

*Library of
The Harvard Musical
Association*



Bulletin No. 20
January, 1952

Library Committee

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To the Members of the Association:

Your attention is called to an article in this issue by G. Wallace Woodworth.

Dr. Frederick Jack, H.'84, who died at the age of 92 in May, 1951, was the oldest member of this Association in years of membership. He joined in February, 1893. A lover of the arts (he left a notable collection of objects of art to the Boston Museum of Fine Arts) he was particularly fond of the art of music. Until the last year or two, when infirmities prevented, he regularly attended the Friday socials and was present at the last annual dinner. A true gentleman, with a charm of personality, a delightful conversationist, possessed of a quick sense of humor, he was a welcome comrade to those who had the good fortune to know him. In his will he left \$10,000 to the Association.

Hugo Leichtentritt, H.'94, who was born in Germany and died in Cambridge on November 13, 1951, who joined this Association in 1940, was a world famous musicologist and was internationally known as a scholar, historian, and critic on certain musical matters. Few equalled him in breadth of knowledge or infallibility of judgment. He had written innumerable articles and was the author of several books of authoritative value which have been and will continue to be standard texts for serious musicians. The most famous was his "Music History and Ideas." He had experienced a varied life and had received many honors. Perhaps the most important was his position for twenty years as critic at the famous Vossische Zeitung. Escaping from Germany in 1933, he was appointed Lecturer in the Harvard Music Department, an appointment he highly valued and held until 1940 when he reached retirement age. Later he taught at Radcliffe and at New York University. Frail in body, but not in spirit, he nevertheless attended the Friday socials when his health and the weather permitted until infirmity prevented. For the last few years he had, been a member of the Library Committee.

It may seem a little late to include in this bulletin the 1950 reports on the Library and the Marsh Room and on the Entertainment activities. At the time of going to press, however, the reports for the year 1951 were not available and these will be made, as usual, at the annual meeting. Nevertheless, these 1950 reports are on important matters and member should have from time to time an accounting of them. Following these reports is an important announcement by Grover J. Oberle.

REPORT ON THE LIBRARY AND ON THE MARSH ROOM
FOR THE YEAR 1950

To the President and the Directors of

The Harvard Musical Association:

You may remember that in Shakespeare's tragedy of *Richard the Third* the Duke of Gloucester plots the murder of his brother the Duke of Clarence, both brothers of the then Edward the Fourth. Since both brothers cannot succeed to the throne Gloucester determines that he shall be the one. So, by the despatch of Clarence, he becomes Richard the Third. In the course of a dialogue by the two murderers employed for this brotherly act one of them remarks. "'Tis better to be brief than to be tedious". This line has long remained in my memory as a bit of good advice although it was uttered as an excuse. It is not original nor new and it is somewhat bromidic. But the one and only virtue of the bromide is that he utters a truth. In following the advice of a murderer I shall attempt to be brief. I cannot avoid a certain tediousness since, with the exception of introductory remarks which vary annually, the items on the Library and on the Marsh Room must be the same annually, varying only in statistics, and statistics, while sometimes significant, are tedious.

The large collection of music left to us by Theodore Chase some years ago, numbering 816 volumes, has received final attention. Of these volumes 274 are operas, 118 chamber music compositions. Stored in the storeroom are 135 more operas of this collection which are duplicates, and these are informally catalogued. At present on top of the case in the Marsh Room are 185 volumes of miscellaneous music which have not been catalogued but they have been checked in Mr. Chase's catalogue. A few reference books, some piano music and vocal music complete the collection. Incidentally, our special opera library consists at present of the piano score of 810 titles, some of them, according to report, not obtainable elsewhere. It is a notable collection which from time to time is being enlarged. Our chamber music library, in much use, is also being increased in number. Our library of ballets, increased by Mr. Chase's generosity, now numbers 40 ballets. The final disposal of this large Chase collection is a satisfaction to Miss French, who has done the work, and to me who have done none of it.

Ten years ago an inventory of the holdings of the library was taken, as far as it can be made. This year, ten years later, it seemed advisable to repeat this act, a rather difficult task, requiring much time and facing some problems. Approximately we have 3500 volumes of literature, all pertinent to the subject of music. This is not a large number for a library 114 years of age but it presents authoritative publications, practically none of them of too old imprint. Many annual publications, which might be reasonably purchased by larger libraries, are often, after long consideration, by-passed. I believe, after having considered every book on our shelves with Miss French, that the books in our possession can meet all tests. The very few that may fail are probably gifts, and an impulse to decline was overridden by one of policy and tact and, they are kept, if only for a time.

An inventory of music cannot be reported by simple enumeration of the number of bound volumes, since a volume usually contains a number of distinct compositions and each is a unit. Approximately we have about 50,000 compositions and possibly more. Again, this is not a large number for this library but at least it can be said that for many years the policy of purchase has avoided what is inconsequential. For good reasons certain music is not purchased as, for example, orchestral scores and vocal music. It is important, however, to keep reasonably abreast of the times. Yet the works of the moderns are given the most careful consideration before making a purchase. Some of these composers may be forgotten as time passes. Those who, as real masters, may last through the years only time can tell, and at that distant future all of us will be dust or ashes.

I should not omit mention of the purchase of Haydn's complete works, voted by the Library Committee. We shall this coming year consider purchase of the complete works of Mozart or Brahms. Needless to say, possession of the complete compositions of the old masters is a credit to the library. We already have certain such. To complete an incomplete collection by getting what is missing is usually impossible.

Ernest O. Hiler left us much material. Now, what an individual collects pertains to his special interests, and much of such a collection is rarely of a library's interest. The best of a person's collection he keeps for himself or gives to his friends; what he turns our way none of them want and often we do not, and for good reason. Consequently we found very little of Hiler's bequest suitable for keeping. The remainder the Boston Music School was willing to accept. Unwanted gifts are usually offered to other institutions and sometimes accepted. However, usually—not always—one should gratefully accept gift horses and carefully examine their teeth later.

I omit, as always, noting various items of work because of the difficulty of explaining them in a few words and also because I do not plan an exhaustive report. Miss French keeps her desk cleared and pursues her way with care and steady application. Visitors, while always welcome, often break up continuity of work on some matter demanding concentration which, on their departure, requires beginning all over. As I have before remarked, much work could be more quickly and easily accomplished were it done in a sound proof room with all doors locked. I sometimes think that I am the worst offender but that is a prerogative of my position.

I come now to the items embellished with statistics.

