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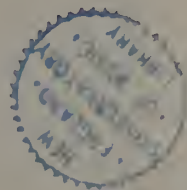
NEW ENGLAND CONSERVATORY OF MUSIC



# The Meume

Volume Twelve

New England Conservatory  
of Music



Nineteen Eighteen

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We respectfully dedicate whatever there may  
be of merit in this volume to the Students  
of the Conservatory now enlisted in the  
National Allied Military or Naval Service

# New England Conservatory of Music

## Honor Roll

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GEORGE W. CHADWICK  
*Director*

## The Conservatory Orchestra

Previous to the year 1897, the violin students of the Conservatory had practised, in a class, music for string orchestra under the direction of their teachers and occasionally concerts had been given of such music. When the present Director assumed his duties in 1897, these classes were consolidated under his own direction, and used in combination with the organ, which supplied the wind parts. The organ students were instructed in reading and playing from the orchestral score, and the orchestra, in this rudimentary form, was used to accompany the simpler concertos and arias.

The next year, 1898, the chorus was added, and among other things Rossini's "Stabat Mater" was given, accompanied by the strings and organ. The rehearsals were held in the small hall of the old Conservatory building and created so much interest among the students that the Director began to have applications from wind-instrument players who desired to join the orchestra. In 1899, a canvass among the students of the school developed fairly efficient players of the flute, clarinet, cornet, and trombone. Professional oboe and bassoon players were engaged, but the organ was still used for the missing horn parts. From this time, interest in the study of wind instruments grew rapidly and students of the horn, oboe, bassoon, began to be developed from the clarinet, cornet and pianoforte players.

In 1901 the orchestra had grown to nearly forty members, which was a much larger number than could be accommodated on the stage of the hall. The wind players had to be seated on the floor or in the gallery.

It became evident, if the orchestra was to become a permanent factor in the institution, that a better place for rehearsals and concerts must be provided. At the first rehearsal in October, 1901, at which the orchestra was complete without the assistance of the organ, the Director made a short address in which he expressed the hope that the event might prove to be a significant one and that the rehearsal then held would be the first of a series which would last as long as the Conservatory existed. At this rehearsal Beethoven's Overture to Egmont and Haydn's Symphony in D major were studied.

On March 2, 1902, the orchestra gave its first public concert as a complete organization. The program was as follows:

- Beethoven, Symphony in D major (first movement).
- Reinecke, Concerto in F sharp minor (first movement).
- Mozart, Quintet from *Così fan tutti*.
- Spohr, Concerto in D major (violin).
- Beethoven, Overture to Egmont.

At the Commencement Concert of June 18, 1902, which was held in Tremont Temple, the orchestra played all the accompaniments for the graduates and also the Overture to "Ruy Blas" by Mendelssohn, and acquitted themselves very creditably.

With the removal of the Conservatory to the present building, a great increase of enthusiasm took place. The inspiring surroundings, the beautiful hall for rehearsals, the conveniences of a special library, tuning room, lockers for instruments, etc., all added materially to the growth of the orchestra. From this time the orchestra has gradually grown in efficiency as well as in numbers. The present members represent the most advanced students among the string and wind instruments, and there is a waiting list of

200  
New England Conservatory Music

candidates for the vacancies in each department. Three rehearsals a week are held, one of which is for wind instruments alone under the direction of Mr. Lenan.

Students of the Conservatory are encouraged to attend rehearsals, one of which is largely devoted to accompaniments. The teachers of the wind instruments attend the rehearsals and help the students over peculiar difficulties in their parts. In this way the student gains the practical experience and necessary routine as a member of a symphony or opera orchestra. Of course the student membership necessarily changes from year to year, but most of the players acquire an experience of three or four years before they leave the Conservatory.

The repertoire of the orchestra was at first confined chiefly to the works of the classic period, but gradually as the orchestra grew in efficiency more modern works were studied and eventually a number of works of this character were performed by the orchestra for the first time in Boston.

The Library of the orchestra now contains more than one thousand sets of parts, including many choral works and some operas. The scores are, for the most part, kept in the main Library of the Conservatory, where they may be studied when not in use by the orchestra. The Library has been materially augmented by gifts of parts by the Harvard Musical Association and the Philharmonic Society, and by individuals, and it is being continually enlarged.

