

*Library of
The Harvard Musical
Association*



Bulletin No. 22

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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 Cyrus Durgin.

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REPORT ON THE LIBRARY AND ON THE MARSH ROOM
FOR THE YEAR 1953

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

Several years ago, quite casually and without malice aforethought, I began my report with a quotation that seemed pertinent to the occasion. This procedure appears now to have crystallized into a habit, a rather absurd habit I willingly admit, but somehow it intrigues me. In that classical and occasionally presented comedy *The Rivals*, by Richard Brinsley Sheridan, the 1st scene in the 2nd act opens with a dialogue between Capt. Absolute and his man servant Fag. The latter is reporting what he has told Sir Anthony Absolute about certain of the Captain's possessions, considerably exaggerating them and enumerating a lot of things that did not exist. Somewhat annoyed at this pompous performance of Fag, the Captain admonishes him: "Never say more than is necessary." This warning seemed to me a good text for this report. It is not a new idea; it is not original. You have often heard it and probably often uttered it. It is commonplace. Yet it amuses me to quote even a commonplace as uttered by a character in a play of note.

I will begin by stating that the general administration and the policies of the library are the same as they have been for years and are satisfactory. In these matters, the library, from its very nature, has acquired over the years few changes necessitating discussion and deliberation, and the initiation of such would be difficult and probably neither wise nor feasible. In this respect the library differs from other Association organizations which usually face annually necessary changes, such for instance as the Entertainment Committee. All these matters I refer to as external matters, different from the internal, which I shall mention in a moment.

As an example of policy I will note the discarding of books and music which we should not keep. You may remember that a number of years ago this policy was applied to the library. This is a Special Library of Music and there were quantities of books not even distantly allied to music: travel, poetry, essays, biographies of persons where music did not enter their lives. In addition there were books relating to music, undesirable because of the imprint date or other good reasons, and some enormous tomes in German which had never been taken out, several of which

bore signs of not even having been opened. All these were gifts received years ago, most of them in the earlier years of the Association when no appropriation was made to the library and the Librarian was constantly appealing for gifts from members. Those members who responded must have enthusiastically discarded from their shelves books they did not want and welcomed the chance to dump them into a waste basket so opportunely held out by the library. They were nearly all dead books, dead as a door nail—a saying, I might parenthetically remark, by no means modern in origin but put to literary use as far back as the year 1350, and undoubtedly in use several centuries earlier. A list of these undesirables was given to each member of the committee and what they checked as worthwhile we kept. At the time of this important act the personnel of the committee included very fortunately two renowned professionals in music who were all their years students of that art. I refer to Edward Burlingame Hill and Arthur Foote whose equal, with all respect to the personnel of committees, has not been noted on committees before or since. Consequently, the library has now on its shelves only publications relating to music in its various classifications.

In spite of this fact, it is evident today that there are books open to question because of the very early date of imprint, because more authoritative books have succeeded them, or for this or that reason. This coming year a list of these will be made, subjected to the same process as in the earlier case I have mentioned, and the resulting undesirables disposed of in one way or another. It is my belief that a library should occasionally have an overhaul or turnover not dissimilar to what occurs annually in retail boot, clothing, and department stores but, obviously, at long intervals. It is no credit to a library to carry on its shelves books that “never would be missed.”

I wish to emphasize again what I have emphasized in recent reports, and that is the value and importance of the special library of opera piano scores. We have to date 830 titles but more scores since often the loan request for certain popular operas cannot be met with only one copy. We do not purchase orchestral scores of operas or, for that matter, of other compositions for reasons I have stated in earlier reports and will not repeat here; nor are piano arrangements of selections from operas acceptable. Many of our scores were acquired over the years as gifts. The presentation of operas all over this country has surprisingly developed, and is growing wider. In many of the cities as far west as the Pacific coast, in certain universities, even in some high schools, operas are presented by local inhabitants and usually very well presented. There are various testimonies to this fact, especially in the little magazine entitled *Opera News* issued weekly by the Metropolitan Opera Guild, which perhaps some of you see.

The particular point to be noticed in our collection of these scores is that we possess scores that cannot be found elsewhere, locally or sometimes anywhere. We have visitors coming specifically to consult certain scores who report that the scores cannot be found anywhere and they have been told that if this Association did not have a copy it could not be found. This pleasing reputation of the library is apparently spreading. Boris Goldovsky has stated to us that only in our collection could he hope to find scores for his plans at Tanglewood and locally in the presentations by the New England Opera Theatre. Miss Sarah Caldwell, of the faculty of Boston University, whose specialty is music, and who is a co-translator of librettos with Goldovsky, has lately become a guest of the Association. On three different instances she has asked if we have scores of operas she could find nowhere, and she has been immensely surprised and much pleased to learn that we had them.

Internal management of the library, a term possibly somewhat vague but I hope fairly obvious, one which I use because in my ignorance I know of none other, is wholly different from the external management concerned with general administration and policies which I mentioned in the beginning of this discourse. I refer to the matter of classification of books and music—the former requiring often considerable study as to what is the object of the writer—to cataloguing and possible rearrangement of the same—to changes and improvements here and there, in addition to what a librarian is constantly doing. When Miss French was appointed to her job she inherited a tremendous lot of confusion—omissions of important details, commissions of error, puzzles of various kinds requiring days of search to solve but important for solution, and a lot of other matters too numerous and not easily understood to mention. The process of cataloguing, for instance, is not simple, for one shelf list and two catalogues must be made, one requiring 9 motions to complete details; and it is the ambition of Miss French to omit no detail, as has been the practice for years. My report a few years ago covered in several pages all these matters which I thought should not be concealed by her and myself. The clearing away of this dense fog is what I have meant by the phrase “revamping the library.” It has taken many years because of the puzzles etc. to be decided, but now clear skies appear, with here and there a foggy bit still to be attacked. The present administration in Washington is not the only organization to inherit a mess. This internal management is the province of a trained person, one trained in the management of a library of music, which is a specialty in itself. As long as we have a competent and well trained person on the job, as we have in Miss French, we can safely conclude that all is well in the world of this particular library. Laymen in this matter, as probably all of us are, know little or nothing of the procedure and do not need to

know. Except for obtaining knowledge, if desired, of what is going on it is better, I think, for us to keep our fingers out of the varied ingredients of this particular pie. The loss of the so-called annex off the hall, used by the library and now added to the coat room, required removing many books and much music. Some were disposed of, others demanded space found with difficulty. Losing two shelves when stairs were put in for the West Cedar Street fire-door required the reshelving of every piece of music on the entire lower floor. However, the library is used to misfortune and can generally rise above it.

I proceed now to the recital of topics long familiar over the years. They must invariably be the same, differing each year chiefly in statistics, a dull but important subject. I regret I cannot vary these with new and fresh topics but such do not exist.

In enumerating the details of the year's work by Miss French I mention only a few of what can easily be understood. I omit a number of them because they would require, for understanding, a long explanation which would be even more of a bore to you as a listener than to me as a narrator.

Miss French reports for the library that new shelf lists have been made for voice with miscellaneous instruments, one voice with orchestra, two voices with orchestra, part songs with orchestra, cantatas and the like, and full scores of operas. We have in opera orchestral scores 74 titles; of these 23, rather curiously, are not included in the titles of piano scores. These orchestral scores were purchased years ago. As I have said, no orchestral scores of any kind of composition are now purchased. A shelf list has been made for one voice with piano—one of the largest called for—also a shelf list for a large collection of songs with piano and assembled by countries. For all classifications, composers and titles were checked with the catalogue and the volumes; for all classifications 261 cards were added to the catalogue. During the year 468 volumes of music and 81 books were loaned. There were 24 guests of members, and 5 of these were students. Seven of these 24 guests made no use of the privilege. There were 1043 visitors to the library. Each year the classification of music and of books most called for has varied. This year in music the greatest call was in chamber music; in books, biography.

For the records library Miss French reports that 418 records were borrowed by 34 members. The number of individual persons listening to the records is uncertain, for some did not register their names.

