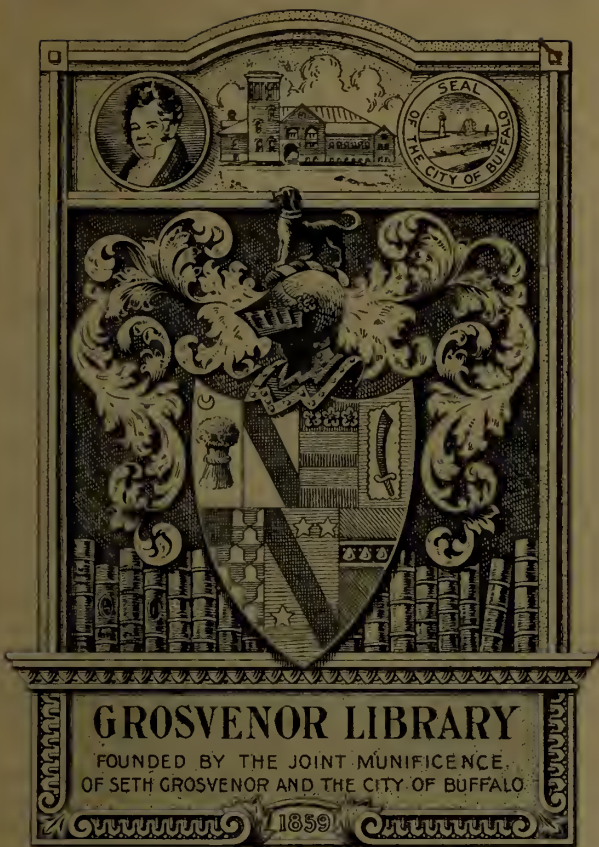




•1915•



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NEW ENGLAND CONSERVATORY OF MUSIC

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New England Conservatory
of Music

1915



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CLASS OF NINETEEN HUNDRED AND FIFTEEN

TO
LOUIS C. ELSON
our Friend and Scholar
we respectfully dedicate
This Book



CLASS OF NINETEEN HUNDRED AND FIFTEEN

IN MEMORIAM
LILLIAN NORDICA



CLASS OF NINETEEN HUNDRED AND FIFTEEN

EBEN TOURJEE

Founder of the
New England Conservatory of Music

Born 1834

Died 1891



For the class of 1915 N. E. C
from

G. F. Chadwick

George W. Chadwick

Director

AS the twentieth anniversary of Mr. George W. Chadwick's directorship of the New England Conservatory approaches, evidences multiply of the affection and regard in which he is held by the management, faculty, and student body. November 13, 1914, was memorable by reason of the celebration of the director's sixtieth birthday, when, from the moment of his appearance at the school in the morning until he left in the evening, he encountered a continuous series of surprises: gifts and presentation speeches from the teachers and the manager's office, from the orchestra, the fraternities, sororities, and dormitories. Ten years previously the recognition of Mr. Chadwick's ripening powers of leadership and creative imagination had taken the form of a notable concert, given in Jordan Hall, at which an immensely enthusiastic audience heard for the first time his "Sinfonietta," and brilliant performances of his third symphony, "Lochinvar," and other works. Perhaps the next occasion for special felicitation will come in 1917, when two decades will have elapsed since the Conservatory trustees decided to entrust the direction of the institution to Mr. Chadwick.

One of the treasured recollections of the New England Conservatory Class of 1915 will always be that of Mr. Chadwick's influence, exerted on the school when he was at the very height of his powers as composer and educator. Many of the class took part in, others listened appreciatively to, the brilliant performance of the Prelude to "Oedipus Tyrannus," in Jordan Hall, April 16, 1915. Between the dates of his conducting this work, at first in supplementary performances given in several American cities after the première at Sanders Theater, Cambridge, and now in this revival of thirty-four years later, has been comprehended an extent and quality of original and educational work that would appear almost incredible if it were related in detail.

In 1881 Mr. Chadwick, who was born at Lowell, Massachusetts, in 1854, was a young musician, recently returned from years of study in Germany under Reinecke, Jadassohn, and Rheinberger. He had already become known as a composer through his "Rip Van Winkle Overture," first played in Boston at a concert of the Harvard Musical Association in December, 1879. His success with the choruses and orchestra of "Oedipus" established his reputation as a conductor. It led to his being conductor of the old Boston Orchestral Club, of the annual festivals at Springfield of the Hampden County Festival Association, and later of the festivals at Worcester. Between the year when Professor Paine's music was first presented and 1897 Mr. Chadwick had a remarkably varied experience in getting music from others as well as in creating music of his own.

In that year he took over the directorship of the New England Conservatory and began a work whose results are now apparent in the world's largest and best-equipped music-school. How heartily Mr. Chadwick enters into the work, tedious to many, of teaching and drilling young musicians is known to every one who has

NEW ENGLAND CONSERVATORY OF MUSIC

ever spent even a year at the Conservatory. What is not always so clearly appreciated by the student is that the director of such an institution is face to face with many problems besides those of giving instruction and examining candidates for entrance or graduation.

Fortunately, many of the difficulties which ordinarily assail a man in such a position have been left behind through their wise solution in the early years of Mr. Chadwick's directorship. He then reorganized the faculty and added a number of capable teachers, most of whom are on the faculty in 1915, and are a source of strength to the school. The problem of making the Conservatory diploma respected throughout the world was settled by definitely stiffening the requirements for graduation, so that now it is widely understood everywhere that the possessor of a certificate of graduation from the New England Conservatory of Music has sound musical attainments. How students of the various instruments were to secure practical training in playing under actual concert conditions was very much of a problem in 1897. Mr. Chadwick eliminated it by building up the present strong orchestra with full wind and brass, whose performances reach a standard equal to that of many professional orchestras of wide celebrity. A similar difficulty concerning the training of singers was met by the formation of the Conservatory Choral Club. So one might go on enumerating the school's developments for which the director has been responsible in the past eighteen years. The list, if fairly complete, would be very impressive.

It adds to the pride of all Conservatory people in their school and its directorship that in the midst of engrossing educational duties Mr. Chadwick has still found time and creative enthusiasm for writing works that have kept him in the forefront of American composers. Before his election to the directorship his published works were many, including such important pieces as the "Melpomene Overture," "Euterpe," "Thalia," "Phoenix Expirans," and the "Columbian Ode," sung at the Chicago Exposition. Of more recent years have been the "Ecce Jam Noctis," written for the bicentennial of Yale University; the "Sinfonietta," already mentioned; the symphonic poem "Cleopatra," performed by the Chicago Symphony Orchestra in 1905; "Judith," a lyric drama; the string quartet in D-Minor, and many others. A piece was written last summer which, but for the outbreak of the great European war, would have been presented in November, 1914, at Leipsig, Germany, under circumstances of great honor to the composer, by a choral organization of which he became a member while a student.

How helpful Mr. Chadwick is to the student has been proved to members of 1915 in various ways. His informal talks before fraternity men and the members of the men's club have always been stimulating, and in personal conversation he has done much to stimulate a right idea of the relationship of the musician to the world in which he is destined to live and earn his living.

CLASS OF NINETEEN HUNDRED AND FIFTEEN



Ralph L. Flanders

General Manager

THE efficient and agreeable management of the New England Conservatory is impressed on every student as soon as he enters the school, whether his first contact is with the bursar's office or with the executive department, in the northeast corner of the building. Later, as he becomes acquainted with General-Manager Ralph L. Flanders, he realizes how much of the pleasantness of the school is due to the personality of this executive officer. Mr. Flanders has a marked capacity for making friends with all whom he encounters in his business relations. This quality is also found in an exceptional degree in those whom he has chosen as his subordinates: in Assistant-Manager Frederick L. Trowbridge; in the corresponding secretary, Mrs. Elizabeth C. Allen, and in all the others of the managerial force with whom the student has relations of business or personal intimacy.

Mr. Flanders came to the Conservatory from Maine to be assistant manager. In 1904 he became manager, and at the annual meeting of the present year his official title was given the style of "general manager."

In the years since Mr. Flanders has directed the business affairs of the institution, its success has been more noteworthy than before. The number of students has been largely increased. An indebtedness inherited from a previous management has been greatly reduced. The orderly running of the offices has been perfected. The reputation of the Conservatory throughout the country has been enhanced by judicious advertising. The problems of its social and fraternal life have been thoughtfully studied. In all these developments the hand of the courteous, thoughtful general manager may be seen at every turn. While still a very young man for so large a position, he undertook the responsibility of managing the manifold details of the foremost American conservatory. During eleven years he has grown steadily with the growth of the institution and in the affections of teachers and students.

Mr. Flanders, while devoted wholeheartedly to the work of managing the Conservatory, finds time to interest himself in other musical projects for the common benefit. He was an important factor in the establishment, several years ago, of grand opera in Boston along lines that have been familiar in European cities. For two years he managed this enterprise, during its period of organization, in which, in the absence of Mr. Eben Jordan, owner of the Opera House, he personally selected the staff of the company and established the shops at which scenery, costumes, and properties were fashioned for the initial performances. The extension of expert operatic instruction in the Conservatory was made possible by this connection. Several other enterprises that have proved valuable to the community as well as to the school have had Mr. Flanders' efficient co-operation.

