

*Library of
The Harvard Musical
Association*



Bulletin No. 5

April, 1936

Library Committee

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To the Members of the Association:

The launching, at least as a recorded event, took place on February 13, 1865. In the official minutes of a special meeting of the Association on that date appears this statement: "Mr. J. S. Dwight for the committee [appointed at the annual dinner in January] made a report recommending that a series of four concerts be given by the Association during the present season". Thus came to a definite, creative act the plans long discussed of organizing the Harvard (M. A.) Orchestra. The first concert was given December 28, 1865; the last, March 9, 1882.

Musically, Boston, which "in my early years...was even then quite a Mecca for instrumentalists"* had become almost a dry Sahara. The war, according to Mr. Apthorp (see Bulletin No 3), had dried the springs of music, and orchestral music threatened "to die outright of sheer inanition". The Philharmonic Concerts (1857-63) under Carl Zerrahn, devoted to light music, had ceased. Visiting artists and wandering Italian Opera troupes, once fairly numerous, were now very rare. Mr. J. C. D. Parker's Club of Amateurs, a chorus formed in 1862, was still endeavoring to distract the minds of "invited guests" from the war. The Handel and Haydn Society (organized in 1815), though somewhat reduced in numbers, showed no signs of dissolution. But of orchestral music there was only the Mendelssohn Quintette Club and the Orchestral Union. The former, organized in 1849, presented classical programmes. It had acquired a high reputation, had travelled widely over the United States, and even visited Australia. The latter, conducted by Zerrahn, was so reduced in numbers that performances were both pathetic and ludicrous. Orpheus, in some respects, was moribund.

Inspired by a philanthropic urge, the Harvard Musical Association stepped forward with a scheme ambitious for those days: to found and to support an orchestra. In his *Journal of Music*, issue of December 9, 1865, Mr. Dwight wrote—"At last a hope has sprung up, and from a new quarter. As will be seen by the advertisement on our first page, the Harvard Musical Association, a society of gentlemen interested in music simply on the grounds of higher culture, wishing to have it take its equal rank among the 'humanities' not only of the University at Cambridge, but of the University of American Life, announces a series of six 'Symphony Concerts'. The plan has some hopeful features, which entitle it to peculiar consideration". Little imagination was needed to foresee the difficulties: scarcity of professional musicians, professional bickerings, jealousy, captious critics, an uncertain and grumbling public, financial problems. None was escaped.

* "Recollections of an Old Musician," Thomas Ryan. 1899.

The Association thereupon set to work energetically and appointed a Finance Committee and a Music Committee. This first Finance Committee consisted of Messrs. F. H. Underwood, James Sturgis, S. L. Thorndike, C. F. Shimmin, and Augustus Flagg. This first Music Committee consisted of Messrs. J. S. Dwight, Samuel Jennison, Dr. F. E. Oliver, to which was later added Otto Dresel and J. C. D. Parker. The personnel of the Concert Committees from first to last comprised men of high standing in business and in music, all members of the Association. At the risk of becoming a catalogue, they should be mentioned: J. S. Dwight, J. C. D. Parker, Charles C. Perkins, Augustus Flagg, S. L. Thorndike, Otto Dresel, B. J. Lang, Arthur Foote, Hugo Leonhard, S. B. Schlesinger, F. E. Oliver, Benjamin W. Crowninshield, James Sturgis, Samuel Jennison, John K. Paine, Charles J. Capen, Edward S. Dodge, C. P. Curtis, George W. Sumner, A. B. Browne, William F. Apthorp, W. P. Blake, Josiah Bradlee, George Papendiek. With admirable foresight, prudence, and wisdom, the Association, through these representatives and standing steadily and harmoniously behind them, carried the orchestra brilliantly and successfully through seventeen seasons.

