

**PURSuing A PROUD MUSICAL PAST
and a
PROMISING FUTURE**

**A NINETY YEAR HISTORY
by PRISCILLA E. ROSE**

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**DEDICATED
TO
THOSE MEMBERS WHOSE VISION
WISDOM AND INSPIRATION
MADE POSSIBLE
THE ESTABLISHMENT
NURTURED THE GROWTH
and
GUIDED THE DESTINY
of
THE MUSICAL CLUB OF HARTFORD**

CONSTITUTION

ARTICLE II

The object of this Club shall be:

- a) to develop the musical talent of its members and to encourage the study and appreciation of music through the giving of programs, lectures and concerts;
- b) to give assistance to promising young artists;
- c) to aid musical projects.

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ACKNOWLEDGEMENTS

My greatest acknowledgement must be to Miss Viola Vanderbeek for the inspiration to write this history. From her rich memory, perceptive mind and lifetime association with music and musicians, the Musical Club benefited for over eighty years.

In collecting data and writing and editing the manuscript, the author is indebted to Jane Bartlett, Sarah Swett and Janet Williams.

The Musical Club is deeply grateful to Josephine Tasillo who has given unstintingly of her time and skill in typing the manuscript.

Priscilla E. Rose
Historian

January, 1981

FOREWORD

This history documents the major events of the Musical Club's origin and development. The idea of writing such a book first appeared in 1961 as a dream of Miss Viola Vanderbeek who in later years shared her colorful recollections with the writer.

In 1976, when the Musical Club officially appointed Priscilla Rose as Historian, the possibility of a written record took a large step forward. Finally in 1979 the publication of the history became the main goal for the Ninetieth Anniversary Celebration and, thanks to the generosity of Club members, the printing became a reality in 1981.

Priscilla's research has been comprehensive and meticulous. Years were spent collecting information from Presidents' files, Secretaries' reports, Treasurers' accounts, Yearbooks, Programs, and newspaper articles. Fortunately this voluminous material had been preserved in a bank vault, waiting for a tireless editor to assemble it into readable form. The Club's gratitude to its Historian for organizing its past is boundless.

The story of the Musical Club will, beyond all else, reveal the vision of its remarkable Founders and past leaders, its commitment to the most demanding musical standards, and its resilience in changing environments. These attributes, combined with serious scholarship and gentle humor, also personify our beloved author.

JANE M. BARTLETT
President

January, 1981

IN THE BEGINNING

1891 - 1900



FRANCES HALL JOHNSON
1862 — 1947

Founder of the Musical Club of Hartford, Miss Johnson skillfully guided its development for a half century. Her many contacts in the musical world beyond the borders of her native city enabled Musical Club to present musical events of rare quality.

A woman of personal charm, wide interests and sincere convictions, she also possessed an organizing ability which was unique in her time. As President of Musical Club she lent dignity and grace to the office.

Many students benefited from her excellent teaching, and her pianistic skill and musicianship enriched innumerable Musical Club programs.

Miss Johnson was the author of "Musical Memories of Hartford" (1932) in which she traced the city's musical growth through two centuries. This book and the Musical Club represent her legacy to the cultural life of Hartford.

The year 1891 found Hartford residents transported by electric trolley, hacks or private carriages. The local Pope Company made one hundred bicycles a day, and for the "carriage trade" there were Top Carriages, Open Buggies, Speed Wagons, Road Carts or the Family Carriage. It was the era of the bustle, button shoes, cotton stockings, the parasol, corsets and hats for the ladies. Men wore whiskers, derby hats, overcoats, vests, stiff bosom shirts, and carried canes to church on Sunday.

For several decades the literary life in Hartford had revolved around Nook Farm, where Mark Twain, Harriet Beecher Stowe and Charles Dudley Warner resided. Several theatres were well supported and by the turn of the century Parsons' Theatre on the corner of Prospect Street and American Row brought Shakespearian companies and other fine theatrical troupes from New York.

That music was an important part of the artistic life of the city was evidenced by concerts given by the Opera Club in Unity Hall, and by the short-lived Mysurgia Club. Colt's Band, a Pope Military Band and the beginning of a small instrumental group (soon to become the Hartford Philharmonic Orchestra) provided performances of music indoors and outside.

Many homes were graced by a parlour organ or piano. There were over a dozen different makes of pianos advertised for sale by local merchants and seventy-five music teachers were listed in Geer's City Directory in 1890, the year the Hartford School of Music was founded. In 1961 there were fifty-eight.

In 1891 Waldo Selden Pratt, internationally known music historian, was installed in the chair of Hymnology at the Hartford Theological Seminary. His scholarly lectures enriched the cultural life of the city for many years.

However, opportunities for local performers were limited. The Choral Union and trained church choirs provided opportunities for vocalists, but it was the heyday of the parlour musician who flourished throughout the land. A musical club was the natural outgrowth of these musical conditions, for it provided performers and audience in one group. For the girls of the period music lessons were a prescribed, imperative part of their education; if talented, so much the better; if not, at least they became more intelligent listeners.

On Saturday, May 4, 1891, at eleven a.m., Miss Frances Hall Johnson, a pianist and teacher, called four of her musical friends to her home at 106 Gillett Street, Hartford, for the purpose of sharing their musical accomplishments. Thus these ladies were the Charter Members of the Musical Club of Hartford:

Miss Frances Hall Johnson, Founder
Miss Bessie Davis
Miss Sarah Goodwin
Miss Mary Plimpton
Miss Grace Plimpton

The first meetings were serious but not too regular. By 1893 the Musical Club of Hartford came into existence officially, with elected officers, a membership of eighteen, voting by ballot and meetings for the entire season planned in advance. Meetings were held weekly on Saturday afternoons from November to May in members' homes. Occasional evening meetings with refreshments included invited guests.

In 1895 under the presidency of Mrs. Ansel G. Cook, a decided advance was made toward greater efficiency, as well as formality, with the adoption of a definite plan of study and the renting of a room at Hosmer Hall on Broad Street, part of the Hartford Seminary. Here two pianos were available for all meetings.

The Musical Club's fame spread. Relatives and friends of the performers were known to secrete themselves in the butler's pantry or at the top of the stairs, hoping to hear strains of music or bits of information from the erudite papers read monthly. Their presence discovered, there were soon "open meetings" in the evening to which friends were invited. With this group as a nucleus an Associate Membership was formed in 1897.

In that year also, a Constitution and By-Laws was adopted. This is a document which the Club is still striving to improve. A rigorous program of work was laid out for the season, with weekly meetings on Saturday afternoons at four o'clock during eight months of the year. The members' ambition to enhance their enjoyment, and to profit from programs which they themselves could not provide, led to guest lectures and visiting artists. This, in turn, resulted in many artistic and financial problems which have enlivened Executive Board discussions ever since.

As the membership had outgrown the spacious parlours of its founding members, so it also outgrew the lecture room at Hosmer Hall. In 1902 the Club followed the Hartford School of Music to its new home, 8 Spring Street, a few blocks away. The Active Membership was limited to forty, the entire membership to 400, with a waiting list. The dues were raised from two dollars to three.

With the financial backing of this larger membership the Musical Club ventured to bring Edward A. MacDowell, the eminent American composer-pianist, for a recital on March 11, 1898, at Unity Hall. The event was a great musical, financial and social success. Many dinner parties preceded the recital. Private carriages and hacks lined Pratt Street and neighboring avenues as passengers made their way up the long passageway and broad steps to Unity Hall which was the Meeting House of the Unitarian Society.

In 1900, when the Club was scarcely ten years old, a New York newspaper published an article concerning its history, schedule and list of members. It began:

“An organization of *humble origin* has developed into the well defined, most commendable and prosperous Musical Club of Hartford . . . in few cities is there such devotion to music.”

That devotion was shown by Musical Club's support of other organizations. The Philharmonic Orchestra of thirty-six players was founded in 1899 and was assisted financially by individual Club members and by Club donations during its two and a half decades.

In 1901 the Saturday afternoon meeting time was changed to Thursday morning at eleven o'clock. So it has remained, with adjustment of the hour from time to time as circumstances required.

Candidates for Active Membership were required to perform for the Active Members of the Club, to be proposed and seconded by two Active members, passed upon by two committees and presented to the entire membership for voting on their “eligibility and musical qualifications”. This method of acceptance for membership was continued for nearly a half century.

For a decade the Nominating Committee presented a slate with two candidates for each office. However, with such a friendly spirit pervading, it became apparent that the choice of a single candidate for each office could be left to the discretion of the Nominating Committee. The slate was presented at the Annual Meeting for election with members privileged to nominate from the floor. This is still true today.

At first Musical Club membership was limited to singers and pianists and pianist-organists, but before the Tenth Anniversary several gifted violinists and a cellist had joined, providing a broader tonal spectrum. Even in the earliest years there were ensemble groups such as vocal duets and trios, piano duets and two piano music. It was through the medium of four-hand piano music that members became familiar with overtures, symphonies and concertos, works which are available today in their original arrangements by pushing a button or flicking a switch.

So it was that Musical Club became one of the important educational arts organizations in the city. It enriched the lives of its members by stimulating study, musical understanding and performance. Presenting public concerts and lectures by noted musicians has been another facet of the Club's educational policy for nearly ninety years.

With the restricted opportunities for concerted activity in cultural, educational and managerial areas that existed for women until World War II, club life provided an outlet for their creativity. It was productive, educational, creative and fulfilling. The challenges stimulated the mental and artistic growth of the individual and created a close bond between the members.

The Active membership has always been limited to women. However, men have been welcomed as guest performers and into the Associate

Membership since 1897. In fact, in the Yearbook for 1900-1901 there were 79 men listed as Associate members, most of them related in some way to Club members.

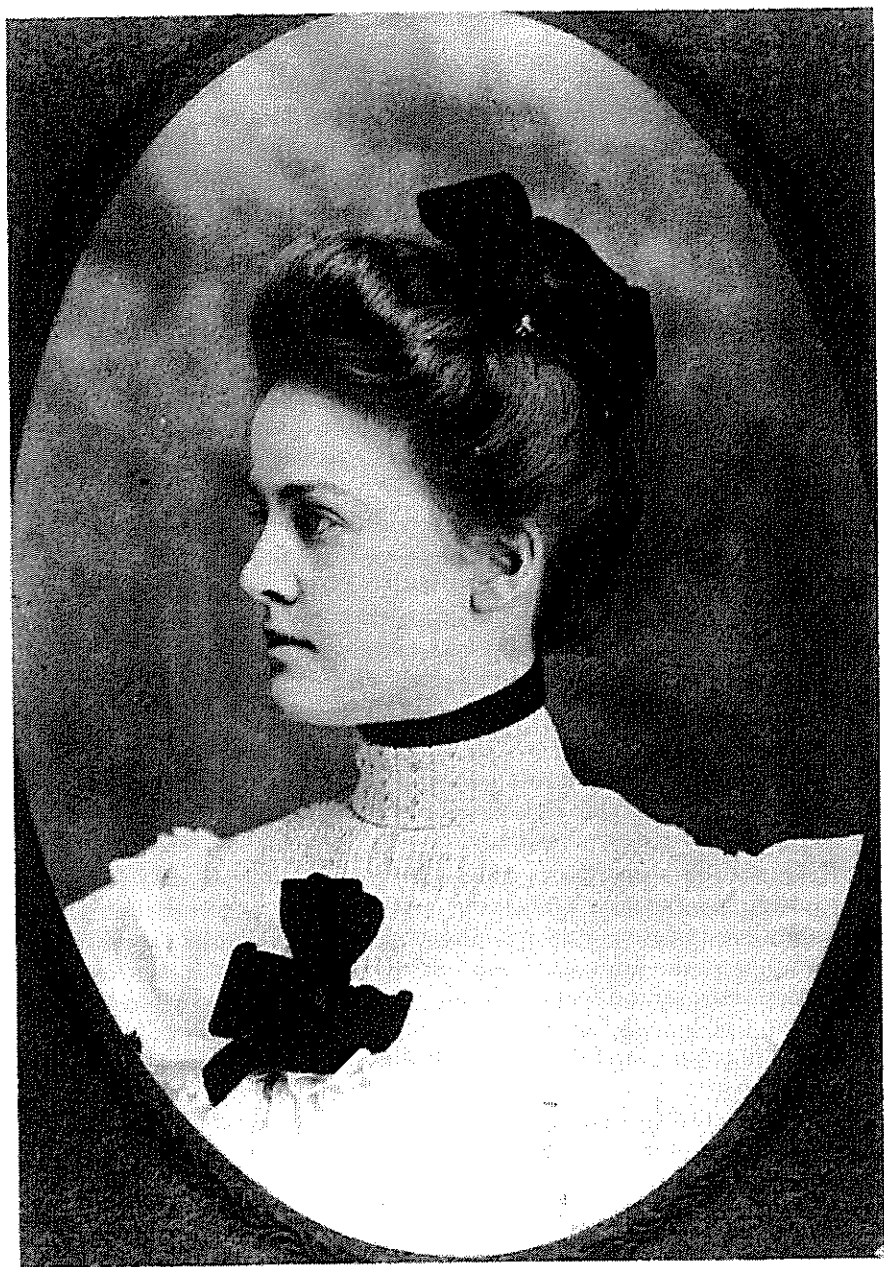
When the Club was formed, Brahms, Verdi, Tchaikowski, Franck, Grieg, Dvorak and MacDowell were alive. Clara Schumann was still concertizing and teaching. The great pianists, Anton Rubinstein and von Bulow died in 1894 and Paderewski was a rising star in the music firmament. The Boston Symphony Orchestra was organized in 1880. It played in this city for the first time on October 20, 1885 and has been coming here regularly ever since.

Locally, the need for a music school where visiting artist-teachers would be available for advanced students and teachers led to the founding of the Hartford School of Music in 1890. Its founders were women of musical taste, knowledgeable and financially able to help the educational institution grow. They were also members of the Musical Club and a close association between the School and the Club was mutually beneficial for many years.

The music performed in the early days represented a variety of taste and assortment of skills. The singers inclined to sentimental ballads and religious songs of moderate difficulty, chiefly in English. There were occasional duets or trios, oftentimes performed at church the following Sunday. Simpler piano pieces by Grieg, MacDowell, Raff, Chopin and Schumann were heard. Duets appeared frequently and through this medium members became familiar with operatic and symphonic literature.

