

*Library of
The Harvard Musical
Association*



Bulletin No. 21
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Library Committee

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*Library and
Marsh Room*

Marsh Room

CHARLES R. NUTTER

MURIEL FRENCH

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To the Members of the Association:

Your attention is called to an article in this issue by Arthur H. G. Rigor da Eva.

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Certain activities of this Association, managed by committees and distinct from the popular social evening musicales, should be known to the membership by the inclusion in the bulletins, from time to time, of the reports from these committees. For this Association is actively busy in several matters only vaguely known to many members whose chief interest, not unreasonably, is only in our series of concerts. It may seem a little late to include three reports for the year 1951 but the reports for 1952 will not be available until read at the annual meeting occurring subsequent to the publication of this bulletin; an annual meeting, by the way, with its afternoon tea and informality different in sociability and friendly intercourse from the usual business meeting and which would be more interesting, if you attended, than you probably imagine.

Consequently the following reports on the Library and the Marsh Room, on the Entertainments, and on the Orchestra are included in this bulletin.

TO THE PRESIDENT AND BOARD OF DIRECTORS
OF THE HARVARD MUSICAL ASSOCIATION:

"Words are like leaves, and where they
most abound
Much fruit of sense beneath is often
found."

Very recently, while writing an article on the subject of criticism and wishing a quotation from authority to buttress an assertion, I turned to a piece of writing I once read by collegiate direction. In the process of search I chanced to see two lines which seemed appropriate as a text for this particular report if I changed one word. I said to myself that it was unlikely any of those listening to my report would be so familiar with the *Essay on Criticism* by Alexander Pope as to bring about my detection. These lines are appropriate, for in this report are many words, poetically compared to leaves, and they cover much fruit of sense. It is not egotistical to claim sense in the following

statements since the facts that constitute the sense are not by me as the originator but merely as the vehicle for transmission.

I mention first the accession of the complete works of Haydn voted by the Library Committee. It is a satisfaction to add this collection to the complete works of other composers already on our shelves. The Haydn Society has the reputation of reliability and authority. In an article in a Sunday issue of the *New York Times* some weeks ago Olin Downes, the Dean of music critics, devoted a column in praise of this Society. This year we purchase the complete works of Mozart published by the Edwards Music Reprints. This concern is also reliable. They have, for instance, published the 46 volumes of the Bach Gesellschaft in what is considered definitive form. The Mozart volumes will be delivered as the editors finish them and the printing is done. The format, as with the Haydn, will be attractive and in good taste. The cost will be spread over two years, as the appropriation to the library does not wisely permit payment in one year. Edwards is agreeable to this arrangement.

In the Marsh Room a new shelf list has been made for each classification of chamber music. This particular catalogue, covering all the library holdings, distinct from the public catalogue used by visitors, is used only by the librarian and is kept in the safe with the accessions book, which records every detail of a book or piece of music, as these two comprise the only evidence of financial loss in case of fire. This important revision of the chamber music has been waiting long for its turn, in part because of the many days of consecutive work necessary. The Marsh Room catalogue was found by Miss French to be incomplete and required overhauling. It has been completed by entering in some instances the full name of the composers and changing all the call numbers to new call numbers by a revised system adopted by Miss French. The 47 publications of chamber music published by the Society for the Publication of American Music, to which we subscribe, have been entered, requiring many entries in each instance, on the shelf list and on the public catalogue.

In the library the entries on cards of complete collections were unsatisfactory and it was necessary to complete these entries and also to expand their statements in order that they may give the necessary information and thereby increase facility in use. The process called for cards for each of 21 composers, such as the Bach collection of 46 volumes, Beethoven of 39 volumes, Handel of 90 volumes, and others. The revision also covered the entries of 35 subjects, such as all the Masses, the psalms, Passion music etc., each requiring its own card with details entered. In addition, cards were required for 150 titles.

