

*Library of  
The Harvard Musical  
Association*



**Bulletin No. 8  
January, 1939**

## Library Committee

R. R. GARDNER  
E. B. HILL

C. R. NUTTER  
A. W. WILLIAMS

*Director of the Library and  
Custodian of the Marsh Room*  
CHARLES R. NUTTER

*Librarian*  
MARY ALDEN THAYER

*Marsh Room Attendant*  
MURIEL FRENCH

---

*To the Members of the Association:*

Twenty-five years, disregarding a few plus or minus months, had passed. *Varia animo excogitata nondum actibus omnia perfecerunt*. At least, the most important—those relating to Harvard College. During these years the Association had grown both in membership and in repute. A printed catalogue of the books in the library issued in 1851 lists also the names of 52 active members and 16 honorary members. The Association had been incorporated and had changed its name to one more euphonious and less mouth filling than the original one. For several years an annual address, open to the public, on some topic relating to music had been given by a member of the Association, A library had been started. An annual series of Chamber Concerts had been successfully launched. Plans for a new Music Hall and for *Dwight's Journal of Music* had been realized. A little repute had thus been won; the community was more aware of the existence of the society; it presented evidence of a solidarity and of an initiative which even the college across the river, buried in its own affairs, might conceivably have recognized.

Still, *varia animo excogitata nondum actibus omnia perfecerunt*, or at least what was considered to be the most important. The brethren might have reasonably concluded that this increased repute would now permit them to repeat to the college authorities their offer of aid made a quarter of a century ago, which still lacked a reply quite properly expected.

So, at the annual meeting in January, 1862, one of the purposes announced in the "call" of July 27, 1837—"to encourage cultivation of music in college" and "to prepare the way for regular musical instruction in the college"—was discussed, its neglect lamented, and its execution urged. But this time the brethren broached the subject in a less cocksure and dictatory manner than they had in 1837, and consequently approached the college authorities more ingratiatingly. Dr. Henry I. Bowditch moved, and it was so voted, "that a committee of three be appointed to report at the next annual meeting whether some means may not be devised whereby we may be more intimately connected with Harvard College than we have been of late years." Certainly this was a more tactful approach toward inoculating the authorities with the germ of education in music, though it would be difficult to explain how the Association could be *more* intimately connected, unless we agree with the Mad Hatter that "it's very easy to take *more* than nothing." President Henry W. Pickering appointed to this committee Dr. Bowditch, Dr. Benjamin A. Gould, and George H. Chickering, Esq.

The Association was never in a hurry, and invariably committees appointed to consider this or that were asked to report "at the next annual meeting," a good twelve months distant. Thus they were given plenty of leisure time—of which in those placid days there was a quantity—to consider a proposition from every conceivable and inconceivable angle. At the annual meeting in 1863, therefore, the committee made the following written report.

That they have attended to the duty assigned them and after considering the subject in its various bearings have arrived at the conviction that the Association may render essential service by entering into a closer connection with the College, and exerting its influence toward a higher appreciation of music there.

This influence, it appears to your Committee may be exerted in various ways, and if judiciously used may be productive of great good. There is reason to believe that it would not be unacceptable to the College authorities and that the Association may do much toward promoting the study of music as part of the academic course, and toward refining and improving musical taste in the University.

The present time, moreover, appears upon many accounts an especially suitable one for efforts of this kind and your Committee would suggest, as a first step, some action on the part of the Association which may make manifest to the College government the disposition and ability to be of service. Some offer of aid seems not inappropriate—such, for instance, as the superintendence and direction of the music, instrumental and vocal,, at College festivals. The amount now expended by the College for music on Commencement Days, might, if judiciously and tastefully applied, be made a source of great enjoyment to cultivated hearers, and far more worthy than has hitherto been the case of an institution which should guide rather than follow the culture of the educated classes.

Your Committee would therefore propose as a first step the adoption of the annexed resolution, in the hope that if this experiment prove successful it may be the precursor of others in the same direction, which may by degrees make themselves felt by exalting the study and practice of Music to their proper place in an academic institution, and thus increasing the number of good works for which the community is already indebted to this Association.

