

*Library of
The Harvard Musical
Association*



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Library Committee

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To the Members of the Association:

The active years of the Association, as regards matters affecting the community, were from 1850 to 1880, or, more specifically, from the fall of 1844, when occurred the first of three annual series of Chamber Concerts (the first to be given in Boston) to 1882, when came the seventeenth and closing season of the Harvard Orchestra. In this period, and chiefly in the early part, several projects were initiated, and put through by the Association, of which the most notable was the Harvard Orchestra, described in the last bulletin. But other projects also, if less ambitious, were novel and wide-reaching in their effect.

In most group activities one or two persons shoulder the burden, while their brethren cheer encouragingly and at ease from the side-lines. The interesting thing here is that the one or two came from comparatively a handful of members. The aforesaid brethren, however, were not left at ease but had to get out and do some tall hustling, which, it is fair to say, they were willing to do. All past members of the Sodality were invited to join the graduate association and most declinations came naturally from those in distant states. All, however, replied with warm approval of the objects as stated in the "call" and some gave those objects as their sole reason for joining. Social entertainment among themselves, while not without its appeal, was secondary.

In 1851, when occurred one project presently to be described, the Association, publishing a catalogue of the Library, listed the members. There were then forty-nine, of whom four did not live in or near Boston. There were also sixteen honorary members, of whom only one lived in Boston—Jonas Chickering. He deserves passing mention, for he was a sterling character in the community as well as a generous and helpful member of the Association. To him was proposed the significant toast—"Jonas Chickering, like his pianos, Upright, Grand, and Square." The sentiment well fitted his son George. Both were types of fine citizens. The other honorary members were scattered over the states, even to Ohio and to Louisiana.

These aforesaid two or three might well be briefly individualized.

John Sullivan Dwight (H '32)—first and foremost—one of the originators of the "call", President 1873 to his death in 1893, editor and owner of Dwight's *Journal of Music*, instigator of many activities, member (often Chairman) of nearly every committee, chief manipulator of the Harvard Concerts;

independent, tenacious of purpose, persistent, concealing behind a deceptive but ingratiating, mild exterior and a patient, tactful manner an autocratic firmness and determination that invariably had its way. When guided by good judgment, as he was, the most useful and often a necessary type of originator and accomplisher.

Charles C. Perkins (H. '43), financially independent, an artist in music and painting, which he studied abroad, philanthropically self-dedicated to the encouragement of Art in the United States, sometime Lecturer on Art at Trinity College, Hartford, and at Harvard College, President and, on a few occasions, Conductor of the Handel and Haydn Society, as a member of the School Committee influential in improving the teaching of music and drawing in the public schools, intensely interested and active in the Harvard Musical Association and a generous financial subscriber to its activities and needs.

Henry K. Oliver (H. '18), for some years head of a private school in Salem, cotton manufacturer in Lawrence, Adjutant General, Mayor of Salem, State Treasurer, amateur musician with a fine bass voice, performer on the flute, violoncello, bass viol, piano, and organ, composer of many hymn tunes (including the familiar "Federal St."), chants and motets, an active member of the Association.

Jabez Baxter Upham, M.D., Dartmouth 1842, Harvard Medical School 1847; at outbreak of Civil War enlisted as a surgeon and served under General Burnside, organized an army hospital at Newberne, N. C., in 1862-63, later resumed practice in Boston, contributor to scientific and medical journals, in 1880-82 formed a co-partnership with Austin Corbin in the (N. Y.) Corbin Banking Company, member of the Boston School Board, Chairman of its Music Committee 1857-72, and by his efforts making music an important study in the public schools and creating the office of Musical Director of Public Schools, President of the Handel and Haydn Society 1861-70, President of the Music Hall Association 1854-80, an active and influential member of the H. M. A.

Henry W. Pickering (H. '31), grandson of Timothy Pickering, an intimate friend of Washington and Secretary of War and of State in his cabinet; instructor in Chauncy Hall School for three years on graduation from college, then opened a school 'of his own, later became a stock broker, President of the Stock Exchange, President of the Old Boston National Bank, member of the Boston Common Council, one of the Board of Overseers for the Poor, Director in the Music Hall Association, performer on the flute, and host at many weekly musicales at his home, active in the affairs of the H. M. A.

