

*Library of
The Harvard Musical
Association*



**Bulletin No. 9
December, 1939**

Library Committee

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Marsh Room
PATIENCE POWERS

To the Members of the Association:

After thirty-six years of devoted service in the Library of the Association, Miss Mary Alden Thayer has retired. She is succeeded by Miss Muriel French, for some years Attendant in the Marsh Room. Miss French will continue in charge of the Marsh Room, giving the mornings there, and the afternoons to the Library. Miss Patience Powers becomes Attendant in the Marsh Room, on duty in the afternoon hours.

Miss Thayer took charge of the Library in 1903. She was chosen, among other applicants, by the Rev. James Reed, then Vice-President, who had been appointed to select an acting librarian.

She came at an interesting period historically, not so many years after the Association had retired from activity in its "public benefits." John Sullivan Dwight had been deceased only ten years. A few of those members who had been active in some of the "public benefits," at least the notable last one, were still alive though now quiescent: William P. Blake, Arthur Foote, J. C. D. Parker, Henry G. Pickering, George O. G. Coale, and possibly a few others. Of the present membership of nearly three hundred, as listed in 1937, only nineteen persons were members when she assumed her duties. It was a time when, in a sense, the Association had entered upon a different phase in its life, when its past achievements were unknown to many of its changing membership, when it was retiring from public notice into increasing obscurity, and turning to its own interests.

Thirty-six years have seen changes not difficult to imagine. The Library has developed by the addition of several thousand volumes; its use by professional musicians, amateurs, and students has increased; gifts of music, several of them of value in quality as well as of size in quantity, have been received; the Marsh Room has brought in, from outside, lovers and performers of music; new members have come and passed away and been succeeded by new members. Through it all Miss Thayer has been constant, applying new methods of administration, handling complex and changing details, alive to what would benefit the Library and its users, always eager and willing to assist those who turned for help to her, as many young students of music will gratefully remember She has been so intimately connected with the Association that, as has been said of Mr. Dwight, it is impossible to separate the two.

Fortunately for the Association, Miss Thayer possesses what is conventionally but suggestively termed a "flair for the historical." As any society grows in years, its story and its traditions, both serving to give it significant personality, depend upon the preservation and notation of innumerable items

connected with its life. Invariably this preservation must depend, for the best results, upon one person close to the society and interested in the matter, and if there is no such person much or all that is of historical significance is lost. Miss Thayer has served not only as a Librarian but as an archivist, with a great interest in the historical and a realization of its value. During these years she has assembled and methodically recorded every item that concerns the Association: the segregation of old and of valuable books in the Library; the varied and sometimes puzzling gifts, such as a heterogeneous collection of donated medals, framed pictures and photographs of artists, several donated musical instruments, and the like. More important, as being more significant, programmes of every concert, original manuscripts of speeches and correspondence, cuttings from newspapers or magazines referring in any way to the Association, references to members, especially in the past— the list is varied in subject and is becoming notably complete in quantity. Possessed of an unusual memory also, she has, as a result, a knowledge of the history of this Association undoubtedly unequalled by any member

It is pleasant to record, therefore, that Miss Thayer does not wholly sever her connection with the Association. She will continue this work, distinctly to the advantage of the society. Perhaps her relation to it might be best suggested by coining the unofficial title of "Curator of the Archives."

I am confident that I voice the appreciation of every member of the Association, whether dose or remote his interest in it, for her notable service over so many fruitful years, and in wishing her many more happy years in continuing the work which she loves to do and which will further strengthen the history and the traditions of our society.

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In an association where many members had been performers in the Pierian Sodality it was only natural that they should consider some organization among themselves for concerted music. The simplest form was that of a singing club. In 1859 the idea took tangible shape. At the annual meeting in January of that year an appropriate motion was made: "At the Table it was voted to form a Glee Club of such members of the Association as were disposed to take part, to meet monthly during the year, for the practice of vocal music." Immediate action followed and a glee club was organized in the next few weeks. No record of its membership or of its leader or leaders has appeared nor of when it was dissolved, but it continued for an indefinite number of years, its chief function being to sing at the annual dinners. Its conduct was not left to chance. With the thoroughness characterizing every plan, slight or complex, of the Association, its conduct was regulated by a set of carefully drawn rules, which seem needlessly strict and to afford little informality or freedom.

