deep depression and insecurity. W. C. Peters often found it necessary to encourage him to continue his musical efforts. Peters, in a letter to the Society, included the following for Müller's attention: "... tell him [Müller] if he gives up music, I shall skin him alive, stuff him, and put him in the museum." Müller was the curator of an impressive museum maintained by the Harmonists in the Feast Hall at Economy. [W]
LXI.

Ostertag, den 3. April, 1831.

AM. No. 54. Sieges March. bene
No. 137. Orange M. bene
PM. No. 135. Anderson M. bene
247. Latours M. opt.

Vespere.
No. 249. Glutfunken, u. zum beschluss bene
No. 47. Motz. Walz. bene

Singstücke.
1. Ode. Der Römische Hauptman. opt.
2. Chorus. Preis, dem Erwecker mediocre

Anmerk. Es wurde alles ziemlich ordentlich gespielt, ausser am Bass Solo habe ich etwas gemisst.

Authors' Notes:
The Easter concerts provided music in the morning, afternoon, and evening. Number 3 was a chorus, “At the grave still,” with a bass solo, “Thou highly praised,” and Number 4: “Love the Eternal.” Müller: “All was played fairly decently, except in the bass solo where I missed somewhat.” [A]

The vocal music which appears on these final programs is impressive and is a credit to Müller's musicianship. The cantata, “Liebet den Ewigen,” is one of a set of cantatas for voices and orchestra by J. G. Schade. Published by Johann Andre (Offenbach a/M), they are the work of a skilled composer about whom very little is known. Robert Eitner’s Quellen-Lexikon (1902) places him at the Gotha Court in 1783 (oboist in the orchestra) and the final note on his life is in connection with a performance of Haydn’s Creation in 1801. [W]

LXII.

Sontag Abend den 17. April wurde Concert im Saal gehalten und gespielt
1. Der Cassino Walz. No. 300. gut.
2. Overture von Weber 298. Höchst schlecht
3. Cherubinis Frühling gesungen, ziemlich gut.
5. Overture to Caravanne — 314. mittelm.
Ich hatte eine lebhafte Eigenschaft für dieses Concert, sie wurde aber durch 3fachen Widerstand wohl versalzen.

Author's Notes:

Played in the hall with note to number 4: “Gertrude and Henrici played several four-handed pieces from the Freischütz.” Müller: “I had a lively gift for this concert, but it was probably ruined for me by three-fold opposition.” [A]

LXIII.
1. Magnolia Walz. No. 303. bene
2. Symphonie von Gyrowitz. 295. bene
5. Overture the Calif. — 250. medioc.
6. Chorus Haydens Schwanen Ges. bene
   u. Choral. Jehova d.N. bene
7. Der Russe u. Kosake. — 280 bene
8. beschl. Walz. 5 u. 6 von C. v. Bonh. bene.
Es lief alles zur guten Zufriedenheit ab.

Author's Notes:

Müller's opening remarks: “On Sunday, May 8, a concert was played. We had visitors, Mr. Graff from Baltimore, who also played several pieces on the piano and who supported the bass to our pieces, and young Mr. Möller from Harmonie — in addition to several others.” Gertrude and Mr. Graff played the fourth number. Müller's concluding comment: “Everything went so that we were well satisfied.” [A]
LXIV.


1. A.M. Howard No. 29
   National No. 117

2. P.M. Wogende Flur 22.
   Stuttgart. 120.

3. Vespere.
   1. Rothe Rose. — No. 166
   2. Zufriedenheit. 251
   3. Gesungen. Chorus Kom heil Geist
   4. Moderato von Ros. Allegr. 259
   5. Tenor Solo Tröstet m.V.
   7. beschl. Freischütz March 265

Was die Musik anbelangt so war alles ziemlich gut, u. mittelm. ausser das Tenor Solo war in ansehung der vorhin angewandten Mühe höchst mangell. Die Predigten u. besonders die Abend betrachtung war kräftig, stärkend u. ermunternd.

Author's Notes:

On Pentecost there again was music in the morning, afternoon, and evening. Müller comments: "As far as the music was concerned, everything was fairly good and medium, except the tenor solo which in view of all the expended practice was very unsatisfactory. The sermons and especially the evening meditation was powerful, strengthening and encouraging." [A]

LXV.