Similarly, it may be said, much of note could be added after the names of others in this 1851 catalogue.

Music in Boston, previous to 1837 when the Association was founded, was in the doldrums. It properly began in 1815 with the organization of the Handel and Haydn Society. General H. K. Oliver, referring to the early days of this Society, wrote "....the accompaniment of their singing being given by a flute, a bassoon, and a violoncello. At that remote date very few musical instruments of any sort were to be found in private houses. In the entire population of Boston, of some six thousand families, not fifty piano-fortes could be found." In, 1837 a group of disgruntled souls withdrew from the Handel and Haydn Society and formed The Musical Institute of Boston. Of this period Mr. Dwight wrote as follows:

Outside of these oratorio societies there was not much else in Boston, either in the way of schools or musical performances, which can be supposed to have exerted any very material influence on the progress of musical taste or knowledge during this whole period. Concerts were few, and far from classical; programmes very miscellaneous and of slight material . . . There were no orchestral concerts . . . the same of chamber music, violin quartets, etc. The Siren of Italian Opera had not begun to practice her spells. There had been a few slender efforts in the shape of English Opera. . . . The music of polite society consisted mostly of Moore's Irish melodies and the old Scotch and English ballads, with possibly some pieces from Italian and from Mozart's operas The pianofortes, then comparatively few, tinkled with popular melodies, marches, variations by Kalkbrenner and others, and show-pieces like the Battle of Prague The concert programmes corresponded.

In the distant sunny South, music, about this time, was faring better. J. A. Jemett, writing in 1841 to Henry W. Pickering in regard to his joining the Association, added a descriptive postscript to his letter.

I suppose we have in New Orleans as much musical power and perhaps half as much musical ambition as can be found in any city in the union. Multitudes of both sexes in the best classes and performers on the various instruments, from the voice down. Gentlemen perform, *con amore*, in the orchestra of the French Opera House. Mlle. Calve, prima donna [of course, not the celebrated Emma] in that establishment brings down bravos and bouquets three times a week, and chiefly on Sunday evenings. Nourrit, brother of the famous deceased tenor, is delighting Creoles, at the same centre. The Company, in general, is very excellent and would, by a classifier, be ranked just below the Opera Comique at Paris. The two other theatres have excellent orchestras. Forty gentlemen amateurs perform occasionally in a most admirable style, for charitable and social purposes. A glee club, composed of twenty-three Germans, may be heard every Saturday night, singing the "Song of the Bell" by Schiller, set to music by a German gentleman of this city. The same club recently performed at the first service in the new Cathedral of St. Patrick. Vocal music altogether and such as might be listened to with delight even in Vienna. There are thirteen Military Bands in New Orleans. And the balls, whether masked or unmasked, of which we have usually nine per week, are presided over by music from orchestras performing the latest music of Paris or Germany. Nothing gets here earlier than music from the old World, except the latest fashions. I need not go into details. Let me add that we expect the Italian opera from Havana in the city before the close of spring.

The vocal and instrumental concerts of the Boston Academy of Music (organized in 1833, with an educational purpose) came to an end in 1847 (when the "Siren of Italian Opera" was beginning), and were succeeded by those given by the Musical Fund Society, a society of musicians organized for their own benefit. This latter society is mentioned merely because of its failure to push to completion plans for a large music hall, a project then taken up by the Association.

This project of a large music hall, publicly discussed for some time, was brought to a head by a concert by Jenny Lind, under the management of P. T. Barnum. Her famous name brought demand for seats from practically the whole of Boston, and there was no sufficiently large hall available. "After having squeezed out of the people all the money possible at high prices, the astute P. T. Barnum hired the upper part of the just finished Fitchburg Depot." Here were closely packed in reserved seats for about 1500, with standing room for about 300 more. Rumor whispered that as many as 1000 standees were sold; report stated that 500 people, entitled to seats, were unable to get in. The immense crowd nearly created a riot, and a large mob rushed to the Revere House where Barnum was stopping. Popular history relates that he, foreseeing that his usual trick of fooling the public might be unpleasant for him, had hurriedly taken a hack to Brighton and boarded a night train for New York.