This orchestra reaches the artistic life of the school at every point. In the first place, members of the orchestra gain here a routine and experience which fit them for positions in the best symphony and opera orchestras of this country and such positions are now being filled by our students in the Boston Symphony and other Symphony Orchestras of the country.

Secondly, every student who can sing or play, conduct or compose, may use the orchestra as his laboratory, provided such use is warranted by his ability. Students who learn score reading and playing are given every opportunity actually to conduct the orchestra and are "coached" by the Director at the rehearsals.

Students of composition may have their work rehearsed and performed if of sufficient merit. The privileges are also extended to the students of Harvard University who are taking the courses in music and special rehearsals are held from time to time for the purpose of illustrating the Harvard Course in Appreciation of Music. The Instrumentation Class has its studies demonstrated by the orchestra, where the errors are made evident to the ear as well as to the eye. A successful public performance as soloist with the orchestra before an audience of genuine music-lovers gives a young student such confidence that future engagements of the same kind (no matter how important) need have no terrors for him.

At the orchestra rehearsals on Tuesday afternoons, to which all students are welcome, they not only have the opportunity of listening to many of the finest orchestral masterpieces, but are given a continual example of how the artistic details of a composition should be studied out and of the infinite pains indispensable to the perfection of technique and expression.

During the past fifteen years upwards of one hundred twenty-five concerts have been given, including choral works and operatic performances. Some of these concerts have been conducted by students of the conducting class, and in the season of 1905-1906, during the absence of the Director in Europe, the orchestra was in charge of Mr. Wallace Goodrich. Mr. Arthur Shepherd and Mr. Clement Lenan have also conducted. With these exceptions, all of the concerts have been conducted by Mr. Chadwick.

# New England Conservatory of Music

## Concerts by the Conservatory Orchestra

MR. G. W. CHADWICK, *Conductor*

1917-1918

NOVEMBER 16, 1917 . . . . .

- Beethoven* . . . . . Allegretto from the Symphony in A major  
IN MEMORIAM MRS. R. D. EVANS
- Gluck* . . . . . Overture to *Iphigenie in Aulis*
- Mozart* . . . . . Concerto in E flat major for Two Pianofortes and  
Orchestra  
Dr. Jeffrey and Mr. Mason of the Faculty
- Bach* . . . . . Suite in D major
- Beethoven* . . . . . Symphony No. 4 in B flat major

NOVEMBER 27, 1917

A Concert by Advanced Students, accompanied by the  
Conservatory Orchestra

DECEMBER 14, 1917

A Concert by the Conservatory Choral Club and the  
Conservatory Orchestra

FEBRUARY 8, 1918

- Cherubini* . . . . . Overture to *The Water-Carrier*
- Arthur Shepherd* . . . . . *Fantaisie Humoresque* for Pianoforte and Orchestra  
(First performance.) (Conducted by the com-  
poser.)  
Soloist, Mr. Pattison of the Faculty
- Gabriel Fauré* . . . . . Suite from the Incidental Music to *Pelléas et Mélisande*
- Schumann* . . . . . Symphony No. 1 in B flat major

MARCH 5, 1918

A Concert by Advanced Students, accompanied by the  
Conservatory Orchestra  
(Conducted by Mr. Wallace Goodrich)

# New England Conservatory of Music

APRIL 12, 1918

- Edward Burlingame Hill* (Conducted by Mr. Wallace Goodrich)  
*Stevensoniana*. Four pieces for Orchestra after poems  
by Robert Louis Stevenson. (First time in Boston.)
- Saint-Saëns* . . . . . Concerto No. 3 in B minor, for Violin and Orchestra  
Soloist, Mr. Paul T. White (Class of 1918)
- Chadwick* . . . . . Symphony No. 3, in F major

MAY 10, 1918

- Beethoven* . . . . . Overture to *Egmont*
- Lully* . . . . . Aria from *Amadis*
- Haydn* . . . . . Aria from *The Seasons*  
Mr. Bennett of the Faculty
- Volkmann* . . . . . Serenade in F major for String Orchestra
- Mozart* . . . . . Symphony in C major (*Jupiter*)







