

*Library of
The Harvard
Musical Association*



Bulletin No. 14

April, 1946

Library Committee

HUGH W. BABB

WERNER MUELLER

HUGO LEICHTENTRITT

QUINCY PORTER

CHARLES R. NUTTER

*Director of the Library and
Custodian of the Marsh Room*

CHARLES R. NUTTER

*Library and
Marsh Room*

MURIEL FRENCH

Marsh Room

FLORENCE C. ALLEN

To the Members of the Association:

Your attention is called to an article in this bulletin by William Lyman Johnson.

* * * * *

Provided he holds his job and does not change his mind—a privilege by no means conferred on the feminine sex alone in spite of a popular saying—the writer purposes to present in the next few bulletins a fuller record and report of the seasons of the Harvard Orchestra, with some (sic) reference to the local musical background, really necessary if one is to evaluate the significance of this creative act by the Association.

In one sense such a fuller record is not necessary. Bulletin No. 5 told the story of the Harvard Orchestra sufficiently for ordinary purpose. The details of management—the difficulties, the problems, the finances, the artists, the choice of programmes, the complaints, the unasked suggestions, etc.—were recorded by the indefatigable Dwight in long hand on sheets of paper now on the inevitable path through the crumbling stage to mere dust. Well, reasonably might the details thus perish, unhonored, unsung, and certainly unwept. On the other hand, this Harvard Orchestra was the first orchestral organization among various others in this period strong enough to weather difficulties through seventeen seasons and to succumb then only from external and not internal conditions. Its success and the response of the public encouraged Henry L. Higginson to found in its last season the Boston Symphony Orchestra.

Nevertheless, some reference to the musical background to the Harvard Orchestra is pertinent if it be only mention of certain musical events of magnitude during that period of time. It is the dubious purpose of the writer in reporting on the seasons to touch lightly on this background, and in so doing to be sketchy, incomplete, neglectful of much. And “dubious” because he has found, after a not very thorough search, no published continuous account covering the development of the Art of Music in Boston. The perusal of even certain Ph.D. theses on this specific subject was fruitless: they stopped with the year 1830. Historical writings galore there are on the subject of Boston: the place and the people, the Common, Beacon Hill, the Parker House, Park Street and its vicinity, old landmarks, the old Boston Museum, Taverns, etc., all dealing with places or persons or events. All omit, however, except in irrelevant casual mention, the local state of the Arts or, at any rate, the Art of Music, primarily in public, secondarily in the home. To be sure, there are a few accounts in print. Dwight wrote a lengthy article on

Boston music for Justin Winsor's *Memorial History of Boston* but it furnishes practically nothing to illuminate the period of the orchestra's life. A few accounts such, for example, as Thomas Ryan's *Recollections of an Old Musician* (1899), and William F. Apthorp's volumes entitled *By the Way* (1898), dealing in a rambling fashion with music and musicians, also contribute little to the purpose. Most of them are autobiographical and discursive and fragmentary, and although they are pleasant reading they leave you at the conclusion with a very small package of clear information of music in Boston.

Here, then, is apparently an open and practically undeveloped field for some scribe, some one with a penchant for the historical, some one with an interest in this particular art, a skill and a patience in historical digging and, withal, a light and somewhat humorous pen to avoid a presentation dry-as-dust. If a scribe has already covered this field the writer does not know of him. What the writer does know, as he dubiously contemplates his own job, is that he does not intend to be this some one.

* * * *

At the annual meeting of the Association in January no motion was made, as last year, to make public the report of the Librarian. At the adjournment of the meeting the Librarian called a meeting of the Librarian to consider the matter. After some discussion the Librarian moved that his report be included in the next (or present) bulletin. This motion, seconded by the Librarian, was unanimously passed. Consequently the writer includes in this issue the Librarian's report.

REPORT ON THE LIBRARY AND ON THE MARSH ROOM FOR 1945

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

Saint Matthew in his fourth chapter makes this statement: "Use not vain repetition, as the heathen do, for they think they shall be heard for their much speaking." This report by its length may be charged as "much speaking," but it is going to be "heard." There would be truth in the charge of "vain repetition" when I state, as I have stated in beginning every preceding report, that both the Library and the Marsh Room are in a healthy condition and that the overhauling of the former is progressing satisfactorily. This is now a bromidic remark but the one virtue in the bromide is that he utters a truth. Later in this report I further subject myself to the charge of "repetition."

The list of accessions by purchase and by gift will appear in the next bulletin. I will, however, mention here one purchase and two gifts.

The purchase is an account of the famous Guarneri family of Cremona (1626-1762), makers of violins and makers as famous as the Stradivari though less widely known in this country. We already have a similar publication on the Stradivari and for some years have been on the outlook for one on the Guarneri. Although the publication date is fairly recent it is a rare book, coveted by music libraries not possessing it, and very seldom on sale. Some time ago the only purchasable copy coming to our notice was priced at \$60. That cost seemed to me more than we could afford. Recently a copy was advertised in an English journal. We immediately opened negotiations and procured the book from London at a cost of \$35.09. In make up it is a companion volume to the book on the Stradivari. It is superbly manufactured, with 181 pages, many illustrations, and a beautiful binding in vellum. Neither of these books, of course, is circulated.

Mrs. Philip Hale made two welcome donations. One is a beautifully printed Gregorian chant, framed and open on both sides, which shortly will be hung in full view. The other is an excellent photograph of Philip Hale, at one time the foremost music critic in Boston and one of the few outstanding critics in this country. The photograph is a strikingly good one of the subject and stands in a beautiful leather frame. To the books of Mr. Hale she has already given to the Association Mrs. Hale adds these two gifts in memory of her husband, who also presented to the Library in his life time a number of publications. We are much indebted to her for the thought and for her kindness.

In spite of enforced absences during the past year Miss French, with the assistance of Mrs. Allen, has kept up her work in the Library and in oversight of work in the Marsh Room, and has continued this on days when kept at home. Office routine and all daily matters have received prompt attention, so that her desk has been kept cleared.

The overhauling of the Library has steadily continued. A number of matters have been attended to, but I will mention only the two more important. A complete new shelf list of the operas, the largest classification of music, has been made. There are at present 798 titles and 959 volumes in this opera collection. It is necessary to have more than one volume of popular operas to meet the loan demand. Many of these were acquired as gifts. There is a certain satisfaction in this particular collection. It seems that we have a mild if not wide reputation for possessing opera scores not found elsewhere. In the past several visitors have called to inspect scores which they said could not be found in other libraries but which report stated we probably possessed. The satisfaction when we could, by producing the score, maintain this reputation has been balanced by chagrin when we could not. The next largest classification of music is the piano music, amounting to over 500 bound volumes. A new shelf list for these has just been completed. I can report that this year's overhauling of the Library is satisfactory.

This whole process of overhauling, as I have stated before, is a slow one. It is done with reference to the use of the card catalogue, the shelf list, and the accessions book. In my lengthy report for the year 1939 I described the various acts or motions in this recording. I shall tax your patience by repeating them, in briefer form.

