

*Library of  
The Harvard  
Musical Association*



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## Library Committee

EDWARD B. HILL

QUINCY PORTER

ALEXANDER W. WILLIAMS

RICHARD W. DWIGHT

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

CHARLES R. NUTTER

*Library and Marsh Room*

MURIEL FRENCH

*Marsh Room*

PATIENCE POWERS

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*To the Members of the Association:*

The attention of members is called to an article by President Guild in this issue.

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Earlier Bulletins stated that one project of the Association on its organization was the formation of a Library. This project was begun at once, pursued with vigor, and often discussed at Directors' meetings. Perhaps this concentrated energy was partly due to the fact that a Library was the one project among their several projects which, because it concerned themselves only, could be put through by themselves.

For several years there were no funds available for the Library. Consequently accessions depended for a considerable time on the generosity of members, who were constantly urged to give music and books. From some members were received fine and for those days costly editions of classical music. Henry Gasset, on a trip abroad, brought back much music; Nathan Richardson gave a complete set of Bach's works in 46 volumes, published by the Bach Society in Leipzig. This last was a remarkable gift, for the 46 volumes were costly and beautifully bound. Among other donors were F. H. Jenks; Henry Ware, Jr.; H. K. Oliver, who presented 25 volumes of English Glees collected by the Salem Glee Club and apparently the only edition; the Musical Antiquarian Society of London, which donated copies of "their beautiful and highly valuable publications"; Oliver Ditson and Company, who in 1860 presented 122 volumes of music and books; Joseph Coolidge, who in 1881 gave 50 volumes of music; and Arthur Foote, who during his membership gave much valuable music and some books. In later years large collections of music came from several individuals which have been described in Bulletin No. 1. In addition to books and music other gifts, different but pertinent, have been received which earlier Bulletins enumerate but do not include the photographs of Loeffler, MacDowell, and the Kneisel Quartet, two paintings by Gaugengigl, and busts of Carl Zerrahn and of Beethoven, the last from the estate of S. B. Whitney.

Books acquired as gifts were not always wise selections, since many were not pertinent to a Library devoted specifically to music where drama, poetry, travel, essays and the like did not belong to the family. A reasonable inference is that, constantly nagged by hungry Librarians, members seized the opportunity to rid their own shelves of inconsequential books. The inference is the more reasonable since two Librarians mentioned that the shelves contained considerable "trash." Later, when funds permitted

appropriations to the Library, Otto Dresel was authorized, on his various trips to Germany, to make purchases at his discretion, and naturally the selections made by such a musician and authority added volumes of standard music.

Each Librarian reported annually the titles of the accessions, which sometimes were printed on sheets and mailed to members. In 1851 a booklet was issued listing the contents of the Library and including the membership, in which appear many titles of large tomes in difficult German. This booklet lists 199 volumes of compositions and some 95 essays, histories, biographies, elementary texts and the like. In this year there were 49 members and 16 honorary members. In 1857 another catalogue, of eleven pages, was issued.

Not a few of the accessions vanished each year. The early Librarians often complained that books and music were missing. One Librarian reported the disappearance of thirteen books and music in one year, but reported the next year that all but four had been recovered. Regulations, made, revised, and remade from time to time were apparently regarded by borrowers as harmless gestures. These constant complaints by Librarians were self-condemnatory. For if it was not the business of the Librarian to prevent or to recover missing books whose business was it? The wise Librarian would have kept silent on the subject and thereby saved his reputation. Forty-four books are now listed as "lost strayed, or stolen," and will probably never be heard of again.

Not for a few years could the Association appropriate a cent to the Library; hence these repeated calls for gifts. To be sure, fines for overdue books or music—at five cents the day—could be devoted to purchases, but as the largest amount thus collected in any one year was only a little over six dollars the shelves did not groan under purchases made from this source.

The first recorded appropriation by the Directors occurred in 1842 when the sum of ten dollars was allotted not, however, to be devoted to purchases but "to the necessary expenses of the Library, out of which the insurance on the same is to be effected." The next year, on motion of Henry G. Pickering—an enthusiastic Association member (see Bulletin No. 6), it was voted "that, after the payment of the expenses of the current year (1843-4) any balance of income arising from the permanent fund now invested, or which may be invested during the said year, shall be applied to the purchase of books and music for the Library." A generous gesture but probably no more since it is unlikely that then the funds of the Association permitted much if any "balance of income."

In 1848 it was voted "that the sum of            Dollars be appropriated annually to the increase of the Library and binding of books, said sum to be determined at each annual meeting of the year then next ensuing", and a further vote providing "that the blank above be filled for the current year with \$37.67." This sum was probably the credit balance from the cost of the third series of Chamber Concerts in the fall of 1846, described in Bulletin No. 7. It was the first specific appropriation for purchases.

The blank was filled in 1849 with fifty dollars, in 1850 with ninety, in 1851 with one hundred, this being the amount for a few years when the figure was raised to \$500 and gradually increased. To these sums, of course, were always added the infinitesimal amounts of the fines when they could be collected, sometimes an unproductive task. "Were the fines for non-return of volumes literally enforced," commented Mr. Dwight in 1873, "the income would be large; the income actually received (from one innocent member) is *ten cents!*"

An important source of revenue for the Library lay in the proceeds from various musical entertainments: the series of Chamber Concerts, and especially the income from the concerts of the Harvard Orchestra. After prudently setting aside the larger percentage of the profits of the Harvard concerts for a reserve fund to be drawn upon in the years of deficits, the Association had annually a very respectable sum—\$1,000 or over—to allot to the Library.

The Library underwent considerable physical wandering, and probably during some of its travels certain papers, which would have been useful in these historical accounts, were lost.

The first meeting of the Directors, September 5, 1838, was "at their Room in Tremont Row"; very likely the music was kept there then. Incidentally, at this meeting Messrs. Dwight and Pickering were commissioned to secure a suitable device for the books, and John Pickering Jr. and his brother Henry W. were appointed to draw up a set of regulations. In 1842 Henry W. Pickering and E. D. Williams were appointed to consider the leasing of a room and the expediency of hiring one in connection with the American Institute of Instruction, in anticipation of which lease the annual meeting had voted a sum of twenty dollars toward the rent "provided the same shall not be rendered unnecessary by a sufficient voluntary subscription for that purpose." The Association, however, leased a room, in the Melodeon at 365 Washington St. In 1852 the annual meeting was held "at the Library," the office of Henry Ware in Scollay's Building, and here were the books and the music.

In 1857 the project of housing the Library in an alcove of the Boston Athenaeum was discussed with William Poole, the Librarian of the Athenaeum, and Dr. Hooper, a Trustee, by which arrangement the Librarian of the Athenaeum attended to the care, the arrangement, and the supervision of the books. Mr. Poole, in consideration of his services as Assistant-Librarian of the Association, was rewarded by being admitted as a member, his entrance fee and annual dues remitted. The Association Library was removed to the Athenaeum on November 16 and 17, 1858, and properly arranged by card and shelf by Mr. Ware, assisted by William A. Everett. Here it rested for nine years. At the time of this moving Mr. Ware reported the number of bound volumes was 663.

Partly because the Library had outgrown the alcove allotted to it and partly because the Athenaeum, also growing, was likely to need the space, the Library was moved, in 1867 from the Athenaeum to 120 Tremont Street, leasing a room on the ground floor from the Church Reading Room, to which organization was to be paid annually \$50 for the services of Miss Locke as Assistant-Librarian. Very soon, however, new quarters were sought, as Tremont Street was considered "too noisy." Compared to the noise in 1941, 120 Tremont Street in 1867 must have been surrounded by death-like silence. The more quiet quarters were found in 1869 at 12 Pemberton Square. Something was evidently the matter with these quarters, for in 1872 the Association considered leasing two parlors and a small room in the Boston Art Club, then on Boylston St., at a rental of \$1,000 per annum for five years with the option of renewing the lease for four and a half years at \$1200 per annum and taxes. The plan was infertile.

