

*Library of  
The Harvard Musical  
Association*



**Bulletin No. 7  
December, 1937**

## Library Committee

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*To the Members of the Association:*

Arthur Foote was our oldest associate in years of membership. Born in 1853, in the sixteenth year of the Association, he became a member in 1875, the year after his graduation from Harvard, and continued such to the day of his death.\* He was the last link between the present period and the notable period described in earlier bulletins. For he became a member when the Harvard Orchestra was at the height of its career, when still lived some of those members who had been active in the "public benefits", such as John Sullivan Dwight, W. P. Blake, Charles C. Perkins, H. W. Pickering, Samuel Jennison, Jr., H. K. Oliver, Otto Dresel, and other members whose names are not forgotten—J. C. D. Parker, Lang, Paine, Chadwick, Arthur Whiting, Zerrahn, W. F. Apthorp. There were still other eminent musicians not members of the Association: John A. Preston, MacDowell, Clayton Johns, Margaret R. Lang, Mrs. H. H. A. Beach. Foote was the last of a notable and brilliant group. He served several years on the Concert Committee of the Harvard Orchestra. Though a Conservative by nature, he was tolerant of the more liberal and sometimes radical view of his fellow committee members, and he continued tolerant toward the present day modernism in music, little as he understood it and still less enjoyed it.

He had a great interest in the Library. He was for some years a Director at Large, served on the Library Committee from 1899 to the day of his death, and served earnestly and conscientiously. He constantly made suggestions in the purchase both of music and of literature. He was a wise counsellor. To every Library matter referred to him he gave deliberate and unprejudiced consideration, and his opinions were invariably sound and of good judgment. As a man, his understanding and broad sympathy were equal to his tact, modesty, and charm of personality.

As a composer, much has been written about him in music journals and the columns of the daily papers. In music he was the last Victorian. "Of romanticism we find comparatively few traces; of impressionism and that which has followed, none". From an article\*\* by Frederick Jacobi comes the following paragraph, which may fittingly conclude this little tribute.

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\*April 8, 1937.

\*\**Modern-Music*, May-June, 1937.

“Foote cared little for ‘style’ in the sense of ‘modishness’. He did obviously care greatly for ‘style’ in the sense of purity of line, clarity of structure, and unity in mode of expression. He avoided everything which was out of his picture, everything which was ‘trompe-oeil’ or exaggerated. Because he was a man of culture, intelligence, and taste, his music has these qualities. He was refined without being precious; he had wit and charm, and his originality was expressed by the turn of a phrase, by the aggregate of his being, rather than by a striking or an arresting exterior. He was tender, and his warmth showed itself through an admirable web of New England tradition; a tradition which was the base of his cult of the restrained in art. Overpowering passions were neither felt nor desired; it was an abstract, though friendly, beauty which he sought.”

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It was in the year 1840, after its abortive effort to accomplish its chief object in organizing, that the Association (comprising then thirty to forty members, some of whom did not live anywhere in this locality) turned its attention away from Harvard and launched the first of the “public benefits” intended to educate the community in music and to multiply and to better the various forms of its presentation.

At the meeting of the Directors on April 17, 1840, Mr. Dwight brought forward “the expediency of having some public entertainment annually, either a lecture or some discourse upon the subjects connected with the objects of the Association”. Messrs. Dwight and Russell were appointed to consider the matter. Their favorable report a week later included also reference to “getting up a musical entertainment on the same occasion”, a suggestion referred to Prof. J. W. Webster\* and H. W. Pickering. The proposition, then, was to furnish an address, open to the public, on some subject pertaining to music. The plan was wise, for the draft upon the thin treasury was slight and the onus of labor of production was slipped over to one person, the orator, who received, in exchange, such quantity and quality of honor as he chose to picture for himself.

These lectures were given annually for several years in the college chapel, and, with one exception, on Commencement Day in August. Then the annual Association meeting assembled the greatest number of members, the Commencement gathering produced the largest potential audience, and Cambridge was in its hottest and most humid state, offering, at the close of a morning of academic exercises, a doubtful lure in an hour’s monologue on a solemn subject in a close room. For, although the orator was free to select his subject, these addresses were intended to be instructive, not entertaining. Most of them were subsequently printed—in from 18 to 25 octavo sheets and in fine type—and presumably given, free of cost, to any and to all who wished them. When the address was finished, the Association members sought and undoubtedly got mental and physical relaxation at dinner at some member’s house. This annual meeting on Commencement Day was also the only social meeting in these early years.

The first address, delivered at the annual meeting on Commencement Day, August 26, 1840, was made by Henry Russell Cleveland (H. 1827). Cleveland, born in Lancaster, Massachusetts, brother-in-law of Charles C. Perkins, became a teacher on his graduation. Later he served for a short time as Secretary to the United States Minister to France, travelled widely in Europe, returned to the States, and became a Proctor at Harvard. He was a scholar of distinction, author of several works on education, a musician and student of music; personally, a man of sensitive, artistic nature and a charm of manner that won him many friends. In 1841 he gave a public lecture on the construction and qualities of the organ.