First: the card catalogue. Familiar to users of a library, it needs no explanation. Meant for patrons, it carries only the information they need.

Second: the shelf list. It is exclusively for the use of the Librarian. It contains the record of every book or piece of music as it stands on the shelf. Consequently it is the complete record of the holdings of the entire library at any one time, and serves as an inventory. Because of that important fact it is kept in the safe.

Third: the accessions book. This is important because it records the entire story of a book or music and, unlike the shelf list, contains all the facts about each. These facts cover the following items: date of accession; accession number; author; title; publisher and his locality; year of publication; number of pages; size; kind of binding; source of acquisition; cost; classification; call number; remarks. Obviously, properly to record an acquisition requires much time, mental concentration, and a number of motions. In the process of overhauling, every book and every musical composition has to be checked with the catalogue and the shelf list. In many instances a volume of music may contain several compositions by the same composer or several compositions by several composers, and these compositions may vary in subject. Each one if distinctive must be entered in the catalogue and the shelf list. At a rough guess we have estimated the total number of titles of music in the whole Library to be 50,000. Since in certain earlier entries some items were missing, considerable time was consumed in searching for them. Miss French has the laudable intention of having every item recorded. There is also the matter of supplying cross references, important but taking much time and a fussy process.

I have omitted reference to the magazines we take which also need some recording. Miss French has introduced a new feature in regard to these magazines. When, in any magazine, there is an article bearing on some subject in which the Library more or less lacks material it is entered in the catalogue. Consequently a visitor may turn for additional facts to that magazine. Or if the magazine article is on an important subject not noted in the catalogue, a reference is entered of that article.

Of the various memoranda to be recorded in the accessions book, classification of a book is often perplexing and always time consuming. Sometimes the book contains more than one kind of writing. Its subject, in other words, may be a composite of the historical, the biographical, the analytical, the expository, or other forms of treatment. Under what heading shall it be classified? Not always will the title or the title-page or the preface give the answer. In that case sufficient text must be read. Let me cite as an example a book entitled "Manuel de Falla and Spanish Music." Shall this be classified as biography of de Falla or a history of Spanish music? As a matter of fact it is both. On examination one learns that the book is primarily a history of Spanish music and that de Falla figures secondarily. Therefore the book is classified as history and specifically as Spanish history.

This question of correct classification naturally lengthens the time needed for preparing for circulation a newly acquired publication. This preparation calls for nine motions: the careful proper opening of the book for use; stamping on several pages the Library stamp; cataloguing; shelf listing; accessioning (with the notations I have mentioned); pasting in a book plate; putting in a loan card and its pocket for recording; giving the book a call number; usually but not always pasting in a review by a competent critic. The length of time needed to perform these nine motions in preparing one new book for circulation is usually fifteen minutes.

When you consider the checking of all the details of recording in reference to *all* the old books and old music now on our shelves it becomes clear why to complete the overhauling will require still more time. It should be done in a sound proof room with locked doors. It requires uninterrupted concentration. In the midst of a complicated process, for instance, the telephone rings or a visitor demands attention. When he has gone the particular job at hand may have to be begun again at the beginning. The incident would fill me with anathema against the job or more especially against the visitor, but Miss French appears to emerge unruffled and cheerful.

Mrs. Maltby resigned last May as Marsh Room Attendant and has been succeeded this fall by Mrs. Florence C. Allen.

The death of Leo Rich Lewis, Fletcher Professor of Music at Tufts College and for 53 years head of the Department of Music, removed one of our oldest members in years of membership. He joined the Association in 1889, two years after his graduation from Tufts. He was much interested in the Library although he could rarely visit it. He read the bulletins with a mental microscope. I usually had him in mind when I made a detailed statement, for in a few instances he shrewdly but kindly questioned some of them. I regret that I now have reason to breathe more freely.

Both the Library and the Marsh Room continue to be less used than formerly, and for obvious reasons. Miss French reports that 24 members and 13 registered guests of members borrowed 137 volumes of music and 18 books. These figures are the smallest in years. Preference for a certain classification of music varies from year to year. This year the raid was on piano music followed by scores and then by opera piano scores. I might repeat here that the purchasing policy rarely includes orchestral scores of any music. We cannot well afford the cost of these; more than that, their use by members is very slight. Only a few professional musicians, chiefly conductors who incidentally have often mutilated scores, have made use of them. Persons who are disposed to mark or maltreat publications can make a draft on their own pocket books or borrow elsewhere. Preference in the classification of books has been for biography with analysis next. There were 263 visitors to the Library, by far the fewest on record.

For the Marsh Room, Mrs. Allen reports that of 1265 available periods 367 were used; that 155 individuals totalling through repetition in visits 953 persons have used the Room. There were 3 afternoon recitals. The Room was used 52 evenings: 26 evenings by 4 members and their guests, 18 evenings by 2 men in the service and 2 women in the service, 5 evenings for recitals, 2 evenings for concerts, one evening for the annual dinner.

In conclusion I can merely repeat that general conditions are satisfactory.

Respectfully submitted,

CHARLES R. NUTTER.

* * * *

The Librarian recently remarked to the writer that he saw no reason why publication of his annual report on the Library should exclude from the bulletin the report of the able and enthusiastic Chairman of the Entertainment Committee, and added that he would willingly share the inevitable publicity with Dr. Wood. Acting upon this admirable suggestion, which aroused neither discussion nor argument, the writer is pleased to include Dr. Wood's report on the past year.

REPORT OF THE ENTERTAINMENT COMMITTEE FOR THE YEAR 1945

The Association has held the usual eleven Social Evenings during 1945; ten regular concerts and the annual dinner. No ladies' night came in the year as the ladies night for the season 1944-1945 came in December to make it possible to have the artist whom we wished to have for that occasion.

After having the annual dinner for many years at the much loved Young's Hotel, then at the University Club, the Parker House, Hotel Bellevue and finally for several years at the Algonquin Club, where we were served a dinner that would make the mouth of the most fastidious epicure water, in 1941 the Association decided to have the dinner in the Association House. This change has met with such signal success that the surprising thing is that it did not come about sooner. The dinner is served in the Marsh Room and then we go down stairs to the Library and have what has been given the name of "H. M. A. Frolic" for the entertainment. For three years J. M. Sanromá was master of ceremony, Boris Goldovsky with Rossario Mazzeo for one year, and this year George Humphrey. Only members take part and a surprising and gratifying number have been ready and capable of giving us a superb evening. These Frolics have added very much to the good fellowship which prevails at the dinner and has discovered talent that we did not realize previously existed.

An impressive list of artists have appeared during the year. Rayen Quitral, the noted Chilean soprano and coloratura or more properly dramatic singer, gave an exceedingly beautiful concert. The Chilean consul was present, as well as three Chilean students attending Massachusetts Institute of Technology and two attending Harvard University. By a pleasing coincidence, one of the Harvard lads proved to be a boyhood friend of Mme. Quitral.