There have been 798 visitors this year—156 more than last year. Forty members and 21 guests of members have borrowed 76 books and 294 volumes of music—fewer books and more music than last year. Five persons were given guest cards by members but did not use them at all. Each year the classification of books and music taken out the most has varied. This year biography and chamber music led the list. It is of interest to note the response from the various institutions offered the use of the library. To date, one student from the New England Conservatory of Music has taken out something once; three students from Harvard have taken out something once. They have not been seen since, and there have been no others. It is fair to remember that these institutions have their own libraries, in some instances of large size. In addition the Public Library has an excellent and large collection of books and music, three attendants, and numerous tables for study and taking notes. Moreover, the Public Library, being on the line of travel is easily reached.

For the Marsh Room Miss French reports the use in the day time of 640 periods by 144 individuals, totaling by repetition 1023 persons. Sixty-six guests have used the Room. There have been 4 recitals when 201 persons were present. The Musical Guild held 3 auditions. The finger cannot be put on any one reason for this lessened use of the Marsh Room, but it is reasonable to point to the many attractions and entertainments of a recognized nature which today as never before invite the time and attention of the community. No matter how sparkling and fresh the water, still less how ornamented and possibly inviting the container, if the horse does not want this particular water he will not drink it. It is doubtless true that in the coming year, with the effect of the draft into military service and a possible increase of nervous tension among non-draftees, the use of the library and of the Marsh Room will become still less. This is inevitable and must be accepted.

In the evening the Marsh Room was used 17 evenings by 13 members and their guests, totaling by repetition 31 persons. The Shakespeare Club met on one evening; there were 6 concerts and 7 recitals; one evening was given to the annual dinner. The Association Orchestra rehearses at regular intervals. The Apollo Club rehearses every Tuesday until May. As an expression of their appreciation for the gratuitous use of the Marsh Room the Apollo Club offered a concert to the members of the Association. The club came early, clad in full evening dress, and rehearsed for some time. There were 30 members of the club. They sang to an audience of just 25.

These, then, are the facts I have selected from all the facts to record in this report, which can close with the assurance that the library goose hangs high and will, I trust, hang even higher and not, through the gravity of misfortune, be pulled lower.

Respectfully submitted,
CHARLES R. NUTTER

January, 1951

REPORT OF THE ENTERTAINMENT COMMITTEE
FOR THE YEAR 1950

The usual number of concerts have been given during 1950 and the year has proved very successful. We have had the usual number of ten concerts as follows: January 6, the Griller String Quartet; January 20, David Smith, Pianist; February 3, Gerhard Kander, Violinist; February 17, Grant Johannesen, Pianist; March 24, Pascal Quartet;

March 31, Jakob Gimpel, Pianist; April 14, Stradivarius Quartet; October 27, Curtis String Quartet; November 10, Jakob Gimpel, Pianist; December 7, New Music String Quartet.

The average attendance was 130, the largest being on Ladies' Night, March 24th, when 225 were present. The second largest was 190 for the Griller String Quartet; the smallest number was 90 on three different evenings.

In the twenty-one years that your present chairman of the entertainment committee has arranged these concerts there have been many changes. When he started 35 was the largest number to attend the concerts and rarely did it reach 45. Now the average attendance for the year is between 125 and 130. It is well that our quota of membership is limited to 300 otherwise our association rooms would be unable to take care of our members and our guests. During the past year we have reached our quota. This has been due to two important factors, the enthusiasm which has been aroused by our recently formed orchestra which was planned and has been so ably managed by John Codman, and secondly the high standing of our artists.

Starting with small beginnings our list has come to include many artists of international fame: Emanuel Feuermann, Cellist; Jan Smetterlin, Pianist; Luboschutz-Nemenoff, Duo-Pianists; the Griller String Quartet; Polyna Stoska, Lyric Singer who has now become a member of the Metropolitan Opera Company; Adele Addison, Soprano; J. M. Sanroma, Pianist. During the September meeting of the entertainment committee the question of the honorarium which we paid our artists was discussed and it was voted that the Board of Directors should be asked to increase the amount allowed for each concert by \$50.00. The Board of Directors acted favorably on this suggestion with the proviso that this should not go into effect until 1951 unless we had funds enough to complete the year in the black. We ended the year with \$68.00 to the good. It is fortunate that this action was taken otherwise we should have been unable to have any string quartets for the season 1950-1951 because the concert bureaus voted that no quartet should be allowed to play for less than what is now our new minimum.

The entertainment committee discussed the type of artists which the association seems to enjoy most and decided the string quartets come first, then pianists, then solo violinists or cellists, and that singers are by far the least popular. The committee has been asked many times why we did not have Wood-Wind Ensembles. The reason is that we cannot meet the expense of such ensembles as their minimum is at least three times what our maximum is for each concert. For such an ensemble at least six players are required for no one of them can play more than a limited length of time alone. As a matter of fact the artists who play for us charge us from ½ to ⅓ of the minimum fee as published by their managers. Without exception they speak of the pleasure of playing for us and the unusually fine audience which we furnish, and the delightful atmosphere of the clubhouse. During the past year we spent:

Artists	\$1650.00
Printing	215.08
Postage and Telephone	12.00
Waiters	222.00
Helpers	35.00
Part Salary—Mrs. MacLeod & Mr. Putnam	50.00
Pianos	145.00
P. J. Bessee	55.70
Liquor—Ladies' Night	35.43
Groceries—Mrs. MacLeod	65.12
Groceries—S. S. Pierce	<u>359.37</u>
	\$2844.70
Appropriation	\$2700.00
Guests	<u>213.00</u>
Total	\$2913.00
Less Expenses	<u>2844.70</u>
Balance	\$ 68.30

The cost of all these items has increased during these 21 years. For example the pianos used to be brought to us free of charge, then we were charged \$10.00 for the piano, next \$20.00, then a jump to \$35.00, and last year \$45.00, and this year will be a further jump to \$55.00.

At the Griller String Quartet concert in January 1950 there were 190 present. The committee had anticipated an attendance of only 150 so, when these 40 extra chairs were put in they created a fire hazard which gave our board considerable concern. It was voted therefore that no guest could be introduced for the Griller Quartet in January of this year. Much of the difficulty of the 1950 concert could have been avoided had we set up originally for 190 people as it was shown that we were able to take care of 225 people on Ladies' night. There is one other notable concert which was given last year which deserves special mention. That was the Curtis String Quartet Concert. They played the Schubert Quintet in C Major, Op. 163 with Samuel Mayes as the extra cellist. This quintet is of surpassing beauty and was played with the most outstanding delicacy of tone and interpretative ability.

JANUARY, 1951

NATHANIEL K. WOOD

Now, as the bulletin goes to press, Dr. Wood wishes to add a few remarks.

