

The
NEUME



PUBLISHED BY THE
CLASS OF 1909



The Neume

VOLUME V



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PRINTED BY
FRANK WOOD
BOSTON



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Class of 1909



To

Eben D. Jordan

President of our beloved Alma Mater, whose earnest
endeavors for the advancement of the American
student of music have won him a place in
the hearts of all lovers of the Art,
this book is gratefully dedicated

Eben D. Jordan

ABEN D. JORDAN, son of the late Eben D. Jordan, who was one of the mainstays of the Conservatory in its early growth, was born in Boston. He was graduated from Harvard in the Class of 1880, with Theodore Roosevelt, and in addition received a fine musical education. Mr. Jordan is at present the head of the well-known house of Jordan Marsh Co. Prompted by his own inclination in musical tastes, and influenced by the respect and affection for his father, Mr. Jordan has taken a most active and most practical interest in the work of the New England Conservatory of Music.



Table of Contents

	PAGE
ALUMNI ASSOCIATION, THE	86
ATHLETICS	101
BOSTON AND GRAND OPERA	137
CHADWICK, GEORGE WHITEFIELD	15
CHOPIN AND MENDELSSOHN	134
CLASS OF 1908	78
CLASS OF 1910	75
CONCERTS GIVEN BY SENIOR CLASS	69
CURRICULUM OF A SCHOOL OF MUSIC	121
DAWN	63
DEDICATION	5
DIRECTORY COMMITTEE	13
EDITORIALS	143
EDITORIAL BOARD	9
FACULTY	23
FLANDERS, RALPH L.	17
FRATERNITIES :—	
Alpha Chi Omega Sorority	98
Alpha Chi Omega History	100
Eta Chapter Phi Mu Gamma Society	95
Phi Mu Gamma	95
Phi Mu Gamma Bazaar	97
Sinfonia	90
GOODRICH, WALLACE	19
GREETINGS	11
GRINDS	149
HOLIDAY IN JAIL, A	116
JORDAN, EBEN D.	6
JUNIOR CLASS :—	
Officers	75
History	77
PARKER, JAMES CUTLER DUNN	21
PHILOSOPHY OF THE CLASS OF 1909	66
RECOLLECTION	22
SENIOR CLASS :—	
Officers	42
Members	43
History	64
SILKY AND SLEEKY	112
THE WANDERING MINSTREL: A REVERIE	131
TO SLEEP	22
ADVERTISEMENTS	161



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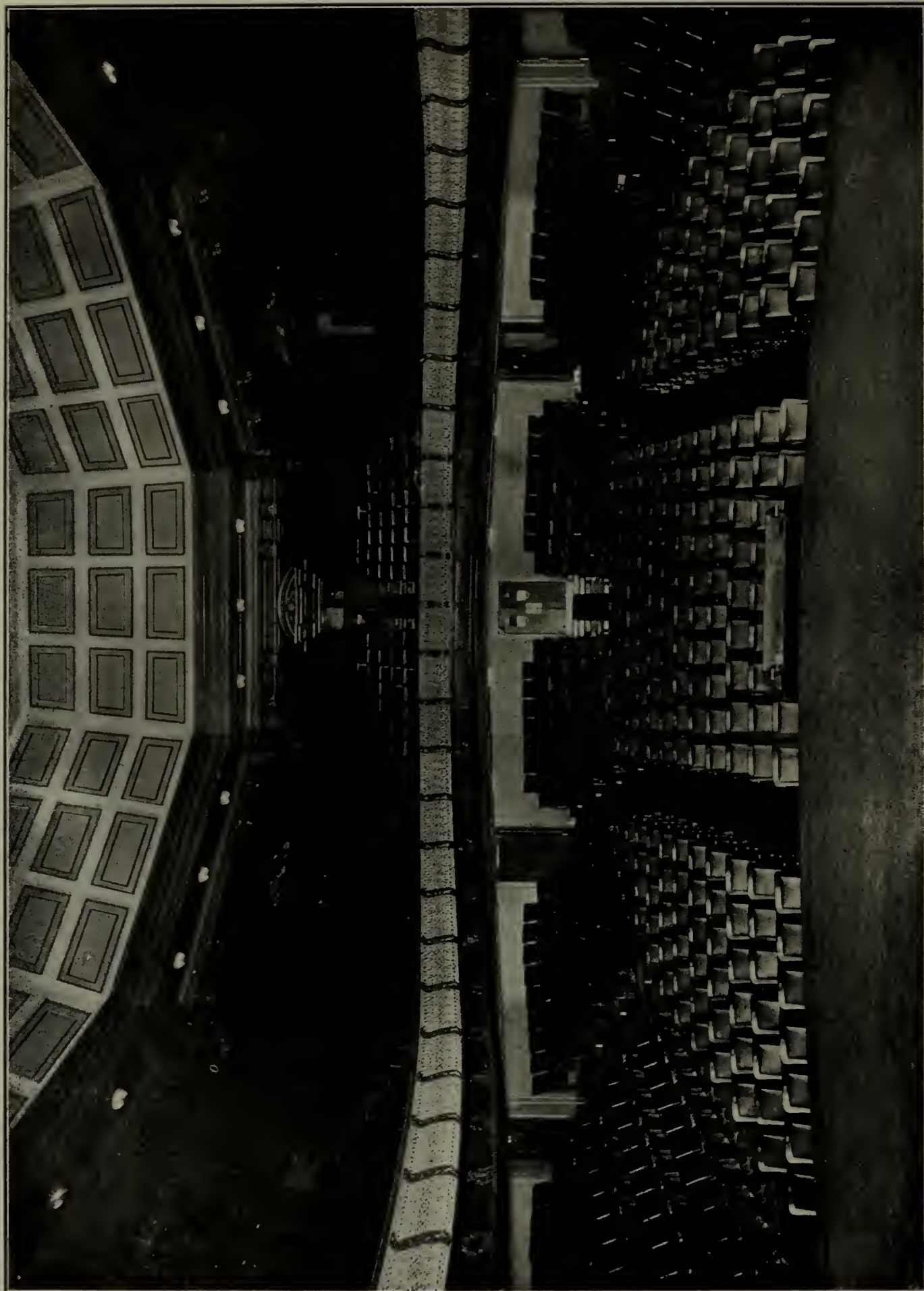
WILLIAM B. TYLER



NEW ENGLAND CONSERVATORY OF MUSIC

...Greetings...

¶THE NEUME Board, 1909, sends out this, the fifth volume of THE NEUME, with the hope that it will be of profit to many, enjoyment to not a few, and above all help to create a stronger spirit of love for our Alma Mater.



JORDAN HALL

Directory Committee

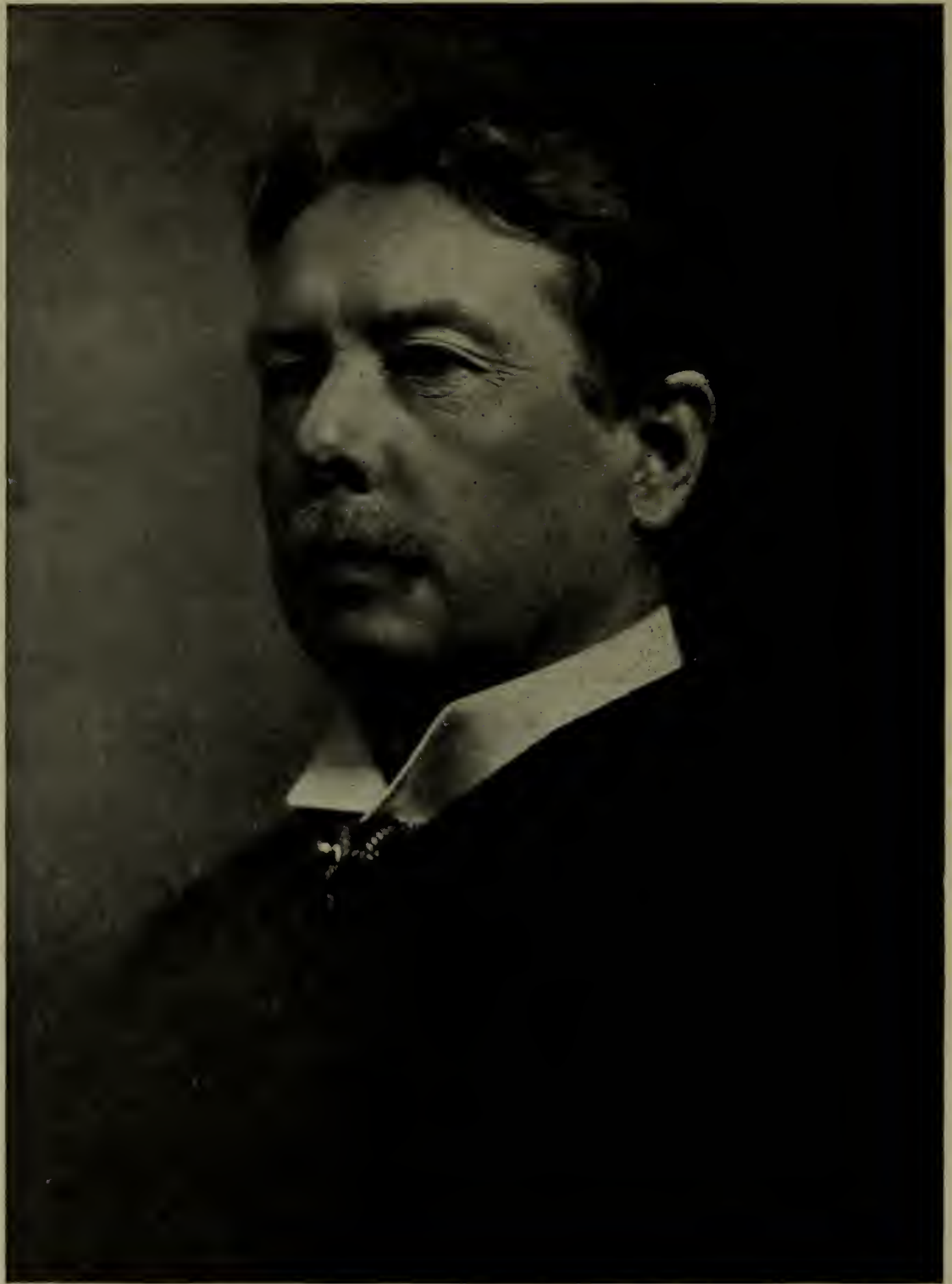
EBEN D. JORDAN, *President.*

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RALPH L. FLANDERS, *Manager.*

WALLACE GOODRICH, *Dean of the Faculty.*

JAMES C. D. PARKER, *Class Inspector.*



GEORGE WHITEFIELD CHADWICK

George Whitefield Chadwick

GEORGE WHITEFIELD CHADWICK was born in Lowell, Mass. Studied at the New England Conservatory, and in 1877 at Leipsig, where he begun his first thorough study of Composition under Reinecke and Jádassohn. In 1879 he went to Dresden, and entered the Royal School of Music, and became one of the first American pupils of Rheinberger, there studying Conducting of Abel; returned to Boston in 1880; became teacher at the New England Conservatory in the same year, and Director in 1897; Conductor of the Conservatory Orchestra and Chorus. In all lines a composer of international reputation.

GREETING TO THE SENIOR CLASS: The great and dreadful day of examination is approaching. But also the "maddest, merriest day" of graduation. Therefore, don't worry, Cheer up, and look pleasant. We all have our troubles. I have a few. But *you* are not one of them. Oh, *nein* ('09), and so good luck to you all.

A handwritten signature in cursive script that reads "G. F. Chadwick". The signature is written in black ink and has a fluid, elegant style with a long, sweeping tail on the final letter.



RALPH L. FLANDERS

Ralph L. Flanders

MR. FLANDERS was born in Carroll, Me. He comes of good old New England stock, both branches of his family running back to Revolutionary times. Entering business as a bookkeeper when nineteen years of age he won rapid promotion, and in two years was taken into the firm, later becoming the head of the concern.

Mr. Flanders came to the Conservatory as Assistant Manager in July, 1899. His exceptional experience in business had given him excellent training for the position. Immediately his agreeable personality and genuine business ability were felt in the management, and gradually there spread abroad a knowledge of a change in Conservatory affairs. In January, 1904, he was elected Manager—one of the youngest men ever entrusted with the responsibility of so large an institution. It is a recognized fact in the Board of Trustees that to Mr. Flanders' wise administration is due the present excellent financial condition of the school; also the increase in pupils and income in the past two years.

In the able Manager the student body finds a true friend. Approachable always, sympathetic, ever ready to respond to the need of advice or material help, Mr. Flanders has won a powerful hold on the esteem and affection of the students.

TO THE CLASS OF 1909:—

Greetings and sincere good wishes.

Ralph L. Flanders



WALLACE GOODRICH

Wallace Goodrich

WR. GOODRICH was born in Newton, Mass. Studied at the New England Conservatory under Henry M. Dunham, Organ; George W. Chadwick, Composition; and Louis C. Elson, Theory; has also studied with Josef Rheinberger, Munich, and C. M. Widor, Paris. Founder of Choral Art Society of Boston, whose conductorship he has resigned, in accepting that of the Cecelia Society; formerly conductor of the Worcester County Musical Association; founder and conductor of the Jordan Hall Orchestral Concerts; organist at concerts of the Boston Symphony Orchestra; organist of Trinity Church; author of various essays on musical subjects, and composition for chorus and orchestra, and for orchestra; translator of valuable works from the French.

TO THE PRESIDENT AND MEMBERS OF THE CLASS OF 1909:—

Greetings and sincere good wishes from

Wallace Goodrich.



JAMES CUTLER DUNN PARKER

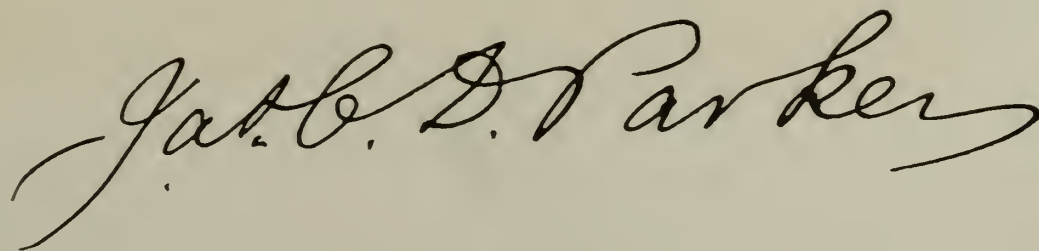
James Cutler Dunn Parker

MR. PARKER was born in Boston in 1828, and comes of one of the oldest families. Although educated for the law his interest in music led him to decide upon that as his life work, and took him abroad for further study (1851-1854) at Leipsic, under Moscheles, Plaidy, Hauptmann, Reitz, Richter and others. On his return he was for thirty-five years organist at several Boston churches—for twenty-seven years at Trinity Church.

Mr. Parker has written much music, almost exclusively of a religious character. He was the first great American composer of large choral works, of which the most important are two sacred cantatas, "The Redemption Hymn" and "St. John": a secular cantata, "The Blind King," and an oratorio, "Life of Man." As a teacher his influence has been widespread and profound. In the early seventies he was the leading instructor at the New England Conservatory of Music, and his pupils always excelled. For eighteen years he has been the esteemed Class Inspector at the same institution. Mention should also be made of his scholarly translations from several different languages, of various songs and of works on the theory and practice of music.

TO THE CLASS OF 1909, ITS OFFICERS AND MEMBERS, I extend a most cordial greeting. As director of recital classes I come in contact with many of the students, and am pleased to recommend them, and their work. Wishing each and everyone a most successful career, I am

Sincerely,



Recollection

As when a player, weary of the day,
Takes up his instrument, and plays along,
First aimlessly, until upon some song
Heard long ago, his fingers find their way,—
The old tune bringing memories which lay
Deep buried in the past, once glad and strong,
He feels again those joys around him throng,
And weeps erewhile to think they cannot stay,—

So I, aweary with the passing hours,
In musing, fell upon the name of one,
Now dead and gone, who once was dear to me,
And recollections sweet as summer showers
Came back, swift as the first faint gleams that run
At dawn across a great grey waste of sea.

—*William Bartlett Tyler.*

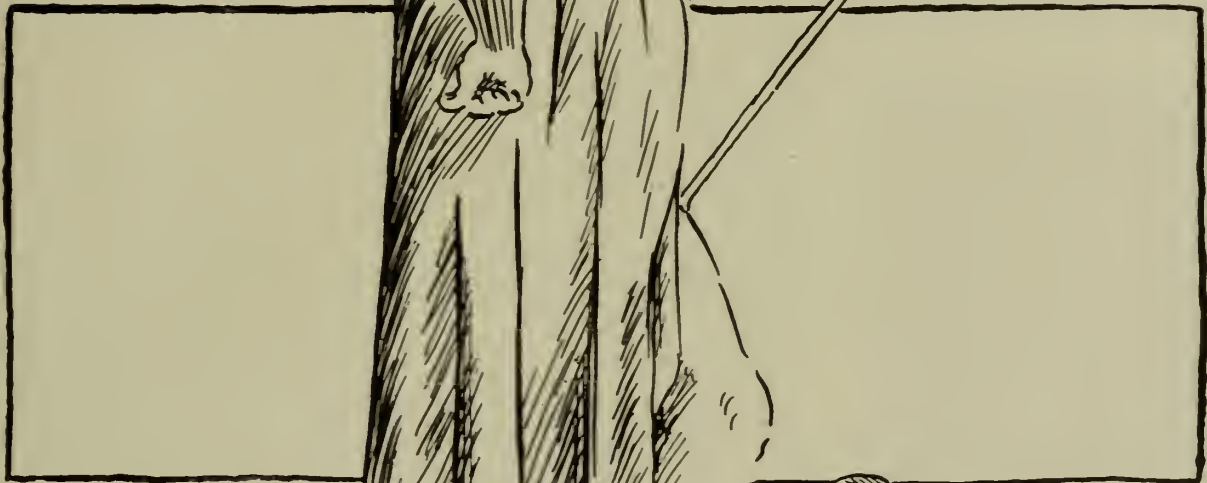
To Sleep

Come, goddess, with thy half-closed, dreamy eyes,
And suffer me to breathe the fragrance sweet
From thy red poppy flowers, and loose the ties
That bind in unseen fetters way-worn feet.
Upon thy face, flushed like a cloud's soft crest,
Now let me gaze, that I may share in part
Thy drowsiness, and sink to peaceful rest,
Relieving all my weariness of heart.

Hold low thy tender flowers above my lips,—
Aye, crush them, gentle one, until the wine,
Craved for the dreams of blissfulness it yields,
Like fragrant rain upon me lightly drips,
And so I lose the light of earth's dim line,
And view fair images in shadowy fields.

—*William Bartlett Tyler.*

FACULTY



SHENY



JOSEF ADAMOWSKI, *Violoncello; Ensemble Quartet Classes.*

Born in Warsaw, Poland. Educated in Warsaw Conservatory, and at the imperial Conservatory in Moscow under Fitzenhagen, N. Rubinstein and P. Tschaikowsky. There he pursued his college studies, and graduated with a diploma, a silver medal and the degree of Bachelor of Arts. Member of the Conservatory Faculty since 1903.



TIMOTHÉE ADAMOWSKI, *Violin.*

Born in Warsaw, Poland, 1858. Studied in Warsaw Conservatory with Kontski, then in Paris Conservatory with Massart. Traveled from 1879 till 1884 through the United States. In 1884 joined Boston Symphony Orchestra. Second Concert-meister till 1907. Played as soloist with London Philharmonic Society in London in 1900. also with Colonne Orchestra in Paris, 1901, besides as soloist in Poland and England. Joined New England Conservatory in 1907. Member of the Adamowski Trio.



ESTELLE T. ANDREWS, *Pianoforte.*

Born in Baltimore, Md. Graduate of the Peabody Institute Conservatory of Music, Baltimore, Md.; pupil of Carl Faelten and Helen Hopekirk, Boston.



CHARLES ANTHONY, *Pianoforte.*

Born in Providence, R. I. Studied five seasons under Leschetizky in Vienna. Played four seasons in public in recital, and with various organizations such as the New York Philharmonic Orchestra, Kneisel Quartet, etc. Also made extensive tour in 1906-7 with Madame Nordica. Member of the Conservatory Faculty since September, 1908.



ARTHUR DWIGHT BABCOCK, *Voice.*

Born in Dudley, Mass. Studied at San Diego, Cal., and was graduated from the New England Conservatory in 1903, under Mr. Charles A. White. Studied with Mme. Ratcliffe Caperton.



CARL BAERMANN, *Pianoforte.*

Born in Munich. Pupil of Wanner and Wohlmuth, later of Liszt; studied Composition with Lachner. Was appointed instructor in Munich Conservatory, but decided to settle in Boston, where he came in 1881. He has toured extensively as a concert pianist, and is a teacher of international reputation.



GEORGE W. BEMIS, *Guitar and Mandolin.*

Born in Boston. Studied with his father; teacher at the New England Conservatory for the past twenty years.



E. CHARLTON BLACK, *Literature Lectures.*

Born in Liddesdale Parish, Scotland, near the Old Manse of Sir Walter Scott. Graduated from Edinburgh University in the same class with J. M. Barrie; received LL.D. from Glasgow University; now Professor of English Literature in Boston University.



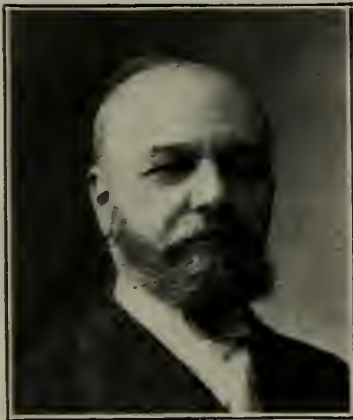
DAVID S. BLANPIED, *Pianoforte and Theory.*

Born in Galena, Ohio. Graduated from the New England Conservatory, also from the College of Music of Boston University. Received the degree of Mus. Bac. Studied with J. C. D. Parker, S. A. Emery, George E. Whiting; Composition with William Athrop and J. K. Paine; Voice with John O'Neil and Harry Wheeler. Has published compositions for piano and voice.



ARTHUR BROOKE, *Flute.*

Born at Gomer, England. Studied under Packer of the Scotch Orchestra; came to America in 1888; played first Flute with the Buffalo Symphony Orchestra, and joined the Boston Symphony Orchestra in 1896.



SAMUEL W. COLE, *Solfeggio and Music in Public Schools.*

Born in Meriden, N. H. Pupil of S. B. Whitney and John W. Tufts, and at the New England Conservatory. Author of musical text-books. Conductor of People's Choral Union of Boston. Director of Music in the public schools of Brookline since 1884.



BENJAMIN CUTTER, *Harmony and Composition.*

Born in Woburn, Mass. Studied under G. F. Such, Julius Eichberg and Stephen Emery in Boston; Violin with Singer, Harmony with Goetschius, and Instrumentation with Max Seifriz in Stuttgart. Has written several standard text-books; composed extensively, especially for strings.



FLOYD BIGELOW DEAN, *Pianoforte*.

Born in Richville, N. Y. Pupil of Adrien Sabourin. Graduated from the New England Conservatory of Music, after studying under A. K. Virgil, H. S. Wilder, Dr. J. A. Jeffery, Louis C. Elson, Benjamin Cutter, Samuel Cole, Charles Dennée, Wallace Goodrich, Josef Adamowski, F. Addison Porter, C. Lenom, Frederick Schormann. A member of New England Conservatory Orchestra.



LUCY DEAN, *Pianoforte*.

Born in Illinois. Graduated from the New England Conservatory in 1891; pupil of Dr. Maas, Mrs. Maas and Carl Faelten of Boston; Leschetizky in Vienna, and Buonamici in Florence.



CHARLES DENNÉE, *Pianoforte and Pianoforte Sight Playing*.

Born in Oswego, N. Y. Studied Piano with A. D. Turner and Madame Schiller, Harmony and Composition with Stephen Emery; special study of Beethoven with von Bülow during his last trip to America; has toured extensively as a concert pianist, appearing in over one thousand concerts previous to 1895. Teacher at the Conservatory since 1883. A composer of note.



ALFRED DE VOTO, *Pianoforte*.

Born in Boston. Graduated from the New England Conservatory in 1898 under Charles Dennée. Member of the Municipal Music Commission of Boston since 1898. Pianist of the Longy Club of the Boston Symphony Orchestra. Has toured the country in recitals and as soloist with the Boston Festival Orchestra.



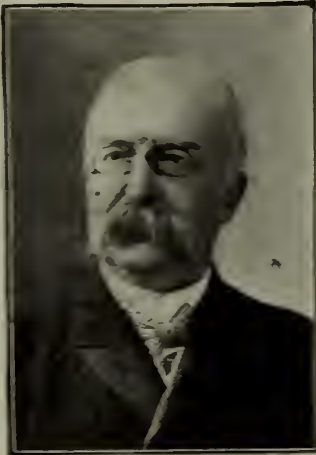
HENRY M. DUNHAM, *Organ.*

Born in Brockton, Mass. Studied Organ at the New England Conservatory of Music under Whiting; Counterpoint, principally with J. K. Paine. A well-known composer of vocal and instrumental forms: church organist of wide reputation.



WILLIAM HERBERT DUNHAM, *Voice.*

Born in Brockton, Mass. Pupil of Augusto Rotoli and Dr. Guilmette. Boston: Shakespeare, London: Vannuccini, Florence: Koenig and Sbriglia, Paris; Cogni. Rome: Benevenuti, Milan.



LOUIS C. ELSON, *Theory.*

Born in Boston, Mass. Studied Piano with August Hamann of Boston; Voice with August Kreissman; and Composition with Carl Gloggner-Castelli of Leipzig. A celebrated lecturer and writer on musical subjects: one of Boston's best-known critics.



OLIVER C. FAUST, *Pianoforte and Organ Tuning.*

Born in Pennsylvania. Entered the New England Conservatory in 1881; studied Piano under J. C. D. Parker; Organ, Henry M. Dunham; Harmony, Stephen Emery; Voice, A. W. Keene; and Tuning, Frank W. Halé. Author of the text-books, *The Pianoforte Tuner's Pocket Companion* and *A Treatise on the Construction, Repairing and Tuning of the Organ.*



ARMAND FORTIN, *Voice; Superintendent of Vocal Normal Department.*

Born in Oxford, Mass. Graduated from the New England Conservatory in 1895, under William L. Whitney. Studied also with Vannuccini, Florence. Head of Vocal Normal Department.



JANE M. FORETIER, *Pianoforte.*

Born in France. Graduated from the New England Conservatory of Music in 1898; became a member of the Faculty in 1907; began teaching Piano in connection with post-graduate work.

GEORGE L. GARDNER, *Tuning.*

Born in Oswego, N. Y. Graduated from the New England Conservatory in 1890, and has been connected with the institution since that time.



CLAYTON D. GILBERT, *Concert Department.*

Born in Wisconsin. First studied under Mrs. Scott Siddons, afterwards in Chicago, New York and Paris. On the stage with several companies. Studied Concert Department under Messrs. Miller and Adams, Chicago. Instructor in acting and pantomime at Emerson College of Oratory. For four years a member of the Faculty of the New England Conservatory of Music.



HENRY M. GOODRICH, *Pianoforte.*

Born in Haverhill, Mass. Studied Piano in Boston with Edward MacDowell, 1889-1896. Became a member of the Faculty New England Conservatory in September, 1908.



EUGENE GRUENBERG, *Violin; Superintendent of Violin Normal Department.*

Born in Lemberg, Galicia. Pupil at Vienna Conservatory, of Heissler, Violin; Bruckner and Dessoff, Composition; and Hellmesberger, Chamber and Orchestra Music. Has played for the last twenty-five years under the world's greatest conductors. Head of Violin Normal Department.



ALBERT HACKEBARTH, *French Horn.*

A member of the Boston Symphony Orchestra. Was born in Berlin, Germany, and studied French Horn under August Riedel and Prof. Carl Schunke of the Konigliche Hoch Schule in Berlin. Later he traveled in Europe, especially in Russia, and in 1880 came to this country. He was engaged by Theodore Thomas of New York, and later by the Boston Symphony Orchestra, of which he has been a member for twenty-two years. Teacher in the New England Conservatory since 1908.

FRANCES A. HENAY, *Hand Culture.*

Born in Boston. Studied Physical Culture with Dr. D. A. Sargent of Cambridge, and Baron Nils Posse of Boston. Has taught in New England Conservatory since 1889.



