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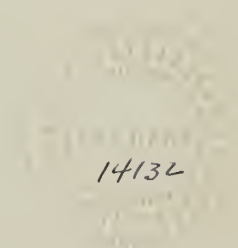
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1922



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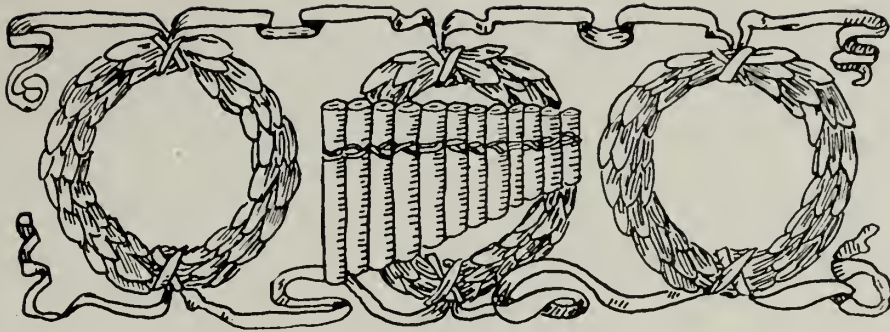
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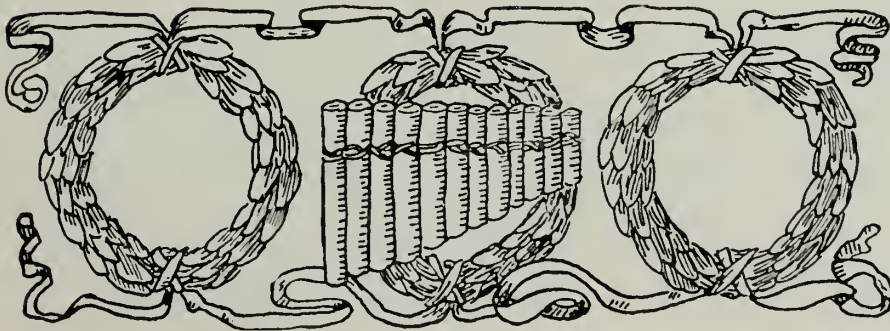






“All deep things are Song. It seems somehow the very central essence of us, Song; as if all the rest were but wrap-pages and hulls! The primal element of us; of us, and of all things. The Greeks fabled of Sphere-Harmonies; it was the feeling they had of the inner structure of Nature; that the soul of all her voices and utterances was perfect music. . . . See deep enough, and you see musically; the heart of Nature *being* everywhere music, if you can only reach it.”

CARLYLE





WALLACE GOODRICH  
*Dean of the Faculty*

To  
**Wallace Goodrich**  
DEAN OF THE FACULTY

WE  
THE CLASS OF NINETEEN HUNDRED AND TWENTY-TWO  
DO RESPECTFULLY DEDICATE OUR YEAR BOOK

**The Neume**

IN GRATEFUL ACKNOWLEDGMENT OF HIS ENTHUSIASTIC,  
ENTERPRISING, AND CO-OPERATIVE ASSISTANCE  
IN ALL OUR ACTIVITIES — BOTH SOCIAL  
AND ACADEMIC.

## Wallace Goodrich

Dean of the Faculty

**W**ALLACE GOODRICH was born in Newton, Massachusetts, on May 27, 1871. Early did his interest in the organ manifest itself and at the age of fourteen he began a comprehensive study of this instrument under the tutelage of Mr. Dunham. After preliminary instruction by George W. Chadwick, at that time instructor of counterpoint and composition at the New England Conservatory of Music, Dean Goodrich continued his education at the Royal Academy, Munich. He later studied in Paris and became personally acquainted with the remarkable development of French organ music of which he was destined to become a leading exponent in the United States. Immediately upon his return to Boston in 1897, Dean Goodrich was made a member of the faculty of the New England Conservatory of Music. In addition to other arduous duties, he has acted as organist of the Boston Symphony Orchestra, as a conductor of the Boston Opera Company, as organist for Trinity Church, and has the distinction of being the founder of the Choral Art Society.

We find in our much-esteemed advisor an American musician of remarkable propensities — the most versatile, and yet the most thorough. His artistic development is paramount, and his tremendous magnetism has procured for him the esteem and admiration of the student body.