Throughout his conduct of his office Mr. Flanders has impressed members of the Class of 1915 as one who has — to use a colloquial phrase — always put the "man" in "manager." He has never failed to be helpful to the young man or young woman needing help.

Wallace Goodrich

Dean of the Faculty

THE old-fashioned phrase "example and precept" is full of meaning as it is exemplified by the popular dean of the New England Conservatory faculty, Mr. Wallace Goodrich. Those who have occasion to visit the dean's office, or to be associated with Mr. Goodrich in any of his duties of administration, conducting, or teaching, are aware of the energy and conscientiousness with which he undertakes each task as it comes before him for accomplishment,—an admirable trait for imitation by those who hope to succeed in the difficult profession of music. Sometimes, before a gathering of students, as at a fraternity meeting, Mr. Goodrich can be induced to speak, briefly. Then his talk, without being eloquent, is direct, forceful, and to the point, full of the kind of elemental advice that is willingly taken, since it is agreeably worded.

Of all Mr. Chadwick's former pupils none has been more closely associated with him during the first two decades of a very successful career than has Mr. Goodrich. A native of Newton, in this State, the present dean, after preliminary study with the American composer who is now the Conservatory's director, went, in 1894, to the Royal Academy, Munich. Like Messrs. Arthur Whiting, Frederick S. Converse, Henry K. Hadley, and Horatio Parker he was led by the story of Mr. Chadwick's pleasant and profitable experiences to seek instruction there from Josef Rheinberger (1837-1902). 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, Mr. Goodrich was elected to the faculty of the New England Conservatory. Other arduous duties accumulated in the early years of this century. In 1901 he founded, and for six years he conducted, the Choral Art Society, of Boston. He was organist of Trinity Church for seven years, resigning because of pressure of other work. Between 1902 and 1907 he was choral conductor of the Worcester County Musical Association, and from 1907 to 1910 conductor of the Cecilia Society, of Boston. For a number of years he served as organist at concerts of the Boston Symphony Orchestra. From 1909 to 1913 he was a conductor of the Boston Opera Company. Firm grasp on the fundamentals of music and natural organizing ability have enabled him to carry on these important engagements and still always be the efficient and very helpful dean and teacher of the organ with whom the Class of 1915 has become acquainted during its years at the Conservatory.

One object of Mr. Goodrich's especial pride and hope for the future is the Conservatory's organ school, which has already witnessed a very satisfactory growth and which, he believes, will eventually draw large numbers of prospective organists from every part of North America. Those who have attended his lectures on organ construction and organ music appreciate the thoroughness of his scholarship in this department of music.

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SENIOR CLASS



“ Nihil sine labore ”

1915

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CARL JACKSON FARNSWORTH

Bar Harbor, Maine

“ His life is gentle, and the elements so mixed in him that nature might stand up and say to all the world, ‘ Here is a true Man ’ ”

In pianoforte, under Mr. Lincoln

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Point Pleasant, West Virginia

“ A hand to do, a head to plan, a heart to feel and dare ”

In pianoforte, under Mr. Proctor

Vice-President Senior Class



NEW ENGLAND CONSERVATORY OF MUSIC



AVA L. B. DODGE

Shinglehouse, Pennsylvania

“ Upon one purpose bent and bound to accomplish it ”

In voice, under Mr. Hunt

Recording Secretary Senior Class
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Junior Year

MAUD BRIGGS

Ashaway, Rhode Island

“ I weigh not future frown nor smile ”

In violin, under Mr. Peirce

Corresponding Secretary Senior Class
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CLASS OF NINETEEN HUNDRED AND FIFTEEN



ESTHER HILDRETH JONES

Bath, Maine

“You have deserved high commendation,
true applause, and love”

In pianoforte, under Mr. De Voto

Treasurer Senior Class

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GEORGIA ALICE BASSETT

Washtucna, Washington

“A learned spirit of human dealings, most
prudent, of an excellent and unmatched
judgment”

In voice, under Mr. White

Assistant Treasurer

Member of Class-Book Committee



NEW ENGLAND CONSERVATORY OF MUSIC



GLADYS MARGUERITE
ZIMMERMAN

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“ There is a sound that is sweeter far, one
that makes the heart rejoice,—the human
voice ”

In voice, under Mr. Bennett

Treasurer's Assistant

Member of Class-Book Committee and
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Member of Entertainment Committee,
Junior and Senior Classes

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Searsport, Maine

“ A pleasing personality is a perpetual letter
of introduction ”

In pianoforte, under Mr. De Voto

Treasurer's Assistant

Member of Finance Committee



CLASS OF NINETEEN HUNDRED AND FIFTEEN



CHARLES HAROLD SHARP, JR.

Lockport, New York

“ One could not but trust that sure-footed
mind and unfaltering skill ”

In organ, under Mr. Wallace Goodrich

Chairman Entertainment Committee,
Senior Class

ALICE ALLEN

Minneapolis, Minnesota

“ Many days shall see her, and yet not one
without a good deed to crown it ”

In pianoforte, under Mr. Johns



NEW ENGLAND CONSERVATORY OF MUSIC



ANNA MARY BAKER

Santa Barbara, California

“ She is wont to speak plain and to the point ”

In voice, under Mr. Shirley

Vice-President Junior Class

Member of Entertainment Committee

MARJORIE SHIRLEY BARNARD
Concord, New Hampshire

“ I have a man’s mind, but a woman’s might ”

In voice, under Mrs. Briggs



CLASS OF NINETEEN HUNDRED AND FIFTEEN



MARGUERITE LOUISE BARNES

Watertown, Massachusetts

“ A good heart is worth more than fine gold ”

In pianoforte, under Mr. Wilder

FRANCES RUTH BOELEN

Oakland, California

“ A genial disposition brings many friends ”

In pianoforte, under Mr. De Voto



NEW ENGLAND CONSERVATORY OF MUSIC



GERTRUDE ELIZABETH
BUFFINGTON

Lynn, Massachusetts

“ The gentleness of all the gods go with thee ”

In pianoforte, under Mr. F. A. Porter

RUTH BULLARD Decatur, Illinois

“ Our best is done by ourselves ”

In violin, under Mr. Gruenberg



CLASS OF NINETEEN HUNDRED AND FIFTEEN



JOE CARR Memphis, Tennessee

“ True genius, but true woman ”

In pianoforte, under Mr. Stevens

ADA ALLEN CHADWICK
Springfield, Massachusetts

“ Character is the diamond that scratches every other stone ”

In violin, under Mr. Gruenberg

Assistant Treasurer Junior Class
Chairman Entertainment Committee,
Junior Class



NEW ENGLAND CONSERVATORY OF MUSIC



ANNA BEATRICE COGAN
Stoneham, Massachusetts

“ Here is a true, industrious friend ”

In pianoforte, under Mr. Klahre

VERNITA CLAIRE CORBETT
Melrose Highlands, Massachusetts

“ She is so free, so kind, so apt, so blessed
a disposition ”

In pianoforte, under Mr. Stevens

Member of Finance Committee



CLASS OF NINETEEN HUNDRED AND FIFTEEN



HAZEL ALLEN COSS

Newton Centre, Massachusetts

“ She was the sweet marjoram of the salad,
or, rather, the herb of grace ”

In pianoforte, under Mr. Stasny

CATHERINE CECILIA CROWLEY

Springfield, Massachusetts

“ The world has no such flower in any land ”

In pianoforte, under Mr. Proctor

Member of Emblem Committee



NEW ENGLAND CONSERVATORY OF MUSIC



ETHEL LOUISE DEXTER

Attleboro, Massachusetts

“ And those about her from her shall read
the perfect ways of honor ”

In pianoforte, under Mr. F. A. Porter

HELEN MARY DONNELLY

Watertown, Massachusetts

“ There is a little of the melancholy element
in you ”

In pianoforte, under Mr. F. A. Porter



CLASS OF NINETEEN HUNDRED AND FIFTEEN



HELEN LOUISE EATON

Cambridge, Massachusetts

“ Blithely dismissing the cares of the day
Happily she goes upon her way ”

In voice, under Mrs. Briggs

IDA FINGOLD

Dorchester, Massachusetts

“ The force of her own merit makes her way ”

In pianoforte, under Mr. Rice



NEW ENGLAND CONSERVATORY OF MUSIC



CREOLA OLIVE FORD

Excelsior Springs, Missouri

“ Do you not know I am a woman? When I think, I must speak ”

In pianoforte, under Mr. De Voto

MARY JOSEPHINE
FREDERICKSON

Roxbury, Massachusetts

“ Light is her heart and blithe is her song ”

In voice, under Mr. White

Member of Class-Book Committee



CLASS OF NINETEEN HUNDRED AND FIFTEEN



EMMA STONE FREEMAN

Somerville, Massachusetts

“ She is true hearted, and a soul none better
in any kingdom ”

In pianoforte,
under Mr. Henry Goodrich

EVELYN EVE ANNE GONDER
Strasburg, Pennsylvania

“ She ope’s the flood-gate and lets loose the
tide of sweetness ”