Two string quartets played for us, but for a total of four concerts, the Gordon and Stradivarius. The Roth Quartet was engaged to give a recital and after changing their date twice the real truth came out: they were unwilling to play for us for the small honorarium which we give. Fortunately the Gordon Quartet gave a concert in Sanders Theatre in April, the last date decided upon for the Roth Quartet, and very graciously consented to play for us the second time in the spring. They play magnificently and have many ardent admirers among our members. This slight contretemps with the Roth Quartet is only one of the headaches which arise to perturb the Entertainment Committee. Long experience and a sense of humor are a great help in accepting these things and just taking them in your stride.

Although the Stradivarius Quartet played for us twice in 1945, once was in the spring, in the 1944-1945 season, and once in the fall during the 1945-46 season. Those who heard the last encore at their December concert, Haydn's serenade, with Wolfe Wolfensohn playing the air and D'Archainbeau, Silberman and Lehner playing the accompaniment pizzicato, will never forget it. Such charm, daintiness, beauty of tone lyricism could not be surpassed. It was like a rare and delicate fragrance, intoxicating in its loveliness. This quartet introduced a change in position of the instruments which was both novel and highly successful. The cellist sat in back on the same side as the first violin and the viola sat in back on the opposite side, with the second violin opposite the first violin. By having the belly of the viola facing outward toward the hall, the viola part stood out unusually clearly and gave much greater balance. This change of position was so advantageous that it might well be adopted generally and permanently.

E. Robert Schmitz, Alexander Borovsky and Leo Smit are the pianists who have played this year. For many years it has been strongly evident that quartets and pianists are the favorite artists for most of our members. Schmitz, who is French, played several selections of Debussy. He played these with feeling and taste. He played, also, an interesting group of fugues by Rimsky-Korsakoff. Borovsky gave a masterly concert and proved himself to be a great musician. He selected ten preludes of Rachmaninoff, which were new to most of our members, full of technical difficulties but beautiful as difficult. He played them with an understanding and appreciation due to the great friendship which existed between him and Rachmaninoff. The rest of his program consisted of a fantasy and fugue, a suite and toccata of Bach. Borovsky is a singularly gifted interpreter of Bach. Leo Smit is young and talented. He has won many friends among our members during the three engagements he has had in our series, and we look forward to hearing him again this year.

The Mazzeo Ensemble, consisting of Miss Louise Vosgerchien at the piano, Rolland Tapley on the violin, Rossario Mazzeo on the bass clarinet and William Valkenier on the French horn, opened the fall concerts in November. This combination of wind instruments, piano and violin afforded an opportunity to hear music not often played in concerts. The program was thoroughly pleasing and faultlessly played.

When planning the series for 1945 in May, your committee were tremendously surprised and equally pleased to be told that they could have Joseph Schuster, one of the top-notch cellists of our time, as an artist in

November. Most of us had looked forward eagerly to hearing him and expected to have a tax on our accommodations. By an ill turn of New England weather, however, he came on the night of the worst storm of the fall. During that storm three and forty-five hundredths inches of rain fell in forty-eight hours, or more than a whole month's supply. Only fifty men braved the storm and were present to hear him. Perhaps we may be able to persuade him to come again this year. On that evening, too, the pedals had not been attached to the piano carefully. As a result during the first piece the felts would not return to place, and the effect was that of a continuous noise on the street. Fortunately this was corrected immediately and all went well after that.

During the season the average attendance has been ninety, with only three evenings below the average, one of fifty, one of sixty, one of seventy-five. Now that the war is over, restrictions on gasoline have been lifted and more and more of our members have returned from war service to civilian life, the attendance is increasing. We look forward in the near future to have well over a hundred each night. The efforts to create a friendly and cordial spirit in the Association House have borne good fruit. The best of fellowship exists among our members and their loyalty is proved by the very few resignations which we have had during these troublous years, and the many new members who have been added.

The expenses for the year have been \$2407.89. The difference in this amount and that reported by Mr. Kendall is due to items charged by me to 1945 but not charged by him, because the bill was not paid until January of this year. Cheese to make Welsh rarebit has been impossible to buy, ginger ale has been hard to find because of sugar shortage. Even such good old standbys as beans have been hard to obtain, and on two occasions, your Chairman has had to buy the ten pounds where he could and tote them to the Association House himself. *C'est la guerre*. Let us hope and pray that we will not see another world war. All power to the U. N. O.!

NATHANIEL K. WOOD.

* * * *

"The poetry of earth is never dead," but the poetry of the Association becomes, with this issue, as dead as the proverbial doornail. And there is no sign of resuscitation. The poets among us sing their own songs in the ears of others, and thus lost to us are verses that would cheer us and also brighten these bulletins and achieve immortality in these pages. Regrettable is the fact that although certain members will produce prose for these pages no one, for some occasion, has produced—or probably been asked to produce—a poem.

We have one poet, however, skilled in versification and possessed of wit and humor, as the writer knows from past different occasions. He has served both as Secretary and Treasurer of the Association. At the dinner of the 100th anniversary of the Association Henry Ware served also as Poet for the occasion. His poem, read at this centennial anniversary, is included herewith, both to lighten these pages and to testify that we have among us at least one real poet.

We hail tonight that little band
Of music-loving souls who planned
The small beginnings that to-day
Have ripened in our H. M. A.
The hopes of those few pioneers
Have found fulfillment through the years,
For Music holds her place on high
In borough and academy.

How changed the music that we know
From theirs a hundred years ago;
And what variety of tone
And rhythm were to them unknown.
As yet they had not heard, with qualms,

The informalities of Brahms,
And neither Bizet nor Gounod
Nor Verdi had produced a show.
In their day no one knew a thing
Of any Niebelungen Ring,
And still a very long way off
Were preludes of Rachmaninoff.

To us is given, Gott sei dank,
A symphony by César Franck,
And you and I to-day can speak
About Tschaiakowsky's Pathétique.
We also have achieved, alas,
The saxophone and muted brass,
And quantities of maudlin tunes
For every idiot that croons.
Nay, instrumental caterwauls
Invade our classic concert halls,
Where anything seems Heaven-sent
If only new and different.
Dear Music, what a deal of shame
Is perpetrated in thy name!
How oft an "opus" will abound
In mere experiments in sound,
Of which the object seems to be
The maximum of cacophony.

Keep on, you cacophonic boys,
Produce your weird, unpleasant noise,
And let your raucous discords fill
The listening ears and minds until
Your ugly dissonances form
The recognized, accepted norm.
Then, then, and not till then, will come
The swinging of the pendulum.
Should then some sweet-voiced soul appear
With something that was good to hear,
The music world would call him blest
Because—he differed from the rest.

HENRY WARE.

January 22, 1937

* * * *

Mr. William Lyman Johnson's interest in ancient musical instruments has been keen and long-lived. So thorough have been his studies and researches that he is recognized as an authority on the subject. Of particular note is his comprehensive collection of such instruments, which is unusual, inasmuch as no duplicates of some can be readily found. In several instances, where no others were obtainable, he has loaned his own instruments to various musical organizations for use in public performances. His article on the subject, which he kindly volunteered to write and which complements Mr. Gebhard's article in the last bulletin, will be of interest and, furthermore, informative to those persons whose knowledge of the instruments and of the music written for them is slight or even non-existent.

