

*Library of
The Harvard
Musical Association*



Bulletin No. 12

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Library Committee

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PATIENCE POWERS

To the Members of the Association:

PREFACE

It is customary, if conventional, for a preface to precede the text to which it is allied. It is not an aversion to custom and to conventionality—an aversion increasing with me as the years pass—but the perfectly obvious impossibility in 1942 to insert a preface before what was printed in 1934 that necessitates placing here a preface, if I venture to write one, which in itself is not necessary and which, when in print, may seem to me better omitted.

This is the last bulletin dealing with the history of the Association. These twelve bulletins cover practically all of the history worth recording by the printed word, a history that took hundreds of hours to prepare, with researches extending from Newspaper Row (or more properly The Boston Athenaeum) to Widener Library via in particular our own archives.

No attempt has been made at chronological sequence of events. Nor has any attempt been made to sketch the background of allied topics or pertinent historical matters in the community, in spite of the fact that such background in any historical narrative gives significance and meaning to the subject. This is particularly true when the subject has become a centenarian.

As a matter of fact the first bulletin was issued merely in the belief that every library, no matter how small or how narrow its appeal, should at intervals articulate something to show that it is not dry-as-dust or, to mix metaphors, that it is not a bit of flotsam going lethargically and somnolently around and around in a detached pool while the current hurries by. Writing the history had not then occurred to me. Subsequent delving—the word denotes and connotes much—into the records revealed the admittedly notable material appearing in these bulletins, very little of which had been in print.

Successfully to write any thing of length, whatever its nature and purpose, requires for its effective presentation first the assembling of all the facts, then the arrangement of these according to a plan of procedure, with due regard to coherence and to proportion, and finally the composition. These preliminary steps I have observed in the breach because they would have taken not only time but a very long time before the final use of the pen. Since I had no reliable assurance of immortality on this earth it seemed expedient to get out each completed bit of history while I had life.

As copies of the bulletin are exhausted it is the intention, for a time at least, to reprint them for new members, and consequently any errors discovered by readers, omissions noted, suggestions occurring will be welcome.

I should register my grateful obligations to my co-workers in the library: to Miss French, who willingly helped in the complicated process of delving; to Miss Powers, who obligingly consented to assume some of the ungrateful task of copying; most of all to Miss Thayer while she was connected with the library, who had carefully collected over many years much that made possible the story, and from whose remarkable memory came many unrecorded details that were either amplifying or correcting in effect.

C. R. Nutter

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Nearly every library, particularly libraries in our young country considered old—a term we apply to our library—possesses certain material, be it books or other publications or manuscripts or what not, which is regarded as valuable for good reasons and is therefore carefully preserved. We have such material. It consists of 146 books which, for reasons that make certain old publications valuable, are of historical interest, in some cases reasonably termed rare. Some of these books bear no date of publication, and the oldest with date was printed as early as 1608. The collection as a whole is not remarkable compared to that in certain other libraries but it may properly give us some satisfaction. It has at least the merit of uniformity of subject, since all the books treat of music. For safe keeping these books are stored in a safe, neither circulated nor exposed to view but available for inspection. In recent years several visitors, particularly workers in other libraries, have found them of interest.

A few of the books were published in the United States. Most of them were published abroad and in various languages. A few are in leather bindings once handsome and now showing their age or the result of careless handling, but repaired in our work-shop by a special treatment of leather. In some the title page is highly and quaintly ornamented. Occasionally the title page gives such a detailed statement of the subject or of the purpose or of the contents that the reading of it is not always easy.

How we acquired certain books is not known, as no one book is mentioned in any record. It is unlikely that they were acquired by purchase, since in the early years of the Association, when many of them were probably received, there were certainly no funds available for such an investment. Presumably they were given by members or by interested friends. They have wandered into the library and past librarians have seen that they have not wandered out. One does not have to be a bibliophile to recognize that such books are valuable and as such should be carefully preserved.

From these books a selection of the most notable has been made. The list is printed below. Mr. Leonard Burkat of the Music Department of the Boston Public Library kindly consented to add to each volume a brief comment, an estimate of its intrinsic value he is admirably fitted to make. The library is indebted to him for the time he voluntarily gave during an entire afternoon. His comments appear in small type after each title. The library is also indebted to Dr. Carleton Sprague Smith, Chief of the Music Division of the New York Public Library, who volunteered to estimate the probable market value of each book. Although this was done a year ago, the estimate is not altered much if any today but may reasonably alter in days to come. The total market value of all the books today as estimated by him is \$978.00.

SCHIEBE, JOHANN ADOLPH. *Critischer Musikus...* Neue... auflage. Leipzig, by Bernhard Christoph Breitkopf, 1745.

Schiebe was one of J. S. Bach's bitter enemies. The work is best known—notorious in fact—for the attack on Bach in the issue for May 14, 1737. Copies of the book are rare.

MALCOLM, ALEXANDER. *A treatise of musick, speculative, practical, and historical.* Edinburgh, printed for the author, MDCCXXI.

The first history of music in the English language.

MATTHESON, JOHANN. Exemplarische Organisten-Probe Im Artikel Vom General-Bass . . . Hamburg, im Schiller-und Kissnerischen Buch-Laden, 1719.

DITTO. Kern Melodischer Wissenschaft . . . Hamburg, Verlegts Christian Herold, MDCCXXXVII.

DITTO. Der Volkommene Kapelmeister . . . Hamburg, Verlegts Christian Herold, 1739.

Mattheson was one of Germany's most famous and most prolific theorists. All of his forty-odd books are now very rare.

MARPURG, FRIEDRICH WILHELM. Anfangsgruende der Theoretischen Musik. Leipzig, Bey Johann Gottlob Immanuel Breitkopf, 1757.

Marpurg, too, was a prolific writer and admirer of J. S. Bach.

BACH, CARL PHILIPP EMMANUEL. Versuch über die wahre art das clavier zu spielen . . . Zweyte auflage . . . Berlin. Gedruckt bey George Ludewig Winter.

This book by Sebastian Bach's most famous son is one of the great sources for the interpretation of 18th century claviers music.

LE BÈGUE. Second livre d'orgue de Monsieur le Bègue, organiste du Roy . . . contenant des pièces courtes et faciles sur les huit tons de l'église et la l'Vlesse des festes Solennelles. Paris, 1676.

A volume of great rarity.

MORLEY, THOMAS. A plaine and easie introduction to practicall Musicke . . . Imprinted at London by Humfrey Lownes... 1608.

This is the second edition (the first was published in 1597) of one of the most important of early English theoretical books. The library has also the reprint of 1771.

CALKIN, M.; J. F. B. Marshall and F. Johnson. Hawaiian collection of church music . . . compiled for the use of foreign communities at the Sandwich Islands, Honolulu, 1840.

Very rare and interesting historically as sacred music, the spread of missionary work, and the state of printing in the Islands.

BILLINGS, WILLIAM. Incomplete copies of "The Singing Master's Assistant" and "The Psalm Singer's Amusement." Boston 1778.

Billings was our first truly original composer of sacred music. His "fuguing tunes" were a reaction against the old methods of intoning the psalms. One of his hymns, "Chester," was a favorite song of the soldiers in the Revolution. Billings collections are rare today not only because of their place in American musical history but also because of his association with no less famous an individual than Paul Revere.

A COLLECTION OF PSALM TUNES in three parts. Engraved, Printed and Sold by James A. Turner near the Town House. Boston, 1752.

This is the kind of collection that was usually issued as a musical supplement to the many editions of metrical versions of the psalms. Rare.

MUSYK VOOR DE FIOOL. Anno 1738-9, 2 volumes.

MUSYK VOOR DE FLUYT, 1739.

Three manuscript volumes of folk tunes and movements from the works of the popular composers of the day.