I think it highly important that all artists be secured from one concert bureau. My reasons are that (1) it is easier to keep secretive the remuneration paid these artists, (2) it is easier to maintain an equal degree of excellence among the artists, and (3) the cost of a concert bureau is so small that its division among several bureaus would produce poor results.

It is essential to employ a concert bureau since (1) in case an artist is suddenly unable to appear for any reason the bureau can immediately supply a satisfactory substitute and (2) the Chairman of the committee is protected' from those well meaning members who wish him to engage protégés with little or no concert experience.

The committee has endeavored to create a warm feeling of comradeship among members. With this in mind we have instituted the practice over many years of introducing the artists of the evening as guests of the Association; greeting the members personally at each social evening; changing the supper tables from those seating 6 to those seating 14, and those tables seating 2 to 6 to those seating 6 to 14; inviting different members to the guest table at least once during the season; and making it possible for all members, especially new ones, to meet each other. That these changes have proved beneficial is shown by an increase in the average attendance at the social meetings from 35 to 125. Recently, for certain popular events, it has been necessary to curtail the number of guests of members that may be introduced.

For many years our mailing list was maintained by an ineffective system. This led to deceased and resigned members receiving notices, and some active members failing to receive them. On investigation 46 errors were found on a mailing list of approximately 300. Such errors have been corrected and the mailing list is accurate and up to date.

It has been deemed wise to keep the supper on a simple basis. Our menus consist of beans baked in our own oven, sandwiches, Welsh rarebit, ginger ale and beer. This has proved to be satisfactory and to be well-liked by members.

GUILD RECORD LIBRARY

For many years our treasurer, Mr. Waldo Kendall, has dreamed of a record library for the Harvard Musical Association. During the past year a concentrated effort has been made not only to procure such a library but to find suitable quarters for housing the same, with pleasant surroundings for listening to the records on the finest equipment obtainable. The artist's room on the third floor of the Association has been converted into such a place. The room has been redecorated and comfortably furnished under the guidance of a professional interior decorator. A large and growing collection of records is arranged on specially built shelves. Miss French has painstakingly made a cross index file listing the recordings as to composer, type of composition, performing artists, etc. For your listening pleasure there is a high fidelity loud speaker for group activity and extremely sensitive head phones for use by individuals when the Marsh Room pianos are offering competition. This room will be an ideal place for those members who live out of town to gather before our regular concerts. In addition to these facilities a speaker has been located in the concert room where from time to time programs of recorded music will be presented. In order that the Guild Record Library will serve the maximum membership it will be made circulating. For study purposes,

whenever possible, a miniature score of the recording will be filed with the record. It is sincerely hoped that our members will derive profit and pleasure from this library and will make great use of it.

GROVER J. OBERLE

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THE JUBILEE OF 1815

Of local Jubilees there seems to be no end, and the writer cannot foresee what his excavating shovel may possibly at a later date uncover in the historical ashes of ages. The astonishing and unexpected success of the National Peace Jubilee in 1869 lasting five days, and the fatally more ambitious and financially disastrous World's Peace Jubilee and International Musical Festival in 1872, lasting twenty days, have been narrated in recent bulletins. The less imposing one of 1851, in which Patrick Gilmore had no hand at all, was narrated in the last bulletin.

Now, to the surprise of the writer, another Jubilee, ambitious in plan, has been unearthed by the shovel. Properly speaking it has small claim to the grandiose title of Jubilee; in no account of it was that word used. Yet it possessed the embryonic constituents of a real Jubilee which grew to enormous proportions in two of the Jubilees just mentioned. The jubilant celebration (a more correct term) narrated in this article occurred in 1815. It celebrated the conclusion of the War of 1812.

The local press, lacking the verbosity and the exaggeration of the press of today, recorded briefly the various events here and there which, delayed largely by the slowness and difficulty of communication, did not take place in the various towns on the same day but enough material for narration has been found in certain publications: *The Boston Gazette*, *The New England Palladium & Commercial Advertiser*, *The Independent Chronicle*, *Boston Daily Advertiser*, *Columbian Sentinel*, *Boston Spectator*, *Boston Patriot*, *The Weekly Messenger*, *The Repertory*, and *The Yankee*.

At the signing of the Treaty of Ghent (December 24, 1814) the plenipotentiaries appointed by President Madison were John Quincy Adams, James A. Bayard, Henry Clay, Jonathan Russell, and Albert Gallatin. The British ship *Favorite* arrived with the treaty at New York on Saturday, January 11, and the President's proclamation announcing its ratification was issued on Saturday a week later. The news reached Boston by express on the Monday following. It was sent from Boston to Portland by express, which arrived there in thirteen hours—a distance of 120 miles. At Montreal the news was received by express from New York in just sixty-one hours. It was sent, of course, to the towns near Boston. Thus, with the greatest speed, the various communities were informed. In all of them jubilant celebrations were organized by the even more jubilant citizens.

In Boston, by order of the Legislature and the Selectmen, Wednesday, the 22nd of February, was given to the celebration. At sunrise citizens were aroused from slumber by salutes from guns on the Common and from the harbor forts. At 10 o'clock the Executive (Gov. Caleb Strong), the Legislature and members of the Judiciary were escorted by the Independent Cadets to Kings Chapel (sometimes referred to as the Stone Chapel) where were prayers and hymns—the services conducted by the Chaplains of the Legislature—and an ode on the occasion written by L. M. Sargent. The music provided was Handel's chorus "The Lord shall reign forever and ever", a chorus from Haydn's *Creation*, a few glees to please the musical illiterate, the Hallelujah Chorus; and a "grand Te Deum" sung by a chorus of 300, with organ and a small orchestra.

Later there was formed at the State House a procession of citizens and the members of several mechanical associations. Among the last came, for instance, the masons, preceded by a cart drawn by eight horses on which was a brick house partly finished, men at work inside and outside. The carpenters were preceded by a cart carrying an unfinished temple and, not to be outdone by the masons, they also had men at work inside and outside. Came the printers of a printing press with two presses on their cart, hurriedly printing the ode, copies of which were scattered among the spectators. Then followed an

exciting line of truck men and hack men. Appeared a group of bakers, evidently not scattering bread among the spectators. The paper stainers followed, sitting on stools in a cart and appearing to be bored and unpleasantly cold. The housewrights exhibited a large Temple of Peace on a cart drawn by 5 appropriately decorated horses. The procession was closed by a sled drawn by 17 horses containing bales of New Orleans cotton and a large picture of Gen. Jackson. It is a bit difficult to understand the appropriateness of bales of cotton on this occasion. However, it was good advertisement both for New Orleans and for underwear. During the day the bells were rung every hour and cannon shot off at noon and at sunset.