Whereas, this Association, in conformity with the objects for which it was originally instituted, is desirous of contributing as far as it may to the advancement of musical culture and taste at Harvard College and of aiding all efforts to that end; therefore

Resolved, that the President of the Association be empowered, whenever, in his judgment, its services would be acceptable to the College government, to offer its aid in supervising or directing the musical exercises on academic festivals.

Resolved, that a committee consisting of the President and five members be appointed for the purpose of making the necessary arrangements, in case the services of the Association be offered and accepted, and that they have power to add to their number.

These resolves reported by the committee were unanimously adopted, and the President appointed to the new committee Messrs. J. S. Dwight, J. C. D. Parker, J. K. Paine, Henry Ware, and Charles F. Shimmin.

Compared to the self-confident phraseology of the earlier vote on this matter (see Bulletin No. 6) these resolves were mildly worded. They escaped the possible implication in the 1837 resolves that the Association would be both the creator and the savior of music in the college. Furthermore, the resolves indicated that, instead of making a "front line" attack on the curriculum, the Association planned a back-door entrance, that of "supervising or directing the musical exercises on *academic festivals*" (italics are the writer's). Once actually in by this tactical subterfuge of the back-door, what might they not do to forward their original purpose.

Furthermore, also, these persistent members might be credited with playing a clever card. For President Thomas Hill and Professor Lovering of the college were "present as invited guests at the table," and, moreover, the Association "protracted the usual festivities to a late hour." This report, therefore, was to escape the fate of the earlier one, which was sent by mail, read by a distant potentate, and pigeon-holed. It was to be thundered into the ear of the President. As a final cap to favorable persuasive influences, President Hill was then and there elected an Honorary Member. It is fair to add that Mr. Hill was not a hide-bound Conservative in educational matters and that he sympathized with this particular plan.

Very likely the imagination is being stretched in embroidering these actions with inferences based only on fancy. At the same time, in passing, one may as well credit these persons with an instance of the shrewdness that characterized most of their transactions.

This attempt at a triumphant entry via the back-door and what the Association did in “directing the musical exercises on academic festivals” will be discussed in a later bulletin.

\* \* \* \*

The period 1850 to 1880 saw the accomplishment of the notable community activities of the Association, and also the consideration and rejection of certain propositions. One of the latter was put forward by Samuel Jennison, Jr.

Jennison (H. '39) was by vocation a lawyer, but he had several avocations, one of which was music. In that art he became, for an amateur, widely educated; his oration at one of the early meetings (see Bulletin No. 7) was scholarly. He was also an accomplished classic scholar and he possessed literary tastes. He was intensely interested in every effort made to improve musical culture in New England. For fifty years he was a member of the Handel and Haydn Society and for a number of year [sic] its historian. While holding this latter office he collected a mass of historical material to be used in a projected work “to cover the whole field of musical history in Boston,” as he wrote in an introductory chapter. However, he went no further. Significant light is thrown on the integrity of his character by the fact that he held forty-five commissions, one from each of the United States, empowering him to act as one of their magistrates in Boston to authenticate documents that might come before the Courts.

At the annual meeting in 1852 it was voted, “that the proposition made by Mr. Jennison in a letter of this date on file be referred to the Board of Directors to report at the next meeting.”

Mr. Jennison, like Mr. Dwight, possessed a fluent pen, but in a day of leisure and a taste for reading—both diminished to a minimum today—his long letter probably afforded a relish in its verbosity. His proposition follows.

Mr. President and Gentlemen of the Harvard Musical Association.

Will you permit one of your associates, who regrets his inability to be present at your meeting this evening, to lay before you a proposition which has long been in his mind, and which could not perhaps be offered at a more fitting opportunity: viz, that this Society institute a system of giving prizes for musical compositions.

The name of Prize Glee is familiar to all of us; but I may be excused for believing that the delightful harmonies and words of those standard English Compositions, together with a thousand College recollections with which they are associated, have been peculiarly brought to my mind since my recent connection with a musical society in the town where I reside. Their origin is thus given in *Hawkins*.