FOSTER, STEPHEN. The social orchestra for flute or violin: a collection of popular melodies arranged as solos, duets, trios, and quartets. New York, Pond, 1866.

A first edition. Rare, as are all Foster firsts.

HANDEL, GEORGE FREDERICK. Six fugues or voluntaries for the organ or harpsichord . . . Troisième ouvrage. London. Printed for and sold by I. Walsh, musick printer, and instrument maker to his Majesty at the Harp and Hoboy in Catherine Street in the Strand.

DITTO. Six concertos (and second and third set of six concertos) for the harpsichord or organ. London, Printed for Harrison and Co. No. 18, Pater Noster Row.

DITTO. Arie deli Opera di Rinaldo composta dal Signor Hendel (sic) Maestro di Capella di Sua Altezza Elettorale d'Hannover. London, Printed for J. Walsh Servant in Ordinary to her Britanick Majesty, at ye Harp and Hoboy in Katherine Street near Somerset House in ye Strand, and J. Hare at ye Viol and Flute in Cornhill near the Royall Exchange.

DITTO. Two arias and a duet from the works of Handel arranged by Robert Franz. Dated June (?) 5, 1872. (Arranger's holograph score).

DITTO. Suites de pièces pour le clavecin. London, Printed by H. Wright, successor to M. Walsh.

These are all very early editions. The Walsh publications are probably firsts and therefore. rare.

HORN, CHARLES E. A charter glee for The Tremont Beef Steak Club established in Boston Oct. 20th 1832 and held weekly at the Tremont Theatre, Boston. Composed by Charles E. Horn, member of the Beef Steak Club. The words by H. J. Finn, Esq. Composer's holograph score. Horn was one of the early conductors of the Handel and Haydn Society.

JACKSON, DR. G. K. A miscellaneous collection of works by Dr. Jackson, some published in England, some in the United States after his arrival here.

All are of the greatest rarity. This volume was the composer's own.

SCARLATTI, DOMENICO. Forty-two suits (sic) of lessons for the harpsichord . . . corrected [by] . . . Roseingrave. London. Printed for John Johnson at the Harp and Crown in Cheapside.

An interesting early collection of many of Scarlatti's, keyboard suites edited by Thomas Roseingrave (1690-1766), friend of Scarlatti and himself an important organist and composer. The Roseingrave edition of the Suites was reissued many times by later English publishers. This is the first edition with Roseingrave's corrections. The introductory movement in G minor is by Roseingrave, not Scarlatti.

LINCOLN, JAIRUS. Anti-slavery melodies or friends of freedom prepared for the Hingham anti-slavery society. Hingham, published by Elijah B. Gill, 1843.

Very rare, as is all abolitionist literature.

SEVERAL COLLECTIONS of early 19th century sheet music including publications of Gottlieb Graupner, one of the founders of the Handel and Haydn Society.

Rare.

A COLLECTION of sheet music published by the Van Hagens, the first sheet music publishers in Boston.

Very rare.

Two SEVENTEENTH century manuscript collections of serious and drinking songs: Recueil de petits airs serieux et à boire à une seule partie.

MOZART, JOHANN CHRYSOSTOM WOLFGANG AMADEUS. Sei quartetti per due violin, viola, e violoncello. Composti e dedicati al Signor Giuseppe Haydn . . . Vienna, [1785].

Between December 31, 1782 and January 14, 1785 Mozart composed about fifty full length works. Of these, six were string quartets which the composer had published, together with a dedication to Haydn. They are today without doubt his greatest and best known quartets. This set of parts is quite possibly of the very first edition.

FRANCK CÉSAR. Pièces [cinq] pour harmonium . . . Paris, Régnier-Canaux. . . n.d. Autographed copy.

These particular specimens of the work of César Franck are of special interest because of the presence of the composer's signature.

CLIO AND EUTERPE, or British harmony. A collection of celebrated songs and cantatas by the most approv'd masters... London, Henry Roberts. . . MDCCLIX.

Clio and Euterpe is an excellent example of a type of song collection in which the gentlemen of eighteenth century England took such great delight. Its songs are by the favorites of the day: the Drs. Arne and Boyce, "Mr. Handell", and such forgotten men as Beard and Howard. The texts are usually little pastoral pieces about Daphnis and Chloe, Phyllis and Corydon, or Celia and Strephon, or perhaps some unnamed country maid and her swain. There are in addition the most popular songs from the latest "hit" operas, patriotic songs and drinking songs. Each song is accompanied by an etching—which does not always illustrate the text of the song it heads—and a transposition putting it within the range of the instrument on which many gentlemen of the time were quite proficient, the flute.

BONONCINI, GIOVANNI MARIA. Musico pratico... Bologna, Giacomo Monti, 1673.

Giovanni Maria Bononcini (1640? -1678) is best remembered today for his brainchild *Musico Pratico* and his two sons, Marc Antonio (1675- 1726) and especially Giovanni Battista (1672-?). It is the latter who is most responsible for the long life of the family name, for it was he who carried on the long operatic feud with Handel in London. This book was very popular in its day. It ran to two editions in Italy and was later published in German translation. This is the first edition.

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Mr. Dwight's plan to secure Hans von Bülow as conductor of the Harvard Orchestra was mentioned in Bulletin No. 7, and his letter offering the position was included. It was stated that von Bülow's reply had not been found. It has since then turned up and is printed in this bulletin. To make the story clear, Mr. Dwight's letter is repeated, followed by von Bülow's reply, in not impeccable French, acknowledging the honor of the offer but declining, for good reasons, to accept it.

Boston, April 20, 1876.

Dr. Hans von Bülow,

The Concert Committee of the Harvard Musical Association learn with pleasure, through their associate, Mr. Lang, that you have expressed a willingness to conduct for them the "Symphony Concerts" of next winter, if a mutually satisfactory arrangement can be made. The Committee have soon to render their report for the past year and would be glad to be able at the same time to submit to the Association some practicable and inviting programme for the future. They therefore have instructed me to ask you on what terms and what conditions you would undertake the task.

1. What pecuniary compensation?
2. How many rehearsals for each concert? Our season of ten concerts covers a period of about five months (1st of November to near the end of March). We trust that this would be among other objects that would induce you to *reside* in Boston; in which case or in any case, would our usual number of *three* or *four* rehearsals be sufficient.
3. Can you be content with such orchestral material as our city affords? An orchestra not large, not permanent, not kept in practice through the year, but only gathered for the time being?

4. As to programmes. Our Concerts were founded for the purpose of securing annually (amid the medley of all sorts of music) *one* series of concerts purely classical and standard. From what Mr. L. has told us, as well as from the example of your recent concerts here, we are confident that we should have your sympathy in this.

5. Are we to understand that you can come to us no longer under engagement to M. Ullmann or any other impresario, so that we may treat with you without any intervention of the class of men called musical "agents."

We beg you to treat this communication as purely *personal* and *private to yourself*, and not to speak of the subject even to your agent; for, should any rumor of it get abroad at present it would be likely to defeat all hopes of bringing the matter to a satisfactory conclusion.

Requesting the favor of an early reply, and with assurance of our very distinguished consideration, I am

Respectfully and truly yours,

(for the Committee)

J. S. Dwight,

Chairman

Cleveland, April 27th 1876

Cher Monsieur Dwight,

permettez-moi de me servir de l'idiome international par excellence pour Vous remercier de la lettre que Vous m'avez fait l'honneur de m'adresser le 20 de ce mois au nom du Comité des Concerts de la Harvard-Association. Mon ignorance de la langue anglaise n'est un secret pour personne—avec toute la peine que je prendrais de Végayer une réponse en anglais ii est probable que je ne réussirais qu'à Vous offenser de "fausses notes" et qu'à produire des malentendus.

