

*Library of
The Harvard
Musical Association*



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Library Committee

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*Library and
Marsh Room*

Marsh Room
PATIENCE POWERS

CHARLES R. NUTTER

MURIEL FRENCH

To the Members of the Association:

Before consideration of the origin and the development of our social Friday evenings there is a little more to be said about the dinners, the subject of the last bulletin.

The cost of the annual dinner, or "supper" as Mr. Dwight called it, was for some years met from the funds of the Association and apparently took such a large percentage of the latter that in 1865 Mr. Dwight, in his report for that year, complained of the fact.

Of these objects, [wrote Mr. Dwight, referring to various "public benefits"] the "Musical Professorship", contingent on the slow accumulation of a sufficient fund, was soon suffered to drop out of the account (although the times seem now so much more ripe for it that we may once more reasonably raise the question of the possibility of funds). The library alone has drawn direct support from the funds of the Association; and this only to the extent of \$100 per annum, not one third of the average annual income of the Society. The supper has consumed nearly all the rest. The social element, the supper, has thus far always taken precedence. And for good reasons. During the first years of our history the slender receipts of the treasury were most carefully nursed by scrupulous and trusty officers, and the supper made very economical, as it was very enjoyable; even then, it must have eaten up all the money, but for the small proportion of the eaters to the absent assessed members. This Spartan frugality, however, began to lose its charm; the H. M. A. was dropping into a decline, and came very near to giving up the ghost. One more brave appeal was made to the convivial instinct, with an abandonment of gloomy corners and gratuitous upper chambers and a bold push to the Revere House. It was the annual supper, expanded to its present generous and genial proportions, that saved the life of the Society. The supper was the magnet without which no meeting; that was the bond of union, that the opportunity for all the good things said and planned and done in the Society for years; that drew us together, and, being together, the "heart mused as the fire burned," and generous projects were struck out in the moment's heat, responded to, discussed and put in trim. The supper was a costly institution for our means; but we all felt that it was a good investment, that the seed thus sown was not wasted.

Doubtless the supper (not altogether with shame need we own it) has been the darling child of the Society. So far it has sucked its life directly from the mother's breast; and that can not go on forever; the milk (to wit, the funds) cannot hold out; besides, some of the other children claim their turn by right. The darling has waxed heartier and stronger from year to year. The time has come to ask the question: Is it not strong enough now to support itself? Need it any longer live upon the very life-blood of the parent? Need it continue to eat up nearly all our income,—and with appetite more and more voracious and mouths forever multiplying? Has not the time come when, still clinging to this pleasant custom, we may return to the serious ends of the Society, and either spend our income upon present or fund it for future measures of real musical utility? Is there any member now, who does not value the Society enough, under both its aspects, to be willing to partake of the supper at his own personal expense, letting his annual assessment go to such other objects as have been described, immediate or prospective?

To test, therefore, the disposition of the members, the Directors respectfully submit the following resolutions to the Association, and strongly recommend their passage, or at least the adoption of whatever other measures may seem better fitted to secure the same ends:

1. *Resolved*, that the annual supper, though secondary to higher ends, is still indispensable to the real life and usefulness of this Association, and that a true economy requires the perpetuation of this good old custom.
2. *Resolved*, that the same economy no less demands that the supper be no draft upon the funds of the Association.
3. *Resolved*, that the expenses of each annual supper after this year unless otherwise provided for by special fund or subscription, shall be paid for separately by the members who partake of it, leaving intact the whole income from assessments, entrance fees, investments, etc., for present or prospective uses within the scope of the educational ends for which the Association was originally formed.

On Mr. Dwight's motion these resolutions were "confided" to a committee of three, Messrs. Dwight, Charles F. Shimmin, and Henry K. Oliver, who were to report thereon at the next annual meeting. In 1866, therefore, at the annual meeting, Mr. Dwight, as Chairman of the Committee appointed in 1865, reported "that the subject was practically disposed of by proceedings already held by the Association." What these "proceedings" were is not clear, unless Mr. Dwight naïvely considered the act of "confiding" to be definite "proceedings". Neither at a special meeting of the Association nor at the Directors' meetings was the subject recorded. What were the "proceedings" and how they proceeded is not left even vague. The act of silence does not include even the state of vagueness. Since the matter insistently thrust itself to the fore in 1867 it is evident the annual supper was not yet thinning the pocket books of members.

In 1867 the income of the Association, from investments, assessments, and entrance fees was \$610. Mr. Dwight refers to this in his report.

Out of this we have been spending of late years \$100 for the Library, and over \$300 for the annual supper. The Directors are convinced that the time has come for stopping this last and largest outlet of our funds. Although this proposition failed to pass one or two previous annual meetings, it is clear that there is a steady growing opinion among the members in its favor. With many it is a matter of principle; they think it simply wrong that all our means of usefulness should be eaten up in a single banquet each year. Our lamented friend and former President, Dr. Charles Beck, declined (against his own strong wishes) to be present at the last supper, because he thought it wrong thus to enjoy ourselves at the expense of the funds of the Association. Certainly those who value that social occasion enough and who value the more essential ends of the Society not less will cheerfully pay individually each for his own supper, as gentlemen do on most similar occasions. If any are obliged to practice such personal economy as might exclude them, is it not cheaper to make some kind of special provision for such cases, than to empty our whole treasury into a channel which bears it underground so swiftly?

Besides it is unjust. Forty or fifty members who partake of the supper do so, in great part, at the expense of a larger number who do not attend it. The whole society are taxed \$5 per year that less than half of its members may pass a pleasant evening together.

We certainly can do better; and we never can do such until we stop this wasteful drain. All hopes of enlarging our means of usefulness depend on that. The money now spent on the supper would of itself nearly supply the minimum of accommodation sought for in the shape of a room, one that would do provisionally. But reinforce that with such surplus as the Symphony Concerts are now almost sure each year to turn over to the treasury of the Association, and we can easily hire and furnish and keep such rooms as will fairly constitute a club room in a fuller sense.

To bring the matter practically to a point one step only need be taken; let us take this first step now, let us only resolve that henceforth we will pay individually for our own suppers, with the understanding that our assessments go for more useful objects, and all the rest will follow.

The Directors therefore beg leave to introduce the following resolutions:

1. *Resolved*, that after this year (1867) the expenses of the annual supper shall not be paid, either in whole or in part, out of the funds of the Association, but shall be equally assessed upon the individual members who partake thereof...

This resolution was passed. Thenceforward, as was noted in the last bulletin, every member present at the annual supper paid what he consumed, and no longer was this large percentage of the meagre funds of the Association squandered in carnal rioting.

After Mr. Dwight's death in 1893 the custom of filing reports on the dinners lapsed and only occasionally did someone leave a written report of what contributed greatly to social entertainment. Before the subject is closed the events at a few dinners might be added.

The fiftieth anniversary of the Association was observed at the annual dinner in 1888. Mr. Dwight read a paper sketching the purpose and growth of the Society and the Rev. Mr. Reed read the following poem.

For fifty years our H. M. A.
Has lived amid the scenes of earth;
And we are met to praise the day
And happy thought that gave her birth.

From busy crowds that surge and press
She sought a quiet place apart,
That she might be the patroness
Of heavenly Music's perfect art.

Here has it been, while others scoff'd
To plead the Muse's cause alone,
To raise her standard pure aloft,
To make the grand old masters known.

To waft their strains across the seas,
That on our wilder western shore
Their ever vernal harmonies
Might fill men's souls forevermore.

To summon, as with magic wand,
Upon her purpose all intent,
Skilled players out of every land
Each with his chosen instrument.

To bless and sweeten human life,
To ease the weight of daily toils,
To win the weary heart from strife,
From treasons, stratagems and spoils.

And still from her exalted seat
On things terrestrial she looks down,
Intent that strains of music sweet
Shall echo through our goodly town.

She listens with attentive ear
To all the varied sounds that float
Upon the breezes, quick to hear
Each pleasing or discordant note.

Long may she live, our H. M. A!
Long flourish with increasing years,
And bring to earth the far-away
Celestial music of the spheres!

The programme at the dinner in 1910 is a fair sample of what was provided in that period. Carl Faelton played and Stephen Townsend sang. George W. Chadwick spoke on the subject of composers in America and Professor Walter R. Spalding gave an interesting account of the music department at Harvard. The Rev. Mr. Reed read the following epilogue to his poem "When Music, heavenly maid, was young" which he had written for the dinner in 1884. (See Bulletin No. 3)

EPILOGUE

Since first I sang this humble lay
Some twenty years have passed away
How is it with our maid today?

Alas! I fear she fares but ill.
Her voice is harsh and husky still,
Her notes too oft are loud and shrill.

She ceases not to sigh and groan,
Or shout, as through a megaphone.
We've heard her use a tonitruone.

But what am I, that I should dare
These grievous symptoms to declare?
Our patient needs a doctor's care.
Again I call upon the Chair.

As Dr. Langmaid was then President and presiding, the last line is apt.

The next year, at the annual dinner, George E. Hills and Stephen Townsend sang, Messrs. Wolf, Ralph Smalley, and Richard Platt played, and Henry G. Pickering, Professor Friedlander, and Courtenay Guild spoke.

Fittingly to observe the seventy-fifth anniversary, in 1912, Herbert H. Darling, the very capable secretary and an enthusiastic member, prepared a book, copies being sent to members, containing Mr. Dwight's address on the 50th anniversary, a short sketch of the Association written for the *Alumni Bulletin* by Nelson H. Metcalf (not an Association member) and lists of past and present members. Nothing unusual marked the occasion at the annual dinner. Messrs. Gebhard, Noack, and Schroeder played solos and performed the first movement of Beethoven's trio in B-flat major. Mr. Lankow sang. The Rev. Mr. Reed obligingly again played his part and repeated his verses read at the 50th anniversary, to which he added the following supplement.

Again I note the flight of time,
And backward look, in pensive mood,
To honor, with my halting rhyme,
The birthday of our brotherhood.

Years five-and-twenty now have passed.
(Oh, swiftly, swiftly, did thy fly!)
Our brightest days have been the last,
The hour of victory is nigh.