Den 1. Trinitat Sonntag, June 5. hatten wir Concert u. auch einen Besuch von Hh. Owen jr. Folgende Stücke wurden gesp:

1. Freundschafts March. — No. 304. bene
2. Overture von Hayden. 316
3. Anthem, Who can express. —
5. Oeconomie Walz.
6. Das A b c & Choral von Doct. Luth. Es ist gewissl. —
   Auf dem Piano Forte Gert. Motz 47. Walz. —
   benedeteit — u. Suchst du die rechte Ag.
7. Tancretis Overt.  
8. German Walz. V. Bonh. 5. & 7.th Walz  

Das Concert war zwar schlecht vorbereitet, es wurde aber den ungeachtet, alles ziemlich wohl ausgeführt.

Author's Notes:

Mr. Owen, Jr., attended this concert. Number 6 included a choral by Dr. Luther: "It is certain!" On the piano Gertrude Rapp played Mozart's Waltz 47. Müller concludes: "The concert, to be sure, was poorly prepared, but in spite of this all was carried out rather well." Under number 6 the last is unclear but seems to be the same piece listed as number 7 in concert LVII, where the first word was clearly "sichst du." [A]

LXVI.

Montag den 13. Juni hatten wir einen Besuch von Gov. Wolf, sr. Tochter und Gefolge, der Gov. speiste hier zu Mittag, u. Abends nach 4 Uhr ging er nach Beaver, se Tochter u. viele Pittsburger unter welchen war auch Mr. Peters, Mr. Beelen bleiben hier und am Abend wurde in der Halle ein Concert gegeben, wobei folgende Stücke gespielt wurden.

1. Overture of Enterprise.  
3. Tancretis —  
4. Chorus. the heavens are telling. Gleich u. gleich gesellt s. g.  
5. Calif. of Bagdad.  
6. Kotzvaras  
7. Liebet den Ewigen, Cantate von Schade.

Es gieng alles lebhaft u. wohl von statten.

Authors' Notes:

Müller begins: "On Monday, the 13th of June, we had a visit from Governor Wolf, his daughter and following. The Governor ate dinner here, and in the evening after four o'clock he went to Beaver. His daughter and many Pittsburghers, among whom were also Mr. Peters, Mr. Beelen, remained here, and in the evening a concert was given in the hall when the following pieces were played." Müller concludes: "All went lively and well." George Wolf was governor of Pennsylvania from 1829 to 1835. [A]
The sixth piece on this program is by Franz Kotzwara (¬d. 1791) whose pieces were popular during the early part of the nineteenth century. The title of the piece is not given here but it was probably his well-known “Battle of Prague” which was published by John Lee of London in 1788. Kotzwara traveled extensively throughout England and Ireland during the 1780s. He hanged himself in a house of ill-fame in Vine Street, St. Martin’s, September 2, 1791. [W]

**LXVII.**

Sonntag Abend den 21. Aug. wurde endlich wieder ein Concert gehalten,* das Wetter war äusserst schwül u. feucht, so dass die Saiten Instrumente kaum zu brauchen waren. Mr. Peters war zwar dabei, berührte aber kein Instrument, Herr Volz war auch hier, nebst noch vielen andern Fremden.

3. Cantate. Herr Gott dich loben wir. bene
5. Aria. Abend wirds — Piano u. 1 Flöte accompt. med.
6. Horn Quintette. med.

*Es war diesen Sommer das Feldgeschäfte dringender als je zuvor, so dass beinahe alle Handwerksleute von Zeit zu Zeit ihre Werkstatt zu verlassen hatten, und Feldarbeiten ergreifen mussten, wozu die Nässe Heu u. Frucht Aerndtie vieles beitrug — anderer Entschuldigungen nicht zu gedenken! —

**Author's Notes:**

Müller begins: “Sunday evening the 21st of August finally a concert was given. (This summer work in the fields was more pressing than ever before, so that almost all craftsmen from time to time had to leave their shops to work out in the fields. Much of this was due to the moisture, the hay and fruit harvests — not to mention other excuses.) The weather was extremely sultry and moist, so that the string instruments could scarcely be used. Although Mr. Peters was present, he did not touch an instrument. Mr. Volz also was here together with many other strangers.” Number 3 was the classic “Lord God, we praise Thee.” Mr. C. L. Volz was a prominent businessman in Pitts-
burgh with whom the Society did a great deal of business and from whom they also ordered musical supplies. He was in close contact with W. C. Peters and the two advised the Society in matters of music. Volz ordered musical instruments and supplies and sold them to the Society. He also was a kind of official Pittsburgh greeter and introduced many prominent Pittsburgh visitors, e.g., the Prussian ambassador von Niederstetter and J. C. Wenzel from Lexington, Kentucky, to the Society. He was especially close to Frederick Rapp and Christoph Müller. He lived more within his means than the more glamorous von Bonnhorst, who owed him money which Volz had difficulty in collecting. [A]

LXVIII.
1. March of Hanover. No. 292
2. Di tanti palpiti 294
5. Tancretis Overt. 309
7. March von Pittsb.

Gesungen.
Sei mir gegrüssst Asyl —
2. The Vesperhymn. u.

