

## ***Harvard Musical Review (1912-1916)***

The *Harvard Musical Review* [HMR] was published by the Musical Department of Harvard College, Cambridge, Massachusetts as ten monthly issues dated according to the calendar of the school year: Vol. 1, Nos. 1 through 10, from October 1912 to July 1913; Vol. 2, Nos. 1 through 10, from October 1913 to July 1914; Vol. 3, Nos. 1 through 9, from October 1914 to June 1915; and Vol. 4, Nos. 1 through 6, from October 1915 to March 1916. The journal contains no indication of its demise. It may be that the problems of World War I and the impending mobilization of American armed forces brought the enterprise to a halt.

Each issue is printed on large sheets (9 x 11 3/4 inches) of deluxe paper with a semi-gloss finish. Front and back cardboard cover pages feature a partial table of contents on the front cover, and a variety of advertising on the three remaining sides. The pages containing articles are printed in a two-column format. Each issue is given independent page numbers. The number of pages in the issues varies from volume to volume. The issues of Vol. 1 have twenty-eight pages with the exception of thirty-four in No. 8, and twenty-four in No. 9. The issues of Vol. 2 have different numbers of pages ranging from eighteen pages in No. 9 to twenty-eight in Nos. 1 and 3, and thirty-six in No. 8. Vols. 3 and 4 consistently contain twenty pages per issue. Extra, unnumbered pages containing tables of contents and advertisements are found at the beginnings and ends of issues. In the RIPM Calendar these pages are assigned page numbers inside brackets.

The journal, a project “long cherished” was founded by professors Walter R. Spalding, Edward Burlingame Hill and other members of the Harvard Musical Department with the intention of “extending the musical spirit” of the university. The aim was to avoid “purely local matters,” but “to provide a medium for articles on musical matters of more than passing interest.”<sup>1</sup>

According to statements on the official business pages of the journal, “the *Harvard Musical Review* is published monthly by the undergraduates of Harvard College.”<sup>2</sup> A Board of Editors was responsible for the management of the journal, which was organized under a president, a secretary, board members, and a business manager. Gilbert Elliott served as president from the inception of HMR until May 1913, after which time S. Foster Damon undertook the position until March 1914. Roger Huntington Sessions served in this capacity from April 1914 until January 1915. John Naylee Burk was the last president, serving from February 1915 until March 1916. In addition, a graduate advisor served in the preparation of the journal: Edward Burlingame Hill from October 1912 to July 1913, and Archibald Thompson Davidson from October 1913 until March 1916. In October 1913, a Graduate Advisory Board consisting of alumni of the Harvard

<sup>1</sup> HMR 1, no. 1 (October 1912): 1.

<sup>2</sup> HMR 1, no. 5 (February 1913): 1.

University Music Department added support to the enterprise. Members of the Graduate Advisory Board, all Harvard graduates, and among them were some important American musicians trained in the nineteenth century: Arthur Foote (1874), Henry T. Fink (1876), Daniel Gregory Mason (1895) and John A. Carpenter (1897). The names and roles of all current participants in the various boards and committees are given in each issue. The editorial staff was elected annually.

All the issues of HMR are organized in a like manner: a series of essays followed by the official business page at the center of each issue. After this informative register of journal officials are editorials and opinions on current musical activities at Harvard and in Boston and New York. Reviews follow; these are limited to new music (often by Harvard College alumni) and new books about music. A review of a concert or opera performance is rare and is usually connected with a presentation at the university or in the Boston/Cambridge area.<sup>3</sup> Foreign correspondence contains both reviews and remarks on contemporary music from Paris and Germany. In all issues up to Vol. 2, No. 9 (June 1914) music supplements of original compositions by Harvard College students and alumni are included.<sup>4</sup> There are reproductions of portraits of famous musicians, and many photographs of contemporary composers and performers,<sup>5</sup> as well as graphic representations of musical instruments.<sup>6</sup> Advertisements are found at the beginnings and ends of each issue. Book reviews feature collections of songs and pianoforte music and, on occasion, learned treatises such as Schoenberg's *Harmonielehre*, and the writings of important American critics.<sup>7</sup> The publications of the Arthur P. Schmidt Company are featured in the advertisements.