His printed address bears no title, but the subject was music as a science and as an art from the amateur’s point of view, with some discussion of the thesis that “One important duty to which the Amateur is called is to write upon music”. Artfully the orator introduced the subject of a professorship in music at Harvard, brightly sketching the happy results to students and even suggesting certain subjects for lectures. If this idea of a professorship in music, embodied as one project in the ill-fated three resolutions, was to be ignored by the college authorities in the written word, at least it should pursue them via the spoken word!

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\*On November 30, 1849, Prof. Webster was arrested, charged with the murder of Dr. George Parkman. Thus began a famous case.

The second address, in August, 1841, at Commencement and again in the chapel, was to have been given by the Rev. Henry Ware, Jr., with G. B. Emerson as alternate, but apparently both failed, for Dwight, who was the orator, opened his address by saying "Called upon at the eleventh hour to speak in the absence of another ...."

Dwight, whose gifts as a writer did not include brevity (not necessary, perhaps, in an age of leisure and few distractions), was one of two different personalities when it came to writing. Depending upon the subject, the conditions, and the purpose, he could be general or specific, theoretical or practical, abstract or concrete. Unfortunately, when he became theoretical or abstract it was not always easy to see where his feet were planted. In this address he chose to be abstract and to discuss "The true office and dignity of Music". The Secretary of the Association notes in his records that the address "was attended by a numerous and highly respectable audience". The somewhat amusing use of the second adjective gives assurance of the quality of the personnel which gathered at Commencement in the 40s!

William Wetmore Story (H. 1838) delivered the address in 1842. Story, born in Salem, man of the world, traveller, of wide interests and of more than one occupation, was prominent in Boston, and his name was well known long after his death. In the practice of the law he gained a high reputation. Fortunately able to command much spare time, he devoted it to painting, music, poetry, and sculpture. In sculpture he won considerable fame. His wide reading and erudition led to strong and lasting friendships with many of the literary personalities of his day: the Brownings, James Russell Lowell, Charles Sumner, Thomas Wentworth Higginson.

His scholarly and at times eloquent address was on the value of music as culture, and on the prospects of the artist. Commenting on the intellectual weakness of mankind, he voiced sentiments that seem pertinent today, a hundred years later. "This age is in too great a hurry to take time to be truly great; it is impatient of that discipline which is necessary training even of the highest genius. Our science is but too often a happy guess—our arts a lucky hit—our literature the amorphous and incongruous product of a ready talent. What is wanting in thought is supplied by words; what is deficient in truth is made up in striking effects".

Ezra Weston Esq. (H. 1829) gave, in 1843, an historical address upon the "Ecclesiastical Music of the Sixteenth and Seventeenth Centuries", with musical illustrations sung by a small chorus from Masses by Haydn and Palestrina, a motet by Clari for eight voices (Ps. 121) and an anthem for five voices by Byrd (Ps. 86).

In 1845 the address was delivered by Christopher P. Cranch, a graduate of Columbia and, in 1835, of the Harvard Divinity School. He soon left the pulpit to follow the dictates of a sensitive, poetic temperament. He was poet, painter, musician, student, and a scholar of intellectual interests. He became a Transcendentalist and for a short time was a member of the famous Brook Farm Colony. His life was nomadic. He spent many years in Europe, living chiefly in Rome and Paris. Later he resided in Cambridge and died there. Among his friends were persons of note: George William Curtis, Horace Greeley, Margaret Fuller, the Brownings, Longfellow, Emerson, Lowell. His biography, by his daughter Leonora, is on our shelves. Another daughter, Caroline (d. 1931), talented as a painter and a woman of unusual intellectuality, painted late in 1883 the portrait of John S. Dwight now in the Library. In a letter to a friend, dated January 31, 1884, Cranch wrote: "I have also dined with the Harvard Musical Association at their annual dinner, John Dwight presiding. Dwight's portrait, which has been purchased for the Association by subscription, was unveiled on this occasion. I was called on for a speech and forgot to allude to the portrait; but made up for it by reading a couple of sonnets on 'Music' and 'Poetry'. Carrie's health was proposed and drunk, all the guests standing. She has been greatly complimented about this portrait; I think it as good as mine". His address is a theoretical discourse on music as an art.

The most erudite address and perhaps the most practical was what appears to be the final one, delivered by Samuel Jennison Jr. (H. 1839) on December 22, 1851, in Cochituate Hall. Tracing briefly the history of music, he discussed, also briefly, the compositions of Haydn, Mozart, Beethoven and others,

the symphony, opera, and oratorio, illustrating by quotations or references to specific passages and thus showing an intimate knowledge of the works of the old masters matched by probably only a very few of his audience.

These were the men, distinguished for their learning and literary accomplishment, chosen as orators on these occasions. Somewhat heavy or semi-philosophical in subject matter as these addresses were, sometimes ornate, verbose, or Johnsonese in style, producing a smile or a yawn in the more sophisticated reader a hundred years later, they were laudable intentions to reveal music, still tinged a bit with Puritan prejudice, as an art, to increase understanding and appreciation of the works of the masters, and to improve popular taste. Viewed thus, this venture into the first of a series of "public benefits" that were to grow in stature possesses merit.