Vos propositions, Monsieur, de me confier la direction des concerts symphoniques de la saison prochaine a Boston est extrêmement flatteuse pour moi et j'apprécie cet honneur à sa juste valeur, croyez-moi. Mais elles basent sur une hypothèse laquelle jusqu'à present est tout ce qu'il y a de plus vague: mon intention de me fixer dans Votre pays ou d'y prolonger au moins mon séjour d'une autre année. Cette intention dont j'ai parlé mon excellent collègue Mr B. Lang a été quelque peu ébranlée depuis, d'abord par ma santé s'affaiblissant de plus en plus et me faisant craindre que je ne fusse trop vieux pour m'accoutumer à ce climat, puis par des considérations privées se rapportant à mes relations en Europe.

Il m'est donc tout à fait impossible de me conformer a Votre désir, Monsieur, de répondre d'une façon un peu satisfaisante à Vos ouvertures—surtout actuellement. Si mon présent engagement, que j'ai bien peur de ne pouvoir remplir jusqu'au bout (il expire le 18 juin) ne me met point dans un état qui me force de me retirer pour peut-être une année—si d'autres combinaisons supplémentaires à New York et ailleurs pouvaient s'arranger de manière a m'offrir une perspective un peu "positive", je serais charmé, Monsieur, de me trouver à même de répondre à l'honorante confiance de la Harvard Association en lui consacrant mon temps et mon faible talent dans la mesure possible.

Vous comprendrez facilement, Monsieur, que cette vie de "pianiste errant" que je suis condamné de mener encore huit semaines ne me permettent en aucune façon de *songer* même à ces combinaisons, ces arrangements à prendre pour l'avenir—supposé (ce que je ne saurais absolument décider avant le *premier juin*) que des circonstances qu'il n'est dans mon pouvoir ni de prévoir ni de diriger me rendaient à même de prendre la résolution de prolonger mon séjour dans les Etats Unis.

Agréez, Monsieur, avec mes sincères regrets de devoir *ajourner jusqu'à* l'époque de la fin de mon engagement avec MM. Ullman et Palmer, les débats sur une question, laquelle ne me semble pouvoir être résolue que de *vive voix*. Je jouis d'une telle inaptitude à traiter les affaires par correspondance que j'ai toujours été obligé de recourir a l'aide des "musical agents"—espèce dont les grandes sociétés philharmoniques peuvent bien se passer, mais qui par malheur nous est absolument indispensable à nous autres pauvres artistes.

J'ai l'honneur, Monsieur, de Vous assurer de la considération la plus distinguée

de Votre très dévoué serviteur

Hans de Bülow.

* * * *

In the past years a number of gifts other than books and music, such as medals of various societies, pictures, paintings, pen and ink drawings, several musical instruments and the like, have been received from various persons, some of them today unknown. In the 91st year of his age, E. S. Dixwell,

then the last surviving member of the group of seven who called the meeting which resulted in the founding of this Association, presented to it his flute, and wrote a note accompanying it. In view of the circumstances, the incident might well be recorded here, particularly as Mr. Dixwell was an enthusiastic Association member and an earnest supporter of all its plans. In the following letter Mr. Dixwell presented his flute.

58 Garden Street
Cambridge,

January 23, 1899

S. Lothrop Thorndike Esq.
Dear Sir,

I sincerely wish I could attend the dinner of the Harvard Musical Association on the 27th inst. But it is quite impossible.

Allow me to appoint you my agent to convey to the members my hearty regards and wishes for uninterrupted harmony among them.

It is rather a grave fact to realize that one is the last survivor of any body of men. But someone, I suppose, must be the last; and I accept the situation.

To show my appreciation of my membership and of my love of music, I wish to present to the Association the instrument I used to play upon at the earliest meetings when the members were few. I have used it but seldom of late, but it is still entire and may be thought by the present members worth preserving. It was considered a very excellent flute when I bought it in 1830.

Perhaps someone may, at the coming meeting, cause it to give forth the expression of my farewell; and then the Association may preserve it as a token of esteem of their old member now 91 years old.

With the sincere regards of

Yours ever,

E. S. Dixwell

To this letter Mr. Thorndike, then President of the Association, sent the following reply.

Boston, February 1899

My dear Mr. Dixwell:

I owe you an apology for the long delay in acknowledging your paternal and cordial letter to the Harvard Musical Association, and the very interesting gift of your old flute. The letter and gift seemed to bring the men of today into closer touch with the early years of the society than anything else which could have been sent. They were received not merely with gratitude but with very tender feeling.

I was instructed by a vote, in which every voice was heard, to express to you our heartfelt thanks and our hope that you may live for many years in the enjoyment of a cheerful and serene old age.

The dinner was a pleasant one, but the "professional" element was a little too prominent,—the music a little too formal,—for me to find anyone ready, impromptu, to carry out your wish that your flute should be heard. I am less sorry for that, because your wish was that it should sound a farewell. I assure you that it shall be heard at some one of our less formal sociables,—not in farewell, however, but in token that the beginnings of the Association are still with us after more than sixty years.

For myself, my dear master, I am still, after fifty years, with sincere respect and affection,

Your friend and pupil,

S. Lothrop Thorndike

* * * *

By now the Rev. Mr. Reed needs no introduction any more than he needed it at the annual dinners, when his poems added to the entertainment of those in attendance. Another poem by him, of unknown date but read at an annual dinner, may not be as amusing as some others, but nevertheless shows his wit and his skill at versification.

Who comes tonight to Whipple's house,
The seat of revel and carouse?
It is, truth forces me to say,

The venerable H. M. A.

Here men of every occupation
Come, seeking gentle stimulation.
Forsaking wives and children all,
They gather in the banquet-hall,

Grave lawyers, bent upon a lark,
Have left their clients in the dark;
A thing they never did before
And never will do any more.

Here come the busy doctors too,
Neglecting patients not a few.
Yet, in their absence— who can tell?—
Perhaps their patients will get well.

And pedagogues, of aspect mild,
Who spoil the rod and spare the child,
Their heads with classic learning stored,
Are sitting at the festive board.

Rich merchants, from the haunts of trade,
Like vagrant sheep have hither strayed;
Content to leave, a single night,
Their green (back) pastures out of sight.

Music hath charms for one and all,
So here they gather at her call,
Eager, 'mid merriment and cheer,
Her praise to sing, her voice to hear,
And in her name fresh tribute pay
To ever-youthful H. M. A.!

* * * *

As Mr. Dwight passes again across the stage of this historical pageant and makes very probably his final exit, it is a pleasing gesture to add an appreciative tribute to his skill as an organizer and an administrator in the form of a letter from a distinguished citizen and contemporary of his—Robert C. Winthrop.

90 Marlborough Street
January 23, 1888

Dear Mr. Dwight,

The day for the Festival, to which you so kindly invited me, is approaching, and I must not leave you longer uncertain as to my being with you. I shall be sorry to miss my favorite Beethoven Trio. I shall be even more sorry to lose the opportunity of renewing my grateful acknowledgments to the old Harvard Musical Association. As I listened last week to the magnificent performance of the Fifth Symphony by Mr. Gericke's band, with its exquisite flute and French horn, I could not forget that it was to the Harvard Association, under your auspices, that Boston was indebted for the first establishment of stated Symphony Concerts. All that we are now so richly enjoying, in this line, is but the evolution from the seeds which you planted forty years ago.

I would gladly say this, and more than this, in person, but I am constrained to deny myself to festive entertainments, and can only beg you to accept my thanks for the invitation with my best wishes for the occasion.

Believe me,
Dear Mr. Dwight,
Sincerely yours,
Robert C. Winthrop

Mr. J. S. Dwight,
President of the Harvard Musical Association.