HOMER C. HUMPHREY, *Organ.*

Born at Yarmouth, Me. Received early musical education under E. A. Blanchard of Yarmouth; later studied Organ with Wallace Goodrich; Composition with G. W. Chadwick; graduated from the New England Conservatory in the years 1901 and 1902.



PERCY F. HUNT, *Voice.*

Born in Foxboro, Mass. Graduated from the New England Conservatory of Music under William H. Dunham. Lived abroad three years, studying two years under Vannuccini in Florence, and one year with Bouhy in Paris. Made a concert tour through the United States.



J. ALBERT JEFFERY, *Pianoforte.*

Born in Plymouth, England. Educated at the Leipsic Conservatory under Reinecke, Wensel, Richter and Jadassohn; studied in Paris with Ferdinand Praeger; Organ and Church choir work in London with Roland Rogers, Sir George Martin of St. Paul's Cathedral and Luard Selby of Rochester Cathedral. Has written piano compositions of merit.



LE ROY S. KENFIELD, *Trombone.*

Born in Belchertown, Mass. Toured extensively with opera companies; two seasons with the Stetson Opera Company; three seasons with the Boston Ideal Opera Company; two seasons with the Emma Juch Opera Company; now member of the Boston Symphony Orchestra.



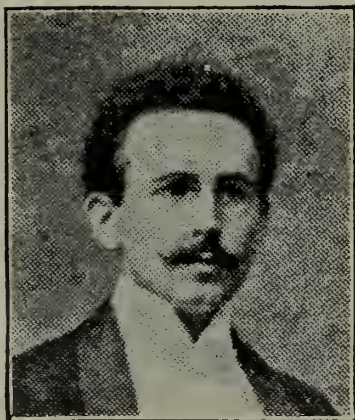
EDWIN KLAHRE, *Pianoforte*.

Born in New Jersey. Studied under O. Klahre; later pupil of Liszt, Lebert and Joseffy in Piano; Composition with Schulze in Weimar, Bruckner and Goetschius in Stuttgart.



LOUIS KLOEPFEL, *Cornet and Trumpet*.

Born in Thuringia. Has appeared as soloist in all the principal cities of Europe, and held important positions in court orchestras; in 1891 he was engaged by Damrosch as First Trumpet in New York Symphony Orchestra; he was tendered position of First Trumpet at Court Opera House, Berlin, but chose to accept position in Boston Symphony Orchestra.



MAX O. KUNZE, *Double Bass*.

Born in Dresden. Graduate of Royal Conservatory of Music; played as principal bass in the Warsaw Symphony Orchestra; later was a member of von Bülow's Orchestra, with which he came to America; engaged by Emil Paur of Boston Symphony Orchestra in 1894; has taught at the New England Conservatory since 1899.



CLEMONT LENOM, *Solfeggio and Oboe*.

Born in Gilly, Belgium. First prize in Oboe and Superior Solfeggio, Brussels Conservatory; studied with Massenet; taught Solfeggio in the Normal School of Music in Paris; conducted orchestra at Geneva, Rouen and Aix les Bains; established last year at the New England Conservatory a course in French Solfeggio, which is practically new in America.



FREDERICK L. LINCOLN. *Pianoforte.*

Born in Massachusetts. Graduated from the New England Conservatory in 1881; studied under J. C. D. Parker, A. D. Turner, Carl Baermann, Carl Faelten and Stephen Emery.



CARL F. LUDWIG, *Tympani and Drums.*

Born in Dresden, Germany. Studied with C. R. Ludwig; came to America in 1890; member of the Boston Symphony Orchestra for three years; also member of Boston Festival Orchestra and Municipal Band.



EMIL MAHR, *Violin.*

Began his study of Violin with Joachim in Berlin in 1870; played as one of the first violins in the Wagner Festival at Bayreuth in 1876; spent several years in London as solo violinist and conductor; came to the New England Conservatory in 1887.



CLARA TOURJÉE-NELSON, *Voice.*

Born in Rhode Island. Graduated from the New England Conservatory of Music; studied Voice with Augusto Rotoli, Mr. and Mrs. John O'Neil and Sarah Fisher; Opera School work with Samuel J. Kelley; also pupil of G. W. Chadwick and A. D. Turner.



CARL PEIRCE, *Violin.*

Born in Taunton, Mass. Studied six years with Leandro Campanari; a director, and for nine years in charge of the violin department of the Boston Conservatory; organized Municipal String Quartet of the city of Boston in 1908; has traveled extensively as solo violinist; a member of the New England Conservatory Faculty since 1902.



F. ADDISON PORTER, *Pianoforte; Superintendent of Pianoforte Normal Department.*

Born at Dixmont, Me. Graduated from the New England Conservatory in 1884, after a five years' course with A. D. Turner, Stephen Emery and George W. Chadwick; studied in Leipsic with Hoffman and Freitag; has published a large number of compositions; head of Pianoforte Normal Department.



LOUIS POST, *Bassoon.*

Born in Pommerania, Germany. At an early age received instruction in Violin and Bassoon, playing from Herman Post, his brother, a musical director of note; later studied with Gasgisch of Berlin, and Schwarz of Cologne; came to America in 1878, and has played thirteen years in the Boston Symphony Orchestra.



GEORGE W. PROCTOR, *Pianoforte.*

Born in Boston. Graduated from the New England Conservatory in 1892; pupil of Leschetizky in Vienna; studied Composition with Nawratil and Mandyczewzki; has had an extensive career as a concert pianist.



HARRY N. REDMAN, *Pianoforte. Harmony and Composition.*

Born at Mt. Carmel, Ill. Pupil of George W. Chadwick; has composed a large amount of piano music and songs; also several violin sonatas, two string quartets and a quintet for piano and strings.



EUSTACE B. RICE, *Pianoforte and Solfeggio.*

Born in Wayland, Mass. Afterward lived in Hudson, N. Y., where he studied Piano and Organ with Edwin C. Rowley, a Leipsic student. Studied Piano principally under Edwin Klahre and Carl Baermann; Organ under George E. Whiting and Henry M. Dunham; Harmony and Composition under George E. Whiting and Dr. Percy Goetschius; Theory under Emery and Elson; Solfeggio under Cole.



CLARA KATHLEEN (BARNETT) ROGERS, *Voice.*

Born in Cheltenham, England. Educated in Leipsic Conservatory: Piano, under Moscheles and Plaidy; Voice, with Professor Goetze; studied Piano in Berlin under von Bülow; Voice, under Frau Zimmerman; also studied Voice in Italy under San Giovanni; has published both vocal and instrumental music.



MADAME AUGUSTO ROTOLI, *Italian.*

Born in Rome, and received early education partly in a convent in that city, and partly in a French school. She was a pupil of Signor Rotoli, with whom she studied singing. She came to America with her husband in 1885, a few weeks after her marriage, and has lived in Boston since that time.



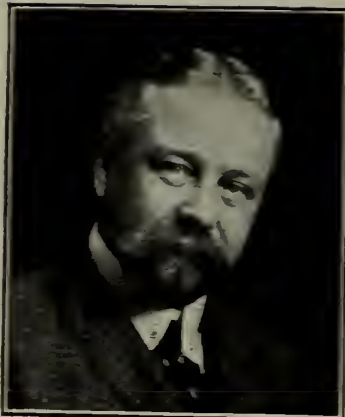
ELIZABETH I. SAMUEL, *Rhetoric, English and History.*

Born in Bennington, Ill. Graduate of Mt. Holyoke: took a medical degree; special work at Boston University.



SULLIVAN A. SARGENT, *Voice.*

Born in Boston, Mass. While at schools in Germany and Switzerland his musical education was confined to the Piano. Later, in Boston, he studied the Voice with George L. Osgood, Charles R. Adams, George J. Parker, Myron W. Whitney and Charles A. White; also was a pupil of George W. Chadwick in Composition. For a number of years he has taught, and been known as a church and concert singer, joining the Faculty in 1908.



CLARENCE B. SHIRLEY, *Voice.*

Born in Lynn, Mass. Pupil of Charles A. White; also of Dubulle in Paris; has traveled extensively as soloist in the Eastern states; is one of the leading oratorio and concert tenors of New England.



HARRIET A. SHAW, *Harp.*

At the age of thirteen Miss Shaw went to Dresden, Germany, for her musical education. Herr Carl Ziech, First Harpist of the Royal Dresden Opera House, was her master for four years. Afterward she studied with Adolph Lockwood, of the Royal Munich Opera; Aptommas; John Thomas, of the Royal Academy, London, and Harpist to the king; Signor Lorenzi of Florence, Italy; Alphonse Hasselmans, of the Conservatory of Paris, France; Harmony and Counterpoint with Hermann Kotzschmar, George W. Marston, Frederick Field Bullard and Signor Tacchanardi, of the Florence Conservatory of Music. Miss Shaw has also devoted much time and study, under the best masters, to the Piano, the Violin and to Singing, so that her musical education is an unusually broad one.



ALICE MABEL STANAWAY, *Voice.*

Born in California. Graduated from University of Nevada; graduated also from the New England Conservatory of Music in 1898; pupil of Augusto Rotoli and Charles A. White, Boston; Dubulle, Paris; studied in Opera School under Oreste Bimboni.



CARL STASNY, *Pianoforte.*

Born in Mainz. Pupil of Ignaz Brüll, Vienna; Prof. Wilhelm Krüger, Stuttgart; Franz Liszt, Weimar; extensive career as concert pianist in Europe and America.



RICHARD E. STEVENS, *Pianoforte.*

Born in California. Graduated from the New England Conservatory in 1904, under Charles Dennée; studied also with Buonamici in Florence, and Moszkowski in Paris.



ANNA STOVALL LOTHIAN, *Pianoforte.*

Born in Mississippi. Attended Columbus College; graduated from New England Conservatory in 1895, under Carl Stasny; toured as concert pianist; Mr. Stasny's assistant for ten years.



MARIE E. TREAT, *Pianoforte.*

Born in Ohio. Graduated from the New England Conservatory in 1900; pupil of Charles Dennée.



CAMILLE THURWANGER, *French Language and Diction.*

Born and educated in Paris, where he resided until he came to Boston in 1884; the first part of his life was mainly devoted to Fine Arts and vocal music as an accomplishment; after his arrival in Boston he gave his time to teaching French. He has made a long and deep study of phonetics and musical pronunciation and articulation, generally included in the word "Diction"; is an authority on this subject.



PIETRO VALLINI, *Voice.*

Born in Florence, Italy, October 25, 1859, where he pursued his early musical education, studying pianoforte with his father, and Harmony and Counterpoint with Magi. First studied Composition with Mabellini, later with Scantrino at Milan. Has had a successful career as conductor, teacher and composer.



A. VANNINI, *Clarinet and Voice.*

Born in Pescia, Italy. Began study of music at the age of eight years; when fifteen years old studied Clarinet and Voice at Venice, where he graduated from the Conservatory in 1892 with the highest honors; traveled over Europe and South America with prominent opera companies; settled in Boston in 1896, giving private vocal lessons; member of Boston Symphony Orchestra since 1900.



FRANK WATSON, *Pianoforte.*

Born in Rhode Island. Graduated from the New England Conservatory in 1905; pupil of Dr. Jeffery and Edwin Klahre; Composition with Mr. Chadwick.



F. MORSE WEMPLE, *Voice.*

Born in Albany, N. Y. Studied Voice with Charles A. White of Boston, Dubulle of Paris, and Henry Russell, Director of the Boston Opera Co.; Baritone Soloist; well known as church and concert singer; makes a specialty of recital programs, in which he is eminently successful.



CHARLES A. WHITE, *Voice.*

Born in Troy, [N. Y., where he studied Piano and Singing; went abroad in 1879; entered Leipsic Conservatory, where he studied under Rebling and Grill; continued Voice study with Lamperti; taught in Troy and Albany after returning home in 1882; organized the Troy Choral Club, which he conducted until called to the New England Conservatory in 1896.



GEORGE VAN WIERN, *German.*

Born in Eddigehausen, near Göttingen, Germany. Graduated from University of Göttingen in 1877, with degree of Candidate of Theology; and from the Teachers' Seminary in Hanover in 1899; Instructor of German at Boston University; connected with Conservatory since 1901.



H. S. WILDER, *Pianoforte.*

Born in Worcester, Mass. Studied Piano with B. D. Allen, B. J. Lang and A. K. Virgil; Organ, Voice and Harmony with other teachers of note; has written songs, church music, etc.; conducted choruses, and has had as pupils many well-known pianists and teachers.



FELIX WINTERNITZ, *Violin.*

Graduated from Vienna Conservatory under Grün, in the same class with Kreisler; winner of a gold medal; came to America and played two years with Boston Symphony Orchestra before touring the United States as soloist; has been a member of the Conservatory Faculty since 1899.



... Senior ...

Senior Class Officers

THOMAS MOSS	.	.	.	.	.	.	.	<i>President</i>
ELINOR MARKEY	.	.	.	.	.	.	.	<i>Vice President</i>
ELLA M. POTTER	.	.	.	.	.	.	.	<i>Secretary</i>
WILLIAM B. TYLER	.	.	.	.	.	.	.	<i>Treasurer</i>
FLORENCE D. RICHEY	.	.	.	.	.	.	.	<i>Assistant Treasurer</i>

Motto: Labor omnia vincit.

Colors: Royal purple and gold.

Flowers: Violets.



THOMAS MOSS. "*Mary.*"

83 Farnham Street, Lawrence, Mass.

"I am one of those gentle ones, who will treat the Devil himself with courtesy."

Entered September, 1906. President of Class in both Junior and Senior years; Member *ex officio* of all standing committees; Second Vice President of Alpha Chapter, Sinfonia; Organist and Choirmaster of Grace Church, Lawrence. Graduate in Organ under Wallace Goodrich.



ELINOR MARKEY. "*A.*"

Frederick, Md.

"She is equipped in body and in mind with all good grace to grace a gentle woman."—Shakespeare.

Entered September, 1906. Vice President of Class; Chairman of Emblem Committee in 1908; Member of NEUME Board, 1909; President of Tennis Club; Contralto in South Evangelical Church, West Roxbury. Graduate in Voice under Charles A. White.



ELLA MARION POTTER. "*Potter.*"

62 Star Street, Norwich, Conn.

"There is no substitute for thoroughgoing, ardent and sincere earnestness."—Dickens.

Entered September, 1906. Chairman NEUME Committee, 1908; Member Finance and Entertainment Committees, 1908; Secretary of Senior Class. Graduate in Piano under Frederick F. Lincoln.



WILLIAM BARTLETT TYLER. "*Plain-song Bill.*"

66 Longwood Avenue, Brookline, Mass.

"*He knows about it all, he knows, he knows!*"—Omar Khayyam.

Entered September, 1904. Treasurer of Senior Class; Corresponding Secretary of Alpha Chapter, Sinfonia; Member of NEUME Board and Entertainment Committee; Chairman of Finance Committee. Graduate in Organ under Homer Humphrey.



FLORENCE D. RICHEY. "*Dot.*"

Monticello, Ind.

"*Brevity is the soul of wit.*"

Entered September, 1906. Assistant Treasurer of Class in both Junior and Senior years; Member of Emblem and Finance Committees, Junior year; Member of NEUME Board, 1909; Soprano at Baptist Church, North Cambridge. Graduate in Voice under Clara Kathleen Rogers.



LOUISE ANDERSON.

713 Taylor Street, Lynchburg, Va.

"*Thou art as long and lank and lean
As are the rock-ribbed sands.*"

—Coleridge.

Entered September, 1905. Organist at Ebenezer Baptist Church since 1907. Graduate in Piano under Frederick F. Lincoln.

DAISY MERTON ARNOLD. "*Daise.*"

Wickford, R. I.

"I ought to have my own way in everything; and what's more, I will, too."—Sheridan.

*"Another flood of words,
A very torrent."* —Don Quixote.

Entered September, 1901, re-entered September, 1905. Member of Entertainment Committee in Junior year; Chairman of Entertainment Committee latter half of Senior year; Member of NEUME Board, 1909. Has large class of pupils in Wickford, R. I. Graduate in Piano under Carl Stasny.

BIRDIE MARGUERITE AUSTINE. "*Bird.*"

104 Amanda Street, Joplin, Mo.

"Sentimentally I am disposed to harmony, but organically I am incapable of carrying a tune."
—Lamb.

Entered September, 1907. Graduate in Piano under J. Albert Jeffery.



ANITA KARIN BAGGE.

Atherton Street, Milton, Mass.

"Eyes with the same blue witchery as those of Psyche."—Italian.

Entered September, 1905. Member of Finance and Emblem Committees during Senior year. Graduate in Piano under J. Albert Jeffery.



BERTHA BAUMANN.

720 Lyon Street, New Orleans, La.

"Thinking is but an idle waste of thought.—Smith.

Entered September, 1905. Graduate in Piano under Carl Baermann.



ADAH DELL BOWEN.

Broken Bow, Nebraska.

"In youth and beauty, wisdom is but rare."

Entered September, 1905. Member of Entertainment Committee in Senior year. Graduate in Piano under Edwin Klahre.

VIOLA TILLINGHAST BROWN. "*Vi.*"

83 State Street, Bristol, R. I.

"Were man but constant, he were perfect."

Entered September, 1905. Member of Finance and Entertainment Committees, Junior year; Member of Entertainment Committee in Senior year. Graduate in Piano under Alfred De Voto.



LILA GABRIELLE BYRNE. "*Byrnsy.*"

64 Beaver Street, New Britain, Conn.

*"Rare compound of oddity, frolic and fun,
To relish a joke and rejoice at a pun."*

—Goldsmith.

Entered February, 1905. Member Emblem Committee in Junior year. Graduate in Voice under Armand Fortin.



NANCY GALBREATH CAMPBELL.

Delaware, Ohio.

"She is a scholar and a ripe and good one."

Entered September, 1907. Member of Entertainment Committee in Senior year. Graduate in Piano under Charles Dennée.



MARGARET JANE CARRUTHERS.

59 Edison Street, Quincy, Mass.

"We should desire a better knowledge of you."

Entered September, 1904. Graduate in Piano under Carl Baermann.



MILLIE MARIA CORDES.

298 Hudson Street, Buffalo, N. Y.

"Thou art as chaste as an icicle."

Entered September, 1905. Graduate in Piano under George Proctor.

FLORENCE DOLORES COUGHLAN. *"Fatty."*

82 Fenwood Road, Roxbury, Mass.

*"Let the world slide, let the world go,
A fig for care, and a fig for woe."*

Entered February, 1904. Soprano soloist in St. Michael's P. E. Church, Milton, Mass. Graduate in Voice under Charles A. White.



TURA DAVIDSON.

93 Gainsboro Street, Boston, Mass.

*"How many fine people there are in this world
If you only scratch them deep enough."*

—George Ade.

Entered September, 1903. Member of Finance Committee in Senior year. Graduate in Piano under J. Albert Jeffery.



KATE IDA DE TUNCQ.

Appleton, Minn.

"Thy modesty is a candle to thy merit."

Entered September, 1906. Graduate in Piano under Carl Baermann.

CHARLES HENRY DOERSAM. "*Boscoe.*"

804 Webster Avenue, Scranton, Pa.

Entered September, 1907. First Vice President of Alpha Chapter, Sinfonia; President of New England Conservatory Athletic Association; Editor-in-Chief of NEUME Board, 1909; Member of Entertainment Committee. Senior year; Organist and Director at Second Church, Dorchester, Mass. Graduate in Organ under Wallace Goodrich.



CLEORA LURAINÉ FARR.

DeKalb Junction, N. Y.

"I never knew so young a body with so old a head."

Entered February, 1904. Graduate in Piano under Frederick F. Lincoln.



CONSTANCE FREEMAN. "Conny."

Yarmouth, Me.

*"Thus formed by nature, furnished out with art,
She glides unfelt into your secret heart."*

—Dryden.

Entered September, 1906. Chairman of Entertainment Committee in Junior year and first half Senior year; Member of Finance Committee in Junior year; Member of NEUME Board and Entertainment Committee in Senior year. Graduate in Piano under Alfred De Voto.



ELIZABETH HILL GILLETT.

Sharon, Conn.

"I know not why I am so sad."

Entered February, 1904. Graduate in Piano under Charles Dennée.



ELIZABETH MORRISON HAIRE. "Betty."

52 Division Street, Newport, R. I.

"Divinely tall and most divinely fair."—Tennyson.

Entered September, 1906. Member of Emblem Committee in Senior year. Graduate in Piano under Charles Dennée.



MARY LORENE HARE.

909 Chestnut Avenue, Altoona, Pa.

*"She ceased, but left so pleasing on their ear
Her voice, that listening still they seem to hear."*

—Odyssey.

Entered September 1905. Secretary of Class in Junior year; Member of NEUME Board in Senior year; Soprano Soloist in Dudley Street Baptist Church. Graduate in Voice under Clarence B. Shirley.

LETA JESSIE HASKELL. "*Hask.*"

23 Greenleaf Street, Augusta, Me.

*"And still they gazed, and still the wonder grew,
That one small head could carry all she knew."*

—Goldsmith.

Entered September, 1905. Member of Finance Committee in Senior year. Graduate in Voice under Charles A. White.

LU ETHEL HEWITT. "*Lu.*"

97 Clinton Avenue, Kingston, N. Y.

"It would talk! Lord, how it would talk!"—Beaumont and Fletcher.

Entered September, 1903, re-entered February, 1907. Member of Finance Committee in Senior year. Graduate in Piano under Charles Dennée.



MRS. MABEL M. HOLMES.

108 University Road, Brookline, Mass.

"She wears the rose of youth upon her."

Entered April, 1906. Graduate in piano under Charles Dennée.



FAY HOSTETTER. "*Peggy.*"

Denver, Col.

"And really she had a most delicate air."

Entered September, 1905. Member of NEUME Board.
Graduate in piano under Edwin Klahre.



RUBY ETHEL JENNINGS,

Rockwell, Florida.

"Sweet, grave aspect."

Entered September, 1904. Graduate in piano under
J. Albert Jeffery.



CHARLES PETER JOCHEM.

1109 Vermont Street, Quincy, Ill.

"I'll speak in a monstrous little voice."

Entered September, 1906. Artist for Junior NEUME Board. Graduate in Piano under Carl Stasny.



FLORENCE MINNIE JEPPERSON. "*Jep.*"

Provo, Utah.

"Her voice was ever soft, gentle and low."

Entered October, 1906. Member of Emblem Committee in Senior year. Contralto soloist in Harvard Church, Brookline, Mass. Graduate in Voice under William H. Dunham.



LLOYD GRANVILLE KERR. "*Loidy.*"

614 West 3rd Avenue, Corsicana, Texas.

"Wise in his own conceit."

Entered September, 1905. Member of Emblem and NEUME Committees in Junior year; Member of Emblem Committee in Senior year; Tenor, Verdi Mixed Quartet of Boston; Tenor in North Avenue Baptist Church, Cambridge, Mass.; Member of Alpha Chapter, Sinfonia. Graduate in Voice under Percy F. Hunt.



MAJORIE KNEELAND.

970 Park Place, Brooklyn, N. Y.

"I'm always in haste, but never in a hurry."

Entered September, 1906. Member of Finance Committee in Senior year. Graduate in Piano under Carl Baermann.



HOWARD WILDER LYMAN.

39 Newtonville Avenue, Newton, Mass.

*"Born for success he seemed,
With grace to win, with heart to hold,
With shining gifts that took all eyes."*—Emerson.

Entered September, 1907. Tenor of West Newton Congregational Church; Teacher of Voice in Mt. Ida School for Girls, Newton, Mass. Graduate in Voice under Armand Fortin. First president of class, 1909. Secretary to the Deàn of the Faculty.



GERTRUDE LOUISE MARTIN.

69 Huntington Avenue, Marlboro, Mass.

"So wise, so young, they say, do never live long."

Entered September, 1905. Member of Entertainment Committee in Senior year. Graduate in Piano under J. Albert Jeffery.



AGNES KENNEDY McLEAN.

1 Wilkins place, Roslindale, Mass.

"Give every man thine ear, but few thy voice."

—Shakespeare.

Entered September, 1905. Member of Finance Committee in Senior year. Graduate in Piano under Alfred DeVoto.



SEVIAH AMY MELOON.

75 Quincy Street, Medford, Mass.

"My man's as true as steel."

Entered September, 1904. Member of Finance Committee in Senior year. Graduate in Piano under Charles Dennée.



CATHERINE MONTGOMERY. *"Cathy."*

Bacon Street, Natick, Mass.

"A blithe heart maketh a blooming visage."

—Proverbs.

Entered September, 1905. Member of Emblem Committee in Senior year. Graduate in Piano under George Proctor.



RUTH HAYWARD NOURSE.

Barre, Mass.

"Industry is the parent of success."

Entered September, 1905. Graduate in Piano under Charles Dennée.



JOHN EDWARD O'BRIEN.

Bank Street, Ansonia, Conn.

*"Genteel in personage,
Conduct and equipage;
Noble by heritage,
Generous and free."*

—Carey.

Entered September, 1904. Graduate in Piano under Alfred De Voto.



EVA WELLMAN OSBORNE.

181 Allen Avenue, Lynn, Mass.

*"Up! up! my friend, and quit your books,
Or, surely, you'll grow double."*

Entered September, 1905. Graduate in Piano under Charles Dennée.



GLADYS LIVINGSTON OLMSTEAD.

7 Ivy Street, Brookline, Mass.

*"Let the singing singers
With vocal voices most vociferous,
In sweet vociferation out-vociferize
Even sound itself."* —Carey.

Entered September, 1905. Member of A X Ω Sorority.
Graduate in Voice under Charles A. White.



LUCY AGNES PARENT.

6 Kendall Street, South Framingham, Mass.

"Content to follow when we lead the way."

Entered February, 1905. Graduate in Piano under
Charles Dennée.



BELLE PATTERSON.

Rochelle, Ill.

"A close mouth catches no flies."

Entered September, 1906. Member of Emblem Com-
mittee in Senior year. Graduate in Piano under
Charles Dennée.

HAZEL CARMEN PHILLIPS. "*Haze.*"

90 Bowman Street, Laconia, N. H.

"Would she were fatter."

Entered September, 1906. Member of $\Phi M \Gamma$ Sorority; Member of NEUME Board and Entertainment Committee, and Chairman of Emblem Committee in Senior year. Graduate in Piano under Charles Dennée.



HENRY JOSEPH SHANDELLE PORTER.

417 Massachusetts Avenue, Boston, Mass.

"Mother, mother, mother pin a rose on me."—Song.

Entered September, 1906. Member of Conservatory Orchestra. Graduate in Violin under Emil Mahr.



LILLIE EMMA REED.

Woodstock, Vt.

"As bright and open-faced as yonder sun."

Entered September, 1905. Graduate in Piano under Charles Dennée.



TEODULO SANCHEZ.

64 Cuartre Street, Cienfuegos, Cuba.

"Secret and self-contained—and solitary as an oyster."—Holmes.

Graduate in Piano under Alfred De Voto.

MILDRED VIVIAN SHURTLEFF. *"Mibby."*

West Stewartstown, N. H.

*"Happy am I; from care I'm free.
Why ain't they all contented like me?"*

Entered September, 1906. Member of Φ M Γ Sorority; Member of NEUME Board; Entertainment and Emblem Committees during Senior year. Graduate in Piano under Charles Dennée.



HARRY MILTON SNOW.

4029 Brant Street, San Diego, Cal.

"A lion among ladies is a most dreadful thing."
—Shakespeare.

Entered September, 1904. Member of NEUME Board during Senior year; Choirmaster Harvard Street M. E. Church, Cambridge, Mass. Graduate in Voice under Charles A. White.



VIRGINIA STICKNEY.

11 Wareham Street, Medford, Mass.

"As merry as the day is long."

Entered September, 1904. Member of Conservatory Orchestra. Graduate in Violoncello under Josef Adamowski.

HARRIET MAY SWEET. *"Sweetly."*

350 Broadway, Everett, Mass.

"Here, too, dwells simple truth and plain innocence."
—Thomson.

Entered September, 1906. Graduate in Piano under Carl Stasny.



VAN DENMAN THOMPSON.

Wilmot Flat, N. H.

"What's in a name?"—Shakespeare.

Entered September, 1908. Graduate in Piano under Charles Anthony.