Although Mr. Apthorp appropriately speaks of this as a "scratch" orchestra, there were a number of first class musicians, particularly among the strings. Bernhard Listemann, first violin, was an exceptional musician; Julius Eichberg soon became concert-master (a term Mr. Dwight felt necessary to explain to his readers) and also prominent in other matters musical; August Fries, violinist, and his gentle and gentlemanly brother, Wulf Fries, first cellist through most of the seasons and for one year in the Boston Symphony Orchestra—both were members of the famous Mendelssohn Quintette; C. N. Allen, first violin; later on, Adolph Hartdegen, who had been first cellist in the Thomas Orchestra and August Kutzleb, first oboe, engaged from Leipzig, and others.

Naturally there were necessary changes from time to time in the personnel which often aroused the indignation of a somewhat provincial public devoted to its favorites and, as today, this public rushed into newspaper print. The dismissal of Listemann (he returned later) produced bitter denunciations of the management; Ernst Perabo voiced his protest in nearly a whole column of the *Transcript*. Yet the dismissal was for good cause which it was considered better not to make public. Though most of the dismissed accepted their fate in silence, there was at least one, a cellist, who did not. He wrote to Mr. Dwight a short, one page note in which he expressed his feelings at his dismissal in an astonishing amount of emphatic profanity. More could not have been crammed in. In his frenzy, however, he did not forget self-estimation, for he concluded with the modest assertion that "I want you to understand that there is not a single Cellist in the world that can teach me anything."

The first orchestra, of fifty instruments (later increased to sixty-two,) contained 8 first violins, 8 second violins, 8 violas, 5 cellos, 4 double basses, with the usual pairs of wind instruments, "with an excellent first bassoon for a wonder," wrote Mr. Dwight, "and four horns. Strong hopes, even a positive promise at one time, had emboldened the Committee to expect an addition of six or eight more strings, but the men could not be got at the time." Occasionally, and not surprisingly, there was lacking some instrument necessary for a complete performance, or a performer was a bit shy in participating. Mr. Foote writes—"When a harp was needed in the orchestra, as there was no harp player in the town, one of us would do the best he could to replace it by playing its part on an upright piano. I remember Apthorp's performance with the cymbals when Saint Saëns' 'Phaeton' was played for the first time". In the February 17, 1866, issue of his *Journal*, Mr. Dwight wrote—"The band were not so well up in their parts; in one instance important instruments were unwittingly or wisely silent; and this was the motive . . . for accepting the encore: namely, the desire to make it go better the second time—which it did—all but the aforesaid instruments of percussion."

Over this aggregation reigned Carl Zerrahn, accomplished musician and experienced conductor, calm, imperturbable, undemonstrative, six feet several inches in stature, his baton sweeping the air at the end of an arm seemingly several yards long. Originally a flute-player, Zerrahn became conductor of various organizations: the Orchestral Union, The Handel and Haydn Society, the Worcester Festivals,

and was much in demand throughout New England. He had an unusual number of fine human qualities. Mr. Thomas Ryan wrote that he was “amiable in temper, and considerate of the shortcomings of the many inexperienced performers who came under his baton . . . neither the highest nor the humblest assistant ever received a discourteous word from him.” Mr. Foote writes that he “was just the man for that time and for dealing successfully with an inferior orchestra.”

The remuneration of these performers cannot be called extravagant. In a publication of “Rules for Rehearsal” in 1866 the price paid per man for a rehearsal of two hours is given as \$2.00; and for time beyond that, not exceeding one hour, \$1.00 extra. This stipend could be reduced by fines. A person not in his place at the beginning of a rehearsal forfeited twenty-five cents of the pay; if absent fifteen minutes, fifty cents; half an hour, \$1.00; one hour, the whole rehearsal. Rehearsals, unfortunately for the musicians’ pockets and for the performance of the music, were often too few in number. Some idea of the pay is shown from figures given in a report of the eighth season, of ten concerts, when \$5,992 was divided, probably not equally, among 62 musicians. This amount included “cost of oboist 5 times from New York at \$42. each time.” Zerrahn received, throughout, \$50. per concert, or \$500, when the season comprised ten concerts. The general manager, however, had a better financial job if a less honorary one, for he got \$600. Rent of the Music Hall was \$75. per concert. The Concert Committee was admirably economical, at least in 1866, for its entire expenses for that year amounted to \$14.35. That the Association was aware of this niggardly—if necessarily so—pay is shown in the minutes of a meeting in 1879: “Voted: that a special vote of thanks be passed to the artists who assisted gratuitously at the Concerts, and to the Orchestra for accepting a reduced rate of compensation, and giving extra rehearsals without pay.” In 1870, Mr. Barthold Schlesinger’s proposition to establish a fund for the benefit of the musicians, and offering \$1000 toward such, was declined.

