

# THE NEUME

1913















*E. L. Grimes Co., Printers, 122 Pearl St., Boston*

# THE NEUME

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VOLUME IX

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P U B L I S H E D B Y  
THE CLASS OF NINETEEN  
HUNDRED AND THIRTEEN





THE CONSERVATORY LIBRARY





MARY ALDEN THAYER



To

Mary Alden Thayer

whose gracious and gentle presence and whose friendly  
interest in all of us has long made the Library  
an ideal place for study, recreation and  
rest, this volume is respectfully  
dedicated



CARL BAERMANN

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## In Memoriam

Carl Baermann was truly a musician "by the grace of God." The purity and beautiful simplicity of his life, the breadth and depth of his experience and understanding gave him that clear insight into the needs of others which made him the ideal teacher. His whole life was a triumph of inspired masterly musicianship and a realization of the ideal in art.

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GEORGE W. CHADWICK

The Class of 1913

extends to

George W. Chadwick

Our Honored Director

its heartiest greetings



WALLACE GOODRICH



RALPH L. FLANDERS



EBEN D. JORDAN



FREDRICK L. TROWBRIDGE



## Greetings

I am very glad to have this opportunity to send my greetings and very best wishes to all the students at the New England Conservatory. The best thing that I can possibly wish you all is, I think, an *Infinite Capacity for Hard Work*, for that is the only sure path to success.

OLIVE FREMSTAD.



My warmest greetings to the class of 1913, and my best wishes to them. I did not say "best wishes for success," although, of course, I mean that, too; but first, best wishes for good courage, and a real love for whatever they mean to do in life (I do not call it "work"), and above all, a contented heart.

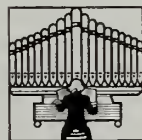
I would like to add a special word of greeting to your Director, a dear friend of mind, who made my first tottering steps in music very happy ones.

LOUISE HOMER.



Hearty greetings to the New England Conservatory of Music. May their efforts bring about what American music lovers have been wishing for many years,—the establishment on solid and highly artistic basis of the truly American Grand Opera.

JOHANNA GADSKI.





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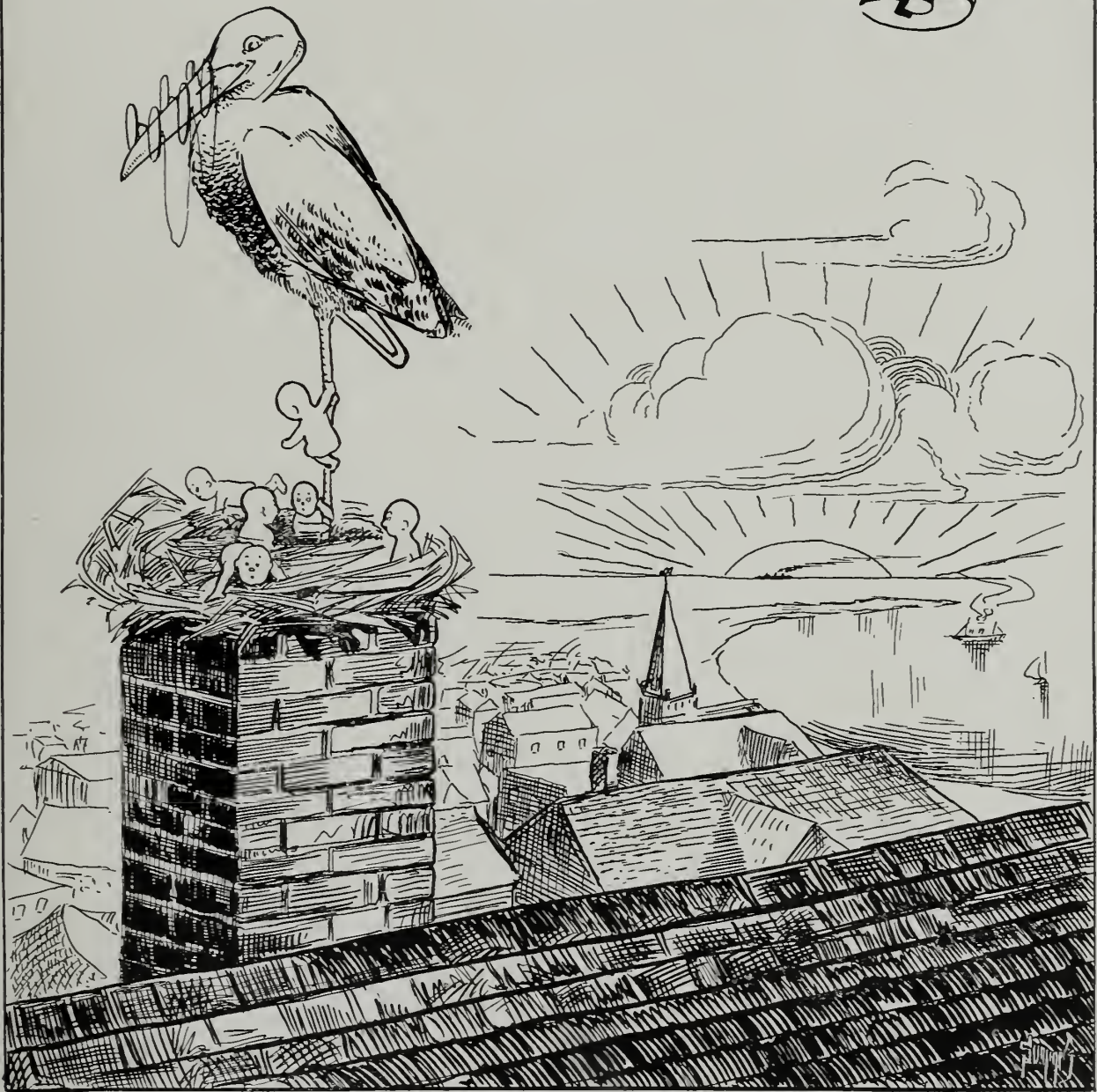
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FACULTY





GEORGE W. CHADWICK—*Director, Counterpoint and Composition.*

Born in Lowell, Mass. Studied at the New England Conservatory; at Leipsic under Reinecke and Jadasohn; at the Royal School of Music under Rheinberger and Abel. Teacher at the Conservatory since 1880; director since 1897. Composer of international reputation.

WALLACE GOODRICH—*Organ.*

Born in Newton, Mass. Studied at the New England Conservatory under Henry M. Dunham, George W. Chadwick, with Rheinberger in Munich and Widor in Paris. Well known organist and conductor. Has held many prominent positions in Boston during recent years. Dean of Conservatory Faculty.



JOSEF ADAMOWSKI—*Violoncello and Ensemble Classes.*

Born in Warsaw, Poland. Studied at Warsaw Conservatory and at the Imperial Conservatory, Moscow, under Fitzenhagen, N. Rubenstein and P. Tschaikowsky. Degree of B. A. Joined Faculty in 1902.

TIMOTHEE ADAMOWSKI—*Violin.*

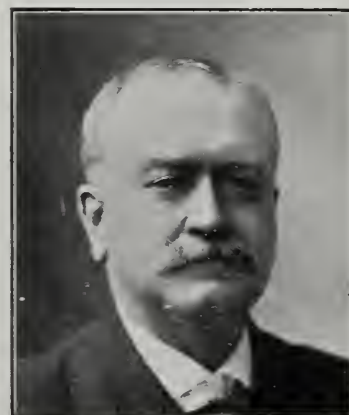
Born in Warsaw, Poland. Studied in Warsaw Conservatory under Kontski, and in Paris under Massart. Second concert master of Boston Symphony Orchestra until 1907. Well known conductor. Joined Faculty in 1907.

ESTELLE T. ANDREWS—*Pianoforte.*

Born in Baltimore, Md. Graduate of Peabody Conservatory of Music, Baltimore. Pupil of Carl Faelten and Helen Hopekirk, Boston.

GEORGE BEMIS—*Guitar and Mandolin.*

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





CHARLES A. BENNETT—*Voice.*

Born in Bennington, Vt. Pupil of Charles Adams in voice, and G. W. Chadwick in composition. Studied in Paris with Trabadelo. Spent seven years of study in London, after which he made a two years' concert tour around the world. Joined Faculty in 1910.

RAMON BLANCHART — *Regisseur of Grand Opera School.*

Born in Barcelona, Spain. First appeared in Grand Opera at the age of eighteen. Decorated with honors by the kings of Spain and Portugal and the Czar of Russia. Member of Boston Opera Company. Joined Faculty in 1911.



DAVID P. BLANPIED—*Pianoforte.*

Graduate of the New England Conservatory and of the music department of Boston University, receiving the degree of Mus. Bac. Studied with J. C. D. Parker, S. A. Emery, George E. Whiting; composition with William Apthorp and John K. Paine.

DR. E. CHARLTON BLACK—*Lecturer on English and American Literature.*

Born in Liddlesdale 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 in Boston University.



ARTHUR BROOKE—*Flute.*

Born in Gomerall, England. Studied under Packer of the Scotch Orchestra. Joined Boston Symphony Orchestra in 1896.

MABEL STANAWAY BRIGGS—*Voice.*

Born in California. Graduated from the New England Conservatory in 1898. Pupil of Augusto Rotoli, Charles White and Oreste Bimboni. Studied with Dubulle in Paris.





SAMUEL W. COLE—*Solfeggio and Public School Music.*

Born in Meriden, N. H. Studied at the New England Conservatory and under S. B. Whitney and John N. Tufts. Director of music in public schools of Brookline since 1884. Author of musical text books.

ARNOLDO CONTI—*Conductor of the Opera School.*

Member of Faculty since 1911.



FLOYD B. DEAN—*Pianoforte.*

Born in Richville, N. Y. Pupil of Adrien Sabourin. Graduate of the New England Conservatory.



LUCY DEAN—*Pianoforte*.

Born in Illinois. Graduated from New England Conservatory in 1891. Studied with Dr. Mason, Mrs. Maas and Carl Faelton of Boston; Leschetizky in Vienna, and Buonamici in Florence.



CHARLES DENNÉE—*Pianoforte*

Born in Oswego, N. Y. Studied piano with A. D. Turner and Madame Schiller. Special study of Beethoven with Von Bülow during his last trip to America; composition with Stephen A. Emery. Teacher at the Conservatory since 1883.

ALFRED DE VOTO—*Pianoforte*.

Born in Boston. Graduated from the New England Conservatory under Charles Dennée. Member of the Municipal Music Commission of Boston since 1898. Pianist of Longy Club of Boston.



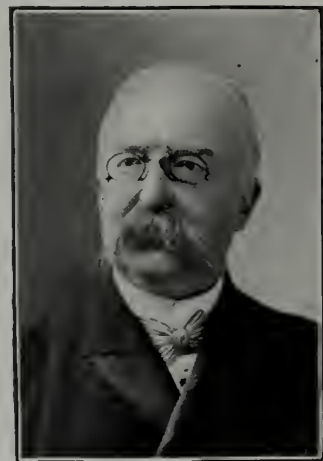


WILLIAM H. DUNHAM—*Voice.*

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

LOUIS C. ELSON—*Theory.*

Born in Boston, Mass. Studied piano with August Hamanu of Boston; voice with August Kreessman; composition with Carl Claggner-Castelli of Leipsic. Celebrated lecturer and writer on musical subjects; one of Boston's best known critics.



KURT FISCHER—*Pianoforte.*

Graduate of the Leipsic Conservatory of Music. Studied with Carl Reinecke and Jadassohn; later joined the Faculty of the Royal Conservatory at Sondershausen as a teacher of piano, harmony and composition; made several concert trips through Germany. Member of the Faculty since 1910.

## OLIVER C. FAUST.

Head of Tuning Department of New  
England Conservatory.

JANE M. FORTIER—*Pianoforte.*

Born in France. Graduated from the  
New England Conservatory in 1898.  
Member of Faculty since 1907.

WALLACE GEORGE—*Voice.*

Born in Cambridge, Canada. Studied  
with Charles Adams, Augusto Rotoli  
and William Whitney. Concertized  
for two years. Director of Fargo  
Conservatory six years. Member of  
Faculty since 1911.





CLAYTON D. GILBERT—*Dramatic Action, Stage Department and Pantomime.*

Born in Wisconsin. On the stage with several companies. Studied concert department under Miller and Adams, Chicago; Instructor of acting and pantomime at Emerson College of Oratory. Joined the Faculty in 1904.

HENRY GOODRICH—*Pianoforte.*

Born in Haverhill, Mass. Studied with Edward MacDowell in Boston, 1889 to 1896. Member of the Faculty since 1908.



EUGENE GRUENBERG—*Violin and Viola.*

Born at Lemberg, Galicia. Studied violin at Vienna Conservatory with Hessler; composition with Hessler and Dessoiff; chamber music with Hellmesberger. Head of Violin Normal Department.

VAUGHN HAMILTON—*Violin.*

Born in Bangor, Me. Studied under Felix Wenternitz and Anton Witek; in Paris with Berthelier of the Conservatory; Concertmeister of the New England Conservatory Orchestra.



HOMER HUMPHREY—*Organ and Harmony.*

Born at Yarmouth. Graduated from the New England Conservatory of Music in 1901-1902. Organ with Wallace Goodrich; composition with G. W. Chadwick.

PERCY HUNT—*Voice.*

Born in Foxboro, Mass. Graduated from the New England Conservatory under William H. Dunham. Studied with Vannuccini in Florence and Bouhy in Paris.





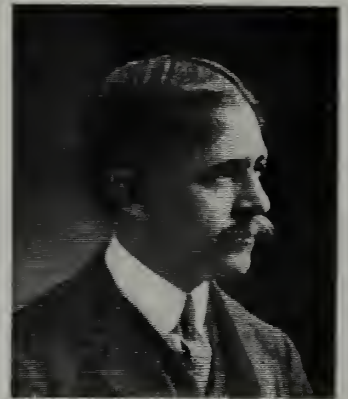


J. ALBERT JEFFERY—*Pianoforte.*

Born in England; studied at Leipsic Conservatory under Reinecke, Richter and Judassohn; studied in Paris with Praeger; organ and choir work in London.

CLAYTON JOHNS—*Pianoforte.*

Born in New Castle, Del. Studied at Harvard 1879-81 and music at Berlin until 1884; composer and writer; member of the Faculty since 1912.

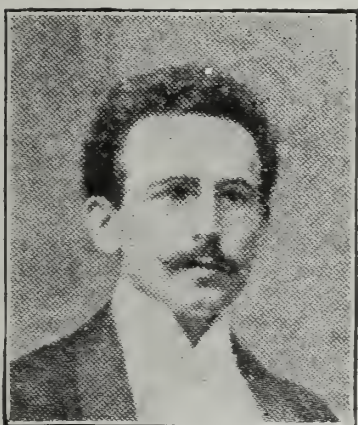


LEROY S. KENFIELD—*Trombone.*

Born in Belchertown, Mass. Member of Boston Symphony Orchestra.

LOUIS KLOEPFEL—*Trumpet and Cornet.*

Born in Thuringea. Member of Boston Symphony Orchestra.



MAX O. KUNZE—*Contrabass.*

Born in Dresden. Graduate of the Royal Conservatory of Music. Member of Boston Symphony Orchestra.

EDWIN KLAHRE—*Pianoforte.*

Born in New Jersey. Studied under O. Klahre, Liszt, Lebert and Joseffy; composition with Schulze in Weimar. Bruchner and Goetchins in Stuttgart.





CLEMENT LENOM—*Solfeggio and Oboe.*

Born in Gilly, Belgium. First prize in oboe and superior solfeggio, Brussels Conservatory. Studied with Massenet. Conducted orchestra at Geneva, Rouen, Aix les Bains. Member of Boston Symphony Orchestra.

FREDERICK LINCOLN—*Pianoforte.*

Born in Massachusetts. Graduated from New England Conservatory in 1881. Studied with J. C. D. Parker, A. D. Turner, Carl Baermann, Carl Faelten and Stephen Emery.



EMIL MAHR—*Violin and Viola.*

Studied with Joachim in Berlin. Member of Wagner Festival Orchestra in Bayruth. Joined the Faculty in 1887.