Not vainly did our elders sow
The seed which we have cherished here,
Which we have seen spring up and grow,
And bear fresh fruit from year to year.

Then here's to Music! Heart and voice
Acclaim her queen upon her throne.
And we, her lovers, all rejoice
That she is coming to her own.

Messrs. Gebhard and Otto Roth played at the dinner in 1913, Edward B. Hill talked about the new building for the Music Department at Harvard, and George W. Chadwick discussed music in Boston. The speakers the next year were ex-President Eliot, and Messrs. Chadwick and Henry M. Rogers. There were notable guests at the dinner in 1915: Messrs. Henry L. Higginson, Karl Muck, Harold Bauer, J. Tertius Noble (formerly organist at York Cathedral), and Eugene D. Russell, President of the Handel and Haydn Society, celebrating that year its 100th anniversary.

The dinners have invariably been pleasant. The speakers have at least not been boring, and perhaps a few have led their hearers to forget they were sitting in hard, kitchen chairs, and the music has rarely been indifferent.

* * * *

Our social Friday evenings, which have long crystallized into a smooth running mechanism, were slow in getting under way and were halting in progress. The business meeting, the annual dinner, and the one annual social evening were held on the same date until 1866, when business and pleasure were divorced, the latter came at a little later date, and it has so been ever since. Until 1869 there were no other social entertainments, nor was the matter even mentioned in any of the Association records. During these thirty years, however, the Association was busy concentrating on its "public benefits" and was content, no sign appearing to the contrary, with entertaining itself once a year.

In the year 1869 occurs the first official mention of an attempt to hold a social evening other than the one at the annual dinner, At a Directors' meeting on November 15 of that year it was voted "that a Series of Social Meetings be held on the evening of the first Thursday of each month, beginning Thursday, December 2nd, and an entertainment be provided at a cost not exceeding \$1.50 for each person. Mr. Dwight announced that he would probably soon make such arrangements."

Mr. Dwight, who invariably did what he said he would do, and often what he did not say he would do—in each instance to the good of the Association—probably did something but there is no record of what was that something. In that section of his annual report in 1872 dealing with social affairs he scribbled only memoranda, from which he undoubtedly spoke at length. One memorandum implies some success in 1870. "A good beginning," he wrote, "of little 'musical sociables' year before last. They ought to be revived and organized, and made periodical and permanent."

What Mr. Dwight thought "ought" to be done usually was done. Quite naturally, therefore, at this 1872 meeting it was voted "that a committee of 3 with power to add to their number be appointed to prepare a plan or programme for a fortnightly or monthly series of social musical evenings in these rooms [12 Pemberton Square] and to report the same with such arrangements as they may have made to put the plan in execution at the annual supper next week." The chair appointed Messrs. Dwight, B. J. Lang and George H. Powers.

Still there is no record of what the plan produced or of who did what. If Mr. Dwight filed memoranda on this matter, as he did on nearly everything else, they may be among the lost, strayed or stolen material. Not until 1878 is there on file a record of a monthly social meeting, and it is quite evident that up to this year, and in subsequent years practically to 1891, plans for a continuity of social meetings

met with several false starts, the effort dying and then being resuscitated. In 1878 it was voted "that the last Wednesday in February be appointed for a social meeting at the Rooms; Mr. Dwight to take charge of the music, Mr. [Charles F.] Shimmin of the supper." This first monthly social meeting was actually held on Friday, March 1, when 33 members were present. Mr. Dwight's report, the first one on a social evening we have in our files, reads as follows.

Notes of regret and real interest from

Causten Browne	B. Nash
Frank Jackson	F. W. Vaughan
F. J. Humphrey	H. Gasset
Frank Bartlett	Dr. Borland

President opened with remarks explaining the plan; which is to put new life into the Association by meetings which will combine the "Orpheus camaraderie" with instructive music, conversation and discussion—perhaps sometimes a paper read. Each time one member to be responsible for the programme of the evening. This time the President had been requested to undertake it, but felt obliged by painful neuralgia for a fortnight past to leave the matter to impromptu contributions. Answering to his call, the following music was richly enjoyed.

1. Two short 4-hand pieces by Heinrich Hoffman (Sumner and Tucker).
2. Bass Aria (arr. by Franz) from Handel's "Alcina" (ms.) (Schlesinger) —most beautiful and noble—Dresel accompanying.
3. Piano Solo—Liszt's 2-hand arr. of Bach's G-minor organ Prelude and Fugue (Arthur Foote).
4. Busslied, Beethoven (Dr. Langmaid) Parker accompanying.
5. Song: "Return", by Berlioz (C. R. Hayden—Apthorp accompanying).
6. "Grotesque Chinese Overture to Turandot", Weber (Sumner and Tucker).

Then partook of Vorster's capital supper, with Toledo beer, in the rear room—(wine overlooked!)—Music again:

7. Most brilliant and inspiring first movement of Haydn Symphony, in C, No. 7. Br. and H., (Dresel and Parker).
8. Song by Schubert: (Schiesinger—Dresel acc.)

Broke up well pleased—but too early (1/4 past 10.)—Next time will do better, having found out how.

A second social followed in April, and a third in May. Mr. Dwight reported as follows on the latter, when 22 members were present.

Lang and Leonhard played 4 hand arr. of Mozart's pianoforte Concerto in C minor.

Osgood (Leonhard accompanying) sang, to the delight of all:

1. Tenor Air from Handel's "L'Allegro"; No. 39.
"These delights if thou cannot give, Mirth, with thee I mean to live." (Robert Franz's arrangement).
2. Schumann: "Schöne Frenda" (Op. 38) "Der Schwere Abend" (Op. 90).
3. R. Franz: Op. 40 No. 5 "De Verlassene". Op. 37, No. 4 "Wandl'ich in den Wald des Abends."
Op. 14, No. 3. "Im Wald, in Wald." (Leonhard and Lang played March by Schubert).
4. Osgood sang Schubert's "Harper's Song" from "Wilhelm Meister".

(Talk about Harvard Board of Overseers—agreed to support the nomination of Dr. Russell). Agreed to have music again a fortnight hence (June 12).

The last monthly social meeting of the 1878 spring season was held on June 7, when 23 members were present. Their names are suggestive of the personnel of interested members at this period and are included in the following report of the evening filed by Mr. Dwight.

Present:

Apthorp, R. E.	Jackson, Frank
Apthorp, H. O.	Langmaid, S. W.
Apthorp, W F.	Osgood, G. L.
Blake, W. P.	Perkins, C. C.
Chickering, Geo. H.	Powers, P. H.
Clark, Dr. H. G.	Putnam, Dr. J. J.
Dodge, Edw. S.	Sumner, G. W.
Dresel, O.	Washburn, A. F.
Dwight, J. S.	White, Dr. J. C.
Fields, J. T.	Whitney, S. B.

Harwood, I. I.
Hayden, C. R.

Cranch, C. P.

Music

1. Finale from Don Giovanni, with 2 pianos (Dresel and Sumner).
Commendatore P. H. Powers
Don Giovanni Langmaid
Leporelle W. F. Apthorp
2. Duet from "Die Entführung" — (2 pianos)
Osmya Powers
Belmonte Langmaid
3. Tenor Aria from Don Giovanni (2 pianos)
"Dallu sua pace" — (C. R. Hayden)
4. Bass Aria: "Non piu andrai" from "Figaro." (Powers) — 2 pianos
5. "Il mio tesoro" (2 pianos)
Dr. Langmaid
6. Ghost Scene from Don Juan, repeated by unanimous desire
[Supper]
7. Three Songs by Franz
Osgood — Dresel accompanying
8. Piano Solos: by Dresel.
 - a. Capriccio Brilliant — Mendelssohn (orchestra, Sumner)
 - b. Chopin
 - c. Etude Chopin
 - d. Dresel
9. More Franz Songs (Osgood)
10. a. "Du Meine Seele" — Schumann
b. "Stille Liebe" — Schumann
(Frank Jackson)
11. Songs from Handel's "L' Allegro". (Osgood)

Of this 1878 season Mr. Dwight spoke approvingly, as follows, in his report.

Here our economy has proved a real gain. In spite of the small price, the last Annual Dinner proved economically enjoyable while the attendance was unusually large, a great enthusiasm was expressed.

It was followed up by monthly social meetings, with music and frugal supper, in these rooms. Six such meetings have been held, the attendance varying from 20 to 30 members at a time. The music has been excellent and of great variety, and the suppers have been marvels for the price.

Even an apparently successful social series in the season of 1878-79 did not save the plan from a chequered career, as this narrative will reveal. During the next four or five years the Directors passed various votes on the matter but the resulting action was often rather wobbly. Sometimes committees apparently blithely did nothing; occasionally the sickness of one member affected the energies of the others; at times they all resigned; or they were "pursuing, or were on a journey, or peradventure they sleepeth."

In February, 1882, the Directors made an attempt at social evenings by appointing Messrs. John A. Preston, William P. Blake, and Henry G. Denny "to revive the musical evenings." Reviviscence evidently did not occur, if we accept as testimony the silence of the records.

So in October, 1882, the Directors got to work again and appointed Messrs. Foote, Hiram G. Tucker, and Henry G. Denny "to make arrangements for an informal musical and social evening as early as possible in November." Perhaps pleased at being drafted for only one specified expenditure of energy, this committee, which was an excellent one in personnel, succeeded in producing something today unknown, presumably in November. Consequently this season saw a few musical social evenings, and Mr. Dwight refers to two in the following extract from his 1883 annual report. He mentions also the proposition of a Social Secretary which had been vaguely hinted several times.

In the past two months two social gatherings, with choice music contributed by members, have been held,—the first in these rooms, with twenty members, the second at the house of Mr. J. A. Beebe, kindly offered for the occasion, when twenty-eight were present. These meetings were keenly enjoyed by all, and may be counted a success in every point of view. It is to be hoped that no month will be allowed to pass without such a meeting. The chief drawback now existing in these rooms for such a purpose is the need of a better Grand Piano than the old one that we have. At the first meeting the want was most kindly supplied by Mr. Chickering's sending up here one of his best new Grands, so that there was music by the two combined. The arrangement for these pleasant melo-symphonias is in the hands of two most competent and zealous committees, one for the music (Messrs. Tucker and Foote) and one for the gastronomic symphonies—Mr. Denny.