“In 1762, a society for the improvement of vocal harmony was established by a great number of the nobility and gentlemen, met for that purpose at the Thatched-House Tavern in St. James’s St., Westminster, by the name of the Catch Club. As an incentive to the students of music, they gave prize medals to such as were adjudged to excel in the composition of canons and catches;—and rewards of the same kind have with the same view been annually dispensed by them ever since.” It is obvious enough, as the author adds, that such encouragement must have “contributed greatly to extend the narrow limits of the old harmony.” And why might not an analogous result be looked for here, and the narrow limits of American music if not of “old harmony” be extended by a similar plan? How little is originated with us except of that ephemeral character which suffices for the Quadrille, and street-bands, and the so-called *Negro Methodists*? And yet, the multiplicity of American musical publications indicates the desire, the *striving* after the production of something *genuine*. Indeed, it is to me obvious that there is *native talent* among us. I see here and there a gem sparkling in the barren pages of the innumerable Singing books, and now and then one may behold a song, a glee, a waltz, (for there is no form in which genius may not exhibit itself) which uses and shines with a somewhat more fixed and steady light than its fellows.

In view of all this, I ask why shall not this Association made up - I think it may be said without undue assumption—of “nobility and gentlemen” seize upon the opportunity to give itself an influence and *éclat* which will be unprecedented in this country. Why shall we not try the experiment of drawing out and stimulating to a laudable ambition, by rewarding the genius that may be lurking in this city unknown to us? So far as I am informed, the project will be wholly new in its peculiar features. *M. Saroni* of the Musical Times (published in New York), it is true, offered a reward of \$25 a year or two ago for a song of his own composing; but in the plan which I shall suggest so much wide scope would be given, and so much better assurance should be afforded of unbiased judgment in the umpires, that the single instance should hardly be deemed an exception.

You, gentlemen, have founded a most valuable Musical Library; you have instituted the first Chamber Concerts; you have lifted the weight from the Music Hall project; may you not once more, in the words of some one of you which I read in the Appendix to your Catalogue, “take the initiative” in the “work of elevating the musical taste and standard around us”; and may you not hereby throw some weight “into the musical movement of our own country and our times”? and at some day look with pride upon monuments more perennial than Music Hall itself?

I, therefore, Mr. President, move, as the basis of the proposition (for the details may require consideration) that hereafter the Government of the Association be authorized annually to offer a Prize of the value of — Dollars, in a medal or money at the election of the winner, for the best original four or five part glee (or anthem, or for each), the manuscript, after publication, to become the property of the Society; the Prizes to be awarded — who shall be appointed at large, and invited to act as Judges by the Government. All compositions should be sent in to — by the first day of —; the name of the competitor to accompany his composition in a separate envelope.

Since writing the above, I have just been informed by Mr. Dwight of the design entertained by him of establishing a Musical Journal, a design which he proposes to bring before this meeting, and in the consideration of which I beg that the one above set forth may not only not be permitted to interfere with but may not take any time or attention from; since I am sure the first aid and sympathy should be given to the promotion of that object. I subjoin this much not from any idea that any expression in its favor from me is of weight, but simply because, having a letter unfinished to send to you, I am not willing to let the opportunity pass without adding my voice also to that which will be the unanimous one of encouragement and good wishes from the Society.

I remain, Very respectfully

Your most obedient servant

Sam<sup>l</sup> Jennison, Jr.

Jany. 26th, 1852.

At the annual meeting in 1853, Jennison and J. S. Dwight, the committee of Directors appointed to consider this proposition, made a written report which was read and placed on file, and referred to the next annual meeting for further consideration. It was ordered to be published in *Dwight's Journal of Music*, but it does not seem to appear in that periodical. The following is this written report.

The Committee appointed by the Directors of the Harvard Musical Association at their recent meeting to consider and report to this meeting of the Association upon the expediency of instituting prizes for musical composition, having attended to that duty, respectfully submit the following report:

The Committee recommend that an annual prize of Twenty Dollars be offered for the best composition for the Piano Forte, other than Waltzes, Polkas, Quicksteps, or similar forms of dancing or martial music.

