

# THE NEUME

1911













# THE NEUME

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VOLUME VII

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PUBLISHED BY

THE CLASS OF NINETEEN  
HUNDRED AND ELEVEN

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BENJAMIN CUTTER

To the Memory of one whose life was, to the Class of 1911 and to the students of the New England Conservatory, an example of steadfastness of purpose and lofty ideals, whose attitude toward the pupil was that of a father, whose genial disposition and sincerity of character won for him an enviable place in the hearts of the students, this volume is affectionately dedicated.



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2

# Calendar, 1911-1912



FIRST SESSION begins Thursday, September 14, 1911, and closes Wednesday, January 31, 1912.

SECOND SESSION begins Thursday, February 1, 1912, and closes Wednesday, June 19, 1912.

CHRISTMAS VACATION from December 22d to December 31st, inclusive.

EASTER VACATION from April 5th to April 11th, inclusive.

All teaching and business in the Conservatory is suspended on legal holidays.

THE FIRST SESSION of 1912-1913 begins Thursday, September 19, 1912.



# GREETINGS

*With this, the seventh volume of The Neume, the Board of Editors presents its greetings. We hope that in the following pages you will find both amusement and edification. Laugh with us if we have photographed you with a distorted lens, and if our flash-light has failed to discover your peculiarities be duly grateful. That this volume meets your expectation is our earnest wish, and may the succeeding editions of following classes eclipse our fondest dreams and highest expectation — Editors.*



THE NEW ENGLAND CONSERVATORY OF MUSIC



# Voices from the Past



“It is with hearty wishes for success that we send our warmest greetings to THE NEUME of 1911. We feel sure that its Editors will be successful in convincing the students that THE NEUME is a permanent institution, and that its appearance each year will be the most important event in the year.”

WILSON T. MOOG, *Editor* 1905.



“Sincerest wishes for a most successful NEUME.”

NEUME BOARD 1906.



“The Class of 1907 heartily extends its greetings to the NEUME of 1911, and hopes the seventh volume will have the greatest success.”

F. STUART MASON, *Editor* 1907.



“It is with pleasure that I send greetings for the Board of 1908. Three years ago we were earnestly striving to make our book the best ever published: we now send our sincerest wishes that with the onward march of the century the 1911 NEUME may be by far the best book ever published.”

DARDEN FORD, *Editor* 1908.



“Realizing the factor THE NEUME has been in helping to bring the student body closer together and also in promoting a greater love for our Alma Mater, the 1909 NEUME Board sends with its greetings the wish that the 1911 NEUME will be the Biggest, Brightest and Best ever.”

CHAS. DOERSAM, *Editor* 1909.



“Greetings from the Editorial Board of the 1910 NEUME and heartiest wishes for the best Senior Annual ever put out at the N. E. C.”

LEE M. PATTISON, *Editor* 1910.



G. W. CHADWICK

*The Class of 1911 extends to*

George W. Chadwick

*Our honored*

*Director*

*its sincerest greetings*



R. L. FLANDERS

*To our loyal friend and adviser*

Ralph L. Flanders

*the Class of 1911 extends*

*its kindest greetings*



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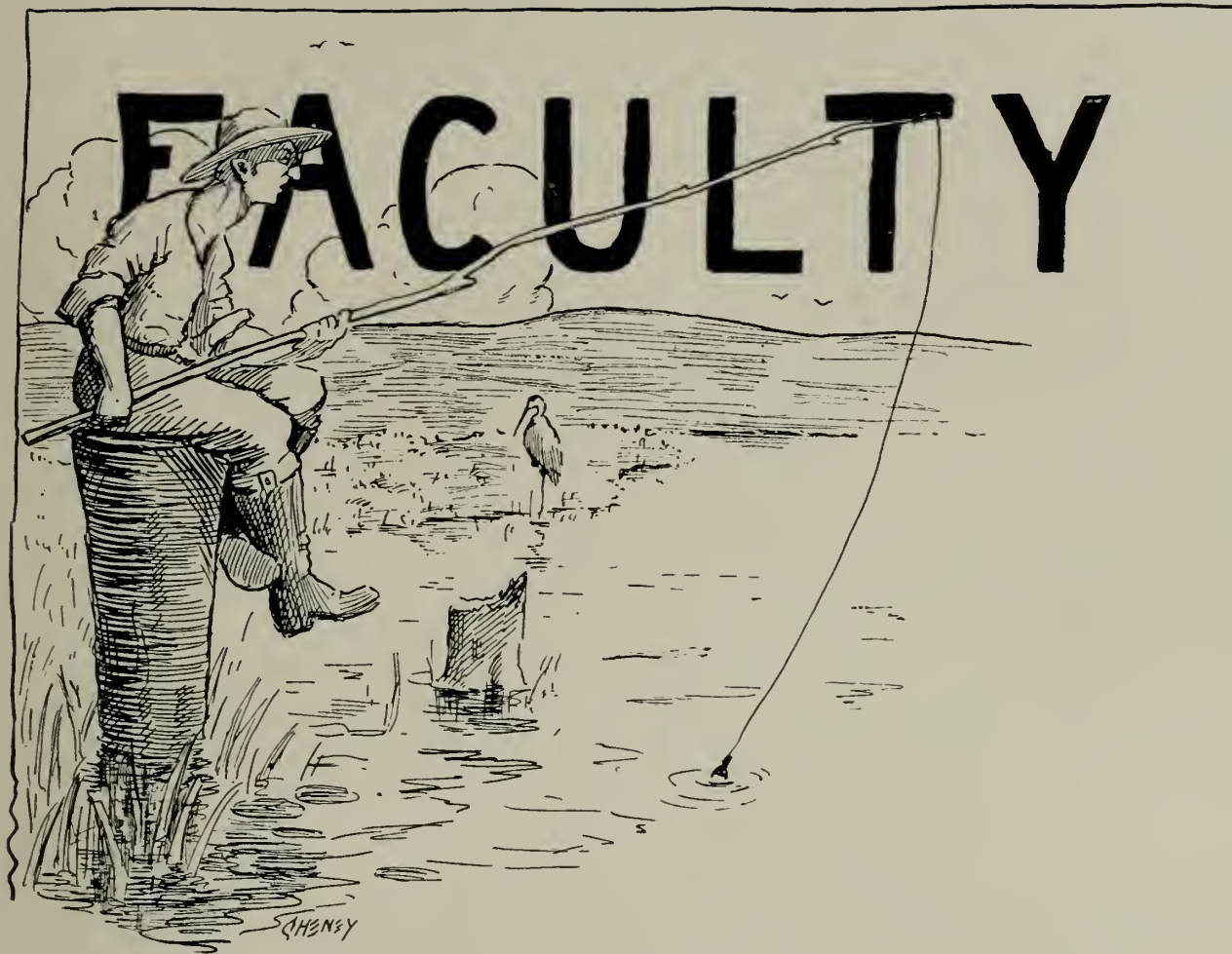
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JOSEF ADAMOWSKI—*Violoncello and Ensemble.*

Born in Warsaw, Poland. Studied at Warsaw Conservatory and at the Imperial Conservatory, Moscow, under Fitzenhagen, N. Rubinstein and P. Tschaikowski. Member of Faculty since 1903.

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. Member of Faculty since 1907.

ESTELLE T. ANDREWS—*Pianoforte.*

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

CHARLES ANTHONY—*Pianoforte.*

Born in Providence, R. I. Studied five seasons with Leschetizky in Vienna. Played four seasons with New York Philharmonic Orchestra, Kneisel Quartet, etc. Toured in 1906-7 with Madame Nordica. Member of Faculty since 1908.

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 and teacher of international reputation.

GEO. W. BEMIS—*Guitar and Mandolin.*

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

CHAS. H. BENNETT—*Voice.*

Born in Bennington, Vt. Pupil of Chas. Adams in Voice, and Geo. W. Chadwick in Composition. In Paris with Trabadelo. Spent seven years of study in London, after which he made two years' concert tour around the world. Member of the Faculty since 1910.

E. CHARLTON BLACK, LL.D.—*Lecturer on English and American Literature.*

Born in Liddlesdale Parish, Scotland. Graduated from Edinburgh University in the same class with J. M. Barrie. Received LL.D. from Glasgow University. Now Professor of English Literature in Boston University.

DAVID S. BLANPIED—*Pianoforte and Theory.*

Born in Gallina, Ohio. Graduate of the New England Conservatory and of the Department of Music of Boston University. Studied with J. C. D. Parker, S. A. Emery, Geo. E. Whiting. Composition under William Apthorp and John K. Paine.

MABEL STANAWAY BRIGGS—*Voice.*

Born in California. Graduated from New England Conservatory in 1898. Studied with Augusto Rotoli, Chas. White and Oreste Bimboni, in Boston, and Dubulle in Paris.

ARTHUR BROOKE—*Flute.*

Born in Gomerall, England. Studied under Packer of the Scottish Orchestra. Played first flute in Buffalo Symphony Orchestra. Joined Boston Symphony Orchestra in 1896.

SAMUEL W. COLE—*Solfeggio and Music in the Public Schools.*

Born in Meriden, N. H. Studied under S. B. Whitney and John W. Tufts. Director of Music in Public Schools of Brookline, Mass., since 1884. Author of musical text-books.

FLOYD B. DEAN—*Pianoforte.*

Born in Richville, N. Y. Studied with Adrian Sabourin. Graduated from New England Conservatory under Dr. Jeffery.

LUCY DEAN—*Pianoforte.*

Born in Illinois. Graduated from the New England Conservatory in 1891. Studied with Dr. Maas, Mrs. Maas and Carl Faelten of Boston, Leschetizky in Vienna and Buonomici in Florence.

CHAS. DENNÉE—*Pianoforte.*

Born in Oswego, N. Y. Studied with A. D. Turner and Madame Schiller, and Composition with S. A. Emery. Member of Faculty since 1883.

ALFRED DE VOTO—*Pianoforte.*

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

CHAS. H. DOERSAM—*Pianoforte Sight Reading.*

Born in Scranton, Penn. Studied with August Spanuth and Samuel P. Warren in New York and with Carl Beving and Gustave Schrek of Leipsic. Graduated from New England Conservatory in 1909.

HENRY M. DUNHAM—*Organ.*

Born in Brockton, Mass. Studied at the New England Conservatory under George Whiting, and Composition under John K. Paine. Well-known church organist and composer.

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 and Benevenuti of Milan.

LOUIS C. ELSON—*Theory.*

Born in Boston, Mass. Studied piano with August Hamann of Boston; Voice with August Kreissman; Composition with Carl Clogner-Castelli of Leipsic. Celebrated lecturer and writer on musical subjects. One of Boston's best-known critics.

OLIVER C. FAUST—*Organ Construction and Tuning.*

Born in Pennsylvania. Entered the Conservatory in 1881. Studied Piano with J. C. D. Parker; Organ with Henry M. Dunham; Harmony with S. A. Emery; Voice with A. W. Keene, and Tuning with F. W. Hale. Author of text-book on Tuning.

KURT FISCHER—*Piano.*

Graduate of the Leipsic Conservatory of Music, where Carl Reinecke and Jadassohn were his principal teachers. Later joined the Faculty of the Royal Conservatory at Sondershausen as a teacher of Piano, Harmony and Composition, at the same time made concert trips all over Germany. Member of Faculty since 1910.

JANE M. FORETIER—*Piano.*

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

ARMAND FORTIN—*Voice.*

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

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

Born in Wisconsin. First studied under Mrs. Scott Siddons and Messrs. Miller and Adams, Chicago; also in New York and Paris. Instructor of Acting and Pantomime at Emerson College of Oratory.

HENRY GOODRICH—*Piano.*

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

EUGENE GRUENBERG—*Violin, Viola.*

Born in Lemberg, Galicia. Studied Violin at Vienna Conservatory with Heissler; Composition with Bruckner and Dessoff; Chamber and Orchestra Music with Hellmesberger. Head of Violin Normal Department.

ALBERT HACKEBARTH—*French Horn.*

Born in Berlin, Germany. Studied French Horn under Riedel and Schunke of the Königlische Höch Schule in Berlin. For twenty-three years a member of Boston Symphony Orchestra. Member of the Faculty since 1908.

VAUGHN HAMILTON—*Violin.*

Born in Bangor, Me. Studied under Felix Winternitz for five years, also Anton Witek; Concertmeister of New England Conservatory Orchestra.

FRANCES A. HENAY—*Hand Culture.*

Born in Boston. Studied Physical Culture with Dr. D. A. Sargent of Cambridge and Baron Nils Posse of Boston. Assistant in Pianoforte Department. Member of the Faculty since 1889.

HOMER C. HUMPHREY—*Organ and Harmony.*

Born in Yarmouth, Me. Received early musical education under E. A. Blanchard of Yarmouth; later studied Organ with Wallace Goodrich; Composition with G. W. Chadwick. Graduated from the New England Conservatory in 1901-2.

PERCY F. HUNT—*Voice.*

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

DR. J. ALBERT JEFFERY—*Piano.*

Born in Plymouth, England. Graduated from Leipsic Conservatory under Reinecke, Wensel, Richter and Jadassohn. Studied in Paris with Praeger. Organ and Choir Training in London with Roland Rogers, Sir George Martin and Luard Selby.

LE ROY S. KENFIELD—*Trombone.*

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

## EDWIN KLAHRE—PIANO.

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

LOUIS KLOEPFEL—*Trumpet and Cornet.*

Born in Thuringia. First Trumpet in New York Symphony Orchestra from 1891 until he joined Boston Symphony Orchestra.

MAX O. KUNZE—*Contrabass.*

Born in Dresden. Graduate of Royal Conservatory of Music. Came to America with Von Bülow's Orchestra. Member of Boston Symphony Orchestra. Member of Faculty since 1899.

CLEMENT LENOM—*Solfeggio and Oboe.*

Born in Gilly, Belgium. First prize in Oboe and Superior Solfeggio at Brussels Conservatory. Studied under Massenet. Conducted orchestras at Geneva, Rouen and Aix-les-Bains. Member Boston Symphony Orchestra. Conducts Conservatory Wood-wind Classes.

FREDERICK F. LINCOLN—*Piano.*

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

ANNA STOVALL LOTHIAN—*Piano.*

Born in Mississippi. Graduated from New England Conservatory under Carl Stasny in 1895. Assistant teacher with Mr. Stasny.

CARL F. LUDWIG—*Tympani and Drums.*

Born in Dresden. Studied under C. R. Ludwig. Member of Boston Symphony Orchestra, Boston Festival Orchestra and Boston Municipal Band.

EMIL MAHR—*Violin and Viola.*

Studied with Joachim in Berlin. Member of Wagner Festival Orchestra in Bayreuth. Member of Faculty since 1887.

STUART MASON—*Piano and Harmony.*

Born in Weymouth, Mass. Studied Piano with John Orth. Graduated in 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, and Counterpoint and Fugue under André Gedalge. Joined the Faculty in 1910.

**CLARA E. MUNGER—*Voice.***

Born in Portland, Me. Studied with leading teachers of France, England and Germany. Taught Mme. Eames for three years. Member of Faculty since 1909.

**CLARA TOURJÉE-NELSON—*Voice.***

Born in Rhode Island. Graduated from the New England Conservatory. Studied with Augusto Rotoli, John O'Neill and Sarah Fisher, and Opera with S. J. Kelley.

**MAURICE PARKER—*Voice.***

Born in Chicago. Studied with Carl Becker in Chicago. Has been associated for fifteen years with Clara Munger. Joined the Faculty in 1909.

**CARL PEIRCE—*Violin.***

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

**F. ADDISON PORTER—*Piano.***

Born in Dixmont, Me. Graduate of the New England Conservatory of Music under A. D. Turner, Stephen Emery and Geo. W. Chadwick. Studied with Hoffman and Freitag in Leipsic. Head of Piano Normal Department.

**LOUIS POST—*Bassoon.***

Born in Pommerania, Germany. Studied Violin and Bassoon with his brother Herman Post, and later with Gaggisch of Berlin and Schwarz of Cologne. Member of Boston Symphony Orchestra for fourteen years.

**GEORGE W. PROCTOR—*Piano.***

Born in Boston. Graduated from New England Conservatory of Music in 1892. Studied with Leschetizky in Vienna, and Composition with Nawratil and Mandyczewski.

**HARRY N. REDMAN—*Harmony.***

Born in Mt. Carmel, Ill. Pupil of Geo. W. Chadwick. Has composed much for Voice, Piano and Strings.

**EUSTACE B. RICE—*Piano and Solfeggio.***

Born in Wayland, Mass. Studied Piano and Organ with E. C. Rowley in Hudson, N. Y.; Piano with Edwin Klahre and Carl Baermann in Boston, and Organ with Geo. Whiting and Henry Dunham; Composition with Goetchius.

**CLARA K. ROGERS—*Voice.***

Born in Cheltenham, England. Studied at Leipsic Conservatory under Goetze, and Piano under Moscheles and Plaidy. In Berlin, Voice under Frau Zimmerman, and Piano under Von Bülow. In Italy, Voice under San Giovanni.

MME. AUGUSTO ROTOLI—*Italian.*

Born in Rome. Educated in a convent and French school in Rome. Studied Voice under Signor Rotoli, with whom she came to America in 1885.

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

Born in Bennington, Ill. Graduated from Mt. Holyoke and Boston University. Has taken a medical degree.

SULLIVAN SARGENT—*Voice.*

Born in Boston. Studied under Chas. White, Geo. L. Osgood, Chas. R. Adams, Geo. J. Parker and Myron W. Whitney. Composition with Geo. W. Chadwick. Member of Faculty since 1908.

DAVID H. SEQUEIRA—*Piano Sight Reading and Spanish.*

Born in Granada, Nicaragua. Graduated from New England Conservatory in 1904-6. Member of Faculty since 1908.

HARRIET SHAW—*Harp.*

Studied with Carl Ziech of Royal Dresden Opera House, Adolph Lockwood of the Royal Munich Opera, John Thomas of the Royal Academy, London, Signor Lorenzi of Florence, and Alphonse Hasselmans of Paris; Harmony and Counterpoint with Hermann Kotzschmar, G. W. Marston, F. F. Bullard and Signor Tacchanardi.

ARTHUR SHEPHERD—*Harmony.*

Born in Paris, Idaho. Graduated from New England Conservatory in 1897. Studied under Carl Faelten and Chas. Dennée. Composition and Counterpoint under Goetschius and Chadwick. Taught in Salt Lake City, where he conducted the Symphony Orchestra. Member of Faculty since 1908.

CLARENCE B. SHIRLEY—*Voice.*

Born in Lynn, Mass. Studied under Chas. White of Boston, and Dubulle, Paris. A well-known church and concert singer.

A. J. SMITH—*Cornet.*

Born in Cambridge, Mass. Studied at New England Conservatory, also under Arthur Monson, E. N. Lafrican, Louis Kloepfel. Member of Faculty since 1908.

CARL STASNY—*Piano.*

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

RICHARD E. STEVENS—*Piano and Piano Sight Reading.*

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

CAMILLE THURWANGER—*French.*

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

RUDOLPH TOLL—*Clarinet.*

Born in Davenport, Ia. Studied under Leon Pourtau and Alexander Selmer of the Paris Conservatory, and later with Georges Longy. Composition with Geo. W. Chadwick. For three years member of Pittsburg Symphony Orchestra, now first clarinet of Boston Opera Orchestra. Member of Faculty since 1909.

PIETRO VALLINI—*Voice.*

Born in Florence, Italy. Studied Piano with his father; Harmony and Counterpoint with Magi; Composition with Mabellini and Scantrino. A successful operatic composer and conductor.

GEORG VAN WIEREN—*German.*

Born in Eddigehausen, near Göttingen, Germany. Graduated from University of Göttingen in 1877 with degree of Theology, and from the Teachers' Seminary in Hanover in 1899. Instructor in German in Boston University. Member of Faculty since 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 Geo. W. Chadwick. Member of Faculty since 1906.

F. MORSE WEMPLE—*Voice.*

Born in Albany, N. Y. Studied with Chas. A. White in Albany, Dubulle in Paris and Henry Russell in Boston. A well-known church and concert singer and music critic.

CHAS. A. WHITE—*Voice.*

Born in Troy, N. Y. Studied under Rebling, Grill and Lamperti. Member of Faculty since 1896.

H. S. WILDER—*Piano.*

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

FELIX WINTERNITZ—*Violin.*

Graduated from Vienna Conservatory under Grün, in same class with Kreisler. Member of Boston Symphony Orchestra before touring the United States as soloist. Member of Faculty since 1899.







## Senior Class Officers



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Colors: Blue and Gold.

Flowers: Daisy and Smilax.

Motto: "To the valiant heart nothing is impossible."



GUY ELIOT McLEAN.

Boston, Mass.

Graduate in Voice under F. Morse Wemple.  
 President of Class both Junior and Senior years :  
 President Alpha Chapter  $\Phi$  M A ; Editor and  
 Manager of 1911 NEUME ; Baritone Soloist  
 St. Paul's Episcopal Church, Dedham.



There was a young fellow named Guy  
 With a naughty and mischievous eye,  
 And great was the shock  
 When he ran from the flock,  
 And was married one day on the sly.



LESLEY LA BEAUME.

St. Louis, Mo.

Graduate in Piano under Frederick F. Lincoln.  
 Vice President of Class in both Junior and  
 Senior years ; Assistant Literary Editor  
 of 1911 NEUME : Member of Finance Com-  
 mittee in Junior year ; Champion Tennis  
 Singles, 1910 ; Member of A X  $\Omega$  Sorority.



Now there's Lesley, the little La Beaume,  
 Who writes a most excellent "pome,"  
 And with her new racket  
 And Dana Hall jacket  
 She takes all the tennis cups home.





GLADYS PITCHER.

Belfast, Me.

Graduate in Piano under Carl Baermann.  
Recording Secretary in Senior year and first  
session of Junior year; Humorous Editor  
of NEUME; Member of Class Day Com-  
mittee; Member of A X Ω Sorority.



At parties when things seem to lag,  
Says Gladys, "Where is the bean bag?  
Never mind the small bump,  
If you can't reach it jump,  
We Seniors must not let things drag."



VIVIAN PEAVEY.

Washington, D. C.

Graduate in Voice under F. Morse Wemple.  
Corresponding Secretary in Senior year; Mem-  
ber of Entertainment and Picture Commit-  
tees in Senior year; Soprano at Brighton  
Avenue Baptist Church; Member M Φ E  
Sorority.



There are people who often declare  
That Miss Vivian surely is fair,  
And with them we agree,  
She's a trump, "O. U. V."  
The lass with the delicate air.





CLIFTON WETHERBEE HADLEY.

Leominster, Mass.

Graduate in Organ under Homer Humphrey.  
 Treasurer of Class in both Junior and Senior  
 years; Second Vice President of Alpha  
 Chapter  $\Phi M A$ ; Organist at St. Michael's  
 Episcopal Church, Milton, Mass.; Member  
 of Class Day Committee.



And now there's our Treasurer Hadley,  
 Who says in low tones, very sadly,  
 "If you've money to lose,  
 I'd like your class dues,  
 For I really need cash very badly."



TWNETTE NUTTER.

Martinsville, Ind.

Graduate in Voice under Chas. White.  
 Assistant Treasurer of Senior Class; Member  
 of Entertainment Committee in Junior and  
 Senior years; Member  $A X \Omega$  Sorority.



We asked of our wayward Twonette  
 Why she was a bold Suffragette.  
 She said very tart,  
 "Don't you think you are smart?"  
 And the poor girl is suffering yet.





RACHEL FROST ANDEM.

North Grosvenordale, Conn.

Graduate in Voice under Chas. White.  
Member of M Φ E Sorority.



Rachel Andem to Boston took flight.  
On singing she wanted some light.  
So she came to this town  
To do it up brown,  
And will graduate under Chas. White.



BERTHA CECELIA BAU.

Barre, Vt.

Graduate in Piano under Chas. Dennée.  
Assistant Art Editor of the 1911 NEUME.



Bertha Bau is an artist of taste,  
And her talent's not going to waste.  
There is plenty of room  
For her skill in the NEUME,  
So our thanks we now offer with haste.





MARY FRANCES BRIDE.

North Attleboro, Mass.

Graduate in Piano under Carl Stasny.



There was a young lady named Bride,  
 Who walked with a powerful stride.  
 She'd rather take beatings  
 Than come to class meetings,—  
 Perhaps she never has tried.