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Fortunately for this chronicler, Mr. Dwight, as Chairman of the Concert Committee of the Harvard Orchestra during its seventeen seasons (December 28, 1865-March 9, 1882) made annually at the close of each season a report as full in detail as were his reports on the Association made annually during his twenty years as President. These concert reports provided much material for the story of the Harvard Orchestra told in Bulletin No. 5. For obvious reasons they were not included. It seems not inappropriate now, however, to include in this bulletin portions of two of his reports, picked at random, in order to give a bit of intimate, first hand account of a season and also to permit Mr. Dwight, on the occasion of his probable last stage entrance, to present direct testimony of the devotion, thought, and care he gave to the management of these concerts.

The first extract is from his report on the fourth season of the Harvard Orchestra in the year 1868-69.

That the success of this fourth season of Symphony concerts, more marked than any hitherto (each successive season yielding better and better results) continues to vindicate the purpose and the plan to which they have been kept true from the first; and that the gradual increase of the number of concerts, from six the first year to eight, and this year to ten, has proved a safe and satisfactory experiment. This appears, first, in the

I. Financial Results.

The active interest shown by our own members and the circles whom they represent has steadily increased. That all-important guaranty both of a paying and of an appreciative audience, the members' pledge of season tickets, has made us stronger year by year. . .

The result, as by treasurer's statement, is:

Gross receipts	\$13,807.00
Expenses	<u>\$10,496.72</u>
Net gain	\$ 3,310.28

This gain is almost double that of last year (\$1814.72), and five times that of the year before (\$687.17).

The lowest number of single tickets sold at any concert this time has been 142; the highest 481. The average sale of single tickets per concert for the four years successively has been 296, 233, 228, 249. This uniformity is curious, but on the whole encouraging; it shows that the gain has been all along in season subscriptions, which absorb the transient custom; people, who have once or twice tasted of this pleasure, show a disposition to lay out for a whole winter of it and to identify themselves with its permanent supporters. All would fain be of the "nucleus" of so fine an audience.

The average cost of each concert has been this year \$1050 to \$975 last year. The increase of expense has been almost wholly in two items: first, the orchestra, which last year cost \$650 per concert, this year cost \$671. A smaller difference than the increase of numbers would lead us to expect; but on the other hand the number of rehearsals, in the fortnightly recurrence of the concerts, has been smaller. Second, to solo artists we have paid \$950 this year, where we paid but \$250 last year. For the first time our own members have been paid for this artistic service, which they have always been so generously ready to contribute freely. Your committee were unanimously of the feeling that the change was only just and right. Other costs have remained at almost precisely the same rate as last year except perhaps that of advertising, which with us is one of the smaller items, our concerts being mainly their own advertisement, and our whole system very favorable to economy in that which is so great a drain upon most concert enterprises.

II. Results artistically.

Here we leave the solid ground of figures, to be sure, and are obliged to strike as fair an average as we may between opinions, feelings, impressions, which always differ more or less in any audience concerning any music. But on the whole, judging from looks and words of others, from their own feelings, from the unvaried strain of eulogy in

the Press, and above all from the growing eagerness to attend these concerts, your committee think they are quite safe in reporting that the musical success of the concerts, always accounted good—nay, under the circumstances remarkable—has been greater than ever before; and that whatever individual disappointments or criticisms there may have been regarding details of selection or performance, there has been very general satisfaction both with the quantity and quality of matter offered, with the way in which the various tone-flowers have been tied up into separate bouquets or programmes, and with the average excellence of the interpretation. At least, no one complains of any falling off.

a) As to quantity. The 11 concerts (counting in the extra one in aid of the Musical Education of the Blind) have given us 16 Symphonies (6 by Haydn, 2 Mozart, 4 Beethoven, 1 Mendelssohn, 2 Schumann (1 repeated), 1 Gade); 19 Overtures (4 Beethoven (1 twice), 2 Weber, 4 Mendelssohn, 2 Bennett, 1 Schumann, 2 Gade, 2 Cherubini, 1 Schubert 1 Wagner); 8 Concertos (3 Beethoven, 1 Mozart, 1 Weber, 1 Mendelssohn, 1 Chopin (twice), 1 Joachim); five Arias with orchestra (Bach, Mozart, Beethoven), besides songs with piano (Mozart, Franz, Mendelssohn, &c.) b.) Principle of selection. It has been mainly conservative, in the best sense—not a narrow one: to keep the best and most inspiring, the undying models, always bright and fresh before us. One series of concerts, at least, ought to make this its mission; this the most difficult point to secure; more miscellaneous entertainments do not need the same endowment, &c., &c. Most of the matter of these programmes has been so much revival of the delights of the past years. It is proof of their intrinsic beauty and creditable to the tastes of our public, that Beethoven and Mozart, &c., are far more often called for, far more unwillingly missed upon a programme, than any other masters. Yet there has been not a little of novelty: the two Symphonies of Schumann were both new to these concerts, one of them to Boston; ditto that by Gade; ditto 5 by Haydn, and the “Reformation” all but new. Three of the overtures, and two of the concertos figured for the first time in our concerts. The 5 Haydn Symphonies were in one sense a novelty; our public needed to know Haydn better. This foundation part of our symphonic education had been neglected. Then their refreshing cheer and brightness; the sunshine they brought into a programme, relieving grander, deeper works which make a draught upon the hearer’s nervous energy! Why so many Symphonies? Why two in a programme? Here no doubt the programme maker runs some risk; here there are naturally differences of feeling and of testimony. Some like it, some do not. But we believe the prevailing testimony, the weight of the meeting at least, has been favorable to the experiment.

(1.) A good Symphony has as much variety between its several movements often, as any three or four shorter works which we might put in place of it. (2.) One Symphony differs from another Symphony in glory: one of the two may be a great work, the other smaller, though fine, and so enlivening as to serve for recreation centres and to the other (Haydn for instance) . (3.) Often the vain search for just the fit overture to eke out a programme has been crowned by the happy suggestion of some smaller, brighter Symphony. (What concert was more enjoyed than the extra one, in which Haydn in G offset Schumann in E flat?). (4.) In Europe it is not at all uncommon to have two Symphonies; in Berlin always so. (5.) Finally, your committee have heard more complaints of too much solo than they ever have of too much symphony. If singing gets to be a drug, as some have whispered to us, if there is too much piano, even of the best, what but a second symphony shall fill out a programme for tastes so classical and so exacting? We may add that the number of new things would have been greater but for our disappointment sometimes in the procuring of parts. In the first half of a season prudent economy has somewhat to do with it. Certain it is, no bad, no dull music has crept into our programmes. It will be admitted that they have been choice; there has been no shoddy in their texture, and it is for other caterers than the H. M. A. to take for a motto: “Motley is your only wear.”...

III. Result as affecting the Association itself.

Above all, the concert fund—Its importance—Are we not pledged to increase it?

When we first went before the world appealing to all good music lovers to rally to the support of these concerts, did we not base the appeal on the ground of disinterestedness, disclaim all idea of profit, and virtually promise that whatever was earned by the concerts should go into the concerts, go to insuring their existence their improvement, year by year into the far future? Very heartily, abundantly, and in the same spirit that we made it, has the appeal been met. How shall we continue to deserve the same support? By spending these first earnings in pleasant suppers, pleasant rooms and furniture for our own club evenings and pastimes? Or, by (1.) building up a concert fund, so strong that the concerts may be independent of accident, of capricious public support, of the whims and narrownesses and trade combinations of musicians, and (2.) as tending to the same end, by collecting an admirable library of music and whatever literature throws light upon it. If we wax fat and only feast on our successes

is there not danger we may find, even this very next year, that Prospero's wand is broken, that the success and the prestige of the Harvard Symphony Concerts are already of the past? Now we enjoy the confidence of an art-loving public, growing always larger to a remarkable degree. Must we not expect to see that public dwindle, at least that part of it which has had confidence in us, the moment we find ourselves in the awkward position of having to reply to the sympathetic question that follows on the heel of each congratulation: "Good! and what do you do with the money?" "0, we pay for pleasant rooms and suppers!" Shall we not be more consistent, and go into the field the next time with a stronger feeling, if we render unto music the things that are music's, and do our feasting at our own expense?

