



### *Impressum*

This PDF-file is a digitized version of Shirley H. Andrews, Mary Conover, Mary Sue Willie, *The Concord Music Club 1886-1986*, 1986. Of this booklet in letter-size format a limited number of mimeographed copies were distributed privately to CMC Members to commemorate the Club's 100<sup>th</sup> anniversary. A few copies reside at the Concord Free Library, Special Collections, accessible to the public. In this digital version the original text is retained; only a handful of typos have been corrected. However, appearance and formatting, including pagination, have been changed to fit web publishing. Page references will work only with the original's pagination cited at the top of each page. A few changes in the text have been made to align minor typographical variations. Text originally capitalized for emphasis has been italicized, as have referenced book titles. The original print contains 104 pages, 44 of which tell the 100 year history of the Concord Music Club during the period 1886-1986. Another 13 pages display various lists of membership, officers, presidents, etc. The remaining pages of the booklet are a collection of 35 facsimilies of documents from the club archives to which reference is made in the main text. Unfortunately, the available print in this section is based on several iterations of copying, leaving them less suited for web publishing. Nonetheless, we have made them available *as is*, for better or for worse, in a separate much larger pdf-file (35 MB), so that they can be read in parallel with the text part. The original source material resides at the Concord Free Library, Special Collections. The cost of getting permission to reproduce and publish is beyond the reach of this Club.

*Thorkil Kjems  
CMC Webmaster  
August 2018*

CONCORD  
MUSIC CLUB  
1886-1986

## PREFACE

The Musical Club, Concord Musical Club, The Concord Music Club - all labels for one organization with similar goals and rewards for its members in its first 100 years of existence. This booklet portrays the course of events which accompanied the survival and growth of the group. We will describe how it has provided an opportunity for amateur and professional musicians to play for each other, the socializing that accompanied their meetings, and the ways in which it has offered musical enrichment to a small New England town. We also show what an important part music has played during the last 100 years in the lives of Concord's citizens, some of whom have made a lasting contribution to the world at large.

In many ways we note the changes of the club which reflect the transitions in society during these 100 years. Its beginning correlates with the increased interest in cultural activities following the Civil War. To the ladies who first gathered together on February 26, 1886 the club provided an opportunity to share their interest and talent in music with others. During its early years, when women were striving for the right to vote, there was an emphasis on parliamentary procedure. World War I had a severe impact on attendance and interest as women were preoccupied with serving their country, but during the 1920s the club thrived. The 1930s produced hard times for all, but music was inexpensive and commitments to the town, such as the Music Centre, kept the organization going. The war of the 1940s also reduced interest in the club but we see a small informal continuance through the 1950s and a thriving organization by 1970. As a reflection of the changing times this unique organization now includes many people from surrounding towns, as well as men, among its members.

We are fortunate that for most of the 100 years faithful recording secretaries kept minutes and made annual summaries of the club's activities, which we have today. There were many printed programs from 1900 to the present day for our reference, and when these did not exist, the minutes often include a careful hand-written program. The Social Circle Memoirs, Mrs. Moss at the Concord Library, and Anne McGrath at the Thoreau Lyceum were all helpful sources of information.

No introduction to a history of the Concord Music Club would be complete without mention of Florence Whiting Brown. She was its first president and served in that office for many years between 1886 and 1941. When funds were low she took over as treasurer. She often opened her house for meetings, organized many of the club's events which made music available to the townspeople, and did whatever was necessary to help create a successful organization. Her vitality and dedication are largely responsible for the existence of the club today.

Kit Adams first conceived the idea of writing this history. She did many hours of research in the Concord Library and was working on it in Norway when she died. Beppie Den Hartog also hoped to compile a Music Club history and we have included her research.

We would like to thank Don Bracco and Gail Palm for their skillful editing and Helene Luongo for her artistic covers. Elizabeth Babcock, John Conover, Barbara Geissinger, Mary Loud, Wanda Paik and many other club members deserve recognition for the time and wisdom they have contributed. Bill Andrews provided the facilities, time and knowledge which made word processing possible. Terry Baker helped arrange the printing.

Music will always be an important part of our daily lives. The members of the Concord Music Club look forward to another one hundred years of musicality, sociability and service.

Shirley H. Andrews  
Mary Conover  
Mary Sue Willie

Concord, April 1986

All quotations are from the journals of The Concord Music Club except as otherwise indicated.

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## Chapter 1

### 1886 – 1918

Music played an important part in the social life, of Concord residents in the 1880's. Informal gatherings, such as Sunday sings, were a popular form of entertainment. In her biography of Thomas Surette, Kathleen Adams quotes from one of his lectures: "When we were growing up we liked to play and sing outside our house every Sunday evening, and the neighbors and townsfolk came around and sat on the fence listening."<sup>1</sup>

More formal musical gatherings were made possible by the Concord Lyceum which was founded on January 28, 1829 by Ezra Ripley. At first its weekly programs were lectures but by the late nineteenth century, reflecting the increased interest in this country in cultural activities following the Civil War, the programs were often concerts. "In the season of 1889-1890, the Concord Lyceum presented six lectures and three concerts; in 1890-1891, six lectures and five concerts."<sup>2</sup> The Lyceum offered such varied programs as that of the evening of December 18, 1889, when N. J. Corey spoke on "Richard Wagner and the Medieval Myths." The speaker also played several selections from the operas on the piano and showed stereopticon slides of the scenes being discussed. This format was frequently used by the Concord Musical Club.

At this time the Concord Dramatic Club often used singers, pianists and other instrumentalists in their productions. The churches had organizations which gave concerts. One such was the Unity Club of the Unitarian Church. Private parties often consisted of "Musicales," sometimes with a printed program. Gilbert and Sullivan was popular and there was enough choral music and singing in the public schools to give a Music Festival annually in June. During the late nineteenth century The First Parish of Concord Sunday School gave an annual musical Christmas service. The Harvard Glee Club and Boston quartets came to town, and local residents willingly participated in an operetta to raise funds for the Home for the Aged.

<sup>1</sup> *Thomas Whitney Surette: A Crusader For Good Music*, Kathleen Adam, Windflower Press 1983 p. 11.

<sup>2</sup> *Thomas Whitney Surette: Musician And Teacher*, Charles W. Heffernan p.28.

The first meeting of today's Concord Music Club was held on February 27, 1886 at the home of Mrs. Mary W. Bulkeley. Mrs. Florence W. Brown, Mrs. Bessie K. Hudson, Miss Carrie L. Crowell, Miss S. Katherine Lang and Mrs. Alice B. Linder were present and Miss Florence Richardson, a guest, played the violin. They called themselves the Musical Club and Mrs. Brown was elected to be their president. The attendance records for 1886 indicate that the membership expanded rapidly to include eighteen ladies (mostly vocalists) by the end of the year. See p. 61.

In 1886, from February 27 until June 22 there were eighteen meetings - all on Saturdays - quite an active beginning! See p. 62. This pattern of weekly meetings continued for the next two years, although on October 8, 1887 the meeting date was changed from Saturday night to Tuesday.

Guests often provided the entertainment. Article X of the by-laws which were adopted in 1886 states:

"Any member may invite one or more guests to attend any regular meeting, providing such guests contribute to the musical entertainment, but not otherwise."

This is quite the opposite of today when guests are considered as guests and usually are only present as part of the audience.

Time at meetings in these early days was also spent in planning events and deciding who to invite to membership. In later years this work was done by an executive committee. Each year in June the club presented a musicale. Article XI of the by-laws of 1886 states: "No members present at a meeting shall be excused from taking part in the Musicale." Each member was allowed to invite four guests to the Musicale of June, 1886 and it was a great success. See p. 63.

A sampling of the business of early meetings reveals that the members passed "resolutions of kind thanks to guests for their entertainment", voted to "meet as usual in Thanksgiving week", passed resolutions of regret when members retired, and voted on each new member. This fastidious attention to parliamentary procedure was possibly stimulated by the fact that on "Monday, March 29, 1880, women attended town meeting for the first time" and, with the help of Judge Hoar, they were able to elect a woman to the School Committee.<sup>3</sup>

Article IX of their 1886 by-laws declared: "Any member of the Club who is absent from more than two consecutive meetings, unless on account of illness, shall pay a fine of ten cents, if not excused by vote of the Executive Committee." Apparently, these fines were their only source of income and took the place of dues, for it is reported in the minutes of the annual meeting in September 1886: "The fines of the previous year, just paying the expenses, the Club started a new year free from debt." Attempts to do away with the fines by formal motions were defeated until January 17, 1888, when it was voted to abolish them.

<sup>3</sup> *Concord: American Town*, Townsend Scudder, p. 280.

Mrs. Bessie Keyes Hudson was elected president in 1887. She was Bessie Van Mater Keyes of Concord and a very capable person. "She was a young lady of high intelligence who, we learn from truthful sources, had kept pace with her future husband while he was in college by following his courses herself without benefit of tutor."<sup>4</sup> She "was a Founder and first Secretary of the Women's Parish Association (of the First Parish Church of Concord), as well as author of its History."<sup>5</sup> In the *Social Circle Memoirs* we find a quote of her husband's written in 1920: "No public, military or naval service stands to my credit during the recent war. My wife and daughter took their full part in the Red Cross and relief work at home and did what lay in their power for the enlisted men at Camp Devens and the wounded in the hospital there."<sup>6</sup>

This unselfish contribution of time to others was typical of most of the ladies who were active in the Musical Club. There were many small clubs in Concord in the late nineteenth century, one of which was the Frolic Club. In 1887 the Musical Club combined with this group for three events, the planning for which seemed to occupy a great portion of the time of their meetings. On June 2, 1887 they entertained the Frolic Club at Mrs. Alice Linder's home. The twenty Frolic Club guests were all women. "We had a most enjoyable evening. After a little vocal-instrumental music we had some dancing. Miss Alice Whieldon gave us an Irishman's impression of an Oratorio - which was exceedingly funny. This was followed by ice cream and cake and later more dancing." In February 1888 they joined with the Frolic Club to give an entertainment for the benefit of the Concord Home for the Aged, and on April 2 of that year they had a tea with the Frolic Club.

The Women's Chorus, organized as part of the Musical Club, held its first meeting on Thursday, January 24, 1887. This chorus performed at meetings of the club, as well as at large public concerts. The Women's Chorus concerts of March 6th and 7th, 1889 in the Town Hall were the first performances of the comic opera *Priscilla, Or The Pilgrim's Proxy*, which was composed by Thomas Whitney Surette, a Concord resident. This opera "was a smash hit at its first performance. Until well into the twentieth century, the opera was a favorite work of amateur choral and dramatic organizations."<sup>7</sup> See p. 64.

<sup>4</sup> *Social Circle Memoirs*, Fifth Series p. 381.

<sup>5</sup> *Music In The Meetinghouse*, p. 146.

<sup>6</sup> Id. p. 387.

<sup>7</sup> *Thomas Whitney Surette: Musician And Teacher*, Charles W. Heffernan.

The name of the Women's Chorus was changed temporarily to the Concord Choral Club in 1888 and the program for the concert of April 20, 1891 lists 25 women members and 19 men. See p. 65. At the annual meeting on May 28, 1901 the Concord Musical Club voted to separate the Chorus from the club for the coming year. The Chorus continued to flourish well into the twentieth century, primarily as a women's group, under the name of the Women's Chorus.

By 1899 the Musical Club had grown considerably. There were thirty-three ladies listed as members - twelve pianists, nineteen vocalists, and two who played the piano and sang. See p. 66 and 67. A new Constitution was adopted and the name was changed to Concord Musical Club. Article II states "The object of this club shall be to further the interests of music in the town, and to promote social intercourse on musical lines." The membership fee was \$1.00 annually, although before long this was raised to \$2.00 annually. This appears to be high compared to today's dues which are only \$5.00, but it was a very active organization.

In addition to private meetings, "in order to further the interest of music in the town," the Concord Musical Club sponsored events to which the public was invited, such as the organ recital of November 7, 1899 at the Unitarian Church. "The whole town was invited and the Church was well filled. Mrs. Hannah played the organ, Mrs. Blake, contralto, sang, and they were assisted by Mr. Hugh Codman of Lincoln, violinist." These concerts at the Unitarian Church became an annual event which was continued for many years.

Mrs. Florence Brown, who had had the first meeting at her house in 1886, was again elected president in 1898 and continued to serve in this office until 1904. The club prospered under her direction and she obviously devoted an immense amount of time and energy to it.

She was born Florence Danforth Whiting, daughter of Dr. Laura (Whiting) Hosmer and Dr. Danforth Whiting. Her mother had practiced medicine in Concord after the death of her husband who was a homeopathic physician in Maine. Florence was an active Christian Scientist, a singer and a pianist. Her husband, Charles E. Brown, was descended from some of Concord's oldest settlers, including Joseph Merriam, who came here in 1636.<sup>8</sup> He owned a dry goods store in Concord, served as Chairman of the Selectmen, was the Town Treasurer and held many other civic positions. He was also an active singer who performed in quartets, participated in musicales, and even sang solos in public events. A staunch supporter of the Musical Club, Charles Brown often sang for them. "Through the healing of his wife," Charles Brown was one of the founders of the Christian Science Society in Concord.<sup>9</sup>

<sup>8</sup> *Social Circle Memoirs*, Fifth Series, p. 322.

<sup>9</sup> *Id.* pp. 326-327.

During the years of Mrs. Brown's presidency, the Executive Committee met as often as twelve times a year. They planned the programs, scheduled the performers, decided on the membership, arranged for printed programs starting in 1900, and organized public concerts by the club which were often held in churches. Sometimes they collected money as admission to these public concerts for the purpose of supporting a worthy cause. The club held two types of meetings at this time - open meetings, called "Clubs", at which guests were welcome and encouraged, and close<sup>10</sup> clubs for members only. It was "deemed advisable to make the open clubs largely a repetition of the close clubs, thus giving the members an opportunity to do their best before friends. Each member was allowed to bring two guests to the open clubs. However, it is recorded that on the evening of January 1, 1900 eighteen members of the club were present and about seventy invited guests. This meeting was followed by a "delicious spread", as was often the custom.

