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Music in Early Portland

by

Donald A. Sears

The extent to which the growing town of Portland in the years before 1836 took a lead in developing interest in music has yet been scantily documented. The records lie scattered through the pages of crumbling newspapers and in unculled library archives. George Thornton Edwards, in his *Music and Musicians of Maine* (Portland, 1928), was primarily concerned with the period following statehood. His scope covered the entire state; his study has remained the classic. But early, Portland became a singing town, taking pride in its church choirs and supporting public performers and music teachers. Hymn and song books were locally published. And in the homes of the well-to-do, parlor singing and instrumental recitals brightened the evenings.

As the town rebuilt from its Revolutionary War destruction, there was at first little time or inclination for the grace of music throughout the District of Maine. Yet even in the eighteenth century, Portland enjoyed a fair amount of singing in connection with its theater seasons. Between the main play and the "two-acter" (usually a farce), performers offered vocal numbers. Two operettas were also performed: *Babes in the Woods* (1789) and *No Song, No Supper* (1799).

The Church, however, was the true center of music, where the religious music consisted of hymn singing, probably without accompaniment. Some enthusiasm seems to have existed for this type of musical outlet, for in 1785, Parson Smith of the First Congregational Church wrote, "We are all in a blaze about singing; all flocking at 5, 10, and 4 o'clock to the meetinghouse, to a master hired

(viz: Mr. Gage).”¹ Of any other activity before 1800 there is no record, and in this Portland lagged behind another town in the district, Hallowell.

During the last decade of the eighteenth century a distinguished group of families arrived in the Kennebec shipping town of Hallowell, which they bid fair to make the cultural capital of the area. From Stoughton, Massachusetts, came Supply Belcher (1751-1836), bringing with him from that town some of its fine tradition for community music.² From 1785 until 1791, when he removed to a homestead in Farmington, Maine, Belcher was active with church music in Hallowell, arousing an interest in music that was to be developed by those to arrive shortly. His *Harmony of Maine* was issued from the Boston press of Isaiah Thomas in 1794, and to a great extent lived up to the hopes expressed in its preface:

As the encouragement of Arts and Sciences is beneficial to all countries, and especially when the settlement is new the Author presumes that the propagation of Sacred Musick will answer a valuable purpose — that it will not only be a means of forming the people into societies, but will be ornamental to civilization. . . . his design is to subserve the interest and promote the innocent pleasures of the community. . . .

Many of Belcher’s “easy and natural airs”, as he called them, were patriotically named after Maine towns,³ and helped to win the composer the eulogistic title of the “Handel of Maine.” Belcher established in Hallowell a tradition for music, which got its readiest support from several English gentlemen who settled there. There was John Merrick (1766-1862), who had been trained in choral singing and cello playing in England, and who as the choirmaster of the Old South Church (Hallowell) produced “one of the best ‘chanting choirs’ in the country.”⁴ There were Dr. Benjamin Vaughan (1751-1838) and his brother Charles, who in 1797 settled on their mother’s estate in Hallowell. Before leaving London, Benjamin had

been a practicing physician and a member of Parliament. Both he and his brother were patrons of the arts, and their children grew up to teach flute, piano, violin, and voice. From Philadelphia in 1791 came Captain John Sheppard, an Englishman, whose wife, educated in a French convent, taught voice and piano after his death. Mrs. Sheppard, under the patronage of Justice Prentiss Mellen, later moved to Portland and contributed to its musical burgeoning.⁵

Like Portland, Hallowell suffered severely under the Embargo of 1807; but unlike Portland, the Kennebec town failed to recover its former splendor. When Portland became the capital of the new State of Maine in 1820, it was in recognition of its primacy among the settlements of the district. The musical brilliance of Hallowell's early days waned, while Portland, entering the field late, quickly surpassed the other town.

The dominant role of the church in social activities of the early nineteenth century gave religious music importance. Among the substantial church-goers of New England feeling ran high against England, their competitor for trade. This patriotic fervor rejected former hymnals and hymn tunes, and gave impetus to musical composition. Two popular hymn books were *The Village Harmony*, printed in Exeter, and the *Templi Carmina*, which carried the endorsement of the Boston Handel and Haydn Society. The first of these was sold by William Hyde of Portland and William F. Laine of Hallowell, and contained selections of the "unadulterated European" works of Handel and Haydn.⁶ That not all English hymns were jingoistically discarded is proved by an edition of Isaac Watts' *Divine Songs* (Portland, A. Lyman & Co.) in 1812, and an undated Portland edition by William Hyde; but increasingly popular were native works.

The *Northern Harmony* of Abraham Maxim (b. 1773) was issued in Hallowell in 1805 and soon overshadowed the

Columbian Harmony; or, Maine Collection of Church Music, which appeared in the same year. Maxim's volume was chiefly a selection of sacred music edited and adapted for part singing, but it also contained several original tunes. A second edition of the *Northern Harmony* was needed in 1808, a revised and enlarged edition in 1810, and a fourth edition in 1816. Maxim had already written the *Oriental Harmony* in 1802, and was to bring out a *Gospel Hymn Book* in 1818. Of his fifty odd original tunes, many remained popular throughout the century: in 1874 Father Kemp's *Old Folks Concert Music* (Boston, Oliver Ditson) contained words and music to Maxim's "Portland," "Buckfield," "Turner," and "New Durham." In naming his tunes after Maine towns, Maxim was following the practice of Supply Belcher.

By 1817 there had been a half dozen other collections published in Maine, but mention of one other will suffice. This was written by Elias Smith (1769-1846), a stormy but popular revival preacher who professed to be at various times a Baptist, a Freewill Baptist, a Christian, and a Unitarian. With Abner Jones, whom Smith characterized as "the first free man I had ever seen,"⁷ he wrote a series of hymns in 1805. Jones and Smith were then "freeing" themselves from the Freewill Baptist Church and taking the title of "Minister of the New Testament," with no affiliations with an organized church. Smith's own words tell of his arrival in Portland:

In November of this year, 1809, I attended the free-will baptist yearly meeting in Gorham, Maine, and on my way home, proposed to preach one evening in Portland, Maine. The meeting was appointed at the house of William Waterhouse. A considerable number attended and the next day, several wished me to tarry and preach in the evening. More came than the evening before, and many pressed me hard to tarry and preach the next Sunday in the assembly-room. Seeing the attention of the people, I stayed. . . .⁸

Smith's preaching was so well received that in February, 1810, he moved his family from Portsmouth to Portland,

remaining with his new group of “Christians” about a year. It was for this group that *Hymns, original and selected, for the use of Christians* by Elias Smith and Abner Jones (4th edition, Portland, printed and sold at the Herald office),⁹ was issued in 1810, and reissued in 1811.

