

*Library of
The Harvard Musical
Association*



**Report No. 2
February, 1957**

Library Committee

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*Director of the Library and
Custodian of the Marsh Room*
CHARLES R. NUTTER

*Library and
Marsh Room*
MURIEL FRENCH

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FLORENCE C. ALLEN

To the Members of the Association:

Your attention is called to an article in this issue by Cyrus Durgin.

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Few organizations, however varied their purpose, have carried for over a century in their membership list the name of one family, the members of which were related. This has happened with this Association. During its 120 years of continued and prosperous activity the name of Ware appears in the membership list from the very first to today. For this reason the members of this family deserve a brief word since there is hardly a break in these years when at least one of them was not a member. I will list them, stating the year of graduation from Harvard, the years of their membership, with a word of explanation.

The Rev. Henry Ware, Jr. H. 1812—1838-1843.

The first President, 1838-1843. Along 1817 Ware was Pastor of the Second Church in Boston.

It was customary in early years to elect a President for a term of four years and reelect him for another similar term. Ware did not complete his full term.

The Rev. William Ware, H. 1816—1837-1851.

Henry Ware, H. 1843—1849-1885.

Ware was a man of distinction; he filled several offices: Corresponding Secretary in 1849; Recording Secretary 1853-56, 1858- 68; Librarian 1851-68. He was a man of culture, of wide reading, of a literary taste. His opinion of a publication, not only in this Library but in general, was based on the highest exacting considerations. He was one of two Librarians to term most of the accessions "trash." What remained of the "trash," along with publications absurdly alien to a Special Library of Music, have twice been discarded during my regime.

John Ware, Jr., H. 1850—1851-54.

C. P. Ware, H. 1862— —?

Diligent search has not revealed the years of Ware's membership. Very likely this is due to the carelessness of the then Secretary, and Secretaries of all concerns are entitled to receive the criticisms and

blows of outraged Fortune. Possibly there is here a hiatus of a few years in the list of Ware names but that does not affect the impression of the whole.

Henry Ware, H. 1893—1901-56.

A lawyer, Ware was a man of the finest character, well known for sincerity, honesty, and integrity. Highly respected in Brookline where he lived, he served the community in various ways. In this Association he was Director-at-large 1902-04, Treasurer 1904-16, Secretary 1921-32. He died in September, 1956.

Henry Ware, Jr., H. 1927—1927-30.

He was the son of the last Henry Ware and resigned when he moved to Ohio.

The name of Ware appears no longer in the membership list.

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What, I have been asked, is the difference between a Bulletin and a Report. The Bulletins carried the stories of certain matters musical in this locality: the astonishing story of the National Jubilee of 1869; the too ambitious and disastrous World Peace Jubilee of 1872; story of the Arionic Society as revealed in the humorous records of its Secretary, and other matters. My Historical Shovel, digging in the dead ashes of past years, annually uncovered fewer worthwhile subjects and finally none. So I closed the Bulletins with the issue of the 23rd in 1955. The Reports, a title chosen to distinguish their scope from the scope of the Bulletins, will contain no such matters, will deal with Association affairs and will be phrased more informally.

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The four committees of the Association are neither moribund nor lethargic but very active. I submit the reports of three of these for the year 1956.

REPORT ON THE LIBRARY AND ON THE MARSH ROOM FOR THE YEAR 1956

To the President and the Board of Directors of the Harvard Musical Association:

The revamping of the Library has continued. For the term "revamping" might be substituted overhaul. Yet that word would not be correct, for it implies going over the contents, the process of taking review of stock on hand, annually done by stores. It includes so many diverse, unallied and varied things that to list them would require much space and time in narrating; besides, many would not be understood without long explanation. This revamping, done by Miss French, the necessity recognized immediately she succeeded Miss Thayer, has spread over the years partly because much had to be done, partly because Miss French could attend to it only in free moments from demanding duties, partly because many matters required long and careful consideration to reach the correct decision, and partly because anyway there was no need for haste. In annual reports during the years I have cited certain matters in this revamping. The process is nearly concluded; already I can see the last of it climbing over the horizon. I now report two such matters.

