

*Library of
The Harvard Musical
Association*



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Library Committee

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To the Members of the Association:

Members will be interested in the various funds of and bequests to the Association, particularly those members who are contemplating leaving the Association a little bequest or interesting some friend to do so.

Marsh Fund. From Julia M. Marsh a bequest of \$75,000. Mrs. Marsh was the widow of Charles Marsh of Jordan Marsh Company. It was due to the persuasiveness of the late Ernest O. Hiler, '93, that Mrs. Marsh became interested in the Association, and to his quiet influence that she made this bequest. Hiler, a lawyer, an amateur musician with a wide knowledge of music for an amateur, was greatly interested in the Association and for some years served as Librarian and also as Chairman of the Entertainment Committee. Mrs. Marsh's will stipulated that the income was to be applied in maintaining suitable quarters where certain family portraits and other paintings, also bequeathed us, should be properly hung and cared for. The room was to be accessible to deserving students and others, naturally under necessary regulations by the Directors. She left us also a grand piano, two violins, and a vase made from wood of the frigate *Constitution*.

Gassett Fund. A bequest from Henry Gassett, Jr., the Dec. 31, '34 book value, not market value, being \$1,234.63. The income is used for the Library. Gassett, '34, was one of the signers of the "call" in 1837 for the organization of the Association, Treasurer from its foundation to 1841, Secretary 1841-46, Librarian 1841-44, and a member till his death in 1886. His portrait hangs in the Library.

Galloupe Fund. A bequest from Dr. Charles W. Galloupe of \$1000, the income to go to the general fund. Galloupe, '79, was a member from 1896 to 1925. He left us also a painting, "Le Flaneur," by Gaugengigl, in a frame designed by the latter.

Atkinson Fund. A bequest from Charles F. Atkinson of \$1000, the income to go to the Library. Atkinson, L.S.S. '65, was a cotton broker, nephew of Edward Atkinson and son of William P. Atkinson of the English Department of the M.I.T.; his mother was a sister of Francis Parkman. He was a member from 1892 till his death in 1915.

"Roelker's Fund of Convivial Impulses." A bequest from Bernard Roelker, the Dec. 31, '34 book, not market, value being \$1,120.72. Roelker was a graduate of the University of Bonn, and of the Harvard Law School, 1840; d. 1888. He was a member 1840-69, Director-at-large 1842-45, Librarian 1844-45, Vice-

President 1845-48, Treasurer in 1856. He seems to have been an exceedingly genial and popular member. The following two letters are self explanatory and amusing.

On January 31, 1861, he wrote from New York to Dr. Henry I. Bowditch as follows:

"Having an innate aversion to opening letters, which seems to me almost like dipping the hand into the urn of fate to draw you know not what, I felt the same aversion to breaking open your letter of 22nd and 28th Jan./61, not knowing from whom it came.

"Fancy my agreeable surprise in finding it to be a letter from you, and moreover one of such gratifying import.

"To be remembered by old friends at such a distance of time and space, and on such an occasion, is gratifying indeed! Not to be ready and eager to comply with so friendly an invitation to be present at the next annual meeting of H. M. A. would deserve the just punishment that my name be henceforth steeped into forgetfulness forever; and this punishment I shall not bring upon myself.

"The Ten Dollar Bill you sent, which you say was the result of passing round the cup to receive the spontaneous offerings of half Dollars as a sort of *retaining fee ad ticket expense* paper is certainly a tangible assurance of the friendly desires to have me among you once more on the annual festive occasion which brings together the friends of Harmony.

"Duly appreciating the friendly convivial impulses which sent me this earnest of the invitation, I would on my part propose, and I request you, to deposit this sum in the Boston Savings Bank to form the beginning of [a] fund to be called 'Roelker's Fund of Convivial Impulses'; there to remain until it shall have increased, by its own accumulation and subsequent spontaneous gifts, to a sufficient sum that the income of which may defray the expenses of the annual meeting and supper. The next annual meeting shall pass on this subject at the supper table, and shall otherwise modify the proposition as may be deemed best by the collected wisdom.

"Give beforehand, to all the friends and associates, my warmest remembrances from me and assure them how truly I appreciate their friendly remembrance of me."

On March 9 of the same year, Dr. Bowditch issued the following:

"I hereby transfer the deposit herein named to John P. Putnam, Esq., or any one now Treasurer of the Harvard Musical Association, to be held by him and his successors in trust, as the 'Roelker Fund of Convivial Impulses.' I make this transfer most cordially, and with the sincere hope that the benevolent intentions of the founder of the Fund may be 'by annual subscriptions, donations, or legacies' so increased that ere long a sum of money may be obtained that will enable the Association to gather again (as in its earlier days) on each Commencement within sight and sound of Alma Mater."

This fund is deposited in part in "The Provident Institution for Savings in the Town of Boston."

