

*Library of
The Harvard Musical
Association*



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Library Committee

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To the Members of the Association:

Your attention is called to an article in this issue by Albert C. Koch.

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REPORT ON THE LIBRARY AND ON THE MARSH ROOM FOR THE YEAR 1954

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

Today, when television and the radio, both A.M. and F.M., are providing much of the intellectual sustenance for the common man and woman, the individual who turns for an intellectual repast to the writers of past centuries and also tries to phrase his thoughts both vocal and written with some regard to the rules of grammar and the principles of rhetoric is regarded as high-brow and is thrown out of society. I am aware that I lay myself open to the charge of being a high-brow, a charge that creates no reactionary emotion at all, especially as it comes usually from the low-brow, and that I may be thrown out of society into a lower stratum, when I state that for the text of this report I have turned to a gentleman whose mortal life spanned the years between 1672 and 1719. Even the low-brow has probably heard or read the name Joseph Addison, though it may convey nothing to him except the fact that it has an English and not a foreign sound. In an essay by this Addison entitled "On Method in Writing and Conversation" I found a sentence which shall be my text: "When a man has planned his discourse, he finds a great many thoughts rising out of every head, that do not offer themselves upon the general survey of a subject." This sentence seems satisfactorily pertinent since I have often stated that I omit many details in my reports partly because they would increase boredom, chiefly because they would not be understood unless one had knowledge of library procedure. What I attempt is the general survey Addison mentions. This report has the merit of being the shortest I have written. I was disposed to repeat parts of last year's report, which was important, but refrained. I may repeat these parts in next year's report, when they will appear to you as new and not heard before.

I record the chief Library matters as reported by Miss French, and I will add that to execute them required much thought and time, considerably more than the passing reader infers. A new shelf list has been prepared for classification of music that consists of vocal scores for two or more voices, requiring also that every volume should be checked with the cards. Many required labels with new call numbers. All catalogue cards were checked and 120 new cards added. The same procedure was gone through for the classification of music consisting of vocal scores of cantatas and the like. A complete new shelf list has been made for music for two pianos, eight hands, and the collection for three pianos, six hands. In addition to these matters the Marsh Room catalogue had to be checked, which required many changes and additions. In order to conform to the new call numbers a number of changes were necessary in the circulating collection of two pianos, four hands. To the record catalogue in the Guild Room have been added 662 cards. Forty members borrowed 656 records. Sixty members, twenty-five guests of members (six of whom made no use of the privilege) and five students (one from Harvard, four from Boston University) borrowed 641 volumes of music and 90 books. Special loans have been made to Boston University, Boston Music School, and the Apollo Club. Each year different classifications of music and books have been mostly called for. This year the emphasis in books has been in biography, followed by history of music. In music, in all forms of the piano, followed by opera scores. There have been 1065 visitors to the Library.

For the day time use of the Marsh Room Miss French reports that 756 periods were used by 107 players who by repetition increased the number to 1679. There were 397 guests of players, and others who came to examine music, etc. Besides the piano players there were 7 violinists, 3 cellists, 1 violist, 4 singers. Three recitals were held, and 21 group rehearsals.

For the evening use of the Marsh Room Miss French states that three members with three guests came on three evenings, two members with a group of friends came to play chamber music, there were eleven pupils' recitals, four group rehearsals, three concerts, and the annual dinner. The Apollo Club meets usually every Tuesday, the Little Symphony every Thursday, and the Association Orchestra rehearses on certain Friday evenings when there is not a social meeting. Wednesday evenings are not available.

On the whole I consider the use of the Library and of the Marsh Room to be satisfactory, and at least as good as we may expect, considering vehicular approach is by private auto or public taxi cab, pedestrian approach requiring covering some distance, what is offered by the Music Department of the Public Library, easy and comfortable of approach, and the music libraries of various institutions.

In conclusion I can say that the old proverbial goose hangs as high as ever.

Respectfully submitted,

January, 1955.

CHARLES R. NUTTER.

REPORT OF THE ENTERTAINMENT COMMITTEE
FOR THE YEAR 1954

To the President and Members of
The Harvard Musical Association:

During the year 1954 your Entertainment Committee presented ten programs, one of which was repeated on a second Ladies' Night. Our present season of 1954-55 has started with an embarrassing attendance at its first five meetings. In each case we have had a capacity audience at the concert and had to turn away members and guests at the supper which follows.

We are in the process of providing more seating space which may help the situation. If this does not solve the problems, it may be necessary to consider limiting the attendance in some way. We might count the number of people who enter and close the doors when the hail is full, or we might withdraw

the privilege of entertaining guests until such time as our membership is smaller and we no longer have a waiting list. Neither of these courses seems desirable, but it is decidedly inhospitable to permit our members to bring guests who walk upstairs expecting refreshment and find no place to sit.

These problems face your Entertainment Committee. We place them before you for your consideration and suggestions as to how we may cope with the situation.

Respectfully submitted,

ALBERT C. SHERMAN, JR., Chairman

REPORT ON THE GUILD RECORD LIBRARY FOR 1954

The Guild Record Library is on the third floor of the Association building. It is a comfortably furnished room designed for listening to recordings on the finest equipment available. A large circulating record library is constantly growing and will continue in accordance with the interests of the members. As a subsidiary function of the Guild Library Committee tape recordings are made of all the social evenings. No effort has been spared to make this library the finest of its kind. We are indeed fortunate to have on the Committee members of the Association who are professional audio engineers.