RULES AND REGULATIONS OF THE GLEE CLUB OF THE HARVARD MUSICAL ASSOCIATION.

- Art. 1. The name of this Association shall be The Glee Club of the Harvard Musical Association.
- Art. 2. The Club shall be composed of such members of the Harvard Musical Association as may wish to engage in the practice of vocal music; to be invited by the Directors.
- Art. 3. The officers of the Club shall be three Directors, chosen at the first meeting of the Club after the annual meeting of the Association—at which meeting the Directors so chosen shall select some member to act as Leader in the performance of the music.
- Art. 4. It shall be the duty of the Directors (in consultation with the Leader) to announce the pieces for practice; and no music shall be performed, during the regular hours of meeting, except by their direction; and to the said Directors shall be entrusted the general management of the Club.
- Art. 5. It shall be the duty of Members, as far as possible, to attend *punctually* all meetings of the Club, and be governed by the orders of the Directors—and, within *one week* after each meeting, the member at whose house the Club last met shall see that all music is sent to the member at whose house the next meeting is to be held.
- Art. 6. Meetings for practice shall be held every two weeks as nearly as may be, on such evenings as the Directors may appoint—who may likewise call special meetings of the Club whenever they may deem it advisable.

Art. 7 The member at whose house the Club is to meet, but no other, shall be at liberty to invite any guests whom he may desire to be present, and he may, at his discretion, provide a simple entertainment for the refreshment of the Club, of such a character as may meet the approval of the Directors.

Adopted March 10, 1859

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The last bulletin mentioned the wish of the Association, expressed at the annual meeting in 1863, to “render essential service by entering into a closer connection with the College, and exerting its influence toward a higher appreciation of music there. This influence it appears to your Committee may be exerted in various ways.” The most obvious and easiest way was in “the superintendence and direction of the music, instrumental and vocal, at College festivals.” Resolutions were passed empowering the President to offer such aid to the college and to appoint a committee to make the necessary arrangements in case the proffered service was accepted.

The records make no further mention of this plan, but here and there appear allusions to at least the cooperation of the Association in furnishing music at Commencement, although evidently the plan of allotting to itself “the superintendence and direction of the music, instrumental and vocal,” a phrase implying that the Association would become the arbiter of what was done musically, was considerably altered.

On only a few occasions was there an academic festival where music had a part other than Commencement. On the latter occasion some form of music had been usually supplied, but it appears to have varied in scope and in quality. In some years it was apparently acceptable if no more; in other years it seems to have sunk so far below mediocrity as to have incurred censure, at least publicly from Mr. Dwight. The appointment of Levi P. Homer (1855—62) as Instructor of Music in the college had improved the quality of Commencement music, for he had attended to its “superintendence and direction.” It was the year after his death that the Association offered to perform this service.

In 1861, for instance, two years before the Association made its offer, Mr. Dwight in his *Journal* referred, quite happily for him, to the Commencement exercises.

The literary festivities of our Alma Mater demand our attention only *musically*, of course, and we cannot fail to take notice of the constant progress of this Art within her walls, of late years. At the Commencement dinner on Wednesday last [July 17, 1861] the speeches were interspersed with some choice selections of vocal music sung by a body of graduates (mostly of the last few years) under the lead of Mr. L. P. Homer, who has so successfully discharged the duties of Instructor of Music for several years. It would have been *impossible* ten years ago to have extemporized a club, at two days notice, able to sing so creditably the four-part songs of Mendelssohn and other composers that were given that day, by these gentlemen, without books and with but a single rehearsal. Of course the *Star Spangled Banner* followed the eloquent speech of His Excellency the Governor, and when could *Integer Vitae* be more fitly sung...

In 1863, the year after Homer’s death, there was an important academic festival in which music took a prominent part, for on March 4 Thomas Hill was inaugurated President. On this occasion John K. Paine, who first became locally known as an accomplished organist, superintended and directed the music. Mr. Dwight expressed his approval.