In pianoforte, under Mrs. Lothian



NEW ENGLAND CONSERVATORY OF MUSIC



ELIZABETH ESTHER GUILFOIL
Northampton, Massachusetts

“ The quiet mind is richer than a crown ”

In pianoforte,
under Mr. Henry Goodrich

ESTHER HALEY Biddeford, Maine

“ I will be the pattern of all patience,— I will
say nothing ”

In pianoforte, under Miss Dean

Member of Class-Book Committee



CLASS OF NINETEEN HUNDRED AND FIFTEEN



NORA MARIE HARKER

Nashua, Iowa

“ A worker always doing her level best ”

In pianoforte, under Mr. Klahre

LELIA MAYBELLE HARVEY

Braintree, Massachusetts

“ Thou weigh'st thy words before thou giv'st
them breath ”

In organ, under Mr. Humphrey

Member of Finance Committee



NEW ENGLAND CONSERVATORY OF MUSIC



AGNES LOUISE HEEBNER
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“ So, not without distinction, had she lived,
beloved and honored ”

In pianoforte, under Mr. Dennee

ANGELICA LAZELLE L'AMOREAUX
Stroudsburg, Pennsylvania

“A perfect woman, nobly planned — to warn,
to comfort, and command ”

In pianoforte,
under Mr. Henry Goodrich



CLASS OF NINETEEN HUNDRED AND FIFTEEN



MARION GREY LEACH

Campello, Massachusetts

“ I have heard of this lady, and good words
go with her name ”

In pianoforte, under Mr. Proctor

ANNA MILDRED LEVINE

Winthrop, Massachusetts

“ Sincerity is an openness of heart ”

In pianoforte, under Mr. F. A. Porter



NEW ENGLAND CONSERVATORY OF MUSIC



CLARA ALLINA LIVERMORE

Medford, Massachusetts

“ A genius in the greatest art of all,— the art of simplicity ”

In pianoforte, under Mr. De Voto

GERTRUDE ELENA MATTHEWS

Waltham, Massachusetts

“ But there is more in me than thou understand'st ”

In pianoforte, under Miss Foretier

Corresponding Secretary Junior Class
Member of Entertainment Committee



CLASS OF NINETEEN HUNDRED AND FIFTEEN



ARLEN McKENNEY

Madison, Maine

“ Many a mirthful jest and mock reply
Lurked in the laughter of thy dark blue eye ”

In voice, under Mr. Sargent

Member of Entertainment Committee

EMMIE WASHINGTON McKIE
North Augusta, South Carolina

“ Graceful ease and sweetness, void of pride ”

In organ, under Mr. Humphrey



NEW ENGLAND CONSERVATORY OF MUSIC



MARY FRANCES ANDREA
McWEENEY

Providence, Rhode Island

“She looks as clear as the morning rose
washed with dew”

In pianoforte, under Mrs. Lothian

HARRY EDWARD MUELLER

Louisville, Kentucky

“Let me be what I am, and seek not to alter
me”

In pianoforte, under Mr. Stasny

Treasurer Junior Class



CLASS OF NINETEEN HUNDRED AND FIFTEEN



GERTRUDE RHODA NISSENBAUM
Boston, Massachusetts

“ A motion and a spirit that impel ”

In violin, under Mr. Gruenberg

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ETHEL FLETCHER PERKINS
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“ I know you have a gentle, noble temper, a
soul even as calm ”

In pianoforte, under Mr. De Voto



NEW ENGLAND CONSERVATORY OF MUSIC



MARION BREED PROCTOR
Lynn, Massachusetts

“ To be merry best becomes you; for out of
question you were born in a merry hour ”

In pianoforte, under Mr. F. A. Porter

MARTHA FLORENCE REED
Orwigsburg, Pennsylvania

“Your gentleness shall force more than your
force; — move us to gentleness ”

In pianoforte, under Mrs. Lothian



CLASS OF NINETEEN HUNDRED AND FIFTEEN



VIVA FAYE RICHARDSON

Dighton, Massachusetts

“ Enriched with knowledge her industrious
mind ”

In pianoforte, under Mr. Klahre

OLIVE ROSALIE RILEY

Norwich, Connecticut

“ For I know that thou art full of love and
honesty ”

In pianoforte, under Mr. Wilder



NEW ENGLAND CONSERVATORY OF MUSIC



RALPH RUSSELL Wellsville, Ohio

“ A man of good repute, carriage, learning,
and estimation ”

In pianoforte, under Mr. Dennee

Member of Finance Committee

MARJORIE COLORADO
SCHOCKEY
Cripple Creek, Colorado

“ A mind at peace with all below ”

In voice, under Mr. Bennett



CLASS OF NINETEEN HUNDRED AND FIFTEEN



ETHEL FLORENCE SILVER

Allston, Massachusetts

“ The secret of success is constancy to purpose ”

In pianoforte, under Mr. De Voto

SARAH MAY TALBERT

Buffalo, New York

“ Who, not content, looks forward from well to better ”

In pianoforte, under Mr. Stasny



NEW ENGLAND CONSERVATORY OF MUSIC



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“ She has many nameless virtues ”

In pianoforte,
under Mr. Henry Goodrich

LYLE PORTER TRUSSELLE

Boston, Massachusetts

“ A remarkable man he is in more ways than
one ”

In voice, under Mr. Hunt

Member of Entertainment Committee,
Junior and Senior Classes

Chairman Class-Book Committee



CLASS OF NINETEEN HUNDRED AND FIFTEEN



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“ She hath a daily beauty in her life ”

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man of affairs ”

In violoncello, under Mr. J. Adamowski

Business Manager of Class-Book



NEW ENGLAND CONSERVATORY OF MUSIC



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“ Studying only the best, for life is too full
for everything ”

In pianoforte, under Mr. Fischer

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Washington, Pennsylvania

“ Proud the lifting of thy stately head,
And firm the bearing of thy conscious tread ”

In pianoforte, under Mr. Stasny



CLASS OF NINETEEN HUNDRED AND FIFTEEN



DOROTHY CAROLYN WILLIS

Boston, Massachusetts

“ The hand that made you fair hath made
you good ”

In pianoforte, under Mr. De Voto

Member of Class-Book Committee

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WOODBRIDGE

Shanghai, China

“ I have immortal longings in me ”

In pianoforte, under Mr. Johns



NEW ENGLAND CONSERVATORY OF MUSIC



DOROTHEA PRESTON YOUNG

Fargo, North Dakota

“ In thy face I see the map of honor, truth,
and loyalty ”

In pianoforte, under Mr. Proctor

Recording Secretary Junior Class

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Sioux City, Iowa

“ Having wisdom with each studious year ”

In pianoforte, under Mr. Klahre



CLASS OF NINETEEN HUNDRED AND FIFTEEN

CECILIA BRADFORD AINSLIE North Scituate, Massachusetts

“ A heart unspotted is not easily daunted ”

In pianoforte, under Mr. Lincoln

CHRISTINE ALICIA BALMER Cambridge, Massachusetts

“ A calm, beautiful, and silent nature ”

In pianoforte, under Mr. Henry Goodrich

IDA MAY BRIDGMAN Amherst, Massachusetts

“ She is as full of valour as of kindness ”

In pianoforte, under Mr. Stevens

MARION PRESCOTT FROST

Newton Highlands, Massachusetts

“ Of study she took most care and most heed ”

In pianoforte, under Mr. Dennee

NEW ENGLAND CONSERVATORY OF MUSIC

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“ There is a certain dignity to be kept up in pleasure as well as in business ”

In voice, under Mr. Bennett

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Jamaica Plain, Massachusetts

“ Merit will make its way anywhere ”

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Logan, Utah

“ An endless amount of talent and perseverance ”

In pianoforte, under Mr. Stevens

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In pianoforte, under Mr. De Voto

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“ He is a man, take him for all in all. I shall not look upon his like again ”

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Piano, year 1915

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“ He was a scholar, and a ripe good one ”

In pianoforte, under Miss Foretier



NEW ENGLAND CONSERVATORY OF MUSIC



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“ She is young, and of noble, modest nature ”

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“ You grow in my requital as nothing can uproot you ”

In pianoforte, under Mr. Lincoln

ISABEL WADSWORTH CLARK, '14 Portland, Oregon

“ Out of an obstacle she would make an opportunity ”

In pianoforte, under Mr. Proctor

CLASS OF NINETEEN HUNDRED AND FIFTEEN

HELEN WHITNEY LUND, '13 Salem, Massachusetts

“ She sits high in all the people’s hearts ”

In pianoforte, under Mr. F. A. Porter

GERHARDT CALVIN RINGGENBERG, '14 Ames, Iowa

“ Men of few words are the best men ”

In pianoforte, under Mr. De Voto

GLADYS LOUISE THAYER, '14 Roxbury, Massachusetts

“ Be great in art as you have been in thought ”

In pianoforte, under Mr. Fischer

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AGNES DONALDSON REID, '14

Roland Park, Baltimore, Maryland

“ Her voice was ever soft, gentle, and low,— an excellent thing in woman ”

