

*The Hodges and Newland Collections in the Library of
Congress: A Preliminary Report*

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Recently I had occasion to peruse two of the many personal collections in the holdings of the Music Division of the Library of Congress. Previously ignored, the libraries of two 19th-century church musicians, Edward Hodges and William Newland, help to provide an insight into the musical taste, range of interest, methods, and repertory favored along the northeast coast of the United States during the last century.

The largest collection that I examined was that formerly belonging to Edward Hodges. It originally comprised 743 volumes, most of them standard works which have been catalogued and dispersed throughout the library's holdings. A substantial number of them, approximately 250 items, remain uncatalogued but available for study as a single entity.

Edward Hodges was one of the many European musicians to arrive in the United States during the early 19th century. He was born in Bristol, England in 1796, to a family that conducted a retail business in music and instruments. Despite early evidence of mechanical aptitude, Hodges studied music as a profession and later applied his mechanical ability as well as his musical skill to the improvement of the organ. The instrument in St. James's Church in Bristol was rebuilt to his specifications, according to which the first CC manual and CCC pedal were incorporated into an English organ. For the services inaugurating this instrument on 2 May 1824, Hodges composed a Morning Service and an Evening Service, each in C major; a setting of Psalm 150; and an anthem. These are his earliest known compositions. In 1825 he received the Doctor of Music degree from Cambridge University. During the year 1835 Hodges competed for the coveted post of organist at St. George's Chapel, Windsor. He lost to George Elvey (1816-93), an organist and composer who was knighted in 1871. In reference to Hodges the dean of St. George's said that he did not "fancy the broad-brimmed hat, white neck-tie, and boots with pointed toes, suggesting to him an individuality that might be hard to control."¹ Officers of the Toronto Cathedral offered to Hodges the post of organist in 1838. He accepted and passed through New York City on his way to Canada. In Toronto the musical situation proved to be so discouraging that he canceled his contract and returned to New York City.

On 15 January 1839 the Vestrymen of New York's Trinity Church appointed Hodges organist of their institution at a salary of \$300 per annum.² In the same year the old building in which Trinity's services were held was found to be in unsafe condition, and the Vestry decided to have it demolished and a new edifice erected in its place. During the seven years required to accomplish this, Hodges performed his duties at St. John's, one of Trinity's

chapels, where he officiated at the new Firth and Hall organ that was installed there in 1839.

In 1843, under the aegis of Trinity's music committee, a music department was established at the New York Protestant Episcopal School (for boys). The primary purpose of the department was to provide Trinity Church with a continuous source of choir boys. The boys were to serve at Trinity in return for the yearly allowance provided them by Trinity Parish. Dr. Hodges served as music director of the school, but unfortunately "the Trinity School [did] not furnish musical talent enough to feed the class," and apparently Hodges had considerable difficulty in maintaining his choir, which usually comprised between twelve and fourteen members.³ On Ascension Day, 21 May 1846, Trinity's new church was consecrated. Hodges was appointed organist and provided with the following yearly payments: \$500 for carrying out his duties as organist, \$500 for his teaching activities at the Protestant Episcopal School, and \$1,500 for maintenance of his choir. Hodges resigned his post at the school in May of 1853, owing to his general dissatisfaction with the policies of its director.

During the Lenten season of 1854 Dr. Hodges suffered an attack of paralysis that temporarily disabled his left hand. One of his sons, John Sebastian Bach Hodges, served as Trinity's organist during the term of his father's indisposition. Ill health forced Hodges to take a leave of absence from Trinity in October 1855. He returned in January of the following year, but by 1859 his illness had increased in severity to the point that he felt constrained to return to England. Sufficiently recovered, he ventured back to New York in 1861 and lived with his brother-in-law until 1862, the year of his wife's death. John S. B. Hodges, now a Doctor of Divinity and Reverend of Grace Church in Newark, New Jersey, provided a home for his father until 1863, when the elder Hodges returned once more to England. He died on 1 September 1867 and was buried in the graveyard of the Church of St. Mary in Stanton Drew, near Bristol. He was survived by three sons: J. S. B. Hodges; George Frederick Handel Hodges, who served as supernumerary organist at Trinity in New York; and Reverend Jubal Hodges, a Presbyterian of the Diocese of Pennsylvania, and by one daughter, Faustina Hasse Hodges.

