







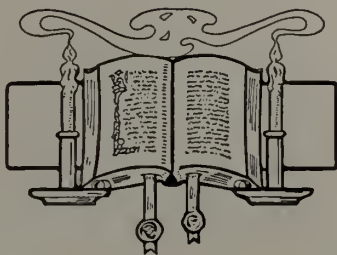






NEW ENGLAND CONSERVATORY OF MUSIC

# THE NEUME



VOLUME XI

New England Conservatory  
of Music

NINETEEN SEVENTEEN

## New President of Conservatory Trustees



R. SAMUEL CARR, whom his fellow-trustees of the New England Conservatory of Music have unanimously chosen to the presidency, succeeding the late Mr. Eben D. Jordan, has for now about twenty years past been known to them as one of the ablest and most judicious of counselors. Coming upon the board during the critical period from which the school began to emerge soon after Mr. Chadwick assumed the directorship, Mr. Carr at once made an impression of business acumen and alert understanding of the needs and aims of the musical profession. He was sympathetic with every effort to improve the financial position of the Conservatory; at the same time every undertaking that meant raising the standard of instruction met with his cordial support. So valuable has his service been that after the loss of last summer he was immediately thought of as the ideal successor of the far-sighted and philanthropic man who had just passed on.

Born in one of the substantial old houses on Bunker Hill, Charlestown, in 1848, of good New England ancestry on both sides of the family, Mr. Carr received conventional education in the Bunker Hill Grammar School and, the parents having later moved out to a suburban home, in the Newton High School. Both the father and mother were musically inclined, and the boy quite markedly so, for at fifteen he was chosen organist of the West Newton Congregational Church. Thus began a weekly service as organist and musical director in several churches which, with only a few weeks' intermission, was continuous for forty years. In 1884 Mr. Carr was elected to the position of organist and director of music at the historic Old South Church, in Copley Square, to the manifold duties of which he gave his best attention until 1904. He then resigned from active service.

Mr. Carr is still chairman of the music committee at the Old South, and, by vote of the church, honorary musical director and organist. He has composed and arranged various hymns and anthems. He is an honorary member of the New England Chapter of the American Guild of Organists.

Starting at the age of eighteen as a bank clerk, he early made a reputation for integrity, seriousness of purpose, insight and constructive imagination. In 1883 he became the private secretary of Frederick L. Ames, with whom he was closely associated down to the latter's death in 1893. Upon the passing of Governor Oliver Ames, in 1895, Mr. Carr became one of the executors and trustees of the estate. He is a director in several corporations. He has been concerned in important railroad reorganizations.

His personal predilection for music has kept him constantly in touch with developments in a profession which, had he so chosen, he might presumably have followed with conspicuous success. He has followed music, however, not merely in the spirit of getting personal enjoyment from it, but in that of doing his part to give pleasure to others, for, as he says, "as one grows older, one realizes more and more that the lasting satisfactions of life come from service to others."





SAMUEL CARR

*President of the Board of Trustees*

To Whom We Respectfully Dedicate  
This Volume

# Our late President, Mr. Eben D. Jordan

By G. W. CHADWICK

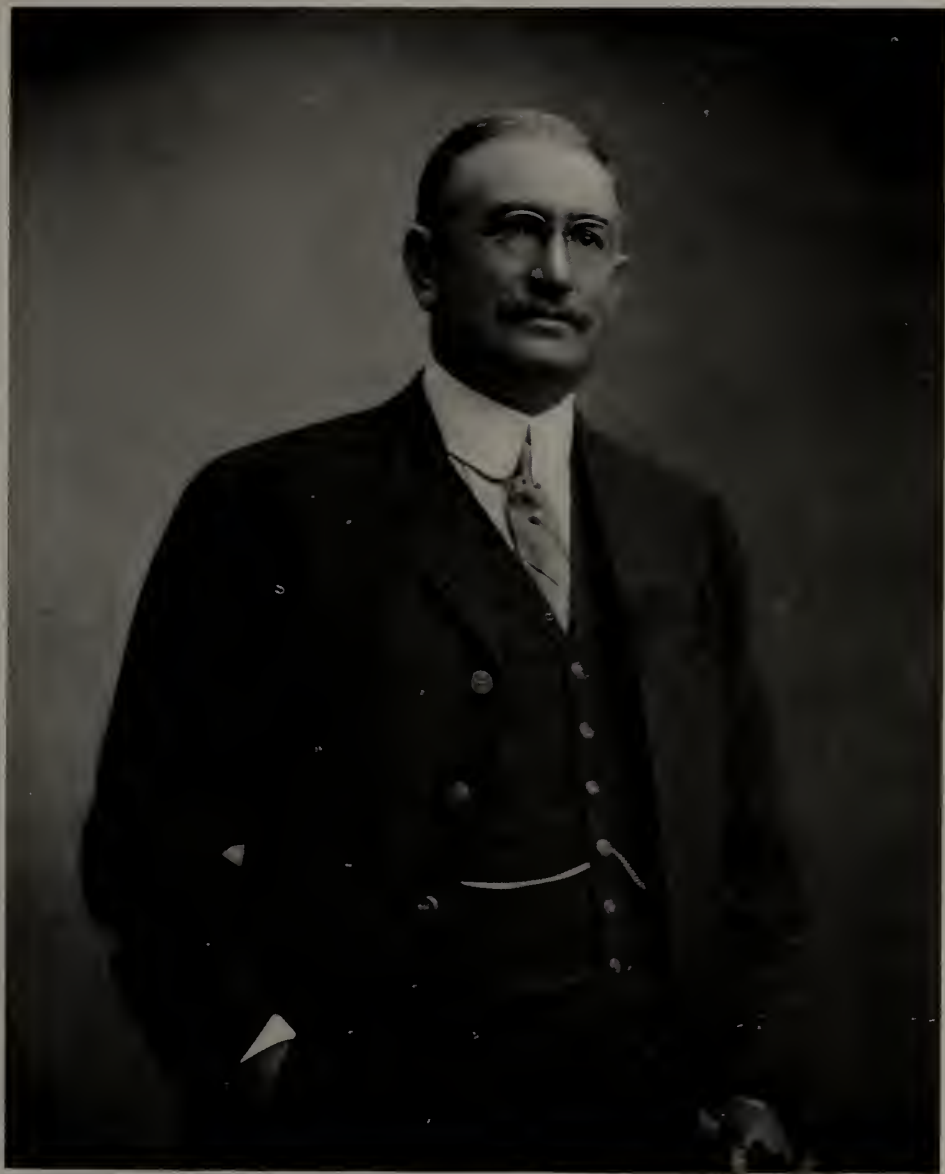


IN THE death of our late President, Mr. Eben D. Jordan, the New England Conservatory lost its staunchest and most loyal supporter, and one of its best friends. His interest in the Conservatory, even during the more exciting developments of the Boston Opera Company, never diminished. It was one of his most ardent desires to make use of the facilities afforded by the Boston Opera House for the advantage of the Conservatory. It was not his fault that this was not possible to a greater extent. As it was, there were several young singers from our school who were launched on a successful career at the Boston Opera House, and quite a number of our orchestra players became members of the Opera Orchestra.