NB. NB. NB.

Authors' Notes:
On August 24, 1831, the harvest festival was celebrated, and the above concert given. The last vocal number was a choral, "All praise to God," accompanied by piano forte, 2 flutes and 1 violin. Müller's only comment: "NB. NB. NB." In view of the comment which follows, these three "Mark wells" are significant. Müller: "On September 19, 1831, the music room without my knowledge was locked up, and when I made enquiry, I was told that music shall cease entirely for an entire month — then, however, it would continue — then with double zeal. J. C. Mr." [A]

Müller was exhilarated by the concert of June 13 (the occasion of Governor Wolf's visit), but entries in the record following this suggest that the relationship between him and Father Rapp was becoming strained. A concert was not given again for more than two months
(August 21) and it was less than satisfactory because all hands had been required to work in the fields to gather the harvest and, in Müller's words, for "other excuses." Following the concert of August 24, Father Rapp again ordered the music room closed. It seems incredible that this was done without consulting Müller whose position in the Society had been just below Frederick Rapp's in importance. Müller does not mention his growing displeasure with Father Rapp's policies at this time, but between the lines one can see a bitterness growing which he later expressed openly, calling both George and Frederick Rapp dictators.

The seventh piece on this program, "March of Pittsburgh," was composed by W. C. Peters and was published by Hewitt of New York. [W]


J. C. Mr.

Den 30. Oktober h.a. sollte wieder ein Concert gehalten werden, da aber das Wetter sehr ungünstig war, mit Regen — so bat ich um Aufschub für eine Woche.

Author's Notes:

Müller's above note translated: "On the 30th of October of this year a concert was again to be held, but since the weather was very unfavorable with rain, I asked for postponement of a week." [A]


Author's Notes:

Müller's above note translated: "On the 23 of October [1831] of this year I had the pleasure of hearing a little concert in Father's
house, where several quintets were played, namely Mr. Ziegwolf played the violin, as accompaniment Mr. Ziegwolf, Jr., the violincello, Mr. Rupp the clarinet, Mr. August Hauser the flute, and Mr. Carl Hausser the horn. — To say it without flattery, everything was played with taste, finesse and feeling.” All the persons named belonged to Count Leon’s retinue. The Heuser family was a prominent and wealthy family from Frankfort on the Main and had been knighted for its outstanding services to the German empire. The editor found the document of elevation to knighthood in an old trunk in Hot Springs, Arkansas. For further explanations see comments following the next concert. [A]

LXIX.

1. Anfang Cornario No. 56. bene
2. Tönender Schwan, or the Calif. 250 mediocre.
3. Anthem. Liebet den Ew. male
5. Overt. Tancredi 309 med.
6. Anthem. Ich harrte mit Geduld. bene
7. Steiners Walz 167. med. & male.
11. beschl. Freundschafts March 304.

Herr Graf Leon nebst Gefolge war zugegen. NB. Die Probe gieng viel besser als das Concert selbsten.

Authors’ Notes:
Müller begins: “On Sunday evening, November 6 [1831], a concert was given. Messrs. Carl and August Hauser and Mr. Rupp participated with violins and flute.” Number 4 has this comment: “Müller, Gertrude and Henrici each played a piece on the piano. — Each poorly enough.” Müller’s concluding comment: “Mr. Count Leon and retinue were present. NB. The practice went much better than the concert itself.”

This concludes Müller’s record of concerts. Four empty pages
follow, and then four pages accounting for purchases of music supplies which I now transcribe in order given:

Gekauft.
1. Doz. G. Saiten für die gem. Violin $ 
1. Ring Quinten von Mr. Voltz $

Dec. 1. 1828
3. Rolls Strings $7.50
1. doz. Basses. $1.50.
½ Doz. Tenors. $1.50
1. quire paper by Peters. $1.50.