In excess of four hundred articles, editorials and reviews are published in HMR. Two hundred articles have signatures of Harvard students and alumni. It also is likely that most of the unsigned articles and editorials are the writings of members of the same group. While some articles are signed with the full name of the author, many articles written by both students and alumni are signed only with their initials followed by the two-digit date of their graduation, for example, S. F. D., '14 identifies S. Foster Damon, who fulfilled his studies in 1914, as the author. Twenty-four sets of initials are used in the journal. Of these the identity of sixteen has been determined. A table of the identified initials is provided at the conclusion of this introduction. All the initials with

<sup>3</sup> Eleven articles and reviews are concerned with a production of Wagner's *Siegfried* given at the Harvard Stadium in June 1915.

<sup>4</sup> Harvard composers include Edward Royce, George Foote, Timothy Mather Spelman, Chalmers Clifton, William Clifford Heilmann, S. Foster Damon, Edward Ballantine, Edward Burlingame Hill, Walter R. Spalding, and Gilbert Elliott.

<sup>5</sup> Portraits of Wilhelm Friedemann Bach and Gluck, and photographs of Karl Muck, Debussy, Fritz Kreisler, Edward MacDowell, Richard Wagner, Stravinsky, Richard Strauss, Verdi, Korngold and Henry Lee Higginson, founder of the Boston Symphony.

<sup>6</sup> Photographs of the "tension resonator" of the Mason & Hamlin grand piano in Henry Lowell Mason, "The Modern Artistic Pianoforte: Its Construction," HMR 1, no. 4 (January 1913): 7-15.

<sup>7</sup> See the review by S. F. D. of "*The Pathos of Distance*. By James Huneker," HMR 2, no. 1 (October 1913): 23-24.

accompanying graduation dates have been retained in the RIPM Calendar, and on the first appearance of each set of initials, the actual name of the author (when known) has been added within brackets. In the RIPM index, the initials have been made equivalent to the proper name.

Several articles are by professors who were involved in the founding and supervision of HMR. Arthur Foote, a graduate in 1874 and subsequently a respected American composer reviews the progress of music in the Boston area<sup>8</sup> and neglected piano music.<sup>9</sup> Walter R. Spalding, an 1887 graduate writes about the necessity of music appreciation for students of subjects outside the arts<sup>10</sup> and the emotional element in music.<sup>11</sup> Henry Lowell Mason, an 1888 graduate describes the attributes of the Mason & Hamlin grand piano with its “tension resonator.”<sup>12</sup> Edward Burlingame Hill, an 1894 graduate and the editor of the Boston music periodical *The Musical World* in 1903 and 1904, contributes three articles—the hostility of critics toward modern music,<sup>13</sup> the Russian ballets of Stravinsky,<sup>14</sup> and the individuality of the American composer.<sup>15</sup> Archibald T. Davison, a 1908 graduate discusses Protestant and Roman Catholic liturgy<sup>16</sup> and music education in Boston.<sup>17</sup>

Great emphasis is given to music contemporary to the closing decades of the nineteenth century and to the years at the outset of the twentieth century. S. Foster Damon, a prolific writer contributes five articles and nine reviews. Damon’s subjects cover a wide spectrum of music from an overview of Verdi’s style periods on the occasion of the composer’s birth centenary,<sup>18</sup> to a study of popular music,<sup>19</sup> and a query on the position of the genre opera as an art form.<sup>20</sup> Hiram K. Moderwell, a graduate of 1912 specializes in articles about Wagner<sup>21</sup> and the new operatic directions in the early twentieth century,<sup>22</sup> and writes about Charpentier’s *verismo* operas *Jullien*, *Louise* and *L’Amoud du Faubourg*,<sup>23</sup> the satire of Richard Strauss’s *Ariadne auf Naxos*,<sup>24</sup> the problems of attaining a

<sup>8</sup> Arthur Foote, ’74, “Thirty-five Years of Music in Boston,” HMR 1, no. 1 (October 1912): 10-11, 19.

<sup>9</sup> Arthur Foote, “Some Neglected Piano Music,” HMR 3, no. 1 (October 1914): 3-7.

<sup>10</sup> Walter R. Spalding, “Utilitarian Values in Music,” HMR 1, no. 1 (October 1912): 15-17.

<sup>11</sup> HMR 3, no. 1 (October 1914): 12-14.

<sup>12</sup> Henry Lowell Mason, op. cit.