Another evangelist to visit the town was T. Wolcott, who in 1817 offered *A Selection of Hymns and Spiritual Songs for those who wish to praise God* (Portland, printed by A. & J. Shirley). Most of the twenty-six selections were in standard hymn or ballad meter, making it possible to fit them to a variety of familiar tunes.

One of the big events of 1826 was the dedication ceremony of the new stone church building for the First Parish of Portland. The proceedings were later published along with a history of the society written by the minister, Dr. Ichabod Nichols (Portland, James Adams, Jr., 1826, 24 pp.). For this grand occasion, Dr. Nichols and his organist, Mr. Nolcini, collaborated on a dedication hymn. This was printed in Hallowell at the press of Glazier & Co., and was sold in Portland by William Hyde for twenty-five cents. Some copies of the Adams publication contain an extra page at the end incorporating this hymn.¹⁰

As the Sabbath School movement gathered impetus in the late 1820's, hymnals for children became popular. In 1826, Shirley & Edwards of Portland published an anonymous *Hymns for Infant Minds* (72 pp.), which advertised that “we use great plainness of speech.” Ten years later in 1836, a prolific writer of Sabbath School literature, D. C. Colesworthy, issued *Hymns for Children* (Portland, S. H. Colesworthy, 24 pp.) with profuse illustrations. In the same year Daniel D. Smith edited a sectarian *Child's Universalist's Own Book, consisting of original tales, hymns and illustrations* (Portland, S. H. Colesworthy, 46 pp.). These juvenile volumes are of little intrinsic value, but they do reveal the religious and cultural aims of

Portland. The number of music schools for children, a subject which will be discussed below, plus the number of these children's hymnals reveals the popularity with Portland citizens of the idea of grounding their children in music at an early age. It was not to be many years before Samuel Thurston, himself an active singer in Portland groups, was to effect the inclusion of music instruction in the public schools of the city.¹¹

The final publication of which we need to take cognizance is of a more ambitious kind than juvenilia. In 1836 the Portland Sacred Music Society had been organized by the efforts of Francis and Ferdinand Ilsley.¹² The society's concerts were high points of culture for a number of years in Portland, and to the society goes the honor of presenting the first uncut version of Haydn's *Creation* to be given in Maine. In 1839, partially to fulfill its own need for good music and partially to emulate the Boston Handel and Haydn Society, whose collection they had been using, the Portland Sacred Music Society published a *Collection of Church Music*. Arthur Shirley, the oldest and ablest printer in town, was secured and two publishing houses, those of William Hyde and of Colman & Chisholm, were found ready to underwrite the venture. The editor of this large volume (oblong 8vo. 340[4] pp.) was David Paine, uncle of Harvard's first music professor, John Knowles Paine. Over the music store of John's father (Jacob Small Paine), David had a studio, where he gave instruction in music, while grandfather John K. H. Paine constructed organs. (One of the first organs to be made in Maine was constructed by John Paine at the old homestead at Watchic Pond, Standish, and was in use at the Temple Street Baptist Church until destroyed in the great city-wide fire of 1866.¹³

In addition to these collections of church music, Portland sponsored a number of lectures and articles on the general nature of music and its values. In January,

1810, Francis Brown (1784-1820), later president of Dartmouth College, was ordained minister of the Congregational Church of North Yarmouth, Maine, from where he travelled giving sermons and lectures. Just prior to his Yarmouth call, Brown had delivered "An Address on Music" to the Handel Society of Dartmouth College.¹⁴ As published by Charles and William S.¹⁵ Spear of Hanover, New Hampshire, the address was known in Portland. At about the same time, Dr. Ammi Mitchell, also from North Yarmouth, gave several lectures in Portland on "Sacred Music," "Oratorio," and "Beethoven." Only the first of these was published,¹⁶ some time after Oliver Bray's "Oration on Music" (which he delivered at Fryeburg before the Hans Gram Musical Society on October 10, 1811) had been printed by Arthur Shirley of Portland.

The next important writings on music by Portlanders were printed in the *Portland Magazine* of 1835-1836 and the *Portland Sketch Book* of 1836, and reveal why music was encouraged by some of the very group who had vigorously opposed the theatre. James Furbish, teacher of languages at the Portland Academy, published an article on "Music" in May, and a review of a juvenile concert in October of 1835, and the following year brought out "Extracts from an unpublished address before the Portland Academy of Music." All three articles appeared in the *Portland Magazine* and made strong pleas for the cultural and educational value of music, but the fullest eulogy on music came from the Rev. Edward Payson. His "Fragments of an Address on Music" traced music to its Adamic origin "when the morning stars sang together." Then

every thing was very good, and all creation harmonized together. All its parts, animate and inanimate, like the voices and instruments of a well regulated concert, helped to compose a perfect and beautiful whole. . .

Of this universal concert, man was appointed the terrestrial leader. .

. . . Love beamed from every countenance; harmony reigned in every breast, and flowed mellifluous from every tongue. . . .¹⁷

This primeval harmony was followed by the discords of fallen men, whose tongue was untuned by sin; but even amid the corrupt senses of modern man, music speaks

directly to reason and conscience, proclaiming the most solemn and important truths . . . which deserve and demand our own serious attention. —With . . . irresistible evidence . . . [she says], There is a God — and that God is good and benevolent.¹⁸

Here was the reason for the acceptance of music and the rejection of drama by the church. Music offered no inflammatory spectacle for the eye, but spoke to the senses, through the ear, to the soul itself, revealing universal truths of God's benevolence in creating the pleasure of soothing harmony.

Lest a minister like the Rev. Mr. Payson be considered a biased source, we have the testimony of a layman of the same period. James F. Otis¹⁹ opened his "Musings on Music" with the pronouncement that, "Music is the wondrous breathing of God's spirit in our souls," and dogmatically called music, "a sacred, a religious, a *holy* thing."²⁰ Even in its common purposes music was worthy of cultivation in order to "raise our mirth;" but "when used in its higher character, its effect is to produce *rapture*." It speaks directly and has an effect, then, similar to the contemplation of the sublime. In true romantic fashion, it may bypass the intellect and sink "inly upon the heart" with thoughts of man's "creation, his present blessings and future hopes." As in the doctrine of the sublime, man is therefore raised out of himself and the petty concerns of the intellect and partakes of the glory of God and goodness.