May I cite here an instance showing how necessary is this revision and how complete the details. A certain well known musician, a member of the Association, wished to take out a certain cantata from the Bach Gesellschaft. There are 46 volumes. In which was this cantata? You can see the obvious labor and time not pleasantly in store for him except for one saving fact, To his voiced surprise and admiration he found this cantata—as of course all the cantatas—was entered on a card and therefore quickly found. The draft on his time was nil; the labor reduced to a minimum through the far greater labor of Miss French.

Parenthetically, I always experience a feeling of frustration in presenting my reports. To all laymen in library administration, in which group I include myself to a less degree, library procedure is as unknown as it would be to an Esquimo—the amount of time, concentration, care, and particularly the many motions required. This knowledge is not necessary to report in detail but the point I try to get over is to create by my statements some understanding that the procedure is not, first, a simple matter, for often complications or adjustments of far reaching changes require study; and, second, that it is not one of quick execution, since usually the details must be entered on more than one card and must be slowly written in librarian printing and not jotted down in execrable chirography. After a long service on this job and visits almost daily to the library I confess that I have learned little of library procedure, perhaps in part due to an enfeebled mentality, and it is not necessary that I should know much. As a matter of fact, it is not necessary that the Association member who holds my position should know much or anything; the less the better. “A little learning is a dangerous thing” as this same Alexander Pope said, and would better be kept unvoiced. We have a real librarian trained for a special library of music, and as long as this office is filled by a capable person the affairs of the library and of the Marsh Room will be capably administered. To resume.

Forty-seven members and 24 guests of members (not including 5 more who made no use of the guest privilege) took out 448 volumes of music and 81 books. Only four of these guests came from the several institutions of learning granted the free use of the library by graduate students. The largest draft this year on music was in piano music, followed by full scores. The draft on books was first on biography, followed by history of music. Let me explain the full score statement.

As you may remember, for various reasons which I have noted in past reports, practically no full scores are purchased. But we can now circulate the Bach Gesellschaft of 46 volumes where heretofore these volumes could not

be circulated because replacement, in case of damage or loss, could not be made. It has long been the practice not to circulate music that cannot be replaced, a proper and necessary restriction, but such music of course may be used in the Marsh Room. Now the whole Gesellschaft may be circulated and it is widely loaned.

There have been 801 visitors during the year. On the day chosen annually for people to visit certain open houses on Beacon Hill, including for the first time this building, sponsored this year by the League of Women Voters, we had about 700 visitors. If this number is added to the 801 mentioned there have been approximately 1500 visitors. It is pleasant to add that this large crush of 700 visitors was immensely interested, expressed admiration of the interior, and fired a bombardment of questions.

For the Marsh Room Miss French reports the use in the day time of 489 periods by 120 individuals, totalling by repetition 645 persons. This is a lessened use than last year, and in that year's report I remarked that, under present world conditions, we must expect a reduction. One hundred twenty guests used the Marsh Room for listening to music, copying or studying music. There were 3 recitals; besides the pianists there were 19 singers, 8 violinists, and one cellist; the Musical Guild held two auditions; on three occasions recordings were made by professional musicians.

In the evening the Marsh Room was used four evenings by 2 members with one guest. There were 9 recitals; the Apollo Club continues to rehearse every Tuesday from September to May; the orchestra rehearses at regular intervals; one evening was given to the annual dinner; one evening to Mr. Pond and a group; one evening to Mr. Lythgoe and a group.

Library matters, from all of which I have selected those I have related, were considerably slowed or indefinitely postponed because of the tremendous amount of time necessary for the recording of the many records, which came thick and fast. No objection can be made to this diversion of attention from the library since it is an important matter and can be handled only by a trained music librarian. When the recording of this large delivery of records is finished the assumption is that future records will be added gradually, thus permitting Miss French to breathe less rapidly and to have the usual time for library and Marsh Room matters. The details of loans and other routine matters will be handled by the Marsh Room Attendant. I want to expound on this recording of these records, and I trust that in so doing I am not thereby making too great a draft on your patience. It is important and should be understood by the Board and, more important, by members in general who unfortunately cannot be told by this spoken report.