F. STUART MASON—*Piano and Harmony.*

Born in Weymouth, Mass. Studied piano work with John Orth. Graduated from New England Conservatory with highest honors in 1907 under Dr. Jeffery in piano and G. W. Chadwick in composition. Studied in Paris under Isidore Philipp. Joined the Faculty in 1910.



CARL PIERCE—*Violin.*

Born in Taunton, Mass. Studied with Leandro Campanari. For nine years in charge of Violin Department at the Boston Conservatory. Member of the New England Conservatory Faculty since 1902.

F. ADDISON PORTER—*Piano.*

Born in Dixmouth, Me. Graduated from the New England Conservatory under A. D. Turner, Stephen Emery, and G. W. Chadwick. Studied with Hoffman and Freitag in Leipsic. Head of Pianoforte Normal Department.





LOUIS POST—*Bassoon.*

Born in Pomerania, Germany. Member of Boston Symphony Orchestra for many years.

GEORGE W. PROCTOR—*Piano.*

Born in Boston. Graduated from New England Conservatory in 1892. Studied with Leschetisky in Vienna. Composition with Naunatil and Mandyczewski; frequently soloist with Boston Symphony Orchestra, Kneisel Quartette, etc.



MME. AUGUSTO ROTOLI—*Italian.*

Born in Rome. Early education in a convent and French school in Rome. Studied singing with Signor Rotoli. Came to America in 1885.



HARRY W. REDMAN—*Harmony and Composition.*

Born in Mt. Carmel, Ill. Pupil of G. W. Chadwick. Has composed much for voice, Piano and strings.



EUSTACE B. RICE—*Piano.*

Born in Wayland, Mass. Piano with Edwin Klahre and Carl Baerman of Boston. Organ with George E. Whiting and Henry Dunham; composition with Goetschins.

CLARA ROGERS—*Voice.*

Born in Cheltenham, England. Studied at the Leipsic Conservatory; piano under Moscheles and Plaidy; voice under Professor Goetze. Piano in Berlin under Von Bülow; voice under Frau Timmerman; voice in Italy under San Giovanni. Many years on concert and operatic stage in Europe and America.





ELIZABETH I. SAMUEL, A.B.—*Rhetoric,  
English and History.*

Born in Bennington, Ill. Graduated from Mt. Holyoke; took a medical degree; special work at Boston University.

SULLIVAN A. SARGENT—*Voice.*

Born in Boston. Studied with George L. Osgood, Chas. R. Adams, Geo. J. Parker, Myron Whitney and Chas. A. White; composition with G. W. Chadwick. Joined the Faculty in 1908.



HEDWIG SCHROEDER—*Pianoforte.*

Born in Leipsic. Daughter of Alwyn Schroeder, the famous cellist. Studied with Carl Stasny, Heinrich Gebhard and Mme. Hopekirk. Joined Faculty in 1912.

DAVID SEQUEIRA—*Pianoforte, Sight-playing and Spanish.*

Born in Granada, Nicaragua. Graduated from the New England Conservatory in 1904-06. Joined Faculty in 1908.



CLARENCE B. SHIRLEY—*Voice.*

Born in Lynn, Mass. Studied with Chas. A. White in Boston and Dubulle in Paris. One of the leading concert and oratorio tenors in New England.

ARTHUR SHEPHERD — *Harmony and Composition.*

Born in Paris, Idaho. Graduated from the New England Conservatory in 1897. Studied composition with Goetschius and Chadwick. Joined Faculty in 1908.





CARL STASNY—*Pianoforte.*

Born in Mainz, Germany. Studied with Ignaz Brüll in Vienna, Wilhelm Krüger in Stuttgart, and Franz Liszt in Weimar.

RICHARD STEVENS—*Piano.*

Born in California. Graduated from the New England Conservatory in 1904. Studied with Buonomici in Florence and Moskowski in Paris.



CAMILLE THURWANGER—*French.*

Born and educated in Paris. Came to Boston in 1884, where he has given his time to teaching French. An authority on phonetics and French diction.



CLARA TOURJEE-NELSON—*Voice.*

Born in Rhode Island. Graduated from the New England Conservatory; studied with Augusta Rotoli, Mr. and Mrs. John O'Neil and Sarah Fisher.

WILLIAM B. TYLER—*Harmony and Sol-feggio.*

Born in Boston. Graduated from the New England Conservatory in 1909. Studied counterpoint and composition with G. W. Chadwick. Studied in Berlin with Wilhelm Klatte, and taught at the Stern Conservatory in Berlin. Became a member of the Faculty in 1911.

GEORGE VAN WIEREN—*German.*

Born in Eddigehausen, near Göttingen, Germany. Graduated from University of Göttingen in 1877, with the degree of candidate of Theology and from the Teachers' Seminary in Hanover in 1899. Instructor in German at Boston University. Joined the Faculty in 1901.







FRANK S. WATSON—*Piano.*

Born in Rhode Island. Graduated from the New England Conservatory in 1905. Studied with Dr. Jeffery and Edwin Klahre; composition with G. W. Chadwick. Member of the Faculty since 1906.

F. MORSE WEMPLE—*Voice.*

Born in Albany, N. Y. Studied with Charles A. White, Dubille in Paris, and Henry Russell. A well known church and concert singer.



CHARLES A. WHITE—*Voice.*

Born in Troy, N. Y. Studied under Rebling and Grill at the Leipsic Conservatory; continued voice study with Lamperti. Organized and directed the Troy Choral Club until called to the New England Conservatory in 1896.

H. S. WILDER—*Piano*.

Born in Worcester, Mass. Studied piano with B. D. Allen, B. J. Lang and A. K. Virgil.



FELIX WINTERNITZ—*Violin*.

Graduated from the Vienna Conservatory under Grün and Hellmesberger with highest honors; several concert tours in America; soloist with all chief orchestras. Joined the Faculty in 1899.

CARL BAERMANN—*Pianoforte*.

Born in Munich. Pupil of Wanner, Wohlmuth and Liszt. Studied composition with Lachner. Taught in Munich Conservatory; came to America and settled in Boston in 1881. A concert pianist of international reputation.

HENRY M. DUNHAM—*Organ.*

Born in Brockton, Mass. Studied at the New England Conservatory under Whiting, composition under J. K. Paine. Well known church organist and composer.

ARTHUR HACKEBARTH—*French Horn.*

Born in Berlin, Germany. For twenty years a member of the Boston Symphony Orchestra. Joined the Faculty in 1908.

FRANCIS A. HENAY—*Hand Culture.*

Born in Boston. Studied physical culture with Dr. A. Sargent of Cambridge. Assistant in Pianoforte Normal Department. Joined the Faculty in 1889.

BERTHA DRAPER KING.

Dancing, all branches.

CARL F. LUDWIG—*Tympani and Drums.*

Born in Dresden. Member of Boston Symphony Orchestra.

MAURICE PARKER—*Voice.*

Born in Chicago. Studied with Carl Becker. For many years associated with Clara Munger.

HARRIET SHAW—*Harp.*

Studied with John Thomas, Signor Lorenzi Hasselmans and others; counterpoint with Herman Kotschmar and G. W. Marston.

A. J. SMITH—*Cornet.*

Born in Cambridge, Mass. Studied at the New England Conservatory. Member of Faculty since 1908.

VIRGINIA STICKNEY—*Violoncello*.

Graduated from the New England Conservatory under Josef Adamowski. Member of the Faculty since 1912.

MRS. ANNA STOVALL-LOTHIAN—*Piano*.

Born in Mississippi. Graduated from the New England Conservatory in 1895 under Carl Stasny.

RUDOLPH TOLL—*Clarinet*.

Born in Davenport, Iowa. Studied composition with G. W. Chadwick; clarinet with Leon Powitan and Alexander Selmer at the Paris Conservatoire; later with Georges Longy; member of the Boston Symphony Orchestra; joined the Faculty in 1909.







## Senior Class Officers

CLASS MOTTO—*“Learn to do by doing.”*

CLASS COLORS—*Black and gold.*

CLASS FLOWER—*Brown-eyed Daisy.*

<i>President</i>	. . . . .	HELEN M. FAIR
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ELLEN HINCKLEY

ALICE WHITEHOUSE

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## Senior Class History

THE Conservatory, as you well know, contains many specimens of plant life, collected from all parts of the universe, and varying in size, color and brilliancy.

In October, 1911, these various specimens of plant life were sent to Mr. Chadwick for examination. He selected the most desirable and most promising looking plants and consigned them to the care of his able helpers who were to do all in their power to make these plants develop and blossom as June roses in 1913.

Very shortly after this event, called the Junior entrance examination, when each one of us did his best to convince Mr. Chadwick of our individual merit, we were called together and at this, our first class meeting, were put in a class by ourselves and labeled "The Class of 1913." Thus we had the organization of this notable class late in October.

We were entertained during our Junior year by Alpha Chapter, Sinfonia, at a musicale and reception on December the fourth. The program was up to the Sinfonia high standard and the reception was most enjoyable. On January ninth we were entertained by the Seniors. The affair was delightfully informal and the program extremely interesting.

The Junior Concert was a marked success and the performers a credit to the class as a whole.

### Program

Saint-Saens.....	Fantasia in D $\flat$ major for Organ.....	
	MR. HOWARD GODING.	
Saint-Saens.....	Song, "La Cloche".....	
	MISS MIMA MONTGOMERY.	
Chopin.....	Nocturne in E major } Pianoforte .....	
	Tarantelle	
	MISS CLAIRE G. OAKES.	
H. Leonard.....	"Sur le Desir," Violin.....	
	MISS LOUISE RINEHART.	
Gounod.....	Aria from "La Reine de Saba," "Plus grand dans son obscurite".....	
	MISS ELIZABETH WOOD.	
Chopin.....	Nocturne in D $\flat$ major } Pianoforte .....	
Saint Saens.....	En forme de valse	
	MISS SARA HELEN LITTLEJOHN.	
Jensen.....	Song, "O lass' dich halten, gold'ne Stunde" .....	
	MISS MARGUERITE NEEKAMP.	
Chopin.....	Impromptu in F major, Pianoforte.....	
	MISS HAZEL NUTTER.	

Saint-Saens.....	Aria from Samson and Delilah, "Printemps qui commence".....
	MISS RUTH LUCAS.
Bach.....	Sarabande and Gavotte.....
Chopin.....	Polonaise in <i>Ab</i> major, <i>Opus 52</i> .....
	MR. GUY S. MAIER.

We were again sent to Mr. Chadwick for examination early in June, 1912—Senior examination. He found most of the plants he had permitted to be classed as 1913s, flourishing under the constant care given them by his many co-workers in the Conservatory. Thus we entered upon our life as the Senior class of the New England Conservatory.

We have not had as many class parties this year as we had last, but we made up in quality what we lacked in quantity. We entertained the class of 1914 with a dance early in the year and it was a success in every way. On January the twentieth the Juniors proved to be charming hosts and hostesses, when they entertained us with a dance.

As to the class of 1913 as a whole, it is a "wonder." We have started various new movements and to show that we are in sympathy with the great reform movement of the day, we broke the precedent established by previous classes by electing for our Senior class president a woman.

As Mr. Elson has spared us in his "great weeding-out" and has allowed us to pass through this stage of our development and on toward the goal of our desire, let us give thanks to our lucky numeral, '13.

Now as the time is drawing near for us to blossom forth as June roses, we are awakening to the realization of how much more than we at first imagined does it mean to us to go forth from this Conservatory as graduates and alumni of the school.

We sincerely hope to go out as capable men and women, to represent, as we should, our beloved school wherever we may be called, and as June roses, sweeten and brighten the lives of all with whom we come in contact.

ELOISE LANE.



## Candidates for Graduation

HELEN McCLELLAND FAIR,  $\Phi$  M  $\Gamma$ .  
Saltsburg, Pa.

*"A presence which is not to be put by."*

In Pianoforte under Kurt Fischer.

President of Senior class; Grand Ruler of  
Phi Mu Gamma; member of NEUME  
Board.



SARA HELEN LITTLEJOHN, A X  $\Omega$ .  
1911 Sealy Ave., Galveston, Texas.

*"It isn't size that counts."*

In Pianoforte under George Proctor.

Associate Editor of THE NEUME.

Vice-President of Senior Class.

Winner of the Mason and Hamlin Prize.

MARGARET GERE, M  $\Phi$  E.  
Northampton, Mass.

*"Light's her heart and blithe's her song."*

In Voice under Clarence B. Shirley.

Corresponding Secretary of Senior class.







CLARA RISA OLIVE WHIPPLE

202 West Brookline St., Boston, Mass.

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

In Voice under Clarence B. Shirley.

Treasurer of Senior class; Member of  
NEUME Board.

ELLA RUTH LUCAS, Φ M Γ.

1641 Hinman Ave., Evanston, Ill.

*"A perfect woman, nobly planned.**To warn, to comfort and command."*

In Voice under Charles A. White.

Assistant Secretary of Senior class; Solo-  
ist at Cambridge Unitarian Church.

LOU MARGARET ADOLPH, Φ M Γ.

Bridgeport, Ohio.

*"I've made it a practice to put all my  
worries down in the bottom of my  
heart, then sit on the lid an' smile."*

In Pianoforte under George Proctor.

Member of NEUME Board.

NATALIE MAY ASHLEY.

Deerfield, Mass.

*"And mistress of herself, though china  
fall."*

In Organ under Henry M. Dunham.



HAZEL MARIE BARBIERS, A X Ω.

540 Madison Ave., Albany, N. Y.

*"The worst fault you have is to be in  
love."*

In Pianoforte under the late Carl Baermann  
and Clayton Johns.

Member of NEUME Board.

FLORENCE MAY BISHOP, A X Ω.

44 Walnut Ave., Woodlawn, Wheeling,  
W. Va.

*"Even excellence is a degree of amiabil-  
ity."*

In Pianoforte under J. Albert Jeffery.





MARY WICKS BOISSEAU,  $\Phi$  M  $\Gamma$ .

867 Baxton Ave., Danville, Va.

*"Life's a joke and all things show it,  
I thought so once and now I know it."*

In Voice under Sullivan A. Sargent.

FLORENCE MARION BREWER.

38 Main St., Saugus, Mass.

*"With gracious speech to all."*

In Pianoforte under Alfred De Voto.



ELIZABETH ELLA BURRILL.

56 Elm Ave., Brockton, Mass.

*"Yet was it ne'er my fate from thee to find  
A deed ungentle nor a word unkind."*

In Pianoforte under Charles Dennée.

Organist at South St. Methodist Church,  
Brockton, Mass.



GLADYS ELMA COOPER  
Northport, Maine.

*"A castle of thought upon her face  
That suited well the forehead high,  
The eyelash dark and downcast eye."*

In Pianoforte under Alfred De Voto.



GLENN AILEEN CROSBY.  
R. F. D. No. 3, Lowell, Mass.

*"Zealous yet modest."*

In Pianoforte under Charles Dennée.

HENRIETTA DAMON.  
45 Bartlett St., Roxbury, Mass.

*"Wise to resolve and patient to perform."*

In Pianoforte under Estelle Andrews.







ANTONIO DE LASCIA.

24 Denmark St., Boston, Mass.

*"A friend to all who knew him."*

In Flute under Arthur Brooke.



MARY ROSE DE LUCA.

187 Maverick St., East Boston, Mass.

*"Her looks do argue her  
Replete with modesty."*

In Pianoforte under Alfred De Voto.



JOSEPH GEORGE DERRICK.

59 Sorento Ave., Springfield, Mass.

*"A neatly built little fellow. very spick  
and span."*

In Pianoforte under Edwin Klahre.



ORRA ROSAMOND DOLLOFF.

650 Park Ave., Auburn, R. I.

*"The world's no better if we worry.  
Life's no longer if we hurry."*

In Pianoforte under Henry Goodrich.



ETHEL LORD GILLIATT.

21 Eton St., Revere, Mass.

*"Grinding brings its own reward."*

In Pianoforte under

HOWARD MONROE GODING.

29 Oakdale Ave., East Dedham, Mass.

*"A Lion among Ladies."*

Organist at St. Margaret's Church, Brighton.





AMY OLIVE GOODSPEED.

Montgomery, Vermont.