For the best four or five part Anthem, Motette, or other sacred vocal composition, a prize of Twenty Dollars.

For the best Song or four or five part Glee, Chorus or other vocal composition not of a sacred character, Ten Dollars.

That none but American citizens shall be admitted as competitors; and that none shall be allowed to send in more than two compositions of each class for the same prize.

These prizes shall consist of a medal with a suitable inscription, or of one or more sets of standard musical works, or shall be paid in money, at the option of the successful competitor.

The Judges shall consist of three gentlemen of acknowledged musical ability, to be selected by the Board of Directors; the Judges to have the right to refrain from awarding either or all of said prizes, if the compositions submitted should not in their judgment be sufficiently worthy.

The autograph copy of the successful compositions shall remain the property of the Association; but the composer shall in no case be deemed to have parted with his copyright therein; and a printed copy, in case the composition shall be published, shall also be presented to the Association,

The times when and places to which compositions shall be sent in, together with all further details relating to the medal and its inscription, the method of ascertaining the name of the successful composition, etc., shall be left for the determination of the Board of Directors.

Sam<sup>l</sup> Jennison, Jr. John S. Dwight

This report was read again at the annual meeting in 1854 and laid upon the table. Somewhat desiccated, it is still lying there. What might have resulted had this project been adopted is open to conjecture but perhaps some committee was saved perusing what would have led them to exercise "the right to refrain from awarding either or all of said prizes."

\* \* \* \*

The project of establishing a musical periodical by one of their number appealed strongly to the members of the Association and it immediately engaged their interest and, at intervals from the beginning, their active and helpful coöperation. Since Dwight and his journal, both acquiring a reputation spread widely over the country, were closely connected with the Association, it is proper to devote a little space to each.

John Sullivan Dwight (H. '32) early became prominent locally in musical matters, and long before his death had achieved a reputation extending over the States and even to places in Europe. Educated for the ministry, he soon withdrew from a profession not congenial to him. He early showed an interest in music, and his wide learning in the art became later generally recognized. In his life time no one else was accepted as an equal authority, and his opinions and criticisms, always fair as well as erudite, were accepted by a large audience, some professionals naturally excepted, as correct and final. All his writings revealed a pleasing literary style which characterized even his voluminous correspondence.

This artistic and imaginative quality undoubtedly influenced him in becoming a Transcendentalist and perhaps in becoming a member of the Brook Farm colony, to which he belonged to the day of its dissolution. When that occurred he removed to Boston and continued the literary work he had already begun. In 1851 he married Mary Bullard, who died a few years later after a short period of ideal married life. In the same year he declined a flattering offer of connection with the *New York Tribune*.

Dwight declined this offer because he hoped now to establish the musical periodical he had long been planning. He had explained and discussed the plan with his friends in the Association, and had issued a circular stating his purposes in establishing a superior type of musical journal. At the annual meeting of the Association in 1852 he outlined his project to the members. He wished to secure a guarantee fund to ensure no loss for one year, to become both publisher and editor, and to devote the periodical to music and allied arts. Realizing that his wide knowledge of music, his discrimination and good judgment, and his excellent literary style generously endowed him with the prospect of success, the Association passed the following vote.

*Voted*—that Messrs. Hillard, Roelker, Chickering, Apthorp and Upham be a committee to consider the proposition of Mr. Dwight in regard to the establishment of a musical journal, to report at a future meeting.

At a special meeting held the next month, in February, Mr. Roelker, for this last committee, submitted a report giving the full particulars of the proposed publication, and the Association then unanimously passed the following resolutions.

*Resolved*,—that we heartily approve the plan of our associate, Mr. John S. Dwight, for establishing and editing a Musical Journal, and that every member of the Association is earnestly called upon to use his best endeavors to ensure its success by procuring subscriptions, or by becoming responsible for a certain number of copies, or by any other means.