In voice, under Mr. Bennett

NEW ENGLAND CONSERVATORY OF MUSIC

Recitals, 1913, 1914, 1915

PIANOFORTE

CECILIA B. AINSLIE

- 1 February 27, 1915 Beethoven: Sonata in F-sharp (last movement)

ALICE ALLEN

- 1 December 4, 1913 Rachmaninoff: Melodie
Prelude
2 January 7, 1914 Bach: Prelude and Fugue in G-minor
Chopin: Etude in A-flat
Brahms: Rhapsody in E-flat
1 April 30, 1914 Schumann: Traumeswirren
Des Abends
Aufschwung
1-3 November 7, 1914 Schubert: Trio in B-flat (I), Op. 99
1-3 November 28, 1914 Grieg: Violoncello Sonata in A-minor
2-4 January 12, 1915 Rubinstein: Concerto in D-minor (I)
2 February 12, 1915 Debussy: Sarabande
Reflets dans l'eau

CHRISTINE A. BALMER

- 1 March 14, 1914 Debussy: Arabesque
1 November 21, 1914 Beethoven: Adagio from Sonata in F-minor, Op. 2, No. 1

MARGUERITE L. BARNES

- 1 April 18, 1914 Schumann: Aufschwung
1-3 October 10, 1914 Haydn: Trio in G-major (I)
1 October 17, 1914 Arensky: Consolation

FRANCES R. BOELEN

- 1 March 6, 1915 Brahms: Ballade in D-minor
1 March 25, 1915 Arensky: Etude in F-sharp

IDA M. BRIDGMAN

- 1 December 5, 1914 Beethoven: Concerto in C-minor (I)
1 March 13, 1915 Chopin: Scherzo in C-sharp minor

MARGARET E. BUTMAN

- 1 April 25, 1914 Chopin: Polonaise in C-sharp minor
1 June 4, 1914 Mendelssohn: Prelude in E-minor
1 December 17, 1914 Sibelius: Romance in D-minor
1 March 4, 1915 Stojowski: "Chant d'amour"

CLASS OF NINETEEN HUNDRED AND FIFTEEN

GERTRUDE E. BUFFINGTON

- 1 February 14, 1914 Porter: "A winter sunset"
Valse brillante
1 December 5, 1914 Beethoven: Sonata in E-flat (I), Op. 27, No. 1
1 February 18, 1915 Chopin: Preludes in E-minor, A-major, B-minor
Daquin: "Le Coucou"

JOE CARR

- 1 February 26, 1914 Chopin: Prelude in F-sharp minor
Etude in F-major
2-4 May 14, 1914 Saint-Saens: Concerto in F-major (II, III)
1 May 28, 1914 Rhene-Baton: Fileuses
2 November 24, 1914 Chopin: Barcarolle
2-4 January 12, 1915 MacDowell: Concerto in D-minor (II)

ANNA B. COGAN

- 1 December 10, 1914 Chopin-Liszt: "Madchen's Wunsch"

VERNITA C. CORBETT

- 1 April 2, 1914 Liszt: "Au bord d'une source"
1 May 7, 1914 Chopin: Scherzo in C-sharp minor
1 November 5, 1914 Rachmaninoff: Barcarolle
Schumann: Novelette in E-major
2-4 March 23, 1915 Rimsky-Korsakoff: Concerto in C-sharp minor

HAZEL A. COSS

- 1 May 23, 1914 Rachmaninoff: Polichinelle

CATHERINE C. CROWLEY

- 1 April 4, 1914 Schumann: Aufschwung
1 November 19, 1914 Schumann: Sonata in G-minor (I), Op. 22
1-3 December 5, 1914 Schumann: Trio in F-major (I), Op. 80

ETHEL L. DEXTER

- 1 May 9, 1914 Schumann: Nachtstuck, Op. 23, No. 4

HELEN M. DONNELLY

- 1 November 8, 1913 Schumann: Allegro from "Faschingsschwank aus
Wien"
1 February 21, 1914 Chopin: Nocturne in F-sharp

CARL J. FARNSWORTH

December 4 and 5, 1914, part in dramatic performance

NEW ENGLAND CONSERVATORY OF MUSIC

IDA FINGOLD

- 1 March 19, 1914 Chopin: Nocturne in G-major, Op. 37, No. 2
1 November 7, 1914 Bach-Saint Saens: Gavotte in E-major

CREOLA O. FORD

- 1 November 20, 1913 Chopin: Nocturne in C-sharp minor, Op. 27, No. 1
1 February 14, 1914 Chopin: Scherzo in C-sharp minor
1 January 28, 1915 Chopin: Nocturne in E-major

EMMA S. FREEMAN

- 1 May 23, 1914 Chopin: Nocturne in B-major
1 October 31, 1914 Schumann: "Kinderscenen" (1-5), Op. 15
1-3 November 28, 1914 Beethoven: Trio in B-flat (1), Op. 11

EVELYN E. A. GONDER

- 1 October 10, 1914 Paderewski: Theme variee, in A-major
1 November 5, 1914 Scarlatti-Tausig: Pastorale and Capriccio

ELIZABETH E. GUILFOIL

- 1 November 7, 1914 Liszt: Consolations, Nos. 1 and 2, in E-major

ESTHER HALEY

- 1 December 3, 1914 Schumann: Sonata in G-minor (1), Op. 22
1-3 January 23, 1915 Brahms: Trio in C-minor (last movement), Op. 101

N. MARIE HARKER

- 1 January 23, 1915 Mendelssohn: Variations in E-flat, Op. 82
1-3 January 23, 1915 Schumann: Trio in F-major (1), Op. 80

ESTHER H. JONES

- 1 November 1, 1913 Beethoven: Sonata in F-sharp (1), Op. 78
1 April 2, 1914 Moszkowski: Caprice espagnol
1 December 3, 1914 Grieg: Norwegian Carnival Scene, Op. 19, No. 3
1 March 18, 1915 Chopin: Impromptu in F-sharp

ANGELICA L'AMOREAUX

- 1 March 14, 1914 MacDowell: Idylle
Schumann: Des Abends
1 January 16, 1915 Chopin: Nocturne in G-minor

MARION G. LEACH

- 1 November 13, 1913 Chopin: Scherzo in B-minor
2 November 24, 1914 Chopin: Etude in C-sharp minor, Op. 25
Schloetzer: Etude in A-flat
1-3 January 16, 1915 Mendelssohn: Scherzo from Trio in C-minor, Op. 66

CLASS OF NINETEEN HUNDRED AND FIFTEEN

ANNA M. LEVINE

- 1 March 7, 1914 D'Albert: Allemande and Gavotte
1 January 14, 1915 Liszt: "Gnomensreigen"

CLARA A. LIVERMORE

- 1 February 13, 1915 Scarlatti: Preludio
Siciliano
Bourree

GERTRUDE E. MATTHEWS

- 1 October 3, 1914 Brahms: Rhapsody in G-minor
1 February 20, 1915 Raff: La Fileuse
Liadow: Valse Badinage

FRANCES A. McWEENEY

- 1 October 11, 1913 Rachmaninoff: Polichinelle
1 January 24, 1914 Beethoven: Sonata in D-minor (Adagio), Op. 31, No. 2
1 October 3, 1914 MacDowell: Etude in F-sharp
1 November 19, 1914 Schumann: Papillons, Op. 2
1-3 January 30, 1915 Haydn: Trio in C-major (last movement), No. 3
1 March 11, 1915 Sterbatcheff: "Marionettes"
2-4 March 23, 1915 Beethoven: Concerto in C-minor (I)

HARRY E. MUELLER

- 1 February 7, 1914 Chopin: Etudes, Op. 10, No. 5; Op. 25, No. 9
Leschetitzky: Concert Etude
1 May 16, 1914 Lachner: Prelude and Toccata
1 March 11, 1915 Chopin: Nocturne in D-flat
Schumann: Novelette in E-major
2-4 March 23, 1915 Beethoven: Concerto in C-minor (II, III)

ETHEL F. PERKINS

- 1 October 4, 1913 Brahms: Rhapsody in B-minor
1 December 11, 1913 Liszt: Gondoliera
1 October 17, 1914 Mozart: Andante from Trio in G-major, K. 496
1 October 24, 1914 Liszt: Etude in D-flat
2-4 January 12, 1915 Schumann: Concerto in A-minor (I)
2 January 15, 1915 Chopin: Ballade in G-minor
1 March 13, 1915 Bach: Prelude and Fugue in B-flat

MARION B. PROCTOR

- 1-3 October 10, 1914 Mozart: Violin Sonata in G-major (I), K. 301
1 December 5, 1914 Beethoven: Sonata in E-flat (I), Op. 31, No. 3
1 February 11, 1915 Liszt: Consolation in D-flat

NEW ENGLAND CONSERVATORY OF MUSIC

MARTHA F. REED

- 1 November 14, 1914 Schumann: Allegro from "Faschingsschwank," Op. 26
1 March 13, 1915 Chopin: Etude in C-sharp minor, Op. 25, No. 2