For the Marsh Room Miss French reports that in the day time 126 individuals made use of the place and the duplication of use by these individuals totaled 1271 persons. On several occasions persons made recordings. For listening or other purposes 403 persons came. Most of these performing visitors, gifted at birth or through violent gymnastic exercises with strikingly strong arm muscles and fingers, used the pianos often without mercy. Of the others, however, there were 10 vocalists, 3 violinists, and one harp. There were also a number of afternoon recitals. In the evenings there were 9 recitals and 8 concerts. The Apollo Club comes every Tuesday, the Little Symphony Society every Thursday. The Association Orchestra holds rehearsals on stated Fridays. The annual dinner of the Association filled one evening.

I have now reached the end of my report, and I will conclude it with a line from the Elegiac Verse of Henry Wadsworth Longfellow: "Great is the art of beginning, but greater the art is of ending."

Respectfully submitted,

CHARLES R. NUTTER

January, 1954

REPORT OF THE ASSOCIATION ORCHESTRA
FOR THE YEAR 1953

The Orchestra is now on its Seventh Season. During the year 1953 we held 16 meetings. The attendance was as follows:

January	23—34	October	2—38
	30—34		16—34
February	27—35		30—29
March	13—32	November	13—32
	27—31	December	4—29
April	3—28		11—33
	17—26		
May	1—30		
	8—29		
	15—31 (Mixed Sight Reading Evening)		

The average attendance for the year was 32, which was the same as for 1952. Our balance of instruments was also about the same as last year. We still could use a few more violins, a trumpet, a trombone, and a bassoon. Other sections are well filled for the size of our group.

During the year we lost three of our most valued members. Robert G. Morse, Harvard '96, decided that the trip from Marblehead was getting too much for him, so he has reluctantly retired, but has left his timpani with us. We have lost by death Hogarth Swann our first bassoonist who joined the Association in 1947 to play with the Orchestra; and our beloved Conductor, Malcolm Holmes, who joined the Association in 1940. What success the Orchestra has had has been due to Mal's enthusiastic and sympathetic understanding of the idea that the playing of good music by a congenial group who are not under the strain of preparing for public performance can give an infinite amount of pleasure and relaxation.

With the loss of such leadership this group might easily have disbanded had we not been so extremely fortunate in securing Chester Williams as our Conductor. Mal got Chet Williams to play Oboe with us and join the Association in 1952. His connection with the New England Conservatory, where he taught conducting and is now Dean, enables us also to continue to make use of their library for our music. Our members Grover Oberle and Alfred Patterson have also led us for one meeting each during the year

Once again we finished our season last Spring by inviting in additional friends, including ladies, to play with. Forty-four played in the Marsh Room that evening and we had an audience of 23. Needless to say we do our best playing on such occasions. We are indebted again to Dr. Bill Stevens, who ran the party.

As to Finances, we spent:

	1952	1953
Organization	\$ 61.82	\$ 51.00
Steward's Wages	88.00	87.00
Refreshments	243.14	254.49
Conductors	300.00	320.00
Concert Expense	50.00	—
Permanent Equipment	6.90	13.20
	\$749.86	\$725.69

Our Budget was \$850.00. For 1954, we are asking for a budget of \$1000 as we would like to purchase a bass violin, if one can be had for not over \$150. There are times when we could secure a bass player when Dr. Mueller is absent if we had a bass violin on the premises. We feel that if the Orchestra should cease to exist the Association could always get its money back or give it to some worthy cause.

My thanks go to all who helped toward the continued success of this experiment, including the Orchestra Committee and the Association staff.

In closing I should like to quote from a letter from one of our members: "I have said it before, but I want to say it again and right here that the H.M.A. Orchestra rehearsals are my greatest musical pleasure, and the last one that I should ever give up."

Respectfully submitted,
JOHN CODMAN, Chairman

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THE INTERNATIONAL MUSIC FESTIVAL IN FEBRUARY, 1919

Of local music festivals there still seems to be no end. The astonishing and successful National Peace Jubilee in 1869, lasting five days, the far more ambitious and, in some respects, disastrous World's Peace Jubilee and International Musical Festival in 1872, lasting twenty days, the festival in 1815 celebrating the conclusion of the War of 1812, the three day festival in 1851 celebrating the opening of railroad communications between Boston and Canada have been narrated in recent bulletins. Now, suddenly and unexpectedly to the writer, appears above the horizon another festival, demanding attention. It receives attention in this section of the bulletin.

This festival was no mean affair. It was ambitious in general programme; the details were carefully planned and successfully executed; the programme of events, which included much more than the titles of the music performed, was published in a booklet of considerable size; but a detailed record of the finances must necessarily be omitted since, after a fair research, the writer has not discovered it. However, financially it seems to have met no loss requiring an appeal for subscriptions; the ticket sales were about 12,000; the advertisements in the programmes were expected to produce \$10,000, which would probably cover all expenses; the only expense in the rendition of the music was for the remuneration of 75 orchestral players. Though the festival was given fair publicity in the local papers this was much lessened by a simultaneous event which filled the journalistic pages—the visit of the President of the United States. President Wilson arrived in Boston on the evening of February 23.

The festival was held in Mechanics Hall on Friday evening, February 21, and Saturday afternoon and evening, February 22. It was under the management of the “Minute Men” of the Chamber of Commerce, of which Benjamin F. White was the Chairman, in co-operation with the War Camp Community Service. The purpose was “to help provide funds for assisting soldiers and sailors to find civil employment and to arouse the widest public interest in the just solution of this problem; to provide a basis for broader mutual understanding between the various elements which make up the community, and to stimulate an appreciation of the contributions which the foreign-born peoples are making to our civic and social advancement; to bring together in a fitting celebration of victory and peace the representatives of all sections of the community that helped to swell Boston’s part in the War; to commemorate in a fitting manner the fiftieth anniversary of the great Peace Jubilee which was held in Boston in 1869.”

No mean purpose. There were of course and of necessity a number of committees: a list of the Minute Men, a Special Committee on International Music Festival, one on Printed Programme (they issued a superb and decorated booklet), one on the Distribution of Tickets, on Hall and Stage, on Publicity, and finally an Advisory Board of 33 persons from Governor Coolidge down to a lower but notable stratum.

The number of participants, active and passive, was more than considerable, and the list of artists and conductors carried well known names. Over twenty nations were represented; 1400 voices comprised the chorus; the orchestra was the Boston Festival Orchestra of 75 pieces. The Musical Director and Choral Conductor was Alfred Hallam; Associate Conductors were Frederick S. Converse, George W. Chadwick, Percy Grainger, Wallace Goodrich, Henry F. Gilbert, Henry Hadley, and George Longy. The artists, who volunteered their services, were Mme. Helen Stanley, soprano, Vera Curtis, soprano, Yvonne De Treville, soprano, Lieut. William Gustafson, Jr., bass, Aurore LaCroix, pianist, Maurice Dambori, ‘cellist, and the Longy Club.

The chorus of 1400 voices came from various musical organizations: Handel and Haydn Society, Cecilia Society, Boston Symphony Chorus, Apollo Club, Gregorian Society, Sunday Tabernacle Choir, Boston Musical Union, People’s Choral Union, Brookline Choral Society, Telephone Choral Club, Simmons Glee Club, Mendelssohn Singing Society, R. H. White Company Chorus, Jordan Marsh Company Chorus, Wm. Filene’s Sons Company Chorus, Salem Oratorio Society, Malden Musical Society, Lynn Choral Society, Wollaston Glee Club, Tremont Temple Chorus. Certainly, if any local inhabitant wished to express his musical emotion by singing, the opportunity was not lacking.

The international features of the festival were contributed by the following organizations through the co-operation of the New America Club. To wit: Euphrates Choral Union (Armenian), Portuguese National Dance Association, Portuguese Orchestra, Czecho-Slovak Singing Society, Czecho-Slovak Children’s Chorus, Lebanonian Dancers and Orchestra, English Folk Dancing Society, American Folk Dancers, Polish Dancing Society, Polish Orchestra, Lettish National Chorus, Italian Folk Dancers, Columbia Glee Club, Sailors from French Navy, Swedish Folk Dancing Society, Combined Swedish Singing Societies, Scotch Dancers, Russian National Independent Church Choir, Lithuanian Folk Dancers,

Lithuanian Singing Society, Chinese Boy Scouts, Sailors from American Merchant Marine, Soldiers and Sailors of United States Army and Navy.