It was once voted at an annual dinner that there should be a "Social Secretary", to record the pleasant details, the members and guests present, the music performed, the gist of the witty toasts and speeches, &c, &c. And Mr. ----- was appointed to that grateful office. But so far, no such record has been realized . . . Shall the "oldest member", seeking to recall the happy days of his youth in this Association, or the youngest member, eager to know the fine deeds and the fine times of the fathers, peer into the grim book of Records as into a tomb, and find nothing but a mouldering skeleton? It is the life, and not the perfunctory, formal, juiceless business of such a Society, which most needs to be recorded.

As the season 1883-84 opened, the Directors again got to work and in October passed a vote "that we have 5 social meetings during the present season on the same general plan as last year", with a committee of three, consisting of Messrs. Dwight, Denny, and Tucker.

It is impossible to consider such a personnel letting the grass grow, but no memorandum records what they cut. Probably they provided good musical evenings as voted. Four months later the Directors put other unfortunates in their shoes. In February, 1884, it was voted "that the next social meeting be on March 17, and that Mr. Perkins and Mr. Blake be a committee on music for that evening." Perhaps there was a meeting on that date. There is record of one on Thursday, April 24, when thirteen members, with Wulf Fries as a guest, listened to the following programme.

1. Bach: Sonata in D. 'Cello and Piano. Fries and Tucker
2. Two Songs (Mrs. H. M. Rogers, and Henschel) Dr. Langmaid
3. Chopin—(Tucker)
4. Aria with 'Cello from St. Paul (Langmaid and Fries)
5. Bach: Tenor Aria (Franz) : "Einer aber unter ihnen", and Aria:
"Welch' Uebermass" Langmaid, with Foote
6. Schubert: Sonata (A minor) 1st movement (Tucker)
7. Beethoven: Sonata in A, piano and cello. (Tucker and Fries)

Whatever these two committee-men did this season was evidently a bit lavish (perhaps in desperation) for in October, 1884, the treasurer was ordered "to pay a small deficit for the social meetings of last season," and it was voted "that the President and Mr. Blake be a committee to see what can be done about social meetings this season."

In 1885, the year of the 200th anniversary of the birth of Bach, it was voted, in February, "that Messrs. Dwight, Denny, and Blake be a committee to arrange for a social meeting about March 16 to hear Mr. Dwight's article on Handel and Bach and to have some music and a social supper, and the committee to consider the expediency of inviting ladies." First mention of the fair sex.

Consequently, on March 18, within three days of Bach's birthday, a Bach symposium was held. Mr. Dwight arranged the programme, which follows, carefully noting down the hour when each event should be staged, and allotting to his reading of his article a full, fat hour.

Bach Symposium

1. 7 ¾. —Prelude and Fugue, Gruiner (Liszt transcription) Tucker
2. 8. (punctual) Paper on Bach
3. 9. a.) Aria (tenor) Langmaid
b.) Selections from Well-tempered Clavichord. Gericke (?)
c.) Chaconne (Violin) Löffler
4. 9 ¾. Supper

The machinery to provide social entertainment for the remainder of the 1885-86 season apparently creaked somewhat when it did try to move. For on December 3, 1886, the Directors record "that the subject of social meetings was discussed and it was agreed to persevere and to have the first meeting Friday, December 17."

Applied perseverance was productive on this date, when sixteen members listened to four hand music by Dresel and Foote, by Tucker and Foote, piano solos by Tucker, and to songs, accompanied by Foote, by Mr. Webber, with a wobbly tenor voice, and Dr. Langmaid, with a fine one. "Simple," commented Mr. Dwight, "but nice supper, with handsome settings, provided by Caterer Green of [9] West Cedar St. [an accomplished caterer in those days]. Roses, sent to the President by Mrs. A. F. [presumably Mrs. Foote] adorned the table and furnished text for a suggestion that perhaps, all else failing, the ladies might be the salvation and rejuvenescence of the Harv. Mus. Assoc. . . . All stayed till 11 P. M. and broke up well pleased with the rooms, the music, the supper, and with one another."

A special meeting and supper occurred on May 20 of this year (1886) to celebrate the opening of the new rooms at 11 Park Square, when, to an audience of 27, Arthur Foote played, Dr. Langmaid and Messrs. Powers and Apthorp sang, and the supper was served by Vercelli, a fashionable caterer and restaurateur of that day.

In March, 1887, George W. Chadwick was requested "to get up a social musical performance in March." The absence of testimony, pro or con, does not mean that he did not get this up, but the inference is not in Chadwick's favor. The fact is that for years it was not only difficult to get members to go on the committee but equally difficult to get members to perform. In a later report Mr. Dwight complains of this situation.

Finally, with hammer and tongs the Directors took up the matter in April. Messrs. Denny, George O. G. Coale, and Langmaid were appointed "to take into consideration the question of holding regular musical and social meetings in the future—after a full discussion." The final phrase in this vote is significant. These gentlemen succeeded, on Saturday the 30th, in presenting to an audience of sixteen Messrs. Ivan Morowski and George C. Parker, noted baritone and tenor respectively.

This committee, laboring diligently, apparently produced surprising results, judging from the following extract from Mr. Dwight's report in 1888.

This is on the whole improving. Indeed we have a new movement underway for relieving these rooms of the reproach of unsociability and lack of music, well guaranteed for regular continuance during the present winter and the spring, which so far has proved very satisfactory as those who remain here after the business of this adjourned meeting will have an opportunity of judging for themselves, if they have not availed themselves of some of the four preceding opportunities.

At a meeting of the Directors in April last, "Messrs. Denny, Coale and Langmaid were appointed a Committee to take into consideration the question of holding regular musical and social meetings in the future, after a full discussion." This is the only explanation on our records and the only allusion to the miracle which came so quietly to surprise and gratify us all. The report of that committee was long waited for; it came at least in the form of action. They not only recommended, but they did the thing. And they keep on doing it without the slightest tax upon the care or the invention of all the rest of us. We have called it a miracle: Is it not so when we see upon the paper, hung up there, seventy names of members pledged to pay four dollars each to meet the expenses of twelve fortnightly entertainments? This is fine; it would be still finer if they would all come as well as pay. There was an attendance of 30. Se first night (counting several guests,) and of from 16 to 22 or 3, on the three nights since. And we are greatly indebted to the four members, who each in turn bore the burden of the musical programme, and particularly to the gentleman who has so admirably arranged for the material after-feast each time.

In October, 1888, "Messrs. Coale, and Denny were appointed a committee to consider the question of social meetings and report a plan for music, and especially for engaging a string quartet for several evenings during the season."

This suggestion of engaging four paid musicians, with a reckless carte blanche order on the treasury, appears to have alarmed the Directors on second thought. Immediately, in November, they held another meeting and voted "that the committee be authorized to draw not exceeding \$300 from the Treasury for the musical evenings of the season." They were also authorized to provide not more than

twelve nor less than six such meetings. Apparently, as the following report of Mr. Dwight states, they did a good job. The Adamowski Quartet, the first of many quartets at our social evenings, played on December 26 of that year. They presented a Rubinstein quartet, the opus not mentioned, and Beethoven's Quartet Op. 18, No. 1, and possibly a Haydn quartet.

The season's series of social evenings was a success. The Directors might well feel that the matter was happily settled for the future. Mr. Dwight's report sounded the general happiness, but he was not aware that the machinery was again to break down.

The twelve social musical evenings, for which 70 members subscribed \$4.00 each, last winter, certainly did not a little to make these rooms sociable and to create a new interest in the Association. The attendance on the several evenings was indeed smaller than we had reason to expect; yet many members did put in an appearance more than once, some frequently, or almost always; and there were always a few pleasant guests. The meetings were very pleasant; and whoever came once wished to come again; but amid the multifarious distractions of Boston life, no one could be held to paramount loyalty in this direction. The music, under the charge of Mr. Coale and Dr. Langmaid, who found it no sinecure to coax our artist and amateur members into service for the evening, was often excellent and keenly relished. So, too, was the economical supper which followed, organized by our prince of caterers, as well as Treasurer, Mr. Denny,—especially the punch, which he can concoct so aesthetically and even so poetically that it becomes almost as ethereal as the music.

So great was the success of the plan that this year we have resumed it with several attractive modifications. Certainly it is an attraction that we come to it freely, without the subscription of \$4.00. The surplus of \$100. from the subscriptions of the 70, added to perhaps \$200. more, which our Treasurer finds the treasury can spare, is, under his skillful management, sufficient to cover the cost. Then another attraction is found in the engagement of paid professional musicians for many of the evenings. Thus we have already had the Adamowski Quartet, who played delightfully one evening (Haydn and Beethoven Quartets); and on another evening the fine clarinetist, Mr. Strasser, with piano accompaniment by Mr. Phippen, gave us a rare feast of sweet sounds. Singers, so far, have been wanting; but they will come.

In 1889, Messrs. Coale and Denny arranged twelve social evenings. At one James H. Ricketson, tenor, accompanied by Clayton Johns, provided an evening of songs. At another Messrs. Wulf Fries, 'cellist, and Hiram G. Tucker, pianist and organist, played. At another Messrs. Currier and Lines offered four hand piano pieces by MacDowell. Messrs. C. N. Allen, violinist, Fries, and Johns performed various trios. Messrs. Edward Weiss, violinist, and Apthorp appeared in a May concert. The final concert was by a quartet from the Symphony Orchestra—Messrs. Roth, Ackeroid, Mullaley, and Giese. The programme consisted of compositions of American composers: a quartet by Arthur Foote, 3 songs composed and sung by Arthur Weld, and a quintet by Chadwick, John A. Preston at the piano.

In his annual report for 1890, Mr. Dwight refers with satisfaction to these musical evenings, and discusses three matters that were troubling the brethren.