Although Dr. Hodges spent a considerable part of his life in the United States, his outlook and allegiance remained essentially British. By no means may one consider him an influential *American* musician of his period, but rather a *British* musician living in America who, in all probability, helped to raise American musical standards and to foster an appreciation of older masters. This he accomplished through his many students, who scattered all over the country to fill posts as teachers and performers.⁴

When one pieces together information gathered from Messiter's *History of the Choir and Music of Trinity Church*, old Trinity Church programs, and the manuscripts in the Hodges Collection, it becomes apparent that Hodges was quite conservative and narrow in his choice of sacred music for use in his

church, although it must be pointed out that his repertory represented a considerable broadening of that which preceded his tenure. Before Hodges, for example, it was not unusual to find that the same Morning Service by William Jackson of Exeter (1730-1803) was performed on twenty successive Sundays. The following list contains the composers and the number of works by each that were performed at Trinity during Dr. Hodges's term as organist and choir director:

<i>Morning Services:</i>	<i>Anthems by:</i>	<i>Funeral Services:</i>
William Boyce (2)	William Boyce	William Croft (1)
John Clark (1)	Giacomo Carissimi	Edward Hodges (2)
Orlando Gibbons (1)	Creighton (?)	Henry Purcell (1)
Edward Hodges (5)	William Croft	
William Jackson (3)	Maurice Green	<i>Evening Services:</i>
King (?) (1)	William Hayes	Edward Hodges (2)
Richard Langdon (1)	Edward Hodges	Henry Purcell (1)
James Nares (3)	Benedetto Marcello	
Rogers (?) (1)	James Nares	<i>Communion Services:</i>
John Travers (1)	Henry Purcell	Edward Hodges (1)
	John Travers	

Inspection reveals the retrospective quality of the repertory as well as its adherence to works by English composers. The works of the two Italian composers represented were arranged by Hodges and not used in their original versions. It would appear that Edward Hodges's favorite composer was Edward Hodges. Messiter's assertion, that Dr. Hodges's choirs used manuscripts utilizing old (C) clefs in alto and tenor parts almost exclusively is borne out by their presence in the forty-seven volumes containing the above selections. All are punctiliously copied out in Dr. Hodges's hand.

Despite the somewhat limited range indicated by the Trinity repertory under Hodges, evidence in his collection and in his personal papers proves that he was a musician of wide-ranging activity. A list of subjects that he prepared, under the heading "for articles in the Musical World," gives some idea of the broad extent of his interests:

- Plain Song
- Gregorian Tones
- Numbers and definite proportions
- Sir Isaac Newton and Prismatic Tones
- Polarized light and analogy with sounds
- Old Hydraulic organ
- Sol fa system
- Practical thoroughbass
- Modulation
- Numerical notation
- Scale of ten octaves, 15 3/8 to 32.00
- Consecutive 5ths and 8ves, why forbidden?

G. F. Bristow
Key note—the Final Bass. Why?
Social standing of musicians
Pitch and its tide
Ancient choirs

In Boston, during 1864, there appeared the

Trinity Collection of Church Music; containing all the Psalm & Hymn Tunes, &c. Used in Trinity Church, New York, or in either [*sic*] of its Three Chapels by Edward Hodges, Mus. Doc., of Sidney Sussex College, Cambridge, England. With valuable additions by the Editor, S. Parkman Tuckerman, Mus. Doc., Organist and Director of Music in St. Paul's Church, Boston. Boston 1864.