RALPH L. FLANDERS  
*General Manager*



WALLACE GOODRICH  
*Dean of the Faculty*

# New England Conservatory of Music

## American Red Cross

BOSTON METROPOLITAN CHAPTER

### NEW ENGLAND CONSERVATORY OF MUSIC AUXILIARY

<i>Chairman</i> . . . . .	WALLACE GOODRICH									
<i>Secretary</i> . . . . .	MRS. E. C. ALLEN									
<i>Treasurer</i> . . . . .	MRS. HENRY M. DUNHAM									
<i>Executive Committee</i> . . . . .	<table> <tr><td>THE CHAIRMAN</td></tr> <tr><td>THE SECRETARY</td></tr> <tr><td>THE TREASURER</td></tr> <tr><td>G. W. CHADWICK, Director</td></tr> <tr><td>RALPH L. FLANDERS, Gen'l Manager</td></tr> <tr><td>MISS MARTHA PERKINS</td></tr> <tr><td>MRS. F. ADDISON PORTER</td></tr> <tr><td>MISS CHARLOTTE THROPP</td></tr> <tr><td>WALLACE CLARKE</td></tr> </table>	THE CHAIRMAN	THE SECRETARY	THE TREASURER	G. W. CHADWICK, Director	RALPH L. FLANDERS, Gen'l Manager	MISS MARTHA PERKINS	MRS. F. ADDISON PORTER	MISS CHARLOTTE THROPP	WALLACE CLARKE
THE CHAIRMAN										
THE SECRETARY										
THE TREASURER										
G. W. CHADWICK, Director										
RALPH L. FLANDERS, Gen'l Manager										
MISS MARTHA PERKINS										
MRS. F. ADDISON PORTER										
MISS CHARLOTTE THROPP										
WALLACE CLARKE										

Summary of work completed and forwarded to the Metropolitan Headquarters, Boston, to May 7, 1918.

SEWING		KNITTING		SURGICAL DRESSINGS	
Comfort kits	200	Sweaters	149	Compresses	5,000
Other articles	212	Socks (pairs)	100	Tampons	4,500
		Helmets	78	Miscellaneous	3,463
		Mufflers	58		
		Miscellaneous	31		
	<hr/> 412		<hr/> 416		<hr/> 12,963

Collected and forwarded for relief of sufferers in the Halifax Disaster, 284 articles of wearing apparel.

For Sewing and Knitting two meetings were held weekly, in addition to which many articles were made by students in their homes from material supplied by the Auxiliary.

Eight meetings for Surgical Dressings were held weekly, in a room in Frost Hall set apart for the purpose by the General Manager.

Total Receipts to May 10, \$1,259.65. Total Disbursements to May 10, \$1,117.64.

The above record of work accomplished by the Conservatory Red Cross Auxiliary within a few months since its organization speaks for itself. It bears testimony to the time

# New England Conservatory of Music

and endeavor so cheerfully devoted to a great Cause, by the students and other workers of the Auxiliary; and to the able direction of the Executive Secretary, assisted by the Chairmen and members of the Committees, who so wisely planned the scope and the many details of the work, and whose devotion and enthusiasm have been a constant source of inspiration and encouragement to all the workers and members.

The funds necessary to carry on the work, all of which were devoted to the purchase of material, were derived from several sources: from membership fees, from gifts by Trustees and other friends, and from the proceeds of Concerts and other entertainments generously given by various student organizations.

WALLACE GOODRICH, *Chairman.*



# Senior Class

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Class Colors, Purple and Gold

1918

# New England Conservatory of Music

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## Class Officers of the Class of 1918

JUNIOR YEAR

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<i>Corresponding Secretary</i>	. . . . .	PAULINE T. NELSON

## History of the Class of 1918

The Class of 1918! Four short words, but back of them all of our lives to date; our ambitions, our achievements and sometimes our brief despairs.

As a class we have followed a certain social formula, established through custom, and we have at various times throughout the year, entertained the Juniors and been very delightfully entertained in return. Of a necessity such parties are formal at first, but young people are too wholesome to remain unfriendly, and from these gatherings has arisen a spirit of camaraderie which has gone far to brighten the school years of those of us who have left the companionship of home and friends, and come from the North, West and the South to study at our Conservatory.

And it is "our" Conservatory. Even while we claim it for our own, we offer in return our loyalty for the tireless efforts and kindnesses of the faculty towards us. Speaking for my fellow-classmates, I would here pay tribute to the unfailing interest of Mr. Chadwick and Mr. Goodrich in any of our projects, however small. Without them our road would have wound on interminably, but through their enthusiasm, our class has seen many movements inaugurated which will endure as monuments of 1918 long after we have gone.