The concerts took place in the Boston Music Hall (now remodelled, still offering entertainment, quite different, under the caption of “Loew’s Orpheum”) on Thursday afternoons (in the evenings the musicians had engagements at the theatres and elsewhere) with a public rehearsal Tuesday afternoons. With prudence and caution the Committee offered the first season six concerts and then, the response of the music-starved public being encouraging, increased the number to eight and again to ten. The price of season tickets was at first \$8.00 and later \$10.00.

A system of sales of season tickets was immediately adopted which avoided the risk of leaving all receipts to the response of an uncertain public. Briefly, it was this: each Association member pledged himself to sell a certain number of tickets. The annual subscription of every member is on file. A resolution passed April 27, 1869, urged the members to “exert themselves and pledge as many season tickets as they can beforehand . . . the subscribing members shall be served round first to the extent of each one’s subscription, not exceeding five seats; after which the next choice shall be reserved for other tickets pledged upon their several lists, before the sale is opened to the public at large.” This system was both quite reasonable and decidedly wise.

The public, however, did not disappoint the expectations of the Association by deferring their grumbling but began at once, not on the price but on this system of sales. Several times Mr. Dwight explained and defended it in his *Journal* (he was constantly explaining or defending or exhorting in his gentle if verbose style) and the following appears in the October 7, 1871, issue: “The members of the Association, who guarantee the Concerts, first dispose of tickets among their friends (and others who apply to them) to an amount sufficient to virtually secure the enterprise; these have the first choice of seats, and very justly, for the reason that those persons who approve themselves year after year the sure, reliable supporters of such music have thereby earned a certain title to consideration. . . Were the whole thing thrown open to the usual scramble at the ticket office . . . the loyal audience might find themselves excluded. After the private choice of seats there always remains . . . one-half of the Hall open to all. . . Moreover any person who will give his order to any member of the Association . . . will be counted in for

the private drawing of seats." At one time the members gave up all rights to priority but later exercised them again when the going became bad.

The programmes, controlled by the Committee, were often a compromise between the liberals and the conservatives. The first programme of all, in 1865, included the Overture to *Euryanthe*, Weber; Violin Concerto, in E minor, Mendelssohn; *Chaconne*, for Violin, Bach; Symphony, in G minor, Mozart; Violin Solos: *Abendlied*, Schumann, arr. by Joachim, Hungarian Air and "Am Springquell," Ferd. David; Overture, *Leonore No. 3*. Soloist, Carl Rosa. In many of the concerts a chorus participated. Mr. Foote writes—"On the programme committee we were pretty conservative . . . Dwight and Dresel were conservative; B. J. Lang, W. F. Apthorp, W. P. Blake and I made what is today called the 'liberal' element on the committee." Of course, the programmes offered an easy mark for grumbling by the public; they were too something-or-other, particularly too neglectful of new music. Yet much music hitherto unheard in Boston was performed. In 1870 Mr. Dwight wrote—"the 48 concerts helped to make us acquainted . . . with 34 different Symphonies, 20 Concertos, and 33 Overtures. Thirteen of the Symphonies, ten of the Concertos, and sixteen of the Overtures were wholly or virtually new to a Boston audience." In a newspaper (1888) review of the whole series Mr. Dwight wrote that "over a hundred works . . . were given for the first time in Boston." But the audiences were rather a capricious lot. In 1878, Mr. Dwight wrote—"The experiment in the last Concert of an essentially 'modern' programme, in which new works had the lion's share—in deference for once to the continual complaint of critics and fault finders—afforded small encouragement for following up the 'new departure' . . . and when the fact is stated that, of those crowds eager to hear a notable new Symphony [Brahm's Symphony in C Minor] a large proportion coolly left the hall before the Symphony was half over . . . it may well be doubted whether it would be politic, or rather not suicidal, for the management, to play much longer on that string. The truth is, the new music is *not* popular." Mr. Dwight, be it remembered, belonged to the conservative party.