The open club of January 1900 was the first to have a formal printed program - a policy which was to continue for many years. See p. 68. On the front of this program the name of the club was simply "Musical Club", the name which it had had since 1886. However, on the program of May 15, 1900 the name was changed to Concord Musical Club; the name it retained until 1960.

For the meeting on February 13, 1900, the hostess, Mrs. Charles H. Trask, chartered a barge<sup>11</sup> to transport members of the club to and from her home, since it was a stormy afternoon. This was a smaller gathering of eighteen members and two guests. Mrs. Edward A. Cleghorn read a paper on Italian Music and "illustrated it with a piano" and Mrs. G. Hollis Blake "sang in illustration." There was also some two piano music - one piano having been borrowed from Mrs. Robertson James for the occasion. Obviously a great deal of preparation preceded these meetings, which were largely social events.

During this time the Concord Musical Club was also invited to undertake charitable projects. On April 4, 1900 a lengthy meeting was devoted to the question of holding a concert or "open meeting" to raise money for the Calhoun Colored School. It is of interest to quote from the well written report by Eleanor Jones:

<sup>10</sup> This is correct - they always referred to them as *close* not *closed* clubs.

<sup>11</sup> Large wooden boxlike structure which was used to transport school children. "In the winter the barge was put on runners with hay placed on the bottom." *Concord In The Days Of Strawberries And Streetcars*, Renee Garrelick, p.80, 84.

"The opinion of some, and perhaps all present was that it is well for a Club of this kind to be ambitious, with an end in view, educational and philanthropic. Some objected to the proposition on the ground that as soon as the club received money for its efforts, its character became at once subject to criticism, even if its services were given for a charitable object as worthy as this one. And again it was urged that if the event should take place, a precedent would be established from which it might be difficult in the future to withdraw. Wherever or whenever the club would deem it possible or fitting to benefit or entertain those who might wish to listen to its achievements, either in hall, church or parlor, then and there would the club gladly let its influence be felt."

The invitation was regretfully declined.

Just a month later, on May 8, 1900, another lengthy meeting resulted in a different decision - the Musical Club voted, after much discussion, to change the concert of May 15, 1900 from a free concert open to all the townspeople to one which charged admission. The money they raised was to be "for the benefit of The Organ Fund of the Church of The First Parish." This "emergency in the town" seemed a suitable way for them "to give their services to raise money." Apparently it was a great success. Although it was a very stormy evening, about 250 people attended and gave hearty applause to a program in the Trinitarian Congregational Church which featured the Chorus, a violinist and an organist. See p. 70. After the concert Mrs. Prescott Keyes gave a reception in her home for the members and their husbands.

Mrs. Florence Brown continued to exert an important influence at this time. The business meetings, which were at least a monthly affair, were almost always held at her home at 91 Main Street. At the annual meeting in May 1900 she made the suggestion that "the committee for the coming year be of new materials, that they discuss having associate members and that in admitting new members for the coming year she thought it policy to work for the best interests of music in the town." She also read a new constitution which she had drawn up. Of course, she was elected president again.

Elizabeth Babcock tells the story of one situation in which Mrs. Brown did not have complete control. Some new people had moved in across the street from her and during the day beautiful piano music was heard coming from the parlor. Mrs. Brown was impressed and asked the lady if she would like to join the Concord Musical Club. The newcomer accepted. After a short time Mrs. Brown asked the woman when she would like to play for the club. "But I don't play", was the reply. "But I have heard you" "Oh that was my player piano." The new Concord resident must have become a friend of Mrs. Brown's, however, because she was often the hostess at meetings during the years that followed.

Committee meetings began in September 1900 at Mrs. Brown's and on November 6 she entertained the club for the first meeting of the new season. Twenty members "at one o'clock sat down to a most delicious luncheon. It was after three when the club adjourned to the parlor where for an hour we listened to stories, songs and piano music." Obviously, as is still the case today, the club provided an opportunity for its members to share more than just music.

Musical meetings were held in members' homes about every two weeks. The programs were varied and interesting. On December 14, 1900 Hannah Smith gave a ten-minute paper on Beethoven, followed by an all Beethoven program in which six members participated. There is always reference to the delicious refreshments which followed.

On January 31, 1901 the Women's Chorus of the Concord Musical Club under the leadership of Mrs. Henry Hannah gave a concert in the Town Hall. "Over four hundred guests being present, and by the applause, all seemed to be pleased with the programme."

Once again, in March 1901, the club held a lengthy meeting and discussed whether or not to sell tickets for one of their own concerts. Mr. Emerson had requested that the club perform in the Town Hall for the benefit of the Visiting Nurse Association. It was decided that it was too late to change the arrangements that had been made for the May concert and the request was declined. The secretary's minutes report that on May 7, 1901 about five hundred people filled the Trinitarian Church for a concert by the Chorus. Open meetings were often held in the homes of people who were not members and there are notes that offers of homes for this purpose were frequently declined. An evening musical was held in the home of Mrs. Samuel Hoar at which the Chorus sang twice and the club was assisted by Mr. Noyes, 'cellist, Mr. Hosmer, pianist and Mr. Jones, 'cellist. Some of these men were husbands of members. There were always printed programs for the open club, each one quite different in style from its predecessor. The programs for the close clubs in the period from 1900 to 1915 were written in lovely script in the book with the secretary's reports.

In 1902 the club held evening meetings, often with Boston musicians performing in addition to the members. These meetings were followed by delicious suppers.

The close clubs often consisted of very interesting **lecture - concerts**. On February 25, 1902 the subject was **Women Composers**. See p. 72. Helen Shaw, whose descendants still live in Concord today, presented the paper before the performance.

Mrs. Brown's efforts were not unappreciated by the group. On March 25, 1902 she was given four silver candlesticks, a box of candles and a large bunch of pinks, for which all members had contributed. On December 16th of that year there is reference to her first performance of a program which she was to repeat in a similar form several times during the next twenty years. She dressed in Victorian costume, and, with other members, played and sang music of the early Victorian period. See p. 71.

On March 24, 1903 the topic was Boston Composers and "Miss Richardson made a short sketch (commentary) of each composer as their composition was played or sung." See p. 74.

There was a custom of holding one meeting a year at the Concord Home School, in accordance with their desire "to further the interests of music in the town." On April 8, 1902 men were among the performers and "ices, cakes and coffee were served after the programme." The meeting at the Concord School on April 5, 1904 attracted 150 club members and guests. Part of its "unique program" was similar to one of today - four pieces by a trio of violin, 'cello and piano, four songs by a male vocalist, two piano pieces and "The Lady of Shalott" by Bendall.

In 1905 Mrs. Brown took an absence from the presidency for a time but this did not prevent her from taking a very active part in Club affairs. We find her singing or playing the piano at meetings, chairing the nominating committee, serving on the executive committee which met many times a year, and opening her home to meetings and extra events such as the luncheon she gave on May Day 1907 "to take the place of the April open club, which had to be omitted on account of the illness of Mrs. Blake." Mrs. Henry K. Hannah, who had been a member since at least 1899 was the guest of honor. Mrs. Brown gave a "graceful and appropriate speech" as she presented to Mrs. Hannah a book on the life of Tchaikovsky. "The external attractiveness of the book was greatly enhanced by a beautiful new leather binding lettered and executed with artistic and loving skill by Miss Richardson. Following this Mrs. Brown read some humorous verses (author unknown but suspected) pertaining to the club's association with Mrs. Hannah."

Florence Brown's sense of humor stayed with her throughout her life. In her autobiography Kathleen (Kit) Uhler Adams recalls: "She was a grand old dame and had a ready tongue which she used for funny stories about various people and recent happenings, laughing raucously and continuously at her own jokes." Elizabeth Babcock remembers walking down the stairs with her at one of the last meetings she attended. They had been discussing Schubert's "Unfinished Symphony." Mrs. Brown tripped on the stairs, and was able to remark after she was kept from falling, "I almost became an unfinished symphony."

In 1906 close clubs were still an important part of the yearly program. It is noted in the minutes of the annual meeting that: "Any little exploit in the unknown realms of Music which the venturesome indulge in now and then is always made during executive session or close club afternoons." Apparently, the open clubs were very popular, as in 1907 we find Mrs. Brown moving, and the club voting that the number of invited guests and members to any open club be limited to 100.

The programs for the close clubs at this time (1904-07) were often devoted to a single composer or theme. Mrs. Brown's Early Victorian program was always popular and there are references to meetings about Richard Strauss, Brahms, Mendelssohn, Schubert, Schumann, Handel, Beethoven, English ballads, Scandinavian composers, Tchaikovsky and many others. On November 5, 1907 "owing to the forgetfulness of the piano-tuner, the musical part of the program was given at Miss Eatons - the Club returning to Mrs. Cabots for the usual tea."

Miss Gertude Todd, a vocalist, who had been a member since 1899, retired as president in 1907. She was the sister of Thomas Todd, a well-known Boston printer. Obviously she was well-liked by the club members as they presented her "with a beautiful jewel (pendant) consisting of a peridot<sup>12</sup> set with pearls and diamonds." At this same meeting "there was the report of a self-constituted committee of folly read by Mrs. Hannah which caused much merriment. The perpetrators of this mischief were principally Mrs. Brown and Mrs. Hannah." Elizabeth Babcock remembers that Mrs. Hannah was the wife of a retired minister, who was renowned for riding his bicycle with his umbrella up.

Mrs. Eleanor Blake was president during 1907 and 1908. She was a vocalist and Eleanor Billings notes: "From 1900 to 1913, Mrs. George Hollis Blake sang every winter as Sunday soloist."<sup>13</sup>

In April 1908, the Concord Musical Club assisted with a musical morning at the Concord Public School. The club was asked "to give two or more numbers on the program - and to furnish soprano and tenor soloists for "The Wreck of the Hesperus" sung by the schools. It was voted to accept Mr. Archibald's invitation as far as possible - "but as The Club is composed entirely of ladies it was thought advisable to hire a tenor for that purpose."

<sup>12</sup> Yellow-green crystal used as a gem.

<sup>13</sup> *Music In The Meetinghouse*, Eleanor Billings, p. 195.

In 1908 Ada Surette joined the Concord Musical Club. She was a violist and the wife of Thomas Whitney Surette, whose musical talents had a lasting impact on Concord. The Summer School of Music, which he founded in 1915, was in existence until 1938<sup>14</sup> and attracted musicians from all over the world. Every session began and ended with singing and the habit of singing was often carried into the streets of the town. The school gave weekly concerts for the townspeople and it attracted many excellent musicians who spent their summers here. One of Surette's basic ideas, that folk songs and classics should be used to teach music to children, has been adopted by music teachers everywhere. Ada Surette found rooms for the students in town, handled any complaints, gave daily teas, played her viola in the orchestra and was indispensable to the school. "In fact the school could not have existed without her."<sup>15</sup>

In March 1906, complying with a request from the Concord Woman's Club, a program to "promote social intercourse on musical lines" was given for that organization in the Unitarian Church parlors. See p. 75. On December 30, 1908 Mrs. Edgerton, Mrs. Brown, Miss Eaton and Miss Todd entertained the elderly ladies of Concord and the club with their Early Victorian program.

In addition to the program at the school during 1908 the Concord Musical Club held three meetings to which guests were invited - one in the evening and two in the afternoon. Again we find Mrs. Brown participating in a very active way. She and another executive committee member were appointed to outline and plan the work which the executive committee would consider and act upon.

In 1908-09 the executive committee met once or twice a month and in the minutes of the annual meeting Katherine Vilas, Recording Secretary, notes that "its labors have been greatly lessened by the pledge given by each member to perform three times during the year." This pledge had been signed by the seventeen members present at the meeting. Apparently this vow did not discourage too many. The report of 1908-09 indicates that there were only five resignations and that the membership was now thirty active members and one honorary member. The honorary member was someone "whose absence from the club has been keenly felt." The executive committee had the job of arranging all the meetings (there were twelve in all during 1908-1909) and to facilitate their work they tried "an experiment which proved very successful." "At the first executive committee meeting, a committee was appointed by the president to lay out the work for the year and assign dates for performance to each member of the club. Postal cards were then sent out notifying members of their dates and the result was that most of the programs were given as originally planned." Imagine what a reaction this approach would have today!

<sup>14</sup> Id. p. 175

<sup>15</sup> *Thomas Whitney Surette, A Biographical View*, K. U. Adams p.6.

Mrs. Brown served as treasurer for many of the years when she was not president. Here she displayed another of her skills - the Treasurer's Report of April 6, 1909 shows a balance of 8 cents; in 1911 there was 23 cents in the till at the end of the year. This was partially due to the fact that in 1908 the work of preparing for the open clubs was assigned to members and programs were presented without charge.

When she resigned as treasurer in 1911 Mrs. Brown donated \$50.00 to the club for expenses of open meetings. It is also recorded that in 1913 Mr. C. F. Edgerton presented the club with a cheque for \$100.00 in memory of Mrs. Edgerton.