In 1885 the Library had to be moved and the problem of where resulted in an exchange of wit in the form of a poem to Mr. Dwight from Charles C. Perkins and Dwight's reply. From Bruen Villa, Newport, on September 26, 1885, Mr. Perkins wrote as follows:

My dear Mr. Dwight  
I bemoan the sad plight  
Of our time honoured Association,  
Then let us show fight,  
    And put Court House to flight,  
For the good of the Club and the nation.

Though rents are so high,  
It is all in my eye  
That no lodging for us can be found,  
    Then pray let us try  
    A fit place to espy,  
By dint, Sir, of looking around.

In a quiet back street  
    There's some house that is neat  
Where our bodies can taste of repose.  
    There the members can meet

And enjoy Music sweet  
As in Pemberton Square, I suppose.

Ask Thorndike and Blake,  
Each his "chapeau" to take,  
And go out from the ark like the dove,  
If a searching they'll make  
I a wager will stake  
They'll find us a house, Sir, for love.

For who would decline  
Both to lodge and to dine  
Two such likely young fellows as they,  
With manners so fine  
And boots, Sir, that shine  
As bright, yes, as bright as the day.

Then courage, my friend,  
We will all our aid lend  
To find out a suitable place;  
The best way to end  
All the woes the Gods send  
Is to front them with equable face.

Mr. Dwight immediately sent the following reply.

O, such a strain should wake a soul  
Under the ribs of death,  
And through our lazy corp'rate whole  
O'er which such fatal slumber stole,  
Thrill with renewing breath!

So tune your harps, ye lively youth,  
Ye bearded minstrels old,  
And show the world; not half the truth  
Of our great enterprise, in sooth,  
Has ever yet been told.

Farewell, old home! Three fell destroyers  
Enact their arbitrary wile;  
And all to save some dainty lawyers,  
And their litigious employers,  
A little walk up Beacon Hill!

O lawyers, you're a precious crew!  
The tuneful Nine ye would "evict,"  
Drive from their Eden just for *you!*  
And we, poor innocents, must do,  
And bear, and *pay*, what *you* inflict!

All snugly sheltered in his shell  
You've watched a hermit-crab no doubt;  
Up swims the \*lawyer-crab, great swell:  
"This house for *me* will answer well,"  
Thrusts in his claw and yanks him out!

\*Commonly called *soldier-crab*.

But, *we'll* a jury too impale,  
With Bach and Handel on the bench;  
We'll thresh you out with your own flail,  
And straightway send you all to jail,  
When you on peaceful rights intrench.

There shall you sing an Ideful ballad;  
Eke out your bread and water diet,  
Dreaming of canvas-back and mallard,  
And chew your old green bags for salad.  
You'll turn us out, you say? *Jes' try it!*

Sweet Pemberton! We think of thee,  
Thou whilom happy "sleepy hollow"  
Of Boston's old gentility,  
'Till Fashion said "Come, follow me  
To bleak Back Bay."  
And eager, all to get away  
They pack and follow.

*Jam satis.* Let's not go too far.  
I look about me for a lawyer  
To tell us how these matters are;  
Some sharp and brow-beating annoyer,  
Some wonderfully smart top-sawyer  
Among the pillars of the Bar.

Perhaps he kindly will explain  
To our benighted apprehension  
The *wrong* we puzzle o'er in vain,  
Called "*Right* of Eminent Domain"  
Which seemed so like the De'il's invention.

Not wholly clear in these two poems are the allusions to matters in the past, and these allusions with the wit that seems today somewhat labored and stale perhaps compensated for halting poetical lines. The fact was that 12 Pemberton Square was about to be demolished to make way for the Court House.

The Association was therefore busy searching for new quarters; considered No. 1 Boylston Place and regarded it as "not suitable because the music room would have to be on the lower story, on a level with the street"; in 1886 hired the whole third floor at No. 11 Park Square at an initial annual rent of \$600, later to be doubled, and stayed there until 1892 when the house of Malcolm Greenough, at No. 1 West Cedar Street, was purchased, somewhat remodelled, and presumably has become the permanent home of the Association and its Library.

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If any one person was in official charge of the Library, with or without the title of Librarian, during the first four years of the Association, the records do not state the fact. As Mr. Dwight was the chief reporter on the Library during these years, perhaps he had a finger in its management, as indeed he had a finger in every Association matter during his life-time, sometimes all his fingers. The first recorded appointment of a Librarian is that of Henry W. Pickering, appointed in January, 1841.

From 1841 to and including the year 1893 we have on file the written reports of the Librarians. A few extracts from some of these reports will give a picture of the early development of the Library. Lists of the annual accessions, always included in the reports, are omitted.

From Mr. Pickering's careful report comes the following extract.

About 190 bound volumes in all, exclusive of magazines and other pamphlets—of these about 100 volumes consist of treatises upon various branches of music, biographies of musicians, etc., and about 90 volumes are works of printed music, some of which are extremely rare and valuable. In addition to the above mentioned volume, there are four musical periodicals regularly received, and it is hoped that some arrangement may be made by which this department may be much more widely extended, such works being evidently the most popular reading which our Library affords. These, with a number of pamphlets of more or less value, make up our collection. Among other works presented to us since our last annual meeting we may mention a complete set of the works of Handel in full score, with piano forte or organ accompaniment, by Dr. John Clarke, in 15 volumes; Fétis' *Biographie Universelle des Musiciens*, 6 vols.; *Compositeurs Illustres*, 11 vols.; Beethoven's Symphonies arranged by Kalkbrenner; Gardiner's *Music and Friends*, 2 vols.; Schindler's *Life of Beethoven*, edited by Moschelles, 2 vols.; Weber's *General Music Teacher*, recently translated and published in Boston, and several other volumes of minor importance . . . we would urge upon our members that much may be done if they will but bear us in mind. Let each one, whenever he may chance to find, even in his *garret* it may be, books or other materials relating to music, remember that there is a depository for such things where they may be of great value in making up a general collection, while to the owner they may be but useless *rubbish*.

In 1842, the year of the first appropriation to the Library from Association funds, the Librarian wrote the following.

The Library now amounts to 203 bound vols. Of this number have been added, within the past year, 60 vols., 9 pamphlets and manuscripts, 4. English, French, and American monthly periodicals. Among the principal works added this year are four valuable compositions of the Old English Masters, Purcell, Bird, Wilbye, and Gibbons, republished in a beautiful form and presented to us by the Musical Antiquarian Society of London Hawkins valuable *History of Music* in .5 vols., and Albrechtsberger's complete *Theoretical Works*, presented by Mr. Henry W. Pickering; the original edition of Johnson and Burns *Museum of Scotch Melodies*, republished by Blackwood in 6 vols.; and a complete set of the *Quarterly Musical Review* in 10 vols., of which perfect copies are very rare at the present day. The Association is indebted to Dr. Webster for his efforts in procuring the donation from the M. A. Society . . . A convenient and accessible Library room has always been supported in Boston at No. 19 Tremont Row; it is open every Saturday from 1 to 2 o'clock for the delivery of books.

The Librarian in 1843 reported that 32 volumes, besides sheet music and periodicals, had been donated.

It was on the motion of Bernard Roelker, Librarian in 1845, (he of "Convivial Impulses"—see Bulletin No. 3) that the surplus funds of the Chamber Concerts already mentioned were allotted to the Library. In his report he comments on the use of the Library by members.

This privilege [the taking out of books] would no doubt be more frequently resorted to if the Library contained more works of music for performance, which is apparent from the fact that the few works of this kind which are in our possession, for instance the Symphonies of Beethoven arranged for the pianoforte, are in constant demand.

It is therefore recommended that more works of a similar kind be procured, for instance a collection of the sonatas of Beethoven and the songs of Schubert and others, which might be purchased at a small expense. This would show to members the advantage of belonging to the Association and increase their interest in it. It is with great pleasure that the undersigned has to report the receipt of a donation of several Sonatas for the pianoforte and other instruments by Hummel and other composers made by George Cushing Esq. of Cambridge.