More members than ever before are making use of the Guild Library, both by borrowing records and using the room. We would like to call to your attention the availability of the listening room during hours when the librarian is not on duty. You and your friends may listen to records of an evening, except Wednesdays, by calling the steward in advance, preferably a day ahead.

Since the mailing this fall of the complete listing of the recordings in the Guild Library the following recordings of note have been added:

Complete piano solo works of Mozart played by Walter Gieseking
The Anthology Sonore, a living history of Western music from the ninth to the nineteenth century.
Damnation of Faust, Berlioz Munch and BSO
The Rake's Progress, Stravinsky
King of Instruments (three volumes)
Complete orchestral works of Vaughan Williams

It is now possible for members of the Association to borrow records on social evenings by following the same procedure as for library books. The loan period is for two weeks, with a one week renewal.

In the near future the tapes made of our concerts will be available for playback when the Marsh Room Attendant is on duty. With the acquisition of a second tape machine copies of the original tapes will be made with this function in mind.

GROVER J. OBERLE.

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ANCESTOR OF THE HARVARD MUSICAL ASSOCIATION

"The General Association of Past and Present Members of the Pierian Sodality," founded in 1837, had only one parent. This performance, generally speaking, was somewhat unusual since in no way did it conform to natural procedure and on first reading is a bit startling. This one parent was the Pierian Sodality which in 1808 produced itself, became and has continued a robust, energetic, and virile organization, qualities of character bequeathed to its offspring, which added such other fine qualities to itself that it became an influence in public matters musical, as has been narrated in the first twelve bulletins in this series. In 1840 the cumbersome title of this offspring was happily changed to "The

Harvard Musical Association," a title possessing the virtue of brevity and the fault of being a misnomer since the Association never had from its organization to the present day any connection with or relation to Harvard College.

It is evident that several "singing clubs" existed sporadically at Harvard, lived more or less short, uneventful lives, faded and expired. No records of these have come down over the years as far as the writer can discover, and knowledge that they did exist is from mere mention of them here and there, especially in the records of Faculty meetings when a vote might be passed calling on a club to offer its vocal services for some special event. One musical organization has left a record: the Arionic Sodality, which appeared in 1813 and vanished, at least in public notice, in 1831. Its story, including many amusing accounts of meetings and performances recorded by the execrable chirography of its various Secretaries, is narrated in Bulletin No. 20.

The writer does not intend to write the history of the Pierian Sodality but merely the story of its early years—its founding, organization, terms of self-government, and certain extracts of an amusing nature from the records of its Secretaries, whose penmanship was as atrocious as that of the Secretaries of the Arionic Sodality. Today the activities of the Sodality have changed; where in its earlier years it presented musical performances it has become now what Dr. Woodworth remarked was sort of a "holding company." It acts as sponsor for concerts by various other organizations. In this wider field its influence is noticeable in the local musical world.

On the fly leaf of the first volume of the Secretaries' records is written the following, under date of March, 1808: "At a meeting held on the 6th of March, 1808, by a number of students of Harvard University they unanimously agreed to institute a society for their mutual improvement in instrumental music, to be denominated Pierian Sodality, which shall be under the direction of four officers, viz. President, Vice-President, Secretary and Treasurer." The first officers were Alpheus Bigelow for President, Frederick Kimlock Vice-President, Joseph Eaton Secretary, Benjamin Bartlett Treasurer. Though these names suggest nothing today they are recorded here so that they may, at least in these pages, go down to posterity!

The Sodality steadily maintained a good balance between conviviality and serious music intentions. The conviviality will be revealed in the extracts from the records of Secretaries which close this article. That they considered the pursuit of music to be serious is evident from the many laws and restrictions imposed upon the members. For in the By-Laws, a copy of which the writer could not find, is often a reference to Article X in By-Law X. Evidently these By-Laws covered every possibility. There were restrictions and laws galore, strict and rigidly applied. Fines for many offenses, usually twenty-five cents, fifty cents, sometimes a dollar (when these figures meant more than they do today), and sometimes, though rarely, dismissal from the ranks, Fines for tardiness at meetings, for absences, for neglecting to copy the tunes into their books, six cents for not learning part of a tune, twenty-five cents if a member did not bring his book of tunes to a meeting; occasional assessments of twenty-five cents not always possible to collect. And so on.

The early membership was few in numbers; six, or eight, at one time only three, and once only one. In 1839 the records state that 200 catalogues listing the membership were issued. The writer has not discovered one of these but undoubtedly many of the names would be recognized today, for to belong to the Pierian was in those days an honor and required only a minimum ability to blow on a wind instrument. Beginners on such instruments were welcome but they had to become rapidly sufficiently efficient to avoid being shown the door. In 1850 membership had increased to 18, and all kinds of instruments comprised the band.

The instruments were chiefly flutes, a popular means of expressing musical emotions which continued in the community for many years. In fact, at one time only flutes comprised the orchestra. S. F. Batchelder, H. '93, in a paper read at a meeting of this Association stated "Of all instruments by far the most popular was the flute. . . . No one wanted to play anything else. Little by little the ultimate absurdity

was reached of an orchestra made up of nothing but flutes! All the repertory was rearranged in parts, within the compass of this single instrument, and a dozen or fourteen tootlers produced a mass of whistling tone that must have surpassed the wildest experiments of Wagner." But gradually other instruments were added: a bassoon, bass viol, clarinette, serpent, trombone, drum, violin and 'cello, sometimes uncertain or screechy in execution. The Faculty donated a bass viol, presented by President Kirkland himself.