In the evening came a dinner and illuminations. The "elegant dinner" (menu not mentioned) was given by the Selectmen at the Exchange Coffee House. Those privileged to attend included Gov. Strong, Lieut. Gov. Phillips, members of the Legislature, several of the faculty of Harvard College, the clergy, officers of the United States Army and, as guests, certain British officers then in Boston. Toasts were numerous and "Excellent Songs" were sung. Adjournment was early to view the "magnificent illuminations" ordered by the Legislature and by the Selectmen.

The State House was illuminated from base to cupola with transparencies. The fireworks from the front balcony and the yard consisted of bee hives, wheels, pine trees and the like, and 400 rockets were shot from the upper terrace. "The illumination was pronounced by competent judges to be in no degree inferior to any ever exhibited in London or Paris". The old State House, the old and new Custom Houses, Faneuil Hall, and many private houses were gaudily illuminated. The Boston Theatre, covered with transparencies, emblems, and mottoes, presented Mr. Holman and Mrs. Gilfert in *Honey Moon* with an original dance at the end of the play by the cast and an interlude in one act, closing with the "favorite afterpiece" *My Grandmother*.

The ball given Thursday evening was a dazzling ending. It was apparently open to all comers. Among the decorations was a large marble bust of Washington and a transparency with a female figure representing Peace. "Under her feet was rising the Sun of Peace, on her left the demons of war were retiring and on her right stood fanciful figures scattering plenty".

The Boston Gazette summed up the whole affair in a final word, leaving no more to be said. "The American Eagle once more assumed his airy flight, escaping from the pinions in which an unprincipled foe had so long confined him. The Goddess of Peace, drawn in her car by Doves, cheered the scene with her presence, from which the hellish fiends of discord fled with precipitation and dismay".

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THE ARIONIC SODALITY, AT HARVARD COLLEGE 1813-1831 (?)

Arion, a mythical gentleman who lived at the court of Periander of Corinth (the 7th Century B.C.) was a celebrated player on the lute (and not to be confused with the marvelous horse of the same name figuring in Greek mythology). So outstandingly sweet was his playing that all living creatures, both human and not human, were charmed into silence and, for practical purposes, into a state of semi-immobility. Once, when he was returning by sea from a competition in music somewhere or other in Italy, the sailors conspired against his life. Confronted by this unpleasant prospect he begged first for a final playing on his lute and permission to do this was granted. As usual he played so sweetly that dolphins from far and near gathered around the vessel. When Arion finished he cast himself into the sea and one of the charmed dolphins, taking him on his back, carried him safely to land. History records nothing further and the inference is that he continued to charm. It is pleasing to record, however, that those sailors met with the penalty they certainly richly deserved.

Nowhere in the records of the Sodality is there mention of the origin of the title. It is therefore reasonable to assume that it came from this gentleman, though the members probably did not expect to acquire and certainly did not achieve the sweetness of musical rendition equal to their fabulous hero. Good testimony on this assumption is that at one meeting of the Sodality a member read an original poem which recited the story of Arion. Nevertheless, the Sodality took itself seriously; the members, although they rehearsed and performed more for informal fun than to become an accomplished band, conscientiously attended rehearsals. In fact, not to do so was a threat to one's membership, for the members were governed by an apparently strict code of rules and regulations, which unfortunately no scribe has recorded, and a member had to be circumspect in all directions. He was liable to expulsion, which was usually unanimous, on a number of offenses even if slight, such, for instance, as absence from rehearsal without an excuse that could pass careful scrutiny, failing to provide refreshments at a meeting or lights for the same, even deterioration in character. For every candidate for the Sodality was carefully "canvassed as to his character", although no mention is made of the requisite virtues or the fatal vices.

We are fortunate in possessing the record of the Sodality: the minutes of every meeting, the entire membership, and the list of officers. The membership at any given time was small, evidently from choice and for better comradeship and satisfactory musical results. The number of members, added from time to time as some were expelled or withdrew or graduated, totalled 146. There were 24 Presidents, 15 Vice-Presidents, and 23 Secretaries. As the office of Treasurer is not mentioned the inference is that expenditures, aside from the music, were for carnal purposes since beer or punch or champagne was on hand at each meeting. No dues are mentioned. There were, however, occasional drafts on the pocket books, in one instance an assessment of one dollar to purchase a bass viol. At least three names in the membership list are of specific interest since they later became prominent members of this Association: Henry W. Pickering, John Sullivan Dwight—both serving as President of the Sodality—and Henry W. Gassett, its last recorded Secretary.

The "tunes" used in rehearsal and for serenades were always chosen by the unfortunate President, for obvious reasons no easy job. One President stated flatly that he was "tired" of hunting tunes. From the list—some of them were frankly stated to be "obsolete"—come the following titles; perhaps you will find here your special favorite: Blake's March, Turner's March, German Spa Dances, Nightingale; Marseilles Hymn, March in the 4th Dragoons, LaFayette's March, Swiss Guard's March, Winthrop March, Rondo by Wragg, Hungarian Waltz, Boston Cadets' March, Queen of Prussia's Waltz, Canadian Boat Song, and a march composed for the Sodality. Impressive indeed must have been these marches, performed by small wind instruments, chiefly flutes. There were rarely more than a dozen instruments at anyone time. The minutes of a December meeting in 1829, quoted later, give a list of the instruments and the players—the average number, probably, year after year.

The founders of the Sodality held its first meeting in the room of George Otis on December 12, 1813. These founders were Daniel N. Bradford, William H. Eliot, George Eustis, Stevens Everett, George Otis, John V. Apthorp, Stephen Wheatland, and Amos Rhodes. Otis was elected President, Eliot Vice-President, and Apthorp, Secretary. Senior Leader was another title for Otis, Junior Leader for Eliot. At this meeting two new members were "admitted"—William Ware (a Sophomore) and one Thompson, who "declined accepting at present" and was never mentioned again. The noteworthy fact about these last two persons is that they "were admitted after their characters had been canvassed". As has been said, the character of every candidate was thoroughly analyzed and the result passed or defeated him. The candidate manifestly had to have at least the virtue of personal bravery and either no or well concealed vices. Inferentially, the founders "canvassed" themselves and unhesitatingly recorded themselves as of Grade A.

Well, there had to be committees. So Eliot and Eustis were appointed to draw up the laws; Bradford, Everett, and Eliot to select the "tunes", soon to be the job of every President; President Otis was appointed to draw up a form of initiation (if this was of a hilarious nature it is a pity it is not known); an

unnamed committee for finding a name for the society. Thus the governmental structure was completed and the Sodality was on its way.