Occasionally the eleventh hour prevented a happy execution of these programmes by the orchestra. Old Boreas, for instance, sometimes got playful. But the Association, never daunted, always met an emergency. Just before a concert in January, 1867, a dozen members of the orchestra were snowed up returning from engagements out of town and performers were suddenly impressed from the orchestra of Marezek's Italian Opera Company, then in the city. Being impartial, Boreas sometimes played tricks on the audience. For this was the day of almost forgotten means of transportation. There was the livery stable, the one horse cab, found at certain street corner stands, and in the winter the "booby," now a relic of curious old days. But to most people there was only the horse car, drawn in winter through snow-piled streets by four straining horses, warmed, as to the feet only, by a few inches of deceptive straw on the floor. Travel from distant Brookline and far-away Cambridge was full of possible delays and hazards. It took over an hour to reach Music Hall from Harvard Square. On frosty evenings the unadventurous probably chose to remain by their home fire-sides. Even the milder seasons could be forbidding. "Moreover," wrote Mr. Dwight in 1870, "a sudden thunderstorm, with heavy rain, doubtless deferred from coming many suburban music lovers."

Yet it must not be inferred that the audiences were small. By 1870 they crowded Music Hall. In that same year, Mr. Dwight, referring to the success of the previous season when over 1600 season tickets were sold, mentions the large audiences "notwithstanding the increased price . . . the Thomas Concerts . . . the coming of Christine Nilsson."

For soloists—there was one at nearly every concert—local talent was ready to perform, often gratuitously, as well as visiting artists naturally not so generous. Not all their names are yet forgotten and though it be to present again a catalogue, some should be mentioned. They are, in no chronological order and with no attempt to individualize them, as follows: Carl Rosa, Camilla Urso, Anna Mehlig, Fanny Kellogg, Annie Louise Cary, Julia Rivé-King, August Kreissman, B. J. Lang, Ernst Perabo, Wuif Fries, Otto Dresel, Hugo Leonhard, Carlyle Petersilea, J. C. D. Parker, Marie Krebs, William H. Sherwood, George L. Osgood, Myron W. Whitney, Hiram G. Tucker, George W. Sumner, Richard

Hoffman, Georg Henschel, Arthur Foote, Louis Maas, Lillian Bailey, Erminia Rudersdorff, Madeline Schiller, Clara Doria (who became Mrs. Henry H. Rogers. See Bulletin No. 4), John A. Preston, Nita Gaërtano, Leopold Damrosch.

The Association was not content with the regular concert series alone; it gave extra concerts. These were always for "good causes," for the Association was ready to assist in philanthropic or public matters. It would have been easier to have concentrated activities only on the members for, while they conferred a welcome benefit to certain objects, the benefit they conferred on themselves was much hard work and financial difficulties. There was invariably an annual benefit concert to Mr. Zerrahn. In 1866 a complimentary concert was given to Carl Rosa, a talented violinist, born in Hamburg, touring the United States and later, with his equally talented wife, organizing in England an opera company under his own name. In the next year an extra concert was given for the benefit of the orchestra (Heaven knew they deserved it). One concert was given for the benefit of the Greeks, when all seats in Music Hall were sold, 2,500 persons were present, and \$2,249.22 turned over to the cause. Again, a fine concert was given in aid of the Ladies' Fair for the Cretans, to send "food and clothing to the exiled and starving women and children of the Cretan patriots, fighting for liberty against the Turks." Still again, a concert was in aid of "The Musical Education of the Blind," which concert unfortunately did not provide much pecuniary aid. In 1870 an extra concert was given in aid of "the Department of Casts for the projected Boston Art Museum." A sacred concert was given for the benefit of the wounded in the Franco-German war; one on the occasion of Beethoven's birthday; a very fine one, in 1880, complimentary to Mr. Dwight.