ETHELINDE FRENCH BRIDGHAM.

Dexter, Me.

Graduate in Piano under Carl Stasny.  
 Assistant Librarian N. E. C. Library.



We are always glad when we're able  
 To go to the Library table.  
 We ask for a book  
 And get a sweet look,—  
 And this, you all know, is no fable.





LAURA ELIZA BROWN.

Plymouth, Mass.

Graduate in Organ under Henry M. Dunham.  
Organist and Choir Director, Christ Episcopal  
Church, Plymouth, Mass.



From that quaint and historic old town  
Of Plymouth there came a Miss Brown.  
On the organ they say  
She has quite a way,  
And all other noises can drown.



GEORGE ALLYN BROWNE.

Gloucester, Mass.

Graduate in Organ as of Class of 1910.  
Graduate in Piano under Frederick F. Lincoln.  
Organist at First Baptist Church, Manchester.  
Mass.; Accompanist at Gloucester High  
School.



Now at G. Allyn Browne take a glance ;  
He is all right and not in a trance.  
He was with 1910,  
But he came back again,  
With a good class he wanted a chance.







EMILY NOURSE CHANDLER.

Leominster, Mass.

Graduate in Piano under Chas. Dennée.



You will always find Emily. I know,  
 At Potter Hall dime picture show.  
 She goes every night,  
 Be it cloudy or bright,  
 And sits in the very front row.



NELLIE WILDER COOLIDGE.

Boston, Mass.

Graduate in Piano under Lucy Dean.



Thus saith our Nellie so cheery,  
 "I'll not be a Suffragette weary,  
 For with them all life  
 Is nothing but strife,  
 And Harmony'd soon be but Theory."





SARAH JOSEPHINE DAVIS.

Gloversville, N. Y.

Graduate in Piano under Frederick F. Lincoln.  
Chairman of Emblem Committee in Junior  
year; Member of Entertainment Commit-  
tee in Junior and Senior years; Member  
M Φ E Sorority.



In the Dorms a lady there "wuz"  
Who hated the seven o'clock "buzz."  
She angrily said,  
As she lay there in bed,  
I'd just like to choke it with "fuzz."



MILDRED ROSE DAY.

Winchendon, Mass.

Graduate in Organ under Henry M. Dunham.



It happened, you know, in this way,  
At least that is what they all say,  
She came up one Morgen  
To study the Organ,  
And now she is through and can play.





SUSAN ADELAIDE DOWNING.

Augusta, Me.

Graduate in Organ under Henry M. Dunham.  
 Assistant Editor of Art Department of 1911  
 NEUME; Member NEUME Committee in  
 Junior year; Member Class Day and Em-  
 blem Committees in Senior year; Member  
 A X Ω Sorority.



When a girl is created, we're told,  
 With fine clay they fill up the mould.  
 Now what did they do  
 In the case of our Sue?  
 Why they just filled it up with pure gold.



AUGUSTA ELIZABETH GENTSCH.

St. Louis, Mo.

Graduate in Piano under Carl Baermann.  
 Chairman Class Day Committee; President of  
 M Φ E Sorority; Secretary N. E. C. Tennis  
 Club.



When it comes to being a "kidder,"  
 There surely were none who "outdid her."  
 For she certainly said  
 What came into her head,  
 No matter who tried to forbid her.





LOUISE ARNOLD GILBERT.

Seattle, Wash.

Graduate in Piano under Geo. Proctor.  
Member M Φ E Sorority.



There was a young girl, who they say,  
Would practice but two hours a day.  
She said, "Do not shirk,  
But work while you work,  
You'll find that the very best way."



EDWARD JOSEPH GRANT.

Taunton, Mass.

Graduate in Piano under Carl Stasny.  
Substitute Organist, St. Mary's Church, Taunton, Mass. : Member of Entertainment Committee in Senior year.



There is a young man in this place  
Who has such a terrible case.  
He sings all day long  
This one little song,  
Entitled, "Oh Grant me my Grace."





LUTA LENA GRIMES.

Waynesburg, Penn.

Graduate in Voice under Clarence B. Shirley.  
 Assistant Humorous Editor of 1911 NEUME;  
 Member of Class Day Committee.



I'm sure you will laugh till you're dumb  
 And all of your senses are numb,  
 When I tell you the tale  
 Of that old F# scale,  
 That "Grimsie" began with her thumb.



MABEL WINIFRED HOWARD.

Gowanda, N. Y.

Graduate in Piano under Frederick F. Lincoln.  
 Member of Emblem Committee in Senior year;  
 Member of A X Ω Sorority.



There was a young girl with a label  
 That sounded a good deal like Mabel;  
 She'd slam her old door  
 Till her neighbors were sore,  
 And the house shook from cellar to gable.





WESLEY WILLIAM HOWARD.

Chaplin, Conn.

Graduate in Voice under Chas. White.  
Tenor soloist at First Universalist Church,  
Norwood, Mass.; Member of Finance  
Committee in Junior year; Director of  
Music at Boston Music School Settlement.



Now "Wes" with his voice sure can bring  
The cold cash and all that sort of thing,  
But it sure does beat time  
How he hates 59  
When G. W. asks him to sing.



MARGARET PERKINS HOWE.

South Weymouth, Mass.

Graduate in Piano under Chas. Dennée.



We tried with sweat on our brow  
To think of a rhyme for Miss Howe.  
We all "Marge" would thank  
Had she filled out her blank,  
But its too late to think of that now.





WINIFRED ROSE INGRAHAM.

Worcester, Mass.

Graduate in Piano under Carl Baermann.



On Boston descended a star  
That came from Worcester afar.  
Miss Ingraham, 'tis said,  
Has a marvelous head,  
That even Ensemble won't jar.



HERBERT JOHN JENNY.

Milwaukee, Wis.

Graduate in Piano under Alfred De Voto.  
Organist and Choir Master at Christ's Episcopal  
Church, Andover, Mass.; Associate American  
Guild of Organists; Member of  $\Phi$  M A  
Fraternity.



Said Herbert, "When bright the moon beams  
As I wander by silvery streams,  
With girls on all sides,  
Happy man! who abides  
In Utah the 'Land of My Dreams.'"





VENIE C. JONES.

Victoria, Tex.

Graduate in Voice under Chas. White.  
Member of M Φ E Sorority.



Venie once said if we'd mention,  
Or bring to the public attention,  
The cause of her beau  
She'd be awful mad, so!  
And perhaps there would be a dissension.



JENNETTE EVELYN LAMPING.

St. Joseph, Mich.

Graduate in Voice under Chas. White.  
Member of Φ M Γ Sorority.



Jennette Lamping has cause to rejoice  
In possessing a wonderful voice.  
But the Normal exams.  
Put a crimp on her plans  
Of becoming a teacher by choice.







IRENE MCWILLIAMS.

Scottdale, Penn.

Graduate in Piano under Carl Baermann.  
 President N. E. C. Tennis Club; Chairman of  
 Entertainment Committee of Senior Class;  
 Art Editor of 1911 NEUME.



For our Class parties we all are keen,  
 And the reason is easily seen.  
 Had you been there by chance  
 You would see at a glance  
 Why we take off our hats to Irene.



FLORENCE HELEN MOODY.

Gardiner, Me.

Graduate in Piano under Chas. Dennée.  
 Member of Finance and NEUME Committees in  
 Junior year.



Now look at this girl Cupid Moody,  
 She sure is some classy and "doodly."  
 When you meet her she'll say.  
 Have you practiced to-day?  
 All right, I'm glad. it's your duty.





GRACE FOREST MURPHY.

Somerville, Mass.

Graduate in Piano under Carl Stasny.  
Member of Picture Committee.



A certain young lass made the moan  
That Ed. Grant was never alone.  
He has girls by the score,  
In fact, even more.  
Do you think Grace could keep him at home?



FRANCIS CHARLES NELSON.

Cambridge, Mass.

Graduate in Piano under Mrs. Lothian.  
Member of Cosmopolitan Concert Co.



Nelson has talent galore,  
His playing we simply adore.  
When he ceases to play  
We eagerly say,  
Oh, Francis, come give us some more.





GRACE BERTHA NICHOLSON.

East Orange, N. J.

Graduate in Piano under Chas. Anthony.  
Literary Editor of 1911 NEUME.  
Winner of Mason & Hamlin Grand Piano.



There was one on "The Board" who was calm,  
And graced with many a charm.  
She wouldn't agree  
To slam you or me,  
Or even wish anyone harm.



EDITH ROSANNE NICKELL.

Ft. Wayne, Ind.

Graduate in Voice under Clarence B. Shirley.



O Edith's the girl with a smile,  
An audience she'll always beguile:  
She can dance, she can sing,  
Or do any old thing,  
For she acts with a great deal of style.





CORA MARGUERITE NORTH.

Atlantic City, N. J.

Graduate in Piano under Carl Baermann.



Miss North is quite apt to get cold.  
 So she wears a big muff, we are told.  
 But when it is hot,  
 And cold it is not,  
 Her muff in moth balls she will fold.



GLENA PRITCHARD.

Dayton, Ky.

Graduate in Voice under Armand Fortin.  
 Corresponding Secretary of Class in Junior  
 year: Member  $\Phi$   $M$   $\Gamma$  Sorority: Soprano  
 Soloist Weston Baptist, Weston, Mass.



Glena Pritchard, they often do say,  
 From affairs of the Class stays away,  
 But we really can't slight her,  
 For on her typewriter  
 She's working by night and by day.





EMMA REMPFER.

Parkston, S. D.

Graduate in Voice under Chas. White.  
Recording Secretary of Class of 1911 during the  
last semester of Junior year: Member of  
Finance Committee in Junior year.



She came from the plains of the West  
To study with vim and with zest.  
Now with scale and trill  
One's heart she will thrill,  
For surely she's one of the best.



CARL MARSTON SAFFORD.

Waltham, Mass.

Graduate in Organ under Wallace Goodrich.  
Organist at Trinity Church, Concord, Mass.



From Waltham the Con's a long way,  
Yet Carl makes it quickly, they say,  
He has only to fall  
And he's in Jordan Hall,  
At the organ all ready to play.





HERBERT CREAGER SEILER.

Shamokin, Penn.

Graduate in Piano under Geo. Proctor.  
Associate Business Manager of 1911 NEUME.



Oh, Herbert's a wonderful boy,  
And with *all* of the girls is so coy.  
He can play any tune,  
Sing like a bassoon,  
And his dancing is truly a joy.



LOTTIE PEARL SEILER, '10.

Shamokin, Penn.

Post-Graduate in Piano under Carl Baermann.



This maid with her hair in a curl,  
Of all of the class is our Pearl.  
Your heart she'll unlock  
By her playing of Bach.  
Do you wonder we're proud of the girl?





MARY LOUISE SEYMOUR.

Plympton, Mass.

Graduate in Piano under Lucy Dean.  
Chairman Emblem Committee in Senior year.



And there is our placid Louise.  
Who is calm, till a fire she sees;  
She cries, "Oh! Oh!! Oh!!!"  
Where on earth shall I go?"  
And picks up her "tootsies" and flees.



RAHEL LOUISE SIEGRIST.

Green Bay, Wis.

Graduate in Piano under Chas. Anthony.



Of all of the girls on our list,  
The nicest is Rahel Siegrist.  
She raises no riot.  
In fact she is quiet.  
But when she is gone she'll be missed.





VICTORIA SORDONI.

Wilkes-Barre, Penn.

Graduate in Voice under Armand Fortin.  
Associate Editor 1911 NEUME; Chairman of  
Picture Committee in Senior year.



If ever you want something done,  
Be it work or things purely fun,  
Just take it to Vic  
And she'll do it slick,  
For she surely keeps things on the run.



ESTELLE WINTHROP STORY.

Essex, Mass.

Graduate in Piano under F. Addison Porter.



The next on the list is Estelle,  
At parties she's always the belle.  
In Normal, Miss Story  
Is all in her glory,  
For whatever she does she does well.







ALINE DELAND TARBELL, '10.

Hudson, Mass.

Post-Graduate in Piano under F. Addison Porter.  
Organist and Choir Director of Universalist  
Church, Marlborough, Mass.



There was a young maiden Aline  
Who once in a hobble was seen,  
It took quite an age  
To cross that great stage,  
(Of course last Commencement we mean).



SARA BOWMAN TAYLOR.

Petrolia, Penn.

Graduate in Piano under Carl Stasny.



You all of you know Sara Taylor,  
For she can spin yarns like a sailor:  
With a joke or a pun  
She can't be outdone:  
Here's hoping her wit ne'er will fail her





BESSIE TOHER.

Oneida, N. Y.

Graduate in Piano under Edwin Klahre.



Though in practice she is such a drudge,  
 There always is time to eat fudge.  
 When a box of it's nigh  
 I'm sure she would die  
 Before from the table she'd budge.



ETHEL INEZ TURNER.

Lyme, N. H.

Graduate in Piano under Chas. Dennée



The name of this damsel so sly  
 On Saturdays two was passed by,  
 On account of a twist  
 That she gave to a wrist.  
 Did anyone ever guess why?





BLANCHE VANDEWART.

Dorchester, Mass.

Graduate in Piano under Edwin Klahre.



To Blanche V., a joker quite fine,  
 We dedicate this little line.  
 In our estimation  
 She deserves commendation,  
 For in wit of all kinds she doth shine.



BLANCHE ELLEN WAGNER.

Bangor, Penn.

Graduate in Piano under Kurt Fischer.

Member of Class Day Committee.



A certain Blanche Wagner by name,  
 When she went for ads. won great fame.  
 The man wore a smile  
 At her business-like style,  
 But he gave her an ad. just the same.





JESSIE MURRAY WALKER.

Fargo, N. D.

Graduate in Piano under Carl Baermann.



Several years since came a cargo  
 Containing a girl from old Fargo.  
 When she's called from her play  
 To her classes each day  
 Her gait goes from presto to largo.



ROSALIE HUTCHINS WHEELOCK.

Roslindale, Mass.

Graduate in Piano under Chas. Dennée.

Organist at Bethany M. E. Church, Roslindale,  
 Mass.



From Roslindale came Rosalie,  
 Whose pet phrase is "That cannot be,  
 I've a way of my own,  
 And I will not be shown,—  
 I think it's like this, don't you see."





FLORENCE WHITE.

Butler, N. J.

Graduate in Piano under Edwin Klahre.



There is a young maiden named Flo  
 Who giggles where'er she may go,  
 She gaily confesses  
 She's seven new dresses,  
 "No wonder I laugh, don't you know."



ELIZABETH WHITTLESEY.

Worcester, Mass.

Graduate in Piano under Edwin Klahre.  
 Assistant Literary Editor of 1911 NEUME.



A book has this maiden so sly,  
 Which she guards with love in her eye,  
 There's a picture inside  
 That she's trying to hide,—  
 Were it lost I'm sure she would die.





RALPH EDWARD WILLIAMSON.

Lockport, N. Y.

Graduate in Organ under Homer Humphrey.  
Organist St. Mark's Episcopal Church, Dorchester, Mass.: Member of Class Day Committee: wrote Class Song.



Ralph Williamson's whole education  
Is a continuous interrogation,  
And a how, when and why  
Is always his cry  
While the "Profs" scowl in great indignation.



MARIE DEL CARMEN ZAMUDIO.

Matamoros, Tampas, Mexico.

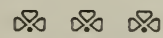
Graduate in Piano under Chas. Dennée.



From old Matamoros, they say,  
She came here to Boston one day.  
She's worked hard and well  
And any can tell  
That she surely has learned how to play.



## Class History



THE Class of 1911 was organized and officially recognized as such in September, 1909, at a meeting called to order by Mr. Chadwick. During the Junior year several parties were given which served to promote broader acquaintance and class spirit. The latter was well shown on the occasion of the Spread and Dance given in honor of the Class of 1910 on June 2d.

Numerous appropriate toasts added wit and wisdom to the general enjoyment, and Guy E. McLean as toastmaster fulfilled the highest expectations.

### Collation

CHICKEN SALAD

CHICKEN SANDWICHES

HAM SANDWICHES

LETTUCE SANDWICHES

COFFEE

VANILLA ICE CREAM

WITH

CRUSHED STRAWBERRIES

AND

ASSORTED CAKES

FRUIT PUNCH

### Toasts

|                              |                    |
|------------------------------|--------------------|
| Welcome from '11 . . . . .   | GUY E. McLEAN      |
| For the Management . . . . . | RALPH L. FLANDERS  |
| For the Alumni . . . . .     | PERCY J. BURRELL   |
| Class of '08 . . . . .       | F. OTIS DRAYTON    |
| Class of '09 . . . . .       | CHARLES H. DOERSAM |
| Class of '10 . . . . .       | HAROLD B. SIMONDS  |

Harold B. Simonds stated in the course of his remarks that had it not been for our Class President, Guy E. McLean, THE NEUME of 1910 would not have materialized.

The Spread was soon followed by the Class concert, given in Jordan Hall on the evening of June 14th. The event proved conclusively that our Class possessed excellent musical material and good scholarship.

## Junior Class Concert

JUNE 14, 1910—8.15 P. M.

Sonata in G minor for organ . . . . . *H. M. Dunham*

(First movement)

MISS SUSAN DOWNING

(a) "Nur wer die Sehnsucht Kennt" . . . . . *Tschaikowsky*

(b) "Du Meines Herzens Krönlein" . . . . . *Strauss*

(c) "Before the Dawn" . . . . . *Chadwick*

MR. GUY E. MCLEAN

Barcarolle in G major for Pianoforte . . . . . *Moskowski*

MISS SARAH DAVIS

Aria "Bel raggio" from "Semiramide" . . . . . *Rossini*

MISS VICTORIA SORDONI

Etude and Fugato for Pianoforte . . . . . *Rheinberger*

MISS IRENE McWILLIAMS

Andante from Second Symphony for Organ . . . . . *Widor*

MR. CARL SAFFORD

Polonaise in E major for Pianoforte . . . . . *Liszt*

MISS GRACE MURPHY

(a) "Ouvre tes yeux bleus" . . . . . *Massenet*

(b) "Le Soir" . . . . . *Thomas*

(c) "Thou art to me" . . . . . *Chadwick*

MISS VIVIAN PEAVEY

Scherzo in B $\flat$  for Pianoforte, Op 31 . . . . . *Chopin*

MR. CHARLES SHEPHERD

(a) "Volksliedchen" . . . . . *Schumann*

(b) "Marrenwurmchen" . . . . . *Schumann*

(c) "Du bist wie eine Blume" . . . . . *Chadwick*

EMMA REMPFER

Toccata in D minor for Organ . . . . . *Bach*

MR. RALPH WILLIAMSON



The days of June 13, 14 and 15 found us sad and forboding Juniors, but with their passing a great transformation took place, and we became light-hearted Seniors. As such we have earned the merited distinction of having unusual class spirit, and of being loyal, earnest workers for the good of 1911 and N. E. C.

Nineteen Hundred and Eleven was much in evidence on Class Day, greatly to the discomfiture of the redmen. For awhile it seemed as though there would be bloodshed, but finally the tomahawks were lowered and buried; now the story of the Indians is forgotten history.

In the fall of 1910 we again met in Recital Hall; this time as full-fledged Seniors, with the weighty problem before us of the election of Class officers. Our present list of officials was the result of that meeting.

The next big event of the year was the party given by us in honor of the Juniors, whereby we became better acquainted with them, and they better acquainted with each other.

Throughout the year we have enjoyed many pleasant evenings together; our parties being characterized by jolly good-fellowship and wholesome fun. We are now planning a skating party at the Arena; also getting ready for a big vaudeville performance in Jordan Hall on May 10th.

When June comes, and with it our graduation day, it will be with sincere regret that we shall go our several ways, for we shall hate to part from the friends we have made during our stay at N. E. C.

To our Alma Mater we offer many praises, for she has given us the best possible equipment for our life's work.

We step out into the world, loyal sons and daughters of N. E. C., knowing that for whatever success may crown our efforts it is to her we must render thanks.

We bid you "Au Revoir."

VICTORIA SORDONI.



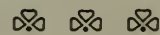
# JUNIOR



CHENEY



## Class Organization



|                       |   |   |   |   |                                |
|-----------------------|---|---|---|---|--------------------------------|
| JOHN KENDIG SNYDER    | . | . | . | . | <i>President</i>               |
| JESSIE ELFREDA KISTLE | . | . | . | . | <i>Vice President</i>          |
| BESSIE MAY BENTLEY    | . | . | . | . | <i>Recording Secretary</i>     |
| AMY SCHNEIDER         | . | . | . | . | <i>Corresponding Secretary</i> |
| CHESTER SHELDON COOK  | . | . | . | . | <i>Treasurer</i>               |
| JOSEPHINE SMITH       | . | . | . | . | <i>Assistant Treasurer</i>     |

### Advisory Committee

GEORGE W. CHADWICK  
 RALPH L. FLANDERS  
 WALLACE GOODRICH  
 FREDERICK L. TROWBRIDGE

### Entertainment Committee

FREDA AMES HYDE, *Chairman*  
 ELIZABETH BELL  
 LILLA MCKENZIE  
 TH. ETHELBERT GUNDRY  
 FRANK MILES

### Neume Committee

EVA ELLSWORTH JOHNSON, *Chairman*  
 ELIZABETH SLAKER  
 EDITH MILLER

### Emblem Committee

FRANK MILES, *Chairman*  
 MARTHA HADLEY  
 EVELYN TOZIER



BESSIE MAY BENTLEY  
*Recording Secretary*



JOHN KENDIG SNYDER  
*President*



CHESTER SHELDON COOK  
*Treasurer*



AMY SCHNEIDER  
*Corresponding Secretary*



JESSIE ELFREDA KISTLE  
*Vice President*



JOSEPHINE SMITH  
*Assistant Treasurer*

# The Class of 1912

JUNIOR YEAR 1910-11

## Pianoforte

|                             |                            |
|-----------------------------|----------------------------|
| BEAL, INEZ ROWENA           | LEASE, MARY ELLEN          |
| BELDING, ELIZABETH BROWN    | LETOURNEAU, VICTOR MICHAEL |
| BELL, ELIZABETH MARIS       | LEWIS, CHARLOTTE BEATRICE  |
| BENTLEY, BESSIE MAY         | LYONS, MARIE               |
| BOLLER, ILVA WINNEFRED      | McKENZIE, LILLA BLOOM      |
| BRESNAHAN, ALICE GENEVIEVE  | McLAREN, FELTON CURRIE     |
| BROOKS, BERNICE MAE         | MILES, FRANK LESLIE        |
| COOK, CHESTER SHELDON       | MILLER, EDITH FRANCES      |
| COUGHLIN, M. ELIZABETH      | MILLER, EULA PRUDENCE      |
| CRIST, MRS. BESSIE SINCLAIR | PERKINS, MRS. NELLIE MAY   |
| DAVIS, SUSAN ELIZABETH      | PFEIFFER, JAVAN            |
| DENNIE, MRS. AVIS BISHOP    | PHILLIPS, NELLY AGATHA     |
| DUGGAN, MARY AMELIA         | REED, EDNA JUNE            |
| FINE, ETTA                  | RIDDLE, PRISCILLA          |
| FITCHETT, RUTH LILLIAN      | SCHNEIDER, AMY             |
| FREEZE, FLORENCE PENELOPE   | SLAKER, ELIZABETH K.       |
| GAYLORD, PHOEBE LEONORA     | SMITH, JOSEPHINE           |
| GOODSPEED, AMY OLIVE        | SNYDER, JOHN KENDIG        |
| GRAY, MAUDE LUCILE          | TOZIER, EVELYN FRANCES     |
| HASKINS, MAY HARRIET        | TRICKEY, MINA ELSIE        |
| HOSMER, MIRIAM              | VENNER, ARTHUR ALBERT      |
| HURST, ETHEL MATTHEWS       | WALES, CHARLOTTE ELIZABETH |
| HYDE, FRED A AMES           | WEED, FRANK JONES          |
| JOHNSON, EVA ELLSWORTH      | WOLF, SARA GERTRUDE        |
| KELLEY, GERTRUDE ELIZABETH  | WOODBURY, PAULINE ADELL    |
| KISTLE, JESSIE ELFREDA      | YOUNG, HELEN ELIZABETH     |

## Voice

|                          |                       |
|--------------------------|-----------------------|
| CRANE, M. HELEN          | PAGE, MARY RENE       |
| DUNHAM, MARION CARY      | PARMELEE, CLEO EVA    |
| GILLESPIE, NAHUM P.      | RUBIN, ESTELLE Q.     |
| HADLEY, MARTHA LOUISE    | SCHREINER, MARY ETHEL |
| MORRIS, FLORENCE LUTETIA | SPEIGHTS, WILLIAM     |
|                          | SPOFFORD, MARGUERITE  |

## Organ

|                       |                        |
|-----------------------|------------------------|
| HEALD, ALBERT STANLEY | HERNANDEZ, VIOLET      |
|                       | SIEGRIST, RAHEL LOUISE |

## Violin

|                              |                         |
|------------------------------|-------------------------|
| GUNDRY, TH. ETHELBERT RONALD | KELLOGG, EVA CROSBY     |
| HILTON, EVA CAROLYN          | LANDER, SARA WEENONA    |
|                              | MATHEWS, MAURICE MONROE |

## The Junior Class



THE CLASS OF 1912.—To the other students of the Conservatory nothing but the mere mention of these numerals is necessary to cause every knee to bow and every tongue to praise. To the Class itself—how inadequate, to describe the thrill of well-merited pride that permeates our beings, seem any words that are at our command. No former Junior Class would dare to challenge our statement,—that in us the Conservatory has reached the culmination of its ambition,—since in actual combat we could outnumber any of our predecessors.