You may have been appalled at these long lists and skipped them; you may have read them from sheer curiosity; you may have wondered if there was a reason for filling space with so many names and titles. Yes, there is a reason, a reason significant and revealing. For here are noted the various nationalities in this community of 1919 and perhaps today more comprehensive, the implied suggestion of varied and widely divergent national musical compositions and, to a less degree, customs of certain segments of the Boston population. It is of interest to compare all this with what flourished in Boston seventy-five or so years ago; what existed here, say along 1850, when this Association began and long continued its policy of planting and encouraging new musical organizations in a musical field where few plants grew and very few of them with strong roots—a remarkable achievement by this Association, now well beyond a centenarian in years. And all these efforts, be it remembered, were for “public benefits.” The stories of these activities and achievements of the Association, every one carried through successfully, have been narrated in the first twelve bulletins.

A few scattered features of this festival are worth jotting down. The “Anvil Chorus” was sung with accompaniment of bells and cannon controlled from the Conductor’s desk, as in the Jubilee Festival of 1869 and just as successfully. When Hallam, at the first concert, asked those in the audience who attended the 1869 Festival to stand up about a hundred persons did, and the entire audience burst into “Auld Lang Syne.” Later some sixty persons who sang in the 1869 Festival sang “with surprising effect” and from the audience floor “Ring Out Sweet Bells of Peace”, which had been sung in 1869. From four to five hundred foreign-born persons in the chorus sang their folk songs and danced native dances. A group of sailors sang chauties and another of United States soldiers and sailors paraded across the stage, heading a procession of representatives of 27 nations who were on the Allies side, each flag carried by a young girl in characteristic costume. As these flags of the Allies passed along the national hymn of each country was sung. The flag of Japan, which by regulation must be carried by a woman or girl, was carried by a very little girl whose native costume and head dress had been made by her mother, strictly according to prescribed rules. Several of the national organizations treated the audience to folk dances. Two young girls performed the Highland Fling and a sword dance to the piping of the piper of the Clan Sutherland of Brookline. And so it went, with varied types of entertainment, to the closing Hallelujah Chorus and the Star Spangled Banner.

So ended a remarkable music festival. Its success was due in no small part to the enthusiasm and the labor of the various organizations and artists who participated but chiefly to the organization and direction by the Boston Chamber of Commerce, which was, and is (and ever shall be) most efficient in whatever it undertakes to do.

This story closes with the publication of the programmes for the three performances since some readers may like to know what was selected to satisfy the admittance fee of those who attended.

PROGRAM

FRIDAY, FEBRUARY 21st, AT 8 P.M.

ARTISTS

Miss VERI CURTIS, Mezzo-Soprano

MAURICE DAMBOIS, Cellist

1. AMERICAN FANTASIE

Victor Herbert

BOSTON FESTIVAL ORCHESTRA

Conducted by MR. ALFRED HALLAM

2. GRAND ENTRY OF FLAGS OF THE ALLIED NATIONS

—National Airs of America, England, France, Belgium, Italy, Japan

INTERNATIONAL FESTIVAL CHORUS

3. CHORUS—Song of Peace *Sullivan*
 FESTIVAL CHORUS AND ORCHESTRA
4. RUSSIAN NATIONAL GREEK ORTHODOX CHURCH CHOIR
 (a) Russian Revolutionary Funeral March
 (b) The Falling of the Night Shadow *Davidoff*
 (c) The Groaning of the Russian Mujik *Words by Nekrasoff*
 (d) The Evening Bells—Russian Folk Song
5. ARIA—From “Mme. Butterfly” *Puccini*
 Miss VERA CURTIS
 Conductor, MR. WALLACE GOODRICH
6. EUPHRATES CHORAL UNION (Armenian)
 Mr. N. Toumajan, *Director*
 Miss Mary Aznive, *Pianist*
- FOLK SONGS—
 (a) March “Razmerk,” War Song
 (b) “Mer Hairenik” (Our Fatherland)
- SOLOS—
 (a) “Nor Oror (Song of the Native Land) *K. Proff Kalfaian*
 (b) “Armenian National Hymn” *Hayasdan*
 (c) “When the Boys Come Home” *Oley Speaks*
 MRS. ROSE ZULALIAN, *Dramatic Soprano*
7. CHORUSES
 (a) Prayer of Thanksgiving *Kremser*
 (b) Anvil Chorus (Il Trovatore) *Verdi*
 FESTIVAL CHORUS AND ORCHESTRA
8. COMEDY OVERTURE *Henry F. Gilbert*
 Conducted by Composer
9. VARIATIONS FOR CELLO *Boellmann*
 MR. MAURICE DAMBOIS
 Conductor, MR. WALLACE GOODRICH
10. CZECHO-SLOVAK SOCIETIES—
 “The Star Spangled Banner,” and Folk Songs
 CHILDREN OF CZECHO-SLOVAK SCHOOL
 DANCE—Polka Ballet
 Conducted by teacher—MR. JOHN J. BENESH
 Song, “Beseda”
 CZECHO-SLOVAK SINGING SOCIETY
 Mr. Joseph F. Mann, *Director*
11. SONGS—
 (a) “The Return” *Bergh*
 (b) “Values” *Vanderpool*
 (c) “Ski Song” *Clough-Leighter*
 Miss VERA CURTIS
 (Willis Alling at the Piano)
12. COLUMBIA GLEE CLUB of Boston
 Mr. F. B. White, *Director*
 (a) “Mother O’Mine” *Burleigh*
 (b) “Get on Board” *Folk-lore*

13. LEBANONIAN—Shepard Dance in Costume
14. FETE POLONAISE—From “Le Roi Malgre Lui” *E. Chabrier*
15. MARCH—And Presentation of U. S. Soldiers of 24 Nationalities
Who Have Returned from the Front, Headed by Detachment of
36th U. S. Infantry.
16. CHORUSES
 - (a) “See the Conquering Hero Comes” *Handel*
 - (b) “Hallelujah Chorus” *Handel*

FESTIVAL CHORUS AND ORCHESTRA

PROGRAM

SATURDAY, FEBRUARY 22ND, AT 2 P.M.

WASHINGTON’S BIRTHDAY

ARTISTS

- MME. HELEN STANLEY, *Soprano* Miss AURORE LACROIX, *Pianist*
 1. MARCHE MILITAIRE FRANCAISE *Saint-Saëns*

FESTIVAL ORCHESTRA

Conductor, MR. GEORGE LONGY

2. “HAIL COLUMBIA”
FESTIVAL CHORUS—FULL ORCHESTRA
(Cannon fired by electricity from the music stand)
3. DANCES BY ENGLISH FOLK DANCING SOCIETY
 - (a) American Dance, The Running Set (From the Southern Appalachians)
 - (b) English Folk Dances—Newcastle and the Glory of the West.
Under Direction of Mrs. Mason J. Gibbs and Miss Louise Chapin
4. MICHAELA’S ARIA (from “Carmen”) *Bizet*

MME. HELEN STANLEY

Conductor, MR. WALLACE GOODRICH

5. CHORUSES
 - (a) “Here Comes the Flag” *G. W. Chadwick*
Conducted by Composer
 - (b) “Peace With a Sword”—Opus 25 *Mabel W. Daniels*

FESTIVAL CHORUS AND ORCHESTRA

6. SUITE—SILHOUETTES—ORCHESTRAL (New) *Henry Hadley*

1. Spanish	4. American
2. French	5. Egyptian
3. Italian	6. Irish

Conducted by the Composer

7. POLISH NATIONAL DANCE

POLISH ORCHESTRA

Musical Director, LEON ROSOWICZ

8. LETTISH NATIONAL CHOIRS

LETTISH NATIONAL HYMN

LETTISH BAND

9. SEPTUOR *Saint-Saëns*

For Trompette, String Quintette and Piano.