THE LIBRARY



GEORGE W. CHADWICK  
*Director*



## George W. Chadwick

### Director

OUR Director has been known for so many years as a composer, conductor, author, and educator that a biography seems out of place in this Book. Such details may be found in any of the Musical Dictionaries. He attended the Conservatory as a student in the year 1872, studying organ and harmony with Dudley Buck and S. A. Emery. After his return from Europe in 1881 he joined the Faculty as a teacher of harmony and composition. In 1897 he became Director, succeeding Mr. Carl Faelten, therefore this year marks the end of twenty-five years service in that capacity. His compositions have been played by the Symphony Orchestras of America perhaps more frequently than those of any other American composer and he has conducted all the principal orchestras of America as guest. He is the only member of the Academy of Arts and Letters representing the art of music, and he has been the teacher of some of the most eminent American musicians, including Dr. Horatio Parker, Henry Hadley, Arthur Whiting, Wallace Goodrich and Frederiek S. Converse. He is still active as a composer. A new overture by him is to be played at the Norfolk Festival on June 6th.

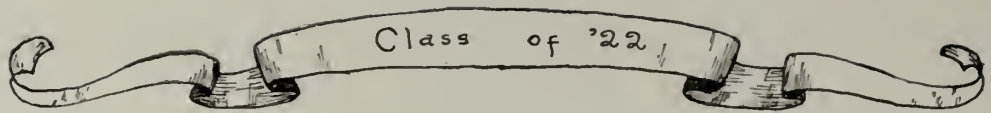


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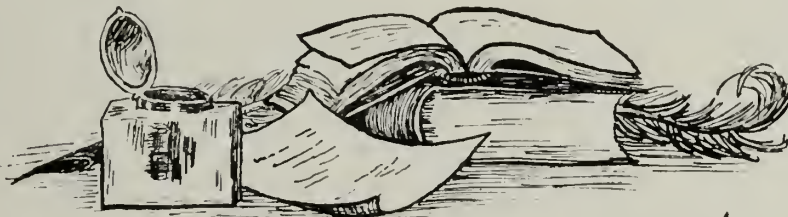
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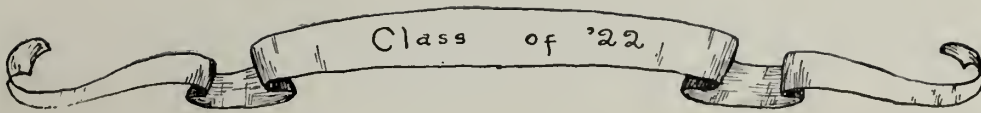


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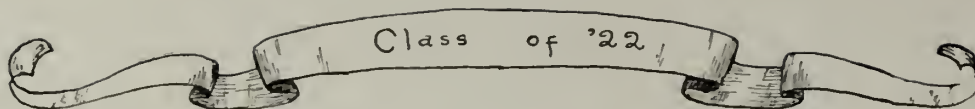
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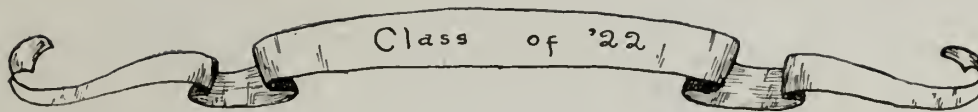
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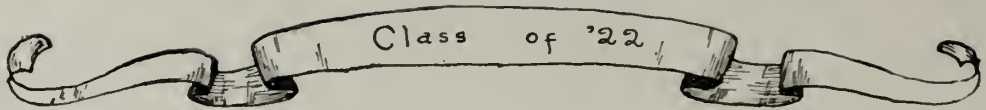
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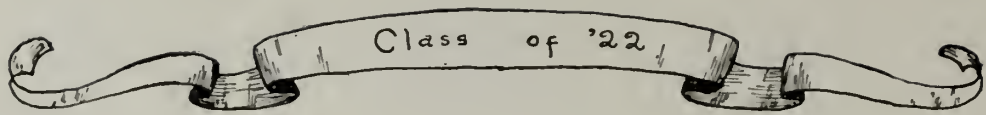


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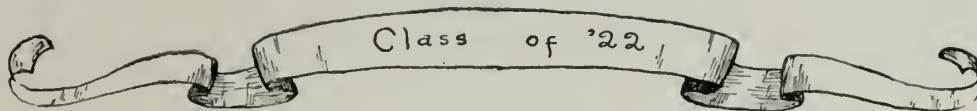
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Φ M A

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*Violoncello, under Joseph Adamowski*