Society with us means musical society. While we have far too little of it in the way of free and easy "dropping in" and lingering and chatting, discussing music, with a library around to help us, yet we have had stated occasions, once a fortnight, now for two winters, which have proved enjoyable and have sometimes drawn a goodly number of members and some agreeable guests together to hear such music for an hour or more as could be provided and conclude the evening with one of our staunch caterer Denny's economical and pleasant suppers. Last winter, running far into the spring, we had them free of cost,—twelve of them, besides the annual dinner, making thirteen. The attendance averaged better than the first year, yet was seldom large. In nine of these (of the rest we have not the figures) the number of members present ranged from 15 to 39; and that of guests from 2 or 3 to 7, 8 and 10. On the second evening there were 28 in all; on the third, 28; on the sixth, 23; seventh, 35; ninth, 20; tenth, 23 (?); eleventh, 24; twelfth, 18; thirteenth, 46.

The music was partly by our fellow members (commonly shy of such service, whether in fear of one another, or jealousy, or bashfulness before professional musicians); partly by paid artists, such as the Adamowski Quartet, Wulf Fries, C. N. Allen, Evald Weiss,—who lent their welcome aid at more reasonable rates than they can be expected to do again. A memorable night was that when our honored associate Mr. Dresel came so gratefully and genially out of his long silence, and charmed our ears and souls with trios and sonatas accompanied by Adamowski and Campanari. Another was the last of all (May 29), when we enjoyed a String Quartet of artists from Gericke's Boston Symphony Orchestra (Messrs. Roth, Ackeroid, Mullaly and Giese), with programme wholly of the works of our young Boston composers: Arthur Foote, Arthur Weld and Chadwick

We hear several questions asked in conversation among members.

1. Is it necessary to have so formal and elaborate a supper, with sitting down at tables, often abridging the music for the sake of punctual sitting? Would it not be quite as satisfactory and pleasant, involving far less preparation, and occupying less room,

if there were just a simple buffet where anyone could find a glass of beer or punch, with a bite of cheese and crackers, or at the most a sandwich? Most members come right from their dinners to the meeting and do not care for supper. This would save trouble and expense, and leave the musical mood not liable to be arrested, at full tide; for "then comes in the sweet o' the night." The singers and the players feel the suggestion comes with added force now that our excellent caterer, Mr. Denny, declines to serve in that way any longer, and so far it has been impossible to find another who will undertake the formidable task.

2. Is it good policy, is it desirable always to have guests as well as members in the company? We do not like to put ourselves on exhibition, as it were; for never was so modest an Association. Nor is it quite the thing to let the guests see that we have any afterthought in the invitations we extend to them, as if we had got them here on exhibition, and the whole thing were a little scheme to win them into joining us that we might get their annual fees. Nor do we like to expose our poverty, our mean furniture, our lack of armchairs, etc., far less the lukewarm interest of so many of our members. But, what is more important, should we not consider how few, few are the opportunities which bring our members informally together, so that they may talk over the interests of the Association, and so that a public opinion may be formed among us about important measures which otherwise are merely proposed and acted on in a technical and hasty way at business meetings when there is seldom more than a bare quorum present, and even they not always the ones whose opinions we would best like to know? What chance is there to know the real mind of the Association except through just such social gatherings? If there are strangers present, the conversation must exclude all the club topics. Would it not be better, then, to invite guests only once in a month, rather than every fortnight?

3. Another question is in all mouths. Why is there so much difficulty in securing plenty of good music at our social meetings? We have excellent performers within our own membership; one would suppose that they would be ever ready to take part with alacrity with an enthusiastic esprit de corps. How can we stir up a true musical enthusiasm in the community if we do not do it among ourselves, at our own club fireside? The shyness and reluctance of our own accomplished artist members to exercise their talent before the rest of us is something unaccountable, but so it is. The problem seems to baffle all committees, officers and boards of directors. We have great cause to feel indebted to the zeal and energy and shrewdness with which Mr. Coale managed to overcome the difficulty last year. But necessarily it was only a partial solution. It cost money out of our treasury to procure artists from without; he got them at cheaper rates than we have a right to expect again. Now he, in the multitude of business cares, finds himself obliged to lay down the laboring oar; the Directors have appointed four committees one after another; each in turn have looked the lion in the face and fled. So that now, bereft of Mr. Coale and Mr. Denny both, we look so far in vain for any summons to another course of social meetings, unless our Secretary can tell us of some hopeful answer from the last committee to whom the Directors have referred the matter.

In spite of the gloomy close of Mr. Dwight's report the social evenings by now seemed established, to be well under way and pleasantly crystallizing into continuity. But "es waer' zu schön gewesen, behüt' dich Gott! es hat nicht sollen sein." In the year 1890 the machinery, which seemed to have been patched into a non-creaking condition, cracked up terribly.

On January 7, "Messrs. Crowninshield and Lamson having declined to serve, Messrs. Tucker and Arthur L. Woodman were appointed a Committee on Social Evenings." Like Mr. Barnum on the evening of the celebrated concert by Jenny Lind in the loft of the unfinished Fitchburg Railroad Station, they may have taken a train to New York. Anyway, they immediately backed out, no questions asked nor answers given. Therefore, on January 23, the Directors "discussed the question of social meetings, and the possibility of finding some members to organize them." Until March 27 the search seems to have resembled that for the proverbial hay-stack pin. But by that day the Directors had unearthed Mr. Woodman from his lair, dug out Albin R. Reed, and had persuaded them to act on such a committee. In May they were continued "for the coming autumn." Perhaps the prospect was too much for Mr. Woodman's physical being. At any rate "by reason of ill health" he soon resigned, and 'William P. Blake (then the Recording Secretary) was thrust into his shoes. But in December Mr. Blake resigned (carefully recording no reason for his act) and Messrs. Albin R. Reed, Charles G. Saunders, and W. Eliot Fette accepted the job, evidently not very willingly.

Mr. Dwight's report in 1891 sketches the social lights and shadows of the year 1890.

The year with us has not been eminently musical or social. At the annual dinner one year there were present barely 40 out of 120 or 130 members. Those who were present evidently enjoyed it. The dinner (provided by mine host Whipple at Young's) was generous and good; the speeches were few and brief but to the point; the music (what there was of it) was artistic and enjoyable, mostly piano performance by Mr. Arthur Foote, and songs (by Smart, Foote and others) sung by one of our guests, Mr. Clarence Hay. But the provision in the way of music was not as liberal as we had known it in better times. We have good singers and instrumental artists among our members; but they shrink more and more shyly from exercising their talent in the presence of us all,

or before one another. This is discouraging; especially discouraging to our attempts to have frequent musical and social evenings in our rooms.

The success of such evenings for a couple of years seemed to warrant even better hopes for the future. At the last annual meeting the unusual sum of \$500. was placed at the disposal of the Committee on Social Meetings. The old committee, after sacrificing themselves without stint to the delicate and difficult task, after spending more time on it out of their busy lives than we had any right to expect of them, resigned, and the commission was placed by the Directors in the competent and faithful hands of Mr. Arthur L. Woodman and Mr. Albin Reed. The illness of the former, and the difficulty of getting musicians, even with pay, besides the crowded musical season of Boston, prevented any meeting until April 23. That was very successful. Musically it was admirable. The Beethoven Sonata for piano and 'cello, in A, was finely played by Messrs. Perabo and Schulz; the great B-flat Trio of Beethoven, by the same artists, with Mr. Loeffler, violin; and two great arias by Bach and Handel were finely sung by our member Mr. Lamson with the rare accompaniment of our Otto Dresel. (When shall we look upon his like again!) There were present 29 members and 6 guests. The supper was somewhat simpler than before but apparently no one craved more or better.

One more entertainment was held on May 16 attended by 22 members and 4 guests. Three compositions of Arthur Foote for violin and piano (a. "Morning Song", b. "Minuetto Serioso", and c. "Romance") were played by Messrs C. N. Allen (guest) and Foote. Four songs from Tieck's "Magelone" by Brahms were sung by our Mr. J. H. Ricketson; and two piano compositions of Arthur Whiting ("Quasi Sarabande" and "Valse Caprice") were played by himself. All gave pleasure.

At this point the entertainments were naturally suspended through the summer. The Directors valiantly resolved that they should begin again with fresh ardor early in October and be continued once a fortnight. But Mr. Woodman's health was so poor that he was obliged to resign from the committee. One committee after another was appointed, each giving hopes for awhile, but finally shrinking from the formidable problem. Finally Mr. Reed agreed to remain and do his best and Mr. Fette consented to join him. Under their auspices after a three months' fast from music and from supper we were summoned to the social meeting of Friday evening, January 9. Twenty-five members were present, with from 8 to 10 guests. The artists (all guests) were Mr. Heinrich Meyn, baritone singer, Mr. Otto Roth, violinist, and Mr. Ethelbert Nevin, pianist and composer.

Messrs. Fette, Reed, and Saunders, having put their assembled shoulders to the creaking wheel, proved efficient at the job, which they held for several years. Although they added to their committee Louis Svecenski and Herbert Lyman, these three undoubtedly deserve the most credit, and most of that probably should go to the Chairman, Mr. Fette, on the theory that most of the work on any committee falls on one man, usually the unfortunate Chairman.

Ladies loomed on the social horizon for a fleeting moment when, in December, 1892, Mr. Blake moved "that the Directors regard it inexpedient to give more than one entertainment each year with ladies." This motion just squeezed through, two of the five Directors present, perhaps from gallantry toward the fair sex or a liking for ladies when in goodly volume, voting in the negative.

At the "Opening of the New House, Friday, November 25, 1892" Mr. Lawson sang "Vergiss mein nicht", by Bach, Messrs. Lang, Kneisel, and Schroeder performed Beethoven's trio in B-flat, Op. 97, and Mr. Winch sang Beethoven's "Adelaide."

In January, 1893, Mr. Dwight, making his first report after the removal to permanent quarters on Chestnut Street and the last report he ever made, had this to say on the subject of social conditions.