<sup>13</sup> Edward B. Hill, “Modern Music and its Critics,” HMR 1, no. 2 (November 1912): 3-6.

<sup>14</sup> “A Note on Stravinsky,” HMR 2, no. 7 (April 1914): 3-7, 23.

<sup>15</sup> “The Future of the American Composer,” HMR 3, no. 8 (May 1915): 15-18.

<sup>16</sup> Archibald T. Davison, “Protestant Church Music Today,” HMR 1, no. 9 (June 1913): 3-4, 21.

<sup>17</sup> HMR 2, no. 5 (February 1914): 3-5, 23.

<sup>18</sup> S. Foster Damon, “Giuseppe Verdi — An Appreciation,” HMR 2, no. 1 (October 1913): 3-8, 26.

<sup>19</sup> “Modern Popular Music,” HMR 1, no. 2 (November 1912): 17-19.

<sup>20</sup> “Opera and the City,” HMR 2, no. 6 (March 1914): 3-6.

<sup>21</sup> Hiram K. Moderwell, “Wagner — After the Noise of the Battle,” HMR 1, no. 8 (May 1913): 10-13. This issue of HMR is a “Wagner Centenary Number.”

<sup>22</sup> Hiram K. Moderwell, “The Nobility of Opera: The Other Side,” HMR 1, no. 5 (February 1913): 3-5.

<sup>23</sup> Hiram K. Moderwell, “Charpentier’s New Operas,” HMR 1, no. 3 (December 1912): 8, 24.

<sup>24</sup> “*Ariadne in Pieces*,” HMR 1, no. 3 (December 1912): 19-20.

dispassionate view of Wagner,<sup>25</sup> a defense of Wagner in response to Pepper's criticism of the composer's vegetarianism and anti-Semitism,<sup>26</sup> and a discussion of the Swiss artist Adolphe Appia's remarkably modern stage designs for Wagner's music dramas, in particular for *Parsifal*.<sup>27</sup>

Roger Huntington Sessions, a 1915 graduate and an active editor of HMR, contributes twenty articles of which three were reviews dealing with Schubert's songs, Wagner's *Die Meistersinger* and *Parsifal*, and Montemezzi's *L'Amore dei tre re*. Sessions's major articles deal with Wagner<sup>28</sup> and with narrative analyses of Richard Strauss's operas, *Guntram*, *Fuerrnot*, *Salome*, *Elektra*, and *Der Rosenkavalier*, and the symphonic poems from *Macbeth* to *Ein Heldenleben*.<sup>29</sup> In anticipation of the eventual route of Sessions's own compositional language his article dealing with the "psychological basis of modern music" is of interest.<sup>30</sup>

Articles about contemporary French music—favored by the Boston critics—of Louis Aubert, Charpentier, Debussy, Gabriel Fauré, d'Indy, Massenet, Ravel and Satie are also important features of HMR. Articles about the repertory were written by a number of student authors including Timothy Mather Spelman, Gilbert Elliott, S. Foster Damon and Joel Dibble Austin. There are also articles focusing on the leading composers of the early twentieth century: Mahler's personality and music (particularly Symphony no. 4),<sup>31</sup> Stravinsky's Russian ballets,<sup>32</sup> Schönberg,<sup>33</sup> the precocious Erich Korngold,<sup>34</sup> and Sibelius.<sup>35</sup> The important question of the increase in use of dissonance in modern music is addressed.<sup>36</sup>

The development of a unique musical language representative of the United States is the topic of several articles. Philip Greenley Clapp, a 1908 graduate considers the enrichment of American music through the introductions of modern idioms,<sup>37</sup> while Richard M.

<sup>25</sup> "Wagner — After the Battle," HMR 1, no. 8 (May 1913): 10-13.

<sup>26</sup> "Should the Artist Think?" HMR 2, no. 4 (January 1914): 7-9, 22.

<sup>27</sup> "Impressionistic Settings for Modern Opera," HMR 4, no. 1 (October 1915): 1-3.

<sup>28</sup> Roger Huntington Sessions, "Wagner's Opinions of Other Composers," HMR 1, no. 8 (May 1913): 17-20, and "Another Wagner Essay," HMR 3, no. 2 (November 1914): 3-7.