Piano

Mlle. Rene Longy

Trompette

M. Mager

<i>Violin</i>	M. Thillois
<i>Violin</i>	R. Ringwall
<i>Viola</i>	M. Barrier
<i>Cello</i>	M. Miquelle
<i>Bass</i>	Mr. Huber

THE LONGY CLUB

10. SOLO AND CHORUS
 "Friend of the World" (New) *Henry Hadley*
 (Dedicated to the Memory of Theodore Roosevelt)
 MME. HELEN STANLEY
 FESTIVAL CHORUS AND ORCHESTRA
 Taps by Army Bugler
11. OVERTURE TO "LA PRINCESSE JAUNE" *Saint-Saëns*
 Conductor, MR. WALLACE GOODRICH
12. UNITED SWEDISH SINGING SOCIETIES
 Mr. Gustav Sundelius, *Director*
 (a) Hor oss Svea (Hear Us Svea) *Wennerberg*
 (b) Var Sang (Spring Song) *Prince Gustaf*
 (c) Vart Land (Our Country) *Josephson*
13. PIANO CONCERTO IN E FLAT *Liszt*
 Miss AUREORE LACROIX
 Conductor, MR. WALLACE GOODRICH
14. CHORUSES
 (a) "Our Soldiers, Welcome Home" *Roeckel*
 (b) Soldiers' Chorus (Faust) *Gounod*
 FESTIVAL CHORUS AND ORCHESTRA
 Conductor, MR. GEORGE LONGY
15. CHORUS OF SAILORS FROM FRENCH NAVY
16. MARCH—Of U. S. Soldiers of 24 Nationalities who have returned
 from the Front,—Headed by Detachment of 36th U. S. Infantry.

PROGRAM

SATURDAY, FEBRUARY 22ND, AT 8 P.M.

WASHINGTON'S BIRTHDAY

ARTISTS

Miss YVONNE DE TREVILLE, Soprano

LIEUT. WILLIAM GUSTAFSON, JR., 17TH U. S. INFANTRY, Basso

1. OVERTURE TO THE MASQUE OF ST. LOUIS *F. S. Converse*
 BOSTON FESTIVAL ORCHESTRA
 Conducted by the Composer
2. GRAND ENTRY OF THE FLAGS OF THE ALLIED NATIONS
 —National Airs of America, England, France, Belgium, Italy, Poland, Japan
 INTERNATIONAL FESTIVAL CHORUS
3. ORCHESTRAL
 (a) Angelus From Symphony No. 3
 (b) Prelude Act. 3, "Azora" } *Henry Hadley*

- (c) Harpie's Dance From Suite "Atonement of Pan"
 CONDUCTED BY COMPOSER
4. CHORUSES
 (a) Song of Peace *Sullivan*
 (b) Anvil Chorus (Il Trovatore) *Verdi*
 FESTIVAL CHORUS AND ORCHESTRA
5. ARIA—Bell Song from "Lakme" *Leo Delibes*
 Miss YVONNE DE TREVILLE
 (With Orchestra)
6. SWEDISH FOLK DANCING SOCIETY—Folk Dances
 in Costume
 (a) Ostgota Polska
 (b) Three Men Polska
 (c) Dal Dance
 MRS. SIGNE STENSTROM, *Instructor*
 Miss SYLVIA NOLMBERG, *Pianist*
7. ORCHESTRAL
 (a) Irish Tune From County Derry
 (b) "Shepherd's Hey" } *Percy*
 } *Grainger*
 CONDUCTED BY COMPOSER
8. SCOTCH DANCE—Highland Fling, Sword Dance
 MAY MATHERS JANE MATHERS
 JOE MORRISON, *Piper*
 (Piper to Clan Sutherland, Brookline)
9. SOLO AND CHORUS
 (a) "Under the Stars and Stripes" *Frederic S. Converse*
 (b) "Ring Out Sweet Bells of Peace" *Caro Roma*
 LIEUT. WILLIAM GUSTAFSON, JR.
 FESTIVAL CHORUS AND ORCHESTRA
 The Chorus of "Ring Out Sweet Bells of Peace" will be sung first
 by members of the "Peace Jubilee Chorus" of 1869, and repeated
 by the full Festival Chorus.
10. SONGS
 (a) Pieta *Claude Warford*
 (b) Dream Song *Claude Warford*
 (c) Peace *Gertrude Ross*
 Miss YVONNE DE TREVILLE
 (Harriet Boas at the Piano)
11. ITALIAN FOLK DANCE
 Given under the Auspices of the Italian Women's Club
12. PORTUGUESE NATIONAL DANCE
 STRING ORCHESTRA
 FINALE—Portuguese National Hymn.
13. CHANTIES BY UNITED STATES SAILORS
 (a) "Blow the Man Down"
 (b) "A Long Time Ago"
 (c) "The Dead Horse"
 (d) "Roll the Cotton Down"

- Under Direction of Stanton B. King, Official Government Chanty-man.
14. DANCES BY ENGLISH FOLK DANCING SOCIETY
 - (a) American Dance, The Running Set (From the Southern Appalachians)
 - (b) English Folk Dances, Newcastle and the Glory of the West.

Under Direction of Mrs. Mason J. Gibbs and Miss Louise Chapin
 15. (HAKIN)—Assyrian Fencing accompanied by Assyrian (oudd) or mandolin and Assyrian (dirkabee) or tom-tom.
 16. LITHUANIAN CHORUSES (Acapella)

Lithuanian Folk Dances with Full Orchestra
Conductor, Mr. Mikas Petrauskas
 17. HALLELUJAH CHORUS *Handel*

FESTIVAL CHORUS AND ORCHESTRA
 18. GRAND FINALE—"The Star Spangle (sic) Banner"
AUDIENCE
FESTIVAL CHORUS
INTERNATIONAL CHORUSES
ORCHESTRA
* * * *

A "SINGING CLUB" AT HARVARD COLLEGE
(1840- ?)

Undoubtedly various singing clubs or societies were organized by Harvard undergraduates from, say, the year 1700 on. When they were founded, however, the kind of life they led, what they sang, where and when if at all they sung something—all this is enveloped in the fog of obscurity. Here and there is testimony to the fact; allusions to a singing club in a report of a Faculty meeting, an occasional mention of one somewhere, but these are fleeting shadows and not complete shadows at that. More's the pity, for their story would present an interesting and illuminating phase of undergraduate life. But the material is lacking; only the Pierian (1808) is recorded in the clear and complete printed word. For illustration a few of these allusions are cited.

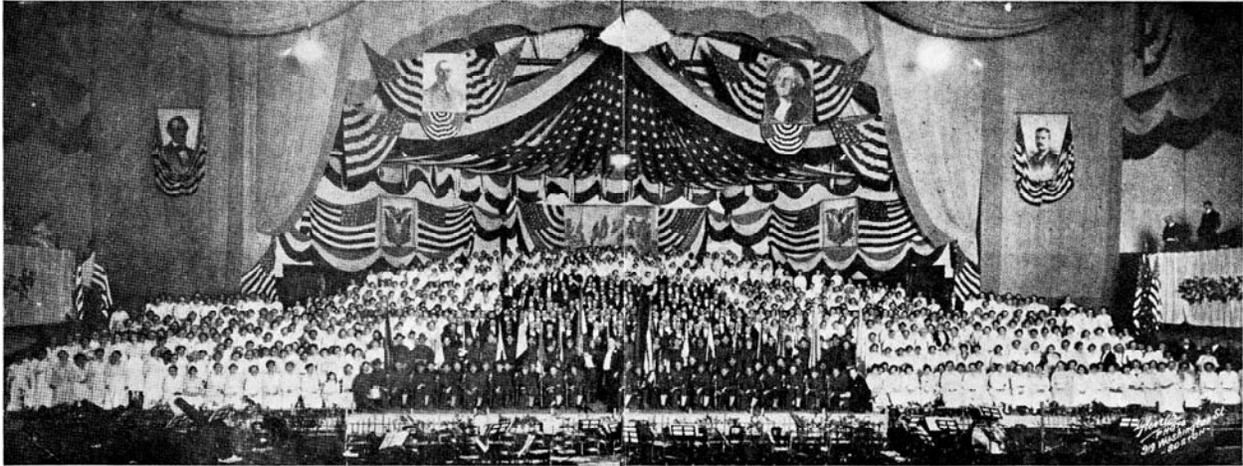
In 1786 a "Singing Club," so called, was organized and lived at least eighteen years. We have in our possession the Treasurer's book, when and how obtained is unknown, a small, leather bound but still well preserved book, citing expenditures and receipts. The first entry is in November, 1786, the last entry is made in March, 1804. The entries comprise loans of "books" to members at a cost of so many shillings and pence. The contents of these "books" were of a mild and non-exciting nature and in no way conducive to merriment; psalmody, such as the 3 volumes of Worcester Collection, 4th edition, (15 shillings), Holden's music (8 shillings), Harmonica Sacra, etc. For years the college authorities permitted only religious music and frowned on what was secular, although, not impossibly, the latter type might have been sung in the privacy of a locked room or at a picnic far from academic ears. But even psalmody was perhaps better than nothing.