The Conservatory Auxiliary of the Metropolitan Chapter of the Red Cross was formed by a student committee, with four of its five members chosen from our class, and with most of the sub-committees composed of Seniors. If I seem inordinately proud of my colleagues, I have the shining record of the work they have done on all these committees to back me in my justifiable vaunts.

Then again we shared in the glory of the Student Friendship War Fund drive, for which, in three days, we raised \$1,800.00 exclusively among the students and faculty of the Conservatory, to be used to further the comfort of Student Soldiers who are prisoners of war.

All of which brings us to the fact that the elements of our school year—our happiness in our work, our delight in our music, and our sheer joy in being young together—all the harmonies of our present-day lives are woven over the dreary organ point of a world at war. The war has come close to us, and I would I had the skill of a fifteenth century monk in emblazoning his Scriptures, to set forth fittingly the names of our classmates who have gone out to represent us at the front.

Ellsworth MacLeod

Simeon Muscanto

Theodore Post

Edwin Moore Steckel

Archibald I. Swift

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All honor to them whose names are written much brighter in our hearts, and may we at home be worthy of their trust.

And now the chronicle of the graduates of 1918 is written. Perhaps we have done nothing startling, and have been externally even as other classes; but it has been our privilege to live more intensely in an era of cosmic disorder, and as we have drawn closer together, we have built up a stronger school spirit which has spread even into the very walls of the building, which will, we hope, shed back some ray of warmth on all the classes yet to come.

MARGARET E. MCSWEENEY.





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Pianoforte with Clayton Johns



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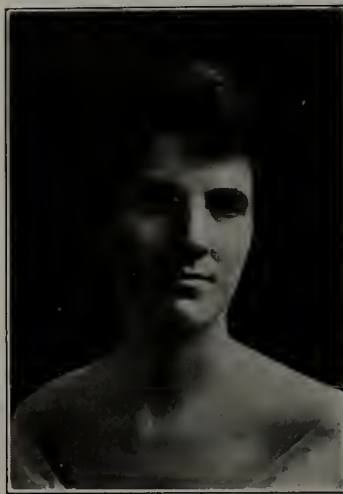
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IVA JANE THOMAS  
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Voice with Charles A. White



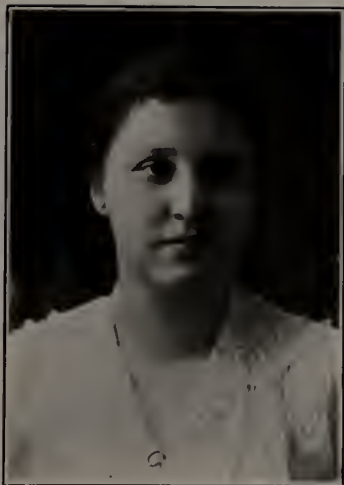
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Organ with Wallace Goodrich



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Brockton, Mass.  
Violin with Eugene Gruenberg



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Voice with Clarence B. Shirley

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JOHN W. DICKINSON  
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<i>Corresponding Secretary</i>	. . . . .	ALICE M. ROBERTS

CLASS COLORS—RED AND WHITE

# New England Conservatory of Music

## The Class of 1919 JUNIOR YEAR 1917 - 18

### PIANOFORTE

Allen, Norma Frances  
Barberi, Elena  
Barlow, Gertrude Agnes  
Bassett, Florence Emma  
Bean, Myrtle Ellen  
Beasley, Elizabeth Ann  
Benjamin, Myrtle  
Bonner, Bernice Annette  
Brann, Ethel May  
Bube, Louise Hedwig  
Burke, Eva Elizabeth  
Burlington, Charlotte Agatha  
Burlington, Grace Rosilla  
Chavez, Americo  
Church, Della Alberta  
Corcoran, Esther Marie  
Collicutt, Pearl May  
Cloake, Mildred Phyllis  
Crockett, Priscilla  
Donaldson, Ruth Evangeline  
Dressler, Faye Ethel  
Edwards, Alice E.