Febr. 4. 1829. Gekauft von Mr. C. Volz at Pittsburgh.
¼ doz Tenor Strings G 75 Cts
¼ do do do C 1.12½ Cts
¼ Bow hair. 75.
1. Sett Trios. 2.

$4.62½

Pittsburgh Jul. 15. 1829
bot. 2/2 Rings Roman quinten. $3.
1 doz. Violin G. 1.25
2. tenor Strings. 62½
2. Violoncello G 1.
½ quire marbled paper. 25

$6.12½ Cts.

June 10, 1830
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1. Set Military Marches $ 5.00
Musical pieces for the flute.
& a March 4.50.
Violin Strings 11.50.

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Bot of George Willig, No. 171 Chestnut Street.
Müller’s criticism of the playing of Gertrude and Henrici seems somewhat out of keeping with his earlier, more reserved comments. The musical skills of the Harmonist musicians must have paled in comparison to those of Count Leon’s people and the presence of these musicians may have influenced his judgment here. Unbeknownst to Müller, this was his final concert with the Economy Band to which he had given years of labor and devotion. Ironically, his swan song was his own “Freundschaft March.” [W]
Author's Notes:

After six further empty pages Müller records some pieces practiced, but not played and some other notes which follow and explain themselves.

Memorandum, die zwar eingeübt aber nicht gespielt wurden
Rauschender Flügelschlag — Russe & Cossacke Nr. 280
Sinfonie 2.
Quartette von Hoffman.

Wem tönet heute — Sei mir gegrüsst — Schön bist du Harmonie

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March 14:
- No. 314 O. Car. $6
- Copia 37 $6.75!! trop!

April 22:
- No 315 — Sonata.

Overture Modley 10 25

Economy Nov. 23.8.1831.
When Mr. Peters took his parting Leave from this etc.
When all Musical Practice was at a Stand & stoped.

J.C.M. [A]

Authors' Notes:

According to this last cryptic note signed in Müller's initials, Peters did not take his final leave from the Society until August 23, 1831. Chronologically it is not Müller's last entry, but on September 19, 1831, the music room was locked without Müller's knowledge, under a vague, but meaningful explanation. The connection with Peters had obviously ended for good and the only concerts thereafter were one in the private of Father Rapp's house on October 23, 1831, by Count Leon's private "chamber orchestra," and the last before the schism, the concert of November 6, 1831. During this time and from then on till the bitter legal separation, George Rapp's faith and leadership were for the last time in his life put under the severest test. With the help of Frederick Rapp and the best attorneys available — including von Bonnhorst — George Rapp won the battle, and, although he
COUNT LEON.
lost a third of his followers, he unshakenly proclaimed his victory in the prophetic words of Revelation XII, 3 and 4:

And there appeared another wonder in heaven; and behold a great red dragon, having seven heads and ten horns, and seven crowns upon his heads.

And his tail drew the third part of the stars of heaven, and did cast them to the earth: . . . .

Way back in 1791 Rapp had told an official in Württemberg: "I am a prophet and am called to be one." Forty years later that confidence was unshaken and it remained so, even in the face of death, which he received with the words: "If I did not so fully believe that the Lord has designed me to place our society before his presence in the land of Canaan, I would consider this my last." 3 [A]

The fragmentation of the Harmony Society caused bad feeling between friends who had endured great hardships together for more than thirty years. Müller, who left the Society to follow the ill-fated Count Leon, was denied the right to any musical instruments in the separation agreement. From his home in Bridgewater (below Economy) he repeatedly attempted to communicate with former friends at Economy but none responded and he died a bitter man in 1845. In the archives at Economy Village today there is a manuscript which bears mute but dramatic witness to the end of the golden age of music in the Harmony Society. It is a conductor's score of a piece called "Mr. Peters' Favorite German Waltz," and it bears the inscription: "Dedicated to the Economy Musical Society by their friend W. C. Peters, March 20, 1833." The instrumentation of the piece represents the Economy Band at its peak and apparently Peters was unaware that by 1833 the orchestra had dwindled to the point where piano accompaniment was necessary to fill out the missing parts. The manuscript is in good condition and the piece was probably never played at Economy because it was not copied into the instrumental part-books. Dr. Müller reluctantly but permanently severed his relationship with his Harmonist brethren early in 1832 and probably never saw his dear friend Peters after that fateful day in November 1831, "... When all Musical Practice was at a Stand & stoped." [W]

3 For further information see Dr. Arndt's book, George Rapp's Harmony Society, 1785-1847 (Philadelphia, 1965).