There are some familiar names among the borrowers: President Kirkland, Judge Samuel Putnam, Leverett Saltonstall. The club did add a few instruments: a bass viol costing £2, a few strings and bows. But the records of meetings, undoubtedly kept by the secretaries, have vanished.

Occasionally in the minutes of the Faculty is passing mention of a singing society. Here, taken at random, are two, the first at a November, 1815, meeting.

Voted that the President Dr. Ware be a committee to devise some rule respecting the taking of candles from the Commons Halls for the use of the Singing Club.

This was a very difficult undertaking—a problem, and only the President of the University could handle it!



Again, in April, 1818, when, at a meeting of the “Immediate Government,” on the death at Havana of the Rev. Joseph McKean, L.L.D., Boylston Professor of Rhetoric and Oratory, it was voted to hold “public solemnities in the University”, Professor Hedge was requested “to prepare and deliver an Eulogy on the character and life of Dr. McKean . . . with appropriate music by the Singing Society.”

Such allusions to a Singing Society, which are found here and there, are testimony to the fact that they existed, offering opportunity to the undergraduate to express his musical emotion via the vocal chords but only in the safe and irreproachable psalmody permitted by the Faculty.

So we come to the Singing Club of 1840, to what is but a fragment concerning it, though more than is found—at least by the writer—of any other. But, before recording this the writer intends to digress, to narrate a subject not in the faintest degree allied to music and thus against the policy of these bulletins, which is to discuss matters musical or subjects allied to music even if faintly allied.

The recorded minutes of the meetings of the Harvard Faculty —the President, Professors, and Tutors, always referred to as the “Government” in the early years of the University—are always illuminating in what they reveal of early college administration and particularly are often amusing. Though these meetings naturally discussed impersonal subjects such as the programme for Commencement, certain administrative problems, the listed names of admitted Freshmen and the like, very often they discussed the misdemeanors, the “crimes,” of the undergraduate and the appropriate punishment for the same. For the conduct and the daily life of the undergraduate were strictly disciplined; even offences considered mild today and consequently ignored were gravely pondered and discussed. Today Freedom has burst its bonds and gone, some say, rampant, even too much so; the pendulum has swung far the other way; it is of interest to see certain proceedings when it swung to the left.

The matters relating to students were many and varied. There was the selection of certain students as waiters in the Commons; the imposition of a fine (50¢) on some student for an improper attitude at public worship; students to be spoken to for whispering and improper conduct in Chapel; certain carefully selected students to have care of the college in vacations; an enquiry into the festive meetings of some students; admonition or some punishment to a student who resisted a college officer; announcement of certain subjects to be studied in vacation; incidents of disorder after hours; a committee

appointed to discover a student reported to have sung an obscene song. These and other similar matters were considered and debated by grave and learned gentlemen.

A few excerpts from the record of these meetings reveal what absorbed the time and thought of the Government.

At a meeting of the President, Professors and Tutors, Nov. 24, 1800.

Voted, that the following Regulations be established, and that they be communicated to the Students by their respective Tutors.

1. That the Students be required to sit in an upright and decent posture at public worship in the Meeting House during the reading of the Scriptures previous to prayers in the Chapel and at public Lectures and that any Student who shall hold down his head on those occasions be liable to punishment for the same.

2. That any Student who shall read, talk or whisper in the time of public worship in the Meeting House or Chapel, or at public Lectures shall be liable to punishment for the same.

3. That all stamping, clapping and other indecencies at the public Declamations in the Chapel be prohibited.

At a meeting of the Govt. July 3, 1816.

The committee on the clubs and festive meetings of College reported that a letter be written to the parents of the students stating the necessary expenses of college & such information as may lead them to restrain their sons from extravagance—that the President speak to the officers of these societies & inform them that the Govt. find that they are accustomed to meet without those restrictions upon themselves in regard to the provision for the table to wine & to hours which economy order & propriety require & that the Govt. look to them for essential reforms & alterations in these particulars or that they shall be obliged to proceed to other measures.

A fine for absence from College 3 nights was remitted to Alden.

Voted that it is inexpedient to permit the Senior class or any part of it to go out from Boston on a fishing party.

At a meeting of the Govt. July 5th, 1816.

The Govt. being informed that several members of the Senior class under the name of the Harvard Navy had erected a tent on a hill called Sweet Auburn & had met there several evenings in festivity, idleness & dissipation notwithstanding the measures heretofore adopted by the Govt. to suppress this club—therefore Voted that the President be requested to forbid these Students from meeting at the place above mentioned or any other for a like purpose & to order them to cause that tent to be removed & to relinquish the practice of posting up the notice of their meetings at University Hall.

For a singular variety of offences the punishment was often rustication, and usually for a year. At its conclusion the culprit did not quietly and unobservedly re-enter his class. On the contrary, he was required to petition the Government for replacement and to read aloud in Chapel at morning prayers a confession of his sin or sins. The latter performance was probably not a cheerful one, but the more he debased himself, the more unworthy he described himself to rejoin society in or outside college then the more he pleased his judges, the more likely they were to consider he had reformed, and the more ready they were to replace him in his class. Expressions of debasement, of a low, inferior and wretched character, were gladly accepted payment for getting back into that class. And almost invariably the payment bought the goods.

It was the case of an unfortunate Sophomore as recorded in the minutes of the Government that caught the eye of the writer and led him into this digression. It was not a simple offence but the instance was illustrative of such affairs and, to boot, of an amusing nature—not so to the unfortunate young gentleman but to the reader today. The whole story is told in the following extracts from the records.

At a meeting of the President, Professors and Tutors, September 21, 1787.

The President informed that a complaint had been made to him by a Committee of the Students, in the name and by the desire of their fellow Students concerning a theft committed on the morning of the 20th Instant; and at this meeting an examination being had, it appeared

That the chamber of Thomas was forcibly entered while the Students were in the Hall at morning commons, and that his chest was opened and ten dollars and two crowns were stolen.

That the money was found by the Students concealed in a quantity of soot in the chimney of Walker 2d, and in a succeeding search a shirt, belonging to Thomas, was found in the said Walker's chest.

That soon after the money was found a Committee of the Students called for the keys of all the Students that reside in the same entry with Thomas and Walker, and on trial it was found that Walker's key and his only would unlock Thomas' chest.

That Walker did not offer anything which appeared to invalidate the force of the evidence which had been exhibited of his being the guilty person, though he was called upon by the Government [this body, composed of the faculty or certain of them, numbered at each meeting from an occasional four to nine, the average being seven. On this occasion eight considered the case of the unfortunate Walker] to exhibit every thing that would tend to convince them of his innocence.

The evidence being maturely considered the Government were of opinion that the said Walker was guilty of the theft which had been committed, in violation of the laws of God and this Society; by which great dishonor is brought upon the University which was founded not only for the advancement of good literature but for the cultivation of sentiments of piety and good morals; and that by this act of wickedness he has for the present forfeited the confidence of his fellow Students, who must consider their property as insecure while a person of such a character retains his relation to the Society. Whereupon

Voted that Walker 2d be and he hereby is rusticated. Memo. The above sentence was executed in the Chapel on the morning of the 22d.