JULIA ANTOINETTE VAN CLEVE. "*Tony.*"

411 Huron Street, Ypsilanti, Mich.

"A hard and earnest worker."

Entered September, 1906. Member of Conservatory Orchestra. Graduate in Violin under Felix Winternitz.



EDNA MARGARET WALSH. "*Dotty.*"

156 Elm Street, Albany, N. Y.

"The hand that hath made you fair hath made you good."

Entered September, 1907. Member of Φ M Γ Sorority; Member of Entertainment Committee during Senior year. Graduate in Piano under Carl Baermann.



AMY LEE WARD.

Buckland, Mass.

"Honest labor bears a lovely face."

Entered September, 1906. Graduate in Piano under J. Albert Jeffery.



CHARLOTTE WHINERY.

Marshalltown, Ia.

"You look wise—pray correct that error."—Lamb.

Entered September, 1905. Member of Entertainment Committee during Senior year. Graduate in Piano under J. Albert Jeffery.

LAWRENCE WHITCOMB. "*Fritz.*"

121 Harlow Street, Bangor, Me.

"He that hath a beard is more than a youth!"

Entered September, 1905. Member of Conservatory Orchestra. Graduate in Oboe under Clement Lenom.

JOSEPH HERBERT WILLIAMS. "*Joe.*"

23 West Street, Fitchburg, Mass.

"For e'en tho' vanquished he would argue still."

—Goldsmith.

"None but himself can be his parallel."

Entered September, 1905. Treasurer of Class; Chairman of Finance Committee and Member of Entertainment Committee during Junior year; Member of Entertainment Committee during Senior year. Graduate in Piano under Alfred De Voto.



HAZEL EDNA WYMAN.

41 Centre Street, Winthrop, Mass.

*“Early, bright, transient, chaste as morning dew
She sparkled.”*

Entered September, 1903. Graduate in Piano under
Edwin Klahre.

Dawn

Far in the East, where sea with sky line merges,
And blend the light and wave in sweet accord;
Where ocean's waters roll with crested surges,
Blown by the fresh, strong eastern wind, their lord,—

The day-dawn scatters with her gladdening glances
The gloomy cloud-mists of the lingering night,
And floods the cold, grey water's broad expanses
With dazzling gleams of golden, trembling light.

League after league of restless ocean reaches,
With tireless feet she swiftly hastens o'er,
Filling with joy the old earth's cliffs and beaches,
That stretch away an endless winding shore.

Awakening birds upon their snowy pinions,
Like flecks of sea-blown foam thrown in the air,
Circle their flight along the sea's dominions,
Triumphant that the dawn again is there.

— *William Bartlett Tyler.*

Senior Class History

THE achievements of this class up to June, 1907, can be found faithfully recorded in last year's NEUME. As our predecessors, the "os-er's," originated the idea of having a Junior concert, we, happy to preserve such a good custom, found that among our members were many whose ability was such that a very pleasing program could be arranged. So, after the participants had been selected, we chose the twelfth of June for the date, and a very successful concert was the result. Each performer acquitted himself admirably, which fact reflected much credit on themselves, and of course on the class as a whole.

The program was as follows:—

- | | |
|--|--|
| ORGAN—Andante sostenuto from <i>Symphonie Gothique</i> | <i>Widor</i> |
| MR. CHARLES H. DOERSAM | |
| PIANOFORTE—Concerto in F minor (last movement) | <i>Chopin</i> |
| MISS DAISY M. ARNOLD
(MR. CARL STASNY at the second pianoforte.) | |
| SONG—Arioso (Canio) from <i>Pagliacci</i> | <i>Leoncavallo</i> |
| MR. LLOYD G. KERR | |
| PIANOFORTE— <i>a.</i> Un Sourire | <i>Schuett</i> |
| <i>b.</i> La Cavilier Fantastique | <i>Godard</i> |
| MISS VIVIAN BEERS | |
| SONGS— <i>a.</i> Canzonetta | } <i>Mrs. H. H. A. Beach</i> |
| <i>b.</i> The Year's at the Spring | |
| MISS MARY L. HARE | |
| CLARINET AND PIANOFORTE—Rondo Final from Duo
Concertant, Op. 47 | <i>von Weber</i> |
| MR. CLARENCE J. HAWKINS
MRS. GENEVIVE BAKER | |
| PIANOFORTE— <i>a.</i> Rhapsodie in G minor | <i>Brahms</i> |
| <i>b.</i> Intermezzo in Octaves | <i>Leschetizky</i> |
| MISS ELLA POTTER | |
| SONG—My Abode | <i>Schubert</i> |
| MISS FLORENCE JEPPERSON | |
| ORGAN—Finale from Second Symphony | <i>Widor</i> |
| MR. THOMAS MOSS | |

Examinations for entrance into the Senior Class came about the fifteenth of June, instead of the following October, as had heretofore been the case, so when we disbanded for the summer we had the comforting thought that immediately after registering in the fall for the new session we could reorganize our class.

Therefore, the first Thursday in October found us in the "Gym," where, after being addressed by our Director, who generously offered us much help and advice, we proceeded to reorganize, and, after reviewing our strength and "ammunition," prepared to resume "hostilities."

Class spirit—which, by the way, is synonymous with the "Class of '09"—manifested itself at once. The first thing we planned to do was to meet and get acquainted with the new Juniors, and on the eleventh of November, 1908, we gave them a reception, which was held in Recital Hall. This event proved a most happy one, and greatly helped to further the friendly relations between the classes.

It was not long after this that we received an invitation to attend a reception given in our honor by the Sinfonians, on Monday, November 16th. This favor was much appreciated by us, and as for the outcome of the event a description is unnecessary, for anything which Sinfonians do is sure to be successful.

Our entertainment committee—which, by the way, deserves special mention—announced that a series of subscription dances would be given by the class, the dates selected for these being January 15th, February 15th and April 16, 1909. The first dance was not as largely attended as we would have liked, owing, no doubt, to the fact that it was given during the period of mid-session examinations, and was too near the date of the Costume Carnival. However, fully forty couples attended our second dancing party, and it terminated into a more than successful affair.

Several novelties were introduced, among them the "Affinity Dance" (some clever "matches" were made—ask some of our guests), and the "Moon Dances," the popularity of which was due to the efforts of our volunteer electricians, who attended strictly to all the details: namely, the turning out of lights, leaving "nothin' lookin' but the man in the moon," while we whirled around to the dreamy strains of a waltz.

The third dance outshone all previous events. We heard many regrets that it was the last one to be given by us this year.

On March 12th we invited Sinfonia, in return for the honor they had previously done us, to be our guests, and—well, just ask any Sinfonian about it.

As for the '09 NEUME, I think we had best let it speak for itself. It is successful. It is good. It "goes." Why? Well, the efforts of the NEUME board to make it an "A one" publication have been unceasing, and then, too, we have had the hearty co-operation of our friends and of the Junior Class.

In June we shall graduate, and become members of that energetic Alumni Association. Then shall we always be in readiness to do anything in our power in the interests of our "Alma Mater."

Her memory will be forever with us, and our pride in her achievements always growing.

F. H.

Philosophy of the Class of 1909

"Study only the best, for life is too short to study everything."

Louise Anderson.

"Be cheerful—smile and radiate happiness as you walk along life's highways and byways."

Daisy Merton Arnold.

"If your work is only good enough, all other questions answer themselves."

Arita K. Bagge.

"We live by what we think, by what we feel and by what we do. He most lives who thinks most, feels noblest and acts best."

Rutha Baumann

"It is music's lofty mission to shed light on the depths of the human heart."

Adah D. Bowen.

"The pleasure a 'musically educated cook' gets from artistic playing or singing is no greater than the joy a star feels having tasted of artistic cooking."

Margaret Carruthers

"Truth as the only incentive shapes life's course into one grand harmony."

Tura Davidson

"Happiness is the aim of life."

Kate De Zureg

"Unless you ring the bell you are only wasting your powder."

Chas. H. Dorsam.

"Self-reverence, self-knowledge, self-control—these three alone lead life to sovereign power."

Clara L. Farr.

"Trust men, and they will be true to you; treat them greatly, and they will show themselves great."

Countess Freeman

"Music—God is its author, and not man. He laid the key-note of all harmonies, and he made us so that we could hear and understand."

Elizabeth H. Gillette.

"The best prayer a man can offer in the morning is that he may not lose the opportunity of the day."

MaryLouise Hale.

"All one's life is music if you touch the keys rightly, and in tune."

Fay Hastetter

"The grandest thing, next to the radiance that flows from the Almighty's throne, is the light of a noble, beautiful life, shining in glorious splendor over the lives of all its fellowmen, and finding its home in the bosom of the Everlasting God."

Lloyd G. Kerr

"Life is the search for truth."

Majorie Kuehland

"He acts his best who seeks the best and keeps not what he has, but to another gives."

Howard Wilkes Lyman

"God's in his heaven; all's well with the world."

Edwin Markey

"To live in an enlightened age among enlightened people, with a keen mind and a sympathetic heart."

Gertrude L. Martin

"Life may be long or short, but we can make it our own width."

Agnes K. McLean

"Perfection consists not in doing extraordinary things, but in doing ordinary things extraordinarily well."

Thomas M. M. M. M.

"To be rather than to seem."

Ruth Hayward Young

"Do the best work, and be kind to your fellow-man."

John E. M. M. M.

"Cheerfulness is what greases the axles of the world. Some people go through life creaking."

Gladys Livingston Alhustead

"He conquers who endures."

Lucy Agnes Parent

"We cannot expect to receive the best things in life, unless we give to the world the best in us."

Hazel C. Phillips

"Life is to me one long series of modulations, with an occasional discord, but ever resolving into something grand and beautiful."

Lila E. Reed

"Nothing can give you peace but yourself. Nothing can give you peace but the triumph of principles."

Honore D. Richy -

"It is only through painful effort and resolute courage that we move on to better things."

Mildred V. Shurtleff -

"Take heart, who bears the cross to-day shall wear the crown to-morrow."

Harry M. Snow

"I am the master of my fate; I am the captain of my soul."

Jan Emma Thompson

"Never do to-day what you can put off until to-morrow,—if you want to live long and be happy."

William Bartlett Lytle.

"Success does not so much depend on external help as on self-reliance."

L. Whitecomb

"Life is one long, sweet 'Drone Bass,' with an occasional progression."

Joseph H. Williams

"The symphony of Love will charm the world when each individual member of the Universal Orchestra has put in tune his own instrument."

Hazel E. Wyman



Concerts

The following is a complete list of numbers performed in Recitals and Concerts by members of the Senior Class, from November 23, 1907, to April 1, 1909.

DAISY M. ARNOLD, *Pianoforte*.

- NOVEMBER 23, '07. { *Grieg*—Lyric Pieces (Gade).
 { *Staub*—Sous Bois.
 FEBRUARY 16, '07. *Nevin*—"In Arcady."
 MAY 18, '07. *Liszt*—Valse Impromptu, A flat major.
 JUNE 6, '07. *Chopin*—Concerto, F minor (last movement).
 OCTOBER 31, '08. *Schubert*—Impromptu, B flat.
 NOVEMBER 14, '08. *Beethoven*—Sonata, F major (violin and piano).

BIRDIE M. AUSTINE, *Pianoforte*.

- MARCH 6, '09. *Chopin*—Polonaise, C sharp minor.

VIOLA T. BROWN, *Pianoforte*.

- DECEMBER 5, '08. *Brahms*—Rhapsodie, Op. 79, No. 2.
 MARCH 20, '09. *Beethoven*—Sonata, E minor, Op. 31, No. 2.

LILA G. BYRNE, *Voice*.

- APRIL 27, '07. *Massenet*—Aria "Il est doux il est bon."
 OCTOBER 19, '07. { *Mozart*—"Voi che sapete" (*Le Nozzi di Figaro*).
 { *Thomas*—"Connais tu le pays" (*Mignon*).
 JANUARY 30, '09. { *Schumann*—"Seit ich ihu gesehen."
 { *Massenet*—"Ouvre tes yeux bleues."
 FEBRUARY 26, '09 { *Chadwick*—"He loves me."
 { *Mrs. H. H. A. Beach*—"The Year's at the Spring."

NANCY G. CAMPBELL, *Pianoforte*.

- MARCH 28, '08. *Schumann*—Intermezzo {
 Valse noble } Carnival.
 NOVEMBER 16, '08. *Mozart*—Trio, C major.
 OCTOBER 17, '08. *Brassin*—Nocturne, G flat major.

MARGARET J. CARRUTHERS, *Pianoforte*.

- NOVEMBER 21, '08. *H. Parker*—Prelude (trio).

MILLIE M. CORDES, *Pianoforte*.

- JANUARY 23, '09. *Beethoven*—Trio, Op. 11.

FLORENCE D. COUGHLAN, *Voice*.

- APRIL 27, '07. *Mozart*—Aria "Batti, batti" (*Don Juan*).
 NOVEMBER 7, '08. *Verdi*—"L'insana parola" (*Aida*).
 MARCH 6, '09. *Weber*—"Der Freischütz." Recit. and Scena.

TURA DAVIDSON, *Pianoforte.*

- DECEMBER 5, '08. *Reinecke*—Adagio from Concerto, F sharp minor.
 MAY 2, '08. *Beethoven*—Concerto, C major (first movement).
 MARCH 13, '09. *Godard*—Concerto, A minor (first movement).

KATE DE TUNCQ, *Pianoforte.*

- MARCH 27, '09. *Beethoven*—Sonata, D minor, Op. 31, No. 2.

CHARLES H. DOERSAM, *Organ.*

- JANUARY 15, '08. *Bach*—Toccatà, D minor (*Doric*).
 MAY 25, '08. *Pergolese*—Stabat Mater.
 JUNE 6, '08. *Handel*—Sonata, F major.
 JUNE 12, '08. *Bach*—Toccatà and Fugue, D minor (*Gothic*).
 OCTOBER 9, '08. *Vierne*—Finale from First Symphony.
 MARCH 10, '09. *Rheinberger*—Finale from Concerto, F major (with orchestra).

CONSTANCE FREEMAN, *Pianoforte.*

- MARCH 21, '08. *Schüett*—"Tendre Aveu"
 OCTOBER 31, '08. *Chopin*—Nocturne, F sharp major.
 NOVEMBER 21, '08. *Mozart*—Larghetto from Trio, B flat.
 MARCH 6, '09. *Schumann*—"Papillons."

ELIZABETH M. HAIRE, *Pianoforte.*

- FEBRUARY 20, '09. *Chopin*—Ballade, A flat major.

MARY L. HARE, *Voice.*

- MARCH 14, '08. *Massenet*—"Air des Roses."
 NOVEMBER 2, '08. *Donizetti*—Recit. and Aria "O Mio Fernando."
 OCTOBER 9, '08. *Liszt*—"Die Lorelei."
 DECEMBER 12, '08. *Tschaikowsky*—Air des Adieux (*Jeanne d'Arc*).

LU ETHEL HEWITT, *Pianoforte.*

- MARCH 27, '09. *Mozart*—Allegro from Trio No. 3.

MRS. MABEL M. HOLMES, *Pianoforte.*

- MAY 18, '07 { *Dennée*—Etude, E flat.
 SEPTEMBER 30, '07. { *Glinka-Balekerow*—"The Lark."
 Chopin—Nocturne, D flat.
 Etude, G flat.
 JUNE 3, '08. *St. Saëns*—Concerto, G minor (Scherzo and Finale), with
 orchestra.
 OCTOBER 9, '08. { *Schumann*—Phantasietanz.
 Impromptu.
 Botschaft.
 (From "Album Leaves.")
 Raff—Ecologue.
 Chadwick—"The Rill."
 JANUARY 30, '09. *Beethoven*—Sonata, Op. 69.

LETA J. HASKELL, *Voice.*

- Dell'Aqua*—"Chanson Provençale."

FAY HOSTETTER, *Pianoforte.*

- OCTOBER 3, '08. *Brahms*—Rhapsodie, B minor.
 JANUARY 16, '09. { *Schubert-Liszt*—"Du bist die Ruh."
 Chopin—Etude, C major.
 JANUARY 30, '09. *Mozart*—Sonata, D major (violin and piano).
 MARCH 27, '09. *Liszt*—"Le Rossignol."

FLORENCE M. JEPPEPERSON, *Voice.*

- JANUARY 5, '07. *Goetz*—Four songs from "The Garden of Kama."
 MARCH 2, '07. { *Foote*—"Song from the Persian" (duet).
 H. Parker—"Hora Novissima" (quartet).
 MAY 21, '07. { *Brahms*—"Wie Melodien zieht so mir."
 Tschaikowsky—"Warum."
 OCTOBER 30, '07. *Schubert*—"Die Allmacht."
 MARCH 6, '08. *Dvorak*—Requiem Mass (quartet).
 MAY 25, '08. *Pergolesi*—Solo from "Stabat Mater."
 OCTOBER 3, '08. *C. Franck*—"Panis Angelicus."
 OCTOBER 9, '08. *Wagner*—"Traüme."
 FEBRUARY 26, '09. { *Lefebvre*—"Ici bas."
 Bruneau—"Berceuse."
 A. Holmes—"L'Heure rose."

LLOYD G. KERR, *Voice.*

- JANUARY 15, '08. { *Liszt*—"Du bist wie eine blume."
 Chadwick—"O, let night speak of me."
 Brahms—Vergebliches Ständchen.
 MARCH 21, '08. *Verdi*—La Forza del Destino (duet).
 OCTOBER 17, '08. *Gounod*—"Le Vallon."
 NOVEMBER 14, '08. *Schultz*—"Sommernacht" (duet).
 FEBRUARY 6, '09. *Rossini*—Masse Solemne—"Gratias" (trio).

HOWARD W. LYMAN, *Voice.*

- NOVEMBER 16, '07. { *Hahn*—"L'Heure exquisite."
 Foote—"O swallow."
 JANUARY 24, '08. *Donizetti*—Sextet from *Lucia*.
 NOVEMBER 7, '08. *Gounod*—"Angiol che vesti" (*Romeo and Juliet*), duet.
 DECEMBER 19, '08. *St. Saëns*—Barcarolle (duet).

ELINOR MARKEY, *Voice.*

- MARCH 20, '09. *Schubert*—"Der Wegweiser."
 "Geheimes."

THOMAS MOSS, *Organ.*

- APRIL 11, '08. *Bach*—Prelude, B minor.
 OCTOBER 9, '08. *Guilmant*—Adagio from Fifth Sonata.

EVA W. OSBORNE, *Pianoforte.*

- NOVEMBER 9, '08. *Liszt*—"Consolation," E major.

JOHN O'BRIEN, *Pianoforte.*

- JANUARY 23, '09. *Rachmaninoff*—Prelude, C sharp minor.

LUCY PARENT, *Pianoforte.*

DECEMBER 5, '08. *Beethoven*—Trio, B flat (second movement).

BELLE PATTERSON, *Pianoforte.*

NOVEMBER 16, '07. *Liszt*—"Liebestraum," A flat major.
 FEBRUARY 1, '08. *Hummel*—Concerto, A minor.
 FEBRUARY 26, '09. *Chopin*—Fantasie, F minor.
 MARCH 27, '09. *Weber*—Concerto, C major.

ELLA M. POTTER, *Pianoforte.*

JUNE 6, '08. { *Brahms*—Rhapsodie, G minor.
 MARCH 6, '09. { *Leschetizky*—Intermezzo.
Chopin—Nocturne, Op. 62, No. 2.
 Etude in G flat.

HAZEL C. PHILLIPS, *Pianoforte.*

NOVEMBER 23, '07. *Chopin*—Nocturne, G minor.
 MARCH 27, '09. *Chopin*—Funeral March.

FLORENCE D. RICHEY, *Voice.*

DECEMBER 7, '07. *Mozart*—Recit. and Aria—"Deh veni non tardar" (*Le Nozze di Figaro*).
 FEBRUARY 29, '08. *C. K. Rogers*—Three Folk Songs.
 DECEMBER 19, '08. *Rossini*—Recit. and Aria "Selvaopaca" (*William Tell*)

TEODULO SANCHEZ, *Pianoforte.*

JUNE 8, '07. *Tschaikowsky*—Romanze in F minor.
 JANUARY 11, '08. *Jensen*—Galatea.
 NOVEMBER 14, '08. *Chopin*—Polonaise, C sharp minor.
 JANUARY 16, '09. *Beethoven*—Trio in C minor.
 MARCH 20, '09. *Chopin*—Scherzo, B flat minor.

WILLIAM B. TYLER, *Organ.*

DECEMBER 14, '07. *Bach*—Prelude and Fugue, A major.

VAN DENMAN THOMPSON, *Pianoforte.*

MARCH 6, '09. *Grieg*—Sonata, C minor (violin and piano).
 MARCH 13, '09. { *Bach*—Solfeggietto.
Leschetizky—"Berceuse."
Schuett—Capriccioso.

ANTOINETTE VAN CLEVE, *Violin.*

NOVEMBER 21, '08. *Mozart*—Trio, B flat, Larghetto.
 DECEMBER 5, '08. *Beethoven*—Trio, B flat (second movement).
 FEBRUARY 6, '09. *Godard*—Romanze, B flat.
 Canzonetta.
 FEBRUARY 13, '09. *Beethoven*—Theme and Variations, Op. 11 (trio).

AMY L. WARD, *Pianoforte.*

MAY 23, '08. *St. Saëns*—Impromptu Caprice.

CHARLOTTE WHINERY, *Pianoforte*.

NOVEMBER 14, '08. *Reinecke*—Ballade, A flat major.

LAWRENCE WHITCOMB, *Oboe*.

JUNE 17, '07. *C. Colin*—Concerto for Oboe.
 JUNE 8, '08. { *Beethoven*—Quintet, E flat.
 { *Vogt*—Fourth Concerto.
 DECEMBER 19, '08. *Mozart*—Quartet in F major.
 MARCH 10, '09. *Handel*—Concerto, G minor, for oboe (with orchestra).

JOSEPH H. WILLIAMS, *Pianoforte*.

DECEMBER 5, '08. *Beethoven*—Sonata, E major (first movement).
 JANUARY 23, '09. *Chopin*—Preludes No. 1, 6, 10, 15, 22.
 MARCH 13, '09. *Chopin*—Fantasie-Impromptu, C sharp minor.

HAZEL WYMAN, *Pianoforte*.

DECEMBER 12, '08. *Weber*—Concertstück.
 MARCH 20, '09. *Chopin*—Nocturne, D flat major.

VIRGINIA STICKNEY, *Violoncello*.

APRIL 27, '07. *Mozart*—Larghetto. Quintet, A major.
 MAY 10, '07. *St. Saëns*—Concerto, A minor, for 'cello.
 MAY 11, '07. *Mendelssohn*—Trio, D minor.
 MAY 18, '07. *St. Saëns*—Andante and Minuet, Septet.
 MAY 25, '07. { *Schubert*—Trio, B flat major.
 { *St. Saëns*—Trio, F major.
 { *Boellmann*—Sonata, 'cello and piano.
 { *Tschaikowsky*—Trio.
 NOVEMBER 9, '07. *Beethoven*—Trio, B flat.
 JANUARY 11, '08. *Schubert*—Trio, E flat.
 JANUARY 25, '08. *Beethoven*—String Quartet, F major.
 FEBRUARY 8, '08. *Grieg*—Sonata, A minor ('cello and piano).
 FEBRUARY 28, '08. *Volkman*—Serenade, D minor (with orchestra).
 MARCH 28, '08. *Rubenstein*—Scherzo from Trio, B flat.
 MAY 16, '08. *Popper*—Three Pieces.
 MAY 25, '08. *Servais*—Fantasie, "Le Desir."
 JUNE 1, '08. { *Chadwick*—Quartet, D minor.
 { *Beethoven*—Trio, B flat.
 { *Grieg*—Sonata.
 { *Mendelssohn*—Octet, Op. 20.
 OCTOBER 9, '08. *Popper*—"Herbstblume."
 "Elfentanz."
 DECEMBER 12, '08. *Beethoven*—Sonata, A major ('cello and piano).
 JANUARY 16, '09. *Mendelssohn*—Trio, C minor.
 JANUARY 23, '09. *Beethoven*—Andante Cantabile (string quartet).
 MARCH 13, '09. *Schumann*—Scherzo, Trio, D minor.



Harold B. Simonds
President



Ella B. Dyer
Vice-Pres.



Ray W. Wingate
Recording Secty.



Edith J. Chapman
Corresponding Secty.



F. Carl Gorman
Treasurer



Viva G. Head
Assf. Treas.



Class Officers



HAROLD B. SIMONDS	.	.	.	.	.	.	.	<i>President</i>
ELLA B. DYER	.	.	.	.	.	.	.	<i>Vice President</i>
RAY WINGATE	.	.	.	.	.	.	.	<i>Recording Secretary</i>
EDITH M. CHAPMAN	.	.	.	.	.	.	.	<i>Corresponding Secretary</i>
F. CARL GORMAN	.	.	.	.	.	.	.	<i>Treasurer</i>
VIVA G. HEAD	.	.	.	.	.	.	.	<i>Assistant Treasurer</i>

Motto: "Not how much, but how!"

Colors: Red and gold.

Flower: Red rose.

Class Yell: Rah! Rah! Rah!

For 1910.

Rah! Rah! Rah!

Again, again.

Rah! Rah! Rah!

Who are we?

We're 1910

Of N. E. C.!

The Class of 1910

Junior Year 1908-9

PIANOFORTE

Allen, Ethel Louise	Hawley, Jessie Laura
Anderson, Louise Belle	Hebb, Eva St. Clair
Arnold, Harriette	Knight, Beatrice N.
Bancroft, Mary Smith	Lentz, Nettie Elsie
Bates, Barbara	Love, Agnes
Boicourt, Edna Elizabeth	McLeod, Mrs. Bertha Nowell
Brigham, Ada Marie	Mitchell, Bessie Murray
Browne, George Allyn	Novotny, Emma Jennie
Chaloff, Julius Louis	Nusbaum, Mabel
Chapman, Edith June	Scott, Walter, Jr.
Charles, Samuel Buchanan	Smith, Anna Evelyn
Clippinger, Anna M.	Snow, Irving
Coburn, Ruth W.	Story, Estelle Winthrop
Cullen, Lillie Isabel	Tarbell, Olive De Land
Cunningham, Julia Alice	Thompson, Marcells
Downs, Edmund G.	Tibbetts, Jennie Wilson
Dyer, Ella Bonita	Vandewart, Blanche
Frost, Ethola Winona	Webb, Margaret Kerr
Gibson, Lois Gracia	Weissbach, Fredericka
Gorman, Frank Carleton	White, Bertha Louise
	Wing, Hazel Browning

VOICE

Andrews, Rebecca Hanson	Nickell, Edith Rosanne
Bishop, Umphra Holmes	Ormerod, Carrie
Crane, Stella Bundy	Pierce, Ida Lucile
Dean, Harlowe Fenn	Smith, Ethel May
Griffin, Marie	Wingate, Ray Winthrop
Head, Viva Grace	Wiswell, Alice M.

ORGAN

Adams, Frank Stewart	Faunce, Alice Cushing
Brigham, Cynthia Mary	Simonds, Harold Braley

VIOLIN

Eadie, Bessie Margaret	McCloud, Alberta Dawes
Haigh, Annie Louisa	Strother, Homer Dell
	Weinberg, Jeannette

HORN

Cole, Charles Winkley

Junior Class History

ON A FRIDAY afternoon in late October of 1908 about fifty students responded to a call of the Director to organize themselves into the Junior Class. Mr. Chadwick, having seen us through our examinations, praised the standard as a class, gave us encouragement and good advice on all matters relating to the general welfare of the class.

The class was then organized by the election of officers and appointment of committees. A good class spirit was at once aroused, and plans were laid for a prosperous Junior year.

It was the desire of our worthy Seniors to have us ushered into true "class life" in an enjoyable way, so they tendered us an informal reception, or acquaintance party, on November 11th. The social spirit was now established, and on Friday, November 27th, Recital Hall was the scene of a gay card party. Our December function was a real "New England Log Cabin" party in Lawrence. This was indeed a distinctive affair. The trip on the train, the walk through the woods, eating our lunch before the huge open fireplace, the Virginia reel outside in the moonlight—all these experiences served to make an evening that any following class will do well to equal. The evening of January 11th found us in Gardiner Hall in response to an invitation from Mrs. Ferguson and the Junior girls in that hall. On February 22d Sinfonia entertained us with a dance. Our March party was held in Recital Hall on the 15th of the month. For the rest of the year our conscientious entertainment committee has planned a theater party, an all-day picnic in the country, and the most looked forward to of all our social events, a reception and spread for the Seniors.