First: a collection and a very large collection of old music of several classifications stored for years in the store-room. Considerable of this was there when Miss Thayer assumed charge and she added to it. In fact the collection began before she did and, if my memory is correct, was there as far back as when I joined this Association, so long ago that I have become the oldest living member in point of years of membership, an honor, if it be such, rather doubtful since it catalogues me as an antique. No one has ever asked for any of this collection or consulted it. Its only function has been to collect dust. It comprised some music by classical composers, much by minor composers of the day whose very names are forgotten, a few old and unique textbooks, a great many popular songs. The policy of the Library is against collecting popular songs with now and then an exception. A considerable amount was kept

because of intrinsic or historical value. Some publications were accepted by the music departments of certain educational institutions. A few visitors, pawing over the mess, found one or two publications they wished and took. The balance was discarded.

Second: a very large collection of foreign periodicals, all in good condition, published abroad in French, German, Italian and other languages. When, why, and how these were collected no one knows. They deserved, however, a better fate than discard. A list of them was sent to each member of the Committee with the request for suggestions. None had a suggestion with the exception of Mr. Appel who, from his many years as Chief of the Music Division of the Public Library, had had experience in various matters the others had not had. He mentioned certain periodicals the Public Library would be glad to receive—of course as gifts—and for the remainder he named six dealers who might be interested. I took the matter up with J. S. Canner and Company of Boston. They expressed interest, and sent an investigator who took away a list of the periodicals to submit to the authorities. Later they informed us that the sales market would be limited to libraries. They made an offer of \$52. The other dealers were in New York and that distance presented difficulties. We accepted the \$52. Considering that the alternative was discard and that the offer was velvet, the deal seems satisfactory.

We shall, need a portion of the store-room for what is now kept and may be kept in the future. The removal of these two collections, however, leaves in the store-room more space for the machinations now going on there.

I have in the past mentioned the testimony received as to the value and comprehensiveness of the Library. Several visitors have been pleased to find music they could not find in any other library; a few remarked that they had been told that what they wanted would be found, if at all, in only this Library. I can now add more specific testimony.

Edward Burlingame Hill, now an Honorary Member, for a long time of the Faculty of the Music Department of Harvard College, for some years its Chairman, a composer of note, and a musician of the highest standing, makes comments in a letter to me. I quote the following from a letter written in December, 1954.

When in 1910 I began to give at Harvard a course in "Modern" French music I found on the shelves of your library French music unknown at Widener, which was of great assistance to me. Several years later when I offered a similar course at Harvard in the Russian nationalists from Glinka to Stravinsky it would have been almost literally impossible to have given the course with adequate musical illustrations had it not been for many piano and vocal scores of Russian operas, historically significant, some of which were unknown even to musicians. These also I found in your library. . . . My sense of indebtedness and gratitude for the resources of the H.M.A. is still keen.

I proceed now to the usual subject of statistics.

For the Library, Miss French has accomplished much and made some innovations. To the Record Library she reports 817 cards have been made out and added. A new shelf list for periodicals has been made; also these have been added to the catalogue. The difference here is that the shelf list carries many important details not necessary for the catalogue and is for the use of the Librarian only. Salvaged from the old so-called Annex were 130 items of music, all to be catalogued and placed on the shelves. Some were gifts given years ago but for the most part the sources of acquisition are unknown. There were 22 guests of members; seven did not make use of the privilege. There were 20 student guests from certain colleges; two did not make use of the privilege. Forty-eight members were loaned music or books. I think that number a satisfactory percentage of our membership since a majority make no use of the Library, and other institutions having music departments, such as the Public Libraries, are more accessible. The loans amounted to 339 volumes of music and 132 books. Special loans were made to the Longy School, Harvard University and the Griller String Quartet. There were 922 visitors to the Library. Of texts the greatest call was for biography, followed by history of music, analysis, and literature on the pianoforte.

Of music the greatest call was for chamber music, followed by full scores, piano opera scores, vocal scores, piano music, and organ.