Now the curtain falls on Act 1 which, quite against custom, is chiefly performed by the audience of 8 and by the star actor only in spirit. A year elapses. The curtain rises on the 2nd and final act, before an audience of 5, four of whom were of the determined group in Act 1. The star actor is present, not in person but in the written word. To wit:

At a meeting of the President, Professors and Tutors, September 25, 1788.

Walker, who was rusticated a year ago, having now presented a humble confession of the crimes for which he was rusticated, and petition for his restoration to the College; and having produced to the satisfaction of the Government testimonials of his good behavior and diligent attention to his studies during his absence

Voted, that upon his decent behavior in the Chapel while his petition be read he be restored to the College, and admitted into the Class of Junior Sophisters

Mem. The following is his Petition

Gentlemen,

The year of my banishment being now compleated, I venture, though utterly unworthy, to approach your presence and offer the prayer of humility to your much injured Society. Next to injured heaven, this defrauded University, claims my lowest protestation. I mourn my wickedness both towards God and towards man. May He, whose ear is ever open to the supplication of the contrite, grant His undeserved forgiveness, enable me yet to walk the path of virtue, and become, though late, a useful member of society.

Gentlemen—With blushing and confusion, with humility and contrition I confess myself guilty of the crimes for which you condemned me. Not only am I guilty of the facts alleged against me, but of an obstinate denial and a wicked attempt to deceive your understandings. Warmed with gratitude for the kindness, tenderness and impartiality with which you indulged me, I presume, though tarnished with crimes, to lean upon your wonted clemency and bespeak your forgiveness. I would fondly think that by my future conduct I shall not dishonor your hoped compassion either by defrauding the property or corrupting the virtue of your eminently useful Society. I have plunged myself into the very sink of iniquity; I have forfeited every right of society and have blasted the imaginary hopes of parental fondness. But led by your supporting hand possibly I may yet gain some inferior eminence of peace, of virtue, and of reputation. I may then, perhaps, wipe the tears of my sympathetic friends, and enliven the now desponding hearts of my declining parents. Some lonely corner in this peaceful abode of science is the humble request I presume to offer. So may my life forever justify your love.

Gentlemen, your humble distressed suppliant

— Walker

Mem. Walker was publicly restored in the Chapel in the morning of Sept 26, immediately after prayers.

To return to the Singing Club of 1840.

This Society, as far as the writer has discovered after considerable research, is the only one where a record has come down through the years. The record is fragmentary, unfinished, incomplete in its story but it is included here because it is the only instance and it is better than nothing. For, as the Mad Hatter said, "it's very easy to take *more* than nothing." No mention is made of the number of members, of the music sung, what the "exercises" were, or whether the Society performed anywhere in public. Young Russell's minutes are prosaic and dull although perhaps they could not be anything else, but they are in striking contrast to the revealing and amusing minutes of the Secretary of the Arionic Sodality as narrated in an earlier bulletin.

Several members of the Sophomore class of 1840-41 feeling desirous of cultivating their taste and talents in vocal music assembled at the room of Alex W. Thayer on Tuesday evening Oct. 6, 1840 for the purpose of adopting some measure for carrying out their wishes.

Mr. Thayer was called to the chair and Mr. C. A. Adams chosen secretary.

The said members of the class then formed themselves into a society, and the following Preamble and Constitution, drawn up by Mr. Thayer were unanimously adopted.

Preamble

Considering it our duty to cultivate the powers bestowed upon us, and feeling the little interest in vocal music manifested among the students as derogatory to "Old Harvard" we, therefore, members of the Sophomore class of 1840-41 do, for the purposes of improving our tastes in vocal music and increasing our knowledge of its principles and rules, form ourselves into a society to be regulated and governed by the following Constitution.

It is not necessary to record the various articles which dealt with election of officers, their duties and the like, but a few are quoted.

Article 1. This Society shall be called the "Harvard Singing Society" and shall be known by that name or by the initials H. S. S.

Article 4. It shall be the duty of the Conductor to act as Vice-President and to lead in all the vocal performances of the Society, and to give such instruction in the science and practice of vocal music as the wants of the association may require.

Article 8. It shall be the duty of each and every member to conduct in a decent, orderly, and gentlemanly manner at all meetings of the Society.

Article 9. All expenses of the Society shall be defrayed by the voluntary contributions of its members, or those other persons interested in its prosperity.

It is of interest to record the names of those Sophomores present at this meeting since some of them are familiar today.

Alex W. Thayer

Robert G. Pike

John G. Sewall

Thomas H. Russell

Octavius B. Frothingham

Washington Very

H. J. Hudson

T. B. Hall

J. H. Trask

W. B. Rice

John W. Bacon

Moses G. Cobb

Fannington McIntire

William Addison Smith

Thomas Hill

Eben F. Stone

Henry N. Stone

J. A. Emery

John Lowell

J. W. Kingman

J. S. Flint

The minutes of the first few meetings as entered by the first Secretary, Thomas H. Russell, merely state that the "exercises" were performed under the first Conductor, Alexander W. Thayer. The last meeting, which closes the record now on file, was in April 1841. Nevertheless, this Singing Club apparently lived for an unknown number of years and finally reached an equally unknown end.

With this fragmentary account of a Singing Club, the story of Harvard singing clubs must of necessity end unless, perchance, something more should be discovered, a possible but highly improbable event.

* * * *

Cyrus Durgin, music critic of the *Boston Globe*, requires no introduction to the reader, but if one is needed it will be found preceding his article included in Bulletin No. 19.

Durgin gave the address at last year's annual dinner. In subject it was unique and original, written, as he states, "as a fancy and chiefly for amusement." In a day when the written word is too often serious and at times lugubrious, a bit of humor brightens the corner. Consequently it may be pleasurable reading for those who did not hear it. The writer appreciates Mr. Durgin's willingness to have his address, which follows, included in this issue.

WINGS OF AN OSTRICH

It took a certain amount of assiduous excavations to obtain the factual basis of this light-hearted play of fancy. But it was much harder to find a title for it, and I am not sure that I have done so. Just to cover myself I have collected five of them, of which one stands at the head of this article. From it or any of the other four you may make your choice. Something in the way of a quotation, preferably poetic, seemed about right, with the source to be printed, in italics, just beneath. So out came the volume of Bartlett, always a great comfort to any one in the profession of writing.

Here's one, from Edward Young and pretty sharp, all considered: "Scraps of Learning," a phrase from the lines

*"Some for renown, on scraps of learning dote
And think they grow immortal as they quote."*

How about Shakespeare, say "Jest's Prosperity"?

*"A jest's prosperity lies in the ear
Of him that hears it, never in the tongue
Of him that makes it."*

That would be "Love's Labour Lost".

Let's have a look at Alexander Pope. H-m-m, might do—that couplet from "The Dunciad":

*"How index-learning turns no student pale,
Yet holds the eel of science by the tail."*

Finally into the section where a good deal of Macaulay is on tap. Good! Here are two that might serve: "The Upper Shelf":

"The dust and silence of the upper shelf."

Or, "Wings of an Ostrich":

"His imagination resembled the wings of an ostrich. It enabled him to run, though not to soar."

That's pretty good—"Wings of an Ostrich". Let's use it.

We are inclined to think of music as perhaps the most peaceful and the most independent of the arts. We think of music as composed in the elegant seclusion of ivory towers or penthouse apartments, sometimes in unheated attics, and even, as Antonin Dvořák used to do, in the kitchen, with swarms of children about his knees.

But if we follow one line of analysis, music is not essentially, however, a peaceful art. Really it can be an insidious art, extending its influence into many affairs of mankind. If you follow this line of reasoning far enough you come to realize that music possibly can be subversive, and that under some police state tyranny we might all be taken off on charges of high treason because we have an affectionate concern for a possibly subversive art.