*"With a smile that was childlike and bland."*

In Pianoforte under F. Addison Porter.

MAUD LUCILLE GRAY.

757 E. Walnut Ave., Frankfort, Ind.

*"'Tis, alas, her modest, bashful nature  
that makes her silent."*

In Pianoforte under Kurt Fischer.



ELLEN ELIZABETH HINCKLEY.

49 Trinity St., New Britain, Conn.

*"I do spy some marks of love in her."*

In Pianoforte under Alfred De Voto.

## GLADYS SHIRLEY HUNT.

Sault Ste. Marie, Michigan.

*"Whose life and manners well do paint  
Alike the student or the saint."*

In Pianoforte under Charles Dennée.



## FREDA AMES HYDE.

208 Deering Ave., Portland, Me.

*"Inconstant maid, that loveth all she  
sees."*

In Pianoforte under Alfred De Voto.

## CLARA ELIZABETH INGHAM

Brighton, Iowa.

*"Of stature tall—I hate a dumpy woman."*

In Pianoforte under Charles Dennée.

Secretary of N. E. C. Tennis Association.





DOROTHY DUDLEY JORDAN.

2152 Central Ave., Indianapolis, Ind.

*"Sincerity is an openness of heart."*

In Pianoforte under the late Carl Baermann and Lee M. Pattison.

MARGARET ANNA KENT, A X Ω.

624 First St., South Boston, Mass.

*"Neatness in moderation is a virtue."*

In Pianoforte under Anna Stovall-Lothian.



BERTHA LORA LAKE

47 Blaine St., Brockton, Mass.

*"Dreaming she hears not, neither does she see."*

In Pianoforte under Jane Foretier.



ELOISE LANE, A X Ω.

Lane City, Texas.

*"Fresh as a rose in June."*

In Pianoforte under Henry Goodrich.



HELEN MARIA LINCOLN.

618 Washington St., Quincy, Mass.

*"Sweet obligingness."*

In Pianoforte under Charles Dennée.

HELEN WHITNEY LUND.

18 Loring Ave., Salem, Mass.

*"Gentle thoughts and calm desires."*

In Pianoforte under F. Addison Porter.







ANTON EUGENE MAINENTE.  
413 Ruggles St., Boston, Mass.  
*"Perseverance wins success."*  
In Flute under Arthur Brooke.

GUY S. MAIER,  $\Phi$  M A., Sinfonia.  
174 Peckham St., Buffalo, N. Y.

*"A writer, a player, a talker, a fusser—a  
horrible mixture."*

In Pianoforte under George Proctor.  
Editor-in-chief of the NEUME.



MAURICE MONROE MATHEWS.  
Berwick, Maine.

*"You may have known that I am no  
wordy man."*

In Violin under Emil Mahr.



MIMA BELLE MONTGOMERY.  
Salida, Col.

*"Beneath a countenance so grave  
She has all the wit she ought to have."*

In Voice under Charles White.  
Member of NEUME Board.



HAZEL BELLE MULTER

33 Cotting Ave., Marlboro, Mass.

*"Let such teach others who themselves  
excel."*

In Pianoforte under Alfred De Voto.

CLEORA ADELINE NICKLES.

14 Williams St., West Somerville, Mass.

*"Simplicity unadorned and blushing  
majesty."*

In Organ under Homer Humphrey.





ELLA CATHERINE NORD, A X Ω.

18 Bowen St., Jamestown, N. Y.

*"How pure at heart and sound in head."*

In Pianoforte under Charles Dennée.

Member of NEUME Board.

CLAIRE GRAHAM OAKES, M Φ E.

554 East Taylor St., Portland, Ore.

*"The reason firm, the temperate will,  
Eudurance, foresight, strength and skill."*

In Fianoforte under the late Carl Baermann  
and Alfred De Voto.

NEUME Business Manager. President of N.  
E. C. Tennis Association.



MARY LOUISE POWELL.

Huntsville, Texas.

*"Having wisdom with each studious  
year."*

In Pianoforte under Carl Stasny.



EVELYN CLAIRE QUINN.

47 Bicknell St., Dorchester, Mass.

*"Like a red, red rose."*

In Voice under Charles A. White.



FRANK VERNON RUSSELL,  $\Phi$  M A.,  
Sinfonia.

74 Washington Park, Newtonville, Mass.

*"Sigh no more, ladies, sigh no more,  
Men were deceivers ever."*

In Pianoforte under Edwin Klahre.

LOUISE CLASPILL RINEHART, A X  $\Omega$ .

Columbus, Ohio.

*"With gentle yet prevailing force,*

*Intent upon her destined course."*

In Violin under Timothée Adamowski.







RAYMOND CLARK ROBINSON.

25 Dewey St., Worcester, Mass.

*"Of study took he most care and most heed."*

In Organ under Wallace Goodrich.

ELIZABETH CAMPBELL SISE.

87 Mystic St., West Medford, Mass.

*"Joy was Duty and Love was Law."*

In Voice under Percy F. Hunt.



SUSAN ADELIN SNOW.

34 Crandall St., Adams, Mass.

*"Sober, steadfast and demure."*

In Pianoforte under Alfred De Voto.





## MARGUERITE SPOFFORD.

60 High St., Claremont, N. H.

*"Thy voice is sweet, as if it took its  
music from thy face."*

In Voice under Charles A. White.



## JULIA SWISHER.

Sigourney, Iowa.

*"All that in woman is adored  
In thy dear self I find."*

In Pianoforte under Charles Dennée.

## CAROLINE CHRISTINA TAGEN.

46 Dorset St., Dorchester, Mass.

*"Silent and chaste she steals along,  
Far from the world's gay busy throng."*

In Pianoforte under F. Addison Porter.





MARGUERITE ELOISE WHEELER.

171 Newbury St., Boston, Mass.

*"Oh, this learning, what a thing it is."*

In Pianoforte under F. Addison Porter.

ALICE EUGENIA WHITEHOUSE.

120 Eliot Ave., West Newton, Mass.

*"Study only the best, for life is too full  
for everything."*

In Pianoforte under F. Addison Porter.



HELEN PEARL WILKINS.

22 Bartlett Ave., Arlington, Mass.

*"Still we went coupled and inseparable."*

In Pianoforte under F. Addison Porter.



MARGARET CROSBY WING.  
Waterville, Maine.

*"Light quirks of music, broken and un-  
even, make the soul dance upon a jig  
to heaven."*

In Pianoforte under Henry Goodrich.



ELIZABETH NELSON WOOD, A X Ω.  
Winchendon, Mass.

*"She was a phantom of delight  
When first she gleamed upon my sight."*

In Voice under Charles A. White.  
Assistaint Business Manager of NEUME.

ELIZABETH FRANCES YOUNG.  
Millsville, Pictou Co., Nova Scotia.

*"A maiden never bold."*

In Pianoforte under George Proctor.





HELEN GERTRUDE CHAPIN.

935 Beacon St., Newton Centre, Mass.

*"Secret and self-contained  
And solitary as an oyster."*

In Organ under Henry M. Dunham.

MARGUERITE CATHERINE NEEKAMP

4 South Second St., Ironton, Ohio.

*"Ever the same, serene and confident."*

In Voice under William H. Dunham.

Recording Secretary of Senior class.

Soloist at Methodist Episcopal Church.

West Roxbury.

ROSCOE RAYMOND RICKER.

24 Whitney Road, Quincy, Mass.

*"You may believe what he says and pawn  
your souls upon it."*

In Violin under Felix Winternitz.

JEAN LAURA STANLEY.

32 Spring St., St. Johnsbury, Vt.

*"She hath a wisdom that doth guide her  
valor to act in safety."*

In Pianoforte under F. Addison Porter.

WANDA EVALYN WARDELL.

38 Waverley St., Roxbury, Mass.

*"To see her is to love her, and love but  
her forever."*

In Pianoforte under Carl Stasny.



Candidates for Soloists Diploma in Pianoforte  
of the Class of 1912



JOHN THOMAS CATHEY.

227 South Sixth St., Gadsden, Ala.

*"Chesterfield and Cavalier combined."*

In Pianoforte under Charles Dennée.

RUTH LILLIAN FITCHETT.

92 Wyoming Ave., Melrose, Mass.

*"A bloomy pair of vermeil cheeks  
Like Hebe's in her rudiest hours."*

In Pianoforte under Alfred De Voto.



JOSEPHINE SMITH, Φ M Γ.

Bedford, Pa.

*"Oh, then, I saw her eye was bright,  
A well of love, a spring of delight."*

In Pianoforte under Kurt Fischer.



## An Ode to the Class of 1913

With hopes that ran high, we first saw these gray walls,  
Where enshrined was the Art we held dear:  
'Twas Music had lured us to these spacious halls,  
Yet we sought her with trembling and fear,  
For the Muse whom we love will not lightly be wooed,  
And the votaries to join her great choir,  
Must worship the beautiful, shun all the crude,  
If at length they would win hearts' desire.

Creative art and kindred powers,  
With manifold gifts feed the flame;  
They nurture, they guide and our youth richly dower  
With classic tradition and aim.  
With harmonies clear we have heard these walls sound,  
When a great master's hand touched the keys,  
And soft strains of melody float all around,  
Like the whisperings of winds through the trees.

Inspired by rich teaching, we leave the main stream,  
To follow perchance but the rills;  
Yet we've seen the vision, and we've dreamed the dreams,  
Have lifted our eyes to the hills.  
But one shadow falls athwart our past joys.  
Through the mist fondest memories spring,  
No discord can rise, and no tears dim the eyes  
Whilst "the lark at heaven's gate sings."

D. J.





## Junior Class

ADOLPH VOGEL . . . . .	<i>President</i>
MARION FEELEY . . . . .	<i>Vice-President</i>
LANE FRISBY . . . . .	<i>Recording Secretary</i>
ALFRED FISCHER . . . . .	<i>Corresponding Secretary</i>
HENRY DAMSKY . . . . .	<i>Treasurer</i>
GLADYS G. HUNT . . . . .	<i>Assistant Treasurer</i>

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ALICE DAVIS  
DOROTHY HILLS  
LORETTA CURLEY

### By-Law Committee

ALICE DAVIS  
HESTER DEASEY  
LYLE TRUSSELLE  
SAMUEL GOLDBERG

### Emblem Committee

HESTER DEASEY  
DORA ELIZABETH GILBERT  
MARJORIE GASKINS  
LILLIAN CARPENTER  
LAURA VENABLE

### Social Committee

BELLE GARDINER  
ANN ELIZA WHITTEN  
AGNES GOTTSCHALK  
SAMUEL GOLDBERG  
LYLE TRUSSELLE

### Neume Committee

ROBERTA KENNARD  
BEATRICE NYMAN  
HENRY DAMSKY  
EDITH BERGGREN  
HESTER DEASEY





LANE FRISBY  
*Recording Secretary*



ADOLPH VOGEL  
*President*



ALFRED P. FISCHER  
*Corresponding Secretary*



MARION FEELEY  
*Vice-President*



HENRY DAMSKY  
*Treasurer*



GLADYS G. HUNT  
*Assistant Treasurer*

## Junior Class Roll

### Pianoforte

MARGUERITE LOUISE BARNES . . . . .	WATERTOWN, MASS.
MILDRED MADOLIN BECROFT . . . . .	WALLINGFORD, CONN.
ELVIRA FRANCIS BENZAIA . . . . .	SOMERVILLE, MASS.
EDITH MARIE BERGGREN . . . . .	WORCESTER, MASS.
EMMA PILLSBURY BLANCHARD . . . . .	WEST MEDFORD, MASS.
GRACE CURRIER BROWN . . . . .	CONCORD, N. H.
JULIA COLEMAN CALLAHAN . . . . .	CAROLINA, R. I.
LILIAN MAE CARPENTER . . . . .	BRISTOL, CONN.
ISABEL WADSWORTH CLARK . . . . .	PORTLAND, ORE.
LENORA CHARLOTTE CLARK . . . . .	ARROYO GRANDE, CAL.
ANNA BEATRICE COGAN . . . . .	STONEHAM, MASS.
URANIA REATER COLLINS . . . . .	HAVERHILL, MASS.
MAYBELLE COX . . . . .	WOONSOCKET, S. D.
CLARA DAVIES . . . . .	BROOKLINE, MASS.
MAYBELLE DAY . . . . .	CAMBRIDGE, MASS.
HESTER JOSEPHINE DEASEY . . . . .	BIRMINGHAM, ALA.
ALITA DREW EAMES . . . . .	SEATTLE, WASH.
EDITH CAROLINA EKLUND . . . . .	WORCESTER, MASS.
MARION CAROLINE ELEGATE . . . . .	GLOVERSVILLE, MASS.
MAE GLADYS COTTON . . . . .	WEST NEWTONVILLE, MASS.
GERTRUDE WILHELMINA COTTON . . . . .	WEST NEWTONVILLE, MASS.
EDNA ALICE ELDRIDGE . . . . .	LONG BEACH, CAL.
ROBERTA HILLBOW EVANS . . . . .	REISTERSTOWN, MD
CREOLA OLIVE FORD . . . . .	EXCELSIOR SPRINGS, MO.
LANE FRISBY . . . . .	BETHANY, MO.
ELISE MATILDA FULTON . . . . .	MALDEN, MASS.
MARJORIE GASKINS . . . . .	SUNBURY, PA.
EVELYN E. GONDER . . . . .	STRASBURY, PA.
MARION SHAW GOODRICH . . . . .	ROSLINDALE, MASS.
SAMUEL LOUIS GOLDBERG . . . . .	DORCHESTER, MASS.
RUTH MARIE GORMAN . . . . .	DORCHESTER, MASS.
AGNES GOTTSCHALK . . . . .	NEW ORLEANS, LA.
MYRTHA MARIE GUNDERSON . . . . .	ST. PAUL, MINN.
ALVERA CAROLINE GUSTAFSON . . . . .	FLORENCE, MASS.



ESTHER HALEY . . . . .	BIDDEFORD, ME.
HELEN W. HERTRICH . . . . .	SPRAGUE, WASH.
MARY MARGARET HIGGINS . . . . .	WELLSVILLE, N. Y.
DOROTHY VERNON MILK . . . . .	DELAWARE, O.
MARY ALICE HOLMAN . . . . .	PORTLAND, ORE.
GLADYS GILBERT HUNT . . . . .	STRONDSBURG, PA.
VERA MINNIE JOHNSON . . . . .	NORTHFIELD, VT.
ESTHER CROSBY KELLOGG . . . . .	BROOKLINE, MASS.
ROBERTA KENNARD . . . . .	GLENDORA, CAL.
EDNA IRENE KLAR . . . . .	MIDDLEBORO, MASS.
EMILIE KLEBERG . . . . .	GALVESTON, TEX.
MARTHA MADELIENS LINTON . . . . .	CLINTON, MASS.
CLARA ALENA LIVERMORE . . . . .	MEDFORD, MASS.
EDITH LAURA LONGLEY . . . . .	AYER, MASS.
FLORENCE ETHEL MASON . . . . .	SPRINGFIELD, MASS.
GRACE MCCOY . . . . .	SPRAGUE, WASH.
EVA S. MORTENSEN . . . . .	DORCHESTER, MASS.
EVA MARIE MOUTON . . . . .	LAFAYETTE, LA.
JENNETTE LINDSAY NORTH . . . . .	ROSLINDALE, MASS.
MARY ALICE NOYES . . . . .	VINALHAVEN, ME.
BEATRICE LEAH NYMAN . . . . .	MELROSE HIGHLANDS, MASS.
WILLIE JUNE PADDOCK . . . . .	RAWLET, VT.
BESSIE KELLER PHILLIPS . . . . .	STRONDSBURG, PA.
MARION BREED PROCTOR . . . . .	WEST LYNN, MASS.
BEATRICE RAGSDALE . . . . .	MADILL, OKLA.
MABEL LOUISE RATHBONE . . . . .	BOSTON, MASS.
PALMYRA PAULINE REZENDES . . . . .	SOMERVILLE, MASS.
RALPH WEST RHOADS . . . . .	LEBANON, PA.
ARMIDA HALL RICHARDSON . . . . .	BAR HARBOR, ME.
GERHARD CALVIN RINGGENBERG . . . . .	AMES, IOWA
HERBERT W. RINGWALL . . . . .	BANGOR, ME.
ALDINE JANE SAWTELL . . . . .	ORANGE, MASS.
EVA ROBINS SEMPLE . . . . .	SOMERVILLE, MASS.
EDITH AYLESWORTH SHAW . . . . .	MANCHESTER CTR., VT.
ETHEL FLORENCE SILVER . . . . .	ALLSTON, MASS.
CHARLES OSCAR SINK . . . . .	LEXINGTON, N. C.
CELIA FRENCH SMITH . . . . .	BUCKSPORT, ME.
LILLIE SMITH . . . . .	ELLERTON, GA.
HELEN MARIE SOHLBERG . . . . .	