From this opening theorization about the effects of music, Otis went on to consider his favorite composers. It is no surprise to us to discover his preference for Handel and Haydn, and in particular for the *Messiah*, which he

compares to Milton's *Paradise Lost* as a poetic parallel; but the use to which he puts the comparison to poetry is perhaps surprising. In a long section on "Operative Music" (i.e., opera) he argues against unnamed critics who discuss music and poetry to the prejudice of the former. For a moment Otis is led into defending the intellectual content of music, but soon leaves this to return to his former contention of the emotional appeal of the art, claiming its greater universality and directness. Music is even designed to "excite emotions that poetry, to the same extent, cannot awaken. What speech in the whole *Ilaid* rouses more exulting courage than the *Marsellois* [sic] *Hymn*?"²¹ he asks. The real value of opera, he finds rightfully in the music for

while the poet utters some such trash as "I shall support myself by feasting on your beautiful eyes," the composer so varies the expression of his music, that, in truth, the thought becomes refined, just as it would if the poet had undertaken to present it in a variety of views.²²

Fine harmony and fine poetry should, of course, be combined; and when this union occurs, it "produces additional delight to a refined mind." But the character of the music lies in its "peculiar power of awakening certain emotions," and even poor poetry may serve its turn. "Music is the governor of the heart, and all she asks of Poetry is a subject . . .," he concludes. Otis has attempted to vindicate music as the queen of the arts, and his argument, except for a debater's inconsistency at the beginning, has taken the romantic view of the function of art — to affect the heart (not the intellect) of the sensitive ("refined") soul.

In defending the *Creation* from some "writers upon the beautiful in music" who had denounced Haydn's attempts at the picturesque, Otis leads us into another area of romantic aesthetics. He grants that Haydn deals in the musically picturesque; but it is no blemish, for it is no more than what

perfectly consists with true descriptiveness of the subject celebrated. The *Creation* is a grand panorama; its object was to impress hearers with the realities it commemorates.²⁴

Art can best perform its duty of impressing, if it can make a combined appeal to more than one sense of the person addressed. Even the least representational of the arts, music, may by its picturesqueness make this sort of combined appeal. Otis is echoing the association psychology of Hartley as it had been popularized by the romantic critics of the age, when he writes:

Surely a beautiful thought, a fine description, an impassioned sentiment, impressed upon the mind and memory by a strong association with almost all the senses at once, are more likely to become inseparably entwined among the fibers of the heart, than a cold, abstract description of the same subject, without the intervention of such associations.²⁵

Otis's essay continues with an ecstatic list of pictures raised in the mind by hearing Haydn's *Creation*, until he concludes that "all is sublimity—all is divine! and the whole soul of the auditor is wrapt in sacred awe. . . ." ²⁶ If we needed a definition of that favorite critical term "sublimity," we would have it here in Otis's description of the awe which seizes the soul of the auditor. It was the effect being sought on canvas by such contemporary American artists as Washington Allston and Thomas Cole, and Portland's own landscape painter, Charles Codman (1800-1842).

Turning from musical theory to practice, we find that Portland had a number of concerts, even during the dark days of the depression of 1805-1815. For example, the singers of the Second Parish Church gave, in 1809, a concert of sacred music containing several selections by Handel. The Rev. Mr. Kellogg and the Rev. Mr. Payson, both lovers of music, presided; and a collection was taken for the organist, Thomas Cooper.²⁷ Under the Rev. Elijah Kellogg the Second Parish had from its inception paid attention to good church music. In 1798 it had been the first church in the city to install an organ and to establish

the post of organist with an annual salary of twenty-five dollars.²⁸ Before the purchase of an organ, this church had made use of the bass viol and clarinet for accompanying its singing. The fashionable First Parish Church for a long time after this had only the bass viol as its accompanying instrument.²⁹

As early as 1801 a concert "on violins, clarinets and the Bassoon" had been given by Zadock Lew and brothers,³⁰ while in 1811 a group of professionals, consisting of Messrs. M'Farland, Turner, and Hart, was at Union Hall for a week, offering vocal and instrumental music to the accompaniment of a "full band." The admission price was, for those days, the handsome figure of one dollar.³¹ The following year the Boston Brigade Band under the leadership of P. A. von Hagen played at Union Hall.³² These two concerts are here mentioned in some detail, because Edwards in his *Music and Musicians of Maine* seems unaware of the extent of music in Portland in the period before statehood. In the light of the above concerts, his statement that "secular concerts . . . by visiting artists were being given in Union Hall . . . as early as 1819"³³ is definitely misleading.

A year before the Treaty of Ghent brought the War of 1812 to a close, the first musical society connected with Portland was organized. Very little is known of the Handel Society of Maine beyond what may be gleaned from two notices in the *Portland Gazette*. The first meeting was held over the Portland Bank at ten in the morning of February 3, 1814, at which time there was music, followed by a business meeting for the election of officers and the drawing up of regulations.³⁴ Plans were on a large scale in order to "promote a taste for CORRECT, REFINED, & CLASSICAL CHURCH MUSICK" in the entire district of Maine.³⁵ The impetus of the organization was not, as Edwards states (page 38), due to the influence of the Boston Handel and Haydn Society (which was not to be

formed until a year later!); but seems to have arisen from the efforts of John Merrick of Hallowell, whom we have mentioned in connection with that town, working with Prentiss Mellen and Horatio Southgate, both of Portland.³⁶ These three made up the standing committee, with Merrick as president, Southgate as treasurer, and Mellen as vice-president of the Cumberland County section. Professor John Abbott of Bowdoin College, a classmate of Mellen at Harvard, was active as vice-president of the Lincoln County section. What activities this ambitious society undertook remain unknown, for no further records survive, and by 1819 a new organization was being formed in Portland.

Of the history of the Beethoven Musical Society of Portland we are well informed by the recollections of one of the members, Ira Berry.³⁷ In later life Berry (1801-1891) was a publisher of the Portland *Daily Advertiser* and a local music critic. Although the Beethoven Society was formed in 1819, it was the belief of Ira Berry that the first mention of the society was in the *Eastern Argus*, June 13, 1820, where it was announced that they would "unite the charms of music with the power and grace of eloquence," when C. S. Davies was to speak to the Maine Charitable Mechanics Association. In spite of Berry's statement, Edwards³⁸ is of the opinion that a concert at the Second Parish Church on September 8, 1819, was in reality the first public performance of the society. On the programs for this evening no mention is made of the Beethoven Society, and Edwards bases his surmise mainly upon the risky evidence that the final selection of the evening was "Mount of Olives" by Beethoven, the patron saint of the new society. Edwards may of course be right in his assumption; but, without some further proof and in the face of Berry's contrary testimony, the identification of the program of 1819 with the Beethoven Society is unwarranted, attractive as it may be.

We have already seen that it was not unusual for the Second Parish Church to hold concerts (in 1809, for example), and it is equally possible that the Beethoven Society grew out of the musical activities of the church. One such definite connection can be traced in Edward Howe (1783-1877), founder of the Beethoven Society. It had been at the invitation of the Rev. Elijah Kellogg that Howe had moved to Portland in 1805 from Dorchester, Massachusetts, to assume the duties of choir leader and tenor soloist at Kellogg's Second Parish Church. Howe was in close contact with Boston and seems to have been stimulated by the organization of the Handel and Haydn Society in 1815 to attempt a similar organization in Portland. Possibly the concert of 1819 was a trial balloon on Howe's part.