From November 24, 1815 to November 6, 1816, the Sodality was deceased, or perhaps suspended is a more correct term. There were no meetings. Evidently no one was at hand to keep it alive as Gassett kept the Pierian Sodality alive at a time when he was its only member. (See Bulletin No. 6) In late 1816, however, it was dug up, found to be miraculously breathing and energetically living. It soon became a subsidiary of the Pierian, whatever that entailed, but it continued to be independent.

Quite obviously it is from a Secretary's minutes of meetings that the picture of any association can best be imagined, and this is true of the twenty-three Secretaries of the Arionic Sodality. Their minutes are often amusing in the recording of occurrences at the meetings, the serenades, the efforts to secure instruments and the like. These instruments were all of the wind variety, with the exception of one bass viol and a drum. In these days the flute was the popular instrument as it continued to be for many years, at one time practically the only instrument in the Pierian Sodality according to a paper, "Music at Harvard in Earlier Days", by Samuel F. Batchelder, '93, read at the annual Association dinner in 1927 and printed in the *Harvard Alumni Bulletin* of May 17, 1928.

The most intimate pictures of the Sodality come, therefore, from the pens of these Secretaries, from pens that flow often with an unconscious or conscious humor, and from most of these pens an execrable chirography. A few selections from the record follow.

April 5, 1814. Met per order at Otis' room at 7 o'clock to decide by vote whether we should serenade on that evening, which was agreed to; when a motion was put and carried to adjourn to Eustis' room at 1 o'clock. 1 o'clock met at Eustis' where we whet our whistles and proceeded on a serenade. The evening was fine and by the attention received from several gentlemen (Mr. Hovey of Cambridgeport and Mr. Copwell the latin tutor) the whole was rendered very gratifying. Returned at 20 minutes before 5 o'clock.

April 15, 1814. Met per order at Wheatland's room at 6 o'clock. A committee was sent to call Butler and as he could not be found another committee was appointed to inform him that if he did not attend the next meeting he would be expelled. Eliot was appointed for this purpose. A number of new tunes were added to our list and some new laws passed relating to serenades. It was voted that an assessment of 5 cts. should be laid upon each member. . . A debate was held about admitting a member for the purpose of beating the bass drum, which motion was rejected by a majority. Adjourned sine die.

December 1, 1818. Met at No. 11 Hollis. After performing in our usual style we ceased for the purpose of transacting our business. Initiated Lewis, Mason, and Williams. At ½ past 8 o'clock adjourned to Mr. Read's Hotel where we partook of an elegant supper after which we *blowed her out* in style.

March 16, 1819. The society met at Mason's room, played very well, passed a vote that the members who had not paid for the supper before next meeting should be expelled, and also passed a law that every member who neglected to copy the tune should be fined 25 cts. Adjourned.

March 19, 1819. The society met at No. 11 Ms, played a few tunes uncommonly well; Phillips and Long were disgracefully expelled for not having paid the money for the supper. Seaver received at his own request an honourable dismissal.

June 15, 1819. The sodality met this evening according to adjournment at No. 22 Ms. where we had a very full meeting and of course very fine playing, for a want of music in our Sodality is only on occasion by want of numbers. We played those tunes which were given out and also many others, which had been for a long time considered obsolete. The Pres. informed us that we should take the same tunes which he had before selected, for even his genius, which has blazed so bright both at the stake and in his country's cause (by the way his name was Rogers) was tired of searching for tunes.

June 15, 1820. The Sodality assembled by order of the President at Br. Burton's and after our ears had been delighted with the angelic sounds of a "Dutch concert" the members came to order and proceeded to play. The music was such as men of taste could not *but* admire, and when our hour of rapture had flown on the wings of the wind we adjourned. The society voted "That on the evenings of meeting members of the soc. shall make their entrance to the appointed room (void) of .knocking. Brother Williams 2nd was a committee to inform his brother that he must copy his tune according to agreement or take the consequences.

On July 20, 1820 the members listened "with great applause" to an oration on *The Progress of Music* by George W. Adams. In spite of its length it was copied in the minutes by the execrable pen of the Secretary. It covered such a long period of time, beginning with Jubal and his harp, wandering thereafter here and there, concluding with what he called "'modern music" that the orator could say little about any composer or school of music. Nevertheless, it is a surprising exposition by an undergraduate, especially at that early time and when the college authorities gave no attention to the study of music. At the conclusion of this rather heavy intellectual dish the members were resuscitated by a song written and sung by George Alden, an ex-Vice-President of the Sodality. It was one of several songs composed and sung by members. There were several verses to Alden's song, and from the first verse one can infer the theme he presented.

Hail old Cambridge happy land
 Hail ye Tutors, heaven-born band
 Who smoked and drank to keep the Laws
 And when segars and wine were gone
 Enjoyed the nap the wine brought on.
 Let Gin and Brandy be your toast
 Ever mindful what it cost,
 Ever grateful for the prize
 Let its altars reach the skies.

March 28, 1821. The Sodality met for Br. Burton and were treated with a bottle of cherry by him. Br. Holmes presided, Williams being absent and never did the society play worse which is saying a great deal. The music sounded like a concert of screech-owls, crows and devils. Bros. Cooper and Vose were fined for tardiness.

July 13, 1822. The Anniversary was held in Loring's room where the members of the Pierian Sodality and the honorary members of the Arionic assembled. 7 gallons of punch and 150 cigars were used on this memorable occasion. Mr. Cooper sang some songs which were received with great applause by the company. Also Mr. Tucker and Mr. Burt favored the company with some songs. The evening was passed with pleasure and hilarity. But alas! The next day we all paid *Publics*.

May 8, 1827. Met at Minot's room for Br. Fulton. Several members were absent, but those who were present did not fail to make the music very good. A considerable portion of the amusement of the evening consisted in that noble and dignified employment catching a mouse!! Who, enticed by the charms of the music, left his hiding place to see as well as hear the performance. "With ravished ears The mousy hears", but, alas! "pleasure is ever bought with pain"; at least it was so with the poor mouse, for he was discovered, caught in a silk handkerchief, and confined in a hat!!

June 19, 1827. The Sodality met at Br. Miller's room, made a tremendous noise, old Massachusetts shook from its very foundation. The meeting was very well attended. We had a French horn—trombone—triangle—bass drum! together with a great lot of flutes and other instruments, too numerous to mention. Spent an exceedingly pleasant evening. Remained a long time after study bell till at length the Proctor took the liberty to send us off in great haste!

December 21, 1829. The Arionic Sodality at the end of the first term of the year 1829-30 is composed of the following members: J. S. Dwight, president—1st clarionet, J. W. Gorham, secretary—1st flute, A. Flint—2nd clarionet, C. Bradley—2nd flute, James L. Baker—Do, Joseph Harrington—2nd flute, R. S. Young—French horn, J. S. Warren—Octave flute, G. W. Cleaveland—bass horn. . .