In a one sentence report in 1846 Librarian Parker stated merely that the condition of the Library remained unchanged with the exception of the gift of the piano score of "Romeo and Juliet." Apparently the gift-giving intentions of the members had ended or were lamentably lagging.

Mr. Robert E. Apthorp, who succeeded Parker, mentioned that the Library was composed of "the most valuable standard works on musical subjects now extant" but added that the first requirement was "current critical literature." In commenting on the "scholarly standard" of certain periodicals he urges continued subscription to the "Gazette Musical of Paris, which ranks, it is believed, at the *very head* of Musical Critical Literature, and is the very last book which should be wanting in a Musical Library." Incidentally, we possess the bound volumes of 77 old time periodicals, American, German, English, and French.

With all respect to such abilities and accomplishments as the Librarians to the year 1851 possessed, it was not until then that there came a Librarian whose chief interest lay more in the quality

than in the quantity of what stood on our shelves, and that was Henry Ware. He held office from 1851 to 1868. An extract from his first report in 1852 shows his ambitions for the Library.

.... it therefore becomes a matter of some importance to consider what the character of the Library should be. Such a Library may be of two kinds: either a collection of the ephemeral productions of the passing day, for the present convenience and pleasure of the members, —very useful and agreeable in its way; or, on the other hand, a carefully selected collection of the works of great masters, of a permanent and unquestioned value, the great, acknowledged classics of the art . . . and it would seem that of such works a Library should be mainly composed—of Bach, of Handel, Haydn, Beethoven and Mendelssohn, to name no others; but works of one author should be, as far as possible, complete. As it is, we have nothing complete; and, as an example of their incompleteness, I may state that, till within a week past, there has not been in the Library a single demisemiquaver of the compositions of the great Mendelssohn, and that the Oratorio of St. Paul is all that we now possess of the works of this illustrious composer. Ought we not, in the formation of our Library, to attempt to make it one of this second class, to make it a valuable Library of reference, to which the amateur and the professional musician may resort to find the rarer works of Art, which few can afford to own and which are perhaps somewhat difficult of access.

Mr. Ware wrote that the use of the Library had been offered on several occasions

... to some of our professional musicians, and especially, during the summer to the little orchestra organized by Mr. Schnapp, who by means of our Library were enabled to present some of the Symphonies of Mozart and Haydn, which, otherwise, they could not easily have procured. The Musical Fund Society has also on several occasions availed itself of our Library, to fill up deficiencies caused by the destruction of their own collection and also when they have acquired additional parts. In this way, the Harvard Musical Association has been able to contribute its mite to the entertainment and instruction of our musical public during the year. The fact that our Library may be thus resorted to by professional gentlemen and associations for works not in their possession and perhaps in some cases difficult to be procured has confirmed the opinion expressed in my last report: that in the formation of our Library, we should look not so much to the forming of a collection of the books of the day and the music of the passing season, a collection for the present gratification and entertainment of the members who may have leisure or inclination to consult such books, as to endeavor as far as possible to get together works of a permanent standard value; works which shall represent schools and epochs in the Art; works which everybody cannot get, which may perhaps be only occasionally wanted to illustrate a theory or to furnish an example, and which but few have either the means or the opportunity to procure. We want the great masters of the Art . . . a Library which shows on its shelves, no single page or note of such a master as Gluck, but a very meager specimen of Sebastian Bach, to name no others of the ancients; and of the moderns, of Mendelssohn but one volume, of Schumann and Wagner nothing at all, must appear a most unsatisfactory collection.

This loaning of music, which was at the pleasure of the Librarian with the tacit consent of the Association, is pleasant to record because it was one of the ways where the members exercised their pronounced intention of being of service to their community. In an earlier day Mr. Gasset had wished to go a step further and had moved that the use of the Library should be granted to outsiders, but his motion had been unanimously defeated. The Librarian, however, was permitted to loan music and this was done over many years. Many students, without means to purchase music, were thus helped in their musical education. Music was loaned to the Harvard Orchestra, to the Handel and Haydn Society, to the Apollo Club, to the Nilsson, the Parepa-Rosa, and the Dolbey Troupes. In later years loans, usually of orchestral parts, on proper security and sometimes at a small rental, were made by the Librarian. In 1883, for instance, such a loan was permitted for a festival in Philadelphia, and again the next year to the new Amateur Orchestra Society of Boston. A few years ago Mr. Ernst Hoffman, for use with his Symphony Orchestra in Houston, Texas, was permitted to borrow certain music which was no longer in print and procurable nowhere else. This generous readiness to share the contents of its Library with the community was a creditable act of the Association. "Here the Librarian would add," wrote Mr. Dwight in his report for the year 1888, "that the loan of books and music to reliable and worthy applicants not members of the Association—musical students particularly—has never been refused."

Such loans of music, however, are now discouraged and should not be considered as easily procurable.

To return briefly to the annual reports. In one year the persistent Ware took care

. . . to call the attention of the Association to the poverty of our collection, and to say that, although he sometimes looks over the shelves with considerable pride and satisfaction, and is much disposed to rejoice over the treasures that we have, yet he is sometimes a little mortified to think of the deficiencies of our Library, and has been almost compelled to blush to exhibit our collection to a member of the Germania Society, who carries in his pocket book the catalogue of his own private library which, for completeness and value in such works as have been named, entirely throws the H. M. Library in the shade . . . The complete works of Johann Sebastian Bach are now in course of publication by the "Bach-Gesellschaft" of Leipsic as being the most worthy and enduring monument that could be raised to the memory of the great composer. This Society publishes an annual volume of his works in the most splendid style of the typographical art. It is published for subscribers only . . . Two volumes of this beautiful publication have already been issued, and have been recently presented to the Harvard Musical Association by Mr. Nathan Richardson, the remaining volumes to be added as they appear . . . We should then complete the works of other masters—Beethoven, Mozart, Haydn; and others should be as far as possible complete.

The continued efforts of Mr. Ware, whose long and informing reports give evidence of his high ideals of a Library and of an understanding of comparative values, had begun by 1855 to produce results. "In some cases," he wrote, "[we have] a full score for the use of the real musical student and a piano arrangement adapted to the enlightened ignorance of us amateurs." He records the accession of full orchestral scores of all of Beethoven's Symphonies, of the complete works of Mendelssohn, and of six volumes of Handel's songs.

He goes on to say that "a Musical Library should possess certain works of a historical character, where the student of the history of the Art may find *facts*. We possess a good many of the old standard histories that tell us about the old Greek modes, and Apollo and Orpheus and all about Gregorian tones, but all the history of the last half century is in *newspapers*, and some of these we want . . . Within the past year an honorary member of the Association has deceased who presented to the Library at different times a number of books on its shelves which will long preserve fresh in the memories of the members of the Association the name of one who was one of its chief ornaments—the Rt. Rev. Dr. Wainwright, the late Bishop of New York." This graceful tribute is to the presiding officer at the first meeting in 1837, who was then Rector of Trinity Church in Boston and until he removed to New York an interested member of the Association.

Although the Library had increased in quantity, Mr. Ware was still not satisfied with its quality. In 1857 he wrote "Upon the catalogue will be seen a good many titles that seem to come properly under the general head of trash, which is of no use to any one."

These reports of Librarian Ware show his interest in the growth and the care of the Library. By 1858 he had many of the books rebound or repaired; he compiled a catalogue which was printed and distributed to members; he emphasized that gifts should be appropriate and of worth. "I would not," he wrote, "like a Mohammedan, file away and preserve every scrap of paper on which St. Cecilia's name might by chance be inscribed; I do not ask for the trash that comes every day from the modern press . . . but I would ask that books on compositions of enduring permanent value, which may be in the possession of any member and not essential to the comforts of his daily life, should be given to the Library of the Association." Due to his initial efforts the advantageous arrangement with the Boston Athenaeum was made.

Although Henry Ware was officially the Librarian in 1870 he went abroad soon after his appointment and the unofficial watch-dog in the form of Mr. Dwight stepped in.