In 1909 Mrs. Margaret Blanchard Smith, wife of Henry F. Smith, Jr., became president. She held this office for five consecutive years, during which time the club was very active. In her summary of the year 1910-1911, Mary G. Shaw, Recording Secretary, comments: "The past winter has been a very encouraging one to the Club and I feel sure that a part of this is due to the work and energy of our President." Her son, Whitney S. Smith, recalls that she had a fine alto voice. Margaret Smith also gave her time to the First Parish Church in Concord where she served as Sacred Music Chairman for many years.<sup>16</sup> She was one of the founders of the King's Daughters, directed the children's choir,<sup>17</sup> and was President of the Women's Parish Association from 1921-1924.<sup>18</sup> She obviously had a great deal of ability and energy for she was active in the Concord Female Charitable Society (now the Concord Family Service), the Women's Club and the Garden Club. She was a founder of the Louisa May Alcott Memorial Association.<sup>19</sup>

During this time the executive committee met about once a month. As in the past, they planned and arranged the programs, decided who should be invited to membership and coped with all the details of the club's contributions to the town's musical life, such as concerts for the Concord Lyceum and musicales for the Women's Club. These public events and their open meetings had printed programs, guest performers from the Boston area, and refreshments. See p. 76 and p. 77.

One "most interesting and enjoyable afternoon" took place on April 4, 1911. Mrs. Harry Hosmer invited the club to her home to listen to a reproduction on the victrola of airs from the opera "Faust" with explanatory notes by Miss Hoar.

<sup>16</sup> *Music In The Meetinghouse*, Eleanor Billings, p.162.

<sup>17</sup> *Id.* p.251.

<sup>18</sup> *Id.* p.337.

<sup>19</sup> *Id.* p.251.

Mrs. Dorothy Dodge Anthony, who joined the club in 1912, vividly recalls the first time she played for them. She was very nervous and scared to perform for some of the older members so her teacher advised that she play something simple and easy. She chose "Traumerei" by Robert Schumann. Somehow she got through it and everyone was full of compliments when she finished. This supportive atmosphere is still one of outstanding characteristics of the club today.

Mrs. Daisy Leith was President from 1914 through 1916. She is remembered as a very pleasant lady. Like Mrs. Brown, she was an active Christian Scientist. At the first meeting in 1914 she "gave a greeting to the Club, now starting its new year, during which it is going to diverge from its customary miscellaneous programs and follow a line of study - The Development of Music in America." Actually the close club meetings of the previous year seem quite interesting and educational. Some of the topics were: "The Romantic School", "The Modern French School", and "Grieg's Life and Compositions".

For the first program on November 10, 1914 the performers dressed in colonial costume. A paper was read and it was illustrated by a vocal quartette. There followed a program "Revolution to the Civil War" which was accompanied by a paper delivered by Miss Harriet Rood. Miss Rood was a school teacher, beloved by all. Mrs. Dorothy Dodge Anthony, who was one of her students in grade school, recalls that she was always friendly, unruffled, and a very clever disciplinarian. It never showed, she didn't criticize; but somehow, in a positive way she managed to achieve order and devotion.

The fourth program of this series was held at the home of the Browns and was devoted to two contemporary composers - Foote and MacDowell. Mrs. Leith gave a few notes on the lives of each of the two composers, while several members added a few remarks on their personal experiences with the former composer. For the fifth and last meeting for "The Development of Music in America" Mrs. Baker gave some interesting facts about Mrs. Beach and Mr. Chadwick; and Mrs. Hitchcock added some personal experiences with Miss Daniels and Mrs. Spaulding, as the latter was her aunt. One of the songs by Mrs. Spaulding "was entered in the Song Contest in California a while ago, and won the gold medal." See p. 78.

In 1915 it was decided that each member of the Executive Board would be in charge of one club meeting. "They planned out a year's study of music in Italy, beginning with a paper by Mrs. Baker entitled 'History of the Music of the Nations of Northern Europe including Palestrina and the Classical Tone School of Italy.' At each meeting a paper was read, prepared by one of the executive committee, dealing with the development of music in Italy up to the present day. Members of the club gave illustrations of the composers' works, presenting very interesting programs. One of the meetings took place in the morning, followed by a luncheon. Twenty to thirty people were usually present at these close club meetings."

At the annual meeting on May 9, 1916, it was decided that "the Club be reorganized." Mrs. George W. Baker became president and Florence Brown again assumed the role of treasurer, an office which she held until she became president again in 1919. "It was voted that Associate Members be accepted into the Club, and each member was given the privilege of remaining an Active or becoming an Associate member." The result in 1917 was twenty active and forty associate members. There were five morning meetings for active members, followed by luncheon, and five afternoon meetings which included Associate members. At their Guest Night on April 10, 1917 at the Unitarian Vestry there were about two hundred present.

In 1918 it was voted that "all active members who had not entertained during the year be responsible for the refreshments at the Easter Concert," and the policy of sending a postal before each Associate Meeting to remind them of the date was instituted. It was also voted that if Associate Members were absent from more than two meetings without reasons satisfactory to the Executive Committee they would be "considered not sufficiently interested to continue membership the following year and a vacancy will be declared." After a copy of these new by-laws was sent to the associate members, ten of them resigned, but "these vacancies were quickly filled by the names on our waiting list." They voted to give the privileges of Associate membership to "the wives of military men who were sojourning temporarily in Concord." It is recorded that in spite of these conditions, they had had a successful year.

One of the highlights of 1919 was the concert at the Unitarian Vestry on April 12, when the Boston Philharmonic Trio played, assisted by three of the club members, Mrs. Rose, Mrs. Shepard and Mrs. Hitchcock. What had begun twenty-two years before when a few ladies gathered in a living room had grown into a large organization which offered cultural enrichment to the whole town.

## Chapter 2

### 1919 - 1930

Florence Brown assumed the reins of the presidency in 1919 and continued in the office until 1930. The result was an extremely successful year culminating in an audience of "an overwhelming size at the final concert." To better control this in the future a motion was made, seconded and passed, which turned over to the executive board the responsibility for the number of guest tickets to the final concert, and the dispersal of them. Apparently the refreshments were getting out of hand at this time as "after lengthy discussion" it was voted to regulate the refreshments for the associate meetings to tea and coffee and either little cakes or sandwiches."

Katherine K. Davis receives praise in the annual report of 1920-21 for her contributions to the club in the form of her own compositions. She moved to Concord in 1919 and became one of its most renowned citizens. Victoria Glaser reports:

"She had an easy, natural talent and spoke a musical language that was accessible to many kinds of people, yet was never 'slick' or ordinary. Her working methods seem to have been careful and rigorous. She did not accept approximations.

One of the most glamorous episodes in her professional life was the affair of the 'Little Drummer Boy', an original composition of Kay's that hit the big time, playing on juke boxes all over the country each Christmas. Like many of us, Kay sometimes used a pseudonym. This time she simply said 'from the Czechoslovakian'. This suggested to a rival publisher that the material was public domain. They plagiarized. A lawsuit ensued. The other publisher even sent a team over to Czechoslovakia to 'find' the errant folk carol. Of course, they were unable to. A settlement was eventually made, but one in which Kay's proceeds were significantly less than they would have been. Every time I heard that tune on radio or musak I used to think of this, and know in my heart how Kay felt about it."

Katherine K. Davis' Concord piano books are still in use today. They were duets and solos, often folk tunes - a delightful and popular teaching method.

Another great musician joined the club in 1922 - Katherine Uhler Adams. She wrote the following description of her initial exposure:

*“How I Joined The Concord Musical Club*

I first came to live in Concord, Massachusetts, when I was newly married in 1922 and immediately fell in love with the quaint old town. I was fortunate indeed to start my married life in a brand new house, situated out from the town about two and a half miles towards Sudbury, in the farming section called Nine Acre Corner, at the fork of Seven Star Lane and Sudbury Road. The house was in an apple orchard and had a beautiful view of the surrounding fields and woods.

In those days, everyone knew each other, so a newcomer walking down Main Street was soon recognized, stared at, but not immediately accepted. It took quite a while for the Concordians to decide to make friends, especially if you didn't know anybody belonging to the old families, like the Barretts, Hosmers and Hoars.

One afternoon in the early autumn of my first year, three Concord ladies appeared at my front door, inquiring if they could come and talk with me. One was the tall, venerable Mrs. Charles E. Brown, with a strong loud voice, flying grey hair and beak nose, who had originally started the club in the late 80's, often referred to as 'dear Florence Brown;' (quite a character!). The second lady was Concord born, gentle, charming Miriam Barrett Little, descendant of one of the old families, now married to a famous architect, Harry B. Little, who was then one of the important citizens of Concord, and Edna Merwin, wife of a noted writer at that time, Samuel Merwin. She was a good musician, pianist, accompanist and excellent teacher.

After they had seated themselves comfortably and we had exchanged the usual pleasantries, Mrs. Brown in her accustomed, authoritative manner, immediately took charge of the situation and launched into the reason for their visit. They had heard I played the piano and were most anxious to find new members for the Concord Musical Club, and would like to hear me play. Naturally, I was very shy and nervous but somehow managed to play two or three of my favorite pieces without breaking down. When I had finished, Mrs. Brown enthusiastically exclaimed in her hearty, lusty voice 'Bravo, Bravo', the others joining in. Then they told about the meetings of the club and hoped I would join, and that they would let me know soon if I was elected! After brief 'Good- byes' they departed, leaving me quite overcome with the whole experience."

In her autobiography she continues:

"I was very excited about the prospect of becoming a member of this famous club. I didn't have to wait more than a day or two to hear that I had been unanimously admitted and invited to the next meeting. At that time there were about twenty- five members, many singers, some string players and a few pianists. I liked best to accompany, so was put to work immediately."

"My golden years" is how Kathleen Adams describes her life in Concord in the twenties and thirties. "Music was our life. Not like the music of today which often is heard only in the background. It was in the foreground of all we did."<sup>20</sup> Kit was a neighbor and close friend of the Surettes. One of her many contributions to the musical life of the town was to serve as organist of the First Parish Church in Concord from 1950 to 1952. She frequently composed and played for the Concord Musical Club where her talents were enjoyed until she moved to Norway in 1975.

During this time (1920-1923) the club held both open and close meetings, as well as the usual evening meeting at the Unitarian Vestry. Associate members, such as Mrs. Russell Robb, who did not play themselves, enthusiastically made their homes available for open meetings. The Middlesex Glee Club participated at one of the open meetings, as well as many other guest artists. There was an evening affair at the home of Mrs. Merwin and "the Club furnished a program for the Parent-Teacher Association in Eaton Hall." The latter was also done on March 13, 1922 and again the following year on February 15th. See p. 79.

Membership in the club was obviously in demand in 1920 as they voted to expand the list of Associate members by ten. "The waiting list was read and names added." Reports of the following year indicate that they held twelve meetings - seven for active members and five for active and associate members. They had thirty-two active members and fifty associate members and "the attendance had been better this year than any previous year."

The big event of 1923 was a concert by the Boston Symphony Ensemble under the auspices of the club to a very large audience in the Town Hall on March 23. The final balance from this concert of \$180.49 was one of the incentives which encouraged them to plan two similar concerts for the following year. There is no doubt that the Concord Musical Club was flourishing under Mrs. Brown.

In the *Concord Journal* review of the 1922-23 season of the Concord Musical Club there was mention of a young violinist, Elizabeth Darling, who came as a guest of the club the latter half of the season. Now Mrs. Philip Babcock, she helped Betty King write the following biography.

<sup>20</sup> *SA-News, Stavanger Aftenblad*, Norway, August 5, 1983.

In her neighborhood of Simon Willard Road and Nashawtuc Hill Elizabeth Darling was often seen on her pony, ski pole in hand, ready for jousting in the court of King Arthur. On October 8, 1918, she was observed, in middy blouse and pleated skirt, carrying a violin for her first lesson with Miss Edith Jewell on Musketaquid Road. Music, literature, and horses filled her days, and continue to do so, as Elizabeth reflects on her long life in Concord.

"My back was in a brace for some years so the violin was delayed, but I started the piano with Edith Freeman and Edith Currie. I was at the bottom of the first page of Beethoven's 'Sonatine, Opus 49, No. 2' in 1918 when the gardener came to the window and said, 'Miss Elizabeth, they are ringing the bells for the end of the war'- (the early rumor). I have given a picture to the Library of the group of us who, under Miss Currie's direction, played a musical program followed by country dancing at the First Parish Vestry in 1919 for the benefit of French wounded."

As a very young woman, Elizabeth played trios with Katherine Howe, 'cellist, and Eunice Pepper, pianist. Mr. Thomas Whitney Surette noticed and encouraged them as examples of good classical training for children. Elizabeth recalled other trios a few years later with Olga Pertzoff and Anne Monks when they received great applause, not for their extraordinary musical talents, but because they looked so beautiful in dubonnet red velvet gowns. "We could have played like the devil, but we looked so charming."

Elizabeth first met Kathleen Uhler (Adams) while she was entertaining as a violinist between the acts for the Concord Players. She asked Kit, who really wanted to play the piano, to accompany her for a performance at the Concord Musical Club. Their first pieces were "Schon Rosmarin" by Fritz Kreisler and "En Bateau" by Claude Debussy. Mrs. Charles E. Brown was the president then, and presided with great dignity. The young women became active members at a time when the club was rigidly divided between performing and listening members. Marion Barker joined them often for trios.

The Music Centre, under the supervision of Eugenie and Leon Foss, sponsored lessons in Concord's public schools, and Elizabeth taught in the old Ripley Building. She also gave violin lessons at the Middlesex School, in Lexington and Lincoln, and in Boston at the South End Music School. Her bicycle, with her violin in a basket, was often, and still is, her first choice of transportation.

A summer highlight took place on Naushon Island where Elizabeth was visiting the Emersons, helping Ellen appreciate arithmetic and folk music. Cameron Forbes had written a musical melodrama, and Elizabeth remembers riding horseback into the woods, with her violin strapped on her back to a clearing where they gave a special performance for seven visiting generals, including General Pershing.



Elizabeth Darling Babcock

She "fiddled for dances at the U.S.O. at St. Paul's in Boston and at Bedford Veterans' Hospital. She was also 'summer organist' at Trinity Church in Concord and First Parish in Lincoln - (How did I dare!)" Elizabeth studied solfege at the Longy School. She played in the MacDowell Club Orchestra and in the Surette's Summer School Orchestra with Mrs. Ada Miles Surette who inspired Elizabeth to learn to play the viola almost overnight.