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The disgruntler we have with us always. Invariably, in any project undertaken by a group whether two in number or more he is present and is usually heard, at the least in muttered grumblings. Present even when the project is a success, he is more numerous and vociferous when it is in any degree a failure. In the early 40's he appeared among the members of the Association, revealing himself in communications to Dwight or others conveying either his resignation or his complaint, both caused by the failure of the Association to accomplish the several objectives given as the chief reason for its organization. It will be remembered that it was the persuasive force of these objectives, as the correspondence shows, that led a number of the Pierians to join the Association.

The mutterings were not without some justification. By early 1884 practically none of these much heralded objectives had been realized. To be sure, a small collection of books, begged from members, had started the Library, and a few public addresses on subjects pertinent to music had been given, but only before those, chiefly Association members and other graduates, who were in Cambridge on Commencement Day. Now, after six years, the bigger things, the benefits to their Alma Mater announced by the founders of the Association were just where they were when announced. It appears that the matter had been voiced at recent meetings and apparently some members had questioned the advisability, under the conditions, of continuing the Association. Consequently a proposition to dissolve was the natural outcome.

Henry W. Pickering proposed and had accepted a preamble and resolution to dissolve the Association at a meeting of the Directors on November 10, 1844, held at the Library, No. 365 Washington Street. It reads as follows:

Whereas two successive applications of the "Harvard Musical Association" to our State Legislature for an act of incorporation have proved unavailing, and the efficiency of our association thereby much impaired— and whereas the interest originally felt in the objects contemplated at our organization is not sustained with sufficient energy to carry out the original design satisfactorily—therefore Resolved: That in the opinion of the Board it is desirable that the Association should be disbanded, and they do hereby recommend to the Association at large, at their ensuing annual meeting, to take such measures as may be deemed expedient to effect this object.

At the annual meeting in August the subject received "a long discussion which was closed without taking a final vote on the question" by the passage of a vote on motion of Alpheus Bigelow, Jr. "that a committee of three be appointed by the chair, whose duty it shall be to collect all necessary information respecting the prospects and wants of the Association, to take into consideration the arguments in favor of and against the proposed dissolution of the same, and to report upon the whole subject at the next meeting of the Association at 12 o'clock M." Messrs. Bernard Roelker as Chairman, William W. Story and Henry W. Pickering, an excellent personnel, were appointed to this committee. At the annual meeting Roelker read the following report.

The object of our Association is to advance the cause of Music, and to give encouragement to the introduction of Music as a regular branch of instruction, and to the cultivation of musical taste and science in Harvard University. The means proposed at the foundation of this association to accomplish this object were principally three: 1st, to collect a library of Music, and works relating to it; 2nd, to collect a fund to prepare the way for a Professor of Music; 3rd, to raise the standard of musical taste.

Whether advancement has been made toward our final aim may be judged of by the simple statement that our library now numbers from three to four hundred books and works of music, and that our permanent fund has reached the sum of one thousand dollars full. As this fund cannot be applied for any other purpose than the one originally designed, it will yearly increase without counting the additional increase from the assessments of members. The prospect, therefore, of finally accomplishing our aim to establish a professorship in music must grow brighter every year, and the liberal donations toward the library, so far, let us experience its usefulness already.

At the annual meeting of last year the proposition was made to dissolve the Association, and the principal reasons assigned for it were the following:

1. Because little or no interest was shown and taken in the society by its members.
2. The society was idle, and exercised no influence abroad as was designed.
3. Two vain attempts had been made to procure an act of incorporation, and it was improbable now to obtain one.
4. Because the college government had shown no interest in our Association and its objects by giving us aid and furthering our plans, and that, therefore, it would be best to have no longer any connecting link with it.

Your committee have considered these reasons, and now beg leave to lay before you the result of their consideration. It cannot be denied that some of these reasons were not without foundation. But when faults and defects become apparent, the first endeavor should be to remove and better them, and if they prove to be so radical and irremediable that there is no hope left for improvement it will then be time to think of dissolution.

A lack of zeal and active interest of members in furthering our object cannot be denied and may be said to be a just cause of complaint. An excuse, however, can also be offered for it, which is that no particular palpable work was there on which they might show their zeal, except by paying promptly their yearly assessments and making use of the books of our library.

That the Association has been idle and exercised no influence abroad is a just ground of complaint only to a limited extent. When we consider that our object is great and comprehensive and our means are limited and small, we may look with some satisfaction upon the increase of our library, so that it may be said that, if the Association has been sleeping, it has been the healthy sleep of an infant which gains in strength and growth from its repose.

The past year has also shown that it does not intend always to sleep, but to rise at the proper time and show its strength and power. Two series of concerts, each consisting of four, were arranged by the Board of Directors for the purpose of giving to the members of the Association and the friends of music from the public at large an opportunity of hearing the choice quartettes and trios of the great masters in music, which class of music is generally styled Chamber Music and ranked as the highest and most refined. Four of our best professional musicians were engaged for the performance, which was so successful that these concerts may be said, without exaggeration, to have been the best in execution and taste that we ever had the pleasure of listening to in the city of Boston. The expenses were entirely defrayed by the receipts from the concerts, and a small sum remained as surplus which may serve as a fund for similar undertakings.