THE GOLDEN AGE OF MUSIC IN THE SIXTEENTH AND SEVENTEENTH CENTURIES

In Bulletin Number 13, October 1945, there appeared Mr. Heinrich Gebhard's experiences in that period of music, poetry and art in Boston which he rightly named the "golden age." To the best knowledge of the writer of the following pages no one now living was so closely connected with the group about which Mr. Gebhard has written as he. By interesting detail and vivid descriptions he has established the fact that the period he refers to as the "golden age" of music, poetry, painting, literature and sculpture, in Boston, was the "golden age." It was a period when there was more leisure than has existed since the first World War, and it allowed professional artists to enjoy more social life.

The brilliant circle which Mr. Gebhard describes was at the time when the technique of piano playing was reaching its peak in the performance of the kingly offerings of Beethoven, Schumann, Schubert, Chopin, Liszt, and of the orchestra in Wagner, Tschaikovsky, Rimsky-Korsakoff, Brahms, Debussy. Students of music of that period, also those who attended recitals and orchestral concerts, knew very little of the music which preceded that of Haydn. But while the "golden age" was in full and brilliant flowering there was another movement in music in Boston which, although beginning in a small way, has spread over the entire musical world. Researchers and intellectuals interested in the ancient music of the Roman Catholic Church before its music became decadent, sentimental and trivial, and had lost the dignity and the power to express spiritual conceptions, realized that there had existed a type of music both secular and sacred which had been written by composers of first ranking genius. To reform the music for the church, Pope Pius, in 1903, issued an edict requiring a return to the chant, which appeared to be the vehicle best suited to convey the spirit of spiritual words. In his Encyclical he wrote: "The more closely a composition for the Church approaches in movement, inspiration and savor the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple." This edict immediately set musicians in search of music which had a definite beauty without sentimentality and, in churches where the Gregorian Chant was not used, could be employed in positions in the church services and not detract from the spiritual substance of sermon and prayer.

In the compositions of the great writers for the harpsichord, also for that instrument with accompanying instruments, they found a vast treasure in museums and libraries, music that had never been printed. Most of the slow movements are permeated with the liturgical atmosphere of the ancient music of the church. Thus there was brought to the surface, first, by earnest researchers, music that had been neglected for a longer period than had that of Bach; second, and later, by the reform in the music of the Catholic Church. In the music of those masters who wrote for the harpsichord there was no striving for intense originality at the expense of dignity and beauty. Those composers, filled with the desire to express beauty, did not have to strive, by the use of "color for color's sake" and with ear-tickling sounds, to cover up the fact that the divine afflatus was absent.

More and more studious musicians are realizing the clarity and the sureness of the counterpoint in the compositions of Handel, Bach, Corelli, Buxtehude, Frescobaldi and other composers whose works now bear the label of being immortal. The counterpoint employed is for the purpose of variety and expression. The themes are beautiful and expressive but the bulk of those compositions, like the works of Bach, went into a state of absolute neglect. The constant rise of enthusiasm for the piano from about 1790 sent into eclipse the music of hundreds of composers whose works had charmed thousands when played on the harpsichord. These compositions were not adapted for the piano. They were written for the rich and changing tone colors the harpsichord is able to give, instruments which have from two to six sets of strings of different pitches, combined with stops which give the effects of harp and lute, also couplers so that sets of strings of eight foot, four foot, two foot, can be coupled to the sixteen foot.

The technique of writing for the piano, which began developing when Mozart gave up the harpsichord for the new instrument, created magnificent sonorities which enthralled the musical world and still rightfully do, and they can be heard in the largest auditoriums and against the background of a large orchestra. But the tones of a harpsichord are lost in large spaces. Pianists by strength of finger and wrist and by use of the damper pedal can go from the softest to the loudest volume and with immense sonorities, but strength of fingers and of wrists are not a part of harpsichord playing. The touch has to be like that for the organ. Modern composers have exhausted the possibilities of tone and of sonorities of the piano, and some of the eminent pianists, Madame Wanda Landowska and Jose Iturbe, have turned to the harpsichord to satisfy their desire for tone color, also for the proper performance of the music of its period.

The overwhelming enthusiasm for the piano and the music composed for it caused criminal neglect of harpsichords, virginals and spinets, for they were hurried off into garrets, barns, stables, in fact to any place in order to get them out of the way and make room for pianos. The keyboard and the internal parts of spinets, the parts which produced the tone, were taken from the cases and the result was a piece of furniture known as the spinet desk.

It appears, from research by the writer, that there was only *one* harpsichord in Boston in 1885 in playable condition. It was the property of Mr. Morris Steinert, founder of the house of M. Steinert and Sons. Mr. B. J. Lang, who did much for enlarging the horizon of music in Boston, organized a festival for the celebration of the two hundredth anniversary of the birth of Bach, born March 21, 1685. In Bach's "Coffee Cantata" there is the need of a harpsichord, and Mr. Steinert's instrument was played by Mr. Lang. This was probably the first time for a period of sixty years that a harpsichord had been used in a public concert in Boston.

It is interesting to know how little the compilers of the *Comprehensive Dictionary*, published in 1871, knew relative to the harpsichord. They give the meaning of the word harpsichord: "A keyed instrument, or harp, strung with wire." That of the virginal is worse: "A musical instrument." These definitions show the lack of knowledge relative to the instruments because of their rarity.

In 1884 there was probably only one harpsichord in the United States in playable condition, and only one player who knew how to use it properly relative to tone-colors and the proper touch for the keys and that was Mr. Morris Steinert. At this time of writing (1946), there are fourteen professional harpsichordists in the United States. There is also a maker of harpsichords whose instruments are as splendid in qualities of tone as the best instruments made by the famous makers of the seventeenth and eighteenth centuries, and their volume is considerably larger, a virtue needed in these years of large halls.

To Mr. Morris Steinert must be given the honor of being the first to make the harpsichord, clavichord and virginal known at a period when those instruments were in dark obscurity, not only in America but in Europe and in England.* His love for the tones coming from a clavichord which entranced him in boyhood years led him to return to his native town, Scheinfeld, Bavaria, and on page 190 of his *Reminiscences* he poetically describes his resolve to find his old clavichord, "that quaint little instrument with its silent tones, its mysterious whisperings, its intimate and soulful response always evoked from it by the fingers of the tone-poet." To this praise Beethoven's should be added and he called it "the most musical of all instruments." This type of instrument was the beloved of Bach and it is such to every one who has a place for it where there is freedom from noises. It is then that its tones breathe a fine texture of sound and excite the inventive and creative musician to new conceptions of that, which in music, is poetry.