The Secretaries do not often mention the music—the "tunes," selected sometimes by a committee, more often by the unfortunate President, which was the custom, incidentally, in the Arionic Sodality. Among these tunes were The Battle of Marengo, The Battle of Prague, An Air and Waterpiece by Handel, Coldstream March, General Wilkinsons March, Rondeau by Haydn, an extravaganza on Jim Crow, National Cadets March, Duke of Yorks March, Bugle March, Lullaby. Impressive indeed must have been these marches performed by flutes, even if a clarinette or trombone were added. They even presented the overture to Don Giovanni when "the horns were liable to get lost in a 27 bar rest."

The meetings, held at frequent intervals in the rooms of members, always closed with carnal entertainment. They practiced severely and in perfect orderly conduct. In 1816 the Government (a term applied to the President of the College and the Faculty) permitted the use of Room 12 in University Hall for rehearsals and here they met until 1842 when they returned to assembling in members' rooms.

In fact, the Faculty welcomed the Sodality and favored it in various ways. The society invariably played at the Exhibitions, a certain day twice a year when scholarships were publicly given out in the Chapel in University Hall, open to the public. Apparently the playing then by the Sodality was almost the chief attraction, especially to the fair sex. And great was the disappointment when once or twice—because of annoyance at some act of the Faculty—the Sodality refused to play and were replaced by the "bearded" Boston Brigade Band, or when, in 1832, reduced to a membership of three, they modestly requested to be excused.

There were one or two other musical organizations at Harvard, of which the Arionic Sodality was the most successful. As the instruments of its members were vocal this society presented no competition. In fact, on several occasions the two societies joined forces; and finally the Arionic was absorbed by the Pierians or rather became subsidiary to it, continuing as a unit with the officers of the Pierian Sodality filling the same offices. In 1833 the Pierians organized a Glee Club from their membership, which sometimes took part at performances, more often sang only to the members, finally faded away.

So much for the Pierian Sodality in general. Come now extracts from the records of Secretaries in execrable chirography, painful to the writer's eyes and making a strong draft on his patience. It is recorded that Charles W. Peabody, Secretary in 1832, broke the record for execrable chirography. So says Fame to Posterity! Barrett Wendell once remarked that for publicity it was better to be criticised adversely than to be totally ignored.

The following extracts from the records of these Secretaries perhaps lack the unaffectedness and occasional wit of those written by the Secretaries of the Arionic Sodality; the humor at times seems labored and somewhat self-conscious. Nevertheless they possess the merit of being amusing and the greater merit, more to the point, of picturing the life of the only instrumental undergraduate organization that has come down through the years and is now in its 147th year. There are eleven volumes of these records, and one missing from August 1822 to September 25, 1832.

May 4, 1809. Voted that Deering, Bigelow and Bartlett be fined 25 cents each for tardiness, also Voted that Chase be fined 25 cents for neglecting to bring his book to the meeting. Voted Also that those members who have not copies of all the tunes played in the society shall write 8 tunes a week taken in the order of Bigelow's book.

March 9th, 1810. The members of the society convened at Cary's. . . . At half past 8 they adjourned to Mr. Morse's where they partook of an elegant repast. After the cloth was removed several very appropriate toasts given, many

songs, glees, airs and catches were sung, and the utmost harmony and good fellowship prevailed until half past 12 when they separated and retired to their respective habitations with order and sobriety, leaving to the sons of discord and not a pattern worthy of imitation!!!

March 21, 1811. The Committee chosen to purchase a base-viol reported they had obtained one for 20\$. The treasurer then reported the State of the treasury upon which Voted that the monthly assessment of 25¢ be renewed as there still were demands for money.

April 30, 1811. This day the Sodality performed at the public exhibition with honor to themselves, and to the satisfaction, entertainment, and gratification of an unusually numerous, respectable, brilliant & cheerful auditory, of which the fair of our land made by far the most delightful & attractive part—who warmed the cold with their beauty, encouraged the timid by the expressive sweetness of their countenances, and rewarded us musicians by their approving smiles—while the more noisy sex expressed their pleasure at our performance by a rapturous burst of applause. The piece performed was Divertimento. “Who that hath a heart & is free from vanity?”

July 28, 1811. Tomorrow being the day of Valediction, the Pierian Sodality assembled this evening for practice. But the member who plays the 2nd Clarinet having a very sore jaw, occasioned by the extraction of a tooth, it was judged necessary to apologize to the Seniors & decline playing.

June 15th 1814. Met at Lincoln’s & chose a committee of three to meet a committee of the Arionic Sodality to come to some terms respecting an alliance of the two clubs . . . Voted that the Pierian Sodality should not then be united with the Arionic.

August 23, 1814 . . . In the evening adjourned to Porters Hall where we sat down to a welcome repast. A poem that had been composed by T. Pratt by a vote of the club was then delivered.

ON MUSIC, composed by T. Pratt.

When grief & despair wound the heart,
And in peace no longer can rest,
'Tis Music its charms can impart,
A charm that each woe luller to rest.