The third objection has been happily removed, as an act of incorporation has been obtained at last upon a renewed application.\*

The fourth reason assigned for a dissolution seems to be rather desirable than otherwise. The government of the university consists mainly in the management of the property and funds of the institution and in the supervision of the conduct of its students. It creates no funds and professorships in new departments of learning, but merely applies the money given by private individuals to the particular departments for which it was designed. But as yet we have found no difficulty in managing our own funds by our own officers chosen in our annual republican meetings, nor have we found the necessity of having special police regulations for the conduct of our members, nor shall we need any if we keep in view the special object and care of our Association, viz., harmony, and one governed by the eternal laws. As soon as our funds shall have increased to a desirable amount we may then perhaps have occasion to check the active interest of the government rather than to solicit it.

Taking the whole state of the Association into consideration and remembering the small beginning and its present advanced condition, your committee think themselves warranted in giving it as their opinion that the prospects of the society are as good as when first it was founded. But at the same time they cannot conceal from them the fact that the active interest of members has in some degree abated, and that upon the individual exertions of members the prospects of any society depend. It is therefore hoped that this defect will be supplied by the exertions of each member, and it is recommended that, insofar as it is in our power, the society may give some inducements to its members to show this desirable interest. As one of these inducements may be counted a greater supply of works of music in which lovers of music may feel interested, which will make members feel more the advantage of being a member.

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\*At a meeting of the Directors on January 28th, Roelker was authorized to apply to the Legislature for an act of incorporation. The application this time was successful.

It is perhaps a bit significant that in his minutes of this annual meeting the Secretary makes no mention of any discussion of this report. He states only and briefly that "the report was accepted and placed on file." Also significant is the fact that the proposer of the resolution, Henry W. Pickering, was a loyal and earnest member of the Association, generous of his time and money, appointed on various committees, elected Treasurer and later President. One wonders whether his resolution expressed his real feeling, whether the Directors actually felt that disbanding was desirable. The doubt is permissible from what is known of the personalities of Dwight, Gassett, Story, Roelker, Pickering, Perkins and others—Gassett, who, the solitary member of the Pierian Sodality in his undergraduate days, had kept that organization alive, and Dwight, who was heart and soul for the Association. Rather, perhaps, the whole matter might have been a put up job, the psychological moment to report on the state of the Association, to suggest its possibilities, to close the entries to more grumblers, to take, as it were, account of stock. At any rate, this was the beginning and the end of the idea. In spite of a few resignations based on the alleged failure of stated objectives, the Association not only showed no intention of dissolving but became more cohesive and compact, and serenely proceeded to justify its existence and to accomplish certain objectives.

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The musical background of Boston in the 40's was not insignificant in quantity of music for that period. The Handel and Haydn Society, founded in 1815, was offering oratorio. In 1837 some discontented members of that society had founded The Musical Institute of Boston which for some years gave concerts in the Masonic Temple, corner of Tremont Street and Temple Place. The Boston Academy of Music, founded in 1833, defunct in 1847, of which Samuel A. Eliot was President, gave concerts under the direction of Lowell Mason and George J. Webb. There was the Musical Education Society, a choir of 100 voices. The Musical Society offered orchestral music. The Philharmonic Society, giving its first concert December 9, 1843, under the leadership of J. G. Jones, presented for several seasons popular music but nothing better. A few glee clubs existed, thanks to the enthusiasm of William H. Eliot. Visitors brought more music: the Steyermarkers in 1846, the Saxonians in 1848, Gungl's Waltz Band in 1847, the Germania Musical Society in annual visits, Signor Marti's Havana troupe of Italian Singers. These were among the chief purveyors of music from 1840 to 1850.

However successfully the idealistic founders of the Association could have improved on the class of music these organizations presented, to have competed with them by duplication of any one would have shown less wisdom than these founders possessed. They turned their attention to a form of music never heard in Boston, the very name of which had to be defined to many—Chamber Music. On October 17, 1844, at a meeting of the Directors, the Standing Committee, Messrs. Roelker and R. E. Apthorp, were authorized "to make such arrangements as they might deem necessary for carrying into effect the proposed plan for a series of Chamber Concerts to be given under the patronage of the Association". Both of these men were exceptionally energetic and capable in various Association matters, and under their efficient management the concerts got well started.

The quartet for the first series was composed of Messrs. Herwig, 1st violin, Werner, 2nd violin, Lange, tenore, and Nach, violoncello. The concerts were given in the "music room" of Jonas Chickering at 334 Washington Street, the dates being November 13, 26, December 10, 31, 1844. The programme of the first concert is a fair sample of the selections offered in this first series which, for obvious reasons, had to appeal to popular as well as to cultivated taste: Trio in C minor, Beethoven, Polonaise for piano, Herz (Mr. Lange), Quartet in D minor, Mozart, La Melancholie for violin, Prume (Mr. Herwig).