Following World War II, Elizabeth spent Sunday afternoons playing the recorder, upstairs at Independence Court, with an informal group of instrumentalists including violinist John Boynton, and Grier Parke playing oboe. In time they organized formally as the Concord Orchestra.

Elizabeth is still an active member of the Concord Music Club and the Concord Orchestra. She practices regularly with a chamber music group. She is one of Concord's twentieth-century treasures, and rightly deserved the marshal's seat in the horse-drawn carriage leading a magnificent parade to celebrate Concord's 350th birthday in 1985.

Eighty-one members (thirty-one active and fifty associate) continued to support the seven closed and five open meetings of Concord Musical Club in the 1923-24 season. The two highly successful Boston Symphony Ensemble Concerts at The Town House raised enough money for the club to found a Musical Settlement in Concord. Mr. Augustus Zanzig, supervisor of music in the Concord public grade schools, suggested the need for scholarship aid for talented students to enable them to study music. Concord Musical Club member, Miss Eugenie M. Foss, was asked to direct the Musical Settlement which was renamed the Music Centre. Mr. Zanzig selected the students, boys and girls ranging in age from 6 to 10. They all studied violin in classes which were held twice a week at the Ripley School and the West Concord Schoolhouse. The fee for a forty minute lessons was \$.75. By the late spring of 1924 there were twenty-four children studying violin under three teachers: Miss Nelson of Waltham, Miss Johnson of Everett, and Miss Darling of Concord. This philanthropic venture, which required considerable fund raising efforts by the club, lasted until 1946. See p. 80.

In 1923 the Executive Committee voted to open to the entire active membership the process of selecting associate members. In the past this had always been done by the Executive Committee. Those deeply involved in the club (i.e. officers and executive committee) still gave a great deal of time and energy to make it successful. There were fifteen executive meetings, in which they planned the closed and open meetings, and made all the arrangements, such as having pianos moved, hearing prospective new members, planning programs etc. See p. 82.

Meeting in October 1924, the active members voted to suspend the regular programs for the 1924-25 season " on account of the inability of the Chairman and Vice-Chairman to assume the responsibility of their offices." The membership decided to go on with the Boston Symphony Ensemble Concert, to enlarge the Executive Committee to seven in order to handle the concert details, and to continue to support the Music Centre. During the year the club held one closed and one open meeting and five executive meetings. They asked the children of the Music Centre to exhibit their skills at a concert for the members held in May of 1925 and this became an annual affair. The same Executive Committee was re-elected and the next year the Concord Musical Club resumed full activity.

Later in the 1925-26 season the club appointed Miss Eugenie Foss and Miss Marion Barker as a sub-committee to direct the Music Centre (involving the dispensing of funds to the teachers, keeping accounts, etc.) They also voted to support students through the second year of high school. Some of the club members took a personal interest in the violin students of the Music Centre.

The fund-raising concert of 1925 at the Town Hall was given by the Vannini Symphony Ensemble (a departure from the usual Boston Symphony Ensemble), featuring Maria Conde, soprano, accompanied by Aaron Richmond. He later became famous as an impresario. It is reported that it was an excellent concert with a large audience and the proceeds went to the Music Centre.

George Brown, known and loved as performer, teacher and quartet coach in the Boston area, was the featured 'cellist on the program of March 15, 1927. Mr. Brown recalls that as he played his chair started to fall apart, but one of the ladies was ready with another which she slid under him so skillfully that he didn't miss a note.

The pinnacle of each season was the Open Meeting, a concert held in the spring at the Unitarian Vestry. The audience came dressed in evening clothes and the club's finest musicians performed. The concert on April 5, 1927 was not only the culmination of the season's efforts, but celebrated the 30th Anniversary of the Concord Musical Club (1897 was the year when the Musical Club, founded in 1886, was reorganized under the name Concord Musical Club). "Care was urged in the distribution of tickets for the Vestry Meeting, to try and see that the most musical people were invited."

The annual concerts in Eaton Hall which began in 1921 for the benefit of the PTA had proved to be a great success. In 1928 they were still a part of the yearly program. In lieu of a fund-raising concert for 1929, Mrs. Chilton Cabot organized a Garden Party and Bridge at the home of Mrs. Russell Robb in June of 1930. This unique event brought in \$348.00 to benefit the Music Centre. The following fall the club sponsored a Candlelight Concert at Concord Academy featuring an ensemble from the Eighteenth Century Orchestra. Only \$115.00 was raised. Since \$300 to \$400 was required to continue the Music Centre, in May 1931 a letter was sent to the membership urging contributions. The letter said, in part: "The public school teachers are much impressed with what this work is doing for the children; they tell us that it increases the power of concentration, assists in the coordination of body and brain, and helps the little people to value the finer things of life. Will the Concord Musical Club allow this fine piece of public-spirited work to drop, or will it continue to support it for the sake of the future music of our town?" In response to this letter \$154 was contributed by twenty-nine members and ten additional members gave promises of support so that the Music Centre was able to continue.

At the Annual Meeting, postponed until September 29, 1931, a note was read from Florence Brown announcing her resignation as Chairman "due to being 'less strong in health and eyesight'." She had been a member of the Musical Club when it was founded in 1886 and continued to be very active after the group was renamed "Concord Musical Club" in 1900. The club accepted her resignation under protest and with deep gratitude for her wise counsel and sound judgment. Mrs. Brown's poor eyesight was remembered by Whitney S. Smith, son of to Margaret Blanchard Smith who was President from 1909-1913. In a letter, he wrote "When a concert was to be held at our house, the performers, particular the pianists, came to practice; I presume to get familiar with the action of the piano. I recall that I was fascinated watching Mrs. Charlie Brown play, because she was so near-sighted that she had to lean way over the keys in order see the notes of the music." Upon her resignation the club voted to make her Chairman Emeritus with the privilege of attending Board meetings. She held this title, changed in 1935 to President Emeritus, until her death in 1940.

The Concord Musical Club of the 1920s was a vital and vibrant organization with ambitious performances which were accompanied by elaborate socializing and sumptuous meals. The Music Centre and the fund raising events related to it required an enormous amount of volunteer time. Women active in the club during this period must have had leisure and means to have been able to enter into the plethora of activities and meetings. Under the guidance of Florence Brown the club exemplified the enthusiasm, sociability and spirit of "the roaring twenties."

## Chapter 3

### 1930 - 1960

The Great Depression had its effect on the Concord Musical Club. A letter went to all associate members in the Fall of 1932 which read: "In view of prevailing conditions and the fact that so many of our talented members are away for the season we are reluctantly omitting our open meetings for this year hoping to resume our usual activities in the Fall of 1933." There were nine closed meetings and in the spring of 1934 the active members offered a "surprise" program to the associates that featured Mrs. Miriam Little playing piano duets assisted by Mr. Giuseppe de Lellis.

Miriam Barrett Little, a true native, was descended from the Barretts who had lived in Concord since 1639. Her mother, Mrs. Edwin S. Barrett was a pianist in her own right and made sure that her daughters had musical training. After her oldest sister's marriage, Miriam went to Europe with her sister and her widowed mother. She spent well over a year travelling and studying music. The longest stay was in Vienna where she studied with Theodor Leschetizky. It was during this tour that she met Harry Britton Little, who was studying architecture in Paris. "(Harry) proposed marriage to Miriam in every major city in Europe... and she turned him down every time except the last. They had returned to Paris and were listening to the Cesar Franck 'Symphony in d Minor' at a concert hall when she finally accepted him. Two five-note bars from that symphony, softly whistled, were their private signal to each other for the rest of their lives."<sup>21</sup>

Locally, Miriam Barrett studied with Heinrich Gebhard, a prominent teacher who lived on N. Harvard Street in Brookline. He told Miriam that she played Chopin as well as anyone he knew. She gave recitals in Jordan Hall (Boston), at the Concord Country Club, and in churches and private homes of Concord and the Boston metropolitan area.

When she was deciding whether or not to marry, Gebhard said to her: "Look Miriam, you can have your family and play up to a standard but to be a professional you'd have to give up everything... and you'd be crazy!"<sup>22</sup>

<sup>21</sup> *Social Circle Memoirs*, Sixth Series p. 51.

<sup>22</sup> The above information about Miriam Little is from an interview with her son, David Britton Little a current Concord resident.



Miriam Little

In 1932 the club felt a great loss in the death of several associate members, but most keenly that of Eugenie Foss who had directed the Music Centre. The Music Center endeavor was continued, however, by other club members.

The Executive Committee was now choosing themes and asking members to respond by signing up in the spring to perform on programs for the coming year. Themes included: "Folk Music, Mid-Winter Music, Parallels and Contrasts, Chamber Music, Gilbert and Sullivan, Mediterranean Cruise, and Bach-Beethoven-Brahms." See p. 84.

There were still more vocalists than instrumentalists in the club at this time. At the Annual Meeting on April 16, 1935 "it was suggested that singers do more part singing in groups of trios and duets."

When Mrs. Marvin Taylor resigned in 1936 after a four-year term as President, she said that she felt a rotation in officers is good for any club. Mrs. Miriam Little was elected President. She had served as Assistant Secretary since 1933, and before that as Treasurer for many years. At this meeting the category of associate memberships was abolished with the hope that some of the associates would join the club as active members and lend their talent by performing at meetings.

As usual, in June 1936, the Executive Committee mailed reply postcards to the active members listing the topics for the morning meetings for the coming year. Each member was to select the meeting in which she wished to participate. The first program was entitled "Radio Broadcast Station C.M.C."

The Music Centre was still in operation with \$175.52 with which to start the coming year. However, this was not enough. Concord Musical Club meetings, now down to ten per year in 1936-37, were bolstered by the Music Centre fundraiser. The club sponsored Mr. Leonard Shure's String Ensemble at the Concord Academy Gymnasium on Wednesday, March 7, which was an artistic and financial success and raised \$164.50. The following season no money raiser was held as enough remained from the Shure Concert to carry through. (This seems consonant with the declining value of the dollar in view of the amount of funds needed in earlier years.) The 1937-38 season included two lecture programs as well as a concert by the Music Centre pupils. Two very talented students who got their start at the Music Centre were Claire Kent who went on to study at Longy School and Josephine Sheehan who continued her studies at New England Conservatory.

During the 1938-39 season, Mrs. D. Ripley Gage, the former "Betty" Wood, director of music at Concord Academy and one of the organizers of the Club Chorus, did a "delightful illustrated lecture on Music Appreciation and How to Listen". Instead of a fund-raiser each club member was assessed \$2.00 in support of the Music Centre. It was decided to charge \$1.00 for the public concert to be given on April 25.

Katherine K. Davis who had been out of town for a number of years, rejoined the club in 1939. Meeting times were changed to mornings. In the past the afternoon meeting always extended to include Tea. A fund-raising concert was held on March 21, 1940. The club sponsored the Bowdoin College Glee Club and \$191.47 was netted to benefit the Music Centre.

In an April 1940 meeting the membership discussed how "to keep the Club as a club and not as a community project". They looked ways to find new members "but not open doors wide". It was suggested that Music Centre pupils, and also newcomers to town who were known to be musical, be invited to play at meetings from time to time, as guests of the club.

Mrs. Harry Little opened the December meeting in 1940 with a tribute to the late Mrs. Charles E. Brown, founder and past President of the Concord Musical Club. Mrs. Smith gave a brief review of the life and growth of the club under Florence Brown's leadership. In grateful memory of her work the Club Chorus sang "Ave Verum" by Mozart. They then sang several selections written or arranged by Katherine K. Davis which were the focal point of the program.

Later in the year the first regular evening meeting was held at which Mrs. Eberlein sang and Mrs. Uhler played. It was a great success - "doubtless other evening meetings will follow!" Buffet dinner preceded the meeting! In March 1941 a "delightful" concert given by members and guest artists was sponsored jointly by the Concord Musical Club and the Concord Women's Club. See p. 86.

In spite of the war the club held ten regular meetings in 1941-1942. Of special interest was a March program of music suitable for use in churches which was presented in Trinity Church. This program included instrumental and choral selections and was open to the public. Another evening program was held at Mrs. Uhler's home in Brookline. A special bus carried twenty members to that program. The Club Chorus, which was growing steadily more active, sang for five of the meetings during 1941-1942.

1942-1943 was the last season for several years that included regular meetings and a brochure. Although seven meetings were scheduled, "in January our President and Executive Committee felt that it was wise under existing war conditions to suspend further meetings of the Club". Only six children were enrolled in the Music Centre but "despite the hardships of transportation and the extremely cold winter" the Centre continued. The Committee hoped the club would "endorse and support the center another year, for now as never before we need to give young people the means by which to receive and give real lasting pleasure." At the Annual Meeting which was held on April 20, 1943 officers were re-elected and, although there was no brochure, plans were made for two programs during the coming year. See p. 87.

The Club Chorus with many more outside members was the faithful remnant that remained in 1944-1945. They gave a concert of Christmas Music at the home of Mrs. Allen French for club members only.

Edna Conant, Recording Secretary of the Concord Musical Club from 1939 to 1946 reported in May 1945: "A meeting of the Executive Committee was held at the home of Mrs. Conant for general discussion concerning the club activities. Those present were: Mrs. Short, Miss Davis, Mrs. Gage, Miss Barker and Mrs. Conant. It was decided that the Club Chorus of members and friends which had been meeting regularly for practice, be augmented and formed into a Town Chorus of mixed voices, that regular rehearsals be held, and that Brahms' "Requiem" be studied at the rehearsals with the idea of giving a public concert in the Spring on a date near Memorial Day. The committee members in charge of this plan were Mrs. Gage, Miss Davis and Miss Nancy Loring". Miss Loring was "to be present at an occasional rehearsal and to have charge of the final concert."