When flattering love faithless proves,
And the breast with anguish is torn,
'Tis this every grief soon removes
And man for a while cannot mourn.

When the sounds of sweet music I hear,
That tremblingly floats on the breeze,
Its soft flowing tones charm the ear
And serve to enrapture and please.

When echoes the soft breathing lyre
Through domes o’ershadowed with night,
The effect then produced serves to inspire
With wonder, and fill with delight.

When Cynthia’s beams deck the sky
And mortals have gone to their rest
Then music can draw from the eye
What sorrow has seldom suppressed.

'Tis the tear that silently flows
When the heart is inspired with joy;
Not rising from sorrows or woes
But from lays that never can cloy.

When wondering tones meet the ear
Proceeding from some distant grove
Our minds rapt in pleasure appear,
The votaries of music and love.

His soul must be filled with despair
That melody's charms will not own
And prove a dear friend to dull care,
That will not imbibe the sweet tone.

O! Muse of Apollo, attend.
Give tone to the lute as it plays;
And then will each note sweetly blend
And pour forth harmonious lays.

'Tis your notes that in rapture arise
Suffused with Pierian fire!
That floating through mild azure skies
Whole hosts ethereal inspire.

Oct. 18, 1814 . . . Agreed to have the following additional instruments— Horn & Bassoon.

October 25, 1814. . . . rehearsed with us Granger on the Clarinet, Hart on the horn, & Woods on the Bassoon. Instruments in good tune, the piece was played with much spirit and conciseness—After playing the intended piece over twice we repaired to the Chapel and played it there to the satisfaction of ourselves, the assisting amateurs and to the pleasure of a respectable audience of students. At 1/2 8 returned to Porter's & took supper—though in itself not splendid still very good!—After supper cleared for action. Gave several changes followed by some very appropriate songs from Mr. Hart—after the performance of a few marches went to the Chapel again and there with a Serenade to the sons of Harvard ended Tuesday's evening.

April 5, 1816. On account of the annual fast, which took place yesterday, the Sodality met this evening very wisely considering that after fasting the whole day upon plum pudding we should not be in a condition to display our usual excellence at the regular meeting. Having in a good degree recovered from the surfeit of the past we convened at McCulloch's. Our Divertimento was performed with so much spirit that the Secretary has no doubt the ghost of Pleyel was somewhere in the east entry of Mass rejoicing in the resuscitation of the Taste which erst was wont to exist in the Academic groves of Harvard . . . our time is now to be devoted to preparation for exhibition when it is confidently expected that our performance will equal the music of the spheres, if not in length & loudness at least in harmony.

Dec. 11, 1818. Met at brother Hooper's, 21 Hy. Voted that the Pierian Sodality in conjunction with the Arionics purchase a bass viol having for some time depended upon the University Choir for that instrument our own being unfortunately destroyed.... Also taking into consideration the bad effects produced in the public mind by members of the club *endeavoring* to perform tunes after the meetings are adjourned and thereby making terrible discords and base violations of harmony wholly incompatible with the organization of so famed a club as the Pierian Sodality which discords are caused by the society strictly performing the by-laws which oblige them to see the last drop of their allowed quota of spirit and thereby driving all ideas of order from their minds and thereby lessening the opinion commonly entertained by people in general, to the no small discredit of the club and thereby leading the public to believe that the music of the Pierian Sodality is not so good nor deserves so much praise as it has been heretofore

considered worthy of and thereby Voted No member shall be allowed to play on any musical instruments in the room in which the club meets after adjournment under penalty of *one dollar* with the liberty of its being increased at pleasure of the club. Members were cautioned to observe the laws rigidly as several laws which have been before somewhat neglected are now to be put in most strenuous application.

Dec. 18, 1818. . . . The secretary according to the law informed the club of the state of their finances. After deducting all expenditures from cash received the sum total remaining in the treasury was found to be \$0,00. Voted that each member pay his assessment to satisfy the expences of the club by the second meeting of next term under penalty of its being doubled and if not paid by the third meeting in next term that expulsion be the consequence.

Feb. 19, 1819 We may say of our music—

Who'er has heard and never felt it Steal
Along his heart—That heart will never feel
'Tis ours to chain the passions, soothe the soul,
To snatch the dagger, and to dash the bowl

From Murder's hand: to smooth the couch of care
Of Pain's hot brow to still the bounding throb
Despair's long sigh & Grief's convulsive throb.
How vast *our* empire.

Feb. 26, 1819. The meeting was held this evening in brother Adams room 11 Mass. We practiced for a rarity the Pierian Sodality's Exhibition Music which Granger composed for us to play at Exhibition last year. It is undoubtedly the best tune ever introduced into this society. Our music this evening was very excellent. We need a clarionette or two more to make it perfect.

March 4, 1819. . . . Paid Porter this last week \$16.00 being part of the debt for a supper. Dorr of Roxbury the last secretary had collected almost all the rest and left college without returning it to the Treasury. Ellis & Brinley have not paid their dues. Most probably they never will.

April 16, 1819. . . . This was one of the finest meetings we have had for some time past, pleasure uncontrolled raised each soul to the highest pitch of extasy.

What Cato advises most certainly wise is
Not always to labor but sometimes to play,
To mingle sweet pleasure with search after treasure
Indulging at night for the toils of the day.
And while the dull miser esteems himself wiser
His hopes will decrease while his health does decay
Our souls we enlighten our fancies we brighten
And pass the long evenings in pleasure away.