Ellett, Rivers  
Emerson, Mildred  
Erwin, Barbara Frichtie  
Feldman, Freeda Ruth  
Ford, Jessie Katherine  
Fleming, Blanche Walsh  
Garnett, Frances Marion  
Gates, Marjorie F.  
Germany, Mary James  
Hamilton, Florence Isabelle  
Harris, Mabel Parker  
Hinman, Mildred M.  
Hinman, Ruth  
Horton, Mildred Ruth  
Hubbard, Doris C.  
Hurley, Gertrude Alexia  
Kaulbach, Eunice Mary  
Lathrop, Rosamond Lucile  
Martin, Edna Gertrude  
McClure, Nolene  
McGuire, Olive Belle  
Miles, Etta Martha

Moleski, Clara Victoria  
Moses, Helen Natalie  
Parker, Alithea Eleanor  
Perkins, Gladys  
Puthuff, Lillian Alyce  
Raymond, Barbara Munroe  
Read, Madeline Merle  
Reilly, Alice Mary  
Rosengard, Hilda Pauline  
Sanders, Carrie Louise  
Schenk, Mary E.  
Sheffield, Helen  
Slack, Reta Angeline Pray  
Smitherman, Mary Virginia  
Thornton, Mary Elizabeth  
Turner, Edith Eileen  
Vander Pyl, Ruth E.  
Wall, Leonora Carolyn  
Wismer, Christine Maude  
Wolk, Minnie Charlotte

### VOICE

Albritton, Minnie Myrtle  
Clark, Mary Catherine  
Clark, Wallace Vincent  
Crawford, Helen  
Dudley, Mabel Louise  
Gesner, Marguerite Webster

Madden, Marjorie Frederica  
Morehardt, Elizabeth Katherine  
Plonk, Lillian Leonora  
Proctor, Evelyn Burnham  
Rawding, Mona Evelyn  
Rousseau, Mrs. Frances Simkins

Simpson, Helen  
Skinner, Marion Ruth  
Smith, Sherman Kelland  
Strassner, Josephine Gertrude  
Wentzel, Leslie Elizabeth

### VIOLIN

Corpus, Ramon

Dickinson, John W.

### ORGAN

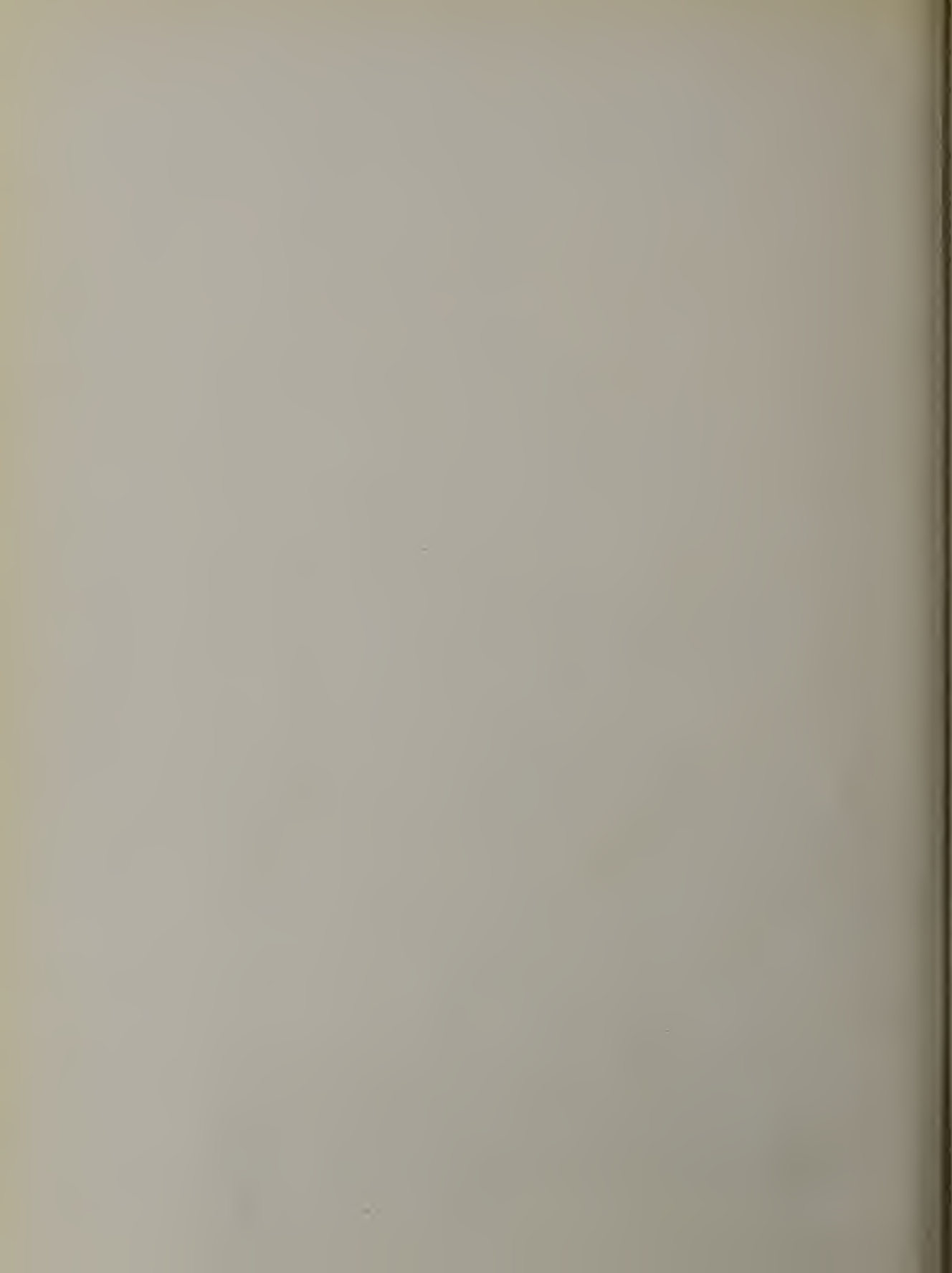
Beltzhoover, Kathryn Eckles  
Fairbrother, Ruth M.  
Flory, Leila Adele