To those who knew him intimately, Mr. Jordan showed a kindly and generous nature, from which many struggling students and musicians have profited. And although he sometimes was not recompensed with gratitude, it never seemed to embitter him or cause him to regret his generous impulses. He was a man of singular modesty. To be obliged to speak in public caused him a good deal of worry; but when he did so his words were simple and direct, and very much to the point.

Mr. Jordan's benefactions to the Conservatory were not only many and liberal, but wise and timely. The lot on which the Conservatory building stands was bonded by Mr. Jordan for the Conservatory some time before we were in a position to begin the erection of the building. When work was finally begun, the land had increased very much in value, of which we of course got the benefit. In his gift of Jordan Hall to the Conservatory, he "buildd better than he knew," for this place has become a mecca for all the artists of the country. They have made it known far and wide as remarkable for sound. To our students who make their public appearances there, it is a continual joy and inspiration. Foreseeing that we should eventually need room for expansion, his next gift was the adjacent lot, which has also increased much in value since we came into possession of it. In his last gift he bequeathed us a sufficient sum to pay our remaining indebtedness. This final munificent gift is the keystone of the arch for which we have been laying the stone and mortar, and sometimes carrying the hod, for the last fifteen years. It is now complete, and, as I believe, permanent.

In Jordan Hall, on Friday evening, November 24, 1916, a special concert by the Conservatory Chorus and Orchestra was given in honor of Mr. Jordan's memory, with an address by our former President, Hon. Richard H. Dana.



EBEN D. JORDAN

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*In Memoriam*

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# The Founding and Early History

## of the *New England Conservatory of Music*

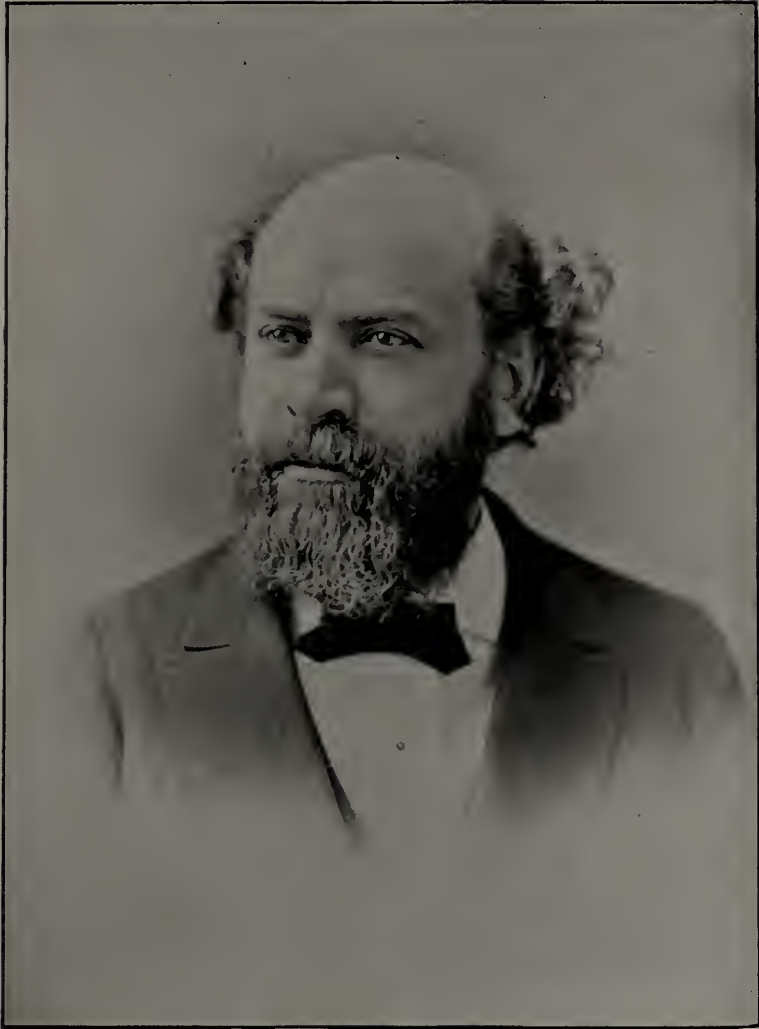
By F. ADDISON PORTER



WHEN we pursue our studies in an institution, well established, flourishing, with a world-wide reputation, how much we are apt to accept unthinkingly as simply a part of the existing order of things, without, perhaps, a single reflection as to the painful efforts and heroic perseverance to which were due the original establishment of such an institution and the initial impetus toward its ever-increasing growth and success.

No school or institution of any kind consists merely of the building it occupies or of the equipment at its command at any one time or period; rather, the school itself represents day by day the sum total of human endeavor expended in its behalf and in furthering the highest principles for which it stands. Just as the present high standing of our Conservatory is due to the splendid endeavor and achievement for the past twenty years, of our present director, Mr. George W. Chadwick, and his collaborators, so was the structure of the real school as they found it a result of the efforts previously expended, not only arduous in themselves, but, in the beginning, put forth against the opposition of public opinion and with no existing capital save a whole-hearted enthusiasm.

This school first existed in a man's mind, and that man was Eben Tourjée. At the time when he conceived the idea of a conservatory, there was no opportunity in this country for class instruction in music at any school where art was placed on the same footing as other studies. The circumstances and ambitions in which the New England Conservatory had its origin may best be described in the words of Dr. Tourjée himself when, in a report dated 1883, he said, "For thirty years it has been the aim and effort of my life to found and equip an institution which should bring within the reach of the many the priceless benefits of a first-class musical education, that these in turn might become missionaries for its universal diffusion. The struggle through which I had to pass and the difficulties which I had to overcome in obtaining even the fragmentary education in music which this country could then afford me led me to this determination; and, keeping this object before me, I have, by every means in my power, labored both in season and out of season for the accomplishment of that purpose. Under God, my success has been beyond my expectation. When I began the study of music, there were no music-schools and few teachers of eminence, and these



Eben Tourjee

## NEW ENGLAND CONSERVATORY OF MUSIC

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latter commanded such prices for their services as to put them beyond the reach of the poor. The conservatory system of Europe was without illustration in this country; and its later discovery was to me a revelation. The possibilities of which I undertook to realize to my countrymen." Dr. Tourjée's first effort to establish the class system for musical education was made at Fall River, Mass., in 1853. In 1859 he obtained a charter for and organized a musical institute in connection with the Academy at East Greenwich, R. I.

