



ArchivesSpace

Hubert W. Lamb Collection, 1923-1983: a guide

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Wellesley College Archives

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Summary Information

Repository:	Wellesley College Archives
Creator:	Lamb, Hubert
Title:	Hubert W. Lamb Collection
ID:	3P.Lamb
Date [inclusive]:	1923-1983
Physical Description:	5.96 Cubic Feet -- 16 oversize boxes: 15 (16.5 x 13.25 x 3 inches); 1(13.5 x 11 x 3 inches)
Language of the Material:	English
Abstract:	This collection consists primarily of materials created and collected by Hubert Weldon Lamb, Professor of Music at Wellesley College from 1935-1974. It includes correspondence, photographs, commemorations and addresses, and a significant collection of musical compositions.

Preferred Citation

3P Hubert W. Lamb Collection, Wellesley College Archives

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Biographical / Historical

Hubert Weldon Lamb was born in Walpole, New Hampshire, on June 29, 1909. He graduated from Harvard University in 1930 and on New Year's Day, 1931, he married Lydia Cazneau Baker (Radcliffe, Class of 1929) in Paris. Together, they had three children: Margaret, William, and Lucy.

Lamb taught at the Longy School (1934-56) and the Belmont Hill School (1932-35) and joined the faculty of Wellesley's Music Department in 1935. He was named Hamilton C. Macdougall Professor of Music in 1950 and remained in that position until his retirement in July 1974.

Among his many awards were the Francis Boott Prize in Musical Composition from Harvard (1930); a John Knowles Paine fellowship from Harvard, under which he studied with Nadia Boulanger in Paris (1930-1932); a Guggenheim fellowship in composition (1948); and an honorary Doctor of Music from the New England Conservatory (1963).

His musical compositions were many and varied: in 1944-45, Carl Weinrich performed Lamb's Toccata for organ on a six-city tour of the US; in 1951, Lamb conducted the Wellesley College Choir in the first full performance of his Six Scenes from the Protevangelion; in 1952, Ralph Kirkpatrick featured in a performance of Concerto da Camera; and in 1966-67, he completed Suite for Four Strings, which had been commissioned by the Harvard Musical Association. In her book celebrating the centennial of Wellesley College, Jean Glasscock singled out Lamb as a faculty member and "creative artist" whose choral, orchestral, and chamber works were played at Wellesley and beyond.

In addition to musical compositions, he wrote analyses of contemporary music, including "High Fidelity – to What?" (Harpers, 1960), "Music in the Age of Zak" (Harpers, 1962), and "The Avant-Gardist" (Music Journal, 1963), the latter of which was based on the Commencement address he delivered at the New England Conservatory that same year.

At Wellesley, he gave an Honor's Day speech on March 15, 1962, entitled "Some reflections on the nature of music and on the contemporary musical scene," in which he offered insight into contemporary music. Lamb's talk was also notable for the example of English prose he chose to include: the entirely fictitious account of the Salt Pit Massacre, his discussion of which left the audience wondering because the entire episode was one Lamb himself concocted.

In addition to his teaching duties at Wellesley, Lamb was actively involved in College administration and with Academic Council. He worked closely with architect Paul Rudolph on the design of the Jewett Arts Center, a modernist building whose structure met the challenge of having to serve the needs of the Art, Music, and Theatre Departments. For a 1956 Alumnae Magazine piece, "What the Jewett Arts Center Will Mean to Us," Lamb contributed his thoughts on behalf of the Music Department. In recognition of his commitment to the College and the appreciation awarded to him by its graduates, Lamb was made an honorary member of the Wellesley College Alumnae Association.

His accomplishments extended beyond the world of music. He listed membership in the American Meteorological Society on a faculty questionnaire. In addition, Lamb was an amateur photographer and practiced that art as a Civilian Defense Photographer in 1942-1943, and by creating portraits of many of his colleagues in the music world. He was a skilled carpenter and designed and built a family summer cottage on Little Deer Isle, Maine. Upon retiring from Wellesley in 1974, Hubert and Lydia Lamb moved to a house, with long views, in Santa Fe, New Mexico, where they constructed and finished numerous bookshelves, a darkroom, and installed cork flooring. They continued to enjoy summers in Maine, where, on July 27, 1987, Hubert Lamb passed away.