Foster, Mrs. Estella Ancrum  
Hamm, Ernestine Richardson  
Leland, Hazel

Morgan, Earl Percival  
Spencer, James Houston

### TRUMPET

Jones, George C.



Fraternities and  
Sororities

# New England Conservatory of Music

## Alpha Chi Omega Sorority

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<i>Treasurer</i> . . . . .	CHARLOTTE THROPP
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<i>Editor</i> . . . . .	MARY FILLER
<i>Chaplain</i> . . . . .	MARION SKINNER
<i>Warden</i> . . . . .	FAYE DRESSLER

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Edina Cowling	Carolyn Rice
Nathalie Shute	Mary Virginia Stevens
Rivers Ellet	Emily Torbert
Helen Huit	Iva Jane Thomas
Frances Holmes	Helen Wegmann
Margaret Lemen	May Wentzel
Clara Martin	Marnette Wolfe
Pauline Nelson	Gladys Wells
Frances Petro	

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Mrs. H. A. Beach	Margaret Ruthven Lang
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Leally Stevens	Mdme. Antoinette Szumowska
Alede Veru	Fannie Bloomfield Zeisler
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Mrs. Edward McDowell	Mdme. Julia Rive King

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Mrs. Nyre Hartmann	Mrs. Charles White
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# New England Conservatory of Music

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Grace Bozanth	Mavis McAlpine
Helen Crawford	Katherine McCartney
Mary Crawford	Madeline Read
Sybil Crawford	Hazel Read
Dorothy Franz	Mary Ruth Russell
Ruth Frazer	Dorothy Schmidt
Jeannette Fraser	Laura Newell White
Jessie Fleming	Claude Williams
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Mdme. Julia Claussen	Mdme. Elsie Ruigger Lichenstein
Mdme. Olive Fremstad	Mdme. Christine Miller
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Mdme. Galli Curci	Mdme. Olga Samaroff
Mdme. Freida Hempel	Mdme. Janet Spencer
Mdme. Florence Hinkle	Mdme. Marcella Sembrich
Mdme. Louise Homer	Mdme. Gertrude May Stein



MU PHI EPSILON

# New England Conservatory of Music

## Mu Phi Epsilon Sorority Beta Chapter

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<i>Historian</i> . . . . .	GLADYS RICE

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Alice Allen	Mary Fisher
Evelyn Dievendorf	Florence Cowan
Sallie Hackett	Martha Willard
Genevieve Hughel	Jennie Willis Atkinson
Priscilla Sterling	Helen Horr
Rose Tyler	Margaret McSweeney
Caroline Stubbs	Susan Williams
Leone Marquis	