In 1863, Dr. Tourjée made a trip to Europe and personally studied in and investigated the methods of the European conservatories, which fired him with enthusiasm on his return to start a larger school, which he did at Providence, R.I., in 1864.

However, his constant ambition was to establish a music-school in Boston, and finally his dream was realized when on Monday, February 18th, 1867, the New England Conservatory opened its first classes in the Central Music Hall Building of Boston. The faculty of this new school included the foremost musicians of the day, being as follows: pianoforte, Otto Dresel, B. J. Lang, Ernst Perabo, Stephen A. Emery, Robert Goldbeck; harmony and composition, Messrs. Goldbeck and Emery; instrumentation, Carl Zerrahn; vocal culture, Signor Dama, Messrs. Zerrahn and Tourjée; organ, S. P. Tuckerman, George E. Whiting; violin, W. H. Schultze; violoncello, Wulf Fries; contrabass, August Stein.

In 1870 the New England Conservatory was incorporated, and in that year the first class was graduated.

The school remained in the Music Hall building until 1882, when, indeed, it had grown to be a flourishing institution with an enrollment of about 700 students, an extremely significant fact when we stop to think of the striking contrast offered between conditions for music-study existing in the homes then and now. Today the most modest of homes possesses its piano as a matter of course, while in those days even the more pretentious homes could boast of nothing better than a cabinet organ; today music-study is regarded as a necessary part of every child's education, whereas then it was still considered as an accomplishment to be cultivated almost exclusively by the affluent leisure-class. It is such schools as this that have wrought the change.

The year 1882 found Dr. Tourjée still pushing on with a never-waning enthusiasm toward the development of a school still larger and covering an even broader field of instruction, for it was his theory that "perfect education requires the symmetrical development of all the faculties." In accordance with this idea, he desired to add to the courses already included in the curriculum, departments of oratory, fine arts, and physical culture, and also to establish a home for women students in the school. For this purpose the St. James Hotel in Franklin Square

## CLASS OF NINETEEN SEVENTEEN

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was purchased and converted to the uses of the Conservatory, including the new departments and home.

During the fifteen years at the Music Hall Building, the Conservatory had become a well-paying private institution, Dr. Tourjée necessarily profiting thereby but in order to realize his ideals in connection with this new enterprise and for the sake of perpetuating this school of his heart, our founder turned over his entire property, amounting to about \$50,000 in its behalf, and voluntarily gave it all into the hands of a board of trustees.

That his hopes and ambitions were well-founded, and his investment timely, is proved by the fact that during the first year in the new building the number of pupils more than doubled itself, the enrollment amounting to over 1600.

While these closely related, but not strictly musical, departments of oratory, fine arts, etc., were entirely successful and productive of great good, study along those lines has gradually, during the development of the school, been relegated to those other schools which have later come into existence, specializing along these same lines, and the Conservatory has rightly conformed to the spirit of the times in itself specializing as a school of music.

It is always timely, and especially so at the end of this brimming half-century, to look backward with affectionate gratitude to the one who gave life to our beloved school; and let us never forget that in creating for us this fair heritage, Dr. Tourjee gave not only his time, his unflagging efforts, his exceptional enthusiasm, but all he possessed, and finally his own life. What greater offering can man make?

# Director Chadwick and Our Curriculum

By LOUIS C. ELSON



IN THE September-October issue of the New England Conservatory Magazine-Review, the present writer published an appreciation of the character and the compositions of Mr. Chadwick. On the completion of the 20th year of his directorship there still remains much to be said about the work that he has done within our Conservatory. If some of the old students of Franklin Square days were to attend the examinations which have recently been held, or acquaint themselves with the requirements of a full course, they would realize that, thanks to Mr. Chadwick, the Conservatory has become much more of a

College, or even, a University, than it pretended to be in the olden times.

Let us examine but a few of these advances. The lectures have a much wider scope than of yore and there are examinations upon them which make their valuable information an integral part of the course.

Most especially Mr. Chadwick labored to bring the Institution out of the piano rut into which it was drifting. The piano department is as powerful as ever (even more so), but a piano education alone is not tolerated in the graduate. Mr. Chadwick insisted upon ensemble work in many ways.

The great annual piano competition was due to the generosity of the Mason & Hamlin Co., but the artistic position of Mr. Chadwick made it possible for him to obtain as judges the leading conductors, composers and musicians, on this and other occasions. The director's high position in the musical world has resulted in the co-operation of many great personages in the artistic and the commercial world, men who once looked askance at our Alma Mater, or at least held aloof from it. This change of sentiment was largely due to the confidence in the standard which Mr. Chadwick was establishing. He never aimed at bigness merely. Quality not quantity was his motto, and because of the quality of the new curriculum the quantity followed in its wake.

Of course Piano and Voice are the chief studies in every Conservatory in the world, but Mr. Chadwick saw to it that none of the other points of musical study were neglected. Every orchestral instrument has its professor within our walls. The vocal department had an important adjunct added in chorus training. Most artistic and advanced of all was the orchestra which this eminent composer-conductor founded. Not an amateur organization, but one which has given most classical as well as most modern works.

These are a few of the advances which the Conservatory has made under Mr. Chadwick's regime, and the end is by no means attained, for there is constant advance made from year to year. We have already attained a rank which is equal to that of the best European Conservatories before the war, and, with the favorable conditions for the United States at present, and with the continued guidance of our broadminded and artistic conductor, we may yet hope to have the very best Conservatory in the world.





G. W. CHADWICK



WALLACE GOODRICH

*Dean of the Faculty*



RALPH L. FLANDERS

*General Manager*



FREDERICK L. TROWBRIDGE

*Assistant Manager*

# SENIOR CLASS



**Class Motto**

CARPE DIEM

**Class Colors**

OLD ROSE AND GREY

1917

NEW ENGLAND  
CONSERVATORY OF MUSIC,

— AT —

MUSIC HALL BUILDING,

BOSTON, MASS.,

To Open Monday, February 18th, 1867.