At the close of the first series Mr. Roelker made a full report from which a few extracts are of interest.

Mr. J. Chickering kindly allowed a room at his warehouse 334 Washington Street to be used for these concerts without any charge. Some written prospectus were privately circulated among those persons who were known to be friends of music, and

the number of 150 tickets at the price of \$2.00 each for the series of 4 concerts, admitting only one person, were disposed of, the rooms holding no more persons. . . . Among the items [of expenditures] must yet be mentioned \$4.00 paid to the musicians for incidental expenses, \$5.00 paid to the person in attendance at the door on the evenings of performance, and \$2.00 paid to the persons employed to carry over the settees to the music room. Four solos were performed for which the extra sum of twenty dollars was paid to the musicians, making, together with the \$8.05 paid for various items, as copying, postage, stationery and other wants, \$156.85, this being the whole amount of expenses incurred for the first series, and leaving a balance of \$143.15. From this sum one hundred dollars were drawn by order of the treasurer for the expenses of the second series . . . . No free tickets were given out except 12 tickets sent to Mr. Chickering of which, however, he returned 6, and two sent to Mr. G. P. Reed, who kindly gave his service in distributing the tickets to the subscribers and receiving the money. Nor were single tickets for one evening only allowed to be sold, as the hall could not contain more persons than the number of subscription tickets disposed of.

A condensation of the account rendered by Mr. Roelker follows.

Paid for printing tickets	\$1.50
“ “ “ programmes	\$9.00
“ “ “ advertising in the <i>Advertiser</i>	\$7.30
Sundries	\$6.59
Paid to musicians	\$124.00
“ “ persons at door	\$5.00
“ “ persons arranging room	\$2.00
“ “ R. E. Apthorp for expenses	<u>\$1.46</u>
Total expenses	\$156.85
Paid R. E. Apthorp	<u>\$100.00</u>
	\$256.85
Cash on hand	<u>\$ 43.15</u>
	\$300.00

A second series of four Chamber Concerts followed, on January 14 and 28, February 11, and March 4, 1845, managed by the same Standing Committee. The artists were those of the first series, and again Jonas Chickering offered his hall. The financial statement in Mr. R. E. Apthorp's report is of interest.

DR.		CR.	
Jan. Sending programmes out of town	\$ .85	Cash rec'd of Mr. Roelker	\$100.00
Printing 200 tickets	\$1.50	Cash rec'd of G. P. Reed	\$165.00
Printing programmes	\$10.00	<u>Cash rec'd Door keeper</u>	<u>\$ 3.00</u>
Feb. Advertising	\$19.18		
Envelopes	\$1.12		
Door keeper	\$5.00		
Expenses at hall	\$2.00		
Artists per agreement	\$200.00		
<u>Mch. 8 Balance paid over</u>	<u>\$28.85</u>		
	\$268.50		\$268.50

The offer of the free use of a room for these two series of concerts is a sample of the generosity, the civic interest, and the fine character of Jonas Chickering. He was not then a member of the Association, and a characteristic readiness to cooperate in a good cause plus a natural interest in musical matters were probably the reasons that caused his act. Immediate recognition of his generosity was properly undertaken by the Standing Committee, who were authorized by the Directors to present him

with "a token of their regard . . . for his liberality and kindness in furnishing, at his own suggestion and free of charge, a saloon and other facilities . . . ." The selection of the token of regard was left to the Standing Committee, but the cost of the token was "not to exceed \$20." Mr. Roelker made a report on this matter.

The undersigned, in the absence of his colleague, endeavored to procure a bust or large portrait of one of the distinguished composers, but was unable to succeed in it. He, therefore, chose eight portraits of distinguished composers of smaller size, and procured neat and suitable frames for them, which he then sent to Mr. J. Chickering together with a letter of thanks on the part of the Board of Directors, requesting the gentlemen to accept this humble token of their esteem and regard. Mr. Chickering thereupon addressed an answer to your Committee, which is herewith submitted. The expenses of the above present amounted to \$20., namely, \$4.00 for the portraits and \$ 16.00 for the frames, as the accompanying receipts will show. All which is respectfully submitted.

Mr. Chickering acknowledged the "token" in the following graceful letter.

Boston, May 17th 1845.

To the Standing Committee of the Board of Directors:

Gentlemen:

I have the pleasure to acknowledge the receipt of your very kind and flattering letter of the 14th inst., tendering to me the thanks of your Association for the use of my rooms for their Concerts during the last winter. Also as a token of their regard eight Portraits of distinguished musical authors. I accept them, Gentlemen, with many thanks for your liberality, and shall give them a conspicuous place among my collection of musical worthies, and only hope that you will another season make use of my rooms, when you shall be free to look at the portraits, and also make as much fine music as that which gained your Association so much praise the last season. Gentlemen, with the best assurance of my esteem and wishes for the future prosperity of your Association,

I remain truly yours,  
Jn. Chickering.