Φ M A



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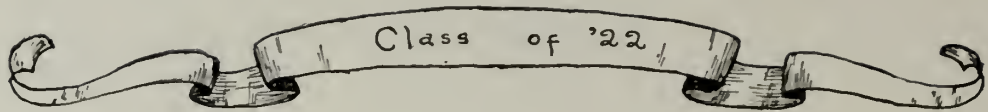
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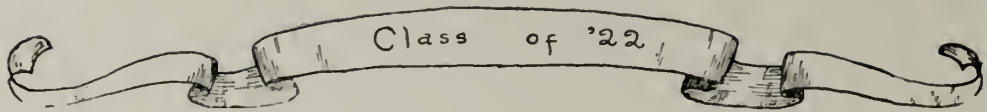
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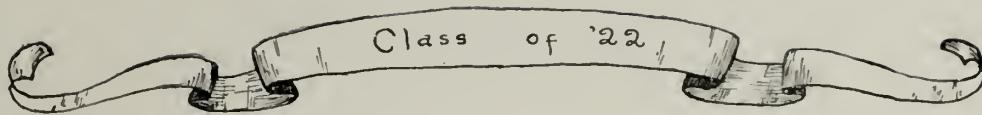
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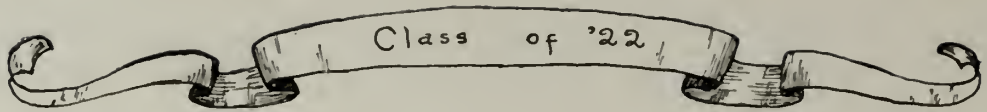
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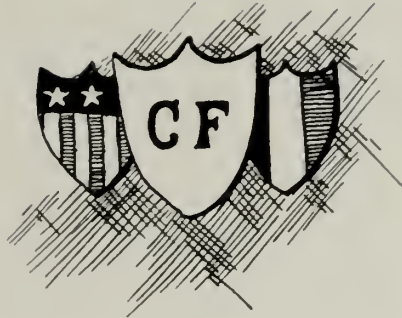


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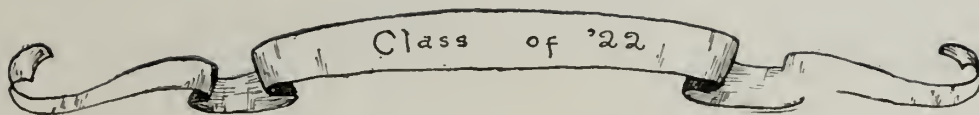
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## History of the Conservatory Orchestra

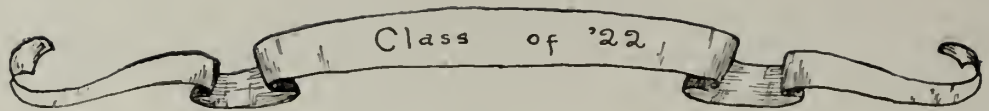
PRIOR to the year 1897, the violin students of the Conservatory had practiced, in a class, music for string orchestra under the direction of their teachers; and occasionally concerts had been given of such music. When Mr. Chadwick assumed the duties of Director in 1897, these classes were consolidated under his own direction, and played in combination with the organ, which supplied the wind parts. Organ students were instructed in reading and playing from orchestral score, and the orchestra, in this rudimentary form, was used to accompany the simpler concertos and arias.

The next year, 1898, the chorus was added, and among other things Rossini's *Stabat Mater* was given, accompanied by strings and organ. The rehearsals were held in the small hall of the old Conservatory Building, and created so much interest among the students that the Director began to receive applications from wind-instrument players who desired to join the orchestra. In 1899 a canvass among the students of the institution developed fairly efficient players of the flute, clarinet, cornet and trombone. Professional oboe and bassoon players were engaged, but the organ was still used for the missing horn parts. From this time interest in the study of wind instruments grew rapidly; and students of the oboe, horn and bassoon began to be enlisted from the clarinet, cornet and pianoforte players.

In 1901 the orchestra had grown to a membership of nearly forty, which was a much larger number than could be accommodated on the stage of the hall. The wind players had to be seated on the floor of the hall or in the gallery; and it was evident that if the orchestra was to become a permanent factor in the institution, a better place for rehearsals and concerts must be provided. At the first rehearsal in October, 1901, at which the orchestra was complete without the assistance of the organ, the Director made a short address in which he expressed the hope that the event might prove to be a significant one, and that the rehearsal then held would be the first of a series which would last as long as the Conservatory existed. At this rehearsal Beethoven's Overture to Egmont and a Haydn Symphony in D major were studied.