In the barren lecture room at Hosmer Hall there were two pianos — a grand and an upright. To the delight of pianists, concertos and music for two pianos were now possible!

The Programme for 1899-1900 contained twenty-five events, including lectures by Messrs. Waldo S. Pratt, historian; N.H. Allen, organist-composer; Philip Goepp, critic from Philadelphia, and John S. Camp, organist-composer-conductor. The topics for the lectures ranged from Contrapuntal Music to Song, Dance, and Sonata form. Programs based upon these topics followed each lecture. National programs appeared: Russian, Hungarian, Scandinavian, and songs by American Composers. Four Miscellaneous completed the list. The breadth and depth of this Programme indicated the seriousness of purpose and amount of time the Active members devoted to the preparation of the programs.



VIOLA VANDERBEEK

1870 - 1973

Born in Hackensack, New Jersey, on April 11, 1870, Miss Vanderbeek spent her early childhood there, later moving with her family to New York City. While in New York she continued her serious study of music with Pauline Stabäeus and graduated from Hunter College in 1891.

In that year, the Vanderbeek family moved to Hartford, and shortly afterward Miss Vanderbeek was invited to join Miss Johnson's music group of serious young students.

An exceptional executive, with astute judgment and discriminating musical and personal taste, Miss Vanderbeek was a leading member of Musical Club for eighty years. She served as President for four consecutive terms and held each office of the Club at least once. As a member of the Constitution and By-Laws Committee for a quarter of a century, and as a member of the Executive Board for the last thirty-five years of her life, Miss Vanderbeek played a vital role in shaping Club policy.

Artistically, her pianism and fine musical scholarship added depth to many programs. Personally, her integrity, firmness of character, vision and sympathetic understanding of human nature greatly influenced those who were privileged to know her.

IMMEDIATE SUCCESS

1901 - 1910

The Programme for 1900 - 1901, the tenth season, was quite elaborate and an extra page was devoted to "General Outline". There was a total of twenty-four events, including an "Artist Recital" by Mme. Schumann-Heink on January 11, 1901 at Unity Hall for which her fee was \$500.00, and a "Talk on Orchestral Instruments and Their Use" on February 7, 1901 by Mr. Richard A. Paine.

Names of both Active and Associate members were listed in the Yearbook. Among the Associates were the Right Reverend Chauncey B. Brewster, Charles Beach, M.D., Colonel Jacob L. Greene, Samuel Dunham, President of Hartford Electric Light Company, and Clement C. Hyde, Principal of Hartford Public High School. The roster contained the names of men and women who were prominent in the professional, business, social and cultural life of Hartford.

Many members traveled abroad and brought home copies of the latest works by Grieg, Dvorak and others, fresh from the press. Interest in and support of contemporary music and composers began early and has continued as a vital part of Musical Club programs.

There was a less elaborate Yearbook for 1901-1902 in which only the Active membership was printed. It listed twenty-three meetings, each planned by a committee of three. Each member served twice during the Club season.

In May, 1903 the total income from dues was \$1,133.00. "Non-Active" membership, for former Active members who no longer wished to perform or hold office, was established. The classification of three types of membership was changed in 1939 to two: Active and Associate.

On December 16, 1904 Eugene Ysaye, the great violinist, gave a recital at Parsons' Theatre. David Bispham of the Metropolitan Opera presented a song recital on April 25, 1905 at Unity Hall.

"OPEN" meetings for all members were held monthly and the large attendance necessitated the rental of Unity Hall. The topics were Nature, Children's Day, Women Composers, Opera, Modern Music, Moods in Music, and American Composers.

In May, 1906 the fifteenth season of the Club closed with a total membership of 515 and a waiting list for Associate membership. That season Johanna Gadske, Wagnerian soprano, was presented in a recital at Parsons' Theatre. Her accompanist, Frank LaForge, "required his name to be printed on the program." It seems that this was not always done. Mme. Gadske wrote to our President after the concert, thanking her "for the opportunity to sing for your Club".

With a total of twenty-five meetings the Programme for the season 1906-1907 was the most impressive to date. It included five Open meetings, three in the morning, two in the evening, and one Business meeting in May.

The topics:

FIRST PERIOD

Contemporary — Italy, Germany and France
17th and 18th Centuries

SECOND PERIOD

Modern Music in the 20th Century
Belgium, France, Germany and America

"Open" meetings consisted of music chosen from previous "closed" meetings. The membership contained 16 vocalists, 18 pianists (including organists), 3 violinists and a cellist.

In 1908 the term "Schedule" was used for the first time. The revised 1908 Constitution and By-Laws stated that "An Active member who refused to perform during a whole year will forfeit her membership unless an adequate reason for such refusal be given to the Executive Committee."

Mischa Elman played in 1909 and Ernest Hutcheson gave a lecture on Strauss' "Electra", a controversial opera. The same year Mr. and Mrs. Arnold Dolmetch presented a program of Baroque Music on original instruments of the period. This was preceded by a paper the previous week on "Instruments of the Clavier Type" to bestir interest in the esoteric concert. It was a first for many listeners and they were intrigued by the sounds of the lute, treble and bass viols, viola d'amore, viola da gamba and harpsichord, as played by these gifted musicians from England, assisted by Miss Emma Noyes, soprano.

An elaborate schedule in 1909-1910 was devoted to "Romantic Music", "Ethnic Music", and "History of Musical Instruments". Papers which required considerable research and the learning of new and unusual music were assigned to committees for the day.

It should be recalled that at this time music appreciation lectures and courses, both public or as part of academic programs, were relatively new. The Victor Talking Machine Company and its rival, the Edison Phonograph, were producing hand-cranked "talking machines" with perishable records. Expurgated recordings of large works were available, but most were produced with one selection per side. Books on "How to Listen" were a rarity, but many scholarly texts were consulted by Club members for their papers and the musical examples were carefully prepared by the performers.



~~Bethlehem~~
23rd

N. H.
Sept. 1905

MRS. EDWARD B. BRYANT
(Maida Miner)

1875 - 1976

In 1898 Maida Miner became an Active Member of Musical Club. For nearly forty years thereafter, she appeared as piano soloist and accompanist on Musical Club and other area programs.

Her career as Treasurer began in 1905-1907, but in 1912, as Mrs. Edward B. Bryant, she was elected Secretary for one year. In 1918 she began her fifty-six consecutive terms as Musical Club Treasurer, a position for which her financial acumen well qualified her.

Always dedicated to the welfare and stability of Club business affairs, she helped shape many important decisions during her seventy-eight years of membership. Her efforts assisted the Musical Club in maintaining a secure position, nearly always having "money in the bank".

Mrs. Bryant was of ladylike manner and natural reticence. She was devoted to the highest personal and musical ideals, and she showed complete dedication to Musical Club during her long and useful life.

THE EARLY YEARS

1911 - 1920

At the Annual Meeting on May 4, 1911 the second decade of the Musical Club ended with a membership of 391. This Twentieth Anniversary, which fell on the exact date of the founding, was the first official recognition of Musical Club's history. The reading of a resumé of the first twenty years by the President pointed hopefully to a "bright future for our Club".

In the interest of economy, less well-known artists were engaged for the concerts. In 1912-1913 this proved to be a mistake and many Associate members resigned in protest, resulting in a deficit at the end of the year.

We mended our ways immediately, and the next season brought Julia Culp, mezzo-soprano, from the Metropolitan Opera for a concert at Parsons' Theatre; Arthur Whiting, pianist, from Boston, and a mixed vocal quartet also from Boston, both at Unity Hall.

The program for that year was built around the theme of "Nationalism". On the days devoted to this topic, examples of folk music revealed clear influence upon "developed" music.

On April 3, 1913 it was decided to ask for voluntary contributions to cover the deficit in the treasury. Also, a committee was appointed to "investigate new music" and members gave programs for "the less privileged groups in Hartford". The membership fluctuated from 254 in 1913 to 329 in 1918.

The Schedule for 1914-1915 began with "ROME: Early Classic 1550-1700" and continued chronologically. Two programs were devoted to VIENNA and one to "PARIS: Ultra Modern, 20th Century, 1900-1919". These were followed by "Negro Tunes and Spirituals" and "Miscellaneous", concluding with a "Request Program" on April 24th.

The most popular topic through the first three decades was MISCELLANEOUS. This provided free choice for the performer, enabling the member with a somewhat limited repertoire to repeat a number every few years, and the ambitious member to present new, less familiar or more daring works.

A concert by the renowned Flonzaley String Quartet and a joint recital by Pablo Casals, cello, with Povla Frijsh, soprano, were greatly enjoyed. This was the first of many concerts given by the quartet and of several by Mme. Frijsh.

On February 3, 1915 there was a joint recital by Ossip Gabrilowitch, piano, and his wife, Clara Clemens, soprano, at Foot Guard Hall. The singer, a daughter of Mark Twain and former resident of Hartford, had many friends here and it was a gala occasion.

When The Hartford School of Music moved from 8 Spring Street to 91 Elm Street in 1916, the Club continued to meet in its Recital Room for several years.

With the clouds of war spreading over Europe the musical scene changed. Musicians in war areas fled to neutral countries or were confined in their homelands. Berlin and Vienna ceased to be music centers; Paris was besieged.

In this country strong anti-German groups were formed to support the Allies. Kreisler was mobbed at concerts. Dr. Karl Muck refused to conduct our National Anthem at a concert in Boston, and in some areas German-born musicians were harrassed. It resulted in freeing musicians from the strong Teutonic influences of the preceding half century, and we turned to the music of the Allies and the United States, broadening our musical horizons.

Some members of the Musical Club worked in factories on Capitol Avenue while their menfolk were at the Front. Attendance at meetings and concerts suffered somewhat. Many knitted as they listened, but Musical Club tried bravely to "keep going".

Miss Bissell, in her President's Message in May, 1918, spoke meaningfully:

"It is only just to our better selves that we keep alive our interest and intimate associaton with music and let it do for us all that it is capable of doing in the otherwise material life which we are obliged to live at this particular time. The inestimable value of the quiet hour of music (the Club provides) in these days of constant strain should be treasured."

Determined to "maintain our high standards", the 1918-1919 Yearbook listed more ambitious ideas, such as "Periods of Music in Great Cities: Rome, Vienna, Leipzig, Petrograd and Paris". On December 17, 1918 Guimar Novaes, then very young, gave a piano recital at Unity Hall. Her program contained works by Granados, Franck, Philipp, and Debussy. "Too much unfamiliar music" was the criticism by our members. They missed the three B's!

In 1919-1920 a crisis arose which nearly split the Club apart. It had been evident for some time that the recital room at the School of Music on Elm Street was too small. Musical Club had a waiting list and needed the income which a larger membership would provide. A "Committee of Investigation" presented a solution: move the regular meetings to the Center Church House, 60 Gold Street — a block away.

A number of the Active members resisted the move because severing the association with the Hartford School of Music broke a long tradition. Some also felt that the Church House "lacked a musical environment". The rental fee was less expensive but there was a rental charge for a piano for the season. A questionnaire was mailed to each Active member requesting an unsigned reply. The majority favored the move, so the next season began in a new location.

COMING OF AGE

1921-1930

In the first season of this decade the Schedule included some unique topics. The ingenuity and knowledge required must have sorely taxed the performers, for we find: ORIENTAL — Remote Influence — Indirect Influence; BIRDS and BEASTS; EARTH and AIR; FIRE and WATER; AMERICAN INDIAN — Peruvian, Mexican, Spanish; THE SONG — United States; GARDEN MUSIC, and a REPEAT PROGRAM.

Hoping to make a profit, the Club decided to assume full financial responsibility for its concerts. Heretofore Merritt Alfred of Gallup and Alfred's music store had been a "partner" and assumed the "profit or loss" of the public ticket sale. Taking a chance, Musical Club engaged Louis Graveure, baritone, for a fee of \$1,000.00. With a membership of 370 expenses were made and a savings account opened.

In 1921-1922 there was an emphasis on "Modern Nationalism in Music". Eva Gauthier, soprano, and the Letz String Quartet gave concerts. Musical Club concentrated on "Ultra Modernism in the Fine Arts" in 1922-1923 with, appropriately enough, Mrs. Wallace Stevens, wife of the poet, as chairman for "20th Century Compositions in New England". The Schedule also listed a lecture by Professor Waldo S. Pratt and two voice recitals by local artists.

A new policy of presenting Chamber Music concerts filled the need for hearing professional groups. The cost was \$1500.00 for the Elshuco Trio, the Letz String Quartet and the Barrère Ensemble. The Barrère Ensemble of woodwind instruments, organized and directed by Georges Barrère, was something of a novelty. Some members "missed the sweet sounds of strings" but the concert was an artistic success and the Club was fortunate to be able to hear this group. A dedicated student of the flute, Mr. Barrère was responsible for reviving interest in this instrument through his teaching, arranging and performance. Former Musical Club President Ruth C. Dorsey was one of his students.

A less esoteric approach followed in 1923-1924 with emphasis on "Nationalism in Music". Concerts featured the Flonzaley Quartet, and "Cosi fan tutte" by Mozart, performed in concert form at Unity Hall. A delightful affair!

With a larger membership, meetings became more formal. No longer were the programs written on a blackboard but were typewritten. Associate members were required to present membership tickets at the door. Most important of all, the accompanist received recognition. Her (or his) name was printed on the program!

Active members were elected twice yearly in February and May. The Active membership was increased to 75, and four additional members were added to the Board "to act in an advisory capacity". Today they are the Members-at-Large.

The Active membership was listed in the Yearbook in 1923-1924, which cost \$100.00 for printing. Public sale of tickets for the Flonzaley Quartet netted \$543.50 at \$1.50 per ticket. The Secretary, Mabel

Wainwright, wrote in her report: "We have grown in the grace of friendship and tolerance, virtues so sadly needed in the musical world."

In 1925-1926 there were 455 members. Balance on hand in May was \$614.15. A new office was created, that of Corresponding Secretary, as the duties had become too much for one secretary. A concert by Harold Bauer and Ossip Gabrilowitch on December 9, 1925 revived interest in two piano music.