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Germaine Schnitzer	Tina Lerner
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Maggie Teyte	Alma Gluck
Katherine Goodson	Elena Gerhardt
Carolina White	Margaret Keyes

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SINFONIA FRATERNITY

# New England Conservatory of Music

## Sinfonia Fraternity of America

Founded in Boston, 1898

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<i>Historian</i>	JAMES H. SPENCER
<i>Supreme Councilman</i>	EDWIN M. STECKEL

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BETA	Philadelphia, Pennsylvania	MU	Norman, Oklahoma
DELTA	Ithaca, New York	NU	Granville, Ohio
EPSILON	Ann Arbor, Michigan	XI	Lawrence, Kansas
ZETA	Columbia, Missouri	OMICRON	Cincinnati, Ohio
ETA	Cincinnati, Ohio	PI	Indianola, Iowa

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Downie, Charles E.	Mathers, Laurence R.	Siple, Frank F.
Drayton, Otis F.	Maynard, Wilbert	Spencer, James Houston
Fay, Leonard W.	Mills, Ossian E.	Steckel, Edwin M.
Foltz, Camp W.	Orr, Raymond	Webster, George W.
Griffis, Elliott J.	Post, Theodore H.	White, Paul
Hazen, Charles	Putnam, Raymond P.	Vannini, A.
Hammer, Alfred	Rinderspocker, Otto K.	Young, Charles A.
Langley, Allan L.	Russell, Frank V.	

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Besserer, Louis	Heilman, Albert	Pattison, Lee
Boyles, Harry V.	Hoppin, Stuart	Post, Theodore H.
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Cook, Chester	Kaiser, William	Roberts, Robert
Cortelyou, William W.	MacLeod, Ellsworth A.	Steckel, Edwin M.
Ferguson, Clifford	Mitchell, Ernest	Vogel, Adolph



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## Kappa Gamma Psi Fraternity Alpha Chapter

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<i>Chaplain</i> . . . . .	FREDERICK COLMAN
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Harold Bauer	Philip Hale	W. R. Spaulding
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Philip Greeley Clapp	Leo R. Lewis	
Samuel Carr	Georges Langy	

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Louis F. Klopffel	Rudolph C. Ringwall	Clarence B. Shirley
H. S. Wilder	Dr. J. Albert Jeffrey	Rudolph Toll

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George Jones	George Hathaway	Gustave Swanstrom
Archibald Swift	John Murray	Harold Stewart
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William E. Duncan	William S. Porter	Colin B. Richmond
George M. Kenneally	George W. Shaw	
Earl Morgan	C. Winthrop Nelson	



YOUNG WOMEN'S CHRISTIAN ASSOCIATION



# New England Conservatory of Music

## Young Women's Christian Association of the N. E. C.

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<i>Secretary</i> . . . . .	DOROTHY PRICE
<i>Treasurer</i> . . . . .	MABEL LOESER

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<i>Social Service</i> . . . . .	EDITH HOLMES
<i>Silver Bay</i> . . . . .	JEAN FINDLEY
<i>Social</i> . . . . .	MARIAN SKINNER
<i>Publicity</i> . . . . .	HELEN SHEFFIELD
<i>Room Committee</i> . . . . .	MARION KIENLE
<i>Music</i> . . . . .	RUTH ENGLE
<i>Metropolitan Student Secretary</i> . . . . .	JESSIE D. WHITE

### HISTORY OF THE ASSOCIATION

At a mass meeting held in Recital Hall in September, 1915, the Young Women's Christian Association was organized and a few months later became affiliated with the National Board of the Y. W. C. A. of America.

The Association was made possible largely through the efforts of Miss Katy Boyd George, then Metropolitan Secretary for the Boston Student associations.

By a unanimous vote, Blanche Speer was elected Charter president of the Association for the ensuing year.

The Association has grown larger each year and is becoming more and more a vital factor in the student life of the school.

# New England Conservatory of Music

## Hellenic Society



WALLACE V. CLARK

*President*

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<i>Second Vice-President</i> . . . . .	MARTHA BAIRD
<i>Third Vice-President</i> . . . . .	MARGUERITA LEMEN
<i>Treasurer</i> . . . . .	JAMES SPENCER
<i>Assistant Treasurer</i> . . . . .	CLIFTON W. HADLEY
<i>Recording Secretary</i> . . . . .	ELEANOR MUZZY
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