Why? Just think: Music can incite to revolution, as with "La Marseillaise"; it can incite to arson, as with the Magic Fire episode of "Die Walküre"; it can incite to crapulous behavior as with "Sweet Adeline" or any good, four-

part, close-harmony song, for there is a definite relationship between close harmony and too much alcohol. Music can incite to riot, as the “Sacre du Printemps” of Stravinsky certainly did upon its Paris premiere in 1913. I must admit, however, that when Pierre Monteux again conducted it with the Boston Symphony Orchestra in Paris last spring the only riot was one of loud applause.

Music can incite to widespread behavior resembling insanity, as some of you will remember, if you think back to the days when otherwise normal people went about chirping “Maiezy doats and dozy doats, and liddle lamzeedivy.” To go still further, music can even incite to delinquency, as with that generally favored ditty about the gentleman who urged the lady not to go, because “Baby, It’s Cold Outside”.

Music can incite to general immorality as I think Richard Strauss indicated in his orchestral prelude to the opera “Der Rosenkavalier”. Therein he wrote, deliberately and perhaps as the most successful quick sketch in history, of what I shall conservatively refer to as “the urge of gender”. It makes no difference that the original stage directions for the first scene of “Der Rosenkavalier” are never followed nowadays, and that, as the curtain rises, Octavian is not shown to be in bed with the Field Marshall’s wife. The orchestral prelude has told you, most vividly, what the pair have been up to.

Now all this indeed is strange when we stop to think that music is an abstract art—or so it is claimed—and that only with the presence of words, recited to music or sung with it, can music communicate concrete meaning. A melody by itself means only what it suggests to you as an individual, in an emotional or a descriptive way. What the melody means to you very likely will not be the same to another.

This is where the danger can creep in. When you know that music is intended to convey something, when you know what it is intended to convey, it means that you are on the inside. You are a member of some inner circle. Either the composer has told you, or for some other reason you have guessed or somehow found out. It is entirely possible that, say, a Haydn quartet, if Haydn had been so inclined politically, might have been full of a desire to overthrow a government by force. This might even have been put in an adagio with a heavenly tune, even in the key of D major. If that had been Haydn’s purpose the intent was there, and his message of subversion, however expressed in musical terms, was there. By a little more extension, it follows that *if* Haydn had done so and *if* we were known to be admirers of Haydn, then we might wind up with the arrival of Boston’s finest and the FBI.

This, of course, is a fantastic exaggeration, but it does serve to throw some light on one of the functions of music, which is to stimulate the emotions and the intellect—to a degree. Now I am speaking of purely instrumental music, music totally divorced from whatever communication of thought is to be derived from words.

Time was when composers wrote music for its own sake, for the sake of a tune and harmony to support the tune, or for the sake of a tissue of running counterpoint, all put in a generally recognized and ordered manner called a structure or form. Of course, the composer could indulge his own fancy or humor by working in a little touch of description, usually naive, and plenty of composers did, Bach included, and Mozart, and Haydn and Beethoven.

But then the 19th Century came along, and people concerned with music gradually evolved the notion that music could express many things if only you knew how—and were careful to tell the public about it in the program notes at concerts. Just the other day I listened to a recording of the “Simple” Symphony by Carl Nielsen, a Danish composer regarded as eccentric in his day. A certain part is full of recognizable barnyard noises. The result was indeed simple compared to some of the ideas that some composers tried to project.

Richard Strauss, for example, when he sought to depict the baby in his bath, in the *Symphonia Domestica*, posed and solved as neat a problem as any. Another was that grisly moment from Strauss’ opera “*Salome*”, when Herod slips in the blood of John the Baptist. Yet even all this was relatively simple when we consider the notions of some other people who came to think that one art combines with another, or at least ought to combine. There were those who believed that color and music ought to mix, and with their flexible esthetic sense they had a fling at doing so.

This was not new in the sense that *some* music does suggest *some* colors to *some* people. As far back as Beethoven there had been color sensitivity in the matter of keys. Beethoven thought of black when he heard the key of B minor. Berlioz worked out a fairly elaborate table of relationships between keys and emotions; to him, B minor was “very sonorous, wild, rough, ominous, violent”.

But even composers themselves differed—and still do differ—in what keys mean what colors. Mrs. H. H. A. Beach and Rimsky-Korsakoff agreed that C major represented white. Scriabin thought it was red. But then, Scriabin thought that F major also was red. One is tempted to surmise that Scriabin had a limited color sense, because both E major and B major made him think of bluish-white, and E-flat major and B-flat major reminded him of steel-color

with a metallic lustre. Rimsky-Korsakoff and Scriabin agreed that D major indicated luminous yellow. Rimsky considered A major rosy and clear; to Scriabin it was green.

From association of key with color, it was but a natural step to attempts at relating music and color simultaneously. There were plenty of such attempts, not one of them, to my knowledge, enduring or widely accepted. The Color Organ of A. Wallace Rimington about 1911 was designed to throw color on a screen to be a sort of accompaniment to performances of music. Thomas Wilfrid, a Dane, introduced his Clavilux about 1922. With him, however, color was not an accompaniment to music but a sort of music itself. There wasn't any music in tones, but the Clavilux produced shifting colors in something of a musical style to the extent that the color flowed along.

About the same time an American pianist, Mary Hallock Greenwalt, did invent a Color Organ which produced both music and color. Arthur Bliss wrote what he called a "Color Symphony", of which each movement was named after a color: the first movement purple, the second red, the third blue, and the fourth green. Color was involved in Scriabin's "Prometheus" and in Schoenberg's "Die Glueckliche Hand".

Complication increased when not only color but smell got involved in music, and that is a further indication of how insidious our art of music can be. Perhaps the original idea of wedding smell and music was a commercially-inspired one, for it originated in 1865 by a French perfume manufacturer, whose name was Piesse. He claimed there was a definite octave of perfume odors which went with the musical octave. He began with patchouli, which corresponded to C major, and finished eight tones higher with civet. Piesse even made chords of odors. The tonic chord of C-E-G-C, Piesse insisted, combined geranium, as the "root" of the chord, with acacia as the third, orange-flower as the fifth, and camphor as the C, an octave higher.

Music and color and odors were all three combined in what must have been a grand fantasia in Paris in 1891. There were words, too. The musical composition was titled "The Song of Solomon, a Symphony of Spiritual Love in Eight Mystical Devices and Three Paraphrases". The music was by Flamen de Labrely, the book by Paul Roinard. Here is a sample of what it was all about: "First Device: orchestration of the word in I illuminated with O, orchestration of the music, D major, of the color bright orange, of the perfume white violet."

The idea seems to have been that the sound of I and O prevailed in the words recited, and the concocters of the entire mess assumed that I and O went naturally and unmistakably with the key of D major, the color of bright orange and the smell of white violets.

The only scientific basis for relating music with color or with odor would be proof that as actual a series of vibrations governs the state of color and the state of a specific odor. If you could arrive, by laws of physics, at the conclusion that 440 vibrations per second produced the A above middle C, and that 440 vibrations per second also produced the color green and the odor of roses, then you'd have a starting point.

Vibrations are the fundamental essence of musical tone, however, and here is where we get into a particularly dangerous part of music. Other items composed of matter which has a certain tension in its character, such as glass, have their own frequency of vibrations, and respond to that frequency. Everybody knows how, when practising the piano, a glass vase or some article has rattled when a certain note was struck. That was because the vibrations of note and glass were in identical frequency. The sounding note made a sympathetic sounding of the vibrations of the glass.

The late Louis Elson, one of Boston's great musical scholars, told of a spectacular case of identical frequency and sympathetic vibrations in synchronism. At the World's Fair in St. Louis in 1904 a glass skylight was shattered and fell into the hail when a certain tone sounded out of the organ. The vibrations were exactly the same, strong and, above all, steady and prolonged enough to bring down the glass. The Biblical tale of the horns bringing down the walls of Jericho may have been true. There is almost a sub-atomic, frightening prospect in this. It just goes to show you how dangerous music can be.

There is, however, one field of human activity—one in which I take a special personal interest—which thus far has been little affected by attempts to combine music with it. That is cooking. I doubt whether any progress ever will be made along that line. I doubt that, for example, a dish of rare sirloin with sauce Bearnaise could be found to have any vibrations whatever, except those which it generates in one's gastric juices.