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Scope and Contents

This collection documents Hubert Lamb's work as a composer and professor of music. The items date from 1923-1983. The collection consists primarily of musical compositions (1923-1967), but also

includes correspondence (1930-1983), photographs taken by Lamb (undated), and commemorations of Lamb's career.

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Arrangement

This collection is divided into five series: I. Correspondence; II. Commemorations; III. Photographs; IV. Compositions; V. Publications.

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Administrative Information

Publication Statement

Wellesley College Archives

Conditions Governing Access

As per the letter of donation, only the music is to be digitized and published or otherwise circulated. Correspondence, photographs, and other materials are only to be studied on site. Small portions of these letters may be quoted in scholarly articles; photos may be viewed on site but not digitized or placed on the Web.

Immediate Source of Acquisition

Gift of William Palfrey Lamb, Margaret Weldon Lamb (Class of 1957), and Lucy Lamb Baker, July 2016.

Processing Information

Processed by M.K.K. Yearl, 2016-2017.

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Controlled Access Headings

- Lamb, Hubert

Collection Inventory

Title/Description	Instances	
Collection Inventory and Finding Aid	box 1	folder 1

I. Correspondence

Conditions Governing Use:

Conditions Governing Use

Correspondence is only to be consulted in the reading room at Wellesley College; scanning and other means of reproduction may only be done by prior permission of the Lamb family.

Title/Description	Instances	
Nadia Boulanger, 1930-1939	box 1	folder 2
George Enesco, 1950	box 1	folder 3
Arthur Shepherd, 1951-1957	box 1	folder 4
Donald Grout, 1943-1983	box 1	folder 5
Ralph Kirkpatrick, 1934-1982	box 1	folder 6
Albert Einstein, 1946	box 1	folder 7
Carl Weinrich, 1941-1976	box 1	folder 8
Melville Smith, 1956	box 1	folder 9
Jan LaRue, 1960-1961	box 1	folder 10
Howard Brown, 1960-1963	box 1	folder 11
John Kirkpatrick, 1950-1961	box 1	folder 12
Beveridge Webster, 1945-1969	box 1	folder 13
Ruth Posselt, 1962	box 1	folder 14
Alexander Schneider, 1947-1950	box 1	folder 15
Mischa Schneider, 1958	box 1	folder 16
Hugh Ross, 1949-1950	box 1	folder 17
Aaron Copland, 1948, 1958	box 1	folder 18

Elliott Carter, 1958	box 1	folder 19
Maurice Eisenberg, 1959-1962	box 1	folder 20
Virgil Thomson, 1959	box 1	folder 21
Randall Thompson, 1948, 1954	box 1	folder 22
Everett Helm, 1956	box 1	folder 23
Jean Ritchie Pickow, 1962	box 1	folder 24
Ruth "Petie" Piette Steiner, 1952-1957	box 1	folder 25
Archibald MacLeish, 1954	box 1	folder 26
Philip Booth, 1960	box 1	folder 27

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II. Commemorations

Title/Description	Instances	
Commemorations: Honoring Hubert Lamb on his 75th Birthday	box 1	folder 28
Commemorations: Hubert Lamb at Wellesley, A Chronology	box 1	folder 29
Commemorations: Remembering Hubert Lamb, by Owen Jander, September 16, 1987	box 1	folder 30

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III. Photographs

Conditions Governing Use:

Conditions Governing Use

Photographs are only to be consulted in the reading room at Wellesley College; scanning and other means of reproduction may only be done by prior permission of the Lamb family.