January 17, 1830. The society held their first meeting this 2nd term at Porter's Tavern, in celebration of their anniversary. Here an oration was delivered by Bradley and a song by Dwight. Friendship, good humor, and harmony shed their kind influence over the hearts, and madeira and champagne over the heads of the party. At a late hour they commenced their "winding way" homewards; and at a *still later* hour they found their way to the quiet rooms, where their quiet chums, arising from an agreeable tete-a-tete with Plato and Aristotle, lectured them on the dangers of dissipation.

July 1, 1830. Met at Young's—meeting very well attended—after playing some music enter Dikey with a basket of good cheer. Toasts, songs, etc. were kept up till 11 o'clock when it was voted that the Soc'y proceed to serenade. We

accordingly delighted *Praeses* sundry Profs and Mrs. Coffin with our dulcet strains till a late hour and were gratified next morning at hearing the music was very much admired.

Sept. 21, 1830. Convened at Dwight's, played as usual. Mr. Williams declined the invitation to join the Soc'y. Small row after music—no interruption from the Proctor. Resolved—that the "thanks of the Sodality be presented to him for being too lazy to come up stairs".

June 10, 1831. Met according to appointment this evening at Br. Gorham's room where we found no preparation at all made for our convenience. After discussing the state of the Society for some time the President moved that Mr. Gorham furnish lights. G. answered "I possess none". President inquires "how shall we play" The reply was "Play in the dark". We forthwith (with the exception of Mr. Gorham) adjourned to Gasset's room where J. W. Gorham was unanimously expelled from the Sodality. It was resolved to consider the cases of Robinson and Whittemore, the one for not demanding an honorable dismissal in due form, the other for negligence.

This meeting of June 10, 1831, is the last in the records, and the minutes were entered by the Secretary, Henry W. Gasset. No further information about the Sodality has been found. There is no intimation in these final minutes that the end was reached; on the contrary, there is mention of a matter for later consideration. The writer has made a fairly exhaustive search through a number of books and other publications on Harvard and even through some books on music in the States. In none of them does even the title occur, let alone any account of the society. One can conjecture that possibly it was decided that the Sodality should become an integral part of the Pierian; instead of being subsidiary to the latter it should be absorbed by it and thus lose its individuality. Or, if you have a mind to do so, you may conjecture whatever pleases you. "The rest is silence".

If, then, this date is when the Arionic Sodality expired it met its final death abruptly. It chose no such dramatic end as did Arion; it was not carried away on the back of a dolphin or any other fish. It died, so to speak, with its boots on—peacefully. All honor to it, for it gives us a picture of the expression of one musical emotion in undergraduate Harvard well over a century ago.

* * * *

G. Wallace Woodworth, H.'24 (A.B. in History, '26 A.M. in Music) needs little introduction. He has been a member of the Harvard Music Department since 1925 and is now Professor of Music and University Organist and Choirmaster. He was a John Knowles Paine Fellow in England in 1926-27. He has conducted the Radcliffe Choral Society and the Harvard Glee Club for a number of years, at one time for three years the Pierian Sodality Orchestra, and is Musical Director of the Harvard Alumni Chorus. He is a Trustee of Fisk University and of the New England Conservatory, member of the Music Teachers National Association and of the American Musicological Society. For two years, 1947-1948, he was President of this Association. The writer appreciates his willingness to write for this issue the following article.

THE CHORAL LIBRARIES AT HARVARD COLLEGE

One of the largest collections of choral music in the world has grown up around the Harvard Glee Club Library in Cambridge. Like any library it is a monument to men and to an idea. The early figures whose contributions have come down to us were men like George L. Osgood, '66, and Warren Locke, '69, Organist and Choirmaster at Appleton Chapel and the first Conductor of the Harvard Alumni Chorus. To a far greater degree the Library is the result of the tremendous impact of the work of Dr. Davison, Conductor of the Glee Club from 1911 to 1933, Organist and Choirmaster until 1940. But behind this great collection stand also the figures of Serge Koussevitzky, Mrs. Byron Satterlee Hurlbut and, indeed, President Lowell himself. Without the foresight and initiative and generosity of these friends of choral music at Harvard, the collection would not be what it is today.

The Library is a transcript of a living tradition, and its catalogues reflect the long and significant history of choral music in Cambridge. It is not the result of a single gift or an appropriation designed to establish a balanced choral library. There was never a blue-print. The Library was built up year by year for the specific activities of the several

choral groups in Cambridge, and there is nothing there that has not been used. Its breadth and extent are the silent evidence of the musical experience of thousands of students covering over a dozen college generations.

The music for men's voices is divided into three large collections: the library of the Harvard Glee Club, the Memorial Church Choir Library, and the Harvard Alumni Chorus Library. The music for women's voices includes the library of the Radcliffe Choral Society and the Radcliffe College Choir, a smaller organization which has had periods of activity during the last three decades.

The library of music for mixed voices is exceedingly diverse. There is, first of all, the music sung in joint concerts by the Harvard Glee Club and the Radcliffe Choral Society, a collection upwards of 200 titles with a strange emphasis on rarely heard music of all periods from the Renaissance to our own day.

The great works like the Bach *Mass*, the Beethoven *Mass* and the Brahms *Requiem*, which have been sung by the Harvard-Radcliffe Chorus with the Boston Symphony Orchestra in annual performances since 1918, constitute a special section of the library for mixed voices. In the early years the orchestra provided the choral scores for the singers. But in 1930 Mrs. Byron Satterlee Hurlbut, one of the most devoted friends the Glee Club has ever had, gave to the chorus 325 copies of the Bach *Mass* which they were then preparing for a Boston Symphony concert. With this first gift Mrs. Hurlbut inaugurated the Byron Satterlee Hurlbut Memorial Collection, in memory of her husband, Dean of Harvard College from 1902 to 1916. Title to the collection is held by the Library of the Department of Music, and the scores are available for use in the Department and by the Harvard Glee Club and Radcliffe Choral Society. The volumes are beautifully and durably bound, and the collection include as many as 325 copies of nearly all the titles.

THE BYRON SATTERLEE HURLBUT MEMORIAL LIBRARY OF MUSIC: Bach—*Mass* in B minor; Bach—St. Matthew Passion (Two sets—German and English); Bach—St. John Passion; Bach—Magnificat; Bach—Cantata 80 "Ein feste Burg" (130 copies); Beethoven—*Missa Solemnis*; Brahms—*Requiem*; Brahms—*Schicksalslied*; Brahms—*Gesang der Parzen*; Fauré—*Requiem*; Handel—*The Messiah*.