Tuckerman was one of Hodges's successors at Trinity as well as a personal friend. In the *Trinity Collection* his editorial work consisted of eliminating the old clefs present in Hodges's manuscripts and preparing what he felt were "easier arrangements" of some of the Doctor's more difficult pieces. Of the 344 pieces in this collection, 15 were by Hodges and 89 were revised by him. Among the other composers represented were Franz Josef and Michael Haydn, Mendelssohn, Beethoven, Tallis, Playford, Handel, Burney, Henry Purcell, Ravenscroft, Orlando Gibbons, J. S. Bach, W. A. Mozart, Goudimel, Martin Luther, Telemann, Gluck, and William Boyce. Since this list does not coincide with the names of the composers whose works Hodges used for his choir, one must assume that the selections in the *Trinity Collection* include pieces that were used for general congregational singing.

A "Gloria in Excelsis" (E♭) and a "Benedicite omnia opera" (F) by Dr. Hodges were contained in

A Collection of Cathedral Chants: including the Gregorian Tones—Adapted to the Canticles and Occasional Services of the Protestant Episcopal Church. Also Services for the Holy Communion and the Burial of the Dead, with an Easy Morning Service, in F. Consisting of Te Deum and Benedictus by S. Parkman Tuckerman, Mus. Doc. Boston 1858.

Tunes by Tans'ur, Boyce, Ravenscroft, S. P. Tuckerman, and the versatile New Englander H. K. Oliver, as well as the anthems by Dr. Hodges listed below, appeared in

The National Lyre: A New Collection of Sacred Music consisting of Psalm and Hymn Tunes, with a choice Selection of Sentences, Anthems, and Chants; designed for the use of Choirs, Congregations, and Singing Schools. By S. P. Tuckerman, S. A. Bancroft, and H. K. Oliver. Boston 1848.

Anthems by Hodges included were:

Benevolence L. M.
Gloucester L. M. (two versions)
Kyle L. M.
Bristol L. M.
Peace S. M.
Double Chant for Benedicte omnia opera
Habakkuk C. P. M.

Among the manuscripts in the collection are the following unpublished works by Hodges, all in his hand:

Psalm 94th (An Anthem upon Popish Persecution (in Ireland) of the so-called Church Reform in England) Bristol 1833

Psalm 136

Morning Service in C

Morning Service in F

Morning Service in D

Morning Service in E

Evening Service in C

Evening Service in F

Communion in F

Kyrie in F

Kyrie in C

Kyrie in E

Jubilate [This is a rather unfortunate affair in which Hodges set what apparently are his own texts to works composed by J. S. Bach, including the Magnificat in D.]

Anthem. O be joyful in God—adapted from Carissimi

Funeral Anthem—in Memory of His Late Royal Highness, Frederick, Duke of York. Performed Saturday 1 January 1827.

Morning Service—Composed for and performed at the Consecration of Trinity Church New York on the Feast of the Ascension, Thursday May 21st, 1846. by Edward Hodges Mus. Doc. Late Director of the Music of the Parish of Trinity Church and now Organist of Trinity Church New York [signed and dated] Edw. Hodges June 8, 1846.

Psalm 136 [a setting for double chorus]

Example 1 (p. 84) is an extract from the Communion in F and provides a good representation of Hodges's steady, conservative, almost plodding style.

The following selection of titles culled from Dr. Hodges's collection will further serve to verify the breadth of his musical interests. It should be noted that most of these scores bear evidence of his study; many penciled notations and marginal comments attest to the fact that he must have spent considerable time analyzing the works of his predecessors.

The Fitzwilliam Music, being a Collection of Sacred pieces selected from manuscripts of Italian composers in the Fitzwilliam Museum.

Now for the first time published by permission of the University of Cambridge by Vincent Novello—Organist to the Portuguese Embassy—London 1825.

EXAMPLE 1. Hodges's Communion in F, extract. Kyrie eleison, 1843.

Kyrie Eleison-Lord have mercy up on us It in-cline our hearts to

keep thy law Lord have mercy up on us It write all these thy

laws in our hearts we be-seech thee.