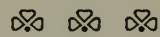
Very shortly after that agreeable event called the Junior entrance examination, when each of us did his best to entertain Mr. Chadwick, and convince him of our individual talent, we were called together for our first class meeting. Since our organization class meetings have been conducted according to *strict* parliamentary law, and, with the exception of a few slight misdemeanors for which our President gently upbraided us, we have really been very well behaved.

There never was another such Entertainment Committee as that of 1912. If the members of the Class are not well acquainted it is indeed their own fault. Early in the year we had been entertained by the Seniors, in order to help us in getting acquainted. A little later we joined the Seniors at a concert and reception as guests of Sinfonia. The first affair arranged by the Entertainment Committee was on December 20th. Poor, overworked Recital Hall patiently listened to the chattering, and looked on during the dancing. On January 26th it was conclusively proved, by the quality of molasses candy pulled, that musical people are not necessarily one-sided. They can be clever in other arts than music. On February 25th a poverty party was held. The invitations were supposed to make plain that all should come as poorly dressed as possible; but from the scant number who accepted, most of the members must have thought a poor attendance was requested. On March 17th the Seniors and Juniors again united in an evening's good time. Thus far we surely have had successful affairs, and we are confident that our clever committee will see that we have many more before the year is over.

However, our class spirit is by no means of a wholly social nature. Neither do we aim merely to pass the examinations before us, and in the end carry off triumphantly a Conservatory diploma. We want more than to *pass* the examinations; we hope to leave the Conservatory such amply equipped musicians as to reflect credit on our Alma Mater.

EDITH F. MILLER.

## Junior Facial Ripples



(All jokes are written on thin paper, so they can be seen through.)

We wonder,—in twenty years will

MR. VENNOR be teaching general class?

MR. MILES still be heard to say in his pitiful 8<sup>va</sup> voice: “No money,  
no pins!”

THE CLASS be so intensely interested in class meetings?

MISS FITCHETT still be wondering why?

MR. LETOURNEAU still be carrying his Boston bag?

MISS KELLEY still be smiling?

MISS HYDE’S store of suggestions be exhausted?

THE NEUME COMMITTEE still be canvassing for jokes?





|                             |                                |
|-----------------------------|--------------------------------|
| HAROLD B. SIMONDS . . . . . | <i>President</i>               |
| ELLA B. DYER . . . . .      | <i>Vice President</i>          |
| RAY W. WINGATE . . . . .    | <i>Recording Secretary</i>     |
| EDITH J. CHAPMAN . . . . .  | <i>Corresponding Secretary</i> |
| U. HOLMES BISHOP . . . . .  | <i>Treasurer</i>               |
| HERBERT JENNY . . . . .     | <i>Assistant Treasurer</i>     |

THE history of the Class as far as the middle of April of last year has been recorded in THE NEUMES of the past two years. Since then the Class has experienced a very strenuous life. One event that will cause the Class to be long remembered was the Mason & Hamlin Prize Competition. We feel honored to be the first to compete for the Mason & Hamlin grand piano, so generously offered by that company. The six pianists who played that evening covered themselves with honor and the Class with glory. That the contest was very close is evident from the fact that the judges—Mr. Fiedler, Mr. Chadwick and Mr. Loeffler—were so long in deciding to whom the prize should be awarded. Eyes and ears were open, and hearts beat fast as Mr. Goodrich came on the stage, and announced the winner, Julius Chaloff.

The Class presented an immense wreath to Mr. Chaloff, which he had difficulty in getting home, as the elevated conductor did not appreciate its meaning.

About the first of May THE NEUME came out. Classes before have been proud of their NEUMES, and we are proud of ours, particularly because its publication enabled us to present the Conservatory with fifty dollars for new books for the library.

Miss Head and her Entertainment Committee worked hard for the social welfare of the Class, and among other things, arranged a Log Cabin Party at Mr. Wingate's cabin in Lawrence. At this party we learned that

some were really skillful at quoits, and that certain girls can run a race that would alarm all world's record holders. The spread in the cabin was not the least important event of the day. Mr. Wingate has always been thoughtful of his classmates, and his kindnesses will never be forgotten by them.

About the first of June the Juniors gave a Spread at Shooshan's. They made the evening pleasant for us, and proved the benefits of the good feeling that has always existed between the two classes.

Our Commencement festivities began early, when Mr. and Mrs. Chadwick received the Class at their home on June 10th. The day was stormy, but nearly all of the Class attended.

On the following Wednesday evening the Class Concert was given in Jordan Hall. The program was as follows:—

Prelude in B minor for Organ . . . . . *Bach*  
MR. JOHN SNYDER, Reading, Penn.

Berceuse in B major, Pianoforte . . . . . *Wihitol*  
Etude Romantique in G $\flat$ , Pianoforte . . . . . *Chaminade*  
MISS VIVIAN BEERS, Somerville

“O Lass' dich Halten, Gold'ne Stunde” . . . . . *A. Jensen*  
“Widmung” . . . . . *Schumann*  
MISS CARRIE ORMEROD, Kingston, N. Y.

Giga con Variazioni for Pianoforte . . . . . *Raff*  
MISS BARBARA BATES, Athol

Lullaby in G major, Violin . . . . . *Symon*  
Tarantella in A minor, Violin . . . . . *Vieuxtemps*  
MISS ANNIE HAIGH, Dubois, Penn.

Sonnetto, Pianoforte . . . . . *Liszt*  
Scherzo, Pianoforte . . . . . *d'Albert*  
MISS HAZEL WING, Holland, Mich.

Finale from Symphone Gothique for Organ . . . . . *Widor*  
MISS ALICE FAUNCE, Carnegie, Penn.

“Aus meinen grossen Schmerzen” . . . . . *Franz*  
“Wenn durch die Piazzetta” . . . . . *Jensen*  
“Drei Wanderer” . . . . . *Herman*  
MR. U. HOLMES BISHOP, Orange, Cal.

Concerto in E $\flat$  major for Pianoforte . . . . . *Beethoven*  
(Second and third movements)  
MR. WALTER SCOTT, JR., Canton Junction

The second pianoforte played by Mr. David Sequeira of the Faculty

At the Class reception on the evening of June 18th Mr. and Mrs. Flanders and the Class officers received. Recital Hall was beautifully decorated with palms, roses and the Class colors.

During the following week there were two red-letter days for the Class—the Class Day and Commencement. The Class Day exercises were as follows:—

## I

|                               |                   |
|-------------------------------|-------------------|
| President's Welcome . . . . . | HAROLD B. SIMONDS |
| Advice . . . . .              | WALTER SCOTT, JR. |
| Class Prophecy . . . . .      | JESSIE L. HAWLEY  |

## II

## THE CLASS OF 1910

## PRESENTS

## “A CASE OF SUSPENSION”

A FARCE IN ONE ACT BY LOUISE LATHAM WILSON

*Under the direction of Mr. U. Holmes Bishop*

## DRAMATIS PERSONÆ

|  |                             |                 |                     |
|--|-----------------------------|-----------------|---------------------|
| Dorothy  | } Dormitory girls . . . . . | { EDITH CHAPMAN |                     |
| Alice  |                             |                 | { BARBARA BATES     |
| Mildred  |                             |                 | { MARGARET WEBB     |
| Harold   | } Students . . . . .        | { LEE PATTISON  |                     |
| Tom  |                             |                 | { HAROLD SIMONDS    |
| Jack   |                             |                 | { WALTER SCOTT, JR. |
| Miss Ophelia Judkins, the Matron . . . . .         |                             | IDA PIERCE      |                     |
| Prof. Heinrich Gruennitz, of the Faculty . . . . . |                             | JOHN SNYDER     |                     |
| Kathleen, the Maid . . . . .                       |                             | VIVA HEAD       |                     |
| Jonas, the Handy man . . . . .                     |                             | MR. BISHOP      |                     |

TIME—The Present

SCENE—Room in a girls' dormitory

These exercises were very successful. Class spirit was everywhere generously shown in the cheers and songs and in the enthusiasm with which every member did his part for the afternoon. Miss Dyer, the Chairman of the Class Day Committee, deserves much credit, as does Mr. Bishop, who coached the play. This meant many hours of unselfish devotion to the interests of the Class.

In past years classes have held banquets on the evening of Class Day, but Mr. and Mrs. Flanders kindly invited us to a reception at their home in Brookline, and as all were eager to accept their invitation, the banquet custom was abandoned.

Of course Tuesday afternoon was the day of all days in 1910 that the Class will ever cherish. The exercises took place at the Boston Opera House, and the following program was given:—

The Accompaniments Played by the Conservatory Orchestra

MR. G. W. CHADWICK, Conductor

- Fugue in E $\flat$  (St. Anne's) for Organ . . . . . *J. S. Bach*  
 JOHN BAYARD CURRIE, Cambridge, Mass.
- Pianoforte Concerto in G major . . . . . *Beethoven*  
 I. Allegro moderato (Cadenza by Carl Baermann)  
 LEE MARIAN PATTISON, Des Moines, Iowa
- Aria from Elijah, "Hear ye, Israel" . . . . . *Mendelssohn*  
 REBECCA HANSON ANDREWS, Gloucester, Mass.
- Pianoforte Concerto in G minor . . . . . *Saint-Saëns*  
 II. Allegro scherzando  
 III. Presto  
 SAMUEL BUCHANAN CHARLES, Albany, N. Y.
- Aria from Le Nozze di Figaro "Dove Sono" . . . . . *Mozart*  
 IDA LUCILE PIERCE, San Diego, Cal
- Toccata from Symphony No. 5 in F minor for Organ . . . . . *Widor*  
 HAROLD BRALEY SIMONDS, Marlborough, Mass.
- Aria from La Traviata, "Ah, fors' è lui" . . . . . *Verdi*  
 STELLA BUNDY CRANE, Jamaica Plain, Mass.
- Pianoforte Concerto in B $\flat$  minor . . . . . *Tschaikowsky*  
 I. Andante non troppo e molto maestoso; allegro con spirito  
 JULIUS LOUIS CHALOFF, Dorchester, Mass.
- Vorspiel Die Meistersinger von Nürnberg . . . . . *Wagner*

ADDRESS TO THE GRADUATING CLASS BY THE DIRECTOR

PRESENTATION OF DIPLOMAS.

Every member was well received. We are particularly proud of our pianists, and the playing that day was remarkable.

The Annual Reception and Reunion of the Alumni Association was held the same evening in Recital Hall. At this time thirty-nine out of a class of fifty-four joined the Association. We are proud of this large per cent, for it represents more than twice that of any previous class. It is an outward sign of the love and respect the Class of 1910 has always had for its Alma Mater; it simply means that we wish to remain devoted to the great institution for all it has done in the moulding of our own careers, and even more for all it may do for classes to come.

HAROLD B. SIMONDS.



# FRATERNITIES



PHI MU ALPHA

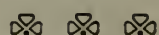
ALPHA CHI OMEGA

PHI MU GAMMA

MU PHI EPSILON



## Sinfonia



### CHAPTER ROLL

|         |                                    |       |                     |
|---------|------------------------------------|-------|---------------------|
| ALPHA   | New England Conservatory of Music  | . . . | Boston, Mass.       |
| BETA    | Broad Street Conservatory of Music | . . . | Philadelphia, Penn. |
| GAMMA   | Detroit Conservatory of Music      | . . . | Detroit, Mich.      |
| DELTA   | Ithaca Conservatory of Music       | . . . | Ithaca, N. Y.       |
| EPSILON | University of Michigan             | . . . | Ann Arbor, Mich.    |
| ZETA    | University of Missouri             | . . . | Columbia, Mo        |
| ETA     | Cincinnati College of Music        | . . . | Cincinnati, Ohio    |
| THETA   | Syracuse University                | . . . | Syracuse, N. Y.     |
| IOTA    | Northwestern University            | . . . | Evansville, Ill.    |
| KAPPA   | Peabody Conservatory of Music      | . . . | Baltimore, Md.      |
| LAMBDA  | De Pauw University                 | . . . | Greencastle, Ind.   |

### NATIONAL OFFICERS

|                          |           |                                   |
|--------------------------|-----------|-----------------------------------|
| OSSIAN E. MILLS, Alpha   | . . . . . | <i>Honorary Supreme President</i> |
| PERCY J. BURRELL, Alpha  | . . . . . | <i>Supreme President</i>          |
| FREDERICK BRUNS, Theta   | . . . . . | <i>Supreme Vice President</i>     |
| ORVILLE WHITE, Epsilon   | . . . . . | <i>Supreme Secretary</i>          |
| ARCHIE M. GARDNER, Alpha | . . . . . | <i>Supreme Treasurer</i>          |
| HARRY D. KAISER, Beta    | . . . . . | <i>Supreme Historian</i>          |

#### *Honorary Members*

GEO. W. CHADWICK

GEO. B. CORTELYOU

HENRY RUSSELL

### ALPHA CHAPTER OFFICERS

|                   |           |                                |
|-------------------|-----------|--------------------------------|
| GUY E. McLEAN     | . . . . . | <i>President</i>               |
| F. OTIS DRAYTON   | . . . . . | <i>First Vice President</i>    |
| CLIFTON W. HADLEY | . . . . . | <i>Second Vice President</i>   |
| LEE M. PATTISON   | . . . . . | <i>Recording Secretary</i>     |
| GEO. WEBSTER      | . . . . . | <i>Corresponding Secretary</i> |
| OSSIAN E. MILLS   | . . . . . | <i>Treasurer</i>               |
| RAYMOND SIMONDS   | . . . . . | <i>Warden</i>                  |
| HARRY BARNES      | . . . . . | <i>Librarian</i>               |





SINFONIA GROUP

## Chapter Members

|                     |                   |                   |
|---------------------|-------------------|-------------------|
| HARRY BARNES        | CARL FARNSWORTH   | CARL RACKLE       |
| LOUIS BESSERER, JR. | CLIFTON W. HADLEY | HERBERT SEILER    |
| HARRY V. BOYLES     | CLARENCE HAWKINS  | RAYMOND SIMONDS   |
| KEITH C. BROWN      | HERBERT JENNY     | JOHN K. SNYDER    |
| PERCY J. BURRELL    | WM. KAISER        | GEO. WEBSTER      |
| CHESTER COOK        | GUY E. MCLEAN     | FRANK J. WEED     |
| HARLOW F. DEAN      | O. E. MILLS       | F. MORSE WEMPLE   |
| F. OTIS DRAYTON     | GEO. PAGE         | ADOLPH VOGEL, JR. |
| HARRY FAIRFIELD     | LEE PATTISON      |                   |

As the season draws to a close retrospection reveals a year of continued success. This year's roll shows the loss of Bros. Doersam, Hewitt, Moss, Simonds, Scott and Stone, whose presence and efforts we sadly miss; but in their places are infants Boyles, Brown, Cook, Fairfield, Kaiser, Page and Vogel. Although the loss of a veteran is always felt, young blood brings vigor and enthusiasm.

The Calendar for the year has been an interesting and varied one.

## Season of 1910-1911

|              |  |
|--------------|--|
| OCTOBER 3,   | First "Open House" to men of the Conservatory.                         |
| OCTOBER 20,  | Twelfth Annual Chapter Day.  |
| NOVEMBER 7,  | Political Lecture.   |
| NOVEMBER 17, | Song Recital by Bro. F. Morse Wemple (ladies' night).                  |
| DECEMBER 5,  | Annual Sinfonia Concert and Dance to Senior and Junior classes.        |
| DECEMBER 15, | Sinfonia Christmas Tree and Ladies' Night.                             |
| JANUARY 2,   | Alpha Chi Omega Night.   |
| JANUARY 19,  | Ninth Annual Sinfonia Assembly.  |
| FEBRUARY 6,  | Second "Open House" to men of Conservatory.                            |
| FEBRUARY 16, | Evening of Original Compositions, assisted by Bro. Humphrey's quartet. |
| MARCH 6,     | Mu Phi Epsilon Night.  |
| MARCH 16,    | Chadwick Night.  |
| APRIL 3,     | Phi Mu Gamma Night.  |
| APRIL 18,    | Founder's Day—Fireside Conference.                                     |
| MAY 1,       | Annual Sinfonia Theatricals in Jordan Hall.                            |
| MAY 18,      | Alpha Alpha Night.   |
| JUNE 5,      | Harbor Trip to Nahant.   |
| JUNE 15,     | Annual Sinfonia Banquet at Hotel Vendome.                              |

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In addition to these some other successful ventures have been held. A debate on the tariff question, at which Messrs. Flanders, Hunt and Fortin acted as judges, was most profitable, the judges being most enthusiastic over the breadth of argument of the papers read.

In conjunction with the Pan-Hellenic Society a profitable bazaar was held in Recital Hall.

About May 1st we hope to have our annual theatricals in Jordan Hall, and indications point to our usual excellent standard.

This year the Convention will be held with Epsilon Chapter at the University of Michigan—a fitting climax for the season.



ALPHA CHI OMEGA SORORITY

# Alpha Chi Omega Sorority



Colors: Scarlet and olive green

Flowers: Scarlet carnation and smilax

## ACTIVE CHAPTERS

|         |   |                   |
|---------|---|-------------------|
| ALPHA   | De Pauw University . . . . .                | Greencastle, Ind. |
| BETA    | Albion College . . . . .                    | Albion, Mich.     |
| GAMMA   | Northwestern University . . . . .           | Evanston, Ill.    |
| DELTA   | Allegheny College . . . . .                 | Meadville, Penn.  |
| EPSILON | University of South California . . . . .    | Los Angeles, Cal. |
| ZETA    | New England Conservatory of Music . . . . . | Boston, Mass.     |
| THETA   | University of Michigan . . . . .            | Ann Arbor, Mich.  |
| IOTA    | University of Illinois . . . . .            | Champaign, Ill.   |
| KAPPA   | University of Wisconsin . . . . .           | Madison, Wis.     |
| LAMBDA  | University of Syracuse . . . . .            | Syracuse, N. Y.   |
| MU      | Simpson College . . . . .                   | Indianola, Ia.    |
| NU      | University of Colorado . . . . .            | Boulder, Col.     |
| XI      | University of Nebraska . . . . .            | Lincoln, Neb.     |
| OMICRON | Baker University . . . . .                  | Baldwin, Kan.     |
| PI      | University of California . . . . .          | Berkeley, Cal.    |
| RHO     | University of Washington . . . . .          | Seattle, Wash.    |

## ALUMNI CHAPTERS

|                       |                    |                           |                   |
|-----------------------|--------------------|---------------------------|-------------------|
| ALPHA ALPHA . . . . . | Chicago, Ill.      | DELTA DELTA . . . . .     | Los Angeles, Cal. |
| BETA BETA . . . . .   | Indianapolis, Ind. | EPSILON EPSILON . . . . . | Detroit, Mich.    |
| GAMMA GAMMA . . . . . | New York, N. Y.    | ZETA ZETA . . . . .       | Boston, Mass.     |

## ZETA CHAPTER

|                     |                 |                 |
|---------------------|-----------------|-----------------|
| BARBARA BATES       | ORLEAN EVANS    | EDNA POWER      |
| EDNA BOICOURT       | LESLEY LABEAUME | MILDRED RIDLEY  |
| BLANCHE BROCKLEBANK | BERYL NUTTER    | CARLOTTA SPLANE |
| OLIVE CUTTER        | TWONETTE NUTTER | MYRA SPLANE     |
| SUSAN DOWNING       | HELEN PARKHURST | HAZEL WING      |
| HORTENSE DRUMMOND   | GLADYS PITCHER  | ELIZABETH WOOD  |
| MABEL HOWARD        |                 |                 |

## ZETA ZETA CHAPTER

|                   |                   |                      |
|-------------------|-------------------|----------------------|
| MAY ALLINSON      | MRS. F. DUNKLE    | KATHERINE MONTGOMERY |
| EVANGELINE BRIDGE | LILLIAN GOULSTON  | GLADYS OLMSTEAD      |
| ANNA MAY COOK     | FLORENCE LARRABEE | BLANCHE RIPLEY       |
| JOSEPHINE DURRELL |                   |                      |

*Zeta Honorary Members*

MME. ADELE AUS DER OHE

MRS. H. H. A. BEACH

MME. HELEN HOPEKIRK

MME. FANNY BLOOMFIELD-ZEISLER

MME. ANTOINETTE SZUMOWSKA

MISS MARGARET RUTHVEN LANG

MISS MAUD POWELL

MME. JULIA RIVE-KING

MISS ELLEN BEACH YAW

MME. MARIA DECCA

MRS. HENRY HOWE LAVIN

MISS NEALLY STEVENS

MISS ADELE VERNE

*Zeta Associate Members*

MRS. PAULINE WOLTMANN-BRANDT

MRS. MABEL STANAWAY-BRIGGS

MRS. RALPH L. FLANDERS

MRS. CLARA TOURJÉE-NELSON

MISS SARAH MAUD THOMPSON

MRS. CHAS. WHITE



## Alpha Chi Omega History



**A**LPHA CHI OMEGA was founded October 15, 1885, at De Pauw University, Greencastle, Ind., by James L. Howe, Dean of the University. Since that time sixteen chapters have been organized in schools of collegiate rank; the newest one—Rho Chapter—having been established in the University of Washington, October 14, 1910. The alumni chapters number six.

While requirements include that fifty per cent of the membership be musical and fifty per cent literary students, Zeta Chapter, of the New England Conservatory, enjoys the unique position of being the only one which has been formed in a school of music. Her charter was granted December 16, 1895.

A new and gratifying honor has come to Zeta, also, in that the present Grand President, Miss Evangeline Bridge, was formerly of Zeta Chapter.

The spirit of helpfulness which pervades fraternities as a whole was shown in the Christmas Bazaar, Lecture and Dance, which were given just before the Christmas vacation by the Fraternity and Sororities of the Conservatory, for their individual scholarship funds. Zeta expects to give her scholarship for the coming school year.

Each year a musicale, dance and luncheon are enjoyed by the girls, together with lesser and more informal "good times." School work seems to be taken up with greater zest after one of those refreshing little breaks in the routine.

Zeta girls of Alpha Chi Omega feel that the open motto, "Together let us seek the heights," helps them as could no other in the study of their chosen art; and the aim of each and every Alpha Chi is to go on seeking and striving to help, not only each other, but all with whom they come in contact.



# Phi Mu Gamma Sorority

Founded October 17, 1898, at Hollins, Va.

Eta Chapter established in 1907

Annual Conclave, Spring of 1911, Boston, Mass.