One of the famous courses offered during the last forty years under the Faculty of Arts and Sciences has been Dr. Davison's course on the History of Choral Music. From the earliest times the emphasis of the course has been on the study of the literature through actual performance of the music by the class. There have always been a number of "auditors", who were, as a matter of fact, participants; and the annual appropriation of the Department for this course has been spent mainly in providing multiple copies of music for the "singing meetings" of the class. Thus there has grown up over the years an extraordinary collection covering the history of choral music from medieval times to the contemporary period, including a sizeable section of choral arrangements of folk songs.

More than once Dr. Davison was invited by President Lowell to give a series of Lowell Institute Lectures, with choral illustrations, on the history of choral music or one of its special fields; and in 1947 the writer gave a series of Lowell Lectures on the Choral Music of the Renaissance and the Baroque. Through the generosity of President Lowell and his successor, Ralph Lowell, the new music assembled for these lectures and not already in the Cambridge collection was added to the Harvard Choral Library. Similarly, through the kind offices of Professor Joseph Beale, the music used for a series of lectures for the Dowse Foundation was deposited in the Harvard Library.

Around the periphery of the central collection of choral music for mixed voices there have been a number of similar collections assembled respectively for Dr. Davison's course on Choral Composition, the courses in choral conducting given by Dr. Davison and the writer, first under the School of Education and more recently under the Department of Music, items used for the Summer School choruses of recent years, for intermittent meetings of the Collegium Musicum of the Department and for performances of the Harvard Music Club Chorus. Accessions from these diverse sources have been filed with the parent library in the Music Building. Outside the building is the large collection of Christmas carols and motets housed in the Memorial Church, and a collection comprising nearly all the Gilbert and Sullivan operettas, housed in the Radcliffe Choral Society Library at Agassiz House, and finally the several collections of the House Musical Societies, notably Lowell, Leverett, and Adams.

In connection with the various courses dealing with choral literature and given by various members of the Department, there has been assembled, in addition to the collection of multiple copies, a vast reference library of single copies, available not for performance but for study and research. There is a wonderful story connected with the largest single addition to this collection. Many years ago, Dr. Davison was poking around in the newspaper files on Floor D of the basement of Widener Library. In the semi-darkness he stumbled upon a stack of choral sheet music which turned out to be the complete private library of George L. Osgood, '66, Boston choral conductor, member of

the Harvard Musical Association and composer. With the volunteer assistance of members of the Harvard Glee Club and the Radcliffe Choral Society, the entire collection was sorted out and catalogued, and now resides permanently in the choral library of the Department of Music.

Whereas the collection of music for mixed voices has grown like Topsy in the most hit-or-miss fashion, the collection for men's voices has been assembled more systematically. It consists of three well-defined libraries: that of the Harvard Glee Club, without doubt unrivaled in the United States and possibly in the world in its diversity and magnitude; that of the University Choir in the Memorial Church; and that of the Harvard Alumni Chorus. The Harvard Alumni Chorus was assembled through the initiative of Jerome D. Greene, '96, then Secretary to President Eliot, for the dedication of the buildings of the Medical School in 1907. The first conductor was Warren Locke, '69, University Organist and Choirmaster. Two years later the chorus took a prominent part in the ceremonies for the inauguration of President Lowell and voted to continue its rehearsals on a regular basis. Its meetings were held at the Harvard Musical Association and, under its conductors Locke and his successor Malcolm Lang, '02, it assembled a sizeable library of choral music for men's voices. A few years ago the entire library was presented to the Harvard Glee Club.

From the moment when Dr. Davison became conductor of both the Radcliffe Choral Society and the Harvard Glee Club, Radcliffe has played a vital role in the history of choral music at the University. Last spring, after a joint concert in New York City, Virgil Thomson wrote: "The Harvard Glee Club and the Radcliffe Choral Society together and separately constitute *three* of the finest singing societies in America—a men's choir, a women's choir, and a mixed choir". The Radcliffe Choral Society Library for women's voices rivals that of the Harvard Glee Club in diversity and magnitude. The Choral Society, founded by Mrs. Agassiz the first President of Radcliffe, has had only three conductors in its history of over fifty years: Mrs. Marie Reuter Gallison, Dr. Davison, and the writer. The Choral Society Library is housed in the headquarters of the Society in Agassiz House at Radcliffe.

For a complete picture of the Harvard choral collections in all their ramifications one must not forget the auxiliary sections, such as the orchestral parts assembled for periodic performances with the college orchestra and other instrumental groups, and the library of band parts assembled for use of the chorus at Commencement. Most of the band arrangements are the work of Walter Piston, '24, Walter W. Naumburg, Professor of Music, better known in the world at large for his symphonies and chamber music in a style quite different from that of the genial ceremonial music of Commencement Day in the Harvard Yard.

There are two absolutely priceless and irreplaceable sections of the Choral Library: the composer's autographs of music composed for and dedicated to the Harvard Glee Club, and the collection of special accompanists' copies—two hands and four hands—many of them in pencil and in a musical shorthand quite incomprehensible to the uninitiated. Some of these battered, accompanists' copies contain the cryptic annotations of several generations of accompanists, suggestions for performance derived from composers including Stravinsky, Hindemith, Milhaud and nearly every one of the foremost American writers and conductors from Monteux, Boulanger, Stokowski, and Frederick Stock to Koussevitzky and Munch.

The varieties of format and publication in the collection would provide a history of the developments in mimeographing and multigraphing as well as representative items from most of the American and European publishers. The earliest items of unpublished material come from the careful hand of Albert Briggs, late member of the music firm of Briggs and Briggs in Cambridge. Mr. Briggs was famous not only for his painstaking care but also for his incomparable sense of economy, for he would resort to extreme measures to save the Glee Club an extra page of manuscript. The more recent history of the preparation of unpublished scores is largely the work of Robert King, expert copyist, teacher of music in the schools of North Easton, and publisher of Music for Brass, and the fine work of the Spaulding Moss Company of Boston. The mimeographed and multigraphed items comprise a considerable part of the collection, and reflect the Glee Club policy of constantly freshening its programs through the performance of hitherto unheard music. After having been tried out in rehearsals and concerts, a large part, though not all, of this manuscript collection has been published in the Harvard Glee Club Series and the Radcliffe Choral Society Series, issued by the E. C. Schirmer Company, Boston, and more recently in the Harvard-Radcliffe Choral Music Series published by G. Schirmer, New York.