For the first time, in our recollection of academic festivals at Harvard was the music such as one might hope to hear on classic grounds. A very effective choir of some thirty male voices had been made up from the College choir and members of the Harvard Musical Association [sic]. For the short time, they had been well drilled by Mr. Paine, and we have rarely heard so rich, sonorous and refined an ensemble of the same number of men’s voices. The Germania Band, resolving itself into an orchestra, furnished the accompaniments. First came pieces by the Band, and then was sung Luther’s Choral “A mighty fortress is our God,” with solemn effect . . . After prayer, a Latin Oration by a senior undergraduate, Gov. Andrew’s admirable address of introduction into office, and the new President’s reply, the *Domine, fac salvam Praesidem nostrum* was sung, a chaste and learned composition by Mr. Paine, for male chorus and orchestra. The opening sentence and concluding *Gloria* were very stirring and triumphant . . . the noble chorus from the “Antigone” of Sophocles, therefore, the Hymn of Bacchus (the impersonification of poetic inspiration, genius) so nobly set to music by Mendelssohn, formed a most fitting conclusion, and it was indeed admirably sung.

Again, in 1865, when on "Commemoration Day," honors were paid to "five hundred and twenty-eight sons who had served in the armies of the Union during the late Rebellion, and ninety-three of whom had lain down their lives," there was elaborate music, highly commended by the critical Dwight.

Our academic festivals hitherto have had little to boast of in this particular [music]. A band to march by and to bray brass music in the church between the "parts" has been the only participation of the Divine Art therein. A teacher of singing has for some time been employed in the University . . . In the hands of Mr. J. K. Paine, a thorough musician and most earnest artist, this office has acquired somewhat more importance...A choir of sixty voices, male and female, was collected among the students, graduates, members of the Harvard Musical Association [sic] and other gentlemen and ladies of Cambridge and Boston, and carefully drilled to sing, with orchestra accompaniment of 26 instruments, some pieces of the highest grade of music during the morning services in the church. The selections embraced: 1. A portion of Bach's Cantata on the Choral "Ein feste Burg", consisting of the Choral sung first in harmony (Bach's) supported by the orchestra; then sung in unison, with rhythm changed to six- eight, in detached strains amid a figurative accompaniment exceedingly impressive; and finally sung in harmony again without accompaniment... 2. The opening movement *Requiem aeternam* etc. followed by the *Sanctus* of Cherubini's Requiem . . . 3. "Old Hundred", specially harmonized... 4. A rich and stirring *Gloria* from a Mass which Mr. Paine has recently composed... At the dinner . . . music also bore a part in the shape of part-songs . . . by a choir of about thirty male voices . . . The part songs were three... "The Soldier's Oath", stirring verses by Rev. C. T. Brooks, was sung to a spirited part-song composed therefor by Mr. Paine... *Integer Vitae*, to which the German Flemming has composed a part-song . . . the *Russian Hymn* was sung to verses by O. W. Holmes, entitled "Union and Liberty."

In 1867, however, Commencement music sank even below mediocrity, at least in Mr. Dwight's opinion as voiced in his *Journal*. He refers, however, only to instrumental music, in which the Association took no part and therefore escaped opprobrium.

The Commencement music was as bad as usual. That is to say, it was inappropriate . . . We do respectfully suggest that a mere military brass band at all is not in harmony with an academic, calm, refined occasion. When we walk in the procession of the alumni . . . it is simply irritating and discordant to hear the Soldiers' March from Gounod's *Faust* brayed out by coarse, brazen throats; in the Church . . . the same boisterous, untimely harmony is still more aggravating because so inescapable within walls; and then at that feast of wit and intellect, the Phi Beta Kappa dinner, to have the fine influence of each felicitous impromptu . . . suddenly and coarsely broken in upon by those ferocious blasts of tubas and trombones (they having first prepared our minds, by way of overture, with all the ghastliest *diablerie* of *Der Freyschutz*, coarsely served up and caricatured in an interminable potpourri) is like a repeated letting down from the Symposium of the Gods.*

Probably by 1880 the Association had ceased to have a part in the music at academic festivals and very likely by then the Glee Club had dissolved into only a memory. In that year there was no music at all at Commencement. As a closing incident in this subject of Commencement music in which, as can be seen, the Association took no leading part, is quoted the following extract from the *Journal* of Mr. Dwight in which—and for the last time—he takes a few whacks at the music furnished during the recent years.