*The virginal is a single keyboard instrument. The writer's is five feet eight inches in length by nineteen inches in width. The strings are plucked by leather plectra as in the harpsichord, which grew out of the virginal with added strings and another keyboard. Virginals were in use in the sixteenth, seventeenth and eighteenth centuries. "Queen Elizabeth's skill on the instrument is well known, as also the clever way in which she managed to show off her talent before her courtiers and ambassadors of foreign sovereigns." (Francis W. Galpin in his *Old Instruments of Music*).

The clavichord is of about the same dimensions, also oblong, but its tone is produced in an entirely different manner from that of the harpsichord and the virginal. Pieces of brass (tangents) attached to the ends of the keys which run under the strings, strike upward and set the strings in motion and allow them to vibrate only while the tangents are pressed against the strings. When the keys are released the strings stop vibrating, as they are damped by a strip of cloth at one end. A very beautiful effect can be made by changing the pressure against the tangent. This produces a delicate vibrato.

The cittern is a pear-shaped instrument with flat-top and flat back. It has ten strings of wire, three double of same pitch and four single of low pitch. It is fretted and can be played by plectrum or fingers. Its tone is very limpid yet carrying, and considerable music was written for it. The cittern became popular as an accompanying instrument for the voice and succeeded the lute, probably because less fragile, smaller, and more easily tuned, as it has, instead of wooden pegs for tuning, small screws with hooks to which the strings are attached. The heads of the screws are made square so that the ever-present watchkey of those days tuned the strings. Sir Frederick Bridge in his *Samuel Pepys, Lover of Musique* states that Pepys possibly played the cittern, and that "after the landing of Charles II at Dover in 1660, by the request of the Admiral, Lord Sandwich, and with the help of the lieutenant's cittern and two candlesticks with money in them for cymbals, 'we made barbers music, with which my Lord was well pleased.'"

The dulcimer is oblong, stands on four legs, and its strings of wire lie horizontally over the soundboard. Its range is large; its tone resonant, blending better with string tone than does the piano because the strings are not so thick and heavy. For some years after the Commodore Hotel, New York City, was opened, its orchestra had a dulcimer instead of a piano. This ancient type of instrument has lately been resurrected by Bela Bartok in his concerto for orchestra and was used in a performance of that composition by the Philadelphia Orchestra in February, 1946. As a solo and also ensemble instrument its capabilities were apparent in its ability to enrich the tone colors of an orchestra.

The viol d'amour is of the same shape as the double bass, with sloping shoulders instead of broad shoulders as in the orchestra viola, and with a flat back instead of arched. There are usually seven strings over the fingerboard and seven of wire that run under the fingerboard. These vibrate sympathetically with notes played by the bow on the upper set of strings. The tones are beautiful, as there are so many harmonics.

The viol de gamba preceded the violoncello. It, too, has sloping shoulders, and has sometimes six, sometimes seven strings. Its tone is not as robust as that of the violoncello, but it blends beautifully with that of the viols and the harpsichord.

The viols are also of the sloping shoulder type. The treble, alto and tenor viols were not played from the shoulder. They rested on the knee. The bow was curved as the bow which shoots an arrow is curved. This allows three notes to be played at once. Bach wrote for this type of bow in his sonatas for violin alone, and in them are passages of three sustained notes.

Of the viols played in compositions of five and six parts, Mr. Robert Donington of England states that there is no music that surpasses them and goes on to say: "... they are among the most spiritual music ever written: and that in feeling and even in style they remind me most of the last quartets of Beethoven."

When Mr. Steinert reached his birthplace he became active in searching for old instruments, and much to the curiosity of the inhabitants hired a farm wagon, driver and horses and went into houses, barns, stables, searching for what he desired. He found many instruments, all out of condition and some almost wrecks of what they had been, but he purchased them and had them shipped to his store in New Haven. There, placed in the hands of expert piano repairers, they became playable, and the decorations on some shone with their former beauty after being cleaned. The result of this labor formed the famous Steinert Collection.

With instruments at hand by which he could show their merits he secured the services of Mr. H. E. Krehbiel, an eminent writer on music, for lecturing upon the instruments and the music Mr. Steinert would play. These lecture recitals Mr. Steinert gave without charge at Harvard, Yale, Brown, Smith, Vassar, Andover, and in Music Hall, Boston. This pioneer work brought him recognition from Princess Pauline von Metternich of Vienna. She requested him to play at the "Great Exhibition of Music and Drama," 1892, and he was the only player there on the clavichord and the harpsichord. So appreciative was the interest he aroused that he was invited to play and lecture at the Vienna Conservatory. From Vienna he went to England and by invitation of Sir George Grove, then Director of the Royal College of Music, he gave recitals in that institution. At this time preparations were being made for the Columbian Exposition to be held in Chicago in 1893, and Mr. McCormack, the "Commissioner from America for the World's Fair," asked him to lend some of his instruments for that occasion. This he did and also lectured in a building devoted to music.

During his visit to Vienna Mr. Steinert found his greatest treasure: a harpsichord made by J. A. Hass of Hamburg, 1715. This is the largest harpsichord in existence. It has six sets of strings as follows: one sixteen foot, two eight foot, one four foot, and two of two foot. There are two keyboards and two stops, lute and harp. The price named for it at the sale of the Steinert Collection after the death of Mr. Steinert was \$5,000. It is now in the splendid collection of these instruments at Holyoke, Massachusetts. On p. 217 of his *Reminiscences* he tells the romantic story of the finding of this instrument, splendid in tone, in volume, and in painted decoration, in the attic of a large old house, whose owner did not know it was there. After a search of the large garret it was found lying on its side, covered with dust and dirt but otherwise in good condition.

Mr. Steinert's labors came, unfortunately, at a time when the general music public was indifferent to traditions in the art of music and looked upon what he set before it as an exhibition of the curious rather than of great art. The romantic and the impressionistic movements in music were in full sway in Europe and were meeting favor in America, and the public delighted in the portrayal of nature, and story-telling in music, namely program music. Therefore the compositions of the old masters, not being of the program type but of absolute music, met with practically no enthusiasm, no matter how beautiful they were in all their parts. The then existing difficulty in advancing the music by composers who wrote for the harpsichord was the lack of the proper instruments for their performance. Mr. Steinert's at that time were part of his collection, therefore there were no instruments to be had in any number.

Many who listened to Mr. Steinert's playing in large auditoriums considered the tones of the harpsichord just tinkles, and the clavichord, as an instrument, not worthy of use. Mr. Steinert's efforts bore very little fruit at that time, but because of his love for the music of Bach and for his instruments he must have had much joy, and possibly dreamed of the time when a more intelligent and appreciative public would recognize the beauty in the works of the masters he loved.

In 1899 Mr. Arnold Dolmetsch came to America and gave concerts on a broader scale than Mr. Steinert had given. He played the harpsichord, clavichord, lute, cittern, viola d'amore, and violin, and lectured. Mrs. Dolmetsch played the harpsichord and the viola da gamba. Much interest was awakened in the music performed, and the colorful personality of Mr. Dolmetsch added much to the concerts. The more intelligent of the music lovers who attended realized that there was sublime music they never thought had existed in those past centuries, so shrouded was it with neglect. There remained, however, the same difficulty which Mr. Steinert's efforts met, namely, the lack of instruments.