A rather uneventful season followed in 1926-1927 listing: "Excerpts from a program given by Jenny Lind on March 26, 1851" in Hartford; Modern Organ Music; Music by Prokofieff, Stravinsky, Bloch; and Garden Day. The Student Fund had reached \$417.00, and the Annual Meeting and Luncheon was held at the Town and County Club for the first time.

The Musical Club moved again in 1927 to 187 Broad Street, formerly Hosmer Hall, which had been purchased by the Hartford Woman's Club. Topics for the year 1927-1928 were: "20th Century - Forebears and Today"; an Organ Program; the "Radio in Relation to Music Appreciation"; a program by Junior Students; and Ensemble.

A choral group of twelve Musical Club members directed by Mrs. Grace P. Naylor performed on the Christmas Program. A concert by Walter Giesekeing, pianist, was a great event, and The English Singers, a madrigal group, were a delight to hear.

In 1928-1929 the Schedule pursued: "Structure and Influence of Jazz"; "Influence of Religion on Music"; "Radio"; "Ultra Modern Music — Bax and Ravel". Visiting artists were Anna Case, soprano, a former Metropolitan Opera star, and Jesús Maria San Roma, a fiery Spanish pianist who soon settled in Boston and became official pianist for the Boston Symphony Orchestra.

The Russian Symphonic Choir of mixed voices offered another remarkable concert. The entire program was sung in Russian with English translations written on the program. The singers, garbed in colorful national costumes, created an exotic and musically rewarding event.

The Active members of Musical Club were guests of Miss Julia Havemeyer for lunch following the 1928-1931 Business meetings. No longer able to be an active performer, Miss Havemeyer chose to contribute to Musical Club by becoming its hostess. After her retirement the Executive Board decided to continue the policy of luncheon following the Business meetings because it fostered good fellowship and friendliness in a somewhat leisurely fashion.

Miss Havemeyer, a stately lady, gracious and generous, was a brilliant pianist and musical scholar whose influence extended beyond the Hartford area. Her brother, Dr. Loomis Havemeyer, Dean of Student Activities at Sheffield Scientific School, Yale University, bequeathed

the bulk of his estate to the Yale School of Music in memory of his sister. The gift was to be used for "awards to outstanding music students in Performance or Composition".

At the May, 1929 Annual Meeting the membership was 487. Five former Presidents spoke about their respective regimes: Miss Grace Plimpton, Miss Mabel Johnson, Miss Lillian Bissell, Mrs. Nellie Carey Reynolds, and Mrs. Gertrude Fothergill.

It was recorded that "perhaps some one would care to collect data for a history of the Club". No action was taken and no one volunteered.

HARD TIMES: THE MIDDLE YEARS

1931-1940

With a membership of 525 once more there was a need for more space. 1930-1931 took Musical Club to the Colonial Room of the newly erected Bushnell Memorial, a building located one block south of 91 Elm Street where the Club had held its meetings from 1916 to 1920. There were also two concerts at Unity Hall and two recitals in the Woman's Club Hall.

It was felt that some of the serious study aspects of Musical Club had been neglected so two senior members wrote excellent papers to supplement the regular programs. Under the heading of "Influence of Environment upon the Creative Mind", Miss Vanderbeek spoke eloquently and Miss Bissell read a scholarly paper on "Ancient Instruments". In her book "Musical Memories of Hartford" (1931), Miss Frances H. Johnson paid tribute to Musical Club's origin, development and contribution to the musical life of Hartford.

On January 28, 1932 Mrs. Ansel G. Cook, one of the Club's senior members, wrote a skit, "An Evening with Liszt". She appeared as the composer with other members as Joachim, Clara Schumann and von Bulow. Music appropriate to the occasion was performed and all wore costumes, more or less accurate, of the period.

In May, 1932 there was a deficit of \$172.00. That year also marked the Bicentennial of the founding of Center Church, Hartford's first church, and of the birth of George Washington.

Musical Club's tribute to those anniversaries, and to its own Fortieth Anniversary, was a program at the Colonial Room, in costume, by members and two non-member male singers. It consisted of a few short pieces by Mozart played by Stephen Pierce, age 9, and the opera "Bastien and Bastienne" by Mozart. For a "grande finale" the "Battle of Prague", a piano war horse of the 1700's, was played by Mabel W. Wainwright. She was attired in a white satin costume worn by her Colonial ancestor, Wyllys Wainwright, complete with cocked hat and sword, which she removed when she played. This was a much-needed happy and gala occasion during the depression years of anxiety and discouragement.

In the early days of the Club the sociability of the small group was one of its assets, but with a larger membership it had become an impossibility. In 1932 it was voted to serve coffee before morning musicales at the Woman's Club. This refreshment hour was initiated by Mrs. A. J. W. Myers, President, who said "it becomes feasible and should increase the general flow of friendliness".

Seeking new ways to do things, Mrs. Myers continued in her report, "We shall not fall into the sad way of worshipping 'things as they were' . . . We need music now, more than ever, to stimulate courage."

The concerts were of exceptional calibre: the Brosa String Quartet; Elisabeth Schumann, soprano; and Martha Baird, pianist. Miss Baird married John Rockefeller and became a patron rather than performer of

the Art of Music. In later years her husband established the Martha Baird Rockefeller Foundation to help young and struggling musicians in the beginning years of their careers.

1933-1934 brought to Musical Club more Chamber Music concerts and a Schedule featuring individual composers. On December 14, 1933 the first Christmas program was listed. This new feature soon became a fixed part of the Schedule for over forty years. With a membership totalling 364 the finances were in good order.

The season 1934-1935 offered "Hansel and Gretel" by a professional company performed at the Woman's Club; Henry Cowell, American composer, in a lecture-recital; Jesús María San Roma, pianist; and the Philharmonic String Quartet. The membership dropped by 30, but with a savings account of \$6,500.00 and a Student Fund of \$620.00, the Musical Club was solvent at a time when many organizations were forced to disband.

Maier and Pattison returned again in 1935-1936 in a duo piano recital, and Nicholas Slonimsky gave a lecture-recital on March 19, 1936. After Mr. Slonimsky had spoken for about twenty minutes, William H. Mortensen, Director of the Bushnell Memorial, interrupted with a fateful announcement. The flood waters from the Connecticut River were overflowing into the lower East Side; Bulkeley Bridge, the only access to East Hartford at that time, would be closed within twenty minutes! We immediately adjourned. Mr. Slonimsky was taken to his room at the Hotel Bond and members hurried to their homes. The waters soon overflowed Bushnell Park, the Railroad crossing to the south, and into the lobby of the Hotel Bond. Our poor lecturer was unable to leave the hotel until the following Monday when he checked out of a water-filled lobby by boat, thence to the railroad station, and on to New York.

In 1936-1937 the Bushnell Memorial management approached the Musical Club and suggested joint concerts by artists whom neither group could afford to sponsor alone. We agreed to that plan, and on May 6, 1937, Marian Anderson, contralto, fresh from her European triumphs, sang under these joint auspices. Because she was more or less unknown to local music lovers, the seat sale was almost a disaster. By noon we had decided to "paper the house". This was done and a respectable audience greeted the great singer whose artistry was appreciated for its quality. The concert was a great musical success and shortly thereafter Miss Anderson's New York debut placed her in the top rank of concert artists, far beyond local financial reach.

On April 7, 1938, a concert by Georges Enesco, violinist-composer, co-sponsored with the Bushnell Memorial, was another superb artistic success but less so financially. To have heard and seen this great musician, however, was a memorable experience for everyone.

All meetings and concerts were held in the Colonial Room in 1938-1939, and the Schedule was planned according to "Periods". The February luncheon at the Y.W.C.A. cost sixty-five cents!

There were three concerts and one lecture the following year, (1939-1940), and the Past Presidents were made an Honorary Committee to assist in planning the fiftieth anniversary in 1940-1941.

In 1939-1940 Musical Club enjoyed two Chamber Music Concerts and a Voice Recital by Grace Preston Naylor (Junior), the daughter of the Club's Vice-President. After her marriage to George D. Royster the singer returned to Hartford and became actively engaged in Musical Club activities. This was the second event given by the daughter of a member, the first having been a Folk Song Recital by Ellenor Cook, daughter of Mrs. Ansel G. Cook.

Shortly after World War I Mrs. Cook and her daughter toured the Balkan States and mid-European countries collecting songs and costumes, and learning native dances. A colorful and charming series of programs resulted from their sojourn. They were entertained by Queen Marie of Roumania for tea, surely the only members of the Club ever to be so honored in the ninety years of its existence.

In 1939-1940 two highly valued members passed on: Miss Lillian L. Bissell, teacher, pianist and musician who contributed richly to programs from the mid-1890's until ill health forced her to retire forty years later; and Mrs. Maud Tower Peck, a capable club woman, fine musician and accompanist for thirty-five years, whose astute judgment and camaraderie were enjoyed.

Norma Allen Haine was re-elected President in 1940 for the fifth term, the only President so honored.

THE GOLDEN ANNIVERSARY

1940-1941

The Yearbook, with a golden cover, listed three concerts and an impressive Schedule: Rhythmic Progress; The Influence of Successive Cultural Eras upon Musical Form; and The Rise of Democracy — Freer Musical Forms. Seventeen programs were planned in detail by Miss Vanderbeek and her committee to encourage and stimulate Active members to greater efforts and to provide Associate members with a broader and deeper view of musical progress. A lecture on Primitive Rhythms by Professor Malcolm Pitt, with illustrative instruments, led up to the "Radicals — Poulenc, Bloch and Schoenberg".

A song recital by Maria Jelmar in November was followed by a gala event in the auditorium of the Bushnell — a two piano recital by Josef and Rosina Lhevinne, both at the height of their careers. Pianists from miles around attended and were awed by Mr. Lhevinne's performance of both opus 10 and opus 25 of the Chopin Etudes.

Invitations for the Anniversary Dinner, November 25, 1940 were printed in gold ink and a program by the Yale Marionettes was planned to follow the dinner and speeches. The sudden death of Mrs. Normand F. Allen, an Associate member and the mother of Musical Club's President, Norma Allen Haine, cast a shadow on these plans. Her funeral was held on the afternoon of the day of the Anniversary Dinner, so it was decided to postpone that celebration until later in the season.

Mrs. Allen was a patron of the arts and a personal friend of many members. President of Sage-Allen, a large department store, she was active in civic affairs and her daughter-in-law, Mildred, was Chairman of the Concert Committee of the Club at that time.

The postponed Anniversary Dinner took place on April 28, 1941 at the Town and County Club. A large attendance taxed the capacity of the ballroom. Following the dinner a brief history of the founding of The Musical Club and its early struggles and triumphs was read by Miss Vanderbeek. Regretfully, our first President, Miss Frances Hall Johnson, was confined to her home as the result of a heart condition but she sent warmest greetings and a special message to all who were there.

The entertainment which followed the dinner is best described by a quotation from Mrs. Haine's presidential report at the Annual Meeting in May:

"The Entertainment Committee consulted Mr. A. Everett Austin, Curator of the Avery Memorial, and asked that he present an entertainment. All of you, I know, were disappointed in this feature of the program because, apparently, Mr. Austin lost complete sight of what we would really like, and produced poorly a Noel Coward bedroom farce of little merit. The Committee and I can only apologize. The play was neither what we wished or expected. When we celebrate our 100th Anniversary we will feel more confident that Musical Club talent is far superior to art society talent and

we will insist on our members providing the entertainment, this lesson having been learned by bitter experience, the greatest of all teachers."

TO THE MUSICAL CLUB OF HARTFORD ON ITS FIFTIETH ANNIVERSARY

Music! most personal, most creative art —
Commanding the devotion of our years.
In one, the singing gladness of the heart
And the essence of our tears!

Music is nature's pure upwelling spring
To which our simple happiness gives birth;
The joyous cry or tender murmuring
Of all the loveliness of earth.

It is the cool green sound of summer seas
In endless chanting on the windy shore;
It is the leafy voices of the trees
Whose sheltering arms protect our door.

Music is sacred fire and deep unrest;
The spirit kindled by this holy flame
Must follow evermore an eager quest,
Impelled by love and not by hope of fame.

Tonight, in looking backward through the years,
Perchance the wind of yesterday will blow
Sweetly to our pensive, waiting ears,
The faint, forgotten tunes of long ago.

We walk together on the elusive shore
Of Memory — and many a radiant dream,
Dissolved and lost — and faces loved before,
Drift back upon the misty stream.

We have created beauty in glad union
Through half a century! These early few
Who laid the cornerstone for our communion,
Builted better than they knew!

Upon our precious heritage we build
With hearts and strings and voices pulsing free.
To those who follow us, will be fulfilled
Our testament — a living symphony,
Strong, as high endeavor makes it strong;
Rich, as loving gives us love to spend.

So while the tragic world has need of song,
Oh let us give great music to the end!

Gertrude Damon Fothergill
1941

PATHS OF COURAGE

1941-1950

The topics "National Characteristics" and "Programs in Recital Forms", plus four concerts, provided an interesting season for 1941-1942. The Gordon String Quartet was a highlight because the first violinist, Jacques Gordon, had recently organized a summer music colony at Music Mountain, Falls Village. By 1980 Music Mountain presented one of the most significant summer chamber music concert series in Connecticut.

Two lectures provided interesting supplements to the regular programs. Carolyn Cady of Barnard College spoke on "South America — Music of the People", and Douglas Moore of Columbia University discussed his opera, "The Devil and Daniel Webster".

World War efforts in 1942-1943 claimed the time and attention of everyone. Many members served in volunteer capacities and several worked part-time in local factories. By May, 1942 the membership had dwindled to 297. The Club purchased a Victory Bond of \$1,000.00, and in January a committee was chosen to investigate the purchase of records for the Armed Forces. Priscilla Rose was chairman. This project was begun by a committee of musicians in New York, with Walter Damrosch as Chairman. Each set of recordings cost \$80.00 while a Junior Unit for ships was priced at \$25.00. Mr. Harry Futterman, a New York lawyer was Fund Chairman and support from all over the country contributed to the success of the project. It was especially meaningful for submarine crews who were away from civilization for months at a time and who, for reasons of safety, could not use the radio. The Musical Club donated several units for their use.

On January 16, 1943 in an effort to save fuel it was voted to discontinue all meetings until March 18, 1943. The Schedule was rearranged and lasted until later than usual in May.