Although the choral collection has been assembled through the years primarily for the use of the Department of Music and the various choral groups in the University, parts of it have found their way to points far distant from the Harvard Yard. During World War II the Glee Club loaned a vast quantity of music to Army camps and installations from Fort Devens to Okinawa. Former singers in the Club, stationed for a time here or there in the States or in the Pacific Islands, found themselves organizing singing groups and writing back to headquarters for the loan of old

favorites which they wanted to pass on to their military colleagues. From time to time items from the collection have been loaned to choral conductors, formerly student members of the Harvard Glee Club or the Radcliffe Choral Society, scattered through the schools and colleges of the United States. Music bearing the Harvard or the Radcliffe stamp has found its way into the hands of singers as far afield as Stanford, the University of California, Chicago, Fisk, and Miami in Ohio, and in countless schools and colleges from Milwaukee-Downer Seminary to the University of Louisiana at Baton Rouge.

The choral collection centering around the Harvard Glee Club and the Radcliffe Choral Society comprises a kind of confederation of libraries, jointly and interchangeably used with complete flexibility and freedom. There is, sad to say, no central catalogue, but tribute should be paid to the generations of student librarians who have so quickly caught onto the vagaries of the complicated system, and so painstakingly catalogued, stamped, filed, mended, charged out and charged in, countless copies, with "never, well hardly ever", a loss.

The collection is scattered around Harvard Square from the Music Building to the Memorial Church and from Agassiz to the new Glee Club headquarters in Holden Chapel. This interlocking confederation of libraries is a heritage from the past and a trust for the future. Above all, it is silent evidence of the choral history of Harvard, with all its shifts of taste and its contrasts of the ephemeral and the enduring. Some copies are as fresh as the day they were bought and indicate clearly that a single series of rehearsals and one performance was all that they deserve. Other copies are worn to a frazzle through countless quartet trials and performances in as many as thirty concerts each year, and with recurring appearances on Club programs at least once in each college generation.

No choral conductor or academic administrator could possibly have blueprinted such a collection. From Samuel Webbe's old glee *Glorious Apollo* to the *Sanctus* from Bach's *Mass* and Randall Thompson's *Alleluia*, it is music which has time and again left the dusty shelves and passed into the hands of singing students. Only thus, in the sound and rhythm and motion of actual performances does music truly come to life. And from the deeper and more human point of view, the fraternal aspect of the whole transaction is also symbolized in these thousands of copies of tattered choral pieces.

"Each social pleasure giving and partaking,
Music inspiring unity and joy,
Thus then combining, hands and hearts joining,
Sing we in harmony Apollo's praise."

The choral libraries at Harvard are in truth the priceless by-product of the life of Apollo in Cambridge.

G. WALLACE WOODWORTH

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

PURCHASES

Strauss—Die Fledermaus. New English Version by P. Kirby, pf. score
 Thomson—Cantabile for strings (*A Portrait of Nicolas de Chatelain*), score and parts
 Davison and Apel, ed.—Historical Anthology of Music. Baroque, Rococo and Pre-Classical Music
 Doerflinger, comp.—Shantymen and Shantyboys. Songs Of the Sailor and Lumberman
 Brahms—Folk Songs (Deutsche Volkslieder) for voice and piano. 2 vols,
 " Sonatensatz. Scherzo for violin (or viola) and piano, opus posthumous
 " Waltzes arr. for piano by the composer from the original for pf., 4 hands, op. 39
 " Complete Works for piano solo
 " Fugue for organ. Edited by Robert Leech Bedell
 Berlioz—Requiem for chorus and orchestra, pf. score
 Prokofieff—Le Joueur, piano score
 Strawinsky—Persephone, piano score
 Brahms—Volkslieder mit Hinzugefügter Klavierbegleitung
 Bartók—14 Bagatellen für das pianoforte, op. 6
 " Seven Sketches, op. 9. Piano solo

Dvorák—Slavischer Tanz. op. 46, Nos. 4, 6. Arr. for 2 pfs., 4 hds.
 “ “ “ op. 72, Nos. 1, 2. “ “ “ “ “ “
 “ “ “ op. 76, No. 8. “ “ “ “ “ “
 Tcherépnine—Fantaisie for piano and orchestra “ “ “ “ “
 Strauss—Die Fledermaus, pf. score. (Metropolitan Opera Version)
 DeKerle—Ausgewählte Werke *Denkmaler der Tonkunst in Bayern*. Yr. 26, Pt. 1
 Brahms—Sämtliche Orgelwerke
 Copland—Passacaglia pour piano

Source Readings in Music History. From *Classical Antiquity Through the Romantic Era*—Oliver Strunk, compiler
 Monteverdi. Creator of Modern Music—Schrade
 Eugenio Oneghin, (libretto)—Tschaikowsky comp.
 Haydn—Rosemary Hughes
 Letters of Richard Wagner. *The Burrell Collection*—J. N. Burk, ed.
 A Dictionary of Vocal Themes—Barlow and Morgenstern, compilers
 Thematisch-Systematisches Verzeichnis der Musikalischen Werke von Johann Sebastian Bach—Wolfgang Schmieder
 Francois Couperin and the French Classical Tradition—Wilfred Mellers
 Schubert. A Musical portrait—Alfred Einstein
 Vienna’s Golden Years of Music. 1850-1900. Translated and edited by Henry Pleasants III
 Concerto Themes—Burrows and Redmond, compilers
 Conducting an Amateur Orchestra—M. H. Holmes
 18th Century Symphonies. A Short History of the Symphony in the 18th Century—Adam Carse
 The Well-Tempered String Quartet . . . Aulich and Heimeran
 Bach and Handel. The Consummation of the Baroque in Music—A. T. Davison
 Schubert Thematic Catalogue of all his Works—Deutsch and Wakeling, compilers
 Essays on Opera—Egon Wellesz
 The Well-Tempered Accompanist—C. V. Bos
 The Unashamed Accompanist—Gerald Moore

GIFTS

My Toy Balloon. Variations on a Brazilian Tune (arr. for 2 pfs., 4 hds.) by Slonimsky—Gift of the composer
 John Sullivan Dwight: A Translator of German Romanticism—by Wesley J. Thomas. Reprint from *American Literature*—Gift of the author
 Six Choral Pieces for Women’s Voices (arr. by Dr. Carl Garabedian and F. W. Ramseyer)—Dr. Carl Garabedian

From the Association of American Colleges

Texts of the Solo Songs of Franz Schubert in English Translation by Henry S. Drinker
 English Texts for the Songs of Modeste Moussorgsky by Henry S. Drinker

From the Library of Congress

Some Aspects of the Use of the Flutes in the Sacred Choral and Vocal Works of Johann Sebastian Bach by Albert Riemenschneider
 Autograph Musical Scores in the Coolidge Foundation Collection

CHARLES R. NUTTER