It is not extravagant to say that nearly the whole time of one man, of intelligence and energy, could be usefully spent in such care as this Library requires in order to fulfill its mission. Instead of that, we have been actually without any Librarian through the greater part of the past year. There is no responsible attendance for the delivery of books. Rules have been made, but have not been enforced. Members enter, take out what they please, and keep it weeks and months beyond the period allowed. In not a few instances volumes have been as if not at all belonging to the Library ... [but to] individuals who kept them as part and parcel of their household furniture.

Mr. Dwight became Librarian in 1871 and held office until his death in 1893. He was paid a small salary for his services— a generous act by the Association since he was not affluent—but a part of this came back in the rent which for some years he paid for a room in the Association quarters. During these years he wrote and delivered the annual reports of the Directors, covering in detail (and therefore historically of value) the four important subjects of Membership, Finance, Social Activities, and Library.

In 1871 he reported that nearly 200 volumes had been added the previous year, and remarked that the Library “is thought to require more care in the enforcement of the regulations for its use.” This thought, so constantly uttered by his predecessors, was getting worn thread-bare.

“The Library,” he wrote in 1880, “[is] much cut down in its resources since the good old days when the Concerts *paid* and when the annual assessment was \$10. . . . When, two years ago, we reduced the annual assessment from \$10 to \$5 it was partly on the presumption that many of our members would voluntarily subscribe something for the increase of the Library. May we not reasonably appeal to their love of the Association and to their sense of the importance of such a Library, to do this now?”

The disappearance of books and music, due to the neglect of borrowers to return them, was still occurring in Mr. Dwight’s day and, characteristically, he did not mince words in referring to the culprits. In 1882 he wrote as follows:

The care of this Library, to do it full justice, would fairly require the whole working time of a man of whom much higher and more remunerative work is commonly expected. But the present provisional arrangement must content us until the Library has adequate funds at its disposal. It is now one man giving largely of such time as he can command, at a nominal salary (and even that contingent upon means) with no means of employing assistance, and no messenger whom he can send after books kept out for an unreasonable length of time. But when it comes to books *stolen*—or at least *missing* without trace or record, it seems high time that the Association should adopt more stringent Library rules.

A count of the contents of the Library in 1883 showed a total of about 2600 volumes. But the chief song in the report, now in a lugubrious if vigorous minor key, was still *da capo*. “It is discreditable to the Association,” states the report, “that a larger number of volumes should be lost from this Library in a year than in the case of the Bates Hall of the Public Library of the City of Boston, which contains 250,000 volumes instead of 2500. We recommend the adoption of vigorous and peremptory means to enforce the return of books that have been unreasonably detained for an unreasonable time.” The familiar complaint was now even more thread-bare, and like most thread-bare things neither ornamental nor, as its later repetition indicates, effective.

In 1887 Mr. Dwight indulged in a bit of sarcasm. “The Library,” he wrote, “has been more freely used than ever before—at least in the way of taking out books, and in some instances *keeping* them out (the Librarian is obliged to say) beyond all rule or reasonable length of time—so much so indeed that some works might as well not belong to the Library at all but pass into the private possession of the members who are so fond of them.” This phrasing of the idea must have pleased him, for he repeated it in his next two reports; but if the sarcasm had a sting the sting seems to have produced slight if any desired reaction.

Arthur Foote, deceased four years ago, a member of the Association from his graduation from Harvard to his death, was active in his quiet but efficient way in various Association matters. He was a member of the Concert Committee in charge of the Harvard Orchestra (see Bulletin No. 5), a Director-at-large, served on various committees, and in the last years of his life was a member (not for the first time) of the Library Committee. In many ways he showed his devotion to the Association. He was particularly interested in the Library; he constantly made suggestions on purchases and throughout his membership donated music and books. The total of his gifts would undoubtedly be surprising. It is a pleasing recognition of his generosity to cite his gifts in the year 1892.

These distinctive donations from Arthur Foote are enumerated in the following extract from Mr. Dwight’s last report as Librarian, made in 1893 not many months before his death.

. . . But chiefly Arthur Foote, who has poured upon us without stint the overflow of what he is modestly pleased to call his "Youthful Extravagance", when he was wont to gather in by armfuls, from all reputable sources, the good or pleasing music which tempted his young appetite. He knew that we would keep it for him! Two large gifts have come from him within the year; one, in April, of copious, elegantly printed sets of organ works of the modern French School; and one, on our first arrival in these rooms to become near neighbors of his, a very marvellous collection, amounting to some fifty works in all . . . In the collection are three volumes of the great edition of Bach works; a volume of Carissimi and of Palestrina; a symphony and a sonata by Ruhinstein; the piano sonatas of Mozart (15) in an edition showing how they should be *phrased*; Vol. I of Joachim's edition of Corelli; Klengel's (Aug. Alex.) twice twenty four canons and fugues—a veritable masterwork; a symphony score by Tschaiakowsky; piano works by Dussek, Henselt, and Sterndale Bennett; various Chamber Music by Raff, Rheinberger, Spohr, Sgambati, Hiller—and more too numerous to mention . . . A vote of thanks would seem to be the least return which this society can make for all these favors from our loyal member.

As late as this year of 1893 our Library shelves stored what was not worthy of the space. Mr. Dwight was the second Librarian to use the term "trash"; in this year's report he wrote that "our shelves hold not a little trash, which we could well dispense with."

The "trash" or what was allied to it, which accumulated as the years have passed, has by degrees now been discarded and if a minimum remains today it is through doubtful sentiment.

Mr. Dwight's final report in January, 1893, is the last Librarian report until the year 1934 when the practice of a written report was resumed. In the interval an occasional single sheet was filed merely mentioning the number of accessions by purchase or gifts, omitting all titles and the names of donors. For a period of nearly forty years, with nothing of value written on file, the Library is wrapped in silence.

Ernest O. Hiler, whose knowledge of matters musical was unusual for an amateur, was Librarian for the longest period of service—twenty-five years, although in the last years his health prevented much attention to the Library. In the regime of his successor, Roy R. Gardner, a number of important works both music and books were added.

Thus the story of the Library is brought down to the year 1932.

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It became evident to the present Librarian, shortly after his appointment, that the Library needed jacking up and revamping in many respects. With the appointment a year ago of Miss French to succeed Miss Thayer, this work has begun. The details are so technical, so varied, and so numerous that to enumerate them would weary the reader and, moreover, not be clear to one unacquainted with Library management. To complete this revamping will take several years.

Today there are approximately 6712 volumes of bound music in the Library. But that figure means little, since very many volumes contain a number of individual compositions and the actual contents is obviously the total number of compositions. Of these we have many thousands, roughly estimated over fifty thousand. We have practically a complete collection of classic and standard music for piano; considerable four hand piano music; a large collection of chamber music; much vocal music; a number of orchestral scores, though the purchasing policy has been to keep these at a minimum; a special opera library of 786 titles, gradually increasing, notably large for us and acquiring a little reputation for containing unusual scores.

We have approximately 1950 volumes of literature on nearly all subjects pertinent to music, including a number of text books acquired in past years but still authoritative. Text books, however, do not properly belong in this Library but in institutions of education, and are no longer purchased and only rarely accepted as gifts.

The records imply that various Assistant-Librarians were occasionally appointed but specific mention is made only of Mr. Poole, Miss Locke, Miss Jacobs, and Mrs. M. M. Barlow. The last resigned the office in 1902 and was succeeded by Miss Mary Alden Thayer who was succeeded in November, 1939, by Miss Muriel French, for ten years the Marsh Room Attendant. Miss Thayer's long and notable

service has been mentioned in Bulletin No. 9. Perhaps only the writer knows what an extraordinary amount of historical material she has collected from widely separated sources, material extremely valuable to a venerable institution and without which no history could be satisfactorily written.

Some years ago the Association established the present custom of permitting non—members to use the Library as “guests” of members. After the passing of a hundred years Mr. Gasset’s wish has been realized. This custom differs little, perhaps, from the long established practice of loaning music already mentioned, but it now officially gives entree to the Library and makes official a practice hitherto left to the pleasure of the Librarian.