"Now that our country is at war, the importance of pure music and all the fine arts is much greater than ever. Music is the voice of civilization, and we must not lose interest in the very things we are fighting to preserve. Instead of neglecting or slighting music, we should cultivate it more earnestly in the months that are to come. To do this will be to fulfill one of the highest aims of patriotism."

—William Lyon Phelps
(Musical Club Yearbook, 1942-1943)

The Primrose String Quartet presented a significant concert, and in the interest of economy three other concerts by lesser known artists were also scheduled. On May 27, 1943 an added event was a piano recital by Jane Carlson, a local musician whom Musical Club earlier had assisted financially and who was beginning her concert career.

The season ended with a membership of 293.

Again during 1943-1944 the plan for the year was altered due to war conditions. Meetings were held from the first Thursday in October to December 16, omitted until March 2, 1944 and then resumed until the first of June.

Prices for concerts had increased; the Budapest's fee was \$600.00; the Coolidge Quartet charged \$400.00. The Musical Club also engaged the Busch String Quartet and a Trio consisting of Jacques Gordon, violin, Felix Salmond, cello, and Rosina Lhevinne, piano. They were an auspicious ensemble and their performance was memorable. Jean Carlton, soprano, with harp, and flute, played by Musical Club's Ruth Dorsey (Jean Carlton's sister) also gave a delightful program.

On May 4, 1944 a local vocal student, Teresa Stitch, then sixteen years of age, was a guest performer. She sang again for the Club on a regular program on December 10, 1948. The Musical Club assisted her financially when she went to New York and felt well rewarded for its interest and support when she became a singer at the Metropolitan. As Teresa Stitch-Randall she made many recordings, became a member of the Vienna State Opera and was internationally recognized for her singing of Mozart.

The membership stood at 281 at the end of the season.

In 1944-1945 an important change was made in the policy of the Club. There were two morning programs each month on the *first* and *third* Thursdays. December was an exception, with programs on the *first* and *second* Thursdays. All meetings were scheduled at 10:45 o'clock. Dues were \$5.00.

Concerts were given by the Budapest String Quartet; Mary van Kirk, contralto; Roth String Quartet; and Jane Carlson, piano. Sale of tickets for the Budapest amounted to \$214.00.

The Schedule was not exceptional, the attendance rather small, and all events were held in the Colonial Room. An innovation occurred before the opening meeting: "A reception was held to greet new members" at 10:00 a.m. A Christmas program, with a vocal group led by Gertrude Brady featured candlelight and audience participation.

Considerable controversy concerned the admission of Active members and resulted in new rules. Members were reminded that "Active membership should be worked for and prized."

One of Musical Club's programs was presented over WTIC!

By May the total membership had increased to 338 and the Treasurer's report was pleasing:

U.S. Savings Bonds	\$2,100.00
Bank Deposits	<u>1,487.96</u>
Total Assets	\$3,587.96

With a wider variety of instrumentalists in 1945-1946 the membership presented more ensemble groups, adding still greater diversity to the music heard. The total membership grew to 349. In her retiring President's speech Mrs. Weld recommended the formation of a group of experienced Active members to serve as advisors. Many years later this became a reality with the creation of the Council of Past Presidents.

In the season 1946-1947 the number of standing committees increased. Since the Musical Club had acquired a variety of musical scores, a Librarian, Muriel Ainley, was appointed. Her delightful, highly original and witty reports in prose and verse, indicative of her many talents, animated many Annual Meetings.

The concerts offered two singers; cello and piano; and the Budapest String Quartet. The Schedule indicated that there were no new centuries nor composers to discover! Anniversary celebrations for Mozart and Brahms provided programs in depth.

Mildred Allen served her second term as President. The wife of Hartford's former Mayor, Edward N. Allen, she later became Secretary of the State of Connecticut. An excellent pianist, she was also gracious and charming. Her many contacts with musicians in New York enabled Musical Club to engage talented young musicians at reasonable fees. This afforded them a sympathetic audience and valuable press notices. Gary Graffman was one of such young artists whom she introduced to the Club.

In May, 1947 the financial assets were listed at \$1,615.51 and the membership at 363.

The season 1947-1948 opened with a reception and a piano recital by Audrey Kupperstein, daughter of an Associate member. She was then beginning her concert career. The Albeneri Trio performed beautifully and the Schedule was very imaginative.

Several developments in its organization added vigor to Musical Club life. A new standing committee was established to administer the Musical Club Memorial Fund for Gifts and Scholarships. This seemed necessary as appeals for funds were more numerous, and the Club's interest in helping other musical organizations as well as individuals had grown considerably. Muriel Ainley was invited to organize and conduct a chorus of Active and Associate members. This offered all

members an opportunity to perform in the vocal ensemble. Also, a Hospitality Committee was formed to be responsible for Reception meetings.

Regretfully, the Treasurer reported that the Musical Club was in the red \$24.51, pointing to the need for a Finance Committee.

The revision of the Constitution and By-Laws in 1948-1949 was the important event of that season. Handling funds donated by members for the specific purpose of Gifts and Scholarships made it necessary for Musical Club to become an incorporated body under the laws of the State of Connecticut. Its books were to be audited yearly by a Certified Public Accountant. A Manual for Committees was compiled. The Constitution and By-Laws Committee (Mrs. Bryant, Miss Vanderbeek and Miss Rose, Chairman) worked for several years on these changes, supported and encouraged by the Executive Board.

Mary Davenport, contralto, donated her services for a scholarship recital held at the home of Mrs. Joseloff. A \$100.00 scholarship was awarded to Teresa Stich for study in New York. \$50.00 for scholarship aid was sent to each of the two local music schools, The Hartford School of Music and the Julius Hartt School of Music, in appreciation of the contributions made to Club programs by their respective faculties. It should be noted that \$50.00 also was sent to the MacDowell Colony as had been customary for many years.

In 1949-1950 the Christmas program featured the Vocal Ensemble in a Bach Cantata, which honored the 200th Anniversary of the composer's death. In January Pierre Bernac, baritone, and Francis Poulenc, composer-pianist, charmed a large audience in the Colonial Room. Mrs. Allen entertained the Club at a buffet supper at her home afterward. The Guilet String Quartet played in April.

At the mid-winter business meeting reports of growth in membership (400) and in scholarship funds (\$1,035.00) were encouraging. In May the Club contributed funds for a cello and case to the Hartford Instrumental Foundation for use in the public schools, and it continued to support this educational project for several decades. Also, \$500.00 was given to help present programs in the public schools by members of the Hartford Symphony Orchestra.

On November 2, 1950 a Reception and 60th Anniversary Program was presented. The stage of the Colonial Room was decorated to represent a typical living room of the 1890's, complete with sofa, pictures, tabouret and fern, easel and elaborate "throw" over the piano. Miss Vanderbeek read a short paper relating to the beginning of the Club. The performers wore costumes of (approximately) the period.

The Board meeting on April 19, 1951 was held at the home of the president, Mrs. McKown. When the meeting closed at 12:00 noon, the

radio broadcast the significant retirement speech which General MacArthur made before Congress. To hear this "live" was impressive and everyone present shared the historical event.

In July the Board voted to give \$100.00 to Betty Allen to help defray her summer expenses at the Berkshire Music Center at Tanglewood. This experience for Miss Allen came at an opportune time in her musical life. While there she met many talented students and her vocal skill was recognized by Leonard Bernstein. When she married and moved to New York her rise in the concert world was steady. She sang for the Club in January, 1952 and was voted an Active member in 1953.

For many years Miss Allen had lived in Hartford and was a protégée of Dr. Eleanor Hope Johnson. She also studied with other local teachers and was a voice student of Sara Peck More of New York. She became a soloist with the Boston Symphony Orchestra (among others), sang in oratorio, and toured in Europe and South America. In July, 1980 after three decades of concertizing, Miss Allen became director of the Harlem School of the Arts, founded by Dorothy Maynor.

To increase the Scholarship Fund the Club sponsored a Scholarship Tea on May 22, 1951 at the Governor's Mansion where the hostess was Mrs. John Cabot Lodge. Most appropriately, the performer was Jane Carlson, pianist, a former recipient of scholarship aid. The proceeds were \$902.50.

At the May business meeting total assets were listed as \$2,143.90. After luncheon Mrs. Weld, a former president, spoke of our love, respect for and recognition of the varied contributions made to the Musical Club by Miss Viola Vanderbeek and Mrs. Edward B. Bryant. Active members had contributed to the gifts presented: a gold circlet pin with forget-me-nots to each; to Miss Vanderbeek a traveling case; and to Mrs. Bryant a typewriter. Further recognition of the 60th Anniversary of the Musical Club consisted of a large birthday cake which was shared by all present.

CHANGING TIMES

1951 - 1960

A copy of the newly revised Constitution and By-Laws was sent to each member in the fall of 1951. The Christmas program to which guests were invited was of secular character and sung in costume by the Vocal Ensemble.

Because of the rather poor attendance at events, it was suggested by Miss Vanderbeek that a newsletter be sent containing the list of coming Musical Club concerts and items of special interest related to our regular meetings. The first Bulletin was published in December, 1952 and proved to be so popular that it has continued ever since.

In 1952 three concerts were of rare quality: Eunice Podis, pianist; the Quartetto Italiano; and the Albeneri Trio. The total cost was \$1,350.00. An additional voice recital by Alice Howland was made possible due to the excellent state of the treasury.

The Coffee Hour, or Reception, became a regular opening event for both the November and February programs, and the season ended with a membership of 373.

In April, 1953 Mrs. Ellison and Miss Rose announced that a "Study Group" would meet at Mrs. Ellison's home during the next season for the purpose of studying new or less familiar music. All members of the Club were invited to attend.

From 1953-1954 through 1957-1958 the Study Group was listed as a standing committee. In the 1958-1959 Yearbook the title "Musical Exploration" was first used and four dates were assigned, with "place of meetings to be announced". The attendance gradually increased and by 1974 it had outgrown private homes. The value of this educational project had proven its worth.

1953 was an important year for the Club. It was voted to present *all concerts in the morning*. It was also decided at the suggestion of Fritz Mahler, Conductor of the Hartford Symphony Orchestra, to commission a work by an American composer, at a fee of approximately \$500.00. A committee was appointed to confer with Mr. Mahler, and finally Roy Harris was chosen. A Lecture-Recital by Mr. Harris and his wife, Johanna, pianist, occurred on the morning following the performance of his commissioned composition for piano and orchestra, "A Folk Song Fantasy", played by the Hartford Symphony with Mrs. Harris as soloist on November 17, 1954.

In May, 1953 a Scholarship Tea at the home of Mrs. Guinness, with Rawn Spearman, tenor, as visiting artist, furnished a profit of \$440.64, as well as a happy social time.

The Vocal Ensemble presented Benjamin Britten's "Ceremony of Carols" in December, 1953, an ambitious project, very well performed.

Chester Watson, tenor, sang at Mrs. Roberts' home in May, 1954 for the benefit of the Scholarship Fund. This was the last event of its kind

because it entailed a great deal of work for relatively little profit. It was decided to ask for voluntary donations with payment of dues. This was a wise decision because annual donations have averaged five hundred dollars or more since then.

In May, 1954 there were 380 members, and a balance on hand of \$1,493.48. A total of \$450.00 was awarded to aid the MacDowell Colony, the Hartford Instrumental Foundation, and the General Fund of the Hartford Symphony.

In 1954-1955 to insure that the public was aware that the Musical Club was a "private" club, it was required that all members present their membership cards at the door. Guest days were indicated in the Yearbook. Today, for a small fee, guests are welcome at all regular meetings.

The fame of the Vocal Ensemble spread beyond the borders of the state and in the spring of 1955 the group was invited to give a concert for the Longmeadow, Massachusetts, Woman's Club for a fee of \$30.00!

In 1955-1956, Associate members were included on standing committees and committees for the day. Later it was decided to ask Associate members to serve only on the Hospitality, Ushers and Stage committees. The season ended with a membership of 393.

The program for December 6, 1957 "Music of the Holiday Season", was ecumenical: Hannukah songs by the Emanuel Synagogue Junior Choir; two songs by the Greek Orthodox Choir; Traditional Carols by the Vocal Ensemble; and familiar Christmas carols sung by the audience, led by Muriel Ainley.

Betty Allen volunteered to give a scholarship benefit recital for Musical Club. The profit was \$464.31. This exception to the avowed plan was most interesting but the return to voluntary contributions was considerably more desirable. Gerald Moore, the renowned accompanist, gave a lecture-recital, "The Accompanist Speaks", which was the most unusual feature of the season.

Parking at the Bushnell had become a grave problem and discussion about a future meeting place addressed a real issue.

In 1959 the Club sponsored a Vanguard recording of Purcell Suites by the Chamber Orchestra of the Hartford Symphony with 5% of the royalty to be paid to the Club. We guaranteed \$500.00, but the final cost (music, etc.) was \$693.00. The recording took place on April 28, 1960. Forty three members subscribed and eventually a small profit was made.

CONTINUING DEVELOPMENT

1961 - 1970

SEVENTIETH ANNIVERSARY

1960 - 1961

T.H. Parker wrote in the Hartford Courant:

“The sustaining attribute of the Musical Club in one sense has been plain work. It has never known the la-de-la all too frequently that accompanies the arts.”

With this compliment as inspiration we approached the hard work of the 70th Anniversary year.

A program on January 19, 1961, in the Colonial Room, reflecting the origins of the Musical Club, was one of nostalgia and gaiety. Members were greeted by an exhibit of costumes and artifacts of the period 1890-1900 loaned by the Wadsworth Atheneum. The stage was appropriately decorated and the performers were dressed in as authentic attire as could be found to fit. A narration, written and read by Mary Foster Collins, opened the program and introduced each group.

The music was researched from Musical Club scrapbooks and consisted of a cello sonata by Beethoven, vocal solos and trios, piano solos and, as a grand finale, the Slavonic Dances by Dvorak for piano duet, an old-time favorite.