Colors: Turquoise blue and black  
 Flowers: Forget-me-not and pink rose buds  
 Jewel: Pearl

## ACTIVE CHAPTERS

|        |   |                  |
|--------|---|------------------|
| ALPHA  | Hollins Institute . . . . .                 | Hollins, Va.     |
| BETA   | Misses' Ely's School . . . . .              | New York, N. Y.  |
| GAMMA  | Brenau College . . . . .                    | Gainesville, Ga. |
| DELTA  | Miss Graham's School . . . . .              | New York, N. Y.  |
| ZETA   | New York City                               |                  |
| ETA    | New England Conservatory of Music . . . . . | Boston, Mass.    |
| THETA  | Judson College . . . . .                    | Marion, Ala.     |
| IOTA   | Emerson College of Oratory . . . . .        | Boston, Mass.    |
| KAPPA  | Centenary College . . . . .                 | Cleveland, Tenn. |
| LAMBDA | Shorter College . . . . .                   | Rome, Ga.        |
| MU     | Newcomb College . . . . .                   | New Orleans, La. |
| NU     | Woman's College . . . . .                   | Birmingham, Ala. |

## ALUMNI CHAPTERS

|                 |                    |                   |                  |
|-----------------|--------------------|-------------------|------------------|
| ALPHA . . . . . | Birmingham, Ala.   | EPSILON . . . . . | Valdosta, Ga.    |
| BETA . . . . .  | Oscala, Fla.       | ZETA . . . . .    | Shreveport, La.  |
| GAMMA . . . . . | New York, N. Y.    | ETA . . . . .     | Central, Ala.    |
| DELTA . . . . . | Hattiesburg, Miss. | THETA . . . . .   | Ft. Worth, Tex.  |
|                 | IOTA . . . . .     |                   | Gainesville, Ga. |

## Active Members

|                 |                  |                  |
|-----------------|------------------|------------------|
| MARY BOISSEAU   | GRACE GRIFFIN    | GLENA PRITCHARD  |
| ILVA BOLLER     | MAY HASKINS      | ETHEL SCHREINER  |
| IRENE CARPENTER | EDNA HOFFMAN     | ELIZABETH SLAKER |
| TESSA DENT      | JENNETTE LAMPING | JOSEPHINE SMITH  |
| HELEN FAIR      | BESSIE LORD      | JESSIE WALKER    |
| LOUISE GILBERT  | RUTH LUCAS       | ADELE WALTHER    |
| MAY GRAHAM      | LILLA MCKENZIE   |                  |





*Honorary Members*

MRS. CARL BAERMANN  
MRS. CHAS. DENNÉE  
MISS LILLA ORMOND

MME. ROTOLI  
MRS. CLARA KATHLEEN ROGERS  
MME. MARCELLA SEMBRICH

MRS. F. MORSE WEMPLE

*Associate Members*

MRS. GLADYS DOLLOFF

HAZEL PHILLIPS

Phi Mu Gamma Sorority was founded October 17, 1898, at Hollins Institute, Hollins, Va. It has extended rapidly, and at present the active chapters number thirteen and alumni chapters nine. Our active chapters are placed in schools and colleges of highest standing, commanding first position in the foremost schools of the South. The northern chapters are fast establishing a like record for themselves.

Eta Chapter is hard at work establishing a N. E. C. Scholarship Fund, which is in aid of our worthy sisters in time of need.

Our social functions are a joy to all. The annual events consist of a rush reception and spread after the Junior Exams., a bazaar and sale in aid of our Scholarship Fund, and a farewell luncheon to Eta Chapter and her honorary members.



# Mu Phi Epsilon Sorority

FOUNDED IN METROPOLITAN COLLEGE OF MUSIC,  
CINCINNATI, OHIO, NOVEMBER 13, 1903

Colors: Purple and White

Flower: Violet

## ACTIVE CHAPTERS

|            |   |                    |
|------------|---|--------------------|
| ALPHA      | Metropolitan College of Music . . . . .     | Cincinnati, Ohio   |
| BETA       | New England Conservatory of Music . . . . . | Boston, Mass.      |
| GAMMA      | University of Michigan . . . . .            | Ann Arbor, Mich.   |
| DELTA      | Detroit Conservatory of Music . . . . .     | Detroit, Mich.     |
| EPSILON    | Toledo Conservatory of Music . . . . .      | Toledo, Ohio       |
| ETA        | Syracuse University . . . . .               | Syracuse, N. Y.    |
| THETA      | Kroeger School of Music . . . . .           | St. Louis, Mo.     |
| IOTA-ALPHA | Chicago Conservatory of Music . . . . .     | Chicago, Ill.      |
| KAPPA      | Metropolitan School of Music . . . . .      | Indianapolis, Ind. |
| LAMBDA     | Ithaca Conservatory of Music . . . . .      | Ithaca, N. Y.      |
| MU         | Brenau College . . . . .                    | Gainesville, Ga.   |
| NU         | University of Washington . . . . .          | Seattle, Wash.     |

### *Active Members*

|                   |                   |                   |
|-------------------|-------------------|-------------------|
| RACHEL ANDEM      | LOUISE GEHLERT    | VIVIAN PEAVEY     |
| GENEVIEVE BAKER   | AUGUSTA GENTSCH   | GEORGIA ROSS      |
| ABBIE CONLY       | HELEN GRANT       | MARY ROWE         |
| ALICE DAVIS       | PHYLLIS HAMMOND   | ELEANOR SARGENT   |
| SARAH DAVIS       | ADDIE HELMS       | BELLE SANFORD     |
| ALICIA DUFFY      | ETHELIND HILL     | VIRGINIA STICKNEY |
| LOUISE ESTABROOK  | MARGUERITE HINMAN | BEATRICE THOMAS   |
| CECIL FISHER      | ROSETTA HIRSCH    | FLORENCE TREFRY   |
| CONSTANCE FREEMAN | VENIE JONES       | ROWENA WHEELER    |
|                   | CLEO PARMELEE     |                   |

### *Honorary Members*

|                     |                            |
|---------------------|----------------------------|
| MME. SCHUMANN-HEINK | MISS ALICE NIELSEN         |
| MME. LENORA JACKSON | MME. CECIL CHAMINADE       |
| MME. RAGNA LINNE    | MRS. L. BELLE KNOWLTON     |
| GERMAINE SCHNITZER  | MRS. CHARLES H. CLEMENTS   |
| BLANCHE SCHNITZER   | MRS. LOUISE UNSWORTH CRAGG |
| MME. LOUISE HOMER   | MISS ELIZABETH JOHNSON     |

### *Patronesses of Beta Chapter*

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



MU PHI EPSILON SORORITY

THE Mu Phi Epsilon Sorority was founded in the Metropolitan College of Music, Cincinnati, Ohio, November 13, 1903. At present we have chapters in eleven of the well-known musical institutions of the country. In the glorious art of Music, which is the cornerstone of our sisterhood, we aim to perfect ourselves.

Beta Chapter was reorganized and reinstalled March 5, 1909. This year we have accomplished fairly well the work we set for ourselves in the program arranged. Our study of the Wagnerian operas has proved very interesting and inspiring, even though we realize many of the operas need deeper research and study than we have had time to give them. At our business meetings we have devoted part of the evening to illustrating the works of the different composers of the earliest time up to those of the present day.

The following is the Beta program for the year:—

|                 |  |
|-----------------|--|
| NOVEMBER 1,     | Study, "Lohengrin."                          |
| NOVEMBER 8,     | Music: Purcell, Scarlatti, Bach.             |
| NOVEMBER 15,    | Chapter entertains Sinfonia Fraternity.      |
| NOVEMBER 22,    | MUSIC: Dr. Arne, Handel, Haydn, Mozart.      |
| NOVEMBER 29,    | Study, "Das Rheingold."                      |
| DECEMBER 6,     | Music: Beethoven, Schubert.                  |
| DECEMBER 12, 13 | Pan-Hellenic Bazaar.                         |
| DECEMBER 20,    | Study, "Die Walküre."                        |
| JANUARY 3,      | Music: Chopin, Liszt.                        |
| JANUARY 10,     | Open Meeting.                                |
| JANUARY 17,     | Music: Schumann.                             |
| JANUARY 24,     | Study, "Siegfried."                          |
| FEBRUARY 7,     | Chapter entertains Alpha Chi Omega.          |
| FEBRUARY 14,    | Conservatory Carnival.                       |
| FEBRUARY 21,    | Music: Brahms, Wieniawski.                   |
| FEBRUARY 28,    | Study, "Die Gotterdammerung."                |
| MARCH 6,        | Sinfonia entertains Mu Phi Epsilon.          |
| MARCH 7,        | Music: Dvorak, Grieg.                        |
| MARCH 14,       | Chapter entertains Phi Mu Gamma.             |
| MARCH 21,       | Music: MacDowell, Massenet.                  |
| MARCH 28,       | Study, "Tannhauser" and "The Mastersingers." |
| APRIL 4,        | Music: Chadwick, Tschaikowski, Paderewski.   |
| APRIL 11,       | Open Meeting.                                |
| APRIL 25,       | Study, "Tristan and Isolde."                 |
| MAY 2,          | Music: Debussy, Strauss.                     |
| MAY 9,          | Open Meeting.                                |
| MAY 16,         | Miscellaneous program.                       |
| MAY 23,         | Study, "Parsifal."                           |

We are looking forward to our Annual Musical and Reception and also our Formal Dance in May. In the past months we have enjoyed meeting our Conservatory friends at various social functions. The Poverty Party given to Mu Phi Epsilon by Phi Mu Alpha Sinfonia proved to be an evening of much fun and foolishness.

Our Sorority life has meant much to all of us this year. It is ever our aim to strive for the ideals we share, and through them to attain the things worth while.



## N. E. C. Tennis Club



|                       |   |   |   |   |                  |
|-----------------------|---|---|---|---|------------------|
| IRENE McWILLIAMS—Dana | . | . | . | . | <i>President</i> |
| LORENA BEARD—Gardiner | . | . | . | . | <i>Treasurer</i> |
| AUGUSTA GENTSCH—Frost | . | . | . | . | <i>Secretary</i> |

**A**FTER many days of exciting preliminaries the 27th of May dawned and the tennis tournament, that great event in the history of the Dormitories, was on. Yells, songs and colors were much in evidence. On that day Kate Wamel of Gardiner and Lesley La Beaume of Dana played off the first round of the singles, with Dana victorious.

The next day, the 28th, Lesley La Beaume of Dana met Ethel Allen of Frost and again Dana carried off the honors.

In the succeeding days Kate Wamel and Alice Faunce of Gardiner, Lesley La Beaume and Charlotte Maxson of Dana, and Ethel Alien and Marguerite Hinman battled for honors in the doubles. Kate Wamel and Alice Faunce, after a most difficult set, defeated the aspirants from Dana, Frost having been first defeated.

The Dennée Cup was awarded to Miss La Beaume and the Flanders Cup to Dana, until another Hall should gain supremacy. To Mr. Flanders and the judges, Messrs. Hunt, Babcock and Fortin, the club wishes to extend its sincere appreciation and utmost thanks for their great interest shown in the work of the Association.



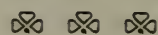
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1911

LITERARY

## Harmonic Analysis



BY BENJAMIN CUTTER

**H**ARMONIC ANALYSIS—the resolution of a chord compound into its parts or elements: in other words, the defining, the naming of the chords of a piece of music and of the foreign tones that invest those chords—is a study that only of late years seems to have received much attention. A few Harmony text-books have discussed it briefly. It would, however, appear that only in one text-book devoted solely to this subject \* has an effort been made to lay down comprehensive principles, to give fairly copious examples, and to discuss the matter broadly.

So far as exactitude is concerned Harmonic Analysis is not a study comparable with certain other studies, as, for instance, with chemistry, quantitative or qualitative. It has in it elements of indecision. A certain combination of sounds may not appeal to all ears in the same way: a certain chord at a certain place may not be perceived by the sense of hearing in the same unchangeable and inevitable manner that water, to take an example, is perceived by the sense of touch. Individual interpretations are often possible of one and the same strain. And in this fact—no doubt a curious one to the amateur—lies possibly one of the reasons why this study, so entertaining and so full of profit, and so extremely wide in range when one includes the things of this day, has been comparatively so little considered.

But, if the opinions of those who have taken a course in Harmonic Analysis could be gathered, it would be easy to collect a wealth of approbative statements, despite the perplexing points that often come up for discussion. This subject is not one altogether full of contradictions. Starting from certain fundamentals, a good teacher is able to proceed logically, and proper guidance soon makes of the novice a master. And, as a result, the work of the player is lightened by his new knowledge. He knows the chords he plays. Instead of reading notes, pure and simple, his eye, when it beholds the signs, transfers the impression to his consciousness, where a certain name is given to this combination, another to that. It is far easier for him to play when he knows that before him is the G minor sixth chord than when he perceives merely notes in a

\* *Harmonic Analysis*. By Benjamin Cutter. Oliver Ditson Co., Boston, 1902.



peculiar arrangement. And it is easier for him to memorize when he knows about this sixth chord: he has something to hold on to, mentally. For instance, it aids him in performance to know that at a certain point he modulates up the chromatic scale by a series of dominant six-five chords. In other words, having studied this subject his attitude toward music becomes much like that of the composer, the man who makes music: he looks at his art from a viewpoint never before taken: his grasp of it is a greater one: he plays with a new sureness: he memorizes more easily, and with a certitude before unknown.

In preparing this article the writer, although limited in his discussion to the half dozen examples that he might crowd upon a single page of music, has presented a number of sharply contrasting difficulties, hinting at the ambiguity suggested above. He has used the signs of his text-book, to which the curious may refer;\* also his own definitions, which follow the lines of the Harmony text-book by G. W. Chadwick.

*No. 1.* A case of modulations, pure and simple. See the marking. But notice this: that there are things here, in this every-day phrase, not easy to account for. If the  $F^{\#}$  in measure 1 followed the  $E^{\flat}$  it would be called an appoggiatura: but this  $F^{\#}$  in the left hand, as a melodic element, moves from the  $F$  of the right hand: hence it is an unaccented passing tone. Furthermore, if beginning with the root  $F$  one builds up in thirds, a ninth chord is formed— $F A C E^{\flat} G$ —the seventh,  $E^{\flat}$ , appearing as an appoggiatura before the third of the tonic harmony. This is then a possible  $V_9 I$ . In measure 2 an inversion of this occurs, and in G minor, the  $I_5$  leading over into the  $FI_4^{\#}$  through its double significance as the  $FII_5$ . Measure 4 hitches the ear through three keys: this would be undeniable even were the tempo an Allegro: for no key could endure such extreme chromatic dislocations, nor can a cultivated ear escape the compelling force of such a passage: but in measure 5, the chord marked  $FII_5$  is often placed by beginners in G minor: to this we would say: Consider the function of this sixth chord: it moves into the  $Fv_7$ : it is not stable and to resolve rightly it needs its complement:  $C E G B^{\flat}$ : hence our reading.

*No. 2.* The identity of a chord depends on what it does. If this big  $B^{\flat}$  chord moved into a  $B^{\flat}$  cadence, it would be a tonic harmony in  $B^{\flat}$ : nothing else. Instead, it moves through a six-four chord of no definite

\* App., Appoggiatura: D. App., Double Appoggiatura: F. T., Free Tone: O. Accented Passing Tone: †. Unaccented Tone: S., Suspension: R., Retardation: E., Embellishment: D. O. P., Dominant Organ Point: T. O. P., Tonic Organ Point.

1. Andante

Schumann, Op 68, No. 26

2. Allegro molto.

Rubinstein, Vln. Son.

3 Presto

Hammel. Son.

4. Allegro

Wagner "Dutchman"

5. Allegretto

Bizet. Suite.

Impetuoso

Wagner "Tristan"

Handwritten musical score with various annotations including dynamics (F.T., App., D.App.), articulation (accents), and performance directions (Impetuoso). The score is divided into five numbered sections. At the bottom, there are several chord diagrams and symbols:  $V_4$ ,  $E \Pi_6$ ,  $I$ ,  $E$ ,  $D.A.P.$ ,  $A I_6$ ,  $\Pi_6$ ,  $\Pi_7$ ,  $V_7$ , and  $V_3$ . Some of these are accompanied by numbers in brackets, such as  $\begin{bmatrix} b1 \\ 45 \end{bmatrix}$  and  $\begin{bmatrix} \#1 \\ 47 \end{bmatrix}$ .

key to an assertive  $V_5^6$ . What does the  $B\flat$  chord do? The question is readily answered: it belongs to a chord succession in the key of this  $V_5^6$ . And yet this sort of thing—an emphasized and prolonged chromatic chord—often disturbs the beginner greatly. Let him play the whole progression and then try the key of  $B\flat$  and he will learn his error.

*No. 3.* This excellent snare for an examination paper looks innocent enough. It is, however, difficult unless one conceives it in its true tempo—Presto. Taken slowly, the first measure yields to the ear, as it in all tempi yields to the eye,  $G B D$  and  $E G B$ ; the second measure,  $A C E G$  and  $D F\sharp A C$ ; plainly a sequence of seventh chords. Possibly some listeners might detect this peculiar dissonant progression in an Allegro moderato. We have seen examination papers so marked. But the word Presto gives the key to the riddle; it defines the problem absolutely. The bass notes  $G A B C$  support a very plain structure of principal chords— $I_1 V_3^4 I_6 II_6$ —and those tones that to the eye would seem to belong to other chords, as the  $E$  in the first measure, become merged into, melt into, the sweep of the stronger tones composing these more vigorous fundamental harmonies, and this despite the appearance, illusive to many, of sequential construction.

It may be said here that not modern music alone is difficult of analysis. Bach, Mozart, Hummel, to go no farther, present at times the most delicate problems, a phrase from a sonata of the latter causing a master harmonist to exclaim lately: "What is it? You can make three things out of it, easily." In examples of this sort the rate of movement must be considered and an appeal to the ear may be necessary.

In regard to the progression on  $D\sharp E$  in the bass, measures 5 and 6. This is no modulation. Let no one think it is. The  $E$  chord is a submediant in  $G$ ; it strives on, pushes on, into the cadence. Were it followed by other progressions of the same sort, apparent dominant six-fives and tonics, higher or lower, up or down, then, regardless of their brevity and of rapid rate, these successions would make on the ear key impressions as was done, in a slow tempo, in No. 1, measures 4 and 5. The two examples, 1 and 3, were chosen in part to illustrate these two points and are sharply typical of thousands of cases. In enrichment of the key content through chromatic alterations, modern music is remarkably full. Seemingly, modulations are produced; but, actually, only the effect of the key as a whole is heightened by this intensification of the triads other than the tonic. Wherever one turns one finds this—Wagner, Grieg, Verdi, Glazounoff, Schumann, Chopin, Brahms, Elgar—and to impart judgment

in distinguishing between modulations and altered chords is one of the teacher's most serious tasks with beginners in Harmonic Analysis.

*No. 4.* This example we have not marked because more than one solution is possible and because of the constricted space on the paper. We can, however, here discuss this ingenious bit of chromatics. Measures 3 and 4 are a sequential transposition of measures 1 and 2, easily understood if these measures have been unriddled. If the two opening measures be examined closely, three chords may be found— $E G B^{\flat} D^{\flat}$ ,  $A C E^{\flat} G^{\flat}$ ,  $B D F A^{\flat}$ . The notation is purely arbitrary. These tones might have been notated:  $E G B^{\flat} D^{\flat}$ ,  $D^{\sharp} F^{\sharp} A C$ ,  $D F A^{\flat} C^{\flat}$ , each bass note being then a root. As there is here no especial key, since it is possible to turn from the third and end chord of the group in eight different directions, that is, to eight different keys, by the use of enharmonics and varied resolutions—almost any interpretation would seem to be satisfactory. But, if we employ the method in general use and mark according to the composer's notation, we gain this:  $F$  minor,  $\text{vii}_7^0$ ,  $B^{\flat}$  minor,  $\text{vii}_3^0$ ,  $C$  minor,  $\text{vii}_5^0$ . If now we say that the middle chord is a passing chord not requiring any marking, the problem is simplified. Again, the theory that the first two measures are in  $F$  minor, are in the key of their first and opening chord, may be maintained with perfect plausibility, the two succeeding chords being altered harmonies in this key; each sequential repetition, either rising or falling, will then take its own key from the notation of its own first chord; and notation of this first chord is a wholly arbitrary matter. But however one may name these ambiguous and shifting diminished seventh chords, whose aesthetic purpose is probably that of enkindling and exciting the harmonic sense, at all events the second  $D^{\flat}$  in measure 1 is a suspension—play  $C$  in its place as proof—and the  $C$  in measure 2 is an accented passing tone, two chords filling the first measure and one chord the second.

*No. 5.* Before the reader attempts to find the reason for our figurings, or indeed concerns himself with them, let him play this passage several times, observing it closely. He will find two organ points. He will find in the left hand a constant figure in quarter notes— $G^{\sharp} E F^{\sharp}$ ; he will find that at times all of these tones fit the chords—they consonate; and that at times some one tone may not fit—it dissonates. This bell figure of three notes is one of the several factors in the complex whole. The two organ points form another. Beginning again he finds in the right hand part, and then, on to the end, in the left hand part, another factor—a tone,  $C^{\sharp}$ , on the third beat of each measure; a tone that rarely con-

sonates, for he cannot make it fit. Let him disregard it until he has established a fair and rational structure, of strong chords. He finds, measure after measure, still another factor,  $E G \neq B D$  on the accents; plainly, incontestably, the dominant seventh chord in  $A$  major. This is something that rules; it prevails. It is offset on the third beat by combinations that yield on examination either the supertonic seventh or the subdominant, in some form. The matter is now clear enough. The ever recurring, intrusive, and doubtful  $C \neq$ , as it comes from and returns to the tone  $B$ , is an embellishment; nothing more; it is not a chord tone, though undoubtedly a complication puzzling enough to the uninitiated. The return to  $E$  major, in which key the complete movement begins and ends, is made by a powerful and compelling supertonic six-five. The whole difficulty is cleared up on eliminating that disturbing  $C \neq$ ; or, to put it in another way, on finding first the principal chords. And this, we may say here, is the foremost thing in nearly all analyses. Given the fundament, the harmonic framework, the matter of naming the foreign tones is a question merely of applying the definitions regarding them.

*No. 6.* It was our plan to introduce here a longer and more important extract, but space permitted only this two measure phrase. Of itself simple enough, the student who cares to investigate will find on consulting the first act of *Tristan and Isolde* that remarkable use has been made of this *Leitmotif*. That its use is so excessive as to possibly warrant the epithet "stencil music," does not concern the student. He will find enough to learn in following out its transformations.

We have reached the end of our examples. We have only opened a way into our subject. The writer hopes that some who read these lines, and chance to hear of this branch of musical knowledge for the first time, may be incited to go farther. We can assure them that what they learn, partaking as it does of the special knowledge of the composer, will not be without a demonstrable value in their musical experiences.



## The Correlation of Music with General Studies

BY ELIZABETH C. NORTHUP, A.M.

NATURE is often prodigal of her gifts and bestows varied talents upon her children. When such a bestowal is made in families that cherish university traditions or aspirations, a serious problem is likely to arise as to the course of study that will most completely meet the needs of a talented son or daughter. If the gift is a musical one, its possessor is often compelled to raise the query: "Shall I devote myself to music or shall I take a college course?" Theoretically the two lines of study should not be mutually exclusive. Practically, under present educational conditions, one must be taken and the other left, save in exceptional instances, and on the decision hangs the fate of the precious talent that nature has bestowed.

The reasons for the attitude of our colleges toward music are not far to seek. Our older institutions of learning were founded upon Puritan ideals and these, while wholly admirable in many respects, tended decidedly to the exclusion of the arts. Our technical schools, it is hardly necessary to point out, have tended in the same direction. Moreover, until within a generation or two, music in this country has been pursued chiefly as an accomplishment and as such it has been looked upon by educators as unworthy of serious consideration. The thoroughly trained musician has also held himself somewhat proudly aloof, knowing only too well the discipline necessary to the mastery of his art, and the ignorance of even the alphabet of music on the part of most of those who have condemned it as superficial. Hence musician and educator have eyed each other askance, and between the two there has been a great gulf fixed.

During the last decade, however, there has been gradually effected a change of front on the part of the colleges. The influences that have brought this about make an interesting chapter in the history of the development of music in the United States. Chief among them has been the appearance of musicians who to the cultivation of their special gift have added a liberal education in other lines, although possibly outside academic grooves. Musicians of this calibre have been a force to be reckoned with, and they have not only commanded for music the recognition that is its due, but they have also conveyed to educators the more subtle but no less certain implication that a culture without music as one of its elements fails to that extent of being liberal.

The colleges have necessarily felt the effect of the stir and development in musical matters and have realized to some extent the need of creating and sustaining an artistic atmosphere within their walls. Beginning, as was to be expected, with the historical approach to the subject, there have followed courses in the scientific aspects of the art, and in some instances theoretical studies and, more rarely, technical work, have been added. In some of the colleges these courses have been given an honorable place in the curriculum and allowed to count for a degree.