To date 275 records have been delivered but this, naturally, is not the number of compositions, which is much greater. To catalogue these compositions will require 3000 cards, each containing much information. If it were a matter of merely entering the title of the composition and the name of the composer the job would be simple and easy. This is not the fact. The following plan originated with Miss French and was approved by Mr. Oberle.

These records are recorded under five classifications and each record must receive a card in each classification, a card containing pertinent information, without error and readable. These classifications are as follows: the composer, which covers all the information on the record; the title; the interpreter, viz. pianist, violinist, cellist and all others; the names of artists performing; the media, by which is meant chamber music, concertos, masses, orchestra, piano, etc. These five classifications are necessary in order to meet any reasonable inquiry from a visitor. May I give you an illustration showing how complete will be the coverage of the records. A certain member wanted to know how he could learn what music we had of the performances by certain musicians, in his case the Griller Quartet. This information would be found in the classification of interpreters and he was informed that this class was in process of being made and would be available some weeks in the future. There will be, of course, other inquiries answered by the other classifications.

Of these five classifications the first or composers' names has been finished. It took three months to complete since we opened in the fall. You should remember that certain library work must be done, certain books or music entered as loans, purchases recorded (this process alone requires 9 motions which I noted in my report for the year 1939, the whole requiring about fifteen minutes), visitors interviewed, and other matters.

The remaining 4 classifications will be done at the same time, not in sequence. To date 207 cards only have been made for titles, names of performers, interpreters and media. This is only a beginning. Thus far 47 headings have been established under these classifications. As the work continues there will be more. Labels had to be made for the 96 albums that hold the records. On both sides of each record a call number must always be placed. Four hundred fifty main cards have been made for the record catalogue. Subtract these 450 cards plus the 207 mentioned from 3000 and there remain 2343 cards yet to be made out for what has been delivered to date. In addition, for the quick response to an inquirer by telephone, all details on the composer's classification have been duplicated and will

continue to be duplicated in a book for desk use by Miss French. I will add that the part I play in all this is to keep away from it but not to remain ignorant of it.

From all that I have narrated as clearly as I could and as fully as seems actually necessary you should understand—unfortunately, as I have said, the membership as a whole, who are really more important, including those not seated at this tea table as listeners and provided with tea, will not understand in advance—that it will be several months before the complete cataloguing will be finished. I venture a guess about the time of the August vacation. Miss French thinks that if not too many interruptions or too much other work it may be earlier. Miss French is always an optimist and I decline to be catalogued as a pessimist.

You will now be relieved to know that my report with its unusual draft on patience is concluded, and can close with the statement I made in last year's report about the elevation of the library goose, which continues to hang at the same height.

January, 1952

Respectfully submitted,
CHARLES R. NUTTER

REPORT OF THE ENTERTAINMENT COMMITTEE FOR 1951
TO THE MEMBERS OF THE HARVARD MUSICAL ASSOCIATION

Gentlemen:

In spite of the serious illness and eventual blindness of Nat Wood he was able to organize a program of concerts which was fully up to the standard of previous years. His uncanny memory for figures enabled us to manage the entertainments so that we have stayed within our budget allowance and are able to turn in a balance of \$65.44 with only \$36.18 to pay on bills received too late for settlement in 1951.

During the year the Committee arranged the usual number of eleven concerts, several of which drew capacity audiences. These audiences have grown so large that it has become necessary at several concerts to limit attendance to members only. We have presented three new artists who played for us for the first time, as well as twenty-two old friends. One of the outstanding events was the return after five years' absence of our honorary member, Jan Smeterin. He played to us on a night of notably bad weather, but was most enthusiastically received by the small number of hardy souls who braved the elements to hear him.

An extra concert was presented on April 2 when T. Temple Pond, of our Committee, introduced the two young artists, Miss Marike Kapravy, soprano, and Ulf Wigle, violinist. Their program was well received by members of the H.M.A. and guests from the Union Club.