For the Marsh Room Miss French reports that of 1216 available periods 852 periods were used. The number of players was 93 but by repetition the Room was used by 1413 persons. There were 365 guests of players. Besides the many pianists there was a group of boy singers, 4 other vocalists, 2 'cellists, 1 violinist, 1 guitarist. The Room was used for 23 recitals and 3 concerts; one evening for auditions, one to make recordings, one member and a guest for piano playing, weekly rehearsals of the Apollo Club and the Little Symphony Society, the Association Orchestra on alternate Friday evenings, one evening for the annual dinner.

In closing this report I will make a statement well known, often voiced, and conventional. I can say that this Library is A-number-one. A word on this phrase. It originated in Great Britain. It was a nautical term and referred to certain sailing vessels, classified according to age, strength and other qualities. The A referred to new ships or ships renewed or restored. The digit one signified the best vessel of a classification. Dickens, in his *Pickwick Papers* was the earliest writer to give the term a use not nautical. Harriet Beecher Stowe in her *Dred, A Tale of the Great Dismal Swamp* was the first in America to introduce the phrase into literary use. That fact persuades me to imagine that perhaps there may be a literary flavor in the prosaic facts I have narrated! Anyway, I can with reason state that this Library is A-number-one.

Respectfully submitted,
CHARLES R. NUTTER

REPORT OF THE ORCHESTRA COMMITTEE
FOR THE YEAR 1956

The Orchestra is now in its Tenth Season.

The attendance in 1956 averages 29, which is exactly what it was for 1955, but the balance has been a bit better at most meetings. So far this season particularly, we have had more violins and brass. Having a French Horn and a Trumpet from the New England Conservatory has added much. Willem Valkenier honored us with his presence on three occasions last Spring. Dr. Howard Thompson with his Bass Clarinet has been a great addition and we are glad to welcome back Jacob Den Hartog who played with us at the start but has been absent for several years. We miss William Greene from the cello section who has retired to New Hampshire and Sprague Coolidge who left us for a more serious orchestra. We are still in dire need of a timpani player.

As this is the last report I shall present for the Orchestra Committee, I should like to put into the record the names of those men who form the backbone of this organization and by their regular attendance, most of them from the first season, have made this experiment whatever success it has been over the last ten years.

Virgil Brink—Our Concert Master. Forrest Collier, William Vicerino, Bill Stevens, Phil Racicot, Albert Lythgoe, Everard Appleton and Bill MacDonald—Violins. Herman Lythgoe, Joe Fyffe, Willard Allphin and George Meyers—Violas. Michael Donlan, Mott Shaw, Franklin Balch and Henry Batchelder—Cellos. Werner Mueller—Bass. Arthur Rigor da Eva and Jerry Downes—Piano. Ed Barry, Dick Dwight, Charles Boyden—Flutes. John Barry and Joe Wheelwright—Clarinets. We have some more recent recruits who so far are proving just as faithful.

Again, Chester Williams has done a grand job as our Conductor and has superbly carried on Malcolm Holmes' spirit of the fun and relaxation that can be had from the playing of music. We continue to be indebted to the Conservatory for the use of their scores—even though many came originally from the H.M.A. Your Committee feels that the Association should, by now, do something in return for this service.

Bill Stevens has again been a great help to us by mixing the eggnog for the meeting before Christmas and efficiently running the mixed sight reading session at the end of the season.

Our budget for the year was \$800.00. According to my records, we have exceeded it by \$24.02 due to the fact that we have paid a Conservatory student \$5.40 per meeting to play the French Horn. This extra expense was previously approved by the directors. Our expenses were:

Organization	\$60.25
Steward's wages	76.95
Refreshments.....	242.37
Conductor.....	385.00
Equipment	10.85
Horn Player	48.60
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	\$824.02

For the year 1957, we are asking for a Budget of \$980.00. The breakdown of this is contained in our request to the directors.

I should like to thank Albert Sherman, Chairman of the Entertainment Committee, for including notices of our meetings in his mailings and programs and all members of my Committee and the Association Staff for their continued cooperation.

Respectfully submitted,
JOHN CODMAN

REPORT ON THE GUILD LIBRARY
FOR THE YEAR 1956

It seems that it was just last month that I wrote the last annual report. In reviewing the advancements of the past year I am happy to say that many of the contemplated improvements have been accomplished. The record play back equipment in the Guild Library has been simplified and at the same time improved. The operation is easy to comprehend. The speaker in the Association Library has been replaced by one of infinitely better quality due to marked improvements in the industry. Additional shelf space has been provided for the storage of our record library and tapes. A General Electric air conditioner has been installed in the Guild Library, not only for the comfort of the membership, but principally to maintain satisfactory summer temperature and humidity control for the storage of tapes.