In 1933 the Library regulations were revised, carefully phrased, and adopted by the Library Committee. They are scrupulously enforced, so that we no longer have missing volumes nor do persons who damage the books or music escape detection.

The Marsh Room, by the terms of the will of Mrs. Marsh, is open to all comers and is used by outsiders—by members also— for two piano playing and other expressions of musical emotion. Here is shelved the chamber music as well as the two piano music, which latter comprises chiefly the compositions of the old masters. To provide a variety of two piano music some modern music was purchased a few years ago, but visitors prefer the old standbys— such as Beethoven’s Fifth Symphony, perfectly respectable music but not exactly new and fresh.

The various Attendants have been Miss Mabel Barkeley, Miss Marion Proctor, Mrs. Wyman, Miss Muriel French, and now Miss Patience Powers. The Attendant’s important duties are not many in number but infinite in duration of time and are such as to continue world without end. The most important are the care and repair and binding—when not needing professional attention—of music. No longer may an Attendant spend her time, as did one, in the more pleasant but to us unprofitable pastime of knitting.

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We possess a number of very old and rare books, all, of course, long out of print, some, according to authority, found nowhere else. These books have recently been appraised by an expert, not for their market value, for that would be almost impossible to determine, but for their intrinsic worth. The publication of this list is postponed to the next bulletin. Also in the next Bulletin will be an account of the social meetings, which rank next to the dinners in revealing the inner life of the Association.

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A list of the Librarians follows. As new Librarians were rarely appointed in January, when reappointments were made, but on the resignation of a Librarian which might occur any month, in most cases a few months preceding or following the given dates should be understood.

	LIBRARIANS
1841	HENRY W. PICKERING
1841-44	HENRY GASSETT
1844-45	BERNARD ROELKER
1845-46	GEORGE S. PARKER
1846-48	ROBERT E. APTHORP
1848-51	J. OTIS WILLIAMS
1851-68	HENRY WARE
1868-69	JAMES C. D. PARKER
1870	HENRY WARE
1871-93	JOHN SULLIVAN DWIGHT
1894-97	HENRY S. DENNY
1898-1900	ALLEN A. BROWN
1900-25	ERNEST O. HILER
1926-32	ROY R. GARDNER
1932-	CHARLES R. NUTTER



GAME  
BLACK DUCKS      RED HEAD DUCKS      PRAIRIE CHICKENS

PASTRY  
SOUFFLES      CHARLOTTE RUSSE      WINE JELLIES  
MERINGUES

DESSERT  
GRAPES      ORANGES      ALMONDS      WALNUTS      RAISINS  
OLIVES      CHEESE      ICE CREAM  
ORANGE SHERBERT

COFFEE

During this period the price per plate was from \$1.50 to \$2.00, and much was given for the money, especially when compared to present day viands at twice and more that figure. The comforting reflection is that today's dinners are better for the avoirdupois as well as for the digestive organs. The gentleman who conscientiously ploughed his way through a menu such as that of 1873 must have had difficulty at its conclusion in getting on his feet.

A list of invited guests would include the names of well known people, such as Carl Rosa, James T. Fields, Rev. J. Starr King, Professors Benjamin Pierce and Agassiz, Busoni, Presidents Felton and Hill, Governors Andrew and Long, Edward Everett Hale, Ralph Waldo Emerson, Henry W. Longfellow, Wilhelm Gericke, Nikisch, Charles Eliot Norton, Edward MacDowell, Henry H. Rogers, Sir Henry Wood, Dimitri Mitropoulos.

The musical entertainment at the dinners was for many years of an informal character provided by the members, and consequently of a personal nature that added to the pleasure of the evening. There were then, as there are today, sufficient musicians among the members to provide many concerts. The Glee Club of the Association sang at several dinners. The Mendelssohn Quintet, when at the peak of a high reputation, played once or twice when they attended as guests. Older members of today will recall the singing of Stephen Townsend—such rollicking songs as Stanford's "Cavalier Songs", appropriate to the occasion and also to his voice and style, and also the piano solos of Carl Faeldon, often suddenly called upon, of whom it was said that when, at a concert anywhere, he played Beethoven's Sonatas he took them in numerical order—if at one concert he played No. 1, at the next he played No. 2, at the next No. 3 and so on, methodically round and round.

Later on, when it was discovered that the Rev. James Reed (who was Vice-President at one time) could write poetry, a poem was demanded of him each year and he usually willingly provided it. Several of his poems have appeared in these Bulletins. He was succeeded as poet by Nathan Haskell Dole, who provided poems also of his own manufacture, written in broken German dialect more or less amusing depending on your taste and on your particular brand of humor, if you had any. Though we still must possess poets—certainly an excellent one appeared at our hundredth anniversary dinner—the custom of poems, along with the custom of singing the Latin verse, and the custom of providing home musical talent, has fallen into the discard. Perhaps this is the result of a "new deal" started long ago but some venerable institutions do continue some venerable customs.

Along in 1900, with the advent as Chairman of the Entertainment Committee of E. O. Hiler, an enthusiastic chamber music fan, this semi-informal musical entertainment by members yielded to music by professional quartets. After a dinner of fun and jollity those present listened stodgily and solemnly to the quartets of Beethoven, Mozart and others, played equally solemnly by imported professionals. Very

respectable music by equally respectable musicians, but rather inappropriate for a “get together” dinner. It practically amounted to another Friday evening concert which happened to be preceded by food.

This year’s annual celebration was a welcome adoption of the early custom. The 99 persons who attended the dinner enjoyed the amusing remarks of President Guild—as well as his two musical solos later, the addresses of Professors Davison and Lewis, and the humorous paper read by Alexander W. Williams. And certainly the more than one hundred who were present at the musical entertainment found immense pleasure in the informal and original programme prepared by the resourceful and inventive Sanromá.

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Provided one uses the imagination to picture the scene, Mr. Dwight’s reportorial jottings on four dinners will give an idea of the character of the earlier gatherings. The first record is of the dinner held at the Parker House, January 22, 1877, when the price per plate was \$1.50, wines extra.

Pres. Welcomed old and young (new members)—regretted absence of old fellows: Pickering, Upham, Judge P. Bowditch, etc.—“Other engagements,” to-wit dinner parties, fashionable parties, etc., etc.—postponing this standing engagement (fixed date, like 4th July, or Dec. 22) to these!

See now why I am re-elected Pres.! Only because here is one man at least who is sure to remember that there is an H. M. A.; who doesn’t go to “parties,” & can’t be seduced from his allegiance.—But enough here to make it lively—honored guests (Quincy, Monti, Cranch.) Did hope for more: Gen. O., Mayor of Salem (read his Latin letter, which Mr. Q. might reread in the new Latin pronunciation.) “Et caetera”; Q. suggests “et Kätera”—“Signs of the Catera before us”—shouts & laughter. Read letter from J. R. L.,—didn’t suspect him of such “Bach”—“bite”-ing!

Welcome again to the young members, out in force; they are the hope of our future—also to an old boy of ‘32. No speech intending—“speech silver silence golden,” but music heavenly, the soul of all speech, all expression. Now for music.

Schlesinger sang superbly Reissiger’s “Zwei Guradiere,” O. [Dresel] accompanying.

Cranch: brief speech & poem: “An Incantation.”

Tucker (new memb.) played finely.

“Italy & Ital. Music,” introducing L. Monti whose short & single speech delighted all.

Langmaid (Lang accomp.) sang Schumann’s “Hidalgo” with splendid voice and spirit.

“Harvard & her Musical Professor!” Prof. J. K. Paine responded. Spoke of the masculinity of Music, and how Music, no longer held in low esteem as a mere feminine “accomplishment,” had become earnest study, culture, work at Harvard & elsewhere.

Pres. regretting that plans for some male part-songs failing, called on Mr. Dresel for a little masculine music on the piano. After much entreaty he played his own “Impromptu” so exquisitely that he was forced to return to the piano when he gave a Fantasie by Liszt on a Franz song & a Waltz by Chopin, both most brilliant & florid. Immense applause.