The first public action on erecting a new music hall was taken in September, 1850, by this Boston Musical Fund Society, when Dr. J. B. Upham urged the erection of an appropriate hall for music. A committee was appointed. For some weeks they worked hard; made estimates, examined localities, chose a site, circulated subscription lists, made personal appeals. The public, admitting the need, gave spiritual but little material aid. The proverbial "George" figured large but was never located. The committee finally resigned in despair and the project was dropped.

Dr. Upham, however, had no intention of permitting his idea to be canned. At the annual meeting of the Harvard Musical Association, on January 31, 1851, he brought up the matter. It was enthusiastically received. A committee — Charles C. Perkins, Robert E. Apthorp, J. B. Upham, George Derby, and J. S. Dwight—was immediately appointed to make a complete survey and to report further. On February 22 their report was made and accepted.

This committee presented four plans for consideration: purchase of the Bumstead estate, purchase of part of that and the Marlboro Chapel, purchase of an estate on Tremont Street south of the corner of Boylston Street, and purchase of Tremont Temple. The plan adopted was the first.

To include here the whole of this long and carefully detailed report would discourage further reading and is not necessary. But as an instance of careful preparatory work—though such be, after all, merely common sense business procedure—and as an example of the value of down town real estate in those days, that part of the report dealing with the Bumstead estate plan is here quoted.

Believing that the first requisite of a Hall for musical performances is a quiet location, your committee have thought it not worth while to report on the lot of land corner of Chardon & Green Streets now occupied by the house of the Rev. Dr. Parkman & by the Eye & Ear Infirmary. Considering a central location to rank next in importance, they omit to report on the made lands north of the mill-dam and a lot of land lying south of the railroad bridge on Washington St. & running east to Harrison Avenue. Rejecting these three locations as unsuitable for this purpose, they have confined their inquiries & investigations to three estates which they will describe in the order of their eligibility.

1. The Bumstead Lot. This lot is bounded on the N. W. by Hamilton & Bumstead Places from the latter of which it is approached; on the S. W. by a passageway leading to Winter Street; (these two avenues being the two contemplated entrances to the Hall); S. E. by the Marlboro Chapel & N. E. by the Bromfield House, on the North side of which is a third passageway through which carriages would pass out after dropping visitors at the foot of Bumstead Place.

This lot includes an area of some 20,650 square feet, being about 100 feet on the S. W. front & 160 feet on the N. W. and can be purchased at three dollars per square foot with a right of way through three avenues.

Cost of Land \$62,000.

This area includes a piece of land outside of the above lines (100 x 160) of sufficient area for building Green-Rooms, cloak-rooms & all other accommodations required for musical purposes.

Estimated cost of building \$50,000.

Total cost of building & land \$112,000.

Add to this an irregular piece of land on the lower corner of Bumstead Place desirable for symmetry of the lot & facility of access, can be purchased for \$3,000.

Amount bro't over \$112,000.

\$115,000.

Terms of payment—25% cash, balance mortgage on land & building 5 or 10 years as proposed by mortgagor @ 6%.

Estimated value of building materials now on the land, bricks &c \$4,000.

Total cost of whole \$111,000.

Sources of Income

 Concerts &c 100 nights @ \$50 \$5,000.

 Day occupation 50 @ \$40 \$2,000.

 Religious Society \$1,500.

 Mercantile Libr. lectures \$500.

The "Religious Society" referred to is that of the renowned Rev. Theodore Parker which was to meet in the hall every Sunday evening.

This Bumstead estate was obviously ideally situated. Its history is worth a word. At the east end of Bumstead Place, in the early part of the 18th century, stood the Manufactory House of the old colony days, established for spinning purposes, an important occupation in the town since the encouragement of spinning in 1718 by colonists from Londonderry. Spinning became the "order of the day," and on a certain day, lured by the offer of premiums, townspeople gathered on the Common with their spinning wheels and spun their own garments. Later the building was used for the manufacture of worsted goods. In 1768 the province rented it and it was occupied by private families. In 1791-92 it housed the Historical Society. In Bumstead Place once lived Adino Paddock, coach-maker, remembered today for planting on the Tremont St. Mall of the Common a row of fine elms imported from England. Being a Tory, he left Boston with the Royalists and his estate was acquired by John Bumstead, also a coach-maker, after whom the place was named.