Respectfully submitted for the Entertainment Committee,
ALBERT C. SHERMAN, JR.

REPORT OF THE ORCHESTRA COMMITTEE FOR THE YEAR 1951
TO THE HARVARD MUSICAL ASSOCIATION:

During the year the Orchestra held 16 meetings. For the record the duties and attendance were as follows:

January	12,—28	September	28,—29
"	26,—38	October	19,—26
February	9,—32	November	2,—28
"	23,—40	"	16,—34
March	9,—31	December	21,—29
"	23,—32		
April	6,—30		
"	20,—29		
May	4,—25		
"	11,—25		
"	18,—30 plus 10 playing guests and 13 nonplaying guests. This was the Mixed Sight Reading Evening.		

The average attendance for the year was 31 as against 38 for 1950, 35 for 1949, and 29 for 1948.

In spite of the fact that the average attendance was less than for the previous year, we attained a somewhat better balance as we have had a couple of French Horn players, and a Trumpet player or two with us quite

frequently. We could use a Trombone player, another double bass, and another bassoon, and violins are always welcome. We have lost a few of our ambitious players to some of the more serious amateur orchestras in the vicinity but interestingly enough some of these gentlemen have returned to the fold, which we believe goes to support our original thesis that there is much enjoyment to be had in ensemble playing besides mere commonplace perfection.

During the year 2 of our guest players were elected to Association membership, bringing to 24 new members that have come into the Association through the Orchestra. We in the Orchestra believe that we have developed within the Association a most loyal group. Certainly by playing together and through our contacts about the beer cans, we have come to know one another far better than we could have at the Social Evenings. We are sure many lasting friendships have been made among us. We hope that we can contribute as much good to the Association as we have derived from it.

Last year for the first time we did not give a concert for the Association membership. Instead we finished up the 1950-'51 season on May eighteenth with a mixed Sight Reading Evening. We had 10 guests, most of them ladies, which brought the number playing that evening up to 40. We also had 13 guests in the audience. The customary Ladies' Night refreshments were served afterwards. This affair was Dr. William Stevens' idea and he attended to all the details with the utmost efficiency. It was such a success that we will probably repeat it this spring, unless, of course, the Association members demand a performance of the Orchestra. In this case I suppose that we will be forced to comply or lose our financial support.

As to finances we spent:

Organization notices etc.	\$66.09
Steward's wages	90.00
Music purchased	14.00
Refreshments	222.31
Conductor	225.00
	<hr/>
	617.40

Miss French and Mrs. Allen have helped us with many details and we are also appreciative of the fine cooperation of our new stewardess and steward, Mrs. Keohane and her son John.

No report of ours would be complete without very sincere thanks to our conductor Malcolm Holmes for the marvelous job he does of giving us a good time and we really believe he is improving our playing.

I wish to add my personal thanks to all the members of the Orchestra Committee for their fine cooperation. Especial thanks should go to those long suffering Librarians who when the playing is over collect and sort the music while the rest of us quench our thirst about the long table.

Respectively submitted,
 JOHN CODMAN,
Chairman

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THE FRUSTRATED MIGRATION OF RICHARD WAGNER

In Bulletin No. 1 brief mention was made of Wagner's plan to migrate to this country with his family. This idea, originating in the year 1879 and even considered earlier, was translated into a startling proposition in 1880. The reason was due to the discouragement met by Wagner in his professional plans. Many obstacles confronted his production of *Parsifal*; from his own purse he had spent large sums on the expenses of the Festival Theatre; he was annoyed by much official opposition. In brief, his life at this time was so unhappy that he thought he might get the needed support in America. Perhaps what influenced him in part was the fact that America, in 1876, had accepted his *Grand Festival March* composed for the Philadelphia Exposition, for which he received \$5000, that payment, as he remarked, being the best thing about it.