On March 7, 1902, the orchestra gave its first public concert as a complete organization. The program was as follows:

- BEETHOVEN, Symphony in D major (first movement)
- REINECKE, Pianoforte Concerto in F sharp minor (first movement)
- MOZART, Quintet from *Così fan tutti*
- SPOHR, Concerto in D major (violin)
- BEETHOVEN, Overture to Egmont



At the Commencement Concert on June 18, 1902, which was held in Tremont Temple, the orchestra played all the accompaniments for the graduates and also the overture to *Ruy Blas* by Mendelssohn.

With the removal of the Conservatory to the present building the following September, a great increase of enthusiasm took place. The inspiring surroundings, the beautiful hall for rehearsals, the conveniences of a special library, tuning room, lockers for instruments, etc., all added materially to the growth of the orchestra. From that time the orchestra has gradually grown in efficiency as well as in numbers. The present members represent the most advanced among the students of stringed and wind instruments, and there is a waiting list of candidates for vacancies in almost every section.

Rehearsals of the full orchestra are held twice weekly in Jordan Hall, on Tuesday afternoons and Friday mornings. An additional rehearsal for wood-wind instruments is conducted weekly by Mr. Lenox. All students of the Conservatory are encouraged to attend the Tuesday rehearsals, where they not only have the opportunity of becoming better acquainted with many of the finest orchestra masterpieces, but are given continual examples of how the artistic details of a composition should be worked out, and of the infinite pains indispensable to the perfection of technique and expression.

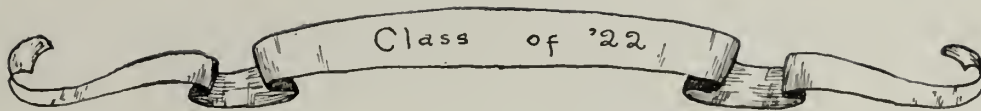
The instructors of some of the wind instruments attend the rehearsals and guide the students over peculiar difficulties in their parts. In this way a student gains the practical experience and routine necessary to a member of a symphony or opera orchestra. Of course the student membership necessarily changes from year to year, but most of the players acquire an experience of three or four years before they leave the Conservatory.

The repertoire of the orchestra was at first confined chiefly to works of the classic period, but as the orchestra gradually grew in efficiency, more modern compositions were studied, and eventually a number of works of this character were performed for the first time in Boston by this orchestra.

The Library of the orchestra now contains more than one thousand sets of parts, including many choral works and some operas and oratorios. Many of the scores are kept in the general Library of the Conservatory, where they may be studied when not in use by the orchestra. The Orchestral Library has been materially augmented by gifts of orchestral parts by the Harvard Musical Association and the Philharmonic Society, and by individuals; and it is being continually enlarged.

The orchestra reaches the artistic life of the institution at every point. In the first place, members of the orchestra here gain a routine, knowledge of the symphonic repertoire, and practical experience which fit them for positions in the best





symphony and opera orchestras; and such positions are now being filled by former Conservatory students in the Boston Symphony and other Symphony Orchestras of this country. (Twelve of the present members of the Boston Symphony Orchestra received their training in the Conservatory Orchestra.)

Secondly, every student who can sing or play, conduct or compose, may use the orchestra as his laboratory, provided such use is warranted by his ability. Students who learn score reading and playing may be given opportunity actually to conduct the orchestra at rehearsals and to be "coached" by the Conductor. The Instrumentation Class of the Conservatory has its studies demonstrated by the orchestra, where errors are made evident to the ear as well as to the eye. These privileges are also extended to students in the Music Department of Harvard College, by virtue of the reciprocal arrangement existing between the Conservatory and Harvard University.

Scholarships may be granted to talented students of orchestral instruments, to whom and to other students may be loaned, for use in the orchestra, instruments which are the property of the Conservatory. The latter include violas, violoncellos, contrabasses, oboes, and English horns; bass clarinets, bassoons and horns; together with a complete equipment of percussion instruments, including tympani, celesta, et cetera.

During the past twenty years over one hundred and fifty concerts have been given, including choral works and operatic performances. Some of these concerts have been conducted by students of the conducting class, and in school year 1905-1906, during the absence of the Director in Europe, the orchestra was in charge of Mr. Wallace Goodrich. Occasional concerts have subsequently been conducted by Mr. Goodrich and by Mr. Arthur Shepherd and Mr. Clément Lenon of the Faculty. With these exceptions, all of the concerts were conducted by Mr. Chadwick from the organization of the orchestra until the fall of 1919, when Mr. Goodrich assumed permanent charge of the orchestra.



“Music, when soft voices die,  
Vibrates in the memory —”

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