It is not right to boast of our class spirit, but we surely have as congenial, live and talented a class as any that has preceded us. Faithfulness on the part of every class member is responsible for the large treasury that is ours.

All that we have done as a class in our meetings and socials, together with the influence the Seniors have had over us, and the encouraging words of Mr. Chadwick, all of these things together are responsible for the desire of the class to be a factor in this institution, not merely a group of students who hope to receive a diploma in June of 1910. The Class of 1909 has started a scholarship fund. We as a class are heartily in sympathy with this worthy project, and before our graduation we hope to contribute our mite, that after leaving the Conservatory we may feel that the existence of the Class of 1910 has been of benefit to a worthy cause for others.

HAROLD B. SIMONDS, *President.*

Class of 1908

Ars longa, vita brevis



Class Officers

FRANK OTIS DRAYTON	<i>President</i>
JESSIE MIRIAM SWARTZ	<i>Vice President</i>
GRACE WITTER FIELD	<i>Secretary</i>
LEWIS LEBER CHAMBERLIN	<i>Treasurer</i>
MABEL LOUISE WILCOX	<i>Assistant Treasurer</i>

“What’s the NEUME without a Doersam!” This new motto, I hear, was submitted to the Class of 1909 by a certain young lady on the NEUME Board; to serve as a more *practical* truth than “Labor conquers all things” (Labor omnia vincit). I also understand that the new motto was *adopted* at the last regular business meeting of ’09. Well, I agree with the adoption; that is, I *did* agree with it until your worthy editor-in-chief asked me to write an *article* for the “Class of 1908.” I’m afraid these few paragraphs will fall far short of such a dignified classification.

There is no means, at present, by which a graduate class at the Conservatory can record its last few weeks of activity, except on the pages of the class annual following, and for such space in this year’s NEUME the Class of 1908 is extremely grateful. What follows then will serve merely as a *review* of “’08 doings,” from the time *our* NEUME went to press until June 24, 1908.

Hardly one year has passed since the Class of 1908 was busy preparing for “the final struggle” with examinations, Class Day, Commence-

ment, etc. In that short space of time, however, our class has scattered to the extreme west, north and south of this great country of ours. But fourteen of our fifty-eight members have returned to their Alma Mater for further study, while sixteen different states and the Dominion of Canada lay claim upon the greater majority. One exception occurs, and that a sad one; I refer to our class treasurer, Lewis Leber Chamberlin, who, on Tuesday, August 11, 1908, responded to the call of sudden death. Our friend and classmate was one who worked hard, thought well, and his helping hand contributed greatly to the pronounced success of his class.

Immediately after the '08 NEUME was published examinations "stormed in" on all sides. No rainbow followed the storm either, as we were obliged to "get busy" at once on Commencement.

Following you have our manœuvres listed from June 3d to 23d:—

COMMENCEMENT

NINETEEN HUNDRED AND EIGHT

WEDNESDAY, JUNE 3

Director's Reception to the Graduating Class . . . 4 to 6 P. M.

THURSDAY, JUNE 18

Concert by Members of the Graduating Class in
Jordan Hall 8.15 P. M.

FRIDAY, JUNE 19

Senior Reception in Jordan Hall 8.00 P. M.

MONDAY, JUNE 22

Class Day Exercises in Jordan Hall 3.00 P. M.
Alumni Reunion and Reception at the Tuileries 8.00 P. M.

TUESDAY, JUNE 23

Commencement Exercises in Jordan Hall 2.30 P. M.
Class Dinner at Hotel Brunswick 8.00 P. M.

On June 3d a most enjoyable afternoon was spent at the home of our Director, Mr. George W. Chadwick. To meet Mr. Chadwick on "home grounds" was indeed a privilege enjoyed, and long to be remembered, by all '08ers.

On June 18th, the evening of our class concert, Jordan Hall was filled with a large and fashionable audience. Let our program speak for itself:—

CLASS CONCERT

PROGRAM

June 18, 1908, 8.15 P. M.

RUBINSTEIN, "Wanderer's Night Song"

MENDELSSOHN, "The Maybells and the Flowers"

LADIES' CHORUS

SULLIVAN, Strube, "Lost Chord"

MISS ANNA SIMPSON

VERDI, Aria, "Pace, Pace, mio Dio," from *La Forza del Destino*

MISS CHARLENA FREEMAN

MENDELSSOHN, Concerto in G minor (first movement)

MISS MABEL WILCOX

Orchestral parts played by MR. DAVID H. SEQUEIRA

REINECKE, "Praise of Spring"

LADIES' CHORUS

STRAUSS-TAUSIG, "Walzer-Caprice"

MR. KARL RACKLE

ROSSINI, Aria, "Una voce poco fà," from *Il Barbiere di Siviglia*

MISS LILLIAN HERBERT

CHOPIN, "Berceuse"

MACDOWELL, "Motto Perpetuo"

MISS ISABEL FIELD

RHEINBERGER, Sonata in A \flat (first movement)

MR. LEWELLYN EVANS

On the evening of June 19th we held our Senior Reception in Jordan Hall. Director Chadwick, Dean Goodrich, Mr. Flanders, and the class officers, received the guests of the evening.

Monday, June 22d, was a busy day. At three o'clock in the afternoon Class Day exercises were held in Jordan Hall. The program follows, and let "vociferous outbreaks," etc., by Juniors and Alumni be added as a footnote:—

CLASS DAY

PROGRAM

June 22, 1908, at 3 P. M.

'08 SONG

Words by "D"

Music by "T"

ADDRESS OF WELCOME

MR. F. OTIS DRAYTON

STATISTICS

MISS LILLIAN HERBERT

'08 SONG (Adapted)

Music by "T"

HISTORY

MISS NELLIE BRUSHINGHAM

PROPHECY (Illustrated)

MISS MAY G. HALL

ORATION

MR. DARDEN FORD

THE IVY

"WE'VE GOT YOU 'ON THE STRING'"

'08 CLASS SONG

Words by "D"

Music by "T"

Class Day Committee

Charlena Freeman

May Hall

Lillian Herbert

Frances Peabody

Frank Harrington

Karl Rackle

Darden Ford

Class statistics, history, prophecy, oration and all, have been published, and may be found at the Boston Public Library, or with the writer of this "article." (Reader—Better try the latter, should you care to peruse these masterpieces, for they are in *such* demand that you are apt to find them "out" of the library.)

Monday evening, at eight P. M., the Twenty-ninth Annual Reunion and Reception of the Alumni Association took place at "The Tuileries." You might wonder "why?" we, the guests at this notable occasion, were received as "alumni" *before* we had our "sheep-skins," but I feel too proud; I couldn't tell you. Never mind, here's the program:—

The Twenty-ninth
Annual Reunion and Reception
of
The Alumni Association
of the
New England Conservatory of Music
Founded 1853 by Dr. Eben Tourjee
The Tuileries
Boston, Mass.

Monday evening, June the twenty-second
Nineteen hundred and eight

"Every student a graduate, every graduate an alumnus"

PROGRAM

Reception

ADDRESS BY THE PRESIDENT

MR. F. ADDISON PORTER

"CARMENA"

"TO PHI MU GAMMA"

PHI MU GAMMA SORORITY

ADDRESS BY THE DIRECTOR

MR. GEORGE W. CHADWICK

"COME, ALL YE GLAD SINFONIANS"

"ON AND EVER UPWARD"

SINFONIA FRATERNITY

ADDRESS

REV. PAUL REVERE FROTHINGHAM

"WE THINK THE WORLD WAS MADE FOR US"

"ALPHA CHI GOAT SONG"

ALPHA CHI OMEGA SORORITY

CLASS ROLL CALL

CLASS OF '08

MR. F. OTIS DRAYTON, *President*

CLASS SONG—"E-I-G-H-T"

Collation

Dancing

Our Commencement program on the following afternoon went off in grand style. Massachusetts, Connecticut, Virginia, Colorado, Nova Scotia, Illinois, New York, Wisconsin and Maine were all represented, as you will see by the following:—

COMMENCEMENT

PROGRAM

June 23, 1908, 3 P. M.

THE ACCOMPANIMENTS ARE PLAYED BY THE CONSERVATORY ORCHESTRA
CONDUCTED BY MR. WALLACE GOODRICH

BACH, Prelude and Fugue in C major for Organ
ALICE MABEL SHEPARD
Roxbury, Mass.

MOZART, Aria, "Non più andrai," from *Le Nozze di Figaro*
CHARLEMAGNE POL PLANÇON
Danbury, Conn.

BEETHOVEN, Concerto in G major for Pianoforte (first movement,
Allegro moderato)
FLORENCE FERN LARRABEE
Petersburg, Va.

DEBUSSY, Aria, "L'année en vain chasse l'année," from *L'Enfant
Prodigue*
GRACE WITTER FIELD
Denver, Col.

BEETHOVEN, Quartet, "Mir ist so wunderbar," from *Fidelio*
CHARLENA FREEMAN
Amherst, Nova Scotia
FRANK OTIS DRAYTON
Boston, Mass.
NELLIE PEARL BRUSHINGHAM
Chicago, Ill.
MR. PLANÇON

BRUCH, Aria, "Penelope ein Gewand wirkend," from *Odysseus*
JESSIE MIRIAM SWARTZ
Albany, N. Y.

CHOPIN, Polonaise in F# minor for Pianoforte
ARIEL FREDERICA GROSS
La Crosse, Wis.

PONCHIELLI, Aria, "Cielo e mar," from *La Gioconda*
MR. DRAYTON

ST. SAËNS, Concerto in G minor for Pianoforte
I. Andante sostenuto
LILLIAN GOULSTON
Roxbury, Mass.
II. Allegro scherzando
III. Presto
ANNIE WOODS MCLEARY
Farmington, Me.

WEBER, Overture to *Euryanthe*

ADDRESS TO THE GRADUATING CLASS
BY THE DIRECTOR

PRESENTATION OF DIPLOMAS.

One, familiar to all Conservatory students, was missing at our Commencement exercises last year, and that was our beloved President, Charles Perkins Gardiner. Mr. Gardiner, being ill, was unable to address or meet the Class of 1908. Early in August we were deeply grieved to learn of his death, and right here may I be permitted to repeat the dedication of our 1908 NEUME:—

To

Charles Perkins Gardiner

Whose conscientious endeavor for the betterment of our Alma Mater has won his way into the hearts of the student body, and has placed the New England Conservatory upon a standing far higher than it ever before has occupied, this book is gratefully dedicated

Tuesday evening, June 23d, we held our class dinner at Hotel Brunswick. This was the last meeting of the Class of 1908. Mr. and Mrs. Chadwick were our honored guests on this occasion, and for the last time we listened to words of humor, good advice and assurance from our Director.

As a class I believe '08 made a record which will stand *good* in Conservatory annals. We instituted several new ideas and functions, and if this would keep the name of a class alive '08's name should never die.

We have passed into the Alumni. We intend to be as original and helpful there as we were in our undergraduate days. To work still as a body, to maintain our enthusiasm and to ever prove loyal to our beloved Conservatory. Then,—

<p>Here's to the class of nineteen eight, That ever loyal band, Who've fought the fight at N. E. C. And conquered—hand in hand.</p> <p>Sing out our motto strong and clear, Let all take it to heart, “For art is long and life is short,” Each one must do his part.</p>	<p>Our colors—green and gold they stand, Their meaning thus is told: The green—artistic youth and strength, A prosperous age—the gold.</p> <p>We've finished all our labors here, Our course is duly run; But with life's work and music's art, Our course has just begun.</p>
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Then E-I-G-H-T and Rah!
Sing up with heart and soul,
Let E-I-G-H-T ring far
With Rah! and Rah! and Rah!

And to '09 and '10? Well, “Here's to the ‘have-beens,’ the ‘are-nows’ and the ‘may-bes.’”

F. OTIS DRAYTON, '08.

“The Alumni’s Awakening”



The Alumni Association

HENRY T. WADE	. . . . .	<i>President</i>
PERCY JEWETT BURRELL	. . . . .	<i>First Vice President</i>
MISS GRACE DIGGLES	. . . . .	<i>Second Vice President</i>
MRS. CLARA TOURJÉE-NELSON	. . . . .	<i>Recording Secretary</i>
CLARENCE E. REED	. . . . .	<i>Financial Secretary</i>
ALFRED DE VOTO	. . . . .	<i>Auditor</i>

THE spirit of loyalty to our Alma Mater which is being earnestly aroused by the graduating classes of the last few years reflects great credit upon the younger members of the Alumni. The Class of 1909 deserves especial praise for their success in strengthening these bonds of loyalty among its members, and also for continuing the publication of THE NEUME. That the Alumni Association appreciates fully the excellent work of the graduating classes of the last few years it gives me pleasure to acknowledge, and also to extend to the Class of 1909 the congratulations of the Alumni.

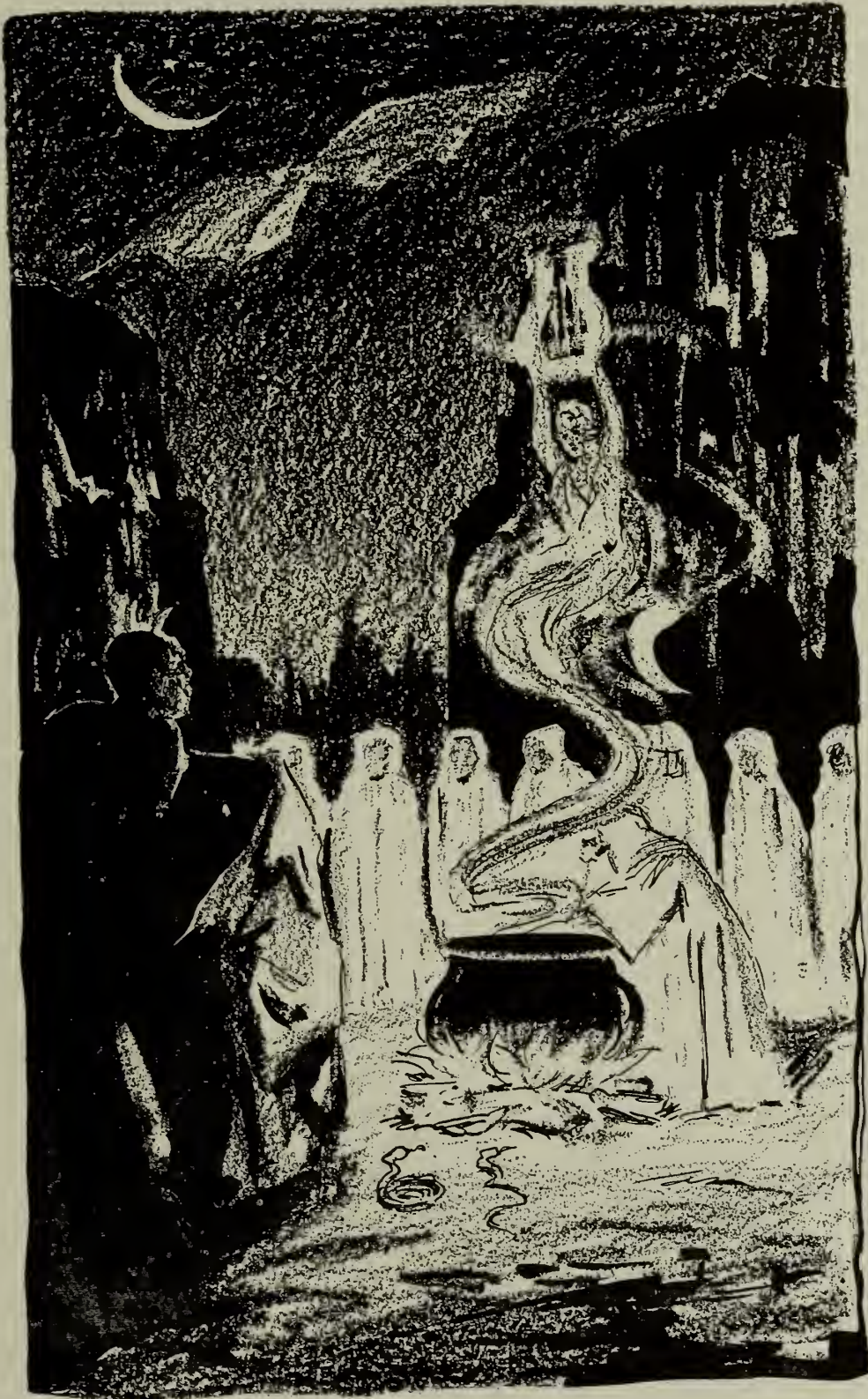
The Alumni Association was organized in 1880 through the influence of Dr. Eben T. Tourjée, the founder of the New England Conservatory of Music. The first President was Miss Sarah Fisher, now Mrs. Austin C. Wellington, and her successors have been Mr. Alfred D. Turner, Mr. Henry M. Dunham, Miss Clara S. Ludlow, Mr. Frank E. Morse, Mr. John D. Buckingham, Mr. Charles H. Morse, Mr. Everett E. Truette and Mr. F. Addison Porter. The aims of the Association are to perpetuate and intensify in its members fidelity to their Alma Mater, and to assist worthy students by the establishment of a loan fund, scholarships and prizes, and by aiding in the endowment of professorships when these helps shall become practicable; and, in general, to aid the Conservatory, assist each other, and further the true progress of art.

We are greatly indebted to our former President, Mr. F. Addison Porter, for his excellent work in stimulating loyalty and in encouraging class organization. Through his efforts we have a stronger association and visible evidence of earnest class spirit among the student body at the Conservatory.

The Alumni is helping and will continue to assist her Alma Mater as much as it is within her power to do. The majority of our members have the welfare of the Conservatory at heart, and we are very fortunate in adding to our ranks this year's graduating class. May the ambitions of each and every member of the Class of 1909 be fully realized.

BOSTON, May, 1909.

HENRY T. WADE.



. . . Fraternities . . .

Sinfonia

Musical Fraternity of America

Established at the New England Conservatory of Music, Boston, October 20, 1898
Incorporated 1904

CHAPTER ROLL

ALPHA	New England Conservatory of Music	Boston, Mass.
BETA	Broad Street Conservatory of Music	Philadelphia, Pa.
GAMMA	Detroit Conservatory of Music	Detroit, Mich.
DELTA	Ithaca Conservatory of Music	Ithaca, N. Y.
EPSILON	University School of Music	Ann Arbor, Mich.
ZETA	University of Missouri	Columbia, Mo.
ETA	Cincinnati College of Music	Cincinnati, Ohio
THETA	Syracuse University	Syracuse, N. Y.

Grand Supreme President (Honorary)

OSSIAN E. MILLS, Alpha

NATIONAL OFFICERS

PERCY JEWETT BURRELL, Alpha	<i>Supreme President</i>
EDWARD F. DELANEY, Eta	<i>Supreme Vice President</i>
HAROLD S. WILLIAMS, Zeta	<i>Supreme Secretary</i>
ARCHIBALD M. GARDNER, Alpha	<i>Supreme Treasurer</i>
WILSON H. PILE, Beta	<i>Historian</i>

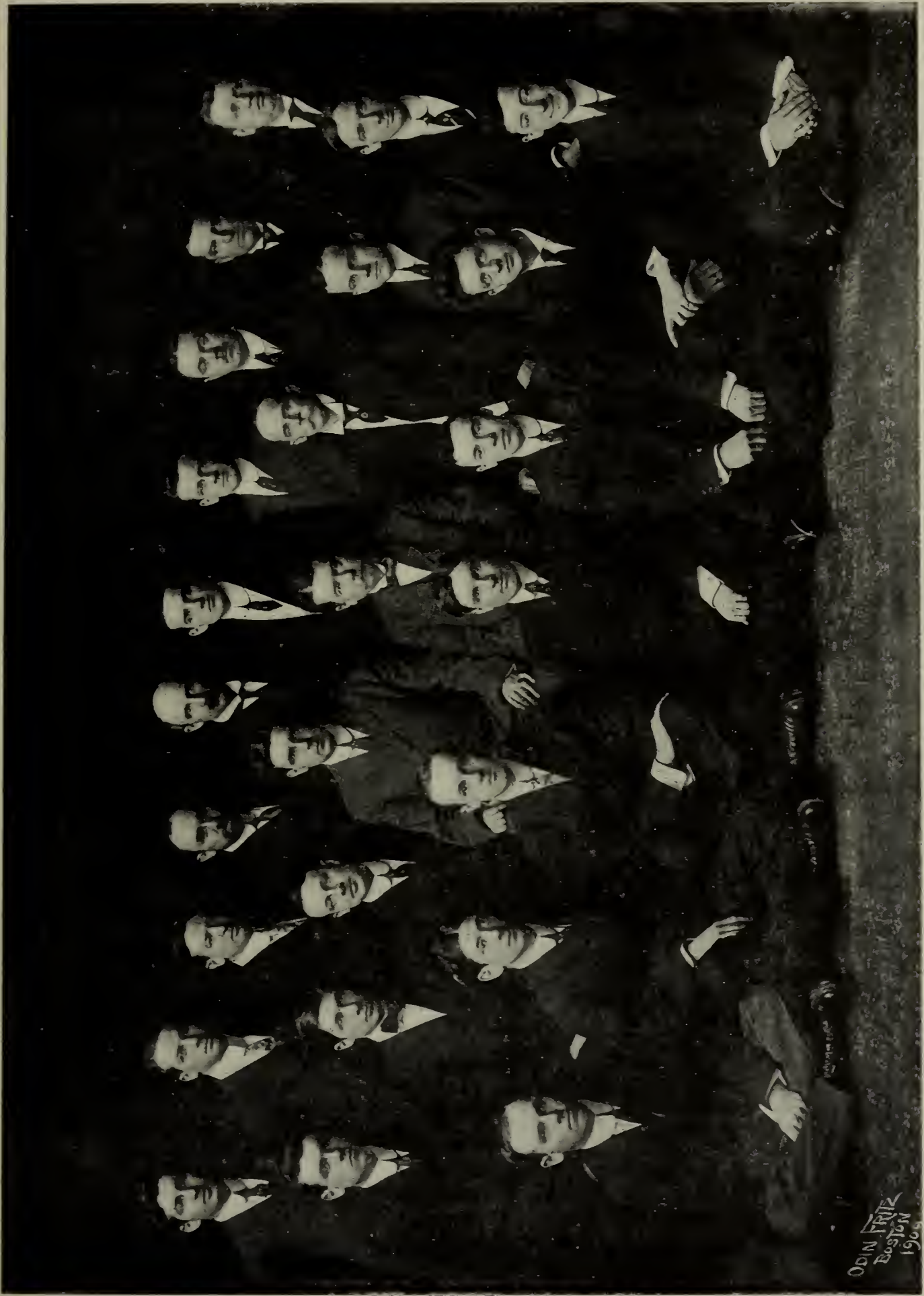
ALPHA CHAPTER

Active Members

GEORGE B. BRIDENBAUGH	GEORGE FITZROY	ELISHA P. PERRY
PERCY J. BURRELL	ARCHIBALD M. GARDNER	EDGAR A. SCHOFIELD
HAROLD W. CHENEY	CLIFTON W. HADLEY	HAROLD B. SIMONDS
HAROLD A. COLE	VAUGHN HAMILTON	STEN ALGAR STROBECK
HARLOW F. DEAN	LLOYD G. KERR	WILLIAM B. TYLER
CHARLES H. DOERSAM	GUY E. MCLEAN	GEORGE VIEIRA
F. OTIS DRAYTON	OSSIAN E. MILLS	HORACE WHITEHOUSE
	THOMAS MOSS	

Honorary Members

Hon. GEORGE B. CORTELYOU	<i>Washington, D. C.</i>
Mr. HENRY RUSSELL	<i>London, England</i>



ALPHA CHAPTER—SINFONIA

ODIN FRITZ
Boston
1905

Sinfonia

Officers of Alpha Chapter

HORACE WHITEHOUSE	. . . . .	<i>President and Councilman</i>
CHARLES H. DOERSAM	. . . . .	<i>First Vice President</i>
THOMAS MOSS	. . . . .	<i>Second Vice President</i>
F. OTIS DRAYTON	. . . . .	<i>Recording Secretary</i>
WILLIAM B. TYLER	. . . . .	<i>Corresponding Secretary</i>
OSSIAN E. MILLS	. . . . .	<i>Treasurer</i>
GEORGE VIEIRA	. . . . .	<i>Warden</i>

Before taking up the thread of the Sinfonia story, which is continued from the NEUME, '08, one word of review may not be amiss. SINFONIA, a national, incorporated fraternity, was founded at New England Conservatory of Music, April 18, 1901, by Ossian E. Mills, "Father of Sinfonia," and a number of men who felt the need of closer relation, one with the other, in things fraternal.

With an average growth of one chapter a year it stands to-day on the foundation of a well-organized and effectually working force of eight chapters, situated in leading schools of music throughout the United States.

FROM NEUME, '08.

"On May 8, 1908, twelve men go to Philadelphia to attend the Eighth Annual Convention at that place, headed by Brother Ossian E. Mills, 'Father of the Sinfonia.'"

These men went to Philadelphia on the above date to attend the Eighth Annual Convention, and returned home resolved to give better and more efficient service to our Alma Mater, and to live on a higher plane of brotherhood. Alpha Chapter was again honored by the re-election of Brother Percy J. Burrell to the office of Supreme President, and still further honored by the election of Brother A. M. Gardner to the office of Supreme Treasurer. Before the close of the school year 1907-08 Alpha men showed their interest in athletic matters with the result that an association of all the men at the New England Conservatory was instituted. On other pages of this volume a full account of the association will be found.

Summer vacation having passed, our new and very much alive Entertainment Committee produced the following program of social events to fill the current year.

Alpha Chapter Sinfonia Calendar

1908-1909

TUESDAY, OCTOBER 6,	Reception to men of the Conservatory.
TUESDAY, OCTOBER 20,	Tenth Anniversary of Sinfonia. Informal dinner in Chapter rooms.
FRIDAY, OCTOBER 23,	Political meeting. Subject: "Why I am a Democrat," Hon. John R. Murphy, of Boston.
FRIDAY, OCTOBER 30,	Political meeting. Subject: "Why I am a Republican," Walter S. Lane, City Solicitor of Brockton.
MONDAY, NOVEMBER 2,	Political meeting. Subject: "Why I am a Prohibitionist," Jonathan S. Lewis, Chairman State Prohibition Committee.

MONDAY, NOVEMBER 16,	Lecture: "English Political Life," Mr. P. K. Mohun, of England.
WEDNESDAY, NOVEMBER 25,	Sinfonia Concert, Jordan Hall.
MONDAY DECEMBER 14,	Reception and Dance to Senior Class.
TUESDAY, JANUARY 12,	Lecture: "Mammoth Cave, the Wonderful Underworld," Mr. Percy J. Burrell.
WEDNESDAY, FEBRUARY 10,	Annual Sinfonia Banquet at Hotel Vendome.
MONDAY, FEBRUARY 22,	Reception and Dance to Junior Class.
MONDAY, MARCH 1,	Fireside Conference upon a vital topic.
MONDAY, MARCH 8,	Illustrated Lecture: "Agra, the Rome of Asia," Rev. Frederick B. Fisher (formerly a resident of India).
MONDAY, APRIL 12,	Ladies' Night.
TUESDAY, MAY 18,	Seventh Annual Sinfonia Assembly.
MAY	Faculty Smoke.
MAY	"Deep Sea Fishing and Clam Bake Expedition."
JUNE	Illustrated Address, Rev. John Hopkins Dennison, D.D.

Thus far we have lived up to the foregoing and have invited our friends in on several evenings to enjoy these pleasures. If they have been appreciated as much as we have desired, Sinfonians will feel that this year has been not without result. At our political meetings, when the ladies turned out in good numbers, we believe that the cause of woman suffrage gained new impetus.

Receptions and dances have taken up a share of our time, one of the most notable being that of Jan. 18, 1909, when, at the kind invitation of the preceptress, Mrs. Ferguson, and the "girls" of Gardiner Hall entertained. Gardiner Hall has also been the scene of considerable fun at the expense of newly elected men.

Feb. 10, 1909, a happy company, some thirty-two in number, at the Hotel Vendome, with Mr. Max Fiedler, conductor of the Boston Symphony Orchestra as the guest of honor, our Brother George W. Chadwick, together with Dean Goodrich, Assistant Manager Trowbridge and members of the faculty, sat down to our annual banquet.