Anne McGrath recalls that in 1945 the choirs from all of Concord's churches combined to sing the Brahms "Requiem" at a service given in gratitude for the end of the war in Europe. See p. 88. Following this concert Anne McGrath, Katherine K. Davis, Nancy Loring and Betty Gage, who were all members of the Women's Chorus which was still in existence at this time, conceived the idea of a town chorus for mixed voices. The Women's Chorus combined with interested members from other choirs to form the Concord Chorus of today.

Between 1921 and 1946 six members of the Concord Musical Club served most faithfully as officer members of the Executive Committee. Mrs. Charles Brown (Florence) had organized the Musical Club in 1886 and been President of the reorganized Concord Musical Club in 1897. She was Treasurer from 1909 to 1911 and from 1916 to 1919 after which time she was President, Chairman, or President Emeritus until 1940. Mrs. Harry Little (Miriam) served as Treasurer from 1920-1923, Assistant Secretary from 1923-1935, President from 1935-1946. Mrs. John Morse (Julie) joined the club in 1912, served as Vice-Chairman from 1920-1929 and Treasurer from 1929-1931. Mrs. Samuel Merwin (Edna) was Secretary from 1920-1925, Treasurer from 1926-1928 and again from 1935-1938, and Vice-Chairman for all the intervening years to 1943. Mrs. Seabury Short (Eleanor Ballou) served as Treasurer from 1932-1934 and from 1939-1943, and as Vice-Chairman from 1935-1938. Mrs. Harold Adams (Kathleen Uhler) served several years as Secretary or Assistant Secretary, two years as Treasurer and several more years on the Executive Committee. These members were all active in performing at meetings as well, and deserve much credit for making the club so successful.

The 'thirties retained some of the vigor and certainly the commitment to the Music Centre which, in retrospect, seems to have held the membership together through shaky times. However, the Depression was certainly reflected in the membership with minutes of club meetings recording withdrawals from membership and moves away from Concord. The need to underwrite the Centre's scholarships was a continuous plea and even then evolved into partial aid.

The roles of women shifted as the Second World War progressed in the 'forties. The club held fewer meetings in spite of the acceptance as temporary members of military personnel stationed at Hanscom Field. Again the central concern was to maintain support for students of the Music Centre which also had a declining enrollment. What seems interesting to this writer is the capacity of a group to keep on because of commitments to others, such as the Music Centre, which underscores the need for organizations to have purposes beyond their own internal needs.

## Chapter 4

### 1960 - 1980

In the late 1950's, inspired by Kit Adams, members of the Concord Musical Club and their friends met informally from time to time and played music. According to the records compiled by Elisabeth Den Hartog, "the Concord Music Club" (note the slight change in name) held its "first meeting" on November 17, 1960 at the home of Mrs. Harold Adams. The stated theme was "17th Century English Music".

Lydia Lauderdale remembers that "around 1959 former Concordian Nadea Middleton had suggested to a few friends that it would be fun to get together and sing madrigals. Meeting at the homes of various people, the group soon discovered that it needed a leader to help fulfill their objectives. Polly Loud stepped in as their first director and their first appearance was at the above mentioned meeting of the Concord Music Club. They sang 17th century English madrigals. Over the years the repertoire has expanded to include varied music of all periods, accompanied and a cappella." The group has grown and has an excellent reputation. It gives several concerts every year in Concord and the surrounding area. Membership in the Concord Music Club is available to any member of the Madrigals and many of them have given a great deal of time and energy to the club; just as the club has continued to serve as a source of strength and inspiration to the Madrigals.

Mary Carr, who moved to Concord in 1960, recalls one of the first meetings she attended at which Kit Adams reenacted her audition for the club when she was a young bride. "It was a laugh-so-hard-you-cry description!" At another meeting she remembers that she, Joan Houston, Kit Adams and Carey Prouty were to play a piano quartet. "We retired to the kitchen and donned "Beatles wigs before the appearance. It was silly, but very funny! The Beatles had just begun to be known, and who would have thought that anyone would know now, over twenty years later, who they were."

Meeting in October 1961, the club prepared a musical program for each month thru April 1962; a format which is still followed today. Of the twenty members who attended the annual meeting in May 1962 three had been on the membership list of the Concord Musical Club in the late forties.

The *Concord Journal* for June 7, 1962, in an article submitted by Elisabeth Den Hartog, reported that the club would hold six morning meetings on the "second Thursday of the month and two evening meetings when the husbands are invited to participate. The purpose of the club is to stimulate the study of music by providing an opportunity to perform". She completed the article with the following quotation from Goethe:

"Wo man singt da lass dich ruhig nieder.  
Böse Menschen haben keine Lieder."

Translation given in 1967 by Beppie:

"When you hear singing, step right in,  
You can't be wrong, wicked people never sing a song."

The evening meeting in April 1963, for which a printed program (see p. 89) was sent to all members in advance attracted almost eighty people, which made it necessary to rent chairs. This, plus the added expenses for food and mailing costs resulted in the dues being raised to \$3.00. The format of the calendar for 1963-1964 was similar to that in use ever since. See p. 90.

At the annual meeting in May 1964 the president, Mrs. Den Hartog, reported:

"This year the club counted 48 members, 28 from Concord and 20 from surrounding towns. [One third of the members were from the Madrigals.] Of these more than half play an instrument or sing solo as well. To date, the Concord Music Club counts among her members 15 pianist, 9 vocal soloists, 6 violinists, 4 viola and 3 cello players, 2 clarinetists, 3 flute and 5 recorder players and one member who plays the double bass.

"Our programs during this last season again have been of very good quality and I think we should try to forget about the terms professional and amateur, which have been worrying some people. To my mind a professional is a person who is able to give the same performance over and over an over again according to his own musical insight without making the slightest technical mistake. An amateur cannot do such a thing. He will make different little mistakes in different places at each performance. But it is the natural musical talent which counts and a standard may be set by trying for an adult approach in ability."

The evening meetings were very popular, attracting as many as seventy or eighty people. Sometimes, if space allowed, they were open to the public, as was the one in April 1965 which was reviewed for the *Concord Journal* by Kathleen Adams. See p. 92.

In May 1965 a new approach was tried for the perpetual problem of who should bring refreshments to the meetings. It was decided that they should be provided by two members each month, in alphabetical order of the membership list.

At this time the category of Honorary Membership was created for active members who wish to continue their interest in the club by attending, but not performing in, meetings. The first honorary member was Eleanor Short who had become a member of the club in 1921. A donation of \$29.00 from the Madrigals, as well as careful budgeting by the treasurer, Lydia Lauderdale, resulted in a cash balance of \$14.93 at this time.

Since 1966 it has been the policy for the vice-president to be the program chairman and become the president the following year. A calendar and an informative letter from the president are mailed to the members each fall and monthly programs are also mailed in advance of each meeting.

Programs continued to be varied in content and attendance was good, especially at the "Family Meetings" which were held in the evening or on Sunday afternoons. The March 13, 1966 meeting at the First Parish Church in Concord illustrates the variety of talent among the members at this time. It was the last Concord Music Club program at which Mary Loud conducted the Madrigals. See p. 93.

The Madrigal's new director, Mrs. Franz Euler (Margo), conducted them at the Concord Music Club meeting at the home of Lois Aldrich in November 1966. They continued to sing for the Music Club, under Margo's direction, once or twice each year until 1980. They also appeared at the Fogg Museum, the Museum of Fine Arts, the Gardner Museum and the University of Massachusetts concert of women's choral groups. The Madrigals also took part in several performances of Twelfth Night Jubilee, produced by Margo Euler and Nancy Nichols.

As had been its policy since its beginning in the nineteenth century, the Concord Music Club continued to offer musical enrichment to the town. In the spring of 1968 there were two noteworthy meetings of the Concord Music Club - one at Trinity Church in March See p. 94. and one as a contribution to the Concord-Carlisle Arts Festival. The latter was sponsored by the Trustees of the Concord-Carlisle Scholarship Fund and organized by Charles Yeremian. Participants included many school and community groups interested in music, dance, dramatics and visual arts. See p. 96.

When she finished her third term as president (1962-64, 1967-68), Mrs. Den Hartog gave this whimsical report:

"These last two years the Concord Music Club again has held a large place in my existence, - like a daughter you might say - of whom I am very proud! She has behaved perfectly! She made her public debut with a concert at Trinity Church in Concord on March 14th of this year, followed by another public appearance at the Concord-Carlisle High School on May 6 for the benefit of the Concord-Carlisle High School Scholarship Fund.

I want to express my sincere thanks to her for enhancing our family reputation in such a splendid way! May she continue on this road!

Of course I have had a very good mother's help, to whom I left most of my problems. For this I would like to thank Carey Prouty, who now may relax as she takes over the reins of the household. As her helper she will have Connie Andrews, well qualified for the job, while Ann Davidson will stay on as the industrious governess she has proved to be. And let me not forget Margaret Stevenson, our major-domo, without whom our family gatherings would have lost all their flavor!

May I thank everyone once more for their splendid cooperation. It is now with great pleasure that I hand over, not the gavel, but the little dinner bell, to our new president, Carey Prouty.

Respectfully submitted,  
Elisabeth F. Den Hartog”

In her letter to the members the following September Carey Prouty encourages them to make practicing an important part of their daily schedule for "After all, the real purpose of your membership in the Club is to stimulate your study of music by providing you an opportunity to share your talent with others". A quick review of the rich and varied musical offerings for that year indicates that all but nine of the sixty five performing members did perform at one or more of the club meetings. A "Special Program of Music" was given at Trinity Episcopal Church on Sunday afternoon, April 27, 1969. Featuring organ, string orchestra, three trumpets and the Madrigals, this program involved about forty different performers.

Connie Andrews, who became president in 1969 urged the members to consider their commitment to the Concord Music Club to be an audience when not performing, as well as to be a performer. The programs that year seem varied and interesting. For example, the October meeting made exclusive use of the harpsichord for keyboard parts see p. 97 and in February, Sylvia Gold and Lisa Parker led an informative demonstration of "Eurythmics".

For the fourth time in the sixties the November Sunday evening meeting took place in the spacious, attractive music room of Mr. and Mrs Donald Prouty. The "Brandenburg Concerto #5" of Johann Sebastian Bach ended the fine program. Who would have suspected that three of the string players would be playing the same work, in the same room, on a November Sunday evening sixteen years later! See p. 98.

Shirley Andrews became president in 1970 and told the membership that Katherine K. Davis and Nancy Loring, as well as several others had been made honorary members of the Concord Music Club. In her presidential letter the following year, Nadea Middleton outlined the history of the club from 1886 to 1972 and promised an "updating of the list of works performed since 1960".

In April 1973 the Trinity Handbell Ringers shared their skills with the club for the first time. Shirley Brown writes:

"As far as can be determined, handbell ringing was introduced into Concord in a public way in 1971 when, at Trinity Episcopal Church, Connie Andrews produced Benjamin Britten's 'Noye's Fludde,' which calls for handbells in the orchestration. The church purchased the required bells from Whittemore Associates in Needham, the American distributor for Petit and Fritsen Dutch bells. The set was later expanded to a full three octaves. After the production was over, it was decided to form a group which met regularly, under the direction of Meg Burt. They provided music for various special occasions at the church and elsewhere. The directorship subsequently passed into the hands of Shirley Brown and the Gail Biggar.

"At this time another set of Dutch bells was purchased by St. Anne's School in Arlington, under the direction of Shirley Brown. This group continued among the students for some five years, and then the bells were brought to Concord and formed the nucleus of the present three-octave set. A group of adult women from Concord and the two surrounding towns was formed in 1981, meeting regularly for two hours every week. We became affiliated with the Concord Music Club in 1982, and have played for one of its meetings every year."

Elisabeth Den Hartog assumed the presidency again in 1973 and reported that there were now seventy-eight active members. This increased membership made more work for the officers and therefore it was decided in 1974, at the time that Mary Shultz became president, to amend the by-laws so that the office of Secretary-Treasurer could be changed to the two positions of Secretary and Treasurer.

At this meeting Priscilla England thanked those members who had helped with musical programs for Metropolitan State Hospital during the year and following the meeting lunch and socializing were enjoyed by all. Service and sociability were still an important aspect of membership in the Concord Music Club.

Nancy Rovin's December 1974 letter to the eighty-two members dealt with some of the problems of the increased membership. As is still the policy today, the only prerequisite to membership was that each member perform for the group once a year. In order to include so many the programs were sometimes rather long. Everyone was urged to *Please time exactly* including *any verbal introduction* and to be agreeable to omit repeats or perform less than a whole work if necessary."

In May 1975 the dues were raised to \$5.00, which they still are today. After discussion it was "more or less decided to ask the performers of one meeting to bring some refreshment for the next meeting." Thanks were expressed to all committees for their help during the year, especially to Shirley Andrews and her family for getting extra chairs to all meetings. These chairs are made available at no cost to us by Mr. Tunncliffe from his funeral home.

The Concord Music Club continued to grow. It offered varied programs to its members and the public under the presidencies of Dori Whitaker Stowe and Sylvia Gold. The meeting in Trinity Church in 1977 included poetry and dance as well as music in its program. See p. 99.

Jane Uhler McDonough, daughter of Kathleen Uhler Adams, became president in May. Her "Welcome" letter of August 1977 sparkled with her enthusiasm and desire to explore new music. She quoted from Brahms:

"It is not hard to compose, but it is wonderfully hard to let the superfluous notes fall under the table."

And then from Charles Ives:

"Beauty in music is too often confused with something that lets the ears lie back in an easy chair. Many sounds that we are used to, do not bother us, and for that reason we are inclined to call them beautiful. Frequently, when a new or unfamiliar work is accepted as beautiful on its first hearing, its fundamental quality is one that tends to put the mind to sleep."