*Resolved*,—that the Secretary is instructed to communicate the above Resolves by Circular to all members of the Association.

From this date to the issue of the last number of the journal the Association stood squarely behind Dwight, the members coöperating not only to secure subscribers but to give business advice, and to rally around him when the paper later met hard sledding. Without this friendly and practical help he could never have established what has since been universally admitted to be the best musical journal published in the States.

The contents of the journal from the first to the last issue were of a notable high character. Dwight's own articles on music were intelligent, appreciative studies of the music of the day and of the old masters. He included translations from the leading writers and from foreign musical journals. There were articles on various composers of music, correspondence from all the musical centres of Europe, full reports from several cities in the States.

"In turning over the volumes of the *Journal of Music* today, one is impressed with the variety and high character of its contents. Its excellent literary quality appears on every page, as well as the profound love of art in its musical form everywhere manifested by the editor. The twenty volumes in which it is bound make an almost complete encyclopedia of music, so wide is the range of interest shown, and so

catholic are the appreciations displayed. . . . There can be no doubt that the *Journal of Music* would have been a much greater financial success if its literary and musical standards had not been so high. The editor had no gift for appealing to merely popular tastes. His standard was of the highest kind, and he had no wish or capacity for lowering it for the sake of outward success. He took the course, undoubtedly, which was of the largest benefit to music, most truly educative of public taste; but he appealed to only a limited circle of readers. The paper fixed the musical standard, not only of Boston, but of the whole country; and genuine lovers of music turned to its pages as to a Supreme authority.”\*

For the labor Dwight bestowed on the journal and for the severe drudgery it entailed, which he felt keenly, there was only a pitiful remuneration. The subscription price was one dollar and there were no advertisements. Dwight’s chief remuneration lay in his love of the work, aside from its drudgery, and in the satisfaction at the services the journal rendered in awakening interest and in educating the public in the art of music. Naturally he welcomed the negotiations made with Oliver Ditson and Company in 1859 whereby the firm became the publishers, Dwight to have full editorial management, to be paid an annual salary of \$1,200, and some advertisements to be included. A new feature added was the publication of music in each number, Dwight, with his excellent taste, making the selections from the old masters and even including compositions of length, such as “Don Giovanni.” Subscribers to the *Journal* thus received many of the great compositions, and at small cost.

In 1860 Dwight went to Europe for a year to study music, leaving his journal in charge of Henry Ware. On his return he lived in the Studio Building on Tremont Street, later with his mother, brother, and sister on Boylston and Derne Streets until, in 1873, he took quarters in the rooms of the Harvard Musical Association at 12 Pemberton Square, moved with the Society in 1886 to 11 Park Square, and followed it in 1892 to One West Cedar Street, living there till his death.

Immediately on his return from Europe Dwight resumed editorship of the *Journal*. He continued his lectures on music, became for a time musical critic on the *Boston Transcript*, and wrote numerous articles. In 1864, due to the effect of the Civil War, the *Journal* was changed from a weekly to a fortnightly publication, but its subscription price was soon raised to two dollars. In 1879 came the final change. The publisher wished to make the periodical more popular and to enlarge his financial returns by various innovations. Dwight refused this proposed change. Through the efforts of his friend Henry W. Longfellow, Houghton, Osgood and Company undertook the publication. The *Journal* now was a fortnightly of eight pages, published at two and a half dollars a year, and with improved contents. But it soon became evident that the public would not support the kind of journal Dwight had decided to make it. Reluctantly he was forced to stop publication, and the last number appeared on September 3, 1881.

Expressions of regret at the decease of the paper came from the press all over the country. Dwight’s many friends wrote letters of sympathy, and George William Curtis in *Harper’s Magazine* wrote appreciatingly of what Dwight had done for music.