Apparently the manufacture of coaches for the gentry was lucrative, for Bumstead invested in parcels of 'land in the neighborhood. Gradually, purchasing from one Cole, from James White, Ebenezer T. Andrews, Samuel Cobb and perhaps others, Bumstead had acquired considerable property.* His house was at the east end of what is now Hamilton Place and had attached to it a large garden which could be approached by a narrow court from either side. This estate, or a portion thereof, was purchased as the site for the 'Music Hall. The court to his garden could become a drive-way and thus permit carriages entering from Tremont St. to discharge passengers at the door and exit to Bromfield St. The lot was curiously irregular in outline and consequently presented somewhat of a problem to the architect.

Immediately another committee was appointed—Jonas Chickering, George S. Hillard, Robert E. Apthorp, J. B. Upham, and George Derby—and authorized to go still further: to choose an architect to make preliminary plans (for which purpose the Association voted \$100), and to consider all details. Mr. Hillard reported for this committee. George Snell was chosen as architect. A circular was issued to the public setting forth the details.

This last committee, aided by the rest of the Association, raised \$100,000 in sixty days. This amount warranted beginning the work. Of this sum, one-fourth was given by members of the Association, the most generous subscribers being Perkins, C. P. Curtis, Jonas Chickering, and Apthorp. A charter was procured, authorizing Jonas Chickering, Henry W. Pickering, and Edward Frothingham, their associates and successors, to hold real and personal estate to the amount of \$ 150,000. In June the company was organized, a Board of seven Directors chosen, and the Hon. Charles P. Curtis elected President. He was soon succeeded by Dr. Upham who, with his usual energy and capability, guided the matter to completion.

Today, with a largesse of ideas and an enormity and an enormousness of plans, it is easy to under-estimate the magnitude of this undertaking in a day when small things were great things and a great thing seemed an impossibility. It roused wide interest and great anticipations. During its erection Mr. Dwight gave columns in his Journal to description, and more columns when it was completed. He noted that for the first time a hall in Boston had "comfortable seats"; he referred admiringly to its "noiseless swinging doors" and to the new system of agreeable (gas) lighting. On November 20, 1852, it was opened by a grand musical festival in which the Handel and Haydn Society, the Musical Education Society, the Musical Fund Society, the Germania Serenade Band, and the German Liedertafel took part, as well as Mme. Marietta Alboni, "the greatest contralto—greatest in the world with whom no one is ever compared, unless it be Angri," Sig. Sangiovanni, Sig. Roviere, and Sig. Arditi.

In 1863 the stage was altered to permit the erection of the new organ, another landmark in local music history. In securing funds for this organ and in other ways, let it be noted, the Association members took a decisive part. The energetic Upham traversed Europe to study organs and their builders, and finally chose Waicker and Son, near Stuttgart, as the builder. Five years were given to the construction, and it was transported across the Atlantic at the risk of capture by Confederate cruisers. Seven months were needed for its erection in Music Hall. It cost \$60,000, possessed 89 registers, and 5474 pipes. It was the largest organ then in the States and one of the four largest in the world. Except to state that the Association had a large share in accomplishing this project, no more need be said here.

Thus closed another incident in the public creative work of the Harvard Musical Association.

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One of the projects announced by the founders of the Association made such a strong appeal to past members of the Pierian Sodality that, as the voluminous correspondence shows, it was in many instances the chief reason why they joined the "General Association of Past and Present Members of the Pierian Sodality," as the society was first glibly called. A misunderstood inability to accomplish this project was the reason for some resignations and for the proposition to dissolve the Association.

*The writer, in attempting to give a little historical background to this plan, has waded through an intricate mess of land titles, but on this particular purchase bit of the Bumstead thesis he speaks not "as one having authority."

The project was, in the words of the “call”—the promotion of musical taste and science in the University . . . to encourage cultivation of music in college . . . to enrich the walls of Harvard with a complete musical library” and, as it was later phrased in the 1851 catalogue, “the endowing of a Musical Chair in the University.”

At the first meeting of the Association on August 30, 1837, the following resolution was passed: “Resolved: that we consider Music worthy of a place in every system of education, and particularly in our University; and that a Committee of three be chosen, to report at the next annual meeting, upon the expediency and best means of trying to introduce it there as a regular branch of instruction.” The Rev. Henry Ware, Jr., George B. Emerson, and the Rev. Jonathan M. Wainwright, Rector of Trinity Church, Boston, and later Provisional Bishop of New York, were appointed.