There remains only the social side of the year's history. We make a brief tale of it. Having mislaid, or in the moving lost, our memoranda, we cannot give the details. Suffice it to say, the last season of social-musical fortnightly evenings, beginning in the fall of 1891, continuing through the winter and into the early summer of 1892, under the faithful and excellent management of our Social Committee, Messrs. Reed, Fette and Saunders, gave us much enjoyable good music, followed by satisfactory repasts. They served to inspire fresh interest in the Association, having led quite a number of desirable associates to join us, and having given added motive to the demand for a house which the Association might feel to be its own. But, interesting as they were, they have been wholly cast into the shade by the glories of the new dispensation under the auspices, jointly, of the same committee with the building or what may be called the house-committee. Within six weeks we have here had a notable "house-warming,"—notable alike for the excellent music by true artists, and for the eager, almost crowded attendance; then an afternoon reception to Dr. Dvorák, graced by many ladies; then two of the regular Friday evenings, confined to mere men, and welcomed with more zeal, of greater numbers than we were accustomed to before, and finally our first ladies' night, when ladies and gentlemen sang to us, and a fair amateur of brilliant promise played the piano to supply the place of an artist who was ill, and our three rooms were well-nigh filled by the refined and graceful company. Moreover, we could feel on that cold, stormy night, in the presence of President Eliot and his lady, that our Alma Mater gave us her recognition at last. Let us always show ourselves worthy to receive it!

By 1893, then, Messrs. Fette, Reed, and Saunders had created a new machine for social entertainment which has functioned successfully to the present day, without creakings, joltings, or breakdowns. For some years thereafter the programmes offered a wide and interesting variety of entertainment until by degrees they became stereotyped and repetitious. For many years during this period the supper almost vied as a lure with the music. After listening to what appealed to the soul, as Mr. Dwight would have floridly phrased it, the members adjourned to what appealed to the stomach. They were provided with escalloped oysters, vegetable salad, varieties of sandwiches, crackers, cheese, and beer and, most delectable of all, a remarkable punch. The receipt for this peerless punch was known only to the head waiter, who made it in secret. Many members besieged him for this receipt but he would never reveal it. Worse luck of all, he carried it with him to the grave, and punch became only a memory. The best that can he said for baked beans on a social occasion is that, for the price, they are filling.

On January 6, 1893, occurred a ladies night, which either the *Transcript* or the *Herald* reported as follows.

At the Harvard Musical Association's ladies' night, on Friday evening, Mrs. John L. Gardner was warmly welcomed home as one of the hostesses, with Mrs. Henry M. Rogers, Mrs. Arthur Whiting and Miss Lang. The programme was: A cycle of Spanish songs by Schumann, sung by Mrs. W. W. Bradbury, Miss Roliwagen, Mr. William Heinrich and Mr. Hemrich Meyn, with Mrs. Henry M. Rogers at the piano; Chaminade, by pretty Miss Olga Frothingham; two songs by Brahms, and "Near Thee" by Roff, sung by Miss Gertrude Franklin. Among the guests were Miss Marguerite Merrington, Mrs. W. Eliot Fette, Mrs. Julia Ward Howe, President Eliot, and Mr. Hurlburt of Harvard, Mr. and Mrs. Edward Frothingham, Mrs. Lee and Miss Bertha Lee, Mrs. and Dr. S. W. Langmaid and Miss Langmaid, Mrs. Alvin Reed. Mrs. Henry M. Rogers wore green velvet and lace, Mrs. Howe was lovely in her "Frederika Bremer" cap, Miss Frothingham was in maidenly pink crêpe, Mrs. Gardner in simple black, looking very fresh and young after her voyage, and Miss Merrington wore a quaint figured India silk and Pompadour coiffure.

In the year 1894 there were at least three interesting evenings of music. On the occasion of the ladies' night in January Mrs. Marsh played the piano, and a vocal quartet, three of them members of the famed Arlington St. Church quartet, sang—Mrs. E. H. Allen, Miss Gertrude Edmands, Mr. James H. Ricketson, and Mr. Sullivan Sargent. Ben Davies and Plunket Greene provided one concert. On another evening Louis C. Elson, music critic for the *Advertiser*, discussed "Some Early English Music". Another paper was read in 1895 by William F. Apthorp, critic and writer, on "Netherlandish Tricks in Counterpoint".

To cite musical events since the year 1895 would be encroaching almost on modern times still in the memory of some of our members, although certain events are worth recording presently. To name the various artists would also be unnecessary, except perhaps some who appeared for a few years after 1893. Such, for example, are Ernst Perabo, pianist of a super-sensitive nature who could give expression to a five finger exercise, Arthur Foote, Schuecker the harpist, Max Heinrich the baritone, the Harvard Glee Club, Charles Molé, flutist of the Symphony Orchestra, George W. Proctor, a male chorus from the Apollo Club on several occasions, Tucker the conductor at one time and Mollenhauer conductor at another, the Pierian Sodality, Stephen Townsend, Otto Roth, Felix Fox, Carl Faelton, Heinrich Gebhard, Francis Rogers, John S. Codman (an excellent singer with a remarkable baritone voice of whom Dr. Langmaid, at an informal concert where other well known singers appeared, jotted down the memorandum "Put Codman last. No one will care to hear the others if he sings first"), Willy Hess, of the Symphony Orchestra, Pol Plancon, George Copeland, George E. Hills, William Dietrich Strong, and others.

Programmes of a unique and unconventional character were often offered in the nineties and the early nineteen hundreds. Later, as has been remarked, they became, irrespective of the quality of the performing artists, decidedly stereotyped. As a closing item on this subject of social evenings a few of these unusual programmes are added.

In 1896 Mr. O. B. Brown gave a smoke talk on "The Organ and its History and Construction, including the Pneumatic and Electro-pneumatic Feature", at the conclusion of which the audience was resuscitated and revived by songs sung by Robert G. Jones and George J. Parker. In 1897 Liza Lehmann's

"In a Persian Garden" was presented by Mrs. E. H. Allen, Mrs. E. C. Fenderson, and Messrs. George J. Parker and Ivan Morawski, Hiram Tucker at the piano. A Rubinstein programme was furnished in 1898 by Messrs. Tucker, Leopold Lichtenberg of New York, violin, and Leon Schulz, 'cello. Mr. Foote gave an evening of his music in 1899, assisted by Clarence E. Hay, baritone, Otto Roth and Carl Behr.

"The Maharaja", comic opera in one act, for three solo voices, text by Alfred Raymond, music by Percy Lee Atherton (H. '93) was given on ladies' night in 1901, the solos sung by Leverett B. Merrill, Everett M. Waterhouse, and Gertrude Miller, Atherton at the piano assisted by Edward B. Hill. George Riddle read "Enoch Arden" one evening, with B. J. Lang playing the melodramatic music of Strauss.

Six voices, conducted by Warren A. Locke, sang in 1902 selections from Paine's "Azara" and "The Birds of Aristophanes". Arthur Farwell delivered an illustrated lecture on "The Music of the American Indian." In the same year occurred a *Musikkneipe*, when Edward B. Hill played and the Dedham Glee Club sang, and this was repeated in 1903. In 1907 William Kittredge sang "Thistledown", a cycle of songs by Gerritt Smith, the words from Cora Fabbri's "Song Lyrics." At the official opening of our present building in the same year the Hoffman Quartet performed Beethoven's quartet Op. 18, No. 6 and Schumann's piano quintet, Op. 44. Mr. Gebhard played, and Ralph Osborne sang, accompanied by Wallace Goodrich. Frederick S. Converse, the next year, talked informally on the subject of his dramatic poem "Job", performed the following month by the Cecilia Society. Messrs. George Deane, Townsend, and Osborne assisted him.

A. Marin La Meslée lectured in 1908 on "The Musicians of Versailles." The next year, on the anniversary of the birth of Mendelssohn, Mr. Lang gave an interesting lecture. The Boston Quartette of Ancient Instruments—the viola d'amour, hautbois d'amour, viole de gambe, and harpsichord—assisted by Mrs. Laura Littlefield, soprano, filled an evening in 1914. The next year Cecil J. Sharpe gave "An English Folk-Song Talk," with stereoptican views and vocal illustrations by Miss Calista Rogers. Two years later, at an afternoon entertainment for ladies, S. Bottenheim, Art Editor of the *Nieuwe Rotterdamsche Courant* and a Director of the Society of Netherlands Music History, spoke on "Musical activity in Holland during the past thirty years."

In 1921 Lodewijk Mortelmans, Professor of Fugue and Counterpoint at the Royal Conservatory in Antwerp, assisted by Daisy Jean, gave a concert devoted to compositions by Belgian composers. The "Scottish Musical Comedy Company" appeared in 1922 in "Tam O'Shanter", a one act sketch based on Burns' poem, in which sang Leverett B. Merrill, John E. Daniels, Daniel Ross, and Victor Gilbert.

Ratan Devi, in costume, entertained the members in 1924 with a group of Western Folk Songs—one a collection of Indian Classical Songs, and one of Kashmiri Folk Songs. In 1928 Olga Avierino appeared in a recital of unusual songs. She was a former star of the Royal Opera Company of Moscow, a goddaughter of Modest Tchaikovsky, granddaughter of Hermann Laroche, critic and writer in Moscow, and daughter of Nicolas Avierino, well known in Russian musical circles. She had been driven from Russia by the revolution, escaped to China, and finally reached this country. Two years later Fania Lurie, in costume, presented a selection of the Folk Songs of the United States, Germany, India, and Spain.

This list of unusual recitals brings us to the year 1930, since when the programmes present nothing of a novel nature—with one exception. On New Year's Day, January 1, 1932, came an "extra" concert, on a ladies' night, when the Custom Reproducing System, R. C. A. Victor of New York, through the courtesy of M. Steinert Sons & Co., presented the Chicago Orchestra under the baton of Stock and the Philadelphia Orchestra under Stokowski in selections from Wagner, Donizetti, Rachmaninoff, and Brahms, Lily Pons and Sergei Rachmaninoff, soloists.