Six of the oldest living members of the Musical Club were honored:

Mrs. James P. Andrews
Miss Virginia Browne
Mrs. Edward B. Bryant
Miss Mabel Johnson
Miss Viola Vanderbeek
Miss Marion Williams

The Anniversary Dinner and Concert were held at the Hartford Club on April 27, 1961. The presentation of an award to Janet Kline, an Active member, who had designed a Club Seal, was a reminder that talent in the arts is not necessarily confined to one medium. The "fun" part of the program consisted of several "skits" written and performed by Frances Weld, Mary Clark and Elma Cafky. A song recital by one of our scholarship winners, Lillian Mernick, concluded a delightful occasion.

In 1961-1962 it was with reluctance that Musical Club left the Colonial Room with its handsome, beautifully carved, wood interior and its fine acoustics. The move to the Town and County Club, 22 Woodland Street, relocated the Musical Club one block west of Gillett Street where the first meeting was held in Miss Johnson's home. For a few seasons the concerts were held in the Colonial Room, but the parking problem soon necessitated scheduling all concerts and regular meetings at the Town and County Club.

By 1962 there was a Club Seal, a Yearbook Committee, a revised Constitution and By-Laws, a Manual for Standing Committees, and a successfully launched Bulletin.

During the following season twenty new Associate members joined Musical Club, and the Gifts and Scholarships Committee awarded \$850.00.

It was then that Musical Club's beloved Mildred P. Allen passed on. She had contributed generously of her talent and time to the musical world before entering a career of public service. The Musical Library at the Hartt School of Music, University of Hartford, was dedicated to Mrs.

Allen, and the Musical Club's donation in her memory was used for listening room equipment there. Many individual Club members contributed to the Music Library — a fitting memorial.

The formation of the Past Presidents' Council became official in February, 1963. This was the result of a recommendation by President Frances Weld in her retiring speech and further reinforced by a letter from her to the Board in 1963.

It was "VOTED: This Committee shall be advisory, but shall meet twice yearly and shall propose to the Board for consideration ideas they consider apropos." The continuity of thought, experience and vision such a committee possesses has proven invaluable ever since.

Dues were raised to \$8.00 in 1963. Out of a \$3,350.00 budget \$1,600.00 was allocated for concerts. The balance in the Memorial Fund for Gifts and Scholarships was \$1,946.00 in 1963-1964. The Exploration series was devoted to Bartok, Britten's "War Requiem", and Samuel Barber. It was declared to be "interesting and quite enlightening".

Through the years it had been the policy of the Musical Club to present one or more concerts of chamber music each season. 1964-1965 featured a unique pair of artists who played piano duets. Yaltah Menuhin and Joel Ryce were most skillful and presented a program remarkable for its variety. Long a favorite form of piano playing, duets had been relegated to pupils' recitals, and it was refreshing to hear such an artistic performance in this familiar medium.

THE DIAMOND JUBILEE

1965-1966

The program for the season included three concerts: the Marlboro Trio; Frank Glazier, piano; and Blake Stern, tenor, with Ward Davenny, piano. All were held in the Colonial Room.

The nine regular meetings were held in the Town and County Club. Program topics were devoted to specific composers and contrasting styles and periods. Two Exploration programs, held at private homes, featured discussions and performances by committee members.

The big event, the 75th Anniversary Dinner, on April 21, 1966 was held at the Hartford Club with President Madelyn Serbin presiding. Seated at the head table were the Past Presidents; Mrs. Bryant; the Toastmistress, Mrs. Serbin; and the speaker and his wife, Mr. and Mrs. T. H. Parker. Members of the Board and of the Anniversary Committee were hostesses at the smaller tables.

The two great ladies of the Musical Club, Mrs. Edward B. Bryant and Miss Viola Vanderbeek, both beautifully gowned in black lace, were honored guests. Miss Vanderbeek's membership of 73 years and Mrs. Bryant's membership of 70 years spanned the years of the Club's establishment through the development to its prestigious status in the community.

Mrs. Serbin paid tribute to Miss Vanderbeek's intelligence, wit, vision and sound judgment, and to Mrs. Bryant's astute financial skill in handling our funds as Treasurer for over forty years. "They have been the guiding stars of Musical Club — they are our inspiration. We admire and respect them, and we love them dearly."

The speaker of the evening, Mr. T.H. Parker, music critic for the Hartford Courant, sketched the tradition of music in Hartford starting with 1795 when the "New Theatre Orchestra" played and introduced the clarinet, French horn and harp to audiences that mainly had known violins. He noted other interesting historical facts:

"1807 — The Hallelujah Chorus was sung for the first time in the United States by the Choir of Center Church."

"Jenny Lind sang at the Fourth Church in 1851."

"1866 — Theodore Thomas and his 'huge' orchestra of 45 men played here."

"Opera arrived in the 1870's."

"Walter Damrosch brought his group in 1883."

"Anton Rubinstein and Henri Wieniawski performed in a joint recital shortly thereafter."

Mr. Parker concluded, "Certainly the Musical Club has played impresario on an infinite number of occasions. You have been, also, an educational force of measure and importance. Being able to listen with intelligence and discrimination — that is the best."

The entertainment consisted of a trio composed of Ruth Hurwitz (Active member), piano; her son, Isaac, violin, and her daughter, Jane, cello. Karen Shaw, pianist, the daughter of a long time Active member, Juliet Wolfe Shaw, presented a group of solos played with rare skill and finesse. She was at the beginning of what became an illustrious career on the concert stage.

A quiet season followed. The total membership in May, 1967 was 363, and \$150.00 was donated to Hartt College of Music for a plaque on a chair at Millard Auditorium.

Scheduling problems at Town and County Club from 1967 to 1969 necessitated holding the concerts elsewhere. Gray Hall at South Church in Hartford was selected. The distance from the residences of members, however, created a problem, so the Club moved its concerts in 1969-1970 to the Tower Auditorium at the Hartford Insurance Group on Asylum Avenue.

Because of rising prices in 1969-1970 the \$2,000.00 concert budget required that dues be increased to \$10.00.

Our beloved Viola Vanderbeek celebrated her 100th birthday on April 11, 1970. Because of her frail health, plans for a Musicale-Tea were cancelled. Jean Schuler, President, Mary Clark and Helen Seymour called on Miss Vanderbeek and presented her with a "money-tree", a corsage, a plant and a heart-shaped gold pin inscribed "To Viola with Love".

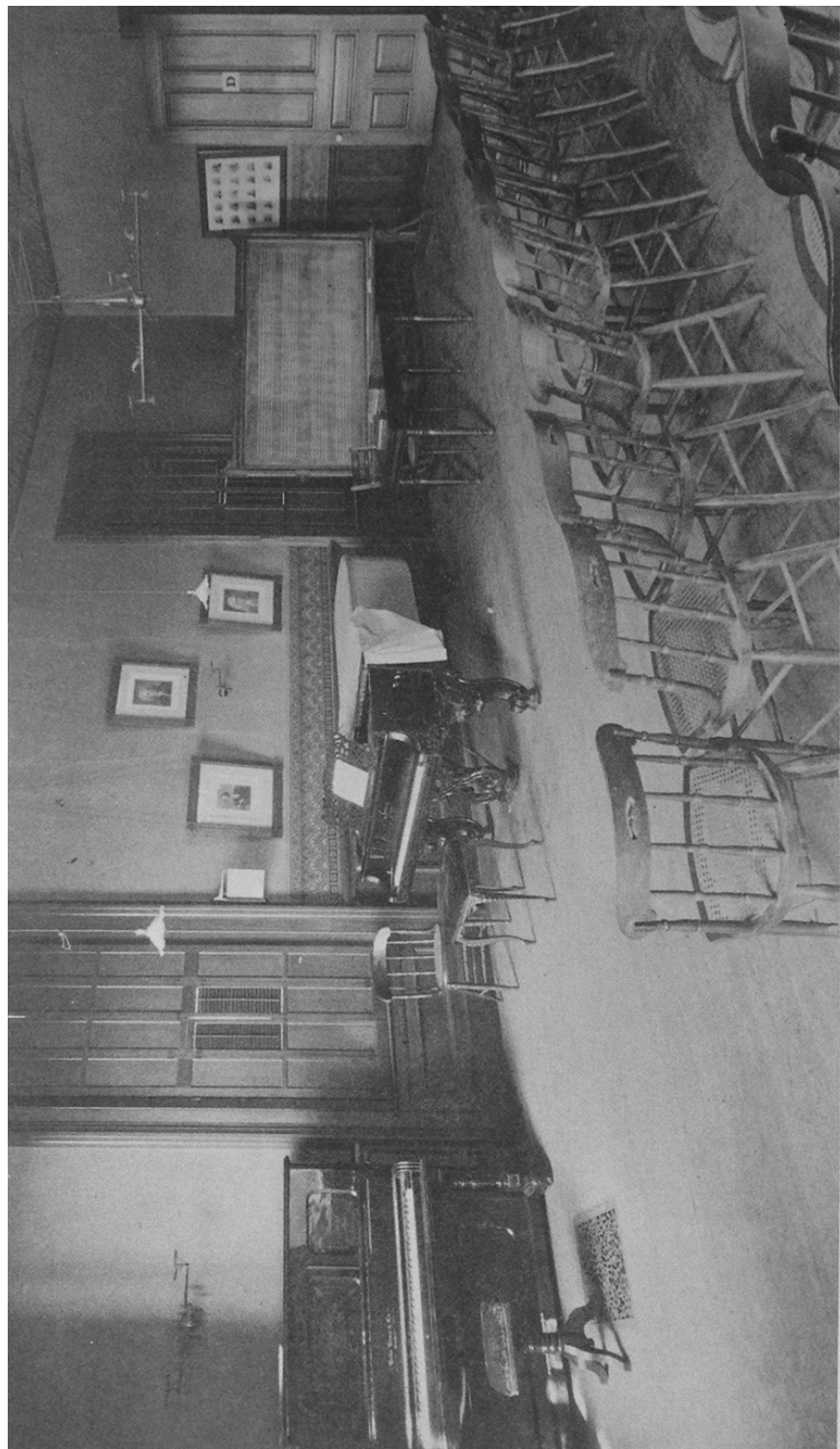
At the Annual Meeting in May, 1970 the Club presented Mrs. Bryant with a gold watch in token of its deep appreciation for her fifty-six years of devoted service as Treasurer.

All regular meetings and concerts were held at the Town and County Club in 1970-1971 with the exception of the 80th Anniversary celebration.

On October 29, 1970 at Asylum Hill Church a Piano Recital by Karen Nelson, a scholarship recipient, was followed by a luncheon for all members. Having recently celebrated the 75th Anniversary rather elaborately, we recognized the 80th more quietly.

In tribute to this milestone the season opened with a "Nostalgia" program researched by Janet Williams, who read an informative narration. The music chosen from programs of years past was performed by members. "Nostalgia II", with Mary Clark, Chairman, opened the second half of the season with a similar program.

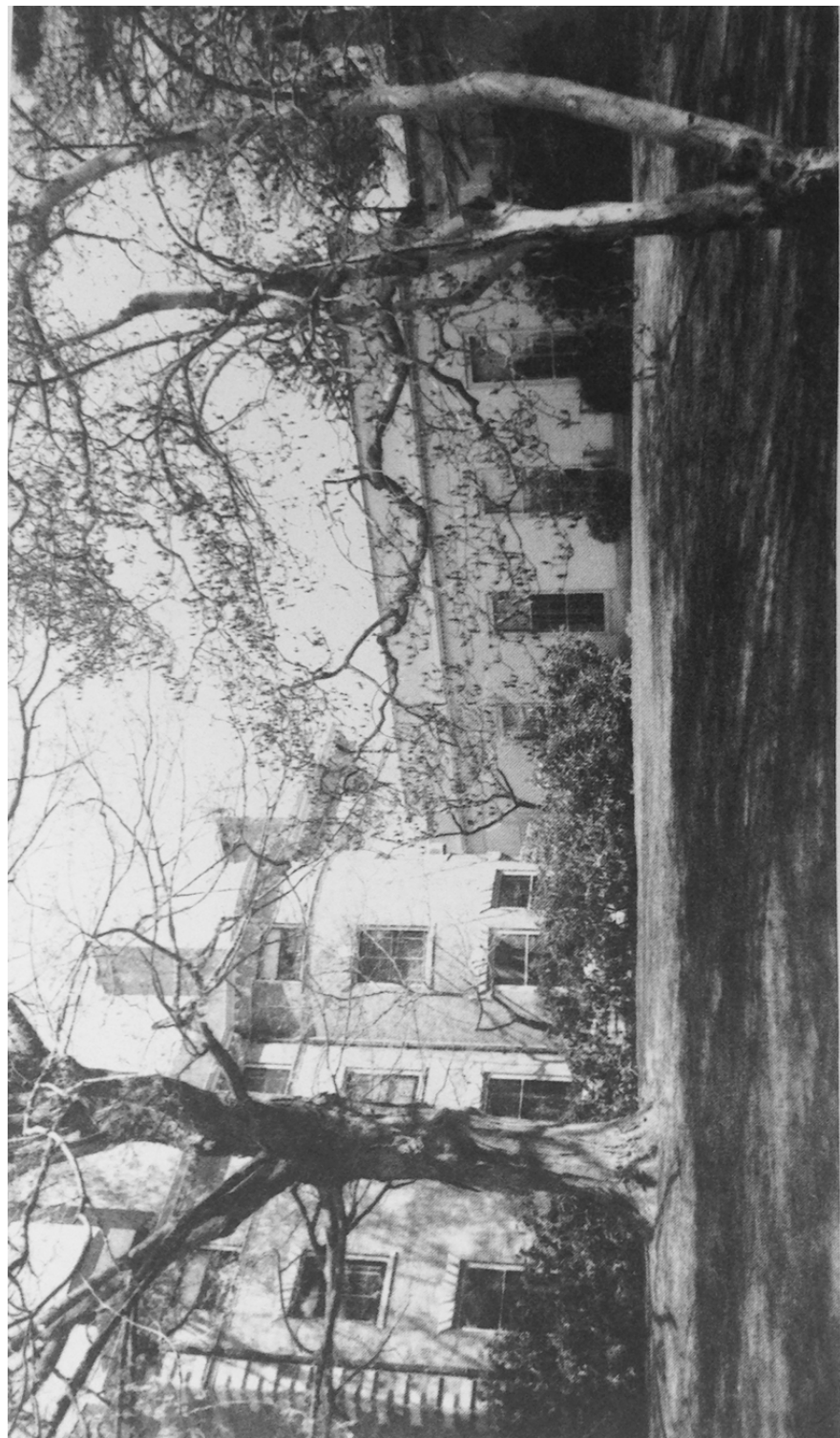
A highlight of the 80th season was a Voice Recital by Susan Davenny Wyner, soprano, and her husband, Yehudi Wyner, pianist-composer. The singer had lived in Hartford as a child when her father, Ward Davenny, was Director of The Hartford School of Music. This personal interest added a special glow to the event. Susan Wyner's career grew steadily and in 1980 she was engaged to sing at the Metropolitan Opera.