Concert Fund. This fund, the Dec. 31, '34 book, not market, value being \$1,953.38 consists of the balance left from the fund subscribed by members of the Association for the maintenance (1865-1882) of the orchestra conducted by Carl Zerrahn, the precursor of the Boston Symphony Orchestra. In a later bulletin will appear an account of the career of this orchestra, a career entertaining in itself and also giving an interesting and at times an amusing picture of music as it flourished in Boston some seventy years ago. Mr. Apthorp, in a *Boston Transcript* article in 1888 on the Association, writes in part as follows:

"Excepting the Handel and Haydn Society, the Mendelssohn Quintet Club . . . the war had well nigh killed music in Boston. The earnest but more and more futile efforts of Mr. Zerrahn and the Orchestral Union to keep music alive . . . Those were troublous times . . . a second bassoon was an unheard of luxury . . . the Seventh Symphony in the Music Hall was given with three first and two second violins . . . At last things came to such a pass that it was evident that Mr. Zerrahn and the Union could bear their burden no longer and, unless some stronger power stepped in, orchestral music in Boston would die outright of sheer inanition. But the Harvard Musical Association proved itself equal to the emergency; it took the matter in hand with admirable energy and prudence and, beginning with the season of 1865-66, gave courses of symphony concerts which extended through seventeen years . . . Enough money was made during the first five or six seasons to float the concerts through the whole term of

seventeen years and leave no deficit. Indeed, there still remains something like \$1000 of the old concert fund . . . It was essentially a scratch orchestra, made up of what material we had in the city. But the artistic character of the programmes has never been matched before or since in Boston... There was no little grumbling in the public; the concerts were often called dull and old-fogyish, and people complained that nothing new was ever given. [This can hardly be claimed in recent years!] But the fact is that over a hundred works . . . were given for the first time in Boston at these concerts."

Had not the Association thus adopted and maintained this orchestra, through contributions from its members (every annual contributor and the individual contribution is on record), the present orchestra would not be in existence; for it was this creative energy of the Association, plus presumably the responsive interest of the public in orchestral music, that led Mr. Henry L. Higginson in 1882 to take over the orchestra in part and to reestablish it as the Boston Symphony Orchestra.

Sinking Fund. In January, 1930, by vote of the annual meeting, the Hawthorne manuscript fund, in amount \$1250, was transferred to the Sinking Fund to be applied against the outstanding mortgage on the house. The income of this fund is added to the principal. This \$1250 represented the proceeds plus accumulations resulting from the sale of the Hawthorne manuscript. This original manuscript, "Lichfield to Uttoxeter," was presented by James T. Fields.

Recently a member asked for a short list of books giving a background of the development and of the character of music in general, suitable for a non-musician, a "layman," who wished to get a more intelligent understanding and appreciation of music. The matter was referred to Frederick S. Converse, '93, Dean of the New England Conservatory and, as is well known, a musician and composer of note. He suggested the following books as neither technical nor too erudite for popular reading. They should be read preferably in the order given.

From Song to Symphony—D. G. Mason
Beethoven and His Forerunners—D. G. Mason
Development of the Art of Music—Hubert C. H. Parry
Music: an Art and a Language—W. R. Spalding
*Discovering Music: a Course in Musical Appreciation
—H. D. McKinney and W. R. Anderson
Modern French Music—Edward B. Hill

The Rev. James Reed, '55, Pastor of the Swedenborgian Church on Bowdoin St., was a member of the Association from 1874 to his death in 1921, and Vice-President for a long period. He was a modest, self-effacing gentleman, of a courtly and kindly disposition, and of a poetic nature to boot, which expressed itself in pleasing verse. For some years, at each annual dinner, he read an original poem, noted for its melody, cleverness, wit, and delicate humor. As leaven of sentiment to lighten these pages, there follows one of these poems. Its theme is somewhat to the point today, though the poem was written in 1884.

A BIT OF MUSICAL HISTORY (OR HERESY)
When Music, heavenly maid, was old,
In northern latitudes, I'm told,
She caught one day a dreadful cold.

*This book "gives very good suggestions for the use of Victrola records in connection with the study of music, which I think is a valuable thing for a better understanding of orchestral works especially."

The wintry air, so damp and chill,
Had pierced her marrow-bones until
Beyond all question, she was ill.

Her nose grew red, her cheeks grew white,
Her silvery voice grew husky quite.
She found herself in piteous plight.

For illness did not respite bring.
She still must tune her harp and sing,
Or else must droop and die, poor thing.

“Alas!” quoth she, “what shall I do? “
But she was brave and hopeful too,
Her friends not far-between nor few.

“This will I do,” she boldly said,
“And they shall all be comforted.
By filling each musician’s head

With visions of a future age
When raucous music is the rage,
I’ll bridge o’er this catarrhal stage.