The writer of this article became fascinated by the tones of the viola d'amore after hearing Mr. Dolmetsch play upon it, and after much searching found a splendid Italian instrument but not in playing condition. Violin makers in Boston at that time were not acquainted with the structure of such an instrument, but one was found who lived in the Savin Hill district of Boston and had worked at Hill's in London, into whose famous workshop all types of instruments had come, and he put the instrument in playing condition. That was the beginning of the writer's collection of instruments. Later, when Mr. Dolmetsch made harpsichords and virginals at the factory of Chickering and Sons, he became the possessor of a virginal and a spinetto, both instruments of beautiful quality. Like the labors

of Mr. Steinert, those of Mr. Dolmetsch in 1899 aroused curiosity among the general run of the public rather than appreciation of the instruments and the music that had been written for them.

In about 1904 the Chickering Company, which had exercised a philanthropic desire to help the financial structure of the Perkins Institution for the Blind, promoted Sunday afternoon concerts in Chickering Hall. The programs were made up of orchestral, choral, and instrumental music, violin, cello, piano. With a fine sense of the needs of the time, that firm decided to promote the making of all necessary types of instruments previous to the piano, and for that purpose procured the services of Mr. Dolmetsch. Given the assistance of expert workmen, he began the making of harpsichords, spinets, virginals and viols, the last named an absolute necessity if the splendid music written for a "chest of viols" was to be heard at its best. Those who have not heard recordings made of a quartet or a sextet of viols have a delightful experience awaiting them.

To have made viols and not have them used would have left the remarkable music written for them just where it had been for over two centuries. To the writer Mr. Dolmetsch stated that in 1905 there was not a viol in Boston and no one had ever played one. After he had produced six viols he sought for good amateur violin players who could better give the time for learning to play upon the instruments than professional violinists.

The writer has often wondered if there was any other than Arnold Dolmetsch who could have kept interest alive in such an educational work and in a field strange to many. The writer, possibly his most intimate friend during his last four years in Boston, realizes that it was his spontaneous enthusiasm for the music and the instruments he loved; his patience with his pupils learning instruments entirely new to them, and, crowning all, a personality that was remarkable, and a genius equally so.

His concerts in Chickering Hall during the period of 1906 to 1910 were remarkably educational for those who desired to broaden their horizons of music. The writer has a longing to hear again the extraordinarily beautiful "Lullaby" (to the Virgin) for soprano accompanied by six viols given at a concert December 27, 1907. The background of tone of the viols was a shimmering tapestry of sound as though from an organ, but with tone qualities no organ could give. This "Lullaby", of which the writer held the only copy after Mr. Dolmetsch returned to Europe in 1911, has been sung during the past eight years from copies made from his. Mr. Dolmetsch found this jewel in the "Processional Ritual" of the nuns of the Convent of Saint Mary, Chester, England. It was written about 1400.

Mr. Dolmetsch was continually seeking to produce the same quality of tone-color that was extant when the compositions of the old masters were performed in former centuries, as for instance the "Concerto Grosso" by Corelli, "made for the night of Christmas." This requires "two violins, viola da gamba and harpsichord solo, two more violins, viola, violoncello, violone, and organ ripieni." There was no organ in Chickering Hall and therefore he had to do the best he could with a reed organ, but its tone quality was not right for proper blending with the other instruments. What was needed was an organ with the same quality of diapasons, flute and reeds which were in the organs in the latter part of the seventeenth century.

Here the writer begs the privilege of writing in the first person, as such fits better certain experiences.

One day when Mr. Dolmetsch and I were lunching in an Italian restaurant where there was never any hurry about finishing a meal and where the food was distinctly Italian, he complained about having to use a reed organ in one of his concerts, and said in a decidedly critical tone: "This country is not old enough to have what I need, a portable organ with the same quality of tone as the organs at the time of Bach. They can be found in England, but there are none here. I have looked for them."

In response, I said: "I can show you a portable organ in playable condition that I believe closely approximates what you want."

"Who owns it?" he asked.

"I do at present," and explained that I gave a check to the Estey Organ Company as a retaining fee to hold it for me until I heard from Mrs. Johnson, who was then in New Hampshire, whether she would care to add an organ chamber to the music room.

The result of our conversation was his desire to see and hear the organ. On the way to the Estey warerooms I told him that the instrument was built by William Gray of London, England., in 1805. The happy ending was that after he had played the organ he said it was just what he wanted in every way; and then enquired anxiously, after he found the price for which it could be purchased, how soon would I hear from Mrs. Johnson. I did hear from her the next morning, and her answer was a definite "No!" A piano, a virginal, a full size Hungarian dulcimer, a harp, two citterns, two violins, two violas, and other instruments were enough for her and the maid to take care of. So I telephoned to Mr. Dolmetsch that he could have the organ, and it was purchased by the Chickering Company.

After Mr. Dolmetsch returned to Europe in 1911, I lost track of the lovely instrument until 1937 when I saw in the *Boston Transcript* notices of organ recitals in the Fogg Art Museum on Saturday afternoons, the programs mostly of the music of the composers of the seventeenth and eighteenth centuries. The organist was Mr. Claude Jean Chiasson. At the close of the first recital that I attended I went to the balcony on the second floor where the organ was and found that the instrument was the one I helped Mr. Dolmetsch to purchase. Mr. Chiasson did not know the history of the instrument, neither did the Directors of the Museum, as I later found out, and they were pleased when I wrote its history for them, namely, it was originally in Holden Chapel, Harvard College. When Appleton Chapel was built, the organ in Holden Chapel was sold to a little church in Vermont. Then, in 1909 it was replaced by a larger pipe organ by the Estey Company and brought to its rooms. The Museum, therefore, now has the first pipe organ used for religious services at Harvard.

In 1909 Mr. Dolmetsch gave concerts in his own home in Cambridge. The attendance was limited to thirty persons. These concerts brought together some of the most intelligent music lovers, and one was sure to come in contact with persons of rare learning and culture and knowledge of the best in the arts. At the intermission of each concert the dining-room doors were opened and a buffet supper was served; then more music in the music room.

Mr. and Mrs. Dolmetsch were particular about the manner in which their food was prepared. All roasts were cooked on the turning spit. When the weather was warm enough, luncheon and dinner were served on the veranda which faced the lovely garden. Sometimes in summer I arrived there in time to do weeding, also to collect the bleached romain, escarolle, endive. Then came a delightful dinner with equally delightful talk relative to music and the allied arts. Then to the music room. With all cares of the day done at the Chickering factory, Mr. Dolmetsch rested in a large easy chair for a short time, and then made his way to either the clavichord or to the harpsichord and did his practicing, not by playing scales but by playing the works of the masters. There was the true artist, and in a few minutes he evidently forgot I was present. From whichever instrument he chose to play there came forth great compositions masterfully performed. In that quiet end of the music room, shut in from the noises outside by the garden wall and at the hour of tender eventide, there was a quietness which allowed the floating tones of the clavichord to be heard in all their loveliness. At a certain period in his practicing, when the spirit moved him to play Bach, he lovingly made the gentle clavichord caress the thirds and the sixths in the *Andante espressivo* of the Preludio XII in F minor. He made much of using just the right speed of vibrato on those thirds and sixths and they gave out a haunting loveliness of sound.