Dwight’s life was so intimately connected with the Harvard Musical Association that it is impossible to separate the two. It was largely through his enthusiasm and efforts that the Association was organized. He was the first Vice-President and Chairman of the Board of Directors. He was a member of most of its committees and Chairman of a number. He took a leading part in all the activities mentioned in these bulletins and in others not yet recorded, such as providing a musical programme for the meetings of the Association, the first instance of this being in 1841. He was again elected Vice-President in 1853 and filled this position to the year 1873 when he was elected President and continued such to his death in 1893. He was continuously at the head of the Library Committee and for some time Librarian. He was much interested in building up a musical library to contain the works of all the great masters as well as books on history, criticism, biography, and the like, which would be useful for reference as well as reading matter for those interested in the study of all forms of music.

---

\**John Sullivan Dwight, Brook-Farmer, Editor, and Critic of Music*, by George Willis Cooke. Small, Maynard & Co., 1898, pp. 156, 157.

Dwight was a lovable man as well as an authority on music and a capable writer and editor. He was initiative, persistent, optimistic, sometimes autocratic and arbitrary, and a good administrator, as his conduct of the Harvard Orchestra shows. He was invariably tactful, mild-mannered, and considerate. He had a lovable personality. He had a vast number of intimate friends: Otto Dresel, Ralph Waldo Emerson, Henry W. Longfellow, James Russell Lowell, George Ripley, George W. Curtis, Dr. Samuel Gridley Howe and his wife Julia Ward Howe, Governor John A. Andrew, Oliver Wendell Holmes. The list, of well-known names, would be long. Dwight had the gift of making friends and of holding them.

If the Association did much for Dwight, he returned the favors many-fold. Certainly without him the Association would not have realized such notable accomplishments nor have reached its eminence in Boston through the years which we can look back upon today with satisfaction.

\* \* \*

Two poems of that Association Poet *par excellence*, the Rev. James Reed, for some time Vice-President, have appeared in earlier bulletins. Another poem by him, read at an annual dinner, will lighten these pages of historical matter.

#### THE FATE OF THE MUSICAL CRITIC

Mayhap you've heard the story of a famous man of law,  
Who lived in Boston city long ago.  
He could hypnotize a jury, and could ferret out a flaw,  
But not a note of music did he know.

He had a pretty daughter, who was her father's pride,  
And music was her very soul's delight.  
To operas and concerts and to many things beside  
She dragged her hapless parent night by night.

"You know, my dear," he said one day, "I do not care a rap  
For all the music in the town or state.  
So tell me when to sigh and weep, and when to shout and clap,  
And with the right emotion to dilate."

This truthful tale its sequel has for victims who today  
Hear operas and symphonies and such;  
Whose hearts are undilated, lest their feelings they betray,  
By seeming to enjoy themselves too much.

O critic, luckless critic, who must earn thy daily bread  
By sharp and ruthless scratchings of the pen,  
Compelled by stern necessity, by no sweet daughter led,  
Unmoved thou listenest time and time again.

Emotionless thou needs must be, nor must thy bosom swell  
With rapture over instrument and song.  
Shouldst thou dilate amidst the crowd, there would be none to tell  
When all, except thyself,, dilated wrong.

This grand old oratorio, descended through the years,  
Thou judgest wholly threadbare and outgrown.  
Yet multitudes will list with bated breath and eager ears,  
While thou dost note their folly all alone.

Thou are the modern Hamlet who dost say, "O cursed spite,  
The time is out of joint and I was born  
To compass the impossible and try to set it right.  
So when all men dilate, I sit forlorn."

Unhappy man, thy destiny is written in the sky.  
Thy self-suppression can but seal thy fate.  
For all, as thou dost know full well, must soon or later die;  
And those die early who do not dilate.

\* \* \*

In this bulletin is discussed the last of the public activities of the Association which were concerned with the community. No attempt has been made by the writer to present these topics chronologically, to treat each exhaustively, or to narrate, as comparative and illuminating history, much of other local affairs. Begun as mere statements of Library matters, the bulletins expanded in purpose to present a brief, concise, if disconnected history of the Association which, in its scope, had never been done. Unfortunately little of an amusing nature has turned up to lighten these historical narratives.