He took up his plan with Dr. Newell S. Jenkins, an American dentist living in Dresden, who was regularly consulted professionally by Wagner with the result that they became firm friends from 1875 to 1883 in which year Wagner died.

Of his acquaintance with Wagner Dr. Jenkins wrote as follows.

In the middle of the seventies I made my first acquaintance with Richard Wagner. Frau Cosima Wagner came first to me as a patient with her children. I was much impressed by this remarkable woman, the embodiment of physical and mental energy. Her tall form, her strong features, her quick resolves, as firm as they were intelligent, her disdain of obstacles standing between her and her purpose, and the tact and resource with which she overcame them, revealed her at first sight as a woman of extraordinary character. My first impression was confirmed by further acquaintance.

In 1877 Frau Cosima asked me to go to Baireuth to treat her husband. The previous year had witnessed the first representation at Baireuth of the 'Nibelungen Ring', and the world was still ringing with echoes of this great musical and national event. Wagner was unable to come to me and greatly needed certain treatment to relieve sufferings intolerable to a man of his temperament and, accordingly, although I was myself tired and overwrought, I determined to go and this was the beginning of a friendship which lasted until Wagner's death.

On February 8, 1880, Wagner broached the matter to Dr. Jenkins in the following letter.

Dear and much esteemed friend:

It seems to me as if, in my hopes regarding Germany and her future, my patience would very soon be exhausted, and that I might then repent not having long ago confided the seeds of the ideas embodied in my art creations to a more fruitful and promising soil.

I do not regard it as impossible that I might still conclude to emigrate to America with my latest works and my entire family. For this, since I am no longer young, considerable advances from across the ocean would be necessary. An association would have to be formed which would offer me, upon condition of my permanent settlement there and as an indemnity once for all for my exertions, a sum of one million dollars, of which one-half would be placed at my disposal upon taking up my residence in some State of the Union with favorable climate, the other half being invested as capital in a government bank at 5 per cent. Thus would America have brought me from Europe for all time.

Furthermore, the association would have to furnish funds for the annual special performances in which I should gradually bring all my works in model form upon the stage. This would begin immediately with the 'first' performance of my most recent work "Parsifal", which up to that time I should allow to be given nowhere else. All results of future labors on my part, whether superintendence of performance, would, by reason of the sum made over to me, belong for all time and without further compensation to the American nation.

Now it occurred to me that on your last visit here, in the enthusiasm of friendship, you offered to assist me to cast a so-called artist's tour in America. You will therefore find it natural that I should turn to you and to no other to explain my very much more far-reaching ideas. A mere artist's tour, to make so and so much money by concert-giving and then return to Germany, would never be an affair of mine. Only a permanent emigration would have for me any significance

Will you take a little counsel with yourself in regard to this matter and, if it impresses you favorably, give me your opinion?

In warmest friendship, yours faithfully,

Richard Wagner.

To this letter Jenkins sent the following reply (in part).

Your deeply interesting letter of the 8th inst. has given me subject for the most careful thought. The interests involved are so important, and I, by reason of my long absence from home, am so unacquainted with the condition of affairs in America, that I can only after mature deliberation be in a condition to give advice of the slightest value. I shall, however, go at once to Berlin to consult with Dr. Andrew D. White, our present Ambassador to the German Empire. I shall go to consult him, not officially but personally and, of course, in strict confidence. He is a highly educated man of well-defined literary position and widely acquainted with intellectual circles in America, he having resigned the position of president of one of our first colleges to accept the mission to Berlin. After seeing him and carefully considering the whole subject in all its bearings, I shall perhaps be in condition to express an intelligent opinion.

Jenkins probably consulted Dr. White but if so the result is not known, or at least is not available.