All cheerful and hearty we set aside party;
With some tender fair each bright bumper is crowned.
Thus Bacchus invites us and Venus delights us
While care in an ocean of claret is drowned.
See here's our physician, we know no ambition
But where there's good wine & good company found;
Thus happy together, in spite of all weather
'Tis sunshine and summer with us the year round.

May 7, 1819. . . . A certain member of the club was requested in form to favour the society with a tune on the violin upon which he had lately learned to perform. The instrument having unfortunately but two strings the person declined the honour. The members were for insisting upon it, wisely arguing that if he performed with any skill upon two strings he certainly would be able to play twice as well when he should have his instrument supplied with two more. But it happening to get too late before he consented the club adjourned.

June 22, 1820. The Sodality met at brother Hayden's room and after practising some time adjourned till 10 o'clock when they rode into Boston and after making the best music I have ever heard from the Pierian club partook of an elegant entertainment given them by Mr. Osborne of the Senior class. They then, accompanied by Mr. Bruce, serenaded almost every pretty girl in Boston and after doing credit to themselves and their president returned to Cambridge at day break on the 23rd.

June 26, 1821. Met & serenaded Dr. Holmes who very kindly urged our coming into his house to partake of some refreshment. Upon complying we were agreeably surprised at the brilliant assembly of youth & beauty which met our astonished vision!!! The members were acquainted with some of them which rendered it delightful. We played several tunes and took an affectionate farewell, and many a longing, lingering look was cast back upon many a swimming eye.

March 1, 1822. Pierian Sodality met for Tucker & played the usual times & in the usually masterly style. Voted that Vose and myself be a committee to ascertain the state of the fund & how much it is necessary to levy to pay for a supper eaten years ago at Fresh Pond. Some of us must pay for a supper we never ate. That's comfortable, egad!

Mar. 6, 1822. Serenaded Jack and Mrs. Jack. Got a glass of wine and came away again. We then went to Prof. Stern's and came away again; they being such consummate jacks, they did not ask us in. Amen.

Aug. 1822. . . . The next thing considered was whether the club should receive a Bass Viol from the Government or not. [The term "Government" was applied to the President of the college and the Faculty.] Here was displayed the eloquence of Demosthenes & the reasoning of Cicero. The objections raised were viz. that the club, if they received the Bass Viol would be under an obligation to play at Exhibitions in future. 2nd many others of importance. It was then proposed that a vote should be taken on the subject which was accordingly done. Voted that the club receive a Bass Violin from the President of the college. Two of the members then made a motion that the club shall not, after the next Exhibition, play at any other "henceforth forever." This was negatived.

Oct. 2, 1832. . . . Exhibition day being near, and the Pierian having been accustomed to play in the Chapel on previous similar occasions, it was of course necessary to take some measures respecting it. It being impossible for the Club, consisting of but three members, to play at present, it was accordingly Voted that the Pierians discontinue their custom of playing on Exhibition days until they think proper to resume it.

Oct. 16, 1832. The day was very fine, and the company assembled in the Chapel as numerous and brilliant as usual. All eyes were turned toward the place which the Pierians had been accustomed to occupy on similar occasions, but alas!! they were found—missing, and in their stead were to be seen looking down on the astonished spectators six strange and bearded faces the owners of which were clad in the uniform of the Boston Brigade Band. It is said that Pres. Quincy is obliged to pay them from his own pocket, the Faculty refusing to do it on account of the enormous expense!!!

July 2, 1833. . . . There is quite a contrast between the present flourishing condition of the Pierians and their appearance only a short year since, when but three individuals wended their way in sadness and silence to the room appropriated to their use, where they sat brooding over their prospects gloomily but not in despair. They felt confident that the "Sacred Nine" would not desert their favorite society in the hour of peril; and when one after another was added to their number as the reward of their exertions assurance was rendered doubly sure. The Pierians cannot be too grateful to their excellent and skillful President, to whose exertions they are indebted for their very *existence* as a society since he *alone* of the former members was left in the Sodality at the departure of the Seniors.

The President referred to was Henry Gassett Jr. H. '34. In 1832 he was the only underclass member of the Sodality, all the others being Seniors. These last, before they graduated, carefully spent all the funds so that "our forlorn successor cannot squander them in solitary riot." Nevertheless Gassett carried on valiantly; elected himself to all the offices, posted notices of the meetings, rehearsed by himself at the appointed times, perhaps served himself the usual refreshments, the cost met from his own pocket. He became a prominent member of this Association. He was one of the six graduates who, in July, 1837, issued a "call" for the organization of this Association, Treasurer from its beginning to 1841, Secretary 1841-46, Librarian 1841-44, and a member till his death in 1886. We have a large, elaborately framed portrait of him.

May 6, 1835 . . . We then marched from "D. Hall" to the Colledges where we played one or two tunes & then marched on playing most gloriously, utterly regardless of mud, water & everything else of the kind untill we were forcibly detained by an agent which is ever most powerful in its influence on the will of a Pierian, appearing in the form of some champagne most generously afforded by the Porcellian Club (for which may they ever be remembered). We then proceeded by invitation of Mr. Dorr of the Senior class to his room where we were bountifully provided with refreshments . . . then returned to the Colledge yard where we played a few tunes to the great delight of all who were so fortunate as to hear and then adjourned at about two o'clock much pleased with the events of the evening.