Apart from certain scenes of opera, like the family dining on their soup in "Louise", or the first act of "La Traviata", which always seems to have fake champagne but never any food, music has remained pretty well clear of cookery. Yet a few musicians have had their names associated with food of gourmet quality. Paradoxically enough, they have been composers, mostly, and I say paradoxically because usually it is only the performers, not the creators, who make money enough to afford gourmet food. That is, unless the composers have a private income. You couldn't expect to buy pate de foie gras aux truffes with the money you make from serious composition.

But there have been two exceptions. That fancy preparation of beef called tournedos has two variations which I think must have been called after two famous opera composers, Rossini and Massenet. You do find, in the field of performers, some famous creations. We can be certain that Peach Melba and Salade Mary Garden were named for the celebrated divas.

But how about Sweetbreads Gismondo? Probably not after the opera of Henri Fevrier. The dish is called Gismondo, the opera Gismanda. Nor can we be sure that Potage Marguerite came from Gounod's "Faust", or Sole Juliet from his other opera; nor that Creme Cyrano was inspired by the opera of Walter Damrosch. Beurre Louise might have come from the heroine of Charpentier's musical glorification of Paris in the 1890s. There is internal evidence to support the theory: it is a French butter sauce, with wine vinegar, lemon juice and parsley. Lasagne Verdi, as we know, was not conceived as homage to the genius of Italian opera; here the word verdi refers to the green color obtained by working in spinach.

Among the many procedures in the composition of music is the variation procedure. Step from the music-desk to the kitchen and you find all manner of variations, from substituting thinly sliced beef for veal in Scaloppino Marsala (it works very well!), to the dozens of ways you may go about constructing an omelette with trimmings: with vermouth or madeira, parmesan cheese, all manner of herbs, or folding in some chopped giblets quickly sautéed in butter.

There is no end to these variations, culinary or musical. When, for the first time, Orpheus smote 'is bloomin' lyre, he could have had no idea of the complications which would ensue. Our simple, innocent and adored art is found, upon examination, to be a precise and subtle yet infinite language, which can express beauty, gayety, sadness, matters tumultuous and passionate, and even, if you have the inclination so to read it, subversive and revolutionary. O Music, thou gentle, mighty monster!

CYRUS DURGIN

* * * *

Recently several persons have asked for suggestions of books giving the background of the development and of the character of music in general suitable for a non-musician, since they wished to get a more intelligent understanding and appreciation of music. The following list of appropriate publications, neither technical nor too erudite for popular reading, was suggested by the late Frederick S. Converse, lecturer on music, composer, and for some years Dean of the New England Conservatory of Music.

- From Song to Symphony—D. G. Mason
- Beethoven and His Forerunners—D. G. Mason
- Development of the Art of Music—Hubert C. H. Parry
- Music: An Art and a Language—W. R. Spalding
- Modern French Music—Edward B. Hill
- Discovering Music: A Course in Musical Appreciation—H. D. McKinney and W. R. Anderson

The last book gives suggestions for the use of records, particularly useful in a better understanding of orchestral works.

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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

- Tschaikowsky—The Enchantress, piano score
- Brahms—Liebeslieder. Walzer für das Pianoforte zu 4 Händen (mit ein—v. mehrstimmigem gesang ad libitum). Op. 52
- Strawinsky—The Rake's Progress, piano score
- Britten—Billy Budd, piano score

Mahler—The Song of the Earth. Symphony for tenor, contralto (or baritone) and orchestra. Vocal score by
 E. Stein
 Britten—The Beggar's Opera. Ballad Opera by Gay. Vocal score by Arthur Oldman
 Strawinsky—Mavra. Réduction pour chant et piano par l'auteur
 Rimsky-Korsakoff—The Boyarina Vera Sheloga, piano score
 Verdi—Quartett für 2 violinen, viola und violoncello. Parts
 Saint-Saëns—Septuor, op. 65. Parts
 Pfitzner—Palestrina, piano score
 Rachmaninoff—Songs. (25)
 Walton—Polka from Façade, Suite No. 1. Arr. for piano solo
 “ “ “ “ “ “ “ “ Arr. for 2 pfs., 4 hds.
 “ Valse “ “ “ “ “ “ Arr. for piano solo
 “ Swiss Jodelling Song from Façade, Suite No. 1. Arr. for piano solo
 “ Swiss Jodelling Song from Façade, Suite No. 1. Arr. for 2 pfs., 4 hds.
 “ Tarantella Sevillana from Façade, Suite No. 1. Arr. for 2 pfs., 4 hds.
 “ Popular Song from Façade, Suite No. 2. Arr. for piano solo
 “ “ “ “ “ “ “ “ “ Arr. for 2 pfs., 4 hds.
 “ Old Sir Faulk “ “ “ “ “ “ “ “ “ “ “ “
 “ “ “ “ “ “ “ “ “ “ “ “ “ “ “
 “ Scotch Rhapsody“ “ “ “ “ “ “ “ “ “ “ “
 “ Façade, Suite No. 1. Arr. for piano duet
 “ Façade, Suite No. 2. “ “ “ “
 “ Symphony “ “ “ “
 Wilson—String Quartet in G. Score and parts
 Strauss—Songs. (15)
 Buxtehude—Choral Works. Vols. 3-7
 Brahms—Works for piano solo. Vols. 1, 2
 Bernstein—Trouble in Tahiti, piano score
 Dohnányi—Suite en Valse, op. 39^a. For 2 pfs., 4 hds.
 Falla—Dance of the Miller's Wife from Three Cornered Hat.
 “ —Pantomime from El Armor Brujo. Arr. for 2 pfs., 4 hds.
 Granados—Lover and the Nightingale from Goyescas. “ “ “ “ “ “
 Rachmaninoff—Vocalise from Three Songs. “ “ “ “ “ “
 “ It's Lovely Here “ “ “ “ “ “ “ “ “ “
 “ Floods of Spring “ “ “ “ “ “ “ “ “ “
 Bartlett, arr.—Elizabethan Suite
 Ives—Burl Ives Song Book
 A Plain and Easy Introduction to Practical Music—Thomas Moreley
 Fiddler's Folly and Encores—Robert Haven Schauffler
 The Complete Book of 20th Century Music—David Ewen
 Music to My Eyes—Alfred Bendiner
 Symphonic Music Its Evolution Since the Renaissance—Homer Ulrich
 Claudio Monteverdi: Life and Works. Trans. by Kathleen Dale—Hans Ferdinand Redlich
 Another Sheaf of White Spirituals—George Pullen Jackson, editor
 Rhythm and Tempo. A Study in Music History—Curt Sachs
 The Life and Music of Béla Bartók—Halsey Stevens
 The Organ, its Evolution, Principles of Construction and Use—William Leslie Sumner

Benjamin Britten. A Commentary on his Works—Donald Mitchell and Hans Keller, editors
The Art of. Playing on the Violin. 1751. Fac-simile Edition. Edited by David D. Boyden—Francesco
Geminiani
Maurice Ravel—Victor I. Seroff
The Story of the Metropolitan Opera. 1883-1950—Irving Kolodin
The Taming of the Shrew, (libretto)—Giannini, comp.
Palestrina, (libretto)—Pfitzner, comp. & librettist
Gloriana, (libretto)—Britten, comp.
Merry Masquerade [La Finta Giardiniera], (libretto)—Mozart, comp.
Domenico Scarlatti—Ralph Kirkpatrick

GIFTS

Heritage of Fire. The Story of Richard Wagner's Grand-daughter, by Friedelind Wagner and Page
Cooper—Mrs. Ruth Hall
Brahms and his Women's Choruses, by Sophie Drinker—American Choral Society
Lieder ohne Worte, by Mendelssohn—William A. Otis
The World's Earliest Music: Traced to its Beginnings in Ancient Lands, by Hermann Smith—*Edmund
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Symphony Hall, Boston, by H. Earle Johnson—Donor unknown
Accents on Opera. A Series of Brief Essays, by Boris Goldovsky—*Charles R. Nutter

From the author through *Laurence B. Fletcher

From a Music Lover's Armchair, by R. W. S. Mendl
The Appeal of Jazz, " " " " "

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