The second extract, from the report on the eleventh season (1875-76) pictures from a different angle the situation at a time when affairs moved less happily. The extract also reveals Mr. Dwight's optimism and tenacity of purpose.

Again, for the third time in succession, the Treasurer's report shows a loss, and larger than before,—a loss of \$2414.05. (The loss last year was \$1750., and for the year before that \$1206.). Yet in the long run of eleven series of concerts there has been no loss. The earnings of the first eight years were in great part reserved for a concert fund, which has proved ample for the payment of all losses thus far, and leaves us at least \$2,000. still good for the future.

The causes of this loss are readily enumerated, although the comparative effect of each of them may be matter of opinion.

1. Hard times, beyond example hitherto. This has affected all concert enterprises. It would be difficult to name a series of concerts, in this or any of the large cities, which has really paid.

2. The mistaken policy (as it has proved) of admitting the season-ticket holders to the last rehearsal of each concert. This was offered as a new inducement to subscribers; but it simply killed the scale of single tickets. No matter what the attraction—the most popular pianist or fresh singer, or new music—the number of tickets sold for each concert never exceeded 91, and once went as low as 52, except when the Cecilia sang. But

3. The Cecilia not only cost us more than it brought in (an addition perhaps of \$100 on two occasions and of \$200 on another), but, through the free tickets given to its members for their friends, it has prevented the purchase of tickets by just the 200 or 250 persons whom it was the very purpose of the Cecilia to attract.

And here a singular phenomenon must be remarked, to wit: while it appears that about every member of the Cecilia, to the number of 125-30, has been faithful in claiming the free tickets, hardly more than half that number have rendered any service either in concerts or rehearsals. Finally, many of its members seem to have not felt happy in singing with an orchestra upon that stage, and the result is that they have organized themselves upon a new and independent basis, to sing hereafter for their own pleasure and that of their friends, and not for the concerts of the Association from which the body has derived its origin and its entire support.

4. It has been greatly against us, always from the first, that an Orchestra can not be had in Boston for evening concerts, owing to the engagement of the musicians in the theatres.

5. The old limit to our season subscription, expressed in the demand for best seats or none, is still felt.

6. But doubtless our concerts have suffered most through the comparison, which has been frequently and persistently forced upon us, between the execution of our own imperfect orchestra, made up every winter for these few occasions, and the remarkably brilliant and thoroughly trained orchestra of Mr. Thomas, which, by traversing the states, is kept in practice the entire year round. It has had the effect of creating differences of musical taste and opinion even among our own members. It has divided the support which Boston could give to orchestral concerts, never much more than sufficient for a single series. And there have been speculators enough, finding nothing for them to speculate upon in concerts like ours, given purely in the interest of Art, who have been ever ready to employ this formidable rival as often as possible for our discouragement, and not over-scrupulous in means, fostering jealousies and enmities on the part of critics of the press particularly

But it is useless to enlarge upon a matter so well understood.

Here are our discouragements. On the other hand, has there been no experience to encourage further effort? Your committee point with pleasure and with confidence to the marked improvement of the orchestra during the latter half of the season; to the very general and sometimes enthusiastic recognition of the fact, although there may be here and there an individual in our number who, having heard a better orchestra, has rushed to the conclusion that our own is simply altogether bad and not fit to be employed by us again! We point also to the manifest enjoyment of the audience at several, if not all, the concerts; to the beauty and variety of the programmes, compared at least with certain very heavy ones which have been given by the more perfect orchestra.

And as a new encouragement—it would be unjust to our orchestra and the unflagging zeal and patience of their conductor, were we to omit to mention a new sign of interest and devotion which has appeared in the orchestra itself. 1. In giving an extra rehearsal of their own accord; 2. In taking upon themselves the burden of retaining several musicians whom we had discharged to reduce the expense. Nothing like this had occurred before; and when the orchestra had risen to this act of magnanimity, it was clear that our esprit de corps was kindled in them, and they played better from that moment. Would it not be a fatal policy to drop them now?

What if we let the concerts die? Consider the consequences to be apprehended both to music in Boston and to our own Association.

1. In all probability the Boston Orchestra, as such, would cease to exist. There would be no Boston orchestra worthy of the name or fit for high employment. The inducement for the best musicians—particularly players of certain indispensable wind instruments (oboe, clarinet, bassoon &c.)—to continue to reside here would be greatly weakened. Not only Symphony concerts, but Oratorios, and even Chamber music, would be crippled. And Boston without its own local orchestra, however ready it may be to listen to and pay for music brought to us by traveling artists, flying visitors, sinks to a most subordinate position as a musical city; she may then rival Portland, Albany, New Bedford, but not New York, Philadelphia, Cincinnati, or St. Louis. Will we allow this, until we find it clearly impossible to prevent it?

2. It would strip the H. M. A. of nearly all its prestige and its power of usefulness. The ground once lost could never be recovered. The bond of union between its members would be loosened—for there is no bond so strong and vital as the having something good to work for. And whence will come our power to help to build up music in our University, if we abandon our chief source of power, disheartened by a few unfavorable seasons?

* * * *

The Pierian Sodality of Harvard may rightly be called the parent of the Harvard Musical Association. The founders of the Association had been members when in college, and it was their recollection of the pleasant days of music and of comradeship that begat the desire to continue them in a society of their own. Although at the very outset they planned to use their influence “to encourage cultivation of music in college . . . to enrich the walls of Harvard with a complete musical library . . . to prepare the way for regular musical instruction in the college”, this bond of mutual pleasing experience as undergraduates was the primary motive for their founding this organization. Its original title illustrates the fact—“The General Association of Past and Present Members of the Pierian Sodality.”

Consequently there was reason for including in Bulletin No. 6 two articles describing the early days of the Sodality: the reminiscences of H. K. Oliver H. '18, and part of an address by S. F. Batchelder H. '93 made at an Association dinner. To these might be added the only other reference in our possession to those “good old days”, contained in a communication from William Cushing H. '32. Had Mr. Cushing understood that his letter would appear in print sixty-eight years later he might have been more specific in his allusions and less content to “recall” to Mr. Dwight, by mere enumeration, incidents necessitating today a draft upon the imagination to become picturesque. Nevertheless, Mr. Cushing’s letter adds a bit of testimony on the undergraduate days of the Sodality along the 1820s.

Cambridge, August 2, 1874

My dear Dwight,

A gentleman called upon me yesterday, and telling me that you were to write an account of the Pierian Sodality for Mr. Osgood’s new book said you would like me to send you any reminiscences I might have of it. You, of course, know all that I do about it, for we were members during the same time; but I may be able to remind you of things that you might not otherwise think of.

I joined it in my Freshman year, to play the bass viol, not that I had any skill on the instrument, but a bass was needed, and I could scrape off the simple basses of the music we played so that my playing was better than nothing.

Afterwards I bought a bass horn, involving myself in considerable embarrassment by the debt I incurred in the purchase. This was a much better instrument than the bass viol for our purposes. It was left in the society— and what became of it I never knew.

I need scarcely remind you of our excursion to Salem with our Pres. Derby; our supper at the hotel; the jolly time we had; how Page, especially, broke off the bottom of his goblet, and since he could not set it down was obliged

to immediately drink what was put in it, and consequently became very drunk; how he kept up his jokes till we reached Lynn, when he sunk into a sleep from which he did not wake up till noon the next day, having been left in the meantime in the carriage in Stimson's yard.