Nor was the Association content with possessing an orchestral organization only. For some time the formation of a chorus of mixed voices had been discussed "for the express purpose of singing in several of the Harvard Concerts. The repertoire will be selected by the Harvard Concert Committee." In September, 1874, the plans matured and The Cecilia Society of one hundred voices was organized. Of the committee of six to organize this, the Chairman and three others were Association members. It sang for the first time at the Symphony Concert of November, 1874, the programme including a six part Madrigal of the year 1600, à capella, by Thomas Weelkes, Mendelssohn's "The Lark," and "Walpurgis Night," Dr. Langmaid (later our President) singing the tenor solos. By request, "Walpurgis Night" was repeated at a concert the next year. Again, at the ninth concert of this season, the Cecilia sang "Paradise and the Peri." Thus the Association founded the Cecilia.

There remains for consideration the financial management, most important if less picturesque, which was so admirable that it deserves detailed exposition. Without opposition, a fund of \$2,000 had been voted at once, "no part of the subscription to be binding till the whole sum was subscribed." In May, 1866, it was voted "that the sum of \$ 1,000 be set apart from the proceeds of the Concerts as a fund for future concerts under the direction of the Concert Committee, and that the balance be devoted to the purpose of the Library." This fund, accumulative by later action, proved a life-saver in the lean years so wisely foreseen. "Finally the whole income of the concerts," wrote Mr. Dwight in 1875, "was either invested in the concerts themselves (in making them more perfect, increasing the orchestra, the amount of rehearsal, etc.) or a moderate part reserved . . . as a guaranty for future concerts. This reserved fund, steadily growing for eight years, has made good the losses of the last two seasons and doubtless it will still suffice, if needed, for several seasons more." Each year, also, part of the proceeds was allotted to the Library. From the very first the Association has been especially interested in its Library and its growth, and has always been generous in the appropriation given it.

Figures do not make thrilling reading but the financial results are best shown by a summary, without comment or explanation, of each annual outcome. The result of the first three seasons can be quickly got from the following table.

	<u>1865-66</u>	<u>1866-67</u>	<u>1867-68</u>
Season tickets subscribed for among members	600	628	715
Do. subscriptions at large	<u>270</u>	<u>415</u>	<u>585</u>
Total season tickets sold	870	1,043	1,300
Single tickets sold	<u>1,778</u>	<u>1,860</u>	<u>1,831</u>
Total number tickets sold	2,648	2,903	3,131
Total receipts	\$6,122.00	\$8,106.00	\$9,620.00
Total expenses	<u> </u>	<u>7,418.83</u>	<u>7,805.28</u>
Balance over expenses		\$687.17	\$1,814.72

In 1868-69 the net proceeds were \$3,310.28. In 1869-70, total receipts were \$ 14,670; total expenses \$12,200.43; net profit \$2,469.57. In this year part of the proceeds went to certain purposes, including purchase of the Gluck portrait (\$308.60) and the purchase of four shares of the Northern R. R. of New Hampshire. In 1870-71, proceeds were \$2,932.72. There were now ten concerts, and the Concert Fund stood at \$6,500. In 1871-72, proceeds were \$1,017.35; in 1872-73, \$828.53. In 1873-74 there was a loss of \$1,206.53. This reversal restored the guarantee subscription—or member priority—which had been dropped, and the members were asked “to get from 500 to 600 tickets pledged within a week.” In 1874-75, loss of \$1,500.62 plus \$250.44 for a proposed extra concert that did not take place. In 1875-76, loss of \$2,411.65. In 1876-77 the record states there was no loss. In 1877-78, loss of \$1,532.41, leaving a balance of a little over \$1,000 in the Concert Fund. In 1878-79, loss of \$271.91; in 1879-80, loss of \$226.67; in 1880-81, loss of \$206.43.