Several times, in summers past, have we alluded to the condition of things in this respect at the ancient seat of our own Alma Mater, Harvard . . . A cheap military band, mostly brass . . . has been the last extremity of grace, and grudgingly allowed. This band . . . has entered the hall with the procession . . . and then, ascending to the end gallery, has prolonged its stunning brazen din, so overwhelming that no one could talk or even think for some ten or twenty minutes, until all were seated. For the rest, an occasional operatic potpourri, or sentimental air, or galop would be played, out of all relation to what was passing . . . This time (Commencement 1880) the management—whether the young President of the University, in his heroic way, or the Committee of the Alumni we are not informed—as if ashamed of past short-comings, surprised the sons of Harvard . . . with a practical joke—*there was no band at all!*... No note of music of any kind in Sanders Theatre or in the dining-hall except the venerable hymn: "Give ear, my children" to the tune of *Saint Martin's*, led off by the venerable ex-librarian. Well, perhaps this was better, for once, than the old order of things. At least it called attention to the subject, as going without dinner might invest the gastronomic problem with a new importance.

*Aside from its use at Commencement, the brass band was, in general, fairly popular and for a long time was conspicuous as a purveyor of music. For instance, older members will remember the licensed brass bands that played in later years at the street corners, a group of only four or five players, playing discordant and ear-piercing instruments, each in the key most familiar to the blower, and each blower blissfully indifferent to where his colleagues might be in the music score.

This subject of musical participation by the Association in academic festivals is of little importance and is less significant, after all, than certain home matters which later bulletins will discuss. It is recorded here because it was one way, and now evidently the only way, in which these Association members might hope to carry out their earnest wish to be of service to the college. It is easy to understand why there is no reference to it in the records. Music at academic festivals, at least at Commencement, was probably regarded rather casually by most of the audience, considered a minor incident, which was all it was, and an incident perhaps to be borne by some with resignation, by others with impatience since it interrupted and lengthened the programme. Many in attendance had probably never heard of the selections played or sung, had little appreciation of whether they were good or indifferent in either choice or rendition, and the most they got was a more or less tinkling in the ears. This is still true today. Nevertheless, the scant records show that, in some years, the Association cooperated in furnishing vocal music, perhaps by the Glee Club during its life-time.

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The following letter from Dr. Henry I. Bowditch to R. E. Apthorp is included for two reasons. First, it shows that the Association, naturally wishing to increase its membership and consequently enlarge its treasury, might accomplish both, as Dr. Bowditch states, by electing the members of the Pierian Sodality as they graduated. Possibly, at their age, they would have found insufficient attraction in only one scheduled social meeting a year. Had there been offered then the concerts of today probably a favorable response would have been wider. Second, the letter offers a bit of evidence that the services of the Association, in at least the particular uncertain academic festival referred to, were likely to be welcome. The letter was laid on the table and with it went the opportunity to obtain new members from a most appropriate and perhaps fertile source.

“Jan. 16, 1852

“Dear Sir,

“I regret that I shall be obliged to be absent from the city on the 26th and therefore shall be deprived of the pleasure of meeting with you on that evening.

“Last year I suggested an alteration of the Constitution, allowing all members of the Pierian Society of Undergraduates to become members of the Harvard Musical Association on leaving College. I hope this alteration will be made for two reasons, viz. 1st. it will bring to our number several new members each year, and 2nd it will unite us more to Harvard. But I wish you would move the omission of two words which rather hastily I introduced into my motion* last year. They were the Latin expression ‘ex officio’ which, as I remember the resolution, is somewhat inappropriate.