I need not remind you of our visit to Hingham by invitation—well, I have forgotten by whose invitation it was, was it Wilder?—and the fine ride we had on Narraganset beach, and the fine time we had generally.

I need not remind you of our visits to Boston and Brookline, to William and Richard Sullivan's, of the splendid entertainments we found, and our ingratitude in making night hideous to the inmates of these homes by our songs etc.

You, of course, recollect the hot punch that usually came in to close up our evenings of practice at the college. I hope all that is done away with now. And you can't have forgotten friend Pickering's standing and stale joke, "Hey, cock!" whenever in our excursions we passed a hay field.

Did we serenade anyone else in Cambridge, except good Dr. Follen and his new bride? I have quite a vivid recollection of that evening; and also of the evening at Pres. Quincy's, when we remained after one of his levees to an oyster supper; and for the first time I learnt the beauty of scalloped oysters.

Our music was bad enough, in all conscience, but, I suppose, answered its purpose; and certainly our meetings were very pleasant, and the recollection of them is one of the pleasantest I have of our college days.

Yours sincerely,
William Cushing
* * * *

Well known is Mr. Wheeler Beckett's success in organizing and in conducting for several seasons a series of Symphony Concerts designed exclusively for young people and attended by children in the public schools. The plan, by no means confined to Boston, is admirable in its purpose to educate the young in music, for the auditors are embryonic appreciators of the art of music. More than any other art, music has a universal appeal, irrespective of age, race, education, or culture. To most of our public school children the available music is too much radio poor jazz, crooning, and other moronic stuff. Appreciation of the beauty and the meaning of music should begin at an early age. For this reason the Youth Concerts should be financially and morally encouraged.

Consequently it is a satisfaction to include in this bulletin an article by Mr. Beckett, which he kindly consented to write and which follows, in which he narrates his experiences and discusses several conclusions. It is an interesting and suggestive account and should have a wider distribution than among our members.

LA JEUNESSE A L'IMAGINATION DE SAVOIR SI UNE CHOSE EST GRANDE

After the Youth Concerts the Boston Symphony players have frequently told me that they wondered what the young people were thinking about as they sat listening to the music with such stillness and concentration. I have often wondered myself. Judging from the enthusiasm of the applause, these high school and junior high school boys and girls who have filled Symphony Hall for four seasons enjoyed what they heard. But how much did they really get from the overtures of Weber and Wagner, the tone-poems of Debussy and Sibelius, the dances of Dvorák and Brahms, and the symphonies of Beethoven, Mendelssohn, Mozart and Franck?

We resolved to find out. An essay contest was announced. Gramophone records were offered as prizes for the three best essays of 250 words or less on the subject, "A description of Symphony 'Pathétique', No. 6, by Tchaikovsky". The symphony was played, by request, at the concert of November 5, 1941, and about eighty essays were received. From them the judges selected four as prize winners and added one Honorable Mention. They make interesting reading and I think the members of our Association would, because of their interest in the Youth Concerts and familiarity with this symphony, find pleasure in them.

Here they are. They stand exactly as written, except that music examples have been added to the first one to assist in identifying the themes mentioned.

The Committee awarded the First Prize of a Victor Album of this symphony, as played by the orchestra, under Dr. Koussevitzky, to Gloria Cutler, 15, a sophomore at the Dorchester High School. She has studied the piano and attended the Youth Concerts for three years.

Music referred to in the Essays on the "Pathétique".



SYMPHONY "PATHÉTIQUE"

"This expressive masterpiece begins with a gruesome theme. The bassoons sound like repulsive creatures lurking in the shadows (Ex. 1). After the intervening passage of impatient violins, the first theme is repeated but is interpreted differently (Ex. 2).

"The vibrant tones of the violins blend to give the most haunting but strangely comforting melodies of the symphony (Ex. 3). So pathetic yet consoling is this theme that seems to reflect the very soul of Tchaikovsky in its moving and heart rending depth of expression.

"Immediately after the last diminishing note of the theme, a sudden tempestuous outburst occurs. Discourse now reigns. It is as turbulent and violent as the sea when it forcefully dashes against a rock-bound coast.

"The poignant, intimate melody is repeated, ending the movement in sweet resignation.

"In the second movement the melody starts with a pronounced effort of gaiety, yet one feels the lack of spontaneity (Ex. 4). When a decided note of melancholy attempts to become prevalent, (Ex. 5) it is overcome by an endeavor at liveliness. The movement concludes simply but bearing to the end the air of restraint.

"Here in the third movement, all gloominess is abandoned (Ex. 6). There is much counterpoint as the mad clamor of ascending and descending notes call and answer each other with impatient appeal.

"After the music approaches a powerful climax, it takes on a distinctly martial effect. Each instrument joins the call-to-arms as the cymbals clash in flaming fury and the drums beat out their thunderous message.

"The Finale has a wealth of meaning. The melody is slow and funereal (Ex. 7). It is abundant in the distressing emotion of grief. After a sweeping climax, the theme becomes more ethereal (Ex. 8). There is a soft clash (of the Tamtam, Ed.) and then as if the soul is surrendering in futile submission, one of the most awe-inspiring symphonies closes with the last note fading into oblivion."

The winner of the second prize is Nancy E. Mercer, 15, a junior at the North Quincy High School where she plays the 'cello in the orchestra. She is also a member of the Glee Club.

"THE PATHÉTIQUE"

"Tchaikovsky's sixth symphony is, perhaps, as emotional and passionate as any that I have heard. It seems to express the intense despair, apprehension and grief, which precede and follow tragedy or death.

"Slowly, softly, sadly the bassoons begin the theme in the first movement of this moving symphony. The bassoons are instruments well adapted to portray this brooding, melancholy phrase. With the help of the flutes comes a beautiful aria, which flows along until ending with a loud crash. So one might be riding smoothly along a fair, peaceful country side in an automobile on a pleasant summer day, when suddenly there is a collision. Where peacefulness was, there is now disaster. A kind of calm follows this crash, resembling the numbness which follows tragedy. Then comes the call of the trumpets, sounding the cry: 'Take up the battle of life and go on with courage and fortitude.' There is a return of the aria heard in the first movement, the same aria yet not the same. It is tossed from player to player, sustained by the flute and played in a different time. Life can be taken up again after a tragedy, but it is never quite the same.

"The last movement of the symphony seems to mean more than the sorrow, despair and death of one person. It is as intensely tragic as the cares and sorrows of all peoples and all nations of the world in the past, and at the present time.. No trumpets sound, the music seems quite hopeless, lifeless, despairing. The bassoons are low and mournful, the brasses sad and slow, the strings very minor, stately and slow. A little hope seems to come and then gradually, slowly, softly and sadly the music dies away. I realize the end of the most moving and unforgettable of symphonies has come."

The third prize goes to Edward Proodian, Jr., age 16, a junior in the Stoneham High School. He plays the violin.

SYMPHONY NO. 6 IN B MINOR—TCHAIKOVSKY

"This symphony is a superbly vital musical interpretation. A masterful work having bold and enthralling themes holding the listener in serene beauty and amazement. Inexpressibly beautiful strains explore the heart and soul. The depth, orderliness and perfect timing between form and feeling that mark the great classic style are developed in a marvelous way.

"The first movement is mysterious and romantic yet not of a happy romance. It is agonizing impressive although very descriptive showing great tragedy and human emotion.

"The second movement is bold, animated and (yet) somewhat tranquil which charms the listener to the very last note.

"Of all the thrills this symphony has, the third movement is brilliant. It has perfect balance and is masterly in structural perfection as shown by the stringed instruments.

"After a vivid picture of astonishing themes, spiritual exaltation and a feeling for the mystic is portrayed in the fourth movement. As this symphony comes to an end it gives the listener a dark gloomy feeling and leaves him in this odd way."