The following year, on August 29, 1838, Mr. Ware read the report and submitted three resolutions, which were adopted.

1. Resolved: that, in the opinion of this Sodality, the introduction of Science and Art of Music as a regular branch of instruction in the University is highly to be desired, both as a means of rendering the education more complete and as tending to the order and prosperity of the Seminary.

2. Resolved: that such a step is especially desirable, because of its relation to the public worship of the Institution and because it might give birth to a permanent choir of unusual accomplishments, whose influence would be widely distributed over the community.

3. Resolved: that this Sodality look forward with much interest and hope to the founding of a musical chair in the University, and will hold itself ready to do all in its power to encourage and promote it as well as to give expression to the gratitude which all friends of Music and of Harvard must feel at the accomplishment of so desirable an object.

The Directors were instructed to furnish a copy of the report and the resolutions to the President of the: University (Josiah Quincy, 1829-1845.) with a request that he communicate them to the Corporation. There then followed, as far as the records are concerned, on this matter or on any reference at all to Harvard College, a profound silence for twenty-four years.

One explanation for this silence may be found in the policy of the college authorities, although in 1832 Quincy proposed and the Corporation rejected a professorship in music. The time, however, was not ripe.

For a long period following the founding of the colony, theology engaged the intellectual interests of the community; the practical and dominating problems of a new life choked artistic expression. For some years only psalm singing, approved by ecclesiastical authority, was the outlet for musical emotion, and that was hardly of a gay and enlivening nature.

The situation was of course bound to change and to improve. All this forms a chapter by itself, not pertinent here except as suggesting, as a background, one reason among others why introduction of music into the collegiate curriculum was delayed. Professor Spalding has touched upon early music at Harvard in his *Music at Harvard*; more intimately, S. F. Batchelder, '93, at the annual dinner of the Association in 1927, delivered a descriptive and amusing address on music in Harvard's early days, which address was printed in the *Harvard Alumni Bulletin* of May 17, 1928.

The “Singing Club” at Harvard (1786-18—) performed some orchestral music of a primitive nature, and the undergraduate was growing more courageous in giving expression to such musical emotion as he possessed, so that there was immediate undergraduate interest in the Pierian Sodality—parent of the Harvard Musical Association—when it was started in 1808.

The early musical manifestations of the Sodality make amusing reading. Samuel Jennison, Jr., an ex-member, wrote interesting reminiscences.* S. F. Batchelder, in his address, has humorously described them, as follows:

*The Harvard Book, vol. II.

Of all instruments, by far the most popular was the flute. The orchestra was fairly top-heavy with them. During 'the romantic '40s and '50s a perfect craze for this poetical instrument broke out. It became harder and harder to get anything *but* flutes. No one wanted to play anything else. Little by little the ultimate absurdity was reached of an orchestra made up of nothing but flutes! All the repertory was rearranged in parts, within the compass of this single instrument, and a dozen or fourteen tootlers produced a mass of whistling tone that must have surpassed the wildest experiments of Wagner.

An amusing bit of reminiscence appears in a letter written in 1874 to Mr. Dwight from H. K. Oliver, as follows:

My reminiscences of the Pierians are very few, for there was very little to remember. We met once a week, and practiced "under difficulties" music correlate to the "Battle of Prague" only not quite so high, "Washington's March," the "Boston Cadets' March," the Tyrolean Waltz and some others not remembered, some plaintive duets for flutes in 3ds and 6ths and a general wishy-washiness of soft- and sb- isms of various kinds. All of the sort that gently yielded to our feebleness of attack with feeble instruments made up the repertoire for some 4 flutes, 1 clarinet, and 1 bassoon. Wm. F. Apthorp of Boston, Thomas McCullough of Kennebunk, Me. —nescio alteros—were the flutes. Wm. Ware was the clarinet and Amos Rhodes of Lynn was the bassoon. There was neither string nor brass, and a feeble flock we were. Our principal work was that of the "soft serenaders," we never venturing upon any public performance. The Sodality was quite down in my day [1814].