Sept. 27, 1836. . . . Voted by the President's wish that each one of the members who wished it beginning from the Praeses and descending to the *nose officers* (a new word) of the Sodality should have a bite at the night of every regular meeting at each others rooms. The club being a little hungry and thirsty made the President give his supper that very night, he received us in a very friendly manner at his room. Some members complained bitterly that the whiskey punch was too weak.

The writer concludes these extracts from the records of Secretaries with the following significant entry.

June 12, 1838. A letter was read from Mr. H. Gassett Jr. informing us that the Honorary members have provided a room in Tremont Row, Boston, for the use of present and past members of the Sodality, and also requesting the society to send what books they may not want from the Library to serve for a future collection. Alas! here and there a scattered few remain; however "tall oaks from little acorns grow" and it was Voted That all books and instruments belonging to and not in the immediate use of the Pierian Sodality be sent to the room in Boston.

The reference is of course to this Association. What books— if any, and instruments—if any, were sent to this Association the present scribe does not know. We have today no instruments referred to in this munificent gesture, and if books came they were probably classed with the "trash," a term correctly applied by two Librarians to much on our shelves, which was swept away and out the door by the Library Committee a few years ago.

Possibly in the next bulletin, if and when issued, the writer may continue the story of the Pierians if it seems worth while to do so, a story perhaps to the year 1890, after which we get into modern times, a territory the writer has no intention of exploring.

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APPEL, CHIEF EMERITUS

Richard G. Appel (H. '12) joined this Association in 1920. At present he is a valued member of the Library Committee. In May, 1954, he resigned his position as Chief of the Music Department of the Boston Public Library, which position he accepted in 1922. In the hundred years life of this Library he has headed the Music Department for one third of this period.

Because of this fact he has had an opportunity better than that of any other person to watch the development of local music in all its features, the creation and growth of many organizations, especially the remarkable increase in the use of the Library by not only students but occasionally by professionals, who come to study and to examine texts and music at the long tables in the main room; particularly the growth of the Library itself.

The first edition of Grove's Dictionary, in 1879, stated that the Boston Public Library was the largest in the United States and that the Music Department housed 2000 volumes. There are now 60,000 music volumes, 4,600 recordings and about 5000 disks in the audio-visual section. During Mr. Appel's regime many rare volumes and original manuscripts have been secured. Since 1922 the series of lectures has presented to large audiences talks by eminent musicians, often by composers of music. The list is long. The most noted accession to the Department was the acquisition of the famous Allen A. Brown collection. The catalogue of this is published in four volumes and these have been distributed to the libraries in 24 states and 12 foreign countries.

Mr. Appel studied music with J. Frederick Walle, founder of the famous Bach Choir at Bethlehem. He has had various compositions published and performed, such as his setting of "In Flander's Fields," based on a French folk song, and an arrangement for orchestra of Bach's "Jesus, Joy of Man's Desiring." Now, relieved of routine affairs within four walls, he is free to devote his time to personal matters, to composing, lecturing, writing, and other interests of an active and initiative mind. Unanimously we all wish him the familiar but meaningful "Cheerio."

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Albert C. Koch (Univ. of Minn. '06) joined this Association in 1937. An ardent lover of music, especially opera, he has travelled widely and often in Europe and attended the opera in various cities. The writer appreciates his willingness to write the following article for this issue.

AT THE OPERA IN GERMANY

My musical life began in the little river town of Pekin, Illinois, where I was born and where as a boy I sang in the Episcopal Choir and at national election times played the snare drum at political rallies. After college at Minnesota and Harvard I took an eight month's walking trip in Europe with my room mate Carroll Smith. We heard Artur Nikisch at the Gewandhaus Concerts at Leipzig, witnessed the debut of Mischa Elman in short breeches at the Albert Memorial Hall, and heard the overture of William Tell at the opera at Florence repeated.

On returning home I entered the Investment Banking business in Chicago, and for music I had the Chicago Symphony under the baton of Frederick Stock and the two opera organizations—the Chicago Opera and the incomparable Ravinia at Highland Park twenty-five miles north of Chicago on Lake Michigan, where my wife and I became habitues. Sitting under the trees we became familiar with their repertoire, said to number some 43 operas, listened to Martinelli in his prime, and still can smell the citronella which pervaded all. Ravinia was unique. The Chicago Symphony made up the orchestra, the Chicago Opera the chorus and nearly all the top artists of the "Met" such as Bori, Rethberg, Scotti, Adamo Didur, Damrosch and Pappi, the singers and conductors. One would hear Bori sing and dance the waltz song in Romeo and Juliet on a Monday evening and the following Friday evening hear Yvonne Gall in the same role. This made for intimate opera, for the audience became accustomed to different readings and different tempos. On occasion, as in Don Pasquale, they gave the hand to the chorus at the expense of the principals. In the next act the leads would sing better!