VIVA F. RICHARDSON

- 1 October 4, 1913 MacDowell: Sonata Eroica (I)
1-3 March 19, 1914 Beethoven: Trio in G-major (I), Op. 1, No. 2
1 October 10, 1914 Chopin: Scherzo in B-minor, Op. 20
1-3 November 14, 1914 Beethoven: Trio in B-flat (I), Op. 97
1 November 19, 1914 Strauss-Tausig: Valse Caprice, "Nachtfalter"
2 March 12, 1915 Mozart: Fantasie in C-minor

PRISCILLA RIDDLE

- 1 February 12, 1914 Paderewski: "Cracovienne fantastique"
1 January 14, 1915 MacDowell: Sonata Eroica (last movement)

G. CALVIN RINGGENBERG

- 1 December 10, 1914 Chopin: Berceuse
Rachmaninoff: Prelude in G-minor

OLIVE R. RILEY

- 1-3 November 29, 1913 Beethoven: Trio in C-minor (IV)
1 October 10, 1914 Grodski: Barcarolle
1 February 6, 1915 Chopin: Scherzo in C-sharp minor

RALPH RUSSELL

- 1 November 1, 1913 Beethoven: Sonata in G-major, Op. 31, No. 1
1-3 October 31, 1914 Mozart: Trio in C-major (I), K. 548
1 February 25, 1915 Beethoven: 32 Variations

STANLEY J. SCHAUB

- 2-3 October 16, 1913 Grieg: Violin Sonata in F-major (I, II)
1 December 11, 1913 Chopin: Impromptu in A-flat
2 January 7, 1914 Chopin: Prelude in F-sharp
Impromptu in F-sharp
1 March 26, 1914 Chopin: Scherzo in B-minor
1-3 November 7, 1914 Saint-Saens: Trio in F (I), Op. 18
4 February 5, 1915 Chopin: Concerto in E-minor

ETHEL F. SILVER

- 1-3 November 8, 1913 Saint-Saens: Trio in F-major (IV)
1 January 22, 1914 Glinka-Balakirew: "The Lark"
2-3 June 1, 1914 Faure: Scherzo from Sonata for Violin and Pianoforte
1 November 19, 1914 Chopin: Berceuse
Liszt: "Gnomesreigen"
1-3 November 21, 1914 Brahms: Scherzo from Trio in B-major
2 November 24, 1914 Chopin: Berceuse
Liszt: "Gnomesreigen"
1 March 18, 1915 Moszkowski: Caprice espagnol

CLASS OF NINETEEN HUNDRED AND FIFTEEN

SARAH M. TALBERT

- 1 April 4, 1914 Chaminade: Etude romantique
1 January 9, 1915 Moszkowski: " En Automne "
1-3 March 6, 1915 Converse: Menuetto from Violin Sonata in A-major

RUTH M. TILTON

- 1 January 10, 1914 Chopin: Impromptu in A-flat
1 January 21, 1915 Chopin: Fantasie-Impromptu in C-sharp minor

MILDRED H. VINTON

- 1 January 10, 1914 Chopin: Polonaise in A-flat
1 March 26, 1914 Brahms: Rhapsody in B-minor
1 October 17, 1914 Beethoven: Sonata in F (I), Op. 54
1-3 November 28, 1914 Mozart: Violin Sonata in C-major (last movement),
K. 296
2 February 12, 1915 Brahms: Ballade in D-major

ESTHER V. WEGARDH

- 1 November 15, 1913 Liszt: Liebestraum in A-flat
1 February 19, 1914 Chopin: Ballade in A-flat
1 May 14, 1914 Brahms: Scherzo in E-flat minor
1 October 17, 1914 Grieg: " On the Mountains "
2-4 January 12, 1915 Grieg: Concerto in A-minor (I)
1-3 January 30, 1915 Mendelssohn: Scherzo from Trio in C-minor, Op. 66
1 March 4, 1915 Moszkowski: Caprice espagnol

ALICE E. WHITEHOUSE

- 1 February 14, 1914 Schubert: Impromptu in A-flat
1 February 20, 1915 Debussy: " Clair de lune "

HELEN L. WHITING

- 1 February 26, 1914 Chopin: Scherzo in C-sharp minor
1 February 4, 1915 MacDowell: Concert Study in F-sharp
1-3 February 6, 1915 Beethoven: Adagio from Trio in D-major, Op. 70
2 March 12, 1915 Gluck-Brahms: Gavotte
Saint-Saens: Toccata
1-3 March 13, 1915 Saint-Saens: Scherzo from Trio in F-major

ANN E. WHITTEN

- 1 January 29, 1914 Schubert: Impromptu in G-major
1 March 14, 1914 Beethoven: Sonata in B-flat (I), Op. 22
1 January 28, 1915 MacDowell: Prelude
1 March 4, 1915 Beethoven: Andante and Rondo from Sonata in G-
minor, Op. 49, No. 1

NEW ENGLAND CONSERVATORY OF MUSIC

DOROTHY C. WILLIS

- 1 February 7, 1914 Liszt: Cantique d'amour
1 December 17, 1914 Liszt: Etude in D-flat
1-3 January 16, 1915 Boellmann: Violoncello Sonata in A-minor (I), Op. 40
1 February 18, 1915 Liszt: Gondoliera, from "Venezia e Napoli"

CHARLOTTE L. WOODBRIDGE

- 1 February 5, 1914 Beethoven: Sonata in E-flat (II, III), Op. 31, No. 2
1-3 April 18, 1914 Grieg: Violoncello Sonata in A-minor (last movement)
1 May 7, 1914 Chopin: Polonaise in C-minor
Leschetitzky: Toccata in E-minor
2-4 January 12, 1915 Saint-Saens: Concerto in F-major (I)
1 February 4, 1915 Chopin: Preludes — F-sharp minor and F-sharp major
1 April 1, 1915 Cyril Scott: Danse Negre
Chabrier: Habanera

DOROTHEA P. YOUNG

- 1 November 20, 1913 Brahms: Two Intermezzi
2 January 7, 1914 Dvorak: Suite, Op. 98 (three movements)
1 April 30, 1914 Chopin: Nocturne in B
MacDowell: Concert Etude in F-sharp
1-3 December 5, 1914 Beethoven: Violoncello Sonata in F, Op. 17 (last movement)

LUCILE G. ZIEGLER

- 1 October 3, 1914 Liszt: Valse Impromptu

ORGAN

LELIA M. HARVEY

- 2 January 7, 1914 Handel: Concerto in D-minor (arr. by Guilment)
2 April 23, 1914 Widor: Allegro cantabile from the Fifth Organ Symphony
2 October 14, 1914 Pierne: Cantilene and Scherzando, Op. 20
1 February 23, 1915 Bach: Fugue in E-flat

EMMIE W. MCKIE

- 2 February 4, 1914 Saint-Saens: Rhapsody in A-minor
2 April 23, 1914 Rheinberger: Sonata in D-flat (I)
Spec. May 26, 1914 Mendelssohn: Sonata in B-flat (last movement)
2 November 24, 1914 Liszt: Prelude and Fugue on B-A-C-H
1 February 23, 1915 Widor: Intermezzo from the Sixth Symphony, Op. 42, No. 4
2 March 12, 1915 Franck: Chorale in A-minor

CHARLES H. SHARP, JR.

- Spec. May 26, 1914 Rheinberger: Fantasie Sonata in A-flat (I)

CLASS OF NINETEEN HUNDRED AND FIFTEEN

VOICE

ANNA M. BAKER

- 1 January 10, 1914 Godard: "Florian's Song"
- 1 November 7, 1914 Massenet: "Elegie"
- 1 March 11, 1915 Rubinstein: "Es blinkt der Thau"

MARJORIE S. BARNARD

- 1 March 19, 1914 Verdi: "Stride la Vampa," from "Il Trovatore"
- 1 December 12, 1914 Bizet: Habanera, from "Carmen"
- 1 March 11, 1915 Debussy: "L'annee en vain chasse l'annee," from "L'Enfant Prodigue"

GEORGIA A. BASSETT

- 1 November 14, 1914 R. Strauss: "Traum durch die Dammerung"

AVA L. B. DODGE

- 1 December 18, 1913 M. K. Lacy: "Day's gone"
- 1 June 4, 1914 J. M. Carpenter: "The cock shall crow"
- 1 November 5, 1914 Campbell-Tipton: "A spirit flower"
- 1 November 5, 1914 Massenet: Aria — "T is in vain," from "Mary Magdalen"
- 1 December 17, 1914 Mozart: Duet — "Crudel! perche finora," from "Le Nozze di Figaro"
- 1-3 April 1, 1915 Mendelssohn: Trio — "Lift thine eyes," from "Elijah"

HELEN L. EATON

- 1 December 13, 1913 Thomas: "Connais-tu le pays," from "Mignon"
- 1 February 21, 1914 Pergolesi: "Se tu m'ami, se sospiri"
- 1 November 19, 1914 Schumann: "Die Lotusblume"
"An den Sonnenschein"
- 2 March 12, 1915 Franz: "Aus meinen grossen Schmerzen"
- Schumann: "Widmung"

MARY J. FREDERICKSON

- 1 November 15, 1913 Chadwick: "Dear love, when in thine arms I lie"
- 1 May 23, 1914 Rotoli: "Ebbrezze d'amore"
- 1 December 10, 1914 Ponchielli: "Voce di donna," from "Gioconda"

ARLEN A. MCKENNEY

- 1 November 29, 1913 Thomas: "Connais-tu le pays," from "Mignon"
- 1 June 6, 1914 M. R. Lang: "The Hills o' Skye"
- 1 November 5, 1914 Henschel: "Morning Hymn"
- December 4 and 5, 1914, part in dramatic performance.