It remained for Henry Gassett '34, later a prominent member of the Association, (see Bulletin No. 3), to distinguish himself as a Sodality member. In 1832 he was the only underclass member, all the others being Seniors. These last, before they graduated, carefully spent all the funds so that "our forlorn successor cannot squander them in solitary riot." In no way dismayed, however, Gassett went through the usual motions and kept the Sodality alive. He elected himself President; he put up the shingle for the meetings; he met with himself; he carefully rehearsed for the usual period time; he served himself the refreshments. In addition to possessing certain admirable qualities, he had, let us hope, a sense of humor.

It is probable that the Association had little direct influence in the appointment, in the college year 1855-56, of Levi Parsons Homer as Instructor in Music. If there had been any such influence the official records would not have been silent. The college catalogue of that year announced—"Instruction in Music, with special reference to the devotional services in the Chapel, is open to all Under-graduates. The course will extend to the higher branches of part-singing Separate classes for graduates will be formed if desired." There were then 361 undergraduates and 300 professional students and resident graduates, but only 5 entered as bona fide graduates.

The writer is tempted to halt his story in order to quote from a Harvard Catalogue of this 1855 period an interesting item, even if it is not pertinent to the scope of these bulletins. This item is a statement of the estimated expenses of the Harvard undergraduate. The year's total is put at \$249.00. Items enumerated are—instruction, library, lecture-rooms, \$75.00; rent and care of room in college buildings, \$20.00; board for 40 weeks at \$3.50 per. week, \$140.00; text books (average), \$12.00; special repairs, etc., from \$1.00 to \$2.00. Other expenses varied with the student, such as wood, coal, rent of rooms in private houses (\$52 to \$100 per annum) and board (\$2.75 to \$4.00 per week).

Homer died in March, 1862. Mr. Dwight, in a eulogy on him in his *Journal*, seized the opportunity to urge the establishment of "a *professorship* in academical rank, and in compensation such as should make it an object of ambition to a college graduate to fill the post." For some months, in nearly every issue, he harped upon the scheme, mentioning for the position John Knowles Paine, returned from studying aboard and making in Boston a reputation as a concert organist. With Paine's appointment as Instructor in Music in the fall of 1862 began Harvard's Department of Music.

It is evident that the Association, as an organization, had no *direct* influence in this establishment of a music department at Harvard. It was customary to invite guests to the annual dinners and not a few of them were from the Harvard faculty, including President Thomas Hill (1862-1868), and very likely the matter was then discussed and emphasized; and there may have been individual pressure exerted. The college authorities, however, apparently did not welcome suggestions from outsiders. At any rate, in the records of the Association, "the rest is silence.

S. Lothrop Thorndike, one time President of the Harvard Musical Association, mentioning, in his address at the annual dinner in 1895, the objects of the Association originally announced, has probably correctly stated the facts. "I said that what the objects of the Association were then they still are. One, indeed, the establishment of a professorship in music at Harvard, has been accomplished by the voluntary action of the college itself, but even to that we contributed somewhat by constant and urgent solicitation."*

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The annual dinners in the early years were not devoted wholly to social entertainment. Business matters were discussed, new ideas presented, schemes of various kinds proposed. During this period the members seemed to be on the outlook for opportunities for doing things. But preparations for the repast were not neglected. In January, 1852, Robert E. Apthorp, in charge of the annual dinner, was unable to give it his personal attention, and his letter to "Thomas Dalton, waiter, etc.", which follows, shows just what was considered necessary to afford satisfaction to the inner man.

Mr. Dalton. I have met with an accident to my foot which keeps me in the house, but I feel great confidence that you will make all go as smoothly as if I were present. The great difficulty is to know the number of persons to sit down. You must set the table for 25—twenty-five—I enclose orders on the different providers whom you will see.

The table must be set by 7 o'clock so as not to interrupt the business meeting of the Society. You will have to provide: Tables, Table-cloths, Napkins, Crockery, etc., Knives and Forks, 2 Candle-sticks, Silver Forks, Spoons, Etc. These last you can get of Mr. Bricher, who furnishes the Ices. The supper will consist of Cold Roast Beef, Cold Roast Turkey, a large dish of Celery, hot Scalloped Oysters, 6 large Roast Chickens, Ham, cold or hot as you think best.