The Christmas program that year was typical of most December meetings. It was held at Lois Aldrich's home with brightly decorated trees both outside and in. The music was well-performed and enjoyable to the many members and guests who attended. All those present joined in singing Christmas carols at the end of the program.

The public meeting was held on March 12, 1978, at the chapel at Middlesex School. See p. 100.

At the Annual Meeting in May Alice Wathne was elected president and in keeping with the club's longstanding policy of public service it was decided to donate \$50.00 to the CAMSA (Concord Area Music School Association) Scholarship Fund. A new approach to the refreshment problem was adopted - performers were to bring them to the meeting at which they were performing.

Barbara Dee became president in 1979. As had become the custom, the November meeting was held at the home of the Proutys in Littleton. It's large music room with two grand pianos contributed to what was always a very enjoyable evening. See p. 101.

It is thrilling to contemplate the rapid growth of the Concord Music Club during the 1960s and 1970s. This success can be attributed to many factors. The population of Concord and the surrounding towns was multiplying quickly. In its earlier days the inhabitants of the neighboring towns were mostly farmers and their wives who had little time for organized music. During this period the area became populated by many culturally oriented people with musical interests. For many years members attended meetings by walking or using the horse and buggy. By 1960 many families had two cars and the wives were free to drive to meetings. Membership lists of this period contain addresses of members from as many as fifteen different towns.

In the years following the Second World War many women were not working outside the home, which gave them time for the study of music. This led to a desire to play for others, as well as an interest in listening. The Concord Music Club offered all this and an opportunity for socializing during the day.

No discussion of the growth of this club in the 1960s and 1970s would be complete without mention of the enthusiasm, energy and talent which people like Elisabeth Den Hartog contributed so unselfishly.

## Chapter 5

### 1980 - 1986

In August 1980 Mary Conover and Marguerite Samoorian wrote to the members when the new calendar was sent out:

"Welcome to another year of music by and for members of our Concord Music Club and guests. A quick tally of the performing membership list on the enclosed calendar for 1980-1981 shows what we do musically. Twenty-nine play piano and/or organ or harpsichord, 25 sing, 11 play violin and/or viola, 10 flute, 5 violin cello, 2 viola da gamba, 4 recorder and 1 horn and bells. Three members are listed as directors and two mention eurythmics. Towns represented by the 74 performing and 6 non-performing members include Concord, Carlisle, Lincoln, Acton, Bedford, Lexington, Sudbury, Wayland, Weston, Boxboro, Cambridge, Chelmsford, Hingham, Littleton, Marblehead, Stow, and Newmarket, (New Hampshire). One loyal member lives in Norway except during the summer."

At the October meeting in the home of Mary and John Loud, members paid loving tribute in words and song to Eleanor Ballou Short who had been a most active member of the Concord Musical Club from 1921 to 1946 and was made an Honorary Member of the Concord Music Club in 1966. She continued her interest and support for the club until her death on September 28, 1980. *The Concord Patriot* reported in their obituary notice:

"A lifelong resident of Concord, Mrs. Short was graduated from Concord High School in 1915 and from Smith College in 1919. An active member of the Concord Music Club and founder of the Concord Chorus, she was a founding member of the Thomas Surette's Summer School of Music in Concord. She was also an active member in the Concord Players and the Women's Parish Association of the First Parish Church in Concord."



Eleanor Ballou Short

Eleanor Ballou Short was loved by all who knew her. Kit Adams wrote:

"One singer in particular, Eleanor Ballou Short, a genuine born and bred Concordian, later became my greatest friend. I admired her and her singing very much. She sang so simply and sincerely without affectation. Her voice was clear and pure, like a flute. When she sang, she looked happy and charming. She didn't make absurd grimaces to get to a high note, as many did in those days! Her choice of songs was always excellent, too. Her favorites were folk songs of many countries that told a story, frequently with amusing words, which she enjoyed very much. She also chose beautiful melodic ones, and the Irish ones with stories, like 'The Ballynure Ballad' or 'The Cork Leg,' 'I know where I'm going' and many others. See p. 102.

"Later we joined forces and gave many concerts for women's clubs and different organizations in and around the Boston area. Our encounters with the old fashioned halls and funny upright pianos, sometimes woefully out of tune, amused us very much. Our programs were composed of the best classics and folk songs from many lands. Frequently Eleanor made explanatory remarks about what she was going to sing.

During the later years she was enamored with the poems of 'When We Were Very Young' by A. A. Milne set to music by H. Fraser-Simson. For the last group of a program she would walk in with a large white 'Pooh Bear', holding him in her arms, she made a beautiful picture in her red silk dress with this oversized gleaming white bear; it made the audience gasp with delight! We continued to do these programs for many years with much enjoyment and success."

Mary Loud recalls:

"Eleanor's home was always filled with music, especially during the Christmas season, when many Concordians were invited for a special carol sing. Her children sometimes joined her in her special programs of Winnie the Pooh, and her daughter Sylvia Short Weaver, assisted with the old Christmas carols on occasion."

At the December 1980 meeting the Madrigals presented a pleasing program of Christmas music by contemporary composers and five carols arranged from folk songs by former Concord Music Club member, Katherine K. Davis. This was the first performance by the group under its new director, Susan Dill, who continued to lead them for the next four years.

When the new president, Marguerite Samoorian, wrote her greeting she expressed a feeling appreciated by most members: "It is very special to be within a gathering of music lovers who understand the agony and the ecstasy of communicating through music."

The annual meeting in May 1982 was held at the home of Shirley Andrews. Olivia Niels, treasurer, reported Income of \$414.64 which covered expenses of \$389.50, leaving a balance of \$25.14. A donation of \$25 was approved for the CAMSA Scholarship Fund. Dues remained at \$5 per member or \$7 per couple at the same address. Of the five new members, four of them were husbands who had performed previously at "Family Meetings." Since four or five meetings were now scheduled in the evening or on Sunday afternoons they were able to attend more regularly. The "little dinner bell" was passed on to the new president, Mary Sue Willie, and the following year to Barbara Geissinger and in 1984 to Eva and Tillman Schafer - the first couple to assume the role.

Club members were saddened to learn during the summer of 1984 of Kit Adams' death in Stavanger, Norway, where she had lived for the past ten years. Her daughter, Jane Uhler McDonough writes of her mother:

*Kit Adams — from a daughter's point of view*

"Kathleen Mary Gertrude Stock Uhler Adams was my mother! When I was a child I thought what a *lot* of names my mother had for just *one* person! Now as I look back on her life, it is evident that she gathered many more, such as Great Musician, Creative Teacher, Church Organist, Choral Conductor, Author. She was an Artist, literally, as well as in the general sense, for she painted some great scenes of the ocean and harbor at Westport Point, Massachusetts. She wrote reviews of concerts in Concord. She was a very active member of any community in which she lived. She was particularly active in the Concord Musical Club and the Concord Music Club.

I understand from Elizabeth Babcock that the first time she played with Kathleen she expected her to be a violinist! Kit came all prepared! When she opened her violin case, she uttered in horror: 'The strings are all broken and there's no *hair* on the *bow*!'. But she soon admitted, with a little coquettish smile, that she could play the piano."



Unnamed picture, assumed to be of Kit Adams at the piano

Kathleen had a magnetic pull at you when she played. The tribute given by Victoria Glaser at the First Parish Church in Concord Memorial Service after Kit's death in 1984 was very enlightening to my sister Evelyn and me. Vickie said Kit "bowed the keys like a stringed instrument, she felt music so deeply". I remember 'Jesu Joy' thousands of times fine performances at Concord Academy, two pianos with Edward Greene, chamber music with Vickie Glaser and Josef Marx and many other combinations. She played for the Concord Chorus, the Concord Orchestra, did a radio series on WCRB, and freelanced all over the map after her start in Concord! She touched shoulders with Roland Hayes, Todd Duncan, Eliot Paul and all the talents connected with the Concord Summer School.

I believe her happiest time was during the 1920's when our family lived next to Ada and Thomas Surette in Concord Center. Mr. Surette was the founder and director of the Concord Summer School. Those were magic years with great performances at the First Parish Church in Concord. Thomas W. Surette set the stage for all music education in New England. The Concord Series was born out of this and became our heritage. It was definitely my background, the foundation upon which I built my musical taste. It affected me and thousands of others for our whole lives! At one of the Concord Library celebrations of Mother's book about Mr. Surette, Jacques Barzun said that the Concord Summer School sessions were the preludes for Marlboro and Tanglewood.

Author was Kathleen Adams' final achievement. Her last five years in Norway where she lived and taught piano from 1975 to 1984 were devoted mainly to writing the life of Thomas Whitney Surette. She was not afraid to start BIG tasks. She was very courageous in living out her lot. That's what made her an awesome and inspirational mother. A hard act to follow!"

A fair testament from one daughter, Jane Uhler McDonough.

Elisabeth Den Hartog, former president and custodian of the Concord Music Club passed away on April 7, 1985. Her enthusiastic devotion was one of the primary reasons for the growth of the club during the 1960s and 1970s. She was always very active in performing at club meetings and assuming official duties and is greatly missed by all who knew her.

Helene Wiedemann Luongo wrote this memoir:

"My name is Elisabeth, with an 'S', but please call me 'Beppie'. Elisabeth Den Hartog sparkled when she was with music. She was a dedicated and very active member of the Concord Music Club for over twenty years. I can write only of the few years that I knew her, and what she told me of her life. In me she inspired immediate and sincere respect for her consummate artist-ry as a piano accompanist. Soon there was a warm friendship."

At our first meeting Beppie learned that I was a singer who had stopped singing. She would not allow that, and insisted that we make music together. She asked if I knew German Lieder and I answered: 'Some.' She replied that she knew all of it. We went to work together and I soon realized that this was no exaggeration.

Beppie was born in Amsterdam, Holland. Her musical father was a concert tenor. He also conducted a junior and an adult chorus. These choruses gave regular concerts at Amsterdam's Concertgebouw, and Beppie, from the age of ten, sat at the piano on that stage, atop thick books, to play accompaniments for those choruses. She also played for her father's singing recitals. It was my incredibly good fortune to have the benefits of her experience. She had kept her European books containing the complete songs of Schubert, Schumann and Brahms, and we explored many of them together. She did indeed know all of them! Friends say that she played with chamber music groups with equal perfection and enthusiasm. Beppie, herself, wrote very beautiful songs which are not as well known as they should be. The Concord Music Club members were privileged to hear them.

Our friendship was not entirely musical. There was always coffee and cookies and 'woman talk.' Beppie was a lady of many bright facets. She spoke several languages fluently. She loved simple wild flowers and sophisticated oriental art, each with affectionate understanding. Her mother-in-law had lived in Indonesia for a long time and returned with Indonesian recipes. Beppie reworked these recipes to American measurements and wrote a cookbook. She was a marvelous cook and loved to trade recipes. Humor was there too, with many a laugh. Our visits always seemed too short.

Beppie came to America as a bride, and perhaps never forgot early adjustments. She missed her musical activities of Amsterdam, and established a music club in Pennsylvania, where the Den Hartogs began their married life. College students from all over the world, who knew Professor Den Hartog during the war years, will never forget her hospitality at this time, in both summer and winter homes. Discriminations toward nationalities, colors and creeds were simply not in her thoughts, and sharing wartime rations was accomplished gracefully.

Elisabeth Den Hartog's many wonderful talents and interests and her love of people, enhanced her musicianship as well as her bright personality. A very special lady was one of us."

Wanda Paik assumed the presidency in 1985 and each member was asked to sign up to contribute refreshments. Although the members provide the food for meetings special recognition should be made to the hospitality chairmen, such as Betty King and Helene Luongo, who spend many hours transporting chairs, making liquid refreshments, doing dishes and all the other small tasks which make the gatherings such pleasant events.

Listed in the calendar for 1985-86 were ninety-one performing and nonperforming members, seventeen of whom had been members since May 1962 when the group was first called "the Concord Music Club". This is the largest membership in its history.

Eleven of the performing members of the club sing with the Concord Madrigals under their new director, Mary Beekman, and four of these, Lydia Lauderdale, Nancy Nichols, Olivia Niels and Margaret Stevenson are "charter members" of the Madrigals, having been active in the group since its beginning in 1959.

Thirty-three members and fourteen guests drove to Littleton on Sunday evening, November 17, 1986, where Carey and Don Prouty welcomed the Concord Music Club to their home for the twenty-second time in as many years! In the last twelve years, Carey, Cathy Comstock and Barbara Dee have delighted their audiences at the November meetings with trios composed by: Piston, Mendelssohn, Schumann, Dvorak, Tchaikovsky, Glinka, Mozart, Arensky, Beethoven, Dvorak, and on this program, Schubert, in that order. This part of the annual program has become a tradition worthy of special mention. However, every Music Club program is well worth attending, and outstanding performances are too numerous for the special comment they each deserve. This program concluded with a spirited "reading" of "Brandenburg Concerto #5" by J. S. Bach. The three soloists (Katherine Kleitz, Robin Esch and Ernest Goldman) and three accompanying musicians (Marilyn Malpass, Persis Ballou and Marie Goldman) invited all string players present to join in. Three of them, Elizabeth Babcock, Cathy Comstock and Eva Schafer, had played the same concerto in the same room in 1969.

The December morning program ushered in the holiday season with "A Pocket Full of Carols" played on a collection of early Renaissance instruments by the Calliope Consort directed with genial spirit and talent by Nancy Nichols. Recorder ensembles had been heard regularly on the Concord Music Club programs since 1960 when a group played 15th century music at the home of Kit Adams.