At the annual meeting in 1845 Mr. Chickering was made an honorary member

So successful were these reports that the Association determined to continue them, and in September, 1846, Messrs. Roelker, J. O. Williams, and R. E. Apthorp undertook arrangements for a third series, this time for six concerts. The artists included Messrs. Blessner, 1st violin, Werner, 2nd violin, Groenevelt, violoncello, and William Mason, Pianist. The committee put in writing the terms under which the artists were engaged, which read as follows:

1. That 6 Concerts be given at the usual place commencing on Tuesday evening, Nov. 3rd at o'clock and continued at intervals of a fortnight.
2. That the artists employed in said Concerts be 1st violin, violoncello, tenor, 2nd violin (also a pianist if thought expedient)
3. That the following prices be paid to the artists respectively for the said six Concerts, viz, to 1st violin \$75, to violoncello \$60, to 2nd violin \$40, to tenor \$40.
4. That if any solo be required by the Committee \$10. be paid for its performance and that the selection be matter of agreement between the artists and the Committee.
5. Each concert to consist of two quartettes and one trio; the selection of pieces to be a matter of agreement between .the artists and the Committee.
6. That the accompanist of any solo which shall be performed by any one of the artists shall be selected by the Committee if the accompanist is to be on the piano-forte; and if on stringed instruments that said accompaniment be performed by some or all of the said artists—they not receiving any extra remuneration for such accompaniment.
7. Each of the said artists to have one free ticket of admission to said concerts.
8. Each concert to be preceded by *at least* one rehearsal.
9. The hour of said concerts to be regulated by the Committee.
10. In case the place of pianist at these concerts be filled by the tenor or second violin, seventy-five dollars, in place of forty, to be paid said artist.

It appears that Mr. Blessner caused offense at one concert by not observing the sixth section of these terms and on his own responsibility engaging his wife as accompanist. Mr. Apthorp wrote him a letter of reproof in which, after quoting the sixth section, he continued as follows:

You will therefore please observe that not only we did not appoint Mrs. Blessner but that you said to me before I left Mr. Chickering's on the day of rehearsal in the hearing of Mr. Groenevelt that your solo was to be a Concerto with Violoncello accompaniment and did not name the piano or Mrs. Blessner at all. Had you done so I should have objected on the spot to employing any accompanist *not* of our body whether for pay or not.

Whereupon Mr. Blessner sent a respectful reply from which comes the following:

You will allow me to state that after giving Mr. Mason a lesson on his last trio, as well as those which have been given at the two former Chamber Concerts, the Committee could not expect me to teach him the accompaniment of my solo, which is a badly written MS. and would consume more of my time, already much occupied by the necessary rehearsals. As Mrs. Blessner has been accustomed to play from that MS. I *of course* concluded that she could be no objection. I can hereafter avoid infringing the rules of the Society by omitting any solo in either of the future concerts.

In his report to the Directors on this series, Mr. Apthorp notes an income, from tickets sold, of \$402., expenses of \$364.33, and a credit balance of \$37.67. The unfortunate Mr. Blessner, however, had again incurred the displeasure of Mr. Apthorp. In a letter to the Treasurer, Henry W. Pickering, Mr. Apthorp unburdened himself.

The item of wine is 2 bottles champagne (\$2.25) which we thought fit to treat the artists to as a matter of policy, on the occasion of the rehearsal for the 2nd concert and when we feared a rupture among them. Add to this 25 cts. for the hire of glasses. You have \$2.50. The remaining \$2. of this charge on the acct. is for claret ordered by Mr. Blessner without any shadow of authority and only known to me after Mr. B. had left town. Mr. Chickering having already paid it, I thought proper to repay him.

From every point of view these three series of Chamber Concerts were a success, and there was apparently no reason for not continuing them. The Standing Committee (still Messrs. Roelker and R. E. Apthorp) being accommodating and efficient, they were requested, in the latter part of 1847, "to examine the subject of Concerts and to determine whether and how a series of Concerts can be got up and to carry out the object if deemed advisable."

It was not until November, 1848, that Mr. Apthorp reported finally for the Standing Committee. He then stated "that \$140. were now secured for the coming year and \$120. for three years ensuing—that some of the gentlemen to whom the circular had been sent had not been heard from in reply, among whom he had reason to believe two or three would become subscribers—that one gentleman had expressed a willingness to enlarge the amount of his subscription and that in the opinion of the Committee it was safe to proceed to make arrangements for the Concerts." Thereupon the Standing Committee was given authority to proceed.

Unfortunately, however, the process of proceeding did not encounter encouragement. In January, 1849, Mr. Apthorp reported that the requisite number of subscriptions had not been obtained and consequently an attempt to give concerts was not advisable. His report was accepted. However, Mr. Roelker (he of the "Fund of Convivial Impulses", see Bulletin No. 3) was apparently as tenacious of an idea and a purpose as was always Mr. Dwight. For at the annual meeting a month later (by this time the annual meeting was not held in humid Cambridge in hot August) the Board of Directors, on his motion, were empowered to take measures for providing Chamber Concerts. But not until November did the Board appoint a committee, when they then appointed Messrs. R. E. Apthorp and Francis L. Batchelder.