Title/Description	Instances	
Photographs	box 2	folder 1
Hubert W. Lamb		
Little Deer Isle		
Ralph Kirkpatrick		
Carl Weinrich		
Arthur Shepherd		
Donald Grout		

 Jan LaRue

 Beveridge Webster

 Lydia Lamb

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IV. Compositions

Title/Description	Instances	
Pre-Paris Pieces, 1923-26	box 2	folder 2
Choral Fugue with Corrections by Enesco, 1926-1929	box 2	folder 3
Boott Prize and Paris Compositions, 1930-1932	box 2	folder 4
Student Compositions, 1930-1932	box 2	folder 5
Theoretical Studies, 1930-1933	box 2	folder 6
Theoretical Studies, 1930-1933: Drafts, Part 1	box 2	folder 7
Theoretical Studies, 1930-1933: Drafts, Part 2	box 2	folder 8
Sehnsucht, 1931	box 2	folder 9
Requiem, 1931: Complete Original	box 2	folder 10
Prelude, Allegretto and Fugue in the Old Style for Organ, 1931	box 2	folder 11
Prelude, Allegretto and Fugue for Organ, 1931	box 2	folder 12
Concerto for Two Pianos and Wood Winds, January 1932	box 3	folder 1
Concerto for Two Pianos and Wood Winds, January 1932: Draft	box 3	folder 2
Dreamers: for Mamma, 1933	box 3	folder 3
Fugue in A Minor, 1933	box 3	folder 4
Psalm CXXX	box 3	folder 5
Three Movements for Violin and Piano, 1936	box 3	folder 6
Music for 1938 to the Woman of the Year	box 3	folder 7
Music for Strings, 1939: Part 1	box 3	folder 8
Music for Strings, 1939: Part 2	box 3	folder 9
Music for Strings, 1939: Draft	box 3	folder 10
Music for Strings, 1939: Violin I	box 3	folder 11
Music for Strings, 1939: Violin II	box 3	folder 12
Music for Strings, 1939: Viola	box 4	folder 1
Music for Strings, 1939: Cello	box 4	folder 2

Music for Strings, 1939: Contrabass	box 4	folder 3
Music for Strings, 1939: Booklet	box 4	folder 4
Music for Strings, 1939: Tissues	box 4	folder 5
Extemporization for Flute and Piano, 1939	box 4	folder 6
Remember Now Thy Creator, 1940: Draft	box 4	folder 7
Remember Now Thy Creator: 1940	box 4	folder 8
Five Variations on a Folk Song, 1940; Overturinetta, 1940	box 4	folder 9
Fugue in E, 1941: Tissues	box 4	folder 10
Fugue in E, 1941: Copies	box 4	folder 11
The End of the World, with text by MacLeish, 1941	box 4	folder 12
Recitative and Variations for Flute Quartet, 1942: Draft	box 5	folder 1
Recitative and Variations for Flute Quartet, 1942	box 5	folder 2
Five Intimate Songs, 1942	box 5	folder 3
Five Intimate Songs, 1942: Drafts	box 5	folder 4
The Hymn of the Cherubim, 1943	box 5	folder 5
Concerto da Camera, 1943: Draft 1/4	box 5	folder 6
Concerto da Camera, 1943: Draft 2/4	box 5	folder 7
Concerto da Camera, 1943: Draft 3/4	box 6	folder 1
Concerto da Camera, 1943: Draft 4/4	box 6	folder 2
Concerto de Camera, 1943	box 6	folder 3
Circles to Doors, 1944	box 6	folder 4
Circles of Doors, 1944: Draft	box 6	folder 5
The End of the World, 1944	box 6	folder 6
Toccatà, 1944, 1/2	box 6	folder 7
Toccatà, 1944, 2/2	box 6	folder 8
Toccatà, 1944: Draft	box 7	folder 1
Three Songs, 1944	box 7	folder 2
Three Songs, 1944: Draft	box 7	folder 3
J.S. Bach, Fugue in G Minor for Violin and Figured Bass, 1944	box 7	folder 4
J.S. Bach, Fugue in G Minor for Violin and Figured Bass, 1944: Draft	box 7	folder 5
Three Pieces, 1945	box 7	folder 6
Three Pieces, 1945: Draft		