DIRECTORS:

EBEN TOURJEE,  
Secretary:

ROBERT GOLDBECK,  
L. F. SNOW,

STAFF OF PROFESSORS:

PIANO FORTE:

B. J. LANG,

ERNST PERABO,  
ROBERT GOLDBECK.

S. A. EMERY,

HARMONY AND COMPOSITION:

R. GOLDBECK, S. A. EMERY,

INSTRUMENTATION:

CARL ZERRAHN.

VOCAL CULTURE:

Signor DAMA,

CARL ZERRAHN,

EBEN TOURJEE,

ORGAN:

S. P. TUCKERMAN, Mus. Doc.

O. E. WHITING.

VIOLIN:

W. H. SCHULTZE,

VIOLONCELLO:

WULF FRIES.

CONTRA BASSO: AUGUST STEIN.

Flute, Clarinet, Cornet, and all other Orchestral Instruments, taught by musicians of ability.  
The Staff of Professors is constantly to be increased in all its departments.

CARL ZERRAHN,

Orchestral Conductor of the Grand Quarterly Conservatory Concerts.

B. J. LANG, E. PERABO, R. GOLDBECK,

Conductors of the Conservatory Monthly Chamber Concerts.

E. TOURJEE,

Conductor of the Fortnightly Musical Soirees.

Elocution and Singing in Classes, will be taught, and negotiations are now pending with  
two very successful teachers in these departments.

## The Neume Board

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STANLEY SEIPLE

## Candidates for Graduation



FRANCIS M. FINDLAY  
Fishhaven, Idaho  
"A man after his own heart"  
Trumpet under L. Kloepfel  
President Junior and Senior years

MARJORIE WILLIE SCHADT  
Scranton, Pennsylvania  
"For every why she had a wherefore"  
Voice under Charles A. White  
Recording Secretary, Junior and Senior years



GEORGE WALTER SHAW  
Caribou, Maine  
"Ripe for exploits and mighty enterprises"  
Pianoforte under Alfred De Voto  
Vice-President, Junior and Senior years  
Member Concert Committee



CLASS OF NINETEEN SEVENTEEN

---

MARTHA GALLUP WILLIAMS  
Mystic, Connecticut

"She is gentle that doth gentle deeds"  
Pianoforte under Alfred De Voto  
Corresponding-Secretary, Senior year



SCHUYLER WENTWORTH HORTON  
Greenport, New York

"Get money, still get money, no matter by  
what means"  
Voice under Charles H. Bennett  
Treasurer, Junior and Senior years  
Member Emblem Committee

DESSA WEISBURGH  
Albany, New York

"A friend in need is a friend indeed"  
Voice under Charles A. White  
Assistant-Treasurer, Senior year



NEW ENGLAND CONSERVATORY OF MUSIC

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MARTHA BAIRD

Los Angeles, California

“Good things should be praised”

Pianoforte under George W. Proctor

Winner of Mason & Hamlin prize

ELVIRA FRANCES BENSSIA

Somerville, Massachusetts

“Loyal in everything”

Pianoforte under Alfred De Voto



MARION SWART BIRDSALL

Delhi, New York

“Her voice was ever soft, gentle and low”

Pianoforte under Stuart Mason

Member NEUME Business Committee

CLASS OF NINETEEN SEVENTEEN

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MELBA COMER BROOKSHIER

Ogden, Utah

“A merry heart doeth good”

Pianoforte under Alfred De Voto

Member Emblem Committee



WILLIAM BELKNAP BURBANK

Boston, Massachusetts

“Just and steady of purpose”

Pianoforte under Alfred De Voto

Auditor, Senior year

Member NEUME Editorial Staff

VIOLA IRENE BURCKEL

Meriden, Connecticut

“Still waters run deep”

Pianoforte under Henry Goodrich



NEW ENGLAND CONSERVATORY OF MUSIC

---



MIRIAM RUTH BURKE

Portland, Maine

“Pensive, quiet and still”

Pianoforte under Edwin Klahre

MARIE CORRIES CAMPBELL

Brookline, Massachusetts

“Her countenance is the index of her mind”

Pianoforte under Richard Stevens

Member Entertainment Committee, Senior year



ELIZABETH AURELIA CARINI

Rockland, Maine

“ ’Tis only noble to be good”

Pianoforte under Alfred De Voto

Member Entertainment Committee, Junior year



CLASS OF NINETEEN SEVENTEEN

---

DOROTHY PRESCOTT CHAPLIN

Cambridge, Massachusetts

"Truth is ever precious"

Pianoforte under Carl Stasny

Member Entertainment Committee, Senior year



AGNES HALL CHASTEN

Wilmington, North Carolina

"Attempt not, or accomplish"

Pianoforte under George W. Proctor

MARY RUDDY CLIFFORD

Wheeling, West Virginia

"Of manners gentle"

Pianoforte under Alfred De Voto



NEW ENGLAND CONSERVATORY OF MUSIC

---



MARY THERESA CONDON  
Allston, Massachusetts  
“Sweets to the sweet”  
Pianoforte under Richard Stevens

ELIZABETH LANDON CONSTABLE  
Warsaw, Virginia  
“Joys have I many, cares have I none”  
Pianoforte under Frank S. Watson



HELEN LONGSTREET COOLIDGE  
Milton, Massachusetts  
“ ’Tis better to be brief than tedious”  
Pianoforte under Clayton Johns



CLASS OF NINETEEN SEVENTEEN

---

A. MAY DAHL

Cedar Falls, Iowa

“Perseverance conquers all things”

Pianoforte under Alfred De Voto

Organ under Wallace Goodrich



WILLIAM EVERETT DONOVAN

Decatur, Illinois

“A sound mind in a sound body”

Pianoforte under Alfred De Voto

Auditor, Senior year



ARTHUR EPHRAIM ECKLUND

Everett, Washington

“When a man marries, his troubles begin”

Pianoforte under Henry Goodrich

Corresponding-Secretary, Junior year

NEW ENGLAND CONSERVATORY OF MUSIC

---



MARION FISHER  
Hopedale, Massachusetts  
"No sooner said than done"  
Pianoforte under Kurt Fischer



JENNIE OLIVE FLAGG  
Littleton, Massachusetts  
"Zealous yet modest"  
Pianoforte under Charles Dennée



SADIE MADELINE FOX  
Hudson, Massachusetts  
"Gentle in mien, word and tongue"  
Pianoforte under F. Addison Porter