It was here that the management and faculty were made aware that Alpha Chapter was intending to establish a scholarship for male students at the New England Conservatory. Through the influence and kindness of Brother Chadwick Alpha Chapter has received a considerable sum of money for this purpose from Mr. I. J. Paderewski.

What's the matter with Paderewski?

Before this volume shall be completed "A Holiday in Jail," a musical travesty in three acts, by Brother Percy J. Burrell, with original music by Alpha members, will have been presented in Jordan Hall. The proceeds from this venture will also serve to augment the scholarship fund.

There are yet other things coming to interest our friends, and we trust that ere the year shall close they will join us in declaring that this year has been the "best ever," and so shall we all join hearts and minds in praise of our N. E. C.

A SINFONIAN.

On April 14, 1909, Alpha Chapter sends her delegation to the Ninth Annual Convention at Syracuse, N. Y.

ALL UP FOR SINFONIA!

Sinfonia "Scherzos"

Simonds says Harold Cole would make a good "aunt."

WHITEHOUSE: How did that prelude start, Elisha?

PERRY: It just started right out.

PERRY: You forget that flat (b).

BURRELL: No, he didn't; he is saving it for his family.

"Kerr, do you have to wear your glasses *all* the time, or can you see without them?"

"I manage to sleep without them."

Favorite Songs in the Sinfonia Room

BURRELL: "I won't go home till morning."

WHITEHOUSE: "How'd you like to spoon with me."

DOERSAM: "Never mind, Miss Lucy."

CHENEY: "In my merry automobile."

PERRY: "When we are m-a-double r-i-e-d."

TYLER: "I want what I want when I want it."

DEAN: "Waiting for a certain girl."

COLE: "What do you want to talk about it for?"

MCLEAN: "The Choir Invisible."

BRIDENBAUGH: "Kiss Me, Kiss Me Again."

KERR: "Girls, Girls, Girls."

SIMONDS: "In the shade of the banana 'split.'"

HAMILTON: "Way down yonder in the cornfield."

DRAYTON: "In Sunny Tennessee."

HADLEY: "Cuckoo."

VIEIRA: "Won't you come in my back yard
And play on my bassoon."

STROEBECK: "When I go on the stage."

SCHOFIELD: "Not because my hair is curly."

GARDNER: "Because I'm married now."

FITZROY: "Wait till the sun shines, Nellie."

Moss: "I cannot sing the old songs now" (or the new ones either, Tom).

H. W.: Who says "Smith" is a common name. The next man who says it I'll knock into Smith-ereens.

CHORUS: Why Horace, you perfectly furious fusser!

Hurrah for the finest Senior Class
That in the "Con" has come to pass.
Sinfonia cheers you to the sky,
In thanks for your fine "Pillow Pie."

“Echo-Plums” from Sinfonia

MARY (TOMOSS) MOSS

Mary had a little lamb,
Its fleece was soft as Moss,
And everywhere that Tomoss went
The lamb went, too, of course.

The gentle beast in course of time
Did go with Moss to school,
And while the teacher's head was turned
The lamb ate up the rule.

The beast was innocent of wrong,
And disobeyed no rule.
The ruler, though, was painted red,—
To red then changed the wool.

The lamb began at once to bawl,
And Mary grew bald, too,
Till both were red as Simond's face
When fussed by the Emerson “crew.”

The lamb was first to get away,
And skipped along the road
Till Mary slipped upon the Moss,
And spoiled this little ode.

No more will Tomoss have a lamb,
With fleece so soft and red;
For now he's swapped the little beast,
And got a ram instead.

Brightandbow will now sing the pathetic ballad of “Showpans,” entitled “I rather have a nickel than a cur.”

ECHO FROM GEORGIE B: Kerrse you † † †

Life is one long grind—“Mills.”

AT HOSSENPESSER:—

M. MOSS: Where's those nursing cards, 'Lish?

JUDGE PERRY: Perhaps they're in the “Pillow-decks.”

SINFONIA AT THE SPA:—

Gee, fellers, there comes Cole. Just push the wall out a little so he can squeeze in.

Burrell is fond of sweet things, but he takes “Hostetter's Bitters” with evident relish.

FIVE BEST SELLERS:—

“How to fasten choir robes.”—*G. McLean.*

“Vibrations and other theories.”—*Strobeck.*

“Otis Spied-a-Webb.”—*Drayton.*

“Bars and Stripes.”—*Cheney.*

BOSCOE DOERSAM: Well, Boscoes, who's going to lunch? Where? Jake Wirths, of course.

PUTNAM'S VAUDEVILLE EVERY EVENING 10 TO 12 P. M.

"The Little Table Around the Corner."

BRIDIE AND NICKELL.

SUBSTITUTES: Dean and Hare, Kerr and Belloff, Whitehouse and Smith.

TYLER: When is a banquet?

DEAN: In a freshet. Then the water makes the bank-wet.

QUESTION: Why is Archie-bald?

ANSWER: When a gardener he bawled and bawled till he couldn't bawl any balder.

LISTENER: What balderdash.

When is a Guy not a Guy?
When he wears a Guyer.

What time is it Hadley?
Cuckoo! Cuckoo!

REHEARSAL MONOLOGUE:—

REORGANIZER AND ASSISTANT CONDUCTOR CHESTY DEAN: "Now fellers do it *this* way (the rest really must be omitted, in fact it would be but vain repetition)."

"Brer" Leach calls our Jail Poster a "composite" picture of Sinfonia. *A bas Monsieur.*

SCHOFIELD: "Let's have summat to eat, the naw."

"Have you seen Charles?"
Says Plainsong Bill
Before the door is open half;
Bewildered Bill has yet to learn
Just why the answer is a laugh.

What's Burrell's favorite pastime when calling on Gardiner Hall girls?

"Button, Button, who's got the Button."

S-I-N-FONIA Sin-fon-i-a—ah!

Have you all seen the Marcelle wave
That Schofield wears above his shave?
The Gardiner girls are sure to tell
His name's not Edgar, but Marcelle.

Phi Mu Gamma

ORGANIZED 1898

CHARTERED 1902

Colors: Turquoise blue and black

Flower: Forget-me-not

GRAND COUNCIL PHI MU GAMMA

	Hollins, Va.	EPSILON CHAPTER	Sweet Briar, Va.
ALPHA CHAPTER	Hollins, Va.	ZETA CHAPTER	Danville, Ky.
BETA CHAPTER	New York, N. Y.	ETA CHAPTER	Boston, Mass.
GAMMA CHAPTER	Gainesville, Ga.	THETA CHAPTER	Marion, Ala.
DELTA CHAPTER	New York, N. Y.	IOTA CHAPTER	Boston, Mass.

Phi Mu Gamma Conclave, 1909, New York City

Eta Chapter Phi Mu Gamma Sorority

NEW ENGLAND CONSERVATORY OF MUSIC

ACTIVE MEMBERS

GLADYS M. BOOTH	New Hampshire	HAZEL C. PHILLIPS	New Hampshire
FANNIE E. DUBOIS	Missouri	GLENA PRITCHARD	Kentucky
LOUISE A. GILBERT	Connecticut	M. PRISCILLA ROLLS	New York
EDNA A. HOFFMAN	Massachusetts	MILDRED V. SHURTLEFF	New Hampshire
MARGARET N. KYLE	Tennessee	AUGUSTA L. WALDENMEIER	California
JENNETTE LAMPING	Illinois	EDNA M. WALSH	New York
JULIA PARKER	Wyoming	ELIZABETH A. WALSH	New York

HONORARY MEMBERS

MADAME ROTOLI	MRS. CHARLES DENNÉE	MRS. CARL BAERMANN
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ASSOCIATE MEMBERS

EDALINE BELK	Texas	THEO PATTERSON	Texas
ANNELU BURNS	Alabama	LILLIAN TIMMERMEISTER	Ohio
MARY MONTGOMERY	Texas	MABEL WILCOX	New York
LEILA NOFFSINGER	Montana	MARION WRIGHT	New York



PHI MU GAMMA

The Phi Mu Gamma Bazaar

ON December 17, 1908, the Phi Mu Gamma Sorority held its first annual bazaar in Recital Hall, in aid of the New England Conservatory scholarship fund. The hall was decorated with palms and cut flowers, and afforded a most attractive setting for an extremely successful sale. Fancy articles of all kinds were sold at a table over which Miss Edna Walsh and Miss Mildred Shurtleff presided. These girls persuaded nearly every one present at the sale to take "chances" on an exquisite Battenburg center piece, also a Mexican handkerchief.

Our friends from the Dormitories gave pounds of candy, and home-made cakes were contributed. Miss Gladys Booth and Miss Hazel Phillips presided over these dainties, and were kept very busy while they lasted.

In a booth of an oriental design Miss Fannie Dubois and Miss Edna Hoffman proved themselves champion sellers of New England Conservatory, Sinfonia, Alpha Chi Omega and Phi Mu Gamma pennants.

Miss Priscilla Rolls made many a maid and man glad with words of wisdom that she alone can gain by a casual glance into the palms.

Madame Rotoli and Mrs. Charles Dennée poured tea in the cozy tea room over the hall.

Miss Glena Pritchard, Miss Elizabeth Walsh, Miss Jennette Lamping, Miss Louise Gilbert and Miss Margaret Kyle did much to make the bazaar a success.

After the sale was over an auction disposed of the few articles remaining. President Glena Pritchard, who had the entire supervision of the affair, was happy, and breathed a sigh of relief when the day came to an end.

At the dance the same evening about forty couples were present, and danced till the familiar strains of "Good-night Ladies" dismissed them.

Mrs. Flanders, Mrs. Dennée and Mrs. Avery, Miss Wheelock and Mrs. Ferguson were the patronesses.

We, the members of the Sorority, wish to take this opportunity to express our thanks to those who so kindly gave their aid and support, and who are so largely responsible for the social and financial success of this, our first Annual Bazaar.

H. C. P.

M. V. S.

Alpha Chi Omega Sorority

Founded De Pauw University, Greencastle, Ind., October 15, 1885

DIRECTORY OF ACTIVE CHAPTERS

ALPHA	De Pauw University	Greencastle, Ind.
BETA	Albion College	Albion, Mich.
GAMMA	Northwestern University	Evanston, Ill.
DELTA	Allegheny College	Meadville, Penn.
EPSILON	College of Music, Univ. of So. California	Los Angeles, Cal.
ZETA	New England Conservatory of Music	Boston, Mass.
THETA	University of Michigan	Ann Arbor, Mich.
IOTA	University of Illinois	Champaign, Ill.
KAPPA	University of Wisconsin	Madison, Wis.
LAMBDA	University of Syracuse	Syracuse, N. Y.
MU	Simpson College	Indianola, Iowa
NU	University of Colorado	Boulder, Col.
XI	University of Nebraska	Lincoln, Neb.
ETA	Bucknell University	Lewisburg, Penn.

Alumni Chapters : Chicago, Indianapolis and New York

ZETA CHAPTER

Active Members

Carrie Aiton	Louise Daniel	Lesley Newton
Edith Bly	Josephine Durrell	Carrie Ormerod
Evangeline Bridge	Alice Faunce	Liela Preston
Edna Boicourt	Lillian Goulston	Jessie Swartz
Olive Cutter	Florence Larrabee	Elizabeth Schaetzel
Nellie Cutler	Catherine Montgomery	Margaret Webb
Anna May Cook	Alice Mustard	Hazel Wing
	Brenda Newton	

Honorary Members

Mrs. H. H. A. Beach	Mme. Fannie Bloomfield-Zeisler
Mme. Helen Hopekirk	Mme. Julia Rive-King
Miss Margaret Ruthven Lang	Mme. Adele Aus der Ohe
Miss Maud Powell	Miss Ellen Beach Yaw
Mme. Antoinette Szumowska	Mme. Maria Decca
	Miss Adela Verne

Associate Members

Mrs. Pauline Woltman-Brandt	Miss Clara Tourjée-Nelson	Mrs. Ralph L. Flanders
Miss Mabel Stanaway	Mrs. Charles White	Miss Sarah Maud Thomas



ALPHA CHI OMEGA

Alpha Chi Omega History

THE Alpha Chi Omega Sorority was founded in Greencastle, Ind., in 1885. There are now fourteen active chapters, most of them in universities. Zeta Chapter, the only one in a purely musical school, was installed in the New England Conservatory in 1895. Our chapter has had many changes in its history, among other things a change of dwelling, from the old Conservatory building in Franklin Square to the splendid new building on Huntington Avenue. During the busy years at the Conservatory, Zeta has had many pleasant social functions, some of which have been enjoyed by our friends. One of our social features has become a permanent event in our life at the Conservatory—the Musicales and Reception, which we give each spring. At our annual luncheon we have an opportunity to see some of our alumnae and associate members; and occasionally one of the four honorary members living in Boston meets with us at this time.

The serious side of our chapter life can only be hinted at. There have been successes and failures in our career, but our aim is ever to uphold the standards of Alpha Chi Omega. The Zeta girls find especial inspiration from the fraternity open motto, “Ye Daughters of Music Come up Higher.” Our loyalty to, and love for, musicians makes us enthusiastic over plans which are being made by the Alpha Chis to build a studio at the MacDowell Memorial Home, at Peterborough, N. H. Before the end of this school year Zeta expects to send a contribution to be added to that of her sister chapters for this purpose. We hope later to be able to endow a studio in the MacDowell House in New York City.



ATHLETICS-

Athletics

ATHLETICS, though young in the New England Conservatory, are none the less strenuous during the spring and summer months. Until the spring of 1907 no particular interest was shown and nothing definite done. At that time, however, an enthusiastic tennis wave seemed to sweep the dormitories, and under the hearty instigation of Miss Frances Peabody, Louisville, Ky., and Miss Elinor Markey, Frederick, Md., a tennis club was formed.

Every detail was systematically carried out for a successful tournament, which took place the first week in June. The three halls, Frost, Dana and Gardiner, competed in both singles and doubles, the prize for singles being a "Pim" racket, and for doubles, handsome penants.

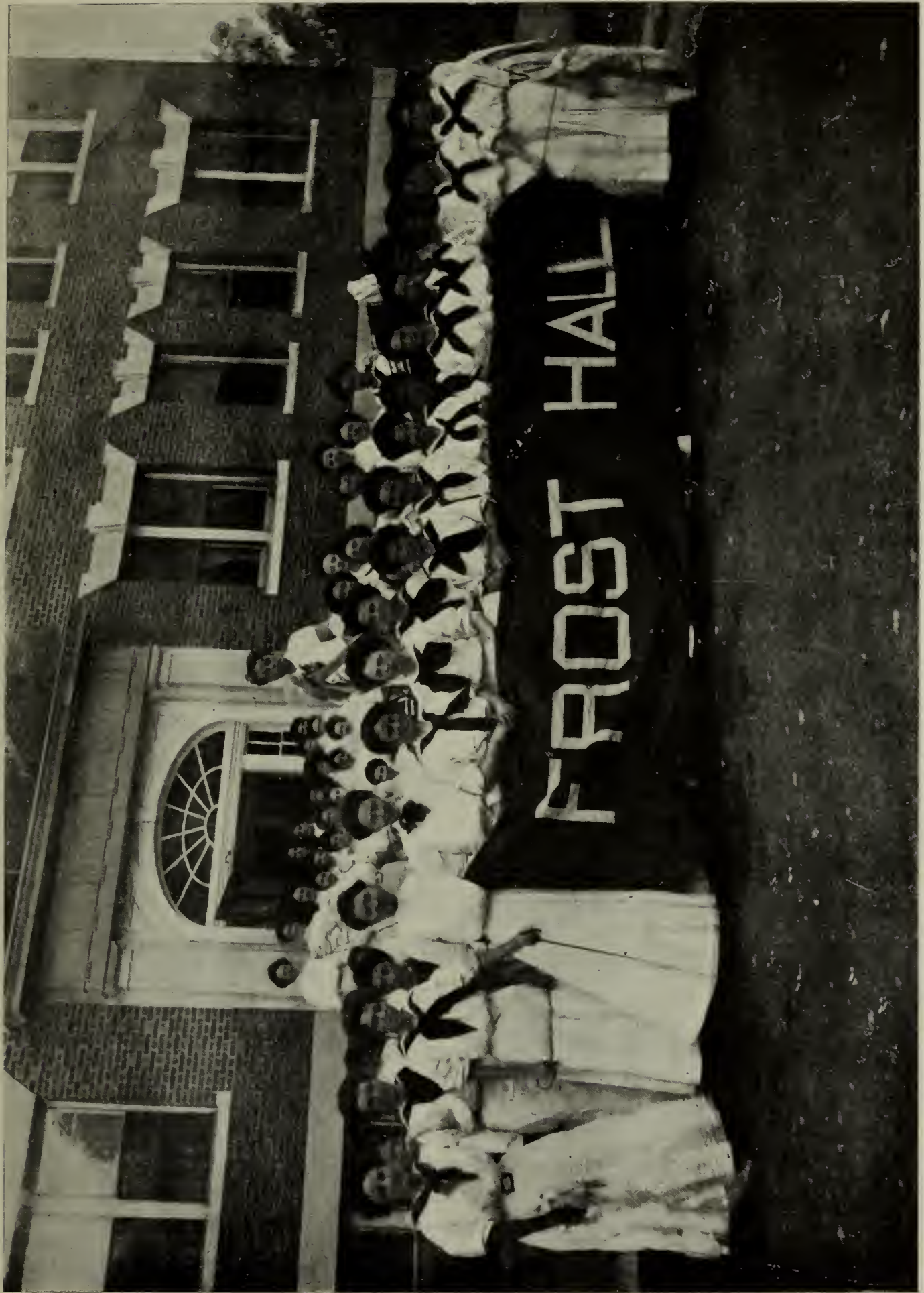
Enthusiasm never reigned more thoroughly on any athletic field than on our tennis courts the first week of June 1907. The three halls vied with each other in yells, songs, pennants and colors.

Dana was the victorious hall in 1907 in both singles and doubles, Miss Frances Peabody defeating in singles, Miss Fannie Dubois, Paris, France, for Gardiner, and Miss Alberta McCloud, North Adams, Mass., for Frost, while Miss Peabody and Miss Hazel Phillips, Laconia, N. H., won the doubles over the Gardiner and Frost contestants.

In the spring of 1908 Elinor Markey was made President of the club, and through her able management cups were offered in the 1908 tournament. Mr. Charles Dennée kindly offered a cup, to be known as "The Dennée Cup," for the winner of the singles that year and those ensuing; while Mr. Ralph L. Flanders offered a handsome silver 22-inch cup to the hall three times victorious.

Annelu Burns, Selma, Florida, representing Frost Hall, won the singles in handsomely contested games with Miss Peabody, of Dana, and Miss Dubois, of Gardiner,—while Miss Dubois and Miss Mabel Davis, Cincinnati, Ohio, won the doubles for Gardiner.

The well distributed victories caused mutual happiness, and steps are already being taken for this year's contest.



The New England Conservatory of Music Athletic Association

Organization

On the afternoon of May 12, 1908, there met in the rooms of Alpha Chapter, Sinfonia, a goodly number of the male students of the Conservatory, for the purpose of instituting some form of athletic enterprise. For a long time past there had been felt, by nearly every man connected with the Conservatory, the vital need of some form of physical training, at least for out-of-door exercise. It was not alone for the individual concerned, but for the Conservatory as an educational institution of the most modern type, that this effort was made to organize some sort of club for physical development.

After short discussion a committee of five men were chosen to draw up a Constitution and report at the next meeting. A committee was also appointed to procure subscriptions for building and laying out a tennis court on land of President Jordan, adjoining the Conservatory building on the south. President Jordan very graciously offered the use of this land for an indefinite period, and to his generosity much of the success of the Association is due.

On May 15th the Constitution Committee reported to a large number of the students and teachers assembled, and the present Constitution was adopted. Here follow the first four articles of the Constitution as adopted:—

ARTICLE I

Name

This organization shall be known as the New England Conservatory of Music Athletic Association.

ARTICLE II

Object

The objects of this Association shall be to afford wholesome recreation for its members; to meet the need of physical exercise, and to promote fellowship among the men of our Alma Mater.



ARTICLE III

Membership

Section 1. The membership of this Association shall be limited to male students, teachers, and other men directly associated with the New England Conservatory of Music.

Sect. 2. There shall be one form of membership, *i. e.*, active, open to all male students and teachers and other men associated with the New England Conservatory of Music upon payment of annual fee of \$2.00, and initiation fee of \$1.00.

Sect. 3. Election of members.

Members shall be elected by ballot and a two-thirds vote of all members present shall be required for election.

ARTICLE IV

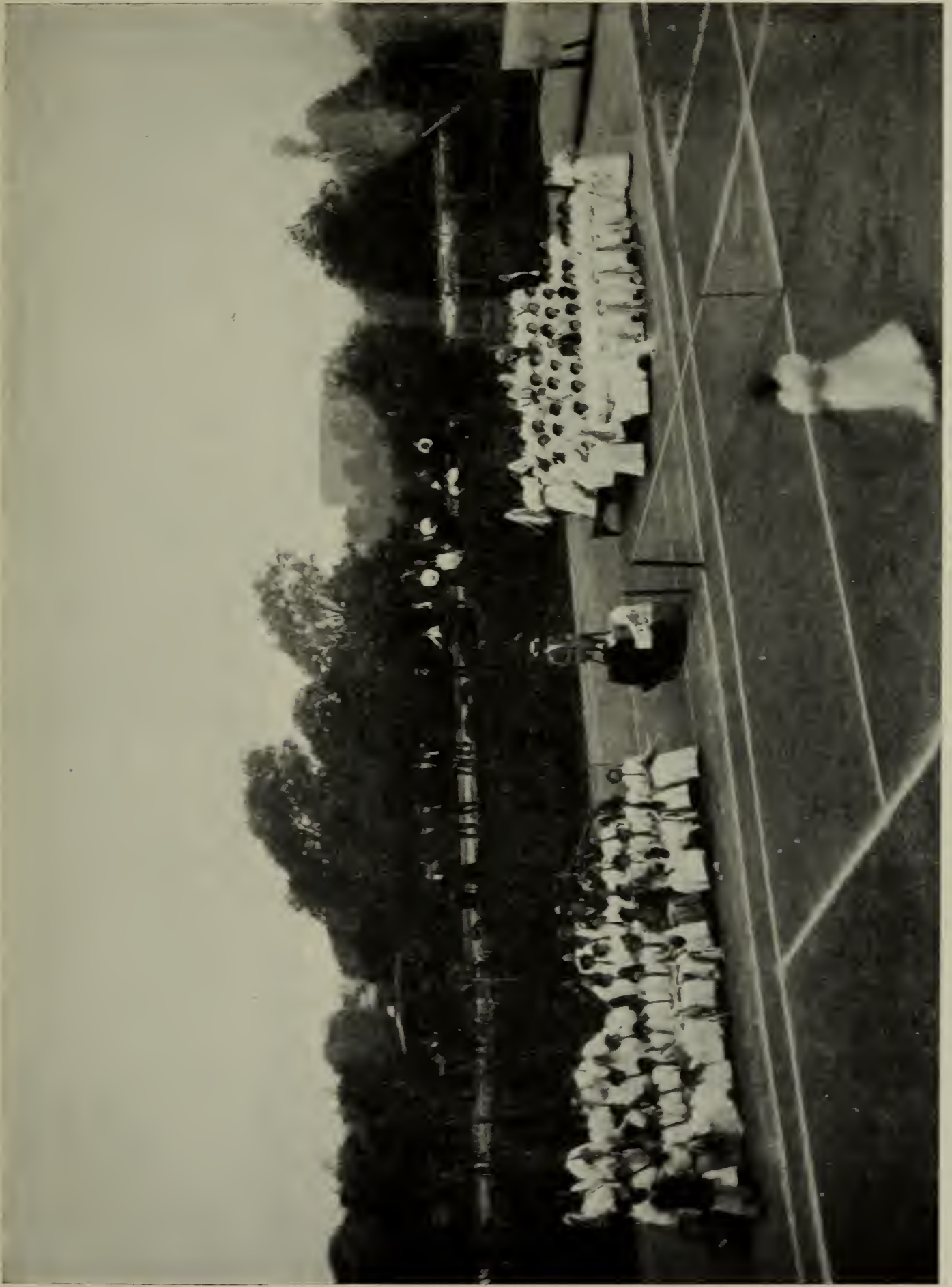
Officers

Section 1. The elective officers of this Association shall be President, Vice President, Secretary, and Treasurer. All officers shall be elected at the regular annual meeting of the Association.

Sect. 2. There shall be a Prudential Committee of three members, to consist of the President of the Association and two others to be elected annually by ballot at the regular meeting. It shall be the duty of this committee to expend necessary money for maintenance of grounds and for other contingent expenses relative to the management of the Association.

At the next meeting the following officers were elected for one year: President, Charles H. Doersam, Boston; Vice President, C. Pol Plancon, Boston; Secretary, Henry Lingley, New York City; Treasurer, Horace Whitehouse, Lorain, Ohio; Prudential Committee, Harlowe F. Dean, Stockbridge, Mass., and William B. Tyler, Brookline, Mass.

On May 22d the Subscription Committee reported subscriptions to date amounting to \$80.00; this much to the satisfaction and encouragement of all present at the meeting. It was found at this time that almost the entire faculty and student body were in sympathy with the movement, and upon this interest depends, of course, the future of the Association.



One or two meetings were required to perfect organization and adopt By-Laws, and when this was accomplished there was manifest a very strong desire for something besides *conversationals*. As the tennis court had been in process of construction for several days, and was beginning to look real, the desire for play had increased. It was decided to open the court in a fitting manner, and a committee of men was appointed to provide entertainment and conduct the exercises. This committee consisted of the following students: Messrs. Driscoll, Lingley, Harrington, Gorman, Whitehouse, Snow and Hawkins.

The Opening

It was an afternoon long to be remembered. The wind blew not less than at the rate of thirty miles per hour, and the dusty and unused court was crowded with visitors of both sexes. The opening event was a selection by the Athletic Association Brass Band of ten pieces. It was a great surprise to all that so much talent, of the brassy order, could be assembled in so short a time. The band was directed by Mr. Homer C. Humphrey, of the faculty, who played tuba and directed with his left foot. All of the instrumentalists were artists of one kind or another; some were excellent baseball players, others had, at one time, been adepts at ping-pong. Nothing but praise was given the band and Mr. Humphrey is now recognized as a director of no mean capability.

The opening game was played by the following teams: Mr. George W. Chadwick, Musical Director of the Conservatory, and Mr. Percy J. Hunt of the faculty, *vs.* Messrs. Carl Peirce and Armand Fortin, both of the faculty. There was much excitement evidenced during the play, and in consideration of the condition of the court and the ferocious wind, much skill and dexterity were shown by each player.

Mr. Chadwick is of the "old school" of tennis, but is still able to hold his own. By his cool-headed, well-timed strokes, he demonstrated that tennis is as much a game of the head as of the arms and legs. Mr. Chadwick is much in sympathy with the Association's endeavors, and has done much toward assisting this latest movement toward a permanent equipment. Mr. Peirce and Mr. Fortin were both earnestly desirous of winning the match and fought hard to the finish. They were not equal to the task, however, and lost the match by a good margin. Mr. Fortin and Mr. Peirce were not novices at tennis, but they found great difficulty in getting the ball beyond Mr. Hunt's racket. It seemed that Mr. Hunt could stand in any one position and reach to any quarter of the court. At the

“net” Mr. Hunt was very expert, and his long arms served him with great accuracy, which, together with the splendid support of his partner, Mr. Chadwick, made them easy winners.

During the afternoon peanuts were devoured by all except the contestants, and it is said that the lame muscles of the players were quite painful, but not so much so as were certain other muscles of those who overdid in the matter of peanut eating. Several of the men complained of “peanut-itis.” The balloon ascension was in control of Mr. Percy J. Burrell, who controlled things very nicely until the time for the actual ascension, and then the elements interfered. There were four balloons, one for each of the dormitory halls, Gardiner, Dana and Frost. The Athletic Association balloon was of the color of the Association’s chosen shades, yellow and white, and it was hoped that the race would be exciting. Frost Hall balloon did succeed in rising to the tremendous height of ten feet and traveled out over the adjoining lot. The prize was awarded to Frost Hall. At the close of the game there was much speculation as to the future of the Association, and many felt that after so good a beginning it would be very sad if the enthusiasm should wane.