Langmaid, called on for an Italian song: “Vado hen spesso”—hadn’t it with him, or would have gladly sung it. But the fact was, in College he was so snubbed by the Ital. teacher (Monti) that it drove all the Ital. out of him.

Pres. Since we can’t have the Langmaid, let us have (what we were sure to insist on sooner or later) the Lang without the maid. Great laughter. Lang retired “to get his music”—but failed to come back!! Meanwhile:

Mr. Quincy was complimented as the man who had heard more operas than any of us, & who could well give us a speech, a story, or a song, or indeed a whole opera. Q. modestly & gracefully responded, telling us of the first opera ever given in Boston, which he heard, about 1827 (“Tancrid,” “Il Barbiere,” & another,) & ended with thanks for a good time & offering: “Success & long life to the H. M. A.!”

Humphrey was booked for one of the rousing old college songs of “1832”, but he had vanished.

So too W. F. A. [William F. Apthorp]. “In love,” his paper said. S. B. S. [Schlesinger] sang two or three more fine songs to his own accompaniment.

“The Cecilia!” Its Pres. S. L. T. [Thorndike] responded.

“The Old Members.” R. E. Apthorp spoke feelingly & briefly.

“The Dinner Committee.” H. S. Denny responded.

Gradual dissolution—S. B. S. making many linger by more songs, one of them his own.

Present 35 members, 1 honorary, & 2 other guests.

Good time generally.

The second record is of the annual dinner in 1886.

Past Pres.— Welcome—no worrying with speeches—too much worried already (why?)—Tulips och einer Ungenannten (!)—calls for music.

1. Preston plays Prel. Chopin & Fantasie—Sonate by Saran,

2. Webber sings "Du bist die Ruh" & "Der Post" by Schubert.
3. Sig. Rotoli sings: "Gretchen aus Spinrade" (Schubert) & Italian song ("Sunset" (?)) of his own both with own accomp.
4. Fay declining, Foote plays two pieces.
5. Langmaid sings a Handel aria arr. for him by Dresel, Foote acc.
6. Hayden sings songs by Tosti.
7. Blake: Songs by Chopin & Grieg.
8. Verses Impromptu: Humorous Thoughts on Moving (Music making way for Justice) [poem by Rev. James Reed].
9. Lang plays Chopin.
10. Pres. reads rhymed epistle from C. C. P. (Sept.) & his nonsense Impromptu in reply (a fling at the lawyers.)
11. Sam Tuckerman sings: "Jolly Young Waterman" & "Tom Bowlin."
12. Apthorp: Comic French song.

The third record is of the annual dinner at Young's Hotel in 1887. The names of those attending are included but are omitted here; twenty-three were alumni, eleven were non-alumni.

Pres. (J. S. D.) welcomed members & guests—regretted absence of so many (explained by weather, destruction of "newer" clubs, etc. & professional engagements, especially of our musicians. Serious losses by death:

C. C. Perkins, Henry Gasset, C. R. Hayden, Dr. Bethume, H. P. Kidder. Offset by old friends present who had long been in the aphelion (ex-Pres. Pickering, Shimmin, etc.) Read notes of regret from invited guests: Winthrop, Howells, Dixwell, & especially Dr. H. I. Bowditch; his note very complimentary & personal. Why he left the assoc. many years ago "umbilical cord" which bound us to H. M. A. severed by giving up the Cambridge meetings & collations at commencement. 9 new members (4 of them present.)

Pickering called up with cheers, who read one of his humorous old poems on the achievements of H. M. A. music. Lang played with Foote parts of four-hand Sonata by Onslow, preceded by touching on how he first heard it 30 years ago, when, a boy too poor to buy a concert ticket, he smuggled into the back of the Music Hall.

Mr. Webber sang an air from Sullivan's "Martyr of Antioch."

Mr. Hamilton Bell (English guest) gave a charming recital called "Lost" (soliloquy of a punster), & for an encore

Foote, Gasset, Dr. Munro & Crowninshield played Quartets for piano and strings: Minuet from Rheinberger & two "Bagatelles" by Dvorák. Gasset used a violin of his own make, & expressed his obligations to our English guest, Mr. Herch-Allen, a great authority on violins.

Mr. Allen told a very humorous & ingenious story about borrowing, losing & buying a violin.

Powers sang "Och ho! Widow Mahone" capitally.

Rev. James Reed, tapped in vain for verses, said "he wished he did keep poetry on tap," but made a short speech.

Shimmin declined speech.

Blake sang charmingly, songs in French, by Massenet.

Thorndike (new V. Pres.) made an off-hand, easy, graceful, humorous speech, ending with commiserating the lot of his successor as Treasurer (Denny). Great applause.

Pickering, the younger, sang an Irish song, & told an Irish story, with much unction.

Adjourned at 11:30, all much pleased with the evening, especially the Englishman.

President Thorndike filed a memorandum of the annual dinner in 1889.

1. Opening Remarks, Mr. Thorndike.
2. Duet for 2 pianos—Saint-Saëns, Variations on a Theme by Beethoven. Mr. Lang & Mr. Foote.
3. Speech—Prof. Thayer.
4. Five songs by Dvorák.  
Mr. Winch acc, by Mr. Tucker.
5. Speech  
Mr. R. M. Morse Jr.
6. Three piano pieces by Templeton Strong, Grieg, and MacDowell.  
Mr. MacDowell
7. Speech—Mr. Alex. Young.
8. Two movements from Sonata, Dvorák.  
Mr. Weis—Mr. Tucker.
9. Remarks apropos of Mr. Dwight.  
Mr. Thorndike & Mr. Pickering.
10. Duet 2 Pianos by Templeton Strong.  
Mr. Lang—Mr. MacDowell.
11. "Auld Lang Syne."

Mr. Dwight's last memorandum on annual dinners is for the year 1891.

1. Opening address & welcome—Thorndike Pres. pro tern.

2. Songs by Lamson (Foote acc.)
3. Piano & Violin (Nikisch & Kneisel).  
3 movements from Suite, Goldmark
4. Thorndike—reminiscences of Dresel.
5. Songs by Ricketson.
6. Speech by Prof. Norton.
7. Violin—Kneisel, acc. by Nikisch.
8. Speech by R. H. Dana—N. Eng. Conservatory.
9. Brief acknowledgment from J. S. D.

Broke up at 11:30

Letters from Winthrop, Dixwell, Lowell, Cranch.

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Since we possess only scanty records of the annual dinners we are fortunate in having in this Bulletin an interesting article on the subject. President Guild, in kindly consenting to write for this issue, has opportunely chosen as his subject his reminiscences of annual dinners.

Mr. Guild's article follows.

Charles R. Nutter, Librarian of the Harvard Musical Association, has performed a service of great value to us in writing and having printed a number of articles of a historical nature regarding the Association. As he has asked me to write something about my memories of the annual dinners from 1898 to 1941, it did not seem proper for me to shirk the task. The following pages tell the story as I recall it.

During more than 40 years of membership in the Harvard Musical Association I have had many delightful evenings at annual dinners of the Association. At these dinners the presiding officers have been Mr. Thorndike, Dr. Langmaid, Mr. Saunders, and Mr. Coale during the years that each was President of the Association, and in the last 21 years I have had the honor and pleasure of presiding.

I can not entirely agree with the man who says that the only after-dinner speech he thoroughly enjoys is the speech he makes himself, for at many of our dinners we have had very interesting speakers as well as a first class musical program.

While the Presidents presided at the annual dinners, the success was largely due to the dinner committees, on which the Chairman of the Entertainment Committees took an active part in securing the speakers as well as the musical artists for each evening. Ernest O. Hiler, as Librarian and Chairman of the Entertainment Committee, was extremely active in performance of his duties for many years until illness obliged him to withdraw from service to the club. Let it not be forgotten that Ernest Hiler was the man who persuaded Mrs. Julia M. Marsh to bequeath \$75,000 to our Association. He was succeeded by Charles F. Manney, who was in turn succeeded by Dr. N. K. Wood, who has been our industrious and efficient Chairman of the Entertainment Committee for several years.