Our primary project for the current year is the construction of a control console for the twin tape recorders which will enable us to proceed with the job of making copies of the tapes of our social evenings. Then a member may come to the Association and listen to the concert he missed or might care to rehear. As soon as this is accomplished you will be notified. To this end the storage room in back of the Guild Library has been cleared to make space for the console installation.

It is the sincere desire of the Guild Library Committee that the membership will avail itself of the privilege of borrowing records in increasing numbers. Last year Tape Night was well attended and if the steady growth of these evenings continues we will have this May an attendance comparable to a regular social evening.

Respectfully submitted,
GROVER J. OBERLE

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Cyrus Durgin, music and drama critic of *The Boston Globe*, needs no introduction. Again I am indebted to him for responding affirmatively to my request and I appreciate his willingness to write the following article.

CONDUCTORS AND CONDUCTING, THE PRIDE OF ALL THE PRIDES OF LIONS

Back in the old days, among all the prides of lions, there were three musical varieties: singers, pianists and fiddlers. Occasionally a cellist, too, and three times in recorded history a virtuoso of the double-bass. Composers? Oh yes, they were around, too, but they were persons who put notes on paper, mostly, and they didn't always roam with the performing lions.

Over the last century and something more, a new musical lion has come to range the jungle of professional, i.e., commercial, concert-giving. He is bigger, stronger, with a handsomer mane and a louder roar. He is the pride of all the prides, and he has all but put the other lions in the shade of the thickly-growing brush.

The new lion is the musical conductor, more especially the symphonic conductor, but operatic ones also are found among the breed. These lions at work make no musical sounds themselves, and the usual "conductor's voice" is bad, indeed, when inadvertently they happen to sing along with the music as it is being performed. For the most part, however, when they are heard it is in speech, as they admonish players at rehearsals, or ask the management for a raise. While in the pursuit of their art, conductors do not themselves make musical sounds but conjure them from others; they are all capable of producing music in one way or another. Only one, to my knowledge, ever had pretension to a true singing voice, however, and he was Georg—later Sir Georg—Henschel, first conductor of the Boston Symphony Orchestra.

Conductors have come out of several branches of music into the fierce light that beats upon what, for better or worse, we call "the podium." Some have been string players, like Charles Munch, Pierre Monteux, Serge Koussevitsky and Arturo Toscanini. Others have been pianists, like Hans von Bulow, Felix Mendelssohn and Karl Muck. Leopold Stokowski was an organist, Hans Richter primarily a horn player, and Arthur Bodanzky was a violinist in the Vienna Opera Orchestra.

Artur Nikisch, Willem Mengelberg, Anton Seidl, Felix Weingartner, Bruno Walter, Wilhelm Furtwangler, Sir Adrian Boult, Dimitri Mitropoulos, Clemens Krauss and Giorgio Polacco are of an increasing species who, variously and sometimes multivariably talented, completed their formal studies and went more or less directly into conducting. Often the procedure was to obtain a job as opera repetiteur, working with solo artists as accompanist, directing the chorus and occasionally serving as an assistant conductor. From that lowly position, the eventual lion conductor worked up in the opera house and gradually branched out into symphonic music. Sir Thomas Beecham was an amateur before he became a professional, but a most precocious one. The story is that his wealthy, pill-manufacturing father hired an orchestra to practice upon when Master Thomas was but 10!

But whatever the different backgrounds, every conductor who has won his way to public eminence and the admiring respect of other musicians has shared a common attribute: the ability to make a large group of men play as he desires, and to "interpret" musical masterpieces in a personal manner. Sometimes that personal manner, paradoxically, is accurate but impersonal treatment of a score. This has been, notably, a characteristic of Toscanini and Walter, in my time, and reportedly was the governing trait of the late Dr. Karl Muck. Because they devoted fanatic effort to make the music sound for itself as the composer wrote it down, impersonality became the personal way of their conducting.