The next known step by Jenkins was to forward Wagner's letter to John Sullivan Dwight for his suggestions, Dwight being, as these bulletins have noted, a foremost authority on matters musical and a widely renowned critic and writer. Now the very name of Wagner, let alone his music, was anathema to Dwight and a less sympathetic consultant could hardly have been found. Although the matter was considered confidential Dwight showed the letter to a few friends, thereby incurring an indignant rebuke from Frau Cosima for his "indiscretion" in disclosing the plan. Benjamin J. Lang, a noted local musician to the day of his death, was moved to write Wagner, reproving him for his lack of "common sense" and advising him to withdraw the letter. Wagner, however, clung to his plan, despite the adverse counsel of certain friends.

A second letter, dated at Naples July 13, 1880, was sent by Wagner to Jenkins.

I would like to inform you that I am deeply obliged for the friendly acceptance which my ideas found with you. This meets my own constant thoughts in a very agreeable manner and encourages me to bring the execution of the project into closer consideration.

I have been told that such an undertaking for the American public should begin in the Fall, and I am inclined to set the month of September of next year for my passage to America, with the intention at least of appearing completely before the public, even if the plans of a complete settlement in America should prove impossible.

The realization of my decision would depend solely on the person or company I may find to prepare thoroughly for my public appearance in America, conduct my business and assure me of a representative financial success.

As I so greatly desire to be freed from an association with a common impressario and speculator, it is just your information regarding your friends which decides me to earnestly request you to place this main part of the subject in the hands of a friend. As soon as the right man has been found and you, according to your knowledge of the personalities, can recommend the proposal made, then the matter could be considered closed and I would have avoided handling the matter openly.

Herewith I say to you, most estimable friend, my best thanks, and I assure you that it would give us great pleasure if we could travel to America in your company.

If Jenkins replied, his letter is not available. This July letter from Wagner was the last communication on the matter. As far as is known none followed either from him or Frau Cosima to indicate whether or not he had changed his idea. Conditions, however, soon became better. The situation at Bayreuth had improved, the financial road before Wagner was smoothed, various official obstacles were satisfactorily settled; but more influential was the strong counsel of many friends to abandon the idea. Finally, at least as regards action, he did abandon it.

So the United States escaped—if you choose to call it an escape—the doubtful honor of having this foremost composer of music settle in the country and certainly escaped a conflict of troubles that undoubtedly would have eventuated.

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In Bulletin No. 20 the story of the Arionic Sodality at Harvard (1813-1831?) was narrated, with amusing extracts from the records kept by the various secretaries. Occasionally, for one of the meetings, a member would compose a poem and sing it to music now unknown, and always the secretary copied it in his minutes. Since the list of excellent and amusing poems by the Rev. James Reed, at one time Vice-President of this association, is exhausted and no present member has had the inspiration to send to the writer a poem by himself to go down to posterity in a bulletin, one of these poems, written and sung by an undergraduate to his fellow Sodality members, is included in this issue as a bit of levity to offset the pages of heavy text. There is nothing particularly noteworthy in these pleasantly written verses, and even

the fact that they were composed by a Sophomore at Harvard one hundred-thirty-four years ago gives them neither originality in theme nor brilliance in versification. For after all poets become poets by their own choice, only influenced more or less by the literary subjects or events of their particular era or calendar year. We have, for instance, as examples of this influence, the works of Homer, whose Greek epic poems are considered by some scholars to be the productions of more than one man, and likewise the poems of Ossian, a Gaelic poet to be sure but whose lengthy epic poems were not genuine but composed by one James Macpherson who claimed to be the “translator”. Young J. W. Adams, whose sophomoreic effusion follows below, undoubtedly composed his own poem, not dissimilar in epochal relation to his era than the production of a Sophomore one hundred-thirty-four years later would be or the poem by an Association member mentioned above.

“July 20th 1819

Met according to adjournment and proceeded to play—the music was the sweetest probably ever heard in this our western world, but unfortunately lasted but one single hour, for fearing lest the business of the after part of the evening should be deferred till too late an hour we heard the bell and adjourned.

This being finished we proceeded to partake of the delicious repast before us. Brother Adams was called upon for his song written for the occasion, and to our great satisfaction and delight proceeded and sang the following—

Song composed for the anniversary
of the A.S. By J. W. Adams.