A special fourth prize has been awarded to Joan Bowers, age 10, a pupil at the Chapel Hill School, Waltham, because her essay says so much in so few words.

"PATHÉTIQUE"

"The first movement was like a person thinking back on tragic and sad memories.

"The second movement is like a happy child thanking God with all her heart.

"The third movement is very vigorous like a father angry with his child.

"The fourth movement is like a man who had a good friend and then the friend betrayed him and the man was very sad and a bit angry.*

FIRST HONORABLE MENTION

"Poignant, is the most expressive word that comes to my mind, as I remember the beauty and depth of Tchaikovsky's greatest work, the Symphony 'Pathétique'. Its melancholy sadness brought tears to my eyes and left me with a feeling of wonder and admiration to think that God had given such creative powers to one man. As I heard the strains of music pour forth I could see a dark, wintry picture of man striving to overcome the brutality and loneliness of life. Fighting the hard realities of life with the unconquerable greatness of music. Facing the ugliness of today with eyes that see beyond tomorrow.

"I listened to this music with my ears; I heard it with my heart.

Shirley G. Parsons,

Somerville High School.

*Those familiar with the story of Tchaikovsky's broken friendship with Mme. von Meck will assume that Joan knew it also and will admire her aptness in applying it to the fourth movement. Inquiry, however, revealed that she knew nothing of the composer's life.

These writings remind us of certain deep feelings of our youth, emotions we have almost forgotten. As we look back on our early years we wonder if the gains in knowledge of the material world quite offset the losses. What have become of those almost mystic experiences of wonder and awe, moments when we sensed with wordless, inner clarity something of the meaning of the Why, Whence, and Whither of life? As one girl wrote in her essay, "I ached to know the meaning of life; if only I could know the answer", and another remarked, "No one could listen to this music without being transported far above his usual plane of thought and feeling".

This theme has been sung by many poets and authors but nowhere better than in Wordsworth's "Intimations of Immortality." We all remember the lines:

Our birth is but a sleep and a forgetting:
The Soul that rises with us, our life's Star,
Hath had elsewhere its setting,
And cometh from afar:
Not in entire forgetfulness,
And not in utter nakedness,
But trailing clouds of glory do we come
From God, who is our home:
Heaven lies about us in our infancy!
Shades of the prison-house begin to close
Upon the growing Boy,
But he beholds the light and whence it flows,
He sees it in his joy;
The Youth, who daily farther from the east
Must travel, still is Nature's Priest,
And by the vision splendid
Is on his way attended;
At length the Man perceives it die away
And fade into the light of common day.

With this diminution of awareness comes a tendency to ignore it in others, especially the young. Before such a state of ossification sets in, however, most of us take recourse in one of the arts. Music, especially, helps us to remain in balance and it should not be hard to imagine how much more powerfully it must affect the young during these bloody times, giving them spiritual reinforcement when they are "wax to receive and granite to retain" impressions of priceless and life-long value. Not only is inspired music the language of the emotions: it is a bridge between the unconscious mind and the great Universal Mind. In that lies its greatest importance.

I think it unfortunate that we should live in an age when every single thing is debased and dragged through the mire of mediocrity. Thus the very themes of the "Pathétique" are swung by the popular bands to horrible words. All the classics suffer these indignities. It is all a part of the general world condition, and although we know it will not last it is painful to endure. The encouraging aspect of the essays is precisely this: young people have not been so dulled in their perceptions that they cannot rise above these conditions and soar with the real thing to higher levels. Youth has indeed the imagination to know when a thing is great.

These essays remind us that the cause of symphony concerts for the young is a very young one. Beginning with Damrosch and Stock some 25 or thirty years ago, they have gradually become a part of the symphony season of our major orchestras. Usually beginning with occasional concerts once or twice a season, they become integrated with the activities of the orchestra and generally require the services of a conductor other than the regular incumbent. Indeed, the whole matter of presentation and planning is for a specialist. Not only in stage manner but in his psychological approach to the subject is the conductor confronted with peculiar problems.

One has to begin with liking the young people and by possessing an intuitive insight into their inner consciousness. It would be quite easy to play down to them and make a bid for popularity by programming waltzes, marches and all the lively, popular pieces, such as William Tell. That would do for a few concerts; but what would the gain be in comparison with leading them (not teaching them) to like the symphonies of Beethoven, Mozart, Dvorák, Franck and the rest. These high school music students know more about music than the average person realizes. No fine nuance escapes them, and they are like sponges in absorbing the musical enthusiasm that is generated on the stage, and they give it back in the form of a strong current that runs perceptibly through the audience.

The very newness of the project—what is a quarter century?—leads one to make some further conclusions on its value. I have summed them up in my own mind as follows: 1. That great music properly presented can play an important role in the lives of young people who are ready to receive it. 2. That, since our university leaders, scientists, philosophers, and even business executives and soldiers, not to mention the clergy, all unite in agreeing that in our mechanized civilization the first problem in education is the spiritual development of the coming generations, lest we destroy ourselves with the weapons science has developed, we must grasp every opportunity and utilize every medium that will make a contribution to this education of the soul. 3. That in an ever increasing number of young lives symphony music strikes deep during the formative years. 4. That its latent power could be multiplied if concerts patterned after those in Boston were given in every city having its own orchestra. Not that these cities have been lacking in concerts for the young; it is question of quality not quantity, especially quality of the audience, for it is useless to play profound music, that strikes deep into the soul, to audiences incapable of receiving it. 5. That 50,000 young people a year, regularly exposed to the finest masterpieces of music, would produce some remarkable leaders in our national life in the course of twenty-five years. This is a moderate figure, but one million two hundred and fifty thousand persons in 1967 would have a conception of beauty unknown in our land today. They in turn would spread their enthusiasm until it became a leaven raising us to a higher mass consciousness. Some of these symphony lovers would doubtless become leaders in political life where their heightened vision could find expression in direct action. Not that music is a panacea for all our ills, political and otherwise. But do we not all, feel that, once touched by Beauty's wings, one can no longer be indifferent to ugliness, no matter in what field or however remote from music and art one finds it?

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An editorial in the *Boston Globe* dealt in a broad and suggestive way with the Youth Concerts, and indicated that the Press supported the plan. From that editorial a few extracts, which may serve as supplementary to Mr. Beckett's article, are included below.

Talking down, writing down, thinking down to the supposed level of an audience is the first infirmity of mediocre minds. It is an insult to maturity, but to childhood it is an outrage. For it is in childhood that we are best able—in the language of the adage "pour saisir toutes les grandes choses"—to seize upon forms of greatness.

The Abbe Dimnet in his life of "The Bronte Sisters" drives home this spike with the hammer of a veteran teacher: that the child of nine has a capacity of mind and imagination which he may never have again, a capacity akin to genius, since genius is keeping the wonder of childhood with the intellect of maturity. If we were as bright, his point is, at thirty as we are at ten, we would be a race of world beaters....

Ask yourself: Have you not, between the ages of nine and nineteen, not once only but many times, in reading, in a theatre, in hearing music, in listening to the talk of elders, or in the presence of some vivid personality—have you not been brought up standing by a sudden perception that struck like a pang to the heart, and you thought: "Here is greatness! This is what it is to be a man. Now I know why I am living." In fact, all who reach intellectual adulthood know that it was in some such moment, or moments, that the growth began. You suddenly, without effort, almost without thought, on a flash of divination identified some form of excellence outside yourself. Then if children are fed nothing but easy textbooks (as the present fad is) when, where, how shall they make these assignments with greatness?