<sup>29</sup> "Fifty Years of Richard Strauss," HMR 2, no. 8 (May 1914): 12-19; 2, no. 9 (June 1914): 3-6, 11-12; 18-20; 2, no. 10 (July 1914): 17-25. "Richard Strauss as a Tone Poet," HMR 4, no. 1 (October 1915): 4-8; 4, no. 2 (November 1915): 11-15; 4, no. 3 (December 1915): 9-13.

<sup>30</sup> "The Psychological Basis of Modern Dissonance," HMR 3, no. 4 (December 1914): 3-12.

<sup>31</sup> Louis D. Kornfeld, "Gustav Mahler — Man and Artist," HMR 2, no. 8 (May 1914): 3-11.

<sup>32</sup> Edward B. Hill, "A Note on Stravinsky," HMR 2, no. 7 (April 1914): 3-7, 23.

<sup>33</sup> An unsigned editorial discusses Schönberg's String Quartet in D minor, Op. 7 and Ernest Newman's criticism of the *Gurre-Lieder* and the *Five Orchestral Pieces*, HMR 2, no. 5 (February 1914): 18-19.

<sup>34</sup> Hiram K. Moderwell, "Erich Korngold — Prodigy and Artist," HMR 1, no. 10 (July 1913): 7-9.

<sup>35</sup> "Sibelius's Fourth," HMR 2, no. 2 (November 1913): 16-18, and John N. Burk, "Sibelius — A Composer of the Future," HMR 3, no. 6 (March 1915): 3-8.

<sup>36</sup> Phillip Greenley Clapp, "The Problem of Dissonance," HMR 3, no. 8 (May 1915): 11-14.

<sup>37</sup> Clapp, "Modern Music: Its Opportunities for the American Composer," HMR 1, no. 7 (April 1913): 3-7.

Jopling, a future graduate surveys the progress of American composers.<sup>38</sup> The search for a uniquely American musical idiom is addressed in pioneer ethnomusicologist Henry F. Gilbert's study of the music of the American Indians,<sup>39</sup> while an anonymous report addresses the systematic collection of Indian folk-songs, the unscientific harmonization of Indian melodies by Filmore, and Arthur Farwell's failed vision of an American school of composition based on Indian melodies.<sup>40</sup>

Four articles by professional musicians and critics, none part of the Harvard faculty were published in HMR. The eminent English writer on music and critic for leading British newspapers, Ernest Newman was responsible for three articles: first, a consideration of contemporary composers who followed in the footsteps of Richard Wagner,<sup>41</sup> second, advice to young composers on form and content,<sup>42</sup> and, third, opinions on the position of the American composer with the public.<sup>43</sup> Lawrence Gilman, a noted American writer on music and critic is responsible for a short story about a matronly opera singer and an ardent fan of the genre.<sup>44</sup>

The following table identifies sixteen contributors to the journal who signed with initials.

A. S. P.	Arnold S. Potter
C. D. C.	Chalmers D. Clifton
E. B. H.	Edward Burlingame Hill
G. E.	Gilbert Elliott
H. K. M.	Hiram K. Moderwell
J. D. A.	Joel Dibble Austin
J. N. B.	John N. Burk
K. H. E.	Karl H. Eschmann
L. G. del C.	L. G. del Castello
P. R. M.	Philip R. Mechem
R. M. J.	Richard M. Jopling
R. G. A.	Richard Gilmore Appell
R. H. S.	Roger Huntington Sessions
R. S. P.	R. S. Pugh
S. F. D.	S. Foster Damon
T. M. S.	Timothy Mather Spelman

<sup>38</sup> Richard M. Jopling, "The Development of American Music," HMR 3, no. 2 (November 1914): 11-13.

<sup>39</sup> Henry F. Gilbert, "North American Indian Music," HMR 1, no. 6 (March 1913): 5-7.

<sup>40</sup> "The Government and Indian Music," HMR 1, no. 10 (July 1913): 21-22.

<sup>41</sup> Ernest Newman, "After Wagner — What?" HMR 1, no. 8 (May 1913): 5-6.

<sup>42</sup> Newman, "On Form and Composition," HMR 3, no. 5 (February 1915): 9-16.

<sup>43</sup> Newman, "The Public, the Critic and the Native Composer," HMR 3, no. 9 (June 1915): 16-19.

<sup>44</sup> Lawrence Gilman, "Imhoff's *Carmen*. An Adventure in Fantasy," HMR 3, no. 9 (June 1915): 3-9.