The six concerts of this final series of Chamber music were given "at Cochituate Hall, Phillips Place (opposite Kings Chapel)". The dates were December 4, 11, 18, 26, 1849.

The artists engaged were Karl Hohnstock, 1st violin, C. Siedler, 2nd violin, C. Eichler, viola, T. Maas, violoncello, Adele Hohnstock, pianoforte. Messrs. Siedler, Eichler, and Maas were of the Saxonia Company. The subscribers' lists were, as usual, at George P. Reed's, 17 Tremont Row, Ticknor's, and Chickering's.

Beyond carrying a small paid advertisement of these series, none of the papers made any reference to them until this final series, when the *Advertiser*, the day before the first concert, printed a half column article from which comes the following.

That hall [Cochituate] has been selected both on account of its pleasant social aspect and its good musical qualities, and because it will seat 300 people, nearly twice as many as were accommodated in Mr. Chickering's saloon the winter when these concerts first acquired their prestige. The materials collected this time are superior, if anything, to those of the first season, though Herwig is no more and Lange obstinately courts retirement. The Hohnstocks form the nucleus of the group, who in several concerts here and at Cambridge, as well as repeatedly in private circles of the most appreciating, have proved themselves as competent to render the inspired harmonies of Beethoven as any artists who have been among us. The sister brings out all his fire and strength, his delicacy and depth of sweetness, in her bold and finished touch of the grand piano; and the brother leads the string quartet with ease and elegance and animation, quickening or subduing the harmonious conversation to the true design of the composer.

Reporting on this series in February, 1850, the Committee stated "that they had agreed with Mr. Hohnstock to furnish the Quartette on the following terms, viz: The Committee ensured two hundred subscribers at \$2.00 each; all expenses to be deducted from the sum so received. The gross receipts were \$384. The expenses were—[there is a blank here]. The difference was made up by the Committee and not charged to the Society."

So ended the second of the "public benefits". The programmes throughout were of high quality, drawn largely from the Classics, and are not quoted here. The last concert of all was perhaps a gala performance and its rather unique programme is worth space.

**Part I.**

Grand Sonata (pianoforte and violin), Op. 47 (called the "Devil's sonata")	Beethoven
Pianoforte Solo	Adele Hohnstock
(a) "Marriage Bells", dedicated to her friend R. E. Apthorp, Esq.	
(b) "Polka de Concert", dedicated to her friend J. Chickering, Esq.	
(c) "Marche de Triomphe", dedicated to her friend and patron the Prince of Bentheim Tecklenbourg	
Violin solo—Grand Fantasie, "Scene Burlesque"	Paganini

**Part II.**

Duett for Pianoforte—Concerto Overture, composed for the U. S.	Karl Hohnstock
Duett for Pianoforte—Fifth Symphony	Beethoven
* * * *	

The following letter, apparently a tentative draft, by Mr. Dwight is self-explanatory but requires some comment. No reply from Dr. von Bülow has been found in the files. These early files, comprising an extensive correspondence, reports of officers and committees, memoranda, notes, long hand membership lists, newspaper clippings and what not, were found, to use Mr. Dwight's term, to be in a "medley" of confusion, due perhaps to the several movings of the Library in the early years from one quarter to another, when some one, probably the Secretary, may have thrown everything helter-skelter into a large wooden box. The writer has given considerable time to segregating all this and to assembling it in proper order. Incidentally, perhaps due to these movings, some papers, desirable for historical purposes, have disappeared. Apparently Mr. Dwight, however, scrupulously kept and filed everything of his own—correspondence with many persons (that with artists applying as soloists or engaged for the Harvard Orchestra concerts is voluminous), notes for addresses, memoranda jotted down on the backs of envelopes and on scraps of paper, and much more, and it seems unlikely that he would have failed to

have filed a reply from Dr. von Bülow. This letter by Dwight has several erasures and interpolations. Possibly the idea as well as the letter was tentative and the letter was never sent. At any rate, the letter is an isolated item, not mentioned in the official records and with nothing further explanatory accompanying it.

Boston, April 20, 1876.

Dr. Hans von Bülow,

The Concert Committee of the Harvard Musical Association learn with pleasure, through their associate, Mr. Lang, that you have expressed a willingness to conduct for them the "Symphony Concerts" of next winter, if a mutually satisfactory arrangement can be made. The Committee have soon to render their report for the past year and would be glad to be able at the same time to submit to the Association some practicable and inviting programme for the future. They therefore have instructed me to ask you on what terms and what conditions you would undertake the task.

1. What pecuniary compensation?
2. How many rehearsals for each concert? Our season of ten concerts covers a period of about five months (1st of November to near the end of March). We trust that this would be among other objects that would induce you to *reside* in Boston; in which case or in any case, would our usual number of *three* or *four* rehearsals be sufficient?
3. Can you be content with such orchestral material as our city affords? An orchestra not large, not permanent, not kept in practice throughout the year, but only gathered for the time being?
4. As to programmes. Our Concerts were founded for the purpose of securing annually (amid the medley of. all sorts of music) *one* series of concerts purely classical and standard. From what Mr. L. has told, as well as from the example of your recent concerts here, we are confident that we should have your sympathy in this.
5. Are we to understand that you can come to us no longer under engagement to M. Ullman or any other impresario, so that we may treat with you without any intervention of the class of men called musical "agents"?