If attendance at the social Friday evenings is an indication of the form of music preferred by the Association, then quartet music easily stands first. In this preference the members are not unlike the musical community in general. It is noticeable at our evenings of music, that, with the exception of a soloist of exceptional note such as Smerterlin, the largest audience is at concerts by quartets. A considerable number have appeared since the Adamowski Quartet first played. An examination of our

collection of programmes which, with only few exceptions since the year 1891, is complete, shows that 39 different quartets have performed. Several, of course, have played more than once as, for example, the Adamowski Quartet 7 times, Hoffman Quartet 14 times, Kneisel Quartet 10 times, Boston String Quartet 9 times, Gordon Quartet 5 times, Curtis String Quartet 8 times, Stradivarius Quartet 7 times, and a few others a lesser number of times but more than once.

* * * *

Whether or not you have perused this account of our social Friday evenings with the rather verbose and often long extracts from Mr. Dwight's reports—all of which account has been put down for the purpose of the printed record and with the recognition that it does not offer hilarious entertainment—a poem by the Rev. Mr. Reed, like a light dessert after a heavy meal, will provide an amusing intermission. This poem was written and read at the dinner in 1906. At this time the municipal governing bodies of Boston included a Board of Aldermen.

Shall Boston's reputation be suffered to die out?
Shall music be a lost art in our city?
"No, not if we can help it, and we know what we're about,"
Said the aldermen, appointing a committee.

There was Alderman O'Flaherty and Alderman Dugan,
And Aldermen O'Brien, Flynn and Brady;
To whom the council added Messrs. Quinn and Callahan,
O'Sullivan, O'Donnell and O'Grady.

The honorable gentlemen were chosen to protect
The city from bad music and musicians,
Each instrument and player they would carefully inspect,
And keep the standard up to our traditions.

Said Alderman O'Flaherty, "Twill never, never, do
For discords to disturb us and our neighbors."
Said Councilman O'Sullivan, "That's very, very true";
And all the rest cried out "You're right, bejabbers."

So all the hurdy-gurdies, organ-grinders, German bands
Were summoned to a strict examination.
They came a motley company of tramps from foreign lands,
All tremulous with fear and expectation.

They waited long and patiently within the City Hall,
And gave each other sundry winks and nudges,
Until a doughty messenger aroused them with his call,
And bade them, one by one, go face their judges.

Here comes a modest organ-man from Italy's far shore,
His face is brown his figure short and chunky,
He bows and scrapes, and slowly passes thro' the open door,
Then disappears; and with him goes a monkey.

Before him lounge in lofty state the ten committee-men,
In easy-chairs which Boston has provided
For all her mighty potentates who sit in judgment, when
Some weighty question has to be decided.

O'Flaherty, the alderman, was chairman of the group,
And Quinn, the councilman, was secretary.
All showed th' effects of terrapin, champagne and turtle soup;
For Young's and Parker's both are handy very.

The chairman called to order in a most emphatic voice,
And pounded with his gavel on the table
"Attention gentlemen!" he said, "prepare to make your choice
Among these artists, as you may be able."

"Step forward, man," he blandly beckoned to the candidate,
"Tune up your organ, play a lively ditty.
Grind out your very sweetest strains, fear not, nor hesitate,
And listen, gentlemen of the committee."

The dolefullest of melancholy dirges smote the air,
Even the monkey bowed his head in sadness.
The whole committee eyed each other with profound despair,
They had no words to tell that organ's badness.

"What shall we do?" said Callahan, "What shall we do?" said
Flynn.
"Let's turn him down" said one and then another.
"Go softly, softly, gentlemen," quoth secretary Quinn,
"For is he not a voter and a brother?"

"He's one of my constituents, I'm bound to put him through,
I beg you, show a little fellow-feeling.
You can't expect a perfect organ and a monkey too,
To ask for such a thing is not square dealing."

But still that strange cacophony was ringing in their ears,
How could they save the city's reputation,
And yet keep solid all the while with honest friends and peers,
Whose votes had raised them to their lofty station?

It was a puzzling question; but at last the answer came,
When, after long and serious communion
They voted that the man might play, if he could get his name
Accepted by an Organ-grinders' Union.

So is it that our rulers safely guard us night and day,
Determined that our rights shall be respected,

So is it that they strive to keep discordant sounds away,
Save when skilled labor needs to be protected.

Does anyone, with doubting heart and unbelieving mind,
Deny the truth of this veracious story?
Then let him swiftly banish thoughts so faithless and unkind,
It is, at least, a truthful allegory.

* * * *

The history of the Association should not omit mention of the officers who have served from the beginning, and they are listed in this bulletin. That there have been only eight Presidents in the course of 105 years is because for a considerable period of time the term of the President was for four years, and most of these men were reelected. An account of each has been given, with no attempt to individualize the other officers. It may be remembered that at the first meeting the presiding officer—who never filled any regular office—was the Rev. Jonathan M. Wainwright (H. '12), then rector of Trinity Church in this city, later Provisional Bishop of the diocese of New York, a title similar to that of Bishop—Coadjutor.

PRESIDENTS

1838-43 HENRY WARE, JR. (H. '12).

Ware was born in Hingham in 1794, died in Framingham in 1843. He was the son of the Rev. Henry Ware (1764-1845), at one time the acting President of Harvard College. Along in 1817 he was pastor of the Second Church in Boston. He became Professor of Pulpit Eloquence and of Pastoral Care at the Harvard Divinity School. Several of his discourses in the chapel at Harvard were printed—by request—and dealt with such subjects as "Education, the Business of Life", "The Law of Honor", "The Promise of Peace", "The Personality of the Deity", etc.

A good picture of his personality is found in the following epitaph, one of three by unrecorded persons, filed in the Harvard archives in the Widener Library.

Pastor of the Second Church in Boston, Professor of Pulpit Eloquence and the Pastoral Care in Harvard University, Departed in Christian faith and hope, Sept. 22, 1843, aged 49 years and 5 months. A man of sound understanding and the kindest heart, leaving a bright and enduring example of natural endowments increased beyond measure by wise and patient discipline, and strenuously used for the highest end; of irrepressible healthy activity of mind in a body habitually feeble; of genius and taste hallowed by Godly sincerity and the simplicity that is in Christ.

He was uncle of the Ware who served for many years as Librarian (Bulletin No. 10);

The name of Ware appears in the membership list for many years, and more members of this family have been in this Association than those of any other family. The brother of the first Association President was the Rev. William Ware (H. '16) a member here and an author as well as a clergyman. The Librarian Ware was his son. Incidentally the daughters of the latter were Mrs. William Roscoe Thayer (d. 1941) and Mrs. Robert de W. Sampson. The son of the first Association President was C. P. Ware (H. '62) a member, and his son is the present Henry Ware (H. '93) who has served as Treasurer (1904-16) and then as Secretary (1921-32).

1844-51 DR. CHARLES BECK (H. hon. 1865).

Beck, whose doctorate was one of philosophy and not of medicine, was a German, b. 1798 in Heidelberg, became a naturalized citizen of this country, lived for thirty years in Cambridge, and died there suddenly in 1866 from a stroke of apoplexy while riding his horse. He was not a graduate of Harvard but of the University of Tübingen. He was elected in 1839 an honorary member of the Association. He was an associate for a short period with the Hon. George Bancroft, in charge of the well

known school on Round Hill in Northampton. From 1832 to 1850 he was Professor of Latin at Harvard College, and while there wrote and had printed several learned treatises, one of which, for example, was entitled "Introduction to the metres of Horace." He was a representative of the City of Cambridge in the Legislature of 1862 and 1864, and "exercised much influence on account of his sound judgment and practical good sense." On his retirement from the college he became interested in various philanthropic affairs, and to them gave generously of his time and of his money. "From the first, his sympathies were with the unfortunate and down-trodden of whatever race or color . . . he was an earnest antislavery advocate." He was apparently highly esteemed and liked by his home community. On the day of his funeral, from his house at the corner of Harvard and Quincy Sts., the stores were closed and the general appearance of the neighborhood testified "to the sorrow of the community at the loss of a gentleman whose unostentatious benevolence large numbers of people will miss." Incidentally his house, now known as Warren House and used for instruction purposes, stands near the Harvard Union. The pall bearers at his funeral included President Hill, the Hon. Emory Washburn, and Mayor J. W. Merrill. One hundred members of the Washington Home Guard and of the Twelfth Unattached Company M.V.M., of which Dr. Beck was a member, acted as escort at his funeral. The resolutions passed by the Washington Home Guard of Old Cambridge are significant and worth quoting as testimony of the character of their subject.

By his uprightness of conduct, his integrity of purpose, his devotion to the cause of the country during the war which has just closed, and in his readiness to share in the duties and sacrifices it imposed, he did honor to the citizenship which he had so worthily sustained for forty years in the country of his adoption. By his pure life, his amiable virtues, and his fine social qualities he won the respect and esteem of his associates and endeared himself to them all as a friend. They will ever remember his benevolence to the poor, his tender regard for the sick and disabled soldier and his family, and his uniform kindness and courtesy to all.

The Twelfth Unattached Company passed shorter resolutions of the same tenor.

It is evident that Dr. Beck was a scholar, a man of fine philanthropic and public intentions which he put into practice, and of enviably high estimation in the community. It may have been these qualities that elected him President of the Association rather than any marked interest he had in it. For he appears to have been extraordinarily inactive and inert not only in his official position but in Association matters. He was appointed once on one committee—one to provide music for an annual meeting. Although during his two terms as President he presided at five out of eight annual meetings, in those eight years he is not recorded as attending a single Directors' meeting. Another person was in the chair; his name is not among the names of those attending. If he ever uttered a peep it was not loud enough to get into the official record. Yet the Association reëlected him at the end of his first term, and passed a vote of thanks when he retired. One wonders what were the specifically pertinent qualifications that pointed to him, among all the others, as preëminently Presidential timbre.

1852-72 HENRY WHITE PICKERING (H. '31).