Whether a complete correlation with the other studies of the curriculum has yet been effected is a question on which the musical educator might still find occasion for debate. It may be well, therefore, to consider the claims of music to full membership in the academic family. The most obvious connection seems to be that between music and poetry, yet curiously enough this appears to have been all but lost sight of. An interesting illustration of this may be cited in passing. The emphasis laid upon college English requirements has resulted in a sheaf of textbooks designed to help pupils to appreciate, in the largest sense of the term, the glories of our literary inheritance. In treating poetry, however, the authors have either passed over its connection with music, or at best have touched upon it warily, as if conscious of being on unfamiliar ground. Yet could author and reader know as much of the laws of music as of the laws of rhetoric, how each subject might be made to enhance the other, to the attainment of far wider vision. This would be a true application of the comparative method, a true correlation. We are fallen upon barren days in poetry. Perhaps it needs only a college generation or two of such teaching to produce another "mighty-mouthed inventor of harmonies" like Milton, who probably would not to-day be esteemed England's greatest artist "in the collocation of words" had it not been for his mastery of music.

Indeed it seems to be a not untenable proposition that music can at some point meet the test of most if not all of the educational shibboleths of the present day. Great stress is now laid upon the scientific method in education. Side by side with this, as a necessary consequence of the law of action and reaction, is the claim that the scientific method, with its preoccupation with purely intellectual training, is being over-emphasized, and that the true secret of education is the healthy cultivation of the emotions. Without discussing the psychological bearing of these claims, it is sufficient to concede that certain lines of study make their appeal primarily to the intellect and others to the emotions. It has been assumed

in the past that music—the most direct in its emotional appeal of all the arts—was exclusively a matter of feeling, whereas a more accurate contention would be that it appeals to both intellect and emotions with nearly equal force, and is amenable to study by the strictest scientific method. The emotional heights and depths of a Beethoven symphony not only make an appreciative listener kindle and thrill, but its structure also puts his mental processes to a severe test. If we were to add the giant intellect necessary to produce such a marvelous creation, the argument would be overwhelming.

Another marked tendency in the educational life of to-day is in the direction of the practical and utilitarian. Here music has a strong claim, for an appeal to experience shows most favorable conditions at the present time for the trained, all-round musician to secure a competence. If the humanitarian spirit that has swept with such beneficent effect over our modern collegiate life, be taken into account, music must certainly be included in its scope, for it is the art of all others that may be used to benefit the neighbor, and for its complete consummation it pre-supposes a listener.

The culture ideal is the most pervasive, and the one which, amid the flux of varying tendencies, will, it is to be hoped, survive them all. Culture studies are those that refine and elevate the student, and, by helping him to the personal realization of his highest possibilities, prepare him for a life-work. Music takes high rank as a culture study, not only for the student with special gifts but for the one of average capacity. Perhaps the strongest claim of all could be made for music as a personal resource, as a bringer of joy into the life.

Having glanced at the claims of music to full recognition in our colleges, it now remains to consider its adjustment at a special point, and this brings the discussion back to the student in the preparatory school, upon whom, or upon whose parents or guardians, rests the burden of choosing the next step to be taken. The concessions that have already been made by the colleges have to a certain extent helped the musical student who desires a college course, but they have not quite reached the root of the difficulty. This difficulty is found in the entrance requirements of the colleges. Until credit shall be allowed at this point not only for theoretical studies, as at Harvard, but for applied music as well, by which is meant the study of instrument or voice, the pupil is hardly better off, so far as his college course is concerned, than he was before music was allowed in the curriculum.



Brief allusion has been made to the work of the schools of music. The quality and comprehensiveness of this work, and its constant raising of standards, have been effected so quietly that the outside world has hardly been aware of what has been taking place. The musical student, however, is entirely cognizant of this, and he finds himself confronted with the old problem under a somewhat altered aspect: namely, that of trying to keep both his musical and his college preparatory work up to the requirements of two schools, both of which have inexorably raised their standards. This double demand is indeed so exacting that only an exceptionally well poised student can hope to meet it. Yet in this very rigor on the part of both schools lies the hope of solving the problem and bringing about an adjustment, for it gives a platform of mutual respect from which to treat on equal terms.

Experience has shown the double necessity of developing the musical gifts and providing for general education at the same time, and during the period, too, when the pupil is most impressible and can most easily acquire technical skill. It has often happened that musical pupils have fallen short of doing their best work in spite of good gifts, because of their lack of that wider culture, without which, whether it be gained in a college or in the larger school of life, there can be no adequate comprehension of artistic values.

When a music student awakes at the eleventh hour to a sense of his deficiencies in other lines, it is not easy to make good the lack. It can be done in a measure, however, although at a disadvantage. But his case is not nearly so hopeless as is that of the college student who has dropped music for collegiate work and who, although he may have availed himself of the general musical courses offered in some of the colleges, has been unable to continue his work in applied music. The loss in technical efficiency during these important years is irreparable. For music, unlike other professional studies, cannot be relegated to the completion of the college course with any hope of a successful issue. It must be studied from youth up, with no cessation, and with due adjustment to the general education.

It is one of the imperative demands of to-day that there shall be a greater saving of time in our educational courses. To bring this about the college preparatory work is being pushed farther and farther back into the secondary schools and the first year of professional training is being crowded into the final year of the collegiate course. The same demand is felt by the schools of music, and here it has been found that the most

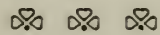
important factor, outside of absolute genius, in reducing the time element, is the mental development of the student. To this end the adjustment of musical courses as an integral part of the higher education is not only desirable but imperative.

The point at which there is the greatest need of such an adjustment at present is at the college entrance requirements. If in the lists as now arranged certain musical studies shall be substituted, for both required and optional work, and full credit allowed, the problem under consideration will have approached solution. That the standards of requirement could easily be met in a musical school whose instruction in elementary theoretical and applied music courses is on quite as high a level as that in elementary science and literature in the college preparatory schools, is unquestionable. Equally incontestable is the claim that such studies as harmony, solfeggio, and a properly regulated course in applied music are from the standpoint of mental discipline fully entitled to a place in a well developed scheme of college entrance requirements. It remains simply for the colleges to take the step for which the time seems to be ripe, and accord recognition to the musical work of well qualified students. Such action will relieve the student at a point at which there is now undue pressure and tension, and give him an opportunity to make good use of the elective courses now offered in the colleges.

The path of our educational endeavors is strewn with blunders because of failure to adjust various lines of study in their proper relations, and many have suffered from these blunders,—for which they were in no wise responsible. To some it has been possible partially to make good the loss in later life. To others the loss has been absolute,—the cause of a life-long regret, made all the keener because of a haunting sense that it might have been avoided if only someone had had the wisdom to plan aright. The world is not blessed with so many good gifts, or so many children of genius, that we can afford to run the risk of losing either by remediable defects in our educational system.

## John Hopkins's Surrender

BY ELIZABETH I. SAMUEL, A.B.



"It's of no use, Maria, I won't do it, and that's the end of it."

"I didn't say anything, John," responded his wife, who had been sitting in silence by his side for the last half hour, as old Nancy, the horse, jogged slowly along.

"But I tell you, Maria, it's of no sort of use," said John Hopkins again; and he leaned forward to strike Nancy with his worn-out whip.

Maria Hopkins said no more, neither did John, until they came in sight of the story-and-a-half cottage that had meant home to them for twenty years; then he said, "Don't you say one word to Ruth, for it's of no sort of use."

Maria Hopkins was a small, thin woman. She had been pretty once, and there was still a suggestion of her former prettiness in her gentle brown eyes and the chestnut-red tint of her hair. She was always plainly dressed. The one brown dress, that she had worn for ten years, was carefully kept, and she never appeared in public in any other garb. Her shawl was one that had done duty for her mother before her; and her bonnet had been dyed and pressed several times. You would not have believed, had you seen her, that Maria Hopkins was philosophical, or that she was ambitious.

John Hopkins was entirely ignorant that his wife was a philosopher, but he had a suspicion of her ambition. He had not lived with her twenty years without learning that, though she was very quiet and gentle, she sometimes clung to her opinions: she had not lived with him twenty years without learning that the only thing for her to do with her opinions was silently to cling to them, and wait. Maria's waiting powers were great. John had a suspicion of that, too; and that was the reason that he had made these seemingly irrelevant remarks.

Years ago, when Maria was young, she had sung in the choir, and John had thought that she had a beautiful voice. The people in the little church said that she really had a wonderful voice; and once her father, who was a well-to-do farmer, had been so moved by the praise of his daughter's voice that he had bought her a melodeon. Such a small affair! Yet it marked an event in Maria's history.

So Maria had practised and sung; and, by and by, John who really loved her, and who praised her voice, though he had not the slightest

conception of what music meant to her, took her and her melodeon to his home after his mother's death. There were two things in the world that Maria Hopkins really loved: one was her daughter Ruth and the other was her melodeon, and she loved them with all her heart. The melodeon had been hers before Ruth came; and the thing in her that made her love her melodeon made her love Ruth. She loved her husband, too, but he had not in him the quality that made it possible for her to love him as she did Ruth and the melodeon.

Ruth had been the light of the little house for seventeen years. The furnishings of the house were very simple, there was little besides Ruth and the melodeon; but it was like living in sunshine to live with Ruth, and none of them thought about furniture. Then, too, Ruth could sing; Maria had taught her all that she knew, and Ruth had a sort of musical instinct that guided her until she sang in the choir, as her mother had done long years before.

There was something in Ruth's voice that moved people; and once, when a cousin of Maria's came from the city to visit her, she had said that by and by they must send Ruth away to study. Maria had spoken to John about it, and had asked if he did not think that, now that the farm was doing so well, they might begin to plan about sending Ruth away to study. John had said that he could not see any sense in wasting money on music; and, when Maria told him that Cousin Jane said Ruth had a fortune in her voice, John answered, "It's of no use, Maria, and that's the end of it."

Three years later Maria had spoken to John again. She had dared to hope that he would change his mind about Ruth. John was rarely harsh in speaking to his wife, but this time he answered, "It's no use, Maria, I don't believe in it, and I won't do it, and that's the end of it." Maria said not another word.

Ruth sang because she loved to sing, and because others seemed to enjoy it. She was so unconscious of her gift that she took the praise that came to her as a matter of course. She was made so; it was no special credit to her. Maria had recognized all this in her daughter, and had never spoken to Ruth of her desire to send her away. She felt that to suggest to Ruth any possibilities would hinder rather than help her; while her loyalty to her husband was such that she did not wish Ruth to feel that her father was not ready to do anything in his power for his child. So Maria had waited patiently for these three years. She had no apparent ground for hope, but she had faith that sometime the desire

of her heart would come in answer to her prayers; and she had waited so long that she had developed her waiting powers to a remarkable extent.

On the dull afternoon, when old Nancy faithfully jogging along had been surprised by the sudden stroke of her master's whip, John and Maria had been to church. Ruth was rarely absent from the choir, but she was not well, and Maria had insisted that she stay at home. The saintly old minister that had married John and Maria and had baptized Ruth, had gone to his reward one beautiful day in June; and, in his place, had come a wide-awake young minister with an energetic young wife. The change had been so great that the older members of the church could hardly adjust themselves to it. John Hopkins, though he cherished a secret admiration for the young man who was so cordial in his own whole-hearted fashion, would not admit that he liked the change; while Maria wondered if some help might not come to Ruth through these new friends. The minister and his wife both sang; neither of them had a remarkable voice; but they sang, as they did everything else, with great earnestness, and there were not a few in that small congregation that had been helped and strengthened by the service of song. To-day a new factor in the problem had appeared. There had been a stranger in the pulpit, and he had talked to the people about singing, as a part of their worship.

What he said about music was a revelation to those who heard him, for they had thought of it only as a pleasant part of the service. But for a man to say that the power of a song might be equal to that of the minister's preaching, could that be true—could it be even right for him to say that?

On the way home Maria was thinking about the talk of the afternoon, and trying to decide whether or not it was best that Ruth had not heard the talk. She thought that she was sorry, that it was unfortunate, but her experimental philosophy had taught her that one could not decide a question of that kind so soon; and her faith led her to believe that good might come even of seeming mistakes. John Hopkins was thinking, too, and he was not at peace with himself, some things the man had said came home to him. He supposed that Maria was wondering how she could induce him to send Ruth away, and irritated by her silence, he had made these seemingly irrelevant remarks. Maria had answered him quietly; but there was a throb of joy in her heart, when he burst out with this determined speech. It gave her courage. She knew John Hopkins well enough to know that now his mind was not wholly at ease

about Ruth. All her magnanimity came to the front, and she carefully aided him in his endeavors not to arouse any special interest in Ruth about the talk that they had listened to. So Ruth heard only that a stranger had preached about music, and that they had enjoyed hearing him, and then Maria told her some news that she had heard from the neighbors.

But as the days passed, John Hopkins was by no means a happy man. Somehow what the stranger had said haunted him. A large portion of the conscience of his Puritan ancestors had come down to him. He could run contrary to what he considered a whim of Maria's; but if it were really true, what the man said that music was a gift; that it might do people almost as much good as preaching, if it were used in God's service,—if that were true—

There had been another child in John Hopkins's home, a beautiful baby boy, who had stayed with them a little while, and then had gone away, leaving to them a new and strange possession, a tiny mound in the churchyard. No one knew how dear to John Hopkins the child had been. He had loved him more than anyone suspected, and he had cherished a desire that the boy might grow up to be a minister. John's mother had told him about one of her brothers that had been a preacher of promise, but had died in the flush of his youth; and this uncle had been to John an ideal, his hero, and he had somehow always missed him, whom he had never seen. This was strange but true; and because it was so strange and so true, John had never talked about it to anyone, but when the baby came he was filled with an intense desire that this child might grow up to be what his uncle for whom he was named had been. But the dream was over when he laid the baby in his grave.

All this had come back to him that gray Sunday afternoon; and ever since he had been wondering if he ought to do for Ruth what he had planned to do for Philip. If his grasp upon the things of the world had not tightened, and his desire to add to his savings had not increased with his years, John Hopkins might have capitulated at this point: but it is hard for a middle-aged man to yield even to his convictions, the process takes time. John had lived in comparative ease for so long that he resented this upheaval of his nature. He tried to persuade himself that he could not afford to send Ruth away to school. He was not a rich man: all that he had saved had come slowly; and he was growing old, and had no son to depend upon. He would drop the whole matter. Why should he think that that one man was right, and all his established notions wrong, and was it, after all, anything more than pride on Maria's part?

It seemed to Maria that her husband was in an obstinate mood. She hardly knew what to make of him. But the truth is, that John was waked up, and when a man awakes at fifty the outward evidence of the awakening is as likely to be called obstinacy as anything else. But circumstances conspired against John Hopkins. One day a man came to him and asked if he would lend him some money. The man was a good enough sort of a fellow, but he had not the faculty of saving money, so people said. John was a prudent man, and his judgment led him to say, "No," but he thought he would see if the man were really in need: so he asked him some questions about his family.

After a little, the man said: "Well, you see, the fact is I'm thinking of sending my daughter away to a music school. The minister says she has a good voice, and he thinks it'll pay to send her even if I have to borrow the money."

John Hopkins drew himself slowly up to his full height. He looked at the man a moment, then he said: "I have no money to lend you." He might have said more, but for his astonishment.

That man's daughter—she could not begin to sing like Ruth! That man's daughter! John would not even call him by name. The accumulated pride of his whole life seemed to burst out in his heart. He would see, he said to himself; but in the midst of this torrent of pride he thought of Maria. How could he tell Maria? Was he never to have any peace?

No one can say to what unworthy act obstinate pride may drive a man, but it drove John Hopkins to this. He went to see the minister. He asked about the school that the stranger had spoken of, then he said: "You come up to tea and talk it over with my wife, but don't mention it to anybody else."

The minister and his wife started for John Hopkins's, but on the way the horse tumbled and broke a thill, and it was late before they reached the little house. They were at the tea table when the minister said: "Mr. Hopkins, have you decided about sending Ruth away to study?"

Maria was pouring tea, she thought she had learned self-possession, but she never could decide what would have happened had it not been for that tea-pot. As it was, she asked how much sugar she should put in the minister's tea. Then she poured out another cup, and measured the sugar for the minister's wife; and, by the time that all the tea was poured, the pride of her ancestors welled up in Maria's heart, and she

was a match for her husband; but, for the first time in her life, she wondered if she really loved him.

Ruth went to school. The pride that had led John Hopkins to send her kept her there, until she was ready to receive her diploma. Maria Hopkins lived quietly on. Obstinate pride is not a desirable quality in a husband, but Maria Hopkins could bear it, if any woman could.

Commencement was coming, and Ruth was to sing. They must come to hear her, so Ruth wrote; and they went.

The great church was filled with people. The exercises began. John's eyes wandered over the beautiful church. He cared very little for the music, and so fell to thinking what if Philip had lived, would he have preached in a church like that? He was roused from his reverie by Ruth's strong, sweet voice, as she began to sing a solo from Handel's "Messiah." John noticed that the audience grew very still. Ruth sang on. Where was he, what did it mean? John Hopkins rubbed his eyes. Surely that was Ruth; but the dead baby's face—what did it all mean?

Then John Hopkins's soul conquered John Hopkins. He saw the pride of his own heart, and all his unkindness to Maria and to Ruth: he came to himself. And, when he did, he realized that it was his daughter Ruth's voice that had brought him to the truth concerning himself. What might not her voice do for others? The tears ran down his cheeks, though he did not know it. The music ceased. He turned to Maria; he would tell her how sorry he was. "Maria," he began; but Maria, taking his hand, said gently, "Yes, John, here comes Ruth."

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In youth I longed to play a tragic part,  
To show upon the stage life's glooms and fears,  
Or else portray life's sorrows with such art  
That hearts would ache and eyes o'erflow with tears.

But now such tragedies in life I see,  
That with the jester's role would I beguile,  
Content if, by my trivial mimicry,  
I bring to some sad face a fleeting smile.



## HEIMWEG



IT is a dreary November day. The wind howls around the corners, and wails among the leafless trees. Low-hanging gray clouds drive across the dark sky, while the fields, shorn of their summer glory, lie yellow and sodden beneath the drizzle. At the little railway station all is activity and bustle, for it is train time. Baggage men are wheeling the groaning trucks into place, cabs and drays are driving up, men are shouting, and people are hurrying.

Amid all the commotion an old man stands quietly beside a pillar. The years have left their marks upon face, hair, and beard, but his figure is erect, his shoulders are broad, and his cheek glows with health. Strength and vigor are his, in spite of the passing of threescore years. His gaze rests absently upon the distant hills. Wrapped in thought, he is unconscious of the activity around him.

Now the first distant note of the whistle is heard, and there is a rush from the waiting room. Nearer and nearer comes the train, till, roaring and panting, it sweeps into the station. The old man watches the passengers as they descend. A young woman, plump and dark-haired, brown-eyed and rosy-cheeked, emerges from the car, and as she steps down, looks eagerly toward the old man. He sees her, but gives no sign. She comes toward him with beseeching eyes, and outstretched hands. He searchingly looks at her; his manner is cold, and his lips move but a curt greeting. The girl's face falls, her eyes fill. The smile, the eager, beseeching look, fade into dismay and disappointment. The wind wails among the trees, and the rain falls dismally.

. . . . .

It is spring. The woods and fields are green; the warm breeze is laden with the fragrance of flowers; radiant white clouds glow in the intense blue; the birds twitter joyously, while the sunshine gilds everything with its glory.

Again, amid the hurry and bustle of the station the old man awaits the arrival of the train. But now he wears an air of suppressed impatience. He paces up and down the platform, greeting, here and there an acquaintance, or pausing to speak with a friend. Now a wreath of smoke is seen in the distance, the whistle is heard. Nearer and nearer,

louder and louder, sounds the train, until, with roar of ponderous wheels, and clang of bells, it rolls into the station.

The old man goes close to the step. Soon comes she of the rosy cheeks and dark hair, her eyes beaming. The man steps forward, his arms outstretched, his eyes full of yearning. With heartfelt reproach he bends tenderly over her, while her face glows with joy and thankfulness. For there has dawned a new day, a clearer light, and life is richer for the night outlived. In the joy of reunion there abides peace and hope in their minds, and humility and thankfulness in their hearts. The trees toss their green boughs in the breeze, the birds burst into song afresh and on all rests the glorious golden sunshine.

G. N.

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### Opportunity

He waited on the sandy shore,  
And boasted what he'd do  
On that great day he hoped for, when  
His ship should come in view.

At length he more impatient grew;  
He tired of waiting there,  
And wandered careless up the sand,  
Where all seemed far more fair.

But while he went the ship sailed by,  
It passed him on the shore.  
"You were not ready," cried the mate,—  
"We shall return no more."

L. L. B.

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### The Secret

There grew a lovely lily once,  
More pure than all the rest,  
Who kept a secret, sweet and glad,  
Deep hidden in her breast.

And when alone bright dreams she'd dream,  
A lovely song she'd sing;  
All joy unto her life there came  
From thoughts of this one thing.

But once she sang it to her mates;  
It seemed sweet, as before—  
Yet, when alone, she searched her heart,  
Alas! 'twas there no more!

L. L. B.

Hear the drip, drip, dripping of the rain!  
 Sit within, and listen, all alone!  
 Hear the wind's low sobbing o'er the plain!  
 Hark!—was that the wind, or was't a human moan?

See that dim, wet branch bend low its head!  
 Watch, and know thou art in all the place  
 The only human thing that is not dead!  
 Look!—was that a branch, or was't a human face?

L. L. B.

---

Ah! who am I that with the enchanting splendor  
 Which nature spreads with lavish hand for me,  
 Whose neither word nor Herculean labor  
 Could cause the simplest one of them to be,—

The crystal lake, a massive rippling wonder,  
 A counterfeited ocean at my feet,  
 The stately pines and birches of the forest,  
 The perfume of the wood so rare and sweet,

The singing birds that wake me every morning,  
 The whirl of locusts from the distant fields,  
 The tinkle of each cowbell in the meadow,  
 And all the wondrous charm that nature yields,

The living softness of the shades of evening,  
 That with its many myriad insect band,  
 In sweet nocturnal symphonies of heaven,  
 Unhindered, woo my spirit to yon land.

Yet pardon if in this I seem to murmur  
 And be 'mid such surroundings so depressed,  
 When peaceful, quiet calm should thus attend me  
 And steal away all thoughts of sad unrest.

But by my side no loving, true companion,  
 No soft and tender hand I hold in mine,  
 No hazel eyes that brightly play and sparkle  
 Beneath the wayward locks that golden shine.

But if perchance some watchful, kindly planet,  
 Would, by the help of its fantastic charm,  
 Bring her to me, my lovely absent maiden,  
 We'd tread in paths Elysian arm in arm.

ED.

I would to-night I were a wind,  
 A gentle little summer wind  
 That blows in soft and soothing zephyrs,  
 A happy boon to all mankind.

I'd seek a certain pleasant dale,  
 A shady, sweet, sequestered vale,  
 Beside a shallow flowing river  
 That sparkles in the moonbeams pale.

I'd waft me o'er its verdant lea,  
 A tideless, waving, grassy sea,  
 To where, amid a bed of clover,  
 She idly waits and dreams of me.

In wild fantastic glee I'd dare  
 Caress her cheeks and wave her hair,  
 And soften her aerial visions  
 With kisses on her forehead bare.

ED.

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Far, far away,  
 My thoughts are ever stealing,  
 To where my love  
 Of me is ever dreaming.

No crystal dew  
 Falls from her eyes with crying,  
 For well she knows  
 For her alone I'm pining.

Yet lonely sits  
 Where oft of yore together  
 We whiled away  
 So many hours of pleasure.

But courage, love,  
 No night howe'er enduring  
 But soon was cleft  
 With the bright rays of dawning.

Then when at last  
 Our separation over,  
 Heaven's blessing sweet  
 Will round about us hover.

ED.

## Night and Man

The glorious splendor of a day that's done  
 Had paused a moment ere it turned to night  
 To scatter 'round its beams of rare delight,  
 And with one longing look at last had gone.  
 The sable gray to inky black now turns,  
 And in its iron grasp the earth doth hold  
 Till morning paints the east in brightest gold  
 And nature from her rest again returns.

This is the picture of thy life, O man,  
 "With trailing clouds of glory art thou born,"  
 Thy sable gray young manhood's brow adorns,  
 And inky blackness thickens with life's span.  
 Yet to the end if faithful thou wilt be,  
 A wondrous crown shall wear through all eternity.