PEARL NANNIE TALBOT . . . . .	BROWNWOOD, TEX.
GLADYS LOUISE THAYER . . . . .	ROXBURY, MASS.
DAISY MAUD WEBB . . . . .	ARDMORE, OKLA.
MARION ELIZABETH WEBSTER . . . . .	NORTHFIELD, MASS.
ETHEL HUNTER WHITE . . . . .	EVERETT, MASS.
GLADYS ALMA WHITMORE . . . . .	LOWELL, MASS.
GERTRUDE FAY WHITTEMORE . . . . .	SKOWHEGAN, ME.
ANN ELIZA WHITTEN . . . . .	POINT PLEASANT, W. VA.
DOROTHY CAROLINE WILLIS . . . . .	MANSFIELD, MASS.

## Voice

MAUDE A. BEAUDRY . . . . .	NEW YORK, N. Y.
AGNES MARIE BLAIN . . . . .	MOBILE, ALA.
ANITA ELIZABETH BOWLES . . . . .	BROOKVILLE, PA.
LAURA LUCILLE BROWN . . . . .	PITTSFIELD, MASS.
LORETTA CATHRYNE CURLEY . . . . .	ROCHESTER, N. Y.
ALICE PALMER DAVIS . . . . .	BROOKLINE, MASS.
MARION ANNA FEELEY . . . . .	ROXBURY, MASS.
BELLE ELIZABETH GARDNER . . . . .	CAMBRIDGE, MASS.
DURA ELIZABETH GILBERT . . . . .	HARTFORD, CONN.
MARY LUCINDA GILCHRIST . . . . .	BOSTON, MASS.
ROSE MARIE LEVERONI . . . . .	BRIGHTON, MASS.
ELIZABETH FORD LONGSTREET . . . . .	DU BOIS, PA.
HELEN MARTHA OSBURN . . . . .	DORCHESTER, MASS.
MARION GERTRUDE PHINNEY . . . . .	BALTIMORE, MD.
AGNES DONALDSON REID . . . . .	BOSTON, MASS.
LYLE PORTER TRUSSELLE . . . . .	ROANOKE, VA.
LAURA ALICE VENABLE . . . . .	BOSTON, MASS.
MRS. CHARLOTTE LINNELL WRYE . . . . .	BOSTON, MASS.

## Organ

LELIA MAYBELLE HARVEY . . . . .	MILTON, MASS.
VERA MINNIE JOHNSON . . . . .	NORTHFIELD, VT.
JOSEPH GEORGE DERRICK . . . . .	SPRINGFIELD, MASS.

## Violin

KATHLEEN WRIGHT . . . . .	LOWELL, MASS.
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## Violincello

ADOLPH HENRY VOGEL, JR. . . . .	W. ORANGE, N. J.
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## Clarinet

HENRY DAMSKY . . . . .	MIDDLEBORO, MASS.
EDNA KLAR . . . . .	BIRMINGHAM, ALA.

## Flute

ALFRED HALL FISHER . . . . .	JAMAICA PLAIN, MASS.
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## Junior Class History

**A**NOTHER school year has passed at the Conservatory and we find yet another Junior Class enrolled in the records of our Alma Mater: a Junior Class that is worthy of its name: one of the best and I believe the largest ever enrolled upon the records of the school.

The class was first called together by Mr. Chadwick on October 30, 1912, at which time he delivered a short address, wishing the class a successful school year, which, by the way, is drawing to a close: and one that the president feels is a splendid success for the Class of 1914. The Class pin selected is of a decidedly original design, and the Class colors are purple and gold, with the jonquil as the Class flower.

We encountered no difficulty whatever in getting a large attendance of Juniors to participate in class socials, as was evident by the large number of Juniors that attended the informal dance given by the Seniors of November 30, 1912.

The first class social, "An Acquaintance Party," was arranged by the entertainment committee and given in the Sinfonia Fraternity rooms on the evening of December 12, with the result that good class spirit has been strongly established.

A dance was tendered the Seniors on February 20, which was a decided success, owing to the splendid work of the entertainment committee and the hearty support of the Juniors. I can say very little in regard to our "Junior Concert," as it is to be held at a late date, but all members are working to make this the greatest event on our calendar.

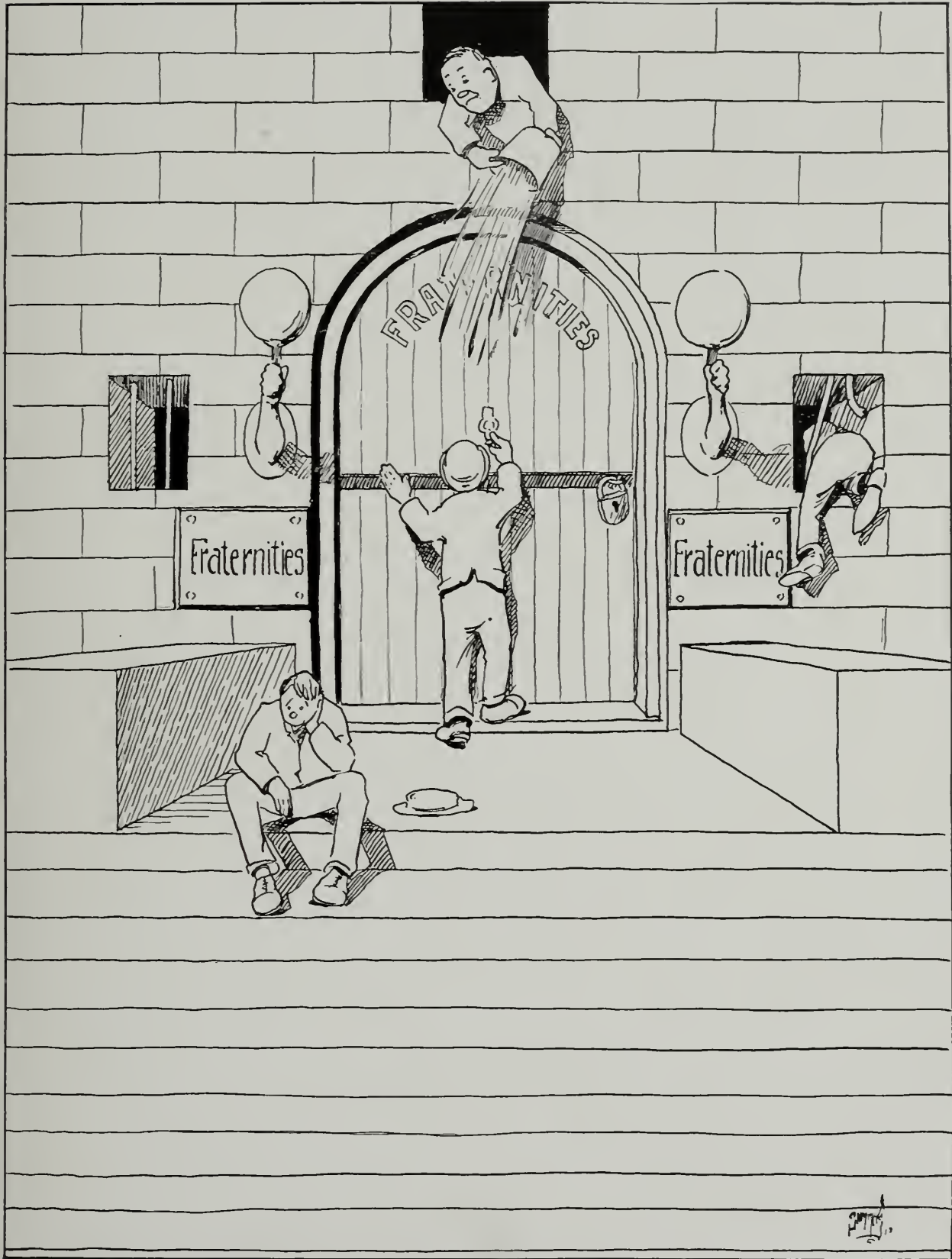
So much for the historical events, and now for a personal word to the Juniors. I have tried to give the best of my interest and ability for the good of the class, and allow me to take this opportunity to thank all members of 1914 for their hearty support, because we all know that it is the Class as a whole that accomplishes our ideas. Wishing the best success to each and every member on their Senior entrance exams, and

may we all meet here again next year, as Seniors of the New England Conservatory of Music, ready to devote our interest to our studies and to establish even a stronger feeling of good fellowship and a higher standard of musicianship on the last lap of our long looked for goal, that of becoming—an Alumnus of our Alma Mater.

ADOLPH VOGEL.







## Phi Mu Alpha—Sinfonia

### National Officers

OSSIAN E. MILLS, Alpha,	. . . . .	<i>Honorary Supreme President</i>
PERCY J. BURRELL, Alpha,	. . . . .	<i>Supreme President</i>
BURLEIGH E. JACOBS, Epsilon,	. . . . .	<i>Supreme Secretary-Treasurer</i>
HARRY D. KAISER, Beta,	. . . . .	<i>Supreme Historian</i>

### *Honorary Members.*

GEO. W. CHADWICK	GEO. B. CORTELYOU
HENRY RUSSELL	LOUIS C. ELSON
WALLACE GOODRICH	EBEN D. JORDAN

### Alpha Chapter Officers

F. OTIS DRAYTON	. . . . .	<i>President</i>
LEE M. PATTISON	. . . . .	<i>First Vice-President</i>
HENRY GOODRICH	. . . . .	<i>Second Vice-President</i>
WILHELM J. KAISER	. . . . .	<i>Recording Secretary</i>
THEO. E. R. GUNDREY	. . . . .	<i>Corresponding Secretary</i>
OSSIAN E. MILLS	. . . . .	<i>Treasurer</i>
E. ROLAND REASONER	. . . . .	<i>Warden</i>
CARL FARNSWORTH	. . . . .	<i>Librarian</i>

*Active Members.*

CHARLES H. BENNETT  
 CHESTER C. COOK  
 HARLOWE F. DEAN  
 HENRY DAMSKY  
 F. OTIS DRAYTON  
 ALFRED P. FISCHER  
 CARL J. FARNSWORTH  
 HENRY M. GOODRICH  
 THEO. E. R. GUNDRY  
 JAMES W. HUFFMANN  
 WILHELM J. KAISER

GUY S. MAIER  
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 C. ROLAND REASONER  
 EUSTACE B. RICE  
 FRANK B. RUSSELL  
 ARTHUR SHEPHERD  
 WM. B. TYLER  
 ADOLPH VOGEL, Jr.  
 GEORGE A. WEBSTER  
 F. MORSE WEMPLE

DANIEL WARNER

*Affiliated Alumni Members.*

HARRY V. BOYLES  
 KEITH C. BROWN  
 PERCY F. BURRELL  
 HARRY F. FAIRFIELD

JOHN K. SNYDER  
 RAYMOND A. SIMONDS  
 HERBERT C. SEILER  
 AUGUSTO VANNINI

H. CHANDLER WELLS





FRATERNITY SINFONIA



## Phi Mu Alpha—Sinfonia

**A**T the present time Alpha Chapter, Sinfonia, has an active membership of twenty-three men and we can honestly and proudly say that each and every one of the twenty-three is working and striving to attain the great objects of Sinfonia and one of them in particular.

“The advancement of music in America and a loyalty to the Alma Mater.”

Each individual in Alpha Chapter is doing all he can to promote the welfare and advancement of music in America, and the chapter as a whole is striving for the same. Go a little deeper into the matter and you see what Sinfonia did at its last convention in Boston, May 29th, 30th and 31st, 1912.

A cash prize of one hundred dollars and a gold medallion was offered for the best string quartette submitted during the season of 1912-1913. Possibly next year there will be a prize for an overture, and in a few years Sinfonia will be offering a larger amount of money for the best opera written by an American.

This year a series of “Table Talks” were provided by our wide-awake Entertainment Committee, and they have proved to be of more than ordinary interest. It was indeed a privilege for Sinfonians to listen to the wise sayings of such men as Hon. Bro. L. C. Elson, Hon. Bro. Geo. W. Chadwick, Hon. Bro. Wallace Goodrich, Mr. Henry L. Mason and Dr. E. Charlton Black.

Other occurrences worthy of mention were the annual Sinfonia theatricals in Jordan Hall last April, the annual concert, Sorority night, the Sinfonia banquet and many other minor events.

Since last year, there has been one new chapter added to our list, which now numbers thirteen active chapters. We trust that number fourteen will follow immediately—oh, no! We are not at all superstitious.

Sinfonia wishes every member of the Senior class Godspeed, and the heartiest best wishes for future success.

# Alpha Chi Omega

(Founded in 1885 at DePaul University.)

## ZETA CHAPTER.

ALICE BALDWIN  
 HAZEL BARBIERS  
 MAUD BEAUDREY  
 MAUD BRIGGS  
 FLORENCE BISHOP  
 FLORENCE COOK  
 OLIVE CUTTER  
 AVA DODGE  
 MARJORIE GASKINS  
 AMYLITA GARDNER  
 LOUISE KELLEY  
 MARGARET A. KENT  
 ELOISE LANE  
 SARA HELEN LITTLEJOHN  
 MARY MITCHELL  
 ELLA NORD  
 BERYL NUTTER  
 LOIS NAGLE  
 FLORENCE O'NEIL  
 MILDRED RIDLEY  
 LOUISE RINEHART  
 WILLIE KATE TRAVIS  
 GEORGE THONSSSEN  
 ANN ELIZA WHITTEN  
 MILDRED WRIGHT  
 ELIZABETH WOOD

## ZETA ZETA CHAPTER.

WINIFRED BYRD  
 BLANCHE BROCKLEBANK, '12  
 MRS. ARTHUR ROY KAISER  
 ANNIE MAY COOK  
 SUSAN DOWNING  
 JOSEPHINE DURRELL  
 MRS. ESTELLE M. DUNKLE  
 MRS. JOSEPHINE FREEMAN HALEY  
 MRS. WILLIAM HARRINGTON  
 MRS. LILLIAN GOULSTON McMASTERS  
 KATHARINE MONTGOMERY  
 GLADYS L. OLMSTEAD  
 MRS. EVANGELINE BRIDGE STEVENSON

*Honorary Members.*

MME. ADELE AUS DER OHE  
 MRS. H. H. A. BEACH  
 MME. HELEN HOPEKIRK  
 MME. FANNIE BLOOMFIELD-ZEISLER  
 MME. ANTOINETTE SZUMOWSKA  
 MISS MARGARET RUTHVEN LANG  
 MISS MAUD POWELL  
 MME. JULIE RIVE-KING  
 MISS ELLEN BEACH YAW  
 MME. MARIA DECCA  
 MRS. HENRY HOWE LAVIN  
 MISS NEALLY STEVENS  
 MISS ADELE VERNE

*Patronesses of Zeta Chapter.*

MRS. MABEL STANAWAY-BRIGGS  
 MRS. HENRY M. DUNHAM  
 MRS. RALPH L. FLANDERS.  
 MRS. PERCY F. HUNT  
 MRS. CLARA TOURJEE-NELSON  
 MRS. CHARLES A. WHITE





ALPHA CHI OMEGA SORORITY



## Alpha Chi Omega

**A**LPHA Chi Omega was first organized as a strictly musical sorority, but as it grew in size it was found necessary to make a change in its policy and since 1903, it has admitted students from the liberal arts departments of universities and colleges where there is a school of music. There are now in the sorority eighteen active and eight alumnae chapters. The total membership is eighteen hundred.