Te Deum, Jubilate, Sanctus, Kyrie Eleison, Magnificat, et Nunc dimittis, A Morning and Evening Church Service for four voices, with an Accompaniment for the Organ or Piano Forte, Composed and Respectfully Dedicated to all Choirs by Samuel Wesley. London [n. d. On the title page, the following dedication appears:] For Dr. Hodges from the author December 21 1825.

Selection of Sacred Music from the works of some of the most eminent composers of Germany and Italy. C. F. Latrobe. London 1806.

The Compleat Psalmist or the Organist's, Parish-Clerk's and Psalm singer's Companion—5th ed. by John Arnold, Philo Musicae. Author of the Essex Harmony and Leicestershire Harmony. London 1761.

The Whole book of Psalm Tunes in Four Parts by several Authors. With the usual Hymns and Spiritual Songs. Collected by Thomas Ravenscroft, Batchelor of Music. [n. p., n. d.]

Sonate a violine e violone o cembalo—da Arcangelo Corelli da Fusignano. [n. p., n. d. This print is dedicated to "Sofia Carlotta, Elettrice di Brandenburgo," and the dedication bears the date "il primo Gennara 1700."]

Euphonia, A Collection of Glee's and Part Songs, selected and composed for the use of musical conventions, teachers, Institutes and singing clubs. Charles F. Heuberer and H. Perabeau. Boston 1854.

One also notes such items as an 1801 Breitkopf & Härtel edition of Haydn's *Die Worte des Erlöesers am Kreuze*; an 1823 edition, also from Breitkopf & Härtel, of Beethoven's *Christus am Oelberge*; John Stafford Smith's *Musica Antiqua*, an anthology of music from the 13th through the 18th century (London, 1812), and a manuscript, not in Hodges's hand, that contains seventy-seven catches and glee's by Calcott, Samuel Webbe, Stevenson, Hayes, Shield, and Welch, as well as madrigals by Gironimo Converso, John Wilbye, and Michael Cavendish.

For approximately six years, from 1820 to 1826, Dr. Hodges kept what he described as his

Humpum Scruppum or a Musical Commonplace Book. A Book which was intended to receive and retain such detached scraps of good harmony or melody as might occasionally occur in extempore effusions—November 12, 1821.

Despite the date of 1821 on the title page, the book contains several entries dated 1820. True to his keynote statement, Hodges entered numerous cadences, fugue subjects, melodies, and fragments of harmonic progressions.

A number of items in the Hodges collection bear neither the Doctor's bookplate nor his inscription. It appears that extraneous material has been mixed with the collection; in fact, an entirely separate group of items is contained within Dr. Hodges's holdings. These manuscripts and books are at least part of the personal library of William Augustine Newland, an influential but little-known Catholic Church musician, composer, and music seller.

Newland was born on 2 November 1813, in London. His parents were Irish. He demonstrated a talent for music early in his life and, despite his father's objections, was educated, in part, at The Royal Academy of Music. In October of 1832 Newland and his brother emigrated to the United States;

after a short stay in New York City, they moved to Philadelphia. Although born and raised as an Episcopalian, Newland converted to Catholicism and was baptized in 1833. His first post as organist was at St. Michael's Church in 1834, and there followed short periods of similar service at St. Mary's Church, the Church of the Holy Trinity, St. Augustine's Church, Old St. Joseph's Church, the Church of St. John the Evangelist, St. Patrick's Church, and, finally, a long tenure at the Church of St. John the Baptist from about 1838 to 1891.