ED.

---

There's a tender spirit hovering  
 Like the gentle dew at evening,  
 Or a filmy cloudlet lowering  
 O'er my raptured breast.

And about me casts a covering,  
 Which into my inner being  
 Like a soothing balm is stealing,  
 Wooing me to rest.

While upon its love I'm dwelling,  
 Warm and full my heart is swelling,  
 From its crimson tide distilling  
 Gems exceeding rare.

These I'll take and in a twinkling  
 Shape into a necklace dazzling,  
 In a circlet bright and sparkling,  
 For my darling fair.

Round her neck as soft as dawning,  
 Will they rest from night till morning,  
 With its rising and its falling  
 Live in paradise.

Then they'll tell the heart that's beating,  
 Of the love for her I'm keeping,  
 And they'll win, by their entreating,  
 Me a paradise.

ED.

## The Rose and the Violet

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I chanced, while on life's rugged way,  
Upon a garden fair;  
Flowers and blooms of every hue  
In beauty reigned there.

I wandered through its perfumed paths,  
A dew bejeweled maze,  
Each step a new, more beautiful flower  
Was opened to my gaze.

And here in grand and regal pomp,  
Stood a massive rose,  
Resplendent on her glorious throne,  
A queen in her repose.

Amazed, I stood transfixed withal,  
In blissful ecstasy,  
While love's divine consuming fire  
Crept slowly over me.

The loving look she then returned,  
I grasped the chance and cried,  
"Thou goddess fair with form divine  
And wilt thou be my bride?"

I plucked the flower in jealous haste  
My bosom to adorn.  
One moment's bliss, then gasped in pain,  
It had a hidden thorn.

In haste I left the garden that  
I once had thought so grand,  
With bleeding heart and aching mind,  
A wanderer in the land.

With lagging step and fevered brow,  
Scourged by affliction's rod,  
At last my feet still faint and sad,  
A gentle meadow trod.

Beneath a sheltering tree I sank,  
Nor cared what now befell,  
Though pillowed was my head upon  
The grass of the sweet dell.

Awhile I lay exhausted thus,  
When softly on my ear  
Fell words of tender sympathy,  
A message of good cheer.

I raised my head to see whence came  
These words of sweet relief,  
But modestly the giver had  
Withdrawn behind a leaf.

The leaf removed, there stood revealed,  
With grief that was sincere,  
A shy retiring violet face  
That held a dewy tear.

No empty pomp of royal court  
Or princely throne was there.  
No hidden thorn to hurt and wound  
Or heart's soft strings to tear.

A maiden pure as nature formed,  
Unshackled by the things  
That harden hearts and make the change  
That cultivation brings.

Again I plucked the bloom in haste  
My bosom to adorn,  
Its lone sad tear fell to the earth,  
And then in both was born

A mutual love so true and deep  
That angels, looking down,  
Desired to see and bless the bond  
That thus had made us one.

Ah yes, 'tis not in look or form  
Alone where bliss resides ;  
'Tis honest heart and soul sincere  
Where mutual love abides.

ED.

---

Success cannot approach defeat  
When sympathy makes failure sweet.  
Such joy comes not from laurels wearing,  
As comes from some one's really caring!

L. L. B.

### The Cinquefoil

On grassy plot or shaded bank  
A little flower creeps,  
Its roots in lilliputian grasp  
In mother earth it keeps.

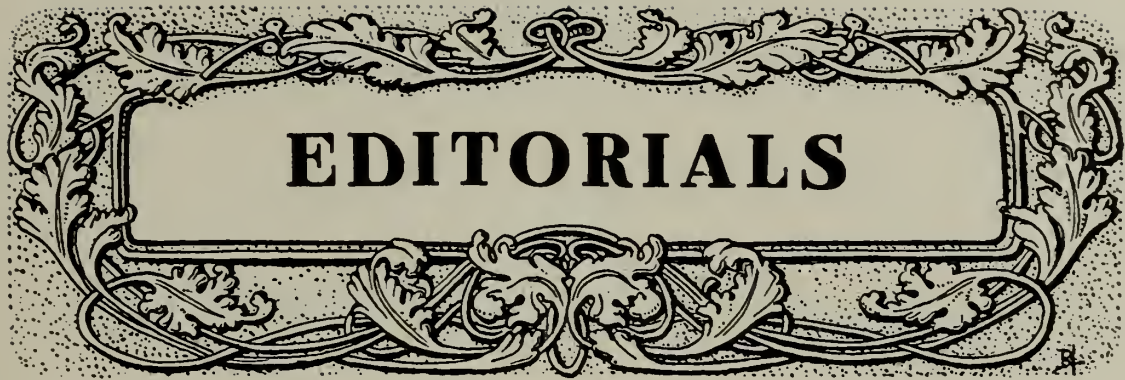
At hide and seek amid the grass  
Its silvery tendrils play,  
And here and there a set of leaves  
Peeps out to see the day.

A fairy eye now opens up  
With gentle, loving gaze,  
And sweetly does to nature lift  
Its modest head in praise.

Yes, hail to thee, thou blossom fair,  
What though demure thy size,  
Thy loyal tribute brightly shines  
In thy Creator's eyes.

ED.



A decorative rectangular border with intricate, symmetrical scrollwork and floral patterns. The word "EDITORIALS" is centered within the border in a bold, serif, all-caps font.

# EDITORIALS

How many there are that possibly have never really listened to a recital, but who, perhaps even unconsciously, sit in judgment, using as a standard their own narrow ideas and preconceived notions, assuming at the start a defensive rather than a receptive position.

First let us define the meaning and object of listening, in order to have at least a common starting point. Webster describes it as attending closely with the view of assimilation; that is, a mental perception.

It is not the purpose of this article to enter into psychological processes, but merely to call attention to a function the abuse of which deprives us of many moments of artistic enjoyment, even though they sometimes seem to be in a crude setting. From the definition, it will readily be seen that there must be a receptive condition on the part of the listener, and this is where the most common mistake occurs.

What is the object of listening? Is it a limited idea of measuring to an already completed and finished value? By no means. The object of listening is to convey to the brain the ideas and viewpoint of the performer, in order that another's outlook and possibly entirely new line of thought may lead the mind to a broader and more comprehensive understanding.

Perhaps the student is the most consistent offender, and it is not at all strange that this should be the case, for it is while a student that ideas come fast, opinions and prejudices form quickly and our attention is so engrossed in the operation that we forget the real object of research. It is like trying to view a grand mountain from the midst of the tall forest that covers its sides, when the real view can only be seen from the broad, distant plain. Let us therefore get out of the forest of biased opinions and hasty condemnation to the broader plain of honest search for sincerity in both composition and performer, which alone measures the value of true art.

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A retiring and self-conscious disposition is a serious handicap to success in any art.

In music a certain confidence in self is essential:—

Of the pupils who fail to make a good showing in school or in public, the greater number are introspective and lacking in aggression rather than over conceited or egotistical.

In class room, in recitals, during examinations, everywhere there is a lack of faith in self.

It is not crime to make a mistake, to strike a wrong note, or to blur a scale. Of course, we aspire to perfect results, but if something goes wrong, let it go. Don't worry about it. Profit by it and make up for it next time.

Believe in yourself, have courage, and—pass it on.

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How few people there are in the world who really appreciate good music! The percentage of musicians is very small, and even among these there are many who are studying only to be able to dash off a little rag-time for their own amusement and that of their friends. The question of educating the public to enjoy the best in music has long puzzled the brains of musical educators, and they have already done much toward the solving of that problem. They have instituted series of orchestral concerts, musical lecture courses, etc. Right here in Boston, Louis C. Elson is doing a great deal toward the furtherance of this cause by his course of City Lectures. However, there remains much to be done, and many earnest workers are needed.

We, as graduates of the New England Conservatory of Music, are going forth with high hopes and ambitions for our musical careers. We will go into many parts of the country, and can make our influence felt in a great many ways, whether they be great or small. Let it be one of our highest and best aspirations to help, as much as lies within our power, the advancement of the cause of making good music appreciated and enjoyed by the general public.

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The Normal Department in this school is invaluable. Many of us intend to make teaching a profession, and we obtain through the Normal the best possible apprenticeship. We should appreciate this, and instead of being negligent or indifferent we should be enthusiastic and eager to seize upon every point that will be of future help.

The responsibility of a teacher's position should be sufficient safeguard against carelessness in instruction. We all know how much more

easily pupils properly and carefully taught from the beginning advance along the difficult highway of musicianship; and how hard it is for a good teacher to undo the harm done by a poor one. If we only realized that by faulty teaching we may be instilling into the mind of a youthful pupil bad habits, of which it may take him years to be rid, we would surely put the very best of ourselves into our teaching and exert every faculty for the good of our pupils.

It is negligence more often than ignorance, with us, which is the cause of unsuccessful teaching. So let us realize that carelessness and indifference are not negative qualities, with influence neither for good nor evil, but positive forces for harm in their effect upon our pupils. And let us do our own most thorough best to substitute for these characteristics the fine enthusiasm and love of detail which are indispensable to the successful teacher.

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Just what the Modern Orchestra is growing to be is hard to say. Why have such large orchestras and such terribly complex scores, such as Strauss' "Also Sprach Zarathustra" and Gustave Mahler's last Symphony.

The people are not advancing as fast as the orchestra is growing,—they are not yet appreciative of the fine effects of these orchestrations. Why use such a complicated mass when there are inexhaustible but simpler effects, and just as powerful, too? For instance, the diminuendo of drum beats in the Scherzo of Beethoven's last Symphony is extremely simple but powerful enough in effect to make one's heart almost stop.

An examination of the score of "Zarathustra" shows twenty-three melodies used simultaneously. Such a complicated mass is not only harsh but unintelligible.

With the improvements of the different instruments, especially the wind choirs, has come an advance in technique; but fine as this is, it has been overtaxed by some writers, witness Strauss, Mahler and Max Reger. The effects are those of a mass rather than a subtle nature. The material used in these days is responsible for the elaborate orchestrations. The material of Saint Saens is such that his effects are delicate but powerful, too. For this reason his opera, Samson and Delilah, is one of the finest masterpieces of opera in existence. I might fill page after page telling of the beauty of this score.

The maintenance of a large orchestra requires large halls and audiences, and consequently much of the delicate is lost. So why not the smaller orchestra in a smaller hall, heard to a better advantage and subsequently purer music?

Most of those who go out from the New England Conservatory, take up positions in small communities, or return to their home towns to teach. The majority continue to build on foundations already laid; some will be called upon to lay the foundations; few will begin their professional labors in musical centers where already the cause of music is advanced. The place of the musician in the small community, especially that of the teacher, is an important one. Often the tastes of its public and the qualities of its musical activities can be largely influenced by the ideals and standards of the teacher.

During our days of study here we have been surrounded by musical influences of superior excellence. We have come into contact with the highest standards in both student and professional life. Now it is to be in our own power similarly to influence others. Most of us, doubtless, can look back upon early days of study in our home towns, or at boarding school. We remember how through those early teachers came our first knowledge of the musical world, and how from them, perhaps, we gained ideals and caught inspiration. Whatever this influence was, its existence cannot be denied.

These are to be our responsibilities. Whether we hold an important position, or remain quietly at home, we have it in our power, by reason of the prestige which is given by study in one of the best schools in the country, to influence in some degree the musical life about us.

For each there is important work to do. It behooves us to keep constantly before us the high standards to which we have been trained during our student days. This will not always be easy. There will be many discouragements. We may be called upon at times to lay aside the plans which seem to us made to meet real needs. We are sure to find unfavorable conditions, and to overcome them we shall need our most careful judgment. Often we will make mistakes, but by earnest and aggressive efforts, and sincere loyalty to the cause of music, we can do much to maintain high standards of art life; to develop in others these latent ideals; to inspire in them the same enthusiasm, and to help in our small way the work of building up a truly musical nation.

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I wonder how many of us really appreciate the advantages offered by being in and around the city of Boston. There is hardly a week but some musician of fame performs in Jordan Hall. There is also the Symphony Orchestra, which is one of the best in the world, and at both public rehearsals and concerts is assisted by the most noted soloists. Then there

is the Opera House, where already a few of our pupils have been placed and where the performances of the best have been enjoyed by us. Many of the churches which have the largest and best toned organs give recitals during the winter which it is a special privilege to hear. Besides these, there is the Public Library, well supplied with musical books of all kinds; and we certainly must not forget our own school library which is so well stocked and where anyone may spend his spare moments.

But the musical atmosphere is a most essential and very valuable condition to the student; and here is where our school stands head and shoulders above all other musical institutions. Both within its own walls and the many institutions above mentioned, the atmosphere is of the best possible type, and the chance of imbibing its benefits is offered to all. In the years to come, when teaching will be occupying our attention, the true value of this opportunity will be revealed and too often will bring memories of possibilities not realized,—musical treats that we “passed by on the other side.”

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Never cross the bridge until you come to it. This is an old, old proverb, yet how few of us heed its teachings. When we have a task before us we begin to fret and worry, trying to imagine how dreadful it is all going to be; but when the time comes for the performance of this duty, we find it is nothing as we have pictured, and the dreadful things we imagined have vanished, leaving clear our road to success. It is then we wonder why we had been so foolish as to worry, for it did not better things one mite and only caused ourselves a lot of needless anxiety.

How much wiser it would be if we would think only of the To-days and let the To-morrows take care of themselves. So in our future work let us try to remember this and with the poet say, “I’ll not confer with Sorrow till to-morrow, but Joy shall have her way this very day.”



# ATHLETICS





## N. E. C. 23—HARZARD 0

(Clipping from the Bosting Bugle, November 18, 1910.)

**T**HE Conservatory Eleven showed its usual form and speed this afternoon by taking the Harzard boys into camp to the tune of 23-0. The Musical Mob displayed extraordinary enthusiasm by its howling of Conservatory yells and songs. Also the Conservatory Brass Band, led by Carl Peirce, did its durndest.

Williamson started the game by driving a 30-yd. kick-off to Fr-th-ngh-m; but Seiler was right there with one of those flying tackles for which he is noted all around the region of the Dormitories. After the Collegians had failed three times to advance the pigskin, it became Conservatory's ball on the 22-yd. line, and full-back Currie, in the first rush of the game, advanced the ball to Harvard's 10-yd. line. The Cambridge Chappies were powerless before the terrible onslaught of this husky young giant. In two more line-bucking plunges, Pattison, the former Rutland Sanitarium star, pushed the spheroid over Harzard's line, making the first touchdown for the Bean-town aggregation.

Grant kicked the goal, but as the goal post was harder than his foot, he put his toe out of joint and, incidentally, himself out of the game.

C-rb-tt kicked off to Williamson—BUT —just as he was going to make a 75-yd. run for another touchdown, the time whistle blew and the first quarter was over. Score, N. E. C. 6—Harzard 0.



(At this point cheer-leader Besserer fainted from physical over-strenuosity and had to be carried from the scene of encounter by a host of his female admirers.)

L-sl-e (of Harzard, not Dana) kicked off to Venner, playing in Grant's position, who deftly caught the ball, crossed his fingers, and said in a sweet talcum-powder voice, "Time, while I tie my shoe lace."—Then resuming his usual scrappy attitude, he started to rush down the field at ten miles per hour, but unfortunately tripped on the aforesaid shoe lace (making a graceful à la Gilbert stage fall on the 10-yd. line), which, being so short, immediately snapped. Referee McLean then penalized the Conservatory 10 yds. for Currie slugging M-n-t.

Vogel next made a forward pass to Seiler, who thought it was to be passed on to M-K-y; but M-K-y passed him one back, and as a result the ball was fumbled but recovered by Weed behind the line, making the second score. Pattison kicked the goal gently but firmly, having been previously warned of his predecessor's fate. Vogel kicked off to C-rb-tt, who was immediately downed with great violence on the 15-yd. line by the trusty Gillespie. Harzard then tried a mass play through tackle, but Mercer was there strong and held the whole Harzard back-field to a gain of  $5\frac{3}{4}$  in. In this play, however, he tore a small hole in his football trousers, which of course, was a great loss to the team-work of the Back Bay School. This ended the first half, and the Conservatory boys went in to get their usual bath and application of Heinz's Honey Almond Cream. While the team were receiving their instructions for the second half from Coach Jeffrey, the Conservatory rooters, headed by assistant cheer-leader Elson, did a snake march around the field, singing the Pilgrim Chorus from Tannhauser-Busch and other appropriate melodies.

Reggie Currie started the second half by kicking to F-sh-r, who was immediately pinned to the 25-yd. (clothes) line by Williamson. Harzard then tried to punt, but both the Conservatory tackles broke through and blocked it. In the scrimmage that ensued, eight Harzard men and Currie were more or less injured, the latter receiving a large puncture in his "think-tank." At this moment the attention of both players and spectators was attracted by a fine solo on the bass drum, skillfully executed by Herbert J. Jenny, who has had wide experience in the Conservatory Orchestra, the Milwaukee Rubber Band, and other notorious combinations.

The Harzard Chappies, weakened by the loss of so many men, were easily pushed back by the mass plays of Pattison, Venner, and the redoubtable Currie, who still remained in the game in spite of a great loss of "think." Then Grant made a fake punt, which he performed

quite naturally (being the star fakir of the Conservatory) and advanced the pigskin 12 yds. A milk-curdling yell rent the Stadium as Pattison staggered over the line making the third touchdown. The dear boy was completely exhausted and the services of Elisha Perry and a large keg of Adam's Ale were required to revive his drooping spirits. By reaching up a little, Safford easily drooped the ball over the goal, making one more point.

Nobly and calmly had Harzard taken this unexpected defeat and not until now did they complain of the rough play of Williamson and Barnes. Referee McLean, having looked it up in Elson's Dictionary, declared that Williamson and Barnes should be suspended from the line—of scrimmage. Their places were taken by Sub. Doersam and Sub. Tyler, who had received excellent practice in Trainer Elson's Sub. Classes.

With renewed vigor and great gusto, however, the last period was started by a kick-off to Reggie Currie, who being so used to rushing (the growler) started down the field at a hobble-skirt pace; and although several Harzard men were in his way, he gave them all the straight arm, which he had practiced to perfection at Filene's-Monday-Morning-Marked-Down-Sales. Making a 75-yd. run, he scored the fourth and last touchdown. Gillespie tried to kick the goal but failed by the narrow margin of 14 yds. This circumstance enraged him greatly, to the extent of coloring the surrounding atmosphere with his native German. The time whistle then blew, leaving the final score N. E. C. 23—Harzard 0.

The surprising feature of the game was the Conservatory kicking, because no one ever expected to find any kickers in the Conservatory. Without the slightest doubt, Currie was the star of the game and was carried from the field in the arms of a sympathetic Cambridge policeman. His name will go down on the unwritten pages of Football History with invisible ink.

The line-up was as follows:—

| N. E. C. |                   | Harzard. |              |
|----------|-------------------|----------|--------------|
| l.e.     | Seiler            | l.e.     | F-lt-n       |
| l.t.     | Mercer            | l.t.     | M-K-y        |
| l.g.     | Safford           | l.g.     | M-n-t        |
| c.       | Weed              | c.       | F-sh         |
| r.g.     | Gillespie         | r.g.     | F-sh-r       |
| r.t.     | Williamson, Tyler | r.t.     | W-th-ngt-n   |
| r.e.     | Barnes, Doersam   | r.e.     | P. Sm-th     |
| l.h.b.   | Pattison          | l.h.b.   | Fr-th-ngh-m  |
| r.h.b.   | Grant, Venner     | r.h.b.   | C-rb-tt      |
| f.b.     | Reggie Currie     | f.b.     | L-sl-e       |
| qb.      | Vogel             | q.b.     | W-ggl-sw-rth |

Elisha Perry, Water (Wagon) Boy  
G. E. McLean, Referee and Arbitrator.

## Seeing the Conservatory "Through a Megaphone"

A FEW days ago, while walking up Huntington Avenue, it was my great surprise and pleasure to meet Coach —— of Harvard. Knowing him to be interested in all branches of sport, especially when connected with music, I volunteered to show him around the Conservatory. Over there, across the Avenue, said I, is Symphony Hall, where many of our students practice their mass plays in the "rush" section Friday afternoons. This is Children's Hospital, very conveniently situated near the Conservatory, and very often, in case of accidents, one can see a limp form being carried across from the Conservatory on an improvised stretcher.

Here is Trainer Putnam's Health Café, where the students are carefully trained to tackle the most ferocious Welsh Rarebits and Lobster a la Newberg ever raised in the wilds of East Africa. Simultaneously, their pocketbooks are equally well (s) trained. Ah! This is none other than the Conservatory building itself. The gold bricks and marble slabs of which it is mainly composed were imported from Germany, thus giving it a very musical appearance. The tennis courts are on the other side and the baseball field is between the back of the building and St. Botolph Street. The golf links are on the roof and the football gridiron is just being taken out of the incubator in the basement. Let us enter the noble edifice. This fine bronze statue of Hadley, the Father-in-Law of Baseball, was presented by the NEUME Board of 1911, being purchased with the surplus money they made on the NEUME.

This is the Rapid-Transit Elevator where our track team and crew have many pounds of extra flesh taken off by the Boston Elevated method of "There's always room for one more." We'll take a ride in it as far as the basement. (Five minutes have elapsed.) At last we have arrived. This is the Sinfonia Room. Notice how well the walls and ceiling have been padded. This insures perfect safety to the inmates even in their wildest afflictions. Notice also that all the furniture is screwed to the floor, because some nights, you know, they have imitation air-ship shows, balloon ascensions, etc., and only a few of the patients have their lives insured. The paddles and other implements of torture are not made of rubber.

These are the Conservatory practice rooms. In them is carried on every kind of practice from normal hand culture to advanced violin torture, including all the fifty-seven varieties of ivory tickling and the untangling of vocal knots and chords.

This is the far-famed Conservatory gymnasium, the best equipped and most modern gymnasium on this side of the Nile River. As this is Saturday afternoon, we will have a chance to see some of the classes at their drill. This is one of the third year classes. Notice the great precision, etc., with which they go through their exercises. See also how well trained, competent and interested their teachers *seem* to be. Those students running around on the circular track are practicing for the Dual Athletic Meet with Yale on April Fool's Day. These are the shower baths and dressing rooms connected with the gymnasium. They are the generous donation of the Class of 1919.

We will now take an ascension of one flight to Recital Hall. This is where the students practice the gentle art of Concert Department and Pantomime. The latter is becoming very popular lately, its motto being, "Think before you speak and then say it to yourself."

We are now in the corridor again. This is positively the quietest corner in the building (per order C. F. D.), no sounds ever being heard except the tinkle of a piano and the melodious (?) intonations of some irate professor's voice. This is the main entrance to Jordan Hall; one of the six entrances where the students practice all their trick plays slipping into concerts, shows, etc. I'm afraid we'll have to walk upstairs, as the elevator is having its much-needed afternoon nap.

This is the second floor. This is the Library, more correctly called the stable, because the students have access to the full line of ponies, horses, trots, etc. On each side of the Library, as a bit of artistic landscape, is a Girls' Sorority Room. These two rooms are noted for the continuous and steady flow of hilarity which they emit. We are now passing along "Shriekers' Row"—(here are some wads of cotton for your ears and be sure your wig is on tight.) If noise counts for anything, we have here a continuous performance of Grand Uproar.

This is the A to L Organ Department, named after J. Pierpont Atol, the gentleman who donated it. In this corner is the Solfeggio Room. It is well known to many of the students as the Conservatory Fruit and Vegetable Garden, as they are accustomed to finding many to-ma-toes, plums, lemons, etc. there. All these rooms are devoted to various kinds of gymnastics, each teacher having his peculiar brand.

This is the Alpha Chi Omega Sorority Room. Notice the iron grating outside the window. It was presented by the Society for Prevention of Cruelty to Wild Beasts—(it's two flights to the ground, you know, and the sidewalk is not very soft). We'll take another ride in the elevator now. That noise you hear like a phonograph is the Violin Sight Playing Class in Jordan Hall.

Maybe you would like to see some of the dormitory buildings: we'll take a walk over there. This is Hotel Bartol, the swellest hotel in the city. The students are not allowed to loiter around there very much, because it is inhabited by such a fast (?) crowd, the smart set, you know. Yes, we're on the Campus, now! This is called the Gainsborough Promenade. Isn't it pretty with the green grass growing all around the benches? Yes, I think it isn't, too. Notice the lovely shade trees on each side. They were transplanted from Italy by the Mayor in commemoration of the 1911 NEUME Joke Department, which departed this life April 37, 1911.