I’ll say good-bye to melodies
And other old simplicities.
Elaborate your theories.

’Tis true, beyond the slightest doubt,
The simple themes are all played out;
But chords and discords, noise and shout,

Chromatic scales, and all that kind,
In great abundance you shall find,
That never entered human mind.

The beauties of the monotone
In ages past were all unknown.
Prove them; the future is your own.

Paint we the lightning’s sudden flash,
The mighty thunder’s awful crash,
The ocean’s endless roar and splash.

Picture the Day of Judgment’s doom,
Death’s anguish and the cheerless tomb.
For all these horrors there is room.

Place fifty trombones in a row,
A hundred kettledrums or so,
And, trust me, then the thing will go.

Be race distinctions all forgot;
Cymbals and gongs withhold ye not,
Borrowed from Moor and Hottentot.

And then shall all mankind rejoice
In what it deems most rare and choice,
Nor guess that I have lost my voice."

So reasoned she, the heavenly maid.
The writers wrote, the players played,
And she her strange new songs essayed.

Some said the gentle damsel wheezed,
Some others, that she coughed and sneezed,
While many vowed that they were pleased.

This tale, my friends, is wholly true.
Yet tremblingly I tell it you,
And for your mercy humbly sue.

If it be treason to declare
These secrets of your goddess fair,
I claim protection from the Chair.

CHARLES R. NUTTER

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POSTSCRIPT

Because of our present financial condition, purchase of music and of books this year must be very much curtailed. One important purchase is of note: the works of Monteverdi, 16 volumes, collected, arranged, and published by Malipiero, privately sold. Monteverdi (1567-1643), "the originator of the modern style of composition," exerted an important and far-reaching influence on the development of musical composition.

The following list contains some of the most important gifts and purchases in the last year or two. The Library acknowledges with gratitude the generosity of these donors. Their names are in parentheses. An asterisk denotes that the donor is a member of the Association.

GIFTS

Guild, Courtenay—History of the Handel & Haydn Society, 1903-1933. (*C. Guild)
Haydn—The Seasons; and sheet music of olden years. (Mrs. F. N. Clapp)
Foote, Arthur—Song of West Cedar Street (ms.), words by A. A. Shurcliff (*A. Foote)
Kneisel Quartet, autographed photograph of the early—(*A. Foote)
Pratt, C. C.—The Meaning of Music (*C. C. Pratt)

Catalogue of rare music (*E. H. Kittredge)
 Ole Bull, portrait of (*F. J. Weller)
 Mrs. Henry M. Rogers—"Story of Two Lives." (H. M. Rogers)
 Henry M. Rogers—"Memories of Ninety Years." (H. M. Rogers)
 The following are from *Malcolm Lang
 Milhaud—Musique de scène. Protée, drame satyrique
 Mason—Russians, cycle of (5) songs for baritone, Op. 18
 Holst—Choral fantasia, Op. 51
 Bax—Fatherland, tenor solo, chorus, and orchestra, arr. for voices and piano
 Bayreuth Orchestra, photograph in 1876 of the members of the

Mr. Henry M. Rogers, '62, was a H. M. A. member 1878-1900. Mrs. Rogers (d. 1931) was the daughter of John Barnett, an English musician, often referred to as "The Father of the English Opera," granddaughter of Robert Lindley, a famous 'cellist of his day. She studied music in Berlin and Leipsic, and became a well known opera singer under the name of Clara Doria. She wrote several books on singing, among them "The Philosophy of Singing" and "My Voice and I," and also "Journal Letters from the Orient," and "Memories of a Musical Career." To her book, "Story of Two Lives," describing the travels of herself and her husband, a posthumous publication, Mr. Rogers added a final chapter.

PURCHASES

Monteverdi—Tutte le opere . . . Nuovamente date in luce da G. Francesco Malipiero. [Vols. 1-14]
 Elkus—On a merry folk-tune (2 pianos)
 Leucens—Malaguena "
 Gebhard—Waltz suite "
 MacDowell—Rigaudon and Forest Elves "
 Wier, ed—Collection of pieces "
 Chasins—Rush hour in Hong Kong "
 Moszkowski—Valse "
 Mozart—Four pieces arr. by Guy Maier
 Borodine—Symphony No. 2 arr. for piano
 Bruckner—Symphony No. 7 arr. for piano, 4 hds.
 Gruenberg—Emperor Jones
 Piston—Suite for orchestra: score
 Sibelius—Symphony No. 7: score
 Loeffler—Irish fantasies for voice and piano
 Weber—Quintet
 Newman—Life of Richard Wagner, vol. 1
 " —The Man Liszt
 Ewen—From Bach to Stravinsky
 Leiser—Jean de Reszke
 Landau—Paderewski
 Nijinsky—Nijinsky
 Schweitzer—Out of my life and thought
 Lambert—Music ho!
 Tøye—Rossini