Pickering was born in 1811 in Salem, Massachusetts, "celebrated alike by Witchcraft and Murder" he wrote in a class report, and died in Beverly in 1898. The saving sense of humor, which characterized him through life, appears in this same class report. "The most remarkable event which marked this, the year of my birth," he added, "was a truly curious and wonderful comet; an omen, I know not of what great event of future life; I certainly know of none as yet; but I may well say

"At my birth
The front of heaven was full of fiery shapes;
These signs have marked me extraordinary."

Pickering's grandfather was an intimate friend of George Washington and became Secretary of War and of State in the latter's Cabinet. On leaving college Henry became an instructor in Chauncey Hall School, and after remaining there three years opened in 1834 a school of his own. Later he entered the counting room of his father-in-law (Nathaniel Goddard), and in 1845 became a stock-broker. In 1847 he was elected President of the Boston Stock Exchange, filling the position with credit to himself until 1852 when he resigned, but subsequently he filled the position two separate times. His ability and sound business judgment greatly increased the influence of the Exchange. In 1876 he became President of the Old Boston National Bank and resigned that position in 1891, "before I become so old my friends want to get rid of me". He served several terms in the Roxbury Common Council before the annexation of Roxbury to Boston and after that was a member of the same body in Boston. He was a member of the first License Commission of Boston, and was for some years one of the Board of Overseers for the Poor.

Pickering was a lover of music. In college he was active in all the musical events, and became President of the Pierian Sodality from 1852 to 1877. For years he held regular weekly concerts in his home where he took part on the flute. He often invited on these occasions deserving musicians to join him, and assisted them with unostentatious generosity. Such of his music as his children did not wish to retain he left to the Association. It consisted of music of a romantic nature for the popular instrument of his day—the flute, arranged for solo flute or a chorus of flutes.

An attractive personality had this man Pickering. Older members who happened to know him will agree that his charm, his sense of humor, his high spirits made him an ideal companion and friend.

He was an enthusiastic, devoted, and generous member of the Association. He served on various committees and his voice was generally heard in all important matters. It is evident that the Association depended much on his good judgment and energy, His name has been mentioned several times in these bulletins but, unreported in them, his name occurs many more times in the official records. Altogether, a notable member here.

1873-93 JOHN SULLIVAN DWIGHT (H. '32).

If you remember the statement, often made, that Dwight was so much a part of this Association that it is impossible to separate the two—that Dwight *was* the Association, you have the epitomé of his relations with this society. He has already been characterized in an early bulletin and repetition is not necessary. Besides, it would be difficult to know where to stop. The more the writer has delved into the records, memoranda, correspondence and whatnot in our archives the greater has grown his respect and regard for this man—very likely the originator of the Association—for the charm and courtliness of his personality, for his breadth of view and farsightedness, for his capability in his important activities in Association matters, for his optimism and tenacity of purpose, for much else, and, most important of all from a historian's point of view, for his faithfulness and constant care to record on paper and to file an account covering all activities of the Association in his lifetime without which, no one else showing a tenth of this responsibility and interest, the present writer would have been unable to chronicle this history and would not have attempted to do so.

1894-1901 S[AMUEL] LOTHROP THORNDIKE (H. '52).

Thorndike was born in Beverly in 1829 and died in Weston in 1911. He was admitted to the Suffolk Bar in 1855 and practised his profession in Boston, chiefly trust and probate law and in the management of estates and corporations. He had many other interests besides his law business. At one time he was President of the Portland and Portsmouth R.R., Director in the Lowell and Chicopee Manufacturing Co., Trustee of the Perkins Institute for the Blind, a member of the Old Cambridge Shakespeare Association, President of the Cecilia Society, an officer in the Handel and Haydn Society, Vice-President of the Choral Art Society, Treasurer and Vice-President of the New England Conservatory

of Music, Vice-President of the Suffolk Savings Bank for Seamen. He was also a Director in several business corporations and a prominent Freemason.

Music was the greatest interest of his life and his connection with it in Boston appears in a variety of ways. He never received any regular musical training or education, but he possessed a pleasing, light baritone voice, and sang in the choirs of churches in Beverly, Cambridge, and Boston.

Thorndike's connection with this Association may have been more intimate than the records reveal. His name appears on some committees but he was evidently not notably active. He undoubtedly was an excellent President in the years when nothing of importance was occurring in the Association.

1902-12 SAMUEL WOOD LANGMAID (H. '59).

Langmaid was born in Boston in 1837 and died there in 1915. He graduated from the Harvard Medical School in 1864, shortly became assistant surgeon in the army, later at the Marine Hospital, and was surgeon at the Carney Hospital. His specialty was throat and nose troubles, and he was a physician in the throat department of the Massachusetts General Hospital. He had attained widespread fame as a throat specialist and many of the world's most noted singers, and actors as well, were his patients.

He was a singer of ability and sang tenor in the quartet of Trinity Church for over twenty-five years. He belonged to various musical organizations: the old-time Chickering Club, the old Parker Club, the Boylston Club, the Apollo, and the Cecilia. He belonged to a number of societies: a Director of the New England Conservatory of Music, Fellow of the American Laryngological Society, member of the American Society of Climatology, Boston Society for Medical Improvement, Massachusetts Medical Society, and other similar organizations.

It was during the years of his Presidency that our present building was remodeled under the direction of Joseph Everett Chandler, architect and at that time a member of the Association.

1913-18 CHARLES GURLEY SAUNDERS (H. '67).

Saunders was born in Lawrence in 1847 and died in Boston in 1918, when he was still serving as President of the Association. He practiced law in Boston to the day of his death and made a special study of canonical law.

His interests were many. He carried on at Livermore, New Hampshire, just south of Crawford Notch, a large lumber business. He was a Director in the Houston, Texas Oil Company and the same in the Dartmouth Mills at New Bedford, one of the three Trustees of the White Fund, Trustee of the Lawrence Savings Bank, Trustee of the New England Conservatory of Music, Delegate to the Democratic National Convention in Indianapolis in 1870. He belonged to various organizations, among them the American Bar Association, the American Historical Association, the Academy of Political and Social Science, the Society of Colonial Wars.

Saunders is particularly remembered for his activity in Episcopal Church affairs. He was, at the time of his death, the most prominent layman in the country. He was appointed on many important commissions, such as the one dealing with the constitution and canons of the church, and the one on the revision of the prayer book. He was Chancellor of the Cathedral Church of St. Paul, member of the Episcopal Mission Board of the United States, President of the Episcopal Church Association, Vice-President of the Massachusetts Branch of the Free Church Association. He had no equal in his knowledge of canonical law, and his services were frequently in demand. No one in the country had a larger acquaintance among the bishops, priests, and laymen of the Episcopal Church.

As a member of this Association, in which he was deeply interested, he served with distinction on many Committees, and was wise and helpful in counsel. As President he gave much of his time and, up to his sudden death while in office, conducted its affairs with a keen insight, good judgment, and wise counsel that were noticeably characteristic of him.

1919-20 GEORGE OLIVER GEORGE COALE (H. '74).

Coale was born in Boston in 1853 and died there in 1935. He was a lawyer, and his legal practice was devoted largely to patent, trade-mark, and copyright matters. He was well known in his profession and also for his interest in music and church affairs.

Coale was naturally a member of various Bar Associations and a Director in one business company. His avocation was music. He served as Secretary, Director and President of the Cecilia Society and was a Trustee of the New England Conservatory of Music. He was also interested and active in various Episcopal Church matters, and was one of the Board of Managers of the Trustees of Donations to the Episcopal Church in the Diocese of Massachusetts. He also served on the examining committee of the Boston Public Library.

His term as President of the Association was very short and nothing happened that merits recording.

1921 — COURTENAY GUILD (H. '86).

Mr. Guild showed his interest in music as early as his college days, for he had already taken lessons on the piano, and continued to study under several teachers of vocal music. In his Freshman year he was manager of the class football team and ended the season with a surplus instead of the usual deficit. For several years after leaving college he was a clerk in a banking house, and later became interested with his brother Curtis (at one time Governor of Massachusetts) in the newspaper and printing organizations which he now controls.

He kept up an interest in rowing. He rowed stroke of the Union Boat Club eight in 1889 and stroked the Boston Athletic Association eight in 1891. He has won many races in rowing or sculling, his last race being in an open regatta at Washington in 1906, when by invitation of the champion amateur sculler of America he was his partner in the senior double-scutt race, which they won. He became President of the Metropolitan Amateur Rowing Association; served twice as referee in boat races between the Harvard and Annapolis crews, and was referee, starter, or time keeper at several other races at Annapolis.

He took part in all the theatrical performances of the First Corps Cadets from 1889 to 1900. In 1891 he impersonated Eduard Strauss (conductor), and he had the leading part in "Excelsior Junior," and was "Captain of Forty Thieves" in "Jack and the Beanstalk." From 1905 to 1915 he took the principal parts in many Gilbert and Sullivan operas, when he played Sir Joseph Porter, Major General Stanley, Bunthorne, Ko-Ko, etc. He became President of the Apollo Club in 1904, of the Handel and Haydn Society in 1915, and of this Association in 1921, and still holds these offices.

In the year 1940 he received from Boston University, of which he has been a trustee since 1935, the honorary degree of Doctor of Fine Arts.

As a Republican in politics he was elected to the Republican City Committee of Boston in December, 1888, and has been an active member ever since, except in 1895 when he was Secretary to Mayor Curtis and in 1900-02 when he was City Collector of Taxes. He was a founder member of the Massachusetts Republican Club, served over fourteen years on the Boston Finance Commission, and by appointment of Governor McCall acted as chairman of the committee to erect a monument to Chevalier de St. Sauveur. He has been an active member of the Shakespeare Club of Boston since 1891, its first President for three years, and for ten years presided over the "Round Table," a social club of limited numbers, founded many years ago and including in its early membership some of the foremost literary and professional men of Boston.