Oh no, not an insane asylum! It's just the N. E. C. Dormitory. That female shrieking you hear is merely the vocal students practicing. Notice what a decorative appearance the front has—the back is even more so. Those heavy smokestacks and other weighty-looking objects were put up there on the roof to keep it in its right place when the rousing times occur beneath it. A very familiar figure around this locality is Mr. Harry Boyles, director and trainer of the Girls' athletic department. His speciality is "team work" in teams of two or three, as the occasion may demand, and needless to say, he is a great success at it. But this is only his first year here, so we still have hopes of his reforming.

Almost any night about 12 o'clock, one can see Hemenway Street and the surrounding windows filled with enchanted mortals, so enthralled by the subtle power of sweet (?) music that they scarcely dare to voice their applause (?). No, I reckon we had better not go in: the Preceptresses might not happen to be out. We'll take a walk in the Fenway and get a Bach view of the building. Oh yes, certainly: one of the girls' favorite pastimes is walking in the Fenway, but that never happens after dark, you know.

It was while walking through the Fenway one evening after 10 o'clock that Shakespeare was inspired to say, "And every casement hath its sparkling little candle, etc." These are the dormitory tennis courts, so called because in this region every kind of a game, from tennis to courting, is played. This is the Water System of the Fenway. It affords

fine bathing, fishing, canoeing, and practice for the Crew in the summer; also skating and hockey matches in the winter. It is so clear and green that it has often been mistaken for the Campbell Soup reservoir, whence the Dormitories draw their supply in sterilized iron pipes.

I wonder what that fellow and girl over on the bench are studying; they seem extremely interested in it, so it is probably their Solfeggio. Yes, that is the new Art Museum. What we've just been examining is the Heart Museum—don't get them mixed. This is where you take a car down town. I advise you to go to the Grand Uproar House and see the latest comical hit, *The Girl of the Silvery South*. Yes, it's a shame that we have to leave such pleasant neighbors and surroundings, but as William Wordsworth Barnes said, "The best of friends must part." Good-by, Mr. ———, I hope you've enjoyed your trip.



THE 1911 TRACK TEAM

## N. E. C. Letters



As is customary, the Athletic Association award Letters to the successful athletes in the most important games. Currie, Pattison, Mercer and Venner are the proud owners of two N. E. C.'s. The following is the list for 1911.

| <i>Name</i> | <i>Branch of Sport</i>                    | <i>How earned</i>            |
|-------------|---|------------------------------|
| Seiler      | Football                                  | Harvard <i>viz.</i> N. E. C. |
| Mercer      | "   | " " "                        |
| Safford     | "   | " " "                        |
| Weed        | "   | " " "                        |
| Williamson  | "   | Yale " "                     |
| Venner      | "   | " " "                        |
| Currie      | "   | Penn. " "                    |
| Vogel       | "   | " " "                        |
| Pattison    | "   | Brown " "                    |
| Currie      | Track-team                                | Chelsea High " "             |
| Pattison    | "   | Rutland Sanitarium " "       |
| Venner      | "   | Danvers " "                  |
| Perry       | (all world's record, 100 yds. to 5 miles) |                              |
| Mercer      | Hockey                                    | Wellesley " "                |
| Burrell     | Crew                                      | Midnight Crew                |
| Boyles      | Manager                                   | Girls' Athletics             |

Special letters were also awarded to the Marble Team, which defeated the following opponents: Bryn Mawr, Emerson, Smith, Simmons and Radcliffe Colleges. The team was composed as follows:—

Captain Cook, Kaizer, 1st roller; Archie Gardiner, 2nd roller; Raymond Simonds, tiddle-de-winker.

Many also have been recommended for honorable mention by Doc. Mills, the Conservatory trainer, for especial proficiency in "My System" which he has been practicing all the year (6-8 a. m. daily).

PRESIDENT OF N. E. C. A. A.



ROASTS





## Answers to Correspondents



On account of the many letters that we have received asking for information, it has been decided to open an Information Bureau. All requests will be strictly confidential and only the answers will be printed.

DEAR INQUIRER.—You are wrong. Dr. Jeffery was positively identified in the Conservatory Building at 8 a. m. on the morning of November 11, 1910. But your second statement is correct, he wore his rubbers.

ANXIOUS PUPIL.—No, Philipp did not write those technic exercises. They were written by Mr. Chas. Dennée twenty years ago.

SUMMER PUPIL.—Where can you fish for Mr. Flanders most successfully? Why by the Trow-bridge of course.

FAIR CO-ED.—No, Mr. Grant has no office at the Conservatory, but he may be found any Wednesday or Saturday in the Reception Room holding Chapel Services.

GRADUATE OF 1853.—Yes, Mr. Elson still says, “I fear for you in examination time.”

LIBRARIAN.—Mr. Leach’s latest book is entitled, “A Comedy of Errors; or Who Read the Proof.”

AMERICAN GUILD OF ORGANISTS.—Mr. Dunham’s pedal studies are a thing of the past. Mr. George Webster has the latest treatise with special reasons why double thirds are impossible on the radiating pedals.

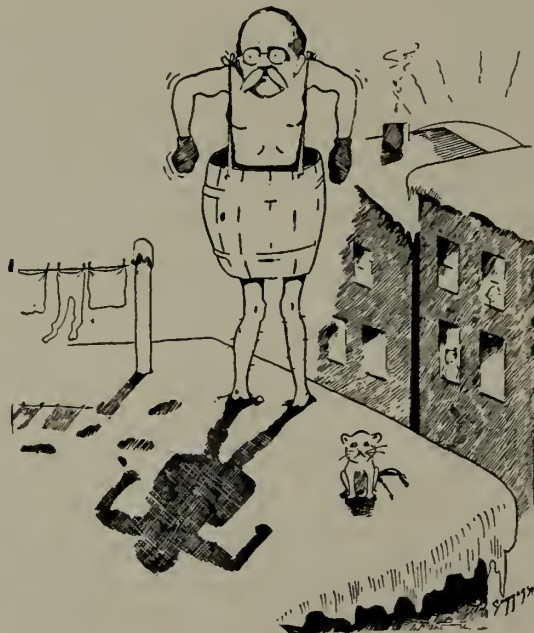
OSCAR HAMMERSTEIN.—Yes, Caruso is under contract with Mr. Flanders and may be heard any day from 9 a. m. to 6 p. m. He is short of change and is running the Con. elevator. His favorite aria is “Bella Raggaza, Si.”

BUSONI.—Yes, the work you refer to is published in Boston and is devoted to explaining how the F# minor scale is played starting with the thumb. The celebrated Luta Grimes is the author.

ENTHUSIASTIC HARMONIST.—Does Reger descend from the tonic? No, he does not; it is the teutonic that he descends from.

GRADUATE 1909.—(1) No, that time has passed, you can see Mr. Flanders most any day without waiting more than half an hour; but there is no change in the Music Store, you can still hear that same sweet strain, “No, we haven’t got it, but you will have it by noon to-morrow” (if you’re lucky). (2) Yes, “Puts” is the same old hash house and pie factory.

LADY VISITOR.—No, Mr. Mills does not smoke yet, but he does exercise every morning at 6 a. m. on the roof of 64 Westland Avenue.





## Theatrical Review



For the benefit of the many hard-working students who, on account of their practice, are never able to spend the time to go to the theatre, we review some passing plays.

### CHANTICLEER

This does not need a review, as it was given in Recital Hall, and of course everybody was there. The poultry was imported for the occasion from Gardiner Hall. On account of Mr. Dennée's experience in chicken-brooding, the management of the show was entrusted to him. (See cut of the Stage Manager giving instructions to Leading Lady.)

### THE GIRL OF MY DREAMS

This is a Southern play, the main WEBB of the plot being woven around Nashville, Tenn. Deals with a young man's trip to Nashville during the Christmas holidays. F. Otis Drayton in leading role.

### THE MAN FROM HOME

Mabel Howard, leading lady, says he's just fine! He looks it, Mabel.

**REBECCA OF GLOUCESTERBROOK FARM**

Rural play, at times boisterous. Sounds fishy, but name is misleading. For further particulars write to Geo. A. Browne.

**GREEN STOCKINGS**

Jack Snyder in title role. They go well with that red necktie, Jack.

**THE FOLLIES OF 1910**

Ziegfeld's Revue of the history of last year's Class.

**THE COMMUTERS**

Entertaining comedy. Cast contains such names as Messrs. Trowbridge, Leach, Browne, Simonds, Grant; Misses Brown, Howe, Woodbury, etc.

**THE ROUND-UP**

Plot is laid in Jordan Hall. A noted Thespian Light attempts to play Shakespeare. A Legal Round-up makes it realistic.

**GET-RICH-QUICK WALLINGFORD**

This play is a story of a wolf (among lambs) in the gold-brick business. Chester Cook takes the leading part. Notice that new spring suit.

**THE SCARECROW**

You will all be surprised to learn that the scarecrow is a hat and it's a horrible one, too, but Seiler is a martyr and wears it just as if he likes to.

**THE GIRL IN THE TRAIN**

This is a story of Commencement. The title is misleading, as trains are out of style now, and even hobbles are in the balance. Last year, Aline Tarbell was leading lady in a very tight à la mode hobble. Miss Tarbell is in the leading role again this season and a horrible sinking feeling creeps o'er us as we think of this year's performance on Commencement Day. O you Harem Skirt!

**THE EASIEST WAY**

We would not advise any Conservatory pupils to see this play, as most of them have that habit of doing Harmony, Solfeggio, etc. We tried it in a Harmony Exam. and it didn't work; result, FLUNK.



## A Titled Romance



“In Bygone Days” George Chadwick, “The Sea King,” met “The Lovely Rosabelle,” “The Miller’s Daughter,” from whom he had stolen “A Bonny Curl.” They wandered “In Mead where Roses Bloom” and “Green Grows the Willow.” Taking her hand, he said “Art Thou Weary,” “My Sweetheart?” If so, yonder “There is a River” where “The Rose Leans Over the Pool.” Wilt thou come and hear “The Autumn Winds” “Serenade” “The Lily?” She answered, Yes, my “Lochinvar,” but let us hasten, for “The Northern Days are Short.” “Before the Dawn,” seated beneath the tree from whence “Sings the Nightingale to the Rose,” he whispered “Thou Art so Like a Flower.” Ah! thought “Rosabelle,” “He Loves Me,” and turning to him, she said, “Please Do” grant my “Request,” and sing me a “Song from the Persian” about “The Maiden and the Butterfly.” Without “A Warning” they were interrupted by “Larry O’Toole,” who introduced Clayton Gilbert.

The latter told many “Secrets of the Heart.” Through him they learned of “Mrs. Bardell’s Proposal” to “Pabolo, the Bull-fighter,” who lived “In the Village” “By the Ganges,” and also of “Washington’s First Defeat” at “Gretna Green.”

Clayton took them to the “Beau’s Christmas” party, where “Ninette and Ninon” were anxiously waiting to see “Whether or No” “Julia” “The Nautch Girl” would accept “The Fan” from “The Violin Maker of Cremona” who sang to her “The Samouri Love Song” and called her “My Blossom Maid.”

After the party Clayton fell asleep and had “A Dream of All-Hallows,” in which he thought he saw “A Scene from Pagliacci” in which “Op-o-me-thumb” was being chased by “The Changeling.” He was awakened by “Jan and Mina” singing “The Fakir’s Song.” Half asleep, he cried,—Be Frank, Wat-son of mine is singing when he should be making “Love in a Toy Shop?”

## The Harem Skirt



**A** PHASE of dormitory life not widely known, but none the less of supreme importance, manifests itself occasionally in colossal efforts for the public good. A body of women thus unified has an immense opportunity for raising world standards, seizing advanced ideas, and wringing the last drop of the crystal water of truth from the well of subtle thinking. We have a striking instance of this at hand. It was left to the keen-minded, far-seeing maids of our central dormitory to discover the utmost necessity of taking a stand in regard to that social evil, or virtue—the harem skirt. Tripping gaily to breakfast one morning recently, their bright young faces became instantly serious at the discovery of a sign prominently posted at the desk. It read in this fashion:—

**IMPORTANT MEETING!**

(Dana-Gardiner Parlor)

TO DISCUSS HAREM SKIRT\*  
SHALL WE WEAR THEM?

COME ONE!!

COME ALL!!

Much difficulty was experienced in appointing a chairman, as each girl nominated herself, and discoursed in glowing terms upon her ability as a presiding officer. The question was finally decided according to size, the largest girl taking the chair and holding it by sheer physical prowess against all smaller contestants. Miss Charlotte Maxson was victorious.

A doortender was next appointed, as it was deemed necessary to exclude the public at large until some decision had been reached. Miss Luta Grimes was accorded this honor. Under the weight of so great a responsibility, however, she collapsed utterly, and was deposed by the chair. Her pleas for forgiveness and a second trial were so pitiful and heartrending as to be irresistible, and she was reinstated, whereupon she

\* For the enlightenment of male readers, we would explain that the “harem skirt” is a species of garment now quite à la mode among the women of foreign countries. It resembles the so-called “trousers” of the stronger sex, and has been but lately introduced here.

showed marked improvement, and kept the howling mob beyond the curtains at bay in a truly masterly manner.

Miss Gladys Pitcher was appointed secretary *pro tem*. An extremely interesting debate took place. The fact that everyone talked at once made it rather difficult to get the finer points of the argument, but now and then a well-turned phrase, or a bit of clever gesticulation à la Gilbert, reached respectively the ear and eye of any orator pausing for breath, and betrayed wonderful logic and penetrating insight into the subject at hand. A chair was used as a platform, the table being somewhat frail, and too highly polished for this purpose. In all the eloquent crowd of female Demosthenes there was but one dissenting voice, that of Miss Lesley La Beaume. All others were rabidly in favor of adopting the new costume. The effort of the dissenter, it must be said, was noble in the extreme.

Live models were introduced and all the grace and freedom of the "jupe-culotte" was displayed to the greatest advantage. That the garment would prove invaluable to the athletic girl, particularly in her field events, *i. e.*, pole-vaulting, the high and running broad jump, shot-putting and hurdling, was well demonstrated.

Hereupon the dissenter was forcibly ejected, so that the following resolution might be unanimously carried. It was resolved: That the harem skirt engenders grace and freedom of movement; is both artistic and comfortable, and furthers perceptibly the ascent of the Mt. McKinley of all true women,—the emancipation of the sex; and that after serious and careful consideration, we, the girls of Dana Hall, do herewith set the seal of our approval upon said garment.

The meeting then adjourned, and the harem-skirtists disbanded 'midst rousing cheers, after a remarkable procession, wherein many makeshift harem skirts figured triumphantly.

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Guy's a singer  
Of great renown:  
up and  
sings then  
first sings  
He down.



## New Edition of Shakespeare

Now on sale in the Music Store

De Looks Edition with copious notes by the Light that failed (all rights and lefts reserved).

The Merchant of Chelsea.

Rummio and Jolly it.

Hamlet and Omelet.

King Beer

Julius Chaloff Sneezer.

Served to Order, or As You Prefer It.

Midwinter's Nightmare, or Passing the Dormitories.

Much Ado about Nothing, or A History of the Alumni Association.

The Tempest, or Stasny at the Piano.

Driscoll VIII.

A Comedy of Errors, or Edith Nickell's Courtships.

A Winter's Tale, or The Day after the Carnival.

Love's Labor Lost, or Biography of Herbert Jenny.

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## Discord

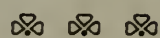
We did not think she was so sharp  
 And repartee did not admire;  
 He said her voice was like a harp—  
 She said his voice was like a lyre.

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## Scriptural

A Symphony in black and white,  
 The keyboard lies before her;  
 Of symphony nor melody  
 Is she a sweet outpourer.  
 The scriptural injunction she  
 Is earnestly pursuing;  
 She never lets her right hand know  
 What her left hand is doing.

## Suggestions for a New Opera in English



The NEUME Board, in their editorial research, have discovered the following remarkable plot for a Grand Opera in English, for the uplifting of mankind in general and the glory of our Alma Mater.

Of course, there had to be a heroine, and Mr. Gilbert suggested Miss Lilly, because she has a good voice. As yet, of course, the thread of the story was but started; what would we do for a plot?

By the merest coincidence we received a letter from Lloyd Kerr, saying he would be in Boston soon for a short visit. Then the inspiration struck us (in the face) and the full glory of its possibilities was realized. A good title would be "The Prodigal Son," with Lloyd Kerr in leading male part.

Act I. A youth and maiden have had a quarrel. Youth leaves in rage, singing "Good-by Forever" (very tragic).

Act II. About one year has elapsed since Act I. Maiden seated in drawing-room trying to study French, but can't. Enter Homestead Company, just finishing a season on the road. Youth sees maiden, is overcome with remorse, seeks a reconciliation. Quick curtain.

Act III. The restoration to Eden. Everything is cleared up and preparations are being made for the banquet for the prodigal. Here a great difficulty arises. Where shall we get the fatted calf? This predicament kept us back until March 15th, when Charles Doersam arrived and that settled it. The Fatted Calf, however, refused to be killed, but a compromise was effected, and he agreed to drink a toast to the happy pair.

N. B.—We are very sorry that our limited time made it impossible to write the music, but we will submit the Libretto to the composition class in order that our Alma Mater may have first chance at the glorious plot.

---

There was a young maiden whose hair  
Was the envy of girls everywhere,  
Until that sad hour  
It was caught in a shower—  
Since then the curls haven't been there.

## A Little Doubtful

When a pair of red lips are upturned to your own,  
 With no one to gossip about it,  
 Do you pray for endurance to let them alone?  
 Well, maybe you do—but I doubt it.

When a shy little hand you're permitted to seize  
 With a velvety softness about it,  
 Do you think you can drop it with never a squeeze?  
 Well, maybe you can—but I doubt it.

When a tapering waist is in reach of your arm,  
 With a wonderful plumpness about it,  
 Do you argue the point, twixt the good and the harm?  
 Well, maybe you do—but I doubt it.

---

One day in Harmony exam.  
 I made a bad mistook,  
 I wrote me down some little chords  
 Not used in Chadwick's book.

Ideas of your own, 'tis said,  
 Show brains in great degree,  
 But chord invention doesn't pay—  
 I only got a "D."

—*Extract from diary of a Junior.*

---

He failed in theory, was flunked by Chad,  
 I heard him softly hiss  
 "I'd like to find the man who said  
 That ignorance was bliss."

---

IN MUSIC STORE—VIOLINIST: I want an E string.

BOY: Beg pardon, would you mind picking it out yourself. I can't tell the "E's" from the "She's."

---

When should one begin the study of technique? For the sake of the neighbors and the police it would be well to wait until after 7 a. m.

## Latest Improved Grade Marks

- A: Awful.
- B: Bum.
- C: Creditable.
- D: Disappointing.
- E: Excellent.

---

TEACHER: What is harmony?

SOUTHERN PUPIL: We always have it for breakfast.

---

Why are some girls soprano while others are contralto?  
Well, you see, some are more high-toned than others.

---

“Tempus fugit—  
Hully Gee,  
Exams. are coming  
Soon to me.  
Hokey Pokey,  
Hope I’ll pass,”  
Says the little Senior lass.

Smayley Smeely  
Smiley Smoke.  
Ah, my heart it  
Would be broke  
If I fail;  
Alas, Alack!  
One more year I must come back.

Utra Muttra  
Cuttra corn,  
This talk fills our  
Soul with scorn.  
Tempus fugit,  
Let her fly.  
We’ll be happy—by and by.

## Reminiscence

Before our eyes the future scan  
To see what may befall,  
Let's turn our eyes back to the scenes  
That are so dear to all.

And now again we find ourselves  
In Jordan Hall once more,  
Practicing Gilbert's well known bow,  
Just as we did before.

We really tried though, with all zest,  
To make that bow just right.  
But even at its very best  
It was an awful sight.

Remember what the teachers said  
About acquiring good technique?  
And how each one in a different way  
Proved his method the best to seek?

The way to get the richest tone  
The fingers high must go,  
And bring them strongly on the keys,  
One teacher says, "Just so."

The explanation seems so clear,  
Yet ere we turn away,—  
"A word with you I'd like to have,—"  
Another one will say:

"That is a false remark you heard  
About the richest tone.  
Have fingers low, close to the keys,  
That is the way alone."

So all explain with equal worth  
Why their own way is best,  
Till our poor heads are in a whirl,  
And we almost think it jest.

Oh, yes! and will you e'er forget  
That dreadful Junior Exam?  
How all of us did fret and stew,  
Staying up late to cram?

And then we sat out in the hall,  
Each waiting in his place,  
For that dread door to open wide  
Then——Mr. Chadwick face.

So scared were we that when we sat  
Down on the stool to play,  
We didn't know where we were at,  
But stumbled through some way.

And, oh! in what suspense were we  
For the next two days or more;  
But when we found we'd made a C,  
With joy we had to roar.

While passing by the lecture hall  
The other day at noon,  
I heard the ringing peals of those  
Who laughed at Elson's tune.

For well I knew how we did laugh,  
Four years ago that day,  
At the same old joke that even now  
Was said in Elson's way.

These thoughts that have been busy  
With scenes of yesterday  
Must now toward the future turn,  
And work to make it pay.

And while through varied paths we scatter,  
Though far away we be,  
We'll always love our Alma Mater,  
The dear old N. E. C.



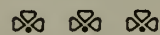
JUNIOR AFTER ENTRANCE EXAM:  
“MAMMA, I WANT TO GO HOME”

---

Says dear Sammy Cole, every night,  
'Twould indeed be a great oversight  
If I ever should pass  
More than half of the class,  
So I'll give an exam. that's a fright.



### Extract from the "Danaville Trumpeter"



One of the prettiest weddings of the season took place at Dana Hall last evening, when Miss Orlean Evans and Mr. Carl Maxson were united in marriage by the Rev. Lesley La Beaume, D.D. The bride was attended by Miss Gladys Pitcher as bridesmaid, and the groom by his best man, Mr. John Waite. Miss Sybil Mitchell acted as flower girl, and Miss Vesta Dewey was ring bearer.

The bride was attired in a Parisian creation of white satin, and wore a beautiful old lace veil, which had been in the family for years. It was tastefully arranged, and was caught with a dainty spray of orange blossoms. The bridesmaid wore a gown of flimsy white, made in the latest hobble fashion. Miss Dewey was beautiful in a fairy creation, and Miss Mitchell looked as though she had literally been plucked from a flower garden.

The bride was given away by her mother, Mrs. Bertha St. John Graves, who looked most artistic in a harem creation of pink. Mr. Louis Williams very skillfully played the wedding march, and also sang the wedding song in heart-rending tones. The groom's gift to the bride was a lovely amethyst necklace,



while the bridesmaid, flower girl, and ring bearer each received dainty heart-shaped pins of Venetian mosaic. After the ceremony, a bounteous and delicious wedding luncheon was served in an adjoining room. The decorations were very elaborate and artistic. The couple stood beneath a canopy of white, from the top of which was suspended a floral wedding bell. Flowers in profusion were everywhere.

One of the most dramatic incidents of the wedding occurred when Miss Leila Snyder rushed in and attempted to stop the ceremony. She proposed to the groom last leap year, and he accepted, but upon meeting Miss Evans he changed his mind, and jilted Miss Snyder in a most cruel fashion. However, Rev. La Beume saw no reason why the happy couple should not wed, and so continued the solemn ceremony.

Both bride and groom are popular with the occupants of Dana Hall, and all join in wishing them much happiness and success.

Following is the wedding ceremony, originated for the occasion by Rev. La Beume:—

This man, this maid, who stand here now  
 Have come to take the marriage vow.  
 And when their sacred oaths they've sworn,  
 Apart they never can be torn.  
 So ere these solemn things are done,  
 I charge you answer, every one,  
 If any just cause you can show,  
 Or any reason you may know,  
 Why they united cannot be,  
 Speak now, and speak most truthfully—  
 Speak ere they quaff the marriage cup,  
 Or else hereafter just shut up.  
 When man and woman would be one,  
 Some solemn things must first be done;  
 Some sacred vows must first be made  
 And must be kept,—are you afraid?  
 Or, can you ever faithful be,  
 Both her to him and he to she?