In February 1962 Nancy Nichols, Nancy Beecher and Lee Calder played the "Allegro" from a trio by Hindemith at Nadea Middleton's home. Martha Gruson and Patricia Morehead joined Nancy to play the same Hindemith trio at the September 1972 meeting at the home of Shirley Andrews. There are some people today who were present at that event who recall what seemed like a considerable amount of improvisation in the style of Hindemith, but the improvement in the musical ability of the players is demonstrated by the fact that the trio was performed in its entirety.

Martha Gruson recalls, "Many of us started with recorders and with Nancy's encouragement (Take this home and see what you can do with it.) branched out to learn other instruments as well. Martha also remembers Elizabeth Babcock saying that she played with the Calliope at times and 'perfected the vibratoless medieval sound on her viola."

The Calliope Consort, with Nancy's skillful ability as an arranger, plays music of all periods. They have made frequent appearances at Concord Music Club meetings and their performances are very popular in the Boston area.

In a representative five year period from 1978 to 1983, the forty programs presented at the Concord Music Club meetings included two hundred and twenty different compositions. Twenty-four were by Mozart, seventeen by Beethoven, fourteen by Brahms and the remainder by over one hundred different composers. The club continues to offer varied and interesting musical programs planned by co-chairpersons Marie and Ernest Goldman.

A special program to celebrate the club's one hundredth birthday has been organized by Barbara Dee and her committee. It will be performed at The First Parish Church in Concord on Sunday afternoon, April 13, 1986. This concert will be open to the public, just as the club has offered musical programs to others, almost annually, during its 100 years of existence.

The 1980s are presenting many challenges to organizations such as the Concord Music Club. Most women no longer have the leisure time and the energy to devote to daytime activities outside their jobs and homes. An increased number of evening meetings and the acceptance of men into the club are two innovations which have proved very successful. Twice during this decade a husband and wife together have assumed the burdens and duties of the vice-presidency which is the office responsible for planning the programs and meetings.

The Concord Music Club looks forward to its second hundred years of maintaining its legacy of providing high standard amateur/professional musical performances for its members and guests. May we pass on the "torch" to future generations of "live" music played by "real" people.

### List of Members 1886-1946

The year indicated before the name denotes the first time the member was listed in the existing programs, annual reports or calendars. A date at the end of the line indicates the year when membership was terminated. If there is no date in the right hand column we were unable to determine how long the person was a member. A dash "-" has been placed after the second date if the member was listed when the club was reorganized after 1960 as the Concord Music Club.

1925	Abbot, Anita (Mrs. John M.)	Voice	1937
1886	Adams, Alice E. (Mrs.)	Voice	
1923	Adams, Kathleen Uhler (Mrs. Alfred M.)	Piano	1943-
1911	Allen, Dorothy	Voice	
1923	Babcock, Elizabeth Darling (Mrs. Philip)	Violin, Voice	1943-
1909	Baker, (Mrs. George M.)	Piano	1924
1899	Baker, Mary	Voice	1902
1921	Ballou, Eleanor (Mrs. Seabury T. Short)	Voice	1943-
1905	Barker, Marion A.	Violin	1943
1886	Barnes, Lucy B. (Mrs.)	Voice	
1902	Barrett, Miriam (Mrs. Edwin S.)	Piano	
1899	Benjamin, Lillie E. (Mrs. Cyrus)	Voice	
1910	Berry, (Mrs.)		
1887	Blaisdell, Annie C.		
1899	Blake, Eleanor (Mrs. G. Hollis)	Voice	
1909	Blanchard, Marjory	Piano	
1899	Briggs, Rebecca	Voice	
1899	Brooks, Mary D. (Mrs. Stedman Buttrick)	Piano	
1899	Brown, Edith	Voice, piano	
1886	Brown, Florence (Mrs. Charles E.)	Voice, piano	1941
1922	Brown, (Mrs. Harry L.)	Voice	1923
1910	Brown, (Mrs. Percy W.)	Piano	1924
1886	Bulkeley, Mary W. (Mrs.)		
1899	Bush, Eleanor	Voice	
1899	Cabot, Louise (Mrs. Chilton)	Voice, piano	
1921	Cabot, Louise, "Dolly" (Mrs. Ralph E. Hewitt)	Voice	1928
1927	Cheney, Sylvia (Mrs. Charles W.)	Harp	1943
1899	Cleghorn, (Mrs. Edward A.)	Piano	
1901	Coburn, Julia L (Mrs.)	Piano	
1909	Conant, Edna (Mrs. Wallace B.)	Voice	1943
1932	Coolidge, Gladys T. (Mrs. Henry J.)	Voice (?)	1936
1915	Crendorff, (Mrs.)		
1886	Crowell, Carrie	Voice	
1926	Cummin, Hazel (Mrs. Gaylord C.)	Piano	1935

**Members: 1886-1946**

1886	Cutter, Rose M.		
1932	Daniels, Helene (Mrs. Edward P.)	Chorus	1940
	Darling, Elizabeth (see Babcock)		
1917	Dawley, (Mrs. Walter G.)		
1926	Davis, M. Esther	Voice	1933
1921	Davis, Katherine K.	Chorus	1943
1915	Davis, (Mrs. Philip)	Piano	
1909	Davis, Miss W. W.	Voice	
1886	Dillingham, S. Frances		
1912	Dodge, Dorothy		
1899	Dustan, (Mrs. Ernest)	Voice	1908
1886	Eaton, Harriet L.	Piano	1926
1928	Eberlein, Frances (Mrs. George H.)	Voice	1943
1899	Eckfeldt, Grace W. (Mrs. Thomas H.)	Piano	1914
1908	Eckfeldt, Margaret		1914
1899	Edgerton, (Mrs. C. F.)	Voice	
1935	Edwards, Marguerite (Mrs. Clement)	Voice	1943
1902	Emerson, Annie (Mrs. Edward)		
1932	Emerson, Ellen		1933
1886	Emerson, Emma A. R.		
1921	Fairfield, Hazel	Voice	1924
1925	Ferry, Virginia (Mrs. Ronald M)	Piano	1930
1901	Fortescue, (Mrs. George)	Violin	1902
1921	Foss, Eugenie M.		1933
1921	Foss, Mary (Mrs. Leon F.)	Chorus	1943
1906	Freeman, Edith	Piano	
1923	French, (Mrs. Allen)	Piano, Honorary	1943
1915	Friend, (Mrs. John)		
1905	Furber, (Mrs.)	Piano	1908
1934	Gage, Elizabeth (Mrs. D. Ripley)	Piano, Piano, Chorus Dir.	1943
1899	Gage, Odyle (Mrs. Frank C.)	Piano	
1899	Gage, Olive	Voice	
1921	Gage, (Mrs. William H.)	Piano	1922
1886	Garland, Kate H. (Mrs.)		
1903	Gifford,	Voice or violin	
1905	Goodwin, Alice B. (Mrs.)	Piano	
1927	Gookin, Katherine H.	Piano	1931
1930	Gramkow, (Mrs. Frank)		1932
1911	Grant, Louise	Voice	
1920	Greene, Gladys	Voice	1927
1933	Gushee, Priscilla (Mrs. Charles H.)	Violin	1943
1899	Hannah, (Mrs. Henry K.)	Piano	

**Members: 1886-1946**

1921	Harlow, (Mrs. Albert M.)		1923
1899	Hatch, Edna	Voice	
1921	Haviland, (Mrs. Daniel S.)		1924
1929	Hawkins, Primrose (Mrs. David S.)	Voice	1943
1941	Hedburg, (Mrs. Axel William)		1942
	Hewitt (see Cabot)		
1912	Hitchcock, Marian (Mrs. Arthur B. Jr.)	Voice	
1935	Hoar, Cynthia	Piano	1938
1925	Hoar, Helen (Mrs. Samuel)	Voice	1938
1910	Holden, Carrie (Mrs. Ralph)	Voice	
1942	Hosmer, Nancy (Mrs. Henry B.)	Voice	1943-
1899	Hosmer, Edna Hudson (Mrs. Henry F.)	Voice	
1887	Houghton, (Mrs.)		
1938	House, (Mrs. Francis E.)	Chorus	1940
1899	Houston, (Mrs. F. A.)	Voice	
1925	Hubbard, Elsie (Mrs. Clifford E.)	Voice	1928
1886	Hudson, Bessie (Mrs. )		
	Voice		
	Hudson, Edna (see Hosmer)		
1902	Hunt, Emily	Piano	
1921	Hyde, Maude E.		1922
1899	James, Mary	Piano	
1907	Jewell, Annie Harris (Mrs. Pliny)	Piano	
1899	Jones, Eleanor (Mrs. Frank H.)	Piano	
1936	Kent, Claire	Strings	1942
1904	Keyes, Alice Monroe (Mrs. George)	Piano	
1900	Keyes, (Mrs. John S.)		
1931	Kidder, Julia (Mrs. Henry P.)	Piano	1943
1886	Lang, Katherine S.	Piano	
1938	Langenbach, (Mrs. Frederick A.)		1939
1942	Laugcr, Mrs. Susanne K.		1943
1928	Lee, Beatrice G.		1929
1906	Leith, Edith B. (Mrs. Hugh F.)	Piano	1935
1886	Linder, Alice B. (Mrs.)	Piano	
1907	Lindsay, Ruth (Mrs. Lennox H.)	Voice	
1921	Little, Miriam (Mrs. Harry B.)	Piano	1946
1905	Livingston, (Mrs. James)	Voice	
1941	Loring, Nancy	Chorus director	1943
1937	Lovejoy, (Mrs. Frederick H.)	Chorus	1943
1926	MacDonald, (Mrs. I. Murray)		1927
1925	Mansfield, Marion N.	Voice	1935
1915	McCallas, (Mrs. John)		
1886	McClure, Anna		
1942	McGrath, (Mrs. Thomas W.)		1943

**Members: 1886-1946**

1935	Meigs, Dorothy	Piano	
1921	Merwin, Edna (Mrs. Samuel)	Piano	1943
1899	Merwin, Gertrude (Mrs. Gaius)	Voice	
1915	Metcalf, Mary C.		
1915	Moore, Julia B. (Mrs. Leslie)		
1915	Moorhouse, Marion L.	Violoncello	
1899	Morrell, Nelly W. (Mrs. George G.)	Voice	
1912	Morse, Julie B. (Mrs. John G.)	Piano, Honorary	1943
1935	Moulton, Helen (Mrs. Guy E.)	Voice	1942
1899	Muirhead, Gertrude Todd (Mrs. in 1909)	Voice, Honorary	1943
1902	Murray, Miss	Piano	
1902	Nickerson, Miss	Piano	
1901	Parker, Mary W.	Piano	
1936	Payson, Mary		1938
1921	Peckham, (Mrs. Earle W.)	Piano	1923
1928	Pepper, Eunice G.	Voice, piano	1938
1913	Porter, Miss	Piano	
1936	Pratt, Ruth (Mrs. Burleigh L.)	Voice, piano	1943
1926	Proctor, (Mrs. George B.)		1928
1938	Prouty, Carey Tatro (Mrs. Donald B.)	Voice, piano	1940
1886	Richardson, Florence W.	Violin	
1886	Richardson, Louise		
1904	Ripley, (Mrs.)	Piano	
1886	Rood, Harriet	Piano	1926
1938	Root, Ann	Chorus	1942
1914	Rose, Elsie (Mrs. J. Alvord)	Voice	1943
1900	Shaw, Mary G. (Mrs. W. K.)		
1929	Shaw, Helen (Mrs. Walter K. Jr.)	Voice	1943
1914	Shepard, (Mrs. Ralph A.)	Voice	
1921	Shepley, Ruth	Piano	1940
1903	Shorey, Miss	Piano	
	Short, Eleanor (see Ballou)		
1921	Shrewsbury, (Mrs. Roy R.)	Voice, piano	1923
1915	Shull, (Mrs.)	Voice	
1942	Smith, (Mrs. Graydon)		1943
1923	Smith, Helen	Harp	1926
1899	Smith, Margaret (Mrs. Henry F. Jr.)	Voice	1942
1899	Smith, (Mrs. W. Lincoln)	Piano	
1908	Surette, Ada (Mrs. Thomas W.)	Viola	
1921	Swaim, Margaret (Mrs. Roger D.)	Voice, piano	1943
	Tatro, Carey (see Prouty)		
1921	Taylor, Miriam (Mrs. Marvin C.)	Voice	1943

**Members: 1886-1946**

1912	Tewksbury, Mary	Voice	
1899	Tewksbury, Virginia Lee (Mrs. George A.)	Voice	1923
1899	Thomas, Mabel	Voice	
1921	Thorpe, Miriam (Mrs. Henry P.)	Voice	1943
	Todd, Gertrude (see Muirhead)		
1938	Tower, (Mrs. Frederick)	Piano	1943
1899	Trask, Ellen G. (Mrs. Charles H.)	Piano	
1921	Tuttle, (Mrs. Harry E.)		1922
	Uhler, Kathleen (see Adams)		
1906	Vilas, Katherine G. (Mrs. Percival)	Piano	
1923	Vialle, Helen (Mrs. G. Walter)	Voice	1943
1942	Volkman, (Mrs. James H.)		1943
1916	Walcott, (Mrs. George)		
1921	Watson, Antoinette G.	Piano	1943
1886	Wheeler, Eirene	Voice	
1921	Wheeler, Isabelle	Violin	1933
1910	Wheeler, Mabel		
1886	Whieldon, Alice W.	Voice	
1914	White, Charlotte	Piano	
1903	White, (Mrs.)	Piano	
1899	Whiting, Voice		
1925	Whiton, (Mrs. Ross K.)		1928
1931	Williams, Margaret (Mrs. Horace D. H.)	Piano, voice	1943
1887	Willis, Miss		
1930	Wilson, Janet Knox (Mrs. Benjamin L)	Voice	1939
1912	Winchester, (Mrs. Benjamin S.)	Piano	
1886	Wood, Carrie P.	Voice	
1923	Wood, Elizabeth D.	Piano	1934
1886	Wood, Harriet B.	Voice	
1901	Wood, (Mrs. Winthrop)		
1927	Wurtz, (Mrs. Frederick C.)		1928

### List of Members 1960-1985

The year indicated before the name denotes the first time the member was listed in the calendar except for 1960 which indicates that the person performed at one of the meetings held between 1960 and the first printed calendar (1962-63). A date at the end of the line indicates the year when membership was terminated.