1.

Arion of old
As historians have told
Once crossing the rough roaring ocean
For some bags of bright gold
Which he had in the hold
Rais’d the mariners hearts to commotion.

Chorus.

But Arion regardless his lyre would play
To soothe him by night and to cheer
him by day.

2.

The sailors rude breath
Soon doomed him to death
And bade him to plunge in the ocean.
He called for his lyre
While his spirit on fire
Struck the chords with a vivid emotion.

Chorus.

But he vowed that whenever his soul winged
its flight,
It should mount on sweet music to realms
of pure light.

3.

In which garments arrayed
His lyre displayed
He stood on the brink of the ocean,
He again struck the chords
While the heart melting words
Raised his soul to the skies in devotion.

Chorus.

And still as he gazed on the glittering sky
He vowed that sweet music should bear him
on high.

4.

He plunged from the steep
To the dark rolling deep
And he sunk in the spray-splashing wave.
But Neptune had heard,
And swift as a bird
Sent a dolphin Arion to save.

Chorus.

Then we see that sweet music to heaven could bear
The heart thrilling sounds of Arion's last prayer.

5.

The dolphin swift bore
To the blue rising shore
And then vanished away like the wind.
But Bacchus on high
Rode down the bright sky
And charmed every care from his mind.

Chorus.

For on high he had marked the sweet music's
wild swell,
As it rose to the heavens and dyingly fell.

6.

Come then jolly boys
Give a loose to your joys
And in music and wine take delight.
Sweet music and wine
Round our hearts shall entwine
And dispel every cloud from the night.

Chorus.

Then shout to the heavens with loudest acclaim
The name of Arion, with Bacchus' blest name.

The above was received with the loudest applause by the members of the Society and then thanks voted him for it, and voted to insert it in this book of records—after two hours of festivity the company dispersed, and in *winding courses* arrived at their apartments in safety.

E. Williams, Sec'y."

* * * *

Arthur H. G. Rigor da Eva, who joined this Association in 1933, received his education in St. Joseph's High School, Manchester, New Hampshire. He received his musical instructions in both the theory of music and on the piano from Professor Joseph Duggan, a graduate of Brussel's Conservatory, and later from Felix Fox. In 1918 he published a patriotic song on words of Clara Williams Barton "Our Dear Old Flag is Calling." In the same year he entered military service as a private and was discharged at the termination of the war as a regimental Sergeant Major. The writer greatly appreciates his willingness to write for this issue the following article.

EMOTION, THE MESSAGE OF MUSIC

"But come, thou Goddess fair and free."

Let us reflect on the fine art of music, which maintains so wonderful a place in the higher thoughts and aspirations of mankind. Music of this sort stands like a statue exhaling beauty and breathing emotion, an end unto itself, quite apart from music to serve as a background for some other medium. Thus the music for a radio story or a motion picture, used as an atmosphere and not intended to convey the message, is a thing apart from music of the ballet or music of the opera, which music is an integral part of the artistic appeal. We also have music written to imitate mechanical sounds. But music as a fine art wants something more than imitation; it wants the song of the spinning wheel, not the whirr of the wheel alone.

Aesthetics in music may be defined as the rules of good taste, the laws of the beautiful. Therefore groans and wails and quarter-tone scales are excluded from beautiful music; and so should mechanical sounds of a non-aesthetic nature. Omit the locomotive and the compressed-air drill, but accept the harmonious sounds of nature: the sequence of the sea, the rustle of leaves in the trees, the ticking of the clock of time, the knock of fate at the door; always in a setting of some hope or endeavor, some mildness or melancholy.

I chatter over stony ways,
in little sharps and trebles,
I bubble into eddying bays,
I babble on the pebbles.

I chatter, chatter, as I flow
to join the brimming river,
For men may come and men may go,
But I go on forever."