Carl,—wilt thou take Orlean to wife,  
 To love and cherish all your life?  
 And on the days when she's not well,  
 And doesn't hear the breakfast bell,  
 Will you your orange give to her  
 And fiddle scraping please defer  
 Until she shall be well, and then  
 You can begin to play again?  
 And all the wealth that you may own  
 Wilt thou not keep it for thine own,  
 But wilt thou share it with thy wife,  
 Not only now but throughout life?  
 And when she has an awful cold,

At her hoarse cough will you not scold,  
 But ever feed her soothing syrup  
 And gently bid her try to cheer up?  
 And when she has grown old and gray,  
 Dim eyes scarce seeing light of day,  
 So thin she scarcely can be seen,  
 Wilt thou still love thy wife Orlean?

Lean,—wilt thou take this man to wed,  
 And Sundays wilt thou make his bed?  
 And when he comes home late at night,  
 Wilt thou leave for him the light?  
 Wilt love him sick and love him well,  
 And all thy secrets to him tell?  
 And if he must go out to play,  
 Wilt fix the room on cleaning day?  
 And wilt thou promise surely this,  
 No other man thou'lt ever kiss?  
 And if you've coffee roll so sweet,  
 Wilt thou give half to him to eat?  
 And when he has grown old and fat,  
 With whitened hair, and the like of that,  
 Wilt love him still whate'er betides  
 And not laugh at his wobbling sides?

Who is it gives Orlean away  
 To marry Carl upon this day?

CARL (repeats after minister):—

I take thee, Orlean, for my wife,  
 To love and honor all my life.  
 I swear that you I'll never curse,  
 But love for better or for worse.

ORLEAN (repeats after minister):—

For husband, Carl, I take thee now,  
 To love as much as I know how.  
 No matter what that's wrong you do,  
 I'll never throw whisk brooms at you.

BOTH:—

With this ring  
 I thee bring  
 All I have,  
 Just everything.

MINISTER:—

Those who have been joined together  
 Can't be unjoined, no not ever.  
 Let no man put apart these two,  
 Wedded fast and wedded true.

They've given each to each a ring;  
 They've given their hearts, their everything.  
 So now I say they're man and wife,  
 United firm for all their life.  
 Their union I do gladly bless,  
 And wish them joy, peace, happiness.

---

## How to Make a Sentimental Song and Chorus

Take a young boy who is dying,  
 Dying to a mushy tune,  
 Plant him where the birdlings flying  
 Warble in the month of June.

Lay him by his brother Willie,  
 Beg his mother "to weep o'er us,"  
 Though it sounds a trifle silly  
 It will do for "Song and Chorus."

Send the music upward swooping  
 At the end of every line,  
 Make the mother sad and drooping  
 In a picturesque decline.

Put an angel on the cover,  
 Also sketch a cemetery,  
 With a rainbow bending over.  
 This will be effective,—very.

Let a minstrel band sonorous  
 Sing it to a crowd immense.  
 Mark it—"Great New Song and Chorus—  
 PICTURE TITLE—FORTY CENTS."

LOUIS C. ELSON.

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## A New Symphony

The thunder of mighty brasses,  
 The swell of the viols' tone;  
 The joy of the Scherzo passes,  
 In a sad Andante moan.

All feelings in turn unfolding,  
 From Love, to Gloom and Hate,  
 As if some vexed soul were holding  
 A hopeless strife with Fate.

Its passionate, wild surprises  
 Now warm, now turn to ice;  
 And the Boston girl arises  
 And says—"Oh! it was *so* nice!?"

LOUIS C. ELSON.

ELISHA PERRY: "'Deac', let's take a good long walk.'

"DEAC": "Alright, 'Lish', where will we go?"

ELISHA: "Well, let's go up to the Opera House and back."

Who do you think? —————

"Why in Paris, you know, the very place where they ought to know how to spell my name, they make the most mistakes."

MR. S.: "Vot is a schump? Vun of my pupils, she say, 'Oh, he's a schump!'"

SECOND TEACHER: "Schump? Vy, schump up and down."

(N. B. Look up "schump" in Elson's Musical Dictionary, under "Species of Wild Animals killed by Roosevelt in Africa.)

—————

There is a man on the second floor,  
And he is wondrous wise.  
He makes us study theory  
Till we near put out our eyes.  
And when we flunk exams,—boo hoo!  
With all his might and main  
He turns around and says to us  
"Take the work again."

MR. STEVENS (to pupil): "What does *f* mean?"

PUPIL: "I don't know."

MR. S.: "Well, it means forte."

MR. S. (a few minutes later): "What does *ff* mean?"

PUPIL (without hesitation): "Eighty."

MR. CHADWICK, at Senior finals: "Do you know, I am tempted not to pass you."

PUPIL: "Yield not to temptation."

—————

Why is Perry like a newspaper?

Because first he came weekly, then tri-weekly, then daily, then there was a Sunday supplement, and now there is a little extra.

## Revised Edition of the Faculty List

CONCERT DEPARTMENT GILBERT.  
 LANGUAGE CRITIC ELSON.  
 FINGER ANTIC PORTER.  
 WEIGHTY HUMMING DUNHAM.  
 SOLFEGGIO WONDER COLE.  
 CELEBRITY DENNÉE.  
 ANIMATED FORTIN.  
 EUSTA BE RICE.  
 HARMONY REDMAN.  
 ABSENT-MINDED SHEPHERD.

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### Ensemble

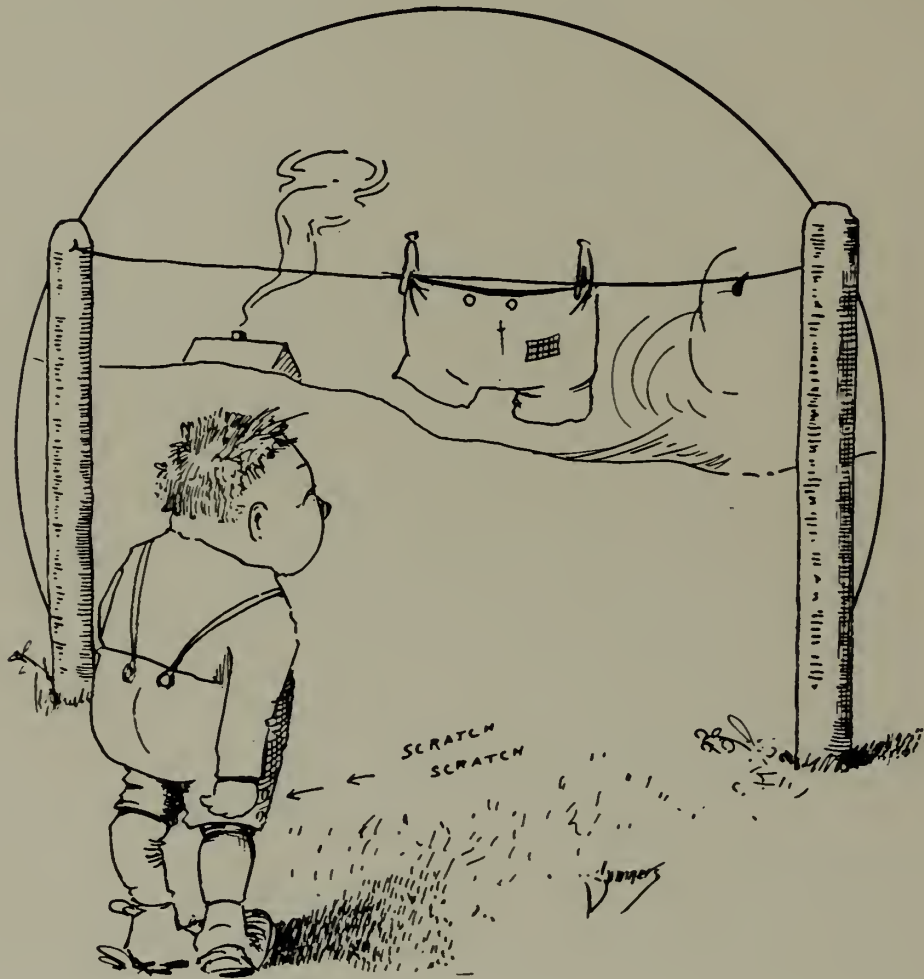
We are going now to ensemble class,  
 Stickney, Ridley, and the rest sit there,  
 All with their minds made up to pass  
 Their trial through without a care.

At last on you his eyes do fall.  
 Where did your nerve and pluck all go?  
 Why did you tremble when he said,  
 "Now, if you please, Miss So and So."

Your hands were cold, your cheeks were red  
 Before your turn to play had come,  
 And when your name by him was said,  
 Oh my! oh my! your heart went some.

And will you e'er forget the way  
 You shook and felt your limbs release  
 When our dear Adamowski yelled,  
 "More tone! more tone! and don't rush, please!"

And then again your face would flush,  
 Your eyes would shine with joy and pride,  
 When he said, "Bravo! Splendid!"—gush,  
 Didn't you feel like a "Cubanola glide?"



### “Pant-o-mine”

It is said that Mr. Gilbert at a very early age conceived ideas on “pant-o-mine.” This accounts for his success in the Con. It is also rumored that as an infant he never cried, but obtained his bottle by pantomimic suggestion.

## At Neume Board Meeting

EDITOR (from North)—“Miss M——, will you write to the E—— Organ Company?”

MISS M—— (from South)—“How do you spell it? O-g-g-a-n?”

EDITOR—“Well, Miss —— is an awful kidder.”

MISS N—— —“What is a kidder?”

---

## Ode to Class of 1911

Our president's as clever a GUY as ever you will meet,  
 And like the rotten egg, you know, he simply “can't be beat.”  
 While speaking of this modest lad, so calm whate'er betide,  
 'Twere well for us to mention that our class contains a BRIDE.  
 A brilliant class the world must GRANT, with many an eloquent talker,  
 But safe enough it is to say we only boast one WALKER.  
 HOWE grand and wonderful a subject,—the theme of this, my STORY,—  
 From east to west, from NORTH to south, it shineth forth in glory.  
 The WHITE rays of our noble class beam out as from a beacon,  
 And full as bright as the light of DAY is seen our sober (?) “DEACON.”  
 But if by chance some crusty maid our wondrous skill should doubt,  
 Why, first of all we'll TURNER down, and then we'll PITCHER out,  
 Since we only have one NICKELL, we are not so very wealthy,  
 But that one coin can SEYMOUR than for our poor ears is healthy.  
 Just think how BROWN and sad and MOODY,—less happy far than now,  
 This famous school will surely be when we make our farewell BAU.

---

MISS GRIMES (in Miss Pitcher's room copying jokes for the NEUME)—  
 “Well, I'd like to get hold of the fool who wrote this. I just can't  
 read it at all.”

MISS P.—“Why, Grimsey, I wrote that.”

---

LADY (placing cat on keyboard)—“That sounds like Debussy.”

MR. SEILER—“No, like De Pussy.”

---

NEW PUPIL: “I thought Mr. Cole was a musician.”

OLD PUPIL: “Why, no. He is a chiropodist. He teaches about  
 to-es, and even Mel's and Nel's toes, too.”

## Class Treasurer's Song

How dear to my heart  
 Is the cash of our class dues,  
 When prompt little Seniors  
 Present it to view.  
 But the one who won't pay,  
 To describe I refuse,  
 For, perhaps, gentle reader,  
 That one may be you.

---

MISS McWILLIAMS (to little brother)—“I'm coming home to stay, this summer, brother.”

LITTLE BROTHER—“Will Boston have to close down?”

---

EDITH—“Don't you like the study of languages? French is my strong point.”

GILLESPIE—“Well, I'm taking German this year, but all I know is *Ich liebe Dick*.”

EDITH—“No. *Ich liebe Dich!*”

GILLESPIE—“*Ich liebe Dich!!*”

EDITH—“*Ich liebe Dich!!!*”

VAN WIEREN (overhearing the conversation)—“How long has this been going on?”

---

This happy youth, so bright and gay,  
 Is seen by us on many a day,  
 The cause of his joyfulness who can tell?  
 'Tis the Cook a-ringing the luncheon Bell.

---

MR. DRAYTON (to jeweler—date uncertain)—“Um-er a-have you-er-ahem—”

JEWELER—Boy, bring me the tray of engagement rings.”

---

“Listen to the peal of the organ,” said Barnes, as Hadley rubbed his sunburned nose.



## At Neume Board Meeting—Writing Limericks

MEMBER OF BOARD (to Editor-in-Chief, who is drawing a small paper out of his pocket)—“Is that a limerick?”

EDITOR.—“No, it’s the family milk bill.”

---

## Senior’s Prayer Before Exam

Now I lay me down to rest  
For to-morrow’s awful test.  
Should I die before I wake  
I’ll have no exam to take.

---

## An Entreaty

BY R. L. M.

“I would I had a year or two  
To add unto my youthful age,  
For she might like me better then!—  
It fairly puts me in a rage.

“Some people think I’m quite a catch,  
So, with a Pitcher for my mate,  
Oh, what a ‘battery’ we’d be,  
But I’m afraid that she won’t wait!”

---

Oh, look who’s here for old home week!  
The flush of youth upon his cheek.  
He talks so awfully way up high  
You’d think some little girl were nigh.  
His thoughts are said to weigh a ton—  
Oh yes, I mean Ralph Williamson.

---

ELEVATOR BOY—“I say, Richard, did you know that Miss Crane is going to sing out at our church next Sunday?”

RICHARD—“Is that so? What denomination?”

BOY—“Soprano.”

## Latest Fads at the Con.

Miss Moody has arranged a most delightful course of æsthetic walking in the Fenway. Classes Wednesday and Sunday evenings from 8.30 to 10.30 P. M. No charge for overtime. Miss Moody has been very fortunate in securing the services of one C. Linwood Osborne, otherwise known as "Ozzie," as Assistant "Prof." A most artistic course has been laid out through the Fenway. Benches at frequent intervals, in the most favorable locations.

Mabel Howard has developed a peculiar fad of late. She was so infatuated with posing for photographs that she became literally "glued" to the studio. It is said that she sits for her picture every day.

A strange experience happened to Miss Gentsch the other day, when she discovered herself actually on time for Theory. The sensation was so delightful that being on time has almost become a fad of hers.


Herbert Jenny has developed a strange fad—that of the Sir Walter Raleigh type of chivalry. He says, "All girls are bores: a few are pleasant bores, but most are horrible bores."

---

I can't do without matrimony,  
I'll work till I'm skinny and bony,  
Just so I can wed,—  
So Guy McLean said;  
So also says Miss Vic Sordoni.

---

## Children's Prattle

TEACHER TO PUPIL—"John, what is this note ?"

PUPIL—"Wait till I climb the telegraph pole and I'll tell you."

---

TEACHER—"Well what have you for a lesson to-day?"

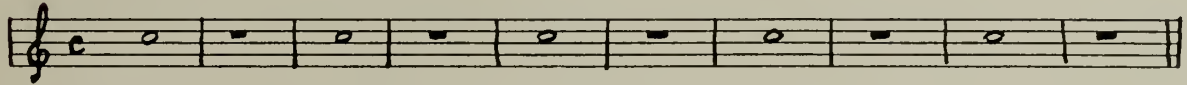
PUPIL—"I have the dim and the dom sevenths."

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PUPIL TO TEACHER—"Did the scales in contrary motion get that name because they are so contrary to play?"

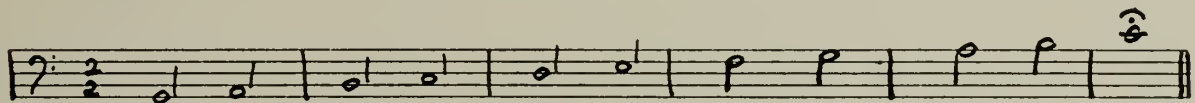
A Senior walks through a bunch of Juniors, thus,—

MAESTOSO, AD LIBITUM



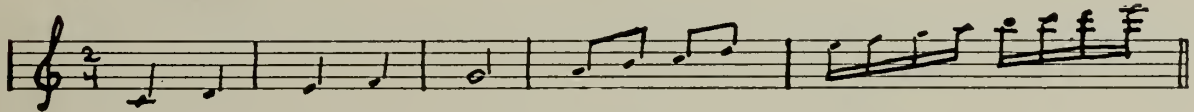
Walks to piano lesson, thus,—

GRAVE



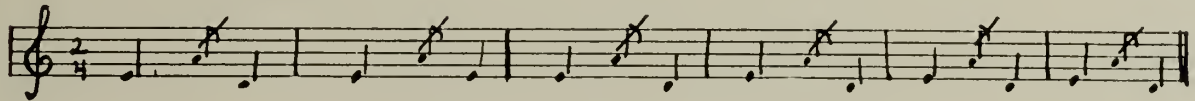
To theory, thus,—

ACCELERANDO



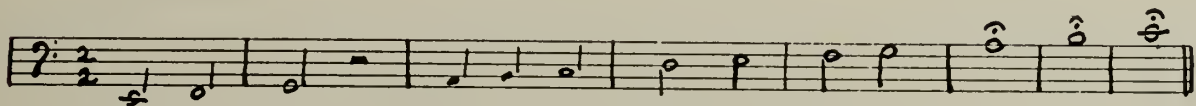
The morning after the Carnival, thus,—

UN POCO SCHERZOSO



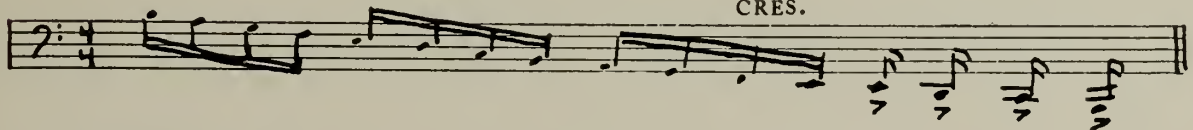
Mr. ——— goes to top floor for Solfeggio, at a variable rate, thus,—

RITARDÁNDO



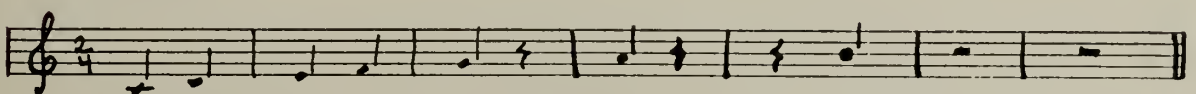
but let him see one of his lady friends below, and he comes down thus,—

CRES.



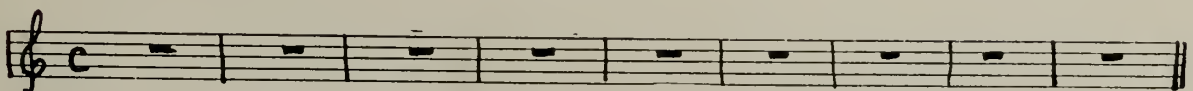
To ensemble, thus,—

TRÉMOLO



To general class, thus,—

TÁRDO



## New German Dictionary

(*Edited by Second Year German Class.*)

UBERALL=overalls.  
 NOCH-NIE=knock-kneed.  
 EINIGER=one colored person.  
 JACKE=proper name, Jack.  
 LEBEN=eleven.  
 LEID=a falsehood.  
 LENTE=to linger.  
 AUGE=a carpenter's tool.  
 BALD=without hair.  
 DAMIT=Something not said in company.  
 DEIN=to eat.  
 BITTEN=to bite.  
 IHR=ear.  
 KEIN=plural for cow.  
 MEHR=a horse.  
 MEINER=one who digs in a mine.  
 MIT=short for glove.  
 NEIN=nine.  
 ROT=Rubbish.  
 SCHWER=to cuss.

---

### In the German Class

Miss J.—“Mr. Van Wieren, what does Reiherfeder mean?”

Mr. V. W.—“It means heron-feather.”

Miss J.—“Oh! I thought a heron was a fish.”

---

Er ist ein lediges Kind.

Mr. H.—He is a lady-child.

---

Grossen golden Buchstaben stand auf dem Marmor.

Great golden book-stands stood upon the marble.

---

Mr. D.: You know, Saint Saens agrees with me perfectly as to how his concerto should be played.

## N. E. C. Pudding

To every year of Piano add a little Harmony, Theory, and quite a lot of Cole's Solfeggio, a pinch of Sight-Playing and a speck of Ensemble. To one part Encouragement add two parts Discouragement. Stew these well together three or four hours a day and test occasionally. When pronounced done by the head chef, flavor with a N. E. C. Diploma and set aside to cool.

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## In Ensemble

MR. ADAMOWSKI TO MISS WAGNER—"No! No! One 'quart' represents a whole bar!"

MR. S. (aside)—"That is not Charlie Wirth's bar."

---

### I

A Grind there was and he worked till dark  
 (Even as you and I),  
 For the Senior exams and a passing mark  
 (Even as you and I).  
 We watched him dig and thought it a lark,  
 But the grind he worked like a regular shark  
 (Even as you and I).

### II

They say the fool expected an "A"  
 (Even as you and I),  
 Or perhaps at least a hard earned "B"  
 (Even as you and I).  
 He laughed, of course, at a possible "C,"  
 So it jolted him hard when he got a "D"  
 (Even as you and I).

---

Mary had a metronome  
 That beat the time just so,  
 And every way the ticker went  
 Our Mary had to go.

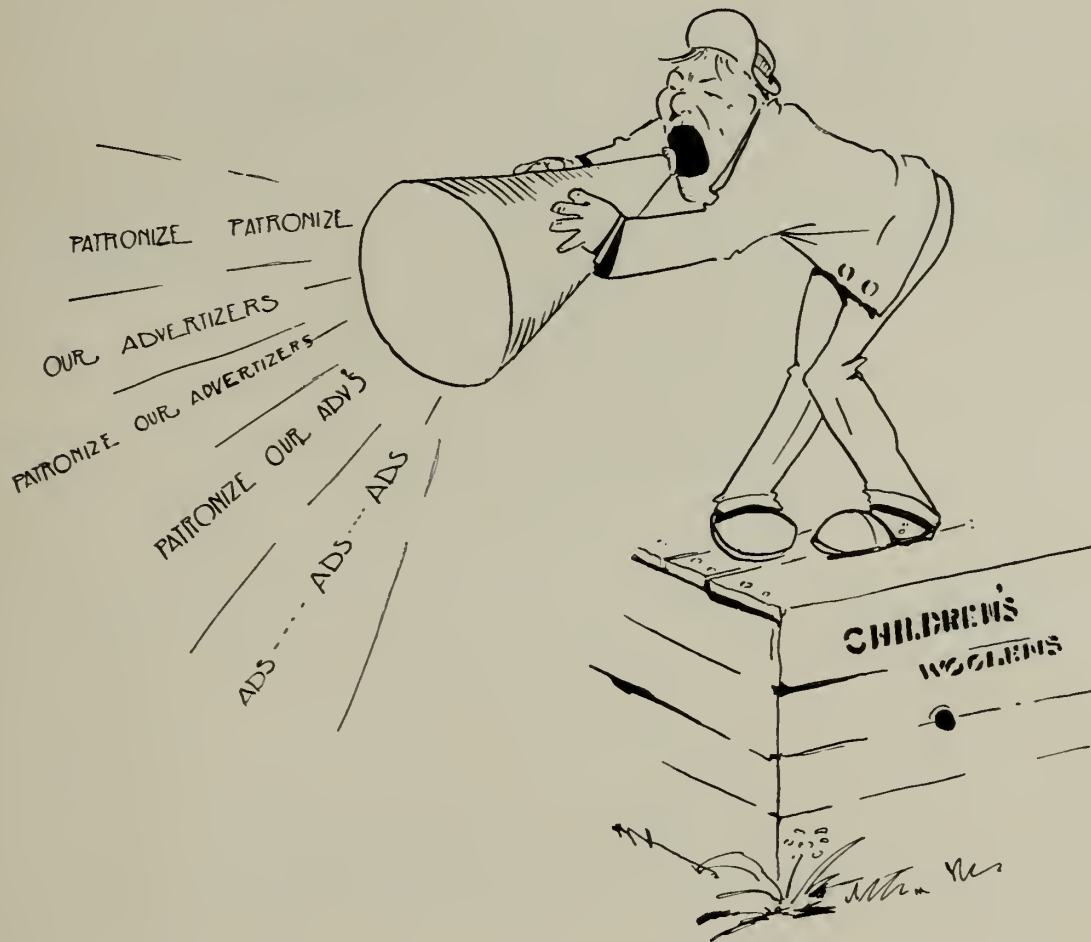
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