CLASS OF NINETEEN SEVENTEEN

---

BERNICE ULETA FROST

Mitchell, South Dakota

"A laugh is worth a hundred groans"

Pianoforte under Alfred De Voto



ETHOLA WINONAH FROST

Belfast, Maine

"A pound of pluck is worth a ton of luck"

Pianoforte under Frederick F. Lincoln

CHURCH GATES

Weymouth, N. S

"What's in a name"

Pianoforte under Alfred De Voto



NEW ENGLAND CONSERVATORY OF MUSIC

---



EMMA MARIE GRABERT  
Jamaica Plain, Massachusetts  
"Dare to be wise"  
Pianoforte under Alfred De Voto  
Member NEUME Business Committee

WILLIAM HADDON  
Stockholm, Sweden  
"Heights reached were not attained by sudden  
flight"  
Pianoforte under Lee Pattison



EVA HALL HANSON  
Salem, Massachusetts  
"Handsome is as Hanson does"  
Pianoforte under Kurt Fischer

CLASS OF NINETEEN SEVENTEEN

---

MINNIE HARRIS

Roxbury, Massachusetts

"For I am nothing if not critical"

Pianoforte under F. Addison Porter  
Assistant Business Manager NEUME



GEORGE WEBSTER HATHAWAY

Danvers, Massachusetts

"Gentle dullness ever loves a joke"

Pianoforte under Stuart Mason  
Business Manager NEUME  
Member Entertainment Committee, Junior year

ETHEL BERNICE HEALD

Somerville, Massachusetts

"Her soldier boy to the war has gone"

Pianoforte under Henry Goodrich



NEW ENGLAND CONSERVATORY OF MUSIC

---



ALBERT MOUL HEILMAN

Chicago, Illinois

“The atrocious crime of being a young man”

Pianoforte under J. Albert Jeffery

Chairman Entertainment Committee, Senior  
year



STELLA WINONA HILLER

Mattapoisett, Massachusetts

“Great even in little things”

Pianoforte under Charles Dennée

PAUL EDWIN HOLLISTER

Kolar Town, India

“On their merits modest men are dumb”

Pianoforte under Alfred De Voto

CLASS OF NINETEEN SEVENTEEN

---

ELENOIR CAROLINE HOOD

Norwood, Massachusetts

"The very pink of perfection"

Pianoforte under Edwin Klahre



MARION CRONE HURLEY

Randolph, Massachusetts

"I must have liberty, withal"

Pianoforte under Edwin Klahre

CLARA MURIEL LARSEN

La Crosse, Wisconsin

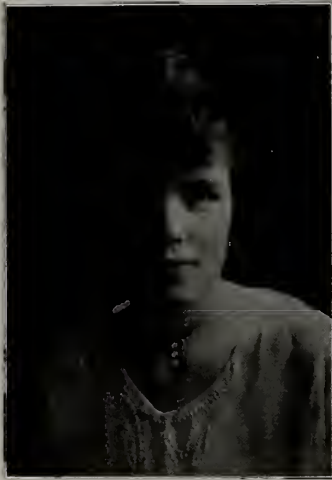
"Mistress of herself, tho' china fall"

Pianoforte under George Proctor



NEW ENGLAND CONSERVATORY OF MUSIC

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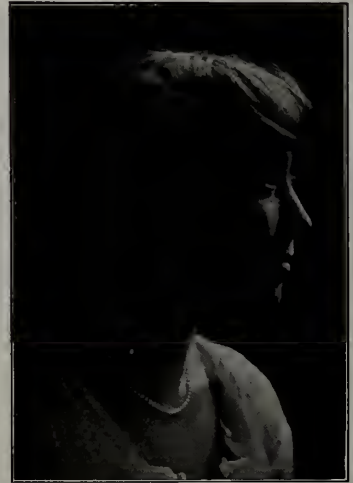
ALMA ADELE McCRUMMEN

El Paso, Texas

"For *she* is a jolly good fellow"

Pianoforte under Alfred De Voto

Member Entertainment Committee, Senior year  
Chairman Emblem Committee.



CAMILLE McGEE

Leland, Mississippi

"A light heart lives long"

Pianoforte under Alfred De Voto

Member Entertainment Committee, Senior year



ISABEL HOLLIDGE MARSHALL

Lancaster, New Hampshire

"As for bidding me not to work, one might as well put a kettle on the fire and say, 'Now don't boil'"

Pianoforte under Charles Dennée

CLASS OF NINETEEN SEVENTEEN

---

RUTH EMMA MILLER  
Charleston, West Virginia  
"There was a jolly miller"  
Pianoforte under Edwin Klahre



CHARLES WINTHROP NELSON  
Worcester, Massachusetts  
"The man that blushes is not quite a brute"  
Pianoforte under Charles F. Dennée

MARION CATHERINE O'BRIEN  
Worcester, Massachusetts  
"I am never merry when I hear sweet music"  
Pianoforte under Frank S. Watson



NEW ENGLAND CONSERVATORY OF MUSIC

---



ALICE MARION PARKER  
Clinton, Massachusetts  
"Least said is soonest mended"  
Pianoforte under Henry Goodrich

ETHEL JOSEPHINE PATTISON  
Roslindale, Massachusetts  
"I cannot all my moments prove"  
Pianoforte under Richard Stevens



JOY PAXTON  
Topeka, Kansas  
"A thing of beauty is a joy forever"  
Pianoforte under Alfred De Voto



CLASS OF NINETEEN SEVENTEEN

---

VIVIAN MABEL REED-STROUT

Waltham, Massachusetts

"A wife is the gift of heaven"

Pianoforte under H. S. Wilder



HELEN EDITH RHODES

Newtonville, Massachusetts

"Patient and persevering"

Pianoforte under Alfred De Voto

ROWENA HARRIS ROSENDALE

Fostoria, Ohio

"My mind is my kingdom"

Pianoforte under Carl Stasny



NEW ENGLAND CONSERVATORY OF MUSIC

---



JEANNETTE CORDELIA ROTH  
Booneville, Indiana  
"Safe through caution"  
Pianoforte under Richard Stevens



STANLEY JULIUS SEIPLE  
Greenville, Pennsylvania  
"I've a cottage built for two"  
Pianoforte under Carl Stasny  
Member NEUME Business Committee



ELIZA ROPER SWAN  
East Haddam, Connecticut  
"The joy of work is greater than the joy of  
pleasure"  
Pianoforte under Frederick F. Lincoln

CLASS OF NINETEEN SEVENTEEN

EVA LANGLEY SWAIN

Concord, New Hampshire

"A manner so plain, unaffected, and sincere"