Zeta chapter was organized in 1895 and has been very active in Conservatory affairs since that time. She endeavors to uphold a lofty standard of womanhood and scholarship before her members and thus develops the best that is in each individual girl. A scholarship is given each year to the girl who proves herself most worthy of assistance and it is the hope of the sorority to enlarge this fund greatly.

The alumnae chapter, Zeta Zeta, consists of girls, nearly all of whom at one time were prominent in Conservatory life, and it is indeed a great privilege to have this organization so close at hand to the active chapter, so that the latter may be aided and advised by her older sisters.

Zeta holds weekly meetings in the chapter room, and these are full of interest to every member. There are several social affairs given each year too, and these serve to add pleasure not only to the Alpha Chis, but also, we hope, to many of the sorority's friends





PHI MU GAMMA SORORITY

## Phi Mu Gamma

### *Active Members.*

LOU ADOLPH  
LEAH ALMY  
ARLENE ATKINS  
MARION BIDWELL  
MARY BOISSEAU  
LUCILLE BROWN  
MARION CONGER  
CATHERINE CROWLEY  
HELEN FAIR  
DURA GILBERT  
MARION HEERMANS

DELLA HOOVER  
GLADYS HUNT  
SIGNE JOHNSON  
RUTH LUCAS  
CHARLOTTE MILLS  
CECILE WELCH  
AGNES REID  
ARMIDA RICHARDSON  
JOSEPHINE SMITH  
LUCY WALKER  
ETHEL WAKEFIELD

CAROLYN RANGER

### *Honorary Members.*

MRS. CARL BAERMANN  
MME. RAMON BLANCHART  
MRS. CHARLES DENNEE  
MRS. MINNIE MADDERN-FISKE  
MRS. WALLACE GOODRICH

MRS. LILLA ORMOND-KELSEY  
MRS. CLARA K. ROGERS  
MME. AUGUSTO ROTOLI  
MME. MARCELLA SEMBRICH  
MRS. F. MORSE WEMPLE

### *Affiliate Members.*

MRS. HAZARD

MRS. DOLLOFF

MISS HADLEY

## Phi Mu Gamma Sorority

FOUNDED OCTOBER 17, 1898, AT HOLLINS, VA.

Colors: Turquoise Blue and Black

Flowers: Pink Roses and Forget-Me-Nots

Jewels: Pearls and Turquoise

THE Phi Mu Gamma Sorority was founded in Hollins College, Hollins, Virginia, in 1898. The local chapter, Eta, is now six years old and is looking forward to a long and prosperous life in the Conservatory. This year the chapter is particularly strong, numbering twenty-three members. All these girls are enthusiastic workers for the sorority and the school, and try to make whatever is undertaken, a success.

Eta Chapter maintains a scholarship fund, which is constantly increasing. But all of its activities are not confined to the sorority; for instance, at Christmas time this year, the girls did some active charity work in the slum sections of Boston.

The annual convention of the Sorority was held during the Christmas holidays, at Old Point Comfort, Virginia. The delegates were the guests of Alpha Chapter. Eta's delegate was Helen Fair. Miss Fair was elected President of the Grand Council, at this convention, to succeed Mrs. Annette Tiller Brittain. Eta is very proud of Miss Fair, who has been president of the chapter for three years.

Of the girls who left the school last spring, several are teaching the various branches of music; May Haskins is doing studio work in Louisville, Ky., Martha Hadley is doing concert work and teaching privately in Fall River and Cambridge, and Edith Bell is at home.

Several social affairs have helped to make the memory of the past year a very happy one. We have had the pleasure of entertaining our sister sororites at tea, and of joining with them and the Sinfonians in giving the annual Hellenic dance and in several enjoyable parties.

The Chapter's annual dance given in Riverbank Court, Cambridge, was a great success. It was an unusual pleasure to us to have the mothers of four of our girls acting as patronesses.

It is the hope of Eta Chapter that whatever influence, it may stand always for what is best and highest in student life.





MU PHI EPSILON SORORITY

## Mu Phi Epsilon Sorority

### *Active Members.*

NATALIE ASHLEY	GERTRUDE GENTSCH
ANNA M. BAKER	MARGARET GERE
FRANCIS R. BOELEN	DOROTHY HILLS
ADA CHADWICK	ROSETTA HIRSCH
EVALYN CRAWFORD	CAMILLA JOBES
ALICE DAVIS	ORA LARTILARD
MAYBELLE DAY	BLANCHE MORRILL
ALICE DUFFY	CLAIRE G. OAKES
ELLA DYER	LUTIE POFFENBARGER
CREOLA FORD	GLADYS SIEVERLING
CONSTANCE FREEMAN	PEARL SEILER
AUGUSTA GENTSCH	PEARL TALBOT
	LYDIA WHITE

### *Honorary Members.*

MME. CECILE CHAMINADE	MISS ALICE NIELSEN
MISS GERALDINE FARRAR	MISS KATHLEEN PARLOW
JANE OSBORN HANNAH	MISS OLGA STEEB
MME. SCHUMANN-HEINK	MISS MAGGIE TEYTE
MME. LOUISE HOMER	MARIA VON UNSCHULD
MISS TINA LERNER	MRS. GRACE BONNER WILLIAMS

### *Patronesses of Beta Chapter.*

MRS. WALLACE GOODRICH	MRS. TIMOTHEE ADAMOWSKI
MRS. KATHARINE RIDGEWAY HUNT	MRS. E. CHARLTON BLACK
MRS. HENRY L. MASON	MRS. GEO. W. CHADWICK
MRS. SULLIVAN SARGENT	MRS. WM. H. DUNHAM
MRS. C. B. SHIRLEY	MRS. F. S. CONVERSE
MRS. GRACE BONNER WILLIAMS	MRS. RALPH L. FLANDERS

## In Memoriam

GENEVIEVE BAKER.

**W**HEN a noble life is taken from our midst we can only wonder why so much that is pure and lovely must go so far beyond the reach of those that found their inspiration in that life: wonder, and then be thankful that we were privileged to know that person and to be associated, even indirectly with that sweet true influence. So do we feel toward the sister we lost Dec. 4, 1912.

In Nov., 1910, Mrs. Baker became a member of Mu Phi Epsilon and just what she brought to the sorority, only the members can fully appreciate. The exceptional musical ability that had placed her among the best pianists in the Conservatory, was the pride of her sorority sisters; the personality that endeared her to everyone, something for them to know and revere beyond expression. Only two short years was she with us and how much those two years meant! It was our privilege to know her in an intimacy which not all could enjoy, to feel the strength and sweetness of her perfect womanhood, to strive for a nearer approach to the ideal which she set before us.

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## Mu Phi Epsilon

**M**U Phi Epsilon, a strictly musical sorority, was founded in the Metropolitan College of Music, Cincinnati, Ohio, November 13, 1903. We now have chapters in fifteen well known musical institutions, and several Alumnae Clubs.

Beta Chapter was reinstalled at the New England Conservatory, November 5, 1909. During the past year we have greatly enjoyed our study of modern opera which proved a delightful diversion from our regular musical studies.

Our social program has included a number of parties and teas beside our musicale and reception which was given on November twenty-eighth. The greatest event, however, was our National Convention held here in April. The pleasure of meeting the girls from other chapters, the inspiration in being so close to one another for those three short days, cannot be overestimated and Beta received a stimulus for better and broader fraternity work that must bring results.

We consider Tina Lerner and Maggie Teyte remarkable additions to our honorary list. Both received the girls with especial graciousness and we were happy to spend a delightful hour with each of these young artists whose tours of this country during the past season have been notable for their phenomenal success.





## The Hellenic Society

THE Hellenic Society of the N. E. C. celebrated another birthday early in the fall. No torchlight parades marked the occasion, but we did elect officers and discuss definite plans of action. In some of our plans we were successful. In February, we gave a dance at the Copley Plaza, for the benefit of the scholarship funds. This undertaking required a great deal of courage, but ask anyone who had the privilege of attending the dance if it was worth while?

The affair was a success because of the united effort of all the members. It is needless to say that the scholarship funds grew.

Recently a constitution has been drawn up and adopted. The society has often been criticised because of the lack in this respect. Our aim has always been to promote scholarship, friendship and helpfulness. Now, with a firm basis and with the purpose and ideals which the society has always held, we look forward to a bright future. Let us hope that many illustrious names will adorn her rolls and much be accomplished by those whom she sends forth.

E. M. W.

### Officers

ETHEL M. WAKEFIELD . . . . .	<i>President</i>
HELEN FAIR . . . . .	<i>First Vice-President</i>
CHESTER S. COOK . . . . .	<i>Second Vice-President</i>
AVA DODGE . . . . .	<i>Third Vice-President</i>
DURA GILBERT . . . . .	<i>Recording Secretary</i>
ALICE DUFFY . . . . .	<i>Treasurer</i>
MR. RICE . . . . .	<i>Assistant Treasurer</i>
SARA HELEN LITTLEJOHN . . . . .	<i>Corresponding Secretary</i>
MR. MILLS . . . . .	<i>Auditor</i>

## Old Conserbatory Days

By LOUIS C. ELSON.

**I**N this year of grace 1913, when the New England Conservatory of Music stands well at the head of all American Music Schools, very few remember the institution when it was in its more experimental stages, and fewer still remember that genial and persuasive nature which ruled the school when it was in Music Hall Place and in Franklin Square.

Dr. Eben Tourjee, its founder, was an enthusiast, yet a diplomat. Quite short in stature, blond of complexion, he always had a smile and the most pleasant expression imaginable. Some imagine that he was intensely religious; he was devout, yet never obtruded his creed or belief upon anyone. He had a suave manner of obtaining what he wished from almost everybody.

I can well recall when he pushed me into Theory teaching. The beloved Stephen A. Emery was ill, and the classes were languishing. I was then teaching vocal work. Walking along the corridor Dr. Tourjee led me towards the room where a class was assembled. He represented to me the need of giving them a little general musical advice. "Just as you do in your lectures," said he. He painted the need of the work eloquently; he opened the class-room door; he walked me in, "Mr. Elson will give you a lesson today," he said, and before I knew it I was launched upon a new and untried field.

I found the need of a systemized course and began to formulate it from that moment. Some of the questions put to the pupils before that time, were, to say the least, rather vague. I doubt if I could have passed one of the older Musical Culture examinations. "How should the study of music affect our views of life in general?" was one question. "Why do we study music?" was another, to which a blunt pupil replied, "To make money!"

It has been asserted that Dr. Tourjee was not a trained musician. This is untrue. But he was by no means upon the level of many, from Mr. Chadwick downwards, who are working in our Conservatory

today. Had he been as advanced as these, had he attempted anything like our present curriculum, he would have been in advance of the American epoch in which he lived, and his Conservatory would have been empty. He was emphatically the man for his time, founding a course which was not too abstruse for the average student of that time, yet affording all necessary opportunities for such earnest ones as were determined upon a higher career.

The names of some of the teachers of the olden days may show this. There was Lyman Wheeler, and Harry, his brother, as thorough in vocal work as any to be found today. There was John O'Neil, the teacher of Madame Nordica, and she has often acknowledged that her vocal success was chiefly due to him. There was George E. Whiting and S. B. Whitney for organ work. Stephen A. Emery for harmony. J. C. D. Parker and Otto Bendix for piano. And there were many others.

I began my lectures in the Music Hall building in Room 13. I suppose it was called "Room 13" because there was just about room for 13 people within its walls. When I had twenty in the audience I could boast of speaking to a crowded house. It was the day of small beginnings. One day Dr. Tourjee thought that it might be well to found an orchestra. Therefore he invited all the students who played any orchestral instrument to meet him in the hall the next Thursday evening. They came,—21 of them. Two brought violins. Nineteen brought flutes! The orchestra was not founded. Think of that, you students who have heard Mr. Chadwick's Conservatory orchestra play all of Beethoven's symphonies except the ninth!

In those early days I devoted Mondays to general lectures, but on Thursdays we took a wider scope. There was a box in the corridor, into which pupils might drop any question they pleased. Thursdays were devoted to answering these questions. If ever I had a versatile course it was in the emptying of that question-box and commenting on the contents. Without applying the proverb that "a fool can ask more questions in a minute than a wise man can answer in a lifetime," let me state emphatically that my early decay and generally crumbling condition was due to the question-box almost entirely. However, we always enjoyed the Thursday afternoons, even if I did have to dodge occasionally.

And under it all there was a family feeling that I have never found in any Conservatory on earth. Everyone knew the teacher, and

the teacher knew everyone. All were approachable and even the dullards found some one to help them over difficult places. Such a Conservatory would be decidedly out of place nowadays, when the higher education is making such inflexible demands. But one may be excused for growing enthusiastic over its pleasanter sides and for paying a loving tribute to the man whose kindly presence permeated it all—Dr. Eben Tourjee.





## A Sheaf of Lyrics

By E. CHARLTON BLACK.

### Violet and Rosemary

Last May-day by the wooden strand  
That belts the ocean of the west,  
I laid a violet in the hand  
Of her I loved the best.

And now, where the long western wave  
Breaks soft on sand and loud on stone,  
The rosemary is on her grave,  
And I am all alone!

### By The Sea

Along the downs the dawn lies red,  
And grey along the sea;  
It lays its rose-leaves on the bed  
Of white, where she is lying dead,  
That was so much to me.

They'll lay her where the sea-birds cry  
Beside the sobbing sea;  
There through the long, dim years she'll lie,  
And this must be, until I die,  
A lonely world to me.

### Sphere Music

The moon has left the coast of cloud  
And sails into the open sky—  
A ship of gold, with banners proud,  
And pennons streaming high.

She sails into the azure sea,  
And from her decks of quivering light,  
There comes in mystic waves to me  
The music of the night.

Oh, let me hear, with reverent ear,  
Those strains of spheral minstrelsy,  
That tell of hope that knows no fear,  
And love that cannot die!



LOUIS C. ELSON

**F**OR thirty-three years, since 1881, Louis C. Elson has served the New England Conservatory in one capacity or another. For a long time he has been at the head of the Theory Department where he has evolved a course that is second to none among the music schools of this country. He is a critic, writer and lecturer of wide reputation. His musical text-books, humorous works, biographies and histories are read everywhere. For many years he has been musical editor of the Boston Advertiser and regular contributor to "Die Musik," the "Revue Musicale," the "Etude," etc.; has given two series of lectures in the Lowell Institute—an exceptional honor; he is the official musical lecturer of the city of Boston, and has delivered 250 talks in this course alone. At present he is at work on two new books; his classes at the Conservatory are crowded; his lectures are more numerous than ever; and his life is crowded with the activities of a man who has now reached the high-water mark of his achievements. His genial smile, his youthful enthusiasm, his large-heartedness, his optimism and his sterling musicianship have endeared him, Elson the man, the teacher, or the writer,—not only to the students of the Conservatory—but to every one who knows him.



## Frost Hall

**M**ARGARET, did you hear the second buzz?"

"What-t—se-cond buzz? Is it t-ime for it?"

"Well, I should say so; it says 8:15 by our clock and that means no breakfast at all."

"Oh, yes, it does, Julia—isn't it great that the town clock is fifteen minutes fast?"

"Just luck! I'm for a short dressing course and a boudoir cap. Guess we'll make the rolls and coffee anyway. That is a hearty breakfast for a working man but if Mr. Jordan so ordains what are you going to do."

"What did I hear you say about boudoir caps? Haven't you read the bulletin board this week? Mrs. Commodore has published an interesting item which says something about no breakfast for those wearing boudoir caps. Let's put on those chic little 98c hats and it will look as if we were starting out for an eight o'clock organ practice hour."

"Ready? Well, hurry up."

We rush down stairs only to find the dining-room door closed—cruel fate! But a closed door has not much effect on us—when there is something behind it. So in we walk and take our places. There was one orange in sight and as "my wife" and I always go halves, it is all right. Mae greeted us with "too late." That was a blow so we had to chase upstairs again and try to cultivate our musical taste with a few scales. Just as I am getting interested (?), Clara arrives with her broom. I join the wait-for-the-mail brigade in the main (?) corridor. There is Claire reading "John's Day of Rest"; Hazel dreamily gazing at the "Foreign News"; Bessie Briggs perusing the columns of Mildred Champagne; and Margaret Wing absorbed in "The Banner Sale" in Jordan's basement. Clara is ready for Room 48 now so I must again start those scales. But Betty enters. "Oh Margaret! Play 'At the Devil's Ball?'"—and Margaret, a martyr to Remick Hits, tinkles off a little rag for Betty; she departs well satisfied and I continue my practice. Alas! It is impossible.