This habit of incurring losses seemed crystalizing into permanency and consequently precipitated the Association into a long discussion, when a majority report of the Concert Committee favored giving up the concerts and the signers offered their resignation. The report of the one minority member—Mr. Dwight— was against the proposition. Mr. Dwight was always persistent and optimistic as well as independent. The Association decided to continue but voted to hold the concerts “in a small hail and that five concerts be given at a subscription price of \$5.00, single tickets \$1.50.” Public rehearsals were to be omitted; the Boston Museum was engaged for the next season.

The final concert of the 1880-81 season deserves a word. Miss Lillian Bailey, soprano, and Georg Henschel, “the distinguished baritone, pianist, and composer,” wished to have a part in this closing concert. Considering the sequel, their duet “O that we two were Maying,” by Henschel himself, had a certain appropriateness, for in just a week the two were married. The programme included a Concert Overture, in MS., also by Henschel, and that fact also had a certain prophetic appropriateness. Mr. Foote writes—“it was at one of our concerts that Henschel conducted an overture of his own, and Mr. Higginson was so much impressed by his enthusiasm and ability that he shortly afterwards engaged him as conductor of the newly formed Boston Symphony Orchestra.” Mr. Henschel thus made two winnings by his voluntary participation in this concert.

By 1881, however, appeared a handwriting on the wall not to be ignored. Other musical organizations were being launched. Mr. Dwight mentions an “avalanche” of music. A prospectus issued that year had announced the organization of the (new) Philharmonic Society, with J. K. Paine as President, Oliver Ames as Treasurer, and a Board of 24 Directors made up of Boston’s prominent men. Bernhard Listemann, the conductor, proposed to give less symphony music and more of a light, popular variety. Already, with over 600 subscribers, it had given concerts. (It had begun immediately with a row—letters to the papers complaining of the exclusive method of organization). Other local organizations had been growing: the Apollo Club, the Boylston Club, the Euterpe Club. Adelina Patti was promising five concerts; the Thomas Orchestra had for some years been drawing large audiences;

Mapleson was again coming, with an enlarged opera troupe; Strakosch was bringing a troupe to the Globe Theatre; "no less than six English opera or operetta troupes" were in prospect. In the minutes of a meeting in 1881 appears a significant entry: "Voted: that this Society expresses its sincere sympathy with Mr. Higginson and his project for giving Symphony Concerts next winter and extends its hearty good wishes for the success of the undertaking." Orpheus, no longer moribund, was growing too lively for the comfort of the Harvard Orchestra.

In April, 1882, Mr. G. O. G. Coale, reporting for the Concert Committee on the series of five concerts then just ended, presented melancholy facts: receipts \$3,830.08, expenses \$5,117.79, deficit \$1,287.71. The programme of the last concert of all was as follows: Symphony in D minor, Schumann; Concerto in G major, Beethoven (Carl Baermann); Serenade in D major, for string orchestra, Fuchs; Berceuse, Scherzo in C sharp minor, Chopin (Carl Baermann); Overture, "Ruy Blas," Mendelssohn. Wisdom, which for seventeen seasons had successfully guided the management of the concerts, now dictated their demise. The report of the Concert Committee was accepted, the thanks of the Association voted to the Committee, and the Committee discharged.*

So was born, lived, flourished, faded and, at the age of seventeen, was (in part) transmigrated to the higher life of the Boston Symphony Orchestra, this orchestra of the Association. To finish the figure of speech: the launching had been propitious, the course, with its rocks and reefs, skillfully navigated, and the anchor dropped in an honorable harbor. Admirable were the initiative, the energy, and the wisdom of our earlier associates.

The reserve fund, so prudently maintained throughout for succor in the lean years, was not wholly consumed; a credit of nearly \$1,000 survived. This is still carried as the "Concert Fund" (see Bulletin No. 3).