At any rate, the evening of September 8, 1819, featured solos by Masters P. and J. Lewis, sons of a Mr. Lewis who in 1816 had billed himself as a "professor of music" and had opened a school over Patten's Book Store for instruction on the organ, piano, viola, clarionet (as it was then called), and flute.³⁹ The program of this concert contained selections from Mozart, Beethoven, Stevenson, Chapple, Puccitta, Bray, and two pieces by Handel.⁴⁰ The reception of the Lewises on this occasion must have been reasonably favorable, for a month later we find Mr. Lewis hiring Union Hall for two concerts. He featured his four children, "the oldest 9, the youngest only 3 years of age," playing the "Piano Forte, Pedal Harp, Violin, and Violoncello."⁴¹ Admission was fifty cents.

The Beethoven Society rather quickly assembled some sixty interested persons, a high percentage of whom were men.⁴² An orchestra of two violins, cello, clarinet, bassoon, four flutes, and organ was brought together. Edward Howe, the first president, was clarinetist, and John Patten (1788-1834), first vice-president and later president, played second violin. Nathaniel Deering, literary lawyer

and town wit, played flute until his removal to Skowhegan in 1823. Before his departure, he wrote the “carrier’s address” for the *Independent Statesman* in 1822. Although an active member of the society, Deering professed in this poem to be deaf to the value of the popular composers of the era:

We have our Music clubs, but gay Apollo
Around my heart no magic web hath woven;
It is unfortunate! Else I should follow
The crowd who praise so highly the Beethoven.
My ears are vex’d when harmony attacks ’em
Whether from Handel, Arne or Abraham Maxim.⁴³

This well-meant jibe appeared at about the time of the society’s first concert in their second series.

After a rather gradual start in 1820 when they gave three concerts (April 26, June 13, and June 17),⁴⁴ the Beethoven Society in 1821 established the pattern that they were to follow for the next four years. Tickets were sold at the bookstores for a winter season of four Friday evening concerts (Feb. 16, Mar. 9, Apr. 13, May 4, 1821).⁴⁵ This year the concerts were moved from the Bank of Portland building to the Academy building on Congress Street, its capacity just under two hundred. The programs consisted of selections from Haydn, Handel, Mozart, Beethoven, Bray, Chapple, and Wanley. Handel was most often performed. Apparently no standard oratorio was given in full by the society, but such selections as were found in *The Old Colony Collection of Sacred Music* (2 vols.) and the first volume of the *Handel and Haydn Society Collection* were given. Individual members owned copies of the *Messiah* and the *Creation* from which selections were taken. The proceeds from the final concert each year were usually donated to some worthy cause, such as the Maine Charitable Mechanics Association or the Female Charitable Society of Portland. The close of this first regular season was accompanied by recognition from the Boston

Euterpiad of May 12, 1821, in an article listing with approval musical performances throughout the country. Portland was mentioned first in a group of seven.⁴⁶

In the fall of 1821, the society gave an ambitious program including Beethoven's "How the Work of Man's Redemption"⁴⁷ and M. P. King's oratorio, the *Intercession*. First given on November 9, this program was repeated on November 20.⁴⁸ The season of 1822 opened in January, when the society was able to report that season ticket holders had been so numerous that only a few tickets were available to the general public.⁴⁹

It was this year that Mr. and Mrs. Louis Ostinelli moved from Boston to Portland. "Signor" Ostinelli, in Boston the first violinist of the Handel and Haydn Society (for which his wife played the organ), had been in Portland with the small experimental Pelby theatre company in 1819. Now he was soon the center of a small coterie in the northern town. Mrs. Ostinelli became organist at the First Parish Church, where an organ had been recently installed through the generosity of Prentiss Mellen. On October 23, 1822, the Ostinellis gave a concert at the church in conjunction with members of the Beethoven Society. Mr. Ostinelli conducted the orchestra and performed violin solos.⁵⁰ A week later the Ostinellis offered a concert of their own at the Academy building. Their stay in Portland was exciting but temporary; in 1828 Louis was back in Boston as "Maestro di Capello" of the Apollo Orchestra.⁵¹

The third season of the Beethoven Society was even more of a success, the first concert being given on December 13, 1822.⁵² The second concert on January 14, 1823, was a complete sell-out, making it feasible to hold an open rehearsal on January 21 for the disappointed.⁵³ This popularity, arising from a growing interest in good music and from the stimulation of the genuine talent of the Ostinellis, led to arrangements for establishing the group

in its own rooms as a legal society. By a Special Act of the Legislature, the society was incorporated, January 31, 1824,⁵⁴ and the society contracted with a Mr. Gilbert for the “upper rooms of his new brick block in the Middle Street.”⁵⁵ The main room was forty by thirty feet in dimensions by fifteen feet high, and it was here that a new organ was installed. This instrument, made by Clementi of London, was, according to Berry (p. 9), a “remarkably sweet toned one, and though small, answered well for their Hall. . . .” Because of difficulties, physical and financial, attendant upon the establishment of the society as a corporation, there were only two concerts this year. The first public performance in the new hall was on April 14, 1824, and received an encouraging review in the *Portland Advertiser* on April 17. The only complaint of the reviewer was that the intermissions between numbers might have been pleasantly filled by “occasional voluntaries on the organ by Mr. Nolcini and Mr. Allen.”⁵⁶ The second and last concert was on June 4.

1825 saw the restoration of the usual season of four concerts. I have been unable to trace the date of the first concert this year, but presumably it was in December.⁵⁷ The evening of performance was shifted to Wednesday, but the admission remained at fifty cents for the floor and twenty-five cents for the gallery. Performances were January 5, February 16, March 23, and on May 9, a post-season benefit for the organist.⁵⁸ On the Fourth of July the society went to a favorite Portland picnic spot — Diamond Cove, an unspoiled “romantic” area of Great Diamond Island (then known as Hog Island) in Casco Bay.⁵⁹ Members visited the Indian encampment on the back side of the island before sailing home. This year the *Advertiser* wrote:

We are much pleased to find the efforts of this respectable Society, which have been so long and so untiringly exerted to cultivate — we may almost say to create — among us a taste for church music . . . , have

not only become crowned with a high degree of success . . . but that these disinterested and persevering exertions are justly appreciated by persons of judgment, character and influence in society.⁶⁰

This optimistic statement may have been recalled in the following year, when the Beethoven Society had financial troubles and had to disband. The final season consisted of concerts on November 25, 1825, January 25, March 29, and April 12, 1826.⁶¹ Edward Howe, who had been with the society since its inception, assumed the debts of the organization and purchased the organ, removing it to his home where it remained until burned in the fire of 1866. The Beethoven Musical Society of Portland, the first such organization in America to bear his name, was dead a year before Beethoven himself; but it is pleasant to note that this was not the last or most illustrious of musical societies in the town. What the *Advertiser* had written in conclusion to its article in 1825 was literally true:

The good effects of the advancement of this Society in their cultivation of musical taste, are not confined to their own circle, nor to the companies by whom their exhibitions are from time to time listened to; — since the members come from various religious societies and cannot fail to carry back with them and disseminate extensively a more correct and elevated standard of music.