1973	Abrams, Fern	Piano	
1960	Adams, Kathleen Uhler	Piano, Honorary	1984
1960	Aldrich, Lois	Piano	
1985	Allen, Charlotte	Violin	
1971	Anderson, Betsy	Piano, Harpsichord	
1982	Anderson, Grant	Clarinet, Recorder	
1963	Andrews, Constance	Organ, Voice, Piano	1979
1967	Andrews, Shirley	Flute	
1968	Angle, Lisa	Piano	1969
1984	Atkinson, Roberta	Violin	
1960	Babcock, Elizabeth Darling	Violin, Viola	
1960	Bacon, Janice	Clarinet, Recorder	1969
1984	Bailey, Jane	Clarinet	
1973	Ballou, Percis	Violin, Viola	
1969	Barstow, Dorothy	Voice, Piano	1976
1970	Bcasor, Muriel	Voice	1976
1960	Beccher, Nancy	Voice, Recorder	
1977	Belmont, Sibyl	Piano	
1966	Belvin, Ruth	Violoncello	1983
1962	Biechler, Sydney	Violin	1973
1976	Biggar, Gail	Viola da gamba	
1965	Biscoe, Jane	Piano	
1976	Borck, Vivian	Piano	1977
1983	Bracco, Donato	Voice	
1968	Braden, Lillian	Violin	1971
1973	Bradford, Muriel	Voice	
1965	Britton, Jean	Voice	1969
1981	Brown, Shirley	Keyboard, Handbells	
1973	Burt, Meg	Organ, Piano	1977
1965	Cajolet, Merlin	Harpsichord	1966
1960	Calder, Lee	Voice, Piano, Recorder	1963
1960	Carr, Mary	Piano	
1979	Chick, Kathy	Violoncello	1980
1967	Clark, Deborah	Voice	1985
1967	Colbert, Nancy	Voice	1970
1968	Comstock, Cathy	Violin	

**Members: 1960-1985**

1960	Conant, Lily	Recorder, Honorary	1975
1960	Connelly, Betsy	Voice	1963
1971	Conover, Mary	Flute	
1983	Conover, Towne	Violoncello	
1978	Cornwall, Sue	Voice	
1978	Craft, Marilyn	Flute	1984
1984	Craig, Flore	Piano	
1966	Culbertson, Ruth	Piano, Honorary	1972
1970	Dale, Carla	Violin	1975
1967	Davidson, Ann	Voice	
1962	Davis, Wendy	Voice	
1970	Davis, Katherine K.	Voice, Composer, Honorary	1978
1960	Dee, Barbara	Violoncello	
1960	Hartog, Elisabeth Den	Piano	1985
1980	Dill, Susan	Voice, Director	1982
1971	Dow, Anne	Voice	1974
1960	Dunnell, Ellen	Violin, Honorary	1975
1983	England, Albert	Piano	
1972	England, Priscilla	Flute	
1960	Engquist, Jane	Voice, Piano	
1983	Esch, Robin	Violin	
1967	Euler, Margo	Voice, Piano, Director	1981
1973	Farny, Ethel	Flute	1984
1984	Fiske, Cynthia	Piano	
1983	Freed, Florence	Piano	
1967	French, Tossa	Recorder	1969
1960	Fripp, Frannie	Voice	1966
1983	Gabaldon, Julia	Oboe	
1960	Gardels, Louise	Violin	1964
1970	Garth, Nancy	Viola, Piano	1983
1981	Geissinger, Barbara	Flute, Piano	
1981	Geissinger, Warren	Organ, Piano	
1962	Gifford, Barbara	Voice	1964
1966	Gold, Sylvia	Piano, Eurythmics	
1976	Goldman, Marie	Violoncello	
1982	Goldman, Ernest	Piano	
1969	Gruson, Martha	Recorder	
1978	Hague, Naoko	Piano, Harpsichord	1980
1960	Hartley, Charlotte	Voice, Honorary	1978
1963	Hartman, Margaret	Piano	1983
1978	Harvey, Cynthia	Flute	1981
1967	Hawkins, Primrose	Voice, Honorary	1974
1960	Hosmer, Nancy	Voice, Viola	

### Members 1960-1985

1984	Hossfeld, Linda	Voice	
1983	Hoyt, Clayton	Viola	
1960	Huston, Joan	Piano	
1964	Iffland, June	Organ	1972
1973	Ikauniks, Pamela	Voice	1976
1964	Jackson, Bernice	Piano	1975
1985	Jacobsen-Wood, Shann	Piano	
1978	Johnson, Carol	Piano	
1970	Johnson, Susan	Violin	1971
1976	Kidder, Julia	Piano, Honorary	1982
1982	King, Betty	Handbells	
1979	Kleitzi, Katherine	Flute	
1964	Koch, Doris	Clarinet	1972
1964	Laire, Cornelia	Voice, Piano	1974
1960	Lambe, Catherine	Piano	
1972	Lambie, Ann	Piano	1984
1970	Larsen, Judy	Voice	1974
1963	Larson, Shirley	Voice	1964
1960	Lauderdale, Lydia	Voice	
1962	Leonard, Constance	Voice	1964
1980	Loewenthal, Morton	Piano	1982
1970	Loring, Nancy	Director, Honorary	1976
1960	Loud, Mary	Director, Piano, Honorary	
1962	Lowell, Elizabeth	Viola	
1967	Lugg, Pamela	Voice	1982
1981	Luongo, Helene	Voice	
1983	Major, Grace	Piano	
1975	Malpass, Marilyn	Violin	
1960	Marden, Barbara	Viola	
1964	Margolius, Mary	Violoncello	1974
1966	McDonough, Jane Uhler	Piano, Harpsichord	
1976	McGraw, Marcia	Piano	1977
1960	Middleton, Nadea	Piano, Voice	1980
1966	Miesen, June	Voice	1967
1979	Miller, Jeanette	Voice	1983
1978	Minor, Susan	Piano	
1970	Morehead, Patricia	Oboe, English Horn, Recorder	1978
1967	Morrison, Patricia	Viola	1969
1977	Mosher, Lucinda	Bassoon	1978
1980	Moss, Jane	Flute	
1966	Motley, Margaret	Voice	1967
1962	Nelson, Louise	Piano, Honorary	1968

**Members: 1960-1985**

1960	Nichols, Nancy	Voice, Recorder, Viola da gamba	
1963	Nicklcss, June	Violoncello	1983
1960	Nields, Olivia	Voice	
1967	Nielson, Rosemary	Flute	1969
1984	Nott, Ellen	Handbells	
1974	Paik, Wanda	Piano	
1984	Palm, Gail	Piano	
1967	Parke, Ann	French Horn	1971
1970	Parker, Lisa	Piano, Eurythmics	1977
1968	Parker, Lucy	Violin	
1975	Penn, Lucienne	Piano	1977
1983	Porter, Richard	Oboe	
1967	Porter, Ruth	Flute	1977
1985	Price, Sandy	Piano	
1960	Prouty, Carey	Piano, Voice	
1983	Putnam, Theresa	Handbells	
1974	Ragan, Irene	Voice	1976
1971	Redstone, Julie	Piano	1974
1967	Richardson, Inge	Voice	1969
1967	Roberts, Pauline	Piano	1969
1982	Rovin, Alyn	Clarinet	
1970	Rovin, Nancy	Piano, Eurythmics	
1985	Rubel, Anne	Viola	
1977	Rubel, Mary	Voice	
1975	Ruze, Rose	French Horn	
1976	Samoorian, Marguerite	Piano	
1968	Schafer, Eva	Violin, Viola	
1982	Schafer, Tillman	Bass Viol	
1969	Schoen, Elizabeth	Guitar	1970
1962	Schumacher, Marjorie	Voice	1980
1963	Seamans, Diana	Voice	1974
1965	Segal, Martin	Piano	1967
1974	Shaine, Elsa	Voice	
1965	Short, Eleanor Ballou	Voice, Honorary	1981
1968	Shultz, Mary	Harpsichord	1979
1963	Siegel, Roberta	Violoncello, Bass	1973
1973	Skolnik, Nancy	Piano	1975
1976	Sleeper, Norma	Violin	
1962	Smith, Dr. Mary Alice	Violin	1963
1984	Smith, Pamela	Harpsichord	
1972	Stahl, Karen	Flute	1974
1967	Standish, Nancy	Voice	1981
1980	Stare, Mary	Voice	

**Members: 1960-1985**

1983	Steele, Carol	Violoncello	
1976	Stell, Celia	Violin	1980
1960	Stevenson, Margaret	Voice, Handbells	
1962	Stowe, Dori Whitaker	Violin	1979
1964	Sweitzer, Dorothy	Piano	
1962	Temple, Lorraine	Voice	1970
1967	Thorpe, Miriam	Voice, Honorary	1970
1972	Ticknor-van Houte, Mitty	Voice	
1960	Till, Mary	Viola, Violoncello	
1968	Titus, Elizabeth	Violin	1977
1970	Toland, Barbara	Piano	1974
1972	Traub, Esther	Voice	
1968	Uebelhoer, Ruth	Voice	
1962	Walker, Stuart	Piano	1963
1968	Wanzer, Ann	Viola, Voice	
1962	Warriner, Helen	Violin	1978
1974	Wathne, Alice	Piano	
1960	Watson, Barbara (See Dee)		
1978	Westerberg, Marsha	Flute	
1977	Whitney, Flornie	Voice	
1971	Willauer, Betty	Voice	1972
1977	Willie, Mary Sue	Voice, Organ	
1962	Winship, Ruth	Violin, Honorary	1971
1974	Witmore, Nyla	Piano	1978
1962	Zirkle, Patricia	Flute	1983
1975	Zwelling, Judy	Piano	1976

## PRESIDENTS

1886	Florence W. Brown (Mrs. Charles E.)
1887	Mrs. Bessie K. Hudson
1888	Miss Hattie L. Eaton
1889-1903	Florence W. Brown (Mrs. Charles E.)
1904	Miss Gertude Todd-Muirhead
1905	Miss Queld
1906	Miss Gertude Todd-Muirhead
1907-1908	Eleanor Blake (Mrs. George Hollis)
1909-1913	Margaret Smith (Mrs. Henry F.)
1914-1916	Edith B. Leigh ( Mrs. Hugh F.)
1917-1918	Mrs. George M. Baker
1919-1930	Florence W. Brown (Mrs. Charles E.)
1931-1946	Miriam Little (Mrs. Harry B.)
1962-1963	Elisabeth Den Hartog
1964-1965	Louise Nelson
1966	Mary Carr
1967	Elisabeth Den Hartog
1968	Carey Prouty
1969	Constance Andrews
1970	Shirley Andrews
1971	Nadea Middleton
1972	Elisabeth Den Hartog
1973	Mary Shultz
1974	Nancy Rovin
1975	Dori Whitaker Stowe
1976	Sylvia Gold
1977	Jane Uhler McDonough
1978	Alice Wathne
1979	Barbara Dee
1980	Mary Conover
1981	Marguerite Samoorian
1982	Mary Sue Willie
1983	Barbara Geissinger
1984	Eva & Tillman Schafer
1985	Wanda Paik

## VICE-PRESIDENT/PROGRAM CHAIR

1962	Kathleen Adams
1963	Helen Warriner
1985	Marie & Ernest Goldman

In addition, each president since 1964 served as Vice-President/Program Chair in the year prior to service as president.

## RECORDING SECRETARIES

1886-1887	Mrs. Alice B. Linder
1899-1903	Miss Gertude Todd
1904	Mrs. Virginia Lee Tewksbury
1905-1907	Miss Julia L. Coburn
1908	Miss Florence W. Richardson
1909	Mrs. Katherine G. Vilas
1910-1911	Mrs. Walter K. Shaw
1912-1914	Mrs. George S. Keyes
1915-1916	Miss Mary W. Parker
1917-1919	Mrs. Julia B. Morse
1920-1925	Mrs. Edna F. Merwin
1926-1928	Mrs. Kathleen S. Uhler
1929-1934	Mrs. Mary Foss
1935-1937	Mrs. Margaret Swaim
1938-1946	Mrs. Edna Conant

## SECRETARY-TREASURERS

1962-1963	Nancy Nichols
1964-1965	Lydia Lauderdale
1966	Olivia Niclds
1967-1968	Ann Davidson
1969	Cathy Comstock
1970	Nancy Standish
1971	Lydia Lauderdale
1972-1973	Mary Conover

## SECRETARIES

1974-1975	Pamela Ikauniks
1976-1978	Margaret Hartman
1979-1980	Mary Sue Willie
1981	Barbara Geissinger
1982-1983	Mitty Ticknor
1984	Florence Freed
1985	Flore Craig

## TREASURER

1973-1985	Olivia Nields
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Many of the officers listed above have also helped with hospitality, publicity or custodian of the records. Others who have been responsible for planning for and providing chairs and refreshments include Lois Aldrich, Gail Biggar, Muriel Bradford, Shirley Brown, Meg Burt, Betsy Connelly, Martha Gruson, Charlotte Hartley, Betty King, Kit Lambe, Helene Luongo, Barbara Marden, June Nickless, Rose Ruze, Margie Stevenson, and Ann Wanzer. Elisabeth Den Hartog and Shirley Andrews have provided for regular articles and notices in local papers during much of this period of the club's history.

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