Hosmer Hall



Colonial Room, Bushnell Memorial



Town and County Club

STABILITY AND CONVICTION

1971-1980

In the season 1971-1972 an auspicious event took place: a Piano Recital by Beveridge Webster. This was a gift to Musical Club from Dr. Sidney Sewall in honor of his wife, Beatrice, who for many years was one of the Club's distinguished pianists. Although crippled by illness, Mrs. Sewall was able to attend many programs in a wheel chair. To hear an artist of Mr. Webster's calibre was a privilege and we were honored to have this opportunity. It was possible to present the usual three concerts for \$2,500.00 without raising dues, the result of careful bargaining.

The February Business Meeting in 1973 honored, for the first time, nine fifty-year members of Musical Club:

Florence Atkins
Maida Bryant
Margaretta Bonander
Louise Martin
Marguerite O'Meara
Priscilla E. Rose
Evelyn B. Storrs
Viola Vanderbeek
Mary Watkinson

Ellenor Cook Lane (Mrs. Philip Lane), a former Active member of fifty years ago, and daughter of our third President, Mrs. Ansel G. Cook, was the guest of honor. Both a pianist and singer and well known for her Folk Song Recitals, Mrs. Lane reminisced in a delightful manner about the Musical Club of the 1920's.

It was at this meeting that the President, Gertrude Jones, wore the heart-shaped pin given to Miss Vanderbeek on her 100th birthday. It was Miss Vanderbeek's wish that this be worn in her memory by each succeeding President and that the pin be known as the "President's Pin".

On April 27, 1973 a chartered bus took Club members to New York City for a tour and concert in Lincoln Center. This was a delightful, educational experience.

At the Annual Meeting in May it was observed that, for the first time in the history of the Club, two sisters had served as President:

Frances Felber Weld	1944-1946
Gertrude Felber Jones	1972-1973

Regretfully, it became necessary to raise the dues to \$13.00.

On July 11, 1973 to our sorrow, Viola Vanderbeek passed on at the age of 103 years. At her funeral service Dr. Edwards in his eulogy said so well so much about her:

"Part of the rare qualities she had was a graciousness and a kind of incredible old-school dignity and good cheer. She stood for it and radiated it as long as she lived. It made the rest of us a little taller. It

constantly reminded us that quality is important in life as well as quantity, the quality of friendship, the quality of kindness, the quality of taste, the quality of courage and faith."

On March 14, 1974 a concert by Syoko Aki, violin, and Ward Davenny, piano, was dedicated to the memory of Miss Vanderbeek. A decorated program was printed in 19th Century style type on tan paper. A capacity audience paid tribute to Miss Vanderbeek by attending this splendid performance of sensitivity and depth.

At the Annual Meeting, May 6, 1974 the President, Charlotte Bagnall, called the meeting to order using a gavel which had been presented to the Club in memory of Miss Vanderbeek by three of her fellow Club members.

Musical Club honored two of its officers upon their retirement in May, 1975: Mrs. Edward B. Bryant and Mrs. Harry M. Fowler.

As a token of affection and esteem, Mrs. Bryant was presented with a handbag containing two hundred dollars and a framed tribute from Musical Club. In July, 1975, Mrs. Bryant celebrated her one hundredth birthday with a reception at Armsmead where she had made her home for many years. She passed on in 1976.

Mrs. Fowler, an Active member for thirty-five years, had served as President, Corresponding Secretary and Assistant Treasurer. In tribute to her devotion to Musical Club, Mrs. Fowler was presented with an unusual small sculpture.

Another new committee appeared in the mid-1970's. Established informally, the Stage Committee soon became a standing committee. Since a wide assortment of ensemble groups and soloists performed on the same program, often the musicians were called upon to move music stands, carry chairs, relocate the piano or adjust its lid before playing or singing. For years the committees of the day had struggled with these arrangements. The Stage Committee was a much needed and yet simple solution to a long endured problem!

National celebrations were planned in 1975-1976 for the Bicentennial of our country. The Musical Club paid its tribute at the opening meeting with a "Salute to the Bicentennial". The topic of the year was "Heritage of the United States" and each program was devoted to the musical heritage brought to the United States from a different foreign country.

On February 26, 1976, a Reception at 10:00 a.m. was followed by a tribute to the 85th Anniversary of the Musical Club by the reading of a brief paper tracing the Club's history, written by Priscilla E. Rose, Historian. A short piano recital by William Westney, a 1971 scholarship recipient, followed.

The 1976-1977 topic, "Inspiration for Composition", was followed in 1977-1978 by a schedule correlating "Music and Art". Programs

included a fascinating concert by the Greenwood Consort. The costumed musicians played on ancient instruments, and their music evoked a delightful mood of times past. The Liederkreis, a personable singing group, was equally unique.

Earlier, the music library had outgrown its quarters at Gallup and Alfred's Music Store and was given space at the Bushnell. By 1977 the Club no longer met at the Colonial Room, so the music was moved to the Asylum Hill Church. Mrs. Ainley continued to be our loyal Librarian and entertaining versifier at Business Meetings.

"Report of the Librarian 1978

I greet the merry month of May
In giving this report,
And make you happier today,
Since my theme's of a different sort!

At Asylum Church there's ample space
In the basement room named "D",
To house our music comfortably,
With easy access to the place.

But sad to say, the music there
Lies lonely in its drawers,
Wishing that more of you would come
Its varied contents to explore.

Why not hand out a three-part song
When guests come in to dine?
A jolly little 'sing-along'
With cheese and Taylor wine.

Or if to instruments you're prone,
Some music you might find
To practice group-wise or alone
With kindred spirits of your kind.

We welcome any special questions,
Or new thoughts you relate,
But I conclude with this suggestion
Dear ladies, let us circulate!"

In May, 1977 we honored Josephine F. Tasillo who for fifty-five years was Musical Club's loyal, efficient typist. Her patience with our none-too-legible copy always resulted in perfectly spaced, perfectly spelled, perfectly typed and punctually delivered programs. Miss Tasillo was presented with a corsage and a jasper and gold pin in appreciation, and she was also welcomed into the Associate membership.

For many years the decorations for the stage and for the luncheon tables were provided and arranged most skillfully by Helen Seymour. Finding suitable floral materials sorely taxed her ingenuity, and another member, who wished to be anonymous, helped by donating money for that purpose. For Mrs. Seymour's skill and the anonymous donor's generosity, the Musical Club was most grateful. Eventually a "flower fund" was included in the budget.

In her speech at the February, 1978 Business Meeting the President, Betty Ohlheiser, expressed the thoughts of many:

"This Club not only helps to satisfy our needs and desire for participation in music performance but it also helps satisfy some of the basic human needs for friendship and the opportunity for creativity produced at a high level."

At this meeting a budget of \$5,836.00 was accepted, with \$2,500.00 to be used for concerts. A guest policy was presented and approved. Over a two-year period the membership had increased by many new Associates, making a total of 348.

Usually Musical Club life runs smoothly but the concert scheduled on April 5, 1978 was an exception. Planning travel connections too closely, the Jubal Trio was delayed and only the soprano appeared on time. Realizing that the flutist and harpist would be very late, Lucy Shelton graciously offered to sing "until they arrive". A talented Active member, Christine Clegg, offered to accompany her and we enjoyed an impromptu song recital for an hour. The instrumentalists arrived very late and performed only one group since most of the audience had drifted away.

When the policy of the Town and County Club restricted the use of the Ballroom, the Musical Club was obliged to seek another meeting place for concerts and some regular meetings in 1979-1980. After surveying the area, the Club decided to rent the auditorium of the Unitarian Society on Bloomfield Avenue. This sufficed until the season 1980-1981 when it again became possible for Musical Club to hold private concerts, luncheons and regular meetings at the Town and County Club. To satisfy the Town and County's security regulations, public concerts, funded by the Perkins' bequest, were to be located elsewhere.

Ten fifty-year members were honored at the Annual Meeting on May 3, 1979:

Florence Atkins
Margaretta Bonander
Mary Orr Clark
Gertrude F. Jones
Louise Martin
Marguerite F. O'Meara
Priscilla E. Rose
Juliet Woife Shaw
Florence T. Skiff
Evelyn Bonar Storrs

At this meeting the Past Presidents' Discretionary Fund was established and administered by a Special Celebration Committee under the jurisdiction of the Executive Board. It was decided that the first Discretionary Fund project would be the financing of the Club's History.

We began "Looking at the Eighties" in 1979-1980. Despite rising inflation dues remained at \$15.00 and we scheduled four excellent concerts: Clarinet and Piano; Recorders and Harpsichord; a Mezzo Soprano in Recital; and the New England String Quartet. The usual fine member meetings were well attended.

The Celebration Committee, consisting of Sarah Swett, Chairman; the Past Presidents; Jane Bartlett, President; Audrey Lindner, Vice-President; Mary Lane, Treasurer; Priscilla E. Rose, Historian, and Josephine Tasillo, Associate Member, presented tentative plans for the 90th Celebration in 1980-1981. The Discretionary Fund totalled \$3,000.00.

NINETIETH ANNIVERSARY

1980-1981

The President's message in the September Bulletin set the tone for this Anniversary year by quoting from Sir Kenneth Clark's "Civilisation" as follows:

"Civilisation means something more than energy and will and creative power — very shortly, a sense of permanence . . . We must still try to learn from history. History is ourselves."

The year's topic, "Ninety Years — A Re-View", carried this theme throughout the season. Beginning with 1971-1980 and moving back by decades to 1891-1910, the music was chosen from past programs, which provided a nostalgic journey.

The Gala Concert on the evening of November 19, 1980 was a public celebration of the Anniversary. Held at Millard Auditorium, University of Hartford, it was followed by a reception for 350 members and guests in the Bliss Room. Musical Club proudly presented Karen Shaw, an internationally known pianist and recording artist, for this important event.

Born in West Hartford, Karen Shaw had played for Musical Club on two previous occasions. Miss Shaw is the daughter of Juliet Wolfe Shaw, a fifty year Active member of the Club, who has often appeared as piano soloist and ensemble player on regular Musical Club programs.

The November Musical Exploration lecture was given by Eve Queler, Conductor of the Opera Orchestra of New York. A wife and mother, and conductor of a nationally known ensemble, Miss Queler has had notable success in what, until recently, has been a man's world — the world of conducting. Little could Musical Club's founders have envisioned such a development!

In December, as recognition of the 90th Anniversary, a special vocal competition was sponsored, in addition to the regular Brass and Woodwind competitions. Professional musicians from outside of the area served as judges, who attested to the excellent musicianship of the students by awarding first place ties in the voice and woodwind divisions.

At the February Business Meeting it was voted to pass an amendment establishing an Investment Committee, and three new fifty year members were honored:

Irene Kahn
Virginia Schorr
Janet Williams

In March, the second Exploration program was planned to include five distinguished local musicians in a panel discussion entitled: "Hartford's History — Musically Speaking", to be held in the Connecticut Room of the Wadsworth Atheneum. The invited speakers were:

Henley Denmead	Conductor of the Hartford Chorale
George D. Osborne	Director of the Connecticut Opera Association
Moshe Paranov	President Emeritus of the Hartt School of Music, University of Hartford
Clarence Watters	Organist, Music Professor Emeritus of Trinity College
Arthur Winograd	Conductor of the Hartford Symphony Orchestra

The spring concert by the Concord String Quartet continued the Club's practice of presenting professional chamber music ensembles. The submitted program consisted of two Beethoven quartets.

The season built to a climax and the 90th Anniversary luncheon on May 7, 1981 would mark the founding of the Club on May 4, 1891. The Musical club reserved the ballroom of the Hartford Club where each member would receive her copy of *The Pursuit of Music*, a history of the Club, written by Priscilla E. Rose. The distribution of the first published history of the Musical Club of Hartford promised to be an appropriate and exciting conclusion to the Ninetieth Anniversary Season.

THE PAST IS PROLOGUE

It has been a continuing policy of the Musical Club to provide assistance to community organizations and to deserving and promising individuals. Beginning at the turn of the century, Musical Club donated up to \$100.00 a year to the Hartford Philharmonic Society until its demise in 1924. A very personal interest is still maintained in the Hartford Symphony Orchestra as several Active members perform in it, and others are involved in the Symphony Auxiliary.

Recent donations have been given to the Connecticut String Orchestra (formerly the Hartford String Orchestra) and the Hartford Chamber Orchestra. In 1980 it was voted to contribute to two public radio stations — WFCR in Amherst and WPBH in Hartford. The non-commercial, uninterrupted, classical music broadcasts which emanate from these stations are of widespread interest to music lovers in Hartford and environs.

In earlier years unrecorded but loving assistance was given to needy Club members during periods of acute financial stress. Voted on by the Board, but offered privately, it was often accompanied by personal help from other members who learned of these individual situations. In some cases, Musical Club's help was the only public or private support available or offered.

When the MacDowell Colony at Peterboro, New Hampshire, was established by the composer's widow and interested musicians in 1910, the support of the Musical Club was solicited. As Musical Club's first public concert (1898) had been given by Edward A. MacDowell, a special interest existed and contributions were made to the Colony for over a half century.

In 1926 the need for orchestral instruments available for students in the Hartford High Schools was made known. Musical Club contributed to the schools and later to the Hartford Instrumental Foundation through 1975-1976.

For many years the Club annually sponsored a high school student at the Laurel Music Camp in New Hartford, which provided an intensive one-week musical experience in late June for the music pupil. Merrywood Music Camp, in Lenox, Massachusetts, an eight-week music school for young ensemble players, founded by Ruth B. Hurwitz received support from the mid-1960's to the late 1970's.

The total amount awarded by the Gifts and Scholarships Fund has varied but the annual average has been \$500.00. In 1979-1980 it was over \$800.00.