The Tournament

Late in the season a Tournament was held in which sixteen members contested. The first games were played during the week, and on Saturday afternoon the finals were played by Messrs. George B. Bridenbaugh and Guy E. McLean. The prize offered was a preferred make of tennis racket, which was the gift of Mr. Doersam. It was a hard fought battle. Set after set were played and neither could land a win. Even the onlookers were fatigued, and the players were almost exhausted when Bridenbaugh won the deciding game. Mr. Bridenbaugh was the recipient of many congratulatory remarks and was highly commended for his successful fight. Both players showed great endurance and stick-to-it-iveness.

The semi-finals were played by the following members: Guy E. McLean *vs.* Horace Whitehouse; George B. Bridenbaugh *vs.* Edward T. Berry. The official referee of the Tournament was Mr. F. Otis Drayton, President of the Class of 1908.

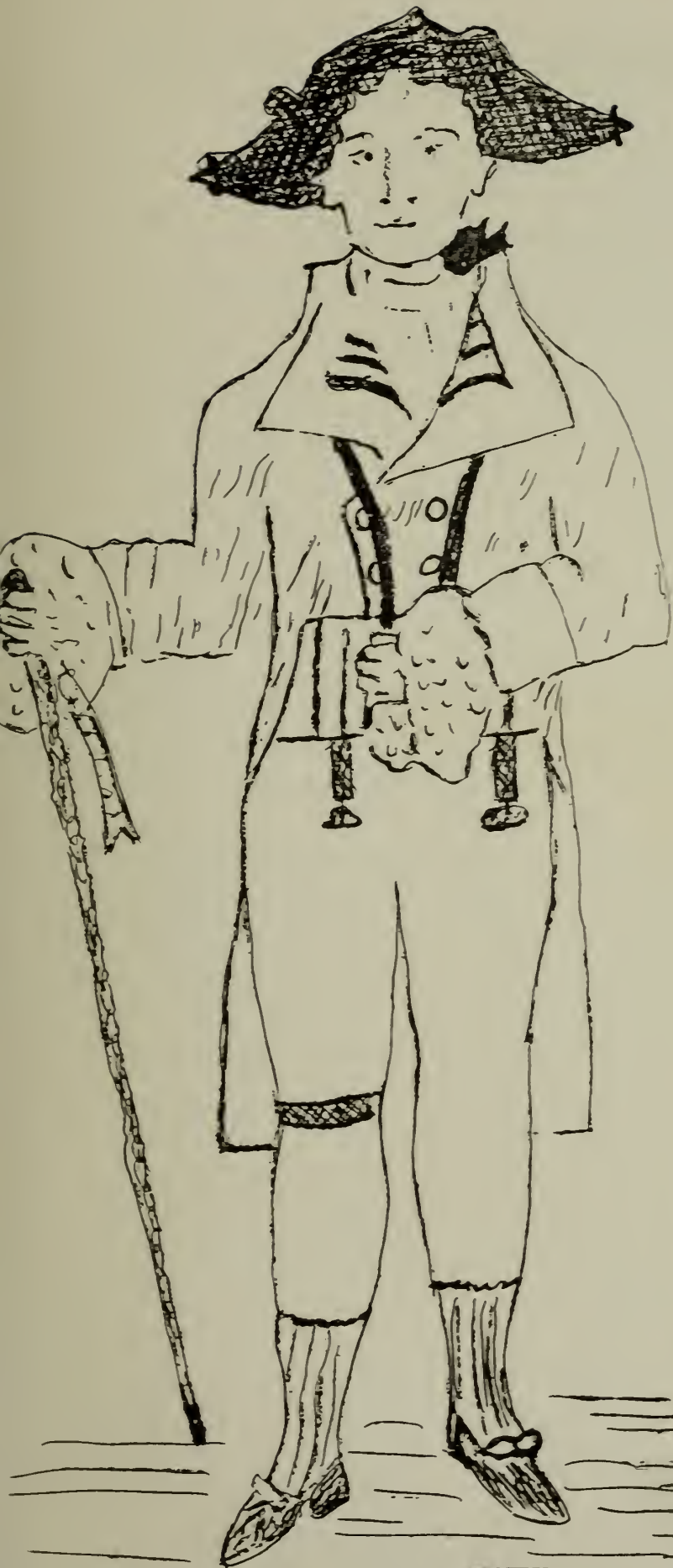
The court was used during the entire summer, and the season closed with no loss of enthusiasm on the part of the players.

The Future

There is no need of attempting to justify the Athletic Association in the eyes of any thoughtful man, whether musician or of any other profession. The fact that nearly every person invited to subscribe to the support of the Association willingly did so, is proof in itself of the recognition of the propriety of such an organization. The Association needs the financial and moral support of every man connected with the Conservatory, whether teacher or pupil, and is very fortunate in having the assistance and approval of the business manager, Mr. Ralph L. Flanders.

H. F. D.





Silky and Sleeky

A Sly Frolic at the Costume Carnival

BY PERCY JEWETT BURRELL

Alumni Chairman—Annual Costume Carnival

SINCE the night of January 26, 1909, the date of the Second Annual Costume Carnival given complimentary to the Conservatory students, by the Alumni Association and the Management, I have wondered if anyone saw a couple on the floor that the writer espied. If I believed so I should never have permitted the irrepressible Doersam to have inveigled me into trying to write another Carnival article.

These two, of whom I speak, were the smallest couple present. They entered unheralded and unheeded—the first to come, the last to go. They applied for no tickets, and yet without them, and despite Messrs. Hunt and Dennée's strictest enforcement of the hall rules, this couple was at the Carnival, and enjoyed the rare spectacle as much as, and perhaps more than anyone else.

I saw them first, during that magnificent grand march, as we entered. They were sitting in the extreme corner of the right of the hall, close to the stage. Their long, slender tails at once attracted my attention, and my eye following what I thought were pieces of wire I found, to my surprise, growing and growing until they fattened out and lengthened into two tiny, long, round bodies, with four short, little legs, and two pointed heads; lo! two little brown mice. What a time they were having! My first impulse was to halt the march, and ask them how they got in without a ticket. On second thought, however, it occurred to me that possibly Mr. Fortin had fixed up some novelty for divertisement on the program. Finally, I bethought myself of the lady on my arm, and the discomfiture peculiar to one of her sex that such an interruption and disclosure might provoke. So I passed by, and marched on, but did not forget.

Doubtless you recall that Mr. and Mrs. Flanders leading from the left, and Miss Gilbert and Mr. Burrell leading from the right, met in the center of the hall, and four abreast in the glowing flood-light of many calciums the grand march began, and the Carnival was on. Then came eight, and finally sixteen abreast, until the vast hall was so filled with a moving mass of bewildering, gorgeous color that couples in the foyers could not find their way in to join in that march. From the balconies, 'tis said, it was a spectacle unseen before, and never to be forgotten. At

least one would judge so from the expression I noted on the faces of my two little four-legged friends, whom, as we swung into sixteen abreast, I saw almost hidden away in a narrow niche under one of the statues above the second balcony. Somehow or other they had succeeded in eluding the keen-eyed guards stationed at the stairways, and had found a way up to a place where their sharp, bright eyes were just bulging from their tiny heads. How their tails did wiggle, and hit the feet of old Demosthenes!

The grand march ended. In the merry whirl of the "Waltz Dream" I forgot, for the moment, my little quadruped spectators. It was during the barn dance that I took a rest, and sat back under the balcony. Couple after couple, from all nations under the sun, in all kinds of festive garb,—original, grotesque, historical, quaint, dazzling, rarest kaleidoscopic maze—well-nigh one thousand came running, hopping, tripping, dancing, whirling on around. All these and more, for my two brown mice, dancing on their hind legs, with their little, long tails whipped about each other's neck, came merrily along in perfect rhythmic time in the barn dance. A second and a third time they danced around the hall close to the wall. My sides nigh split with laughter. When the strains of the music ceased the midget dancers happened to stop right close to my seat, and I chanced to overhear the following short conversation before I was obliged to apologize to Pocahontas for not being able to find her for the last dance:—

SHE: "Oh, dear, Sleeky!"

HE: "Oh, my, Silky!"

SHE: "Doesn't the barn dance tire one so?"

HE: "Yes, it does, but isn't it fun?"

SHE: "Say, Sleeky, do you know you put your big foot right down on my new golden slipper three times while you were dancing just now?"

HE: "I did? Well, I'm sorry, but I know how it was. It was when old Rip Van Winkle stepped on my tail."

SHE: "Now, Sleeky, when we dance the Duchess, next, I want you to ——."

Here I saw her coming, and I arose to apologize.

Barn Dance.



Dance followed dance, and the thrill of buoyant enthusiasm throbbed in every dancer's breast. The couple in miniature that hugged the *floor* so closely were again forgotten, until at the first "buffet" respite. Here I heard them drinking coffee up in a corner behind my chair. I heard Silky complain to her partner because there were no finger bowls, and then glancing down I saw her wiping her wee paws upon the skirt of some ancient Norse queen.

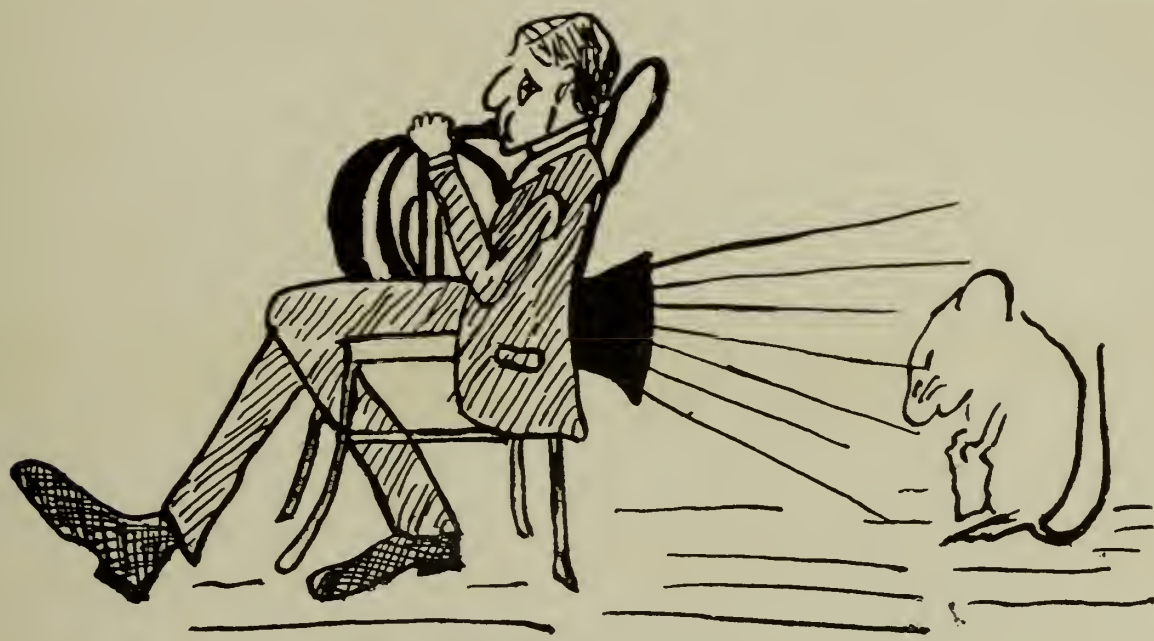
Now the orchestra sounds forth, and the dance is on again. It is a two-step—Dixie! Do you carnivalists remember that Dixie-land yell? To me it was the most spontaneous, heartiest outburst of real, true emotion of the evening. How matchless its spontaneity! And here it was I made a disclosure. My little pets (for I was beginning to cherish a real fondness for them) hailed from the South. They were visitors up North. How they did yell their lungs out, and wave their shiny, cute tails above their



tiny brown heads, from under a chair by the wall! Then they clasped each other in their little, short arms, and whisked off along the floor-wall route. And we followed on. Oh, was it not a great two-step—a thriller! The two brown mice thought so.

As the time for the awards grew near I began to wonder if the judges had noted this midget couple, and if they would be eligible. They were, indeed, *original* enough. But no, they had not been seen by even those alert and painstaking judges. I looked for Silky and Slinky at this time of eager suspense, electrifying announcement and enthusiastic approval. As the names of the two best historical characters, Miss Jane Foretier and Mr. Charles Dennée were read off, and these two came swinging along, marching arm in arm down the center of the hall, where hundreds of joyous revellers swarmed about the ropes on either side of this prize promenade parade ground, lo! our two teenty weenty friends ran out from under the piano on the stage, and taking a position directly behind Mr. Howard Walker, the announcer, they jumped up and down in gayest, giddiest glee. I heard Slinky say, "Do you know, Silky, that I would rather see this than a pound of cheese!" And we all felt the same.

Many times during this crown event of all dances in this part of the country—the Conservatory Costume Carnival—I caught a glimpse of Silky and Sleeky. After the third buffet intermission I spied them out in a corner of the foyer eating a sandwich together; I saw them in the Merry Widow dance a-whisking around like the very Old Nick. I, too, stepped on Sleeky's tail in the next barn dance, and before I could say, "excuse me," I saw him turn around and glare at Dr. and Kaiser Jeffery. Once I heard Silky sneeze when she caught full in her face the cold blast from the big brass French horn; and in the wee sma' hours, near two o'clock, during those ever-lingering strains of the beautiful Blue Danube, my partner and I danced all around the big hall with Silky and Sleeky a-waltzing on



*Spellbound
and in a draft*

our very heels. The baton in Mr. Poole's hand fell in a down beat for the last time. The costumed crowd cheered, and called for more. The midget visitors, who came unheralded and unheeded, stamped their eight little feet upon the waxen floor, but they were not heard. The Costume Carnival of 1909 was at an end.

Silky and Sleeky slipped out quietly from under the Huntington Avenue steps of Symphony Hall, and whistled for a taxicab. I think that they must have escaped from the vehicle opposite the Conservatory of Music, for the writer saw them a-scampering down the tortuous hallway of the Hotel Bartol, as he dragged himself along to bed, and to rest. What a sly frolic the two little brown mice had had! And you didn't see them? I am sorry. They will be there next year. You watch out when the orchestra starts up the barn dance.

“A Holiday in Jail”

A Burlesque Report of a Burlesque

BY EUGENE GRUENBERG

BOSTON, March 27, 1909.

“I AWOKE one morning and found myself famous.” This reminiscence in Byron’s diary may well be adopted by Percy J. Burrell and all the Sinfonians responsible for the origination and performance of the musical travesty given by the Sinfonia, in Jordan Hall, for the benefit of a scholarship fund.

“A Holiday in Jail” is an ultra-modern play, and, of course, there is no plot. But there is a huge *complot* of stunts, jokes and grinds, irresistibly strong in their tendency to overpower the unsuspecting. A crocodile would shed tears, a lobster grin, and a pair of rhinoceros twins double up from laughing.

It is a perfect microcosm, as kaleidoscopic, as suggestive to him who knows. And it would seem arrogant to try, by means of superlatives, an improvement of the expression of praise and admiration which has been so skillfully condensed by the great William to these few and significant words: “Well roared, lion(s), roar again!”

In examining the cast, great caution should be exercised, in order to avoid any damage to the eyesight; a short glance at a time will be sufficient to reveal a milky way, dazzling and blinding, from resplendent stars of the first magnitude. That most of these stars are *generis masculini* is easily explained by the fact that the “Sinfonia” is a Garden of Eden without any apple trees in it. But, nevertheless, “*cherchez la femme!*”

A good Sinfonian will sacrifice all his ribs rather than exist twenty-four hours without the inspiring and elevating company of what has been acknowledged to be the masterpiece of our creation, and what Mr. Adam Where-Art-Thou was lucky enough to secure at the ridiculous bargain expense of but one single rib. From which it follows that our young priests of immortality deemed it a physico-astronomical necessity to adorn their thespian firmament with some glorious double-star *generis feminini*, which would be capable of making the solar system well balanced. And the astronomers did not encounter great difficulties in discovering what they were looking for; viz., Edith R. Nickel, the Salvation Army lass, and Lillian Goulston, the Topsy.

Edith is, indeed, the most interesting and fascinating Nickel imaginable, which will be admitted by any reliable expert on coins. Undoubtedly, the nickel stolen by Convict Number 1 must have been of a similar kind.

A HOLIDAY IN JAIL



and, it seems to me, that any true Mormon should be glad to have his salary paid out in such Nickels. Above all, it is gratifying to witness that the inner value of a small Nickel is, under circumstances, large enough to bring salvation, not only to a hungry stomach, but also to a broken heart.

as it did to that poor devil who had been imprisoned for six long years without being guilty. Fortunately, all ended well. The innocent convict was pardoned, not, however, before having been kept in suspense, most cruelly, for three long acts. An annuity of \$1,000 was granted to the boy by the State of Massachusetts, and, to make happiness complete, he wins his dear Salvation girl's hand and heart.

And now, what's the matter with Lillian, the Topsy? She's all right! Is it possible that we harbor such a dainty little fairy among us who seems to belong to a kingdom of elves, butterflies and humming birds? What are, in comparison with her, Madame Salvioni and all the other *prima ballerinas*? What Cleo de Merode, Salome and, last, but not the least, Isadora Duncan? They are not in it! And I was not a bit surprised to see the audience bewitched and topsy-turvey by the trills, roulades, and saltos, as exhibited in Topsy's unique toe-tip juggles.

When leaving the hall I happened to overhear the soliloquy of some present impresario, constantly hunting after stars, and I am indiscreet enough to give it away:—

“ Shall I engage Miss Edith Nickel,
Or shall I choose Miss Goulston Lillian?
To have them both, it would me tickle,
A peach is each, and worth a million!”

In this critical moment a terrific explosion was heard, by the way, resulting from a dynamite bomb placed by mean hands within the yet unfinished structure of the Boston Opera House. Everything within the radius of one mile was shaken up as badly as in a genuine earthquake. Our most esteemed impresario had disappeared like by magic, and I saw myself deprived of the opportunity to fathom to what kind of conclusion he may have arrived.

Instead, a sensation came upon me like sinking into an ocean of profound considerations, contemplations, meditations, speculations, calculations, reflections, examinations, beholdings and views with regard to the possible and probable ethical, social, political, poetical, practical and pedagogical aims and purposes of “A Holiday in Jail.”

If it was the author's desire and ambition to demonstrate that the life in a prison, and in a Conservatory especially, is not half so strenuous as, *e. g.*, Ex-President Roosevelt and other ex-traordinary celebrities have been feeling inclined to think, he succeeded completely, I believe. I am sure I am right, unless I am wrong that I am sure, which would be the case if it should happen that the following menu of legal and illegal holidays



could possibly ever not satisfy the palate of the most spoiled music bent prodigy, viz. :—

- (1) Christmas vacation.
- (2) Easter vacation.
- (3) Summer vacation.
- (4) Legal birthday celebrations.
- (5) Legal battle celebrations.
- (6) Legal peace celebrations.
- (7) Half holidays of every description.
- (8) Half holidays beyond description.
- (9) Missed lessons, to be excused on account of
 - (a) Oversleeping, owing to a spoiled alarm clock.
 - (b) Sore throat, from sleigh ride or automobile night party.
 - (c) Sore hands, from canoeing or tennis party.
 - (d) Sore feet from dancing or bazaar party.
 - (e) Headache, from Costume Carnival party.
 - (f) Toothache from fudge party.
 - (g) Insomnia from lack of sleep.
 - (h) Rheumatism from young age.
 - (i) Orchestra job at Food-Sport-Auto or Moving Pictures show.
 - (j) Solfeggio, Theory, Analysis or Harmony examinations.
 - (k) Meetings of every possible and impossible description.
 - (l) Receptions (ditto, with ice cream).
 - (m) Recitals of some great artists.
 - (n) Sensational baseball, football or circus affairs.
 - (o) Unexpected visits of old aunties or young cousins.
 - (p) Celebration of memorials, birthdays, regular, silver or golden weddings, and other accidents.
 - (q) And so forth, and so on, in *infinitum*.

From the above can be seen that every possible effort has been taken by the authorities to accommodate the students of art in every existing direction of *comfort*. Those few days which are scheduled for regular school work will, indeed, not cut any ice; so much less, as there are yet about one hundred and more ways and chances of skipping lessons in a most graceful manner, and of having a glorious, bully, old time.

And what is the moral of it all? That an annuity of \$1,000 should be granted by the state to any person who, for six or more years, studied at a Conservatory of Music without being guilty of any suspected talent.

The Curriculum of a School of Music

GEORGE W. CHADWICK

RICHARD WAGNER once indited a long epistle to the King of Bavaria on the subject of an ideal music school in Munich. The gist of Wagner's advice was to the effect that a music school should be, first of all, a school of singing; that it should also have departments for the stage, for pianoforte, and for orchestra, and each under its own director; that it should provide for model performances of master works, especially operas,—and it is quite clear that he had specially in his mind his own operas. He would relegate the entire technical instruction to private teachers, affiliated and in sympathy with the school, but not necessarily in it. This position seems to be sound, except in the case of theoretical studies, which may be pursued with great profit in a class, provided it is carefully selected. Thus we see that the science of pedagogics has little to do with the Wagner music school. It has, however, something to do, and a good deal, too, with the subject under present consideration—the ideal school of music. And since, as I believe, the American student of music is of a radically different genus, or, at least, species, from those of European countries, we will consider the subject particularly with reference to an American school. This ideal school, so far as I know, does not yet exist in this country, but for convenience' sake we will assume that it does exist, and refer to it in the present tense.

What branch of education requires a more comprehensive training of all the faculties than the study of music? The eye, the ear, the touch, the memory, the perceptive and analytical faculties, and, above all, the imagination and the emotional sensibilities, all must be highly trained and converted to intelligent obedience, in order to develop the musician of efficiency and authority. Our music school, therefore, is practically a university; that is, a school of æsthetics, a technical school and, to a certain extent, a school of pedagogics. And since it is through the sense of hearing, either physical or mental, that music makes its appeal, it follows that musical education begins with the training of the ear—both the physical and the mental.

Ear Training

This is accomplished by the gradual development of the sense of pitch, the sense of rhythm, and the sense of tone quality. This is not the time, nor is it necessary, to point out *how* it should be done. Any system of

sight-singing, solfeggio and dictation is a good one if it teaches the student to form a mental picture, first of scale degrees, then of intervals (independently), then of harmonic combinations, and at the same time develops a realizing sense of the time values of notes and rests, especially those of small value. The average student usually guesses at the time value of a group of notes or rests by the amount of ink they contain, and when they are thirty-seconds and sixty-fourths, especially if any are dotted, he loses his head altogether.

The main thing is to get the student to hear through his eyes and see through his ears, and this is accomplished with equally remarkable results by the French system of solfeggio, by the English sol-fa, or by the American public school work system, as exemplified in Hartford, Conn., for example. But it is of the utmost importance that this discipline begin early in life—the earlier the better. When the brain-centers which control those faculties have been neglected until mature years, they are difficult to stimulate, and in such cases it is exceptional for them ever to become very efficient; while, on the other hand, it is only a small proportion of children that cannot acquire the sense of relative pitch and of rhythm.

Rudiments

Side by side with this work goes the study of rudiments of music (*Allgemeine Musiklehre*), beginning with the physical laws of sound, and including the theory of notation, and all matters of ornamentation, embellishment, abbreviation and nomenclature. There is no single department of musical study where these “little foxes” belong,—unless it be composition,—and they are quite likely to escape notice unless taught as a separate study. The ignorance of some great musicians as to these small matters of detail is sometimes amusing. In fact, it is safe to say that it is only the proof-reader who knows it all, and how many times does he cause the proud composer to eat humble pie! Composers are notoriously bad proof-readers, but their shortcomings are often due to lack of exact knowledge of details.

Harmony

These studies lead directly to that of harmony, which ought to be learned, at least in its elementary form, by all students of music. And, here again, it is not for me to prescribe a method by which the knowledge of this very warp and woof of music is to be acquired. As the training of the literary man consists largely in learning the weight of words, so the

harmony student must learn the subtle significance of chords as well as the laws of their progression.

There are many students who can learn from a simple treatise on figured bass all that is necessary or good for them to know about this subject. On the other hand, some students have such an intuitive feeling for tone-relation that they may make more progress by studying practical composition, almost from the beginning, than by learning harmony from a text-book. But in any case, it is indispensable that the student be thoroughly trained in the harmonizing and accompanying of melodies, both vocal and instrumental. In the matter of counterpoint, I would not insist on any one method. We know that composers are not made by the study of an arbitrary system, like strict counterpoint in the church modes, but if the object of study in composition is to acquire a command of the polyphonic style, such studies are of a great advantage; besides, when pursued by one who has already been thoroughly trained in the harmonic progressions in the major and minor modes, they have a strong tendency to broaden his harmonic knowledge, and to give him a greater vocabulary of modern harmonies and modulations than may be acquired in any other way. It is, perhaps, well that these studies be preceded by thorough training in modern part-writing,—by which I mean that which is founded on Bach, especially the chorales and the forty-eight preludes and fugues.

Composition

In the highest sense musical composition cannot be taught, although invention may be. But its study may be so guided and directed by a wise and sympathetic teacher that the student will gain his experience for himself.

As before stated, I believe that these studies may be pursued with great profit in a class, provided sufficient time is given to examine the work of each individual. This is partly because the general principles of theoretical work may be explained as easily to many people at once as to a single person; also, because the individual expression of each student is necessarily interesting to all his companions, and, therefore, the element of emulation and mutual encouragement is of great value to him. As long as the arbitrary rules of harmony and composition can only reflect a portion of the principles of art, there will always be many things which are not communicable, and, therefore, many suggestions and corrections must necessarily be made on the score of good taste and expediency alone. Students who are not susceptible to the logic of such explanations, but who insist on the letter of the law, while not understanding its spirit, should be discouraged

from attempting the study of higher composition. There is another class who are the despair of the conscientious teacher. I mean the kind whose "vice is industry and whose industry is vice," as Whistler says, who write barrels of notes, with never a thought behind them, and delude themselves into thinking they are composing. They usually begin with a symphony or an opera, and they cast a pitying eye on all old fogies who fail to appreciate its beauties.

History

The study of musical history, and especially of biography, is one of the greatest incentives and encouragement that a student can have. Such studies can also be pursued with great profit by those whose talent for listening is greater than their technical ability.

Pianoforte

In the matter of the technical study of singing, of the pianoforte, organ, violin and orchestral instruments, I agree with Wagner, who would relegate such instruction to private teachers. When students are sufficiently advanced to make their principal study that of interpretation, they may study together in a class with great advantage. A conscientious student may, of course, derive benefit from hearing the mistakes of others corrected, especially if he is studying the same piece, but his time may be more profitably spent in practicing or in studying his own lessons. A conscientious teacher influences his pupils so much by his own personality, and by the power of his own magnetism, that much power is lost if it has to be divided among the members of the class, and lessons should be frequent enough to keep the student thoroughly interested, and of sufficient duration to give him a thorough understanding of the subject in hand.

All students of music, without exception, should be able to play the pianoforte to some extent. It is the key which discloses the secrets of composition, and assists the student to understand not only his own part, but the composition as a whole. All pianoforte students should be required to play accompaniments, especially for a chorus, to practice music for two pianos, to study trios, quartets and quintets, when they have sufficient technical equipment. Above all, they should be taught to listen to their own performances, to judge carefully of their quality of tone, and to make a careful study of the different effects possible with the modern pianoforte by the use of the different pedals. But, if hampered by a poor hand or physique, or by a late start in their musical life, or by other insurmountable obstacles, they should not expect to become virtuosi, even if musically gifted.

Organ

The technical work of organ study also requires private teaching. It is a singular fact that most of the American composers who have arrived at recognition have been organists, or at least students of the organ. MacDowell was a notable exception. If these musicians had been born in Germany instead of America, they would probably have started with the violin, if in Italy with singing, or if in France, perhaps in the theatre. It is probable that the religious life of the last generation may have had a tendency to produce the organ-playing musician, but in the case of orchestral composers, it is also probable that the variety of tone-color which can be produced from an organ attracted them in the direction of orchestral studies.