When Mr. Dolmetsch returned to Europe, the making of the old instruments, also the playing of viols and most of the enthusiasm he had created, declined, so that from about 1912 to 1931 there was no professional interest from any source in Boston. But Mr. Arthur Whiting of New York City, eminent pianist, composer and teacher, did much to keep the torch which Mr. Dolmetsch had lighted from being extinguished.

About 1931, Mr. Putnam Aldrich and Mr. Ralph Kirkpatrick, both pupils of Madame Wanda Landowska, returned from Europe and began concertizing with harpsichords. They and Mr. Whiting showed what a beautiful melodic line could express as against the short and gasping themes of some of the composers of that period. What the writer means is illustrated by the performance by the New York Philharmonic Orchestra, Sunday, February 10, 1946, of a sonata for violin and harpsichord by Corelli, arranged for string orchestra. At the close the applause was so great that the last movement was repeated, and met with even greater applause. It was evident that another repeat would have been appreciated. Here was a composition which required no large orchestra, brilliant orchestral coloring or tremendous climaxes of sound to command applause. By its beauty of harmonic texture and melodic line it entranced the audience in Carnegie Hall.

In 1936 the writer felt that the concerts by professional harpsichordists were too few and paying audiences small, and that there should be concerts open to the public. The Boston Museum of Fine Arts was the place in which they should be held. At that time the Metropolitan Museum of Art was giving Sunday afternoon concerts and they were largely attended. The Boston Museum possessed a splendid large Kirkman harpsichord with four sets of strings, and this could be used at concerts. This instrument was formerly owned by Canon Galpin, of England. It was made in 1798. The plectra are from the quills of feathers of the crow, and produce a tone beautiful, brilliant and of reedy quality. It has what few harpsichords possess, namely, a set of *louvers* over the strings like the *louvers* in swell-boxes of organs by which the volume of sound can be increased or decreased. It has two stops which give the effect of the tones of a lute and a harp. It had at some time, so Canon Galpin informed the writer, previous to his purchase of the instrument, an arrangement at the extreme left side for connecting the lowest octave with twelve pedals, so that organ compositions could be played.

By 1937 the writer felt the time had come to put this splendid instrument to some use. He had lent his virginal and spinetto for concerts at the Harvard Club; for a performance of Bach's "Coffee Cantata" at Leverett House; at Radcliffe for the "Beggar's Opera," and for a concert in the Fogg Art Museum, and the audiences showed enthusiastic appreciation when the instruments were used for solos. He believed that concerts in the Boston Art Museum would put that institution into a distinctive place, as no other Museum had employed a harpsichord in concerts.

"But what about putting the instrument in playable condition, who can do it?" was the first question asked by the one who had charge of the department in which the Kirkman harpsichord was kept. The writer gave the name of Mr. Chiasson, mentioned on a foregoing page, as one who had been trained as a harpsichordist, and stated that every harpsichordist had to know how to put strings on his instrument, plectra, dampers, and tune it. After several interviews the Museum authorities had the instrument put in condition and on January 27, 1938, Mr. Chiasson played it to a group of persons invited by the management. This took place in the beautiful McIntyre room, a place justly fitted for the style of the case of the instrument, also of the proper size for its volume and qualities. The program was from compositions of the following composers: Johann Bull (1562-1628), John Dowland (1563-1626), Samuel Wesley (1766-1837), Couperin le Grand (1668-1732), Domenico Scarlatti (1683-1757) John Sebastian Bach (1685-1750), three tunes from "The Beggar's Opera" (1728), Dr. Thomas Arne (1710-1778), Wm. Boyce (1710-1779).

The appreciation of this concert was such that others were given in the lecture hall and then transferred to the "Tapestry Gallery." There, during the course of over three years, until the United States entered war, the audiences increased until all seats were taken and many stood. The composers whose works were given at these concerts and were written for the harpsichord, viols, viola da gamba, viola d'amore, recorders, lute, number over sixty, by actual count.

To-day, when one hears so many compositions of the masters of the schools previous to the time of Haydn, he realizes that the old music has taken a firm place in the affections of music lovers, as is shown by their inclusion in vocal, violin, cello, piano, harp and orchestral concerts. It is therefore interesting to make a comparison of the names of composers writing before Haydn, as given in the programs of the Boston Symphony Orchestra during twenty years, 1900-1920. In that period very few of the works of the old masters were given, and what were are as follows: Bach, twelve compositions, with thirty-one performances; Handel, five, with eight; Gluck, two, with two; Vivaldi, one, with one; Rameau, one, with one; Philip Emanuel Bach, one, with one. That is all.

During the seventeenth and eighteenth centuries music was performed in suitable rooms in palaces and in country houses. These rooms were not large, probably, for instance, about forty feet long and proportionately wide. In such places, enclosed in heavy stone walls and often set about with parks, the quietness from outside noises allowed the delicate tones of harpsichords, virginals, lutes, to sound clearly and beautifully in the blending of their different voices.

When Mr. Dolmetsch returned to England he developed his work to the extent that in 1928 the Dolmetsch Foundation was formed and was located in Haslemere, England. Among the signers for that institution were some of the most eminent men in England: Robert Bridges (Poet Laureate), Sir Walford Davies, Sir William Hadow, Sir Richard Terry and Dr. W. G. Whittaker. The activities of the Foundation included instruction in playing keyboard instruments as well as in the building of harpsichords, virginals, and other instruments particularly for the performance of the old music.

At the present time of writing, harpsichords and virginals are being made by the Dolmetsch Foundation, by Pleyel in France, and in America by John Challis of Ypsilanti, Michigan, a recognized "scholar" of the Foundation. His instruments are being used by the foremost players of the harpsichord in America and are, through improved methods of construction, more efficient in tone, action and volume than those made by the celebrated makers of the sixteenth to the eighteenth centuries.

From the following by M. St. Clare Byrne, in his volume *Elizabethan Life*, one will realize the great debt music lovers owe to the age when music was enjoyed by entire families in homes, and evidently more than it is now.

"Until recently we have been apt, as a nation, to deprecate our taste and skill in music, and to assume that our musical history is a blank. As a result of the work done by modern scholars upon Tudor music we are just beginning to realize that in the sixteenth century we led the world; that in this art we were without peers, sent our teachers to Italy to impart their skill and methods, and were looked to by the whole of Europe as the most musical of all civilized nations. Our Elizabethan music both vocal and instrumental, printed and in manuscript, is an enormous body of work that should be one of our proudest possessions, but that we are only beginning to discover and appreciate. As Sir Henry Hadow has put it: 'It is not too much to say that our music of the sixteenth century was of as

great account as our literature: Palestrina is like Dante, Byrd is like Shakespeare, and he has round him a company of wit and genius not inferior to that which gathered at the Mermaid.'