At all dinners of the Association from 1900 to 1930 it was customary to have on the table in front of each plate a card on which were printed the words "ecce quam bonum, quamque jucundum, habitare fratres in unum." These words were sung by all before taking seats at the table, acting as a sort of grace before meat. The same cards were used year after year, but many were lost or destroyed, and at one of our dinners it was found that not enough were left for all hands to use. So the custom was not followed at that dinner, and it has never been resumed.

Apparently the speaking at our dinners was a little less formal forty years ago than it is today. Sometimes we did not know who were to speak to us, and I remember that at one dinner while somebody was speaking Dr. Langmaid tossed a card to me on which he had written "Will you respond if I call on you as soon as the present speaker finishes?" I nodded in reply and had about three minutes in which to prepare my oration.

Our dinners were held in Young's Hotel, usually in Room 12, until that hotel was abandoned. Then our dinners were at the Parker House, Hotel Bellevue, University Club, and for several years at the Algonquin Club. For the dinner of January 1940 the experiment was tried of having the dinner in our own club house, a simple dinner at moderate price. The change brought an attendance much larger than usual, and the plan appeared to meet with so much favor that it was repeated in January 1941.

During the presidency of Dr. Langmaid I happened to arrive a little late at one of these dinners. At the coat room I asked where dinner was served to the Harvard Musical Association and was told "Room 1 2." At the door of the room I asked another waiter if this was the dinner of the Harvard Musical Association, and he said "Yes, sir." So I entered the room and found a vacant seat at the table. I seemed to be pretty late, for the waiters were beginning to serve the meat course. I told the waiter he need not bring me soup, as I would start in on the course they were then serving.

It seemed rather an unusual kind of dinner for us. Harry Daggett, a pianist who often played for dancing, was at the piano playing rag time numbers and popular songs of the day. While I was wondering why Ernest Hiler had arranged for the production of this kind of music at our dinner, a man whom I did not know left his seat to come and speak to me. He said "Brother Guild, we are glad to have you here with us, but I wonder if you have not made a mistake. This is a dinner of an encampment of Knights Templars, and I think you are not a member." I thanked him for the information, and after a quick exit I arrived in the dining room on the floor below in time for soup with the Harvard Musical Association.

The Reverend Dr. Reed, who was our Vice-President for several years in the first decade of this century, wrote verses that he read at our annual dinners. At one dinner he wrote of musical critics and regretted that they seldom gave enthusiastic praise to any artist. He suggested that they should occasionally dilate in their reviews, "and contemplate the fate of critics who die early if they don't die late."

Nathan Haskell Dole was a good story teller, and he too contributed original verses occasionally from about 1900 to 1921. One of these poems, "The Little German Band," told of the little brass bands that used to play on street corners in Boston and passed around the hat before moving on to another corner.

These itinerant bands are almost forgotten now, but fifty years ago they were seen and heard daily in Boston streets. The Harvard Lampoon had a picture of members of the Harvard Shooting Club on a street corner with their guns in cases while waiting for a street car. A servant runs up, saying; "Here's a quarter and please not play. We have sickness in the house."

One of the most entertaining speeches at one of our dinners over thirty years ago was given by Fred Comee, Assistant Manager of the Symphony Concerts. He told of days in the old Music Hall on Winter Street, when the Symphony office did not yet have a telephone. He stepped into a florist's shop to use the telephone and helped himself to a pink that he put in his button hole. Returning to his office he met Joseph Adamowski who remarked "Always a garden in your button's hole."

At that time Joe had not been long in America and was not very fluent in speaking English, but when Paderewski rehearsed for the first time with the Symphony Orchestra there was a demonstration by the musicians. These men were so steeped in music that they would leave the hall as soon as possible after rehearsals, but the playing of Paderewski was so superb that at the end of the concerto there was a demonstration. Some clapped their hands, some tapped on their violins with their bows, there were cries of "bravo", and the English horn played a fanfare.

Joe Adamowski had learned that Paderewski was not only a fellow countryman of Poland, but came from the same town where the Adamowskis had lived. Thinking that Paderewski could not speak English, Joe felt obliged to respond to the applause for him. Rising from his seat, he waved his hand toward Paderewski and shouted "I came, I saw, I enquired." A shout of laughter greeted this speech, and Joe, turning to his neighbor said "What have I said? What is wrong?" "Conquered, you goat, not enquired," said the neighbor. Paderewski spoke English fairly well even then, so that he did not require a spokesman, but the enthusiastic and kind-hearted Joe Adamowski had done his best to help a friend.

At the same dinner Fred Comee told of a Harvard-Yale football game where Yale was the favorite, but no score had been made, with the game more than half over. Yale got the ball to Harvard's five yard line but lost the ball there, and as it was kicked out of danger a Harvard girl was so excited that she cried to her escort "Oh Charley! I'll bet you a pair of drawers it is a glove."

For one of our annual dinners, about 1925, I asked Arthur Foote and George Coale to speak to us about the Harvard Symphony Concerts in the days when they had been members of the committee in charge of these concerts given by our Association. Both were unable to be present at the dinner, but each wrote a letter that was read at the dinner giving his reminiscences of the concerts. The letters were so worthy of preservation that I had them printed in a leaflet that was sent to our members, and additional copies were filed in our library.

In Room 12 of Young's Hotel, where many of our annual dinners were given, there were oil paintings of George Washington, Abraham Lincoln, Ulysses S. Grant and Wendell Phillips, but the pictures were never referred to by these names by after-dinner orators. The orators called them "The Father of his Country, Our Martyr President, the Great Captain of the Civil War, and the Great Apostle of Anti-Slavery."

At a dinner, not of our Association, complimentary to a prominent negro politician in this Room 12, one of the speakers made the picture gallery speech, referring to "The Father of his Country" and the other celebrities. Following him, a colored brother was asked to respond to "The Commonwealth of Massachusetts." He rose, and with modesty said "I consider it a great honor that I, a colored man born in the State of Virginia, should be called upon to reply to a toast to the State of Massachusetts. What can I, a colored man born in the State of Virginia, say when called upon to reply to a toast to the State of Massachusetts? What can I say? What can I say?" Nelson Gaskins, a friend of the speaker, called aloud from his seat "If you are stuck, Andrew, there's the pictures on the wall." A roar of laughter at this remark relieved the deep solemnity of the occasion.

Colored men were employed as waiters at Young's Hotel, and for many years the head waiter was Horace Gray. A man who often lunched there said that he did not remember much of the Latin poetry that he read in college, but he could easily recall a familiar quotation from Horace: "Is you gentleman getting everything that you want."

When Horace had worked forty years at Young's, some of the regular patrons of the hotel took up a collection and bought him a gold watch that was presented to him in a formal manner. The presentation was reported in a daily paper the next day with a picture of Horace Gray. But instead of Horace Gray, the colored head waiter, it was Horace Gray, Justice of the Supreme Court of the United States, whose picture was used in the story of presentation of the watch.

At many of the annual dinners we have had vocal as well as instrumental music. At a dinner over which Dr. Langmaid presided, Stephen Townsend sang songs by Fred Field Bullard. In singing "The Taverner" he substituted "Dr. Langmaid" for "McMurrugh," so that he sang "Dr. Langmaid is at home."

At another dinner at Young's, Frank Damrosch (I am not positive whether it was Frank or Walter) was a guest, and after a short speech sang us by request "Danny Deever," his own composition. He said that he had only the voice of a capellmeister, but thought he could sing as well as Emil Mollenhauer.

John Codman sang to us at a dinner at Young's. I remember that Mr. B. J. Lang said that Codman should be last on the program, for his baritone solos would please the company so much that nobody would want to listen to instrumental music after he had sung.

Works by our members have been performed at these dinners. I recall a number composed by Percy Lee Atherton played by a string quartet. Edward Ballantine gave his "Mary had a Little Lamb" in the style of various composers about ten years ago, and Sanromá played it again as part of the program of our 100th anniversary dinner in 1937.