Music commentators writing about the newer compositions usually speak about the mechanical effects, the scientific musical construction; refer to the compositions as "interesting". Seldom do they point out beauty, delightful emotional effects, symmetry allusive or meaningful melody. I hope that the expression of the beautiful in music has not become an old fashioned concept.

What has happened to beauty in art generally? In poetry we see so much angularity and lack of meter; in painting we have surrealism and cubism; in sculpture, misshapen figures and ugly deformities; in architecture, now given over to "functionalism", we find boxes for buildings, ornamentation decried, and if architecture still be "frozen music" let us not defrost it. Music is all too often given over to a maelstrom of cacophony with beauty lost in the disaster.

"To hear the lark begin his flight
and singing startle the dull night"

As painting is naturally representational so music is naturally emotional, while poetry directly assails the ramparts of our intelligence. The words of poetry are clear and unmistakable; it is expected that we will capitulate and carry on with the thought. But with music, which is not so specific, there is a rhythm and a continuity more pervasive occupying our minds exclusively and entralling us by its greater prolongation. Poetry can make a direct shot, but music lays down a barrage.

Attending concerts I sometimes come away with emotions unaroused, cool, with perhaps the only thought being the ability of the performers or the merit of the compositions; and I have taken pains to note that my attitude was matched by my neighbors, who leave with disappointed faces. On other occasions there is an enthusiasm, a quickening of the pulse, a gaiety, rapid conversation on all sides, satisfaction on all faces. Both performances were impeccably correct—that I know; in the enthusiastic presentation there was something which went across to the listeners, but in the pedantic offering it had failed to do so. Something like the difference between just a speaker and a spellbinder; the speaker could be formal and meticulous, but the spellbinder, the orator, pulls the heart strings and has found his way into the mind and the soul. A great musical performance is where the auditor is grasped by the composer on one hand and by the artist on the other hand, to leave this realm of reality for an Elysian dreamland of bliss.

"Even yet thou art to me
a voice, a mystery."

See how poetry by direct salutation tells us that which music pours on our soul with such sustained intensity:

"The boast of heraldry, the pomp of power."

Elgar in the composition "Pomp and Circumstance" preserves this picture so that it becomes a moving parade, seemingly with banners and trappings.

"I hear the far-off Curfeu sound
over some wide-water'd shore,
swinging slow with sullen roar:"

How often Sibelius paints this picture in blues and greys with distant sounds and immensity! Schumann's "Vogel als Prophet":

"'Tis not through envy of thy happy lot
But being too happy in thy happiness,—
That thou, light-winged Dryad of the trees,
In some melodious plot
Of beechen green, and shadows numberless,
Singing of summer in full-throated ease."

"Our sweetest songs are those that tell of saddest thought"

Liszt' Liebesträume III bearing inscription which begins "O lieb, o lieb so lang du lieben kannst, so lang du lieben magst."

"An angel heard and straight appear'd,
Mistaking earth for heaven."

The performer has to live the emotion which is being poured forth in living pulsating sound. This is a matter apart from that calculated dramatic exactitude, that meticulous dry accuracy. The technician with lots of muscle and bristling determination concentrating on musical formations and voice imitations is still somewhat like John Paul Jones when he said: "We haven't even begun to fight". The melodies of contrapuntal music answering one another and consorting together should be like flowers nodding in the breeze or children's happy faces flitting about at play.

Expressive music should unfold like a picture, a landscape beckoning you to enter; or like an Inness Moonlight with its magic calm pouring balm on the soul. A Liszt cadenza becomes a mountain cascade, a cadenza

from Chopin's nocturne is transformed into the famed Bridal Veil falls, seething from on high, scattered by the wind to become a veil of mist carried away to nothingness. But this is only the outer fringe, the lacework, of musical expression. Who has a heart so cold that he may not somewhat follow the erotic intensity of Wagner's *Tristan und Isolde*, or whose feet so heavy that he cannot scale the heights with Beethoven? These great artists are like mountain guides who, if we will but follow, will lead us to the illimitable. For they have expressed the inexpressible.

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A. H. RIGOR DA EVA

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