Others, according to the mysterious ways in which Providence has given talent, have been men of powerful, even domineering musical personality who have their own individual ways of treating a score. These men are the ones who create "readings" of their own. Artur Nikisch was said to have been

the first and most brilliant of the lot. His successors have included, outstandingly, Koussevitzky, Beecham, and, up to a point, Munch. No one ever performed Tchaikovsky, for example, as did Koussevitzky, and likely no one else will in the foreseeable future. The intensity of Koussevitzky's conducting of the Fourth, Fifth and "Pathétique" Symphonies, coupled with the deep, rich string tone he used to obtain and the somehow miraculously right tempi, was Tchaikovsky fully revealed. A unique experience.

Beecham has had his share of such individual success, with Mozart and Delius, and perhaps Handel. Stokowski has always had a magician's way with orchestral ensemble and a tone of purple satin dusted with gold. Munch, as we Bostonians well know, has no peer at re-creating the glittering conjurations of Berlioz, with the champagne-fizz of Roussel or the incense of Debussy, all in a tidy ensemble and a light, clear French resonance. Since he is Alsatian, with Germany on his left and France on his right as he faces south (and he does face south), Mr. Munch also has his way very well with Brahms and Beethoven and Bach.

Opinion over the relatively opposed merits of the two principles of musical approach has differed, to a raging intensity, for many years. Very likely it never will cease. The problem cannot be resolved or abstract principle established. There is no one, all-inclusive answer as to which is right. In the end, you perceive it is a matter of the conductor's way and whether it appeals to you.

A colleague of mine, now long dead, was a Muck idolator and seldom could find anything to approve in the art of Koussevitzky. Another friend idolized Koussevitzky and found little in Toscanini. So it goes, while numerous conductors flourish in their own different qualities and command their own following among the public. In music, as in Heaven, very fortunately, there are many mansions!

I daresay those of us who can enjoy the finer attributes in many conductors are the luckiest of all. We have more enjoyment, more adventure. We can revel in the pleasures of Verdi, Puccini and Wagner as Toscanini conducted them, and yet find his Debussy tinny and dry, his Beethoven of wire-drawn intensity. We can salute Bruno Walter, today perhaps the supreme conductor of Mozart, for his soft flexibility, his attention to very fine detail and his subordination of it to the entire continuity of a work, his tonal sweetness. On the other hand we can consider that while Bruno Walter has a general superiority with all music of Germanic origin, with special competence in Mahler, the Russians, Italians and French he performs less well. There are few if any musicians who can play or sing the entire literature for their instruments with equal feeling for all composers, and I have yet to find a conductor who can tackle any item in the repertory with the assurance that he can give it superlative performance.

Musicians, after all, are human, too. Furthermore, the modern repertory a conductor is expected to have on tap is huge and of many styles. The sheer labor of learning the number of scores involved is tremendous. There is a good deal more than the casual public may think, as well, in the matter of style. If a conductor does not master, until it is second nature, the essential style of Bach or Mozart, or Brahms or Hindemith, or Ravel or Verdi, he may sweat over their music until doomsday without ever making it sound as it ought to sound. Style, after the sheer accuracy of note, time and rhythm, is the most important aspect of all music-making.

After style there are numerous other items that challenge a conductor's right to "the podium." The full scope of a conductor's obligation to musicians, score and public is vast indeed now that music in its contemporary manifestations has become so complex. It was comparatively simple, when Lully thumped a long staff upon the floor, to indicate the primary beat of each measure. It was still so, though somewhat more demanding, when Bach, Handel and Haydn oversaw instrumental execution from a harpsichord. By the time that Weber first used a roll of paper in his right hand for the musicians to watch, the process of conducting had already become a technic, and presently was to emerge as an art.

Since then conducting has become an art of the utmost complexity. What does a conductor do, anyway? The origin of conducting was to keep players on the beat, together, on time and in tune. That has not changed for, in rehearsal and then at the concerts which follow, the conductor first of all must get

his huge apparatus started. He must establish the rate of speed he wants, and to maintain it he keeps a more or less steady "beat" with his stick.