"It's ten o'clock now room-mate and I have gotten in two hours of good practice. I have theory at eleven so I guess I had better be thinking about leaving. You know Professor will not tolerate tardi-





"There's Isabel in our room giving a demonstration (a la Proctor—biff! zipp! bang!) Get her out if you can."

"All right. After she inspects everything in sight and asks a few (?) questions—we will try to make her believe that she should be practicing."

"Let's have Maud Briggs play 'Turkey in the Straw,' while Sara Helen accompanies her with a Liszt Rhapsodie. Sara Helen likely won't do it for she would rather sit around and be Guyed!"

Bzz! Telephone for Julia Geary.

"Now don't go and leave us like this Julia."

"Girls, I hate to go but the men just won't let me alone."

"Here comes Mildred Wright with some of her good fudge. You'll make a good partner, Mildred."

"Hello, Esther, did you smell the fudge or did you come in to have your keyboard harmony done or perchance you want to buy a postage stamp."

"It's almost twelve girls. Go on to bed. No loud talking, remember."

"I'm glad they went home early. I have to get some sleep so that I can get up early in the morning, for it is my practice hour from eight to nine."

M. W. and J. C.



# A Chronicle of the House of Gardner

## Chap. XI.

1. Now there was in the city of Boston, in the south of it, a house called Gardner Hall.

2. And it came to pass that in the ninth month, which is September, there came to this house many young women; yea even three score and ten.

3. And when it was asked of these young women why they had come, for they were from many parts of the earth, they answered, some saying:

4. We have come that we may learn to make music upon the pianoforte.

5. And others answered, we have come that we may know how to make a loud noise with our voices.

6. And yet others answered, we would know how to play upon the trumpet, cymbals and instruments of four strings.

7. And so it came to pass that these young women abode together in this house and worked faithfully each day, some learning to make music upon the pianoforte, some learning to make a loud noise with their voices and still others learning to play the trumpet, cymbals and instruments of four strings.

8. And there were sounds of much music in the house.

9. And there was ruling over this house a woman, Adeline, sur-named Ferguson.

10. And her rule was one of gentleness, and she spake kindly unto the young women. And she gave counsel unto them, lest they do that which was not expedient.

11. Now when fourteen days had passed which is two weeks, she called them together and spake unto them, saying:

12. It is good that ye should know one another by your rightful names, and from what part of the earth ye are come.

13. Therefore, at the setting of the sun, let us assemble in the brown room, which being interpreted, is the reception room, and receive one another.

14. And there will be feasting and merry-making.

15. And there was rejoicing among the young women.

16. So it came to pass that at the seventh hour, when all that dwelt in the house had come together, they went about speaking their names one to another until all of the three score and ten were made known unto one another.

17. And there was much merry-making and music and feasting until the tenth hour.

18. And at the tenth hour each young woman lighted for herself a candle and went her way, saying, verily it is good to be here!

## Chap. XII.

1. And it came to pass in that same year, in the eleventh month, on the sixth day thereof, all the young women of the House of Gardner, each having with her a young man, met together in a hall, Recital Hall by name.

2. And the young men and women were clad in their finest raiment, and they did make very merry.

3. And there was music and much dancing, and feasting, until the twelfth hour.

4. Now from time to time there came to the House of Gardner, people from outside of the city.

5. And there was one, Anne McCleary by name, who had dwelt in the house for seven years and at the end of that time had gone out into another city.

6. And lo, she returned unto the city of Boston for a little while.

7. Now she remained at the House of Gardner for one day.

8. And she was made welcome by all the young women and the ruler of the house.

9. Then was there a feast prepared for her in her honor, after which she made music upon the pianoforte, for all that were in the house.

10. And they did praise her greatly.

11. Even so did the days pass; yet there was not always merry-making. For even as the maiden loved pleasure so did they desire to excel in the work which they had chosen.



12. And they labored faithfully that they might accomplish the tasks which were set before them.

13. Yea, such was the wisdom and the goodly conduct of the young women that the ruler of the house was glad; and all the women in the house were glad.

14. So there was peace and happiness in the House of Gardner.

Selah.

C. I.





SAMUEL W. COLE

Samuel Winkley Cole was born at Meriden, N. H., in 1848. He began his professional career at Portsmouth, N. H., in 1877; organist of the Clarendon Street Baptist church, Boston, 1882-1894; connected with the New England Conservatory since 1883; supervisor of music in the Brookline schools since 1884; instructor of public school methods in Boston University since 1906; produced Haydn's "Creation" and Handel's "Messiah" with the Dedham High School in 1890-1891 which was probably the first successful attempt in the United States to produce a complete oratorio with High School pupils; has been director of People's Singing Class movement and People's Choral Union in Boston; author of several books on Solfeggio, Sight-singing, etc.

A singularly active life, of Mr. Cole, and a life brimful of shining accomplishments in a unique field, i. e. the musical education of the masses. The "People's Choral Union" is but one of the many splendid results of Mr. Cole's tireless energy and whole-hearted enthusiasm. For thirty years he has given to the Conservatory the best that is in him. The students take this opportunity of expressing their appreciation of him—the man as well as the musician,—and their hope that he may remain long in the service of this institution.



## A Message from Constantinople

*Greetings:* I can imagine that at about this time the word "Neume" is being used more forcibly by your class presidents than heretofore. I am just as anxious, as though I were a member of your class, to see this year's production. Be sure to lay aside a copy for me, for even though thousands of miles from you, my interest in and my love for my Alma Mater is still very deep.

I was very grieved to hear of Mr. Baermann's death. In his case the words of the poet are true—

"To live in hearts we leave behind  
Is not to die."

Doubtless you all have been too much absorbed in your work this winter to know that Turkey was trying to attract the world's attention by indulging in a family quarrel with her neighbors. To have lived through such a period and to have come through without being massacred was interesting, to say the least.

Last fall we had several earthquakes; in November was the rumor of a wholesale massacre which was not very pleasant for the moment, then came war in earnest. The nearest fighting was at Tchtaldja, about thirty miles from here. We heard the cannon roar for two days from sun rise until late in the night. The next move was the revolution in the government and the murder of Nazim Pasha, commander-in-chief of the Turkish army. The "powers" have been very slow in coming to an agreement which pleases Turkey. So, while they, with the ambassadors from these countries parley, war continues.

Constantinople has maintained perfect order the entire time. The soldiers in passing through the city behaved well. Martial law was "on," and one could not be out after eleven o'clock, without a permit. On New Year's eve a crowd of us, returning from a party at the home of our American Consul, Mr. Ravandal, who lives near Robert College, were "held up," but after some time was spent in searching our limited vocabularies for a few words of broken Turkish we managed to make the guards understand we were from the American Mekteb (school), and we meant no harm in being out. After going on a few steps another guard rushed after us saying that we must carry a light—even though it was moonlight. Having had fore-



thought, we had taken a small lantern which the gentlemen proceeded to light. In several instances, people, some Americans, too, were taken to the police station for this offence.

We often remarked that it would have been impossible to have had the order we enjoyed here in Boston or New York, had you had war only thirty miles away! The wounded soldiers were brought by the thousands and women of all nationalities served making hospital supplies and offered their services as nurses. I went through two hospitals one day carrying flowers to the wounded. I did not care to go again. With the exception of three weeks, our schools have gone on as though war did not exist.

A school of this kind is more interesting than you can imagine. We have here girls of many nationalities—Turkish, Bulgarian, Persian, Armenian, Romanian, Russian, Greek, Jews, a few English and Americans. We have also an Arabic girl who is especially fine looking and brilliant. These young ladies are not unlike our American girls in every particular—hobble skirts included. The Turkish girls never appear on the street without having on the "charshaf," but at school they are no different from any other in dress, looks and manners.

English is the language of the college but every language is taught and spoken. The girls speak from three to seven languages each. We Americans are way behind when it comes to being linguists. Here, the atmosphere is full of it and a child picks up three languages without any effort.

The city taken all in all is most fascinating, and this fascination grows on one. We have teachers who have been in this college for thirty years and who could not be induced to return to America except for visits to their homes. You might wonder what we are able to do in a musical way here. The course of study is not unlike any school in America where piano and singing are the main subjects taught. We have six teachers in this department who give about two hundred lessons a week. Most of the girls are boarders whose homes are at a distance. They, of course, do all their practicing here and there is a continual reminder of those spacious practicing rooms in the basement of N. E. C.

Music seems very difficult for the Turkish girls but it is no wonder when you consider that their music is worse than the Chinese—no rhythm whatever and no key.

The Bulgarians, Greeks and Jews play very well. We have recitals every month and you would be surprised to hear the girls play Bach Suites, Beethoven Sonatas, Grieg, Schubert and from other classic composers.

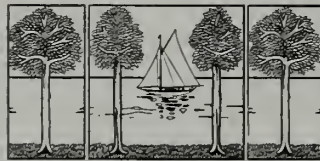
I have given several musicales and played at a concert last fall, given by the piano teachers. We have very little chance of hearing good music. (I mean outside, of course), but I read "Musical America" and practice a little, trying to keep "in touch" with some of the good compositions.

I hope to go to Germany as soon as school closes and have three months study with Godowski's former colleague.

I was pleased to see in "Musical America" of the gift N. E. C. had received. I only wish she could receive many more. How is our dear Mr. Chadwick? To see his name among the honored in the list of the members of The National Art Association made me again realize what a great man he is and has been.

Very sincerely,

SARA B. TAYLOR, '11.





## Editorials

At the present hour there is more widespread interest being manifested in music in America than there has ever been before. It is evidenced by the yearly increase of students at musical schools, by the springing up of multitudinous schools of music in the smaller cities, by the institution of symphony orchestras in these smaller cities, by a wider presentation of opera than heretofore. For instance, in Boston and Chicago, opera is today an established fact, while but a very few years ago these cities depended on the caprice of the Metropolitan Opera Company for a short two weeks of opera, while the small cities eagerly await their occasional visit of opera, and greet with open arms a few nights of this coveted enjoyment when they can seize the opera companies on tour.

Then last but not least of this manifest interest in music is the growth of the musical club, which in the National Musical Federation has become a national institution. These organizations exist in thousands till there is scarcely a town of any importance without its musical club. By furnishing instruction for the musically untutored as well as by stimulating the general interest in the community's musical advancement, these clubs fill a great need and constitute an extremely important factor in the country's musical growth.

Thus this musical awakening in America, this wave of desire for closer intimacy with the best music is being widely felt, and is perhaps nowhere exhibited more strongly than in what used to be called the "wild and woolly West." Here the demand for a better grade of musical instruction is seemingly far greater than the supply.

Since there is this musical awakening throughout the country, a grave responsibility rests upon the musically educated, a responsibility



like that which was felt by Theodore Thomas in the musical pioneer days of the country, and later by MacDowell, specifically different but similar in aim. They never sacrificed their ideals to satisfy the public, but sought ever to bring the standard of musical appreciation up to their ideals. Such is the feeling which should exist among composers, artists, teachers—all musicians, however humble.

It has been recognized, then, that the popular musical interest of today is directed toward a higher class of music than in earlier years; but exclusive of artists and the larger musical organizations we know that the execution of this higher class of music is often very crude, even sometimes by so-called "advanced students." The field for greater improvement appears to lie in more artistic execution and a cultivation of a finer musical perception.

Let the aim be a higher artistic execution of the smallest composition, rather than a merely correct but musically indifferent execution of larger and more difficult works; and to help to arouse in the public of this country—as has long been the case in some of the countries of Europe—a more intelligent appreciation of music as an art.



It is often said of musicians that as a class they are the most jealous people in the world. Perhaps this is true, but if so, surely it is a serious condition of affairs.

**JEALOUSY.** Music is based on harmony, and jealousy is one of the worst forms of mental inharmony, and as such, must be injurious to a musician's best creative or interspective powers.

Musicians should work for the betterment of their art, not for personal glory or financial success. As we leave our Alma Mater and go into different parts of the world, let us strive not for our own advancement but for the betterment of musical conditions. Let the world say that we are generous and helpful to each other, and that we are as beautiful and uplifting in character as the art we serve.



There is, perhaps, no subject that has been so bantered over, so widely discussed—as that of "concentration." The students may sigh at reading about it, but probably our teachers

**CONCENTRATION.** will not consider a word concerning it amiss in this volume.

In order to do one's best work, in any line of study, it is first of all



necessary that the whole of one's mental forces be brought into play and that one's entire attention be centered upon the task to be accomplished. The average music student can spend such a very short time in surroundings conducive to the rapid development of his art that surely it behooves him to recognize and apply at all times the important principle of concentration.

How easy it is to go to classes and sit and dream while the painstaking teacher endeavors to guide you into further channels of knowledge only to find that his efforts have been nearly all wasted. And even less difficult it is to let one's mind wander over all sorts of subjects other than music when one is practicing. But where is the teacher who is not gratified when he finds an alert, responsive pupil, whose keen interest in his work shows a mind which concentrates? And certainly, a good student knows the value of concentration in practice and benefits accordingly.

There is certainly no reason why we students should not "pull ourselves together" and strive to profit by this invaluable force, which is not only a time saver, but a power in mental development, in artistic growth and a prime factor in everything that makes for human progress and achievement.



One of the most far-reaching branches of the Conservatory in direct results and invaluable experience is the Normal Department.

**THE NORMAL  
DEPARTMENT.**

The normal courses are given in Pianoforte, Voice and Violin, and cover a space of two or more years. They are arranged to give the students an opportunity for practical experience in teaching under careful criticism and supervision.

A certain grade of advancement is required for entrance to the Normal. The theoretical knowledge necessary is acquired through courses of lectures and teachers' meetings, and the practical side is developed by demonstrative work given collectively and individually.

The lectures treat of the "Art of Teaching" as applied to the various departments, and the teachers' meetings give opportunity for discussion and criticism of the work done in classes with the other student teachers and with the Superintendent of the department. Actual experience is gained through teaching classes of young pupils and this teaching is all done under the supervision of the Superintendent. Public and private demonstrations are prepared as called for by the head of the department.

So the aim of normal work is first to establish the ability to know one's self; and secondly, that most important factor in teaching, the clear understanding of the mental as well as the physical needs of the pupil.

Thus equipped, the New England Conservatory Normal Department graduates find themselves thoroughly prepared to meet the requirements of the present day; and they are constantly in demand in all parts of the country.



In reaching for success in any pursuit where one is brought into frequent, close contact with his or her fellow beings, personality is an important factor for consideration and cultivation

**PERSONALITY.**

It is more important, of course, in the case of the singer than in that of the instrumentalist, because the latter has the medium of the instrument through which to give expression, whereas the singer has only the medium of the voice. And the voice is a part of the person.

Personality may either repel or attract, or being of a mental nature, do neither. A vocalist with a disagreeable personality may sing with much skill and yet not please her audience, whereas, the singer with an agreeable presence and an attractive nature, possessing no more skill than the others, will awaken enthusiasm and win salvos of applause. An attractive personality is largely, but not wholly a natural gift. It can be attained through study and effort, cultivated like a flowering plant.

Put the noblest there is in you into your art, put your whole heart into it. Feel the keenest enthusiasm for it, and your enthusiasm will be communicated to your audience. There will come that forgetfulness of self that gives natural poise to the performer, the grace and charm that wins the heart. Love and enthusiasm for your work will create in you a certain subtle vivacity, and those who watch you will name it personal magnetism.

Then give to your work the utmost of your intelligence, cultivate love and sympathy for all mankind until you are able to touch the chords that bind mankind into one common humanity. In that way you will cause each individual of your audience to feel that you have performed to him or her alone. And each will say—when you have finished, "What a wonderful personality! How beautiful! How sincere! What magnetism!"