One of the most enjoyable dinners at which I have been present was about ten years ago at the Algonquin Club. Arbos, conductor of a symphony orchestra in Spain and guest conductor of the Boston Symphony Orchestra, was one of the speakers and was very entertaining and witty. After playing in our Boston Symphony Orchestra for some years he had returned to his native land, and he told of musical life there. This was before the Spanish revolution, and King Alphonso was still on the throne.

Mr. Arbos said that there had been a musical revival in Spain. Formerly a shepherd would carry a crook to guide his sheep, but now he carried a trombone to the fields, and while the sheep called "baa, baa, baa" he would reply "pum, pum, pum" on the trombone.

Brass bands had become immensely popular. "One brass band in a town, fine. Two brass bands, trouble. There is more rivalry between two bands in the same Spanish town than between football teams of Harvard and Yale. A member of a brass band will not allow his daughter to marry a member of the rival band. An apothecary who plays in a band will not sell medicine to a man of the other brass band."

Mr. Arbos told of having to give a symphony concert in the evening in a bull ring where a bull fight had taken place in the afternoon. He had a box at the bull fight, and when the first bull was killed some men who had recognized him called out "Symphonia Musica" and signalled to the matador to honor him by presenting to him an ear cut from the head of the slain bull. The matador, or chief of the band of bull fighters, did not know who "Symphonia Musica" was, and supposing it to be a lady presented the ear to a brightly dressed lady in the next box to the musician. Apparently the matador had no ear for music.

Mr. Arbos was so entertaining that it was a difficult task for any speaker to follow him, but Admiral Sims was thoroughly competent for the task. He began by explaining that it seemed a joke for him to address a musical society, as he was tone deaf. He said he accepted the invitation to the dinner without fully understanding how out of place he would be. General Grant knew two tunes. One was the "Star Spangled Banner" and the other was not. But the Admiral did not even know the national anthem. He said that many a time when the band began to play he would see a man rise and would follow his example, only to discover that it was not the "Star Spangled Banner" that was being played, and that the other man had risen to take off his overcoat. He told of mistakes he made by not recognizing the different calls on the boatswain's pipe.

Speaking of the World War, he referred to the Scotch Highlanders, whom the Germans called "ladies from Hell." They would advance anywhere while the bagpipes played. You might think they were trying to escape from the sound of the music, but they really liked it.

A Scotch kiltie was severely wounded at night and carried to the dressing station. The doctor said there was little chance for him, but told the Red Cross attendant to let him have anything he wanted. Being asked what he wanted, the wounded man asked for a tune on the bagpipes. A piper was found who played for him "Cock of the North." The wounded man felt better already, and asked for another, and then another tune. In the morning the doctor returned to the dressing station and asked if Scottie was still alive. "Oh, he's all right," said the Red Cross man. "He had a good breakfast, but the rest of the wounded men are all dead."

In concluding his speech, the Admiral said there was one kind of music that he liked to hear. It was the booming of big guns. "Don't think that I am bloodthirsty and want to take the lives of any of my fellow men of any nation. Nobody hates war more than I do, but if war is forced upon us, we must be prepared to defend ourselves. When hear the boom of big guns, it means that our men are at target practice. By this practice they learn to hit the target, and should they be called into action to repel an enemy, they will be prepared and able to hit the enemy before he can hit us."

The words of the Admiral made a fitting climax to the speaking of the evening and I heartily agreed with a number of our members who said it was the most successful of all our dinners at which they had been present.

Our centennial dinner in 1937 that celebrated the hundredth year of the Association was described in a pamphlet published by the Association in that year. For the first time in my years of membership I then saw a President of Harvard University at one of our dinners, as a guest of honor of the Association of which he is an honorary member.

Henry M. Rogers, 97 years old, was then the oldest living graduate and a former member of this Association. He was present at the dinner, seated at the left of your President, at whose right was President Conant. A newspaper photograph of the group at the head table was taken for the Boston Transcript, and I took care to have a waiter move a large vase of flowers in order that it might not obscure Mr. Rogers. Looking eagerly for the picture in the Transcript on the following day, I found an admirable likeness of Mr. Rogers, of President Conant and of officers of this Association. But I saw no picture of myself.

Remembering that I was seated between Mr. Rogers and President Conant, I scrutinized the picture with great care and discovered that what I had supposed to be picture of the oldest living graduate of Harvard was a photograph of me. By a photograph we may see ourselves as others see us, and I wondered if to others I appeared to be 97 years old. A pleasant letter of congratulation on the success of the dinner was received from Mr. Rogers, and in my reply I told him of my error in mistaking myself for him in the picture. Another letter then came in which he said that he had never before noticed the strong resemblance between us but was willing to admit that it must be striking, as it had deceived me.

Within a month of receipt of this letter another man had become the oldest living graduate, and I am glad to have the two letters that show the kindly and cheerful character of my old friend, Henry M. Rogers.

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Music for Piano and Strings—David Holden  
Quintet for clarinet and strings—Arthur Bliss  
Four pieces for 2 pfs.—Homer Simmons  
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Concertos Nos. 1 and 2 for 2 pfs.—Rachmaninoff  
Concerto No. 2 for 2 pfs.—Brahms  
Concertino, score for 2 pfs.—Converse  
Ten Pieces for pf.—Fauré  
Quintette in C—Schubert  
Sonata, score and parts—Scarlatti  
Three Fuguing Tunes, score—William Billings  
Concerto Grosso, Op. 11, No. 4—Sammartini  
Reproduction in facsimile of American Songs—S. Foster Damon, ed.  
A Virgin Unspotted, score—William Billings  
Three Ricercari, score and parts—Gabrielli  
String Quartet No. 3, score and parts—Wagenaar  
Roumanian Rhapsody, score—Enesco  
Concerto in A minor for pf.—Schumann  
Concerto No. 1 for pf.—Brahms  
Six trios for strings—Corelli  
Treasury of American Songs—Downes and Siegmeister, eds.  
Concertos Nos. 1 and 2 for pf.—Liszt  
Brahms and His Four Symphonies—Julius Harrison  
How to Play Bach's 48 Preludes and Fugues—Charles W. Wilkinson  
Bolero; The Life of Maurice Ravel—Madeleine Goss  
Some Forerunners of Italian Opera—W. J. Henderson  
The Well-Tempered Listener—Deems Taylor  
Nineteen Miniature Essays—J. & W. Chester, publisher  
Music History and Ideas—Hugo Leichtentritt  
Clara Schumann—John N. Burk  
Oxford Companion to Music—Percy A. Scholes  
Choral Conducting—Archibald T. Davison  
Essays in Musical Analysis, Vol. 6—Donald Tovey  
Palestrina; His Life and Times—Zöe Kendrick Pyne  
The Piano; Its History, Makers, Players, and Music—Albert E. Wier  
Weber—William Saunders  
Frederick Delius—Clare Delius  
Supplementary volume to Grove's Dictionary of Music and Musicians—H. C. Colles, ed.  
History of Musical Instruments—Curt Sachs  
Richard Wagner, Vol. 3—Ernest Newman  
Spiritual Folk-Songs of Early America—George Pullen Jackson, ed.  
American Ballads and Folk Songs—John and Alan Lomax, eds.

## GIFTS

Italionische Serenade, by Hugo Wolf (arr. for pf. 4-hands)—\*Wheeler Beckett  
Second String Quartet, score and parts, by Leo R. Lewis—Gift of the \*composer  
Musical Life in Boston, by George Wilder Foote—Gift of the \*author  
Organ and Piano Music—\*Charles R. Nutter

From \*Alexander W. Williams

Music for Fun, by Sigmund Spaeth  
Art of the Choral Conductor by William J. Finn  
I Played Their Accompaniments, by Elizabeth H. David  
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Claude Debussy, by Maurice Dumesnil  
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The History of the Boston Athenaeum, by Josiah Quincy  
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CHARLES R. NUTTER.