Such music whetted our appetite for the European feast. In the summers of '51, '52, and '54 we have had seasons of opera in Munich and have learned to feel at home there. As travellers without home routine duties or obligations, the play, for a little time, has become the thing—the climax of the day. At 4, 5, 6 or 7 PM (for the curtain rises at these hours—depending on the opera) we would array ourselves in our best, receive good wishes for a pleasant evening from the hotel Concierge, climb into our much travelled Ford and debouch upon Leopoldstr, with the Siegestor at our left and the Feldhern Halle at the right. We would cross the Isar, circle the Maximillian monument and, remarkable to Americans, find plenty of places to park. Most of the capacity audience seemed to

arrive in busses which always are specially routed on all opera nights. Opera is very gay with streamers and pennons during the Festival and there are always people lining the street hoping to see celebrities, or at least ermines and velvet. Entering the lobby we would look at our tickets to see to which of the 23 cloak room (Garde Robe) girls we were allotted. My wife was much impressed with the "gemütlichkeit" of these girls. They must have been fine women in the days of the Emperor and now, at an average age of 75, they extend a welcome to the overcoat and stole that is a lesson in hospitality. If one makes a little joke it goes down the line to the other girls and one is warmly remembered the next time. People come early and one never has the feeling that they are arriving in groups having dined before and now are paying for their dinner by sitting it through. Then, too, it must be remembered the ushers lock all the doors well before the first down beat of the Dirigent. The great semi-circular lobby where the 23 cloak room girls officiate behind a long counter on the short side is punctuated by piers with mirrors where much hair dressing takes place on the part of both sexes.

The intervals are long and one learns to fill at least one of these "Pauses" by a little meal of open sandwiches and beer or wine or coffee at a table in the refreshment room. How easily one shares a table with strangers in Germany! In England or America the inmost citadel of one's being is shaken for a moment by such an invasion, but not so in this land where so much time is spent at the table. After a slight ceremony of acknowledgment one is sure he may choose between conversation and silence. We sat one night at a table in the refreshment parlour with an English barrister and his wife who were ardent opera fans of the analytical and critical school. The performance was "Rosenkavalier", Kurt Böhm was playing Baron Ochs with great success. Indeed he had just had an ovation after stealing the show in the second act. Carefully masking her delight at this highly successful performance of a part with pitfalls, my wife asked the woman if she thought Baron Ochs good. "Oh yes, yes", said she dryly. "He usually is merely vulgah, but this one is of good family".

We were fortunate in seeing *Midsummer Night's Dream* in Munich at the new Residenz Theatre with the Orff music. Nothing was ever so fresh as the costumes and scenery—little movable trees the size of mushrooms and mushrooms the size of trees were carried on the wings for the forest and helped to put the human sized fairies (always a hazard) into perspective. Peter Quince & Company entered with fife and drum as a German band, marching thrice around the stage singing a German folk song. This was shocking and delightful. One felt that Shakespeare had indeed been translated into German, not only in words but in action. Of the Orff music, which is the feature of the Munich production, a German critic—K. H. Ruppel—has this to say: "The Music is conceived wholly from the actor angle and has more of a mimic than a tonal task. It is itself an element of the play and as such is visible on stage. Thus, for example the tender dialogue between Bottom the weaver, adorned with an ass's head, and Titania, who is smitten with him, is musically illustrated by a contrabassist who appears on stage with his huge instrument and draws from it all sorts of infatuated flutelike sighs and groans; and in melodious passages of deliberate triviality the banal composites of the bewitched fellow are ironically noted. Beside the contrabassist, trumpets and percussion instruments comment on the rustics. These instrumentalists also sit on stage and are asleep as long as the action takes place in the higher social realms. Whenever a rustic comes on, they wake up and go into action, thus heightening the humorous business of the players".

In 1952 a visit to Vienna was something of an adventure. We drove the 125 kilometers through the Russian zone with the aid of our "grey card" without stopping our motor and it was well worth it, for another musical adventure awaited us there. While at the Albertina Museum I entered into conversation with a musical expert there, a Herr Professor and Doctor of Music. I was startled to hear him place unknown to me an opera with *Fidelio* and *Der Freischütz* and destined in his opinion to be one of the three great operas of all times. This opera was Palestrina and the composer was Hans Pfitzner. The opera was on the boards that very evening. We went. This was the first of five times I heard the opera and I must say that with each new hearing it made a deeper impression. I have never heard any finer sustained singing than is done in the first act when Cardinal Baremeo pleads with the Master—who only recently has lost his wife—to get back to his organ and through the medium of song bring order out of chaos. I felt throughout this deeply moving opera that here was the very soul of a great composer pleading for and successfully demonstrating the power of inspired music in troubled times. It was interesting to note that in 1952 the rioting after the Conclave was in Vienna quelled by gunfire, whereas the same summer at Munich clubbing only was used to bring the scene to an end. By 1954 no doubt the American Occupational Forces had eased the situation in Munich, for this time the riot was again quieted in the usual gunfire fashion. Vienna had another experience in store for us in the conducting of young Herbert von Karajan. To experience power through relaxation was our treat when he mounted the podium and interpreted Mozart and the *Eroica*. This is something Boston can look forward to later this winter when he appears with the Berlin Philharmonic Orchestra.

We went to Bayreuth to hear Hans Knappertsbusch conduct Parsifal. At Bayreuth there is no chance for an ovation, for the orchestra is not visible, but when he leads his orchestra through the moving Good Friday Spell one knows his men respect and adore his musicianship. We also saw him at Munich where opera is given in the Schauspiel Haus where conductor and orchestra are plainly in view. Always as he steps on the podium a demonstration is on the way but not for long. He bows just once to the audience and in a flash grasps his baton and the opera starts. In a split second the Germans listen! I have never seen him yield to their ceaseless clapping at the end of the performance when even the Stage Director comes forward to take his bow.