“Oh, I don’t care to go to Jordan Hall tonight; it’s only an Organ Recital, and they are such bores,” is the expression you so often hear from students, if they do not happen to study Organ. But the Violinist will always take the opportunity to hear a Violinist, the Pianist, a Pianist, etc. It seems to be a fixed notion with the students (especially the new ones) that they can only profit by hearing their own instrument performed upon.

Take for instance a Piano Recital given by one of the Faculty in Jordan Hall, where no admission is charged, you will find that out of every ten students present, nine of them are Pianists. It is the same with all the others; ’Cello students care only to hear ’Cellists: Vocalists care to hear Opera and not Symphony concerts (unless the soloist is a singer.

If it were announced that the world’s premier oboist were to give a Recital in Jordan Hall at a small admission charge, or even with no charge at all to students, we may safely conclude that his audience would bear ridiculous comparison in point of numbers to that of a Pianist or Vocalist of only mediocre ability. The oboist would number among his audience a great majority of students of that instrument, with a sprinkling of Flutists, Clarinetists and other wind instrumentalists. A few composition students would probably be in attendance, but by no stretch of our imagination can we conceive of a large number of Pianists, Vocalists or string players being present.

Yet after M. Longy had finished his Oboe solo, in one of the Longy Club Concerts, no Pianist or Vocalist ever received more hearty and earnest applause than did this sterling musician. Many people present heard, for the first time how beautiful this instrument could sound instead of being “reedy,” and penetrative, as is often the case.

It is unfortunate to observe the ignorance on the part of a great majority of students of the very names of important orchestral instruments. It is not unusual to meet with many who do not know the distinguishing characteristics of a Bassoon and a French Horn.

Do these students ever hope to become intelligent listeners, we will not say intelligent critics, of orchestral music? One might show sympathy for them, were a great intellectual effort on their part necessary to acquire the knowledge of the resources, colors and peculiar qualities of these foreign instruments.

But an acquaintance with and appreciation of these instruments may be had with only a little effort on their part by intelligent observa-

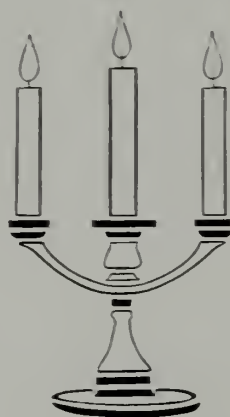


tion at divers concerts, careful reading of books on the subjects, information easily received from the performers themselves, etc., and the result would be beyond all proportion as compared with the expenditure of time and energy necessary to attain it.

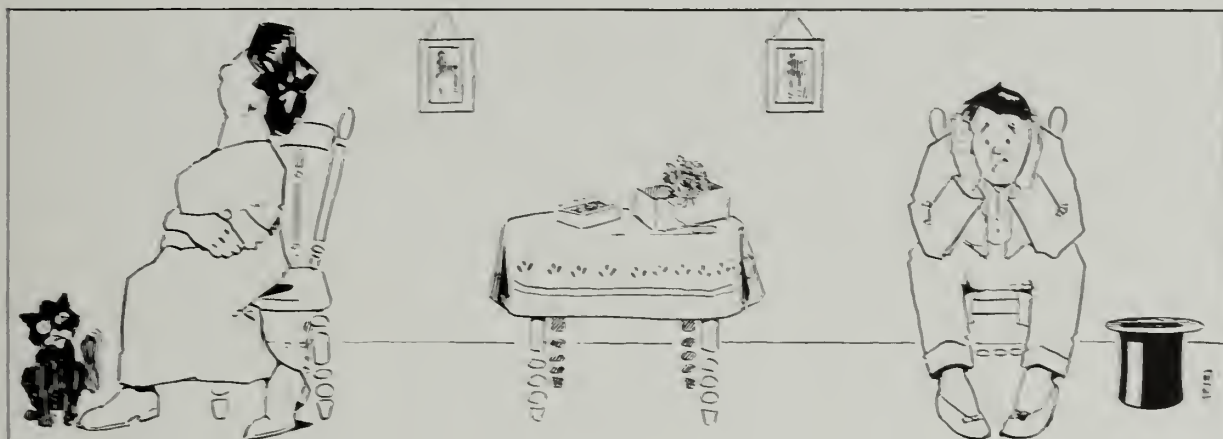


The Conservatory has recently received a generous gift—of \$100,000.00—from an anonymous contributor. Heretofore the music schools of this country have often been strangely neglected in the matter of funds for endowment, support and expansion, while other schools have been generously supplied for all foreseen (and unforeseen) exigencies. Now it seems that the tide is turning and that the music schools are beginning to win well-deserved recognition for their work. May this generous gift to our beloved school act as a stimulus, an incentive, an example for the wealthy art patrons in America to emulate.

**A GIFT TO THE  
CONSERVATORY.**







## Senior Slams

She—Why do you always bring me to a restaurant where there's hardly a soul to be seen?

He—My dear child, don't you know? I am preparing to give a piano recital and must therefore get accustomed to seeing empty places.

---

The Proctor twins:  
 Blanche Brocklejohn  
 Sara Helen Littlebank.

---

There are metres of accent,  
 There are metres of tone,  
 But the best of all metres  
 Is to meet her alone.

---

(True one—Normal pupil said it):  
 Teacher—What does "f" mean?  
 Pupil—Forte!  
 Teacher—Then what does "mf" mean?  
 Pupil—Twenty.

---

The young colored boy (after gazing long and hard at the slide trombone player of the band)—Missa' Chase, I don' see how you play dat 'er trombone: it ain't got no triggers on it!"

The minister (at church entertainment after 23 piano solos, nine vocal selections, besides a diversity of other "noises")—And now, friends, to close our programme the choir will render Bachoven's "Hymn of Thanksgiving," after which Miss Screechem will sing "All Thro' the Night."

### NEUME BOARD FLOWERS.

Poppy—Lou Adolph—rich and gorgeous but just a little dreamy like her name flower.

Syringa—Hazel Barbiers—used in bridal wreaths and bouquets; very attractive.

Daffodil—Helen Fair—tall and straight and brilliant; the very essence of springtime and brightness; one always wants a roomful of these lovely flowers.

Sweet William—Howard Goding.

Garden Moss—Guy S. Maier—extremely thrifty; needs frequent and severe pruning.

Chrysanthemum—Mima Montgomery—stately and regal.

Pansy—Ella Nord—a quiet little blossom whose face is so interesting and piquant you can't pass it by without stopping.

Zinnia—Claire Oakes—a bright lovely flower which stands out from those around it and which brightens its surroundings.

Buttercup—Clara Whipple—a bright cheery flower that reflects the sun on a bright day and gathers all the stray sunbeams when the day is cloudy.

Fuschia—Alice Whitehouse—modest and drooping.

Jasmine—Elizabeth Wood—a star among flowers; very effective artistically.

Pond Lily—Sara Helen Littlejohn—delicate in appearance, but capable of standing a great deal. Thrives in mires and all marshy places.



ALL THE LATEST RAGS





A TRIO

## NURSERY RHYMES FOR JUNIORS ONLY.

*At Room 13.*

A dillar, a dollar, a nine-seven scholar,  
 What makes you come so late?  
 Theory class, my lad and lass,  
 Cannot for laggards wait.

*At a Saturday Recital.*

Oh where, oh where have those little notes gone?  
 Oh where, oh where can they be?  
 I had them tucked 'way in my memory, say,  
 Oh where, oh where can they be?

*At the Senior Entrance Exams.*

A young junior so keen went up to the Dear  
 To find what his mark might be.  
 But when he got there he sank in despair,  
 For he found he had flunked with an "E."

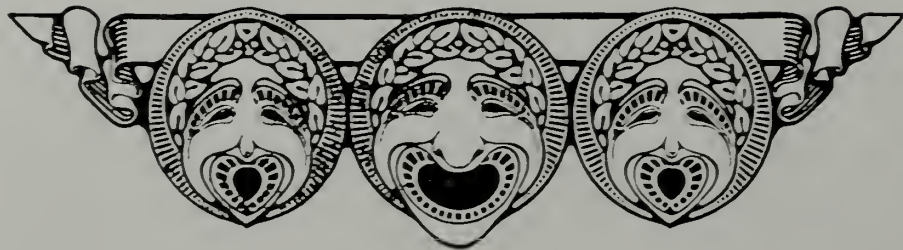
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"Hazel, look at that tablet in memory of Noah Webster."

"Is it really? Well, I always wondered what his last name was."

---

Miss Whitehouse (to the editor after his ardent pleas for jokes and grinds)—Oh, did you want something FUNNY?





## CONSERVATOCKY.

'Twas *ludwig* and *de voto johns*  
 Did *hunt* and *wemple* in *dennée*.  
 All *stickney* were the *flanders white*  
 And the *brooke briggs-stanaway*.

Beware the *winternitz, ma-son!*  
 The *deans* that *mahr*, the *shaz henay*;  
 Beware the *hackebarth* and shun  
 The *gruenberg thurwanger!*

He took his *goodrich* sword in hand,  
*Lincoln* the *shirley* foe he sought:  
 Then *rotoli* by the *lenom* tree  
 And *stasny* while in thought.

*Andrews* in *cole black* thought he stood,  
 The *winternitz* with *rice* of flame  
 Came *allen* through the *humphrey* wood  
*Van wieren* as it came.

One, two! One, two! and through and through  
 The *munger* blade went snicker-snack!  
 He *bennett* dead, and with its head  
 He *adamowski'd* back.

And *faust* thou *peirce(d)* the *winternitz*?  
*Conti* my arms, my *bemis* boy!  
 O *chadwick* day! *Tyler, tourjée!*  
 He *blanchart* in his joy.

'Twas *ludwig* and *de voto johns*  
 Did *hunt* and *wemple* in *dennée*.  
 All *stickney* were the *flanders white*  
 And the *brooke briggs-stanaway*.

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**AT THE MASON AND HAMLIN CONTEST.**

Ten little seniors, sitting in a line,  
 One left to play his piece, then there were nine.  
 Nine little seniors, oh, the dreadful wait!  
 One came back a nervous wreck, then there were eight.  
 Eight little seniors, praying aid from heaven,  
 One tripped down the "broad highway," then there were seven.  
 Seven little seniors, "Oh, my hands feel just like sticks,  
 And my knees, my knees!" she left them, then there were six.  
 Six little seniors, the call came for two more,  
 They went marching bravely, then there were four.  
 Four little seniors, one forgot the key  
 In which she was to start her piece; then there were three.  
 Three little seniors looking rather blue,  
 One fled for happier lands, then there were two.  
 Two little seniors, "Oh, I know I'll miss that run.  
 And is my train all right?" Then there was one.  
 One little senior, waiting to go on,  
 Ready to do his best, but the audience had gone!

---

Miss B.—Oh, how I enjoy Guy's playing! He has so much temperature!

---

Emmie—Why don't they have finger bowls in this place?

Lydia—Tell you what they could do. Some of these people around here have a lot of brass, and why not get some of the knockers to hammer us some finger bowls?

---

Scott—Do you live in Maine or somewhere?

Agnes—I don't live in Maine but I live somewhere.

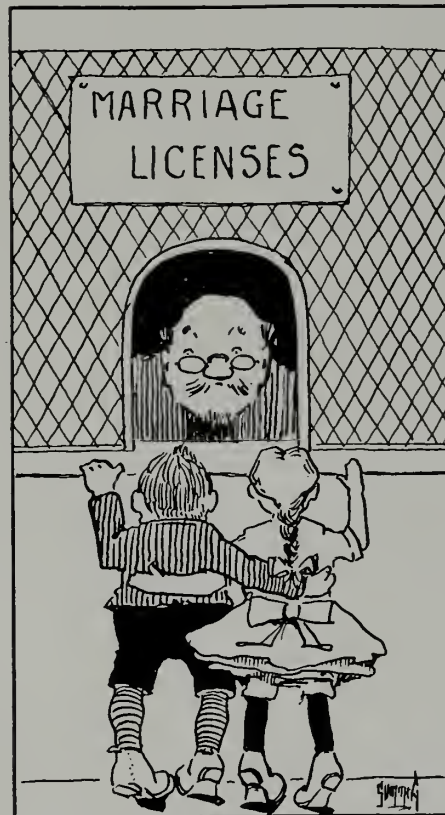


## A SENIOR ALPHABET.

A is for Adolph—the first A on the list ;  
B is for Barbiers who hates to be kissed.  
C is for Crosby, so shy and demure,  
D is for Derrick—you know him, I'm sure.  
E is for Eldridge, of stature quite tall,  
F is for Fair, who is liked by all.  
G is for Goding—one of the few,  
H is for Hyde who knows just what to do (?).  
I is for Ingham—always something to say ;  
J is for Jordan, who certainly can play.  
K is for Kent with a smile for all,  
L is for Lucas who allows men to call.  
M's for Montgomery who fell thru the ice,  
N is for Neekamp—known to laugh once or twice.  
O is for Oakes, the girl with red hair,  
P is for Powell who—no, that's not fair.  
Q is for Quinn who follows the fashion,  
R is for Russell who used to take cash in.  
S is for Swisher, she's engaged, I am told ;  
T is for Tierney—they say he's quite old.  
U is for us, the people who wrote this ;  
V's for the verse that may be amiss.  
W—they're too many to name only one ;  
X is for those who didn't get "done."  
Y is for Young who loves to drink tea,  
But there isn't a name beginning with Z.



We surely have the finest cook,  
I guess he cooks without a book.  
Originality! that's his name,  
With his desserts he's won his fame,  
Indian pudding, oh, what bliss!  
Without it, what a lot we'd miss.  
Vegetable hash of a brilliant hue,  
Of how it's made there's ne'er a clue  
Blessings on thee, chef of ours,  
May thy days be filled with flours,  
Far o'er the world we'll wander yet,  
But oh, those meals we'll ne'er forget.



A RESOLUTION IN HARMONY



## SINFONIA NURSERY RHYMES.

*With apologies to Mother Goose.*

Little Jack Snyder  
Sat in a corner  
Looking so glum one day ;  
    Quoth Jack,  
    " 'Tis a fact  
    that  
There're pretty girls here,  
And there're pretty girls there,  
But mine have all gone away."

Hey, diddle, diddle.  
"Rol" plays his fiddle ;  
The neighbors all growl,  
And the dogs they all howl—  
    Can you blame them?



Theodore Gundry  
 Graduated on Monday,  
 Collected bills on Tuesday,  
 Still collecting on Wednesday,  
 More bills on Thursday,  
 Worse on Friday,  
 Died on Saturday,  
 Buried on Sunday,  
 Poor Teddy Gundry!

Little boy Brown, come show us your charms,  
 We are all jealous, all up in arms,  
 You always secure the very best dame,  
 Whether she be Ann Eliza or Jane.

We couldn't print our "Mother Goose" verse for "Keezy." It wouldn't look good in print. However, here are the rhymes:  
 "Keezy, Little Bo-Peepsie, teasie, squeezezy." etc., etc.

Blanche and "Chet" went out to ride  
 Together, sitting side by side.  
 A tire burst,  
 Chet fell out first,  
 And Blanche came tumbling after,  
 With a heigho, etc., etc., etc.

Old brother Frank was a jolly old soul,  
 And a jolly old soul was he.  
 He called for his pipe and he called for his bowl  
 Until called by Adamowski!  
 (And then——well, never mind!)

"Patty." "Patty" (yes quite "batty"),  
 "What makes you go so slow?"  
 "Experience wide, and much else beside,  
 Has made me so, y'know."



A "Cubist" picture in the NEUME at last! Here it is! Title, "Sweet Twilight Reverie." It has recently inspired M. Destraussy to the writing of a tone-poem. The music is Prestississimo and Sforzandissimo throughout.



INSPIRATION

### RECENT FASHIONS IN PROVERBS.

"A Good Dame is Rather to be Chosen than Great Riches."

"Go to the Sluggard thou Ant; Consider his Ways and be Wise."

"A Joy-ride goeth Before Destruction and a Sporty Spirit Before a Fall."

"Tall Aches from Little Toe-corns Grow."

There's many a slip 'twixt Lip and Lip.

As you Owe, so shall you Weep.

Better Never than Late (For Mr. Elson's Classes).

A Penny Earned is Seldom a Penny Saved.