But Newland's musical activities extended far beyond the perimeter of a parish organist. He organized and conducted numerous public concerts of sacred music and is credited with being responsible for the performance of works by Haydn, Mozart, Weber, and of Rossini's *Stabat mater*.⁵ As a pedagogue he was very much in demand by "Philadelphia's best families."⁶ Newland probably had scholarly inclinations, since he was appointed by his bishop to teach Gregorian Chant to seminarians in Philadelphia's St. Charles Borromeo Seminary. In 1858 he engaged in a short-lived retail organ business, and in the same year the Harmonia Sacred Music Society of Philadelphia conferred on him the honorary title of Doctor of Music. Newland composed approximately twenty sacred works, most of which are in his collection in manuscript form and none of which has been published. He died on 28 November 1901 and was buried at St. John's.⁷

In Newland's material one finds prints of bibliographical interest, such as an Artaria edition (1799) of Beethoven's *Opera 12, Tre Sonate Per il Clavicembalo o Forte-Piano con un violino* (dedicated to Antonio Salieri) and a Simrock edition (1805) of the same composer's Kreutzer Sonata. But of considerably greater import are the numerous manuscripts that comprise the bulk of the collection. The greater part of these consists of the works of Charles Zeuner (born Heinrich Christopher Zeuner in Saxony in 1795), the unfortunate German-American composer and organist who died by his own hand on 7 November 1857.

Zeuner was a musician of considerable stature in Boston, where he settled after leaving his native Germany in 1824, and later in Philadelphia. In the former city he served as president of the Handel and Haydn Society from 1838 to 1839 and was considered "one of the best educated musicians and organists in the city." In 1840 he left Boston and moved to Philadelphia but did not pursue his vocation with his former zeal. During his life Zeuner had developed a reputation for instability and a "quick and nervous temperament" that reached the point of overt mental aberration during his last few years. This condition culminated in his taking a boat trip across the Delaware River, walking into the woods on the east bank, and shooting himself.⁸

Newland's collection appears to contain some heretofore unknown works by Zeuner, including a number of chamber pieces and at least three Masses. It has not yet been determined why Newland, a Catholic organist, should have been in possession of Zeuner's manuscripts, particularly since Zeuner was a Lutheran church organist at the time of his death. Zeuner had no family,

and one would have expected that his materials would have reverted to his church.

In addition to the Zeuner documents there are other manuscripts that invite investigation, particularly in regard to their possible inclusion in repertories of the time:

Vesper Service, by F. Bühler

Mass in E flat for four voices, by Rev. Francis Bühler

These two items are probably the work of Franz Bühler (1760–1824).

Requiem, by W. Tomasch-k

The latter part of the composer's name is not clear in the manuscript.

It is likely that this is the work of Johann Wenzel Tomaschek (1744–1850). There is no Requiem in compilations of his known works, however.

Several Masses by J. W. Kalliwoda (1801–66).

Masses are not listed among his known works.

Requiem, by [Eugen] Pausch (1758–1838).

Requiem No. 1, by Dreyer.

The composer probably is Johann Melchior Dreyer (1746–1824).

Joseph Lederer—1781—Six Masses.

Lederer's dates are 1733–96.

A number of other complete manuscripts and loose sheets are present in the Newland Collection. Among these are works by Eduardo Marzo (1852–1929), Saverio Mercadante (1795–1870), H. Phillips (?), and Benjamin Carr (1769–1831). The latter is represented by a *Te Deum* and a Mass in an arrangement presumably by Newland. It must be understood that the handwriting in all these manuscripts shows a great deal of variation, and it is impossible to say with any degree of certainty whether it is Newland's calligraphy at different times in his life, or whether it is the hand of one of several anonymous scribes (perhaps even the composer's).