Interest in church music did not die with the Beethoven Society, and in December, 1828, a group called the Handel and Haydn Society of Portland was holding weekly meetings every Tuesday night.⁶² Their first concert was given on September 30, 1829⁶³ in “Beethoven Hall,” as the assembly room in Gilbert’s building continued to be designated. The notice was signed by Joseph T. Harris, who this year replaced Edward Richardson as secretary of the society. These two men, the only officers known, were both active in the musical circles of Portland. Harris was later secretary of the Cumberland Musical Association,⁶⁴ and Richardson was one of the incorporators of the Portland Sacred Music Society in 1836.

From the little known of the activities of the Portland Handel and Haydn Society, it seems that it followed a practice of the defunct Beethoven Society, by presenting in 1830 and 1831 a number of concerts for the benefit of various charities. With no sectarian bias, they moved from church to church. On December 30, 1830, the proceeds of their concert at St. Paul's (Episcopal) Church went to the Female Orphan Asylum. This program was heavily weighted toward Haydn and Handel.⁶⁵ In February, 1831, they were at the Stone Church (First Parish), where their receipts were given to the Portland Wood Society.⁶⁶ The last of this series, on March 10, 1831, took place at the Second Parish Church and benefited the Charity Infant School.⁶⁷ The second part of the program on this occasion was taken up by King's oratorio, the *Intercession*. Even at the nominal admission price of twenty-five cents, the Infant School was able to acknowledge the receipt of \$82.52 from this concert.⁶⁸ What the final fate of the Handel and Haydn Society may have been is undetermined. The concert of March, 1831, is the last record of the organization, and in the following year the name of Joseph Harris is found associated with a new musical club.

Our knowledge of the Mozart Musical Society must be gleaned entirely from the files of the *Eastern Argus*, in which paper notices of concerts appeared. Edwards has no reference to this group; drawing his information from Berry and the files of the *Advertiser*, which make no mention of the Mozart Society, Edwards was probably unaware of the group's existence. Our first knowledge of the Mozart Society comes from a notice of a "repeat concert to the public of . . . [its] first concert." The notice is signed by J. T. Harris, secretary "Pro tem." Because of inclement weather, the performance was postponed from December 27, 1832, to January 2, 1833. The program of Mozart, Handel, and Haydn was held at the High Street (Congregational) Church.⁶⁹ On February 15, 1833, the

society was in Beethoven Hall with the prices back at the old rate of the Beethoven Society — fifty and twenty-five cents. The *Intercession* was revived that evening.⁷⁰ Two more concerts at the hall, on March 21 and April 25 were given this year.⁷¹

In 1834 there was a concert on March 19,⁷² and probably several for which no record survives. On July 2, 1834, the “last concert for the season” was given,⁷³ when the society was assisted by Ureli Corelli Hill, later conductor of the New York Philharmonic Orchestra, and Mr. J. I. Downe, a “professor of music.” Hill and Downe had just given a “musical melange” in town with Yankee Hill, an actor and brother of U. C. Hill, and had apparently lingered to assist (for a fee) at the Mozart Society concert. This is the last notice but one which I have been able to discover. The *Argus*⁷⁴ reported the annual meeting of October 16, 1834, at which time officers were elected for the coming year. The Ilsley family⁷⁵ swept the slate with Francis as president, Hosea as second vice president, and Ferdinand as a member of the standing committee. Joseph Harris was first vice president; William C. Beckett and John Kingsbury, members of the standing committee.

It was in this period that the Portland Band became established on a permanent basis. As early as 1820 or 1821 John K. H. Paine had organized a band of five pieces — fife, tenor drum, bass drum, bugle, and clarinet.⁷⁶ To John's son, Jacob S. Paine, however, goes the credit of establishing the first regular band in the town. On October 8, 1828, John Neal in the *Yankee* gave notice that

It is now in serious contemplation to establish a band here. Subscription papers are abroad with a fair prospect of success. .

Although the Boston Brigade Band in full regalia had given a concert at Phoenix Hall in 1827,⁷⁷ Portland saw its first military marching band in 1829, when the same band

returned with the Boston Rifle Rangers at their Portland encampment.⁷⁸ This sight stimulated interest in Portland's own endeavor, and in 1830 the Boston Band was back in Portland creating further enthusiasm. In 1831, A. F. Knight of Boston, conducting some of his pupils in a band recital at Town Hall, helped the cause by donating the proceeds to the new Portland Band.⁷⁹ On March 8, 1832, the Portland Organization gave a concert of its own at Town Hall,⁸⁰ which was followed by another by the Boston Brigade Band on July 4.⁸¹ The stimulus from these two concerts resulted in the acquisition of new members and new instruments, and a concert was given February 7, 1833, at the City Hall.⁸² J. S. Paine was the usual conductor, but for this concert and one in 1836,⁸³ Mr. Knight came down from Boston to lend the lustre of his name. By 1842 the Portland Band was giving open air concerts two evenings a week during the summer months, and was firmly established as a Portland phenomenon.⁸⁴

During this time Portland was not left solely to local talent for its musical entertainment; the usual tourers of the "frontier" showed up like the birds nearly every spring. For example, a Miss Plimpton, "the young Columbian vocalist from Boston," gave a series of concerts in 1823, assisted by her father and brother, on the violin, French horn and "patent six-keyed bugle."⁸⁵ This Mr. Plimpton seems to have been the same inventive yankee who in 1820 fathered a monstrous and abortive barrel organ, called the "Apollino."⁸⁶ In 1829 the town was regaled with "real Scotch music out of the mouth of a real Scotchman;"⁸⁷ and in 1836 was delighted by a Maine prodigy, a girl of twelve who had "never been taught music, but plays with a skill and taste not often surpassed."⁸⁸ Better fare was offered by Messrs. Herrman and company, formerly of Munich, in 1832. The Herrman "soiree" consisted of chamber music, mostly quartets by Weber, Haydn, Mozart, Kreutzer and Merk.⁸⁹ Other

foreign talent arrived in 1834, when Monsieur and Madame Canderbeeck gave four concerts on the harp and violin. By his own restrained admission, M. Canderbeeck claimed to be “unrivalled in the United States” on the violin.⁹⁰

After the Ilsleys and the Paines, Mr. Nolcini probably did more for the cause of music in Portland than anyone else in this period. His concert with a Mr. Morazzi on the French horn was an event in 1825;⁹¹ while in the following year he sponsored a Mr. and Mrs. Papanti⁹² in two horn and violin concerts, and Mr. Claggett “with a select number of musicians” in an orchestral concert.⁹³ With each, Nolcini played the organ. In 1829 the Misses Woodward and Mr. and Mrs. G. Andrews from Boston gave a concert of serious songs, followed in a few nights by a concert of “glees.”⁹⁴ On their return in 1830, Nolcini secured their services for an evening of oratorio selections at the First Parish Church.