The Festpiel Haus at Bayreuth, unlike that of Munich or almost any of the other large city opera houses in Germany, was spared by the bombers in the last war. Bayreuth carries on its Festival in the Opera Haus which Wagner built ca 1882 and as a consequence all the grand facilities are in full use. From the balcony over the porte cochere a quartet of trumpeters before each act sound forth a theme or phrase of the opera of the evening to call the guests to their seats. As in the day of Wagner himself when living, here at Wieland the refectory is quite as large as the theatre, and after the first act of Parsifal say, which starts at 4 PM, one has a little refreshment and at the same time orders a good repast which will be at his table ready for him at the beginning of the next "Pause" which will be long—not less than a full hour. As a practical matter the restaurant is built alongside the knoll and has a large terrace and several elevations inside so that all can be accommodated at the same time—plenty of room and no confusion. On my first visit to the Festpiel Haus I was concerned about the fire hazard. The huge orchestra pit is provided with no aisles running from stage to the rear of the haus. One enters at one of the 7 side entrances at left or right side of the pit and, if a late comer, slides in front of as many as 24 patrons, for few sit down until their side of the row is occupied. There are neither columns nor pillars to retard sight or sound, and that is one reason why the acoustics make possible the most astounding orchestral effects even in the diminuendo passages. Invited by the Management on an inspection tour, I found a full complement of fire fighters with three pieces of equipment—one under full steam—a few feet from the stage ready to stop the most incipient blaze. The Germans are thorough!

Everyone who has been to Bayreuth since the Wieland and Siegfried regime realizes what they have done to divest the music drama of everything that detracts from the poetry and music itself. Martha Modl plays Isolde in a brown bag for a costume on a ship that is more essentially sailing to disaster than any that plows real water, surrounded by a sea wider and more mysterious than Columbus knew. The illusion is created by planes and lighting only. In the long love scene the quiet of the dark garden, with only a faint glow on the figures of Tristan and Isolde, is an unforgettable presentation of the music itself. Here in the audience is seen velvet and ermine and a good deal of tinsel but none on the stage. Bayreuth was the climax! None the less we longed for home and I was ready to leave opera for concert, and schinken brot and wine for the Welsh rarebit, baked beans and beer that awaited me on my return at 57 A Chestnut Street.

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ALBERT C. KOCH

The following list contains most of the recent purchases and gifts since the issue of the last bulletin. An asterisk denotes a member of the Association. The Library appreciates the generosity of donors.

PURCHASES

Carter—Sonata for violoncello and piano

Fetler—Three pieces for violin and piano

Berg—Lulu, piano score

Toch—The Princess and the Pea, piano score

Bartók—Der Wunderbare Mandarin, op. 19. Für klavier zu vier händen

Deuxième sonate pour violon et piano

Scarlatti—Sixty Sonatas in 2 volumes. Ed. by Ralph Kirkpatrick

Mozart—The 10 Celebrated String Quartets. The first authentic edition in score. Ed. by Alfred Einstein

Berlioz—La Mort d'Orphée. Fac-sim. ed., full score

Hopkinson—Seven Songs for the harpsichord or forte piano

Bartók—First, Second, Third, Fourth, Fifth and Sixth String Quartets. Parts

Bizet—Ivan IV piano score

Milhaud—La Brebis Egareé, piano score

Leoncavallo—Zazà, piano score
Cilea—L'Arlesiana, piano score
Strauss—Die Liebe de Danae, piano score
Giannini—The Taming of the Shrew—piano score
Handel—Israel in Egypt, piano score
Sullivan's Comic Operas—Thomas F. Dunhill
Impressions that Remained. Memoirs—Ethel Smyth
Handel's Messiah—Robert Mason Myers
New Letters of Berlioz. 1830-1868—English trans. by Jacques Barzun
Handel. A Symposium—Ed. by Gerald Abraham
Masters of the Orchestra. From Bach to Prokofieff—Louis Biancolli and Herbert Peyser
History of American Church Music—Leonard Ellinwood
Music in the Renaissance—Gustave Reese
Negro Slave Songs in the United States—Miles Mark Fisher
The Bach Family—Karl Geiringer
Adventures in Symphonic Music—Edward Downes
The Italian Madrigal. 3 vols.—Alfred Einstein
Grove's Dictionary of Music and Musicians. 5th ed., 9 vols.—Ed. by Eric Blom

GIFTS

From * Stephen B. Fassett

Esclarmonde, piano score, by Massenet
Ascanio, piano score, by Saint-Saëns

From *Dwight H. Andrews

The Collection of Psalm and Hymn Tunes Sung at the Chapel of the Lock Hospital. From the last London ed., compiled by M. Madan
Collection of piano pieces and songs
Collection of lessons and pieces for the piano and old songs by Shaw, Oliver et al.
The Odeon: A Collection of Secular Melodies, arr. and harmonized for 4 voices, Arr. by G. J. Webb and Lowell Mason
Stephen Foster, America's Troubadour. New edition, by John Tasker Howard
Songs of Stephen Foster . . . Ed. and arr. by Will Earhart and Edward B. Birge

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