Along the way he must be careful to outline the turn of phrases as he wants them to go, make the rhythm exact and precise but not mechanical; prepare the dynamic range between loud and soft as the composer has indicated it (and here there is an extra problem, for "loud" in Mozart is not so "loud" in Beethoven, much less Wagner); watch for accents and other fine details which, taken all together, provide what might be called the "flavoring" of a composition. All the while the conductor's ear must be sharp to catch off-pitch playing, faulty balance between orchestral sections and even instruments of the same section, and to be certain that all are playing with that sensitive "togetherness" which is ensemble.

Up to now we have not even mentioned that facet of conducting which is the specialized and determinative one: the factor of personal interpretation. This is the hardest to describe and perhaps, in every aspect, not possible to describe. Let us have a go at it, however. I have made for my own purposes a set of six points which, so far as I can go, determine the means whereby a conductor obtains personal interpretation.

(1) The emotional intensity of his performance, within the general limits of the composer's style. Without emotional intensity a performance will be cool rather than hot, and heat of feeling is absolutely essential to personal interpretation.

(2) Instrumental sonority and color. The orchestra is the instrument upon which a conductor plays. Unless every player produces what Koussevitzky used to demand, "always de finest sonority," true in pitch, instantaneously adjustable in volume, the conductor is defeated. A first-rate conductor may or may not know how to obtain the precise tints he wants from massed or solo instruments, but he does know how to tell a player what he wants, and he has a marvelously keen ear for balance and clarity.

(3) Details and their adjustment to the "long line" of phrase and rhythm. This point covers dozens of things in the department of minute nuances, from deft staccati to just the right amount of slur and the microscopically exact duration of notes; from overseeing that phrase indications are scrupulously followed to making sure that the balance of sounds is accurate for the effect which, momentarily, he wishes to stress. A first-rate conductor, for example, will give as much attention to what the second and fourth horns are doing as to the first and third. It is possible, of course, to be "individual" just by stressing detail, i.e., bringing out the inner voices. But the extent to which they are brought out, in addition to the leading melodic voice of the moment, and thereby giving a certain "grain" to the orchestral texture, is the determining factor, and that cannot be defined in words. Only the conductor's ear can do so.

(4) Song and Rhythm. I am fond of using the expression, when it is accurate, "everything sang," as much in application to instrumental performance as to vocal. The reason is this: the most inward quality of music is melodic song. Herein lies the great power of music, to "sing" as the human voice sings in purely natural, unforced, un-self-conscious manner; the spontaneous, lyrical expression of feeling. Instruments can and should "sing" that way; if they do not, they produce something cold and without emotion, and music without emotion of some sort does not exist. The first-rate, personal conductor makes every voice sing in every measure. At the same time he is bringing out not only the fundamental rhythm of the leading voices of the moment, but being equally sure that the rhythms of the subsidiary voices are receiving due care and therefore are in proportion audible to the public.

(5) Style and What the Conductor Finds. Only a small book—not so small, either—could encompass adequately what is meant by musical style, with examples to prove it. Let us attempt brief summary: style is the way music ought to go, in terms of speed, rhythm, dynamic values and phrasing, according to what the composer has indicated, to the forces he employs for the work in hand, and according to the known practices of performance at the time when the composer lived. That last phrase is extremely important. All this a first-rate conductor must know.

But from there he goes further, and intuition takes over. Intuition may suggest that this phrase be dwelt upon a trifle longer, that accent heavily underscored, this feature or that perhaps a trifle

exaggerated, as an artist will slightly exaggerate facial characteristics to obtain his ideal of a good likeness. In short, it is a question of more or less of this and that, done with consistence and in accordance with a musician's personality. The total result may be good or bad, but it will be striking. If it is not too much or too little the result will be the composer's intent, amplified by the sympathetic intuition of the conductor.

(6) Tempo. After accuracy and style and that quality of "singing," comes tempo, which is extremely important. Taken a shade too fast or too slow, the whole nature of a piece may be quite altered. Taken much too fast or slow, the work will be completely distorted. Just how fast or slow music should proceed is largely a matter of a conductor's intuition and deduction from the context of a score. There is no absolute tempo, generally speaking, though a composer now and again may ask the exact speed he has indicated in a metronome marking. But metronome markings, I believe, are more an indication of *approximate* speed than of strict, scientific determination. Music is not, or at least ought not to be, mechanical.