The Woodward-Andrews company toured Maine in much the same manner as the Boston theatrical companies, the latter also contributing music along with their other entertainments. In the winter season of 1831, some of the players eked out their small receipts with a concert at Town Hall. Taking part were Harry Eberle, Miss A. Fisher, Messrs. Collins, Whiting, and Knight, Mr. Width (conducting the theatre orchestra), and Mrs. LaForest,⁹⁶ of whom the *Argus* spoke concerning her

correct deportment as a lady, her kindness and attention to her aged parents, and the *daily beauty of her private life*. . . .

Mr. Nauverre (or Noverre), as leader of the theatre orchestra in 1835, added to his revenue by giving violin lessons,⁹⁷ and by organizing a theatre concert on a non-performance night, Saturday, July 18.⁹⁸ Many of the actors, including Harry Eberle and Mrs. Asbury sang, while Messrs. Nauverre, Evertes, and Wivild of the

orchestra performed as a string trio. The next week brought the famous Clara Fisher, now Mrs. Maeder, and her husband to Portland. In their two concerts, they were accompanied by Mr. Ostinelli of Boston, Mr. Johnson, who had been at the Portland Theatre, and a Miss Cushman, pupil of Maeder.⁹⁹

Of music teachers there was no lack in Portland. Edwards lists twelve different instructors for the period 1820-1830.¹⁰⁰ The most popular instruments were the piano, organ, and German flute. In 1828 an exotic note was struck by the arrival of Mrs. Bartolini from Europe. Besides teaching dancing and piano playing, she specialized on the guitar, keeping several of these instruments in her room for the use of pupils. It was at this time that the private schools, such as Miss Kertell's (in 1832), Miss Murray's (in 1826), and Mr. Sawyer's (in 1829) added instruction in singing to the curriculum.

The period of the 1830's was dominated by Francis L. Ilsley. On October 2, 1833, he opened a singing school at Beethoven Hall. Five dollars for an adult would purchase a course of forty-eight lessons, while the juvenile course of twenty-four one-hour lessons cost one dollar.¹⁰¹ Within a year, Ilsley was able to give a public concert "with several amateurs" at the Third Congregational Church.¹⁰² In 1835 Ilsley's school was grandiosely known as the Portland Academy of Music, and shortly he and his associates had three hundred young pupils.¹⁰³ The age of his choristers ranged from seven to fifteen years as they performed September 9 and September 16, 1835.¹⁰⁴ That fall a number of men and women joined the "Academy Choir," many of them from the now defunct Mozart Society. On March 7, 1836, the first adult concert by the Academy occurred at the First Baptist Church, and was repeated a month later at the First Parish Church.¹⁰⁵ The children's choir also gave two concerts this year, on May 18 at the

Baptist Church, and on October 26 at the Methodist Church.¹⁰⁶

The Portland *Advertiser* (April 21, 1836) was rapturous:

How delightful to have such concerts frequent! [sic] What a charming festival! How many tender and religious emotions enlisted! . . . May everyone feel it is a duty to lend his aid to the cultivation of a science so important to the church, to morality, and religion, to those emotions which we all love to feel, as a foretaste of enjoyments beyond the grave.

In its own journalistic way, this article rests upon the same theory of music as the articles by Payson and Otis that appeared in the same year. There is here the same insistence on (1) the aid to the church, (2) the moral uplift, (3) the emotional appeal, and (4) the sublimity of music.

Apparently in May of this year,¹⁰⁷ the first meetings to establish Ilsley's Academy Choir as the Portland Sacred Music Society took place. Edward Gould became president. The Preamble of the Constitution expounded the following noble aims and ideals:

*Believing that the practice of Sacred Music is highly beneficial in its Physical, Moral, and Intellectual influences, we . . . unite our efforts for that purpose, hoping thereby to become better acquainted with those principles of correct taste, without which, the best Compositions are but imperfectly appreciated, and do adopt the following Constitution. . .*¹⁰⁸

The first concert of the new society was held, after postponement, on October 19, 1836, at the High Street Church.¹⁰⁹ In December the society announced that Haydn's *Creation* was in rehearsal, and on April 24, 1837, this oratorio was presented in its entirety for the first time in Maine. David Paine was organist, and Arthur L. and Esther Ilsley were the principle soloists. John Neal wrote a long, enthusiastic letter to the *Advertiser* concerning the performance, which he compared favorably to a performance he had formerly seen at Baltimore. In 1837 the society added the complete oratorio *David* by Neukom to its repertoire, and the following year, Handel's *Messiah*.

We are already beyond the period of our study, but unlike the drama which ended abruptly in 1836, music in Portland was now on the threshold of its greatest days, and the temptation to peep through the door is strong. The Portland Sacred Music Society was to dominate the music of Maine for eighteen years and to contribute notable performances to the culture of the area. Of the publication in 1839 of the Society's *Collection of Church Music*, we have already spoken; of their music festivals we can only hint.¹¹⁰

Music in our period remained closely attached to the church; first, in its adherence to hymn singing, and later, in the full-scale production of oratorios. Instrumental music was given less prominence than singing, but the organ and piano were popular, and the Portland Band added a military and colorful touch to the town after 1828. The credit for the high level of music in Portland belongs to such people as the Rev. Elijah Kellogg, the Paine family, the Ilsley family, Mr. Nolcini, and the hundreds who served mainly in the chorus.

More important than the spectacular concerts were the private musical evenings that took place within the families of Portland. The activities which we have been recording percolated through the mercantile lump of Portland society and into the homes, to produce in the next generation the urbanity and culture of Henry Wadsworth Longfellow and John Knowles Paine. Samuel Longfellow in his diary¹¹¹ gives a picture of the intimate music of 1817:

in the home parlor the sister's piano had replaced the spinet of his mother's youth. "The Battle of Prague," "Governor Brook's March," "Washington's March," and other music of the period were familiar, and to such songs as "Henry's Cottage Maid," "Brignal's Banks," "Bonnie Doon," "The Last Rose of Summer," "Oft in the Stilly Night," Henry lent his voice and the training of the singing school. . .