All these things you will have cooked as you did last year. I think Mr. Bricher would let you the knives and carvers cheaper than you paid last year. This was a very extravagant charge—\$4.62. All the other things were reasonable. Get all groceries, oil for sallads, shell-backs, candles, etc. at Cummings, 338 Washington St. We don't want any punch this year. We shall want—1 Bot. English pickles, 4 qts. shell-backs, 2 Sp. candles, rolls and some loaves of bread, so as not to be short. Dr. Derby will attend to the wines. We shall want 2 Madeira glasses at each plate, 1 Hock, 1 Champagne, 1 Tumbler. Get these and all the Crockery of Kelly, 346 Washington St. Mr. Chickering will lend you chairs. I will try to send in Deëanters from my house. By looking at the orders which I send, you can see if I have forgotten anything.

R. E. APTHORP

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Other activities as well as matters concerning the inner life of the Association and its members will be discussed in later bulletins.

Some time ago the writer asked Professor Spalding if he would write for the bulletin his reminiscences of music at Harvard in more intimate detail than appear in his book. He very kindly accepted the invitation but wished to present another matter which he thought the, members, as individuals, might well consider. His article follows.

*Authorities consulted in preparing these two accounts: Dwight's *Journal of Music*, various volumes; Winsor's *Memorial History of Boston*, vol. IV; *The Harvard Book*, vols. I, II; *Old Landmarks and Historic Personages of Boston*, by Samuel A. Drake; *Records of Land Titles* (ms.), vol. 35, assembled by Nathaniel I. Bowditch; various published addresses and reports; official records, reports, correspondence, and mem. in files of H. M. A.

It is a pleasure to accept Mr. Nutter's invitation and to indulge in a few reminiscences and reflections—that incorrigible temptation of declining years. This is certainly a changing world—it always has been. The startling fact is that within the last half century there have been more changes than in all previous history. We see this statement verified in every form of human activity, in adjustments of distance and speed, on land, in the heavens above and in the waters beneath, and especially in means of intercommunication, that is, the radio and its expanding possibilities. As I have followed the course of music in Boston since 1878, it may be worth while to reflect on certain of these changes and to inquire whether there be fundamental characteristics in music which never change.

The radio has doubtless broadened the horizon of many people and brought good music into countless homes where before such an emotional stimulus was unknown. It has also trained people to listen to music with their ears alone—"coming from the air" as Hazlitt said of Mozart's music—and prevented their being diverted through the eye in watching the calisthenic gestures of the conductor, the bowings of the violinists, the rhythmic activity of the kettle drummer, or the impassioned clashing of the cymbals. The Chinese, as is well known, always listen to music with their eyes closed, but most Americans insist upon "seeing the wheels go round". One often wonders, in fact, if a screen concealed conductor and players, how many could take in the music through their ears, through the sense, through which alone it enters our emotional nature and our spiritual intelligence. The radio, on the other hand, does so much for those who enjoy music that they often make far too little music themselves in singing or playing. We do not become really musical by having quantities of music poured through our ears—often into one and out the other—but by active personal participation; any more than we should become strong merely by consuming quantities of food but taking no exercise.

In the fact of this surfeit a query comes to mind—are we as sensitive as formerly to the differences between inspired music and that which is merely routine? I often wish that the public would not automatically applaud just as soon as the music stops and with equal vigor, no matter what the value of the work or of its performance. Isn't too much attention paid to "quantity production" with a disregard for quality first and always?

Or consider rhythm, the basic factor in all music, for, as Von Bülow says, "Ab initio rhythmus erat". With the modern worship of the Goddess of Speed, the prevalent idea seems to be that the faster the music is played the more 'brilliant and exciting' it is. This is often called "subjective conducting" or interpretation. Having heard orchestras directed by all the great conductors of the last half century,—Gericke, Nikisch, Mahier, Weingartner, Muck, Strauss, Lamoureux and Colonne, and having known many of them intimately, the writer feels that he has at any rate standards of how works should sound. Every movement has its own individual rhythm, like the heart 'beat of different persons. When this ground swing is felt and emphasized in performance, the music expresses what the composer meant. All else is secondary. Wagner himself says "the first and last duty of a conductor is to secure the right tempo", and yet we often hear our virtuoso orchestras play so fast that the music has no chance to sound. At other times the music is so slow, with alleged intention of making it soulful, that it dies stillborn, as it were. One of the most significant of musical directions is "*l'istesso tempo*," that is, the same fundamental rhythm kept throughout a movement. Yet, to take specific instances, in the finales of Brahms' First and Second Symphonies and in the First Movement of the Eroica we are asked to listen to strange distortions of tempo, frenzied animatos, followed by heavy ritardandos., Should not the public, and certainly our intelligent music lovers, be more sensitive to this matter and register their disapproval? Even the most self-centered conductor may be influenced by intelligent, discerning public opinion. Another point—'isn't our glorious orchestra too often used as a kind of experimental laboratory for new works? To say that every young composer must hear his efforts actually performed before he knows how they sound, is flat nonsense. A composer knows exactly how his music will sound when he puts it down— otherwise he is no composer. Of how many new works played during the last twelve years do we remember even the titles, and, if these works were worth while, why are they not played again and again? Here would seem to 'be food for thought.