NEW ENGLAND CONSERVATORY OF MUSIC

HELEN M. OSBORNE

- 1 October 11, 1913 Schumann: "Der Nussbaum"
1 May 29, 1914 Strauss: "Die Nacht"
"Allerseelen"

MARJORIE C. SCHOCKEY

- 1 December 6, 1913 Franz: "Lieber Schatz, sei wieder gut mir"
Haydn: "My mother bids me bind my hair"
1 November 19, 1914 Brahms: "Die Mainacht"

LYLE P. TRUSSELLE

- 1 January 24, 1914 Haydn: "Now Heav'n in fullest glory," from "The
Creation"
1 May 16, 1914 Schumann: "An den Sonnenschein"
"Widmung"

GLADYS M. ZIMMERMAN

- 2 November 24, 1914 Schubert: "Du bist die Ruh"
"Haiden-Roslein"
"Ave Maria"

VIOLIN

MAUD BRIGGS

- 1 November 8, 1913 Corelli: Sonata in D-major
1-3 November 21, 1914 Haydn: Quartet in G-major, No. 4 (I)
1 February 11, 1915 Wieniawski: Andante from Concerto in D-minor

RUTH BULLARD

- 1 November 20, 1913 Veracini: Menuetto and Gavotte, from Sonata in E-
minor
Hubay: Mazourka in A-minor
2 January 7, 1914 Boisdeffre: "Meditation" from "Suite poetique"
Veracini: Menuetto and Gavotte from Sonata in E-
minor
Hubay: Mazourka in A-minor
1 May 14, 1914 Ries: Adagio from the Third Violin Suite
Popper-Halir: Elfentanz
2-3 June 1, 1914 Brahms: Pianoforte Trio in C-minor (II)
1-3 October 31, 1914 Chopin: Pianoforte Trio in G-minor (I)
1-3 November 21, 1914 Haydn: Quartet in G-major, No. 4 (I)
2 November 24, 1914 Rust: Gigue and Chaconne
Chopin-Sarasate: Nocturne
Popper-Halir: Elfentanz
1-3 January 23, 1915 Schumann: Pianoforte Trio in F-major (I), Op. 80

CLASS OF NINETEEN HUNDRED AND FIFTEEN

- 1-3 February 6, 1915 Beethoven: Pianoforte Trio in D-major (Adagio), Op. 70
1-3 February 27, 1915 Cesar Franck: Sonata in A (I)
1-3 March 13, 1915 Saint-Saens: Pianoforte Trio in F-major (Scherzo),
Op. 18
2-4 March 23, 1915 Godard: Concerto Romantique (II, III)

ADA A. CHADWICK

- 1 November 13, 1913 Mendelssohn: Andante from Concerto
1 January 22, 1913 Wagner-Wilhelmj: Albumblatt
Benda: Caprice
Debussy: "En Bateau"
2 February 4, 1914 Wagner-Wilhelmj: Albumblatt
Senallie: Corrente, from Sonata in G-minor
Debussy: "En Bateau"
2 April 3, 1914 Bizet: Obbligato in Agnus Dei
1 May 28, 1914 Handel: Sonata in A-major
2 October 14, 1914 Bach: Sonata in G-minor (with Pianoforte accom-
paniment)
1-3 October 17, 1914 Mozart: Pianoforte Trio in G-major (Andante), K. 496
1-3 October 24, 1914 Brahms: Pianoforte Quartet in A-major (Adagio)
1-3 November 28, 1914 Mozart: Sonata in C-major (last movement), K. 296
1-3 December 12, 1914 Haydn: Quartet in D-major (I), No. 8

GERTRUDE RHODA NISSENBAUM

- 1 October 25, 1913 Tartini: Sonata in G-minor
1 January 31, 1914 Paganini: Sonata in E-minor, No. 12
1 March 28, 1914 Ries: Suite No. 3 (I)
2 January 15, 1915 Vieuxtemps: Elegie for Viola

VIOLONCELLO

ADOLPH H. VOGEL, JR.

- 1-3 November 1, 1913 Mozart: Pianoforte Trio in C-major (IV), K. 548
Saint-Saens: Quartet in G-flat (I), Op. 41
1-3 November 13, 1913 Saint-Saens: Pianoforte Quartet in B-flat (I)
1-3 November 22, 1913 Cesar Franck: Pianoforte Trio in F-sharp (Finale)
1-3 January 31, 1914 Boellmann: Sonata in A-minor
1-3 February 5, 1914 Brahms: Pianoforte Trio in C-minor (II, III)
1-3 February 14, 1914 Mozart: Quartet in C-major (I), K. 465
2 March 12, 1914 Popper: Warum, Op. 3, No. 2
Gavotte, Op. 23, No. 2
2 April 23, 1914 Popper: Warum, Op. 3, No. 2
Gavotte, Op. 23, No. 2
1-3 May 2, 1914 Beethoven: Pianoforte Trio in G-major (IV), Op. 1,
No. 2

NEW ENGLAND CONSERVATORY OF MUSIC

2-4	May 14, 1914	Boellmann: Variations Symphoniques
2-3	June 1, 1914	Brahms: Pianoforte Trio in C-minor (II) Beethoven: Quartet in F-minor (I), Op. 95
1-3	October 24, 1914	Brahms: Pianoforte Quartet in A-major (Adagio)
1-3	November 14, 1914	Rubinstein: Pianoforte Trio in B-flat (I)
1-3	November 21, 1914	Haydn: Quartet in G-major (I), No. 4 Brahms: Pianoforte Trio in B-major (Scherzo)
1-3	December 5, 1914	Schumann: Pianoforte Trio in F-major (I), Op. 80
1-3	December 12, 1914	Haydn: Quartet in D-major (I), No. 8 Mendelssohn: Pianoforte Trio in D-minor (Scherzo)
1-3	December 19, 1914	Brahms: Pianoforte Trio in C-minor (II, III), Op. 101
1-3	February 6, 1915	Dvorak: Pianoforte Trio in B-flat (I), Op. 21
1-3	February 13, 1915	Schumann: Pianoforte Trio in F-major (I), Op. 80
1	February 11, 1915	Obbligato to Song
1-3	March 18, 1915	C. W. Cadman: Pianoforte Trio in D-major (I), Op. 56
1-3	March 27, 1915	Dvorak: Pianoforte Trio in B-flat (IV), Op. 21

Postgraduate Students

PIANOFORTE

GEORGE A. BROWNE

1	January 29, 1914	Chadwick: Dans la canot Prelude joyeux
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ISABEL W. CLARK (Class of 1914)

2	January 15, 1915	Paderewski: Theme varie
2	March 12, 1915	Schumann: Romanza in F-sharp Chopin: Fantasie-Impromptu in C-sharp minor

MARY R. DE LUCA (Class of 1914)

1	April 1, 1915	Gliere: Romance in E-major
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HOWARD M. GODING (Organ Class of 1913)

1-3	October 24, 1914	Brahms: Trio in C-minor (I)
1	November 12, 1914	Schumann: Des Abends Chopin: Etude in A-minor
2	February 12, 1915	Schumann: Warum Chopin: Polonaise in A-flat
1-3	March 20, 1915	Tschaikowsky: Trio in A-minor (I)

SAMUEL L. GOLDBERG (Class of 1914)

1	March 4, 1915	Chopin: Valse in A-flat, Op. 34, No. 1
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CLASS OF NINETEEN HUNDRED AND FIFTEEN

MYRTHA M. GUNDERSON (Class of 1914)

- 1-3 October 31, 1914 Chopin: Trio in G-minor (1)
1 November 5, 1914 Schytte: Sonata in D-flat (1), Op. 53

HELEN W. LUND (Class of 1913)

- 1 October 3, 1914 Mendelssohn: Scherzo in E-minor
Brahms: Rhapsody in B-minor
2 October 14, 1914 Mendelssohn: Scherzo in E-minor
Brahms: Rhapsody in B-minor
1 December 10, 1914 Chopin: Berceuse
Rachmaninoff: Prelude in G-minor

GLADYS L. THAYER (Class of 1914)

- 1-3 November 14, 1914 Rubinstein: Trio in B-flat (1)

VOICE

AGNES D. REID (Class of 1914)

- 2 January 15, 1915 Wagner: Traume
Schmerzen
4 March 5, 1915 Wagner: Traume
4 March 9, 1915 Wagner: Traume
March 15, 1915 Recital

The following notes will explain the list of compositions performed by members of the Senior Class:

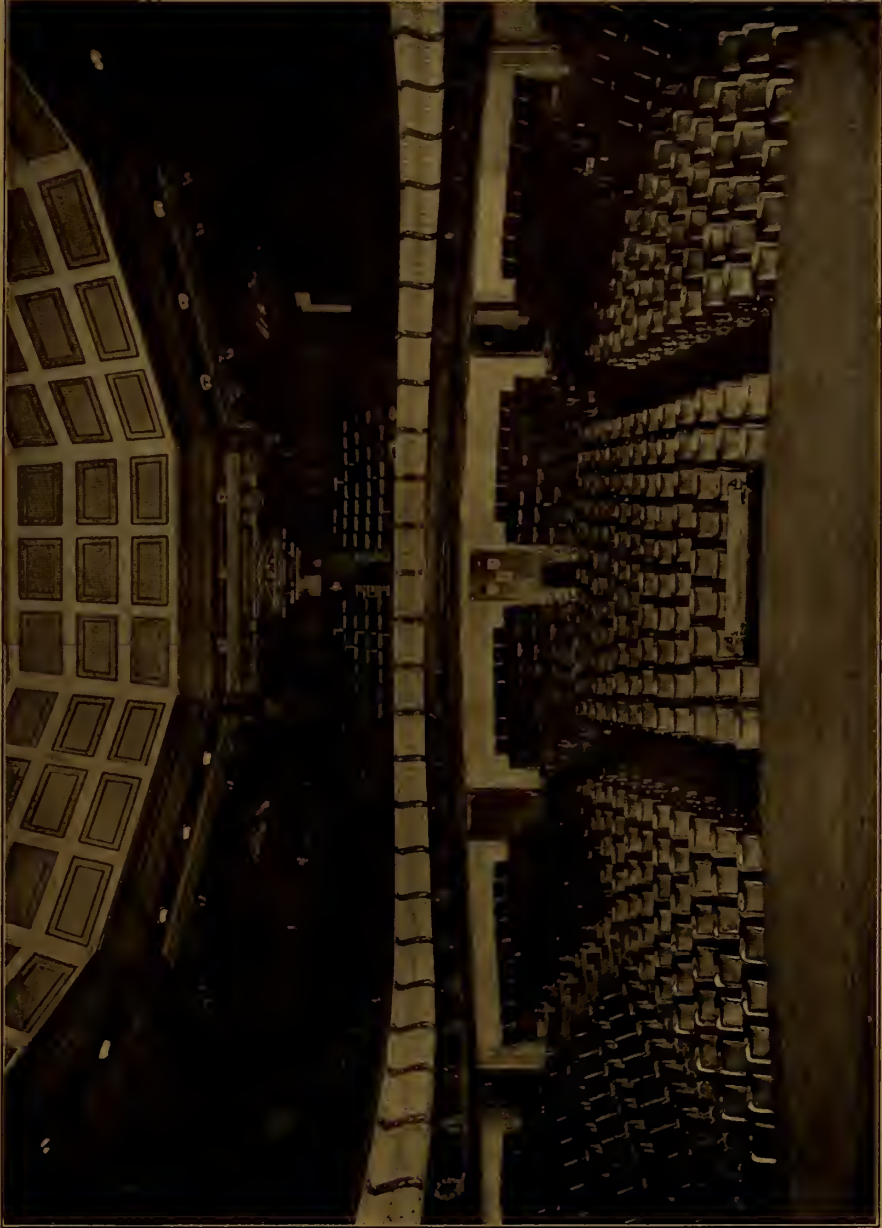
The numbers at the extreme left refer to the kind of concert at which the selection was performed. 1 refers to a Thursday or Saturday recital; 2 to a concert of advanced students; 3 to a concert exclusively of ensemble music; 4 to a selection played with orchestral accompaniment in one of the regular orchestral concerts; 1-3 indicates an ensemble composition played in a Thursday or Saturday recital; 2-4 indicates a concert by advanced students accompanied by the orchestra. No account is taken in this list of compositions performed in concerts given by classes, societies, or other organizations.

The list is complete of compositions rendered by members of the present graduating class, beginning with the opening of school in September, 1913, and closing with the concert of April 16, 1915. Where compositions are designated as trios, quartets, etc., it is understood that the pupils to whom such performances are credited played his or her respective part in such compositions. A Roman numeral in parentheses after the name of a composition indicates which movement of the composition was played. The letter K, followed by a number, refers to the designation of the composition in the Koechel catalogue of Mozart's works. Major keys of compositions are designated by letter only.

WALLACE GOODRICH, Dean of the Faculty



LIBRARY



JORDAN HALL



JORDAN HALL ORGAN

JUNIOR CLASS

“ Omnia vincit labor ”

1916

NEW ENGLAND CONSERVATORY OF MUSIC

The Class of 1916

JUNIOR YEAR, 1914-1915

PIANOFORTE

Allen, Olive Marchant	Kelsey, Inez Mabel
Bacon, Marion Averill	Knapp, Ruby Edwina
Becker, Morris	Kronquest, Gwendoline
Bernhardt, Laurence Elwin	Lane, Helen Merrill
Bontrager, Sylvia	Levis, Fannie
Brader, Lois Marguerite	Loockerman, Vesta
Bunting, Ida Marie	Lowry, Lillian Evelyn
Chaplin, Dorothy Prescott	Luke, Paul Hermon
Clifford, Mary Ruddy	Lynch, May Margaret
Condon, Mary Theresa	McKearney, Helen Genevieve
Constable, Elizabeth Landon	McSweeney, Margaret Elizabeth
Coon, Leland Avery	Marsh, Frank Earl, Jr.
Crawford, Louise	Morrissey, Ethel Marie
Daley, Ellen Marie	Palmer, Bethel Faythe
Davies, Florence Eloise	Paxton, Joy
Donovan, William Everett	Pinkston, Florentine Frances
Durrell, Stella May	Pitman, Anna May
Dykstra, Marie Anna	Place, Dorothy
Ellis, Frank	Pope, Rozilla Ethyl
Evans, Grace Elizabeth	Reardon, Isabelle May
Fernald, Carrie Jane	Renton, Olive Homans
Fisher, Jeannette Moore	Rice, Carolyn Frances
Fox, Lois Catherine	Rittenhouse, Frances
Fox, Sadie Madeline	Rowell, Gertrude May
Fritz, Helen Annie	Rowland, Doris
Gage, Ruth Anna	Russell, Ruth Florence
Gay, Alice Vernice	Ryan, Edward Colgan
Hagney, Rosamond Eleanor	Smith, Mrs. Annie Fisher
Hardstock, Maude Marguerite	Smith, Loise Elizabeth
Hardy, Helen Marie	Squyer, Gertrude Millar
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OF the many remarkable concerts given in Boston each season, there are none more musically significant than those given by the students of the New England Conservatory of Music. Presented by the students of an educational institution, these concerts must necessarily come under the categorical head of "amateur." Yet their breadth of artistry and perfection of technic place them high in rank as "professional," and therein lies their musical significance.

The excellence of these concert-recitals not only attracts the music-lovers of Greater Boston, but compares favorably with the work of the big professional symphony and concert orchestras, establishing for the Conservatory a pedagogic reputation unexcelled by any similar institution in this country. The artistic training of the individual, combined with experience in ensemble work, is so thorough and complete, and the musical proficiency of the student performers is so broadly known, there is an almost constant demand from the directors of symphony and opera orchestras in every musical center for the prize graduates of this New England music-college. Almost without exception its past graduates will be found to-day occupying offices of musical importance in other institutions and holding leading positions in many of the finest organizations in the United States and Canada.

The establishment and wonderful success of the Conservatory Orchestra and its monthly concerts are due to the patient perseverance and ability of one man,— the present director of this great music-school, who, away back in 1897, foresaw the vital necessity of a student-orchestra, and realized the possibilities embodied within such an organization. Sight, however, is one thing, while foresight is another, and many times it became a struggle to make others perceive what to him was only musical prescience. Yet despite the many almost insuperable obstacles and many disappointments, this man's determination won in the end, and to-day the existence of the Conservatory Orchestra — in reality the backbone of the insti-

CLASS OF NINETEEN HUNDRED AND FIFTEEN

tution — stands as an enduring monument to the energy and untiring efforts of Director George W. Chadwick.

Mr. Chadwick's first efforts were confined wholly to providing ensemble practice for the stringed instruments — accompanied by the organ, which supplied the missing wind parts. Gradually, and as conditions permitted, trumpets, clarinets, flutes, and a trombone were added — professional oboe and bassoon players being engaged for the concerts, and the organ now supplying only the missing horn parts. Thus interest in the study of the wind instruments was encouraged, and from interest and encouragement sprang the development of horn, bassoon, and oboe students from cornet, clarinet, and pianoforte players,— and the instrumentation practically was completed.

At the first rehearsal in which the orchestra was complete in itself without the assistance of the organ, held in October, 1901, the director made a short address in which he expressed a hope that the event might prove to be a significant one in the history of the New England Conservatory of Music, and that the rehearsal then held would be the first of a series which should last as long as the Conservatory existed. Mr. Chadwick's theories have been splendidly vindicated and his prophecy has been more than fulfilled, for in conjunction with the vocal forces of the Conservatory some of the finest concerts in New England have been given by the Conservatory orchestras.