To the piano music of his sister, Henry often added the music of his flute, establishing early the love of music

which is manifested in many of his poems. The lines from “The Day is Done” (1844), which speak of the poet who after weary labor “Still heard in his soul the music / Of wonderful melodies,” are a poetic transcription of the pronouncements of the Portland musical critics Payson and Otis, who were cultural influences in Henry’s boyhood. But for all of Longfellow’s interest in music, it was John Knowles Paine who bore the most famous fruit from the soil that our early musicians had tilled. In 1873 Paine returned from Harvard to put on his oratorio, *St. Peter*, at the City Hall of Portland, when, for the first time in the United States, an oratorio by a native composer was performed.

— NOTES —

¹ *Journals of the Rev. Thomas Smith. . .*, ed. William Willis (Portland, 1849), p. 256.

² The first musical society in Stoughton (now Sharon) was formed by William Billings in 1774. A later organization, formed in 1786, was still in existence in 1927.

³ For example, “Bath,” “Cumberland,” “Hallowell,” “Farmington,” “York.”

⁴ George Thornton Edwards, *Music and Musicians of Maine* (Portland, 1928), p. 24.

⁵ Edwards, p. 25.

⁶ See Edwards, p. 28.

⁷ Elias Smith, *The Life, Conversion, [etc]. . . of . . .*, (Portsmouth, 1816), p. 321. Smith’s autobiography is labelled “Vol. I”; but apparently no subsequent volume was issued.

⁸ Smith, p. 339.

⁹ This refers to the *Herald of Gospel Liberty*, edited by Elias Smith and printed by John P. Colcord in Portland during 1810 and 1811. This

publication has been claimed by some to be the first religious newspaper in the world. Although Smith, in his *Life* (p. 390), complains about the financial trouble brought on him by his Portland friends' buying him a press, he nonetheless continued the *Herald* at Philadelphia (by 1812) and at Portsmouth (by 1814).

¹⁰ For example, the Portland Public Library owns two copies of the pamphlet in question, one of 24 pp. and one of 25 pp. with the hymn.

¹¹ Writers of the Work Projects Administration, *Portland City Guide* (Portland, 1940), p. 182.

¹² For a history of this society, see below, and Edwards, pp. 69-80. For the Ilsley family, see below, footnote 75.

¹³ Edwards, p. 122.

¹⁴ In August, 1809.

¹⁵ Edwards, p. 35, incorrectly gives "F".

¹⁶ Edwards, p. 34. Joseph Williamson, *Bibliography of Maine* (2 vols., Portland, 1896) lists this as item number 6518, published by Hyde, Lord and Co. in 1812; but I have been unable to locate a copy.

¹⁷ *Portland Sketch Book* (Portland, 1836), pp. 208-209. The address had actually been given March, 1809, but was first printed in 1830 in *A Memoir of the Rev. Edward Payson*. . . (Portland, Shirley and Hyde, printers).

¹⁸ *Sketch Book*, p. 207.

¹⁹ James Otis was an attorney in Portland from his admission to the bar in October, 1832, until some time in 1836 (He does not appear in the 1837 *Portland Directory*). That he moved in the literary set of the city is proved by his later correspondence from Washington with John Neal and by a manuscript poem at the Maine Historical Society library by Grenville Mellen — "To my friend James F. Otis — January 1833."

²⁰ Quotations in this paragraph are from *Sketch Book*, pp. 185-186.

²¹ *Sketch Book*, p. 193.

²² *Sketch Book*, p. 192.

²³ Last two quotations from *Sketch Book*, p. 194.

²⁴ *Sketch Book*, p. 190.

²⁵ *Sketch Book*, pp. 190-191. The popularity of the doctrine here expressed is proved by Robert E. Streeter, "Association Psychology and Literary Nationalism in the *North American Review*, 1815-1826," *American Literature*, XVII (1945-46), pp. 243-254.

²⁶ *Sketch Book*, p. 191.

²⁷ *Portland Eastern Argus*, March 23, 1809.

²⁸ Nicholas Blaisdell, a local blacksmith, was the first to hold this office. See Edwards, p. 35.

²⁹ Edwards, p. 35.

³⁰ *Gazette*, March 2, 1801.

³¹ *Argus*, August 22 and 29, 1811.

³² *Argus*, June 11, 1812. For a full account of this Boston musician, see H. Earle Johnson, *Musical Interludes in Boston; 1795-1830*, (New York, Columbia University Press, 1943), Chapt. V.

³³ Edwards, p. 37.

³⁴ *Gazette*, January 17, 1814.

³⁵ *Gazette*, February 7, 1814.

³⁶ The connection of the profession of law with the early cultural activities of this country is illustrated by the fact that Southgate was Clerk of Court where Mellen was Judge.

³⁷ Ira Berry, *Sketch of the History of the Beethoven Musical Society of Portland, Maine, 1819-1825* (Portland, 1888).

³⁸ P. 45.

³⁹ Edwards, p. 35.

⁴⁰ *Argus*, September 7, 1819.

⁴¹ *Argus*, October 26 and 29, 1819.

⁴² They had so few altos that Ferdinand Ilsley, a tenor, normally carried this part.

⁴³ "Portland; some account thereof, addressed to the patrons of the *Independent Statesman*, by the carrier," extra sheet, January 7, 1822.

⁴⁴ See *Argus*, June 13, 1820, and Edwards, p. 46.

⁴⁵ See *Argus*, Feb. 13, Mar. 9, and May 1, 1821; and Edwards, p. 46.

⁴⁶ Edwards, pp. 46-47, quotes this article.

⁴⁷ This title evidently refers to the closing section of Beethoven's oratorio, *Mount of Olives*, beginning "Meine Qual ist bald, ist bald verschwunden, *der Erlösung, der Erlösung Werk vollbracht . . .*" (my italics). [Beethoven, *Werke*, Leipzig, Breitkopf & Hartel, Series 19, No. 205, "Christus am Oelberge" (Opus 85).]

⁴⁸ See *Argus*, Nov. 6 and 20, 1821. The *Intercession* had been first performed at Covent Garden in 1817 and contained the popular lament of Eve, "Must I leave thee, Paradise?"

⁴⁹ Concerts were given Jan. 11, Feb. 8, Mar. 8, and Apr. 5. (See *Independent Statesman*, Jan. 7 and Mar. 8, 1822; *Argus*, Jan. 11, Feb. 5, 8, and Apr. 2, 1822.) The *Argus* of Friday, Jan. 11, speaks of a concert on

“Friday next,” but that this is an editor’s oversight for “today” is proved by the advertisement in the *Independent Statesman*, Jan. 7.

⁵⁰ Berry, p. 17; Edwards, p. 47. A program (7 pp.) for this concert, printed by A. W. Thayer, exists in the library of the Maine Historical Society.