“I enclose a circular from the alumni of Harvard. I cannot tell whether the Harvard Musical Association can with propriety choose informally a committee on music for the festivities before it is asked to do so, but I think I can say that the Committee of Arrangements would not be unwilling to be aided by the Society. If you think anything can be done in the premises please act.

“Yours very faithfully,

Henry I. Bowditch”

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*The motion provided an. amendment to Article 3 of the Constitution and read as follows: “Art. 3. Members of the Senior class of Harvard College belonging to the Pierian Sodality shall be entitled, ex officio, to membership of this Association upon their signing the Constitution.”

Among our older members are a few who have been connected in one way or another with music either as vocation or avocation. During these years they have witnessed the ebb and flow of the music world, the drift of professional musical composition, the changing tastes of the musical public, the significant and astonishing change in the personnel of that public, and have formed opinions or gathered ideas or have had experiences which, because time is significant in all these, possess interest to others whose perspective is naturally narrower. Of this older group were Arthur Foote and Walter R. Spalding, both of whom consented to a request to write for the bulletin.

It is a pleasure to state that Professor Leo R. Lewis, Fletcher Professor of Music at Tufts College, who is also one of these few, has been kind enough to respond affirmatively to a similar request. His essay follows.

The invitation to contribute to the Bulletin was welcome and was cordially accepted. But it turned out to be what the reporters call a tough assignment. When summoned to deliver, old age may reminisce and moralize, under customary guarantees of non-boresomeness. But why reminisce about or around H. M. A., when the Librarian and his other invitees have blanketed the subject,—not to mention our President's sparklets when he was reminding us of the approach of our centenary.

As for moralizing, the times are so out of joint that "ought" seems out of place. Why try to map a journey over thawing ice? Or why try to draw conclusions out of a quartet of shifting—not to say *shifty*—decades?

Hence this is the severalth time I have started something. I might report an 1891 interview with a man who, as a youth, used to see Beethoven in Heiligenstadt,—if only he had told me something everybody didn't already know. I could tell about a half-hour's chat with Brahms in his home; but the net result would be only an impression that I had a stroke of luck. I might try to excite interest by recording that I lived in Munich for three years, beginning only six years after Wagner's death, and thus got the aftermath of the Wagner controversy; that I sat in Rheinberger's classes, where the name of Wagner was taboo, and was indeed mentioned only once. But what could I offer that isn't in the Wagner book the reader will next pick up,—or perhaps in the coming Symphony programme book?

Obviously, then, I must have recourse to anecdote or "random observations." This I proceed to do by relating three incidents which were, for me, surprising and significant. They are unpublished, and far enough in the past to make the recital embarrassing to nobody.

I

It was in an American city in the early twenties, where the Music Teachers National Association was meeting. The local orchestra, conducted by a musician of international reputation, had given a concert as part of the convention program.

Some "modern" music had been played, and now the conductor was giving an informal talk on the subject. He was doing the conventional thing,—naming authors and works, making comments on styles and tendencies. Suddenly came from the floor the question: "Will you please define 'modern' music?" The lecturer showed embarrassment, and finally replied: "Why — 'modern' music — is — ah — er — modern music."

II

It was in another American city in the early twenties. The local orchestra, in this case also, had a conductor of international reputation. Strauss's "Till Eulenspiegel" was a regular number on the orchestra's repertory, and had received admired performances under this conductor. As the work came up for a fresh performance, the conductor asked for his own information, "What is the meaning of 'Till Eulenspiegel's lustige Streiche'?"

III

It was in Paris, during the winter of 1928-29. I had been attending a five o'clock concert where a "modern" orchestral work was performed. At a near-by restaurant I was consuming my evening meal when the orchestra's first horn came in and took a seat across the aisle. I assumed my "special correspondent" function and began a conversation. He responded cordially and moved to my table. My prime intention had been to gather information about the extent of duplication of personnel in Paris orchestras; but, as he knew some of my acquaintances in the Boston Symphony Orchestra, our chat wandered informally on. I popped a question which nobody had ever answered with even a satisfactory guess: "In this modern music, do you think the composer would notice a mistake by this or that single instrument?" My new acquaintance smiled broadly,—perhaps he laughed. His reply: "You mustn't send this to your American papers, and you must never tell who told you; but here is a fact. Not long ago we were rehearsing a work by a well-known modern. It was, of course, terribly dissonant. I wanted to find out just what you're asking. I passed the word to all the horns to cut out all sharps and flats. The rehearsal continued. The composer was present but said never a word. Nor did the conductor. At the concert we played the parts as written, of course."