"Ordinary Elizabethan men and women felt ashamed if they could not take their part in the singing of a madrigal or accompany their songs upon the lute. Musical instruments and books of music were left about the room to solace the waiting guest . . . An Elizabethan expected his visitor to pick up a music book and read an elaborate part-song for four or five voices and sing his part at sight; when the dinner was over he called for his music books, and he and his guests and his children and his servants sang them as probably no such haphazard gathering of country folks has ever been able to sing since."

The foregoing speaks only of the music used in homes. There was, however, an immense number of compositions for the organ by eminent composers and in these the counterpoint is masterly written. Mr. E. Power Biggs, whose reputation as a master of organ playing is internationally known and who is a profound scholar of all types of music for the organ, has given out by radio and in recitals a very large number of noble compositions that twenty-five years ago were not known to exist. These have been played at the Germanic Museum, Harvard College, on the Baroque organ. At times he has had the assistance of string and wind instrument players, according to the scoring by the composers.

This music, combined with that of chamber music written previous to Haydn; the constant increase in the number of trained harpsichordists; the splendid instruments being manufactured; the rapid growth of appreciation of the music written for them; the many arrangements of that music being made for the orchestra the public has today, covers a period extending from the fifteenth century to the present; whereas twenty-five years ago, its knowledge went back only to Haydn, with now and then a few excursions into the compositions of Bach.

From the pioneer efforts of Morris Steinert in 1892 in America, a well as on the continent and in England, at a period when only one out of a hundred music-lovers knew what a harpsichord was, millions have now heard that instrument in concert halls and over the radio. The earnest students of composition have now an immensely larger number of models in form, style, harmony, melody, and counterpoint for the foundation of their studies than were ever previously accessible. This is the result of the renaissance of the works of the old masters through the labors of seers and prophets.

WILLIAM LYMAN JOHNSON.

* * * *

In his article "A Tribute to Koussevitzky," appearing in *The Musical Quarterly* of July, 1944, Mr. Arthur Lourié mentions three requirements in the art of a conductor and finds them in the present conductor of our Symphony Orchestra. An extract from his article that discusses this thesis is of interest.

The art of the contemporary orchestra conductor is a murky water which one must scrutinize carefully if one would know what lives in it. The public generally has trouble in finding its direction over this water. It is difficult, if not impossible, for the average listener to distinguish the musical personality of one leader from that of another, even when the leaders are of the first rank . . . Actually, the conductor's art is made up of three things: (1) the quality of his own personal hearing; (2) the extent to which he is able to communicate what he has heard to his orchestra and to obtain from it the reproduction, the realization, of what he has heard in his mind's ear; and (3) the ability to make the public receptive to what he has himself perceived at the outset. These three elements, as they operate, all require a sort of telepathic relationship, a transmission of almost magic currents, which are imparted through psychological means rather than through purely formal means, since the latter in themselves do not suffice. Conductors usually fall short in one or another of these respects: either they do not hear, with the inner ear, what is played on the really important plane, the one that is down below the surface, or they do not reach the point where they can communicate their inner concept with sufficient clarity to the orchestra and, consequently, are unable to obtain a transmutation of that concept into actual sound and must be satisfied with what the orchestra, as a composite being, has itself heard; finally, they do not know how to communicate what they have heard to the audience.

What one calls "success" in the true sense—not a mere success of chance—is the complete realization of these three factors, which have the power of making the public rouse itself, which can make it share the underlying musical thought and emerge from a state of indifference. It is such a result that produces genuine contact, and it is brought into being by establishing an apparent equality between the hearing of the conductor and that of the public. This is the ideal state of affairs, which is seldom attained and for the creation of which Koussevitzky, belonging to the

rarest of rare souls, possesses the faculty to a high degree. Usually there has to be a compromise, with regard to one or another of these three elements, even in the best orchestra. . . . We can affirm that Koussevitzky is one of those who best understand the importance of each of these three elements and that, under his baton, all hazards are reduced to a minimum. It is the complete possession of these three factors that constitute his great virtuosity.

* * * *

The accessions to the Library since the last bulletin in October have not been many. The following list contains the recent purchases and gifts since then. The Library acknowledges with gratitude the generosity of donors. An asterisk denotes a member of the Association.

PURCHASES

Coronation Scene from Boris Godounov (arr. for 2 pfs., 4 hds. by Pierre Luboshutz)—Moussorgsky
Passacaglia (arr. for 2 pfs., 4 hds. by Pierre Luboshutz)—Handel
Les Reverances Nuptiales (arr. for 2 pfs., 4 hds. by Pierre Luboshutz)— Boismortier
The Lark (arr. for 2 pfs., 4 hds. by Pierre Luboshutz)—Glinka
A Gay Melody (arr. for 2 pfs., 4 hds. by Pierre Luboshutz)—Rameau
Rondo (arr. for 2 pfs., 4 hds. by Pierre Luboshutz)—Weber
Trio Sonata in Eb major for 2 oboes (violins or flutes), keyboard, cello or bassoon ad lib, parts—Handel
Dessoff Choir Series (2 numbers)
Symphonies Nos. 1-7, full scores—Mozart
Trio Sonata in F major, op. 1, No. 1 for strings, organ or piano—Corelli
Trio Sonata in Eb major, No. 3 of "Six Sonatas" for 2 oboes (violins, flutes), keyboard, cello or bassoon ad lib, parts—Handel
Sonata for two pianos—Stravinsky
Scherzo à la Russe for orchestra (transcribed for two pianos by the composer)
5 choral pieces for mixed voices—Palestrina, Claude Le Jeune, Luca Marenzio, Thomas Morley, Byrd
The Violin-Makers of the Guarneri Family (1626-1762)—William H., Arthur F., & Alfred E. Hill
Music of Latin America—Slonimsky
Florestan. The Life and Work of Robert Schumann—Schauffler
Dvorák—Robertson
The Bach Reader. A Life of Johann Sebastian Bach in Letters and Documents—Hans T. David & David Mendel, editors
At Home with Music—Spaeth

GIFTS

Mission Music of California. A Collection of Old California Mission Hymns and Masses—The Rev. Owen da Silva O.F.M., transcriber & editor_ *Cyrus W. Durgin
Arthur Foote 1853-1937 An Autobiography—Mrs. Katherine Foote Raffy
Texts of the Vocal Works of Johannes Brahms in English translation by Henry S. Drinker—Gift of the Association of American Colleges
List of Soviet Music Publications Available in the United States of America—Gift of the Research Committee of the National Council of American-Soviet Friendship

From Dr. Carl Garabedian

2 choral pieces for women's voices (arr. by Dr. Garabedian)
2 choral pieces for women's voices (arr. by Frank W. Ramseyer)

CHARLES R. NUTTER.