It is indispensable that the student of the organ should have a thoroughly well-grounded pianoforte technic before beginning the study of the organ. The objection which was formerly raised against the study of the organ by pianoforte students, on account of the heaviness of the tracker action, is no longer valid, as the electric or pneumatic action of the modern organ is in no way demoralizing to pianoforte technique. From the very nature of the organist's calling it is necessary that he should be of sound learning in the theoretical branches of music. He should not be content with a mere working knowledge of fundamental harmony. He should know counterpoint, canon and fugue, and, if possible, be a practical composer, at least of church music. He should also have such a fine sense of the fitness of things as to resist the temptation to perform operatic and dramatic works on the organ, which may be much better produced on the *Æolian*. Not that all orchestral and other transcriptions should be debarred from performance on the organ. There are such pieces which are not incompatible with its technique or inappropriate to its dignity, but it is doubtful if they are as numerous as those works of Bach which are worth playing.

Singing

As in the case of the pianoforte, I believe that everybody should study elementary singing, and that the technical part of the work should be done under a private teacher. But neither the affection of relatives or the admiration of friends, however sincere and well meant, should tempt the possessor of a weak or harsh and unmusical voice to expect a public career as a singer. These causes, combined with the wicked flattery of singing teachers, especially in Europe, account for the many pathetic, artistic, and sometimes moral wrecks to be found in the community. Singing, like

dancing, is the natural expression of the musical nature, and everybody *can sing*, although there are many voices that were not intended by the Creator to give pleasure to others, except in a chorus; but from singing, the musician, whether composer or instrumentalist, learns the fundamental principles of phrasing and of expression, and his voice should be sufficiently trained so that he can give expression and illustration to a phrase in a not too disagreeable manner. For the conductor, whether choral or orchestral, singing is indispensable. The numerous matters of detail which may be learned by singing in a chorus, under an able conductor, can hardly be brought to the student's attention in any other way, except by playing in an orchestra.

The difficulties of our language are so great that both tone-production and diction require the greatest care. A singing teacher should really possess a sort of sixth sense—the faculty of analyzing all kinds of vocal tone, of knowing intuitively the cause of faulty production, and at the same time be able to explain it convincingly to the student. It is, perhaps, on account of this singular faculty that so many otherwise very ordinary musicians have been great successes as singing teachers, especially in the matter of voice-production, and it may also account for the fact that some very eminent musicians have never been able to get results, except in a purely musical way. Because the singing teacher has been in his time a very great artist is no reason why he should be necessarily a great teacher. It is more than likely that his ideas of imparting information will be confined to requiring the student to imitate him. To be sure, great results can be accomplished in this way, but it is scarcely an intelligent mental process.

Teachers

Believing, as I do, that the profession of teacher is one of the highest and noblest callings, you will excuse me if I quote from the address made to our graduating class at the last commencement:—

“What is it to be a teacher? Is it to sit by and correct mistakes, to point out errors, to praise or to blame, and to assign a task for next lesson? These matters are all necessary, but this is *not* teaching. It is barely instruction even, and a teacher who goes no further than this is not fit to be trusted with the training of growing young talent. No! The real teacher is an *illuminator*, and he sheds such light on his subject that to his students it becomes glorified and transfigured, and worth the greatest effort it is possible for them to make. He fills his students with an enthusiasm and a holy zeal which calls out the best effort of their minds and the highest flights of their imagination.

“Such teachers are born—not made—but *they may be self-made*. And great are the rewards of such teaching! Not in a material way—for the salary of the best teachers is seldom in proportion to their ability—but to grow old with the reverent love and gratitude of a generation of students who owe their success to your patient and devoted instruction, is to enjoy a reward which money cannot buy.”

The first requisite of an efficient teacher is patience, the next is more patience, and the last is still again patience. I think it is entirely possible for one to be a teacher, even a great teacher, without being a virtuoso; but unless he *has been* a performer, it is not likely that he has mastered the more intimate secrets of the master works which he would require to be rendered by his pupils. Great artists are often ignorant of pedagogical principles, and, on that account, they often fail to find out the reasons for students' want of progress. But a student who is bound to learn will do so whether he has a good teacher, a bad teacher, or no teacher at all; and if he is fortunate enough to have a teacher who can understand his own point of view, and who will respect his own individuality, he is likely to arrive in a shorter time than he would if he has to stumble along in the dark.

Probably all of us have cause to be grateful to our former teachers, not only for their valuable instruction, but for their patience, their kindness and their interest; and at the same time, and at the risk of seeming ungrateful, we may, perhaps, look back and see that some of them were simply trying to make us into a shoe to fit their particular “last,” without any regard to the tendencies of our natural growth. The day has gone when the music student can be put through the mill without reference to his individual capacities, limitations or preferences. Because a student has played the first twelve studies by Cramer is no reason why he should play No. 13. The modern teacher, like a modern physician, is a specialist, and as no two patients are alike, so all students differ. The teacher who does not study the action of a student's mind, as well as his physical limitations, is lacking in an important equipment. In fact it sometimes seems that the psychological element in teaching is the most important of all. Above all he must be able to convince the student of the eternal truth and beauty of *good music*. No part of his work requires more discretion, more patience, or more force of example.

Students

As before stated, the American student of music is a radically different type from his European brother or sister. As a rule the European student, especially the German, accepts without question the suggestions of his

teacher, whether he understands the reason or not. His teachers expect this of him, and have little patience with any other attitude. As long as the student is with them he is merely a student, and his likes and dislikes, and his personality, are not considered. He is led to believe that in time he will know what is necessary for him to know if he is sufficiently obedient, and perhaps in the end this may be true. In this way the student considers his teacher responsible for his progress, and never thinks of asking the question so often heard in our schools, "How long is this going to last?" or "Do you think I am making progress?" etc.

With the American student the case is radically different. The earnest student, as a rule, is ambitious, a hard worker, full of confidence, and sometimes of conceit, and he claims the right to know the reason of things. He is inclined to be impatient of restraint, and sometimes to do his work in a superficial way. He has little reverence for tradition, and is very prone to begin his edifice at the attic rather than the cellar. He has the proverbial "sweet tooth" common to young animals, and is apt to prefer Chaminade and Debussy to Beethoven and Mozart. He does not always show his teacher the outward respect that is required of the European student, and he is often "fresh," even when he is not original. But for all that he may refer to his teacher behind his back as "the old man," or perhaps apply other endearing epithets to him, he is the soul of loyalty when once he is convinced that his teacher is really *teaching* him, and his gratitude and affection are permanent. This is the great and principal reason why, as before stated, a teacher should be one of great personality and authority. Besides he sometimes needs these qualities for self-defense.

Music students of talent may be divided into two classes—those with executive and technical gifts, and those of poetic sensibilities. When these two elements are combined there is a good chance of producing an artist. Many people mistake a passion for music, especially for the sensuous expression of music, for real capacity. On the other hand, there are some of great natural technical gifts, who are insensible to poetical expression. I am grieved to say that there is also a third class, who study music because they have an idea that it is an easy and profitable industry, much to be preferred to honest manual labor, for which they are really much better adapted. One of the great problems of musical education, as far as the student is concerned, is the suppression of the unfit, and it should be part of the business of this Association to aid and abet this laudable object. The art of music in this country will never receive its due respect until its votaries are those who have been born with a hearing ear and an understanding heart.

Far be it from me to disparage the conscientious efforts of the humble student and teacher, who, often against great obstacles and with little encouragement, struggles bravely on, perhaps in some remote locality where great music is never heard, content if now and then he may awaken in some young mind the same love and enthusiasm which fills his own soul. He is doing a great work,—a work which perhaps no one else could or would do; and if this ever becomes a great musical nation it will be largely due to his patient and unselfish devotion. But for him some of us would not be here, and we honor him with all our hearts. If America ever produces a really great and original composer he is quite likely to come from these ranks.

Summary

We have made no reference to any special department for the training of teachers. As far as I am aware there are no such departments in the European conservatories, the theory being that the student will teach as he has been himself taught, and if this has been efficiently done he needs no further special training. But I recognize the usefulness and necessity of such schools of normal methods, even in the training of young artists, but they should never be allowed to degenerate into asylums for those who cannot learn to sing, play, conduct or compose.

The ideal music school in this country cannot arrive until conditions are made favorable to its growth and development. There are signs that these conditions are approaching, and at a rapid rate. An ideal school which is organized and conducted for art's sake alone can never support itself. It needs an expensive equipment. It needs artists and professors whose time and efforts command large compensation. It needs permanent support from an enthusiastic art-loving public, and it needs an endowment fund large enough to provide for the entire education and maintenance of highly gifted young people. For it seems to be almost invariably the case that the musically gifted student is without means to pay for his education. This is recognized in European schools to such an extent that in many of them no students are required to pay any tuition whatever, expenses being paid by the government.

In European schools the student is not allowed to take part in any public performances, or engage in other occupation in which he may assist himself financially, except by special permission. He is supposed to devote himself exclusively to his studies, and it is quite necessary that he should do so. While there is no objection to an American student adding to his resources by singing in a choir, or giving lessons, or playing church

organ, there are some occupations, like orchestral playing for dancing and in the theatre, which have a tendency to interfere with the efficiency of his serious training, and he should engage in no occupation whatever which takes time from his necessary study or practice.

An ideal school of music need not be large, not larger in fact than is necessary to accommodate students of real talent.

There is another music school to which I have not referred, which is very necessary to the musical growth of this country. It is no less important than the strictly professional or technical school, and it should be a department of every private and public school, and a required study in university training. It is the school for *listeners*, and to it in the future we must look for the support of the music school I have so inadequately endeavored to describe.

I am aware that there is nothing particularly new or original in this outline of a curriculum for a music school. There are many schools which closely follow its lines, but if there are any that are not hampered by some of the conditions above described I can only congratulate them with all my heart.

Read at the Thirtieth Annual Meeting of the Music Teachers' National Association, held in Washington, D. C., December 28-31, 1908.

The Wandering Minstrel: A Reverie

E. CHARLTON BLACK, LL.D.

. . . She chanted snatches of old tunes.—*Hamlet, Act iv., Sc. 7*

HERE are words and expressions which, say as we may, have about them a certain wizardry. Somehow or other—and the law of mental association does not explain all—they throw a glamor over us, and we are at their mercy. As the scent of a bouquet thrown off from some passer-by will take us in a moment far from the crowded street and the grey of middle life back to childhood and the garden of the long ago, there are expressions which, despite ourselves, have the power of throwing us into moods and states of mind out of which emerge dreams and phantasms, more real than we at first may be inclined to admit.

To-night I have been under the spell of an expression of the uncanny sort. As the evening was closing in I read in the quaint setting of a play-bill of a century and a half ago the title of a long forgotten melodrama, "The Wandering Minstrel." Since I read these three words in broken black-letter type, now going brown on the soft, yellowed tobacco paper, vision after vision has been passing before me.

I have seen Orpheus, and all nature dancing to his music: the mountains stepping it in a stately minuet, the oaks kicking up their roots and waltzing with birches, the royal lion forgetting his dignity in the rapture of a double shuffle, and the lower animals wild in the restless whirl of a reel. I have beheld old Homer, deep-browed and million-wrinkled, rolling out to the melody of his lyre that deathless music which whilom he sang to the *brool* of the restless Ægean. I have had a vision of the tents of a Danish camp, in the midst of which, under a spreading tree, sat King Alfred, the "Darling of the English," and well named "The Great," harping, like a bearded David, to Guthrum at his tent door, a very Saul of an evil spirit. I have been present at the board of our Anglo-Saxon forefathers when the snow was at the door and the wind in the chimney, and have heard, as the wassail-bowl went round the hall, the far-wandered gleeman with streaming hair, his back to the logs piled high on the blazing hearth, with wild gestures, and a wilder eye, pour forth to the twanging of a harp his torrent of melody till the old hall re-echoed with shouts, and the war-cry rebounded from the smoky roof. I have listened to the same gleeman, when the snows were away and the wind was low, singing of love and chivalry, under the summer oak, to the blue-eyed maidens and yellow-haired lads of old England.

Visions, too, I have had of poor Louise, the glee-maiden, with snood in hand and viol by her side, wandering from cottage door to castle gate, with the lay of the woodland walk ever on her lips; and of that aged Minstrel, called the Last by him who was a later and a greater, singing in Newark's tower, garlanded with its woods, of Teviot's Flower and Branksome Hall:—

“While Yarrow, as he roll'd along,
Bore burden to the minstrel's song.”

And now I see Oliver of “The Deserted Village,” the happy-go-lucky, the all-lovable, fluting in the market-place of a French village, as the sun goes down, to dark-eyed children in well-worn sabots, and old men in much-mended blouses. Surely, since Time was young, and the god Pan piped, far in the forest, to gleaming nymph and reeling satyr, the world has never seen so strange a wandering minstrel.

A wandering minstrel! As I write the enchanted words, memory, flashing her inextinguishable lamp upon the past, reveals far back the figure of a wandering minstrel, none other than that of Fiddler Henry, to me, at least, the indispensable of our village Fair. In a dusky cloak and a bell-crowned hat, white as the locks that stream down his back like a mountain-torrent, with heavy beard and glowing eye, mouthing out to the melody of his fiddle his tales of love and war, he is a poet and a minstrel every fibre of him.

Ah, Fiddler Henry! by thy side I have stood a sanguine and trustful child, regardless alike of merry-go-rounds and gingerbread stalls, from the time that the sun came over the eastern hill until in my eyes thou wast apotheosized amid the glare of naphtha lamps and the circle of lads and lassies whirling dizzily to thy wild minstrelsy, when the unwelcome tidings came that it was long past bedtime, and, with visions of the day when I should have a fiddle and a bell-crowned hat, I walked down the single street of the quaint old village, not altogether heedless of the evening star that hung high above the pines, and the orange light that was dying away in the west.

Sad was that Fair day which came, and with it no Fiddler Henry. Hither and thither in the market place I rushed, but nowhere was he to be seen. In despair I ventured to ask about him of an old candy-wife to whom on bygone Fair days I had seen him speaking. It was long ere I made the withered beldame understand, for she must needs think that a bairn can want nothing but barley sugar or treacle candies. At last she exclaimed, “Harry the Fiddler, my bairn! ken ye na' hoo the puir body was smoor'd i' the snaw last New Year's nicht abune Yarrow?” I under-

stood enough: Fiddler Henry had gone away, and was never coming back to the Fair, and disconsolate I hurried from the market-place.

Surely I was right when I said that some expressions throw a glamor as of wizardry over us, and that "The Wandering Minstrel" is one of these. It has charmed me like a spell: it has said, "Open sesame!" to my heart's treasure-cave. And now, as I bid adieu to the wandering minstrels who have been with me to-night, I am somewhat sad. As Fiddler Henry leaves me, it is, indeed, as if a bit of myself were going out into the windy night: and, laying down my pen, and watching the flickering fire, while snatches of his old songs flit as bats about dark brain-corners, I cannot but feel something strangely impressive in the fact that the song is with us when the singer is away, that the melody lives when the hand that guided the bow is still beneath a snow-wreath. Something strangely impressive indeed! yet herein catch we not a glimpse of the meaning of the whole thing?

"A great while ago the world began,
With hey, ho, the wind and the rain."

and ever since, in windy weather and on rainy days all alike, there have been minstrels and minstrelsy. Long before troubadour sang or Orpheus piped, the cataract blew its trumpet from the steep, and the wind its thousand bugles up the fells, the nightingale shook out her music to the moon, and the summer stream sang all night through to the listening oak. Ay, and before the "great while ago," ere the sough of the wind and the plash of the rain had begun, there were mysterious minstrelsies, sphere music and morning stars singing together. Minstrelsy is of the eternities and cannot die; the minstrel only opens his soul, already tuned, to the breezes of the Infinite, and it is they that make the melody.

I awake to find my early dream of fiddle and bell-crowned hat more than realized; for, by the constitution of our being, we are all of us wandering minstrels, fluting our roundelays and threnodies in the naphthaglare and amid the merry-go-rounds of this poor world-fair, with weird passages of wailing as well as allegretto movements in our scores. Before and behind are the eternities, and all around are tones of sphere-music and minstrelsy of loftier worlds with influence on those who will but listen, the highest and holiest. Happy the earth-minstrel who at times shuts out the dazzle of the naphthaglare and the clatter of the merry-go-rounds, and listens with bowed head to the sphere-music begotten of the eternities, struggling, if he cannot reproduce it, at least to be in tune with it. For him to have done so will be the better for the world, and, mayhap, not the worse for himself, when out above some Yarrow his limbs are benumbed in the wildering snows of the death-drift.

Chopin and Mendelssohn

By LOUIS C. ELSON

THIS is the season of musical centennials. Mendelssohn, Chopin, Schumann, Liszt, Verdi and Wagner will follow each other, in the celebrations of their hundredth birthday, with some continuity. In the case of Chopin there is still a little doubt as to whether the century from his birth will be rounded out in 1910 or was finished in 1909. Sometimes the composers themselves were not reliable authorities as to the date of their birth, as for example, Beethoven, who, in defiance of every authority which proved him born in 1770, maintained that he was born in 1772.

It is undoubted, however, that the first two festivals of this centennial suite must be devoted to Mendelssohn and Chopin. There was something of similarity in their social prestige, for both moved in the most aristocratic society. But this is about the only point of resemblance that can be noted between them. Mendelssohn was a Chesterfield, not only in music, but in his self-control and suavity. Chopin was a child of passion, of intensity and impetuosity.

Music is very often the child of sorrow, and this grief may be either personal or national. In the case of Chopin it was chiefly the latter. Poland had been dismembered by Prussia, Russia and Austria, rebellion had been put down by exile and the knout, and Chopin often sang of heroism that was futile, and of departed glories. Some of his strongest music was national.

Yet the word "sang" is here but metaphorical, for Chopin was entirely devoted to his one instrument—the piano. Every other one of the great musical masters won his triumphs in varied fields of artistic creation. The opera, symphony, fugue, oratorio, song, suite, etc., were the vehicles of expression of almost all of the tone masters. When Chopin left piano composition, which was but rarely, he was no longer a master. His one effort in large chamber music, his Trio for violin, violoncello and piano, was but a mediocre achievement. His works for violoncello and piano were no better. His songs, published after his death, are but piano compositions with words attached.

We are accustomed to-day to accept the fact that a composer should idealize the music of his native land, as a self-evident fact, but it ought to be remembered that Chopin was a pioneer in this direction. Bach and

Handel, Haydn and Mozart, were not given to using national themes, although Haydn wrote a national hymn for Austria. When Beethoven used a folk-song he generally denationalized it. It was Chopin, first and foremost, who brought folk-music thoroughly to the front in the advanced forms of musical composition. Since his time Hungary has had its Liszt (who was almost contemporaneous in this field), Norway its Grieg, Bohemia its Smetana and Dvorak, Russia its Glinka; but Chopin was the *first* to make his native land famous through its own music.

He understood his chosen instrument as no one before him had done. His teaching was a remarkable proof of this. Although he hated the concert room,—he said that its atmosphere stifled him,—in smaller circles his performance was said to be the most poetic of his time. He did not endeavor to equalize the fingers of his pupils, but maintained that each finger could have an individuality of its own. His piano embroidery was new enough to shock Moscheles and Mendelssohn. Mendelssohn was a direct contrast to this innovator. He traveled along the regular highway of Music. Thoroughly grounded in the forms and counterpoint of Bach, inoculated with the conservatism of Zelter, he was not fitted either by nature or by training to become a pioneer. He was a reflection of the best of the older school, a great talent rather than a genius.

A painter who lived inland all his days could not hope to paint the ocean; a composer whose life was free from almost every kind of trouble could scarcely hope to sound the depths of emotion in music. But Mendelssohn had the saving grace of humor, and this caused him to evolve an occasional masterpiece. His Overture to "Midsummer-night's Dream" was written when only seventeen years of age, and there is not another equally original composition in the large forms to be credited to any composer whatever at so early an age. His Scherzos are models of what humor in music should be.

Sometimes a great talent serves art as usefully as a genius, if he has the good fortune to be born at the right time. Philipp Emanuel Bach was not a genius, as his father had been, but he became a conservator of much that was very essential to art, and led the older school of clavichord playing into a new direction. Mendelssohn must likewise be regarded as a conservator. He was the practical founder of the modern appreciation of Bach through his resuscitation of the "Passion Music."

Schubert may have established the "song form" in music, but it was Mendelssohn who showed what infinite variety it was capable of. His "Songs without Words" have been sneered at by the ultra-moderns, but

even if some of them are over-sweet, and most of them are in a single and easily comprehended form, they still differ from each other as human faces (also built upon one plan) differ from each other. Von Bülow (who certainly may be regarded as an advanced modern) was always very angry if any of his pupils dared to speak in a condescending manner of these songs.

Different from Chopin, Mendelssohn wrote in every musical form. Opera and song were probably his weakest styles, but in every other field he made his mark. Wagner, in spite of his vehement attacks upon Mendelssohn and his entire race, admitted that "The Hebrides" overture was a masterpiece.

Mendelssohn's wealth may not have been an unmixed blessing to his artistic reputation. He was relieved from all necessity of struggling to maintain his foothold in art. In his youth his father hired an orchestra to play his compositions for him; in his later years he was able to dictate his terms rather than to press on in composition under the stimulating lash of poverty. Goethe has well said—

"Who ne'er in tears hath broken bread,
Who never through the night's dark hours
Sat hopeless, weeping, on his bed,
He knows ye not, ye heavenly Powers!"

There is room in the affection of the true musician for both Chopin and Mendelssohn. The cultured reader does not pass Tennyson by because he loves Keats. We need something of this catholic breadth in music, and to learn the lesson that one style of composition does not need to abolish another, and that a great school of work need not crush out even a little one. Believing thus, we shall heartily celebrate the centennials of both Chopin and Mendelssohn.

Boston and Grand Opera

By HENRY RUSSELL, Director of the Boston Opera Company

IT is doubtful whether in the musical history of the world there is to be found a more remarkable instance of unity of purpose than that which has been manifested by the Boston public in its willingness to support the splendid Opera House now in course of construction in Boston.

The subscribers for stock, boxes and seats came forward in such numbers as to render necessary an increase of seating accommodation provided for in the original plans of the Opera House.

Boston can already claim to have set an admirable example, not only to New York, but to every city in the United States.

Hitherto all subscriptions for opera seasons have been based on the names of the artists previously announced, and the amount subscribed has usually varied in accordance with the degree of celebrity of the artists advertised to appear. This unfortunate fact has, in itself, delayed the operatic development of America and encouraged the tendency of the public to attend the opera, not for its own sake, but merely to see and hear some particular individual whose name (not always deservedly) has been brought into prominence.

Boston, on the other hand, was assured that it was going to have fifteen weeks of good opera. The names of the President and the Board of Directors were in themselves accepted as a guarantee that nothing but the highest standard of excellence would be tolerated in the Opera House of a city long renowned for its culture, refinement and musical accomplishments.

Subscriptions poured in, and have continued to pour in, before the engagement of a single artist has been announced, and the lover of opera may rejoice at an event which has caused comment and admiration from the operatic centers of the world. A fine beginning, indeed, and one worthy of the great enterprise which has sprung from the soul of an exceptional man and generous citizen.

Every stockholder who signed the parchment which was buried in the cornerstone may be also said to have signed the death warrant of the star system in America. That noteworthy list of signatures was, in reality, a tacit endorsement of the future policy of the Boston Opera Company—a silent declaration of the most intellectual and select of Boston citizens in favor of establishing opera on a more permanent, more economical, and more artistic basis than has hitherto existed in the United States of America.



Henry Russell

In view of this statement it may be as well to define clearly what is meant by the elimination of the "star system," and to analyze the import of the term. "Star system" is an epithet which evidently had a heavenly origin, however infernal its influence has proved in the operatic world. Stars, as we all know, obey immutable laws and do not concern themselves with the doings of each other. Singers, I fear, can scarcely claim to resemble the celestial bodies in this respect.

But to go to the root of the matter. The opera should be the reunion of all that is best in music, drama, singing, lighting and staging. To get even within measurable distance of this desideratum, it is quite obvious that the united efforts of many individuals are required. To insure anything like a successful result, it will be necessary that these individuals should be first-class in their separate lines and, consequently, well paid. Above all, they should be animated by the desire to bring about an artistic whole rather than individual conspicuousness, realizing that in the former lies their only real chance for enduring success.

These are Utopian conditions to hope for in any opera house, I confess, and yet there is no reason why, with patience, discipline and education, they should not come to pass, always providing that the "star system" is eliminated.

By this I do not mean to suggest that an opera house should not have first-class singers. On the contrary, fine singing must ever be one of the most potent factors in the production of good opera, but let it here be affirmed that fine singing is not confined to "stars," and, indeed, both London and New York boast many "stars" to-day who are very far from being first-class singers.

I have no hesitation in stating that these two great cities, so strangely dissimilar in every other respect, resemble each other in their predilection for great names. Hence it is that enterprising impresarios, who have neither means nor the inclination to reform popular taste, prefer to pander to it, and raise their subscriptions and attract their public by what I call concertizing opera.

It should not be inferred from these remarks that it is desired to eliminate the great singer from opera, or prevent the public from electing its favorites. The futility of such a scheme is obvious, in so far as it would be in direct contradiction to the law of the survival of the fittest.

The exceptional combination of gifts required to make a great singer will always insure fame and fortune to their lucky possessor. The public, however, should not be cajoled into accepting as great singers those artists



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Roxbury Crossing, Mass.*

LAYING OF CORNER STONE — BOSTON OPERA HOUSE

BOSTON, MASS., NOVEMBER 30, 1908

who, possessing certain limited qualifications, have become celebrated, not by virtue of exceptional voice or talent, but through the medium of indiscriminate newspaper notoriety. Any opera house which is supported by a public that only cares about certain individual singers, is doomed to both artistic and financial failure. Firstly, because the presence of one conspicuous singer is sure to make the cast uneven, and what is far more to the point, the enormous fee demanded by a "star singer" can only be paid by economising and cutting down the rest of the expenses to such a degree as to necessitate a disgraceful performance. Secondly, because, even if the "star" draws to the extent of the fee paid, there is always the possibility of illness and other sources of disappointment, necessitating a return of the money to a public which has paid to hear an individual, and not an opera.

At the root of the "star system" there are three very inferior traits of human nature: snobbism, superficiality and a preference for foreign importation.

Snobbism in art is like snobbism in society. All that glitters is not necessarily gold. A man with a title should have some claim to distinction other than the title; a singer with a name should possess vocal qualities to justify celebrity. Because in the middle ages a man's forefathers distinguished themselves in the battlefield there is no reason why he himself should not be a fool. Because a singer thirty years ago was richly endowed with talents, there is no reason why the public should continue to applaud the living tomb in which they are buried. Loyalty, respect and affection are all poor substitutes for artistic judgment. A fact which recalls the words of the famous critic who said that morality had nothing to do with art, whilst the domestic virtues were an excellent advertisement for second rate artists.

Superficiality, too, is a quality of human nature by no means confined to things operatic, but when it is permitted free sway in this realm it results in the public accepting appearances for realities, and creates conditions by which an opera house can easily be converted into a circus ring, where the prize fighter or the clown are equally liable to gain distinction.

Last, but not least, a preference for foreign importation is a declaration of weakness upon the part of any country, much less America, whose great force lies in its own unlimited, unexplored and inexhaustible resources. On this subject I cannot do better than quote the words of Schopenhauer: "For imports are expensive things, reveal dependence, entail danger,

occasion trouble and, when all is said and done, are a poor substitute for home produce. No man ought to expect much from others, or, in general, from the external world."

It is not for a moment assumed that the great philosopher had singers in his mind when writing these words, and yet had he been familiar with American operatic conditions, he could not have found better terms in which to express them.



BOSTON OPERA HOUSE

In the years to come the great international and cosmopolitan blood of America should supply us with all the operatic talent we need. Let other cities and citizens follow the example of Mr. Eben D. Jordan; let theatres, and above all, *institutions*, be organized where the undeveloped talent of the entire world can enter, study and debut without reference to European approval, and without assuming names that hide an origin of which all should be proud.

Sunset

(BALLADE)

I

Far down the silent vistas of the west,
Reaching remote and limitless and free,
The golden sun goes splendidly to rest,
Beyond the wide expanses of the sea.
His waning flames of trembling crimson flee
Across the surging waters as in quest
Of sea-blown shore, of fragrant land and lea,
Where lovely Summer is the glad earth's guest.

II

Along the winding beach by waves opprest,
To where the headland rises from the lea,
And towers in the air with storm-beat breast,
The wind from out the south blows quietly,
Singing his song to grass and flower and tree,
That waver on the hill-side's sandy crest,
And then goes seaward, but returns to be
When lovely Summer is the glad earth's guest.