Pianoforte under Carl Stasny



PALMIRA LOUISE FRANCES TAGLIABUE

Allston, Massachusetts

"A student of excellent worth"

Pianoforte under F. Addison Porter

ELIZABETH MARIE THIEME

Lafayette, Indiana

"One may smile and be a villain"

Pianoforte under Charles F. Dennée



NEW ENGLAND CONSERVATORY OF MUSIC

---



MARION LOUISE TOWNSEND  
Enfield, New Hampshire  
"A quiet, thoughtful maiden"  
Pianoforte under F. Addison Porter

DOROTHY ELIZABETH TREMBLE  
Dallas, Texas  
"Deeds, not words"  
Pianoforte under Carl Stasny



MARY JANE WALLACE  
Roxbury, Massachusetts  
"Mary, Mary, quite contrary"  
Pianoforte under Clayton Johns  
Associate Editor NEUME

CLASS OF NINETEEN SEVENTEEN

---

MARGARET WAY

Winsted, Connecticut

"A solitary way"

Pianoforte under F. Addison Porter



CLARE M. JAMESON

Worcester, Massachusetts

"Fancy free"

Pianoforte under Frederick F. Lincoln

CARMETA JOSEPHINE APPLEBY

Watertown, Massachusetts

"Most musical, most melancholy"

Voice under Clarence B. Shirley



NEW ENGLAND CONSERVATORY OF MUSIC

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FLORENCE ETHEL ROSALIE ASBURY  
Morganton, North Carolina  
"Firm endeavor stands the test"  
Voice under Charles A. White



GRACE BOZARTH  
Williamsburg, Virginia  
"Late, late, so late"  
Voice under Charles A. White



MARION DAVISON  
Albany, New York  
"Virtue is a thousand shields"  
Voice under Charles H. Bennett  
Member Photograph Committee

CLASS OF NINETEEN SEVENTEEN

---

ELEANOR FRANCES EDSON

Lynn, Massachusetts

"Her character gives splendor to youth"

Voice under Clarence B. Shirley



HAZEL BELLE EMERSON

Minneapolis, Minnesota

"Better late than never"

Voice under Charles H. Bennett

EUGENIA ADAMS FANNING

West Hartford, Connecticut

"'Tis a lady's privilege to change her mind"

Voice under Charles H. Bennett



NEW ENGLAND CONSERVATORY OF MUSIC

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La Moure, North Dakota  
"Officious and resourceful"  
Voice under Clarence B. Shirley



RESEDA MARIAN LATTIMORE  
Westmoreland, New York  
"Men build houses, but women make homes"  
Member Concert Committee  
Voice under Charles A. White



ADELE POMEROY LIEN  
Crosby, North Dakota  
"They are never alone that are accompanied  
with noble thoughts"  
Voice under Charles A. White  
Member NEUME Editorial Staff



CLASS OF NINETEEN SEVENTEEN

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VIRGINIA BEATRICE O'BRIEN

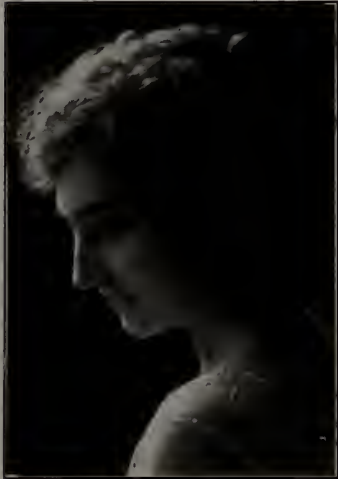
New Haven, Connecticut

"Virtue is true nobility"

Voice under Charles H. Bennett

Member Photograph Committee

Member NEUME Editorial Staff



SARAH ELIZABETH OAKES

Boisé, Idaho

"Great oaks from little acorns grow"

Chairman Concert Committee

Voice under Charles A. White



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McCook, Nebraska

"I'm sure Care 's an enemy to life"

Voice under Charles H. Bennett

*NEW ENGLAND CONSERVATORY OF MUSIC*

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Boston, Massachusetts

“A heart to resolve, a head to contrive, a hand to execute”

Voice under Mabel Stanaway Briggs

Member Entertainment Committee, Junior and Senior years

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Huntington, West Virginia

“Secret and self-contained, and solitary as an oyster”

Organ under Wallace Goodrich



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Great Barrington, Massachusetts

“He had a face like a benediction”

Organ under Wallace Goodrich

CLASS OF NINETEEN SEVENTEEN

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Hartford, Connecticut

“True as the dial to the sun”

Associate Editor NEUME

Organ under Henry M. Dunham



FRANK ELLIS

Hazlehurst, Mississippi

“A man’s a man for a’ that”

Organ under Wallace Goodrich

WENDELL M. JONES

Alliance, Ohio

“Whose little body lodged a mighty mind”

Organ under Homer C. Humphrey

Chairman Entertainment Committee, Junior  
year.

Editor-in-Chief NEUME



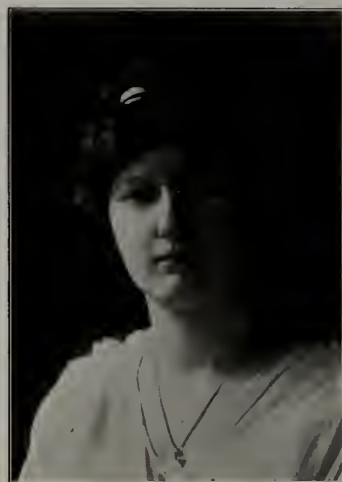
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MARGARET ALLEN  
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"A still and quiet conscience"  
Violin under Felix Winternitz

GLADYS MARY FRANCIS  
Everett, Massachusetts  
"A little nonsense now and then"  
Violin under Timothée Adamowski



IGNACE NOWICKI  
New York City, New York  
"Who dreams of noble things, and works for  
them too"  
Violin under Timothée Adamowski



*CLASS OF NINETEEN SEVENTEEN*

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WILLIAM C. B. CARD

Billtown, N. S.

“A man of good repute, learning and estimation”

Organ under Wallace Goodrich

Member Concert Committee, Senior year



AILEEN MARIE THOMPSON

Vancouver, B. C.

“Prepared for every event”

Member Entertainment Committee, Senior year

Violin under Timothée Adamowski.