There are very likely omissions of fact, some on purpose, others through ignorance of them. If there are errors in fact, it is not because the writer has not sought, often with difficulty, reliable authority for his statements or taken care in phrasing them. Any errors, when recognized or pointed out, will be corrected in future printings of the bulletins. Attention can now be given to the inner life of the Society.

This Association is the oldest musical organization of note in Boston with the exception of the Handel and Haydn Society. This latter organization, founded in 1815, is in no way comparable in purpose or in type of achievement, except that it did, and still does, contribute much to the enjoyment and to the education of the public in music.

The record of our century-old society reveals its leading part in important activities in Boston musical history, some of them reaching as far as the present day. Its inner life is far less significant, but it is not without interest and should not be omitted in even a rambling history.

\* \* \*

The annual report for 1938 of the Director to the President and Board of Directors at the annual meeting this month has been made so near to the publication date of this bulletin that it is included here in order that members may know of matters other than Friday evening concerts.

"I am pleased to report that the close of the year 1938 finds the Library in good condition, with much accomplished of self-approval, and nothing to complain about.

"A list of accessions—which includes new music, new books, and gifts but not replacements and duplicates—will be published in the next bulletin to be issued in this month of January and will not be included in this report. Nothing of special note has been received or purchased.

"Miss Thayer, the Librarian, reports that during the year there were 527 visitors, as against 600 in 1937. There were 697 volumes of music and literature circulated in 1938, as against 704 in 1937. There were 23 guests of members—24 in 1937—five of whom made no use of their privilege.

"The circulation of literature has steadily if slightly increased during the past few years, and an analysis of the subjects shows the interest of the readers. Of biography, 69 volumes were circulated; of history of music, 11 volumes; of theory of music, 10 volumes; of miscellaneous subjects, 28 volumes.

"A similar analysis of the music circulated shows the comparative interests of the players. Of Chamber Music, 194 volumes were circulated; of operas (piano score) 118 Volumes; of orchestral scores, 100 volumes; of vocal music, 80 volumes; of piano music, 75 volumes; of organ music, 12 volumes.

"It is, of course, both unnecessary and impossible for a small, private library even to consider comprehensiveness in its catalogue of possessions. At the same time, I think that from the first there has been a wise purchase of music, not quite equaled in the matter of literature. A glance at our catalogue of music shows how wide as well as catholic has been the purchasing, and the fact that rarely do we lack music asked for, a fact perhaps not very significant, is some evidence of reasonable completeness. Books, or literature, have been purchased, certainly over the last fifteen years and especially of late from the plethora of publications, only after careful consideration of the subject, the author, the authority of the

work, the number of books already possessed on a given subject, and the like. Books received as gifts, however, have not always been so happy, since not a few received from misguided givers have been on subjects in no way pertinent to the specific purpose of the Library, and are therefore not only out of place on our shelves but occupy space needed and now approaching a minimum. They cannot always be gracefully declined but they can be placed in storage until the giver is deceased or has forgotten his act, when they can be and are disposed of. The same treatment is accorded to odds and ends not publications which I can classify only as "gadgets." A list of these, presented over these hundred years, would not only be astonishingly varied but amusing.

"Miss French the Marsh Room Attendant, reports that 174 individuals as against 154 in 1937, totaling 1149 persons (971 in 1937) have used the Marsh Room. Of 1310 available periods 585 were used (461 in 1937). Besides the usual pianists, there were 4 'cellists, 5 violinists, and one singer, in some instances with an accompanist and in others for ensemble playing. Special permission was given by me to eight groups of outside persons to use the Room in the evening. Twenty-two members of the Association and their friends, totaling 136 persons, came for forty-two evenings.

"To these somewhat dry if necessarily reportable statistics, little this year need be added. Professional binding of much music and some books standing on our shelves, this work, as you know, being spread over the past three years, has been completed with the close of 1938. But this means that a few volumes on the line three years go are now ready for the binder, and naturally some professional binding will be necessary every year. But the bulk of this has been done. Home repair and binding, of which, as I implied last year, there will never be an end, continues, and is extremely well and tastefully done by Miss French. The management of the Marsh Room, which includes various activities, is most satisfactory.