F. X. Reuss, who knew Newland personally, claimed that the organist had arranged a Carr Mass from some old manuscripts that were given to him by the Reverend Dr. Moriarity of Old St. Augustine's Church in Philadelphia,⁹ manuscripts which were supposedly written during Carr's lifetime. Though a preliminary search did not bring it to light, the original Mass manuscript may still be among Newland's papers, and it seems probable that he also obtained the manuscript of Carr's *Te Deum* from Dr. Moriarity. Neither the *Te Deum* nor the Mass which Newland arranged appears to be among Carr's published or known works.¹⁰

The largest single entity in the Newland Collection is Newland's sketch-book. This volume, an unbound, oblong, staff-paper notebook, appears to have been kept by Newland over a long period of time. In it he transcribed the music (no texts, only incipits) to 191 popular and folk songs of his day, a number of which originated well before his birth. A few are carefully written in piano score with ink; others are scrawled in pencil, with the melody only,

as though hastily taken in dictation. Each has been marked with a title or titles, and twelve carry composer attributions. Seven are repeated. The first page contains a quasi-legible table of contents that is of some help in identifying selections with blurred titles in the body of the book. Unfortunately there is not one date in the entire volume. The contents reflect the successive ethnic waves that lashed the shores of the United States: traditional English ballads, songs in Black slave dialect, songs in German dialect, Irish reels and folk songs, as well as a number of purely American songs, some by Stephen Foster and many of a traditional nature.

Why are there no texts? Assuming that Newland had access to the texts at the same time that he acquired the music, it is not in keeping with his careful workmanship (as evidenced in his manuscripts and writings) to omit an integral part of the work at hand. There are several possible reasons for this void. The first is that some of these melodies were dance tunes to be played rather than sung. This would account for approximately ten per cent of the contents. The second may be that these songs were in common currency at the time of their transcription, and that Newland did not feel that texts were needed. The most important cause for the lack of lyrics may have been Newland's own position. As he was a distinguished Catholic musician, organist and musical director of a large Philadelphia church, and a teacher of Gregorian Chant to seminarians, it would not have been in keeping with his position, nor possibly with his religious nature, to involve himself with bawdy texts, as some of these are. Nevertheless, his musical interests were broad enough to impel him to maintain a record of a facet of Philadelphia's musical life that was not directly concerned with his own professional endeavors.

The completion of Newland's songbook might well fill a number of lacunae.¹¹ There are a number of American songsters from the period, but they carry texts and no music. Newland's sketchbook contains music but no words. cursory inspection reveals that there is considerable correlation between the two. Newland's songbook, for example, contains the texts to many of the songs in Henry de Marsan's *Singer's Journal* that appeared in New York between 1868 and 1871, as well as the full melody of *The American Star*, the war song which arose during the War of 1812 and the music for which is not currently available.

As has been seen, inspection and study of collections such as those of Edward Hodges and William Newland, each accumulated by a professional musician working in a major urban area, can enrich current knowledge of 19th-century musical practice and taste in America. Undoubtedly, many more such personal collections are contained in the holdings of local libraries and historical societies throughout the United States. They merit the attention of scholars concerned with the history of American music.

NOTES

¹ Faustina Hasse Hodges, *Edward Hodges* (first ed., New York 1896; reprint New York: AMS Press, 1970), p. 95.

² Trinity Church Vestry Minutes, 15 January 1839.

³ Dr. Hodges's memorandum, 15 March 1847.

⁴ See Arthur H. Messiter, *A History of the Choir and Music of Trinity Church New York, from Its Organization to the Year 1897* (New York: Edwin S. Gorham, 1906).

⁵ F. X. Reuss, "Sketch of the Life of William Augustine Newland. Last of the Old-Time Philadelphia Catholic Organists," *Records of the American Catholic Historical Society* 13 (1902): 285.

⁶ Reuss, *ibid.*; see also *American Catholic Historical Researches* 20 (1921): 44.

⁷ I am indebted to Father George Hiller, S. J., of the Church of St. John the Baptist in Philadelphia, for his assistance in locating biographical material pertinent to Newland.

⁸ See Frank Metcalf, *American Writers and Compilers of Sacred Music* (New York: Abingdon Press, 1925), pp. 220–24 and *The New York Musical Review and Gazette*, 14 November 1857, p. 354. Metcalf also includes biographical material.

⁹ See note 5.

¹⁰ An edition of both works is currently in preparation.

¹¹ An edition is being prepared by the author of this report.