I doubt very much whether any two conductors "feel" the same rate of speed for the same passage, except perhaps for a presto, which usually means as fast as the notes may be clearly articulated. Feeling for tempo is variable, within limits of intelligence and obvious good taste. This difference in feeling is altogether natural, understandable and legitimate. Indeed, the same person can feel the tempo of a given passage slower when he is in one mood, and faster when he is in another. Koussevitzky used to tell of having written to Sibelius inquiring the composer's view of the tempo in a certain place of one of the Sibelius symphonies. Sibelius' reply was that of an artist, not a scientific mensurator: "The tempo is as you feel it."

This latitude does not give a conductor, bent upon impressing the public with his "originality," license to indulge capricious extremes of fast or slow. That is mere charlatanism. Taste, instinct, and thorough understanding of the context of music form the bench of judgment for the speed a conductor chooses. The sense of time-speed is inward, perhaps a born characteristic. Some conductors have it to a remarkable degree, others do not. But the best do possess it.

You can see that a conductor has quite a lot, to do. But he cannot even begin to do it unless he has the power to make an orchestra work as he wants. Call it what you will: discipline, mastery, leadership, magnetism, it all amounts to the same thing: the willing co-operation of players, whether from force, threats, respect, admiration or downright devotion. Some men are peculiarly qualified to obtain willing cooperation, and they are the great conductors, because without this special talent conductors cannot become great.

In off-hours, conductors have to plan programs, answer correspondence, read new scores, re-read old scores, attend luncheons, teas, audition new players, live with the hair shirt of criticism. Also have their trousers and coats carefully tailored, with allowance for the fact that gestures are the conductor's way of reminding his orchestra of what has been prepared at rehearsal. The cut must be elegant and well-fitting, but not too snug. Don't misinterpret me here. It is no snide comment upon conductor's tailors that I am making, for the appearance of the conductor to the public is almost as important as what he accomplishes with music and players.

Could I have my wish, I would want, above all else, to be a conductor. Chances are, too, a conductor has more friends than a critic. Well, we can all look forward to the next incarnation!

CYRUS DURGIN

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The following list contains most of the purchases and gifts since the issue of the last Report. An asterisk denotes a member of the Association. The Library appreciates the generosity of donors.

PURCHASES

Bartók—Cantata Profana. The Giant Stags. For mixed chorus, tenor solo, baritone solo and orchestra

Mozart—Werke. 19 volumes. (Edwards Music Reprints)
 Walton—Troilus and Cressida. Opera in 3 acts, piano score
 Haydn—Four trios for 2 flutes and 'cello or other instruments. Parts
 Britten—The Turn of the Screw, op. 54. Opera in a prologue and 2 acts, piano score
 Mozart—Sonatas and Fantasies for the piano. A new edition. Prepared from the autographs and earliest printed sources by Nathan Broder
 Bach, C.P.E.—Trios Nos. 1-3 for flute, viola and piano (or violin, viola and piano). Parts
 Trio in F major for viola, bassoon and piano (or viola, cello and piano). Parts
 Six sonatas for clarinet, bassoon and piano (or viola, cello and piano). Parts
 Strauss—Capriccio, op. 85. Konversationsstück für musik . . . von Clemens Krauss.
 Klavierauszug mit text
 Poulenc—Histoire de Babar le Petit Elephant pour récitant et piano
 Rathaus—Fourth String Quartet, op. 59. Score and parts
 Mozart—Quintett Nr. 3 für violin, 2 violas, violoncell und horn in E^b dur, K. 407
 Orff—Cantulli Carmina. Ludi Scaenici. Klavierauszug
 Bartók—Herzog Blaubart Burg, op. 11. Oper in 1 akt. Piano score
 Hindemith—Hin und Zurück, op. 45a. Sketch mit musik. Piano score
 Delius—Irmelin. Opera in 3 acts. Piano score
 Prokofieff—Alexander Nevsky. Cantata for chorus and orchestra. Piano score
 Ravel—L'Enfant et les Sortilèges. Fantaisie lyrique en deux parties. Piano score
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