But let us not drape ourselves forever in the mantle of Jeremiah. We may gratefully acknowledge that creative ability in our country is growing slowly but steadily and that more people than formerly insist upon having music as a part of their daily life. This attitude is especially marked by the growing attendance at the Esplanade Concerts so ably conducted by Arthur Fiedler.

Music is the most experimental of the arts because from its nature it lacks the criteria 'for judgment found in the more definite and even static arts. With rhythm and sound anything may be done. The genius is always ahead of his time, that is, he hears 'melodic and rhythmic combinations un-thought of before; it by no means follows that every new experiment is worth while and is going to live! Otherwise he would be no genius.

In estimating modern music we often must keep our judgment in suspense. If enough people like anything for a long enough time it becomes accepted and is drafted into the current idiom. There are undoubtedly experiments put forth to-day by many a young Prometheus, some of which will live, others of which will be found not worth while. A plea may well be made for a more intelligent reciprocity between composer and the public. Criticism means neither wholesale approval nor sweeping condemnation, but intelligent estimating. Give everything a fair trial; hold fast to that which is good.

WALTER R. SPALDING, '87.

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We have some choice and rare possessions in the Library: full sets of Bach, Beethoven, Berlioz, Handel, and P. Cornelius; a finely printed missal, "Typographica Vaticana, 1725," given by Longfellow; Morley's "Plaine and easie introduction to practicale musicke", in editions of 1608 and 1771; Bononcini's

“Musico pratico” 1673; three arias from Handel operas, arranged by Robert Franz (orchestral scores in manuscript) and inscribed by him to the Association; the Japanese national anthem, the musk, and the words in Japanese and English; various early American music-books, such as William Billings’s “Singing—master’s Assistant”, Law’s “Rudiments of Music”, and Timothy Swan’s “Songster’s Assistant.” Though most of us may not care to delve into these, they are well worth possessing.

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.

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Mozart—Eric Blom
Brahms: his life and work—K. Geiringer
Johannes Brahms—J. Pulver
Monteverdi: his life and work—H. Prunières
Rachmaninoff’s Recollections—Oskar Rieseemann, ed.
Igor Stravinsky—autobiography
Beethoven: his spiritual development—T. W. N. Sullivan
Causes and Prevention of Deterioration in Book Materials—R. Walton
Care, and Repair of Books—Lydenberg and Arches
Oxford History of Music, vol. 7: Symphony and Drama, 18 50-1900
Oxford History of Music: introductory volume
Discovering Music—McKinney and Anderson
The Changing Opera—Paul Bekker
Metropolitan Opera 1883-19 35—J. Kolodin
Three Centuries of Harvard: 1636-1936—S. E. Morison
Four Supplementary Illustrations for Musk: An Art anti A Language—*W. R. Spalding
Reference Book of Miniature Scores with Thematic List—J. and W. Chester
Symphony of Psalms, arr. for chant and piano—Strawinsky
Seven Trios for violin, cello, and piano—Mozart (ed. by, Adamowski)
Symphony No. 1, pf.—Sibelius

GIFTS

Gymnopédies, Nos. 1-3, Eric Satie—*Malcolm Lang
Libretto of Rigoletto—*A. W. Williams
The House that Music Built: Carnegie Hall (N. V.), Ethel Peyser—
*A. W. Williams
Boston Symphony Orchestra: charcoal drawings of its members, Gerome Brush—Boston Symphony Orchestra, Inc.
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