"These matters cover everything of importance to report for the past year."

\* \* \*

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

#### PURCHASES

Irish Folksong for string quartet, score and parts—Foote  
Fifteen string quartets—Haydn  
L'Orfeide, part 3, pf. score—Malipiero  
Grand Duchess of Gerolstein, pf. score—Offenbach  
Quartet in D, Op. 7—Pogojieff  
Hasty Pudding Club, 4 numbers from the 1937 production  
Concerto in G, pf. and orch.—Ravel  
Mass No. 6, pf. score—Schubert  
Concerto in D minor, violin and pf.—Schumann  
Quintuor pour 2 v'lns, alto, 2 v'celles—Zolotareff  
Encyclopedia of Music and Musicians—Parkhurst and de Bekker  
Man with the Baton—Ewen  
Debussy, Man and Artist—Thompson  
William Byrd—Fellowes  
Our American Music—John T. Howard—4th printing  
Midway in My Song—Lotte Lehmann  
Cowboy Songs and Other Frontier Ballads—John A. and Allan Lomax  
Fifty Years of Music in Boston—McCusker  
Dictionary of Old English Music and Musical Instruments—Pulver  
Idyll of Brook Farm—Zoltán Haraszti

John Milton the Elder and His Music—Ernest Brennecke, Jr.  
Music in My Time and Other Reminiscences—D. G. Mason  
Mozart, the Man and His Work—W. J. Turner  
Essays in Musical Analysis, Vol. 5 (vocal music)—D. F. Tovey  
What to Listen For in Music—Aaron Copland

The following are for 2 pianos and 1 piano, 4 hands.

Sevilla—Albeniz  
“Jesus bleibet meine freude”—Bach  
“In Dir ist freude”—Bach  
Concerto in C minor—Bach  
The Art of Fugue—Bach  
“Now comes the gentle Saviour”—Bach  
“Sleepers, wake”—Bach  
Blue Danube Waltz, arr. by Chasins  
Orientale—Cui  
Juba Dance—R. N. Dett  
Feu Roulant—J. B. Duvernoy  
Rumbolero, Cuban dance—Gould  
Country Gardens—Grainger  
Spoon River—Grainger  
Grazia, No. 3 of Danses Andalouses—Infante  
Concerto in Eb—Ireland  
Caprice Viennois—Kreisler  
Concerto Op. 103—Saint Saëns  
Concerto Op. 35—Schostakowitsch  
Andantino varié, Op. 84, No. 1—Schubert  
Rondo brillante—Schubert  
Andante cantabile—Schütt  
Concert in G moll, Op. 7—Schütt  
Scherzino—Schütt  
“Pierrot” pieces, No. 1, Lento—Scott  
A la Source des Naiades—Strong  
Sonatina Transatlantique—Tansman  
Parsifal, 3rd act—Wagner

#### GIFTS

From \*Alexander W. Williams

N. B. C. Symphony Orchestra, by H. W. Van Loon and others  
Opera Front and Back, by H. W. Taubman  
Story Behind the World’s Great Music, by S. Spaeth  
Toscanini, Tobia Nicota, tr. by I. Brandeis and H. D. Kahn  
Chords and Discords, by Sam Franko  
Story of Musical Instruments, by H. W. Schwartz  
Macmillan Encyclopedia of Music and Musicians, A. E. Wier, ed., 1938  
Songs of American Sailormen (with music), by J. C. Colcord.

Opera Cavalcade (Story of the Metropolitan Opera, profusely illustrated)  
From \*Courtenay Guild

Manuscript letter from Henri Wieniawski  
A line of music and autograph of Carl Zerrahn

From Josiah K. Lilly

My Brother Stephen, by Morrison Foster  
Significance of S. C. Foster, by Robert MacGowan  
More Foster material

Alte Claviermusik, for pf., E. Pauer, ed.—\*Waldo S. Kendall  
Boston Symphony Programme Notes, by Philip Hale, J. N. Burk, ed.— \* C.R. Nutter

CHARLES R. NUTTER