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Pianoforte under Eustace B. Rice

DANIEL DAVID TIERNEY  
Dorchester, Massachusetts  
Pianoforte under Alfred De Voto



MARY WALES CRAWFORD  
Elm Creek, Nebraska  
Voice under Clarence B. Shirley



CLASS OF NINETEEN SEVENTEEN

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ELIZABETH JONES  
Westerly, Rhode Island  
Voice under Charles A. White



ANNA ROSTRON EARNSHAW  
Allston, Massachusetts  
Voice under Clarence B. Shirley

Members of Senior Class who left school before graduation,  
to enter military service

PAUL EDWIN HOLLISTER, Fort Slocum, New York  
GEORGE WALTER SHAW, Aviation School, Buffalo  
FRANK ELLIS, Hazlehurst, Mississippi  
WILLIAM EVERETT DONOVAN, Coast Patrol, Newport

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MURIEL D. SCOTT

Danforth, Maine

Voice under William H. Dunham

MRS. MILDRED MILLS

Kalispell, Montana

Voice under Sullivan A. Sargent



RULON Y. ROBINSON

Salt Lake City, Utah

Voice under Charles H. Bennett

WESLEY I. HOWARD

Richmond, Indiana

Ensemble playing under Josef Adamowski

JOHN D. MURRAY

Corebridge, Scotland

Violin under Timothée Adamowski



# Our Class History

By ADELE POMEROY LIEN



TO turn from musical studies to the writing of history is a difficult task. That of writing our class history is still more difficult, for it is hardly more than an accumulation of facts, to outward view unadorned by romance.

When in the fall of 1914 one hundred and six students coming from twenty-six states were organized as the Junior Class by Mr. Chadwick, enthusiasm permeated the atmosphere.

The initial social function, the Acquaintance Party, given in Recital Hall, was unique in character, in that the class actually had a good time without dancing.

A little later certain people who, as we met them in the corridors, seemed to regard us with a superior air, proved to be the charming hosts and hostesses of the Senior-Junior Dance.

The evening passed so pleasantly that an early date was set for the Junior-Senior Dance, which stands out in memory less for its very light refreshments than for the unusual attractiveness of Recital Hall, and for the presence of distinguished patronesses.

The second year found our number slightly diminished, but found us with patience and resoluteness added to our virtues, which with an inspiring talk from Mr. Chadwick gave fresh impulse to our endeavors.

The social event of the season was the Senior-Junior Dance at which we tried to emulate the cordial welcome of our own Junior year.

Following this was the dance given in Whitney Hall, the success of which can be measured better socially than financially.

Then came the Junior-Senior dancing party, a happy evening for all present.

Our Senior Class Concert (?) still rings in memory's ears ; and we anticipate unparalleled success in coming class events, at close of the school year.

This is our chronicle. We do not apologize for its briefness. We hope that our future history will show that diligence in our work has chiefly characterized us as students of the New England Conservatory of Music.

# Junior Class



CARL M. BERGMANN  
*President*

## Junior Class Officers

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<i>Vice-President</i>	THEODORE H. POST
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<i>Corresponding-Secretary</i>	PAULINE TOURGÉE NELSON

**Class Colors**—PURPLE AND GOLD

# The Class of Nineteen Eighteen

## Pianoforte

ALLEN, MATILDA AGNES  
ANDERSON, MILDRED  
ASPER, FRANK W.  
BELTZHOVER, KATHRYN ECKELS  
BEMENT, VERTENE ERMA  
BERNARD, THEODORE ANTHONY  
BLAKE, DOROTHEA ROSS  
BORNS, MARGUERITE EMMELINE  
CALLAHAN, MILDRED LIPPINCOTT  
CHASTAIN, REGINA CAREY  
CHURCH, DELLA ALBERTA  
COLBY, MARTHA TERESSA  
COLEMAN, MADELINE VIOLETTA  
CUMMINGS, HAZEL ESTELLE  
DAVIS, RACHEL KATHERINE  
DIEVENDORF, EVELYN ANGELL  
DYE, C. MILDRED  
FAUST, MARGUERITE ELIZABETH  
FEARON, MILDRED  
FERRANDI, BLANCHE GENEVIEVE  
FLEMING, JESSIE LOVELL  
FRARY, MARJORIE DIANA  
HALE, ELIZABETH  
HENDERSON, PAUL FREMONT  
HOLBROOK, ELIZABETH PERKINS  
JOHNSON, MRS. FLORENCE BOOCO  
KAULBACH, EUNICE MARY  
KENNEY, DOUGLAS PARTRIDGE  
KESSLER, LOUWILLIE  
KIENLE, MARION CHRISTINE  
KING, LUE SLOCUM  
KINNE, FLORENCE M.  
KNAPP, RUBY EDWINA  
LLOYD, CATHERINE  
MCCLURE, MARJORIE FRANCES  
MATSUKI, TSUYA  
MESSENGER, HELEN MARTHA  
MONK, EDYTHE LOUISE  
MURPHY, ESTHER KATHERINE  
NELSON, BARBARA TOURJEE  
PARKER, ALITHEA ELEANOR  
PERKINS, GLADYS  
PETERSON, OLGA MARIE I.  
PRICE, DOROTHY MARGARETTA  
RATTA, ADELINE KATHERINE  
RICE, CAROLYN WORCESTER  
RODDY, FRANCES WILLA  
ROLLINS, RENA MARION  
ROONEY, MARGHERITA VERONICA  
ROSS, RACHEL  
RUPLE, GRACE LILLIAN  
RUSSELL, AGNES FRANCES  
SCHULEEN, BETTY ANGELICA  
SELLERS, AMY MILDRED  
SHEERIN, MARY ELIZABETH  
SILVER, VIOLA MYRTLE  
SMITH, DOROTHY ANNA  
STEWART, DEAN EDWARDS  
THROPP, CHARLOTTE WEST  
TORBERT, EMILY CONSTANCE  
VANN, JOHN K.  
WARREN, GLADYS ETHELWYNNE  
WOODEND, RUTH ELIZABETH

## Voice

BUNKER, LOUISE EVANGELINE  
COOK, KATHLEEN  
FIELDS, MILDRED CUSHMAN  
FILLER, MARY HEINLEIN  
HERZBERG, FAYE BEATRICE  
JAHNZ, HULDA GERTRUDE

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**Voice—Continued**

McMICKEN, HELEN  
MUZZY, ELEANOR LOUISE  
PHIPPS, HELEN ELIZA  
PORTER, ADA MARY  
LUDLUM, DOROTHY BRANCH

POST, THEODORE H.  
SEGUIN, ROSE EDITH  
SEIBERT, NAOMI FERGUSON  
SHANER, MARJORIE CALVERLEIGH  
SPEER, BLANCHE MARIETTA

**Organ**

CRAWFORD, RAYMOND AMERY  
FRENCH, MILDRED ESTELLA  
LOESER, MABEL ELIZABETH

STECKEL, EDWIN MOORE  
THOMAS, IVA JANE  
YOUNG, CHARLES ANSEL

**Violin**

BERGMAN, CARL M.  
BUNKER, LOUISE EVANGELINE  
COHEN, JOHN  
HOPPIN, STUART BLISS

JONES, LOUISA VAUGHN  
LANGLEY, ALLAN LINCOLN  
MOORE, LILLIAN MARGUERITE  
NELSON, PAULINE TOURJÉE

**Flute**

NASSIS, THOMAS G.