After Dinner Loaf Awhile—after Supper Loaf some more.

Love, and let Love!

Do Unto Others as they Would do Unto You—if They Had the Same Chance.

To Yearn is Human; to take your Medicine, Divine.



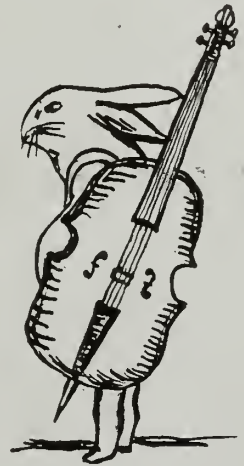
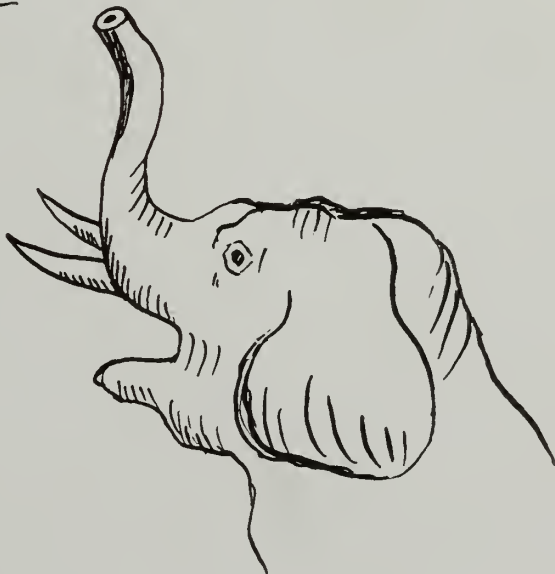
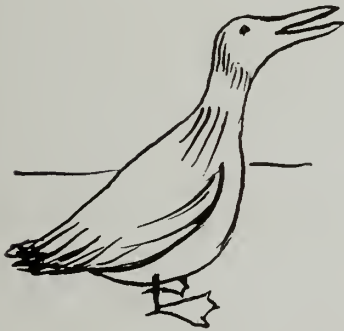
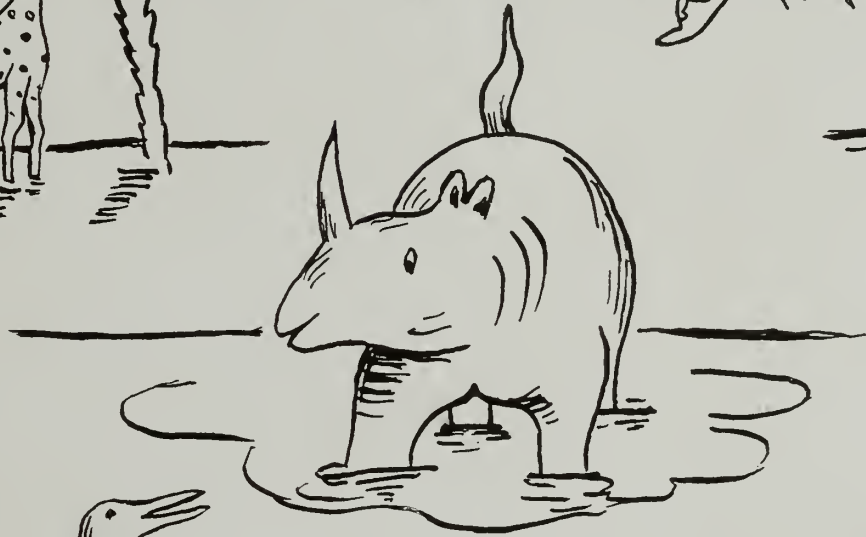
## A. E. C. Tennis Association

On May 6, the first meeting of the association was held, at which the following officers were elected:

CLAIRE G. OAKES	.	.	.	.	.	<i>President</i>
CLARA INGHAM	.	.	.	.	.	<i>Secretary</i>
LORETTA CURLEY	.	.	.	.	.	<i>Treasurer</i>

The annual tournament makes spirit run high among the girls residing in the dormitories. Each hall is represented in both the singles and doubles and the winners are awarded cups and racquets, according to place. The contestants for this year's tournament on June 3, 4, 5 and 6, will probably be Anne Baker for Gardiner, Bertha Graves for Dana, and Helen Fair for Frost.

The Ensemble Menagerie by one of the Beasts with apologies for the omission of the wild-cat, gorilla, hippopotamus, scrambled egg, asparagus-on-toast, turtle-dove, lizard, Swiss-cheese, grasshopper, etc., etc., etc.



Name.	Worst Fault.	Favorite Stunt	In 1923.
ADOLPH	Accuracy	Talking to Mr. Ensemble	An advocate of the new theory (single blessedness)
BARBIERS	Dress	Writing to Europe	Founder of a new Religion
BENSON	Society	Making trousseau	Married (we hope)
BISHOP	Argumentation	Hard work	Debator
BREWER	Making eyes	Engaged	Dignified matron
BURRILL	Embroidering	Harmonizing colors	Happy matron
COOPER	Meekness	Playing in Ensemble	A second Carnso
CROSBY	Theater habit	Eating chocolate	Diplomat
DAMON	Careful speech	Dancing	Settlement worker
DERRICK	Smiling	Florid speech	Knight errant
DOLLOFF	Attendance at Ensemble	Smiling	Head of private kindergarten
FAIR	Holding offices	Dancing	Pres. of Woman's Club
GILLIATT	Jollity	Gayety	Humorist
GRAY	Playing in Ensemble	He-he!	More he-he!
GOODSPEED	Talking	Asking questions	Teacher of system
HINCKLEY	Fussing	Playing in Recital	Milliner
HUNT	Talking (?)	Silence	Walking with H. Whiting
HYDE	Ubetating	Solfeggio	Suffragette
INGHAM	Appetite	Spending money	Society leader
JORDAN	Hustling	Playing contrapuntal compositions	Authority on counterpoint
KENT	Silence	Teaching General Class	Suffragette
LAKE	Practicing	Studying music	Still studying
LANE	Primping	Making hats	Still primping
LINCOLN	Conscientiousness	Teaching Sunday School	Missionary
LITTLEJOHN	Sewing	Forgetting	Female Paderewski
LUND	Giggling	Cnopping Balsam	Still looking for "that lost chord"
MAIER	Relaxation	Playing "Music With My Meals"	Godowski II.
MUTTER	Sewing	Hurrying	De Voto II.
NORD	Recklessness	Disturbing the peace	Preceptress of Dana Hall
OAKES	Society	Initiating Sinfonians	"Madame Claire's Beauty Parlors"
POWELL	Argufyin'	Playing solitaire	Teaching
RUSSELL	Class spirit	Supporting two	Supporting more
SNOW	Preciseness	Practicing	Teaching
STANLEY	Tech shows	Playing Debussy	Famous artist
SWISHER	Modesty	Motoring	Keeping house
TAGEN	Accompanying violinists	Asking questions	Head of a Normal Dept.
WADDELL	Criticising	Arguing	Critic on Boston American
WHEELER	Love for Bull Dogs	Clogging in wooden shoes	Limsterdam



Name	Worst Fault	Favorite Stunt	In 1923
WHITEHOUSE	Studying	Working	Still studying
BOISSEAU	English diction	Movies	Still going
GERE	Fidgeting	Making fudge	Stump speaker
LUCAS	Sassing German Prof.	Hurrying exits	Bowin'
MONTGOMERY	Breaking the ice	Strolling in Fenway	She'd like to know
NEEKAMP	Study of medicine	Langhing	Coon shouter
QUINN	Masculinity	Turkey trotting	Light opera star
SIZE	Acting	Wearing glasses	Editor of Life
SPOFFORD	Fickleness	Society	Still fickle
WHIPPLE	Knowin' everybody	Being with "Billy"	German grammarian
WOOD	Sporting	Fussing	Driving a Mitchell
ASHLEY	Walk	Wearing good-looking clothes	Professional Organ Tuner
CHAPIN	—	?	—! ! ! !
GODING	Chewing gum	Hunting Neume adds.	Same thing
NICKLES	Reticence	Walking quietly	An exponent of Mr. Gilbert's theory
ROBINSON	Attending class meetings	Riding towards Worcester	Teaching
WILKINS	Love for automobiles	Cooking chafing dish suppers on a stove	Coach of B. A. A. Hockey Team
MATTHEWS	"Fussing"	Playing ragtime	With the "Boston Symphony Orchestra"
DE LASCIA	The ladies	Roller skating	Ask "Fletcher"
MAINENTE	Playing flute	Composition	Director of the Conservatory at (?) Texas



A Conservatory, my dear, is *not* a place where they raise flowers. That is, not necessarily. Of course, you can raise flowers in a conservatory, but isn't it vastly more interesting to raise Art? Agatha, I am shocked! To think that you should indulge in that vulgar attempt at humor! "Raise the roof" as far as you have been able to hear! Indeed! I fear that *you* will never *rise* to a true conception of the beauty, of the grandeur of Art. Art for art's sake—how artless! To interpret all life's emotions, passions, moods, to lose yourself in the thrill of a masterpiece, to forget that you are you, to know only the charm of the music and to follow where it leads—that is the reward of the Gods.

They DON'T "squeal," at least, none except the new ones, and the players do not make noises like a cross between a German band and a lively cat fight.—with an L train thrown in now and then!

Can you expect the potters' clay to be changed instantly into the perfect vase? Nonsense! It takes time and effort and brains—hear me? Brains!! It is a crude lump which is first put on the wheel, but the projections are smoothed, the clay made symmetrical, graceful, beautiful, and lo! it is finished. Well, suppose the vase *is* broken by the servant girl; has it not allured someone by its beauty, has it not———Jim says—"What?" He'd hate to be an angel and never do a thing but practice on a darned old harp and sing and sing and sing?

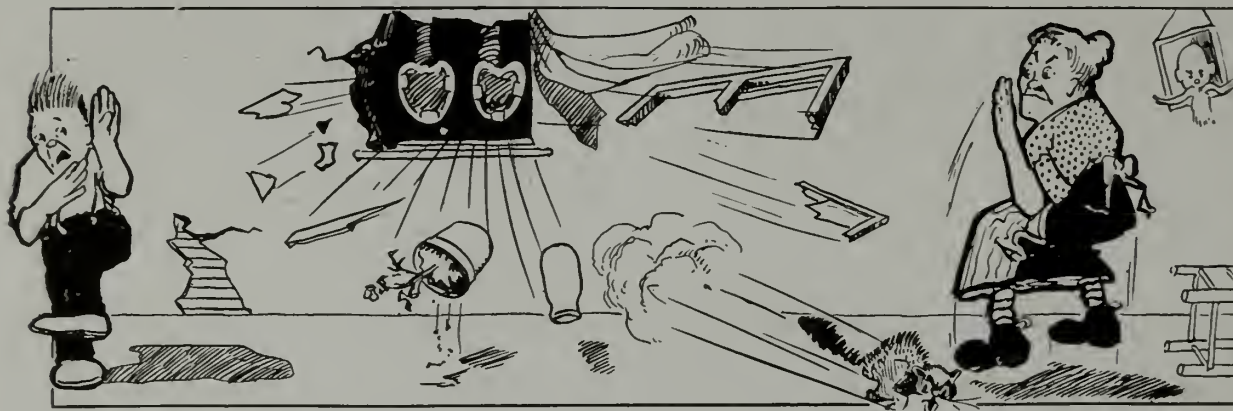
Well, I never!





"SOME WILD YOUNG THING TO KISS BEHIND THE DOOR"





## Swift Kicks for Juniors

JUNIOR—What *is* music?

ROBERTA KENNARD—At the dormitories it's organized noise."

"No, Fisher, a three division song form is *not* a club sandwich.

You don't have to "Hunt" for Gladys; just go to Petter Hall.

SENIOR—Can you tell me who those two Juniors are?

JUNIOR—Yes—that's Vogel "Ann Eliza."

The latest nickname for the Con. is "Preservatory," because it is full of peaches—and incidentally—a few "pairs."

## DRUG STORE GOSSIP.

MR. Q.—Have you ever seen that girl before?

JUNIOR—Yes, often.

MR. Q.—Have you ever noticed anything funny about her?

JUNIOR—Why, yes, come to think of it, I have seen you with her once or twice.



Overheard in First Session Harmony Class:

LITTLE CON. BOY—I have some tickets for the theatre tonight.

LITTLE CON. GIRL—Oh, have you? Let me see them.

Proudly he pulled them out of his pocket and showed them to her.

“Parquet!” she exclaimed.

“Parquet? Is that a good show?”

---

Wiggle, wiggle, little finger,  
How I wonder why you linger,  
Up above the keys so high,  
When you should just make them fly.

---

MR. DENNÈE (angrily)—See, I can write my name in the dust on this piano.

JUNIOR (admiringly)—Sure, there's nothing like eddication, after all, is there, Sir?”

---

### BEAUTY NOTES.

Even the prettiest nose looks bad in other people's business.

Trampling on other people's feelings is the worst thing possible for the feet.

Hard lines about the mouth can frequently be removed by the reasonable use of a smile.

Eyes can be brightened effectively by looking on the pleasant side of life.

---

Which would you rather have on hand,  
A grand baby or a baby grand?  
A grand baby often screams and hollers,  
While a baby grand costs eight hundred dollars.

## MELLOW DRAMMER.

SCENE—Recital Hall.

TIME—After Mr. Elson's lecture.

OCCASION—A Sinfonia initiation.

CHARACTERS—Damsky, clarinetist; Fischer, flutist.

NECESSARY PROPERTIES—Mr. Frank Russell, a flute, a clarinet, an audience.

INTRODUCTION—Scene opens with much noise in foreground.

Plot thickens.

DAMSKY (*blowing an ear-splitting blast on his clarinet*)—This, ladies, typifies melancholy.

Fischer is seen but not heard.

CRESCENDO—More noise. Duet for flute and clarinet in various keys (*à la Schoenberg*).

DIMINUENDO—Large and fluent vocabulary on the part of Fischer. Gurgle from Damsky.

FINALE—Russell with HOOK!

---

## NOTICE.

### THE NEUME COMMITTEE

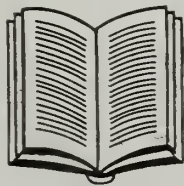
respectfully requests the kind contributor who handed us the following "joke," to draw a diagram showing the location of the point:

"The ensemble was very effective and we saw the band play."



## JUNIOR "WANT" COLUMN.

- Wanted by Lyle Trusselle—A minister.  
By Gladys Hunt—A little class spirit.  
By Hester Deasey—Someone to keep step with me.  
By Dorothy Willis—Breakfast at eleven.  
By Maude Beaudrey—A ragtime "Pianola."  
By Laura Venable—Someone to call me "cutey."  
By Gerhard Ringgenberg—Someone to pronounce my name.  
By Edna Klar—Suit of gentleman's clothes.  
By Marjorie Gaskins—A window alphabet.  
By Mary Noyes—Someone to make a "fuss" over me.  
By Evelyn Gander—A sense of humor.  
By Adolf Vogel—A home in "Utah" (furnished accordingly).  
By The Cotton Twins—A mark of distinction.  
By Marion Feeley—A "twelve hour" dance.  
By Lane Frisby—An elevator in Gardiner.  
By Dorothy Hills—Someone to skate with.  
By Roberta Kennard—An automatic "light extinguisher."  
By Beatrice Ragsdale's *neighbors*—A little rest between times.  
By Grace McCoy—Introduction to the "Junior Class."  
By Agnes Gottschalk—A maid.  
By Loretta Curley—A pair of "curling irons."





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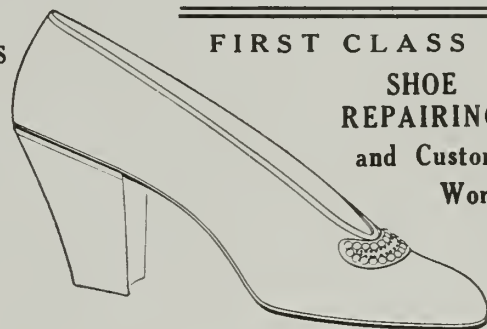
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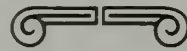


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