III

The happy bird has gone to seek his nest,
The cricket chirps his eve-tune drowsily;
The nodding flowers are now no more made blest
By voice of wind, or by the murmuring bee,
The dewy air is still, all things agree;
While from the east the night in purple dressed
Unfurls, above, her jewelled canopy,
Where lovely Summer is the glad earth's guest.

ENVOI

Friend, even so it is with you and me,
Our lives which care and trouble so infest,
End like these days, that now we hold in fee
Where lovely Summer is the glad earth's guest.

WILLIAM BARTLETT TYLER



EVERYONE is familiar with the old and true adage, "Procrastination is the thief of time," and to bear this thought in mind is the first requirement for a successful course in this as well as any other school. It is very easy to leave work of any kind until the last minute, but when that minute arrives the time is too short in which to do the work at all. A continuous habit of procrastination will greatly retard, if not entirely check, the progress of the most talented and naturally musical student.

Do not say to yourselves, "This is my first year here at the Conservatory, and I may as well have my good time now, and take in all the theatres, see all the sights, and *next* year I can do my theoretical work," for you will find that when *next* year comes there will be other things to be done entirely sufficient *for* that year, and you cannot do them well because last year's work must be caught up. If the new student is earnest, and wishes to become a thoroughly good musician, let him not neglect present opportunities and duties, for it is impossible to build a secure foundation for a successful musical career if one habitually leaves things that should be done to-day until to-morrow.

THE art of Voice Culture is a difficult one, as the vocal apparatus is largely a mystery, and authorities disagree.

If your *first* guess as to the remedy of any defect proves incorrect, try another remedy. Always try to remember what you have told your pupils at previous lessons, as they may possibly remember, and may compare the things you say at different times. At all times make yourself think you know something about the subject, as this strengthens the pupil's confidence in you.

If you have not made too bad a mistake in the choosing of your calling you will, by persevering, meet with some success, and there is nothing like success to bring *more* success.

ON entering college or any of the higher institutions of learning, such as our own Conservatory, one feels as if he were going into a strange land, and wonder if in all this vast throng of people he will find one friend. Little do they realize that here there are not only teachers but friends, and real true ones, and how often do they find that their teachers are their best friends. There is much to be gained in our school of music, from the fact that our pupils learn to know their instructors, and often the latter's character and influence is of as much benefit to the student as the work he is studying. Some of the teachers, perhaps, do not realize what they personally mean to a student, and how by their example of patience, kindness and courtesy, they encourage and help strengthen them for whatever line of work they may undertake.

Of course a person may know something of a man through his books and works, but then it is the actual association that counts,—and that we get here,—which cannot be gotten in schools where classes are of great size. Do not our students feel proud to go into the world having known such musical men as Mr. Chadwick, Mr. Wallace Goodrich, and others of the Faculty, and to take with them the remembrance of the teachers, who have been as real and true in character as they were in their art.

Then, too, come the friendships which have been formed by students among themselves, and many of these, “made of the tough fibre of the human heart the solidest thing we know,” stand the test of years.

Let us ask our teachers to be not only instructors but friends as well, that we may leave school the better for having known them.

IF a music student wishes to be successful, and not lessen his mental and physical powers, he must shun worrying about the future, and devote his whole attention to the opportunities and advantages of the present. It

does not, from any point of view, pay to worry. It has never helped, and it has very often discouraged and disheartened students to such an extent that they have given up in despair the foundations of their life work.

Our lives and work are in the hands of a higher power than we possess, and the wise student will not try to cross bridges of apprehension, thereby causing worry and fatigue, but will meet each task and do it with all his heart, realizing that worrying as to the result was not only foolish but useless.

OF the many advantages Boston offers to the student of music the Boston Symphony Orchestra stands among the first. What greater opportunity could present itself for musical education and furtherance than proximity to an orchestra wherein every unit complies to make the whole complete.

To an earnest student the orchestra is an intermediary to the best composers, and an ideal interpreter of the language through which they choose to speak to us, and by means of which we come to know them. To the indifferent student it is an acquaintance whom their lack of perception may, or may never, regret having missed. To the world in general it is an artistic inspiration, a revered musical friend and a light to greater things.

ONE of the deplorable differences between student music life in America and in Germany is the lack in the former country of the appreciation of the value of the scientific side of music.

In America in a music school of many hundred students a half dozen *may* be found who consider the study of harmony and counterpoint really essential to thorough musicianship.

The Germans are wiser; in their schools many hundreds are found writing canons and fugues. Too much stress cannot be placed upon this very important adjunct to true musicianship. The Classicists were masters of counterpoint, and the Moderns are keenly alive to its importance.

Why the average American student is satisfied to make his fingers go rapidly, or produce a good tone vocally or instrumentally, to his almost entire neglect of the constructive side of music, is beyond the thinking musician's power to comprehend. It is not by enunciating correctly the *sounds* of the words that make up a sentence that we have *understanding* of the *import* of that sentence, *but by knowing the meanings* of the words themselves.

And so it is not the playing and singing of notes with accuracy that go to make up intelligence, but rather the knowledge of the *manner* in which the composer invented his material and then developed it.

The crying need of the American music student is study along these lines. A broader knowledge of harmony, homophonic and polyphonic forms, counterpoint and instrumentation, will produce musicians with more "beefsteak" in their make-up.

THE young man who desires to become an all-round, well-educated musician cannot afford to pass by the very many and exceptional advantages which the New England Conservatory of Music has to offer its students.

Having been a scholar at the institution for the last five years, my observations regarding the opportunities for study which confront the earnest worker on every side, should have some weight and be of some helpfulness to the new incoming student at the outset.

Above all things, whatever else you may do, do not be in a hurry to get through and possess the much coveted New England Conservatory diploma. Take things comfortably, then you will do your work well. The New England Conservatory of Music has so many attractive courses which one has to take in order to graduate, that the newcomer will be somewhat bewildered as to his choice of studies; but let me counsel him to consult with the Dean at once, Mr. Wallace Goodrich, whose invariable courtesy and good judgment will direct him along the right lines for serious and profitable study. The courses in the theoretical studies will be found to be very fine, helpful, broadening and stimulating. These will come under such masters as Mr. Chadwick, Mr. Elson, Mr. Cutter and others.

And I am of the strong opinion that after the student has finished his required theory and harmony courses, if he can possibly spend a year, at least, with Mr. Chadwick, studying the beginnings of musical composition, whether he has the talent for composition or not, he will never regret the time so spent. For to be in close contact, if for only an hour a week with a man whose learning, musical genius and musical experience generally, is second to none in this country, is in itself a great privilege and education.

Come and study at the Conservatory.

Two Rondels

I

Of that one day now long since past and dead,
 Dead as some flower with all its petals shed,
 After the wind hath blown them far away,
 What shall be spoken, and what left unsaid,
 Of all the memories which with me stay,
 Of that one day.

Its wayward hopes and joys are gone and fled,
 As the white stars, with light and hurrying tread,
 Swift disappear from out the night's wide way,
 Before the dawn—and with deep sorrow bred
 Love singeth now a low and mournful lay
 Of that one day.

Yea, it were hard since Fate had led
 Us each to each, that like a weaver's thread
 The tie should broken be—but who can say
 If clouds shall reign or sky be glad o'erhead—
 We little dreamed, dear friend, or feared dismay,
 Of that one day.

II

Of these last years since you and I have met,
 And I have known you as the violet
 Is known by the warm sun in summertime,
 If I have made your days sing out of chime,
 Forgive—and I will kiss away the tears
 Of these last years.

If, love, you will not pardon, let me reign
 No more within your heart, but let me wane
 And vanish, as the night o'ercome by day—
 Yea, let me be forgotten, if you say,
 And I alone will bear the hopes and fears
 Of these last years.

WILLIAM BARTLETT TYLER



Who put the bomb in the new Opera House?
They say Carl Pierce did it. He thought it was the Stock Exchange.

Richey, our dear, old sopran
(They say she hits the "can").
She can pipe high C,
And even an E,
But she can't land just a "man."

Joe Williams and the Shoes

We sat quite close together
In Jordan Hall, one day,
And this is what did happen,
This awful sad affray:—

Joe Williams had a pair of shoes,
Those shoes, they looked so fine,
For Williams to the cobbler went
To get a brilliant shine.
The cobbler evidently used
Some stuff that smelled, oh, my!
And when in Jordan Hall we went,
The people thought they'd die.
Into each other's face they looked,
And asked, "What can that be?"
They gazed about the hall again,
But nothing could they see.
Two damsels now before us sat,
With hats so large and fair,
We couldn't see or hear a thing,—
The odor filled the air.
Upon one maiden's face there grew
A frown, so long and sad—

She had the finest seats, but oh,—
The air was rather bad.
At last she led her chum across
The hall to seats so poor;
She'd rather sit in poorer seats
Than all that smell endure.
And when she rose to walk away,
She gave us such a look
I hardly dared to raise my eyes,—
I glued them to a book.
Whenever now this lad we meet,
We always think of Fate,
For if we wore those awful shoes
We'd sure asphyxiate.
Joe Williams thinks its rather nice
To have some shoes that smell,
To drive away those awful hats.
This tale remember well.

Is there a Shirt-left in the class
After Mildred makes her adieu?
She "rough-houses" "the whole darn Con."
For "life" she's more than "a few."

Dean, gay and debonair,
 A rarebit simply cannot bear,
 And so it often is his habit
 To say, when asked to take a rarebit,
 "I really would prefer a *Hare*."

Barney lives in Gainsboro Street,
 Markey in blue Frost Hall.
 She always looks her very best
 When Barney comes to call.

We fear that Constance is in love,
 In fact we know it's so,
 The loving glances that she casts
 At "Eat-'em-Alive" Boscoe.

Fay and Percy, so the story goes,
 Love each other from head to toes,
 Whether they'll marry nobody knows,
 But that's the way the story goes.

Thomas Moss, our President,
 When his work is through,
 Turns his face toward Everett
 Where his love waits true.

Such a sweet little morsel is Joe,
 And, oh, but he did love her so!
 He sent her some pinks
 And a few sly winks,
 But somehow it doesn't quite go.

Our wild flower, modest and shy,
 Couldn't speak to a man if she'd try.
 She keeps out of sight,
 Never goes out at night (?),
 Oh yes! Daisy's thoughts are so high.

Young in looks, but old in wisdom,
 Ah, my boy! Beware!
 Pouting lips and baby tricks
 Deceive you. Have a care!

Pretty, dainty bonnet strings
 Tied beneath a chin,
 Make a cute effect—but think!
 You may get taken in.

Others have been often caught
 Struggling in the net.
 Give it up before you're stranded
 By the gay coquette.

Think you, when she smiles and dimples
 Full up in your face,
 Of "that old sweetheart of yours"?
 Or has she lost her place?

Though the looks be e'er so fetching
 Heart and mind are fickle.
 Heed the warning—take advice;
 And so avoid—a pickle.



Shall I fight Johnson ?

There was a doctor in our school,
And he was wondrous wise.
Some glasses on his nose he wore
To aid his failing eyes.

And when he felt his "sure-ons" slip,
With all his might and main,
Still playing, spared one finger tip
To shove them on again.

Keeping the Pitch

"Can we duet?" asked the tenor,
"Can we sing the song before us—
Can we do as they rechoir?"
And the answer was, "Of chorus!"

The cute little girlie called Nickell
Has grown exceedingly fickle;
Down Bridenbaugh's face
The tears you can trace,
And Kerr's are beginning to trickle.

"Billy T."
At Harmony
Is certainly a wonder;
When he departs
He'll break our hearts
And tear them quite asunder. —J. T.

Hazel Phillips, a cute little girl,
Had Doc Blount in a terrible whirl.
He rushed her madly to every old show,
But Hazie said, nay, nay, its nary a go.

Twisters for Torpid Tongues

SOME ALLITERATIVE GEMS FROM AN ELOCUTIONIST'S COLLECTION THAT WILL TIE KNOTS
IN THE TONGUE OF THE MOST CAREFUL SPEAKER

A growing gleam glowing green.
The bleak breeze blighted the bright broom blossoms.
Flesh of freshly dried flying fish.

It is simply impossible for any one to repeat these three sentences fast. They are the gems of a collection of tongue twisters that an elocutionist has made. And almost equally difficult are the following, taken at random from the elocutionist's collection of more than two hundred tongue twisters:—

Six thick thistle sticks.
Two toads tried to trot to Tedbury.
Give Grimes Jim's great gilt gig whip.
Strict, strong Stephen Stringer snared slickly six sickly, silky snakes.
She stood at the door of Mrs. Smith's fish sauce shop welcoming him in.—*Scrapbook.*

- - Examinations - -



Primer for '09

- A** is for Austine,—
A coiffure and hat.
- B** is for Bowen,
Quite liable to spat.
- C** is for Coughlin—
Dolores—so sad.
- D** is for Doersam,
Happy and glad.
- E** is for Everyone
On him smitten.
- F** is for Freeman
Who handed a mitten.
- G** stands for Genius,
Of '09 the patron.
- H** is for Holmes,
Our one lonely matron.
- I** is for IT !—
The Class of '09.
- J** is for Jepperson,
Stately and fine.
- K** is for Kerr,
So fond of the misses
(And I'm tempted to add
That he also likes kisses).
- L** is for Lyman—
Married, you know.
- M** is for Markey—
And that's nothing slow.
- N** is for Nine,
O is for Ought
Put them together
And see what you've got.
- P** is for Philips,
Who dances so flip,
Always stands ready
To hop or to skip.
- Q** for the Queer things
That happen sometimes
When writers like this one
Commence making rhymes.
- R** is for Richey,
Kippy and spry.
- S** is for Shurtleff,
A glint in her eye.
- T** is for Tyler—
Man of finance—
Tom comes in, too,
When he's given a chance.
- U** stands for US
(We avoid all pretension).
- V** for Van Cleve,
Quite worthy of mention.
- W** for Walsh,
And J. Williams, too—
To forget our ex-treasurer
Never would do!
- X** for Xcitement
That's sure to abound
When the grinds of this NEUME
Commence to get 'round.
- Y** is for youthfulness—
Nineteen Ten!
- Z** for the zeal
That has guided this pen.

(If you've found your name left out,
All we ask is "Please don't pout;
If you've found your name was there,
All we ask is "Please don't swear."

—A. K. M.

Mary had a little "drag,"
She found it at the "Con."
She never does a "lick of work,"
And still the "drag wags on."

—Carlow Mean.

A jolly young junior named Brown
Is now the catch of the town.
He wears a big dimple,
He looks sweet and simple,
And never was known to frown.

Doersam, the heartbreaker
 Of the N. E. C.,
 With his coquettish glances
 So blithesome and free.
 Oh, he is impartial
 With those heartrending looks,
 He scatters them broadcast
 Like Peruna books.

When he looks at a girl
 She is sure she's *the* one,
 But along comes another
 And spoils all her fun.
 So of those loving glances
 This I will say,
 Doersam looks at *all* girls
 In the very same way.

—Anon.



MANDY: Look out, Hiram, yer leadin' me right inter this mud. Why don't yer use yer eyes?

HIRAM: Gosh! Ain't I?

Billy Tyler, so they say,
 Collected "ads" the live-long day.
 He said he'd get one thousand dollars,—
 But we fear he took it out in hollers.

Handwritten musical notation for the song "Billy Tyler". The music is written on three staves in G major (one sharp) and 4/4 time. The lyrics are written below the notes. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "Har - no - ny! Har - no - ny! First you write a lit - tle note". The second staff continues: "Then you add a lit - tle stroke". The third staff concludes: "Don't! Oh! me! Don't! Oh! me!". The piece ends with the signature "E.C.".

Music Hath Charms

In my walk, one bright morning,
 I neared the N. E. C.,
 That glorious institute
 Where tuition is free.
 I was conscious of a thrill
 And a trill in the air,
 Beginning and ending
 I know not where.

Just a tiny suggestion,
 A whisper of sound,
 But the depth and the sweetness
 I knew must be found.
 It closed round my heart,
 And drew me along,
 Down Gainsboro Street,
 Which now burst into song.

Now soft and low,
 As a lullaby,
 Now loud and fierce,
 Like a great war-cry.
 Now a funeral dirge
 From sorrow wrought,
 Now a barbaric chant,
 Wild and distraught.

With every moment
 Its splendor grew,
 Till my enraptured soul
 From its bondage flew,
 And went soaring off
 Into infinite space;
 Still the music drew
 Me on apace.

My subconscious self,
 Now became aware
 Of a long, handsome building,
 Architecture so rare,—
 From the splendid facade
 And cornices came
 This soul thrilling music
 That set me aflame.

"Oh, Music!" I cried,
 "You most glorious Muse,
 Is this, then, your home?
 If so, then I choose
 To bide here forever,
 And never depart,
 Since I have discovered
 Your home and your heart."

I was brought down to earth
 By a touch on my arm,
 And there was an officer,
 To my great alarm,
 "Are you ill?" he cried.
 "If not, move on,
 For these are the 'dorms'
 Of the New England Con."

FACULTY NOTES



HMC



He find it hard!



"Take a good sitting position"

The NEUME has its eyes on you,
 So be careful of what you do.
 Some crazy, little habit that you never knew you had
 Will serve to make the NEUME Board mighty glad.
 No use to be dignified, for your faults they will all be spied.
 If you have none, don't boast, for you'll get a worse roast.
 The NEUME has its eyes on you. —A. M. W.

To the tune "The moon has its eyes on you."



"Breathe in !!!"

Toasts from Sinfonia

Here's to girls, dear girls.
 I love them all! —Doersam.

"Here's to you, my dear,
 And to the dear that's not here, my dear;
 But if the dear that's not here, my dear,
 Were here, my dear,
 I'd not be drinking to you, my dear!"
—Tom Moss.

"Here's to the light that lies
 In woman's eyes,
 And lies—and lies—and lies?" —Kerr,

“The Makings of a Musician”



“Gee! I wonder if I could wear that?”

Why are some people's teeth like the stars? They come out every night.—*From a Junior.*

BISHOP: Kerr, do you know the difference between a jackass and a Kerr (cur)?

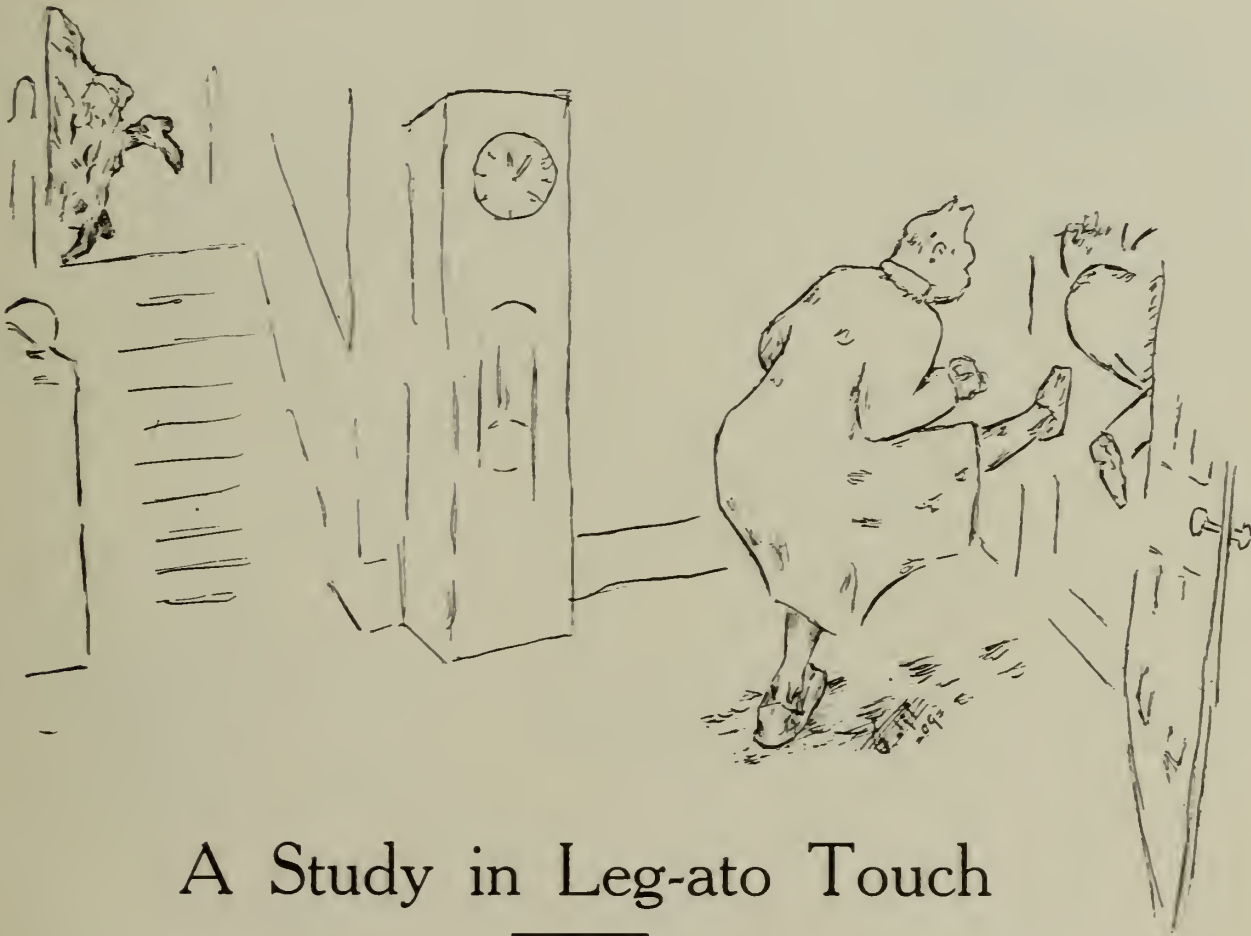
KERR: No, what is it?

BISHOP: A jackass is always able to return the kick, but a Kerr (cur) can only show his teeth and howl.

KERR: Very good, Bish; now can you tell the difference between a Bishop and a jackass?

BISHOP: No.

KERR: Neither can I.



A Study in Leg-ato Touch

There was a Man in our Town

There was a man in our town,
And he was wondrous wise;
He called to see a Dana girl,
Who claimed him as a prize.

But though this man knew many things,
One thing he did not know,
And this was, that the lights winked twice
Before 'twas time to go.

When first they flickered, and went out,
He rose to say farewell:
What happened in that darkness brief
I do not choose to tell.

But when he saw those lights come on,
With all his might and main
He sprang up towards the chandelier
And turned them off again.

MORAL: If this had been his second time at the "dorms" he would have known that there was another wink coming.—*M. W.*

If anyone desires a fine rendition of "The Legend of the Mill," apply to Elizabeth Walsh, Room 49, Dana Hall. Office hours 9 to 12 P. M.

FROST HALL GIRL: Oh! Nurse, I think I have sprained my ankle! What shall I do for it?

Miss C.: Take a big dose of salts the first thing in the morning.

The girls at the "Dorms" all agree that they prefer "bald-headed puddings."

The best pears ripen slowly, and so with genius.—Tyler.



Liszt! Amid the Haydn (high din) of the "Holiday in Jail," methinks I hear Edith N's sweet voice! "Schumann!" she says, in such a tone that the tramp retreats Offenbach the scenes. Edith could never Baermann, though she has great Paur to Handel them.—E. C.

Vex not thou the poet's mind
With thy shallow wit;
Vex not thou the poet's mind,
For thou cans't not fathom it.

—Snow.

ADVERTISEMENTS

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ANNEX

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58 Years of “Keeping Faith”

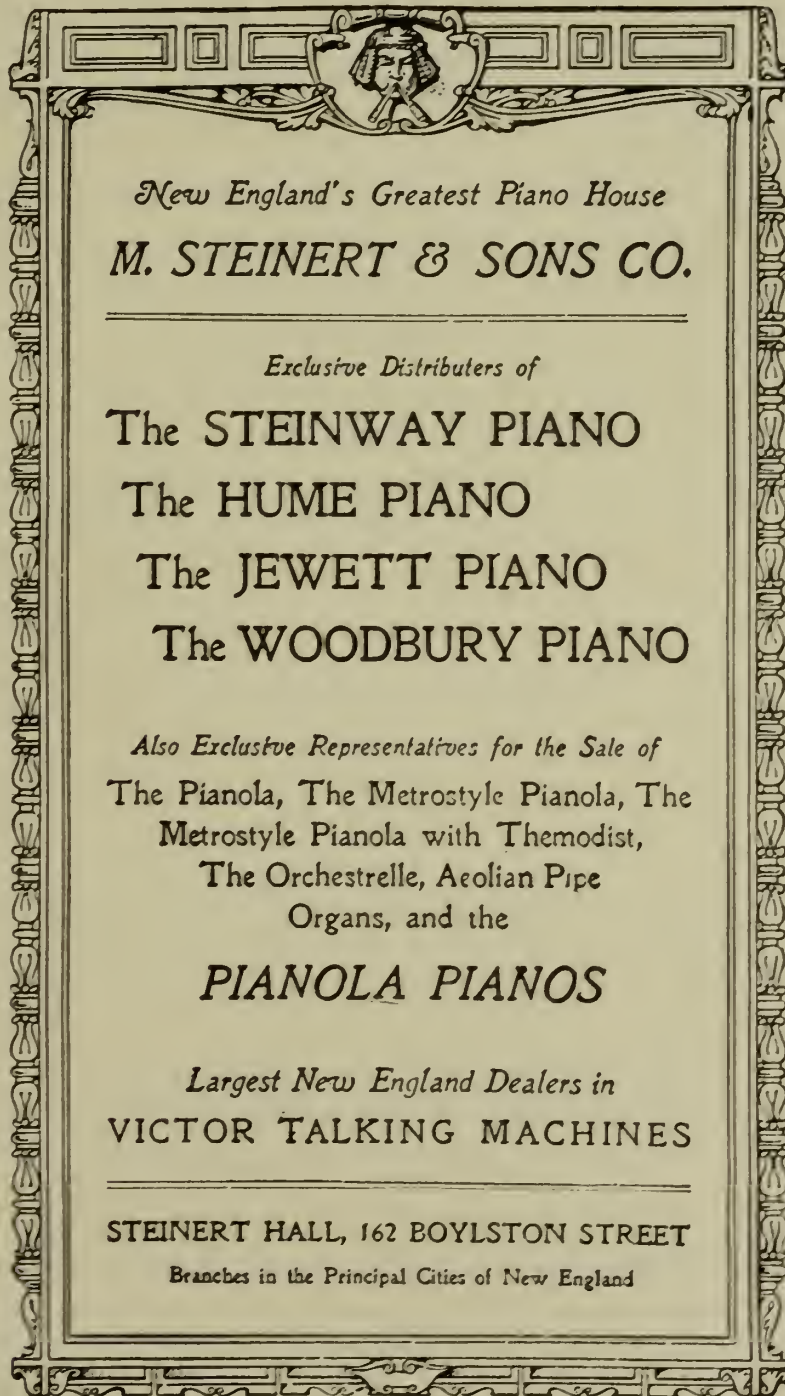
Not merely by searching the entire world for its choicest merchandise and marking it at a small margin of profit has this immense establishment attained its present high standing. That has been a pronounced factor, to be sure, but back of it, and overshadowing it, is the store’s primal policy—its foundation business ethics—of strict integrity in all its dealings and keeping faith with its patrons at all times.

This principle has been maintained unswervingly since the birth of this business. That it has been appreciated is shown by the public confidence that through all these years has been placed in the store’s reliability—a confidence more deeply rooted to-day, if possible, than ever before—and certainly never better deserved.

The people of New England have learned to rely upon the character of Jordan goods and the moderateness of Jordan prices. They rely on the accuracy of the advertisements that bear this firm’s name, knowing full well that every announcement must ring true—that a promise here means a performance—that every statement will be carried out to the letter.

The practical expression of that reliance has made this great store possible—a splendid commentary on its fair dealing methods. Surely, honesty is a good policy—in business as well as out—and on that good, old-fashioned principle we’ll continue, so long as this business exists, to “*keep faith*” with our patrons.

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CHARLES M. STIEFF
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A decorative vertical frame on the left side of the advertisement. At the top, it features a small illustration of a grand piano. Below this, there is a large, stylized illustration of a piano key with a hammer mechanism. At the bottom of the frame, the word "Stieff" is written in a decorative, gothic-style font.

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