Encouraging gifted, pre-college students has had continuing and particular emphasis. Intermittently, financial aid has been given to qualified, non-competing applicants, but during recent years, Musical Club has held competitions, alternating brass and woodwind players and singers one year with pianists and string players the next. The

recipients have been featured on mid-winter programs, enabling the membership to hear the young winners who enjoy the privilege of performing for a sympathetic and discriminating audience.

"Helping" has not always consisted of financial aid. One hundred listeners, some of them children, attended a program given by Musical Club members for the Union for Home Work in 1914. The following year a similar program was given for the Woman's Branch of the Civic Club, to which seventy-five girls came. Another recital program for the Village Street Settlement took place "before a large and appreciative audience" in 1916. In 1928, before the days of radio, a Sunday afternoon concert was presented in the Lounge for patients at the Municipal Hospital. Also, the Vocal Ensemble has brought "live music" to convalescent homes in the area, which has been particularly welcome at holiday time.

One studies music to be able to perform but there must be an audience to listen. Gifted young students studying with local teachers have been invited to perform on regular programs, and that encouragement has often stimulated their interest in pursuing a professional career. Two young girls, who played for Musical Club in their teens, came into the membership many years later as accomplished musicians. One of these, Ruth Berman Hurwitz, became Musical Club's 34th President, and another, Esther Myers Berins, served as an officer and important committee member.

The official Gifts and Scholarships Committee was not formed until 1950-1951 when the newly elected Assistant Treasurer was appointed to be in charge of the Fund. Scholarship recipients who achieved distinction in the musical world are as follows:

ANNA KASKAS, soprano, a member of the Metropolitan Opera Company, who concertized widely and retired to teaching at universities.

JANE CARLSON, pianist, Juilliard graduate who performed with Paul Hindemith and recorded his "Ludus Tonalis", and later became a member of the faculty at Juilliard.

TERESA STITCH-RANDALL, soprano, member of the Metropolitan Opera Company, and leading prima donna at the Vienna State Opera in Austria.

ESTHER HINDS, soprano, who pursued a concert career with distinction, and has appeared in Metropolitan Opera productions.

ARTHUR THOMPSON, baritone recitalist, who also became a member of the Metropolitan Opera Company.

BETTY ALLEN, mezzo soprano, featured soloist with leading symphony orchestras, who sang in opera, concertized in Europe and South America, and in 1980 became Director of the Harlem School of the Arts in New York.

In 1969 Musical Club sponsored a Competition for Violin and Viola for candidates under age 25. The auditions were open to the public and the candidates were very talented. Theodore Arm, violinist, of Storrs, Connecticut, was the winner of the \$1,000.00 award. He later became Professor of Music at the University of Connecticut, and a noted ensemble player.

While generosity to aspiring musicians has been an enduring part of Musical Club's activity, customs and lifestyles in 1981 differ greatly from those of 1891. Transportation by private car has brought about a hatless society! Instead of galoshes, stylish boots are worn — not for protection, but as an accessory to winter outfits. Canes are used only as a necessity and ski jackets often substitute for overcoats.

Formality in dressing has also diminished for musicians. Earlier performers, with the exception of violinists and cellists, always wore hats, and for evening performances singers wore long white gloves which extended to within a few inches of their short sleeves. Simplicity was preferred for daytime appearances but elegance was in order for the evening, including "white tie" for the gentlemen.

After the Spartan years of World War I, clothing customs began to change and by the mid-twenties none of the performers wore hats. Suits became as acceptable as dresses, and in the last decade numerous members of string quartets and solo instrumentalists have chosen well tailored pants suits. Singers, however, have followed a contrary style by many times selecting long graceful skirts for the stage. A sensible decision! When all program members were so attired, the appeal to the eye complemented the pleasure of the ear.

In the beginning decades, Musical Club's performers played or sang from the score. With the increasing inclusion of professional musicians, the trend of performing "from memory" became preferred, then almost obligatory. At that point, to resort to the score was to risk losing one's "status", so members nervously worried through their performances twice yearly. Now this has changed and rightly so. The main emphasis today is on sensitive, rich interpretations, and if the artist wants to be supported by an open score, it is an individual decision.

In the 1950's a problem which has had increasing impact on Musical Club appeared. It is known as PARKING. The selection of a meeting place is no longer dependent upon the location of the building, its size, acoustics or piano but upon the available space for parking of cars. Since more members drive to programs from the suburbs than from the city itself, ample parking space is a major necessity.

Nowadays the weather has less influence upon attendance than it did in the 1890's. During winter months efficient methods of snow removal make travel safe soon after a snowstorm. Records show that in the early

years, meetings were frequently postponed or cancelled "because of a heavy snowfall". Today our anxiety is prompted more by a possible shortage of fuel oil than an over supply of snow.

In 1891 the needs of the music student were filled by well trained, private teachers and by The Hartford School of Music. With an increase in population and the stimulation provided by the public schools' music program under the direction of Ralph L. Baldwin, who came here in 1906, a second music school was established in 1920. The Julius Hartt School of Music, named for its founder, flourished under the leadership of Moshe Paranov, and the school became affiliated with the University of Hartford in 1957.

The development of a large school population in West Hartford led to the 1959 organization of the West Hartford School of Music, Inc. by a group of teachers from the Hartford School of Music. During the same year, the Hartford School of Music became the Hartford Conservatory with enlarged facilities and curriculum.

With these three institutions and numerous private teachers in the area, it was inevitable that the Connecticut State Music Teachers' Association would be formed. It is now affiliated with the Music Teachers' National Association attracting a large number of Musical Club members.

As the needs of music students are being met, similarly, an increasing number of concerts is available for music lovers. Following World War II the community's concert season has expanded to the point where it now includes eleven months of listening opportunities. The winter season barely ends in May before brochures for summer concerts are in the mailbox. The Hartford Symphony Orchestra, the Hartford Chamber Orchestra, the Connecticut Opera Association and the Visiting Orchestra Series at the Bushnell cater to devotees of large ensembles. The newly restored Old State House, now welcoming chamber music groups, has added another dimension to local musical events. Also, churches often present Sunday afternoon recitals and near by colleges offer yearlong musical programs.

Music is in the air. No longer limited to the aristocratic parlour or the church, music has entered the homes and lives of everyone. With an electrical outlet for radio or TV various types of music are at the tip of one's fingers. It requires no effort, no practicing, no lessons, and no audience!

The Musical Club, however, continues to supply the basic trinity of a musical experience — the composer, the performer and the listener. There is a unique relationship between these three, with each contributing to the success of a live performance. Musical Club programs continue to be appreciated because music's three fundamental ingredients are present.

During the 1970's more and more women have been attracted to careers outside of their homes, but yet there is a sufficient number who have the time, desire and in the case of the performer the talent to support Musical Club. They realize that the warmth and intimacy of sharing music with friends enhances their enjoyment of programs, and that a true communion results.

In *The Pursuit of Music* the reader has followed the growth of the idea which inspired Musical Club's Founders. Those who come after the first ninety years may seek new paths and discover new beauties of their own generations. The members of 1981 trust that they may always continue to adhere to the highest ideals of music study and performance.

"Time present and time past
Are both perhaps present in time future,
And time future contained in time past."

— T. S. Eliot

"Burnt Norton" from Four Quartets

ADDENDA

CONTRIBUTORS

For nine decades, countless rehearsal and performance hours have been given to Musical Club by its Active members. Theirs has been the irreplaceable gift of music.

Through those same years, many individuals have expressed their deep appreciation for Musical Club by contributing large and small amounts of money for particular musical purposes, or general Club use. These have been tangible gifts of appreciation from both Active and Associate members who, in a different way, also fostered the life of Musical Club.

MAJOR FINANCIAL CONTRIBUTORS TO THE MUSICAL CLUB of HARTFORD, Incorporated

1946	Gertrude Storrs Perkins	Concert Fund
1970	Adelaide Stoughton	General Fund
1972	Dr. Sydney Sewall	Concert Fund
1978	Katherine P. Cheney	General Fund
1978	Augusta Rubin	Gifts and Scholarships Fund
1979	Marguerite F. O'Meara	Past Presidents' Discretionary Fund
1980	Marjorie B. Howe	Gifts and Scholarships Fund

THE PAST PRESIDENTS' DISCRETIONARY FUND

A large number of loyal Active and Associate members generously donated over \$3,000.00 to the Past Presidents' Discretionary Fund. The major part of this Fund, which was established to commemorate the 90th Anniversary of the Musical Club, will be used to underwrite the printing of *The Pursuit of Music*.

PAST PRESIDENTS

*Miss Frances Hall Johnson	1893-1894
*Miss Grace L. Plimpton	1894-1895
*Mrs. Ansel G. Cook	1895-1896
*Miss Mabel C. Washburn	1896-1897
*Mrs. James P. Andrews	1897-1899
*Miss Frances Hall Johnson	1899-1901
*Miss Mary Bulkley	1901-1903
*Miss Mary S. Robinson (Mrs. Adrian Lambert)	1903-1904
*Miss Lillian L. Bissell	1904-1906
*Miss Mabel C. Washburn	1906-1909
*Miss E. Marguerite Holcombe	1909-1911
*Miss Mabel Johnson	1911-1913
*Miss Mary Bulkley	1913-1917
*Miss Lillian L. Bissell	1917-1919
*Miss Viola Vanderbeek	1919-1923
*Mrs. Nellie Carey Reynolds	1923-1925
*Mrs. Gertrude Damon Fothergill	1925-1929
*Miss Mabel Wyllys Wainwright	1929-1932
*Mrs. A. J. W. Myers	1932-1934
Miss Florence A. Atkins	1934-1936
*Mrs. Norma Allen Haine	1936-1941
*Mrs. Grace Preston Naylor	1941-1944
*Mrs. Stanley B. Weld	1944-1946
*Mrs. Edward N. Allen	1946-1948
*Mrs. Peter J. Scafarello	1948-1950
*Mrs. Wendell P. McKown, Jr.	1950-1952
*Mrs. Maude Hurst Blanchard	1952-1954
Mrs. Ruth Cabbage Dorsey	1954-1955
Mrs. Othniel G. Williams	1955-1956
*Mrs. Esther Nelson Ellison	1956-1957
Mrs. Grace Tumbridge Fowler	1957-1959
Mrs. Donald H. Burr	1959-1961
Mrs. Myron H. Clark	1961-1963
Mrs. Ruth B. Hurwitz	1963-1965
Mrs. A. Frederick Serbin	1965-1967
Miss Geraldine Douglass	1967-1968
Mrs. Llewellyn C. Schuler	1968-1970
Mrs. Leon W. Zimmerman	1970-1972
Mrs. Frank Stafford Jones	1972-1973
Mrs. James N. Bagnall	1973-1975
Mrs. Robert J. Ohlheiser	1975-1977
Mrs. Norris P. Swett	1977-1979
Mrs. Harry O. Bartlett	1979-1981

*Deceased

Artists who have performed for the Musical Club of Hartford, Inc.

1898	EDWARD A. MacDOWELL, pianist-composer
1899	DAVID BISPHAM, baritone
1901	SCHUMANN-HEINK, contralto JAN KUBELIK, violin
1902	MRS. HISSEIN de MOSS, soprano MR. LEO SCHULTZ, cello MME. SCHUMANN-HEINK, contralto
1903	MME. FANNY BLOOMFIELD-ZEISLER, piano JACQUES THIBAUD, violin (André Benoist, accompanist)
1904	EMELIO de GOGORZA, bass-baritone EUGENE YSAYE, violin
1905	DAVID BISPHAM, baritone MARCELLA SEMBRICH, soprano
1906	JOHANNA GADSKI, Wagnerian soprano HEINRICH GEBHARD, baritone
1907	LONGY CLUB of BOSTON, woodwind ensemble HAROLD BAUER, piano
1908	CHARLES GILIBERT, vocalist ANN MURRY, Gaelic singer
1909	MISCHA ELMAN, violin CHARLES GILIBERT, vocalist
1910	EMELIO de GOGORZA, baritone (cancelled) MR. AND MRS. DOLMETCH, Ancient Instruments OLIVE MEAD QUARTET, string quartet ERNEST HUTCHESON, lecture "Electra" MARGARET KEYES, soprano ALICE NIELSEN, soprano
1911	ERNEST HUTCHESON, piano HOWARD BROCKWAY, lecture: American Folk Music MR. and MRS. DAVID MANNES, violin and piano
1912	W. J. HENDERSON (critic), lecture EDITH CHAPMAN GOULD, soprano (Lesser known artists resulted in dissatisfied Associate members.)
1913	JULIA CULP, soprano
1914	FELICE LYNE, soprano
1915	OSSIP GABRILOWITCH, piano (husband of Clara Clemens)

- 1916 FLONZALEY STRING QUARTET
 First Chamber Music concert with PABLO CASALS, cello
 POVLA FRIJSH, soprano
 LOUIS MOELDNER, piano
 PABLO CASALS, cello } joint recital
 POVLA FRIJSH, soprano }
- 1917 GEORGE COPLAND, piano
 (Scholarly program notes. Much modern music.)
 POVLA FRIJSH, soprano
 LORAIN WYMAN, soprano } joint recital
 HOWARD BROCKWAY, piano }
 "Lonesome Tunes of Kentucky Mountains"
- 1918 GEORGES BARRÈRE, flute
 PAUL KÉFER, cello
 CARLOS SALZÉDO, harp
 GUIMAR NOVAES, piano
- 1919 REINALD WERREN RATH, baritone
- 1920 FLONZALEY STRING QUARTET
 LOUIS GRAVEURE, Baritone
- 1921 FLONZALEY STRING QUARTET
 EVA GAUTHIER, mezzo-soprano
- 1922 LETZ STRING QUARTET
 ELSHUCO TRIO
- 1923 LETZ STRING QUARTET
 BARRÈRE ENSEMBLE
 DUDLEY MARWICK, baritone
 ADA SEGUR, soprano
 Opera COSI FAN TUTTE
 William Wade Henshaw Troupe
 Costumes and simple backdrops.
- 1924 FLONZALEY STRING QUARTET
 LECTURE — ORGAN RECITAL
 WILLIAM HAMMOND, Mount Holyoke College
- 1925 JOHN CHARLES THOMAS, baritone
 FLONZALEY STRING QUARTET
 DUDLEY MARWICK, baritone
 HAROLD BAUER and OSSIP GABRILOWITCH, piano duo
 LOUISE A. CEBALLOS, lecture recital — Spanish Music
 HARTFORD ORGANISTS
- 1926 MORRIS ZAM, piano
 EMILIO de GOGORZA, baritone
- 1927 LONDON STRING QUARTET
 EMILIO de GOGORZA, baritone
 GERALDINE MARWICK, soprano