⁵¹ *Argus*, October 29, 1822; Johnson, p. 153.

⁵² Berry, p. 17.

⁵³ The third and last concerts were on Feb. 21 and Mar. 28 respectively. (See *Argus*, Jan. 14, Jan. 21, Feb. 18, Mar. 25, 1823.)

⁵⁴ A copy of this act is printed by Berry, p. 4.

⁵⁵ *Portland Advertiser*, Jan. 31, 1824.

⁵⁶ Nolcini and Allen were partners in music rooms on Middle Street. Nolcini was organist of the Second Parish Church.

⁵⁷ The advertisement for the concert of Jan. 5 speaks of it as the second.

⁵⁸ See *Argus*, Jan. 3, Feb. 7, Mar. 21, and May 9, 1825.

⁵⁹ Charles Codman painted this cove, and as an engraving the painting adorns the title page of the *Portland Sketch Book*.

⁶⁰ January 12, 1825.

⁶¹ See *Argus*, Jan. 24, Mar. 24, Apr. 11, 1826; *Advertiser*, Feb. 26, 1826.

⁶² Edwards, p. 59.

⁶³ *Argus*, September 25, 1829.

⁶⁴ This county organization was formed at Gray, November 5, 1835, with Portland ably represented. Besides Harris, among the officers were Francis L. Ilsley, president, and Ira Berry and Ferdinand I. Ilsley, members of the Standing Committee.

⁶⁵ *Argus*, December 29, 1830.

⁶⁶ *Argus*, February 1, 1831. This charity furnished free wood to the poor of Portland.

⁶⁷ *Argus*, March 8, 1831.

⁶⁸ *Argus*, March 15, 1831.

⁶⁹ See *Argus*, December 26 and 28, 1832.

⁷⁰ *Argus*, February 13, 1833.

⁷¹ *Argus*, March 20 and April 22, 1833.

⁷² *Argus*, March 12, 1834.

⁷³ *Argus*, July 2, 1834.

⁷⁴ October 20, 1834.

⁷⁵ This musical family was descended from Captain Isaac Ilsley (1698-1781), remembered as the builder in 1759 of the old First Parish Church. Isaac's grandson Nathaniel Ilsley (1781-1870) had twelve children, most of whom were concerned with Portland music. Nathaniel himself sang tenor in the Beethoven Society chorus. His eldest son, Francis Lunt Ilsley (1804-1874) opened a singing school in Portland in 1833, and was prominent in all musical activities in the city until he moved away in 1850. Ferdinand Ingersoll Ilsley (1808-1888) was a tenor soloist and violinist. Arthur Lewis and Esther Davis Ilsley (1819-1880) were principle soloists with the Portland Sacred Music Society. Arthur (1812-1890) was also tenor soloist at the Second Unitarian Church, taught music, and did some conducting. Elizabeth Lunt (1816- ?) and Ann Matilda (1827- ?) were prominent sopranos in the city, and George Frederick Ilsley (1821-1897), before moving west, was reputed to be a good tenor.

The publisher and novelist Charles Parker Ilsley was a second cousin to this family; and through his mother, Nathaniel Deering was also a second cousin. Hosea Ilsley, a cousin, was likewise active in musical affairs of the day.

⁷⁶ Edwards, p. 330.

⁷⁷ *Argus*, July 10, 1827. A still earlier concert by this band had taken place in 1812 at Union Hall.

⁷⁸ Edwards, p. 330. Charles Codman painted a picture of this encampment on Munjoy Hill, Portland, on August 12, 1829. The painting was offered for sale by Doll & Richards Gallery, Boston, in June, 1948.

⁷⁹ *Argus*, April 19, 1831.

⁸⁰ *Argus*, March 6, 1832. This year an enterprising George W. Hewett, from Boston, who had recently established a school in organ and piano music in Portland, advertised his willingness to arrange music for "military bands."

⁸¹ Edwards, p. 330.

⁸² *Argus*, February 6, 1833.

⁸³ *Argus*, May 12, 1836.

⁸⁴ In the Civil War, the Portland Band was quickly made the First Regiment Band and accompanied the Maine troops to battle. It is still in existence as Chandler's Band, so named from the leader of 1843 and subsequent years.

⁸⁵ *Argus*, April 1 and 8, 1823.

⁸⁶ Johnson, p. 275.

⁸⁷ *Argus*, May 1, 1829.

⁸⁸ *Argus*, January 18, 1836.

⁸⁹ *Argus*, October 24, 1832.

⁹⁰ *Argus*, July 14, 1834.

⁹¹ *Argus*, December 2, 1825.

⁹² It is likely that this Mr. Papanti is identical with the famous Lorenzo Papanti, Boston dancing master, for an account of whom see Mary Caroline Crawford, *Romantic Days in Old Boston* (Boston, 1922), pp. 314-315.

⁹³ *Argus*, February 21, July 11 and 14, 1826. This Claggett was Rufus Claggett, Dartmouth 1826, who earned money in vacation time by teaching music and giving concerts. In 1825 and 1826 he advertised a school for advanced singers at Beethoven Hall, 25 lessons for \$3.00.

⁹⁴ *Argus*, September 22, 1829.

⁹⁵ *Argus*, July 27 and September 13, 1830. This event took place in their return through Portland from a trip "down east." They gave concerts again in Portland in 1835 and 1836 (see *Argus*, June 17, and July 8, 1835; July 27, 1836).

⁹⁶ *Argus*, March 1, 1831, and handbill at Harvard Theatre Collection.

⁹⁷ *Argus*, July 2, 1835.

⁹⁸ *Advertiser*, July 17, 1835, and *Argus*, July 18, 1835.

⁹⁹ *Advertiser*, July 22 and 24, 1835.

¹⁰⁰ Pp. 65-66.

¹⁰¹ *Argus*, September 23, 1833.

¹⁰² *Argus*, August 15, 1834.

¹⁰³ Edwards, p. 69. The name was no doubt copied from the Boston Academy of Music, founded in 1832 by Lowell Mason.

¹⁰⁴ *Argus*, September 15, 1835.

¹⁰⁵ *Argus*, March 7 and April 18, 1836.

¹⁰⁶ *Argus*, May 17 and October 24, 1836.

¹⁰⁷ See Edwards, p. 70, for the dating of the founding.

¹⁰⁸ The manuscript "Record Book" of the Society (at the Maine Historical Society Library). Included among the patrons are such literary figures as John Neal, Neal Dow, Thomas Todd (the printer), Nathaniel Deering, and William Willis.

¹⁰⁹ *Argus*, October 10, 1836.

¹¹⁰ See Edwards, pp. 69-82, for a fuller account.

¹¹¹ Quoted by Edwards, p. 34.