**Trombone**

SWIFT, ARCHIBALD GRANVILLE

# Informal Recital *by Members of the Faculty*

IN COMMEMORATION OF THE

Fiftieth Anniversary of the Founding of the New England  
Conservatory of Music in Boston February 18, 1867

## Programme

BACH . . . . . FUGUE in E<sup>♭</sup> major (*Saint Ann's*) for the Organ

MR. HUMPHREY

MOZART . . . . . Aria from DIE ZAUBERFLÖTE:

"*Possenti Numi*" ("O *Isis und Osiris*")

MR. SARGENT

BACH . . . . . FANTASIA in C minor for the Pianoforte

DR. JEFFERY

MENDELSSOHN . . . . . Aria from ELIJAH:

"If with all your hearts ye truly seek Him"

MR. SHIRLEY

BEETHOVEN . . . . . Sonata in A minor (*Kreutzer*) for Pianoforte and Violin  
(first movement)

MESSRS. DEVOTO AND RINGWALL

# Programs

## Performed by the Conservatory Orchestra

MR. G. W. CHADWICK, *Conductor*

NOVEMBER, 1916 - - MAY, 1917

### November 8, 1916

- MOZART . . . . . Symphony in D major (Köchel 385)  
LISZT . . . . . Pianoforte Concerto in E flat major  
MR. GUY MAIER (Class of 1913)  
BRUNEAU . . . . . *Entr'acte symphonique* from MESSIDOR  
Pianoforte Solos  
GRIEG . . . . . Suite, PEER GYNT, op. 46

### December 15, 1916

(Orchestra, Conservatory Chorus and Advanced Students)

- J. C. D. PARKER . . . . . Contralto Solo and Chorus from THE REDEMPTION  
HYMN

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### In Memoriam

JAMES CUTLER DUNN PARKER

June 2, 1828—November 27, 1916

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- HANDEL . . . . . Concerto in B flat major, No. 12, for the Organ and  
Orchestra  
MARSHALL S. BIDWELL  
HANDEL . . . . . Recitative and Aria from THE MESSIAH: "Comfort ye  
my people"  
RULON Y. ROBISON  
GRIEG . . . . . Pianoforte Concerto in A minor  
I. CLARA MURIEL LARSEN  
II, III. WILLIAM HADDON  
RUBINSTEIN . . . . . Ballet Music from FERAMORS

CLASS OF NINETEEN SEVENTEEN

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**February 2, 1917**

(Conducted by MR. SHEPHERD of The Faculty)

- BRAHMS . . . . *Akademische Festouverture*
- SAINT-SAËNS . . . . AFRICA, Fantaisie for Pianoforte and Orchestra  
MR. MASON, of The Faculty
- BACH-BACHRICH . . . . PRELUDE, ADAGIO, GAVOTTE AND RONDO for String  
Orchestra
- MOZART . . . . . Aria from LE NOZZE DI FIGARO: "Non più andrai"  
MR. BENNETT, of The Faculty
- BEETHOVEN . . . . . Symphony No. 5, in C minor

**March 9, 1917**

(Conducted by MR. WALLACE GOODRICH, Dean of The Faculty)

- SCHUMANN . . . . . OVERTURE, SCHERZO AND FINALE
- HORATIO PARKER . . . . . Aria from HORE NOVISSIMA: "Urbs Syon aurea"  
MR. SHIRLEY, of The Faculty
- ARTHUR FOOTE . . . . . Theme and Variations from the Suite in D minor
- G. W. CHADWICK . . . . . ADONAI, Elegiac Overture
- LOUIS AUBERT . . . . . FANTAISIE for Pianoforte and Orchestra  
MR. STEVENS, of The Faculty

**May 11, 1917**

- GOLDMARK. . . . . Overture, SAKUNTALA
- GRIEG . . . . . Pianoforte Concerto in A minor  
MRS. LOTHIAN, of The Faculty
- CARL MCKINLEY . . . . . INDIAN SUMMER IDYL (Harvard 1917)
- TSCHAIKOWSKY . . . . . Aria from JEANNE D'ARC: "Adieu, forêts"  
MISS DOROTHY COOK
- WAGNER . . . . . Vorspiel, DIE MEISTERSINGER VON NÜRNBERG

# Class Poem

By ETHEL LOOMIS DICKINSON

When at Creation's dawning  
Went forth the wondrous word,  
The darkest voids of Chaos,  
The farthest spaces, heard.

Then, at the Maker's signal,  
The worlds began to throng,  
And, speeding on their courses,  
They wove a mighty song.

Now in some mortal fingers  
Are placed the precious keys  
That unlock the mystic measures  
Of the heavenly symphonies.

These men we call the Masters.  
To them we come to learn,  
Because we've ears that listen—  
Because we've hearts that yearn.

Glad years we've spent together—  
We who have dreamed the dream—  
With kindest hands to guide us  
Following the gleam.

But now, dear friends and schoolmates,  
And teachers, earnest, true,  
Dear shelt'ring walls of granite,  
We say farewell to you.

With labors only started  
We face a newer day,  
And step with hearts courageous  
Into the broad highway.

Our watchword, "Carpe diem,"  
Holds each one to the task.  
"Improve the day": revealing,  
To searching hearts that ask,

A fragment of the music  
That since the world began  
Has haunted—sweet, elusive—  
The inmost soul of man.



A decorative rectangular border composed of repeating floral motifs, including small flowers and leaves, framing the central text.

**Fraternities and  
Sororities**

## Hellenic Society



RUBY KNAPP  
*President*

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<i>Third Vice-President</i> . . . . .	JAMES SPENCER (Sinfonia)
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SINFONIA FRATERNITY, ALPHA CHAPTER



MU PHI EPSILON SORORITY, BETA CHAPTER



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Director

BOSTON, MASS.

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