- ENGLISH SINGERS, vocal ensemble
- 1928 WALTER GIESEKING, piano
- 1929 HERBERT HEYNER, baritone
 JESÚ SAN ROMA, piano
 ANTON SUBELJ, baritone
 ANNA CASE, soprano
 RUSSIAN SYMPHONY CHOIR
 DOROTHY GEORGE, contralto
- 1930 POVLA FRIJSH, soprano } joint recital
 GEORGE COPLAND, piano }
 MYRA HESS, pianist — cancelled
 ALEXANDER BRAILOWSKY (substitute), piano
- 1931 SOCIETY OF ANCIENT INSTRUMENTS (cancelled)
 MAIER & PATTISON, piano duo
 ALTON JONES, piano
 MARY GILCHRIST, mezzo-soprano - costume recital
 (former Active member)
 ALEXANDER KISSELBURGH, baritone
 MAURICE MARECHAL, cello
- 1932 JACQUES THIBAUD, violin
 ALTON JONES, piano
 BROSAS STRING QUARTET
 CHRISTMAS CANTATA (Choir of the Asylum Hill Church)
- 1933 ELISABETH SCHUMANN, soprano
 MARTHA BAIRD, piano
 CHARLES NAEGLE, piano — cancelled
- 1934 MILO MILORADOVICH, soprano
 MAURICE MARECHAL, cello
 PHILHARMONIC STRING QUARTET
 DAVID BLAIR McCLOSKEY, baritone
 Opera HANSEL & GRETEL (miniature version)
 Opera Company from New York
 HENRY COWELL, composer-pianist — lecture-recital
- 1935 JESÚ SAN ROMA, piano
 PHILHARMONIC STRING QUARTET
 MAIER & PATTISON, piano duo
- 1936 SIGNE SANDSTROM, cello
 ELEANOR STEELE, soprano } joint recital
 HALL CLOVIS, tenor }
 NICOLAS SLONIMSKY, lecture-recital
- 1937 MARIAN ANDERSON, contralto
 CECIL LEESON, saxophone
 ANNE MUNDY, piano
 WILLIAM HAIN, tenor

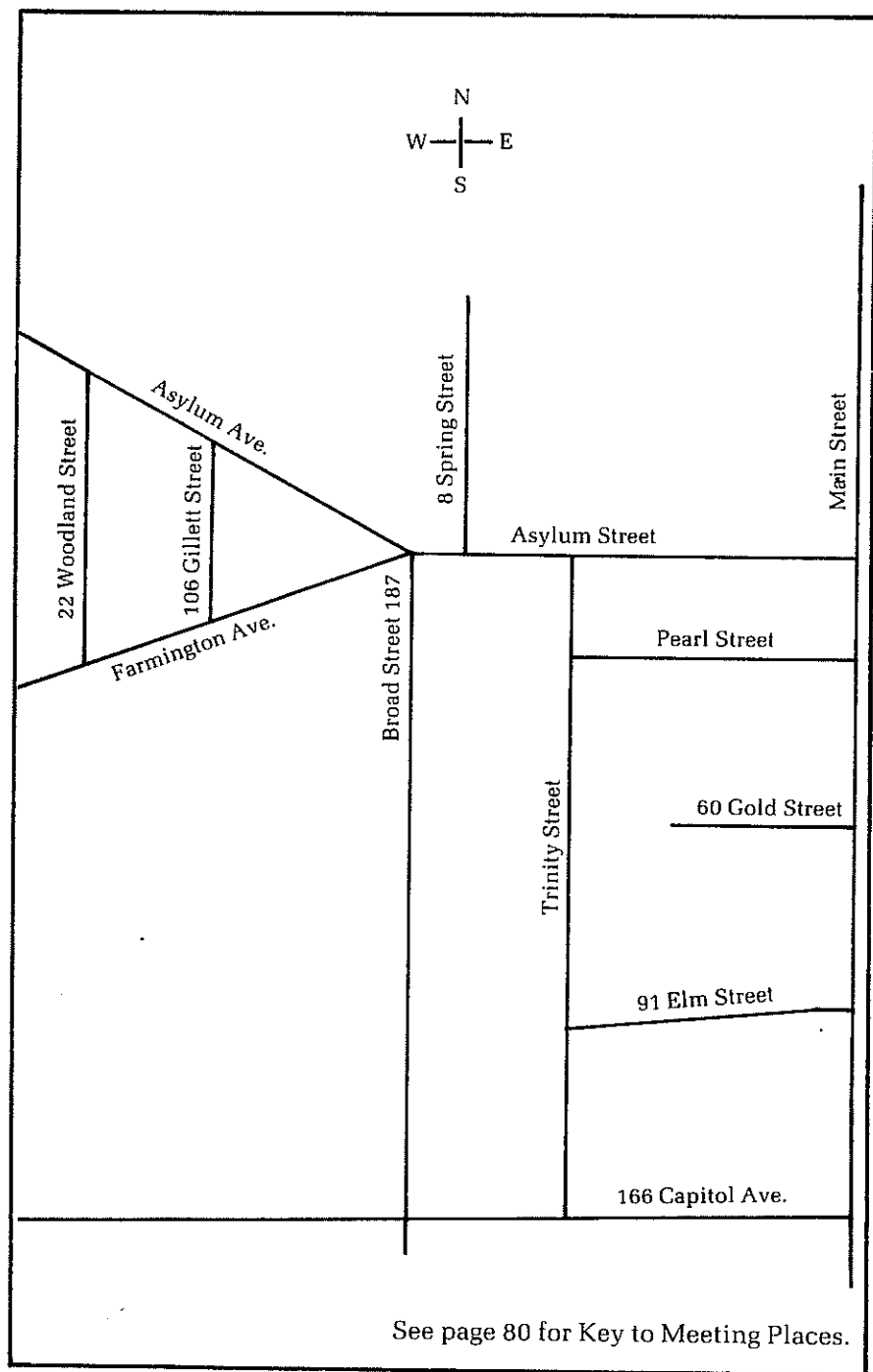
- 1938 GEORGES ENESCO, violin
JULIUS HUEHN, baritone
- 1939 TRIO of NEW YORK
FRIEDBERG, piano
KARPILOWSKY, violin
SALMOND, cello
SHEILA TARA, soprano
KOLISCH STRING QUARTET
- 1940 TRIO of NEW YORK
GRACE PRESTON NAYLOR, soprano
MARCIA JELMAR, contralto
- 1941 JOSEF and ROSINA LHEVINNE, piano duo
BUDAPEST STRING QUARTET
ELSIE HOUSTON, soprano
- 1942 ORREA PERNEL, violin
GORDON STRING QUARTET
RALPH SHELDON, piano
CELIUS DOUGHERTY and VINCENZ RUZICKA, piano duo
- 1943 WILLIAM HAIN, tenor
PRIMROSE STRING QUARTET
NORA CONKLIN, contralto
BUSCH STRING QUARTET
RUTH GEIGER, piano
- 1944 JEAN CARLTON, soprano
with flute and harp
TRIO — JACQUES GORDON, violin
FELIX SALMOND, cello
ROSINA LHEVINNE, piano
BUDAPEST STRING QUARTET
- 1945 MARY VAN KIRK, contralto
ROTH STRING QUARTET
JANE CARLSON, piano
BUDAPEST STRING QUARTET
- 1946 LOUISE ROOD, viola
COOLIDGE STRING QUARTET
ALBENERI TRIO
GARBOR REJTO, cello
BUDAPEST STRING QUARTET
- 1947 ALICE HOWLAND, soprano
LENTEN VESPERS with organ
CAMILLA WILLIAMS, soprano
- 1948 PASCAL STRING QUARTET
MARY DAVENPORT, contralto
ALBENERI TRIO
PAGANINI STRING QUARTET

- 1949 FREDERICK and IRENE JACOBI, lecture-recital
BACH ARIA GROUP
FRANCES MAGNES, violin
- 1950 BROOKS SMITH, piano
PIERRE BERNAC, baritone } joint recital
FRANCIS POULENC, piano }
ALMA TRIO
APPLETON and FIELDS, piano duo
- 1951 IRMA COOPER, soprano
SAMUEL MAYES, cello
LOEWENGUTH QUARTET
MICHAEL RHODES, baritone
- 1952 MONIQUE de la BRUCHOLLERIE, piano
MAURICE WILK, violin
QUARTETTO ITALIANO
The ensemble included one woman, and the entire program
was played without score.
MARIA LUISI FAINI, piano
- 1953 HUNGARIAN STRING QUARTET
ALBENERI TRIO
ALICE HOWLAND, soprano
SUZANNE DER DERIAN, soprano
- 1954 EUNICE PODIS, piano
VEGH STRING QUARTET
MELVIN RITTER, violin
ROY and JOHANNA HARRIS, lecture-recital
IRENE JORDAN, soprano
- 1955 LEONARD ROSE, cello
PHILADELPHIA WOODWIND QUINTET
RICHARD THENEBE, piano
NORMAN FARROW, baritone
- 1956 GARY GRAFFMAN, piano
MOZART STRING QUARTET
ARIANA BRONNE, violin
CARROLL GLENN, violin
- 1957 EUNICE PODIS, piano
SMETNA STRING QUARTET
LILLIAN MERNICK, contralto
ALBENERI TRIO
- 1958 TONI and ROSI GRUNSCHLAG, piano duo
HERMAN PREY, baritone — cancelled
JOHN LANGSTAFF, baritone
DOUGLAS MOORE, lecture-recital
"The Accompanist Speaks"
JANACEK STRING QUARTET

- | | |
|------|---|
| 1959 | FRANK IOGHA, piano
ANGELICA LOZADA, soprano
FREEMAN ENSEMBLE, ————— } flute
KENNETH SMITH, bass-baritone } cello
harp |
| 1960 | WILLIAM STEVENS, piano
BOSTON STRING QUARTET
LOUISE ROOD, viola } joint recital
IRENE JACOBI, piano } |
| 1961 | GOLD and FIZDALE, piano duo
BEAUX ARTS TRIO
ERIC FRIEDMAN, violin
LOEWENGUTH QUARTET |
| 1962 | ENID MILLER KATAHAN, piano
GEORGE GOODMAN, bass-baritone
LENOX STRING QUARTET
BAROQUE TRIO (Montreal) |
| 1963 | JEANNE CRADER and DOROTHY RENZI, soprano duo
GERALD MOORE, lecture
ANDRIES ROODENBERG, violin } joint recital
LOIS PHELPS, piano } |
| 1964 | PHILHARMONIC TRIO
KAREN SHAW, piano
LOEWENGUTH STRING QUARTET
EZIO FLAGELLO, bass baritone
NEW YORK WOODWIND QUARTET |
| 1965 | EDITH EISLER, violin
GWENDOLYN WALTERS, soprano
YALTAH MENUHIN and JOEL RYCE, piano duets
MARLBORO TRIO |
| 1966 | FRANK GLAZER, piano
BLAKE STERNE, tenor and WARD DAVENNY, piano
BEAUX ARTS STRING QUARTET |
| 1967 | MENUHIN and RYCE, piano duets
JEANNINE CRADER, soprano
ALDO PARISOT, cello and WARD DAVENNY, piano |
| 1968 | PHILIDOR TRIO
saxophone
flute and recorder
harpsichord
NIEUW AMSTERDAM TRIO
JOHN MILES, tenor |
| 1969 | BEAUX ARTS STRING QUARTET
NICHOLAI NIELSEN, classical guitar |

harpichord
viola da gamba
recorder-counter tenor

- | | | |
|------|--|----------------------------|
| 1970 | SANDRA CARLOCK, piano
BRASS ARTS QUINTET
NEW ENGLAND STRING QUARTET | |
| 1971 | DOROTHY PARISH DOMONOKAS, lecture-recital —
"Bartok"
SUSAN DAVENNY WYNER, soprano and
YEHUDI WYNER, piano
SEYMOUR BERNSTEIN, piano
ROBERT BARLOW, harpist with
STRING ENSEMBLE | |
| 1972 | BEVERIDGE WEBSTER, piano
NEW YORK WOODWIND QUARTET
LENOX STRING QUARTET | |
| 1973 | HILDA HARRIS, soprano
RICHARD GOODE, piano
AEOLIAN CHAMBER PLAYERS | |
| 1974 | WARD DAVENNY, piano and SYOKO AKI, violin
RICHARD PARKE, tenor
JUDITH RASKIN, soprano }
DAVID GLAZIER, clarinet } joint recital | |
| 1975 | PETER HOWARD, cello
ANNA KOSCIELNY, piano
PAUL SPERRY, tenor | |
| 1976 | AMATI STRING QUARTET
URSULA OPPENS, piano
DAISY NEWMAN, soprano | |
| 1977 | ALAN MARKS, piano
CONCORD STRING QUARTET
GREENWOOD CONSORT | |
| 1978 | TONY APPEL, viola
LIEDERKREIS, vocal ensemble
NEW ENGLAND BRASS WORKS | |
| 1979 | NATALIE HINDERAS, piano
JUBAL TRIO | { soprano
flute
harp |
| 1980 | DANIEL WAITZMAN, flute and recorder
ELAINE COMPARONE, harpsichord
D'ANNA FORTUNATO, mezzo soprano — cancelled
NEW ENGLAND STRING QUARTET
KAREN SHAW, piano | |
| 1981 | CONCORD STRING QUARTET | |



MEETING PLACES

1. 106 Gillett Street
Miss Johnson's home
2. 187 Broad Street
Hosmer Hall
3. 8 Spring Street
Hartford School of Music
4. 91 Elm Street
Hartford School of Music
5. 60 Gold Street
Center Church House
6. 187 Broad Street
Hartford Woman's Club
7. 166 Capitol Avenue
Bushnell Memorial
8. 22 Woodland Street
Town and County Club