Such encounter goes deeper than intellect. It comes to the unschooled, to the underprivileged. It is an affair of the spirit. Like October's foliage color it touches alike the mountain oaks and the maple in a slum alley. So let us mind our manners in the presence of this manifestation of the divinity in common clay. Let us not water down the wine and mash the food into a pulp for children. Let them whet their teeth and their appetites on tough chewing. "It does not matter so much whether children understand—understanding will come later—if the intelligence is excited." The genuine article given, and given pure, may in many, and in some it will germinate and be a live force. One cannot tell how a young imagination will work; only, that work it will. When the wine is good there is no need to preach over the liquor.

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Under the efficient direction of Miss French the library is being revamped in several ways, not expounded here. Particularly is the cataloguing being completed, with changes in certain classifications.

The term "cataloguing", it may be added, includes far more than the preparation of title cards for borrowers to thumb over. In fact, the proper and complete adoption of a book into the library requires many acts, or motions if you please to call them, on the part of the librarian, and the whole requires care and good judgment and much time. Since the usual library routine and extra-routine matters cannot be neglected, this revamping will not be concluded for another year or more.

Considering that the library is fairly well equipped for the normal call upon its facilities, it is a pity that more members do not use it. This is the more so since the process of obtaining and of returning books or music has been made easy, and the experiment of permitting members to take out books at a Friday concert has so far presented no difficulties in library procedure.

Of music we have nearly everything of a standard nature to meet normal wishes: for example, piano music for two hands, duets, and two pianos; much Chamber music; music for various instruments; an opera collection of some 800 titles, gradually increasing; purposely not much vocal music, at least in sheet form, beyond bound volumes of songs by Brahms, Schubert, Rubinstein, and the like. Of orchestral scores, very little, and of modern such publications only occasionally. The decision of a former Library Committee still governs the purchase of such scores: since barely a handful of our members have use for these scores, their purchase, at a high cost usually, should be greatly limited. They are chiefly studied by students of orchestration. We cannot afford to supply scores for the use of conductors of orchestras in order to save a draft on their pocket-books.

Of books on music we have a fair supply, particularly in biography, in exposition, and in the appreciation of music. Every new book, a candidate for purchase, is carefully considered from the angle of the subject, of the author, of the number of works in the library on that subject, and of the reviews by competent critics. If, here and there, a book can be dubbed "trivial" it is usually on our shelves because it is a gift, and if the book deals with music not every time can it be gracefully declined. Every hundred years or so an account of stock should be taken and undesirable books (termed "trash" by former librarians) disposed of, as was done in our library a few years ago.

It is desirable not to ignore certain trends in book subjects. For example, folk songs in America, for years considered negligible, are now revealed as wide spread, differing markedly according to geographical localities, and all distinctive of this country. We may well assemble a small library on this subject.

Particularly to be emphasized are our books on the understanding and the appreciation of music. To many persons music is pleasing, or even only bearable, if it jingles in the ears. But, like every art, a true enjoyment of it depends upon the individual's ability to understand it, and that ability is rarely presented to him at birth. In a former bulletin was printed a list of four or five books, suggested by the late Frederick S. Converse, which, if read in the order as listed, would permit the average listener to hear a good deal more than mere jingles, and might even reveal some sense in what can correctly be termed cacophony. After all, an understanding and an appreciation of music is rightly a part of culture.

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Another poem by the Rev. Mr. Reed will serve as pure entertainment for relaxation from more serious subjects. The supply of these poems is now getting low, due in part to a few occasions when, even after solicitation, he failed to file a copy. This poem was read at an annual dinner of unknown date.

A TALE OF HARVARD COLLEGE

It was in the early fifties, when, as everybody knows
The fame of Alma Mater to its highest apex rose,
And like a new Cornelia, she could single out each son,
And say, "This is my jewel—they are jewels, every one."

We were crammed so full of knowledge that our heads could hold
no more,
And we always learned our lessons in those golden days of yore.
But such a shining epoch could not forever last,
And long ago it died away into the shadowy past.

Its splendor thrilled the bosoms of the boys of '55,
And still its fragrant memories in all their hearts survive.
They celebrate its glories in joyful songs of praise
And pity the poor youngsters of these degenerate days.

And yet one crumb of comfort to the youngsters I may bring
In the short and touching ballad I am about to sing.
For though we knew in olden time most that there was to know
One thing was quite forgotten in nostro curriculo.

It was "music, heavenly music" to which our mother kind
Was deaf with both her ears and quite oblivious with her mind.
As dumb as oysters, in her halls we sang no classic strain
Nor pleasure found (O paradox!) in studying with Paine.

But to my tale. One winter eve I sat beside the grate
In Number 15 Hollis, and the time was growing late.
When 'Charley Smith of Stoughton with his customary din
Came bouncing up three flights of stairs and then came bouncing in.

He quickly made himself at home in my best easy chair,
And fumbled on the table 'mid the papers lying there,
Till he seized upon a programme of some concert I had heard
And began to make his comments with assurance most absurd.

There were instrumental numbers, such as overture and suite
And a grand Beethoven symphony with all its parts complete;
While, sandwiched in among them, was a cavatina, sung
By some reigning prima donna in the soft Italian tongue.

Charley labored o'er the programme. "Confound the stuff," said he,
"What is all this foreign lingo—'adagio', 'andantee'?"
But here's a song I've heard before—by Jove, I'll bet my hat;
And its name is Cavatina; Jenny Lind sings that!"

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The purchase of books and of music is naturally limited by the annual appropriation, a part of which must pay for repair material and other matters. What is purchased is generally of standard quality. If some one is disposed to sniff at some title there is usually a good library reason for its purchase. After all, you cannot expect unanimous approbation from three hundred idiosyncratic individuals.

The following list contains most of the recent purchases and gifts since the issue of the last bulletin. The Library acknowledges with gratitude the generosity of donors.

PURCHASES

Dessoff Choir Series (2 numbers)
Music for Strings (quintet), score and parts—Quincy Porter
Two Marches from Revolutionary America, score—Richard Franko Goldman, arranger
Concert Overture for Orchestra, score—Leo Sowerby
Royal Fireworks Music, score—Handel
Be Glad then America (Anthem for Fast Day), score—William Billings
Old English Suite from the Fitzwilliam Virginal Book (arr. for flute, harp and cello), parts—Giles Farnaby
Phoebus and Pan (dramatic chamber cantata), pf. score—Bach
Piano Quintet. Op. 87, parts—Shostakovich
Symphonies, Nos. 24 and 25, scores—Mozart
Piano Quintet in C minor, parts—Borodin
Gustav Mahler—Bruno Walter
Music and the Line of Most Resistance—Artur Schnabel
The Music Review (periodical issued quarterly)—Geoffrey Sharp, ed.
Joh. Seb. Bach Cantata Texts (sacred and secular)—Charles Sanford Terry
The Gift to be Simple. (Songs, dances and rituals of the American Shakers)—Edward D. Andrews
Ballad Makin' in-the Mountains of Kentucky—Jean Thomas
Catalogue Thématique des Oeuvres de P. Tschaikowsky—Jurgenson, ed,
From Madrigal to Modern Music—Douglas Moore
Bio-Bibliographical Index of Musicians in the United States of America Since Colonial Times—District of
Columbia Historical Records Survey
International Encyclopedia of Music and Musicians—Oscar Thompson, ed.
Lady Macbeth of Mtsensk (Libretto)—Shostakovich and A. Preis.
Verdi, the Man in his Letters—Franz Werfel and Paul Stefen, ed.
The Orchestra in the XVIIIth Century—Adam Carse
Ballads and Songs from Ohio—Mary O. Eddy, comp.

GIFTS

7 Organ Compositions (Contemporary Organ Series), by Copland, Jacobi, Moore, Piston, Sessions,
Sowerby, Wagenaar—Rudolph Elie, Jr.
The Life of Emma Thursby, by Richard McCandless Gipson—Ina L. Thursby

CHARLES R. NUTTER