We beg you to treat this communication as purely *personal* and *private to yourself*, and not to speak of the subject even to your agent; for, should any rumor of it get abroad at present it would be likely to defeat all hope of bringing the matter to a satisfactory conclusion.

Requesting the favor of an early reply, and with assurance of our very distinguished consideration, I am

Respectfully and truly yours,

(for the Committee)

J. S. Dwight,

Chairman.

\* \* \* \*

Any person interested in music composed in foreign lands may like to know that we have, for consultation, a catalogue of Latin American music—vocal, piano, instrumental, orchestral, and band—which can be purchased in the United States. This catalogue was issued by the Pan American Union in Washington. It might suggest fresh and unique music not only to professional and amateur performers but to conductors of choral societies .and small orchestras.

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

#### PURCHASES

Studies in Russian Music—Gerald Abraham  
Men, Women and Tenors—Frances Alda  
"Beloved Friend" (Tschaikowsky) —Bowen and von Meck  
Masters of Russian Music—Calvocoressi and Abraham  
New Musical Resources—Henry Cowell  
John Harvard's Tercentenary (1936)—Elliott C. Cutler, ed.  
Monsieur Croche—Debussy  
Old Boston Taverns (new ed.) Samuel Adams Drake  
Purcell Tr. by C. A. Phillips and A. Bedford

Jean Sibeijus—Karl Ekman  
Tercenary of Harvard College—Jerome D. Greene  
Listener's Music—Leland Hall  
A Little Night Music—Gerald Johnson  
Rolling Along in Song—J. Rosamond Johnson, ed.  
Music Teachers' Natl. Assn. Proceedings, for 1932  
Life of Wagner, Vol. 2—Ernest Newman  
Philharmonic Symphony Society of N. Y.: Informal Pictures of the Orchestra in Rehearsal,  
1937-38—Jarmel Dorle  
Music Since 1900 (Encyclopedic Survey)—Slonimsky  
First Childhood—Gerald Tyrwhitt (Lord Berners)  
Organ Compositions, for piano 4-hds. Vols. 1 & 2—Bach  
Concerto in C minor for 2 pianos—Delius  
Oedipe—Enesco  
Ballade pour Piano Op. 19—Gabriel Fauré  
Barcarolle pour Piano Op. 26—Gabriel Fauré  
Symphonische Variationen, Op. 9—Grosz  
Tanzsuite for piano—Grosz  
Partita for Violin and Piano—Loeffler  
Washington Garland (songs)—Milligan, ed.  
Songs and Dances of Death—Moussorgsky  
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Cinq Melodies Populaires Grecques—Maurice Ravel  
Overture to Barbier von Sevilla, mm. score—Rossini  
Suite for piano, Op. 25—Schönberg  
Symphony No. 6, Op. 104, min. score—Sibelius  
Tapiola, min. score—Sibelius  
Three Gipsy Dances, Op. 63, piano, 4 hds.—Sochting  
Feast of Pentecost, piano and voice—Wagner.

#### GIFTS

From \*Alexander W. Williams:

Introduction to Music—Martin Bernstein  
Contributions to the Art of Music in America by the Music Industries of Boston,  
1640-1936—Christine M. Ayars  
Backstage at the Opera—R. Heylbut and A. Gerber

From Miss Elizabeth Tilton:

Sonatas 18-32—Beethoven  
Symphonies and Octet, for piano, 4 hands—Schubert  
Overtures and Symphonies, for piano, 4 hands—Beethoven  
Symphonies and Overtures, for piano, 4 hands—Mendelssohn  
Symphonies, for piano, 4 hands—Beethoven

From William D. Strong:

Hungarian Fantasy, for 2 pianos—Liszt  
Concerto Op. 48—Moszkowski—Copy 2

From Mrs. F. H. Mills:

Book of Piano Duets—Oesterle, ed.  
Concert Overtures for 4- hands, Vol. 1—Oesterle, ed.

From Miss M. M. Brooks:

Histories 1-10, for piano—Jacques Ibert  
Gnossienne, for piano—Erik Satie  
Stücke Op. 24, for piano—Sibelius  
Nos. 4, 5,—2 Miniaturen  
8,—Nocturne  
10,—Barcarola

From Josiah K. Lilly:

Stephen Foster: Youth's Golden Gleam, by Raymond Walters  
Stephen Collins Foster Memorial of the University of Pittsburgh...  
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Jewels of the Madonna, piano score, Wolf-Ferrari—\*Malcolm Lang  
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Folk-Songs, Ballads, Set 4, arr. by Lyle R. Ring—\*Lyle R. Ring  
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Portraits of Beethoven, Grieg, Mozart, Richard Strauss  
with autograph, Tschaikowsky—Miss Mary Stowell  
London Monday Pop Concerts, Programs 1873-4,-5, 2 vols.— Estate of Sarah N. Carter

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