We may well be astonished that an able and experienced conductor didn't have in readiness something about modern music's disregard of customary tone-and key-relationships. We may be even more astonished that he did not feel the necessity of formulating a definition for himself. But we may congratulate ourselves that, since 1925, the radio and the phonograph, plus commentators and educators, have equipped thousands of Americans with sufficient musical information to meet the inquirer's request for a definition.

Again, we may be astonished that a conductor would dare to present a work to the public without knowing the meaning of its title. But, here again, we can take satisfaction in realizing that there are now tens of thousands more Americans than in 1925 who know plenty about Richard Strauss and "Till Eulenspiegel."

But, if we are inclined to be aghast at the mental insufficiency or inefficiency of these conductors, what shall we infer from the fact that one of Schubert's last acts was to arrange to take lessons in composition? And how can we rationalize the prodigious musical feats of the Mozarts and other child wonders? Verily, one doesn't have to know much except music to be a first-class musician!

We might further remark that one doesn't have to know much about anything except the respective subject in order to be a first-class linguist, biologist, historian, etc. However, in most subjects, which are about something concrete, one must, during the process of becoming a thorough master, pick up much information which has to be organized and related to one's subject. In music (and, indeed, in mathematics) which deals with symbols and abstractions, no such coordination with life or experience is vital. Then, again, in music so much time and energy are, generally, consumed in the attaining of skills in performance, that the musician seems fated to become single-tracked as to his mind. And I am old enough to remember the time when musicians were slightly regarded, even though visiting celebrities were amply lionized.

H. M. A. knew better; and finally, Harvard came to know better under Eliot's guidance. But decades elapsed before various contributing cultural forces gave Music a status similar to that recognized by the Greeks. We may now actually say that music has become the Art Universal which we used to hear that it was but knew that it wasn't—yet.

As to the composer who didn't know how his music ought to sound, we shall have to restrict ourselves to wondering how many modern experimentalists are similar to him, and to what extent. We may be willing to credit all composers with a desire to sound new depths of human experience, but we cannot always avoid a suspicion that a desire to be "different" or a desire to "get out front" may be a controlling motive. One reservation—or test—I have found useful. Unless a new candidate for fame has already delivered something respectable along conventional lines, no attention need be paid to him. For instance, Richard Strauss I knew as a stripling who occasionally came to Munich to visit his father. His early tone-poems seemed to be of questionable value. But he had delivered a dozen or more works, including some fine songs, a symphony, a piano quartet; hence he was worth watching. Judging by the speed at which he has been fading during the last decade, it may be that the earlier opinion was the correct one: that the newer Strauss was mortal.

Jumping the decades to Schönberg, we remark that, even before we had heard the touted Gurrelieder (which seem to consist largely of Wagnerizing), there was *Verklärte Nacht*, a work which would entitle any composer to the most respectful attention.

Grouping all the "modern" for a single generalization, it seems that, at the present moment, all who must surely have something individual to say are reverting toward normalcy. That is, melodies which are mere dabs of tones with no detectable underlying harmony,—such melodies are getting rarer with the head-liners. And these same leaders are actually offering some more or less obvious cadences and cadential effects. Of course, this does not mean that they have become conventionalists, but merely that they no longer seem to be trying to impress us as iconoclasts.

This recent very general revision *toward* the established makes the old-timer glad that he lived long enough to see that "modernism," as a principle, is on the way out. Incidentally, he likes also to think that the fight over Wagnerism raised some queries which have only recently been answered. Out of the *mêlée* of the Wagner row there emerged an interesting disputant, Edmund Gurney, brilliant psychologist, admired friend of William James—an amateur whose criticisms of Wagner had and still have force. His theories and principles, filling a ponderous tome "The Power of Sound", and occupying some space in his collection of essays "Tertium Quid", are alive today, especially that vital little dictum that any music, if it is really good, is better as it is than it would be if it were different. This means that the good music is "just so" music; and it begins to look as if the "moderns" were really striving to make their music correspond to Gurney's description.