Three rehearsals a week are held, and these are attended by the teachers of the various instruments, who help the students over the peculiar difficulties in their different parts. In this manner the student not only gains the necessary routine study for his particular instrument, but acquires the practical experience that assists him to become a member of symphony or opera orchestras. Again, to the instrumental or vocal soloist — providing the ability merits — the orchestral accompaniment presents good opportunities; namely, those of appearing in public before an audience of genuine music-lovers, and the gaining of a confidence so great that future engagements of a like nature (no matter how important) need hold no terrors.

As proof of the thoroughness and efficiency of Mr. Chadwick's methods of orchestral study and training, and the proficiency attained under these methods, the following incident may be cited: a request for a rehearsal was granted to Miss Laeta Hartley, a graduate

NEW ENGLAND CONSERVATORY OF MUSIC

of the Conservatory, where she was a pupil of Carl Stasny. This lady had appeared as soloist with the Boston Symphony Orchestra at a Cambridge (Massachusetts) concert, and made so favorable an impression that she was engaged to appear the following Sunday afternoon at an important concert in New York City.

She appeared at the regular Friday morning rehearsal of the Conservatory Orchestra, with the orchestral parts of the Tschaiikowsky B-Flat Concerto, — a number noted for its technical difficulties in the accompaniment. The students had not played this composition for almost a year; yet under the compelling baton of Mr. Chadwick they played the entire work, from the first movement to the finale, as if they had but just rehearsed it.

With few exceptions the Conservatory concerts have been conducted by Mr. Chadwick, but in his absence Mr. Wallace Goodrich (a former conductor of the Boston Opera Company) assumes charge. The present Conservatory ensemble consists of ninety players, with the following instrumentation: sixteen 1st violins, sixteen 2d violins, nine violas, eight violoncellos, five contra-basses, three flutes, one piccolo, three oboes, one English horn, three clarinets, one bass clarinet, two bassoons, five French horns, two harps, four trumpets, four trombones, four tympani, and three percussion.



CLASS OF NINETEEN HUNDRED AND FIFTEEN

Programs of Concerts

Given by the Conservatory Orchestra in the Current School Year
to April 16, 1915

NOVEMBER 13, 1914

- Schubert-Liszt Funeral March in E-flat minor
 In Memoriam
 Lillian Nordica, of the Class of 1876
- Haydn Symphony in C-major, No. 7
- Tschaikowsky Pianoforte Concerto in B-flat minor
 Mr. Julius Chaloff, Class of 1910
- Dvorak Slavonic Dances, Nos. 4 and 1

DECEMBER 18

- Wagner Prelude to "Lohengrin"
- Hadley Cantata, "The Golden Prince," for women's chorus, soprano
 and baritone solos, and orchestra. (First performance)
 Solos by Miss Constance Reese, Class of 1916
 and Mr. Wemple, of the Faculty
- MacDowell Suite for Orchestra, Op. 42
- Massenet Aria from "Herodiade": "Vision fugitive"
 Mr. Wemple
- Arthur Foote Cantata, "The Gateway of Ispahan," for women's chorus and
 orchestra
 (Composed for the Conservatory Choral Club. First performance)
- Massenet Overture to "Phedre"

FEBRUARY 5, 1915

- Schumann Symphony in E-flat major
- Weber Aria from "Der Freischutz": "Before my eyes beheld him"
 Miss Edith Woodman

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Chopin Pianoforte Concerto in E-minor (last two movements)
 Mr. Stanley J. Schaub, Class of 1915

Berlioz From "La Damnation de Faust":
 "Menuet des feux-follets"
 "Danse des Sylphes"
 "Marche Hongroise"

MARCH 5 (repeated on March 9)

Excerpts from the works of Richard Wagner

"Lohengrin." Introduction to Act III and Bridal Chorus

"Tristan und Isolde." Prelude

Song. "Traume"

Miss Agnes D. Reid, Class of 1914

"Das Rheingold." Entrance of the Gods into Walhalla (Song of the Rhine-daughters and Closing Scene)

Solos by Misses Edith M. Woodman and Dorothy Cook
 and Mrs. Marie B. Moore

and by Messrs. Shirley and Bennett, of the Faculty

"Parsifal." Good Friday Spell

"Die Walkure." Siegmund's Love-song

Mr. Shirley

"Die Meistersinger von Nurnberg." Prelude

APRIL 16

J. K. Paine Prelude to "Oedipus Tyrannus"

Chadwick "Aghadoe," ballad for Soprano and Orchestra
 Miss Dorothy Cook

Dunham "Cortege" for Organ and Orchestra. (First performance)
 Mr. H. M. Dunham, of the Faculty

Grieg Two Melodies for String Orchestra

Beethoven Symphony No. 3, in E-flat major ("Eroica")

Other orchestral concerts for the ensuing month are scheduled as follows:

May 14.— Symphony Concert.

First performance in this country of Sir Charles Villiers Stanford's
Symphony No. 7, in D-minor

June 8.— Concert by Advanced Students, accompanied by the Orchestra

June 22.— Commencement Concert, accompaniments played by the Orchestra

Miscellaneous Concerts

Given in Jordan Hall, 1914-1915

- September 21.—Pianoforte Recital by Mr. Hans Ebell, of the Conservatory of Cracow, Poland. Complimentary to Conservatory Students
- October 14.—Concert by Advanced Students
- October 21.—Song Recital by Miss Rosamond Young
- October 26.—Lecture Recital, "Songs of the Ghetto," by Mary Antin, under the auspices of the New England Conservatory Alumni Association
- November 13.—Concert by the Conservatory Orchestra, Mr. G. W. Chadwick, Conductor. (See program)
- November 24.—Concert by Advanced Students
- December 4 and 5.—Dramatic Recital given by the Dramatic Department
- December 11.—Song Recital by Mr. Charles H. Bennett, of the Faculty, the pianoforte accompaniments played by Mr. Wallace Goodrich
- December 18.—Concert by the Conservatory Choral Club and by the Conservatory Orchestra. Mr. G. W. Chadwick, Conductor. (See program)
- December 23.—Christmas Concert by Ten Members of the Faculty. Complimentary to Conservatory Students
- January 12.—Concert by Advanced Students, accompanied by the Conservatory Orchestra. Mr. G. W. Chadwick, Conductor
- January 15.—Concert by Advanced Students
- January 18.—Organ Recital by Mr. Homer Humphrey, of the Faculty
- January 22.—Demonstration of the Dalcroze Method of Eurhythmics by a class from the New England Conservatory of Music, under the direction of Miss Renee Longy, assisted by Mr. A. De Voto, Mr. Homer Humphrey, of the Faculty, and by a String Orchestra, conducted by Mr. Georges Longy
- January 29.—Concert by Members of the Senior Class
- February 5.—Concert by the Conservatory Orchestra, Mr. G. W. Chadwick, Conductor. (See program)
- February 9.—Pianoforte Recital by Mr. Frank S. Watson, of the Faculty
- February 12.—Concert by Advanced Students
- February 17.—Pianoforte Recital by Mr. Julius Chaloff
- February 19.—Second Pianoforte Recital by Mr. Frank S. Watson, of the Faculty

NEW ENGLAND CONSERVATORY OF MUSIC

- February 23.— Organ Recital by Advanced Pupils and Former Students in honor of the Seventieth Birthday of Charles-Marie Widor
- February 25.— Operatic Recital by Mr. Ramon Blanchart, of the Faculty, and Miss Gracia von Brocklin, assisted by Mr. C. Pol Plancon
- February 26.— Pianoforte Recital by Miss Florence Larrabee, Class of 1908
- March 5 and March 9.— Concert by the Conservatory Orchestra, with Chorus, conducted by Mr. Wallace Goodrich, Dean of the Faculty. (See program)
- March 9.— Pianoforte Recital by Mr. Lee Pattison, of the Faculty
- March 11.— Dramatic Recital by Mrs. Florence Close Gale
- March 12.— Concert by Advanced Students
- March 15.— Performance of Mr. Chadwick's Quartet in D-minor by the Kneisel Quartet. Complimentary to Conservatory Students
- March 15.— Recital by Miss Agnes D. Reid and Mr. Chester S. Cook (both of the Class of 1914)
- March 19.— Pianoforte Recital by Mr. Richard Stevens, of the Faculty
- March 23.— Concert by Advanced Students accompanied by the Conservatory Orchestra. Mr. G. W. Chadwick, Director, and Mr. Arthur Shepherd, of the Faculty, Conductors
- April 1.— Dramatic Recital of Original Plays, given by the Dramatic Department
- April 16.— Concert by the Conservatory Orchestra, Mr. G. W. Chadwick, Conductor. (See program)
- April 22.— Competition by members of the Senior and Junior Classes in the Organ Department for the Director's Prize for superior performance in organ playing — two contestants from the Senior Class, five from the Junior. Prize divided between Miss Lelia M. Harvey and Miss Emmie W. McKie, of the Senior Class.
- April 26.— Concert by Advanced Students.
- April 27.— Senior Class Concert.
- May 3.— Sixth Annual Competition for the Mason and Hamlin Prize. Seven contestants, all from the Senior Class. Won by Howard M. Goding



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