To round out the story is added an announcement by Mr. Higginson which appeared in the newspapers.

Notwithstanding the development of musical taste in Boston, we have never yet possessed a full and permanent orchestra, offering the best music at low prices, such as may be found in all the large European cities, or even in the smaller musical centres of Germany. The essential condition of such orchestras is their stability, whereas ours are necessarily shifting and uncertain, because we are dependent upon musicians whose work and time are largely pledged elsewhere.

To obviate this difficulty the following plan is offered. It is an effort made simply in the interest of good music, and though individual inasmuch as it is independent of societies or clubs, it is in no way antagonistic to any previously existing musical organization. Indeed, the first step as well as the natural impulse in announcing a new musical project, is to thank those who have brought us where we now stand. Whatever may be done in the future, to the Handel and Haydn Society and to the Harvard Musical Association we all owe the greater part of our home education in music of a high character. Can we forget either how admirably their work has been supplemented by the taste and critical judgment of Mr. John S. Dwight, and by the artists who have identified themselves with the same cause in Boston? These have been our teachers. We build on foundations they have laid. Such details of this scheme as concern the public are stated below.

The orchestra is to number sixty selected musicians; their time, so far as required for careful training and for a given number of concerts, to be engaged in advance.

Mr. Georg Henschel will be the conductor for the coming season.

The concerts will be twenty in number, given in the Music Hall on Saturday evenings, from the middle of October to the middle of March.

The price of season tickets, with reserved seats, for the whole series of evening concerts will be either ten dollars or five dollars, according to position.

Single tickets, with reserved seats, will be seventy-five cents or twenty-five cents, according to position.

*Authorities consulted in preparing this article: official minutes of Association meetings, 1864 to 1882; *Dwight's Journal of Music*, Vols. 24 to 41; reports, correspondence, mem., etc., on file.

Besides the concerts, there will be a public rehearsal on one afternoon of every week, with single tickets at twenty-five cents, and no reserved seats.

The intention is that this orchestra shall be made permanent here, and shall be called "The Boston Symphony Orchestra."

Both as the condition and result of success the sympathy of the public is asked.

H. L. HIGGINSON.

Other activities, some affecting the public, later bulletins will chronicle as fully as sometimes scanty records permit. For example, recorded in the minutes of the Association meeting of August 25, 1845, is the acceptance of a report by a committee "to consider the dissolution of the Association." Such matters are of historic interest.

The Librarian is making a scrap-book to contain small portraits of past and present H. M. A. members. Any kind, from ivory miniatures to tintypes, snapshots or even newspaper prints will be welcome. Already an engraving of the Association's first President has been acquired.

The following list contains some of the recent purchases and gifts. The Library acknowledges with gratitude the generosity of donors. An asterisk denotes a member of the Association.

PURCHASES

Brandenburg concertos, Nos. 1-6, scores—Bach
Night Piece—*Arthur Foote
Hasty Pudding Plays, 1931 to 1936
Sonata, cello and piano, Op. 59—D. S. Smith
Gluck—Martin Cooper
Boston Symphony Orchestra notes—Philip Hale, (J. N. Burk, ed.)
Diaghileff—A. L. Haskell and Walter Nouvel
Ethelbert Nevin—J. T. Howard
Technique of string quartet playing—Jeno Lener
The orchestra—Malipiero
Early American song collections—Milligan, ed.
Essays in musical analysis, vols. 1, 2, (symphonies)—D. F. Tovey
Puritans and Music in old England and New England—P. A. Scholes
Music at Harvard—*W. R. Spalding

GIFTS

"New Music," a quarterly of modern compositions, 11 numbers—
*Alexander W. Williams
Jazz studies, for 2 pianos, Nos. 2, 3, 4—*E. B. Hill
Beethoven, ninth symphony (analysis)—D. F. Tovey
Alt Wein, for 2 pianos—Godowsky

CHARLES R. NUTTER.