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Poets as well as lovers and performers of music there may have been among our members, but none could have been more felicitous than the Rev. James Reed, for many years Vice-President, whose poems, read at the annual dinners, were high lights of the occasion. Another of his poems follows.

THE HARD LOT OF A MUSICAL CRITIC

Oh, pity the sorrows of musical men
Who play not with viol and pipe, but with pen,
And go every night to an editor's den.

Poor fellows, the torture they suffer is great,
Condemned to hear music both early and late,
And then to describe it, oh horrible fate!

No matter how dreadful it is, they sit mute,
And listen so hard that their ears grow acute
Beyond all conception of men or of brute.

Where others hear one sound, a thousand they hear,
And thus each attains such a sensitive ear,
That absolute deafness were better, I fear.

I sit by their side when, on Melody's wing
My soul mounts to Heaven, where seraphim sing,
And all earthly care to the breezes I fling.

Methinks that all hearts, like my own, are made glad,
And I reckon not of those who, disgusted and sad,
Pronounce the sweet music decidedly bad.

"Oh, did you not notice," they heartlessly say,
"The shockingly careless and slovenly way
In which the musicians are getting to play?"

"The andante was fast, the allegro was slow,
And none of it went as 'twas written to go,
At least, so we think, and we think that we know."

"The brass was too heavy, the wood was too thin,
The other strings came too noisily in,
And drowned the solo for violin."

"The vocalist badly selected her song,
The whole make-up of the programme was wrong,
The concert was twenty minutes too long."

And so forth, and so forth; until the sweet spell
That softly came o'er me has had its death-knell,
And all its bright visions are scattered pell-mell.

Here ends my sad tale, and its moral is this:
Seek not to know much, when less knowledge is bliss;
Don't listen too hard, lest all pleasure you miss.

So pity the sorrows of musical men,
Who play not with viol and pipe, but with pen,
And nightly repair to an editor's den.

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

PURCHASES

Forty-eight Preludes and Fugues (fingered by Harold Samuel with explanatory notes by Donald Francis Tovey)—Bach
Quintet op. 1, (wind parts arr. for strings) score and parts—Beethoven
Free Artist (The Story of Anton Rubinstein and his Brother)—Catherine Drinker Bowen
The Second Hurricane, vocal score—Aaron Copland
Edvard Grieg—Monrad-Johansen
Anthony Philip Heinrich—William Treat Upton
Quartet for clarinet, violin, cello and pianoforte, score and parts (extra pf. part for 2 pt. playing)—Paul Hindemith
American Jazz Music—Wilder Hobson
Folk Songs of Old New England—Eloise H. Linscott, ed.
Host of the Air, No. 2 of Five Irish Fantasies for voice and pf.—Charles M. Loeffler
Johann Strauss, Father and Son (A Century of Light Music) —H. E. Jacob
Violin Concerto op. 64- for violin and pf.—Mendelssohn
Letters of Mozart and His Family—Emily Anderson, ed.
New Green Mountain Songster, (Traditional Folk-songs of Vermont)—Helen H. Flanders and others, ed.
Trio for violin, cello and pf.—Walter Piston
Concertino for pf. and chamber orchestra, arr. for 2 pfs.—Walter Piston
Violin Concerto, Op. 36 for violin and pf.—Schoenberg
Jean Sibelius, (A Short Story of a long Friendship)—Rosa Newmarch
Concerto for 2 pfs.—Stravinsky
MacMillan Encyclopedia of Music and Musicians—Albert E. Wier, ed.
Old Irish Melodies—Herbert Hughes, ed.
The Irish Minstrel, (from the Vocal Melodies of Ireland)—R. A. Smith, arr.
Waifs and Strays of Gaelic Melody—Capt. Francis O'Neil, ed.

GIFTS

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