For ten years he has been President of the Bostonian Society, and for eight years President of the Veteran Journalists' Benevolent Association. For twenty years he has served as President of the Closed Shop Employing Printers of Boston. He is a member of his Harvard Class Committee, and an officer in many religious, charitable, and temperance organizations. He is Vice-President of the Franklin Savings

Bank, editor and owner of *The Commercial Bulletin*, President of the Anchor Linotype Printing Company, Chairman of the Board of Directors of the Kinney Manufacturing Company, and a Director of another manufacturing company. About six years ago he wrote the history of the Handel and Haydn Society from 1903 to 1933.

A man of exceeding generous and philanthropic impulses, he has aided five boys in taking four years at Harvard, one boy four years at the Medical School, three girls through Radcliffe College, two boys through Boston University, and several others for shorter periods.

"I have had," concludes Mr. Guild in a communication to the writer, "a happy life."

VICE-PRESIDENTS

1838-39	JOHN S. DWIGHT
1840	GEORGE B. EMERSON
1842-44	JOHN S. DWIGHT
1845-47	BERNARD ROELKER
184-8-51	HENRY W. PICKERING
1852 (to May)	HENRY GASSETT, JR.
1852-72	JOHN S. DWIGHT
1873	SAMUEL JENNISON
1874-86	CHARLES C. PERKINS
1887-93	S. LOTHROP THORNDIKE
1894-99	SAMUEL W. LANGMAID
1900-12	REV. JAMES REED
1913-18	GEORGE O. G. COALE
1919-20	EDWARD S. DODGE
1921-24	JOHN L. WAKEFIELD
1925-38	EDWARD B. HILL
1939-	EDWARD A. TAFT

TREASURERS

1837-40	HENRY GASSETT, JR.
1841-47	HENRY W. PICKERING
1848-52	ROBERT E. APTHORP
1853-55	CHARLES F. H. MÖRING
1856-	BERNARD ROELKER
1857-61	JOHN P. PUTNAM
1862-86	S. LOTHROP THORNDIKE
1887-99	HENRY G. DENNY
1900-03	GEORGE D. BURRAGE
1904- 16	HENRY WARE
1917-(18)	HERBERT LYMAN
1918	HERBERT H. DARLING, acting treasurer
1919-24	ARTHUR W. MOORS
1925-32	PAUL M. HUBBARD
1933-35	RALPH MAY
1936-	WALDO S. KENDALL

RECORDING SECRETARIES

1837	HENRY S. MCKEAN
1838-47	JOHN PICKERING, JR.
1848-50	J. OTIS WILLIAMS
1851-52	FRANCIS L. BATCHELDER
1853-56	HENRY WARE
1857	GEORGE DERBY
1858-68	HENRY WARE
1869-72	SAMUEL JENNISON
1873-93	WILLIAM P. BLAKE
1894-98	GEORGE O. G. COALE
1899-1920	HERBERT H. DARLING
1921-32	HENRY WARE
1933-38	ROBERT H. HOPKINS
1939-	RICHARD WAIT

CORRESPONDING SECRETARIES

1837-40	HENRY W. PICKERING
1841-45	HENRY GASSETT, JR.
1846-47	ROBERT E. APTHORP
1848	JOHN H. ADAMS, JR.
1849	HENRY WARE
	FRANCIS L. BATCHELDER
1851-52	GEORGE DERBY
1853-63	JOHN B. UPHAM
1864-69	FRANCIS H. UNDERWOOD
1870-94	SAMUEL W. LANGMAID

In 1894 the office was abolished.

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The next bulletin will conclude this historical account of the inner life of the Association with the recital of certain items, particularly a description of many of our valuable and rare books of very old imprint. Libraries which have such a collection consider it a distinguished possession and carefully treasure it.

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We have received a large and remarkable gift of music from William Dietrich Strong in memory of his life-long friend and partner, Herbert R. Boardman (d. February, 1941). This music comprises 90 compositions for 2 pianos, 20 volumes for piano solo, several chamber music compositions, 3 scores, and two books. For these an appropriate book plate has been designed.

For twenty-five years these two friends played regularly once a week in the Marsh Room. Mr. Strong himself played at a Friday evening social in 1898. It is partly as an expression of appreciation for this coöperation by the Association that Mr. Strong makes his gift to us rather than elsewhere. The two appeared often in concerts and performed regularly over the radio. Mr. Boardman was also a composer and had written several orchestral pieces, which have been performed by various orchestras, particularly under the baton of Henry Hadley. The two long had been friends, and Mr. Boardman has written a biography of Hadley, a copy of which he presented to the Library.

This generous gift from Mr. Strong is notable not only for the quantity of music but for the choiceness of the editions and their excellent condition. Users of our 2 piano music will particularly appreciate the gift since it contains many duplicates of what we now possess. This now makes possible a

circulating library of 2 piano music which we have not hitherto been able to form and which will be welcome to certain of our members.

Mr. Wheeler Becket has made a gift, practical and most welcome, for use in repair work of both books and music. This is a Scotch-Edger, a machine which, in one motion, places a narrow strip of prepared paper along the frayed edges of publications. This repair is no small one in our work-shop, and has to be done now with scissors, strips of paper, glue, careful adjustment to the edge, much patience. Mr. Becket's thoughtful gift will not only save time and labor but also serve to allay possible irritation of human nerves.

* * * *

During its life-time but particularly in the middle period the Association has received a number of gifts of music, in some instances of considerable quantity, most of which have been recorded in earlier bulletins. To these should be added a notable gift in 1935 received from the estate of B. J. Lang, consisting of the complete works of Beethoven—orchestra, piano, vocal, chamber, etc.—with the exception of the piano sonatas, the whole in 29 volumes.

The large picture of the Germania Musical Society, a famous organization widely known and visiting Boston from time to time along 1850-60, is a valuable acquisition. It is inscribed as presented by William Thomas to Francis Kimball in 1853. The figures are uncommonly clear and one infers the portraits are true to life. It is valuable not only because of its excellence and the fame of the Society but because there are few pictures of it of this large size, and a similar one would probably be difficult to find.

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The following list contains most of the recent purchases and gifts since the issue of the last bulletin. The Library acknowledges with gratitude the generosity of donors. An asterisk denotes a member of the Association.

PURCHASES

Fitzwilliam Virginal Book, Vols. 1 and 2
Pièces de Clavecin, Vols. 1 -4—Couperin
Suite for 2 pfs.—Mozart
Thème et Variations, Op. 73—Fauré
Manon, full score—Massenet
Sonatas, Nos. 1-3 for pf.—Hindemith
Pulcinella, pf. score—Stravinsky
Lady Mabeth of Mzensk, pf. score—Shostakovitch
Sonatas, Nos. 2 and 4 for pf.—Prokofieff
Hasty Pudding Play of 1941
7 nos.—(Motets, etc.) —Palestrina
Concerto No. 1 for pf. Op. 23, score—Tschaikowsky
Concerto No. 2 for violin, Op. 63, score—Prokofieff
Symphony No. 5, Op. 47, score—Shostakovitch
Two Terzetti for 2 violins and cello—Boccherini
Romantic Suite for pf.—Holbrooke
Kaleidoscope for pf.—Goossens
Two Interludes for pf.—Bliss
Four Conceits for pf.—Goossens
Six Morceaux, Op.. 5 for pf.—Arensky
Iberia for pf., Books 1 and 3—Albeniz
Etudes Tableaux for pf. Op. 33—Rachmaninoff

Concord Anthem Books, Nos. 1 and 2
Our Singing Country, Vol. 2—John and Alan Lomax, comp.
Chorals, ed. by Surette, Books 1 and 2—Bach
Trio Sonata—Pergolesi
Concerto in D minor for pf. quintet—Vivaldi
Trio Sonata, Op. 5, No. 4—Handel
Dessoff Choir Series (8 numbers)
Classical Symphony, Op. 25, score—Prokofieff
Collection Espagnole for pf.—Felix Guenther, comp.
L'Amour des Trois Oranges, pf. score—Prokofieff
Quintet for flute, 2 violins, viola and cello, score and parts—
David Van Vactor
Quintet for 2 violins, viola and alto, parts—Ulric Cole
Music in the Middle Ages—Gustave Reese
Giacomo Puccini—Richard Specht
Musical Guide to Wagner's Ring—Ernest Hutchenson
Opera—Edward J. Dent
List of Books about Music—Percy A. Scholes
Music in History—Howard D. McKinney and W. R. Anderson
Miniature History of Opera—Percy A. Scholes
Beethoven's Last Quartets—Roger Fiske
A Musician Talks—Donald F. Tovey
Vol. 1. The Integrity of Music
Vol. 2. Musical Textures
Our New Music—Aaron Copland
Music in Western Civilization—Paul Henry Lang
The Opera—Wallace Brockway and Herbert Weinstock
The Opera and its Future in America—Herbert Graf
Church Music in History and Practice—Winfred Douglas
The Music of Spain—Gilbert Chase

GIFTS

From *Alexander W. Williams

Approach to Music, by Abbott Lawrence
Living Musicians, by David Ewen, ed.
Traditional Music of America, by Ira W. Ford, comp.
Our Contemporary Composers, by John Tasker Howard
Suite for oboe, clarinet and viola, by Randall Thompson
Great Modern Composers, by Oscar Thompson, ed.
Dvorák, by Paul Stefan
Memories of the Opera, by Giuio Gatti-Casazza
Richard Wagner and the Seamstress (Letters)

From William D. Strong
(in memory of Herbert R. Boardman)

90 compositions for 2 pfs.
20 volumes for piano solo
Several chamber music compositions
3 scores

The Realm of Music, by Louis Elson
George W. Chadwick, by Carl Engel

From Mrs. Frederick S. Converse

Pipe of Desire, score, by Converse
Endymion's Narrative, score, by Converse

From the estate of the late *Weston S. Gales

Full scores

Oratorios

Many pieces for violin and pf., for pf. 4 hands, for 2 pfs. 4 hands and various miscellaneous items

Songs, Op. 121-152 by Reginald Robbins—Gift of the composer

Harvard Reminiscences, by Andrew P. Peabody—Mary Alden Thayer

The Consolation of Music. Cantata for solo quartet, chorus and orchestra, by Leo R. Lewis—Gift of the
*composer

CHARLES R. NUTTER.