	box 7	folder 7
Capriccio, 1946; Revised 1953	box 7	folder 8
Capriccio, 1946; Revised 1953: Draft and Revisions 1/3	box 7	folder 9
Capriccio, 1946; Revised 1953: Draft and Revisions 2/3	box 8	folder 1
Capriccio, 1946; Revised 1953: Draft and Revisions 3/3	box 8	folder 2
String Trio, 1946; Copyright 1989: 1/5	box 8	folder 3
String Trio, 1946; Copyright 1989: 2/5	box 8	folder 4
String Trio, 1946; Copyright 1989: 3/5	box 8	folder 5
String Trio, 1946; Copyright 1989: 4/5	box 9	folder 1
String Trio, 1946; Copyright 1989: 5/5	box 9	folder 2
String Trio, 1946; Copyright 1989: Draft 1/2	box 9	folder 3
String Trio, 1946; Copyright 1989: Draft 2/2	box 9	folder 4
Toccata Sinfonica, 1947: Draft 1/2	box 9	folder 5
Toccata Sinfonica, 1947: Draft 2/2	box 9	folder 6
Toccata Sinfonica, 1947: 1/7	box 9	folder 7
Toccata Sinfonica, 1947: 2/7	box 10	folder 1
Toccata Sinfonica, 1947: 3/7	box 10	folder 2
Toccata Sinfonica, 1947: 4/7	box 10	folder 3
Toccata Sinfonica, 1947: 5/7	box 10	folder 4
Toccata Sinfonica, 1947: 6/7	box 10	folder 5
Toccata Sinfonica, 1947: 7/7	box 10	folder 6
Six Scenes from the Protevangelion, 1949: 1/4	box 11	folder 1
Six Scenes from the Protevangelion, 1949: 2/4	box 11	folder 2
Six Scenes from the Protevangelion, 1949: 3/4	box 11	folder 3
Six Scenes from the Protevangelion, 1949: 4/4	box 11	folder 4
Six Scenes from the Protevangelion, 1949: Revisions for 1961	box 12	folder 1
Six Scenes from the Protevangelion, 1949: Score	box 12	folder 2
Six Scenes from the Protevangelion, 1949: Score and Organ	box 12	folder 3
Six Scenes from the Protevangelion, 1949: Draft	box 12	folder 4
Six Scenes from the Protevangelion, 1949: Text	box 12	folder 5
Variations on an Exercise Draft, 1949	box 12	folder 6
Set of Six, 1949	box 12	folder 7

The Interval Variations, 1950	box 13	folder 1
Sinfonetta Concertante, 1951	box 13	folder 2
Rondo Serio, 1951: Draft	box 13	folder 3
Rondo Serio, 1951	box 13	folder 4
A Solemn Air, 1951: Draft	box 13	folder 5
A Solemn Air, 1951	box 13	folder 6
Innocentium Carmina, 1952: Booklets	box 13	folder 7
Innocentium Carmina, 1952	box 13	folder 8
Innocentium Carmina, 1952: Conducted Score	box 14	folder 1
Innocentium Carmina, 1952: Draft	box 14	folder 2
Innocentium Carmina, 1952: Score	box 14	folder 3
Innocentium Carmina, 1952: Parts	box 14	folder 4
Time, 1957; Fancy, 1958	box 14	folder 5
Pastoral, 1960	box 14	folder 6
Pastoral, 1960: Tissues of Score	box 14	folder 7
Pastoral, 1960: Parts	box 14	folder 8
Composition Drafts, 1960	box 14	folder 9
Capriccio and Fugue, 1963	box 15	folder 1
Incidental Music for the Counsellor's Olio, 1965	box 15	folder 2
Sonatina, 1965; Revised, 1969	box 15	folder 3
Suite for Four Strings, 1967: Copyright Copy	box 15	folder 4
Suite for Four Strings, 1967: Part Drafts	box 15	folder 5
Suite for Four Strings, 1967: Full Drafts	box 15	folder 6
Suite for Four Strings, 1967: Printed Copy	box 15	folder 7
Suite for Four Strings, 1967: Booklets, Part One	box 16	folder 1
Suite for Four Strings, 1967: Booklets Part Two	box 16	folder 2
Suite for Four Strings, 1967: Half Sheet Copies	box 16	folder 3
Suite for Four Strings, 1967: Tissues	box 16	folder 4
Unknown Composition Drafts	box 16	folder 5
Arrangements: Christmas Compositions	box 16	folder 6

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V. Publications

Title/Description	Instances	
Publications: Reviews of Compositions	box 1	folder 30
Publications and Addresses	box 1	folder 31

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